

...The Finial...

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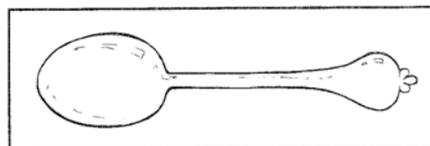
'The Silver Spoon Club'

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COVER

- Memento Mori Spoon & Fork with a 'Zoomorphological' Finial
Circa 1672

See: A Dutch Memento Mori Spoon & Fork Set (1672) From New York? – page 5

And: The Postal Auction, Lot 127, page 31

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Introduction

Thank you all for your patients and understanding concerning the late arrival of this issue of The Finial. As most of you have realised that the delay has not only been due to preparations for Christmas here in the shop, but mainly to do with my Save Burlington Arcade campaign. It seems to have been covered in most of the national newspapers as well as the local London ones, and then there were the interviews for radio and television, it's been busy!

I can now fill you in with the latest developments: Westminster City Council planning committee meet last Thursday, 8th December, to hear that there had been over 500 letters of objection and 1 letter of support. Prior to the meeting the owners of Burlington Arcade withdrew the two applications for Anthony Gormley stainless steel art installations to be installed. At the meeting the committee rejected the revised application for replacing the Arcade floor with beige quartzite (used extensively in shopping malls and bathrooms, as it does not stain and easily wipes clean!). However, they did grant permission for the re-painting of the woodwork and the lighting plans, but both with conditions. On a very positive note, the committee strongly pointed out that as much as they have no control over who the shops are let to, consent under the Grade II Listing would be needed to amalgamate any of the shops, and the impression given is that they will not permit this to happen.

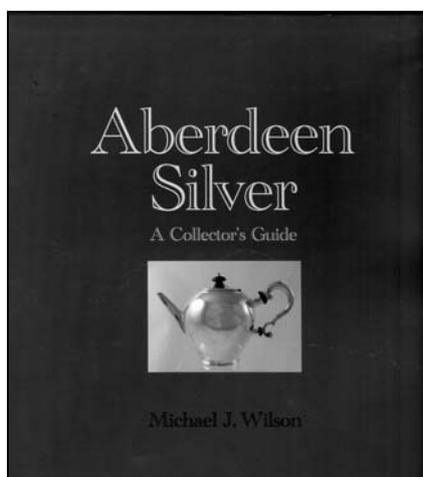
The support against the planning applications received from The Finial membership has just been overwhelming – A massive thank you to you all. It goes to show, standing together can make a difference and it certainly has in this case. As to where this leaves me, as far as the shop is concerned, we will have to wait and see. However, as the landlord's plans don't seem to be working out and taking into consideration that they may not be able join shops together and with my being a paying tenant they may wish to renew my lease in 2013, but presently there has been no communication between us since January!

As you will have guessed, which doesn't take much, the postal auction date has been moved to the 5th January, which I now think is a perfect time of the year for this particular auction, as you will be able sit down and relax with a lovely glass of port or your favourite tippie and digest The Finial at leisure. There are some fantastic Lots in this issue and it will be interesting so see whether the Sarah Lewes spoon and fork sells, details on page 31. There is also the superb silver 'Dove' Roman spoon, quite different from the one that sold back in June for £3,450.00 but just as good, as well as many other interesting pieces more within the regular price ranges.

Wishing you a very Merry Christmas,
Daniel.

New Publication

Aberdeen Silver – A Collector's Guide By Michael J. Wilson



Finial member Michael Wilson has just published his hardback book, *Aberdeen Silver, A Collector's Guide*. It is only the second book to be published on Aberdeen silver; the first printed around 30 years ago. Michael has shown more than 240 photographs of makers' marks, as well as numerous pictures of the items themselves and invoices from Aberdeen retailers. He also writes about the silversmiths and their background. An essential buy for the bookcase.

Michael is kindly offering Finial readers a discount on his first book, which can be purchased for £35.00 plus P&P (UK-£4.00 and elsewhere £12.00), by contacting him at www.silvermarkpublishing.co.uk or on 07803 234932.

Whatever Happened To Jeremy Garfield?

Additional Information

By Trevor Downes

Following my article that appeared in the last edition of The Finial, I can now add some additional notes relating to the arrest of Jeremiah Garfield.

Prior to the Old Bailey trial of Garfield there was held at the Mansion House a Public Examination of the accused, and the newspaper reports at the time offer some interesting details that were not revealed at the Old Bailey trial. It appears that a firm by the name of Smith & Co. of Ostend in Belgium issued an order to the London silversmiths Leven & Jacobs of which part of the order was for silver spoons.

Leven & Jacobs in turn passed out the order to the firm of manufacturing silversmiths; Levi & Co. of Bury Street, St. Mary Axe, London, and it was they who employed Jeremy Garfield to manufacture the spoons to fulfil the order, with Levi & Co. supplying the silver and Garfield responsible for the fashioning and the payment of Duty. At the Examination, Alexander Levi of Levi & Co. stated that he had employed Garfield to make spoons for them for several years.

Following the completion of the order, the goods were packed and dispatched to the Custom House, and it was at this point that the fraud was revealed. A customs searcher, named G.W. Tucker, inspected the spoons, presumably as part of the Duty Drawback procedure, and became suspicious of the hallmarks, and contacted Goldsmiths' Hall.

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(Taking note of the issue number first)

A Dutch Memento Mori Spoon & Fork Set (1672)

From New York?

(A two chapter historical 'whodunit', featuring an antique silver cutlery set. An edited version of Chapter 1 was first published in *Silver Magazine* in the September/October issue of 2008).

By Kevin Brown

Part 2

This two-part article sets out to prove that the Sara Lewes memento mori spoon and fork (Figs 1 & 2), which I bought from an antiques dealer in Capetown, South Africa, was made in New York City in 1672. If this hypothesis is true, then this spoon and fork set is an important discovery. It would be the earliest surviving memento mori spoon and fork from New York and the fork would be America's oldest known silver fork.



Fig. 1, Sara Lewes memorial fork & spoon, 6.5 inches



Fig. 2, Sara Lewes memorial fork & spoon, back view.

Part 1 of this article first published as a feature article in *Silver Magazine* in 2008, and was republished in the last issue of *The Finial* (Sept/Oct 2011, pages 5 to 9). In this Part 2, certain statements I made in Part 1 have been revised and amended because of new information I have received from scholars in the Netherlands. Also the surviving archival records regarding Sara Lewes (who is memorialised in this set) and her connections to New York will be presented here for the first time.

This article will have both historical and 'historiographical' features. Certain documents from the Leeuwarden Municipal Archives in the Netherlands will provide the core historical content. And the changes to the evidentiary trail that grew out of my exchanges with Dutch scholars after the first publication of Part 1 (in 2008) have a 'historiographical' quality. These will showcase some of the intricacies of investigations of this kind, and also highlight the often-provisional nature of historical 'evidence'.

Most of the information regarding the provenance of this cutlery set has long ago faded away into the mists and fogs of a distant and long forgotten past. Only a few fragments of evidence still remained to be discovered after the passage of more than 300 years. The investigation that brought these forth resembles in certain respects a detective story. Is there enough evidence in Part 2 of this account to sustain conviction or 'a conviction'? You be the judge.

Claims and counterclaims

In Part 1 of this article I attempted to make the case that this 'Lewes' set was made in New York in or about 1672 by setting out a series of facts and theories. These included the apparent colonial origins of this (unmarked) set; certain iconographic similarities to known New York examples of memento mori cutlery (for example the hooded owl finials); and global patterns of Dutch and English colonial settlement in the seventeenth century. To these I was able to add the presence in New York at the appropriate time of a female Dutch colonist known variously as Sytske 'Lieuwes' or 'Lewes'.

From this mix of fact and conjectures I speculated that this set was made in New York to remember someone related to Sytske (her daughter?) whose name had been anglicised from the Dutch original because of the English conquest of New Amsterdam.

Continued overleaf...

While the evidence I had assembled was interesting, and my conclusions tantalizing, there was nothing really conclusive in the case I had built, close, but no cigar. And yet, and yet... it all seemed so 'right'!

Some months after Silver Magazine published the piece, an almost random email to a genealogist in the Netherlands put me in touch with Ms. Gemke Jager, curator of the Schoonhaven Gold, Silver and Clock Museum of Leeuwarden in the Netherlands. She in turn put me in contact with Mr. Jan Schipper, a leading expert on Friesian silver and silver spoons (Friesland is a province of the Netherlands). A long, complex and fruitful correspondence followed, and provides the basis for this article.

After a careful analysis of my findings and his own data, Jan Schipper concluded that I was right, and that this set had indeed been made in New York¹. I was not right in each and every respect however; and he straightened out certain misconceptions of which I had been guilty. Some I had derived from the (scant) available English language literature, and others from falsely interpreted visual evidence.

In Part 1, for example, I stated that Dutch (and by extension, Dutch colonial) memento mori cutlery was customarily given to pallbearers at funerals during the seventeenth century. This commonplace is trotted out routinely in the English language literature². But it is not true: or at least, it is a bit of a stretch.

Cutlery of this sort might perhaps have been better named 'memorial' cutlery. Often it was produced by grieving relatives in remembrance of deceased loved ones, literally as a 'memorial' and therefore it was carefully preserved, rarely or never used as practical cutlery, and sometimes passed on to succeeding generations. These items are therefore often found in near perfect condition.

The Lewes set by and large is in immaculate almost untouched condition. This seems almost miraculous given the 350 years that have passed since these items were first fabricated, and then began their global wanderings. In part the actual cultural usages surrounding this 'memorial' cutlery provides the clue to understanding this. 'Memorial spoons' were often commissioned as personal remembrances, usually as single spoons, or in this instance as a spoon/fork set, rather than as practical cutlery handed out to pallbearers (with which to partake of the funeral feast?)

The 'gift to pallbearers' idea, while this may well have happened in certain instances of wealthy family bereavements, wasn't usually the *raison d'être* for these artefacts. Do the maths: a single spoon as a gift to six or eight pallbearers given the then prevailing price of silver and workmanship would work out to forty days of salary for the average person³. So this custom, as so often (too often?) described in the English language literature was not universal, or even common in the Netherlands or its dependencies at this time.

As will be seen, this improved understanding of the customary usages of 'memorial cutlery' plays an important role in properly interpreting the origins of the Lewes set.



Fig. 3

Also in Part 1, I stated that the finials on the Lewes set likely represent hooded owls. This may be an accurate interpretation in terms of the finials on the, New York, Cornelius Van der Burch spoon commissioned for the van Cortlandt funeral in New York in 1682 (Figure 3). Regarding the Lewes set itself however, case not made. The reality is more complex, and far more interesting. Jan Schipper wrote:- *'17th Century Dutch silver spoons with three-sided stems have a great variety of finials. These so-called renaissance ornaments appear in the form of busts etc., but there is also a group composed of parts of animals: wings, feathers, claws, beaks, snakeskin, etc., combined to form a new composition for ornamental reasons only. They do not show an existing zoological entity, and are merely intended as a suggestion of it, an 'inventio'.*

To us this looks very strange, because we look at it from a 20th/21st century angle. In our time we want to name and to categorize everything we see, but for someone from the 17th century, and grounded in renaissance ideas, this was less the case. In the works of Paulus van Vianen, for instance, these elements are clearly visible. The famous, c.1613, Diana and Actaeon ewer and basin (Fig. 4) at the Rijksmuseum is a beautiful example of this. In the upper rim of the dish (Fig. 5) there is an ornament that resembles the decorations on most three-sided stems from the 17th and early 18th century Dutch silver spoon' (Fig. 6).



Fig. 4



Fig. 5



Fig. 6 The Lewes spoon

I think we can leave the idea of hooded owls, dolphins and other animals behind us and describe the finial of the Lewes set as being of the zoömorphological type, which is an aspect of the Auricular style.

In the illustrations below (Figs 8 & 9) you can see more examples of this type (not all). The zoömorphological ideas are clearly visible in the prints of Frederico Zuccari and other renaissance artists. These prints influenced the goldsmiths in their designs. Of course spoons and forks were often made by the lesser craftsmen, but they also found their inspiration in copybooks filled with these kind of prints, displaying the thoughts and ideas of the times. The cutlery medium, with its small stems and finials, and the then available casting-techniques, limited the possibilities available to goldsmiths in terms of complexity⁴.

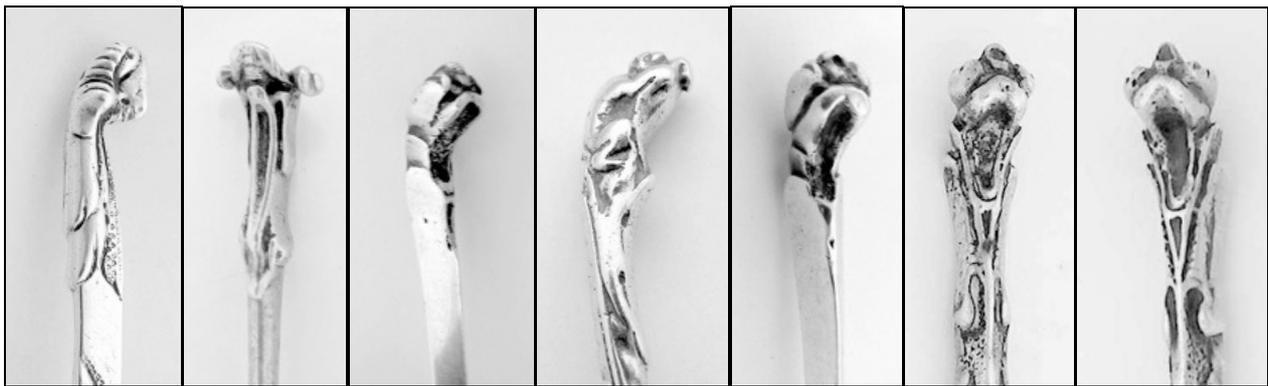


Fig. 8. Examples of zoo-morphological finials on Dutch Auricular spoons

More claims and counterclaims: 'Anglicisation' or something else?

Genealogical databases show that a great many 'Lewes' lived in North America at the time we are considering, some not far from New York. Their name was an archaic variant of 'Lewis', at a time when the spellings of names had not as yet been standardised.

In Part1 I argued that the 'English' sounding name engraved on this set, 'Sara Lewes', was possibly an anglicised version of a Dutch name. Maybe, but there is another, equally interesting possibility. According to Jan Schipper: *'It is vital when considering this set to take the spelling skills of the engraver of the text on the Lewes set into account. On Friesian spoons I sometimes find texts that seem to me almost phonetical! It may be that the person who commissioned the set and the engraving just spoke the text to the client, leaving the way it was actually spelled to the goldsmith/engraver.'*

Looking at the spelling of the word 'Junij' I am more or less convinced that this engraving was executed by someone with a Dutch background. But we have to bear in mind that a 'Nieuw Amsterdam' goldsmith originating in Amsterdam might not have been familiar with the name 'Lieuwes', a name that is typically Friesian. In Amsterdam people usually don't speak Friesian, which is an entirely different language! The engraver may have heard and/or seen the phonetically more or less identical word 'Lewes', and may have thought that 'Lieuwes' was spelled in that way. The point is that whether or not the correct spelling of the name will be found in any [New York] documents, the possibility remains that the spelling of the word 'Lewes' on the set is more or less coincidental because of the goldsmith/engraver's linguistic skills.

Continued overleaf...

Sytske Lieuwes' patronymic appears in the records of the Dutch Reformed Church of New York, spelled as 'Lievens'⁵. Why was this? Because the probably Dutch (not Friesian) church recorder at the New York church wrote down the nearest approximation to 'Lieuwes' he was familiar with: and this was the Dutch language name 'Lievens', a common enough name in Amsterdam, one borne for example by a pupil of the painter Rembrandt. This indisputable archival fact perfectly illustrates the principle here at play, and may go far to explain why the name 'Lieuwes' was spelled 'Lewes' on this set'.⁶

So yes, the name engraved on this set does appear to be related to the English political environment in which it was engraved, but not in the way that I had imagined. 'Lewes' may not have been an Anglicisation of 'Lieuwes', rather, it may have been engraved on the set using this spelling because the Dutch engraver rendered the Friesian name 'Lieuwes' as he had most recently seen it in English governed New York – as 'Lewes'!

The 'Smoking Gun'

With great good humour (considering all of the work involved) Jan Schipper and Mr. W. Dolk kindly undertook some genealogical research at Leeuwarden. They searched the Dutch Reformed Church baptism and marriage records at the city archives (of which Mr. Dolk is senior director) for traces of the Sytske Lieuwes who (and this is abundantly documented) is known to have lived with her husband Gerrit de Wees in New York between 1663 and 1690⁷.

Their work bore fruit. Without going into all of the convoluted details, or each of the red herrings that popped up (for example, the 'false Sytske', born at about the same time, whose given name Eyske had been mistakenly spelled in the church baptism registry) they established that Sytske Lieuwes was baptised in Leeuwarden at the Dutch Reformed Church on 23rd March 1642⁸. Her husband Gerrit Hendrix (alias 'Gerrit de Wees' in New York) was also baptised there on 25th June 1643⁹. The two were married in Leeuwarden on 28th September 1662¹⁰. And Sara Lieuwes was baptised in Leeuwarden on 28th April 1643, thirteen months after Sytske¹¹ (Fig. 9).

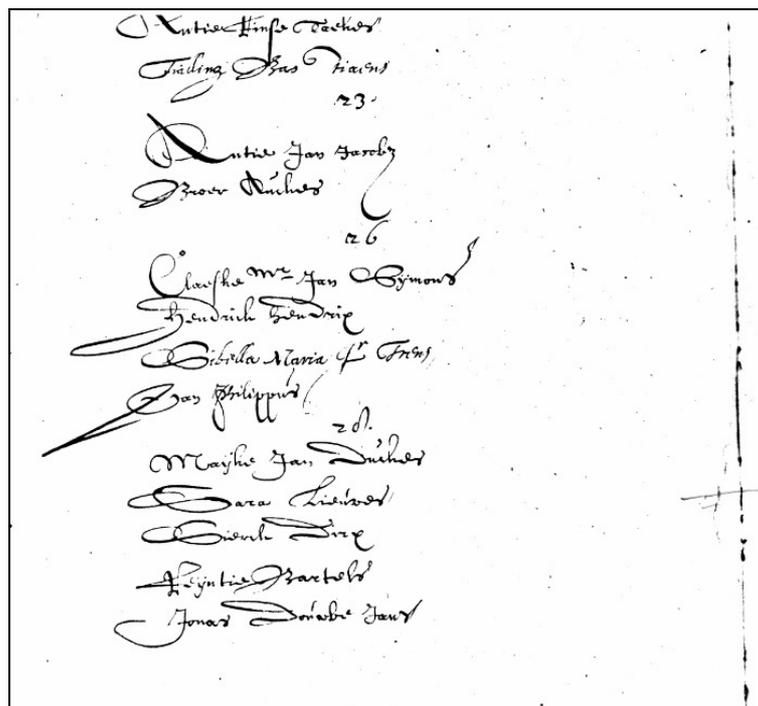


Fig. 9. Baptismal entry for Sara Lieuwes from the Dutch Reformed Church register housed in the Leeuwarden Archives (entry for April 28, 1643).

So now what do we have?

We know that Sytske and Gerrit were baptised and later married at Leeuwarden, before setting out for the New World. Since Leeuwarden was a small and sparsely populated provincial centre, it appears from these dates that Sytske and Sara (born about thirteen months apart) were sisters. And since families then were more tightly knit, it is certainly possible that Sara hazarded the uncertain voyage to the New World with her sister and brother in law, hoping for a better life in New York. There are, however, no records of Sara's presence in New York that have yet surfaced¹². But to make the case that the Lewes set was produced in New York as a memorial of Sara, they are not really needed!

From these facts that I have now marshalled, there is a clear and powerful inference that the Lewes set was produced in New York in 1672 as a memorial to Sara Lieuwes by her grieving sister Sytske and brother in law Gerrit de Wees.

Maybe Sara died in New York, and this cutlery set is the only surviving record of her passing. Or maybe she stayed behind in Leeuwarden, and then passed to a better world either there or elsewhere in the Netherlands; and Sytske, hearing word of this, commissioned this set from some anonymous New York spoon maker as a mark of her bereavement. And as ever among the fastidious Dutch, Sytske carefully preserved these memorials and thereafter, always scrupulously cared for; these curiosities were passed on from generation to generation down to our present day¹³.

A part of the story of the Lewes set will remain forever lost. The Dutch were the masters of the first modern European colonial empire – a sea borne empire. Wings of canvas drove their great sailing ships as they voyaged from port to port and place to place, trading their cargoes of salted herring and low country manufactures for spices or timber; for silver or gold or slaves; or for whatever else would turn them a profit. How, and by what route, and carried by whom did this cutlery, these striking emissaries to us from a vanished age, travel from New York to the Cape of Good Hope¹⁴, we can only imagine?

By line

Kevin Brown is a freelance writer and production designer who lives in Naramata, British Columbia.

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- Dr. Jack Lynch, Gerrit Hendricks de Wees *Seventeenth Century Dutch Immigrant to New Amsterdam* (The New York Genealogical and Biographical Record, Vol 125, Number 1, Jan 1994).

Notes

1. Report by Jan Schipper (<http://www.zilverstudie.nl/>) on the ‘Lewes’ memento mori cutlery, written for the Schoonhaven Gold, Silver and Clock Museum and Kevin Brown (2008).
2. Sarah D. Coffin et al, *Feeding Desire: Design and the Tools of the Table 1500 – 2005* (New York: Assouline, 2006), 49.
3. Jan Schipper (<http://www.zilverstudie.nl/>) private communication.
4. Jan Schipper (<http://www.zilverstudie.nl/>) private communication.
5. Dr. Jack Lynch (Deweese family genealogist) private communication.
6. Jan Schipper (<http://www.zilverstudie.nl/>) private communication.
7. ‘Gerrit Hendricks de Wees: *Seventeenth Century Dutch Immigrant to New Amsterdam* by Dr. Jack Lynch, The New York Genealogical and Biographical Record, Vol 125, Number 1 (Jan 1994).
8. <http://www.tresoar.nl/> Herv. gem. Leeuwarden, doop 1636-1642. Inventarisnr: 929; Dopeling: Sytske: Gedoopt op 23 maart 1642 in Leeuwarden; Kind van Lieuwe en niet genoemde moeder.
9. <http://www.tresoar.nl/> Herv. gem. Leeuwarden, doop 1643-1653. Inventarisnr: 930; Dopeling: Gerryt: Gedoopt op 25 juni 1643 in Leeuwarden; Zoon van Hendrick Dirx en niet genoemde moeder.
10. <http://www.tresoar.nl/> Trouwregister Gerecht Leeuwarden 1653-1663. Inventarisnr: 902; Vermelding: Ondertrouw op 13 september 1662; Man: Gerryt Hendrix afkomstig van Amsterdam; Vrouw: Sydske Lieuwes afkomstig van Leeuwarden.
11. <http://www.tresoar.nl/> Herv. gem. Leeuwarden, doop 1643-1653. Inventarisnr: 930; Dopeling: Sara: Gedoopt op 28 april 1643 in Leeuwarden; Dochter van Lieuwe en niet genoemde moeder.
12. Dr. Jack Lynch did a bit of looking around, but didn’t locate any records in New York mentioning Sara Lewes.
13. Jan Schipper (<http://www.zilverstudie.nl/>) private communication.
14. Here is a rather staggering possibility: Madagascar (not so far from the Cape) hosted a world renowned (reviled?) nest of European pirates who preyed upon the passing East India fleets. A disproportionate number of their crewmen hailed from New Amsterdam! (*The Arabian Seas: The Indian Ocean World of the Seventeenth Century*’ R.J. Barendse, Armonk, NY, M.E. Sharpe (2002).

Acknowledgments

- David Murray of Leopard Antiques (<http://www.leopardantiques.com>) in Cape Town, South Africa, for his unflinching interest, unflinching help, advice and use of his photographs: Figures 1 2, 5 & 6.
- Jan Schipper who selflessly gave countless valuable hours to this project & for use of Figure 8.
- Mr W. Dolk, senior archivist of the Leeuwarden Municipal Archives, who put his well-earned retirement aside to help and for use of Figure 10.
- Figure 3, courtesy of the Yale University Art Gallery, Mabel Brady Garvan Collection.
- Figure 4, courtesy of the Rijksmuseum.

The Flatware of Georg Jensen

By James Baldwin

Georg Jensen: The Name, The Man

In the globalised consumer world of the 21st century Georg Jensen is an international luxury brand with a reputation for excellence in design and quality. Their high-end retail premises can be found on Bond Street and Madison Avenue, in Milan and Shanghai, from Qatar to its home country of Denmark. The first chapter of this success story however, like so many similar tales, began humbly in 1904, with a small workshop and shop front at 36 Bredgade, Copenhagen, and, of course, with the man who gave the brand his name, Georg Jensen himself. He was born near Copenhagen in 1866 and was apprenticed to goldsmith, A. Andersen, in 1880. Despite this early introduction to precious metalworking Jensen's ambitions lay in the area of fine art, specifically sculpture. However, financial considerations won over artistic aspirations, and Jensen moved his full attention to silversmithing on the opening of his little shop in 1904.

This of course was the era of the Arts and Crafts, of Jungestil, Rennie Macintosh, of the social projects of men such as Charles Robert Ashbee and his Guild of Handicrafts. The Victorian era had, so the exponents of these movements argued, killed handcraft, drowned it in a deluge of klacking machines and in so doing alienated the skilled craftsperson from his honest work. Indeed, the early days of Georg Jensen fit very firmly into this context. Jensen was a silversmith, and his tiny workshop produced hand worked objects. The success of his product initially was due to a combination of fashionable design (in the style associated with the ideas of the time) and the sort of quality only handwork could achieve. Jensen, however, did not share the lofty ideals of Ashbee and friends. Neither did he invent the style he worked in. His legacy is that where the idealists failed he succeeded. He is famous because he alone managed to hand craft silverware in a long term, commercially viable manner, and continued to do so long after his peers had gone bankrupt. He did this, in fact, through compromise. Just like the silver and plate produced in the late 18th and early 19th centuries, before full mechanised production had taken hold, Jensen's workshop used labour saving technology where possible, and hand working where it was needed. This way the full benefit of handcraft was put to use, but not wasted where it was not.

The genius of Jensen the man, and later the firm, was that this approach to quality was rarely compromised. Jensen's own standards in quality and design held firm even when he was no longer in charge. Another reason for the success of his firm was the use of designers. Very early on Jensen's workshop produced pieces designed by others, and this tendency was a tradition within the firm long before it became a necessity in 1935, when Jensen died. The quality of these designers did much for the reputation of the firm, and ensured its survivability long after the death of its creator.

Jensen's Flatware Patterns: An Overview

Few if any firms have produced as many design classics in silver as Georg Jensen, flatware patterns in particular. Most of the major Jensen designers created at least one flatware pattern, many of which are instantly recognisable. The range of Jensen flatware patterns can, in a way, be seen as an illustration of the development of early to mid 20th century design, with all major styles represented by at least one Jensen pattern, from the Art Nouveau of Lily of the Valley (Jensen, 1906) to the space age modernism of Caravel (Koppel, 1957).

There are in excess of 60 different flatware designs produced in silver at one time or another by Georg Jensen. Many of these, however, are not full patterns in the sense that they were available to build as a service. I have chosen to exclude these so called 'ornamental' patterns, which are generally not named, and known only by design number. Also we will not consider those designs produced exclusively in stainless steel, which has been the material of choice for new designs since the 60's.

This leaves us with 32 full patterns in silver, all but one¹ of which were first in production between 1906 and 1966. The more popular patterns were reproduced, and some are still in production today. Each pattern is known by design number and name, usually the Danish name being different from the design name in English. A few patterns were named differently when marketed in Britain than in the USA, but generally speaking the English language name applies in both countries. Confusingly the design numbers are not in sequence, the first pattern is #2, the second #4 and the sixth #145. What follows is a brief account of some of the more important patterns.

The earliest designs date from 1906, and are all by Jensen himself. They are in the main in the art nouveau style, albeit the particular flavour of Art Nouveau prevalent in Scandinavia (*Skønvirke*: literally, beautiful work). They were popular, and perhaps, a little unadventurous. However, they were in great contrast to the flatware designs of the period which were either highly functional or highly traditional. Even the classic Continental pattern (#2, Antik in Danish) that was based on, but not a reproduction of, traditional 17th and 18th century Scandinavian spoons has the lustrous planishing one associates with the Arts and Crafts. Continental has proved one of the most enduring designs, and is still produced by the Georg Jensen firm today.

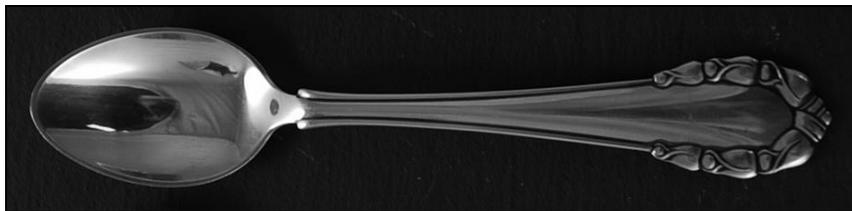


Fig. 1

In 1912 Jensen produced the first pattern by a designer other than himself, Dahlia (#3, known by the same name in Denmark) by Sigfried Wagner, a colleague of Jensen in the workshop of Mogens Ballin under whom he had worked previous to 1904. Then in 1913 Jensen's own design Lily of the Valley (#1, Liljekonval, Fig. 1), an ever popular and rather conservative expression of the Art Nouveau style. The Beaded pattern (#7, Kugle, Fig. 2) in 1915 was another of Jensen's own designs, this time neither naturalistic nor nouveau, almost seeming to anticipate the Art Deco. Both Beaded and Lily of the Valley are still in production.



Fig. 2



Fig. 3

Perhaps the quintessential Jensen pattern is Acorn (#62, Konge, Fig. 3), by far the most prolifically produced, but not in fact designed by Jensen. Johan Rohde was the creator of this design, and of the very similar Acanthus pattern also (#180, Dronning, Fig. 4). Both are Nouveau in style, with a clear classical influence. The fluted stems remind us of columns, while the terminals have something of the Corinthian order about them. These patterns are highly modern, and yet have a gravitas of the old order, carefully negotiating between clean modern lines and the fussy decoration of earlier taste. Acorn is still in production, while Acanthus is not.



Fig. 4

Blossom (#84, Magnolie) was another of Jensen's designs and considered one of the finest. It was first produced in 1919, and is by far the most labour intensive of the flatware patterns. The handles are open work, a cluster of leaves and berries, and each element hand made and assembled. Highly naturalistic, of Jensen's personal designs it is the most in keeping with his holloware, indeed, with Blossom we begin to see a tendency towards creating a whole range of silverware, flatware and hollow, all in keeping and under a single pattern name, as we see later with Pyramid, Cactus, Bernadotte and others.

Continued overleaf...

In 1926 Jensen produced the first of Harald Nielsen's flatware designs, Pyramid (#15, Pyramide). perhaps the quintessential Art Deco flatware design, and showing the impact of the discovery of the tomb of Tutankhamen in 1922. Pyramid is popular to this day, and is still in production. It is the first truly modern flatware design produced by Jensen, owing nothing to nature or the art of the recent past, despite it's Egyptian pretensions.

This trend continues with Cactus (#30, Kaktus) by Gundolph Albertus, another fiercely modern design in the Art Deco mode, albeit too curvaceous to qualify as high Deco. Indeed from the mid twenties it is fair to say that only Viking (#6, Nordisk), Old Danish (#100, Dobbeltflet) and perhaps Nordic (#76, Ladby) are not thoroughly modern in inspiration. Before the war Deco was the order of the day. After the war, with the aforementioned exception of Old Danish² the forward looking modernism of the late 1950s and 60s dominated, and probably best represented by Henning Köppel's 1957 effort, Caravel (#111, Caravel).

Building a Service

The easiest way to obtain a service of Jensen cutlery is of course to buy a large or complete set. However, this is an expensive undertaking, and building a canteen yourself provides a enjoyable alternative (although in the long run, probably more expensive than buying a service in one go). Jensen cutlery was made in large quantities, and many patterns were made for long enough periods to make them quite plentiful. For those of us who live in the UK, Germany, USA or Scandinavia Jensen cutlery is far from rare. Having said that, some patterns were not popular at the time of production, or only ran for very short times.

Acorn, Acanthus, Cactus or Pyramid would all be good choices for the collector who wishes to build a reasonably sized service in a relatively short space of time. All of these patterns have been in production for many years and were popular enough that they are readily seen. I would say that these four patterns account for around 50% or more of the Jensen cutlery in the Market place. With the exception of Acanthus these patterns are also all available new.

Next, Continental, Lily of the Valley, Beaded, Bernadotte or Old Danish would provide more of a challenge but would prove possible eventually. Again, all of these patterns are available to buy new. Of course the more extensive a service one wishes to own the harder it will be to acquire the correct pieces in these patterns unless one resorts to new.

All other patterns would be best acquired as a set for all but the most patient and persistent collector, unless only a very small quantity was required.

Jensen Flatware for the Collector

As every reader of this journal knows well, spoons and flatware in general are ideal collectors' items. This is as true of Jensen as of anything else. With a few exceptions basic pieces of Jensen flatware can be obtained for under a hundred pounds a piece, and so it is affordable and relatively easy to obtain a piece of work by a very respected designer. Indeed, I have tried to show that Jensen flatware is representative of the general trends of 20th century design. There are excellent examples of the Art Nouveau, Arts and Crafts, Art Deco, Post War functionalism and mid-century modernism. Many of the designs are iconic and considered design classics. Some of the greatest designers of the 20th century worked for Georg Jensen at one time or another, and so a collection of Jensen flatware would represent such greats as Jensen himself, Johan Rohde, Harald Nilsen and Henning Köppel.

Above all else, though, in my opinion Jensen flatware has one overriding and impressive characteristic: it works. Those of us in love with British flatware are spoilt. We are used to the fact that almost every design from early times to the present is well balanced, fits nicely in the hand and is designed with use in mind. The same is not always true of Continental flatware where too often function is the slave of form, or quality is the slave of cost. Jensen flatware however, feels good in the hand, is beautifully made and designed for use as much as for aesthetics. It is little wonder then, that the flatware of Georg Jensen is so widely respected, collected and above all else, used.

Notes

1. And this exception, "Koppel", was in fact designed by Henning Koppel in the 1960s, but was not produced till 1981 in celebration of his legacy.
2. The first post war design, by Harald Nilsen, and so unlike his other work that one can't help but consider it a conscious return to the traditional style of happier days.

Sinister Assay Marking

By Richard Turner

I have recently been researching for a new book on silver collecting, highlighting fakes and breaks and including a section on assay marks. One topic which reared up and interested me as I am left-handed was the fact that some spoons have their assay marks punched, apparently, by left-handers.

Normally, to observe the assay marks, with the punches upright, one holds the bowl in the left hand (Fig. 1, London teaspoon 1808). With spoons punched by a left handed marker, one has to hold the bowl in the right hand. I contacted the London Assay Office for validation, or otherwise, of this theory. Mr Merry looked up from my email and was able to watch as two spoons were actually hand-marked. The markers each took the bowl of the spoon in the left hand, placed it on the block, switched to support it with the right while they picked up the hallmark with the left hand, placed that to hold the spoon in position, and picked up the hammer with the right. They said that was the easiest way to do it, with the bowl out of the way. In all probability, a left-hander would do it the other way round.



Fig. 1



Fig. 2



Fig. 3

For Exeter, the vast majority of nineteenth century silver spoons seem to have been struck in the left handed fashion. I have seen spoons dated from 1787 up to the end of the Exeter Assay Office (Fig. 2, Exeter 1859). It remains to be discovered if the fashion was set, and successive assayers just followed the routine, or if it was a family of left-handers. Other left-handed marked spoons that I have also seen include a teaspoon for Chester 1832, made by John Coakley; a salt spoon of York 1803 and another of Sheffield 1809 (Fig. 3). Among modern examples are souvenir spoons of Glasgow 1957 and 1961 and some Birmingham rattail and trefid coffee spoons between 1925 – 28.

Just to round it off, from 'Georgian' Birmingham, I have an 'ambidextrous' tablespoon of 1776, with the lion and date letter struck right handed and the town mark and maker's punch, left handed (Fig. 4). A possible reason for that is that the maker's punch and anchor could have been punched with the bowl on the right, allowing easier access for the left hand holding the punches. The lion and date letter were then punched in the approved orientation.

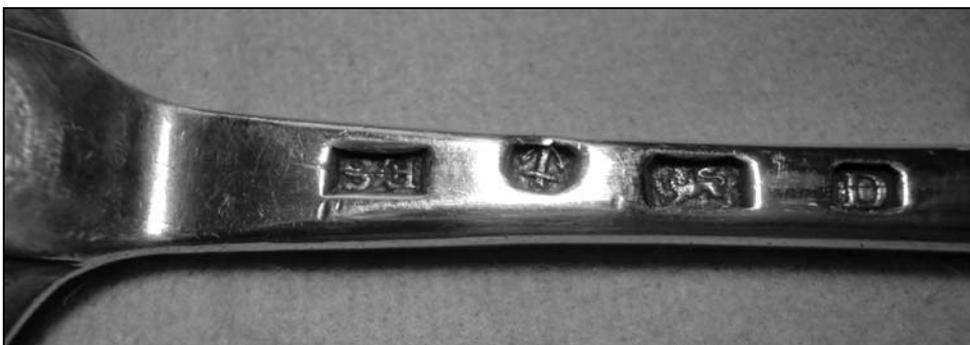


Fig. 4

Makers often used to strike their own mark on their pieces and I have seen several with the sponsor's mark upside down, compared with the assay strike. As this has been on the whole set, it would appear to be deliberate. Examples are Stephen Adams II, John Robert Harris, Thomas Shekleton, William Sumner I, John Wakefield, Thomas Wallis II and George Wintle. Were these left-handed hammermen?

Before 1940, left-handedness was actively discouraged, so I would be very interested to know if anybody else has noticed any other cases like this. It would be interesting to establish over what period it occurred in those I have found, or if they were isolated incidents.

The Crises of 1696 And The Great Recoinage

By David McKinley

In the year 1696, for complex socio-economic reasons, England faced a major crisis which could not only have brought down the government, but threatened the economic stability of the country in the same way that, twenty four years later, the bursting of the infamous South Sea Bubble threatened to do.

Although paper transactions had been introduced into the banking system they had to be supported by coin and, following the twin debacles of coin clipping and the melting of coin into ingots which would show a profit when exchanged for gold in either Amsterdam or Paris, the Tower Mint announced that it just didn't have enough silver to produce coin in the quantity required. The government, which had been petitioned by the Goldsmiths' Company over the lack of sterling silver as early as the beginning of the decade, was obliged to take immediate and drastic action to circumvent this crisis and it came up with a three part plan which included the introduction of what collectors of antique silver plate now know as the Britannia standard for wrought plate and was integral with what is known as 'The Great Recoinage'. These three parts were to be incorporated into one Act and it will probably come as a surprise to collectors familiar with the Britannia standard but who have not actually read the Act that nowhere in the title of this Act is mention made of this higher standard. The title of the Act is, in fact, '*An act for encouraging the bringing in wrought plate to be coined*'¹ and the raising of the standard was only subsidiary to this endeavour.

The main thrust of the Act was, as its name implies, to obtain sterling standard silver for coining and the first part of this appears in clause I of the Act as follows: '*...That any person or persons,... shall... bring or carry any wrought plate of any sort or kind whatsoever, at any time or times, between the first day of January, one thousand six hundred and ninety six, and the fourth day of November, one thousand six hundred and ninety seven, either into his Majesty's mints,... Shall be then and there paid for such plate, at the rate of five shillings and four pence for every ounce,...*'². It was, of course, necessary to offer some incentive to the owners of plate to encourage them to forfeit their plate and this took the form of a monetary reward.

Although accounts rendered by silversmiths usually showed the charge for the raw material and the charge for 'fashion' separately, this secondary charge had no influence over the price offered for a piece of plate handed in for melting so that the current intrinsic value of the silver was all that such plate was worth. We know that this value at the time was 5/- (five shillings)³ the ounce because Pepys tells us as much. On the 19th October 1664 he had two silver flagons valued at £50 at 5/- per ounce and his diary entry reads '*and they judge the fashion to be worth 5/- per oz more (that is as much again)... but yet am sorry to see that fashion is so much and the silver come to no more*'. The four pence an ounce over the basic value of the silver was therefore quite an incentive but although there is evidence that there was a specific trade in second hand silver through Hoare's bank at this time⁴ it is difficult to assess to what extent this measure was effective.

Clause X of the Act reads '*And whereas several persons who are possessed of plate, who are or shall be assessed by an act, entitled, an act for granting his Majesty, as well by a land tax, as by several subsidies and other duties for one year, for or in respect of their manors, lands, tenements, rents, offices, persons, flocks, debts, or other matters or things charged by the said act... that it shall and may be lawful... at any time before the first day of June one thousand six hundred and ninety seven,... to satisfy and pay ...in such wrought plate, at such rate as afore said...*'.

This measure must have had some effect and there is evidence that the invitation to pay tax by forfeiting plate was taken advantage of. Celia Fiennes wrote in her journal after a visit to Bradby, the residence of the Earl of Chesterfield, in 1698, '*Ye drawing Roome had Company in it, ye Earl having just marry'd his Eldest daughter Lady Mary to one Mr. Cooke a Gentleman of good Estate hard by, so there was Company to wish her joy; but I was in severall bed Chambers, one had a Crimson damask bed, ye other Crimson velvet set upon halfe paces: this best was ye bride Chamber wch used to be call'd ye silver roome where ye stands, table, and fire utensills were all massy silver, but when plaite was in Nomination to pay a tax, ye Earl of Chesterfield sold it all and ye plaite of ye house, so when ye table was spread I saw only spoons, salts and forks and ye side board plaite, noe plaite or dishes and but few salvers*'.⁵

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(Taking note of the issue number first)

Results for the Club Postal Auction

13th October 2011

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

<u>Lot</u>	<u>Result £</u>						
1.	31.00	49.	202.00	87.	17.50	120.	14.50
3.	22.50	50.	42.50	88.	71.00	122.	49.00
4.	11.00	53.	35.50	89.	39.00	123.	59.00
5.	33.50	56.	36.50	90.	100.50	125.	120.00
6.	20.50	57.	20.00	91.	52.00	126.	28.00
7.	20.50	58.	52.00	93.	67.00	128.	83.50
10.	18.00	59.	38.50	94.	42.50	129.	62.00
11.	15.50	60.	31.00	95.	143.00	130.	102.50
12.	17.00	61.	47.00	96.	104.50	131.	48.50
13.	18.00	62.	57.00	97.	30.00	135.	31.50
18.	20.00	63.	45.50	98.	27.50	138.	107.50
21.	34.00	64.	51.50	99.	112.00	141.	94.00
22.	370.00	65.	35.00	100.	34.00	142.	62.00
25.	80.00	69.	10.00	101.	12.00	144.	68.00
30.	51.50	70.	12.50	102.	160.00	146.	180.50
31.	36.50	71.	47.50	103.	14.50	152.	45.00
32.	24.00	72.	53.50	104.	65.00	153.	34.00
33.	61.00	73.	100.00	105.	63.00	154.	37.50
34.	36.00	74.	32.00	106.	101.00	155.	28.00
35.	12.50	75.	43.50	108.	26.50	156.	10.00
36.	24.50	76.	17.00	109.	43.50	157.	11.00
39.	38.00	77.	19.00	110.	26.00	158.	38.50
40.	93.00	78.	20.00	111.	34.50	159.	29.00
41.	38.00	79.	16.00	113.	13.00	160.	16.00
42.	62.00	80.	20.00	114.	13.00	162.	43.50
43.	73.50	82.	143.00	115.	13.00	165.	27.50
44.	20.00	83.	80.00	116.	13.00	166.	65.00
45.	24.50	84.	15.50	117.	47.50	167.	163.00
46.	27.50	85.	12.50	118.	208.50	168.	16.00
48.	330.00	86.	8.00	119.	14.50		

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The next Club Postal Auction will take place on Thursday 16th February 2012

Members are invited to submit their Lots (max. 10) for the next postal auction by posting or delivering by hand up until the **5th January**. Please provide clearly a numbered 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.

First Tuesday

On the first Tuesday of every month, members and friends are welcome to join us for tea & coffee upstairs at 26 Burlington Arcade between 3.00pm and 5.30pm. Come and meet other members and discuss the latest topics in the Finial and any new ones you may have.

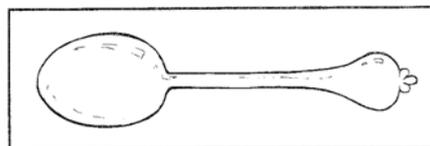
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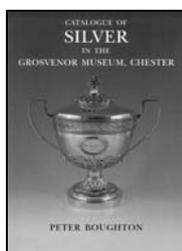
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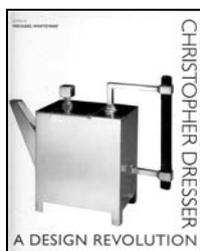
To take place on **Thursday 5th January 2012**

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



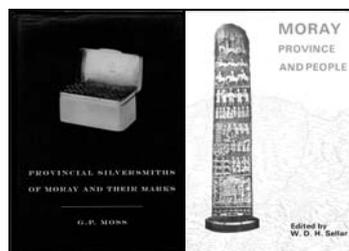
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Lot 4



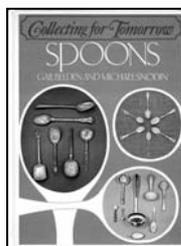
Lot 5

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

<u>Lot</u>	<u>Description</u>	<u>Reserve</u>
1.	Catalogue: Catalogue of Silver In The Grosvenor Museum, Chester by Peter Boughton. Paperback, 2000, pp 224. (Post £ 12.00). Est. £25-45.	£20
2.	Book: Christopher Dresser, A Design Revolution , edited by Michael Whiteway. Hardback, DJ, 2004, pp 204. un-opened. (Post £15.00). Est. £25-40.	£20
3.	Book: British Cutlery An Illustrated History of Design, Evolution and Use , edited by Peter Brown. Hardback, DJ, 2001, pp 160. (Post £7.00). Est. £25-35.	£25
4.	Book: Provincial Silversmiths of Moray and Their Marks by G.P. Moss. Hardback, DJ, 1994, pp 114. together with a paperback, Moray Province and People , by W.D.H. Sellar. (Post £10.00). Est. £45-65.	£40
5.	Book: The Great Silver Manufactory, Matthew Boulton & the Birmingham Silversmiths 1760-1790 by Eric Delieb & Michael Roberts. Hardback, DJ, 1971; pp 144. (Post £10.00). Est. £25-45.	£15



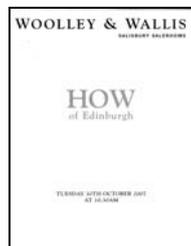
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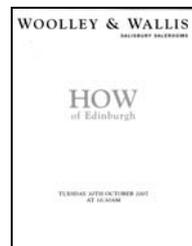
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Lot 8



Lot 9

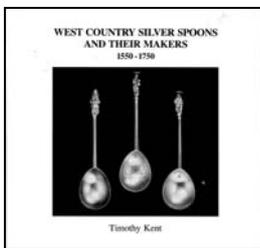


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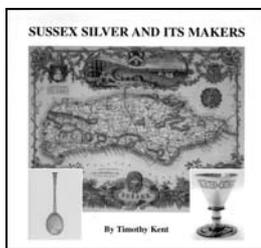


Lot 11

6.	Book: Collecting Small Silverware by Stephen Helliwell. Hardback, DJ, 1988, pp 192. (Post £ 10). Est. £20-30	£8
7.	Book: Collecting for Tomorrow, Spoons by Gail Belden and Michael Snodin. Hardback, DJ, 1976, pp 111. (Post £6.00). Est. £10-20.	£7
8.	Book: English Silver Spoons by Michael Snodin. Hardback, DJ, 1974, pp 79. (Post £6.00) Est. £10-20.	£7
9.	Catalogue: The How of Edinburgh Collection , Woolley & Wallis, October 2007. Paperback. Est. £25-35.	£18
10.	Catalogue: The How of Edinburgh Collection , Woolley & Wallis, October 2007. Paperback. Est. £25-35.	£18
11.	Catalogue: A Private Collection of Scottish Provincial Flatware , Woolley & Wallis, January 2009. £25-35	£15



Lot 12



Lot 13

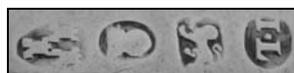


Lot 14

<u>Lot</u>	<u>Description</u>	<u>Reserve</u>
12.	Book: West Country Silver Spoons and Their Makers 1550 – 1750 by Timothy Kent. Hardback, DJ, 1992, pp 180. (Post £8.00). Est. £40-60.	£35
13.	Book: Sussex silver and Its Makers by Timothy Kent. Paperback, 2002, pp 48. Est. £25-35.	£15
14.	Book: Seventeenth Century Somerset Silver Spoons & Goblets by T. Kent. Paperback, 2004, pp 24. £20-30	£15



15. **Set of 4 Newcastle silver Fiddle pattern teaspoons**, 1845, by 'TW'. L-14cm; W-95g. ~ minor wear to bowls, otherwise good marks and condition. Est. £50-60. £50



16. **Newcastle silver Old English pattern dessert spoon**, circa 1790, by 'I.L.'. L-17.6cm; W-30g. ~ bowl bit knocked, otherwise reasonable marks and condition. Est. £25-45. £20



17. **Newcastle silver Fiddle pattern dessert spoon**, 1840, by 'I.W.'. L-18.1cm; W-38g. ~ minor wear to bowl tip, otherwise reasonable marks and condition. Est. £25-45. £20



18. **Newcastle silver Feather-edge pattern dessert spoon**, circa 1780, by 'WS' over 'IM'. L-17.2cm; W-31g. ~ reasonable marks and condition. Est. £25-45. £20



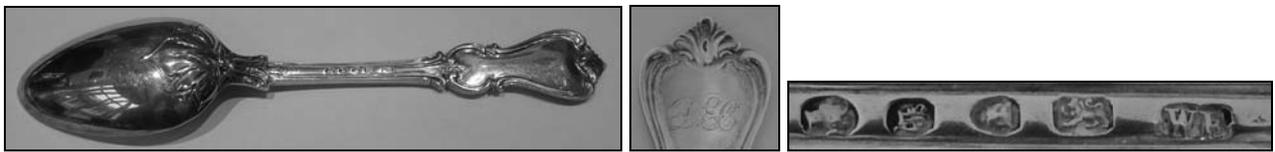
19. **Newcastle silver Old English Shell pattern dessert fork**, 1859, by 'DR'. L-17.3cm; W-51g. ~ wear to tines, otherwise good gauge and marks, reasonable condition. Est. £30-50. £20



20. **Newcastle silver Fiddle pattern dessert fork**, 1858, by 'TS'. L-17cm; W-44g. ~ good marks and condition. Est. £25-45. £20



21. **Victorian silver Rosette pattern dessert spoon**, London 1837 by William Eaton. L-17.7cm; W-66g. ~ good gauge and marks, reasonable condition. Est. £60-70. £60



- | <u>Lot</u> | <u>Description</u> | <u>Reserve</u> |
|------------|---|----------------|
| 22. | Victorian silver Albert pattern table spoon , London 1843 by William Eaton. L-22.4cm; W-106g. ~ good gauge, marks and condition. Est. £80-110. | £80 |



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|-----|---|------|
| 23. | 19th Century Silver Old England pattern dessert spoon & fork , London 1835 (by 'TH') & 1839 (by 'SH, DC'). L-18.1cm (spoon); W-130g. ~ good gauge, reasonable marks and condition. Est. £190-210. | £190 |
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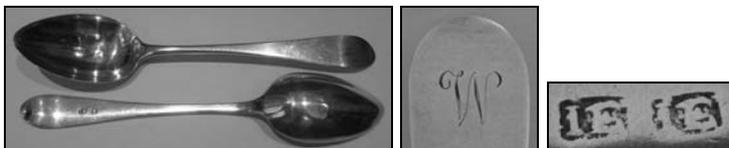
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| 24. | Exeter silver Bright-cut pattern table spoon , 1806 by 'WW'. L-22cm; W-55g. ~ wear to bowl tip, otherwise good marks, decoration and condition. Est. £80-90. | £80 |
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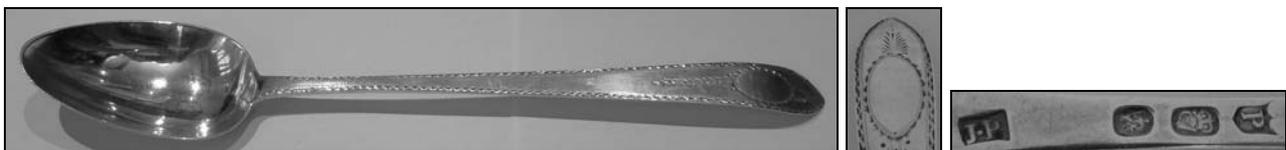
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| 25. | Irish silver Celtic-point pattern table spoon , Dublin 1791 by 'JP'. L-23cm; W-64g. ~ good marks, reasonable condition. Est. £80-90. | £80 |
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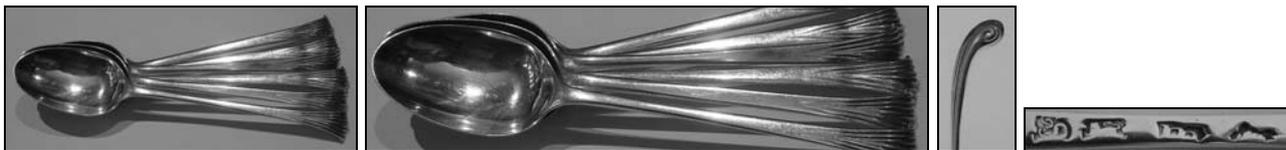
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| 26. | Scottish silver Hanoverian Rattail pattern table spoon , Edinburgh 1726 by J. Mitchellson. L-20.2cm; W-77g. ~ bowl reshaped and polished, otherwise good gauge, reasonable marks and condition. Est. £190-200. | £190 |
|-----|---|------|



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| 27. | Aberdeen, pair of Celtic-point pattern dessert spoons , circa 1800 by J. Erskine. L-17.5cm; W-61g. ~ soft knocks to bowls, otherwise reasonable marks and condition. Est. £120-140. | £120 |
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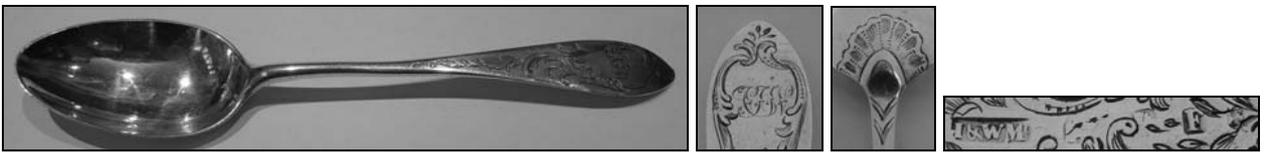
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| 28. | Irish silver Bright-cut Celtic-point pattern basting spoon , Dublin 1787 by 'J.P.'. L-32.7cm; W-104g. ~ good bowl, decoration, marks and condition. Est. £300-340. | £280 |
|-----|---|------|



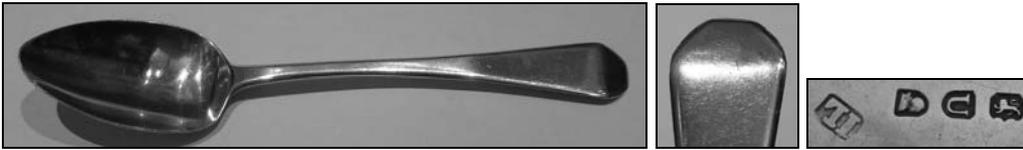
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| 29. | 6 18th century silver Onslow pattern dessert spoons , bottom marked, various dates and makers. L-17.7cm; W-209g. ~ no scarf-joint, have been converted, otherwise reasonable marks and condition. Est. £240-250. | £240 |
|-----|--|------|



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|-----|--|------|
| 30. | 6 George IV silver Kings Husk pattern salt spoons , 2 London 1821 by 'WE, WF'; 4 London 1825 by 'WC'. L-11.3cm; W-165g. ~ good gauge, marks and condition. Est. £260-280. | £260 |
|-----|--|------|



- | <u>Lot</u> | <u>Description</u> | <u>Reserve</u> |
|------------|---|----------------|
| 31. | Scottish silver Celtic-point pattern dessert spoon with later engraved decoration, Edinburgh 1784 by James & William Marshall. L-17.7cm; W-32g. ~ marks hard to read, otherwise good condition. Est. £25-35. | £25 |



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| 32. | George III silver Coffin-end pattern teaspoon , London 1816 by John Lias II. L-13.3cm; W-14g. ~ reasonable marks and condition. Est. £15-25. | £15 |
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| 33. | Irish silver Fiddle pattern teaspoon , Dublin 1829 by Thomas Farnett. L-14.8cm; W-23g. ~ good marks and condition. Est. £15-25. | £12 |
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| 34. | Irish silver Fiddle pattern teaspoon , Dublin 1820 Joshua Buckton. L-13.4cm; W-16g. ~ bowl reshaped, otherwise good marks, reasonable condition. Est. £12-17. | £12 |
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| 35. | Exeter silver Old English pattern teaspoon , 1817, by Joseph Hicks. L-12.7cm; W-13g. ~ bowl reshaped, otherwise good marks, reasonable condition. Est. £10-15. | £10 |
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| 36. | Exeter silver Old English pattern teaspoon , 1811, by 'JC'. L-13.5cm; W-13g. ~ good marks and condition. Est. £15-25. | £12 |
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| 37. | George III silver Bright-cut pattern teaspoon , London c.1780 by Benjamin Moutigue. L-12cm; W-12g. ~ bowl reshaped, otherwise reasonable marks and condition. Est. £15-20. | £15 |
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| 38. | Silver 'Rifle' handled coffee spoon , Birmingham 1938 by Barker Brothers & Sons. L-8.9cm; W-6g. ~ engraved 'G. Bovill, I.S.C. 1 st VIII 85/85, Country Life, 1939'. ~ good marks and condition. Est. £20-30. | £12 |
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| 39. | Newcastle silver Fiddle pattern sugar tongs , 1829, by James Bell. L-15cm; W-33g. ~ reasonable marks, good condition. Est. £25-35. | £22 |
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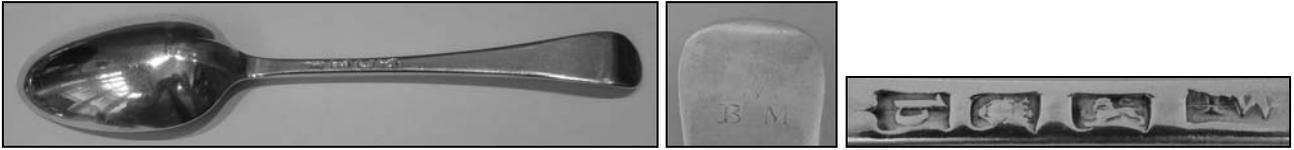
Lot

Description

Reserve

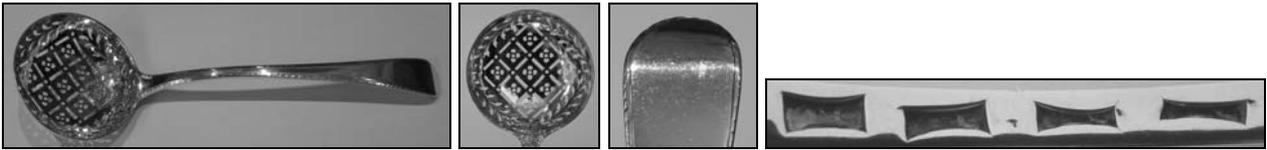
40. **Pair of Swiss silver Oar pattern teaspoons**, Lausanne c.1800 by Philippe Vernet. L-12.4cm; W-23g. ~ good marks and condition. Est. £60-90.

£55



41. **George III silver Hanoverian pattern tablespoon**, London 1777 by Thomas Wallis II. L-21.9cm; W-63g. ~ good bowl, marks and condition. Est. £60-80.

£52



42. **George III silver Feather-edge pattern sugar sifter**, London c. 1775 by Thomas Chawner. L-17.5cm; W-40g. ~ maker's mark struck 4 times – duty dodger; good piercing, marks and condition. Est. £80-120.

£65



43. **Victorian silver Fiddle pattern sugar spoon**, London 1847 by S. Hayne & D. Cater. L-12.8cm; W-23g. ~ good bowl, marks and condition. Est. £45-65.

£32



44. **George III silver Old English pattern table fork**, London 1804 by Christopher & Thomas Barker. L-20.7cm; W-89g. ~ heavy & thick gauge, good marks and condition. Est. £75-95.

£68



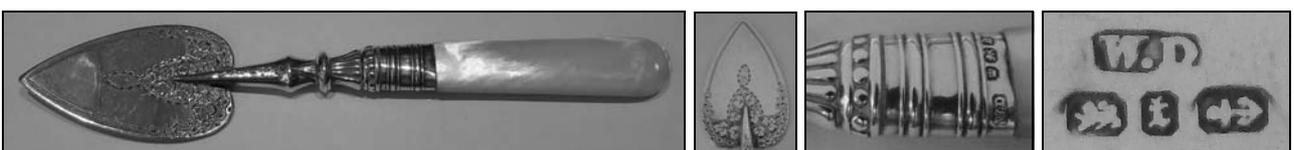
45. **Irish silver Fiddle pattern oyster fork**, Dublin 1824 by William Cummins. L-12.6cm; W-16g. ~ good marks and condition. Est. £75-125.

£32



46. **George III silver Bright-cut pattern sugar tongs**, London c.1785 by Thomas Wallis II. L-13.8cm; W-31g. ~ good marks and condition. Est. £40-60.

£34



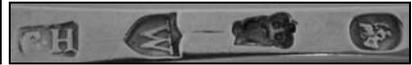
47. **Victorian silver & mother of pearl butter spade**, Birmingham 1893 by William Davenport. L-15.7cm. ~ good marks and condition. Est. £65-95.

£45

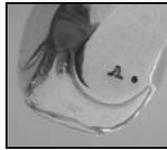
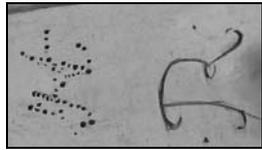
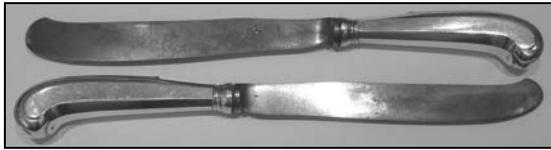


48. **George III silver 'Heart' handle tea caddy spoon**, London 1801 by 'IB'. L-6.3cm; W-8g. ~ good marks and condition. Est. £75-125.

£58



<u>Lot</u>	<u>Description</u>	<u>Reserve</u>
49.	Irish silver Feather-edge pattern tablespoon , Dublin 1769 by Christopher Haines. L-23.4cm; W-77g. ~ A superb example, with excellent bowl, feathering, marks and condition, as good as it gets. Est. £225-325.	£185



50.	Pair of George II silver & steel pistol-grip table knives , circa 1740. L-24.3cm. ~ not marked; excellent gauge and weight of handles, again superb. Est. £200-300.	£95
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51.	George III silver Private-die pattern tablespoon , London 1802 by W. Eley & W. Fearn. L-21.4cm; W-82g. ~ good weight, bowl, marks and condition. Est. £120-160.	£100
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52.	George III silver Bright-cut edge pattern tablespoon , circa 1775, Duty dodger, maker's mark 'WT' struck 4 times. L-22.1cm; W-70g. ~ bowl slightly reshaped, otherwise good marks and condition. Est. £80-100.	£80
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53.	Victorian silver 'Knot' pattern salt spoon , London 1855 by Francis Higgins. L-9cm; W-11g. ~ good old repair, otherwise reasonable marks, good condition. Est. £35-55.	£30
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54.	Georgian silver-gilt naturalistic teaspoon , circa 1750 by Isaac Duke. L-11.6cm; W-17g. ~ maker's mark only, possibly re-gilded; otherwise good mark and condition. Est. £45-75.	£30
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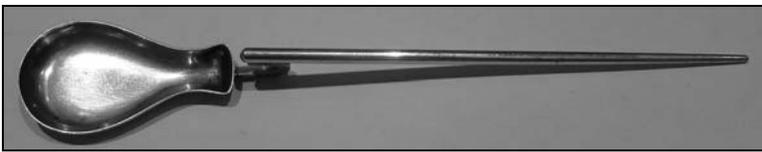
55.	Edwardian silver 'Hurstmonceux' teaspoon , Birmingham 1907 by Levi & Salaman. L-13cm; W-19g. ~ good marks and condition. Est. £25-35.	£20
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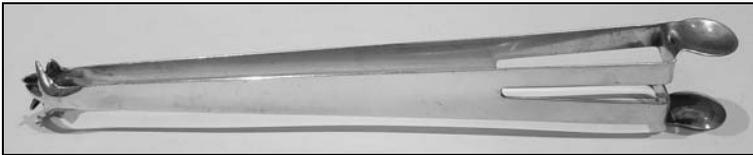
56.	Silver & enamel 'Chester' mustard spoon , Birmingham 1928 by A. Price & Co. L-9cm; W-7g. ~ good marks and condition. Est. £25-35.	£20
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57.	Victorian silver 'Owl' finial teaspoon , Sheffield 1897 by 'HP'. L-10.9cm; W-15g. ~ minor wear to bowl tip, otherwise good gauge, marks and condition. Est. £25-35.	£20
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Lot **Description** **Reserve**
 58. Silver 'Roman Style' teaspoon, circa 1900, not marked. L-15.2cm; W-14g. ~ good condition. Est. £30-50. £20



59. Silver 'Vilcar' ice tongs, Birmingham 1910 by Thomason & Haseler Brothers. L-18.9cm; W-45g. ~ registered design by Vilvar; good marks and condition. Est. £75-125. £35



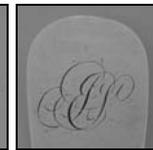
60. American silver sugar tongs, Kingston, New York c.1830 by William Roe. L-16.1cm; W-44g. ~ good mark and condition. Est. £40-60. £30



61. Victorian silver 'Star & Cornucopia' pattern dessert spoon, London 1856 by Charles Boyton. L-18.3cm; W-64g. ~ very unusual pattern, good gauge and marks, reasonable condition. Est. £75-125. £35



62. Victorian silver 'Star & Cornucopia' pattern dessert spoon, London 1857 by Charles Boyton. L-17.9cm; W-63g. ~ very unusual pattern, good gauge and marks, reasonable condition. Est. £75-125. £30



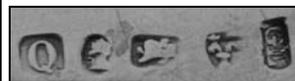
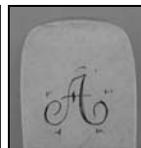
63. Scottish silver Old English pattern tablespoon, Edinburgh 1766 by Alex Gairdner. L-21.6cm; W-67g. ~ soft dent to bowl, otherwise good marks and condition. Est. £65-95. £60



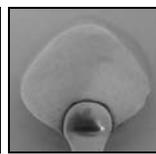
64. Victorian silver Lily pattern sauce ladle, London 1860 by Francis Higgins. L-15cm; W-52g. ~ good gauge, marks and condition. Est. £80-120. £55



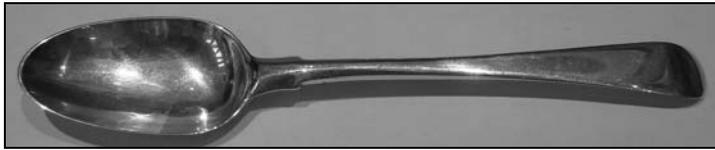
65. Aberdeen silver Fiddle pattern teaspoon, circa 1815 by John Ewan. L-14.1cm; W-15g. ~ soft knock to bowl, wear to marks, otherwise good condition. Est. £30-40. £25



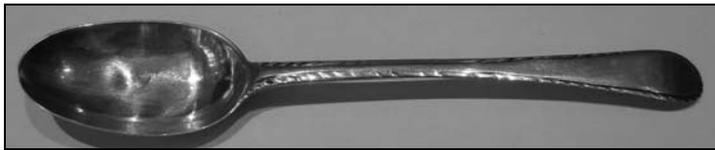
66. Newcastle silver Oar pattern egg/mustard spoon, 1830, by Samuel Lewis. L-11.7cm; W-11g. ~ reasonable marks and condition. Est. £25-35. £25



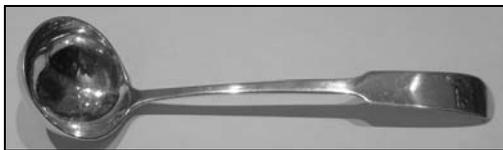
<u>Lot</u>	<u>Description</u>	<u>Reserve</u>
67.	Aberdeen silver Old English pattern teaspoon , circa 1805 by Nathaniel Gillet. L-12.7cm; W-12g. ~ good bowl, marks and condition. Est. £30-50.	£28



68.	Exeter? silver Old English with Shoulders pattern teaspoon , circa 1775 by 'J.T'. L-12.4cm; W-14g. ~ a little too polished, otherwise reasonable marks and condition, good bowl. Est. £20-30.	£18
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69.	Canongate? silver Feather-edge pattern teaspoon , circa 1780 by John Robertson?. L-12.3cm; W-8g. ~ reasonable mark and condition. Est. £65-75.	£65
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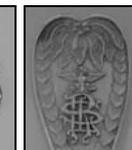
70.	Scottish silver Oar pattern toddy ladle , Edinburgh 1809 by Alexander Spence. L-15.5cm; W-22g. ~ good marks and condition. Est. £65-95.	£60
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71.	Newcastle silver Hanoverian pattern tablespoon , circa 1750, possibly by Isaac Cookson. L-19.9cm; W-56g. ~ bowl reshaped, wear to marks, otherwise reasonable. Est. £50-50.	£50
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72.	Newcastle Britannia silver Ribbed Hanoverian Rattail pattern tablespoon , circa 1710, by James Kirkup. L-20.6cm; W-54g. ~ bowl tip knocked, wear to marks, otherwise reasonable. Est. £70-90.	£70
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73.	Victorian silver Private-die Palm pattern tablespoon , London 1882 by George Adams. L-22.1cm; W-105g. ~ rare, superb weight, bowl, decoration, marks and condition. Est. £80-160.	£60
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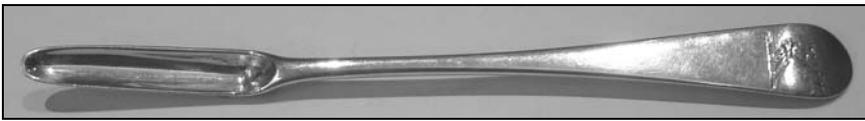
74.	Birmingham, George III silver Fiddle pattern tablespoon , 1808 by Betts & Son. L-23.1cm; W-65g. ~ rare maker, good bowl, marks and condition. Est. £60-80.	£50
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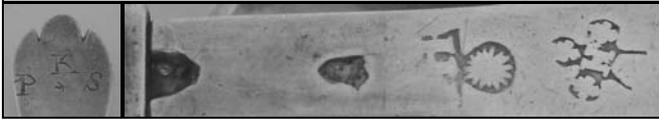
75.	Pair of North American silver Fiddle & Shell pattern tablespoons , circa 1850 by S. Smith. L-22.2cm; W-105g. ~ good marks and condition. Est. £60-80.	£50
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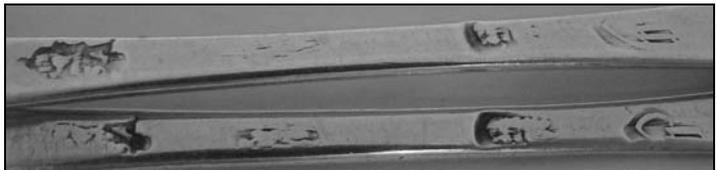
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| 76. | Victorian silver Victoria pattern table fork & spoon , London 1852 by S. Hayne & D. Cater. L-22.8cm (spoon); W-202g. ~ excellent weight, detail and condition. Est. £150-200. | £120 |



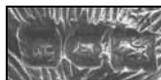
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| 77. | Newcastle?, Georgian silver scoop , circa 1790 by John Robertson? L-15.1cm; W-18g. ~ interesting piece reasonable marks, good condition. Est. £80-120. | £75 |
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| 78. | Continental silver folding Trefid Rattail table spoon , circa 1690. L-17.3cm; W-59g. ~ one to spend time researching, reasonable marks, good colour and condition. Est. £450-750. | £300 |
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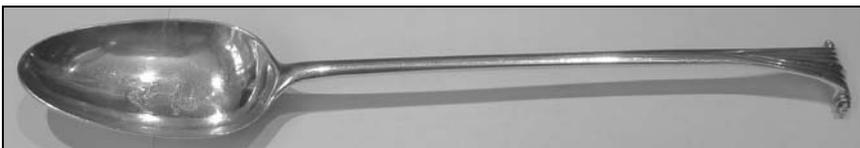
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| 79. | Pair of Queen Anne Britannia silver Dognose Rattail pattern dessert spoons , London 1707 by Thomas Sadler. L-16.5cm; W-46g. ~ rare, good bowls, marks and condition. Est. £250-450. | £100 |
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| 80. | Pair of Edwardian silver Naturalistic pattern teaspoons , London 1902, no maker's mark. L-11.9cm; W-34g. ~ very good reproductions, good marks and condition. Est. £60-80. | £60 |
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| 81. | George III silver marrow spoon , London 1764 by James Tookey. L-21.5cm; W-55g. ~ good gauge, marks and condition. Est. £100-160. | £60 |
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| 82. | George III silver Onslow pattern basting spoon , London 1762 by Tompson Davis. L-28.3cm; W-94g. ~ 'anchor' crest in bowl, scarf joint, good bowl, marks and condition. Est. £250-350. | £200 |
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| 83. | Victorian silver Dolphin pattern table fork , London 1860 by George Adams. L-21.3cm; W-100g. ~ good weight, marks and condition. Est. £80-100. | £70 |
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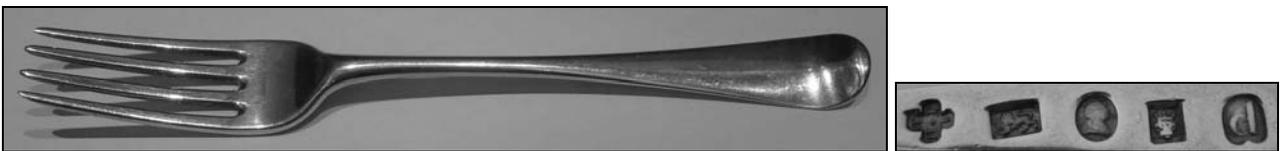
- | <u>Lot</u> | <u>Description</u> | <u>Reserve</u> |
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| 84. | George III silver & agate dessert knife , London 1807 by Moses Brent. L-20.3cm. ~good marks and condition. Est. £60-80. | £40 |



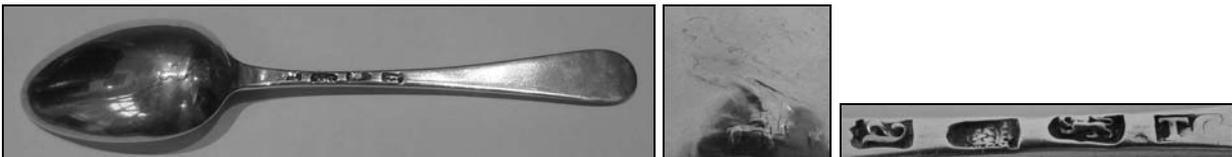
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| 85. | George III silver & mother of pearl 3-tined table fork , circa 1760, unmarked. L-21.5cm. ~ in excellent condition. Est. £80-120. | £40 |
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| 86. | Polish Arts & Crafts silver & amber teaspoon , circa 1970, possibly Krakow. L-12.5cm; W-19g. ~ interesting design; good marks and condition. Est. £25-45. | £15 |
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| 87. | York, George III silver Old English pattern table fork , 1790 by John Hampston & John Prince. L-19.8cm; W-64g. ~ some wear to tines, otherwise good weight, marks and condition. Est. £65-95. | £58 |
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| 88. | George III silver Dove picture-back Hanoverian pattern dessert spoon , London 1776 by 'TC'. L-15.9cm; W-29g. ~ bowl knocked about, otherwise reasonable 'dove', marks and condition. Est. £45-65. | £35 |
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| 89. | Edwardian silver Private-die (Salus populi suprema lex) pattern dessert spoon , London 1904 by William Hutton & Sons. L-17.3cm; W-47g. ~ good marks and condition. Est. £50-80. | £40 |
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| 90. | George III silver Old English pattern tablespoon , London 1766 by Thomas & William Chawner. L-21.6cm; W-65g. ~ good bowl, marks and condition. Est. £55-75. | £45 |
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| 91. | American silver Bright-cut Old English pattern tablespoon , Philadelphia c.1810 by Josiah H. Lowness. L-21.7cm; W-50g. ~ a little too polished, otherwise good bowl, marks and condition. Est. £65-95. | £65 |
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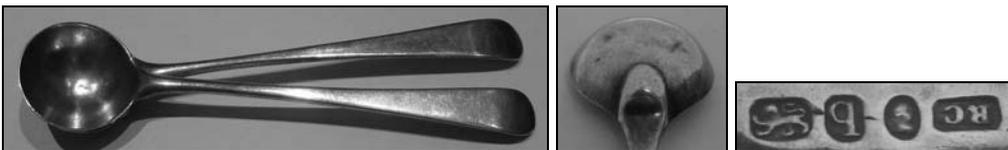
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| 92. | Victorian silver Dolphin pattern dessert fork , London 1843 by George Adams. L-17.8cm; W-62g. ~ good marks and condition. Est. £55-75. | £48 |
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| 93. | Late Roman silver 'Dove' spoon with pear shaped bowl and ball finial to handle, circa 4 th /5 th century. L-18cm; W-37g. ~ this spoon is beautifully made and in outstanding condition with a satisfying weight and feel to it. The dove has a look of a comical character. A superb example for any collection. Est. £3500-5500. | £1500 |



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| 94. | Pair of George II silver Hanoverian pattern table spoons , London 1735 by 'BC'. L-19.7cm; W-92g. ~ maker's mark missing on one, otherwise reasonable marks and condition. Est. £80-120. | £80 |
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| 95. | Pair of George III silver Old English pattern mustard spoons , London 1791 by Richard Crossley. L-10.3cm; W-19g. ~ good marks and condition. Est. £40-60. | £36 |
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| 96. | George III silver Bright-cut pattern salt spoon , London 1789 by George Gray. L-9.9cm; W-7g. ~ maker's mark a bit worn, otherwise reasonable marks and condition. Est. £20-30. | £18 |
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| 97. | Newcastle, pair of Victorian silver Fiddle pattern salt spoons , 1867, by 'TS'. L-9.7cm; W-28g. ~ good gauge, bowls marks and condition. Est. £40-60. | £38 |
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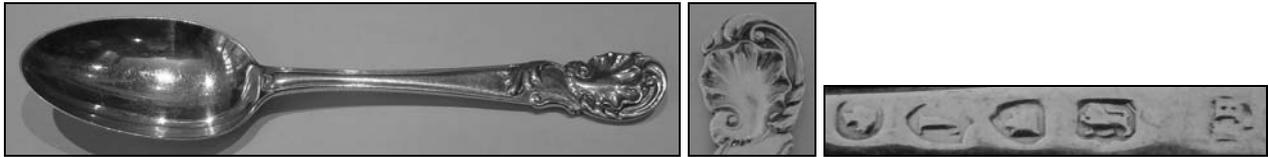
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| 98. | Silver & enamel 'Royal Epping Forest Golf Club' teaspoon , Birmingham 1925 by Toye & Spencer. L-12.5cm; W-15g. ~ good marks and condition. Est. £25-35. | £15 |
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| 99. | Silver & enamel 'Gloucester' teaspoon , Birmingham 1921 by Sydney and Co. L-12.3cm; W-14g. ~ good marks and condition. Est. £25-35. | £12 |
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| 100. | Silver 'Falmouth' teaspoon , Birmingham 1934 by Sydney & Co. L-11.9cm; W-14g. ~ good marks and condition. Est. £20-30. | £12 |



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| 101. | Victorian silver 'Rococo' pattern dessert spoon , London 1884 by Francis Higgins. L-17cm; W-55g. ~ an unusual pattern, reasonable marks, good gauge, bowl and condition. Est. £45-75. | £40 |
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| 102. | Newcastle silver Fiddle pattern tablespoon , 1827 by TW'. L-22.2cm; W-61g. ~ wear to marks, fair condition. Est. £40-50. | £40 |
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| 103. | Exeter silver Old English pattern tablespoon , 1801, by Richard Ferris. L-21.6cm; W-51g. ~ reasonable marks, good condition. Est. £40-60. | £40 |
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| 104. | Birmingham, George IV silver Fiddle pattern tablespoon , 1825, by 'E.T.'. ~ bowl a little wonky, otherwise reasonable marks and condition. Est. £40-50. | £40 |
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| 105. | Victorian silver Fiddle pattern teaspoon , London 1854 by George Adams with additional Russian mark . L-14.4cm; W-23g. ~ worn bowl, reasonable condition, good marks. Est. £35-45. | £35 |
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| 106. | Silver & Wedgwood Jasperware finial teaspoon , Birmingham 1983 by 'JW' (Josiah Wedgwood?), cased. L-10.4cm; W-9g. ~ looks nicer out of the box than in, good marks and condition. Est. £30-50. | £20 |
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| 107. | George III silver Bright-cut pattern tablespoon , London 1780 by Charles Hougham. L-21.3cm; W-58g. ~ excellent decoration, bowl, marks and condition. Est. £125-145. | £125 |
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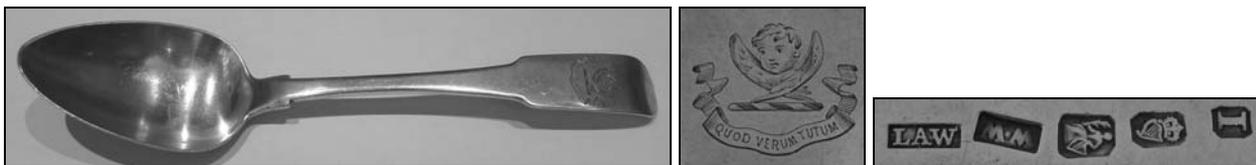
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| 108. | Provincial/Colonial silver Fiddle pattern teaspoon , circa 1820. L-13.9cm; W-18g. ~ minute spit to bowl, otherwise reasonable condition, good marks. Est. £40-60. | £40 |
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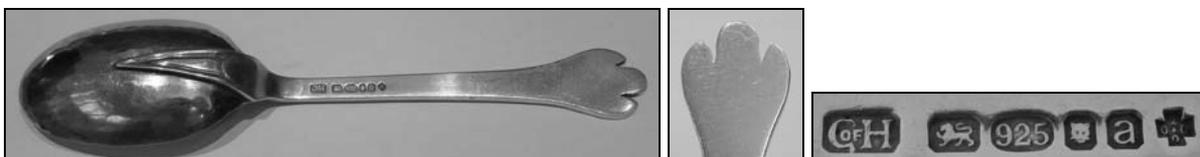
- | <u>Lot</u> | <u>Description</u> | <u>Reserve</u> |
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| 109. | Silver 'Liverpool' teaspoon with 'Cakeoma' engraved in bowl, Birmingham 1912 by Walker & Hall. L-10.4cm; W-9g. ~ bowl knocked, otherwise reasonable marks and condition. Est. £20-30. | £15 |



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| 110. | Scottish silver Celtic-point pattern teaspoon , numbered 2, Edinburgh c.1795 by William Robertson. L-13.9cm; W-11g. ~ bowl tip worn, otherwise reasonable marks and condition. Est. £15-25. | £15 |
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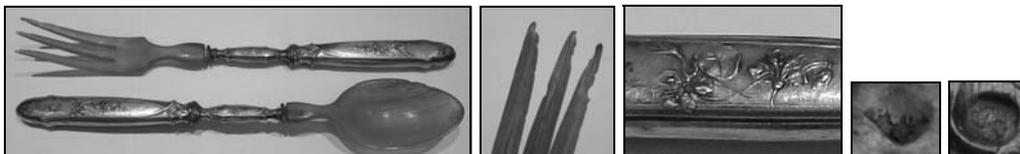
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| 111. | Heavy Irish, George III silver Fiddle pattern tablespoon , Dublin 1805 by William Ward, retailed by Law. L-22.5cm; W-92g. ~ excellent weight & marks, good bowl and condition. Est. £110-130. | £110 |
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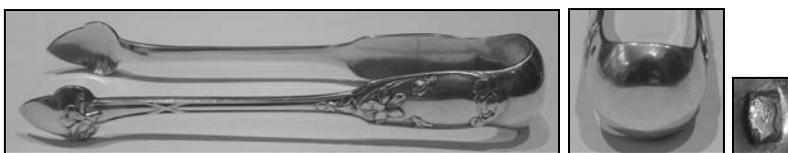
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| 112. | Arts & Crafts silver Trefid Rattail pattern spoon with hammered bowl, London 2000 by Guild of Handicrafts. L-18.8cm; W-67g. ~ thick heavy gauge, good marks and condition. Est. £125-150. | £125 |
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| 113. | Scottish silver & mother of pearl butter knife , Edinburgh 1881 by James Smith. L-18.1cm. ~ excellent gauge to blade, good marks and condition. Est. 100-125. | £90 |
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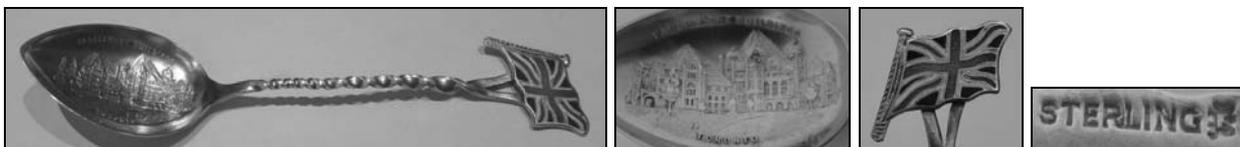
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| 114. | French .800 silver & horn 'salad' servers , circa 1920. L-27.7cm. ~ the horn has seen better days, handles light in weight but in good condition. | £100 |
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| 115. | French .800 silver Art Nouveau sugar tongs , circa 1920. L-12.1cm; W-33g. ~ good mark & condition. £30-50 | £25 |
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| 116. | Silver 'William Shakespeare' teaspoon , Birmingham 1935 by Baker Brothers Ltd. L-11.2cm; W-20g. ~ substantial finial, good marks and condition. Est. £30-40. | £22 |
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| 117. | Silver & enamel 'Parliament Buildings, Toronto' teaspoon , circa 1910. L-10.6cm; W-10g. ~ good marks and condition. Est. £20-30. | £15 |
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| 118. | Silver 'Queen Elizabeth' teaspoon , Birmingham 1977 by 'DH&S'. L-11.5cm; W-15g. ~ slight wear to maker's mark, otherwise good marks and condition. Est. £25-35. | £15 |



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| 119. | Silver 'King Alfred' teaspoon , Chester 1937 by 'F.J.R.'. L-11cm; W-10g. ~ good marks and condition. £20-30. | £18 |
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| 120. | Victorian silver 'Golf Club' teaspoon , Birmingham 1900 by Vaughton & Son. L-10.3cm; W-13g. ~ good marks and condition. Est. £25-35. | £18 |
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| 121. | Irish silver Old English pattern teaspoon , Dublin c.1780 by Michael Keating. L-12.1cm; W-13g. ~ excellent marks, good condition. Est. £20-30. | £18 |
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| 122. | Newcastle silver Bright-cut pattern teaspoon , circa 1797 (double duty marks) by John Langlands, L-12.8cm; W-14g. ~ excellent bowl, marks and condition. Est. £70-90. | £70 |
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| 123. | Victorian silver 'swags/curtain bowl' Old English Shell pattern teaspoon , Sheffield 1894 by Roberts & Belk. L-12.3cm; W-13g. ~ good marks and condition. Est. £20-30. | £15 |
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| 124. | George IV silver Queens Oyster-shell back pattern caddy spoon , London 1828 by Jonathan Hayne. L-11.8cm; W-28. ~ wear to marks, otherwise good gauge and condition. Est. £80-120. | £40 |
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| 125. | George II silver Rococo pattern salt spoon , circa 1745, not marked. L-10.1cm; W-13g. ~ excellent decoration and condition. Est. £70-90. | £70 |
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| 126. | George II silver Shell-bowled Hanoverian pattern teaspoon with contemporary engraved rococo decoration, circa 1745, not marked. L-11.2cm; W-16g. ~ excellent gauge, decoration and condition. Est. £70-90. | £30 |
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Lot
127.

Description

New York's Earliest Known Silver Memento Mori Spoon & Fork (America's Earliest Known Fork) With 'Zoomorphological' Finial, Circa 1672.

The spoon engraved to the back of bowl 'SARA LEWES. Obyt 7 Iuny. 1672.'

The fork engraved to back of centre prong 'SARA LEWES. Ob. 7Iuny. 1672.'

Length of spoon 16.65cm, weight 43g; Fork 16.6cm; W-34g.

~ As these pieces are not marked, we can only go on the evidence that we have, which has now been published in this and the preceding issue of The Finial. As far as I am concerned, I believe these two pieces are as described above, but as with all purchases you need to satisfy yourself on receipt.

The spoon: it is engraved along the edge to the back of the bowl. There are some signs of stress on the stem near the bowl, where slight fractures are forming and look as if they have been there for a good couple of centuries, if not more. The bowl shows little to no wear and I would describe the condition to be excellent, as I would the colour.

The Fork: Recently in its history (possibly the last 30 years) the stem has been repaired by an unsympathetic silversmith or blacksmith! At some point, the stem halfway down was broken into two. As to whether it was due to a fracture or malice, I cannot determine, but would suggest a fracture. The silversmith has literally popped the two bits back together, but not well done, he has then taken a rasp and filed all three sides of the stem to clean off any solder residue. However, thankfully he did not pickle and clean the fork, which means that the finial and prongs have kept their colour and character. Forgetting the repair for a moment, I would describe the fork to be in excellent condition and of good colour.

~ One could describe the reserve as a hefty one, but if they were in one of the major auction houses, I can imagine the spoon & fork selling for considerably more, plus the 30% commission on top of that! As with all items of this rarity where do you start pricing such an item?

Reserve

£14,000



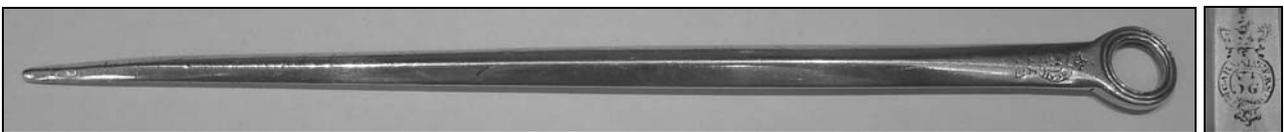
- | <u>Lot</u> | <u>Description</u> | <u>Reserve</u> |
|------------|---|----------------|
| 128. | William III Britannia silver Dognose Rattail pattern teaspoon , contemporary engraved decoration to both sides of stem and to back of bowl, London 1699 by Isaac Davenport. L-10.3cm; W-9g. ~ rare to find a fully hallmarked spoon of this size, only part of maker's mark showing due to positioning, otherwise excellent bowl, marks, decoration and condition. Est. £800-1200. | £700 |



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| 129. | Dutch silver sweetmeat fork , with contemporary chased decoration to both sides, circa 1700, with town mark, also with later Belgium import mark. L-11cm; W-13g ~ not sure which town mark it is, superb decoration and condition, delightful. Est. £350-450 | £280 |
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| 130. | Dutch silver tea/sweetmeat spoon , with contemporary chased decoration to both sides and back of bowl, Amsterdam c.1700, plus later Belgium import mark. L-11cm; W-13g. ~ bowl interior a little too polished for my liking, otherwise good mark and condition. Est. £100-200. | £80 |
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| 131. | William IV silver game skewer , London 1831 by William Chawner. L-17.9cm; W-27g. ~ good gauge, marks and condition. Est. £100-150. | £85 |
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| 132. | York silver Fiddle pattern teaspoon , 1840 by J. Barber & W. North. L-13.5cm; W-16g. ~ sharp split to bowl, otherwise good marks and condition. Est. £12-20. | £12 |
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| 133. | Heavy George III silver Old English pattern table spoon , engraved to stem ' <i>Comm^{rs} Judges House York</i> ', London 1806 by W. Eley & W. Fearn. L-22.2cm; W-83g. ~ excellent condition. Est. £80-120. | £70 |
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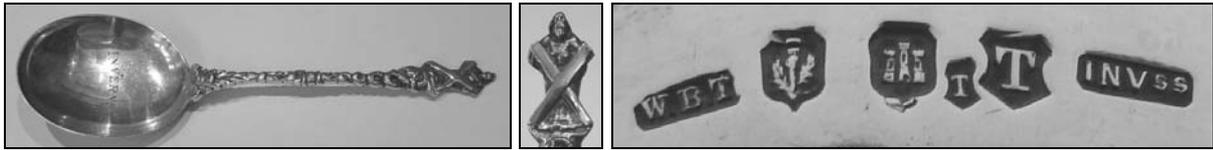
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| 134. | Newcastle silver Old English pattern salt spoon , engraved ' <i>GIFT CAP^T HURST 3^D R.L.M.</i> ', circa 1800 by 'IR'. L-9.9cm; W-8g. ~ wear to marks, otherwise good engraving, bowl and condition. Est. £40-60. | £30 |
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| 135. | George I Britannia silver Hanoverian pattern tablespoon that has been 'berried', London 1714 by David Willaume. L-19.5cm; W-58g. ~ Berried!, marks, worn, otherwise reasonable condition. Est. £40-60. | £40 |



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| 136. | Victorian silver Unknown pattern tablespoon , London 1850 by Elizabeth Eaton. L-23.1cm; W-127g. ~ Heavy, probably made for the 1851 Great Exhibition, excellent gauge, bowl, decoration and condition. Est. £180-240. | £150 |
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| 137. | Inverness silver 'St. Andrew' spoon , by 'W.B.T', with Edinburgh marks for 1924. L-17.7cm; W-58g. ~ two date letters but different sizes, good gauge, marks and condition. Est. £80-120. | £45 |
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| 138. | Scottish silver Ribbed Hanoverian pattern table fork , Edinburgh 1723 by David Mitchell. L-18.3cm; W-56g. ~ later crest, wear to marks but readable, otherwise good gauge and condition. Est. £250-350. | £180 |
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| 139. | George I silver Hanoverian pattern table fork , London c.1720. L-19.2cm; W-62g. ~ marks worn, otherwise good weight and condition. Est. £200-300. | £145 |
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| 140. | Silver-gilt Elizabethan pattern dessert spoon & fork. Spoon - London 1887; Fork - London 1902 both by Francis Higgins. L-17.5cm (spoon); W-122g. ~ both in superb condition. Est. £120-160. | £110 |
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| 141. | Irish silver Celtic-point pattern table/serving spoon , Dublin 1798 by James Brady. L-26cm; W- 72g. ~ mermaid crest; excellent marks, bowl and condition. Est. £140-180. | £130 |
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| 142. | George III silver Old English with Shoulders pattern tablespoon , London 1761 by Thompson Davis. L-20.5cm; W-71g. ~ thick stem, good weight, marks and condition. Est. £60-90. | £50 |
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| 143. | Victorian silver Princess No. 1 pattern teaspoon , London 1856 by James Whiting. L-14.6cm; W-28g. ~ good marks, excellent condition. Est. £35-45. | £20 |
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Lot

Description

Reserve

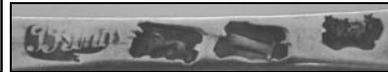
144. **Perth silver Old English pattern teaspoon**, circa 1800, by Robert Keay. L-13.1cm; W-12g. ~ reasonable marks, good bowl and condition. Est. £35-55.

£25



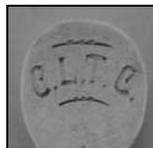
145. **Dundee silver Fiddle pattern teaspoon**, circa 1820, by '?H'. L-17g. ~ Maker's mark partially struck, otherwise good marks, bowl and condition. Est. £40-60.

£25



146. **Pair of George II silver Hanoverian pattern table spoons**, London 1746 by J. King. L-20.5cm; W-111g. ~ good bowls, marks and condition. Est. £110-160.

£70



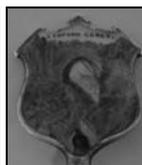
147. **Silver 'tennis racket' coffee spoon**, Sheffield 1934 by Frank Cobb. L-9.9cm; W-7g. ~ good marks and condition. Est. £20-30.

£8



148. **Silver Scottish Fiddle Reed & Ribbon pattern teaspoon**, Sheffield 1910 by George Howson. L-11cm; W-12g. ~ good marks and condition. Est. £15-25.

£8



149. **Silver & enamel 'Lydford Gorge' teaspoon**, Birmingham 1928 by Barker Brothers Ltd. L-11.7cm; W-16g. ~ good marks and condition. Est. £25-35.

£11



150. **Victorian silver Shell-bowled fruit serving spoon**, London 1895 by George Maudsley Jackson. L-18cm; W-41g. ~ marked before being 'shelled' but am sure it's original, otherwise good marks and condition. Est. £25-45.

£23



151. **George III silver Onslow pattern table spoon**, London 1764 by James Tookey. L-20.2cm; W-65g. ~ scarf-joint shorter than normal, good gauge, marks and condition. Est. £90-130.

£78

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The next Club Postal Auction will take place on Thursday 16th February 2012

Members are invited to submit their Lots (max. 10 & No 'Job Lots' please) for the next postal auction by posting or delivering by hand up until the **5th January**. Please provide clearly a full and comprehensive description, if possible, of your various lots, remembering to note all relevant facts such as makers, dates and interesting features etc. and reserve. Also please clearly state your **name**, address and telephone number. Please never intentionally submit repaired, damaged, burnished or mediocre items, as such will not sell.

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POSTAL AUCTION INFORMATION

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

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

Bidding

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

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

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

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

Overseas Based Bidders

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

Vendors

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

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

General Information

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

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London 1760

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