

...The Finial...

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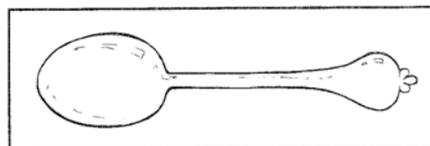
'The Silver Spoon Club'

OF GREAT BRITAIN

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CONTENTS

Introduction	3
Where have all the dolphins gone? By Walter Brown	3
The rebus by Piers Percival`	5
'AB' and castle marks by David Whitbread	8
A mysterious Harrache spoon by David Mckinley	10
A friend's warning by Laurence Joyce	11
Mary Palmer: requesting help with mark identification	11
Feedback	12
Paul Dudley: requesting help with mark identification	15
Auction Review – two Scottish sales by Mr M	16
Results for the Club Postal Auction – 16th August 2012	19
The Club Postal Auction	21
The next postal auction	39
Postal auction information	39

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COVER

- Set of 6, George III silver Bright-cut pattern tablespoons
London 1785 with Duty Draw-back hallmarks
See: The Postal Auction, Lot 129, page 35

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

Introduction

As much as I thoroughly enjoyed the Olympic Games and was proud of our success with winning so many medals, I now sigh with relief that it is all over. From the preceding week of the Games until pretty much now, central London has been like a sleepy village on a Sunday afternoon, with occasional couples strolling along without a care in the world, whom most definitely were not thinking about making purchases of any kind, let alone silver ones!

So when VOGUE'S Fashion Night Out in London arrived, it was just what was needed to launch the autumn season. London was awash with people and our event here in Burlington Arcade was absolutely amazing and I exaggerate not, there were hundreds and hundreds of people continuously photographing the models standing outside the shop window (picture on back cover – sorry about the terrible pose!). A number of Spoon Club members came with their daughters, I think to show they do have other interests other than silver!

Unusually for the first time in years I was actually ahead of time getting The Final together, but somehow lost all aspect of time, with consequences that the postal auction will now be held on Thursday 25th October. Thank you for those that sent Lots in early it did help, and please do continue to do so.

Wishing you all very well,
Daniel.

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Where Have All The Dolphins Gone?

By Walter Brown

“A rare Chawner & Co. pattern of the basic form. Finding any pieces would be difficult; building a service probably impossible”. So reads the entry in Ian Pickford's book 'Silver Flatware' under Dolphin pattern (page 127).

My observations until September 2011 certainly seemed to confirm this. Very occasionally a piece would turn up on a dealer's stand at an antiques fair, and two or three lots had been offered in *The Finial* auctions over the preceding 10 to 15 years; but any significant quantity – no!

Then, in September 2011 my local Auctioneers sold a Lot described as *'Dolphin Pattern HM silver flatware: comprising 6 x dessert forks, 6 x dessert spoons, 6 x table forks and 4 x tablespoons. Maker George Adams (Chawner & Co) London 1845 and 1866 (approx 1758g)'*.

This description was absolutely correct; in fact all the tablespoons and table forks, plus five dessert spoons and three dessert forks were marked with the upper case Gothic 'K' for 1845-46, with the remaining four pieces (one dessert spoon and three dessert forks) being marked with the lower case Gothic 'l' for 1866-67. All pieces are of substantial gauge, with the tablespoons and table forks each weighing around 100 grams, and the dessert pieces around 60 grams; any variation is generally slightly over these figures rather than under, hence agreeing closely with the Auctioneer's total weight. Whilst the pieces have undeniably been used, the condition is generally very acceptable, varying from what I would describe as good to excellent; unfortunately the tablespoons, whilst of superb shape and weight, suffer to a slight degree from what I always describe as 'Brillo Pad' surface (fine longitudinal scratching in the bowls).

Continued overleaf...

All pieces are engraved with the same family crest, which I think could be described as ‘a hind’s head erased, in mouth a laurel branch with leaves’ (Fig. 1). Because the crests are hand engraved, considerable detailed variation occurs from piece to piece (angle of the hind’s ears, angle of the laurel branch, number of leaves on the branch, etc, etc). Several crests illustrated in Fairbairn are very similar to that on the pieces, but I cannot find one that agrees exactly.

The marks of several different journeymen occur on the pieces (and on some pieces, none at all).

The obvious guess is that a family had bought an initial service of Dolphin pattern in 1845 or thereabouts and then, 21 years later (perhaps the next generation?), either wished to extend it or replace lost or damaged pieces; Chawner & Co were still in business and no doubt were pleased to oblige. Whilst it is difficult to be certain, it appears that the 1866 pieces had probably been struck from the same dies as the earlier ones.

It is perhaps significant that this lot was offered at the height of the 2011 boom in the price of silver bullion; making allowance for 92.5% sterling, auctioneer’s buying and selling commissions and the obvious desire to make a profit on the part of someone buying for melting, it sold for one (or at most two) bids higher than the scrap value at the time (although as the scrap value is now significantly lower, hopefully the pieces are safe for the moment).

Then more pieces began to appear. In November 2011 a dealer at a local antiques fair sold a table fork engraved with the same crest, but interestingly a third date (1860), being marked with the lower case gothic ‘e’ for 1860-61. In this case the die, although basically similar, had significant detail differences from the 1845 table forks, perhaps most clearly seen by comparing the detail at the tops of the handles on the underside of the forks (Fig. 2). In passing, I have to say that I find the expressions on the faces of the dolphins, from which the pattern gets its name, absolutely delightful!



Fig. 1. Details of a typical crest.
(Note: that the appearance of teeth in the dolphin’s mouth comes from reflections, it is actually toothless!)



Fig. 2. Detail of the underside of the top of handles of table forks.
(1860 top and 1845 bottom)

In addition, pieces began to appear in *The Finial* auctions; that of 13th October 2011 included an 1845 dessert fork; that of 5th January 2012 included an 1860 table fork and an 1845 dessert fork; that of 21st June 2012 included an 1860 table fork. All these were engraved with the same crest as the rest of the pieces described previously.

So where does this leave us? Clearly a significant service has been broken up and sold ‘piecemeal’; as far as I know, no examples have appeared of other pieces of flatware engraved with this crest (soup ladles, sauce ladles, gravy spoons, fish servers, salt spoons, etc). A pair of Dolphin pattern salt spoons did appear in a *Finial* auction about two years ago but was engraved with a quite different crest so clearly did not belong to this service.

I shall be following any future developments of this story with interest!

The Rebus

By Piers Percival

This article has been prompted by Paul Holmes' 'What's in a name?' (The Finial, Mar/Apr '12, page 10) and contemplates some likely names associated with London Goldsmith's marks from the Tudor and Jacobean period c.1500-1625.

Rebus, literally meaning 'by things', comes from the Latin phrase *non verbis sed rebus* (not by words but by things) and over the years there have been many artists who have turned allusions to things into visual puns, particularly when concerning their own name. Morris West, novelist, once wrote:

My private cipher is painted into every copy I make.
May I know what it is?
You may not.
It is a personal mark, which only I can identify.

Goldsmiths in Tudor times however, certainly wanted others to know their marks; indeed as sponsors for the product of their workshops, they had to advertise responsibility to the Assay Office. They loved their word puzzles. Sometimes the allusion was to an opposite or a counterpart (as the key for Nathaniel Lock), but often it went much deeper. Only occasionally may a shop sign from the Goldsmiths' list recorded in 1569 be helpful.

The following ideas will hopefully be helpful to fellow collectors; many have been previously researched for The Finial, some are not well known, or not known at all. For ease of reference to a mark I have given the page number from Jackson's Revised (J rev.) edited by Ian Pickford in 1989.

We will begin with three marks that are recorded in the Royal Jewel House Inventory of 1547. From the 2000 plus items of silver and gold, maker's marks are rarely mentioned, but of those that are, the 'hart' is mentioned 7 times, the 'murryon (also spelt morion) hedde' 28 times and the 'halfe rooses and sheefe of arrowes' 5 times.

The **heart** (J rev. p88), Figure 1, is also recorded in the 1532 Jewel House Inventory. It almost certainly belongs to Robert Amadas (working 1492-1532), King's goldsmith from 1510 onwards and Master of the King's Jewel House from 1524. It is recorded alongside date letters 1499 – 1534 and appears on many spoons. The rebus is made by subtracting 'ad' to leave *amas* (you love)¹.

The **moor's head** most likely pertains to John Freeman. Moors tended to be slaves (an opposite) but the mark of a 'negro' with a wreath on his forehead (J rev. p91) suggests freedom, and it does seem likely that these two descriptions were one and the same. Freeman was apprenticed to Amadas in 1507, later became his assistant, entered the livery in 1527 and was commissioner and receiver for the Suppression of Monasteries 1536 – 1543. There are many records of his serving both Amadas and King Henry including in 1532, the supply of nearly 100 New Year Gifts for the King to give out (Amadas in this last year of his life, supplied 19). The sheer numbers of 'moor heads' in the Jewel House inventory make this assignation highly likely but unfortunately only one piece of plate with this mark seems to have survived.

The **sheaf of arrows** (J rev. p91) could well pertain to Sir Martin Bowes (a counterpart). He used a lion clutching a sheaf of arrows for his crest. He was apprenticed to Amadas in 1513, was 13 times Prime Warden, is mentioned in royal inventories and was Cupbearer at the coronation banquet of Queen Elizabeth².

Continued overleaf...

The **marigold with 'E'** (J rev. p91), 'E' married to gold, may pertain to a goldsmith named E such as Everard Everdyes, another royal goldsmith, who was working with Sir Martin Bowes in 1551. More research is required here, for although there were no liverymen in the 1550s with surname beginning 'E' nor other goldsmiths listed as working in Chepe in 1558, evidence remains insufficient.



Fig. 1

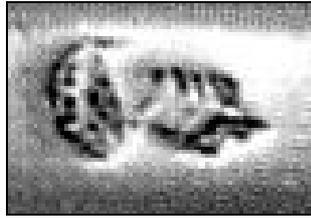


Fig. 2



Fig. 3

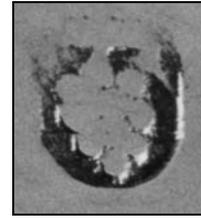


Fig. 4

'M' beneath a bow (J rev. p92) has been recorded on plate, including two spoons, 1548 – 1558. It most probably pertains to Martin Bowes, the son of Sir Martin; his working dates were 1544 – 1573.

A **feather** (J rev. p92), Figure 2, has been recorded on several spoons between 1528 and 1547. This may be a more subtle rebus belonging to William Calloway, who as a young and callow apprentice, might have chosen a feather to plume himself. He was a known spoonmaker and his working dates 1523 – 1551 are an excellent match³.

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An **anchor** (J rev. p102) is another mark to be found on spoons of this period and has been recorded 1577-99. It may well belong to Robert Rase, a known spoonmaker. He had been apprenticed to Francis Jackson for 9 years and may have liked the pun when at last free, of 'raising the anchor'.⁵

The **dove holding an olive branch** within a heart outline (J rev. p105), Figure 6, may belong to Noah Farmer, who was active from c.1588 – 1600 (he had been apprenticed to James Poole in 1580) and was known to make spoons. It is the known biblical emblem of Noah and there are no other 'Noah' goldsmiths. The heart signifying love may also imply a biblical connection. The device has been recorded on several spoons 1598 – 1602.⁶



Fig. 5

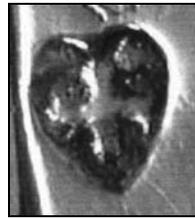


Fig. 6



Fig. 7

Pair of compasses (J rev. p108), which draw a round, has been recorded on several spoons 1606 – 1612. It is highly likely that this rebus pertains to John Round. He was known to be making spoons from 1599 and was taking apprentices 1606 – 1632. In one way, it is surprising that there is not a greater output of his work extant, though he did lead a life of mixed fortune.⁷

The **Crescent enclosing a pierced mullet** in a round punch, (J rev. p102), Figure 7, has been found on many spoons 1589-1609. It now seems probable that it belonged to Thomas Benbowe, the 12th and last apprentice of Nicholas Bartholomew, whose mark is accepted as the crescent enclosing a mullet in a shaped punch found on spoons 1551 – 1588. Although he had no apprentices of his own, Benbowe may have taken over the spoon output from his ageing master with a similar mark at the same workshop but using his 'bow' to pierce his master's mullet. Please see reference 7, for further detail.

'BY' with a gate below (J rev. p113) that is found on spoons 1624 – 1628 for Benjamin Yates, is not really a rebus for we already have his initials; however the picture of a gate is interesting, not because it rhymes with yate, but because in 'Middle (Chaucerian) English', gate was actually spelt 'yate'. A Tudor of that name and his sons would have known this though many of today will not appreciate the significance.

Thus there are many ways of adopting a rebus but it is always a personal matter according to an individual's thoughts at the time. From the above, my favourite is the jackdaw's foot; but where an assignation appears tenuous, it is to be hoped that other club enthusiasts will find time for further probing and research. Fresh ideas are always welcome.

References

1. See Silver Studies 2004; 16: 35-45; The Finial 2003; 14/1: 5-9; The Finial 2005; 15/4: 9-11. The small discrepancy of a 1534 spoon appearing after his death is explained by his widow continuing his business for a few years as did those of many successful liverymen of the time.
2. The Finial 2003; 14/2: 10-13. It is suggested that he might have added the 'half rose' (rhymes with Bowes) to his mark on receiving his knighthood in 1541, to provide a link with royal patronage.
3. See The Finial 2001; 12/2: 42-43, where are included among others, the quote from Jer. Taylor (1667): '(a raw youth) deplumes himself to feather all the naked callows that he sees'.
4. Includes the St Michael's Southampton gilt standing bowl 1567, the Parker gilt cup & cover 1569, the Florence Caldwell gilt cup & cover 1568, the Telfont Ewyas gilt tankard 1572, the Revelstoke standing bowl 1576, a pear cup & cover 1600, and a steeple cup & cover 1604 (Christies 26.5.1905, lot 62). Many pieces have intricate detail of chasing and engraving suggestive of continental craftsmanship and Hanberrie was known to employ several 'stranger' journeymen who brought in their testimonials from the continent.
5. See The Finial 2000; 10/5: 160.
6. See The Finial 2001; 11/5: 134 and following comment concerning possible reasons for continuance of the mark after his death.
7. See The Finial 2005; 15/6: 8-10 for further detail concerning spoonmakers John Round, John Lovejoy (whose rebus may be clubs in saltire within a heart, I – love – I for john – love - joy), and Thomas Benbowe.

'AB' and Castle Marks

By David Whitbread

Sotheby's 1935 catalogue of the Ellis collection includes a group of spoons with an 'AB' mark in the bowls and three castle marks on the stems, together with two spoons where the bowl mark is 'AB' conjoined and there is just a single castle mark on the stem. Commander How, the cataloguer, suggested Aberystwyth as the origin of these spoons. However, Tim Kent has noted an 'AB' apostle casting on a spoon with the bowl mark of John Greene I of Salisbury, placing the 'AB' spoons as being from that part of the world.

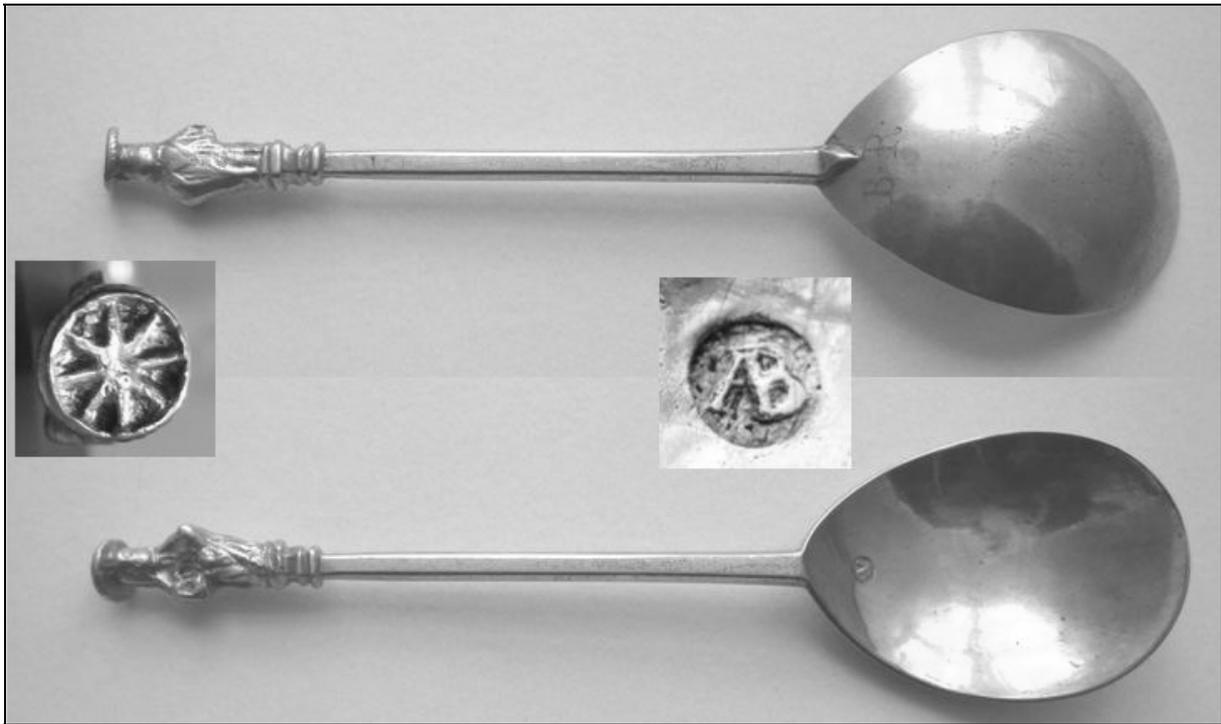


Fig. 1

Some years ago I acquired an apostle spoon with a rather debased finial (Figs. 1 and 2). The only mark was 'AB' conjoined in the bowl. It was offered to me in the mistaken belief that I had a special interest in these 'AB' marks. At the time I didn't, but I bought it anyway. I am now not sure why. Perhaps just that the price seemed reasonable. More recently I bought a spoon with a hexagonal seal top finial, with the same 'AB' conjoined mark in the bowl and a single castle mark on the stem (Fig. 3). Now having two spoons by the same unidentified maker prompted me to wonder whether there were any differences between the spoons marked 'AB' and those marked 'AB' conjoined. Of course, it is not unusual for a workshop to have used two or more different punches or combinations of punches. However, might it help with dating the spoons if one mark was demonstrably earlier than the other, or might there even have been two different workshops using their own versions of 'AB' and castle marks, admittedly an unlikely coincidence?

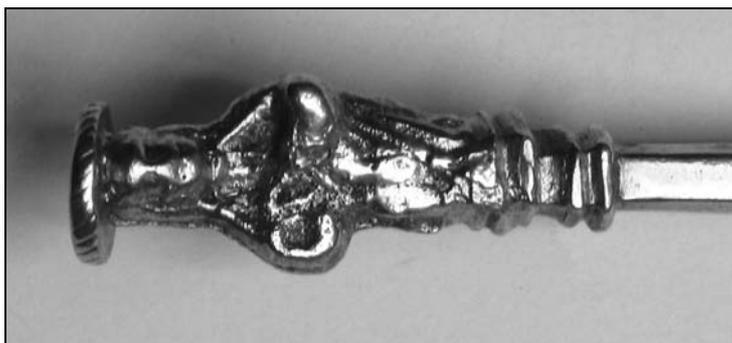


Fig. 2

Looking through old catalogues for other examples of the 'AB' marks hasn't produced a big enough sample to attempt an answer to these questions. The pricked dates found on many of the spoons are not a reliable guide to when they were made but in any event cover much the same date range for both 'AB' and 'AB' conjoined. The earliest was 1626 for 'AB' and 1624 for 'AB' conjoined, and they run on from there, which is consistent with the c.1630 or c.1635 date that is typically given to these spoons.

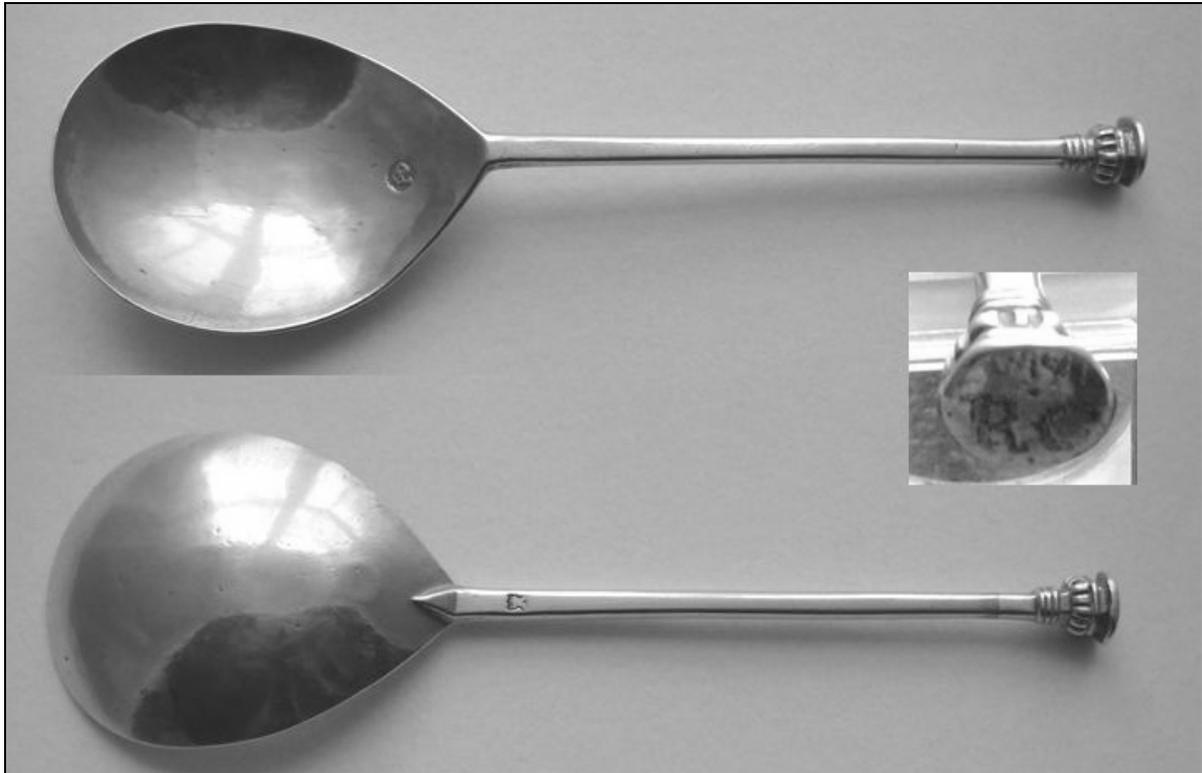


Fig. 3

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A Mysterious Harache Spoon

By David McKinley

Recently I was contacted by a metal detectorist who had dug up a teaspoon in the 1980s and, having had it authenticated and declared 'treasure trove', had taken no further interest in it until now. He had been advised, when he first discovered the spoon that its maker was Peter Harache and he now wanted to know something about it.



Fig. 1

As can be seen the spoon (Fig. 1) is bent and corroded and by no means in collectable condition but is mysterious in that it is not hallmarked. It is, however, very clearly struck with the Britannia maker's mark of Peter Harache the elder (Fig. 2) which he registered in 1697 (Grimwade 936) and which appears on his superbly crafted large work of the Queen Anne period.



Fig. 2

This spoon is one of only two so far known, the other being properly marked for 1701/2 and recorded by Jackson (revised edition page 154). Both Peter Haraches known to have been working at this time were free of the Goldsmiths' Company and were thus eligible to register their marks and have their work hallmarked and indeed, as stated above, there is much large work by this Peter Harache that has been so treated. Recent research suggests that Peter Harache the younger was a small worker and there is, as might be expected, small work of Britannia standard made by him, which is struck with his Britannia maker's mark and has been properly hallmarked.

There are items of small work of sterling standard that, although not hallmarked and although struck with unregistered maker's marks, must be attributed to these two Peter Haraches but this is the only item of small work so far discovered that is struck with Peter Harache the elder's Britannia mark but has not been hallmarked.

If this spoon had been dug up in the Westminster area of London one could assume that it had been lost before reaching the assay office but it wasn't! Why therefore did Peter Harache make a small dognose teaspoon, presumably of Britannia silver, strike it with his registered mark but not have it assayed and hallmarked?

Although a useful addition to our knowledge of the products of the company that traded as '*Pet: harache &c goldsmiths*' the origins of this spoon will, I am afraid, remain a complete mystery.

Acknowledgements

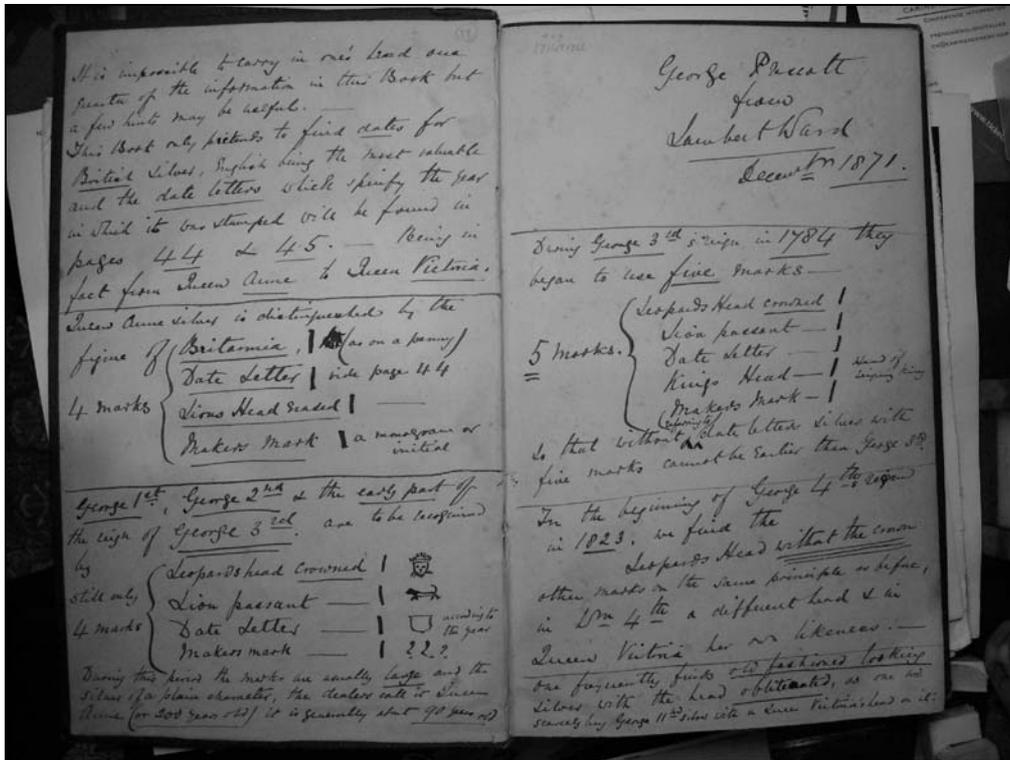
- Pictures courtesy of Alan Kirby, metal detectorist.

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A Friend's Warning

By Laurence Joyce

A recently acquired copy of Hall-Marks on Plate by William Chaffers (third edition 1868) bears the following handwritten warning as part of copious notes made on the front endpapers by the donor, Lambert Ward, to the recipient George Prescott, dated December 1871.



“During this period [Georges I, II and III to 1784] the marks are usually large and the silver of a plain character, the dealers call it Queen Anne (or 200 years old) it is generally about 90 years old. One frequently finds old-fashioned looking silver with the head obliterated, as one w[oul]d scarcely buy George II silver with a Queen Victoria's head on it”.

William Chaffers's book (first edition 1863, price 3/6d) was the first widely available guide to hallmarks and date letters, following the list compiled ten years earlier by Octavius Morgan and published in The Archaeological Journal. It appears that, although silver collectors were better informed in the 1870s, some dealers were still trying to deceive purchasers, either by inaccurate description or by illegal erasure of the duty mark.

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Mary Palmer emails: I am hoping one of our members may be able to help me identify these 'pseudo' hallmarks. They look like Colonial marks of some kind, but I have been unable to trace them in Indian Colonial and Chinese export marks sites. Any help would be great. Many thanks and all best wishes.



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Feedback

Michael Baggott replies: I found Henry and Tim's comments on the Channel Islands Apostle spoon (The Finial, July/August '12, vol. 22/06, page 12) both useful and valid so it is now very firmly consigned to the 'interesting but wrong' box on my shelf. Very many thanks for the learned feedback and do forgive the error.

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Miles Harrison responds with some feedback: I was interested to read Michael Baggott's article on the mark of Joseph Ince in the last edition of The Finial (page 7), and I believe I can offer a few more details on his career.

Ince died intestate at the Cape of Good Hope on 20th May 1828, and an inventory was made of his property, which gives an idea of the scale of the business he was running. Listed amongst other items are: nine earrings, seven rings, 12 breast pins, 40 stones of different descriptions, one necklace, a silver pipe, a silver pipe cover, a silver frame for a snuff box, a silver thimble, a silver chain, etc. (Cape Town Archives Repository: MOOC8/44.67)

In addition to this I have come across his mark on a salt spoon, a sucket fork and a snuff box.

A Joseph Ince, silversmith, is also referenced in Wynyard Wilkinson's *Indian Colonial Silver* in Calcutta c.1825.

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David Murray emails from Cape Town: Congratulations to Michael Baggott for correctly identifying Joseph Ince of the Cape as the maker of his basting spoon (The Finial, Jul/Aug '12, Vol. 22/06, page 7). Over the years there has been considerable confusion over the 'INCE' mark, particularly as most silver by Ince is only struck twice with his maker's mark. The potential Scottish attribution described by Michael (Richard Turner included INCE in his un-ascribed Scottish Provincial section in his 2003 book) was actually started by Jackson, who included a tablespoon by Ince in his un-ascribed Scottish Marks section (second edition, pg 557, where a tablespoon circa 1770 is recorded; interestingly the owner was The Marquess of Breadalbane).

Ince was included as a Cape silversmith in the first Cape silver reference book by Mollie Morrison (*The Silversmiths and Goldsmiths of the Cape of Good Hope 1652 -1850*, 1936), where J. Ince was listed as a silversmith at 79 Lange Street in 1824 and 1825 (no mark was depicted). David Heller chose to exclude Ince from both volumes of his *History of Cape Silver*, perhaps because of the inclusion of the mark in Jackson as un-ascribed Scottish. Welz (*Cape Silver and Silversmiths*, 1976) did include Joseph Ince, but did not depict any marks.

Confirmation of Joseph Ince as a Cape silversmith comes from a Cape based collector, who has a snuffbox marked by Ince with typical Cape silver engraving. He has located a liquidation and distribution statement dated 1828 for Joseph Ince in the Cape archives, produced on his death in Cape Town.

English and Scottish silver is commonly found in South Africa as you would expect, and over the years I have been pleasantly surprised to find a number of Scottish Provincial pieces in the Cape. It is however interesting to realise that equally rare Cape silver has also travelled, by ship over 100 years ago, presumably to Scotland to find its way into the Breadalbane collection. If only spoons could talk!

Other items of silver by Ince are known, notably three items from the Mullne collection, now in a museum in Pretoria, and all apparently only marked with double 'INCE' maker's mark. A salt spoon, also with double 'INCE' maker's mark, can be seen on the Leopard Antiques website (www.leopardantiques.com)

Bill Gillham writes about ‘Robert Barbedour And The Problem Of Dating Channel Islands Spoons’: I refrained from commenting on Michael Baggott’s account of a possible Channel Island apostle spoon (The Finial, May/June 2012, pages 8 – 9) as I was sure others would do so! And they did...

If Michael Baggott’s enthusiasm carried him away, as Tim Kent suggests (July/August 2012, page 12) to some extent he has been led astray by the published authorities (Mayne, 1969, 1985; Cohen and Bird, not dated: 1996?). All of these contain errors and omissions and some unwarranted assumptions as to dates and attributions. Let me particularise:

Dates and marks: On the basis of the apparent French charge/discharge marks for 1677-80 (as shown in Tardy, 1969, p.124) and the engraved date (1704) on a Jersey platter, Mayne bracketed Barbedour’s period as c.1677-1704. However the marks used by Barbedour are bogus in the sense of not having been applied in Paris during the period of their use.

I have three spoons by him, all of substantial gauge: two Dognose tablespoons, which I would date to around 1710-1712, and a rat-tail Hanoverian ‘dessert’ size spoon, which I would put no earlier than 1730. I have a spoon very similar to this last by Guillaume Henry. All of these spoons are very ‘English’ in style – characteristic of Channel Island spoons throughout the period they were made. The two Dognose spoons have the maker’s mark, the discharge mark (a crown) and the Paris charge mark (a crown, two fleur-de-lys, and the letter ‘A’): on one of them there is a bare ghost of this mark, hardly visible. The Hanoverian spoon has neither of the ‘Paris’ marks (? worn out) but the complete maker’s mark (possibly over-striking another) and the same mark struck so as to only reveal the crown – deliberate, I feel.

Now, *none* of these spoons could be 17th century; note that C.I. makers followed English styles but were slow to adopt (and slow to abandon them) – hence the many ‘late’ trefid spoons.

None of my spoons has the ‘harp’ mark and this raises a further question about the authenticity of the apostle spoon, which has all *four* marks. Mayne (1969, p.59) refers to these as appearing on ‘larger items’ which I take to mean hollowware. The 1978 catalogue by the Guernsey Museum Service (p.30) describes two porringers as bearing these four marks. If Michael Baggott’s spoon *is* made up it is conceivable that the marks originated on the base of a porringer...

Well, that’s started a few hares...

Rarity: In twenty years of collecting I have amassed around 600 Channel Island spoons; but there are a few makers of which I have only one example e.g. ‘HM’ and ‘SR’ of Guernsey, ‘IA’, ‘FKB’ and ‘PP’ of Jersey; and more than a few of which I have none. So Michael Baggott overestimates the rarity of spoons by Barbedour.

Faking: Rare Channel Island spoons are sometimes faked up – particularly those by Jacques Quesnel of which there are a superabundance with badly worn bowls. I’ve seen a fake marrow scoop made up from a tablespoon that wouldn’t deceive a baby. Fake caddy spoons are trickier: that illustrated in Mayne, 1985, Fig. 11, looks to me as if it were made up from a teaspoon – the bowl and handle are out of proportion. And I have seen a very well-made fiddle-pattern caddy spoon given away by the absence of owner’s initials (and no sign of erasures) and the use of a large punch only found on tablespoons and forks – ‘JQ’ had many smaller punches appropriate to smaller articles.

At this point I run out of steam, but will return to the issue of dating and rarity on another occasion.

References:

- Cohen, F. and Bird, N. du Q. (?1996) *Silver in the Channel Islands*, St. Helier: Jersey Museums Service.
- Guernsey Museums Service (1978), *Channel Islands Silver*.
- Mayne, R. H. (1969), *Old Channel Islands Silver*, Jersey: P.H. and I. Ltd.
- Mayne, R. H. (1985), *Channel Islands Silver*, Chichester: Phillimore.
- Tardy, (1969), *Poinçons d’Argent*, (9th edition), Paris: Tardy

Bill Gillham, A postscript to my piece on Robert Barbedour (previous page): Wynyard Wilkinson points out to me that the use of ‘French’ or French-style marks on early Channel Island silver probably reflects what Channel Islanders expected to see at the time. Thus Barbedour’s mark (crown, fleur-de-lys, initials) is paralleled by his contemporaries GS and JLS (the later incorrectly read as LS by Mayne). The paradox is that spoon styles were uniform English.

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

Tim Kent writes: I have located in relation to the controversial ‘Channel Islands Apostle’, a catalogue of Duke’s Auctioneers, Dorchester, for Friday 28th October 1994, which included (Lots 200 to 250) ‘A Private Collection of Silver Spoons’. I find from my copious notes that I covered this sale exhaustively and indeed bought a handful of decent spoons including Lot 229, which was a lace-back trefid by John Smith of Barnstaple, catalogued as ‘possibly Samuel Larivier, Aberdeen, circa 1700’! These spoons were a mixture of good, bad and indifferent. Lot 213 was a decent AB group Apostle (St. Matthew), which I noted went to ‘H.W’, which would indicate Henry Willis.

Lot 237 was ‘A Charles II Provincial Apostle Spoon’ described as ‘*St James wearing a plain disc nimbus with an applied eagle*’ ascribed to ‘Robert Barbedour, Jersey, circa 1680’ and estimated at £1,000.00 - £1,500.00. I wrote in capital letters ‘FAKE’. It failed to reach its reserve and was ‘bought-in’ at £800.00, which suggests that it was ‘rumbled’ by the trade and private collectors alike. What has been its subsequent history I do not know, but if it has changed hands it would be interesting to see what the invoices state, as it could have legal implications.

This seems to me an interesting footnote to the recent controversy.

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

Nina Ball writes: I am a relevant newcomer to The Finial. Before joining a year ago I ‘ummed and aahed’ about whether to subscribe as I was very worried it may be slightly above me. However I was fast developing an interest in silver and mainly spoons so thought I had nothing to lose.

Prior to joining, I had linked up with one of your regular contributors, Richard Turner, having sold him a repaired salt spoon on ebay. This was a repair that I had not picked up on. From that point Richard has been a source of help to me in identifying queries that I have had on spoons and I have gained so much experience from him. I in turn have provided him with items that have got him thinking. We are working well together.

Imagine my surprise when I saw in a recent Finial an article about a repaired spoon written by Richard. It was no less than a spoon I had run past him and he had subsequently purchased to use as an example. This in turn elicited a response from another reader, upset that the aforementioned item was quoted as “scrap”.

I now feel through these articles, that in a backhanded way, I have become part of The Finial contributions and no longer feel out of my depth.

A message to anyone thinking of becoming a subscriber – most worthwhile whatever your level of expertise. Let’s face we all have to start somewhere. Please feel free to ‘scrap’ this write up if not suitable. Unfortunately my written scrap has no value.

(Nina, you are absolutely correct in saying that we all have to start somewhere and in fact everyone has started with no knowledge whatsoever and The Finial is here for anyone that wishes to learn regardless where they are coming from. Thank you for writing in. – Ed.)

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

Anne Graham notes in response about Olympic souvenir spoons: I don't know about Olympic memorabilia spoons but, I think, the only official 2012 spoons are being marketed by John Lewis. There are four of them: one with the stem shaped as a javelin, one as a weight lifting bar with weights as the finial, one as an arrow and one as a ruler! But they do not show the 2012 Olympic logo and alas they are silver-plated.

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

David Whitbread: I am very grateful to Simon Moore, Tim Kent and Mark Nevard for their responses to my question about an apostle finial with a hollow base (March/April, May/June & July/ August 2012 issues). In the meantime, Alan Kelsey, our spoonmaker member, has told me that at Vander's they used a butt joint when making modern replicas. Their models for the Apostles were old, probably 19th century. The spoon would be held in a clamp and the tricky bit was keeping the parts properly aligned when soldering them together. The 'V' and lap joints used on early spoons may have helped here, I suppose.

Apart from the example that provoked my question, all the detached finials I have seen have been the result of a fracture across the stem or failure of the soldered joint like the examples illustrated by Simon. Without other examples of a finial with a socket in its base or the opportunity to see more than a photo of the one I asked about, I guess there is little more that can be said beyond the points that have already been made.

However, Tim Kent's comment that some spoons had their seal tops replaced by apostles in the 1630s sent me to have another look at a 1574 spoon of mine with a later apostle finial. A 1630 alteration would be much more interesting than one of c.1900. No joy, I fear. The finial looks recent to me. I don't know how clear it will be in my picture, but the spoon's stem has been thinned at the end to fit the finial. I can't see whether there is a butt joint or, who knows, even a socket for fixing the two together.



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

Paul Dudley: Could you please include in the next Finial a request for information on the following:- I recently purchased from Woolley & Wallis a very good Hanoverian tablespoon with a lovely early ducal crest. The stem is struck once with the maker 'IC', but what makes it interesting is the very large heavy drop joining the handle to the bowl, see below. My question: Has anyone seen a drop like this before and any idea of the maker?



Auction Review – Two Scottish Sales

By Mr M.

Lyon & Turnbull Sale, Edinburgh – 14th August 2012

Looking at the catalogue it appeared as though this was going to be a good sale as there were some rare items on offer. Within the Burgh (Provincial) section of the sale there were over 150 lots of primarily good quality and rare items many of them with rare marks. There was a good offering of hollowware on offer amongst which the star item was a very good Dundee, Charles I Communion Cup, Circa 1640, by Robert Gardyne II, which sold for £20,000.00.

* Please note that prices exclude the buyer's premium of 25% & VAT.

Lot	Description	Achieved £
350.	Aberdeen - a set of six Scottish provincial tablespoons, James Begg or Barron, marked JB, ABDN, of Fiddle pattern with engraved Gothic initial W to terminal (6); 21.5cm long, 13oz £400-600. ~ <i>"A good set of six tablespoons of heavy gauge with very good marks"</i> .	440
374.	Ballater - a Scottish provincial bookmark, William Robb, marked W.R, BLTR, Edinburgh 1919, of heart shaped outline with engraved centre reading 'My Book & my heart must never part' 6.5cm, 12.3g. £200-300. ~ <i>"Lot 374 & 375 - Not strictly 'flatware', these rarely found bookmarks were in 'crisp' condition, selling for above top estimate"</i> .	320
375.	Ballater - a Scottish provincial bookmark, William Robb, marked W.R, BLTR, Edinburgh 1924, of heart shaped outline with engraved outer border reading 'My Book & my heart must never part', the centre additionally engraved 'Braemar', 4.6cm high, 10g. £200-300.	320



Lot 350



Lot 381

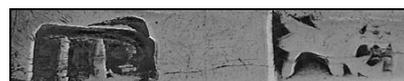


Lot 383

381.	Banff – a Scottish provincial preserve spoon, William Simpson, marked WS, e, thistle, B, of Fiddle pattern with foliate initial M to terminal and square bowl, 15cm, 22.7g. £300-500. ~ <i>"In good condition but with slightly worn marks this preserve spoon sold well at £450"</i> .	450
383.	Banff – a set of six Scottish provincial tablespoons, John McQueen, marked B, A, thistle, McQ, of long Fiddle pattern with Gothic initial C to terminal, 22.5cm, 12.7oz. £800-1,200. ~ <i>"This set of six tablespoons were in excellent condition, of good gauge and with clear marks"</i> .	720
385.	Canongate – a scarce Scottish provincial tablespoon, Peter Spalding, marked PS, stag's head lodged, S, PS, of ribbed Hanoverian pattern with script initials 'MG' to terminal, 20.7cm, 72g. £2,500-3,500. ~ <i>"Of good gauge and very good marks this spoon sold well at £3,200"</i> .	3,200



Lot 385



Lot 386

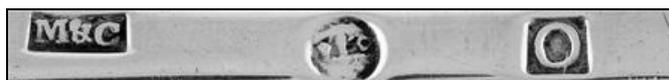
386.	Canongate - a Scottish provincial teaspoon, John Robertson, marked IR, stag's head, of Scots Fiddle pattern with initials 'MS' engraved to reverse of terminal, 12.8cm, 9.4g. £300-500. ~ <i>"With a dented and worn bowl, as well as worn marks, this spoon sold at below estimate"</i> .	280
412.	Elgin - a Scottish provincial toddy ladle, Joseph Pozzi, marked JP, ELn, JP, of chamfered edge Fiddle pattern with vacant terminal, 16cm, 31.4g. £300-500. ~ <i>"In good overall condition and with only slightly worn marks and possibly an erased monogram, this ladle sold well"</i> .	440



Lot 412



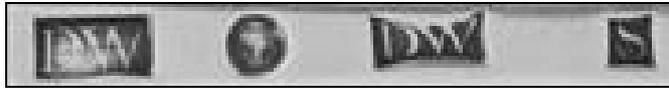
Lot 413



Lot 417

413.	Elgin - a Scottish provincial tablespoon, Thomas Stewart, marked TS, ELn, of Fiddle pattern with engraved foliate script initials 'GMA', 23cm, 2.5oz. £200-300. ~ <i>"In very good condition with an excellent set of marks this tablespoon sold well at £360"</i> .	360
417.	Glasgow - a Scottish provincial marrow scoop, Milne & Campbell, marked M&C, town marks, O, of conventional double scoop form with simple stem handle in centre, 22.5cm, 42.8g. £300-500. ~ <i>"I was surprised that this marrow scoop did not reach its bottom estimate as I marked it as in excellent condition"</i> .	280

418. Glasgow - a Scottish provincial tablespoon, David Warnock, marked D.W, town marks, D.W, S, of wide terminal Hanoverian pattern with script initials 'RM / AB / No1' engraved to reverse of terminal, with large faceted heel to bowl, 21cm, 76.3g. £250-350. ~ *“This tablespoon being of good gauge and in excellent condition sold well above top estimate”*. 540
473. Tain - a scarce Scottish provincial teaspoon, William Innes, marked WI.TAIN, thistle, sunburst, of Fiddle pattern with script initial B to terminal, 14cm, 15.8g. £300-500. ~ *“Even though this teaspoon had scratching to the bowl and the thistle and sunburst marks were slightly worn, it sold very well at £700”*. 700



Lot 418

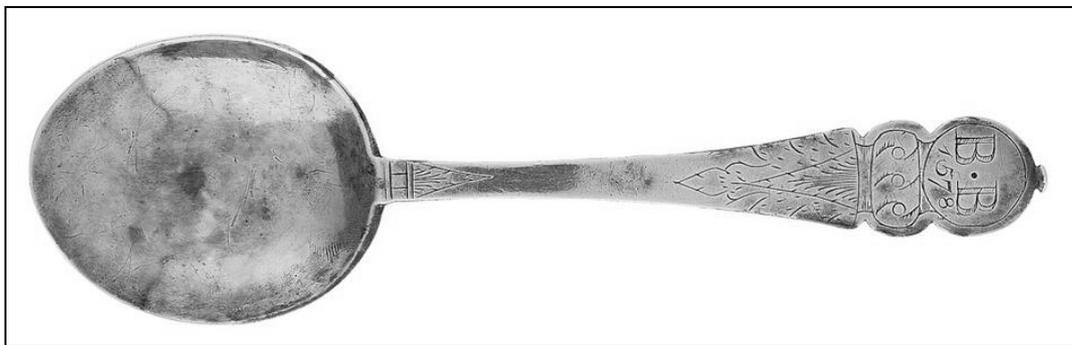


Lot 473



Lot 474

474. Tain - a Scottish provincial tablespoon, Alexander Stewart, marked A.S, TAIN, of Fiddle pattern with engraved initials 'IER' to terminal, 23cm, 2oz. £800-1,200. ~ *“I marked this tablespoon as being in good overall condition with a slight dent to the bowl”*. 800
475. Wick - a rare set of six Scottish provincial toddy ladles, John Sellar, marked JS, WICK, of Fiddle pattern with vacant terminal and shallow circular marks, 16cm, 39.2g each. £2,500-3,500. ~ *“A very good set of six toddy Ladles with excellent marks that I marked at >9/9”* 3,300



Lot 523

523. A rare Charles I Disc-end spoon by Peter Neilson, Edinburgh 1648 - 1650 or 1655 - 1657, Deacon George Cleghorn, marked from bowl PN (conjoined), castle, GC, zig zag assay scrape, compressed finial above disc terminal engraved 'BB' with slightly later date '1575' below, the compressed lower cartouche with semi spiralled decoration, above large foliate decoration to stem, the join of stem and bowl with long V shaped foliate detail with horizontal and vertical decoration below, 18.3cm, 47g. £15,000-25,000. ~ *“THE BOYD DISC-END SPOON. What a rare early spoon. Definitely the star of the sale, selling for £22,000 hammer. It is interesting to note that this would appear to be a matching spoon to the one, from the Mount Stuart Collection that was exhibited at the 'Silver Made in Scotland' exhibition at the National Museum of Scotland in 2008. Ref. exhibition catalogue 3.43 Page 50/51. I would suggest that this spoon was in slightly better overall condition than the Mount Stuart example as it did not have the engraved date obscured”*. 22,000



Lot 523 (marks)

Overall I would suggest that this was a good sale.

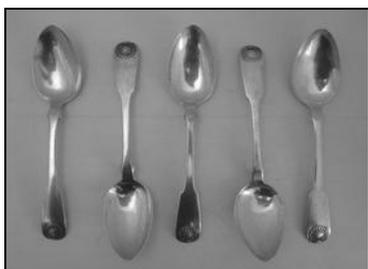
Bonhams 'The Scottish Sale', Edinburgh – 29th August 2012

This was the thirteenth year of 'The Scottish Sale'. With only about thirty Lots within the provincial section, it was the smallest amount of provincial silver on offer since these sales started. However, there were some good quality flatware items on offer. Also there were two items of rare hollowware, that sold well, which I will mention after the flatware.

* Please note that these prices include the buyers premium of 25% (excluding VAT).

305. A basting spoon by James Gordon of Aberdeen, one mark; IG of Old English pattern with engraved initial 'M'. 2.9oz. 137
306. A part set of five dessert spoons by James Gordon of Aberdeen, one mark; IG, circa 1800, of Old English pattern with engraved initial 'M'. 4.5oz. 237

307. An Aberdeen soup ladle by James Gordon of Aberdeen, two marks; IG, ABD. of Old English pattern, with engraved initial 'M'. 6.8oz. ~ *“Lots 305, 6 & 7 - These three lots, from the same 'canteen', were in reasonably good overall condition”*. 350
311. A pair of George III silver serving spoons by James Erskine of Aberdeen, three marks E, triple turrets, hand and dagger, of Old English pattern, crested. 31cm; 6.4oz. ~ *“These two serving spoons were generally in good condition with one spoon having slightly worn marks”*. 475
313. An 18th century masking spoon by John Keith of Banff, three marks; B, IK, H, of Old English pattern, with engraved initials 'RJF'. 16cm. ~ *“With a thin bowl and slight wear to the marks this spoon sold for only £100”*. 125
315. Five silver dessert spoons by John Seller of Elgin, four marks; JS, tree struck thrice, circa 1835, of fiddle and shell pattern. 5.4oz. ~ *“I was surprised that these dessert spoons sold so well as they had thin bowls and the marks were worn”*. 625



Lot 315



Lot 316

316. A silver basting spoon, by John & Patrick Riach of Forres, three marks; tower, IPR, tower, circa 1830, of fiddle pattern, with engraved initials 'JRM over C'. 29cm; 3.7oz. ~ *“A very good basting spoon of good gauge, which I marked at > 9/9, rose well above estimate to £1,400”*. 1,750
324. A rare early 19th Century silver dessert spoon by William S Ferguson of Peterhead, three marks; WF, PHD, WF of fiddle pattern, engraved with initial 'A'. ~ *“I assume that these six dessert spoons (Lots 325 to 329) are the same set of six that were offered together last year, being bought in at £2,800 against an estimate of £4-5000. Now all selling individually, 4 for £700 and 2 for £650 each, the total being £4,100. This is obviously better for the vendor, but it is sad to see sets broken up. However, it does mean that more individuals can obtain examples of rare marks. The best overall individual example being Lot 329”*. 875



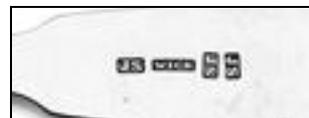
Lot 313



Lot 324



Lot 330



Lot 331A

330. A silver toddy ladle by William Innes of Tain three marks; WI Tain, thistle, sunburst of fiddle pattern, initialled 'WS'. ~ *“Selling very well at £1,900 this toddy ladle was in very good overall condition with only slight wear to the sunburst mark”*. 2,375
- 331A. Five silver tablespoons by John Sellar of Wick, four with two marks; JS, Wick and one with four marks; JS, Wick, JS, JS of fiddle pattern, four with engraved initials 'JCW'. 11.7oz. ~ *“These five tablespoons had very good marks. However the four with 'JS' Wick' marks had worn bowls. They sold very well at £2,200, nearly three times top estimate”*. 2,750

There were two items of hollowware, which were recently discovered in North America, that merit mentioning.



Lot 314



Lot 331



Lot 331 (marks)

314. A George II Scottish silver coffee urn by Alexander Johnston, Dundee 1742. The plain egg shaped body, set on three equally spaced cabriole legs with paw feet, the looped serpent like handles with upward reaching mythical head terminals, the hinged lid with plain bun finial, with ivory fan spigot and mythical head spout, the upper body chased with floral, shell and scroll decoration the front and reverse crested, height 29cm; 47.5oz. ~ "A piece of 'DUNDEE' hollowware. A rare George II silver coffee urn, which was recently found in California. In the 'Silver Made in Scotland' exhibition catalogue (2008), it said, "of the 16 Scottish Egg-shaped Coffee Urns recorded, all were made by Edinburgh silversmiths". This recently discovered example, bearing the mark for the Dundee silversmith Alexander Johnston, circa 1742 being possibly the only presently known example of these urns, marked by a Provincial silversmith. Considering its age it was in fairly good overall condition. However the hinge on the lid had been re-soldered, probably after having being broken. Also the spout may have had to be re-attached. At the bottom of the egg shaped body the marks were worn, the Dundee and Alexander Johnston marks being 'readable'. Another punch mark and some apparent scratch figures and numbers were indecipherable. The silver in this area appeared to be thin, possibly due to excessive cleaning. Against an estimate of £15-20,000 it sold for £14,500". 18,125
331. A rare luckenbooth brooch mid 18th century, attributed to Hugh Ross of Tain, with single mark depicting St.Duthac, flanked by initials S and D. Formed as two interlocking hearts, engraved to the back with betrothal initials 'M.K' over 'I.MK' and 'Fe*** God', height 5.8cm. ~ "A possibly unique rare TAIN Luckenbooth brooch discovered in Canada. In good overall condition. The pin and hinge would appear to have been replaced at a later date, there also being an apparent repair in the area of the hinge. Estimate at £2-3,000 it sold for four times top estimate at £12,000". 15,000

Conclusion

These two sales saw some rare and good quality items sell well, thus proving that such Scottish silver is still in demand. However it would appear that the more common items, particularly of lesser quality, are not selling as they would have in the past. Also, these two summer sales presently appear to be the only sales that are now attracting a reasonable number of high quality and rare items of Scottish provincial silver, for sale in Scotland.

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Results for the Club Postal Auction 16th August 2012

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

<u>Lot</u>	<u>Reserve</u>	<u>Bids received £</u>	<u>Result £</u>	<u>Lot</u>	<u>Reserve</u>	<u>Bids received £</u>	<u>Result £</u>
1.	5	7; 21	14.00	39.	120	135; 160; 210; 240	225.00
2	20	20	20.00	40.	80	146; 149; 150	149.50
3.	45	52	48.50	43.	25	28	26.50
5.	17	20	18.50	44.	20	22; 55; 55	55.00
6.	14	20; 52	36.00	45.	40	40	40.00
7.	14	28	21.00	46.	40	40	40.00
8.	15	17; 17	17.00	47.	20	31; 32; 47; 52	49.50
9.	10	12; 17	14.50	48.	25	61	43.00
10.	10	11; 35	23.00	49.	150	160; 190; 190; 207;	
11.	10	16; 20	18.00			251	229.00
12.	10	16	13.00	50.	140	141	140.50
13.	12	13	12.50	51.	20	22	21.00
14.	24	25	24.50	52.	15	16; 17; 18	17.50
16.	30	42	36.00	54.	50	55; 56	55.50
20.	25	36	30.50	55.	15	16	15.50
27.	8	11; 15	13.00	56.	25	27	26.00
30.	25	26	25.50	57.	25	27; 30	28.50
31.	28	36	32.00	58.	80	81	80.50
33.	18	20	19.00	59.	100	106; 140	123.00
34.	18	22; 22	22.00	60.	60	60; 62	61.00
35.	18	18; 22	20.00	61.	100	151	125.50
36.	16	20	18.00	67.	156	176	166.00
37.	15	26; 31; 36	33.50	68.	76	76; 95	85.50

Continued overleaf...

<u>Lot</u>	<u>Reserve</u>	<u>Bids received £</u>	<u>Result £</u>	<u>Lot</u>	<u>Reserve</u>	<u>Bids received £</u>	<u>Result £</u>
69.	22	36	29.00	150.	45	46; 47; 50; 51	50.50
70.	35	35	35.00	151.	60	61; 62; 96	79.00
72.	35	35; 40	37.50	152.	30	41	35.50
75.	40	44	42.00	153.	80	95; 97; 115; 222	168.50
76.	25	41	33.00	154.	50	57	53.50
77.	12	13	12.50	155.	50	52; 56	54.00
82.	35	46	40.50	157.	40	86	63.00
84.	100	100	100.00	158.	30	38; 77	57.50
87.	100	100	100.00	159.	25	25	25.00
88.	40	43	41.50	162.	40	78	59.00
89.	40	42; 54	48.00	164.	36	36; 41	38.50
92.	45	52	48.50	166.	30	31; 32	31.50
93.	30	35	32.50	167.	35	40	37.50
94.	10	11; 12; 14; 16; 24	20.00	169.	24	53	38.00
95.	105	106	105.50	170.	40	43	41.50
96.	105	106; 115	110.50	174.	20	20	20.00
98.	150	150; 165	157.50	176.	30	35	32.50
99.	150	165	157.50	177.	25	27; 30	28.50
101.	160	160; 260	210.00	178.	40	40	40.00
102.	18	24; 30; 46	38.00	179.	40	52	46.00
103.	20	22; 25	23.50	180.	80	90; 108	99.00
104.	20	26	23.00	181.	20	38; 40	39.00
105.	240	251; 262; 310	286.00	182.	15	28	21.50
106.	40	40	40.00	184.	24	24	24.00
107.	55	55; 62; 80	71.00	185.	32	38; 52	45.00
108.	30	35	32.50	187.	15	19; 50	34.50
109.	35	51	43.00	189.	18	20; 26; 32	29.00
111.	45	45	45.00	193.	25	45	35.00
112.	18	28	23.00	194.	80	102	91.00
113.	12	12	12.00	195.	45	58; 66	62.00
114.	18	26	22.00	197.	25	25	25.00
115.	35	35; 38; 38; 70	54.00	198.	16	16	16.00
118.	18	20; 50; 52	51.00	201.	17	22	19.50
119.	18	42	30.00	202.	15	26	20.50
120.	18	21	19.50	203.	15	22; 23	22.50
121.	90	95	92.50	204.	15	20	17.50
122.	250	285; 325	305.00	205.	15	26	20.50
123.	60	102	81.00	206.	18	20	19.00
124.	250	250; 302	276.00	207.	17	20	18.50
125.	275	275; 276	275.50	208.	18	22; 28	25.00
128.	180	180	180.00	210.	15	20; 32	26.00
130.	20	26	23.00	211.	85	90; 152	121.00
131.	110	153	131.50	212.	74	81; 109; 131	120.00
132.	110	120; 165	142.50	213.	135	140	137.50
133.	55	61	58.00	214.	74	130	102.00
134.	15	16; 20; 26; 31; 45	38.00	216.	22	40	31.00
135.	25	55	40.00	217.	32	37	34.50
136.	15	19; 30; 31	30.50	218.	38	65	51.50
137.	15	22	18.50	219.	22	23; 26	24.50
138.	20	23; 23	23.00	222.	12	35	23.50
139.	15	15; 17	16.00	223.	38	41	39.50
140.	150	150; 245	197.50	224.	44	61	52.50
141.	120	130	125.00	225.	15	20	17.50
142.	160	225	192.50	227.	11	36	23.50
143.	56	57; 61	59.00	228.	14	15; 17; 21	19.00
144.	45	92	68.50	229.	85	85	85.00
148.	50	56	53.00	230.	25	30; 50; 80	65.00
149.	45	45	45.00				

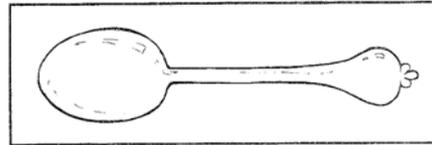
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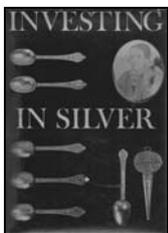
POSTAL AUCTION

(For members and subscribers only)

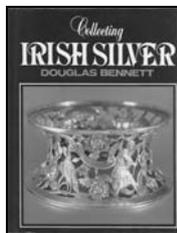
To take place on **Thursday 25th October 2012**

Your written, email or faxed bids are invited for the following lots – bids to be with us, please, by no later than 12.00pm, on the day of sale. Please note that purchase prices are subject to a 10% buyers premium, plus VAT on the premium and £7.50 for U.K. postage & packing per consignment, see page 35 for details.

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



Lot 1



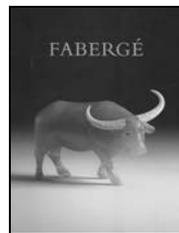
Lot 2



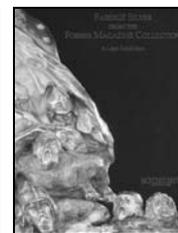
Lot 3



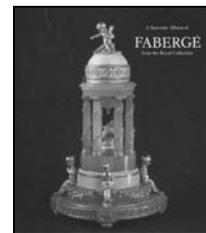
Lot 4



Lot 5



Lot 6



Lot 7

- Please note: due to the weight of some books the postage, packing & insurance has been individually priced as opposed to the normal single cost of £7.50 per parcel, or, as always, they can be collected from Burlington Arcade. (Postage shown is within the UK, for overseas we can arrange separately).

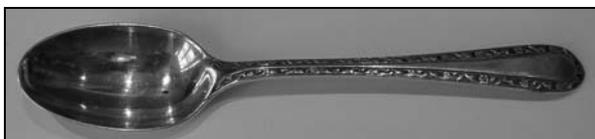
Lot	Description	Reserve
1.	Book: Investing in Silver by Eric Delieb. Hardback, DJ, 1970, pp 158. (Post £12.00). Est. £25-35.	£20
2.	Book: Collecting Irish Silver by Douglas Bennett. Hardback, DJ, 1984, pp 228. (Post £10.00). Est. £60-80.	£50
3.	Book: The Price Guide To Victorian Silver by Ian Harris. Hardback, 1971, pp 276. (Post £7.00). Est. £10-20.	£10
4.	Booklet: Antique Marks by Anna Selby. Paperback, 2004, pp 255. Est. £5-15.	£5
5.	Catalogue: Fabergé, The Queens Gallery Buckingham Palace. Paperback, 1995, pp 80. (Post £7.00). £15-25.	£12
6.	Catalogue: Fabergé Silver from the Forbes Magazine Collection – A Loan Exhibition by Sotheby's. Paperback, 1991, pp 48. (Post £7.00). Est. £15-25.	£12
7.	Catalogue: A Souvenir Album of Fabergé from the Royal Collection. Paperback, 1985, pp 48. Est. £15-25.	£12



8. **George III silver Bright-cut pattern sugar tongs**, London c.1790 by Thomas Northcote. L-14.8cm; W-35g. ~ Hallmarked in bowls, good marks and condition. Est. £70-80. £70



9. **American silver 'Fort Monroe' teaspoon**, Providence 1900 by Howard Sterling Company. L-14.7cm; W-29g. ~ good gauge, marks and condition. Est. £50-55. £50



10. **Victorian silver teaspoon** with 'flower-edge' decoration, Sheffield 1893 by John Round. L-11.2cm; W-14g. ~ wit diamond registration mark, good marks and condition. Est. £15-25. £15



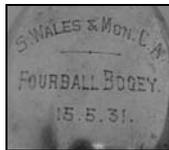
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| 11. | Liverpool, George III silver Fiddle pattern teaspoon , by John Sutter, with Chester marks for 1816. L-14.4cm; W-19g. ~ good bowl, marks and condition. Est. £25-45. | £20 |



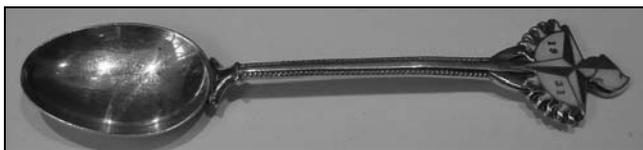
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| 12. | Pair of silver Trefid Rattail pattern teaspoons , Sheffield 1910 by Cooper Brothers & Sons. L-11.8cm; W-30g. ~ good marks and condition. Est. £30-40. | £30 |
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| 13. | Edwardian silver coffee spoon with ball finial, London 1904 by Walter, John, Michael & Stanley Barnard. L-8.6cm; W-8g. ~ good marks and condition. Est. £20-30. | £20 |
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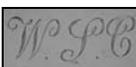
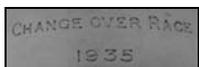
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| 14. | Silver teaspoon engraved 'S. Wales & Mon. C.A., Fourball Bogey, 15.3.31', Sheffield 1930 by Cooper Brothers & Sons. L-12.6cm; W-19g. ~ good marks and condition. Est. £25-35. | £25 |
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| 15. | Silver & enamel 'Festival of Britain, 1951' coffee spoon , Birmingham 1950 by Turner & Simpson. L-9.6cm; W-10g. ~ good marks and condition. Est. £25-45. | £20 |
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| 16. | Silver and enamel 'George VI & Elizabeth, Coronation 1937' butter knife , Birmingham 1936 by '?VC'. L-14.8cm; W-25g. ~ wear to maker's mark, otherwise good marks and condition. Est. £25-45. | £18 |
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| 17. | Silver 'Weymouth Sailing Club, Change Over Race, 1935' spoon , Sheffield 1932 by Thomas Bradbury. L-15cm; W-35g. ~ good gauge, marks and condition. Est. £35-55. | £30 |
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| 18. | Silver & enamel 'Shooting' teaspoon , Birmingham 1910 by Robert Pringle. L-11.2cm; W-18g. ~ good gauge, marks and condition. Est. £25-35. | £18 |
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| 19. | Silver 'Robin Hood Golf Club' teaspoon , engraved 'A. Holliday, 1967', Birmingham 1967 by Vaughton & Sons. L-12.2cm; W-17g. ~ good marks and condition. Est. £20-30. | £15 |
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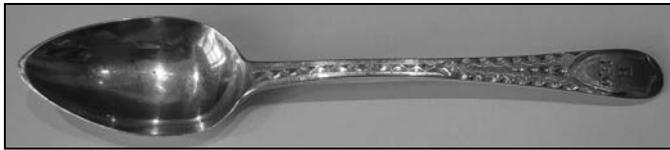
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| 20. | Perth silver Oar pattern teaspoon , circa 1820 by Robert Keay. L-14.4cm; W-14g. ~ reasonable condition, good marks. Est. £35-55. | £28 |



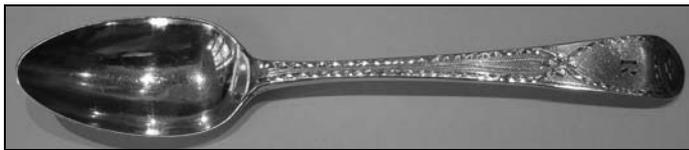
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| 21. | Banff silver Old English pattern teaspoon , circa 1800 by John Keith. L-12.6cm; W-11g. ~ reasonable condition, good marks. Est. £45-65. | £35 |
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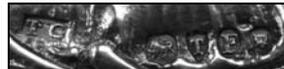
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| 22. | Newcastle silver Old English pattern teaspoon , circa 1790 by Mercy Ashworth. L-11.8cm; W-10g. ~ good marks and condition. Est. £25-35. | £22 |
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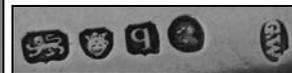
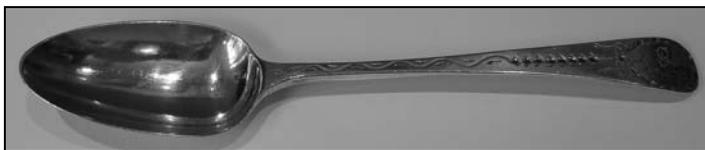
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| 23. | Newcastle silver Bright-cut pattern teaspoon , Newcastle 1797 (with double duty marks) by John Langland. L-12.8cm; W-13g. ~ good marks and condition. Est. £80-120. | £80 |
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| 24. | George III silver Bright-cut pattern teaspoon , London 1792 by Peter & Ann Bateman. L-13cm; W-15g. ~ good bowl, marks and condition. Est. £20-30. | £18 |
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| 25. | Continental silver straining spoon , with knight & leafy tree pierced bowl, London import marks for 1894. L-18.2cm; W-68g. ~ good gauge, marks and condition. Est. £60-80. | £58 |
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| 26. | George III silver Bright-cut pattern tablespoon , London 1791 by George Wintle. L-22.9cm; W-76g. ~ good bowl, marks and condition. Est. £75-95. | £72 |
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| 27. | Silver Windsor pattern crumb scoop , Birmingham 1932 by Barker Brothers & Sons Ltd. L-30.4cm; W-191g. ~ cannot decide if handle is filled or not!; good marks and condition. Est. £130-180. | £72 |
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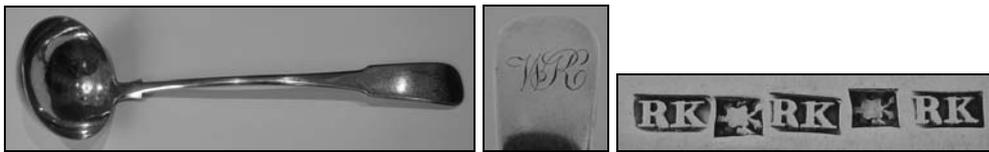
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| 28. | Victorian silver Fiddle pattern spice sifter spoon , Birmingham 1873 by Thomas Latham & Ernest Morton. L-9.1cm; W-11g. ~ unusual; good piercing, marks and condition. Est. £80-130. | £52 |
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| 29. | Irish, pair of Fiddle pattern egg spoons , Dublin 1841 by Peter Walsh. L-12.6cm; W-39g. ~ good gauge, bowls, marks and condition. Est. £65-75. | £62 |



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| 30. | Scottish silver 'Apostle' toddy ladle , Edinburgh 1881 by MacKay & Chisholm. L-17.8cm; W-31g. ~ good gauge, marks and condition. Est. £80-130. | £64 |
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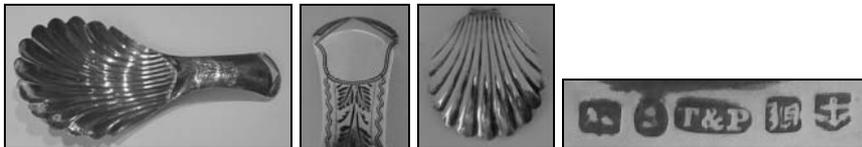
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| 31. | Perth silver Fiddle pattern toddy ladle , circa 1845 by Robert Keay II. L-15.7cm; W-25g. ~ good condition, excellent marks. Est. £80-130. | £76 |
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| 32. | George III silver Hanoverian pattern teaspoon , circa 1770 by Thomas & William Chawner. L-11.8cm; W-14g. ~ duty dodger (maker struck twice), good bowl, marks and condition. Est. £25-45. | £18 |
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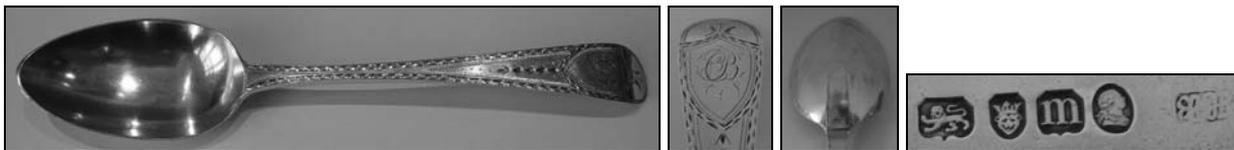
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| 33. | Victorian silver Fiddle, Thread & Shell pattern tea caddy spoon , London 1851 by Elizabeth Eaton. L-10.4cm; W-24g. ~ good gauge, marks and condition. Est. £80-120. | £48 |
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| 34. | William IV silver tea caddy spoon with shell pattern and Bright-cut decoration , Birmingham 1831 by Taylor & Perry. L-7.3cm; W-6g. ~ good bowl, marks and condition. Est. £80-120. | £78 |
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| 35. | Scottish silver Bright-cut pattern sugar tongs , Edinburgh c.1780 by Alexander Ziegler. L-14.3cm; W-34g. ~ old repair to arch, otherwise reasonable marks and condition. Est. £25-45. | £25 |
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| 36. | George III silver Bright-cut pattern tablespoon , London 1787 by Hester Bateman. L-21.2cm; W-58g. ~ good marks, excellent bowl and condition. Est. £75-95. | £60 |
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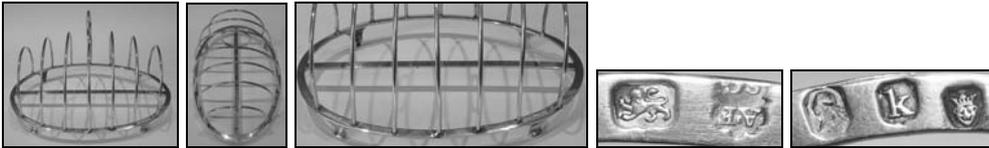
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| 37. | George II silver Hanoverian Shell-back pattern teaspoon , London c.1750 by Thomas Whigham. L-11.8cm; W-11g. ~ good marks, excellent shell and condition. Est. £35-55. | £30 |
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| 38. | George II silver-gilt Cherub with Bow & Arrow-front and Shell & Scroll-back pattern teaspoon , London c.1755 by Thomas Jeanes. L-11.7cm; W-18g. ~ good gilding, bowl, decoration & condition. Est. £75-95 | £60 |



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| 39. | George II silver Minerva-front & Basket of Flowers-back Hanoverian pattern teaspoon , London c.1750 by Elizabeth Jackson. L-10.7cm; W-14g. ~ good bowl, decoration, marks and condition. Est. £75-95. | £60 |
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| 40. | George III silver toast rack , London 1785 by Andrew Fogelberg & Stephen Gilbert. L-16.6cm; W-129g. ~ a few typical old repairs, otherwise good marks and condition. Est. £180-240. | £160 |
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| 41. | George III silver Bright-cut pattern tablespoon , London 1799 by S. Godbehere, E. Wigan & J. Bult. L-21.6cm; W-61g. ~ good bowl, marks and condition. Est. £60-80. | £50 |
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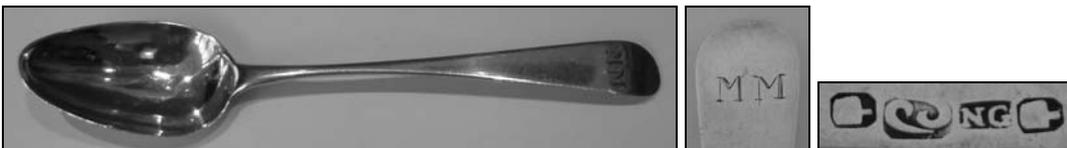
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| 42. | George III silver Onslow pattern tablespoon , London 1764 by James Tookey. L-22.5cm; W-81g. ~ scarf-joint, good marks and condition. Est. £80-110. | £70 |
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| 43. | Aberdeen silver Fiddle & Shell pattern Masking spoon with matching set of 6 teaspoons , circa 1850 by John Robertson. L-15.2cm (masking spoon); W-116g. ~ excellent marks and condition. Est. £250-350. | £170 |
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| 44. | Aberdeen silver Fiddle pattern sugar spoon , circa 1820 by William Whitecross. L-13.6cm; W-17g. ~ good marks and condition. Est. £65-95. | £50 |
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| 45. | Aberdeen silver Old English pattern teaspoon , circa 1800 by Nathaniel Gillet. L-13cm; W-10g. ~ good marks and condition. Est. £30-50. | £20 |
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| 46. | Aberdeen silver Bright-cut pattern teaspoon , circa 1800 by Nathaniel Gillet. L-13.7cm; W-11g. ~ maker's mark partially struck, otherwise good marks and condition. Est. £40-60. | £30 |
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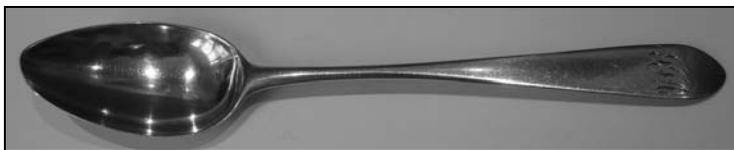
Lot **Description** **Reserve**
 47. **Aberdeen silver Oar pattern teaspoon**, circa 1810 by Nathaniel Gillet. L-12.7cm; W-13g. ~ good bowl, marks and condition. Est. £30-50. £20



48. **Aberdeen silver Fiddle pattern teaspoon**, circa 1850 by James Walker. L-14.2cm; W-16g. ~ good bowl, marks and condition. Est. £30-50. £20



49. **Aberdeen silver Fiddle pattern teaspoon**, circa 1820 by Peter Gill. L-13.5cm; W-14g. ~ good bowl, marks and condition. Est. £30-50. £20



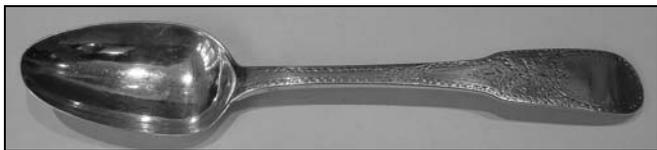
50. **Aberdeen silver Celtic-point pattern teaspoon**, circa 1805 by William Jamieson. L-13.3cm; W-11g. ~ minor wear to bowl tip, otherwise good marks and condition. Est. £30-50. £25



51. **Aberdeen silver Fiddle pattern teaspoon**, circa 1830 by Alexander Grant. L-13.8cm; W-15g. ~ good bowl, marks and condition. Est. £30-50. £20



52. **Victorian silver 'Order Of The Garter' teaspoon**, Birmingham 1892 by B. Baer. L-15.4cm; W-22g. ~ good marks, reasonable condition. Est. £20-30. £16



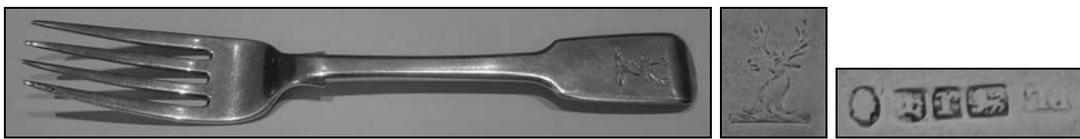
53. **George III silver Oar Bright-cut pattern teaspoon**, London 1791 by William Sumner II. L-13.3cm; W-19g. ~ minor wear to bowl tip, otherwise good marks and condition. Est. £20-30. £20



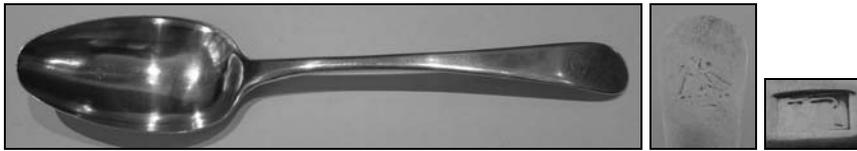
54. **Edwardian silver 'The British Bulldog Club' dessert spoon**, engraved 'Bradford, 1906, Tommy Tucker', London 1906 by J.A. Restau. L-18.4cm; W-61g. ~ good marks and condition. Est. £55-85. £50



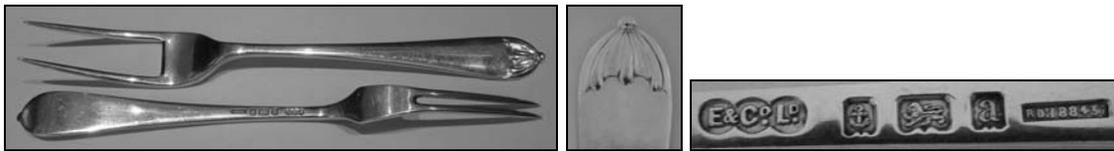
55. **Silver 'Airedale Terrier Club, Midland Counties' teaspoon**, London 1921 by J.A. Restau. L-13.2cm; W-20g. ~ reasonable marks and condition. Est. £25-35. £22



- | <u>Lot</u> | <u>Description</u> | <u>Reserve</u> |
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| 56. | Victorian silver Fiddle pattern dessert fork , Sheffield 1837 by Patrick Leonard of Chester. L-16.9cm; W-45g. ~ minor wear to tines, otherwise reasonable marks and good condition. Est. £40-60. | £40 |



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| 57. | American silver Old English pattern dessert spoon , Philadelphia c.1790 by Joseph Richardson Jr. L-16.7cm; W-35g. ~ wear to bowl tip and maker's mark, otherwise reasonable condition. Est. £45-65. | £40 |
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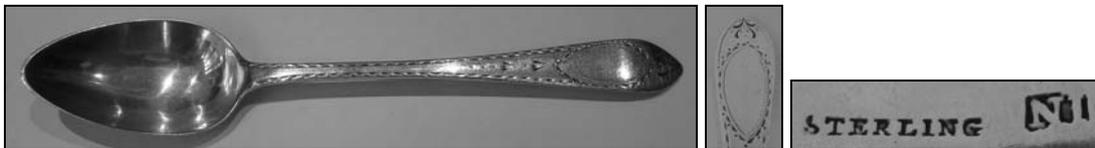
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| 58. | Pair of Victorian silver Queen Anne pattern 2-tined serving forks . Birmingham 1900 by Elkington & Co. L-20.1cm; W-117g. ~ These once formed part of the Martin Gubbins collection but disposed of prior to the auction. Proceed of this sale will be donated to his charity Sightsavers. ~ good marks and condition. £120-140. | £120 |
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| 59. | Set of 6 silver-gilt & enamel teaspoons with Indian deity finials, cased , Birmingham 1890 by Levi & Salaman. L-10.1cm; W-73g. ~ maker's mark scratched out! Otherwise excellent marks and condition. Est. £400-440. | £385 |
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| 60. | Exeter silver Old English pattern sauce ladle , circa 1800 by Richard Jenkins. L-16.2cm; W-43g. ~ good marks and condition. Est. £55-75. | £52 |
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| 61. | Cork silver Bright-cut Celtic-point pattern dessert spoon , circa 1780 by John Nicholson. L-17.5cm; W-30g. ~ good bowl, marks and condition. Est. £175-225. | £150 |
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| 62. | George III silver Old English pattern dessert spoon , with Scottish crest for Forbes of Culloden, London 1817 by William Eaton. L-17.2cm; W-30g. ~ good marks and condition. Est. £30-50. | £20 |
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| 63. | Indian Colonial silver Fiddle, Thread & Shell pattern dessert spoon , Calcutta c.1840 by Pittar & Co. ~ L-17.4cm; W-63g. ~ good gauge, bowl, marks and condition. Est. £45-65. | £35 |
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| 64. | Pair of Edwardian silver 'Edward VII' teaspoons , Birmingham 1901 by Levi & Salaman. L-10.6cm; W-18g. ~ good marks and condition. Est. £45-65. | £25 |
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| 65. | Inverness silver Ribbed Hanoverian pattern tablespoon , circa 1740 by John Baillie. L-21.4cm; W-67g. ~ marks worn, otherwise good condition. Est. £70-90. | £70 |



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| 66. | Russian silver Fiddle pattern tablespoon , St. Petersburg 1851 by Fredrik Fresen, assay master Pavel Dmitriev. L-22.2cm; W-77g. ~ good marks, reasonable condition. Est. £150-170. | £150 |
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| 67. | Irish silver Hanoverian pattern tablespoon , Dublin 1774 by John Craig. L-22.7cm; W-69g. ~ good marks, reasonable condition. Est. £90-110. | £90 |
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| 68. | Scottish silver Hanoverian pattern tablespoon , Edinburgh 1770 by Patrick Robertson. L-21cm; W-57g. ~ good bowl, marks and condition. Est. £85-125. | £85 |
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| 69. | George II silver Hanoverian pattern tablespoon , London 1759 by William Shaw II & William Priest. L-20.8cm; W-61g. ~ reasonable marks, good condition. Est. £65-85. | £65 |
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| 70. | George III silver Mask-front pattern teaspoon , circa 1770 by 'T.D'. L-11.8cm; W-14g. ~ good gauge, bowl, marks and condition. Est. £30-50. | £20 |
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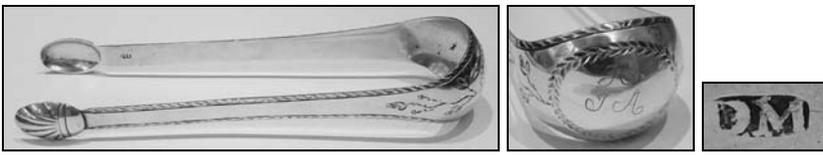
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| 71. | Dundee silver Fiddle pattern teaspoon , circa 1830 by Alexander Cameron. L-14.6cm; W-19g. ~ excellent bowl, marks and condition. Est. £60-80. | £50 |
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| 72. | Victorian silver Fiddle pattern mustard/egg spoon , London 1837 by Charles Boyton. L-12.8cm; W-14g. ~ good marks and condition. Est. £20-30. | £20 |
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| 73. | Dundee silver Fiddle pattern teaspoon , circa 1830 by Alexander Cameron. L-14.1cm; W-15g. ~ numerous knocks to bowl, otherwise good marks and condition. Est. £45-55. | £45 |
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| 74. | Dundee silver Feather-edge Bright-cut pattern sugar tongs , circa 1810 by David Manson. L-15cm; W-36g. ~ good mark, excellent condition. Est. £80-120. | £60 |



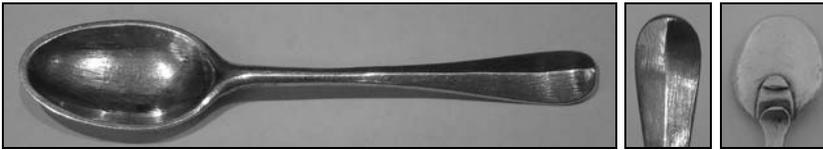
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| 75. | Paisley silver Old English pattern salt spoon , circa 1800 by Linsay Luke. L-8.5cm; W-6g. ~ reasonable marks, good condition. Est. £25-45. | £15 |
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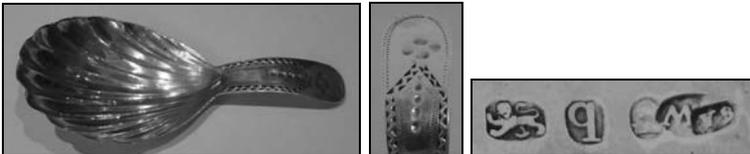
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| 76. | Paisley silver Old English pattern salt spoon , circa 1800 by Linsay Luke. L-8.4cm; W-6g. ~ reasonable marks, good condition. Est. £25-45. | £15 |
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| 77. | George II silver Ribbed Hanoverian pattern snuff spoon , circa 1735. L-7cm; W-3g. ~ signs of a lion passant, otherwise good condition. Est. £45-75. | £30 |
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| 78. | Georgian silver Ribbed Hanoverian pattern snuff spoon , circa 1760, not marked. L-6.4cm; W-3g. ~ good condition. Est. £40-60. | £30 |
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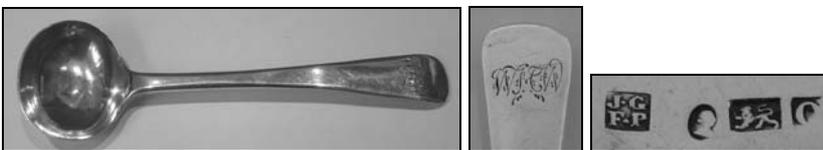
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| 79. | George III silver Bright-cut pattern tea caddy spoon with shell bowl , London 1791 by Stephen Adams over-striking George Wintle. L-7.4cm; W-6g. ~ reasonable marks and condition. Est. £35-75. | £20 |
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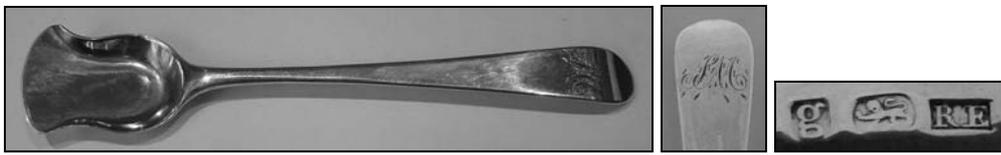
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| 80. | Dutch cast silver salt spoon with dolphin stem, female finial and shell bowl , Zutphen c.1750. L-10.1cm; W-21g. ~ good gauge, mark and condition. Est. £60-90. | £40 |
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| 81. | Continental silver Old English pattern snuff spoon , circa 1810, by 'JF'. L-8.6cm; W-6g. ~ good bowl, marks and condition. Est. £40-60. | £25 |
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| 82. | Exeter silver Old English pattern salt spoon , 1810, by Joseph Goss & Francis Parsons. L-9.8cm; W-9g. ~ reasonable marks and condition. Est. £25-35. | £20 |
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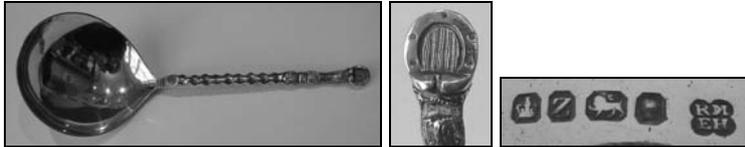
- | <u>Lot</u> | <u>Description</u> | <u>Reserve</u> |
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| 83. | George III silver Old English pattern salt shovel , by Richard Evans of Shewsbury, London 1782. L-9.2cm; W-5g. ~ good marks and condition. Est. £40-50. | £38 |



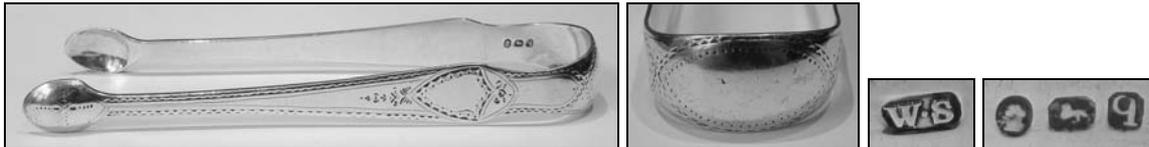
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| 84. | George III silver Bright-cut pattern sugar tongs , London 1804 by Stephen Adams. L-14.1cm; W-32g. ~ good marks and condition. Est. £45-65. | £35 |
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| 85. | Edwardian silver sugar sifter , Birmingham 1908 by Levi & Salaman. L-11.9cm; W-19g. ~ good marks and condition. Est. £35-55. | £25 |
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| 86. | Victorian silver parcel-gilt Hoof-end fruit serving spoon , Sheffield 1867 by Richard Martin & Ebenezer Hall. L-16.3cm; W-49g. ~ good bowl, marks and condition. Est. £80-90. | £80 |
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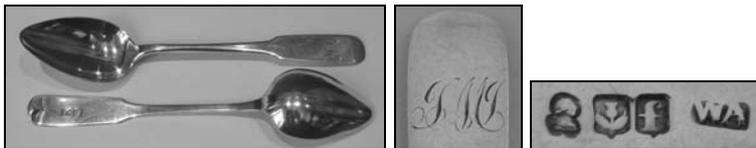
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| 87. | George III silver Bright-cut pattern sugar tongs , London 1791 by William Sumner I. L-14cm; W-38g. ~ reasonable condition, good marks. Est. £40-50. | £38 |
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| 88. | Edwardian silver 'Edward VII & Crown' teaspoon , Birmingham 1901 by Levi & Salaman. L-10.5cm; W-9g. ~ good marks and condition. Est. £25-35. | £20 |
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| 89. | Exeter silver Bright-cut Fiddle pattern sugar tongs , 1833, by John Osment. L-14.1cm; W-30g. ~ quite light in weight, but good condition, reasonable marks. Est. £30-40. | £25 |
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| 90. | Pair of Scottish silver Oar pattern teaspoons , Edinburgh 1811 by William Auld. L-13cm; W-22g. ~ good bowls, marks and condition. Est. £30-50. | £25 |
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| 91. | Large heavy Edwardian cast silver Lion-mask pattern salt spoon , London 1902 by George Fox. L-12.2cm; W-42g. ~ good gauge, marks and condition. Est. £80-120. | £60 |
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Reserve

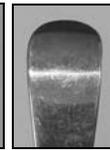
92. **George III silver Old English pattern tablespoon**, London 1805 by Peter & William Bateman. L-21.4cm; W-58g. ~ spoon numbered '3'; good bowl, marks and condition. Est. £45-65.

£37



93. **George III silver Old English pattern tablespoon**, London 1806 by Thomas Barker. L-22cm; W-59g. ~ good marks and condition. Est. £45-65.

£37



94. **George III silver Old English pattern teaspoon**, London 1795 by Peter and Ann Bateman. L-10.4cm; W-8g. ~ wear to makers' mark, otherwise good condition. Est. £15-25.

£12



95. **George IV silver Fiddle pattern teaspoon**, London 1821 by William Bateman I. L-16g. ~ good bowl, marks and condition. Est. £15-25.

£12



96. **Pair of Newcastle silver Fiddle pattern salt spoons**, 1843, by Richard Duncan. L-9.8cm; W-22g. ~ good bowls, marks and condition, Est. £35-55.

£30



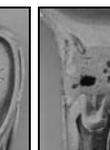
97. **George III silver 'Urn' Private-die pattern tablespoon**, London 1785 (incuse duty) by Thomas Northcote. L-21.9cm; W-75g. ~ good gauge, bowl, marks and condition. Est. £120-160.

£100



98. **Victorian silver 'George & The Dragon' Private-die pattern table fork**, London 1851 by George Adams. L-20.7cm; W-104g. ~ good detail, marks and condition. Est. £180-220.

£150



99. **George II silver 'Paul de Lamerie' pattern tablespoon**, circa 1730, not marked. L-19.1cm; W-82g. ~ stem repaired, bowl battered and worn, but excellent gauge. Est. £80-120.

£75



100. **Victorian silver Christening fork & spoon**, London 1868 by R. Martin & E. Hall. L-16.3cm (spoon); W-82g. ~ good marks and condition. Est. £55-85.

£50



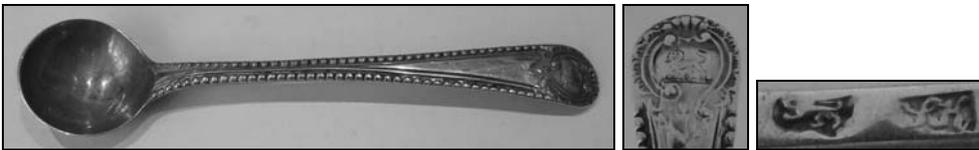
<u>Lot</u>	<u>Description</u>	<u>Reserve</u>
101.	Victorian silver Christening fork with Bright-cut decoration all over, London 1891 by R. Martin & E. Hall. L-16.8cm; W-34g. ~ good marks and condition. Est. £35-55.	£30



102.	Victorian pierced cast silver salt spoon with Mother & Child finial , London 1845 by Charles & George Fox. L-12cm; W-18g. ~ good marks and condition. Est 40-60.	£30
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103.	Silver 'I Love Liberty' picture-back teaspoon , Sheffield 1977 by Payne & Son. L-11.2cm; W-16g ~ good picture, bowl, marks and condition. Est. £30-40.	£25
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104.	George III silver Old English Bead & Escutcheon pattern salt spoon , circa 1770 by Samuel Key. L-10.1cm; W-11g. ~ good bowl, marks and condition. Est. £30-45.	£25
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105.	Large silver 'Worshipful Company of Fruiterers' teaspoon , London 1935 by 'AR&S'. L-14.7cm; W-37g. ~ good gauge, marks and condition. Est. £40-60.	£35
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106.	Silver & enamel 'Manchester M.G.C' teaspoon , Birmingham 1936 by 'M.B. Ltd'. L-11.9cm; W-20g. ~ good marks and condition. Est. £25-35.	£13
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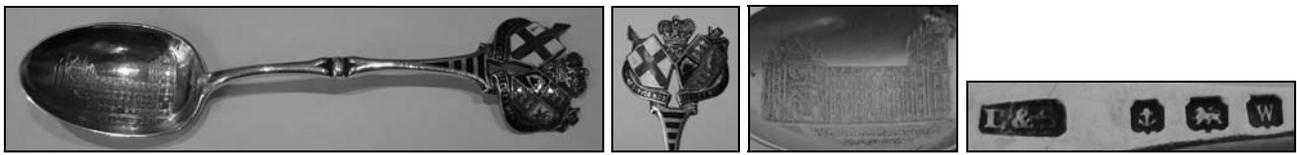
107.	Silver 'Tunbridge Wells Golf Club' teaspoon , Birmingham 1929 by Vaughton & Sons. L-10.7cm; W-18g. ~ good marks and condition. Est. £25-35.	£13
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108.	Silver 'Lady Golfer' teaspoon , Birmingham 1948 by 'RB'. L-10.7cm; W-11g. ~ good marks and condition. Est. £25-35.	£13
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109.	Silver 'Alliance Swimming Club' teaspoon , London 1927 by 'F.H&S'. L-11.7cm; W-14g. ~ good marks and condition. Est. £25-35.	£13
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<u>Lot</u>	<u>Description</u>	<u>Reserve</u>
110.	Silver & enamel 'Westminster Abbey' teaspoon , Birmingham 1921 by Levi Salaman. L-11.7cm; W-16g. ~ good marks and condition. Est. £30-40.	£21



111.	Silver 'Middlesex County Lawn Tennis Association' teaspoon , Birmingham 1966 by Alexander Clark Co. L-12cm; W-17g. ~ good marks and condition. Est. £25-35.	£13
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112.	Silver 'Bowls Player' teaspoon , Birmingham 1928 by William Wilmot. L-11.9cm; W-11g. ~ good marks and condition. Est. £20-30.	£12
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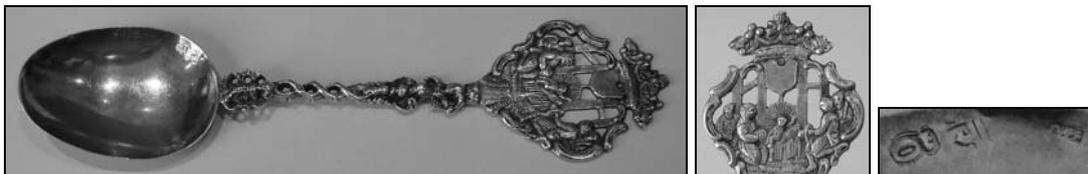
113.	Silver & enamel 'Old Coulsdon Bowling Club' teaspoon , Birmingham 1937 by 'HWM'. L-11.6cm; W-15g. ~ good marks and condition. Est. £25-35.	£13
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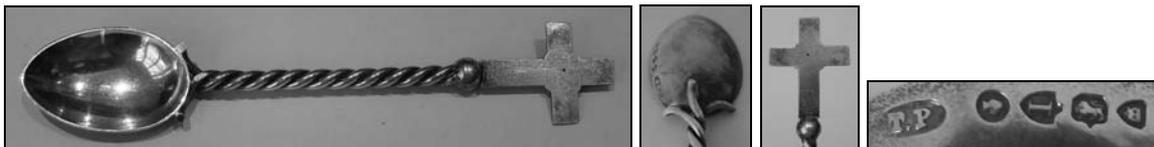
114.	Silver & enamel 'Madeira Drive Bowling Club' teaspoon , Birmingham 1932 by Alexander Clarke Co. L-12cm; W-17g. ~ good marks and condition. Est. £20-30.	£13
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115.	Silver & enamel 'MGBC' bowling club teaspoon , Birmingham 1938 by 'W&P'. L-12.4cm; W-20g. ~ good marks and condition. Est. £20-30.	£13
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116.	Dutch 18th Century? silver spoon , dated 1708, with later Dutch hallmarks for 1892 and London import marks for 1891. L-23cm; W-75g. ~ my feelings are: this 'could' be an early spoon as opposed to the 1890s copies that one sees! ~ good marks and condition. Est. £120-220.	£45
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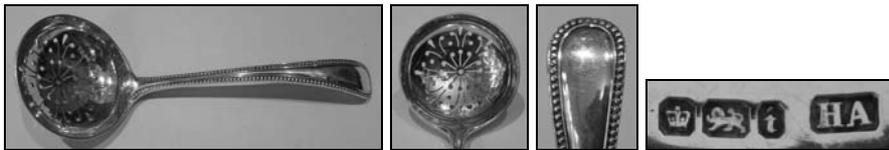
117.	Victorian silver 'Cross' teaspoon , London 1884 by Thomas Pratt. L-12.3cm; W-14g. ~ good marks and condition. Est. £25-45.	£15
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118.	Silver lobster pick , London 1930 by Asprey & Co. Ltd. L-19.2cm; W-31g. ~ good marks & condition. £60-90.	£30
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- | <u>Lot</u> | <u>Description</u> | <u>Reserve</u> |
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| 119. | Silver 'East Surrey Regiment' rifles teaspoon , Birmingham 1934 by 'NA&AFI'. L-12.1cm; W-25g. ~ good detail, marks and condition. Est. £30-40. | £20 |



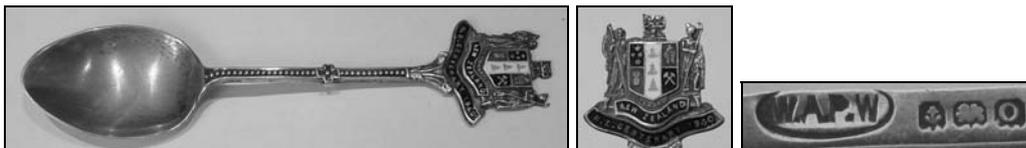
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| 120. | Edwardian silver Old English Bead pattern sugar sifter spoon , Sheffield 1901 by Harry Atkins. L-13.7cm; W-39g. ~ good gauge, marks and condition. Est. £50-75. | £40 |
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| 121. | Pair of silver Seal-top fruit serving spoons , in fitted case, London 1910 by William Hutton & Sons. L-18.8cm; W-110g. ~ a tatty case otherwise good marks and condition. Est. £160-220. | £120 |
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| 122. | George III silver & baleen toddy ladle , London c.1800 by Elizabeth Morley. L-18.7cm; W-14g. ~ wear to marks, a few knocks to bowl otherwise reasonable condition. Est. £30-50. | £30 |
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| 123. | Silver & enamel 'New Zealand Centenary 1940' teaspoon , Birmingham 1938 by 'W.A.P.W.'. L-11.3cm; W-15g. ~ good marks and condition. Est. £20-30. | £15 |
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| 124. | Silver & enamel 'Belfast' teaspoon , Birmingham 1938 by 'RB'. L-11.7cm; W-12g. ~ good marks and condition. Est. £20-30. | £14 |
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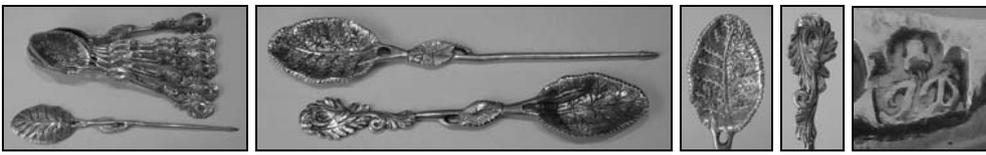
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| 125. | Silver 'Queen Elizabeth' teaspoon , Sheffield 1936 by Cooper Brothers & Sons. L-12.1cm; W-17g. ~ good marks and condition. Est. £25-35. | £15 |
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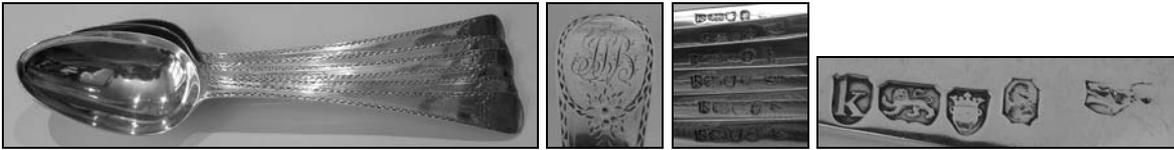
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| 126. | George III silver 'Jockey Cap' tea caddy spoon , Birmingham 1801, no maker's mark. L-5.5cm; W-10g. ~ a rare form of caddy spoon, good marks and condition. Est. £240-340. | £160 |
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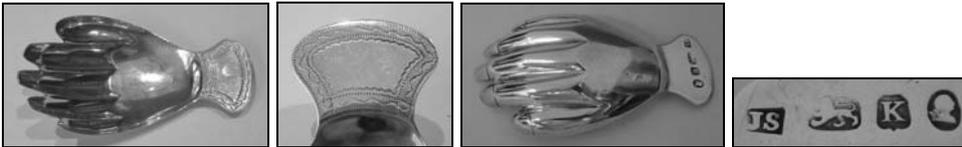
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| 127. | Aberdeen, set of 3 silver Fiddle pattern table spoons , circa 1835 by Andrew Mollison. L-21.3cm; W-186g. ~ good gauge, bowls, marks and condition. Est. £180-240. | £150 |
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- | <u>Lot</u> | <u>Description</u> | <u>Reserve</u> |
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| 128. | George II , set of 6 cast silver naturalistic pattern teaspoons with matching mote spoon, with contemporary box, circa 1740 by script 'ID' below an acorn. L-11.3cm; W-123g. ~ good marks and condition. Est. £800-1200. | £750 |



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| 129. | Set of 6 George III silver Bright-cut pattern tablespoons , London 1785, all with Duty Draw-back marks. L-22.7cm; W-366g. ~ no maker's mark, but probably by Hester Bateman; excellent marks & cond. Est. £1800-2400. | £1500 |
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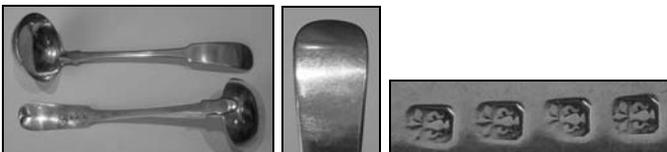
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| 130. | George III silver ' hand ' tea caddy spoon with Bright-cut decoration, London 1805 by Josiah Snatt. L-6.7cm; W-9g. ~ good marks, excellent condition. Est. £300-400. | £250 |
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| 131. | Perth , a pair of Fiddle pattern toddy ladles , circa 1800 by William Ritchie. L-16.8cm; W-57g. ~ good condition, excellent marks. Est. £200-300. | £150 |
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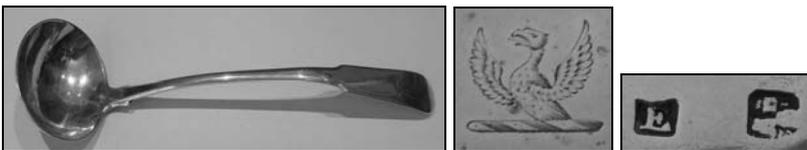
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| 132. | Greenock silver Fiddle pattern toddy ladle , circa 1820 by Thomas Davie. L-17.4cm; W-31g. ~ numbered '9'; bowl quite knocked about, otherwise good marks and condition. Est. £120-160. | £100 |
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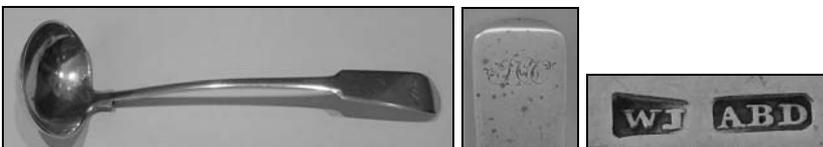
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| 133. | Dundee , a pair of Fiddle pattern toddy ladles , circa 1810, no maker's mark. L-15.5cm; W-60g. ~ good marks and condition, Est. £150-250. | £120 |
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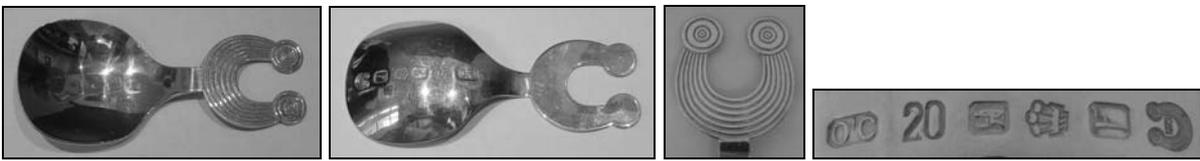
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| 134. | Aberdeen silver Fiddle pattern toddy ladle , circa 1840 by Alex Mollison. L-16cm; W-29g. ~ good bowl, marks and condition. Est. £120-160. | £80 |
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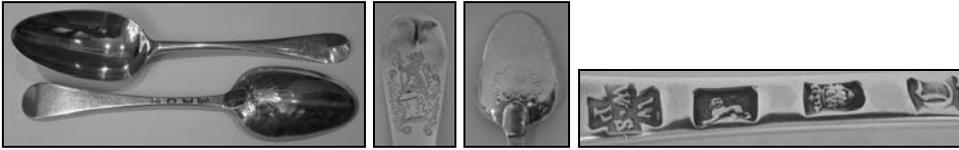
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| 135. | Aberdeen silver Fiddle pattern toddy ladle , circa 1800 by James Erskine. L-15.5cm; W-28g. ~ good marks and condition. Est. £100-140. | £80 |
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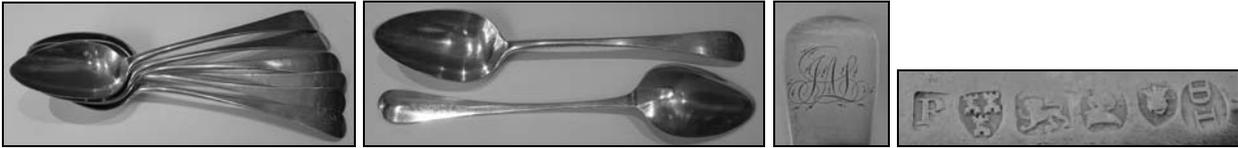
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| 136. | Aberdeen silver Fiddle pattern toddy ladle , circa 1810 by William Jamieson. L-16cm; W-30g. ~ good gauge, bowl, marks and condition. Est. £120-160. | £80 |
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| 137. | Irish 20ct gold tea caddy spoon with a Glenisheen Collar as the handle, Dublin 1973 by O'Connor. L-7.8cm; W-33g. ~ excellent marks and condition. Est. £1300-1500. | £1100 |



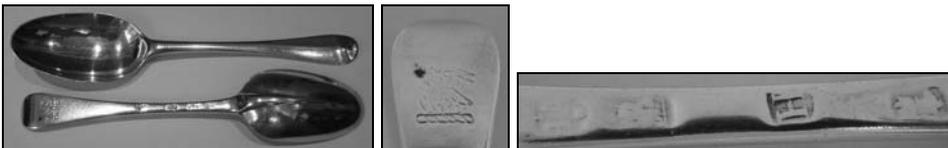
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| 138. | Pair of George II silver Hanoverian Shell-back pattern table spoons , London 1758 by W. Shaw & W. Priest. L-20.8cm; W-122g. ~ later engraved armorial; otherwise good bowls, marks and condition. Est. £120-150. | £120 |
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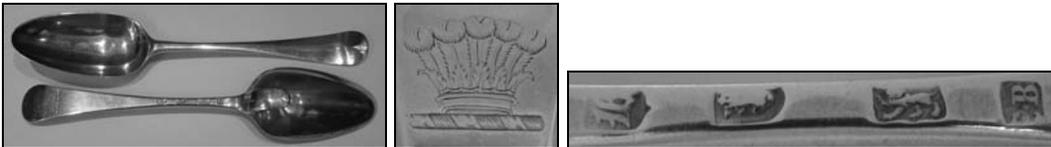
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| 139. | Newcastle, set of 6 George III silver Old English pattern table spoons , 1807 by Dorothy Langlands. L-22.1cm; W-354. ~ good bowls, marks and condition. Est. £300-400. | £280 |
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| 140. | George III silver Old English Bright-cut pattern table spoon , London 1802 by Peter, William & Ann Bateman. L-22.1cm; W-62g. ~ good decoration, bowl, marks and condition. Est. £60-90. | £50 |
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| 141. | Pair of George I silver Britannia silver Hanoverian Rattail pattern table spoons , London 1723 by Paul Hanet. L-20cm; W-142g. ~ wear to marks but readable, otherwise good bowls and condition. Est. £240-280. | £240 |
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| 142. | Pair of George II silver Hanoverian pattern table spoons , London 1757 by Edward Bennett I. L-20cm; W-116g. ~ good bowls, marks and condition. Est. £140-180. | £130 |
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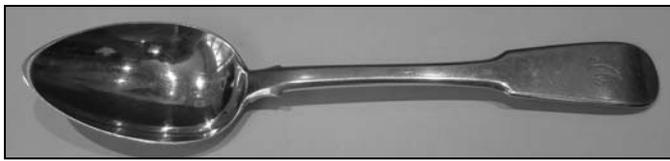
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| 143. | George III silver Hanoverian pattern table spoon , London 1761 by Peter Bennett. L-20.7cm; W-55g. ~ dated 1748; knocks and dents to bowl, otherwise good marks and condition. Est. £55-65. | £55 |
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| 144. | George III silver Old English pattern table spoon , London 1766 by Isaac Callard. L-21.3cm; W-64g. ~ good marks and condition. Est. £55-75. | £45 |
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| 145. | George II silver Hanoverian pattern table spoon , London 1752 by James Wilkes. L-20cm; W-44g. ~ good bowl, marks and condition. Est. £55-75. | £45 |
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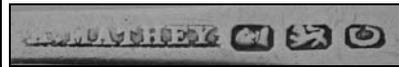
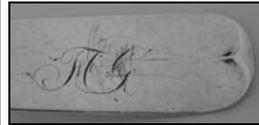
146. **Dundee** silver **Fiddle** pattern **dessert spoon**, circa 1865 by Thomas Shannon. L-17.8cm; W-37g. ~ excellent bowl, marks and condition. Est. £55-75.

£45



147. **American** silver **Old English** pattern **dessert spoon**, Boston c. 1820 by N. Harding. L-18.6cm; W-25g. ~ good mark and condition. Est. £30-40.

£25



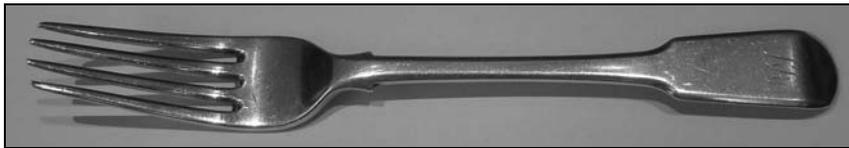
148. **American** silver **Fiddle** pattern **dessert spoon**, New York c.1830 by Aime Mathey. L-15.7cm; W-20g. ~ soft knocks to bowl, scratches around initials, otherwise reasonable marks and condition. Est. £20-30.

£20



149. **Chinese Export** silver **Fiddle** pattern **dessert fork**, Canton c.1820 by Sunshing. L-17.1cm; W-46g. ~ minor wear to tines, otherwise good marks and condition. Est. £40-60.

£25



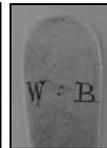
150. **Chinese Export** silver **Fiddle** pattern **dessert fork**, circa 1820. L-16.7cm; W-43g. ~ minor wear to tines, no maker's mark, otherwise good marks and condition. Est. £40-60.

£25



151. **Victorian** silver '**Albert Variation**' pattern **table fork**, London 1837 by Mary Chawner. L-21.2cm; W-101g. ~ good gauge, marks and condition. Est. £80-140.

£60



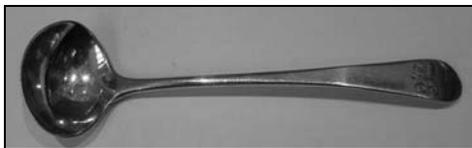
152. **Cork** silver **Old English** pattern **teaspoon**, circa 1810 by John Nicholson. L-13.5cm; W-14g. ~ wear and soft knocks to bowl, otherwise reasonable marks and condition. Est. £45-75.

£32



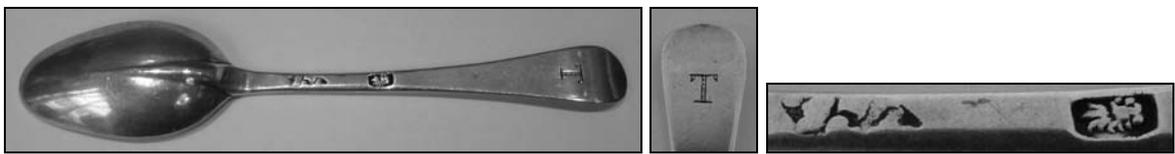
153. **Canadian**, pair of **Fiddle** pattern **teaspoons**, Toronto c.1850 by Savage & Lyman. L-13cm; W-30g. ~ good bowl, marks and condition. Est. £35-55.

£25

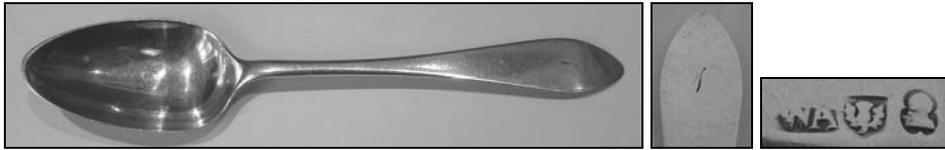


154. **Newcastle** silver **Old English** pattern **salt spoon**, circa 1810, by Dorothy Langlands. L-9.6cm; W-9g. ~ reasonable marks, good condition. Est. £25-35.

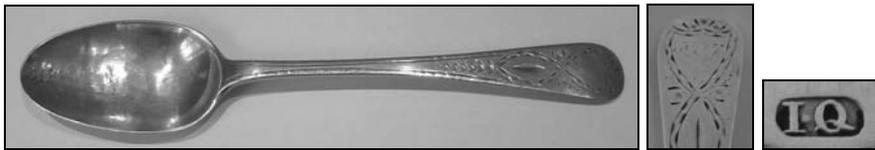
£17



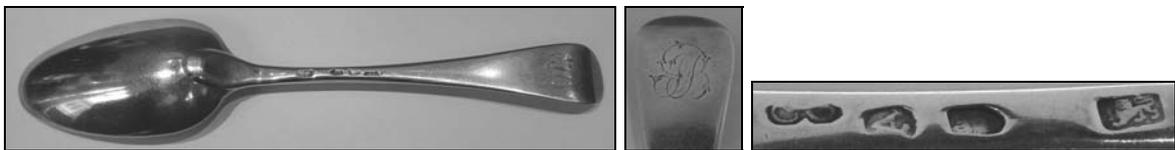
- | <u>Lot</u> | <u>Description</u> | <u>Reserve</u> |
|------------|---|----------------|
| 155. | George I Britannia silver Hanoverian Rattail pattern teaspoon , London c.1718 by William Petley. L-11.9cm; W-14g. ~ Good marks and condition. Est. £45-65. | £25 |



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| 156. | Scottish silver Celtic-point pattern teaspoon , Edinburgh c.1800 by William Auld. L-12.6cm; W-11g. ~ good bowl, marks and condition. Est. £25-35. | £15 |
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| 157. | Jersey silver Bright-cut pattern teaspoon , circa 1800 by Jacques Quesnel. L-12.1cm; W-10g. ~ bowl battered and wear to decoration, otherwise reasonable. £15-25. | £15 |
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| 158. | George II silver Hanoverian pattern tablespoon , London 1756 by Ebenezer Coker. L-20.4cm; W-70g. ~ good gauge, bowl, marks and condition. Est. £45-75. | £25 |
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| 159. | George III silver Hourglass pattern tablespoon , London 1815, no maker's mark. L-22.4cm; W-100g. ~ good gauge, marks and condition. Est. £80-100. | £74 |
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| 160. | George III silver 'Trefid' Rattail tablespoon , engraved 'WL, 1729', London 1776 by Thomas Northcote. L-21.9cm; W-62g. ~ obviously converted!, otherwise good marks and condition. Est. £45-75. | £42 |
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| 161. | George III silver Old English pattern tablespoon , London 1802 by Richard Crossley. L-21.5cm; W-52g. ~ good bowl, marks and condition. Est. £45-65. | £42 |
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| 162. | George III silver & stained green ivory handled fruit knife , London 1801 by Thomas Freeth I. L-22.4cm; W-44g ~ crack to ivory, otherwise good marks and condition. Est. £35-65. | £24 |
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| 163. | Irish silver & stained green ivory handled butter knife , Dublin 1799, by John Daly. L-17.9cm.; W-42g. ~ crack and old repair to blade, worn marks, good handle. Est. £30-40. | £24 |
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The next Club Postal Auction will take place on Thursday 3rd January 2013

Members are invited to submit their Lots (max. 10 & No 'Job Lots' please) for the next postal auction by posting or delivering by hand up until the **28th October**. Please provide clearly a full and comprehensive description, if possible, of your various lots, remembering to note all relevant facts such as makers, dates and interesting features etc. and reserve. Also please clearly state your **name**, address and telephone number. Please never intentionally submit repaired, damaged, burnished or mediocre items, as such will not sell.

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POSTAL AUCTION INFORMATION

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

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

Bidding

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

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

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

We request payment within 48 hours of your receiving the lot(s), or their immediate return (together with a refund of the postal and packaging charges (£7.50) 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 £15.00 per package regardless of weight or destination.
- Although every assistance will be provided to trace missing packages, please note that our responsibility ends once a package leaves the United Kingdom.

Vendors

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

- Commission is charged at 10% (minimum £2.50) & £2.50 per unsold Lot plus VAT of the sale price.
- Vendors are paid when we have received payment; please note that there may be a delay in settlement where lots have been purchased by overseas members, or where a lot has been rejected by a U.K. member thus necessitating a further offer to an under bidder.
- Items for which no bids have been received will be posted back to you, and charged £7.50 for postage & packaging.

General Information

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

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Daniel Bexfield Antiques

Fine Quality Silver



VOGUE Fashion Night Out
6th September 2012



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