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


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


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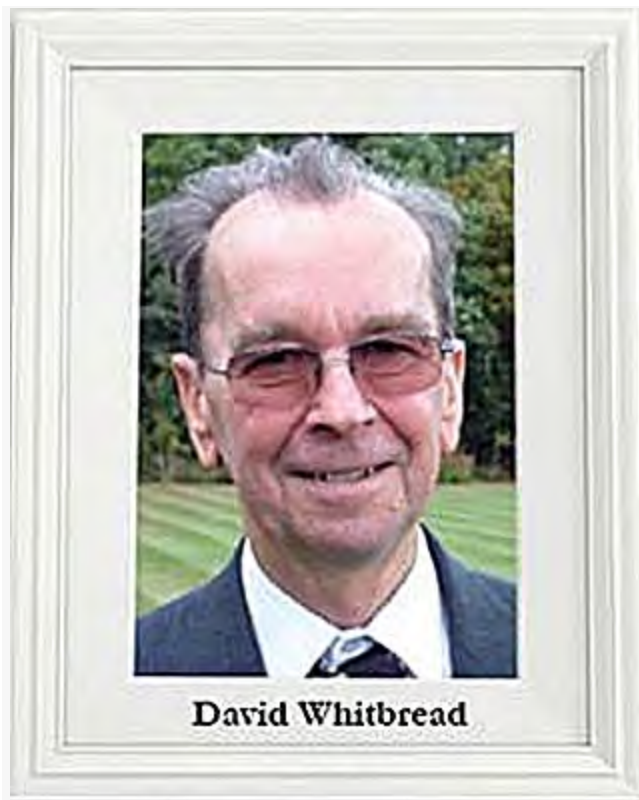
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Author	Topic: Agphile
<p>E. Albert</p> <p>Posts: 4 Registered: Sep 2020</p>	<p> posted 10-05-2020 07:19 AM   </p> <hr/> <p>Dear Silver Salon Forum Members,</p> <p>Many of you will remember posts by agphile, who was a regular and much-valued contributor on here for nearly twenty years from around the turn of the century.</p> <p>As his son-in-law, I would like to pass on to you the sad news that agphile - his name was David Whitbread - died, very suddenly, on 23 January 2018. I am sorry that it has taken us, his family, so long to tell you about his loss but it is only recently that we realised just how valued he was as a member of this forum. Of course, we knew about David's spoon collection, and the erudition and deep historical knowledge he brought to the subject, but it was only when I set about, a couple of months ago, collating a collection of his articles from 'The Finial' to create a memorial volume of David's writings for his wife, daughters and grandchildren, that I found out the quality, and sheer volume, of his contributions to this forum. Indeed, a search for 'agphile' produced over 700 results but because the search function limits the results to 200 I could read only a fraction of them.</p> <p>So, that is another reason for me contacting you. As a memorial to David, his widow, Margaret, and his daughters, Emily, Harriet and Rosie, have asked me to collect, edit and produce a privately printed volume of his writings about spoons. I have collected David's 'Finial' articles but I would also like a selection of his best posts from this forum. So I hope if any of the other members can remember posts by agphile that they found particularly illuminating, interesting or amusing, that they might post the link in answer to this so that I might read them.</p> <p>David was one of the finest, most civilised men I have ever met. He brought an extraordinarily keen but self-effacing intelligence to every issue he dealt with and, in collecting silver spoons, found a passion that sustained him through his retirement with a depth of engagement we are only now realising. Having read many of his posts on this forum, I must thank you, on behalf of his family, for the home he found here among fellow enthusiasts. If you have any memories of him, please do share them, and if you have any questions I will endeavour to answer them.</p> <p>With all my best wishes,</p> <p>Edoardo Albert</p> <p>[This message has been edited by E. Albert (edited 10-05-2020).]</p> <p style="text-align: right;">IP: Logged</p>

<p>Scott Martin Forum Master</p> <p>Posts: 11413 Registered: Apr 93</p>	<p> posted 10-05-2020 09:49 AM   </p> <hr/> <p>So sorry to hear this. of course we will assist you with this.</p> <p>To start are we correct that this is a photo of Agphile:</p>
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[This message has been edited by Scott Martin (edited 10-05-2020).]

IP: [Logged](#)

dragonflywink

 posted 10-05-2020 09:53 AM   

Posts: 977
Registered: Dec
2002





I am so sorry to hear of his passing, and offer sincere condolences to all his family and friends. Thank you for letting us know, suspect many of our loved ones don't realize the depth of pleasure silver provides us, so to gather together his research and writings is a wonderful tribute. Your love and respect is evident in your post...

'Agphile' posts were always a pleasure to read, in addition to their informative nature - he will be sorely missed. I was just reading this thread a short time ago while researching an unusual salt spoon that I suspect may be British: [Specialised Spoons](#)

~Cheryl

IP: [Logged](#)

Scott Martin
Forum Master

 posted 10-05-2020 11:11 AM   

Posts: 11413
Registered: Apr 93

this is a good start.... there's a few other places we can look.

1. [silvered bottle holder?](#) agphile 04-28-2008 New Members' Archived Posts
2. [ID Needed Please on plated spoon.](#) agphile 01-07-2011 New Members' Archived Posts
3. [How is flatware sold these days?](#) agphile 06-24-2010 Flatware/Holloware - non silver Forum
4. [Is this very old? Where & when was it made?](#) agphile 06-04-2012 Flatware/Holloware - non silver Forum
5. [octo octavo](#) agphile 04-10-2008 New members post here
6. [Re: Andronicus](#) agphile 04-19-2008 New members post here
7. [17th century teapot.](#) agphile 04-23-2008 New members post here

8. [Re: Bascall's eccentric tongs](#) agphile 04-24-2008 New members post here
9. [Help with a Sheffield tray](#) agphile 06-01-2008 New members post here
10. [Garrett & Son Information](#) agphile 06-20-2008 New members post here
11. [oyster fork](#) agphile 07-08-2008 New members post here
12. [LOST! Not *that* old? or...were they?](#) agphile 07-17-2008 New members post here
13. [candle stick](#) agphile 08-28-2008 New members post here
14. [roman asparagus handle of a knife](#) agphile 10-02-2008 New members post here
15. [Answer to question regarding Danish silver](#) agphile 01-30-2009 New members post here
16. [medal](#) agphile 02-28-2009 New members post here
17. [Henniger Co. Berlin \(Neusilber\) Fabrik](#) agphile 05-12-2009 New members post here
18. [Thanks and wishes](#) agphile 08-04-2009 New members post here
19. [denture tablets](#) agphile 11-17-2009 New members post here
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21. [Handforged Flatware](#) agphile 07-10-2010 New members post here
22. [Slide shows](#) agphile 08-29-2010 New members post here
23. [auktion prospectus](#) agphile 01-27-2011 New members post here
24. [British Hallmarking on Imported Plate before 1876](#) agphile 03-23-2011 New members post here
25. [Fresh Flowers & Sterling - No No?](#) agphile 04-15-2011 New members post here
26. [Greek Priest Items](#) agphile 06-07-2011 New members post here
27. [EPBM refurb advice needed, please](#) agphile 06-07-2011 New members post here
28. [Identify tankard](#) agphile 01-01-2012 New members post here
29. [The history of silver/goldsmiths in Holland \(The Netherlands\)](#) agphile 02-27-2012 New members post here
30. [Silver in music](#) agphile 04-07-2012 New members post here
31. [Porter Blanchard pieces](#) agphile 08-24-2012 New members post here
32. [Moore for Tiffany](#) agphile 09-25-2014 New members post here
33. [Beautiful and rare Shiebler Berry Spoon](#) agphile 03-19-2013 New members post here
34. [silver mark retailer](#) agphile 11-23-2013 New members post here
35. [800 Silver Monkey Tray / Bowl ID Help](#) agphile 02-02-2014 New members post here
36. [Roman Spoon???? Real???](#) agphile 04-12-2014 New members post here
37. [New member](#) agphile 06-16-2014 New members post here
38. [cigarette case](#) agphile 06-17-2014 New members post here
39. [S. MAURITZEN spoon](#) agphile 02-18-2015 New members post here
40. [18th century \(?\) coin silver ID](#) agphile 03-24-2015 New members post here
41. [Acorn knop spoons](#) agphile 04-23-2015 New members post here
42. [Mystery mark and lack of hallmarks.](#) agphile 11-03-2015 New members post here
43. [Hallmark id](#) agphile 11-15-2015 New members post here
44. [The die making process.....](#) agphile 03-04-2016 New members post here
45. [The "...mites"](#) agphile 03-06-2016 New members post here

46. [***Mappin & Webb - Date Mark?***](#) agphile 03-09-2016 New members post here
47. [***Edward Lownes Coin Silver spoon***](#) agphile 03-23-2016 New members post here
48. [***Greetings!***](#) agphile 06-06-2016 New members post here
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50. [***Help dating Kirk silver mark***](#) agphile 09-21-2016 New members post here
51. [***Help Identifying a Maker's Mark***](#) agphile 10-20-2016 New members post here
52. [***Thoughts on Age?***](#) agphile 11-29-2016 New members post here
53. [***seek help identifying maker of large spoon***](#) agphile 12-18-2016 New members post here
54. [***Replating of old silver ?***](#) agphile 09-21-2017 New members post here
55. [***New hallmark on 18th century, Clog Clasp?***](#) agphile 01-14-2017 New members post here
56. [***Medicine or Caddy Spoon?***](#) agphile 02-01-2017 New members post here
57. [***Hi. New member. Wish to learn about silver items I have.***](#) agphile 06-15-2017 New members post here
58. [***New Member! Commemorative flatware?***](#) agphile 07-18-2017 New members post here
59. [***new member***](#) agphile 08-24-2017 New members post here
60. [***Soviet Era ?***](#) agphile 11-04-2017 New members post here
61. [***Stainless steel and sterling handle***](#) agphile 11-13-2017 New members post here
62. [***Central European \(?\) with lion and lothige mark***](#) agphile 12-12-2017 New members post here
63. [***Little Silver Treasure***](#) agphile 03-02-2014 American Silver before sterling
64. [***The Haversticks of Lancaster and their Wheat-back Spoons***](#) agphile 06-03-2012 American Silver before sterling
65. [***Toy spoon maker***](#) agphile 11-09-2008 American Silver before sterling
66. [***Wendt & Canfield Butter dish***](#) agphile 04-03-2009 American Silver before sterling
67. [***American \(?\) dognose maker***](#) agphile 04-27-2008 American Silver before sterling
68. [***18th c. ladle.. British or American? triple marked***](#) agphile 06-18-2008 American Silver before sterling
69. [***Sugar tongs in Henry James***](#) agphile 07-31-2008 American Silver before sterling
70. [***crested spoon by IS***](#) agphile 09-22-2008 American Silver before sterling
71. [***Punch strainer***](#) agphile 10-12-2008 American Silver before sterling
72. [***An American Stock clasp ?***](#) agphile 10-29-2008 American Silver before sterling
73. [***A Couple Nice Little Spoons***](#) agphile 11-14-2008 American Silver before sterling
74. [***A feather-edge conundrum***](#) agphile 01-07-2009 American Silver before sterling
75. [***An Odd Bird-Back to Chew On***](#) agphile 01-09-2009 American Silver before sterling
76. [***A Stephen Emery spoon***](#) agphile 01-27-2009 American Silver before sterling
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78. [***coin silver cups***](#) agphile 03-04-2009 American Silver before sterling
79. [***Very Early Silver Whatzit!?!***](#) agphile 05-25-2009 American

- Silver before sterling
80. [Samuel Burt via Scotland and Nassau?](#) agphile 07-05-2009 American Silver before sterling
 81. [What's going on with this creamer?](#) agphile 08-14-2009 American Silver before sterling
 82. [Does it exist or Does it not exist](#) agphile 08-17-2009 American Silver before sterling
 83. [the start of sterling in the U.S.](#) agphile 09-07-2010 American Silver before sterling
 84. [Snuff Spoon or Toy? GT Mark](#) agphile 10-04-2010 American Silver before sterling
 85. [Hallmark puzzle](#) agphile 10-23-2009 American Silver before sterling
 86. [Ladle with built in strainer](#) agphile 03-25-2010 American Silver before sterling
 87. [mystery mark on fork](#) agphile 05-18-2012 American Silver before sterling
 88. [Our spoons are numbered. But why?](#) agphile 11-15-2012 American Silver before sterling
 89. [Orange strainer](#) agphile 07-07-2014 American Silver before sterling
 90. [Sucket Spoon, or maybe not.](#) agphile 01-23-2016 American Silver before sterling
 91. [Flower back spoon](#) agphile 07-06-2017 American Silver before sterling
 92. [Will the Flatware Collecting Hobby get to Stage III?](#) agphile 07-23-2008 General Silver Forum
 93. [Fakes continued - post #3](#) agphile 05-09-2009 General Silver Forum
 94. [MARK ID](#) agphile 03-01-2009 General Silver Forum
 95. [Great faces in silver #2](#) agphile 05-08-2008 General Silver Forum
 96. [Top Ten Posts \(revised 2010\)](#) agphile 05-04-2010 General Silver Forum
 97. [Hoilday Greetings 2007 - 2015](#) agphile 12-24-2015 General Silver Forum
 98. [Forest Lawn Memorial Park souvenir](#) agphile 11-17-2008 General Silver Forum
 99. [Whatzit , Wherezit, Whozit?](#) agphile 12-10-2008 General Silver Forum
 100. [toast or asparagus?](#) agphile 06-22-2009 General Silver Forum
 101. [watch fob thread anyone?](#) agphile 07-10-2009 General Silver Forum
 102. [Restorator](#) agphile 08-26-2009 General Silver Forum
 103. [spoon mold](#) agphile 11-06-2009 General Silver Forum
 104. [Welcome back](#) agphile 02-14-2010 General Silver Forum
 105. [curious about this item](#) agphile 08-01-2010 General Silver Forum
 106. [Casting of a medieval silver spoon - Coulage d'une cuillère médiévale en argent](#) agphile 11-06-2010 General Silver Forum
 107. [do you tell?](#) agphile 11-07-2010 General Silver Forum
 108. [cold meat fork](#) agphile 11-21-2010 General Silver Forum
 109. [Season 's Greetings](#) agphile 12-24-2010 General Silver Forum
 110. [Guess what this is](#) agphile 01-30-2011 General Silver Forum
 111. [Valentine's Day related silver](#) agphile 02-14-2011 General Silver Forum
 112. [Silly silver](#) agphile 04-02-2011 General Silver Forum
 113. [Great faces in silver #5](#) agphile 12-19-2012 General Silver Forum
 114. [Navy silver](#) agphile 04-09-2008 General Silver Forum
 115. [Seal date?](#) agphile 07-31-2009 General Silver Forum
 116. [New Acquisitions @ Dallas Museum of Art](#) agphile 06-12-2010 General Silver Forum

117. [**COLONIAL SILVER CATHOLIC MEDAL?**](#) agphile 10-07-2010 General Silver Forum
118. [**wiccan silver**](#) agphile 11-08-2011 General Silver Forum
119. [**When and where were these tea tongs made?**](#) agphile 02-27-2012 General Silver Forum
120. [**More spoon mysteries from my weekend haul**](#) agphile 03-21-2012 General Silver Forum
121. [**Tong question**](#) agphile 03-27-2012 General Silver Forum
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126. [**Cold meat fork \(edited\)**](#) agphile 11-24-2010 General Silver Forum
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135. [**Newer SMP/SSF image hosting - 1.5**](#) agphile 06-07-2014 General Silver Forum
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140. [**FYI - registration page look & feel changes**](#) agphile 12-07-2015 General Silver Forum
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153. [**Silver can talk...continuation**](#) agphile 08-28-2016 General Silver Forum

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154. [*coinsilver*](#) agphile 04-20-2008 General Silver Forum
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187. [*Tiffany 950 Tea Set*](#) agphile 08-19-2009 American Sterling Silver
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189. [*Chicago silver reference book*](#) agphile 10-03-2010 American Sterling Silver
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201. [Wacky Shiebler bell](#) agphile 11-16-2017 American Sterling Silver
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203. [Sam Kramer and S. J. Perelman](#) agphile 08-31-2010 Silver Jewelry
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205. [A Collector's Eye - The Use of Sterling Silver in American Costume Jewelry - 1942-1947](#) agphile 11-09-2010 Silver Jewelry
206. [German Whatzit](#) agphile 07-24-2012 Silver Jewelry
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






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Posts: 4 Registered: Sep 2020	Hello, Scott. Yes, that is David. It looks like the photo was taken not that long before he died. <p style="text-align: right;">IP: Logged</p>
E. Albert Posts: 4 Registered: Sep 2020	 posted 10-05-2020 11:13 AM    <hr/> And thank you very much, Scott, for all the research it must have taken to provide me with such a comprehensive list of David's posts. I am very grateful. <p style="text-align: right;">IP: Logged</p>
E. Albert Posts: 4 Registered: Sep 2020	 posted 10-05-2020 11:16 AM    <hr/> Thank you, Cheryl. Yes, it's true: it's only from reading David's posts on this forum, and the replies to them, that I have realised the depth of pleasure and interest he took in collecting silver and the common passion you all share. Thank you also for the link you provided: it does capture David's voice very well and will be a great solace to his wife and daughters because the voice is so distinctly his it is like he is speaking to them again. <p style="text-align: right;">IP: Logged</p>

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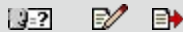
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Author

Topic: silvered bottle holder?

silverhunter

posted 04-27-2008 06:02 AM



Posts: 704
Registered: Jul
2007

[26-1645]

Hello to you all,

This silvered bottle holder? is marked with the name BUSCHMANN & Co in the bottom, I can't find nothing about this person but I think it is a German silver plate factory. Please correct me if I'm wrong. Of course I'm interested about the period they made this one, I will be glad to know that.

My guess is that the period can be around 1920, I recognize about the same ornamental decoration in a German Zaft I have shown before.

It is always good to learn what the background is from a silver/ed object, there I hope somebody can give information about this one.

The totally wide is 10.25 inch. So honestly thought I doubt if it is a bottle holder, there is also a round space in the bottom.(?).

Some photo's showing the subject.









Thank you very much, silver/ed hunter

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agphile





 posted 04-28-2008 05:58 AM   

Posts: 798
Registered: Apr
2008

I cannot help with the maker, but you are right that this is not a bottle holder, or coaster as we call them here. Not only is it too big. A coaster normally has a flat wooden base with felt on the bottom so that it can slide on the table without causing damage. I think your piece will originally have had its own glass liner (a bowl fitted within the rim) and could have been used for anything a bowl might be used for.

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silverhunter

 posted 04-28-2008 10:17 AM   

Posts: 704
Registered: Jul
2007

Thank you Agphile for your reaction, they placed a round mirror at the bottom in the shop so that isn't the original purpose.

When I'm honest I seems to be that someone took of one of one of his rims of his car and was artistic with making a silvered object of it. Now serious of course, I now know that there belongs a glass bowl inside it has to be a server object for the table.

This week I found a other kind of silvered server object but with the glass inside it's made around 1900 and I try to buy the one but I'm not sure they still offer this one. It's silver plated but I like the pattern, I don't mean to start another topic inside this one, only wants to show the pattern.(thinking about the same glass which would be nicer of course!).

Thank you for your the good explain, considering my question.
Greetings Silverhunter/andre. Your topic reactions are continue, I think.

Dognose spoons looks like pigspoons, you right about that, but they start making dog spoons earlier.

Success at your side and enjoy the hobby.

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Author	Topic: ID Needed Please on plated spoon.
Tude Posts: 9 Registered: Jan 2011	 posted 01-05-2011 09:24 PM    <hr/> [26-2096] . [This message has been edited by Tude (edited 01-07-2011).] IP: Logged
wev Moderator Posts: 4095 Registered: Apr 99	 posted 01-05-2011 09:52 PM    <hr/> Having fixed up the images, may I ask what is the nature of this "research assignment"? Reading the Big Yellow Box will give you an outline of this forum's purpose and guidelines. IP: Logged
Tude Posts: 9 Registered: Jan 2011	 posted 01-05-2011 10:10 PM    <hr/> . [This message has been edited by Tude (edited 01-07-2011).] IP: Logged
wev Moderator Posts: 4095 Registered: Apr 99	 posted 01-05-2011 10:41 PM    <hr/> You are welcome, but you did not really answer my question or those posed in the big Yellow Box. To be blunt, are you trying to garner information for the future sale of these discoveries? IP: Logged
Tude Posts: 9 Registered: Jan 2011	 posted 01-05-2011 11:08 PM    <hr/> . [This message has been edited by Tude (edited 01-07-2011).] IP: Logged
wev Moderator Posts: 4095 Registered: Apr 99	 posted 01-05-2011 11:24 PM    <hr/> Thank you for your post. It was in no way intended as a slight. This forum site boasts some leading experts, amateur and professional, and is subject to a heavy traffic of people seeking information for their own monetary enhancement (free of charge, of course). Those who are here for the love of silver and its history are most welcome and will benefit from what we can offer. Now, to the spoons. They are English silverplate, c 1820-1830. They are typical of "fancy" export wares manufactured by any number of Sheffield and Birmingham shops for trade to the US and British colonies. As they are not marked by a specific maker, you are unlikely to narrow the identification further. IP: Logged
Tude	 posted 01-05-2011 11:37 PM    <hr/>

Posts: 9
Registered: Jan
2011

[This message has been edited by Tude (edited 01-07-2011).]

IP: [Logged](#)

wev
Moderator

 posted 01-06-2011 12:14 AM   

Posts: 4095
Registered: Apr 99

Which sounds exactly like a shipment gone awry or someone evacuating -- for whatever reason -- a shop or warehouse of goods. What was the packing? How were they contained? And in what -- what sort of chest? Were there any markings? Without knowledge of the in situ conditions, speculation is limited.

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Dale

 posted 01-06-2011 12:15 AM   

Posts: 2132
Registered: Nov
2002

The mark is of a type used when retailers wanted to give a cachet of English craftsmanship to a piece. A date of 1820-1830 would indicate a fusion plate of sterling and copper. After about 1845, electroplated spoons became available and were made down to the present with the elusive psuedo hallmarks.

The fact that the decoration is on the back of the handles indicates these were intended for use in the Continental European style in which spoons are laid on the table with the bowl down. Do these have even measurements in inches or centimeters?

The flowers on the one spoon appear to be hand engraved, in the style of the 1870's or 1880's. The other decorations look like diestamped, probably at the time of manufacture, and are beyond my ability to date.

It looks to me like they have been in a fire or great heat.

My take on them would be that these were made in a major English city after 1845. They were intended for a market that used Continental place setting conventions, perhaps Quebec or New Orleans. The flower engraving seems to tie the time to before about 1870.





One thing that needs to be stressed here is that with tableware measurements are frequently the very best way of determining age. Tablespoons and oval soup spoons have grown progressively smaller over the last 200 years, IMHU.

What do you mean by 'stacks'? Were they wrapped in anything? And how many different pieces were in each stack and how many stacks were there? This information allows us to figure out if this is a commercial inventory or household silver. The array and sizes of silver allow us to tell a great deal about the owner of it.

Thanks for the challenge Tude.

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






















Tude

 posted 01-06-2011 12:33 AM   

Posts: 9
Registered: Jan
2011

[This message has been edited by Tude (edited 01-07-2011).]

IP: [Logged](#)

<p>Tude</p> <p>Posts: 9 Registered: Jan 2011</p>	<p> posted 01-06-2011 12:37 AM   </p> <hr/> <p>.</p> <p>[This message has been edited by Tude (edited 01-07-2011).]</p> <p style="text-align: right;">IP: Logged</p>
<p>adelapt</p> <p>Posts: 418 Registered: May 2003</p>	<p> posted 01-06-2011 12:41 AM   </p> <hr/> <p>To me, these spoons appear to have decorated fronts. As wev suggested, they are quite likely the evidence of a shipment gone awry, otherwise a business gone bust. Is there in fact evidence of plating on them, as mentioned? If not, they could have been destined to be sold "in the metal" to a plater. If there is, then I would have thought electroplating and the later date suggested (c1850/60) may hold. What a fascinating conundrum. Let's hope we hear the outcome.</p> <p style="text-align: right;">IP: Logged</p>
<p>Tude</p> <p>Posts: 9 Registered: Jan 2011</p>	<p> posted 01-06-2011 12:54 AM   </p> <hr/> <p>.</p> <p>[This message has been edited by Tude (edited 01-07-2011).]</p> <p style="text-align: right;">IP: Logged</p>
<p>wev Moderator</p> <p>Posts: 4095 Registered: Apr 99</p>	<p> posted 01-06-2011 01:42 AM   </p> <hr/> <p>English manufacturer were quite careful about packaging goods for shipment -- silver and silverplate goods were generally wrapped in waxed papers and made up in boxes or kegs with hard packed wood shavings for sea voyages. Remnants of such would be apparent in all likelihood, hence my question.</p> <p>Understanding that you do not have the goods to hand, it would be worth knowing what else was included.</p> <p style="text-align: right;">IP: Logged</p>
<p>Kimo</p> <p>Posts: 1597 Registered: Mar 2003</p>	<p> posted 01-06-2011 09:29 AM   </p> <hr/> <p>The one on the right with the flowers and leaves does not appear to be hand engraved. It appears to be stamped using a set of tools - like small rods with small dies of flowers and leafs on the ends - that are punched into the metal. Then the flowers and leafs are connected with hand scribed lines. The one on the left appears to be two large die struck designs the scroll on the end, and then the rest. Such designs can be applied in a few seconds by relatively unskilled workers which would make sense for these apparently mass produced spoons.</p> <p>[This message has been edited by Kimo (edited 01-06-2011).]</p> <p style="text-align: right;">IP: Logged</p>
<p>FredZ</p> <p>Posts: 1069 Registered: Jun 99</p>	<p> posted 01-06-2011 12:21 PM   </p> <hr/> <p>The decorations on the spoons are most likely stamped. There are no signs of hand engraving on either spoon. My guess is a shipment that was lost on route and I presume at sea.</p> <p>Fred</p> <p style="text-align: right;">IP: Logged</p>





<p>Tude</p> <p>Posts: 9 Registered: Jan 2011</p>	<p> posted 01-06-2011 02:12 PM   </p> <hr/> <p>.</p> <p>[This message has been edited by Tude (edited 01-07-2011).]</p> <p style="text-align: right;">IP: Logged</p>
<p>wev Moderator</p> <p>Posts: 4095 Registered: Apr 99</p>	<p> posted 01-06-2011 02:39 PM   </p> <hr/> <p>As I said, without an actual makers mark, identification is extremely unlikely. Any number of shops used these marks in various combinations over many years.</p> <p>There would have been no reason an American maker would bother imitating such goods -- there was certainly no prestige, social or financial, attached to them that would have warranted copying.</p> <p style="text-align: right;">IP: Logged</p>
<p>Kimo</p> <p>Posts: 1597 Registered: Mar 2003</p>	<p> posted 01-06-2011 04:23 PM   </p> <hr/> <p>They aren't actually hallmarks. Hallmarks are applied by a trusted organization such as a government assay office or a guildhall to attest to the purity of the metal used and often include a date and maker marking as well. These spoons just have pseudo markings applied by the maker or retailer to help market them to less than knowledgeable people by making them appear to be hallmarked and thus of higher quality than they actually are. These markings don't have any actual meaning.</p> <p>As for their being American copies of English spoons my thought is no. These look more like Continental spoons exported to the Americans with the thought that the Americans would not know any better as to their being mass produced and of relatively low quality, and with the thought that Americans would be impressed by the pretend markings.</p> <p style="text-align: right;">IP: Logged</p>
<p>Tude</p> <p>Posts: 9 Registered: Jan 2011</p>	<p> posted 01-06-2011 05:17 PM   </p> <hr/> <p>.</p> <p>[This message has been edited by Tude (edited 01-07-2011).]</p> <p style="text-align: right;">IP: Logged</p>
<p>Dale</p> <p>Posts: 2132 Registered: Nov 2002</p>	<p> posted 01-07-2011 01:32 AM   </p> <hr/> <p>Tude gives another clue:</p> <p>quote:</p> <hr/> <p>'The "stacks" were anywhere from 35 to 50 spoons per, as you would stack flatware in your drawer.'</p> <hr/> <p>Until the 1920's silver was sold in multiples of six. Which meant the standard method in the trade was to always store silver in lots evenly divided by six. Having the silver in odd numbers suggests this was not part of the silver trade but someother large scale operation, like a restaurant or steamship company.</p>

I find it interesting that there are no forks, but don't know what to make of this fact.

[This message has been edited by Dale (edited 01-07-2011).]

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agphile





 posted 01-07-2011 01:47 PM   

Posts: 798
Registered: Apr 2008

Has Tude edited all his or her posts out of existence? They all appear blank now.

IP: [Logged](#)

Scott Martin
Forum Master

 posted 01-07-2011 02:27 PM   

Posts: 11377
Registered: Apr 93

I suspected **tude** would end up revealing themselves in one way or another. I have to say I didn't expect something so immediate/spontaneous.

Unfortunately the posts and deletions happened between site back ups so I don't have the text to restore ☹.

Needless to say, tude's posting privileges has been terminated. Tude if you want to appeal this decision then e-mail us.

This is an example of why I try so hard to get the new member to fully explain the Who, What and Why as requested in the yellow box.

I do have the images:





IP: [Logged](#)

ahwt

posted 01-07-2011 07:26 PM

Posts: 2173
Registered: Mar 2003

[Tude](#) certainly is a curious name for someone to choose as their nickname.

[This message has been edited by ahwt (edited 01-07-2011).]

IP: [Logged](#)

wev

Moderator

posted 01-07-2011 10:18 PM

Posts: 4095
Registered: Apr 99

Curious perhaps, but not too surprising in this case.

IP: [Logged](#)

silverhunter

posted 02-20-2011 09:01 AM

Posts: 704
Registered: Jul 2007

Perhaps it is a possibility to get a lot reactions from members, by only using a good . ? as reaction?
Back to the point!

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- How is flatware sold these days?

















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Author	Topic: How is flatware sold these days?
<p>Dale</p> <p>Posts: 2132 Registered: Nov 2002</p>	<p> posted 06-07-2010 05:58 PM   </p> <hr/> <p>For a bit of cheery news, Bed Bath and Beyond does sell Sterling. Their catalog offers 31 patterns, most of them old favorites. Three are by Lunt, which will probably be gone soon. But there is a mass marketer selling sterling.</p> <p style="text-align: right;">IP: Logged</p>
<p>Dale</p> <p>Posts: 2132 Registered: Nov 2002</p>	<p> posted 06-07-2010 06:16 PM   </p> <hr/> <p>Sears offers quite a bit of flatware. The old time American institution has 36 patterns on offer: 14 from Oneida, 10 from Reed & Barton, 7 from Cambridge and 5 from Fiesta which is a Cambridge brand. Interesting that for years their flatware was made by Wallace under the Harmony House brand, which seems to have disappeared. Over in <i>serveware</i> there are a number of items described as being made out of <i>metal</i> with no further description. And the William Armetal which I assumed were pewter turn out to be ceramic.</p> <p>Here is the description of one item:</p> <p>quote:</p> <hr/> <p style="padding-left: 40px;">;The elements of Nature...Earth, Water, Wind and Fire have inspired our adaption to metal. Our artisans have embodied these inspirations into hand crafted Serveware and Decorative Accessories. Fashioned by metal artisans in the heritage and traditions of the craft, each piece is unique with the character and signature of its creator. With designs both timely and timeless, our pieces befit casual entertaining or your most elegant affair. Star Home...The hall mark of gracious living.'</p> <hr/> <p style="text-align: right;">IP: Logged</p>
<p>Dale</p> <p>Posts: 2132 Registered: Nov 2002</p>	<p> posted 06-07-2010 06:37 PM   </p> <hr/> <p>Target offers 106 stainless sets for 8. The makers selected are Cambridge, Hampton Forge, Gourmet Settings and Oneida.</p> <p>The <i>2008 Annual Report</i> tells us that in 2008 21% of sales were in the category of Home Furnishings and Decor, which is where flatware is. On gross sales of 65,000,000 that means something like 13.5 M.</p> <p>Sales per capita is broken down by state. In <i>4 states</i> Target sold more than 300 per person. In 14 states sales were between 201 and 300 per capita. This is a major venue for selling flatware and only Oneida of the traditional silver makers is in it.</p> <p style="text-align: right;">IP: Logged</p>
<p>Dale</p> <p>Posts: 2132 Registered: Nov 2002</p>	<p> posted 06-07-2010 06:42 PM   </p> <hr/> <p>Even though it is part of Sears, KMart has a slightly different list of flatware makers:</p> <ul style="list-style-type: none"> Sourcing Solutions (54) Ginkgo (47) Oneida (24) Essential Home (17) Whole Home (14)





Jaclyn Smith Traditions (10)
Jaclyn Smith Today (9)
Chicago Cutlery (4)
Zelco (4)
Disney (2)
Ty Pennington Style (2)

Once again, only Oneida is sold at KMart from the traditional silver makers.

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chase33

Posts: 362
Registered: Feb
2008

 posted 06-07-2010 10:39 PM   

Hi,

Just a correction. Wilton Armetale is made of metal. According to their website faq:

quote:

Q: What is the metal content of the Wilton Armetale?

A: Wilton Armetale is a Metal mixture of over 10 different metals with the primary metal being Aluminum. There is NO lead in any of the pieces. Almost all of the Wilton Armetale products are safe to cook, bake, broil, grill, chill and use for serving.





They have/had some pieces that combined a ceramic component but their primary product is all metal.

Robert

IP: [Logged](#)

ellabee

Posts: 306
Registered: Dec
2007





 posted 06-08-2010 12:32 AM   

Armetale and similar non-tarnish alloys are also sold in smaller, more expensive gift shops, accompanying other serving items (crystal and ceramics). Michael Aram designs are among these; I can't remember if those are done for Wilton or another maker using similar materials.

IP: [Logged](#)

ellabee

Posts: 306
Registered: Dec
2007





 posted 06-08-2010 12:43 AM   

Dale, I don't know if you have information bearing on this, but I'd be interested in knowing how big a factor Crate & Barrel, Williams-Sonoma, and Pottery Barn have become. It seems to me that those retailers (both physical stores and mail-order and online) now play the role for prosperous middle- and upper-middle-class households that jewelers and department stores did forty years ago.

W-S is where my stainless flatware came from in the 1990s. It's Italian (Calderone Bros.), and I've seen some French lines offered in the last several years. They don't give makers' or even the actual pattern names in the catalog or online, so it's hard to tell without going to a physical store whether there are an increasing number of Asian brands on offer. Hard to believe they can hold out forever.

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ellabee





 posted 06-08-2010 12:59 AM   

Posts: 306
Registered: Dec
2007

Posted above before seeing the thread about Cambridge "Silversmiths". I'm assuming that Cambridge makes virtually nothing and is primarily an importer/middleman, buying from produceers and selling to the retailers.

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Dale





 posted 06-08-2010 01:20 AM   

Posts: 2132
Registered: Nov
2002

Cambridge does the design of their flatware. They also handle this for several other designers. The production is in China and Korea. They then package and distribute it. The advertising seems to be done by the retailer.

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chase33

 posted 06-08-2010 11:39 PM   





Posts: 362
Registered: Feb
2008

I don't recall Wilton having outside designers for their products but I do know that Nambe was one of the first to collaborate with big name designers like Michael Aram, Karim Rasheed and one of my favorites Eva Zeisel.

Robert

IP: [Logged](#)

Marc

 posted 06-14-2010 10:18 PM   

Posts: 414
Registered: Jun
2002

Hi there Dale and Co.,

Yes, BB & B (Bed Bath & Begone) has some sterling silver flatware, but at a price point that makes me agree with Ulysses Dietz, that is, sterling, for gifts or for everyday use, is on its way out.

Part of the reason is the cost of raw silver, which has risen from \$4./ozt. to over \$18./ozt. A portion of the blame is labor costs. But the main reason is that tastes have changed and customers will buy an entire set of stainless for less than the price of one place setting of Fairfax.

Stainless... Throw it in the dishwasher and be done with it!

For those who really entertain, 4 sets of china and 4 of stainless. Easy and cheap.. and good looking.





I am able to see that as a dealer in second hand silver, I will be able to make a reasonable living for the next 20 years, by stocking more stainless steel sets, (Oh my back), fun, lightweight and inexpensive sterling servers, and providing repair services for those forks that go down the garbage disposal.

More later.

Marc

IP: [Logged](#)

Dale

 posted 06-15-2010 11:57 AM   

Posts: 2132
Registered: Nov
2002





What strikes me as the central mystery here is how a group of companies that had dominated the flatware market for over a century

were defeated by new upstart companies in under 20 years. Keeping in mind that the silver makers did enter the stainless market over 60 years ago, things get even more puzzling. What I can't grasp is why BBB, Crate and Barrel, Target, K-Mart and the others are buying from Oneida but none of the other traditional makers. Sears carried, under their own label Harmony House, Wallace produced flatware for generations.

Somehow this goes to the heart of how the industry got left behind. There probably are answers here that would illuminate our studies, but I don't know what they would be.

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Dale





 posted 06-15-2010 12:07 PM   

Posts: 2132
Registered: Nov
2002

Marc brings up an interesting point. Anyone who wants to entertain can easily and inexpensively assemble an attractive table top for not a whole lot of money. So, the argument that the silver companies are suffering because people no longer entertain is simply not valid. The meals may be less formal than in the past, but why did the silver makers lose this whole market to upstart competitors? Gorham, Reed & Barton, Wallace, IS, Lunt, Kirk, Stieff were brand names with a long history of wide spread customer acceptance. Cambridge Silversmiths and Hampton Forge have come to dominate the market in less than 20 years.

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Polly

 posted 06-17-2010 12:38 PM   





Posts: 1939
Registered: Nov
2004

Why haven't sterling manufacturers started using tarnish-resistant sterling alloys (such as Argentium)? The main reason, besides price, that people resist sterling in their homes is the idea that it requires lots of polishing and needs to be washed by hand instead of in a dishwasher.

I would think that tarnish-resistant alloys, if marketed well, could cut down on some of that resistance.

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agphile

 posted 06-24-2010 05:28 AM   

Posts: 798
Registered: Apr
2008





A couple of days ago we were chatting to a silversmith and I asked why he didn't use a non-tarnish alloy. He said he had tried a sample from his bullion provider and found it was no good for hand wrought silver. If I understood him correctly and have remembered properly, one problem is that it doesn't change colour when heated so he couldn't judge by eye when the temperature was right. I think he ended up hammering when it was too brittle.

There was also an issue about firescale that I thought I had grasped at the time (sometimes he wanted it?) but am now uncertain of. I don't know whether any of this would apply to machine made pieces as well.

The only item we have in non-tarnish silver consists of small enamel flower heads on wire stems which I imagine used different techniques.

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agphile

 posted 06-24-2010 02:03 PM   

Posts: 798

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- Is this very old? Where & when was it made?

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Polly

Posts: 1939
Registered: Nov
2004

 posted 06-03-2012 09:01 PM   

I bought this bowl? jar? at a NYC flea market today for the price of a (pricy) sandwich.

Me: *What is this?*

Seller: *It's a very old bowl.*

Me: *How old?*

Seller: *Very old.*

Me: *Where's it from?*

Seller: *Dunno.*

Me: *What's it made of?*

Seller: *Dunno.*

Me: *Well, where did you get it, then?*

Seller: *I bought it in a shop a long time ago.*

Me: *What did they tell you it was?*

Seller: *A very old bowl.*

It's about the size of your fist, if you have a large fist (please don't hit me). It's made of thin, nonmagnetic metal, maybe copper or bronze? It's covered with crusty stuff, except for three clean, dark dents in the bottom in a symmetrical triangle around the center. They look like maybe they were left by tripod feet, or something like that. When I blew on it, a puff of dust came out (achoo!). It looks raised, not cast, to me.

Anyone have any idea where & when it might be from? Was it looted from a tomb? Is it haunted? Was it wrong of me to buy it? I don't want to encourage looters! But I was compelled to follow the Sandwich Rule (If anyone offers you something fascinating for the price of a sandwich, you are obligated to buy it).





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agphile

 posted 06-04-2012 04:56 AM   

Posts: 798
Registered: Apr
2008





Yes, it's a very old bowl.

I'm no expert but the shape could be that of a Roman beaker or, if it once had handles, a Greek or Roman drinking cup, that has lost its foot. However, it is not a shape unique to the classical world. Until you hear from somebody better informed I guess you are stuck with the seller's description and crossed fingers.

IP: [Logged](#)

ahwt

Posts: 2173
Registered: Mar
2003

 posted 06-04-2012 08:52 AM   

Your bowl reminds me of Rene Belloq's dialogue from the Raiders of the Lost Ark -




"Look at this. [holds up a silver pocket watch] It's worthless. Ten dollars from a vendor in the street. But I take it, I bury it in the sand for a thousand years, it becomes priceless! (or at least the price of a sandwich) Like the Ark. Men will kill for it; men like you and me."

Your bowl is may be considerably older than 1000 years and really has great patina. Wonderful fine for a collector.

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Polly

Posts: 1939
Registered: Nov
2004

 posted 06-04-2012 09:32 AM   





Golly, a genuine very old bowl! I hope nobody kills me for it.

Thank you, agphile and awht.

IP: [Logged](#)

Polly

Posts: 1939
Registered: Nov
2004

 posted 06-04-2012 10:35 AM   

Okay, this is freaking me out a little.

I decided to use a measuring tape to quantify "the size of your fist" a bit more precisely. My Very Old Bowl is EXACTLY 3 inches high and exactly 3 inches in diameter across the opening at the top (or it would be if it were still round there). The ring where it reaches its maximum diameter is EXACTLY 2 inches from the bottom, 1 inch from the top.

Does that change anyone's thoughts about how old it is? Where did they use inches in the ancient world?









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Polly

Posts: 1939
Registered: Nov
2004

 posted 06-04-2012 10:37 AM   

By the way, the bowl is very round and straight and stands precisely on its little round foot with no rocking. It just looks crooked because I had trouble taking a straight-up-and-down photo while holding the tape measure in one hand and the camera in the other.





Edited with a straighter photo:



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Polly

Posts: 1939
Registered: Nov
2004

 posted 06-04-2012 11:25 AM   





Answering my own question:

Wikipedia says the Roman uncia or pollex is .971 inches and the Mesopotamians "grain" was .0025 m, which is .098 inches.

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr
2008





 posted 06-04-2012 07:08 PM   

Well, at least you have established that it is consciously well proportioned which strikes me as very classical: rules for holloware just like architecture perhaps.

IP: [Logged](#)

David C Walters

Posts: 64
Registered: Apr
2012

 posted 06-06-2012 09:28 AM   





I don't have anything substantive to add to this conversation, but I wanted to let you all know that I am avidly following it as I am fascinated and want to find out where and when this bowl came from!

Polly ~ Great rule! I don't think I have ever heard that one before...but rest assured that I will be following that little nugget of wisdom for the rest of my life!

IP: [Logged](#)

Polly

Posts: 1939
Registered: Nov
2004

 posted 06-06-2012 10:19 AM   

Thank you, David and agphile.

I sent photos of my Very Old Bowl to an antiquities dealer, who wrote, "The overall shape makes me think it might be Western Asiatic broadly speaking, possibly 'Persian' and it could indeed be up to a couple of





thousand years old."

So it's unanimous so far: What I've got here is a Very Old Bowl.

IP: [Logged](#)

Kimo

Posts: 1597
Registered: Mar
2003

 posted 08-31-2012 05:18 PM   

Very Old Bowl seems to be pretty likely.

The only other possibilities that I can come up with is Not As Old:

1. piece off of a machine
2. bottom part of a smudge pot or similar industrially used thing
3. fence post top protector (to keep fence posts from rotting)
4. wheel hub cap from an old wooden wheel
5. ???

I raise these other possibilities because the dimensions seem too unlikely for it to be a Very Old Bowl.

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


















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Author	Topic: octo octavo
<p>agphile</p> <p>Posts: 798 Registered: Apr 2008</p>	<p> posted 04-10-2008 07:41 PM   </p> <hr/> <p>With reference to Vathek's query (octo octavo), it is over 50 years since I studied any Latin and I was pretty weak at it even then. The inscription seems to translate something like "eight to (or by) the eighth" or "eight eightfold". I can only guess at what that might really mean so I hope there is a better Latinist in the forum or somebody who actually recognizes the phrase!</p> <p style="text-align: right;">IP: Logged</p>
<p>agphile</p> <p>Posts: 798 Registered: Apr 2008</p>	<p> posted 04-11-2008 07:19 AM   </p> <hr/> <p>To follow up, I don't think this is a novel way of numbering the item. It seems to me more likely to be a (possibly punning) motto where one would need to know the origin in order to appreciate it or perhaps it just refers to some group or club of eight members and was a presentation by or to the eighth member?</p> <p style="text-align: right;">IP: Logged</p>
<p>agphile</p> <p>Posts: 798 Registered: Apr 2008</p>	<p> posted 04-13-2008 07:24 AM   </p> <hr/> <p>A few more thoughts on the interesting and attractive bowl. I still think the inscription is probably deliberately cryptic, its meaning apparent only to those in the know. I'm afraid I also think some of the suggestions are unlikely. Dates in Latin simply aren't written like this so one would have to assume a deliberate use of nonsense Latin. I rather think a reference to a slim volume would have been rendered as "octo in octavo" as octavo without the preceding "in" is an English abbreviation.</p> <p>Given the Scottish origin of the bowl I am surprised nobody has tried to make a connection with the best known Scottish dance, the Eightsome Reel, which is danced by four couples, i.e. eight people. It was then and remains a very popular way of prancing around in kilts. A prize for the best exponents? Or a gift to the organiser of a Scottish Ball?</p> <p>However, Edwardian Britain was not short of folk who perceived an idealised similarity between the British and Roman Empires, were competent in Latin and ready to show off their cleverness so I suspect we shall never know the real meaning unless somebody turns up more hard evidence.</p> <p>[This message has been edited by agphile (edited 04-13-2008).]</p> <p style="text-align: right;">IP: Logged</p>
<p>agphile</p> <p>Posts: 798 Registered: Apr 2008</p>	<p> posted 04-13-2008 10:53 AM   </p> <hr/> <p>And a PS on the function. In the UK this size of bowl is often called a rose bowl, i.e. usable to display cut flowers, but I agree it is in essence a pretty piece for display in its own right.</p> <p style="text-align: right;">IP: Logged</p>
<p>agphile</p> <p>Posts: 798 Registered: Apr 2008</p>	<p> posted 04-16-2008 07:57 AM   </p> <hr/> <p>Just in case anybody is still trying to make sense of the inscription, let me add another wild thought. A musical octave should be "octo voces" or "octo sonos" in Latin. Might the inscription stand for "octo (sonos)</p>

octavo" and mean eight octaves? I believe Bosendorfer pianos can cover up to eight octaves, so could the bowl have been a piano prize?

The Glasgow International Piano Competition only started in 1986, but the Royal Scottish Academy of Music and Drama in Glasgow traces its history back to 1845 (as the Atheneum School of Music up to 1929).

Just another wild and woolly thought in an idle moment.

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jersey

 posted 04-16-2008 02:25 PM   

Posts: 1203
Registered: Feb 2005





Agphile!

I had the same thought as well but leaning more towards a singer. I am aware as well that there are few that can accomplish that feat! Still it may be another lead.

Jersey

IP: [Logged](#)

agphile

 posted 04-16-2008 06:45 PM   

Posts: 798
Registered: Apr 2008

Jersey

I like the singer thought. It explains the silver bowl - glass would shatter on the high notes!

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


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Author **Topic: Re: Andronicus**

agphile posted 04-19-2008 07:22 AM   

Posts: 798
Registered: Apr 2008

Jersey

I can't lay my hands on the reference to Andronicus. I assume it crops up somewhere in Roman literature or history, but the answer is that his work probably doesn't survive - or cannot be identified if it does.

About 1500 pieces of late Roman and early Byzantine silver are known to survive. Of these, some 200 have control stamps which identify the Emperor and various officials but do not reveal the actual maker.





Occasionally a maker can be identified from an inscription. Thus two dishes in the 4th century Kaiseraugst hoard are inscribed by Euticius of Naissus and Pasylypus of Thessalonike respectively.

More usually the inscription will identify an owner. A couple of my spoons which are probably 6th rather than 5th century have monograms that probably relate to the original owner as well as inscribed crosses and saint's names - Thomas on one and Michael on the other.

Sorry if this does not shed the light you would like!

David

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jersey posted 04-19-2008 03:34 PM    

Posts: 1203
Registered: Feb 2005

Hello agphile!




Thank you so much for your response.

Basically that is just the info I was looking for. I just didn't want to miss a piece, (in case I ever came across one). Chances are I never will either.

Enjoy the day!

Jersey

IP: [Logged](#)

agphile posted 04-19-2008 06:22 PM   

Posts: 798
Registered: Apr 2008

Hello Jersey

A word of warning if you are ever minded to buy a bit of Roman silver. There will usually be a few small items on offer through online auctions if you search under "antiquities". Many of them seem to be fakes. You may be interested in the comments from a dealer with whom I raised this in connection with a spoon (my main collecting interest):

quote:

"No offense taken. I could issue a COA, but I have to be honest, written by me it would have no weight. If you have any doubts about anything bought from me, you can always return it for a full refund. It is not impossible to be a fake made to look old. No dealer should claim that his item is 100% genuine, unless he had excavated the item himself, and didn't do that with this one. We buy most of the stuff from fairs around Europe, and the sellers are

pretty much the same Eastern European guys.

Thank you for the information, I describe them usually following the words of the treasure hunters, which is totally unreliable. For the spoons I don't have any literature."

If items are recently excavated they should not be on the market unless they have been properly reported and cleared by the appropriate authorities of the country in question. It does not help our understanding of antiquity if finds fail to be properly recorded and investigated. I always try to find out about the provenance of a piece but the information offered is not always reliable.




That said, I have managed to acquire a few honest pieces (but as many that I now think are at least doubtful).

Good luck!

David

IP: [Logged](#)

jersey

 posted 04-19-2008 09:11 PM   

Posts: 1203
Registered: Feb
2005

Oh David!

I just wrote a long response & it got lost!

Again.....I would never consider an online anything regarding pieces of that nature. I would want to see, feel, touch etc. & have a lifetime guarantee from the Queen of England & the Pope first!

If you do have any examples of what you may (or may not) have as potentially true period pieces it would be interesting to see them. No one will hold you responsible for their authenticity.





BTW Are you anywhere near East Yorkshire? I have a friend, sadly (for me), returning to the area in a few months.

Again, thank you for your time & insight.

Jersey

IP: [Logged](#)

agphile

 posted 04-20-2008 03:58 PM   

Posts: 798
Registered: Apr
2008

Jersey









I agree that buying on the strength of a photograph and probably inexpert (if not dishonest) description is not exactly satisfactory and indeed risky.

I still have to master how to get my photos on the web, let alone then post them for the forum, but shall try to share when I get there.

We are in Hertford, just north of London. Yorkshire is a further 200 miles to the North. One of my daughters lives in York - a lovely city in a lovely county.

David

IP: [Logged](#)

<p>jersey</p> <p>Posts: 1203 Registered: Feb 2005</p>	<p> posted 04-20-2008 06:37 PM   </p> <hr/> <p>Hello again!</p> <p>You & I are both challenged regarding posting of photo's so I understand where you are coming from. Hopefully we will get there soon!</p> <p>I also stand corrected about my friend, she is moving to Cambridge. She was also living in Exeter & Beverly.</p> <p>Jersey</p> <p style="text-align: right;">IP: Logged</p>
<p>agphile</p> <p>Posts: 798 Registered: Apr 2008</p>	<p> posted 04-20-2008 06:48 PM   </p> <hr/> <p>Hello</p> <p>Glad I am not the only incompetent. Cambridge is where I wasted but enjoyed my undergraduate years. Another lovely town about 45 mins up the road from where we now live.</p> <p>David</p> <p style="text-align: right;">IP: Logged</p>

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Author

Topic: 17th century teapot.

silverhunter

posted 04-23-2008 10:36 AM

Posts: 704
Registered: Jul
2007

[26-1639]

Today I can make fortune. I found where I'm looking for on a dutch website. A teapot from 1680, marked and in a perfect condition. A good silver mark, without others but that doesn't matter.

I'm surprised for the price this seller will sell his teapot. I think a lot of silver museums in Holland should be proud to have this one in their collection.

The seller tells in his small advertisement that the teapot is dated like the stamp explains at the bottom. He could be right the figures are the same! No doubt about that of course. I don't advertise for this person but it's good to show this one and think who wants to buy this old teapot?

I know the answer like you all.

But I don't recognize this mark of course!



Engelse Theekan 328 jaar oud uit 1680

De bewerkte ornementen op de kan en voel zijn van zilver.

Aan de onderkant staat een stempel.

& verkend in goede staat

Hoogte 33 cm

Breedte 22 cm









IP: [Logged](#)

FredZ

Posts: 1069
Registered: Jun 99

 posted 04-23-2008 11:35 AM   





The teapot appears to be late 19th to early 20th century. The 1680 may be a founding date of the company that made it or it may just be a model # of the design. Nice piece.

Fred

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr 2008

 posted 04-23-2008 11:49 AM   

If the piece is indeed English as the advert claims, it must be a model number. I'm sure that any company that had existed since 1680 would be reasonably well known and I have never heard of this one (or any other, for that matter).

Interesting to see that our Dutch friends come across the same sort of over-optimistic and ill-informed advertiser that we are familiar with on our websites.

Now, if the piece were by Halsema.....

[This message has been edited by agphile (edited 04-23-2008).]

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- | └ 📁 Re: Bascall's eccentric tongs

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Author	Topic: Re: Bascall's eccentric tongs
agphile Posts: 798 Registered: Apr 2008	 posted 04-24-2008 06:33 PM    <hr/> <p>Eccentric Design Tongs and, I suggest (though not really my period or specialism), provincial - Exeter 1818. Two local makers with WW marks, William Woodman and William Welch, are known to have made tongs.</p> <p style="text-align: right;">IP: Logged</p>
bascall Posts: 1626 Registered: Nov 99	 posted 04-24-2008 07:11 PM    <hr/> <p>The marks are not right, but what a great site. Beautiful silver. 1818 it is. Thank you!</p> <p>[This message has been edited by bascall (edited 04-24-2008).]</p> <p style="text-align: right;">IP: Logged</p>
agphile Posts: 798 Registered: Apr 2008	 posted 04-25-2008 05:15 AM    <hr/> <p>I don't have a reference book for Exeter marks of this period other than the revised Jackson which does not include every mark used by every maker, but I'm pretty sure both makers will have used more than one punch during their careers so I would still be inclined to think of, say, Welch as the likely candidate.</p> <p>However, I see what Clive Taylor means about the form of the tongs suggesting a later date. If these are spurious marks, I find the choice of marks to use a little puzzling, though.</p> <p style="text-align: right;">IP: Logged</p>

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Author

Topic: Help with a Sheffield tray

AliceSwiss

posted 05-31-2008 06:19 PM

Posts: 1
Registered: May
2008

[26-1665]

Hi Forum

Can anybody help me with my tray?

I looked around in the forum and found it very helpful, but I could not find why this tray has what appears to be two date letters and no makers mark.

I assume this is English with the Sheffield assay office mark and the lion passant for sterling silver?

Is it really from 1824 because it has also no duty mark and this was not abolished until much later.

I would appreciate any help and offer thanks in advance.

Best regards

Alice

Here is a picture of the tray and the hallmarks.



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silverhunter

posted 06-01-2008 04:52 AM

Posts: 704
Registered: Jul
2007

Hi Alice,

At first my compliments for the beautiful tray. It's nice to have such one. I've looked around for your question but I've also my doubts about the letter B in the shield.

In a topic of 03.02.08 I was told that another letter A (also marked in a shield) which stand on a EP spoon could be intended as an indication of quality.

But can you tell us if your tray is silver or silvered, it isn't EP that's for sure.

If the decoration of the tray on the blade is hand engraved it's beautiful done.

I've bought a tray made in Germany (modern one) and the rand decoration was soldered at



the blade. Is your blade made out of one piece? What considering the letter A you're wright I think it is made in 1824.

Enjoy your tray and success with the topic answers and hobby.

Silverhunter.

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agphile


 posted 06-01-2008 09:39 AM   

Posts: 798
Registered: Apr
2008

They are not Sheffield marks. I'm afraid I am not familiar enough with the various "pseudo marks" used round the world to add anything more helpful.

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Kimo

 posted 06-01-2008 11:33 AM   

Posts: 1597
Registered: Mar
2003

Hi Alice and welcome to the forum.

You would more likely get an informative response if you take a few minutes and go back and read the guidelines for this forum at [Guidelines](#)

We are just a small group of people who like silver and as you will see when you read these instructions we ask new people to please introduce themselves by sharing a little information on their interest in silver in general and why they are asking about the particular objects in their posting.

Your photos are well done and will be helpful in identifying what you have.

Thanks!

Kimo
Contributing Editor





[This message has been edited by Kimo (edited 06-01-2008).]

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Scott Martin

Forum Master

Posts: 11377
Registered: Apr
93

 posted 07-02-2016 09:30 PM   

Lets see if a very poor enlargement of the poor photo of the marks helps us?



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










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Author	Topic: Garrett & Son Information
<p>Kahfree</p> <p>Posts: 4 Registered: Oct 2004</p>	<p> posted 06-19-2008 11:42 PM   </p> <hr/> <p>[26-1676]</p> <p>I have a serving spoon which I think is Silver, though it could be silverplate. The name on the back is "Garrett & Son A1" and some sort of a mark in a pear type shape. I can't seem to find anything about this company, or the makers, or if it is silver or plate. Does anyone know anything about the maker? The spoon has a monogram also on the end of the handle.</p> <p>Thank you</p> <p style="text-align: right;">IP: Logged</p>
<p>agphile</p> <p>Posts: 798 Registered: Apr 2008</p>	<p> posted 06-20-2008 08:56 AM   </p> <hr/> <p>I don't jnow the company but this sounds like a typical British EPNS mark, the A1 meant to indicate the quality of the electroplate.</p> <p style="text-align: right;">IP: Logged</p>
<p>ellabee</p> <p>Posts: 306 Registered: Dec 2007</p>	<p> posted 06-21-2008 06:26 AM   </p> <hr/> <p>I've been trying to understand the history of 'Garrett & Son' myself. I inherited a set of (solid) silver teaspoons and tablespoons by Phillip Garrett of Philadelphia, and have been seeking out information about and pieces from makers with a connection to him.</p> <p>Phillip Garrett worked on his own (mark P. Garrett) from 1801-1828 and then with his son Thomas C. Garrett in Philadelphia from 1828-1835 (mark P. Garrett & Son). I'm particularly interested in finding pieces from that partnership that are solid silver.</p> <p>Electroplating didn't come to the U.S. until after the end of the father & son partnership, though there was an earlier process of "'close-plating': covering small metal objects with silver foil and borax and heating them red-hot to fuse the metals."</p> <p>That quote is from <i>Spoons</i> by Gail Belden & Michael Snodin (1976).</p> <p>On page 20, which covers early silverplating, there is a picture of a silverplated mustard spoon in an upturned fiddle tipt pattern, marked 'P. Garrett & Son' and 'A1' in rectangles (their description; the mark is not pictured). The authors date it as '1858; c. 1840'. Not sure what that means; my guess is that the first date is the earliest date of provenance, and c. 1840 is the estimated date of production.</p> <p>The younger Garrett worked on his own starting in 1836 (mark T.C. Garrett) and then with partners (T.C. Garrett & Co.), ending sometime in 1860. Items with those marks are all solid silver. In that last phase the company retailed other makers' products, though they may have continued to make their own, too. Mmost of the items I've seen with the later mark are Polhamus pieces.</p> <p>But, on the other hand, 'Garrett & Son' is listed in the Philadelphia 1860 directory on wev's site as 'silverplater'. So is 'Thomas C. Garrett' at another address.</p> <p>Confirmation of the business' existence in 1860 is this entry in the finding aid done by D. Albert Soeffing of Winterthur Library's Downs</p>

collection of ephemera:

quote:

Garrett & Son, manufacturers of superior silver-plated ware, Market and Decatur Sts., Philadelphia, 1862. Decorated with picture showing various pieces of silver ware. Stationery printed by Mann, 43 S. 4th St. All bills are addressed to Thos. C. Garrett. (ca. 80 pieces)

So my theory is that Thomas ran a silverplate production business, Garrett & Son, separate from his silver production-then-retailer business, T.C. Garrett & Co.





I also now have a silverplate spoon, upturned fiddle tipt, marked Garrett & Son A1. Without a 'P.'; unlike yours and the mustard spoon in the Belden book, the marks are not inside rectangles or any other shape.

The question I'm not sure how to answer is when the silverplating business began and ended. Thomas Garrett's nephew Samuel Biddle (later of Bailey, Banks & Biddle) apprenticed with him in 1857 and took over his business at some point after 1860, but was that both the silver and the silverplate enterprises?

Hope that helps some. I'd love to know more.

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Scott Martin
Forum Master

 posted 06-21-2008 09:13 AM   

Posts: 11377
Registered: Apr 93

Kahfree,

Since you have returned to seek ssf help again (first post: [posted 10-22-2004 08:07 PM \(Meriden Britannia Company Coffee Urn\)](#)), it would be nice if you would introduce yourself to everyone and tell us why your are asking about this spoon.

IP: [Logged](#)

Kahfree

 posted 06-21-2008 10:16 PM   

Posts: 4
Registered: Oct 2004

Its been a while since I have posted here, so yes, I can reintroduce myself and am sorry if I overlooked doing so. I am Kelly, and I own my home daycare and love old pieces of anything, including history. However, I love a challenge. Which is why I am here posting this week.

My current question that I have posted here a few days ago is due to the throwing away of a spoon that I insisted must be silver, although a friend said it was not, which is why he threw it away. (I cater part time, and he said it was old and ugly) I saved it from the trash and bet him I can find out if it is silver, or silver plate and the approx value, ages, history, etc.

He said I could not, and that if it were indeed silver, it would have the .925 mark. I disagree, as I don't think that this was used ever since silver was made, and believe that to be false. The piece belonged to the family who began the catering in 1962, but brought with them from Michigan which was in their family a while.

To the POSTERS: Thank you for the information on Garrett & Son, but one thing I would like to point out is that there is no first Initial on my piece, and it simply says in a rectangle box, GARRETT & SON then outside that is the A1. I can submit a photo of the piece for further

information if needed or requested. I really just need to find out anything I can on the item in question so that I can win the bet, and then, perhaps just display the piece as a trophy of my successful research so he can see it all the time! 😊 So, I will keep researching, but does anyone know where there may be images of the GARRETT & SON Patterns? I would love to find a matching image so I can place a pattern name on it.

Thank you everyone!

IP: [Logged](#)

Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93

📄 posted 06-22-2008 02:26 PM 🗨️ ✍️ ➡️

Thank you for the introduction.

It would really help if we could see photos of the marks and of the spoon.

This info might be relevant. Found on a trade card for the *1876 Philadelphia Worlds Fair Int Expo Silver Adv Card*.

George B. Garrett
Garrett & Son Manufacturers of Sterling Silver Plated Ware



IP: [Logged](#)

ellabee

Posts: 306
Registered: Dec 2007

📄 posted 06-22-2008 05:36 PM 🗨️ ✍️ ➡️

Kahfree: *there is no first Initial on my piece, and it simply says in a rectangle box, GARRETT & SON then outside that is the A1.*

And as I said, I have a silverplate serving spoon marked exactly the same way except that the GARRETT & SON is incised directly, not in a rectangle.

Your piece is almost certainly a silverplated product of GARRETT & SON, a company that was in business at least as early as 1860 (probably earlier) and at least as late as 1876.

I will be happy to post images of my spoon tomorrow. Please post an image of yours, along with the mark. The only examples of GARRETT & SON pieces I've seen (three) all are of the 'fiddle tipt' pattern.

IP: [Logged](#)

wev

😞 posted 06-22-2008 06:36 PM 🗨️ ✍️ ➡️

Moderator

Posts: 4095
Registered: Apr 99

Please also bear in mind that there is no relationship between Philip and Thomas C. Garrett and George B. Garrett. The former pair were jewelers and silversmiths; the latter a factory manufacturer of silverplate.

IP: [Logged](#)

ellabee

Posts: 306
Registered: Dec 2007





 posted 06-22-2008 11:28 PM   

@wev: What are your thoughts, then, on the stationery order in the Winterthur ephemera collection? The bills went to Thomas C. Garrett, and it was a silverplate company.

IP: [Logged](#)

ellabee

Posts: 306
Registered: Dec 2007

 posted 06-22-2008 11:40 PM   

Also, wev or anyone: How should the dating information in the Belden & Snodin boo be interpreted?

Any information on when the George Garrettt 'Garrett & Son' company came into existence? Or its location?



I was very glad to see Kahfree's inquiry because I've been seriously confused about this for a while -- and had not run into any mention of George Garrett.

IP: [Logged](#)

wev

Moderator

Posts: 4095
Registered: Apr 99

 posted 06-23-2008 12:13 AM   

quote:





What are your thoughts, then, on the stationery order in the Winterthur ephemera collection?

The collection notation is rather sloppy. The bills in question were issued by Garrett & Son to Thomas Garrett for goods purchased, ie wholesaler to retailer. There is nothing in them to imply a connection between the two parties beside a commercial transaction.

IP: [Logged](#)

bascall

Posts: 1626
Registered: Nov 99

 posted 06-23-2008 09:14 AM   





It looks like George B may the "Son" in this company. The 1860 U S Federal Census for Philadelphia, Pennsylvania lists him as a manufacturer at age 26. Later census's do not show him having a son. Both of George B's parents are listed as being born in Pennsylvania. Hopefully, there's some more information that is yet to be uncovered.

IP: [Logged](#)

wev

Moderator

Posts: 4095
Registered: Apr 99





 posted 06-23-2008 11:07 AM   

He is listed as a silverplate manufacturer in the 1880 census, as well. His parents were Amos and Thomazin (Bishop) Garrett. Four generations further back, this line and Thomas Cresson Garrett's cross. I have not found anything yet on Amos.

IP: [Logged](#)

bascall

Posts: 1626
Registered: Nov 99





 posted 06-23-2008 12:52 PM   

George B is also a silver plater in the 1870 U S Federal Census. Amos it appears is listed in the 1850 U S Federal Census as a butcher in Phoenixville, Chester County, Pennsylvania, and by the 1860 U S Federal Census for Philadelphia, Pennsylvania, Amos is a master silver plater. By 1870 it looks like Thomazin has passed away, and Amos is married to Elizabeth Stonehill, an Englishwomen. So at the least, this should mean that the Garretts began silver plating in the 1850's.

IP: [Logged](#)

ellabee

Posts: 306
Registered: Dec 2007

 posted 06-23-2008 02:30 PM   

wev and bascall, thank you so much. I completely misunderstood the Soeffing notation; I thought it was a bill for 'Garrett & Son' stationery from the printer to Thomas C. Garrett.

So: Silverplated items marked 'Garrett & Son' were made by the company associated with George B. Garrett. Kahfree has an example with the maker's mark in a rectangle punch; I have an example with the words incised directly.

That brings me back to the silverplated mustard spoon marked 'P. Garrett & Son' in the Belden & Snodin book. (The spoon is in the Winterthur collection, I think.) How should their date information -- "1858; c. 1840" be interpreted? I took it to mean that the documented provenance of the spoon went back to 1858, and that the authors' estimate of production date was c.1840.

I was very shocked to see an item with that mark

1. silverplated, at a time when electroplating had not come in, and certainly hadn't come in to firms as small as I imagined the Philip Garrett & Thomas Garrett shop to be.
2. dated after the end of the father-son partnership.

But I figured that

1. it could have been produced by the older foil-wrapping method of plating,
2. it's quite possible that the 'P. Garrett & Son' punch might have been used by Thomas Garrett for a little time after that business ended, and
3. the Belden-Snodin 'c.1840' is an estimate, and presumably could be stretched back to 1835.





But another possibility occurred to me, because the authors don't picture the marks. Could it simply be a mistake, and the mark is actually 'Garrett & Son'? This seems unlikely, both because the mustard spoon is on a page illustrating 'Early Silverplating', and because the authors are recognized scholars.

IP: [Logged](#)

wev

Moderator

Posts: 4095
Registered: Apr 99

 posted 06-23-2008 02:55 PM   

Until the piece can be tracked down and the mark verified, I would assume the authors are simply mistaken or there existed a wholly unrelated retailer of the same name.




While Thomas Cresson obviously retailed silverplate, it is very doubtful that his father did, before or after their partnership. Though wholesale plating was, in fact, done in the mid to late 1840s, it was not generally

established in the marketplace until after Philip's death in 1851 and it would be a decade or more before the term "A1" came into use.

IP: [Logged](#)

ellabee

Posts: 306
Registered: Dec
2007

 posted 06-24-2008 01:39 AM   

Now I'm realizing that the only time I've heard of the mark 'P. Garrett & Son' is the description in the Belden & Snodin book, which I really do believe is an error (until I see an image of the mark).





Have you, wev, or has anyone, particularly mid-Atlantic types, ever seen silver with a mark 'P. Garrett & Son'? I'm wondering whether, given that they weren't working together all that long, each of the two didn't just each use his own mark on his own pieces, and that there never was a maker's mark for that partnership.

One less item to seek for the 'Philadelphia Story' collection, if so...

IP: [Logged](#)

ellabee

Posts: 306
Registered: Dec
2007

 posted 06-24-2008 01:42 AM   





I'll try to get a photo up of the marks on my silverplated 'Garrett & Son' spoon if you'd like it for your Amos Garrett and George B. Garrett pages, wev. And for general interest here.

The monogram on the spoon is very old-fashioned looking, so I think it might be from the first two decades of the business.

IP: [Logged](#)

Kahfree

Posts: 4
Registered: Oct
2004

 posted 06-24-2008 02:02 AM   

Hello Everyone,

Thank you so much for all the information. Enclosed are 3 photos of my spoon that I have. Its stained and beat up a bit, but still interesting I suppose.

Doing my research, I found out that it resembles the Fiddle Pattern and it is also monogrammed with an E.T. or an E. J. Not sure what the second letter is.

The way I understand some of the posts is that not many pieces are found from the Garrett & Son collections? Since there seems to be very little on the makers, I wonder if a lot of their items got lost, destroyed or they just did not have a very big production run.

Let me know what you think of the images I uploaded. Oh, and I guess I was wrong about the name being in a rectangle, as my eyes are not as good as the camera and I thought it looked that way. Sorry if this caused confusion.

Thank you!
Kelly



IP: [Logged](#)

James miller

posted 06-14-2014 03:39 PM

Posts: 1
Registered: Jun
2014

I picked up a garrett and son A1 12inch ladle today. It has a fiddle back design and an oyster shaped bowl. Only slight wear on the bottom.

I enjoyed reading your posts on garrett and son. I will try to post pictures but I am new to this I pad and this site. Jim miller

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


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


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


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


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Author	Topic: oyster fork
silverhunter Posts: 704 Registered: Jul 2007	<p> posted 07-04-2008 07:49 AM   </p> <p>Since a long time I keep the rest of a oyster fork which I've found(very cheap!) in the mud of a ditch around a old castle in the neighborhood. What interest me is the shape/pattern of the oyster fork. In the handle you put the thumb from the upside, the stele is triangle shape (I think for to give the fork more strength to break up the oyster. It's a gamble but I think it has a four tands, two are missing.</p> <p>This rest of the oyster fork was found between pieces of wine bottles(dated 17th century) and some oysters to. So for time indication I hope it's 17 th century. Is there a member who can inform me about the pattern/shapes used in that period and will confirm that the triangle shape of stele is used in that period? I have used the search function of the forum, only found one subject about it.</p> <p>If it's necessary I can make a drawing of the rest of the oyster fork for give a totally image of the shape/pattern.</p> <p>I think it's made of iron and it was protected for a totally destroy by natural elements, under the mud.</p> <p style="text-align: right;">IP: Logged</p>

Kimo Posts: 1597 Registered: Mar 2003	<p> posted 07-05-2008 02:13 PM   </p> <p>Hi Silverhunter.</p> <p>You really do need to post some photos so we can see what you have. It is very hard to say much without photos.</p> <p>I am a little confused with what you are trying to say. The points on a fork are called 'tines'. Do you mean to say tine when you write 'tand'? Also, when you write 'stele' do you mean to say 'handle'? Or if the fork originally had some kind of wooden or ceramic or metal handle around it that would be called a 'tang'.</p> <p>Anyway, I am not positive, but I believe that most very old forks in Europe had only two or sometimes three tines, and that it was not until the middle of the 18th century that some of them started being made with 4 tines. If yours has 4 tines then it may not be any older than 18th century.</p> <p>The triangular shape of the handle or tang (whichever it is) could be for strength, or it could be that it is a tang that would have had a handle of wood or something around it and the triangular shape would have been to keep it from rotating in the handle as it was used.</p> <p>[This message has been edited by Kimo (edited 07-07-2008).]</p> <p style="text-align: right;">IP: Logged</p>
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Paul Lemieux Posts: 1768 Registered: Apr 2000	<p> posted 07-05-2008 02:33 PM   </p> <p>I thought oyster forks were more of an 18C innovation.</p> <p>Can you post photographs, as well as dimensions?</p> <p style="text-align: right;">IP: Logged</p>
------------------------------------------------------------	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

silverhunter Posts: 704 Registered: Jul 2007	<p> posted 07-05-2008 05:28 PM   </p> <p>Thanks for your reactions Kimo and Paul, short reaction from this side tomorrow I will spend more attention to send one or a few photo's of the rest of the fork, don't aspect to much because I already wrote about "a piece of fork", which survived the time. It's only iron made and perhaps some silver rest on it? Hardly to see, also no marks but tomorrow I give more information and dimension with it. It also can be a 18th century period because the ground(mud) in which I found it, can be disturbed by time!</p>
-----------------------------------------------------------	------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

But the pieces of the wine bottles indicate 17th century. At the island were standing two castles in different periods.

I try to write my best grammatical English from this side but I learn more and more about using correct words and for use them well, trying to give good information.

So I will give it a try tomorrow!

Greetings silverhunter(andre).

IP: [Logged](#)

silverhunter

📅 posted 07-06-2008 06:34 AM 🗨️ ✎️ 📄➡️

Posts: 704
Registered: Jul
2007

Like I promised here are the results after yesterday.

The measures of the oyster fork are:

Totally length 6.2 inches

Tines length plm. 2 cm.

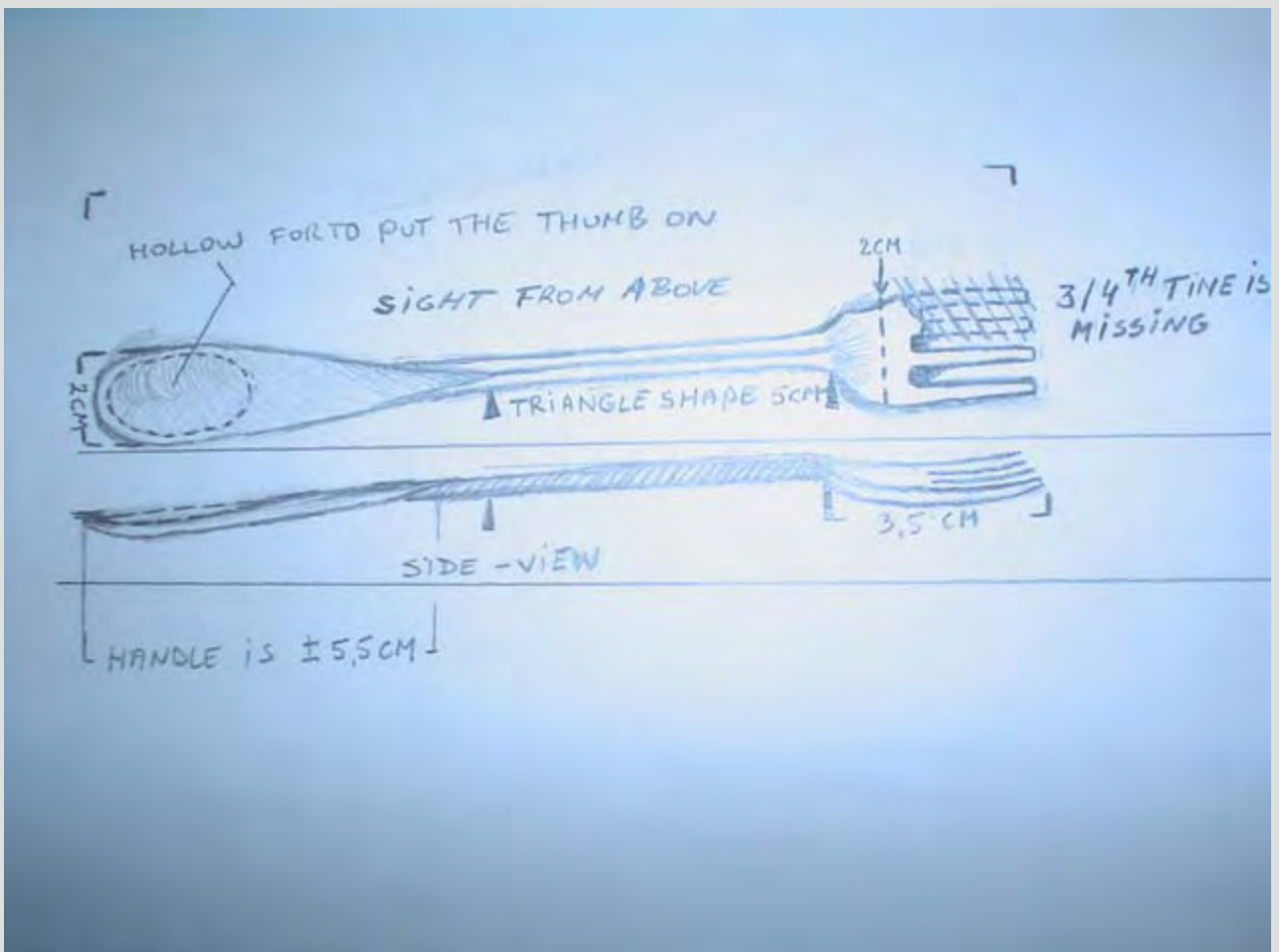
Triangle shape of the handle plm. 5 cm and handle itself measures 6,5 cm.

It weight only 10 gram.

I hope the drawing and two pictures give a clear impression of this 18th century (part) of a oyster fork.

Is there anybody who will send a photo from a oyster fork (in better condition of course) because I'm interested in the kind of patterns/shapes they were produced in that period or later.





silverhunter

😊 posted 07-08-2008 05:16 AM

Posts: 704
Registered: Jul 2007

After all that energy I've put into this topic it's a pity that there isn't a reaction until now (from my own side, of course. With Christmas I also send me a Xmas card than I know that I certain get some post.

This topic is for to learn about different patterns of oyster forks or indication of periods.

To be honest I never had and will eat a oyster!

IP: [Logged](#)

agphile

📄 posted 07-08-2008 03:39 PM

Posts: 798
Registered: Apr 2008

I'm sorry your efforts have not been rewarded by instant comment and information. In my case it is because I don't have much of use to volunteer. Oysters have always been a popular dish. The Romans used to import them from England and would have used the type of spoon called a cochlear to eat them (see the thread on Roman Spoons in Continental/International Silver). That is, unless they slurped them straight from the shell which is the only way I have tried them – and I cannot say I was enthused to keep on trying. I don't know when oyster forks first appeared. English silver examples from the late 18th/19th century have a knife blade at the opposite end of the stem to the tines but I do not have an example that I can illustrate. And that is as much as I can offer.

IP: [Logged](#)

Marc

📄 posted 07-08-2008 05:58 PM

Posts: 414
Registered: Jun 2002

Hi there Silverhunter,

Here is a photo of a pair of seafood / cocktail forks. More may be viewed at the unmentionable auction site. Sorry that not more folks are responding.. Over here it is the 4th of July, vacation time, when we celebrate the signing of the "Declaration of Independence", and catch up on our sleep. Hope this helps a bit.

Marc



IP: [Logged](#)

jersey

📄 posted 07-08-2008 06:15 PM





Posts: 1203
Registered: Feb 2005

Hello Andre!

We more often call them Shrimp cocktail forks, and they are made with all kinds of metals.





Enjoy!

Jersey

silverhunter posted 07-08-2008 07:03 PM   Posts: 704
Registered: Jul
2007

Agphile, Marc, Jersey thanks a lot for your reactions, nice to know! I will look at auction websites that also will help to get information. I didn't know that the roman started with eating oysters and used a special spoon for it. Good to know all the facts. For all of you have a nice vacation.

The weather is terrible in Holland, autumn is started earlier this year. Have a good time!




IP: [Logged](#)**Kimo** posted 07-09-2008 02:03 PM   Posts: 1597
Registered: Mar
2003

Patience is essential when asking people who volunteer their time in places such as this forum. Many people here only stop by once every few weeks and it can take time for them to see a question and share their knowledge. Many others see a thread such as yours and give it long thought and may even do a little research in their own files but if they do not come up with an answer they will not add to the the thread just to say they do not know.





I find life is always better when I think the best of people and not assume the worst, at least not until they give me a good reason. I also find that patience and positive thoughts are more often rewarded with people making better efforts in future questions. By being quick to let out frustration in a response, some people here might decide to be less willing to help on other questions where they have some good answers to share.

In looking at your fork, my first thought is that it does not appear to have had any wood or metal or ceramic added to make the handle - it appears to have been made as it is now, except for the two missing tines. My thought is also stronger now that it looks more like an 18th or 19th century fork and not a 17th century one.

[This message has been edited by Kimo (edited 07-10-2008).]





IP: [Logged](#)**silverhunter** posted 07-09-2008 04:02 PM   Posts: 704
Registered: Jul
2007

Thanks Kimo for your reaction, I was again impatient that's for sure. Earlier it was the same reaction and sometimes members never will get a answer about their question/s, so I'm happy with these! Ofcourse the fork is to much destroyed and the shape/pattern isn't to recognize for 100%. But the given facts tell me more about the object itself. I'm helped with that.

IP: [Logged](#)**Kimo** posted 07-10-2008 05:49 PM   Posts: 1597
Registered: Mar
2003

Collecting silver and silver plated things is fun. When I find myself not having fun I take a short vacation of a few hours or days or weeks and come back to it.

Another interesting aspect of silver and silver plate is that while there is a great amount of knowledge, there is also much that is not known and can be discovered by personal research. Also, there is much that has been lost to time and never will be known.

IP: [Logged](#)**silverhunter** posted 07-11-2008 04:11 AM   Posts: 704
Registered: Jul
2007

I think I know what you mean(or?), for instance here in Holland sometimes a archaeological area is discovered by a amateur archaeologist. The professionals take it over and because there isn't time and money enough for it to investigate, the area will be covered up with sand.

The area is protected (?) for a later investigation by third generation archaeologists. When

information about this area disappear the place will be forgotten and the area is covered up with sand and also the knowledge.

IP: [Logged](#)

silverhunter

 posted 07-11-2008 04:28 AM   

Posts: 704
Registered: Jul
2007

Short reaction from my side, considering the other reactions at this topic.
I doubt if I used the therm oyster fork well. Agphile is wright about people slurp oysters and perhaps the oyster/s are opened by special knives? The shrimp fork (Jersey's) reaction will be the same as the fork showed by Marc.That's what I've understood.

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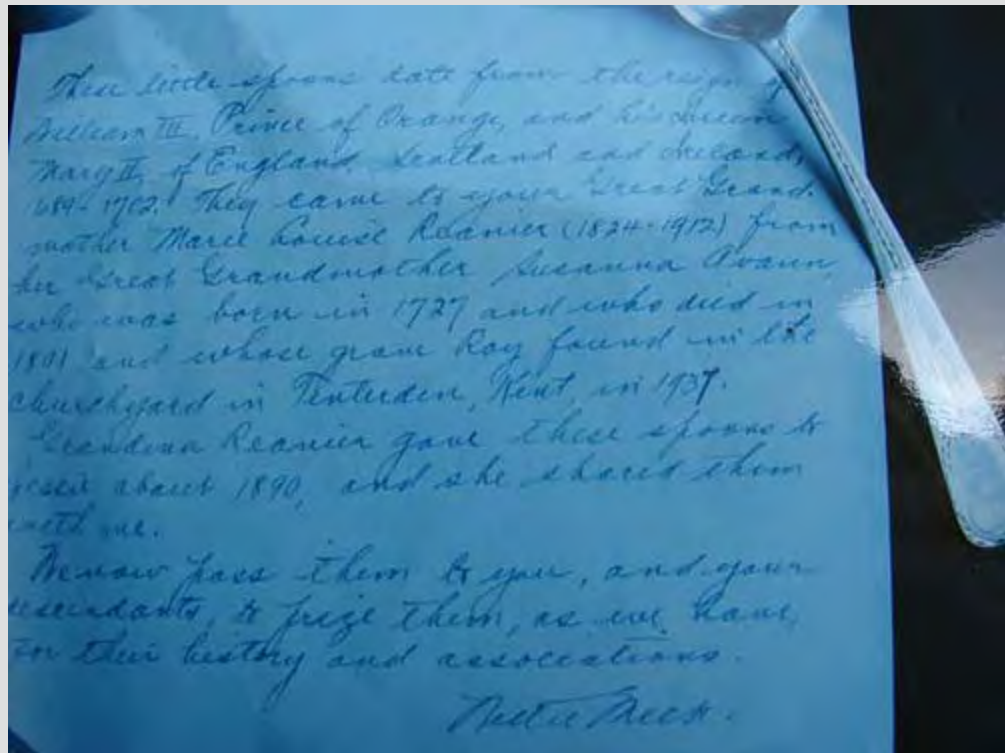
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bonniegaia

posted 07-17-2008 04:35 PM

Posts: 48
Registered: Jul 2008



Not that old, I hope--because they were lost during my cross-country move!

In a recent reply to Cheryl I accidentally misspoke. I said there was no silver from my GGM who, as a widow worked as a cook in an 1860s logging camp in the Sierras. I forgot (conveniently for my conscience) that this lady did return to England to receive a modest legacy and returned with, among a few other things, 6 little matching spoons. The person who passed them on, wrote this saying the spoons were once the property of Susanna Avann (1727- 1801).

Ever since my cross country move I have not been able to find the spoons, which I remembered packing. A lost moving box perhaps?

Long ago I took photos of the spoons and the letter to put in the album about this ancestor.




I wonder if the gifter was perhaps mistaken about the antiquity of the spoons?

Can anyone tell from this photo of the photo when these spoons were made? there are English marks, though not all clear to me.

--Bonnie, feeling guilty whatever the verdict

IP: [Logged](#)

tmockait

 posted 07-17-2008 06:44 PM   

Posts: 963
Registered: Jul 2004





Bonnie,

The spoons bare no town mark, suggesting they were made in London. The duty mark appears to be the head of George III. The shape of the punch and date letter correspond to 1801. Sorry you lost them, but they may yet turn up in a box. Good luck,

Tom

IP: [Logged](#)

agphile





 posted 07-17-2008 06:46 PM   

Posts: 798
Registered: Apr 2008

As far as I can make out the spoons appear to be by the partnership of George Smith and Thomas Hayter, made in London in 1801/1802.

IP: [Logged](#)

FWG





 posted 07-17-2008 06:47 PM   

Posts: 845
Registered: Aug 2005

I'd say London, 1801. 1801 is towards the later end for that style, which I think of as more usually 1770s-80s, but it could not be William III as the note suggests. Nice typical late 18th-century work.

IP: [Logged](#)

bonniegaia

 posted 07-17-2008 09:03 PM   

Posts: 48
Registered: Jul 2008

Ohmigosh.

I feel *really* bad now. Perhaps this will spur me to go through the remaining moving boxes in the basement -- though they are now buried even deeper by the recent inflow of another household. The gifter was a little off-- if made in 1801, the spoons must've belonged to the daughter of the woman who died that year. Very nice to know the time period.

Thank you all for your replies. I am so glad I found this site with so many helpful and knowledgeable people!

--bonnie

IP: [Logged](#)

Kimo

 posted 07-18-2008 09:23 AM   

Posts: 1597
Registered: Mar

As you go through your family heirlooms, you need to take all such notes





2003

from previous family historians with a whole salt shaker full of grains of salt. In my experience such 'provenance' is typically 90% wishful thinking or a garbled passing along of information. It is like that old party game of telephone where one person whispers a complicated message into the ear of the person next to them, then they whisper what they heard in to the ear of the person next to them and on down the line, then the person at the end announces out loud what they heard which is compared to what the first person originally said and everyone has a good laugh at how different the two are.

What you are doing to get the real facts about your heirlooms that you will be passing down to your family's future generations is a worthwhile undertaking.

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bonniegaia

 posted 07-18-2008 11:32 AM   

Posts: 48
Registered: Jul
2008





You're so right about the garbled messages from the past, Kimo--exactly why I ran this note and photos of the spoons past the group.

In this case we do know that this immigrant ancestor (the lady who at one time cooked in summers for a logging camp at Snow Tent in Nevada Co, California), did actually return to England for a legacy after the death of her father. I have a very tiny book she carried with her into which she jotted brief journalistic notes. The granddaughter (writer of the 'provenance' note shown here which was passed down with these spoons), was age 32 when her grandmother died and running the office of a Dean at UC Berkeley. Hard to know if either woman had ever looked up hallmarks. So, yes -- I wanted the 'straight scoop' from this group. The brightest people can still make mistakes. With a date of 1801, though, I will have to correct the note. That was the year the recipient of the legacy's grandmother died, making the spoons much more likely to have belonged to the mother and not the grandmother. To have not known the spoons were her mother's rather than her grandmother's would have been very possible, as the girl married and went off to America at age 16!

OT: Anyone know of a forum like this devoted to old BOTTLES? On the same trip back to Tenterden, Kent, this lady (of the legacy) brought back her great-grandfather's (1738-1829) 'gin bottle'. There is a note in the bottle in this lady's hand re this. But it would be nice to check the bottle out too, though I imagine they are far harder to date than marked silver!

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tmockait

 posted 07-18-2008 12:18 PM   

Posts: 963
Registered: Jul
2004





Bonnie,

Don't be too quick to dismiss the letter. Like all sources, it contains valuable information, even if that information may not be 100 percent accurate. Another possibility: do you have other evidence that proves the woman really died in 1801? The letter may be off on that point. It would also not have been impossible to receive a bequest of silver the same year she died. What you have is a puzzle with many missing pieces, which is what makes historical reconstruction fun and frustrating.

Tom

IP: [Logged](#)

agphile





 posted 07-18-2008 01:56 PM   

Posts: 798

Registered: Apr 2008

And it would not be unusual to use a bequest to buy some silver in memory of the deceased. A will might indeed ask that this be done. This could explain any confusion over which generation first owned the spoons.


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Dale  posted 07-18-2008 11:49 PM   

Posts: 2132
Registered:
Nov 2002

There is an old custom I have heard of wherein at the death of a lady, her close female friends each receive a spoon from the ladies spoons. It could be that a set was bought to replace the ones given away to the friends.

IP: [Logged](#)

bonniegaia  posted 07-19-2008 01:25 AM   

Posts: 48
Registered: Jul 2008

Hi Tom - Thanks for your concern. I won't be dismissing or destroying the letter which came with these spoons. I'll put additional info along with it.

Yes, Tom, I do have other evidence that the alleged owner of the spoons, Susanna Avann died in 1801: photographs of her monumental inscription at the burial site St. Mildred's, Tenterden, Kent says she died 14 Aug 1801 aged 74, wife of John Avann, etc.

No evidence these spoons part of any formal bequest. No evidence Susanna had a will or owned anything in her own right. Her husband John Avann, however, lived to be 89 (d.1829), leaving a 10 page will, pertaining mostly to land, household goods only mentioned in broad terms & left to his only surviving descendants, four grandchildren, with "Grandma Reanier"'s father the eldest & receiving lion's share. It was in 1873, after his probate, that Grandma Reanier returned to England after 40 yrs. She still had several siblings living in Kent, one of them living in the family home, Bugglesden Farm (still exists!). So I thought these other siblings probably just gave "Grandma Reanier" some family mementos to carry home - these spoons, the 'gin bottle',etc.

agphile - Re buying things with the money -- Funny you mentioned it. She did buy one big splurge item-- must've been a lifelong dream: a gold watch! I still have it, in its presentation box which boasts the maker was "clock & watch maker to the Prince of Wales" :-). She could've bought the spoons, too, but there is also every reason to believe her family could have had silver to pass down. Other than the watch she was very frugal & an avid reader. No doubt she put most of the estate money into a farmhouse, built on land acquired through Homestead Act, where she and her son then farmed, sold butter and eggs, until he [no idea how!] got the job of running Capitola-by-the-Sea for 25 yrs when it was a privately owned resort/camp. After a lifetime of hard work, a husband dying at 35, raising 4 children on her own in pioneer conditions, she got to live out her days in a little beach town.

In any case those gifting the spoons were just plain wrong re dates of the spoons and one generation off for original owner. Oh well, it is good to have accurate dating for the spoons. The laugh's on me, I was so paranoid over rumors of movers losing boxes that I separated the silver into lots of different boxes... Hope they do eventually turn up.

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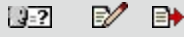
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Author

Topic: candle stick

silverhunter

posted 08-27-2008 07:36 PM



Posts: 704
Registered: Jul
2007

Hello to you all,

There is a question from my side about this little candle stick. Is it possible to use the therm flat blaker? The bottom is 9cm wide and looks some to wide in proportion.

Into the candle stick only fit a smaller candle stick 1,5 cm wide. Not the usual wide. There is one silver mark? at the inside rand of the bottom, I can't make anything of it so I hope someone is recognize this one, it looks like a shield to me.

I'm interested in the age of this little candle stick because it looks rather old to me. At the bottom of the space where the candle must be placed there is a little letter M or W stamped.

The other measures are;




Top ring is 3,5 cm wide and it's about 5,5 cm high.

Bottom wide is 9 cm.





agphile

 posted 08-28-2008 12:25 PM   





Posts: 798
Registered: Apr
2008

We would call this a taperstick. A taper is a small candle. Tapersticks were originally part of desk sets, used to melt the wax for sealing letters.

I cannot help with the mark. I would have thought this was a relatively late example, perhaps 20th century, but I am no expert in candlestick styles (tapersticks tend to follow the styles of the larger candlesticks).

IP: [Logged](#)

silverhunter

 posted 08-28-2008 03:08 PM   

Posts: 704
Registered: Jul
2007

Hello Agphile,


Thanks a lot from my side, I have learned again a new name and where it has been used for. (formerly).

Good to know, it's a great help. About the style I hope it is to place in the period of early 20th century. What I know for sure it wont be used at this side, because we are spoiled with e-mail, but it's faster than seal the envelope and send it to England. From Holland I will say good to get information from your side and I wish you all the best

Regards from Andre(w),
enjoy the hobby.

IP: [Logged](#)

silverhunter

 posted 08-28-2008 04:55 PM   

Posts: 704
Registered: Jul
2007

Agphile,

I've looked and found some examples considering the taperstick information.

Found examples made in England in the period indication of George 2, George 3, Victorian and also saw some looks likes, made in the beginning of the 20th century.




Considering the silver mark I now doubt if it is not a soldered place where a handle could be placed like the photo shows?



Photo is a example not mine!

IP: [Logged](#)

agphile

 posted 08-28-2008 07:50 PM   

Posts: 798
Registered: Apr
2008

Hello again Andre

If your taperstick were English I would have guessed at a date around 1920/1930 but I don't know enough about styles in continental Europe to suggest a date if it is not English.

Tapersticks continued to be made when they were no longer essential items, I suppose as decorative pieces for people who still liked to have silver on their desks.

The second example you show copies the form of a Chamber Candlestick which was used to light the way upstairs to bed and had its own extinguisher so that you could put the candle out once you were safely tucked into the blankets. If your own taperstick once had a handle soldered on I would have thought this might have left some mark on the surface? But I see why its proportions lead you to suggest this.





Anyhow, I think tapersticks are attractive small items and I hope you enjoy having yours.

Best wishes

David

IP: [Logged](#)

silverhunter

 posted 08-29-2008 03:10 AM   

Posts: 704
Registered: Jul
2007

Hello David,





Thank you for reaction and information again, it was very clear! So a new kind of pattern in the collection. I enjoy my silver plated taperstick that's for sure, continental or from England.

Without clear marks it keeps his undiscovered identity, but it has a nice pattern.





All the best, andre.

Ulysses Dietz

Moderator

Posts: 1265
Registered: May 99 posted 08-30-2008 09:03 AM   

I don't see anything on the taperstick that would preclude it being, stylistically, late 18th or early 19th century. Northern European classical styles are very sleek and modern looking to our eyes. I'm not guaranteeing that it's that early, just that, from a curatorial point of view, there's nothing about the style that says it must be 20th c. I can't really tell what the construction is, which would be a dead giveaway. Also, were tapersticks still being produced for any logical use by the end of the 1800s? Gummed envelopes were already standard...seems to me tapersticks are inherently earlier. This is no specialty of mine, but just a thought.

IP: [Logged](#)**silverhunter**Posts: 704
Registered: Jul 2007 posted 08-30-2008 05:41 PM   

Thank you also Ulysses Dietz for your reaction and I think there are some ????? about this pattern.I try to find the same pattern anywhere (like you said in Northern Europa). Until now I didn't found one. But in the future perhaps I will succeed. You can be right about the gummed envelopes but perhaps people still sealed their gummed envelopes with a extra seal with their initials or family weapon?

You're wright considering the sleek pattern it is totally different than others, which I've seen till now. They are much more decorated or with beautiful ornaments.

What I wrote before is that the mark? for this silver plated item also can be the rest of soldered material where a handle was connected, but that's a thought of my side. I'm always interested in the back ground information. So I keep on searching!

Enjoy the hobby!

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silverhunter

posted 10-02-2008 02:11 PM

Posts: 704
Registered: Jul 2007

They found this one in the center of a little town called Woerden. In this place there was also based a roman army camp called Castelum Laurium. There is also found a big roman ship and a lot of other material from that period. 1th-4th century.

Back to the asparagus handle knife, I think they made it from bronze and for the cooking specialist the pattern formed like a green asparagus.



IP: [Logged](#)

agphile

posted 10-02-2008 06:39 PM

Posts: 798
Registered: Apr 2008

Very interesting. Until now, the only Roman knife handles I had seen with more or less naturalistic decoration represented animals or animal heads, mostly the kind that kill other animals, (and in one case humans in an erotic - or indeed pornographic - pose). It is nice to think they occasionally chose a more gentle and peaceful theme!

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silverhunter

posted 10-03-2008 04:53 AM





Posts: 704
Registered: Jul 2007

You're right about the difference there is in decorated patterns they used, also in stoneware and looking at the different cultures they even build temples with decorated items. I didn't explained where Woerden is situated it lies along a river in the middle little to the west, of our great country called Holland. I think there will be a reaction with a smile because foreigners just ride in two hours from the north (seacoast) to the south border. But in the past there was also beautiful silver made over here. (staying with the idea of the forum). But sometimes you read little interesting articles and wonder if another person had also useful information considering his hobby.

Thanks for your reaction Agphile, silverhunter.

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silverhunter

 posted 10-03-2008 05:07 AM   




Posts: 704
Registered: Jul
2007

Agphile,

Short reaction from my side in England they also made beautiful silver and gold art crafts I've just bought the book called English Silver by Judith Banister and published by Paul Hamlyn, I also enjoy the early pieces made from around the 15th century. At the last page they mention totally twelve different subjects of time periods, materials, cultures it's a great serie. I checked it for old flatware but they didn't had any photo about that subject.

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silverhunter





 posted 10-05-2008 05:25 AM   

Posts: 704
Registered: Jul
2007

I think I take a long wintersleep, till next summer! Greetings Silverhunter

IP: [Logged](#)

agphile

 posted 10-05-2008 06:49 AM   

Posts: 798
Registered: Apr
2008

Sweet dreams!

I had been meaning to say, following your reference to Judith Bannister's book, that there are some good books on English flatware if you are interested:





English Silver Spoons by Michael Snodin.

Silver Flatware by Ian Pickford.

And if you like really early spoons, English and Scottish Silver Spoons by Commander and Mrs How - in three massive volumes and likely to cost around 1000 Euros.

IP: [Logged](#)

rian

 posted 10-05-2008 07:05 AM   

Posts: 169
Registered: Jan
2006

Many thanks for posting this picture, silverhunter. I saw a set of salad servers with asparagus handles recently. I think they were made by Dansk. A great idea reborn!





Asparagus is such a lovely vegetable. Tall with green feathery foliage it looks beautiful as a backdrop for a flower bed. At least one other forum member FWG grows asparagus too.

Supposedly Louis XIV of France gave land and a title to the gardener who figured out how to use heated greenhouses to grow asparagus for the king's table year round. It wouldn't surprise me if a monarch who valued asparagus that much, used it to decorate some form of silver tableware!

x

IP: [Logged](#)

silverhunter

 posted 10-07-2008 04:33 AM   

Posts: 704
Registered: Jul
2007

Agphile thank you for reaction, I will look for the titles you mentioned in library in centre of Rotterdam. About the last title (I think) it's the top of art presentation and it's good to have such serie in own property. I'm not able to buy such a serie but and think when you own it, it's like to visit a musea and more information and explanation is to read and enjoying all the beautiful photo's inside.

Rian also thanks for all good information, I didn't knew that before. Who knows perhaps a

smart designer smells profits, will there be a silvermarket for vegaterians?.
Here in Holland in a south province called Limburg they grow asparagus.
Served with boiled crushed eggs and a special cream sauce served at a beautiful SILVER dish
and SILVER sauce-boat it's dinner time! Louis XIV style will succeed.

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







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Author	Topic: Answer to question regarding Danish silver
<p>Hose_dk</p> <p>Posts: 400 Registered: May 2008</p>	<p> posted 12-30-2008 05:27 PM   </p> <hr/> <p>And how do I reply when I should post here?</p> <p>The piece is called Krone (crown) Krone is danish for crown. It exists as a full set spoon,fork, knives, tea spoons, etc. etc.</p> <p style="text-align: right;">IP: Logged</p>
<p>Scott Martin Forum Master</p> <p>Posts: 11377 Registered: Apr 93</p>	<p> posted 12-30-2008 06:59 PM   </p> <hr/> <p>Welcome to the Silver Salon Forums.</p> <p>Thank you for your help regarding Danish Silver. As a New Member, to reply to posts in other forums please mention the forum name and the title/subject of the tread you are replying to. Moderators will make sure your reply is linked to the existing thread.</p> <p>We ask that you review the yellow box at the start of this page and to tell us a little bit about yourself and your interests in silver.</p> <p>Thanks</p> <p style="text-align: right;">IP: Logged</p>
<p>Hose_dk</p> <p>Posts: 400 Registered: May 2008</p>	<p> posted 12-31-2008 02:31 AM   </p> <hr/> <p>Hello I was referring to "Fun fork" in the "Continental / International Silver"</p> <p>A bit tricky to post this way - but I suppose that spam is reduced in that way.</p> <p>About my self: From Denmark and a collector of silver from the Nordic Countries and Europe. Interest before 1850.</p> <p style="text-align: right;">IP: Logged</p>
<p>Polly</p> <p>Posts: 1939 Registered: Nov 2004</p>	<p> posted 01-04-2009 09:46 PM   </p> <hr/> <p>Thank you for the info, Hose-dk!</p> <p style="text-align: right;">IP: Logged</p>
<p>Hose_dk</p> <p>Posts: 400 Registered: May 2008</p>	<p> posted 01-29-2009 02:07 PM   </p> <hr/> <p>Still not permitted to post in other forums.</p> <p>Goodby!</p> <p style="text-align: right;">IP: Logged</p>
<p>jersey</p> <p>Posts: 1203 Registered: Feb 2005</p>	<p> posted 01-29-2009 08:32 PM   </p> <hr/> <p>Hose-dk!</p> <p>You have enlightened me, & I would hope been helpful with your knowledge to others on this forum.</p> <p>I hope I am saying this correctly!</p>





De bedes ophold!

Jersey

IP: [Logged](#)

Hose_dk

Posts: 400
Registered: May
2008

 posted 01-30-2009 12:45 AM   

Thank you but the fact is that the forum is so restricted. I was replying yesterday - when I had finished and should publish - Not permitted.....

I can see that by now I have not qualified - but should open a new question, refer to another Group/question and then someone should move my reply.





I have not earned the trust - don't know how many hundreds of questions I should answer before qualifying.

So I think that this is not me.

IP: [Logged](#)

silverhunter

Posts: 704
Registered: Jul
2007

 posted 01-30-2009 05:13 AM   


What I understand (without reading the SSF guidelines for 100 %, is that there is giving a lot of possibilities to react at different collector items and periods.

I should read the guidelines myself because sometimes I will react at some other questions in other topic departments.

But I learn also by visiting these one's.

My thought about these possibilities is that it is great done, so compliments to the organizers of these forum.

Perhaps I will try to introduce my for willing react at the other forums. So other members I've warned you before my try out!





 Greetings Silverhunter and nice weekend! Also Hose_DK and family in DK.

I should say in dutch: probeer het eens! translated : give it a try!
My wife is pushing me so I have to leaf the computer right now.
Long life the emancipation (also in Holland).

IP: [Logged](#)

Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93

 posted 01-30-2009 06:02 AM   

quote:

posted 04-28-2008 10:21 AM

How to get posting privileges in the other SSF public forums

New Members;



There is a protocol for elevating the posting privileges of a New Member to the rest of the SSF public forums.

Please read the [SSF Guidelines](#) and it will provide you with the necessary info.

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr 2008

 posted 01-30-2009 07:54 AM   

Dear Hose-dk




I know it can be difficult when English is not your first language but I hope you will take time to read through the guidelines for the procedure to get membership of the other forums. I found it a bit daunting at first but it is worth it.

I have found your contributions interesting and informative.

IP: [Logged](#)

Hose_dk

Posts: 400
Registered: May 2008

 posted 01-30-2009 08:57 AM   

Thank you.

I have read and read the guidelines. And I have lived up to them. But only today have I read that I should reply for membership twice.

So I will reply once again - I think a bit too much to request two times.

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93

 posted 01-30-2009 09:42 AM   





New Members being limited to the New Members' Forum and the protocol for elevating the posting privileges of a New Member to the rest of the SSF public forums, is necessary because, like you, most new members don't take the time to familiarize themselves with the forums and our Guidelines.

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93

 posted 01-30-2009 11:00 AM   


Hose_dk,

We got one email from you. Did you get the two email messages sent to you?

IP: [Logged](#)

Hose_dk

Posts: 400
Registered: May 2008

 posted 01-30-2009 11:24 AM   

Yes I have received both. My primary e-mail is the one registered here. I receive mails all right, but it is not possible for me to send mails from that one.

The secondary e-mail is my work mail, so I only use that for a little bit.





My primary mail was hacked and used for sending spam that is why I can only receive mails. In fact that is OK it work fine.

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93

 posted 02-07-2009 09:00 AM   

Hose_DK,

It been over a week since you followed the protocol for elevating the posting privileges of a New Member to the rest of the SSF public forums.

We are surprised that you have been quiet since then.



IP: [Logged](#)

silverhunter

posted 02-07-2009 04:25 PM

Posts: 704
Registered: Jul
2007

And I missing the nice silver items from hose_dk and good information giving by the author from DK.

IP: [Logged](#)

Hose_dk

posted 02-11-2009 01:05 PM

Posts: 400
Registered: May
2008

Virus - my PC is down, very down. Before I was traveling away from my base.

But Monday I purchased an English ladle on an Internet auction. The seller just told me that he shipped it. When it arrives I have a magnificent story to tell. Seller did not know the story.

But I know some fact - i.e I hope that the ladle is what I thing otherwise I still have a story to get wisdom. The case is - did the pictures tell me the right story or was seller a wiser man that I? 😊

So now we await mail from US.
seller was properly wiser.

IP: [Logged](#)

silverhunter

posted 02-12-2009 02:57 AM

Posts: 704
Registered: Jul
2007

I think the las vegas mood is coming!
And winning the jackpot.
I'm very curious about the story!
Good to hear from your side.

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silverhunter

posted 02-21-2009 11:10 AM



Posts: 704
Registered: Jul
2007

[26-1807]

The shown medal has my attention, I don't have to know the value about this one, because the dealer has given his price.

The measure is diameter 6 cm and 0,5 cm thick. Normally I can't find many medals at internet but the pattern (personal taste) is nice. The story behind it is that at the front there is placed a goddess and the question is who is this person. I have researched a little and perhaps it's the one who is mentioned "Ceres" (but I'm not sure about that).

The medal is given as first prize for the person who solved the problem for looking in shop windows finding letters and in combination a winning worth good be found. The two shields at the bottom of the front side looks like, the left like a medical symbol and the other looks like a little wheel from a watch.

I have thought about this and because the local retail trade in 1948 gave this price I think the right shield could be a symbol for a watch/jeweler shop who organized this and made this medal by himself. (Organizing with several retail trade shops).

In the medal are no silver marks considering the dealer but perhaps a little sword can be found? At the front after the goddess there are shown like the shops were and still be situated in little villages or small towns.(of course in Holland). Nowadays there are more prizes to be given by retail trade but there is hardly a price list for the winning persons.

So in those days it was nice to get one like this.

I hope someone can give any information about the (continental Greek? goddess?)
The dutch words : at the front are : winkel week means : shop week.





Thanks a lot, Silverhunter.





IP: [Logged](#)

Kimo

 posted 02-23-2009 06:13 PM   

Posts: 1597
Registered: Mar
2003

I just took a quick look at the big auction website - just the U.S. section and found a total of 4,766 medals for auction. These are found under the heading 'Exonumia' in the coin section. I am sure there are thousands more in the European and other country sections of this website.





Medals are very common and there are countless different ones. Some are made of solid silver, or silver plated, or are made of bronze or brass. They have been made for hundreds of years. There are many different ways to collect them: by designer, by subject matter, by artistic style, by country, by vintage, etc. etc. Your only limit to collecting them is your imagination and even if you pick a very narrow category there will be many thousands of different ones to find and collect.

The values of medals are very wide ranging and one dealer may offer you one for a very low price and the next dealer will offer you the exact same one for a very high price. There are no useful price guides for them - they are more a matter of what you are willing to pay for a given one and whether you are willing to wait to find one for a better price.

Whether a medal is made of solid silver or is silver plated base metal or is gold plated base metal or is solid bronze or brass does not seem to make a great difference in the pricing.

IP: [Logged](#)

silverhunter

 posted 02-23-2009 06:33 PM   

Posts: 704
Registered: Jul
2007

Thanks a lot Kimo for the good and extremely long version of educational reaction from your site. I think I've to look more with specific search items. I just was interested by this one, because it has a lot of background information and is made nice.

I am not for instance interested in w.w.1 and w.w.2 medals and can't understand why people for instance are looking for material to be find about mentioned periods of war with detectors. It's also can be dangerous job to find sharp munition and I think let the ground also rest in piece.

Don't disturb the past.

The only medals I had are gone by wind.I didn't knew they use so many materials for producing these one's or combination of materials.





I have a medal about the lowest measured point in Holland -6.74 below sea level and found it a special one.

I will read your reaction more than once and appreciate it a lot!

Greetings Silverhunter.

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Tad Hale

 posted 02-26-2009 03:18 AM   





Posts: 120
Registered: Jul
2005

Silverhunter,

You need to get in touch with TAMS, the token and medal society. Their web address is tokenandmedal.org. I am sure they can help you find your answers OK this medal.

IP: [Logged](#)

silverhunter

 posted 02-26-2009 05:22 AM   

Posts: 704
Registered: Jul
2007





Tad Hale,

Thanks lot for your reaction and advise, I sure will visit that website, I have read the reaction from Kimo about how many medals there can be found on the internet.

So there will be a lot of collectors for all kind of medals all over the world. Perhaps I can ask the same question and give the background information about this one to them. I don't know if there was a goddess for trade (perhaps that can be a possibility). But I also keep on searching and I'm helped with your information.

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silverhunter





 posted 02-26-2009 05:27 AM   

Posts: 704
Registered: Jul
2007

Tad Hale I've found the site it gives great information, now I have to spend a lot time to read all.

IP: [Logged](#)

Kimo

 posted 02-26-2009 03:03 PM   

Posts: 1597
Registered: Mar
2003

Juno was the Roman goddess of finances (her Greek counterpart was Hera). Mercury (Greek counterpart Hermes) was the god of trade, profit, and merchants. Minerva (Greek counterpart Athena) was the goddess of trade (and other things like wisdom, art, etc.) Aequitas was the Roman god of fair trade and honest merchants. Laverna was the Roman goddess of unlawful gain and dishonest merchants.

There are no actual photos of these goddesses and gods 😊 so one can only guess which, if any, of them the image on this particular medal is trying to represent - though hopefully not Laverna since I am sure the group of stores that sponsored this medal were all honest people 😊 My guess is it may be Minerva or maybe Juno.





You should also understand that in English, the word medal can mean several different things. One meaning is for a military award where the metal part hangs from some colorful ribbon

and is worn on a uniform. I think that is the meaning that you are thinking about. However, the broader meaning is any small metal artwork in the shape of a circle, a rectangle, or other shape where one side or both sides are made with artistic designs and words. Many are made in commemoration of an event or a place or a person or whatever is desired. Others are made as prizes to people for a contest or some other event such as a sporting contest or a dog or cat show or anything. Some were designed by very famous artists and some were designed by relatively unknown artists. There are so many kinds that it makes your head spin. I just took a look at the big auction's France website and I notice there are 3,896 auctions going on now in France alone for these kinds of medals - the word in French for medals is médailles and that is the title of the section where they are found. Or on the German website there are 6,304 auctions in the medallion section (that is the German word for for medal).

My suggestion is that you spend some time looking at places like the website Tad mentioned and at auctions such as the ones I mentioned or at websites where dealers sell these and you will start to learn about medals and their values. They make a very interesting collecting area and as I mentioned there are so many different ones that a person can get very narrow in their collecting area and still have countless examples to find.

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silverhunter

 posted 02-26-2009 06:17 PM   

Posts: 704
Registered: Jul
2007

There are a lot of goddess designed by fantasy and good craftsmanship, if we look at the old statues for instance in Italy or Greek.

I believe it was a imitation by the Roman to rename the goddess and give their own interpretation name.

Teutons, Batavians and other population groups had also their own names for their goddess.

A lot of old silver/gilded/gold masterpieces show different fantasy goddesses.

The word "medaille" is perhaps related to the French word medallion and is exported by the French to Holland. Other dutch word for medallion is "plak". gold medal/gouden plak.

Een penning(penny)soldered with a iron eye can be called a amulet(Eng/French origin?).





Pelgrims ("insignes(french?)")were used certain from the 13th century made of pewter. A insigne can also be given as reward.

Formerly I found a pewter amulet, at the front was a figure St. Joris who killed the Dragon and at the back was Jesus in a fishing boat with some apostles. I looked for the original amulet, it was made in the 17th century made of gold and was called; St.George penning / amulet. I think it doesn't matter which material it is, if you really like the one you own it is your own value interpretation. (I hope I say it well?)

Kimo thanks a lot for your reaction again and I will visit a few websites about you informed me.

IP: [Logged](#)

jersey

 posted 02-27-2009 07:15 PM   

Posts: 1203
Registered: Feb
2005



Silverhunter,

What is the translation of the writing on the back please.

Jersey

IP: [Logged](#)

silverhunter

 posted 02-28-2009 01:48 AM   

Posts: 704
Registered: Jul

Jersey,

2007

My best translation ever done and best English words are:

1e price

shopwindow contest

jubilee week

1948.

Customers who could find some letters between the hardly filled shopwindows (economy was slowly restarted after W.W.2) and someone good make a word combination good win this medal.

So it a rather unique price, concerning they only made one for this contest.

It's a little jugendstille?

IP: [Logged](#)

agphile

 posted 02-28-2009 04:38 AM   

Posts: 798
Registered: Apr 2008

A small correction. First Prize. You pay the price to buy something but win a prize in a competition.

IP: [Logged](#)

silverhunter

 posted 02-28-2009 06:11 AM   

Posts: 704
Registered: Jul 2007





Agphile, thanks for correction but I'm born in Amsterdam and talk dialect and use the letters not always good S and Z,even grammatic it's not always 100% but some day I hope to learn. But priZe is understood!

Some pay a high price to win a prize that's also possible.

Greetings Silverhunter.

IP: [Logged](#)

agphile

 posted 02-28-2009 11:37 AM   

Posts: 798
Registered: Apr 2008

I just wish I could manage as well in other languages as you do in English! Enjoy your prize.

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silverhunter

posted 05-06-2009 05:25 AM

Posts: 704
Registered: Jul 2007





I found out, after short research that Henniger Co. Berlin was founded in Berlin in 1890. I've bought and received yesterday a standard with at top a screw connection to place a dish or basin or bowl? If I'm right it is made in the art deco style, for instance there are four lion heads decorated in the paws. Personal thought it is made in the early 20th century.
My question is;
Is there somebody who can show me by a photo the original complete set, or look like, or can explain the pattern of the dish, basin or bowl and what material it was made.
I will try to complete the standard that's the reason behind my question.
Any help will be most appreciated, thanks a lot Silverhunter.





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silverhunter





 posted 05-06-2009 06:00 AM   

Posts: 704
Registered: Jul
2007

A link about history is to be found at: [Ernst August Geitner](#)
In German language but it is to translate in english of course.

IP: [Logged](#)

Kimo





 posted 05-08-2009 05:30 PM   

Posts: 1597
Registered: Mar
2003

Design styles can be difficult to categorize when many styles are combined, which is what I think I see going in in this object. I would definitely not call it Art Deco, though. If anything I might generically call it either Victorian revival or Rococo revival because of the lion's heads and paws in the design along with the very elaborate patterns.

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


silverhunter

 posted 05-09-2009 05:47 PM   

Posts: 704
Registered: Jul
2007

Thank you for your reply Kimo, perhaps the pattern is called "art nouveau" of the Henniger Neusilver Berlin Factory. I just find it a nice decoration. I wonder if this factory is still in business for to get any more answers about this piece. One day I found more and better result by doing further own research?. I think I look for a glass or crystal dish or bowl(without knowing what original) was placed at the top of this standard and even without to know what it was used for or was called. I don't make a lamp of it, ofcourse!
Perhaps one day I see the light.
Thanks a lot!





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Dale  posted 05-10-2009 02:07 AM   

Posts: 2132
Registered: Nov 2002

The bowls were a varied lot; most were glass when new, but some ceramic. The glass could be cut, pressed, etched, enamled or plain. In naming the style, I would lean to North Germanic Romantic Revival.





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silverhunter  posted 05-10-2009 05:36 AM   

Posts: 704
Registered: Jul 2007

Dale, Thank you so much!
The style you have mentioned is new to me, but it is placed into the grey upper space. I think a round glass dish will do and I hope the construction will be succeed in the future. Good to know the name in which style it is made.





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Kimo  posted 05-11-2009 10:59 AM   

Posts: 1597
Registered: Mar 2003

It is definitely not Art Nouveau. North Germanic Romantic Revival or one of the ones I mentioned would be appropriate. The problem is that it is not really a recognized style - it is an attempt come up with a design that is based on several styles of earlier years and so the only part of a style name that would easily fit is the word 'revival'.





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silverhunter  posted 05-11-2009 03:50 PM   

Posts: 704
Registered: Jul 2007

Thank you again Kimo for your explaining. I'm bussy with repairing the standard and hope it will become something special. Not original but I like and knowing the style, I'm helped with it. It will be a revival piece that's for sure!

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silverhunter  posted 05-12-2009 03:49 PM   



Posts: 704
Registered: Jul 2007

Today I bought dish/bowl of glass just for combination with the standard. Slowly and careful I have drilled in the center of it a hole. Screwed the glass on the standard and I was surprised by the total combination. In my opinion it fits well.
Without knowing the original look of these kind of standards I made something of it.
The lobed glass is decorated with curves, also in the middle and it is a wonder the glass didn't broke.
So here it is. Henniger should be proud!



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agphile





 posted 05-12-2009 03:58 PM   

Posts: 798
Registered: Apr
2008

Well done!

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Dale

 posted 05-13-2009 12:38 AM   





Posts: 2132
Registered: Nov
2002

Fantastic job Andre. That looks really great.

The low points of the glass rim are places where you can hook clusters of grapes to hang down. Be sure to fill the bowl with heavy fruit before doing so.

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silverhunter

 posted 05-13-2009 02:45 AM   

Posts: 704
Registered: Jul
2007

Thank you Agphile for the compliment and Dale, also for advise I be careful with the fruitstandard (that's what it is from now on). I'm little proud to be a semi antique repairer. This comming saturday I visit a second hand market and hope to find pieces to repair. It's

become a hobby.
Greetings Silverhunter (andrew).
There is a lot of fun in trying to repair something!

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










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Author	Topic: Thanks and wishes
silverhunter Posts: 704 Registered: Jul 2007	<p> posted 08-04-2009 02:27 AM   </p> <hr/> <p>After two years I've learned a lot of reactions from other members at this Forum.</p> <p>Reactions, explanations, useful information, all nice to read. I will thank you all for reacting at all the questions from my side. Thank you all for taking time and sharing knowledge about silver what has a very wide range.</p> <p>I wish you all continuing pleasure at this forum and many thanks to the energy witch was given by moderators etc. to lead this forum. A lot of success and all the best to you.</p> <p>Many regards, Silverhunter(Andre(w)from Holland.</p> <p style="text-align: right;">IP: Logged</p>
Elisabeth7291 Posts: 53 Registered: May 2009	<p> posted 08-04-2009 08:31 AM   </p> <hr/> <p>Are you leaving us?</p> <p style="text-align: right;">IP: Logged</p>
agphile Posts: 798 Registered: Apr 2008	<p> posted 08-04-2009 04:50 PM   </p> <hr/> <p>Or simply celebrating your second anniversary as a member?</p> <p>I don't think I am alone in enjoying your enthusiasm and your own contributions across a range of topics (all in a foreign language too!).</p> <p>David</p> <p style="text-align: right;">IP: Logged</p>

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


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


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Author	Topic: denture tablets
<p>Postnikov</p> <p>Posts: 133 Registered: Nov 2009</p>	<p> posted 11-17-2009 01:34 PM   </p> <hr/> <p>First some thoughts to the "discriminating" rules of this forum:</p> <p>Everybody starts as a new member and is equally treated like a little idiot! The pictures are too large, are you researching for profit, behave like we want than you are condescending allowed to participate with the other 3 or 4 lone constant posting old members. If you make a mistake you get rude comments, your pics get snipped etc.</p> <p>You do not know who is behind the user name!</p> <p>Maybe she/he could be of tremendous value for your forum - but everything is done to shy them away! Why? Do you want no interesting traffic and discussions? Why not helping new participants with their starting computer/posting problems?</p> <p>Maybe someone will answer and explain the purpose of this behavior to me!</p> <p>As a "new member lacking all the necessary good behavior to participate" I have to post here, RE: denture tablets</p> <p>An other very efficient method to clean old silver coffee or tea pots is the use of dishwasher pads. Put one pad in the pot, fill with hot water up to the brim and wait one day - you will be surprised (positive).</p> <p>Regards Postnikov</p> <p style="text-align: right;">IP: Logged</p>

<p>Kimo</p> <p>Posts: 1597 Registered: Mar 2003</p>	<p> posted 11-17-2009 03:46 PM   </p> <hr/> <p>Hi Postnikov.</p> <p>There is no intention by anyone here to be difficult or uncaring. We genuinely wish this to be a place where all people who enjoy talking about silver and sharing their interest in it can talk and share their ideas and photos of objects in their collections with others who share that enthusiasm.</p> <p>The problem that you are identifying stems from reactions to people who do not seem to take the few minutes to first read the instructions for how to get started in participating in the forum, or who wish to change the purpose and intent of the forum to meet their personal wishes.</p> <p>This forum is a group of silver aficionados who welcome anyone who wishes to join in the stated purpose of the forum - to enjoy discussing silver without the commercial overlay. It is unlike many other internet forums that tend to have commercial interests as one of their primary purposes. Think of this forum as if we were a tea party at our hosts' home. Scott and June are the hosts. If you were to come to such a tea party in your neighborhood wouldn't you first start by introducing yourself to everyone? That is all we ask in the forum rules where new posters are asked to please introduce themselves. It does not have to be extensive, just a sentence or two saying what your interest in silver is, what do you collect, what would you like to learn.</p> <p>The part about the photos needing to be of a certain size comes from the requirements of the website company that Scott and June pay to</p>
----------------------------------------------------------------	--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

have this forum on the web. Oversize photos create problems. It is not difficult to resize photos, and there are simple instructions for it in the 'how to post photos' area. If anyone has a problem with the instructions all they need to do is post a message saying that they are having problems and could someone please provide some assistance and people here would be more than happy to help.

The part about the 'no researching for selling' and no 'requests for appraisals' and 'please do not get into commercial values discussions' may be more difficult to understand by those people who are more used to other internet forums where this sort of discussion is normal. This forum is different from those other ones - it is a place where we simply talk about silver to learn more about it without the commercial aspects getting in the way. This may seem strange at first, but after a while it becomes a very pleasant part of participating here. Also, there are many people here who are world experts, museum curators, authors, and professional appraisers who would quickly leave this forum if it turned into a site with commercial purposes like the other forums. They are happy to share their decades of research and expertise with people who share their interest and appreciation of silver. However, when someone takes that information that they have so generously given and turns around and uses it to sell their object for a profit then the experts here feel as if their kindness has been taken advantage of.

If you are interested in discussing silver with other people who are truly interested in silver just for its beauty, history, lore, and so on, then this unique forum is for you and I hope you will work with us to make this one of your favorite places on the web. If your interest is obtaining information to sell your things for a higher price then you will not likely enjoy this forum as it is not designed for that.





I hope this helps you understand. Please just ask if I have been unsuccessful in helping you understand this remarkable forum.

[This message has been edited by Kimo (edited 11-17-2009).]

IP: [Logged](#)

Postnikov

Posts: 133
Registered: Nov
2009

 posted 11-17-2009 04:40 PM   

Hi Kimo -

Thank you for your lengthy explanations of the rules which I have understood immediately. What you did not explain is - using your idyllic picture - why I have to stay in an other room of the tea party of June and Scott, though I introduced myself short with "longtime silver collector"?

I think I have no interest in posting around several corners!


Thank you very much for your time and effort - you just lost again a potential new member.

Regards
Postnikov

IP: [Logged](#)

Dale

Posts: 2132
Registered: Nov
2002

 posted 11-17-2009 06:25 PM   

Well, Postnikov, we like to get to know people first. That is why we have the introductory space here. We have been burned a few times, or more than a few times, by having the information we shared

turning up as a description at the well known auction site. Which is irritating in that many of us also sell our silver knowlege, and do not appreciate giving it away.

Tell us more about yourself. What do you collect specifically and what dealers do you always make a point of visiting.

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr
2008

 posted 11-17-2009 06:28 PM   

Postnikov




That's a shame. I am another long term silver collector who signed up not that long ago. I was content to live by the rules. I needed help to get the hang of posting pictures (and still surprise myself every time it works) but beyond that I reasoned that if I was interested in joining a club it was no great problem to go through a short period of apprenticeship. I have not regretted sticking with it.

[This message has been edited by agphile (edited 11-17-2009).]

IP: [Logged](#)

agleopar

Posts: 847
Registered: Jun
2004

 posted 11-17-2009 06:49 PM   

There are a couple of things that might change your mind and if so this rough start would be history. One is that the tea party needs someone to carry the tray as it were and the amount of work that goes with that job in this format is huge and never ending. So for that the tray bearer can make the rules. The interesting thing is that the rules were made democratically by the group (I was an observer) so that this forum would maintain an efficient format that has substance not questions about EPNS every 3rd posting.





Secondly you who are a potential contributor and have already made a great addition are who should be here and the fact that you post in a newbie (like other forums I go to) section should be of no concern. It does not diminish your post or relegate you to inferior status; it just lets people get to know you. Others have been "let in" in very short order by the power of their knowledge.

So take a breath and smell the polish - can we start again?

IP: [Logged](#)

silberpunze

Posts: 100
Registered: Nov
2009

 posted 11-17-2009 07:07 PM   





@Postnikov:

Please do not go away. The clarity of your words is refreshing. I must also go the way of the novice.

IP: [Logged](#)

Postnikov









Posts: 133
Registered: Nov
2009

 posted 11-18-2009 06:35 AM   

HI -

I am disarmed and start my apprenticeship as tray carrier for your tea party!

Discriminating - as I mentioned before...

	<p>Let's go!</p> <p>Regards Postnikov</p> <p style="text-align: right;">IP: Logged</p>
<p>agleopar</p> <p>Posts: 847 Registered: Jun 2004</p>	<p> posted 11-18-2009 07:28 AM   </p> <hr/> <p>Good news and welcome.</p> <p style="text-align: right;">IP: Logged</p>
<p>dragonflywink</p> <p>Posts: 975 Registered: Dec 2002</p>	<p> posted 11-18-2009 04:45 PM   </p> <hr/> <p>Postnikov, unless your previous username was disabled for some reason, believe that you should be able to post in any forum under that ID.</p> <p>~Cheryl</p> <p style="text-align: right;">IP: Logged</p>

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Scott Martin
Forum Master

📅 posted 04-20-2010 12:51 PM 🗨️ ✍️ 📄➡️

Posts: 11377
Registered: Apr 93

[26-1975]

At dinner the other night a new friend showed us a mystery object and it has us stumped 🤔.

Here's what we know:

- size and weight of the piece: 9.2 x 5.5 cm, and 51g.
- Sheffield 1938
- maker's mark is that of Harry Atkin Brothers, Ltd., who were taken over by CJ Vander in 1958.





IP: [Logged](#)

agphile

posted 04-20-2010 01:55 PM

Posts: 798
Registered: Apr
2008

I don't know the answer, but the holes on the shoulders of the item suggest it was intended to be fixed on to something else. Might it have been something like a bud holder, perhaps one of a cluster pinned to some sort of centre piece?

IP: [Logged](#)

Kimo

posted 04-21-2010 10:18 AM

Posts: 1597
Registered: Mar
2003

A bud vase sounds plausible.

I have no idea, but I do have a wild guess. Perhaps it could be some kind of catcher for drippings? The holes indicate it is to be attached to something else, but they do not appear to be rivet holes for a permanent attachment. My guess is this object is meant to be removable from a larger object, and it would be attached by pressing it on two small studs that would be on the larger object. After use, it could be easily removed and cleaned.

IP: [Logged](#)

Scott Martin

posted 04-21-2010 12:24 PM

Forum Master

Posts: 11377
Registered: Apr 93

To me the object's front is where the pocket is. The top is where the two small holes are. The back is concaved. If the back were flat, I would suspect the item might have been a stick match holder.

The two holes are fairly small in diameter. Holes of this size are often seen on items that are sewn onto something else. I don't think this was the case since the distance from the hole to the edge is larger than sewing would require.

The holes could have been used to attach a chain. Although possible, my gut says that wasn't the case.





If the holes weren't for a chain or sewing, then they are the right size for small brads/tacks. I suppose this could have been a piece from something larger. The larger object most likely had a curved surface that the item was attached to. Perhaps a large round pin cushion, a wood trophy or some other device with a rounded surface where this was attached.

If it wasn't custom/made once, we might get lucky about identification. Since it was made in 1938, it may appear in a catalog.

IP: [Logged](#)

Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93

 posted 04-21-2010 01:30 PM   

More rumination....





If this were a flat back stick match holder then there would have to be a strike. Most often the strike would be incorporated into the holder but not always. In some cases the strike was mounted separately.

With the concaved back and with a separate strike then I could imagine both being mounted on a rounded wooden tobacco humidor.

IP: [Logged](#)

Kimo

Posts: 1597
Registered: Mar 2003





 posted 04-21-2010 05:39 PM   

A match holder sounds plausible, though I wonder about the size - it is not terribly large and the rounded bottom would mean that one would need put small matches in it and they would not sit well since the ends would get scrunched up in the bottom that narrows in both side to side and front to back dimensions.

IP: [Logged](#)

Kimo

Posts: 1597
Registered: Mar 2003

 posted 04-21-2010 05:43 PM   




Harry Atkin Brothers made quite a few liquor bottle tags on chains, as well as liquor accessories such as tantalus. The holes could be for a chain, though they do seem a bit small. Maybe this was something along the lines of a measuring implement, for something like a shot worth of liquor? Or maybe for a cocktail ingredient like sugar or juice or such? Cocktails had begun to come into fashion in the 1920s and were very much the thing in the 1930s. Barware such as fancy martini shakers were quite the rage at the time. If it were on a chain, the concave back could be to have it fit a bottle or cocktail shaker?

[This message has been edited by Kimo (edited 04-21-2010).]

IP: [Logged](#)




Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93

 posted 04-21-2010 06:02 PM   

You might be on to something...

At dinner someone held the whatzit up to a bottle of wine... The red bottle's curves didn't match up perfectly but it did seem like a possibility. We dismissed the idea when we couldn't think of what would go into the pocket.

agleopar posted 04-21-2010 10:34 PM   Posts: 847
Registered: Jun
2004





It is the right size for a bottle with the compound curve. The holes might have had jump rings and a chain?

If it had been hammered onto wood there probably would be evidence of deformation around the holes.



Was it for holding the just removed cork?

IP: [Logged](#)**wev**

Moderator

 posted 04-22-2010 01:23 AM   Posts: 4095
Registered: Apr 99





I think the holes are a later addition (or the smith was very sloppy in his placement) and it is a caddy spoon of a not well considered design.

IP: [Logged](#)**jersey**Posts: 1203
Registered: Feb
2005 posted 04-22-2010 04:59 PM   





Given it is a caddy spoon/ scoop, is it possible it hung in a tea caddy box?

Jersey

PS My friend in England agrees with it's being a caddy.





IP: [Logged](#)**Kimo**Posts: 1597
Registered: Mar
2003 posted 04-22-2010 06:03 PM   

Now that Wev has pointed out the holes are poorly aligned, I am wondering that if it is a caddy spoon, that perhaps the holes were added by an owner in his home handyman workshop (certainly not by the maker or a skilled jeweler) at some later point in its life to use to put a string or chain on it to attach to something like a caddy, or maybe on a replacement caddy?

IP: [Logged](#)**Patrick Street**Posts: 24
Registered: Sep
2003 posted 04-22-2010 07:48 PM   

Scott, If you have a look at p15 of the current April 2010 Newsletter of the Silver Society of Australia Inc you will see a similar item with chain attached to the holes. It was made by Asprey & Co, London and assayed in 1902/3. It would appear that the object displayed on your website has lost its chain. It was described by the dealer as a tea pot drip container. Somehow the chain would be attached to the teapot spout in order to catch any drips.

[This message has been edited by Patrick Street (edited 04-22-2010).]

IP: [Logged](#)**mazarine**Posts: 6
Registered: Apr
2010 posted 04-22-2010 11:02 PM   





As the proud owner of the silver thingamajig under discussion, I have been reading the suggestions with keen interest! I should stress that I do not know the object's function either. In response to agleopar, thanks for the idea but I must tell you that the curvature of the piece does not fit a regular sized wine bottle, neither Bordeaux shape nor Burgundy, and that the scoop portion is too small to hold a cork.

For me, Patrick Street's comment is the most illuminating so far, although now I am wondering where to find a copy of the Australian Silver Society newsletter! Also, I wonder

whether the dealer really knew the object's purpose. It would have to be a mighty big teapot for the piece to fit snugly around the base of the spout. But the general concept of tea paraphernalia is one that I hadn't thought of.

IP: [Logged](#)

Patrick Street

 posted 04-22-2010 11:44 PM   

Posts: 24
Registered: Sep
2003

Thanks to Scott's ingenuity and help I am able to post a copy from our Silver Society Newsletter of the object made by Asprey & Co.

The following silver object was assayed at Birmingham in 1902/3 (wt 31.7g) and made by the well-known London firm Asprey & Co Ltd. It looks like a holy water font or a carpenter's nail bag or a label to fit on a decanter or something else. The back panel is slightly curved to fit around an object. What do you think it's for?



IP: [Logged](#)

PhilO

posted 04-23-2010 02:10 AM

Posts: 164
Registered: Jul 2004

I have no idea either, but I must point out that the date of the Asprey version of the whatzit is 1927/28 and mazarine's is 1937/38 so they are a bit more contemporaneous.

IP: [Logged](#)

Kimo

Posts: 1597
Registered: Mar
2003

📅 posted 04-23-2010 08:57 AM 🗑️ ✎ 📄

quote:

It was described by the dealer as a tea pot drip container. Somehow the chain would be attached to the teapot spout in order to catch any drips.

Maybe my first guess at the top of this thread is pretty much correct?

While the curvature might of both examples have been to fit the curvature of the base of the spout or even the body of the tea pot when it was set down, another possible function could have been to catch drippings smoothly and without splashes. The small tongue extention at the top that is seen on both examples may have been to ensure drops were caught on that area so they would flow down into the cup portion.

[This message has been edited by Kimo (edited 04-23-2010).]

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93

😊 posted 04-24-2010 10:23 AM 🗑️ ✎ 📄

If either of the owners of this whatzit might demonstrate the "*...attached to the teapot spout in order to catch any drips*", it would be helpful.

IP: [Logged](#)

Dale

Posts: 2132
Registered: Nov
2002

💡 posted 04-25-2010 04:46 PM 🗑️ ✎ 📄

The ones I have seen have had a chain which contained a hair pin type device that was inserted in the spout. They never looked like they would work. Plus, you need the leaves to tell fortunes.

IP: [Logged](#)

mazarine

Posts: 6
Registered: Apr
2010

📅 posted 04-28-2010 12:29 AM 🗑️ ✎ 📄

OK, here's my attempt to show the object attached to a teapot spout, now that I have found a big enough teapot. It looks pretty awkward, though I guess there may be other shapes/sizes of teapot that would fit it better. As for catching drips, it does catch some, but is not much good for the ones that dribble down the underside of the spout. The most anomalous part is the rounded convex lobe, or lip, at the top. Surely this should have been designed with a concave curve if it were really intended to lie against the underside of a spout. I wonder if we're barking up the wrong tree with this teapot drip catching idea!





vathek

Posts: 962
Registered: Jun 99

posted 04-28-2010 07:09 AM

Personally I'm not buying it. When the pot tips for pouring the object would swing forward and hit the cup and not catch any drips.

IP: [Logged](#)

Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93

posted 04-28-2010 09:02 AM

Thank you for the images.

I agree it doesn't seem right. Dale's suggestion that *a hair pin type device that was inserted in the spout* might make a difference but I don't think so.

IP: [Logged](#)

ahwt

Posts: 2173
Registered: Mar 2003

posted 04-28-2010 09:01 PM



Here is an example of the strainer that uses a hairpin type device. The hairpin is inserted into the spout of the teapot and when the tea is poured the strainer rotates so that the tea is poured through it and catches any leaves.

I do not think that the mystery item was meant to catch final drips from a teapot; however I really have no idea as to its use.

IP: [Logged](#)

mazarine

Posts: 6
Registered: Apr
2010

📄 posted 04-28-2010 09:37 PM 🗨️ ✍️ ➡️

Yes, and another example of a 'spout-mounted strainer' can be seen at:



These are clearly quite different from our object in both concept and design.

IP: [Logged](#)

Dale

Posts: 2132
Registered: Nov
2002

😊 posted 04-29-2010 01:34 AM 🗨️ ✍️ ➡️

Having the device hit the cup is not a worry as tea is best poured some distance above the cup so as to oxygenate the liquid. There is an enormous amount of tea related practices that don't get much ink.

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr
2008

📄 posted 04-29-2010 05:42 AM 🗨️ ✍️ ➡️

Was a device ever invented to catch the drips from a spout mounted strainer, I wonder.

IP: [Logged](#)

Patrick Street

Posts: 24
Registered: Sep
2003

📄 posted 06-11-2010 07:23 PM 🗨️ ✍️ ➡️

Thanks to Scott's help I have taken a photo of how I think the teapot drip catcher could work. This is a write-up taken from the June 2010 edition of the Newsletter of the Silver Society of Australia. Comments welcome.

Wot Zit?

In our last *Newsletter* @ p15 we displayed the following silver object which was assayed at Birmingham in 1927/28 (wt 31.7g) and made by the well-known London firm Asprey & Co Ltd. We thought it looked like a holy water font or a carpenter's small nail bag or a label to fit on a decanter or something else. The back panel is slightly curved to fit around an object.





The object (and one without its chain) was the subject of a useful and thorough discussion on Scott Martin's marvellous Forum (<http://www.smpub.com/ubb/Forum26/HTML/001975.html>). Although no definitive solution was proffered, one of the Forum members suggested that it might be a teapot drip container. The chain would fit onto the end of the teapot spout and then catch any drips from the spout. When the pot came to be poured the person pouring would either hold the chain in place or remove the container from the pot and replace it once the pouring was finished. However, due to the length of the chain, the container can drag on the tray or whatever the teapot sits on. Therefore, it needs to rest on something such as a trivet. What do you think of the suggestion? Here is a photo of the container attached to the teapot (made by Adie Bros, assayed Birmingham 1936/7) which is sitting on two sterling silver trivets in order to keep the container hanging.



Patrick Street

IP: [Logged](#)

vathek

Posts: 962
Registered: Jun 99

posted 06-12-2010 07:01 AM

Again, not to be a skeptic, but isn't the chain rather long? Wouldn't it make more sense for it to hang right under the spout?

IP: [Logged](#)

Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93

posted 06-12-2010 08:53 AM

I've sent an email to three offices of Asprey (UK, US, JP).

vathek may be correct. Although the chain fits nicely in the notched teapot spout, the chain does seem a little long for this use.

Perhaps it is time we get creative and toy with other ideas?

The chain's length might indicate it hung around something with a large enough diameter to

cause the curved back of the object to fit close to what it was draped on?





IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377

Registered: Apr 93

 posted 06-12-2010 01:47 PM   

From Asprey:

quote:

Cannot identify from my Blackberry
It looks like a caddy spoon for tea
Asprey made countless novelty stroke useful items from the turn of the century
until almost present day

When I return to London I will attempt to research further I have been with
Asprey for 42 years and am well aware of the wonderful things we have produced





Regards
Stephen Eaves
Export Director
Asprey London.

IP: [Logged](#)

ellabee

Posts: 306

Registered: Dec
2007

 posted 06-15-2010 03:45 PM   





Assuming the Asprey chain is original, I'm leaning more heavily to wev's suggestion that both
items are caddy spoons (made to fit particular caddies from which they've become separated).

IP: [Logged](#)

blakstone

Posts: 493

Registered: Jul 2004

 posted 06-16-2010 01:02 AM   





I'm really enjoying this discussion. I wish I had something constructive to add, but I'm
stumped. I will say that both the drip-catcher and caddy spoon theories seem far-fetched and
impractical to me. The two pieces shown are so similar that their very distinctive shape must,
I think, be essential to their function. One thing that occurs to me is that it appears to be the
exact shape and size to fit over the bowl of a spoon. Perhaps it was the *holder* for a caddy
spoon? Whatever the case, I strongly suspect that when identified, the odd shape of the piece
will immediately seem practical and elegant.

IP: [Logged](#)

mazarine

Posts: 6

Registered: Apr
2010

 posted 06-19-2010 05:43 PM   

I'm back with an attempt to revive the drip-catching idea, but not for teapots, nor their
spouts, nor wine bottles, but for a DECANter. This was suggested to me by a silver expert
friend in London. It makes sense that owners of a silver whatzit would be serving their port,
whiskey, etc. in decanters. If the decanter had a bulbous shape, the whatzit would hang flush
against the side rather than hanging in mid-air. There might even have been a piece of felt
stuck to the back of the object so as to absorb drips down the glass. To test this idea one
would need to find a glass decanter of the right size and curvature. This I have not done, but
I did find a cognac bottle that fits perfectly. I show this in the photos below, but emphasize
that the bottle is merely playing the part of a glass decanter of similar shape.





IP: [Logged](#)

ahwt

posted 06-20-2010 12:56 AM

Posts: 2173
Registered: Mar
2003

Thanks for the very interesting post. I suspect that the silversmith would custom fit this with the decanter.

IP: [Logged](#)

dragonflywink

posted 06-20-2010 10:06 AM

Posts: 975
Registered: Dec
2002

Have to say I'm with blakstone here, and have a hard time seeing this as some kind of drip-catcher or spoon. Silver liquor labels can sometimes be a bit of a pain when tipping the decanter to pour, can't seem to get around this item being impractical for anything used for pouring, and how would one direct where the drips would fall from a bottle or decanter without a spout. The concave back of the "pocket" would, to my mind, make it awkward as a caddy spoon or any other type of scoop; it would seem more practical if used to hold a spoon or something else. Definitely a weird object, perhaps the gentleman from Asprey will come through with a definitive answer.

~Cheryl

IP: [Logged](#)

oscarbrown

posted 07-13-2010 12:23 AM

Posts: 10
Registered: Jul 2010

what a fascinating piece. Moving away from a drip catcher, could it be some kind of car vase? Curved to sit snugly on a padded area of the door frame or front seat? For a little posy of violets or some such.

IP: [Logged](#)

Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93

posted 05-08-2011 12:51 AM

On Saturday I sent another follow-up (including the link to this tread) to the nice gentleman at Asprey, Stephen Eaves.

He promptly responded:

quote:

*Apologies for the delay I need a better image
Regards
Stephen*

He is reading his email from a Blackberry/smartphone of some sort. I can only assume the phone had problems reading the forum thread. In my my email response have sent him:





IP: [Logged](#)

Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93

posted 05-11-2011 12:51 PM

I sent email to five others at Asprey.

- Loren Craig
- Lynn Dennis
- Angus Robb
- Jennifer Burgess
- Luke Braham

Maybe one of the above will come up with some documentation.

IP: [Logged](#)

Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93

posted 05-25-2011 02:16 PM

So far Stephen Eaves has not followed through.





On May 11th the email to these five at Asprey was acknowledge as read. And none at Asprey has bothered to reply.

- Loren Craig
- Lynn Dennis
- Angus Robb
- Jennifer Burgess
- Luke Braham

Maybe eventually one of the above will reply.

IP: [Logged](#)

commish





 posted 05-27-2011 05:45 PM   

Posts: 2
Registered: May 2011

Hi Everyone: I new to the forum but been collecting for a while. This item may be a posy holder that fits in the handkerchief pocket of a man's suit. Or maybe it can be pinned behind the boutineer (sp) slit on the lapel. Hence the holes. Maybe?

IP: [Logged](#)

silverhunter

 posted 05-28-2011 03:48 AM   

Posts: 704
Registered: Jul 2007

Mazarine,

The combination with the cognac bottle (looks great to me). I wonder if someone who invited a good friend put some fine cigars in it and had a good conversation with a lot of smoke hanging around.

Second opinion concerning your perfect combination with the bottle is that perhaps matches were put into it because cognac has to be warmed at a special temperature?

Or is it brandy ? I don't drink both of them but in my historical mind a just once saw a person warm a liquor and smoking a cigar.

Last try out is that the invited person could put a donation into it, after emptying the bottle (knowing the price of a good bottle of cognac). And knowing of course the price of a good cigar.etc.etc.

But I go for your combination.

I think the maker of this article enjoy all this attention of his product.





There is also a possibility to correct my grammar (that is needed for sure!!!)

Greetings
Silverhunter

I did my best and know I have to rest!!!!

IP: [Logged](#)

Scott Martin
Forum Master

 posted 02-17-2015 02:03 PM   

Posts: 11377
Registered: Apr 93

Its been a couple of years... no further comment from Asprey & Co, London

Anyone have additional thoughts?

Perhaps:

- Bottle/decanter cork/top holder?
- Bottle/decanter hanging ash tray?

I do think it was shaped to fit something round in shape.

IP: [Logged](#)

Heartwings





 posted 02-21-2015 08:12 PM   

Posts: 15
Registered: Feb
2015

I wonder if it could have anything to do with a chatelaine and it is meant to hold a small flask or etui or some such thing? It does seem much too big to be any sort of drip catcher plus it would slide and not really work. I love a mystery!

IP: [Logged](#)

Heartwings

 posted 04-08-2016 07:42 PM   

Posts: 15
Registered: Feb
2015

There is one in EPNS listed on an auction site and the seller says they did considerable research to ID it and it is a wine bottle drip catcher that dates to about 1900. It makes sense! There is a chain to hang it that is missing on yours.

I then found this:



Drip Catcher
This sterling silver accessory was made in Birmingham, England, in 1917-1918. It works just about as well as you'd expect it to.





showing one in a wine related collection owned by a B&B.

I think that is what it is, so putting it on the cognac bottle was not too far off base. Try it in a wine bottle and see how it works!

IP: [Logged](#)

Scott Martin

Forum Master

 posted 04-13-2016 11:36 AM   



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


















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Author	Topic: Handforged Flatware
Hand-forged Posts: 28 Registered: Jul 2010	<p>  posted 07-10-2010 06:10 PM    </p> <hr/> <p>[26-2004]</p> <p>Hi</p> <p>I am new to this forum I have been employed as a Handforger of Sterling Silver Flatware since 1991 first by C.W.Fletchers Silversmiths who are now called Fletcher Robinson they supply Handforged flatware to many companies around the world we are owned by James Robinson</p> <p style="text-align: right;">IP: Logged</p>
agphile Posts: 798 Registered: Apr 2008	<p>  posted 07-10-2010 06:38 PM    </p> <hr/> <p>Welcome. I'm delighted to see a spoonmaker from Sheffield join - and equally delighted that hand-forged flatware still continues to be made there.</p> <p style="text-align: right;">IP: Logged</p>
jersey Posts: 1203 Registered: Feb 2005	<p>  posted 07-10-2010 07:02 PM    </p> <hr/> <p>Hello & welcome from me also! You are in very good company here with several forgers. I'm sure you will hear from them soon.</p> <p>In the meantime perhaps you would be kind enough to answer 2 questions I have if it's not too much trouble.</p> <ol style="list-style-type: none"> 1. What are the current hallmarks used? 2. Does anyone yet know where/ or to whom your Worlds Largest Spoon went? <p>Greatly appreciate your response & I thank you in advance, & again Welcome !</p> <p>Jersey</p> <p style="text-align: right;">IP: Logged</p>
FredZ Posts: 1069 Registered: Jun 99	<p>  posted 07-10-2010 08:38 PM    </p> <hr/> <p>Welcome to the forum and it is great to have a silversmith to add the few of us here.</p> <p>Best, Fred</p> <p style="text-align: right;">IP: Logged</p>
Hand-forged Posts: 28 Registered: Jul 2010	<p>  posted 07-10-2010 09:06 PM    </p> <hr/> <p>Hi</p> <p>Thank you for your kind welcomes 😊</p> <p>In regards to your question the makers mark is FR It has been this since 2002 before that it was C.W.F I will upload pictures as soon as I have figured it out</p> <p>The 29.5" Basting spoon forged by myself was bought by a London retailer who had taken the commission from a customer in the middle east the name was never revealed</p> <p>I have pictures of it been forged which I will upload as soon as I figure it out</p> <p>Kind Regards</p> <p style="text-align: right;">IP: Logged</p>

**Hand-
forger**

Posts: 28
Registered: Jul
2010

posted 07-10-2010 09:13 PM

Hi

Think I figured how to upload pictures



IP: [Logged](#)

**Hand-
forger**

Posts: 28
Registered: Jul
2010

posted 07-10-2010 09:24 PM

Hi

That worked so now a few pictures of the basting spoon been forged





Kind Regards

IP: [Logged](#)

jersey

 posted 07-10-2010 09:32 PM   

Posts: 1203
Registered:
Feb 2005





Formidable!

Thank you so much for your response.
Are you in fact David Baggaley?

Jersey

IP: [Logged](#)

adelapt

 posted 07-10-2010 09:32 PM   




Posts: 418
Registered:
May 2003

Welcome to the forum, and thank you for the photos. As someone who uses hand forged flatware (old and new) daily, I really appreciate the difference of it. It's great to know that the tradition is being kept up (just).

Cheers,
Adelapt

IP: [Logged](#)

**Hand-
forger**

 posted 07-10-2010 09:41 PM   

Posts: 28
Registered: Jul
2010





Thank you

@ Jersey yes I am David Baggaley

Kind Regards

IP: [Logged](#)

PhilO

 posted 07-11-2010 07:20 AM   





Posts: 164
Registered: Jul
2004

Interesting to see the family resemblance of Fletcher Robinson's sponsor's mark to that of the parent company, James Robinson:



IP: [Logged](#)

FredZ





 posted 07-11-2010 09:23 AM   

Posts: 1069
Registered:
Jun 99

David,
That is one BIG spoon! I see you hot forge like most Brits do. I can see the advantage on such heavy stock. Makes for faster metal movement. Glad to see you here on the forum.
Fred

IP: [Logged](#)

jersey

 posted 07-11-2010 10:19 AM   

Posts: 1203
Registered:
Feb 2005

Hello again David!
A pleasure to meet you!

Love your photos, good work!





Do you also have your hallmark on any of the pieces you are involved with?
Do you come from a family of silversmiths?
What are your other interests?

Thank you!

Jersey

IP: [Logged](#)

**Hand-
forger**

 posted 07-11-2010 02:07 PM   

Posts: 28
Registered: Jul
2010

quote:

Originally posted by PhilO:
Interesting to see the family resemblance of Fletcher Robinson's sponsor's mark to that of the parent company, James Robinson:



Hi PhilO





Yes the mark is very similar the letters are the same type. When we first started using the new mark there was a few accidents with James Robinson's work been marked with the Fletcher Robinson mark it was always picked up on at inspection luckily

Kind Regards

David

IP: [Logged](#)

**Hand-
forger**

 posted 07-11-2010 02:12 PM   

Posts: 28
Registered: Jul
2010

quote:

Originally posted by adelapt:
**Welcome to the forum, and thank you for the photos. As someone who uses hand forged flatware (old and new) daily, I really appreciate the difference of it. It's great to know that the tradition is being kept up (just).
Cheers,
Adelapt**

Hi Adelapt

Thanks for the nice comments its true their are very few company's doing handforged Flatware. hopefully the ones that are left can survive the current economic climate





Kind Regards

David

IP: [Logged](#)

Hand-forged

Posts: 28
Registered: Jul
2010

 posted 07-11-2010 02:20 PM   

quote:

Originally posted by FredZ:
**David,
That is one BIG spoon! I see you hot forge like most Brits do. I can see the advantage on such heavy stock. Makes for faster metal movement. Glad to see you here on the forum.
Fred**

Hi Fred

Yes all the work is forged hot from a salt spoon to the largest piece but we do the final stage cold





Kind Regards

David

IP: [Logged](#)

Hand-forged

Posts: 28
Registered: Jul
2010

 posted 07-11-2010 03:07 PM   

quote:

Originally posted by jersey:
**Hello again David!
A pleasure to meet you!**

Love your photos, good work!

**Do you also have your hallmark on any of the pieces you are involved with?
Do you come from a family of silversmiths?
What are your other interests?**

Thank you!

Jersey

Hi Jersey

I do have my own hallmark D.B.S but it is for my own use its never used by fletchers just my

own company

My Dad was a silver polisher when I was younger but he left that job then worked in the steel industry then as spray painter

My other interests are running my own business which I do at nights and weekends I work very long hours

IP: [Logged](#)

jersey

 posted 07-11-2010 08:29 PM   

Posts: 1203
Registered:
Feb 2005

Thanks David for the information.
Look foward to seeing more great pieces from you.
You're still young enough....

As my son would say "Rock On"!
You'll do well.

Jersey

IP: [Logged](#)

agleopar

 posted 07-15-2010 06:26 PM   

Posts: 847
Registered:
Jun 2004

Hello David, it is a pleasure to see your work and I had seen the article about you and the spoon. I was taught in a very informal way by a firm in central London in the 70's, James Potter and Son. I cannot find them as they moved out of London and I doubt they survived.

It is great to see a spoon being made the "proper" way – hot! I was asked to copy a 16" stuffing spoon a few years ago and after making the stake for the bowl I got an ingot weighing 10 oz. 6"x 1 ¼" x ¼". I thought it would be a long job but was surprised that because the ingot was so big it held the heat longer and heated back up very quickly and it seemed for so large a spoon to go quickly. I am no the fastest so I was happy that it came in at about 11 hours. Now after 10 or so and 2 large ladles that I have also done recently, they take me 7 hours and weigh 7 oz.





Can I ask the ingot weight and dimensions and I think the article said how long it took to make but I do not remember. Any other insight you would like to throw in I would (and I'm sure all here) be very interested, like how you made the stake for it and cranked the handle etc.

Again it is a pleasure to see this, I am a fan of good old English spoon making which has such a tradition. That makes me think of another question – who taught you and who taught him?? I am sure in the firm but is the history ever discussed?

Sorry to go on but I have just seen the post so I am late to the conversation.
All the best, Rob

IP: [Logged](#)

**Hand-
forger**

 posted 07-17-2010 01:38 PM   

Posts: 28
Registered: Jul
2010

Hi The following is the newspaper article

Is this biggest spoon?

COULD this be the largest hand forged solid silver spoon ever made?

The monster basting spoon has been hand-forged by craftsmen at Sheffield silversmiths C W Fletcher for a mystery buyer.... no-one knows if it is destined for some Arab sheik's palace to be used for basting roasting sheep or whether it is for a collector and will be kept as a show-piece.

It took 25-year-old silversmith David Baggaley (pictured with the spoon right) a total of 21 hours to forge the 29 inches long spoon from a bar of Britannia Silver (98.5% pure) weighing 49 troy ounces. A normal dessert spoon would take about 15 minutes to forge.

C W Fletcher, which has its workshops in Arundel Street close to Sheffield city centre, is the only firm left in the British cutlery trade to hand forge its products - that is, they are beaten into shape by hand from bars of silver. Over 90% of its usual production is bought by wealthy Americans.

First David, who served a five year apprenticeship straight from school, forged the basic flat spoon shape from a bar of silver about 10 inches long. The decorative tail on the spoon bowl was made in a traditional metal stamping process, the spoon bowl was formed from the flat metal, its edges levelled and then the handle was forged and its top rounded.

"On a normal size spoon we have no difficulties, but for a spoon this size handling it to carry out all the various forging processes proved extremely awkward," said David.

He passed the spoon to David Caley for filing and shaping, Richard Clark buffed



it and Gary Walker added the final polish.

The hallmarked spoon, worth well over £1,000, is now on its way to the London silver retailer who placed the order on behalf of the buyer.

Michael Rosewarne, manager of C W Fletcher said, "The company has been hand forging cutlery for over 100 years and there is no other firm left now in the trade which could have tackled this order. A spoon this size has never been forged before to our knowledge. It holds exactly a pint, but what it will be used for or where it is going is a well guarded secret.."

Make sure
your copy
The Telegra
and Proper
Guide by
ordering i
from your lo
Newsagen

I will add more details later

IP: [Logged](#)

blackbird

posted 07-17-2010 03:33 PM

Posts: 17
Registered:
Dec 2008





David, I worked at James Robinson for seven years 1998-2005. During that time they became full owners of the workshop in Sheffield, which was a really big deal for the store. While I worked mostly with the antique jewelry, I also had the privilege of selling Fletcher's

outstanding hand-forged flatware. During that time, we also sold handmade reproduction silver trays and salvers, and I heard that it was getting harder to find flat-hammerers (is this a term?). I forget who made the trays, but they were/are of incredible quality. Anyway, great to 'meet' a Fletcher's alumnus.
Jackie

IP: [Logged](#)

Hand-forged

Posts: 28
Registered: Jul
2010

 posted 07-17-2010 05:30 PM   

quote:

Originally posted by agleopar:

Can I ask the ingot weight and dimensions and I think the article said how long it took to make but I do not remember. Any other insight you would like to throw in I would (and I'm sure all here) be very interested, like how you made the stake for it and cranked the handle etc.

Again it is a pleasure to see this, I am a fan of good old English spoon making which has such a tradition. That makes me think of another question – who taught you and who taught him?? I am sure in the firm but is the history ever discussed?

Sorry to go on but I have just seen the post so I am late to the conversation.

All the best, Rob

Hi agleopar

The weight of the ingot was 49oz and it took 21 hours to forge it became quite a danger when it was red hot so i gave it a lot of respect before this the largest item i had forged was a soup ladle these are 13 inches long and take about 1.5 hours to forge we did spend quite a bit of time talking about it. We made the die for the tail and punch for the bowl the bowling punch was made from a block of wood and cast in steel it was then bowled in a drop stamp one funny point was when they polished it they had to put the handle out of the window.





in regards to the history

Nicholas Bartholomew worked circa 1550
Patrick Brue apprenticed 1562
John Round apprenticed 1589
Henry Good apprenticed 1619
Richard Stonehill apprenticed 1633
John Smith apprenticed 1646
Walter Bradley apprenticed 1682
Benjamin Watts apprenticed 1691
Joseph Smith apprenticed 1700
Ebenezer Coker apprenticed 1728
Thomas Chawner apprenticed 1754
George Smith apprenticed 1765
George Smith Jr. apprenticed 1790
Francis Higgin Jr. apprenticed 1805
Francis Higgins and Sons successor to above
W.H.Brewis and Co. est. 1898 formerly a partner of above
C.W.Fletcher (Silversmiths) took control 1907
James Robinson Inc took control 2002

I was apprenticed at 16 in 1991 by Colin Wallace who was 60 and was fletcher's only remaining forger at that time. I was his second attempt as the first one left. Colin also taught Robert Allen after me and then retired aged 72 he started work for them aged 14 he was apprenticed to Charlie Mcnair who had been taught by Charles William fletcher

**Hand-
forger**

Posts: 28
Registered: Jul
2010

 posted 07-17-2010 05:58 PM   

quote:

Originally posted by blackbird:

David, I worked at James Robinson for seven years 1998-2005. During that time they became full owners of the workshop in Sheffield, which was a really big deal for the store. While I worked mostly with the antique jewelry, I also had the privilege of selling Fletcher's outstanding hand-forged flatware. During that time, we also sold handmade reproduction silver trays and salvers, and I heard that it was getting harder to find flat-hammerers (is this a term?). I forget who made the trays, but they were/are of incredible quality.

**Anyway, great to 'meet' a Fletcher's alumnus.
Jackie**

Hi Jackie

It sure is a small world and its very nice to hear from yourself. I only ever spoke to eddie joan and norma and that was only when they visited probably every 2years or so.




What did you do after leaving james robinson

Kind Regards

David

agleopar

Posts: 847
Registered:
Jun 2004

 posted 07-17-2010 06:53 PM   

David, many thanks for the reply, it is not often that the "biggest" of something is attractive but this spoon is. 21 hours is impressive and I can imagine the acrobatics it would take to stay out of the way of the hot spoon when your working it.



The last questions (I promise), the finished weight and why 29"?Do you use Britannia regularly?

The history of the firm is fascinating, the Chawner name being one I have seen on spoons. Your apprenticeship to Colin Wallace and lineage of masters has become a rarity – I know you are young but is there talk of you training the next generation?

Thank you for the replies and your time. If you ever come to the states please consider a visit with some US smiths... all 5 of us!

**Hand-
forger**

Posts: 28
Registered: Jul
2010

 posted 07-18-2010 06:37 PM   

Hi

I don't remember what the finished weight was but I will try to find out for you

The size was requested by the customer the bowl also had to hold exactly one pint it was made in Britannia as that's what they had asked for

We normally work with sterling but if the customer requests something else we try to oblige

There are currently no plans that I know of to start training the next generation. I just hope history does not repeat its self or worse

Thanks for your invite that would be awesome one day





I have a question also how many hand-forgers have you come across in the USA and England or other country's and how many forge hot versus cold do you or anyone else know the answer to this

Kind Regards

David

IP: [Logged](#)

agleopar

 posted 07-21-2010 02:31 PM   

Posts: 847
Registered:
Jun 2004

Thanks David for the info and since the request for one pint bowl size seems to have been the overriding design request it makes me think that this is going to be used for some strange drinking game?? Just kidding but it would be fun to know for who, what for and why this was commissioned.

As the trade is now almost extinct in the US, by that I mean almost all the hollowware and cutlery firms are out of business and there is only one doing hand forged flatware.

There are 3 shops that I know of, the only one still a business as opposed to an individual is Old Newbury Crafters in Amesbury, MA (Middle Tom on the forums works there). Then the others are Peter Ericson in Gardiner, MA, he is the grandson of a flatware man who worked for the Stone shop (closed in the 50's). The last is Randy Stromsoe, who took over Porter Blanchards shop in CA.

There are other individuals sprinkled around the country, some are making very nice flatware, others are making very basic stuff... None that I know of are hot forging and my personal theory is that those who do it cold learned from a Scandinavian master. There were a great deal of very good silversmiths teaching in this country in the 50's who were from that part of the world. Again my theory and not scientific but the only logic I can come up with...





I think I have jokingly challenged Middle Tom to a race hot vs. cold but if I had you as my contestant it sounds as though it would be over before it started!

So maybe in the future you could help me get my times for a tablespoon down to under a half hour for the forging?

That finished weight on the big spoon interests me, even just a guess.
All the best, Rob

IP: [Logged](#)

Dale

 posted 07-21-2010 02:57 PM   

Posts: 2132
Registered:
Nov 2002





Welcome to the forum. And thanks for the wonderfully enlightening posts.

Who is the market for hand forged flatware? Are there many customers or just a few die hard collectors? How do you market and sell your creations? Just wondering how the trade is holding up.

Not training young smiths is sad.

IP: [Logged](#)

Dale

 posted 07-21-2010 03:04 PM   




Posts: 2132
Registered:
Nov 2002

I am not so convinced that the trade is 'almost extinct' in the US. From what I can tell, there are smiths producing both custom order and mass market (no pun intended) liturgical silver. Just who they are is rather murky, but the product is out there. There are also quite a few smiths who produce jewelry, because that is where the market is. Additionally, a shop in South America offers to reproduce antique silver to order. From the pictures at their site, they do

excellent work. While the tableware makers are in decline, other venues are viable.

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FredZ





 posted 07-21-2010 03:55 PM   

Posts: 1069
Registered:
Jun 99

Randy Stomsoe recently completed place settings for 12 for a client. I have not heard from Peter Erickson and I suspect he still gets the odd commission. Baby spoons and sets are always in demand for the discriminating client.

IP: [Logged](#)

agleopar

 posted 07-21-2010 04:44 PM   

Posts: 847
Registered:
Jun 2004





Dale, sorry I was not clear, but also I am a bit of a snob and really was not counting machine made silver or jewelry. There are a ton of terrific jewelers in this country but I was focused on holloware and flatware. Also I am not sure how many companies are left after Lunts demise. I am very pessimistic about the trade. It would be a good exercise in another post to count them up and redo it every year.

As for hand made holloware and individual artist craftsmen the Society of American Silversmiths has anywhere to 100-150 current or recent members and there are another 200 or so out there. But to me that is scraping the bottom of the barrel when you compare it to England and 3-4,000 smiths still!

So I think the trade, as a whole, in this country cannot go any further down...

IP: [Logged](#)

middletom

 posted 07-23-2010 07:13 PM   

Posts: 467
Registered:
May 2004

handforger,

Welcome to this discussion. I just came across your thread.

I am Geoff Blake and go by middletom here. I have worked at Old Newbury Crafters for nearly forty years. We forge cold, except that punch and soup ladles are hammered hot the first couple stages because of the amount of silver to be moved.

Agleopar is a thorn in my side because he is under the mistaken impression that he could beat me if he were hammering hot and I cold. As I mentioned in another thread today, Arthur Stone, from whom our techniques descend was taught in England, from which he emigrated in the later nineteenth century. If he brought flatware skills with him, then he learned cold forging, though he may have picked that up after coming here. (I want you to know that I am kidding about Agleopar being a thorn. He is a great person and fine craftsman.)




I enjoyed seeing the pictures of your forging of that great spoon. Wonderful! I've not done anything larger than a punch ladle, but if requested, I'm sure I could go larger.

My best to you. It good to see someone so young being involved in the craft.

middletom

IP: [Logged](#)

**Hand-
forger**

 posted 07-24-2010 04:32 PM   

Posts: 28
Registered: Jul
2010

quote:

Originally posted by agleopar:

Thanks David for the info and since the request for one pint bowl size seems to have been the overriding design request it makes me think that this is going to be used for some strange drinking game?? Just kidding but it

would be fun to know for who, what for and why this was commissioned.

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So maybe in the future you could help me get my times for a tablespoon down to under a half hour for the forging?

That finished weight on the big spoon interests me, even just a guess.
All the best, Rob

Hi agleopar

I agree it must have been for a drinking game no pub should be without one lol

I did wonder myself but have never been told the name of the end user or its purpose I have searched the internet many times to see if its out there but as of yet no luck

In regards to the trade of handforged Silver flatware its looking a little thin on the ground when I first started work The company was under the impression that there where no others left the advent of the internet has changed that belief but its looking like the craft of hand-forging sterling silver flatware is close to extinction

A table spoon under half an hour no problem

The weight for the large spoon finished was 37oz





Kind Regards

David

IP: [Logged](#)

**Hand-
forger**

Posts: 28
Registered: Jul
2010

 posted 07-24-2010 05:08 PM   

quote:

Originally posted by Dale:
Welcome to the forum. And thanks for the wonderfully enlightening posts.

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Not training young smiths is sad. ☹️





The market for Hand-forged flatware is mainly the top end of the market the rich n famous we do have a few collectors but they are normally buying antique hand forged flatware and just can't find that missing piece to complete the set so settle for a antique reproduction we also do commissions for designers who design the flatware and then we make it for them.

I agree that not training the next generation of Hand forgers is sad but they need to be selling more to be able to do this but we are both quite young so there's a bit of time yet 😊.

At what point am I able to post in other area of this forum? as there are few I Would like to join in with but can't.

IP: [Logged](#)

Hand-
forger

 posted 07-24-2010 05:12 PM   

quote:





Originally posted by FredZ:

Randy Stomsoe recently completed place settings for 12 for a client. I have not heard from Peter Erickson and I suspect he still gets the odd commission. Baby spoons and sets are always in demand for the descriminating client.

I Have not heard of peter erickson is he in the usa?

IP: [Logged](#)

Hand-
forger

 posted 07-24-2010 05:14 PM   

quote:





Originally posted by Dale:

a shop in South America offers to reproduce antique silver to order. From the pictures at their site, they do excellent work. While the tableware makers are in decline, other venues are viable.

Thats intresting what the name of the company or web addy?

IP: [Logged](#)

Hand-
forger

 posted 07-24-2010 05:28 PM   

Hi Middletom

Posts: 28
Registered: Jul
2010

It nice to meet another Handforger your company was the first one I came across whenI started searching

Your recent post about your company needing young blood is very sad and is one our company faced back in 1991 My master Colin Wallace was 60 and also wanted to retire luckily it worked out for them

I wish you and your company well and hope you find someone this trade is too small to lose another

Kind Regards

David

IP: [Logged](#)

Dale

 posted 07-24-2010 06:10 PM   



Posts: 2132
Registered:
Nov 2002

The discussion on the South American company is [here \(Company in Peru\)](#). One great difficulty we face here is that we do not link to commercial enterprises, which makes discussing the current state of the trade very difficult.

IP: [Logged](#)

agphile

posted 07-24-2010 06:18 PM

Posts: 798
Registered:
Apr 2008

As a user rather than a maker of hand-forged flatware I have been keeping out of this thread, but thought I ought just to mention that in England Wakely and Wheeler, formerly of London but now in a workshop in the countryside just outside, continue to produce flatware. When I visited getting on for a year ago Jeff Francis, the spoonmaker there, had an apprentice who was coming to the end of his time and must by now be qualified. The apprentice was planning to make a giant spoon for his "masterpiece", but I suspect not as giant as yours.

IP: [Logged](#)

FredZ

posted 07-24-2010 06:45 PM

Posts: 1069
Registered:
Jun 99

David, Peter Erickson has a shop in Gardner, Massachusetts. He apprenticed to his Grandfather who had worked in Arthur Stone in his shop. Peter is a member of the Society of American Silversmiths and he has a website.
Fred

IP: [Logged](#)

Hand-forged

posted 07-25-2010 04:59 PM

Posts: 28
Registered: Jul
2010

quote:

Originally posted by Dale:

The discussion on the South American company is [here \(Company in Peru\)](#). One great difficulty we face here is that we do not link to commercial enterprises, which makes discussing the current state of the trade very difficult.

Hi Dale

Thank you for that information I managed to find the web site from that thanks they make antique reproduction holloware I could not find any flatware

Kind Regards

David

IP: [Logged](#)

Hand-forged

posted 07-25-2010 05:02 PM

Posts: 28
Registered: Jul
2010

quote:

Originally posted by agphile:

As a user rather than a maker of hand-forged flatware I have been keeping out of this thread, but thought I ought just to mention that in England Wakely and Wheeler, formerly of London but now in a workshop in the countryside just outside, continue to produce flatware. When I visited getting on for a year ago Jeff Francis, the spoonmaker there, had an apprentice who was coming to the end of his time and must by now be qualified. The apprentice was planning to make a giant spoon for his "masterpiece", but I suspect not as giant as yours.





Hi

Thanks for that I met jeff a few years ago we helped them with a project that they needed dies for from what I remember they forge cold

Kind Regards

IP: [Logged](#)

middletom

 posted 07-25-2010 05:34 PM   


Posts: 467
Registered:
May 2004

Thank goodness, someone who forges cold. Did you see that, Agleopar? It's not just us colonials.

middletom

IP: [Logged](#)

agphile


 posted 07-25-2010 06:45 PM   

Posts: 798
Registered:
Apr 2008

I think they actually forge hot.

IP: [Logged](#)

agleopar

 posted 07-27-2010 09:19 PM   

Posts: 847
Registered:
Jun 2004

Ha, ha, Tom - Agphile backs me up!

Seriously its just a theory but Stone was not (as far as I know) a flatware man and I am betting that who ever started making it in his workshop was trained by an American master. My English master, Michael Murray was brilliant at raising and chasing but made few spoons and in the Arts and Craft style (what he called a glue job). Until I toddled off down the road at my lunch break to James Potter and Son I had never seen hot forging.

David, thank you for the finished weight of the big spoon it now has an image in my mind that as a maker and collector of spoons I just like knowing... I can now say with real authority that I know of the largest spoon in the world! And I know who the maker is!!





Cheers, Rob

IP: [Logged](#)

Richard Kurtzman

Moderator

Posts: 759
Registered:
Aug 2000

 posted 08-05-2010 10:56 PM   

quote:

Originally posted by Hand-forged:

At what point am I able to post in other area of this forum? as there are few I Would like to join in with but can't.

Hand-forged,
This is the answer to your question.

There is a protocol for elevating the posting privileges of a New Member to the rest of the SSF public forums.

Please read the SSF Guidelines and it will provide you with the necessary info.

IP: [Logged](#)

middletom

 posted 08-06-2010 04:58 PM   

Posts: 467
Registered:

Agleopar,
You could be right. Stone worked at Durgin (sp.?) when first in this country and I seem to

May 2004

recall reading somewhere that he and George Blanchard worked together at Frank Smith silver company. Perhaps Blanchard was the actual flatware man in the shop whereas Stone's training was in hollowware and chasing.





I've seen a copy of the Harvard film showing the making of a spoon and the person in the film used the very same techniques we at ONC do. But, FredZ sent me a description of flatware making written by Mrs. Stone and she described forging with the peening end of the hammer head rather than the broad face. It appears two different styles were used at Stone's shop. Fred also told me that Peter Ericson forges with the peening end. I don't know why the differences except perhaps there were, at different times, masters of flatware who came from different schools.

Well' those are just some thoughts and I may be out in left field.

middletom

IP: [Logged](#)

agleopar

 posted 08-08-2010 09:08 PM   

Posts: 847
Registered:
Jun 2004

Tom, all my thoughts are conjecture - I just find it so interesting that the GB/US schools are so distinctively divided between hot and cold. Does anyone know how forging is done in the Scandinavian countries?

IP: [Logged](#)

middletom

 posted 08-11-2010 04:37 PM   

Posts: 467
Registered:
May 2004

Agleopar,



This whole discussion has peaked my interest in knowing why the different techniques here and across the pond. And, as you have mentioned before, the size or configuration of the stock used to make a piece differs here from there.

I wonder if there is available a source of information either here or in England that could shed some light on the why of the different techniques. There must have been some things written down over the years, but I would not know how to go about getting at it.

middletom

IP: [Logged](#)

Randy Stromsoe

 posted 08-12-2010 12:59 PM   

Posts: 8
Registered:
Apr 2009

quote:

Originally posted by middletom:

Agleopar,

You could be right. Stone worked at Durgin (sp.?) when first in this country and I seem to recall reading somewhere that he and George Blanchard worked together at Frank Smith silver company. Perhaps Blanchard was the actual flatware man in the shop whereas Stone's training was in hollowware and chasing.

I've seen a copy of the Harvard film showing the making of a spoon and the person in the film used the very same techniques we at ONC do. But, FredZ sent me a description of flatware making written by Mrs. Stone and she described forging with the peening end of the hammer head rather than the broad face. It appears two different styles were used at Stone's shop. Fred also told me that Peter Ericson forges with the peening end. I don't know why the differences except perhaps there were, at different times, masters of flatware who came from different schools.

Well' those are just some thoughts and I may be out in left field.

middletom

Hey Tom et all - I've been trying to figure out how to respond to this thread and post a few pics for days now.

You are right ... Arther Stone and George Blanchard were both working in the Durgin and Smiths shops together. When Arthur opened his own studio, George followed him and headed up the flatware department while Arthur focused on the hollowware department.

This has been a fun thread to follow. Hope you are all doing well! Randy











IP: [Logged](#)

Randy Stromsoe

Posts: 8
Registered:
Apr 2009

 posted 08-12-2010 01:59 PM   

HELP! I am a silversmith, not a tech wizard. Have been trying to send a response to Middletom for days and many many photos of flatware progressions, hammers etc.

Where do they go when I press send?

Your flatware tread has been fun to read and I am trying to jump in. R

[\[Thread continues here\]](#)

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


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


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Author	Topic: Slide shows
agphile Posts: 798 Registered: Apr 2008	 posted 08-29-2010 05:04 PM   
	<p>Having been persuaded to put together a slide show for the forum I am now enthusiastic about persuading others to have a go and share their collections or part thereof in the same way. I was worried that I might either seem to be showing off or find a distinct lack of interest. In the event there were sufficient kind words for me to relax on both counts.</p> <p>It does seem to me that once you have collected a few items that you like, you need to find interesting ways of playing with them. Putting the slide show together made me look at my pieces properly again and think about how I wanted to organise their presentation. This actually added to my enjoyment of them.</p> <p>On the technical side, all I needed to do was to provide the text and relevant pictures, leaving the rest to Scott's skilful editing so the process was quite painless.</p> <p>I find it fascinating to see the silver of various types and dates that people have chosen to assemble and have learnt quite a bit from the other slide shows. May I therefore please encourage others to consider sharing in this way.</p> <p style="text-align: right;">IP: Logged</p>

Scott Martin Forum Master Posts: 11377 Registered: Apr 93	 posted 08-29-2010 05:31 PM   
	<p>See agphile's slide show here:</p> <ul style="list-style-type: none">▪ A Collector's Eye - Early English Spoons (click here) <p>Another member just asked (via email):</p> <p>quote:</p> <hr/> <p><i>What are the rules here (number of slides, size of images, etc.)?</i></p> <hr/> <p>My response:</p> <p>quote:</p> <hr/> <p><i>The number of slides is really up to you. More slides = more effort. I am glad to do as many or as few slides as makes you comfortable.</i></p> <p><i>There is no hard and fast rules. There are some general guidelines. Set a target completion date. The completion date may change as needed, it just helps me to schedule my time. Wherever possible the images should show front and back, including closeups of any marks or interesting detail.</i></p> <p><i>As far as the images... I will edit the images, i.e., crop, lighten/darken, combine...etc. We should start with large sized basic shots which you emailed to me. When required, I will deal with reducing the resolution and putting multiple images</i></p>

together into one slide.

All I need from you is:

1. The text for each slide
2. a title for the presentation
3. the basic images
4. notes about which images go with which slide.

Once the presentation is done, I will then ask for your help proof reading, your suggested changes to my editing of your images together, and then doing a Table of Contents (Ie., <http://www.smpub.com/cv/6/cc6index.html>).





I am very excited at the prospect of others sharing their collections.

Thank you agphile for starting this thread.

IP: [Logged](#)

silverhunter

Posts: 704
Registered: Jul
2007

 posted 08-30-2010 03:24 AM   

First thing to say is, thank you very much for making this topic, using a lot of energy, sharing knowledge concerning explanations and beautiful photo's (without text:read the head lines)

A lot of spoons are showed, some I knew, examples out of books, some I've seen at markets but than most pewter examples. It's true what you have said about trying to collect the oldest spoon you are missing in your collection.Time period and more information is to read and I've to read it more than once for to understand all that information.

Here in Holland some times at a website you can buy old silver spoons, but often it is dated from the 18th century, sometimes 17th century but they are hard to be found and personal I doubt when I see these one's, you must have a lot of silver knowledge for recognize the right one's.





(and I don't have that).

Enjoy your collection you, may be proud to have such one and thank you both for the work there is done, greetings Silverhunter.

IP: [Logged](#)

Polly

Posts: 1939
Registered: Nov
2004

 posted 08-30-2010 12:14 PM   





It's fun for everyone to see these slide shows--I hope more people do them.

Loved yours, agphile!

IP: [Logged](#)

agphile





Posts: 798
Registered: Apr
2008

 posted 08-30-2010 12:46 PM   

Thanks Silverhunter and Polly. When I started this thread I wasn't fishing for compliments - they should really be for the silversmiths who crafted these items. However, I was fishing for further volunteers and endorse Polly's plea. It is fascinating to see somebody else's slide show but, believe me, it can also be fun to try and put one together.

IP: [Logged](#)

silberpunze





 posted 08-30-2010 05:54 PM   

Posts: 100
Registered: Nov
2009

I love it - It is a very valuable addition.
I thank You agphile.

IP: [Logged](#)

Postnikov

 posted 08-31-2010 03:29 AM   





Posts: 133
Registered: Nov
2009

Hi agphile -
interesting and educational slide show - even for one who is not much
interested in this kind of silver. One learns everyday something new....
Many thanks
Postnikov

IP: [Logged](#)

Scott Martin

Forum Master

 posted 09-01-2010 08:33 AM   

Posts: 11377
Registered: Apr 93

Agphile again thanks to you for starting this thread because Postnikov
has stepped up with two slide shows.

The first slide show:

- [A Collector's Eye](#)
[Russian napkin rings](#)
by
[Postnikov](#)

The second slide show:

- [A Collector's Eye](#)
[The Russian cigarette case](#)
[from Fabergé to GULAG](#)
by
[Postnikov](#)





Postnikov,

Thank you so very much for sharing with us all.

IP: [Logged](#)

Scott Martin

Forum Master

 posted 09-02-2010 08:58 AM   

Posts: 11377
Registered: Apr 93

This thread was split into three threads.

This thread and see:





[Slide Show: A Collector's Eye - Russian napkin rings](#)

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


Posts: 11377
Registered: Apr 93






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Scott Martin Forum Master Posts: 11377 Registered: Apr 93	posted 11-09-2010 04:01 PM    <hr/> For discussion of <i>A Collector's Eye - The Use of Sterling Silver in American Costume Jewelry -1942-1947</i> go here IP: Logged
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A Collector's Eye

EARLY ENGLISH SPOONS

by
Agphile

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It starts innocently enough. You have a few attractive 18th century spoons and begin to think it would be nice to have an example of what came before them, and then what before that. Next you think it would be good to have a few more examples to illustrate the variety that existed. It takes a few years but, sooner or later, you find you have a small collection of late 16th and early 17th century spoons. Not the very best or the most rare because you want to save some cash for your dotage or your children's inheritance, but you hope a reasonably representative sample. At least, that is how the spoons that follow came to be assembled.

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The story begins with a distinctive form of English spoon that began to emerge during the 13th century. The key difference from continental spoons was the hexagonal cross-section to the stem. Hand forged from a single piece of silver, the spoons have a fig-shaped bowl and a small finial, typically an acorn or a diamond shape. The acorn top spoon shown here, 6.1 inches long, can be dated reasonably confidently to the early 14th century because of the narrowness of the stem's top and bottom facets and the lack of any strengthening drop or "heel" to the bowl. It bears the scars of burial and has no marks, as was common even though the first English hall-marking law was enacted in 1300.

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I find this diamond point spoon, also unmarked and 6.1 inches long, more difficult to date confidently. The stem is hexagonal, but again has very narrow top and bottom facets. The bottom facet changes to a sharp ridge where it becomes the "heel" to the bowl. The style seems transitional between the diamond shaped cross-section that persisted on the continent and the English hexagon. The deep drop from stem to bottom of the bowl is typical of earlier spoons. On balance I think it is English rather than continental and from the late 14th or early 15th century

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The form of spoons evolved through the 15th and into the 16th century. The top and bottom facets of the stem widened, perhaps to accommodate hallmarks. On London spoons these consisted of the crowned Leopard's Head in the bowl with the maker's mark, lion passant and date letter on the back of the stem. Spoons from provincial towns without an assay office would normally be marked in the bowl with a maker's/workshop mark or a town mark. This mark might be repeated on the stem or other marks added there at the whim of the maker.

New, more sculptural finials replaced the diamond and acorn tops. These new finials were separately cast and soldered to the stem. A short v-shaped heel on the bowl became standard. These features can all be seen on this Maidenhead spoon by William Cawdell, London, 1592, 6.4 inches long. I'll say a little more about Maidenhead spoons later when I come to finials with religious symbolism.

Finials were normally gilded, as was the whole spoon sometimes. Traces of the gilding will usually remain and it is not uncommon for a finial to have been re-gilded, though it has not happened in this case.

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The most common finial was the seal top, so called because its top resembles a seal though it was not used as such. These three examples show some of the variations in the design of the finial. From top to bottom the spoons are:

Late 16th century, Provincial, maker HW (unidentified), 6.5 inches;

Late 16th century, John Gladstone and John Utting, Lichfield, 6.4 inches;

Circa 1619 (date pricked on seal), unknown maker, Beccles, 7.2 inches.

The detail from the Beccles spoon shows that it passed through the collection of the Marquess of Breadalbane which was dispersed at a Christie's sale in 1926. It was his regrettable practice to have his name stamped on the spoons in his collection.



The weight of spoons could be tailored to the buyer's pocket as can be seen by these three seal tops. Their finials are of similar form but markedly different sizes. From top to bottom the spoons are:

- Circa 1656 (date pricked on seal), unidentified provincial maker (mark an incuse cinquefoil), 6.7 inches;
- Circa 1639 (date pricked on seal), unidentified provincial maker (mark a castle turret), 6.4 inches;
- Circa 1638 (date pricked on seal), by V/T (probably Thomas Vovert of Southampton), 7.1 inches.

The form of spoons was continuing to evolve. The bowl on the later, 1656 spoon here is more nearly oval than fig shaped, for example.



Another popular and more lively finial was the Lion Sejant (heraldic speak for a sitting lion).

The spoon on the left with detail of its finial top right is by an unidentified provincial maker (IS or SI), 6.4 inches long. Stylistically I would have dated it to the late 16th century but the mark might belong to John Sheldon of Barnstaple in which case its date must be nearer 1640.

The spoon on the right with its detail bottom left is by William Cawdell, London, 1610, 6.7 inches.

It is difficult to recognise the lions from the front, partly because these two examples have shields in front of (or in place of) their front legs. The side views of the finials give a better idea of their surviving, lion-like quality despite 400 years of wear.



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Most figural finials derive from religious iconography. The Maidenhead (Virgin Mary) with the head and neck emerging from a calyx was particularly popular. The spoon on the left (with its detail top right) has some damage to the bowl. It bears the indecipherable mark of an unidentified provincial maker, late 16th century. Although only 5.1 inches long it has a full size bowl so was probably for adult rather than child's use - what is sometimes called a "fist spoon".

The spoon on the right (detail bottom right) by William Cawdell, 1592, is the more typical. It is the back of this spoon that was pictured earlier to show the standard features on spoons of this period.



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These two spoons have much rarer finials. On the left (with detail top right) is a Virgin and Heart, so called because it is believed to represent the Virgin Mary holding the Sacred Heart, by William Limpany, London, 1612, 6.2 inches. This finial is usually found on smaller spoons down to child size.

On the right (with detail lower right) is a Child's Head, by Daniel Carey, London, 1620, 4.9 inches. This finial seems always to be found on child size spoons, which seems appropriate. It is probably meant to represent the Infant Jesus.

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Apostle Spoons are probably the best known of these early types. Here are three examples. From left to right:

- By AB (unidentified), Salisbury area, c. 1600-1625, 7.1 inches. A fairly crude casting that has lost its applied symbol which would have identified the apostle. Spoked nimbus (halo).
- Unidentified provincial maker (fleur de lys mark in bowl and repeated on stem), circa 1630-1640, 7.2 inches. Like a number of 17th century examples this one never had a symbol so could stand for whichever apostle you chose. This nimbus has a Holy Dove.
- By John Quick, Barnstaple, c. 1600-1625, 7.5 inches. St Peter with his key and a more decorative spoked nimbus. The marks area berry in the bowl and a worn monogram of BARUM (old name for Barnstaple) thrice on the stem.

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From the sacred to the profane. It seems unlikely that this female figure could have been intended as the Virgin Mary. The spoon is by Richard Chandler of Plymouth, circa 1639 (date pricked with owner's initials on back of bowl), 7.6 inches. These finials are a regional speciality. Coming from a harbour town they may have been inspired by the figureheads of ships.



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Hoof spoons are rare in English silver and pretty well restricted to specialised spice or sugar spoons like this example, 3.9 inches long, London, 1617, maker's mark lost in a bowl repair. Their use has been deduced because at least one has been found associated with a sugar box of the period.

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Spoons did not have to have a finial. The slip top spoon was popular throughout this period. Its name derives from the description in early inventories as "slipped In the stalk", i.e. cut across the stem. These two examples are:

- Daniel Carey, London, 1615, 6.3 inches
- Edward Hole, London, 1631, 4.7 inches

The smaller spoon was presumably either a child's spoon or an early equivalent of the dessert spoon.

On slip tops the date letter was moved to the top of the stem to prevent the fraudulent addition of a finial after the spoon had been assayed.



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By about 1630 a completely new pattern of spoon began to appear with a simple, flat stem. This may be linked to the shift to laying the table with flatware for your guests rather than expecting them to have their own. It is now known as the Puritan because of its simplicity and because its peak popularity coincided with the Commonwealth when Puritanism was at its strongest in England.

As can be seen, the date letter is again at the top of the stems because the spoons have no finial. The three examples here are, from top to bottom:

- Jeremy Johnston, London, 1661, 7.4 inches
- Steven Venables, London, 1651, 5 inches
- purportedly by IV (Joseph Vaughan or John Vaughton), London, 1631, 6.5 inches - but this one almost certainly a forgery.

I should have realized that the 1631 spoon was "too good to be true" when I bought it years ago. A 1632 fork in the Victoria and Albert Museum is the earliest genuine example of the Puritan form that I have actually seen. The hazards for the collector of early spoons include complete forgeries like the example here, later spoons that have been re-shaped and genuine early spoons that have been "improved" by the addition of a new finial, typically converting a seal top to a potentially more valuable Apostle spoon.

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The restoration of the monarchy in 1660 brought with it a new fashion in flatware in a French style that would have been familiar to the court in exile. Known as the Trefid, it still has a flat stem but the stem swells out at the top with notches that frame a central, up-turned tongue. The bowl acquires a rattail. The earliest known trefid to survive was from 1662. My earliest example, shown here, is a few years later, by John King, London, 1666, 7.4 inches.

The leopard's head mark was now moved from the bowl to the stem to avoid damage to the rattail when it was struck. The date letter remained near the top of the stem, presumably out of habit by now. It would move down to the other marks again over the following years.

While Apostle spoons and the like, as well as Puritans, continued to be made into the 1670s, the Trefid was the predominant pattern from the late 1660s on. This example therefore serves neatly as the last stop on this tour round the earlier part of my collection of English spoons. Or perhaps the last but one stop as a note on my references follows.



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Good reference books are essential and, indeed, collecting them could be a good substitute for collecting expensive old silver. Those I have most relied on when trying to identify and interpret my pieces are:

"English and Scottish Silver Spoons, Medieval to Late Stuart", by G E P and J P How. Three massive and expensive volumes, but indispensable for understanding the evolution of spoon forms.

The books of Timothy Kent, a leading expert in this field, in particular **"London Silver Spoonmakers 1500 to 1697"**, **"West Country Silver Spoons and their Makers 1550-1750"**, and **"Barnstaple Silver and its Makers"**.

"East Anglian Silver 1550-1750", edited by Christopher Hartop.

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


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


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


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


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Author	Topic: auction prospectus
silverhunter Posts: 704 Registered: Jul 2007	 posted 01-27-2011 09:13 AM    <hr/> <p>Sometimes I'm looking for silverbooks and sometimes they are not rich illustrated or very expensive. A time ago I was lucky, found some books, some had a connection with Christies Auction in Amsterdam. In one of them stood a collection offered and named "the dr.Anton C.R. Dreesmann Collection". This person was a rich retailer, owner of warehouse(s)etc in Holland. His collection was offered in April 2002, some years ago, but I was surprised with the quantity of offered silver items. Important names of famous dutch silversmiths like "Vianen" etc. The photographs were beautiful made and also the silvermarks, details of the silver engravings, styles which were used. What I want to say is that when people (who also look for silver books),they can try to get information from auctions, considering when they offer a silver collection and selling? prospectusses about this collection.</p> <p>Good information, beautiful photo's. The collection was showed at the pages 17-131. If some are interested, I perhaps can send some copy photo's out of the book, concerning for instance from Vianen.</p> <p>I dream of all showed silver items!</p> <p style="text-align: right;">IP: Logged</p>

agphile Posts: 798 Registered: Apr 2008	 posted 01-27-2011 11:10 AM    <hr/> <p>Yes. The sale catalogues are useful reference sources, especially when an important collection is being sold. However, it can be frustrating. For example, there is a piece I know I have seen and now want to check, but I cannot remember which sale. I am having to plough my way through 10 years worth of catalogues!</p> <p>Even if you are not buying, it is worth viewing an interesting auction for the chance of seeing and handling the items as a good learning experience.</p> <p style="text-align: right;">IP: Logged</p>
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silverhunter Posts: 704 Registered: Jul 2007	 posted 01-27-2011 12:08 PM    <hr/> <p>Thank you Agphile for your quick reaction, ofcourse it's a good learning traject, like you said. I spend a lot of time for to get information. I try each day to look at some Englisch programms like; bargain hunt and flog it and visit some auctions offers at internet, just for fun. I think each countrie has programms about auctions etc. There is not time enough for to see all of it. I hope you have found some interesting spoons at your side. Here in Holland in the mont May they will start with free markets and the carboot sales become more familiar over here, I think it is typical Englisch?. Best regards, André.</p> <p style="text-align: right;">IP: Logged</p>
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Ulysses Dietz Moderator Posts: 1265	 posted 01-28-2011 01:54 PM    <hr/> <p>Yes, tracking forgotten objects through many auctions catalogues is frustrating--but these catalogues remain one of the few resources to</p>
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Registered: May 99




see objects which may have disappeared into private collections for another generation. The latest Christie's and Sotheby's NY sales (Jan. 2011)included some amazingly important pieces--and who knows when we'll ever see them again?

Our special problem is that our auction catalogues get shipped to a warehouse because we have no room in our library (48,000 volumes and growing)...and thus the very catalogues are lost to us for all practical purposes.

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Polly

Posts: 1939
Registered: Nov 2004




 posted 01-28-2011 02:17 PM   

It's too bad they aren't available in a searchable electronic form.

IP: [Logged](#)

silverhunter

Posts: 704
Registered: Jul 2007

 posted 02-02-2011 06:49 AM   

Good idea Polly, let's start digital.
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Perhaps I once can visit a Christie auction,keep my hands under the chair and enjoy every movement at the auction.
I don't know exactly how Christie auction halls there are but in Amsterdam, London, New York they can be find.
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


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David.Boettcher

Posts: 2
Registered: Mar 2011

 posted 03-23-2011 08:10 AM   

I am a watch collector and historian. I am researching an Anglo-Swiss watch company called Stauffer Son & Co. This company opened a branch in London called Stauffer & Co. in about 1856 to import and wholesale gold and silver watches.





In 1877 one of the directors of the London branch, Charles Nicolet, registered his initials as a sponsor's mark with the London Assay Office, presumably in response to the 1876 act requiring all foreign plate to assayed and hallmarked with an "F".

But the 1876 act was a reenactment of an 1867 act, which also required all foreign plate to be assayed and marked F. I have been unable to find any reference to a sponsor's mark being registered to Stauffer or Nicolet before 1877, so my question is what did they do about assaying watches between 1867 and 1877? Was the earlier 1867 act not enforced, which was why it had to be reenacted in 1876?

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agphile

Posts: 798
Registered: Apr 2008

 posted 03-23-2011 05:05 PM   

I can't offer anything on the reasons for the various Acts requiring hallmarks. However, imported gold and silver was required to be properly marked even before the 1867 Act which introduced the F mark.





Before the firm in question entered its own mark it may have used an agent as sponsor or, as a wholesaler, may have been supplying companies which themselves acted as sponsors. Or might it just have been supplying movements which were fitted into English made cases?

In any event, I don't think it would have got away with supplying cases that were not properly marked.

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David.Boettcher

Posts: 2
Registered: Mar 2011

 posted 03-24-2011 04:22 AM   

Thanks, that gives me an idea of what to look for.

I found this report in The Times of a theft of some watches in 1842 from which it appears that A B Savory & Son was the importer before Stauffer set up their own operation, so Stauffer may have continued using them as assay agents.

It appeared from the evidence of Mr. Joseph Savory, as well as from that of two persons named Faria and Lowe, in his employment, that on the 23d of June 1842, a case containing clocks and other articles was conveyed to warehouse No. 1 of the West India-docks, from Mr. Savory's establishment, for exportation to India. The case was a double one, the inner part being of tin, soldered, and the outer part of wood, firmly screwed. They were opened at the warehouse to satisfy the searcher as to the nature of the property, and then soldered and screwed down again. Amongst the articles in the case was a pocket containing watches of the following description, and marked with the maker's name, "A. B. Savory and Son,"—1 gold hunting engine-turned lever, capped, seconds, six holes jewelled; 2 silver hunting, engine-turned levers, capped, seconds, four holes jewelled; 2 silver engine-turned Swiss watches, silver dialled, four holes jewelled. The maker's name in the Swiss watches was Stauffer, and they were numbered 22,956 and 22,959; the gold watch was numbered 11,414, and the first two silver watches 8,158 and 8,159. This parcel was at the top of the case, but the witness did not recollect what officers were present except Scanlan the searcher. In about 12 months afterwards Mr. Savory received information that the five watches had not been forwarded as per invoice, and he had since to make good the two. A reward of 50% was offered for information which would lead to the conviction of the offenders, but the strong suspicion attaching to Strickland, Bonham, and Lewis, was not sufficient evidence upon which to take them into custody, and Bonham and Lewis were continued in their situations, lest, by alarming their fears, the ends of justice might be defeated.

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






















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Author	Topic: Fresh Flowers & Sterling - No No?
<p>starrj3030</p> <p>Posts: 14 Registered: Mar 2011</p>	<p> posted 04-15-2011 11:11 AM   </p> <hr/> <p>Hi Everyone.</p> <p>I have a quick question: can you put fresh flowers in a sterling silver vessel?</p> <p>I know salt is damaging to it if not cleaned immediately, does the chemical make up of flowers and their stems do the same? (I couldn't find anything pertaining to this in my site search)</p> <p>Thanks!! Starr</p> <p style="text-align: right;">IP: Logged</p>
<p>agphile</p> <p>Posts: 798 Registered: Apr 2008</p>	<p> posted 04-15-2011 11:34 AM   </p> <hr/> <p>Well, we certainly do - and makers have been producing rose bowls, flower vases and posy holders for a century or two. We do, of course, clean and dry the receptacles after use.</p> <p style="text-align: right;">IP: Logged</p>
<p>starrj3030</p> <p>Posts: 14 Registered: Mar 2011</p>	<p> posted 04-15-2011 11:41 AM   </p> <hr/> <p>Thank you for the info. I'll be transferring out of glass vases into my sterling - today!!</p> <p>Starr</p> <p style="text-align: right;">IP: Logged</p>
<p>vathek</p> <p>Posts: 962 Registered: Jun 99</p>	<p> posted 04-18-2011 08:02 AM   </p> <hr/> <p>Is there still some chance that prolonged contact with tap water may leave mineral rings?</p> <p style="text-align: right;">IP: Logged</p>
<p>Kimo</p> <p>Posts: 1597 Registered: Mar 2003</p>	<p> posted 04-19-2011 06:38 PM   </p> <hr/> <p>Yes, though it depends on what is in your tap water as to what kind of rings. Do you get lime or calcium deposits in your bathtub or sink or elsewhere?</p> <p style="text-align: right;">IP: Logged</p>
<p>ahwt</p> <p>Posts: 2173 Registered: Mar 2003</p>	<p> posted 04-19-2011 10:28 PM   </p> <hr/> <p>Water does hurt glass and ceramic flower vases if the water is left in too long - whether it is the mineral content in the water or something else I do not know. The damage caused is not easily reversible.</p> <p>My wife collects plastic bottles of various sizes to fit into the flower vases and by that method protects the glass.</p> <p>Silver beakers that I use for drinking water will also gather mineral deposits unless I hand dry them after each use. The effect on silver is easily reversible by simply soaking the silver in vinegar; but it is easier to simply hand dry after each use.</p> <p style="text-align: right;">IP: Logged</p>

starrj3030

Posts: 14
Registered: Mar
2011

 posted 04-20-2011 07:39 AM   

Thank you so much, that's what I was wondering. I'd hate it if my silver was ruined by putting flowers in it. The crystal vases I use definitely get a film on the inside, along with clinging leaf litter, and lots of scrubbing is necessary to remove it.

S

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NYCYN

posted 06-05-2011 03:22 PM

Posts: 12
Registered:
May 2011



This most likely is a belt buckle as opposed to a cloak clasp. It is one of four items I have with same provenance:

What I know is that these silver items were brought back to his family in Egypt by a Greek Orthodox priest. They were acquired during his travels around Eastern Europe/Russia prior to and during the Communist Revolution. They sat in his nieces home for decades and she sold them in 1980 when she herself was eighty. So I am guessing the priest would be approx 140 years old about now. This is all I know.

This buckle which appears to depict 2 boys on two sparring lions--one male,; one female.

No marks. About 3" wide. Simple loops/clasp on rear.

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NYCYN

posted 06-05-2011 04:51 PM





Posts: 12
Registered:
May 2011

And this oval bowl? The circles with the center dots feels Greek. That's also a symbol for gold. In short--I have no clue. Another unmarked piece... About 8" long. I have it put up so I'm guessing from memory. Pics are a little too light.



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agphile

 posted 06-07-2011 11:40 AM   

Posts: 798
Registered:
Apr 2008

Hello and welcome.

I've delayed comment because I haven't really got anything new and therefore useful to say about your two items. However, rather than leave the topic hanging in the air.....




The general rule of thumb is that unmarked pieces are unlikely to be silver though, as with all rules, there are occasional exceptions. I have, for example, seen unmarked silver (and gold) from the Middle East so I wouldn't presume to try and judge whether silver, plated or pewter just on the basis of photographs.

Stylistically I would have thought these pieces are late 19th or early 20th century which would fit the provenance you give.

I have a feeling I have seen the putti on lions motif before but cannot put my finger on where. If it suddenly comes to me I'll let you know.

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Kimo

 posted 06-07-2011 12:13 PM   

Posts: 1597
Registered: Mar 2003

The designs are somewhat generic but eastern european or mediterranean sounds as plausible as any. The lack of markings of any kind is a fairly strong suggestion that they are a nickel alloy of some kind or possibly silver plated.

You mention that the photos of the bowl are too light but actually they are better than the overly dark photo of the buckle. A closeup of the details to go with the overall photo is always a good addition. Most every modern digital camera these days has a macro setting (the setting or button with the symbol of a flower) that will let you get within an inch or two of the subject for great up close detail. Another technique for photographing silver colored metal is to use diffuse light. Put a couple of light sources on either side of the object and then put a white sheet or piece of white paper between the object and the light sources. And one last technique is to use something to steady the camera - a pile of books or a chairback or whatever - so the camera will not shake at all and the image will be extra sharp.

Do you display your silver collection in any special way such as a glass cabinet or on bookshelves or on top of furniture?

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NYCYN

 posted 06-07-2011 02:58 PM   

Posts: 12
Registered: May 2011

Hm. I'm going to have to digest all this. The idea to balance the camera on books is brilliant; duh. And I was looking for a tripod. :-)





The pieces above "tested positive for silver." For what that's worth. There is also a similar oval bowl that has five stamps on it's face! I'll try for better pics and get those up as well.

As devil's advocate: Why would a priest, or anybody, shlep around nickel products during such frightening times no less?

Oh yeah, what's a putti? I'm going to look that up right now!

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NYCYN

 posted 06-07-2011 03:05 PM   

Posts: 12
Registered: May 2011

From Wikipedia:

quote:

representing a cupid is also called an amorino (plural amorini).

Art historian Juan Carlos Martinez writes:

"Originally, Cherubs and Putti had distinctly different roles, with the former being sacred, and the latter, profane. That is, Cherubs and Seraphs (Cherubim, Seraphim) are Angels, occupying the highest angelic orders in Heaven and are thus the closest to God. On the other hand, Putti, arise from Greco-Roman classical mythos (i.e., non-

Christian). They are associated with Eros/Cupid as well as with the Muse, Erato; the muse of lyric and love poetry...

"Putti – which comes from the Latin, putus, meaning 'little man' – are...not so much babies as they are 'not human'. They are spiritual beings and thus depicted in their typically odd fashion; as winged little people of indeterminate gender. Using babies as models for Putti (or for Cherubs, either) doesn't quite get across the true concept of 'Puttiness' as they (babies) are too guileless, for one thing, whereas Putti are clever and purposeful. They are there to help Cupid/Eros facilitate the onset of profane love – or secular, non-religious love, as between two people, rather than the love as between a human and God. Probably, it was artists' attempts to avoid simply painting babies that has led to so many rather odd and, often, ugly, Putti. Sometimes they nailed it, sometimes not.





"By the time the Baroque Era came about, which might arguably have been the high point for Cherubim and Putti, both of these little beings were usually being depicted in the same way. Which one they were, simply depended upon the theme of the painting or sculpture: If religious (sacred) – they were Cherubs. If secular or mythic (profane) – they were Putti.

"In either case, they'd be hard to pull off successfully today because most people are unaware of their roles in semiotics, or in philosophy/mythology/history, or in religion." (Martinez, Juan Carlos. "What's With the Cherubs?" ARChives - Essays and Information on Art by Today's Experts and Professionals. Art Renewal Center, 10/5/2004.

So I am going to guess they are putti, as opposed to cherubs, because of what I still think are opposite sex lions and because they more suit my essentially pagan heart. 😊

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Kimo

 posted 06-07-2011 06:13 PM   

Posts:
1597
Registered:
Mar 2003

I agree they would be putti and not cherubs because they are riding on lions. By the way, putti is the plural form of the word while the singular is putto.

You ask why a priest would be carting around some base metal or plated objects? I don't know. Why would that same priest be wearing a belt buckle with some pagan gods on it? I don't know that either. My guess is these may have been owned for nothing more than practical personal use, or he may have thought they were silver and was fooled. Anything is possible and they may be totally unmarked silver but that is not a common thing to come across since people have always valued silver and to be sure they want to have it marked as such according to the country of manufacture's silver marking system. And as I have mentioned, the usual simple drop of acid test for silver is normally pretty useless since if an object is silver plated the thin layer of silver will indeed test as silver, but that doesn't help you know what is under the top layer of metal.

If you can get some brightly lit photos of the bowl that has the five markings on it we might be able to say something about it. Be sure to get clear closeups of the markings along with overall photos of the bowl.

As for photographing silver, you are getting better. On the other hand if you want to go for professional results you can go high tech with a tripod and commercially made lightstage, but for myself I would rather use my money to buy more silver or good silver reference books, and then use found objects from around the house





that work just as well as a lightstage and camera platform. To make a light stage, find a nice empty cardboard box about two feet on a side - or larger or smaller if you like. Cut out very large windows on the opposite sides and the top - cut out most of the cardboard from those sides. Cut out a smaller window on the front. Line the bottom and back wall of the box with some fabric. You don't need to go off and buy special velvet fabric unless you really want to. An old solid color pillow case or sheet or whatever you can find in the back of the linen cupboard or in the attic works fine. A darker color is often best to showcase bright silver. Drape a white sheet over the top window and side windows and put a table lamp on the outside near those two covered side windows. Or, instead of a draping a white sheet over the box you can go wild and fancy and tape some plain white paper over the side windows to make diffusion screens. Tape some white paper over the top window, but only tape it along one side so you can lift it up to put your silver objects in and out of the box. Now put your silver object in the box sitting on the fabric lining on the bottom, lower the top flap or drape your sheet, turn on the desk lamps on either side and aim them at the side windows so the light comes through them, being diffused through the white sheet or white paper from each large side window, then poke your camera through the front window to snap your photo of your object sitting on the fabric on the bottom with the fabric on the back as background. Experiment with your home-made light stage until you get it working the way you like.

[This message has been edited by Kimo (edited 06-07-2011).]

[This message has been edited by Kimo (edited 07-04-2011).]

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NYCYN

 posted 06-07-2011 06:52 PM   

Posts: 12
Registered:
May 2011

Y'all are keeping me quite busy!

My fantasy about why the priest had these items is that they were gifts perhaps. (Something to buy off military?) I wanted to think religious ritual objects, such as a holy water vessel, but there is nothing to back that up. In my fantasy world I don't see the priest wearing these.

He also brought back other items and I'll get to that later. Of one I am certain: it was a large belt-buckle of silver with images of saints on it carved in MOP (mother of pearl.)

I like to think every clue helps. I also think I may be guilty of thinking too much.

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


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Author Topic: [EPBM refurb advice needed, please](#)

Lizzie Gee  posted 06-07-2011 05:53 AM   

Posts: 6
Registered: Jun 2011

Hello!

I live in Birmingham and have a 2pt EPBM inscribed presentation tankard, the silverplate worn in parts, which I'd very much like to have restored. I visited a Co. in the Jewellery Quarter here who were unable to do it (because of the pewter component) and suggested I look for a specialist re-furber but couldn't offer me any leads.





Google lead me here! I see that last year a similar question was asked and instructions for a DIY solution was given. My DIY skills stop at flat-back assembly & putting up the odd (very and wonky) shelf, so I'm wondering if anyone could suggest anyone in the B'ham area who could take this job on?

I want to gift the trophy to the son of the late owner and the long-term sentimental value to him will be far greater than the cost of the refurb to me, I'm sure.

Many thanks for reading and for any suggestions.

Cheers! Liz

IP: [Logged](#)

agphile  posted 06-07-2011 12:24 PM   

Posts: 798
Registered: Apr 2008

Hello and welcome to the forum.

I cannot speak from experience to recommend anybody. The only restorer I could turn up in a quick search (for "replating britannia metal") was based near Bury St Edmunds, so not exactly convenient for Birmingham. His website does go into some detail about how he tackles EPBM so he may be worth contacting even if it means posting the tankard to and fro, or he may know of others more local to you. It does sound like a labour intensive and therefore expensive process to prepare EPBM for replating.





Otherwise I can only think of identifying platers in Birmingham via a local trade directory and contacting them direct to see whether they can help.

Others may have better suggestions, but most of the regular contributors to the forum are not UK based so I think you will be lucky to get a response from somebody who has used a plater in the Birmingham area.

Good luck.

David

IP: [Logged](#)

Kimo  posted 06-07-2011 12:24 PM   

Posts: 1597
Registered: Mar 2003

Hi Lizzie. I do not know of anyone in your area, but it could help if you posted a couple of clear photos of the tankard - overall and a closeup or two of interesting parts of it including the places where the silver has worn through so people would have an idea of what might be needed.

You might also want to think about whether replating is the right thing





for it. I mention this for two reasons - anything but a very light replating could blur the engraving since replating deposits metal on the surface. The second reason is that its wear pattern is a patina that speaks to its age and years of honest use. Replating takes that history away from it and since you are planning to gift it to the original owner, you would be taking away the use his father put on it which in my thinking would take away much of the sentimental value that you are thoughtfully trying to give to the son. If it were me I would just give it a good but gentle cleaning with some dishwashing soap followed by a gentle rub with a soft cotton rag (don't even think of taking a buffing wheel to it as those things really cut through the metal) to conserve it rather than restore it. Just my personal thoughts.

Kimo
Contributing Editor.

[This message has been edited by Kimo (edited 07-05-2011).]

IP: [Logged](#)

Lizzie Gee

 posted 06-07-2011 03:00 PM   

Posts: 6
Registered: Jun
2011

Thank you both very much for your replies. I'd not realized when I came across your Forum that you are US(?) based, so I'm doubly appreciative for your efforts to help.

Must say, Kimo, that your comments about the 'patina' being due to its age and years of honest use gave me a smile - it was presented to my late husband and I'm holding my hand up to its being mostly due to years of me being over-enthusiastic with Duraglit, I'm afraid....duh!

I'll wash it tomorrow and attempt to take a pic to post for you fyi. I specially take on board the possibly blurring of the engraving which replating would most likely effect - something to think about.

David, tomorrow also I'll search 'replating britannia metal' and hope to find the Bury company you found. Worth giving them a ring for a possible lead to a Birmingham company. Strange that the 2 places in England once famous for silver plating, Sheffield and Birmingham, appear to now have a dearth of people offering silver on pewter refurb, but imagine that it's such a low-grade base metal there's little/no call for it these days?

btw the tankard will eventually find its new home in N.C. where our son now lives...





Again, so many thanks to you both for your replies and I'll come back to this thread within a day or two.

Regards,

Lizzie

IP: [Logged](#)

Kimo

 posted 06-07-2011 05:47 PM   

Posts: 1597
Registered: Mar
2003





While a number of us live in the US, including the owners/hosts of the forum, we also have a large percentage of our members from other countries. And then there are members such as myself who have spent much of our lives in multiple countries. For example, I am now up to 61 countries in which I have spent more than a month and in a number of cases much longer.

My sense is that many of our members who live full-time in countries other than the US live in various European countries, but we also have members who live elsewhere. The actual number of folks here who post is not enormous, but there is a much larger number number who lurk and just read the posts.

I guess what I am saying is the forum membership is more of an international group with Americans being the largest subgroup and the combined European countries being the second largest with other countries coming in third.

IP: [Logged](#)

agphile

 posted 06-08-2011 08:02 AM   

Posts: 798
Registered: Apr
2008

Lizzie





I repeated my search, just to check, and for some reason the site I had found did not re-appear. I had to do a bit more hunting to find it so I have noted the details. I have not included them in this post because we are not supposed to put commercial information on this forum. If you have difficulty finding the website I can ask Scott whether he would be kind enough to forward an email to you with the details.

I think Kimo does indeed have a point about the inscription. According to the restorer, the best approach for EPBM is to polish it gently with sand to prepare the surface, then plate with copper first to provide a better base for the silver-plating. It would be interesting to ask him how seriously this affects any inscription.

David

IP: [Logged](#)

Lizzie Gee

 posted 06-08-2011 01:17 PM   

Posts: 6
Registered: Jun
2011

Again, thanks for your on-going interest and help both, it's so good of you.

David, my fave search engine in the UK throws up the Bury company as the first in its list, so I'll have no probs contacting them - intend to browse their site tonight, something I'd not done before because of their location, tho I'm not going to be around to do much during the day to further this until the weekend now.

So, if you're still interested....watch this space!

Bye both,

Lizzie G

IP: [Logged](#)

jersey

 posted 06-09-2011 08:21 AM   

Posts: 1203
Registered: Feb
2005

Hello Lizzie!

From my friend in England she found Otter Antiques in Devon that seems to do replacing. Check out their website for specific information.

Also FW Aldrigde.

Good luck!


Jersey

[This message has been edited by jersey (edited 06-10-2011).]

IP: [Logged](#)

Lizzie Gee

Posts: 6
Registered: Jun
2011

 posted 06-18-2011 08:34 AM   

quote:

Originally posted by jersey:

Hello Lizzie!

From my friend in England she found Otter Antiques in Devon that seems to do replating. Check out their website for specific information.

Also FW Aldrigde.

Good luck!

Jersey

[This message has been edited by jersey (edited 06-10-2011).]

Hello everyone again and apols for not being able to reply for so long - family business called me away.

But now I'm back. I've checked out the Otter Antiques website, and came across this which seems to confirm everything I've been told or have read here: -

"We do not recommend re-plating items with a Britannia Metal core (often marked EPBM) as they do not respond well to the process and results can be disappointing. A really good quality finish is almost impossible to achieve due to the nature of the surface. BM is a lead-based, fairly soft metal...." etc.

So I guess my only option now is to clean it with soft soap and a soft toothbrush - just a pity that the wear is exactly in the area of the inscription. The back is still shiny!

Again, very many thanks again to you all for taking the time to share your expertise with me.





Best regards,

LG

IP: [Logged](#)

ahwt

Posts: 2173
Registered: Mar
2003

 posted 06-18-2011 05:41 PM   





It seems odd that the technology of today cannot do what was done years ago.

I wonder if the silverplating process that was originally used to plate your tankard is different from that used today?

IP: [Logged](#)

adelapt

Posts: 418
Registered: May
2003





 posted 06-18-2011 06:30 PM   

It may be that it is/was far easier to plate a newly manufactured and uniform metal surface than tackle an older exposed and oxidised one. It could also be that there is much less understanding of working with this material now, and far fewer people involved in the business.

IP: [Logged](#)

Lizzie Gee

Posts: 6
Registered: Jun
2011

 posted 07-25-2011 08:04 AM   

quote:

Originally posted by adelapt:

It may be that it is/was far easier to plate a newly manufactured and uniform metal surface than tackle an older exposed and oxidised one. It could also be that there is much less understanding of working with this material now, and far fewer people involved in the business.

Hello again everybody. I'm so excited I want to give you an update. This morning I tried again to find someone, after pretty well shelving the project, and, in my search for a silversmith - I struck GOLD!

A 'proper' old-fashioned silversmith who can do the work. He tells me that, for the inscription, they will photo and copy it, and reproduce it faithfully on the tankard should it not be clear. He also said that a bonus was that it's an old (45-50ish?) piece, as the pewter was far more solid then (or something like that).....by this time I was dancing round the room so perhaps missed a word or two!!

So tomorrow I'm taking it to him.





Fingers crossed,

Liz

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr
2008





 posted 07-26-2011 06:43 AM   

I look forward to the outcome and hope it even exceeds expectations.

IP: [Logged](#)

Lizzie Gee

Posts: 6
Registered: Jun
2011

 posted 07-30-2011 05:17 AM   

State of play = tankard delivered and I've given them a collection deadline of 15th September - I'll be bringing it over to the US on the 20th. YIPPEEE!

Occurred to me that for those, like me, who want an EPBM restorer in England (I live in Birmingham and the company is in the Jewellery Quarter) the company's details are: Crescent Silver, 83-85 Spencer Street, Birmingham B18 6DE, tel:0121 236 9006. I hope this info will be seen by anyone else, who like me, tried to find a restoration replater of EPBM by using the usual search engines.





I'll most certainly post a picture of the tankard for you when the work has been done.

Regards to all,

Liz

IP: [Logged](#)

Polly

 posted 07-30-2011 11:33 AM   

Posts: 1939
Registered: Nov
2004

How satisfying, Lizzie Gee! I hope they do a great job.

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Author Topic: **Identify tankard**

nzgrover posted 12-29-2011 07:21 PM

Posts: 4
Registered:
Dec 2011

Hi,

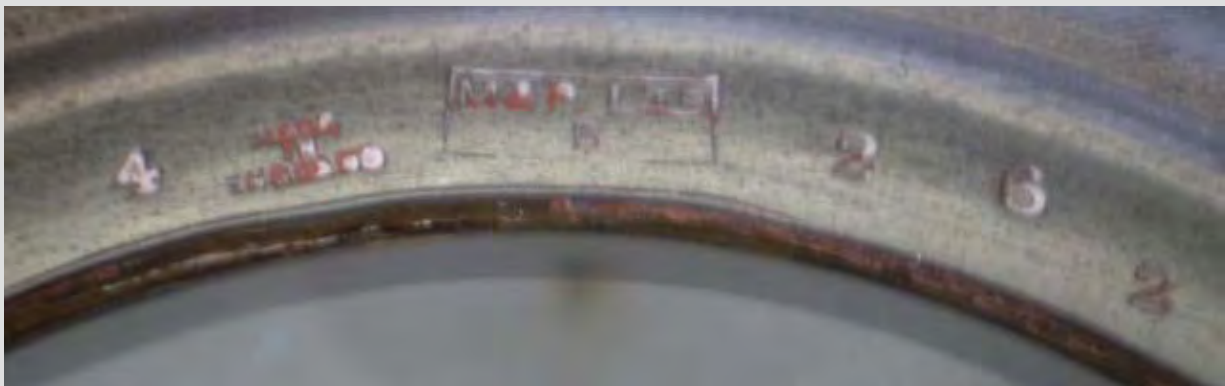
I'm trying to identify a tankard that was given to me as a Christmas gift by my Mother. It was her Fathers but she has no further information about it. I'm interested in what it might be made out of, where it's from, and any other information really. I've attached some images.

As you can see from the pictures, it has a clear bottom and some marks. The marks read:

4 MADE IN ENGLAND M&P Ltd 2 6 2

b





IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93

posted 12-29-2011 08:07 PM

I am completely guessing...

May and Padmore (M & P)

The metal looks like aluminum or pewter or bronze. Is the clear bottom glass or plastic?

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93

posted 12-29-2011 08:29 PM

Found on the internet:

quote:





"Keltic"

May and Padmore pair of bronze arts and crafts candlesticks 4.5 inches tall
c1910



IP: [Logged](#)

nzgrover

 posted 12-30-2011 12:23 AM   

Posts: 4
Registered:





Thanks for the information so far! Are they are well known manufacturer?

Dec 2011

The bottom is glass. I'm pretty sure it's not aluminum; it looks a bit shiny in the photo's due to flash I guess. It's actually a dull grey colour.

IP: [Logged](#)

agphile


 posted 12-30-2011 05:16 AM   

Posts: 798
Registered:
Apr 2008

I can't help further with the maker - Scott seems to have hit that nail on the head. I thought it might be worth adding that glass bottomed pewter tankards are quite usual in England. As a child I thought they were designed to help you see where you were going if walking and drinking simultaneously. In more mature years I came to realise that the glass let you check that your beer was not cloudy - not an issue these days but it was when beer was kept in wooden barrels under variable conditions.

IP: [Logged](#)

adelapt

 posted 12-30-2011 06:46 AM   

Posts: 418
Registered:
May 2003

Either pewter or britannia metal. The latter can be silver plated, so check recesses for traces of old electroplating. Such mugs were made over a very long period of time, and with the glass bottom, I'd guess late 19th century onwards, most likely first half of the 20th.

IP: [Logged](#)

nzgrover

 posted 12-30-2011 09:45 PM   

Posts: 4
Registered:
Dec 2011

Thanks all! Very interesting. Any ideas what the numbers in the mark might mean? Is there anywhere I could go to get more information about the manufacturer or when they were made?

IP: [Logged](#)

agphile

 posted 12-31-2011 01:31 PM   

Posts: 798
Registered:
Apr 2008





For English made articles to be sold in the USA they needed to be marked "England" from 1891 and "Made in England" from 1921 so the tankard would seem to be post 1921. The mark would have been placed on every piece made as it was not necessarily known at the time of manufacture which items would be exported. Of course, the mark could have been used before it was a legal requirement, but the simple form of the handle seems to me consistent with a date in the 1920s or 1930s.

The stamped numbers probably represent a pattern or catalogue number and perhaps something like a batch number or a quality grading. They might even include a clue to the date of manufacture, but I doubt whether anyone can now interpret them.

I don't know any more about May and Padmore than can be found in an internet search but you might get further help from a forum or website aimed at pewter (and/or Britannia metal) collectors.

IP: [Logged](#)

Polly





 posted 01-01-2012 01:14 PM   

Posts: 1939
Registered:
Nov 2004

Could the "Made in England" mark have been a paper label that came off, rather than a stamp?

IP: [Logged](#)

agphile

 posted 01-01-2012 01:42 PM   

Posts: 798
Registered:
Apr 2008

Polly

I am not sure whether US law specified the manner of marking. My comment was from memory and I cannot quickly trace the original source of my information.

On metal ware the practice seems to have been to punch the "Made in England" and on a lot of pottery it is also included on the piece together with the maker's mark. However I am sure there must have been items where it was more practical to use a paper label.

When I said the mark would appear on every piece made, this was not an invariable rule. I see it on many items that were not exported, but silver, for example, only seems to have had the extra mark when

it was destined for export.





Anyhow, in this case, unless my eyes deceive me, the tankard is stamped "Made in England" and therefore likely to be post 1921. However, a contributor your side of the pond may have a better grasp of the detail of the US requirements.

Happy New Year

David

IP: [Logged](#)

nzgrover





 posted 01-01-2012 02:27 PM   

Posts: 4
Registered:
Dec 2011

Thanks all! I'll see if I can find more on a pewter site as suggested. If I do find more, I'll update here.

IP: [Logged](#)

ahwt

 posted 01-01-2012 04:09 PM   





Posts: 2173
Registered:
Mar 2003

[Required labeling](#) of the country of manufacture started in England in 1887 several years before the U.S requirement. Some things labeled "Made in Germany" may have been made for the English market and not the U.S. market.

The McKinley Tariff Act of 1890 started the labeling requirement in the U.S. Initially the label was required to be permanent, but somewhere along the line the permanent nature was dropped and removable labeling became the normal method. A permanent label most likely costs the manufacturer more to use and the change may have been simply a cost savings measure. Unfortunately the removal of the label on some items creates a real problem in dating as many newly manufactured items are really good reproductions.

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agphile

 posted 01-02-2012 04:35 PM   

Posts: 798
Registered:
Apr 2008

Thanks AHWT

I see that I may have been guilty of perpetuating a myth in saying that the "Made in" prefix was a new requirement in 1921. However it was around this time that the prefix appears to have come into general use here. It seems most likely to be found on post WW1 items and unlikely on pre WW1 items, so still points to the tankard being from the 1920s or 1930s.

I had not realised that we Brits were the first to try this type of protectionism so am glad I was not tempted into some snide comment about it!

And nzgrover - good luck with your further research.

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silverhunter

 posted 02-27-2012 04:54 PM   Posts: 704
Registered: Jul
2007

The following text is a translation of a Dutch article, concerning the subject mentioned above. I sended this information to another member of the forum today and I hope other members will be interested in the Dutch History.

The functioning of the gold and silver guilds in the Netherlands is little known. The most important reason for this is a law in 1807 which provided that, when the guilds were abolished, all records of the former guilds should be destroyed. The remaining sources consist of ordinances, edicts, and some pieces of the members or accounting files. Another source comes from the State Archives. Here are the records of the Coin Room Generality stored. Because these mintmasters their task very seriously and all their dealings with the guilds still framers, their archive is the largest source of information about the Dutch silversmiths. These sources form the basis for our image of a Saint Eligius or Eloy guild, named after the patron saint of goldsmiths. Each city had its own guild, with some different rules and regulations.

From the archives of the Mints of the Generality Coin Room we know the names of elected blankets since 1664 in The Hague and other cities in Holland, Friesland, West Friesland and Groningen. The Mint House had the habit of an annual copy of the edict of 1661 with an admonitory letter to send to the various guilds. The signing of the returned confirmations we know (with small gaps) the names of the newly elected Blankets. After some time went this year letter also indicate what they would use, so from about 1685 on this certainty.

In 1745 the Mint asked for lists of all guildsmen. In 1768 it happened again and was also asked to follow the newly adopted masters to report. Although not every guild has stopped this. Yet there came to the end of the 18th century a large number of reports.

Because the guild archives mostly disappeared, it is difficult to say how big the guilds. For a number of places including The Hague in 1664, 1745, 1768, 1798, the numbers of master goldsmiths indicated in the archives of the Generality Mint House of Holland. The Hague in 1664 about 80, in 1745 49 in 1768 59 and 46 in 1798, gold and silversmiths. These numbers have to be read with caution. Thus, in 1745 the active members not counted in 1768, however, only the active members counted. These data can be expanded with information from other sources in some places.

About the daily affairs can unfortunately not reflect anymore. The most tangible of the Hague silversmiths' guild that still exists is the guild house in 1650. The guild house of the gold and silversmiths at Parliament Buildings could be because there the checks in the name of the city took place. (See Figure 18)

The emergence

The appeal of precious metals is one of the oldest surviving crafts. The processing of gold or silver to make luxury items to make all happened 4000 BC. in Asia Minor. During ancient times it was by the Greeks and Romans. Pliny describes in his Naturalis historia all about the use of gold and silver, he makes a distinction between gold and silversmiths. After the conversion to Christianity of the West were mainly liturgical objects of gold and silver. In the Middle Ages after gold, silver also a generally accepted method of payment.

During the Middle Ages worked alongside monks also appeared in the

gold-and silversmith workshops of the monasteries. The importance of silver made of silver-and goldsmith one of the leading professions in medieval society. In the 12th century wrote Theophilus, a monk, a treatise on silver and goldsmiths. He already makes this distinction between the gold and silversmith. Later in the Middle Ages, when the urban culture of the craft comes to fruition and it is independent of ecclesiastical influence. City authorities, citizens and official institutions were also ordered silver, silver was a good investment, by adding a nice shape to spell could also flaunt. All artisans who form a significant part of the urban structure determined, united over time in official institutions, which later grew into guilds. During the Middle Ages the guilds grew into organizations with their own capital, own building and governance. The first concern was the protection of the guilds in the Guild craftsmen and artisans and maintaining the quality of the products made.

The inception of the gold and silver guild of The Hague or to be the St. Eloysgilde (the patron of blacksmiths and goldsmiths) is not known. The first Hague objects with brands (a maker's mark, local brand and a year letter) date from the 15th century.

The organizational

Traditionally, the government, both the state and the city, like control over the gold and silversmiths. This control was important for the government because the gold and silver as a general payment and barter was used. This direct link between silver and money is only in the course of the 19th century gradually lost. One can therefore say that between silver coins and silver objects were actually not much difference, either, the value determined by the weight and alloys, both could easily realizable. In times of emergency was silver city melted into coins.

The guild was a strict organization saw to it that the rules are followed. The city was thus a central point for all silver and goldsmiths in the city. In The Hague, the board consisted of seven persons, the dean, the dean of the previous year, the judge and four captains, together they were the seven men named. The judge worked the blanket, the old blanket, the judge and the supernumereur. This was a separate function, he was not one of the captains, he helped the board with the daily tasks, even when adopted. The whole was also dean of the college and captains or blanket and jurors called. Formerly the guild chose its officers, later they were chosen by the city. Two people were annually by the guild for each position nominated, the council decided which candidate got the job. Only in The Hague, the board was changed to St. Cartharina (November 25), in other cities, the new government elected on St. Eloy's day (November 30). The guild directors were not above the other gold-and silversmiths. They were chosen each year and were thus subject to the other members of the guild. On the other hand were the guild members who were elected or nominated to serve on that task in the new administration not refuse, unless the city council granted exemption. The position of chief was an honorable job, but it was as chief financial flexibility is needed. The revenue of the guild consisted of the annual dues of members of the guild and fines. In addition, the blanket and judge responsible for the purchase and sale of coal goldsmith, a special type of coal, of which the profits to the coffers of the guild went.

In the prosperous years of the guilds, especially in the 17th century, capital banquets done, with the guild silver came from the cabinets and lotteries were organized. It was also during this time the guild house on the Binnenhof purchased. Many meals were paid by the members themselves, for example, after appointment as dean or chief, or after completing the master thesis.

When irregularities were occurring among other notarial archives and government information recorded about the guild. It appears the guild board in 1656 to have acted arbitrarily. A large number guildsmen is against revolted under the leadership of Laurens Ravens, Gerrit van der Donck and Daniel Exchange. What exactly has taken place we do not know. In 1681 and in the early 18th century seem the blanket and the captains have to misbehave by, among others not to visit these shops to check for unmarked pieces. They were also careless with enrolling new masters in eedboek. These complaints are listed in the archives of the magistrate. In addition, other symptoms of the guild in the minutes of the city relating to peddlers, "uyt dragers", sword sweeps" and other people who sold silver in the city but were not members of the guild.

In 1795 came an end to the established procedure of the guilds. A bloodless revolution, the Republic was transformed into a French model is established, the Batavian Republic. Under the maxim "Liberty, Equality, Fraternity" was the old guild system has no place, and the system was therefore soon (officially in 1798) abolished. The work was temporarily by so-called provisional board, which in most cases were the same as the last guild directors.

About the daily business is one with little information in these archives.

The functions and responsibilities

Like all other guilds was the gold and silver guild a community of interest, only those who belonged to the guild if the profession. The main functions of the guild were: first, the training of new gold-and silversmiths. Second, the adoption of the silver one of the most important tasks of the guild. Thirdly for the silversmiths' guild made it possible to come out. Fourthly, mutual resolve disputes within the guild. Fifthly, the guild arranged the funeral of deceased guildsmen and existed the possibility of support for ailing guildsmen and their widows. Finally wearing the guild (the Reformation) for ensuring the operation of an altar in the main church, which many guilds even later with the name of a saint were indicated. Furthermore, the guild forbade others the profession within their own jurisprudence.

The justification of the guild stopped at the determination of the content that the government was determined. One had no effect on the quality of the created objects. When a master silversmith had become, he was responsible for its products.

The exact description of the duties and rights of the Hague guild are in the Annex to the text of the edict of 1661, which it listed. This certification and ordinance that formed after the General on the advice of masters of the mints of the States of Holland and West Friesland new rules for all cities in Holland have drawn up after repeatedly complained about abuses. The first provision in this area is on 2 February 1503 by the Philip Schoonen issued. This provision arising from a dispute between the inspector-General of Holland Ingel the Luwere and Dutch cities.

The training

The guild supervised the training to master. There are few details known of this training. When a boy had been identified for which craft he wanted to be trained, he was made a living with a master. The age at which this occurred varied over the centuries. In Leiden different apprentice contracts found, modification of the ages vary from 6 ½ to 36 years. But these are exceptions, especially around the ages were 11.7 to 14 years old. The duration of the apprenticeship was in The Hague at least four years and was determined by the guild. The leather money was quite high, sometimes up to several hundred dollars per year in the 17th century. The silversmith undertook the boy to train as a silversmith and his board and lodging needs. The apprentice had to

learn to design, jewelry set, enamelling, hammer and drift. The skills learned varied with the specialty of the teacher. The boy worked long hours. About the conditions under which a boy in a gold or silversmith was apprenticed, very little is known. After the apprenticeship was the boy who now than at twenty, his masterpiece do. Usually it was at first apprentice in an established master. In Leiden were few immediately after the discharging of their official apprenticeship master directly. They were apprentices or servants of this group is nothing in the ordinances of the Hague guild. In several German cities during this period it was obliged to travel elsewhere to further the craft to learn, this was called the "Wander Jahre". Studies in Leiden, this use also emerged, ratings from other cities and from abroad working in Leiden. That also happened with Leiden companions was untraceable. The Hague is nothing known about it. That this could go to fairly large numbers we see in Groningen where the servants had their own guild.

The test consisted of single-handedly producing a well defined object, which is then judged by the guild board. When an aspiring master this succeeded, he was fully master and gildenlid. It was incorporated as a brother in the guild and could establish themselves as an independent master. First was the new member admission fee for the guild pay for the exercise of the profession and to any cashier to be. This amount varied, the most beneficial was the son of a master who already was a member of the Guild (NLG 12, - and fl 20, -), the most expensive membership was a journeyman from outside the united provinces (FL 100 , - and fl 100, -). When all masterpieces, but from outside the city came, we had to do a new masterpiece in the new town site.

Completion of the master thesis was the ultimate test, we found high demands on the prospective member in the field of competence. Also had to invest heavily in the new master painter. He had the material he used to pay during the test. Furthermore he had the "examination" of a hot meal and refreshments provided. During the 17th and 18th centuries there was much criticism of the masterpiece, but most guilds maintained the requirements of the masterpiece that often in the 16th century were identified. The phenomenon of a masterpiece is in the majority against guilds.

Now he was full silversmith, who was in town and establish a workshop open. For this he had to invest further. First it was necessary tools, he bought this from a colleague or from the estate of a deceased brother guild. He also had a bench anvil and a space. All investments together, made it not easy for the young silversmith. Partly because of these high costs, especially in the 18th century saw many companions rid master. They continued their lives as a servant to work and avoided not only the high cost of mastery, but also the risks of a business.

Judging

Silver and gold coins were easy in daily use because the value was paced and generally accepted. In addition, the coins on both sides of an image so it will not play with it. On the contrary, a silver object realization wanted to make was to not only determine the weight, but also uncertainty about their content. That means one must know which part of the weight of pure silver and base from which additions exist. This addition is necessary because in its pure form silver is too soft to make utensils out of it. It also opens a possibility for abuse, because the accuracy of the alloy was difficult to control for the uninitiated. The silversmith had a position of trust with its customers. Why should the new master silversmiths at their entry into the guild a prescribed oath which literally referred to the minimum content of the materials to be used. (See Figure 19) Only the Cashiers put this exam and oath so they could determine the alloy. The members did not get to determine the alloy. That was not needed as they worked with silver or antique

silver coin, which is marked, so the alloy of the silver that they used was fixed.

To the citizens, who handed in their silver coins or objects to an object of letting a silversmith, to protect against fraud in the silver content, the city guarantees. In order to be able to guarantee a system is needed in order to allow each piece of silver was to relate to a silversmith and an assay chamber. In the course of time this is a system of markings developed to operate at each piece was beaten.

The earliest silver objects now known, have no marks. The word of the silversmith was still sufficient guarantee. The first guarantee brand that emerged was the maker's mark, a stamp which the silversmith indicates that he or she has made and guarantees the used silver content. The maker's mark usually consisted of the initials of the master or an imagination of his name. After the city itself is going to give guarantees about the silver content. In 1382 there were already ordinances and edicts issued by the city of Utrecht with rules where the gold and silversmiths had to keep to themselves. The city proposed to judges. The silversmith was obliged already marked with the maker's mark objects hither bring. The members of the guild were the judges. The two blankets and four judges of the Hague guild held on Wednesday and Friday sitting in the selection room in the guild house. The blankets and the judges were at least twice per month the shops in town unannounced visits to all the silver pieces before they were sold at the right level to investigate. But during a visit was not examined everything, but samples were taken. Content was found to be high enough then hit the judge, the city stabbing (a stork in The Hague) added. To find out who can for a bad piece of silver was responsible, had all their master silversmiths character in a copper plate store. This record was held by the guild and the guild was in chest in the guild room saved.

In practice, the judges themselves goldsmiths; they were members of the guild board and also rotated annually. To now be able to record who the city stabbing at a piece of silver was beaten was a third mark necessary. They were made consecutive letters of the alphabet, these letters were referred to the year letters. When a new alphabet began, they changed the type of letter. On the day of St. Catharine, 30 november, exchanged at The Hague the board. (See Figure 20)

The practice

There are several regulations clearly indicate how the practice of judging and brands in the Netherlands was settled. (See Figure 21) The first known ordinance was enacted in 1382 in Utrecht. Here are two brands called the master sign and the city stabbing. Whether this practice was common in other cities, is not to go because there is very little silver from the 14th century remains. In the fifteenth century were drawn up in several cities local ordinances regarding the use of silver and gold. The first comprehensive document on precious metal that was not only locally, was a placard that was issued by Maximilian of Austria, the regent for the underage Duke of Burgundy Philip the Handsome. This document was valid in 1489 in Holland and Zeeland. It was determined that the (nearest) city would approve the silver and makes the city stabbing. The minimum quantity was 945/1000 determined. In 1503 Philip the Fair found themselves on a plaque to accurately control. Besides the city stabbing, all work must also be marked with a maker's mark and date letter. Silversmiths were only allowed to work in places with urban rights. This edict was the basis for all subsequent arrangements in the next three centuries were drawn. These regulations applied only course in the area in the duchy of Burgundy heard, where Holland include. On 13 april 1551 by Charles V in addition to the ordinance given. Robbert Earl of Leycester

provisions of an ordinance on August 4, 1586 was published, two new levels for silver. The first level, the large variety, was on 11 medals and 8 grain set, the second level, the small variety, was set at 11 pence.

Thus, in the beginning of the seventeenth century in most places developed a system to approve the silver. This system worked well?

This method had a major concern. The control of the silver content by the directors of the guild done. This was logical because the determination of the silver content was accurate work that only a silversmith could run fast and well.

The determination of the content was done on the basis of the key or the stitch. Research by a key were a touchstone (Libyan stone) and a test needles. The Libyan stone has the property that when it differs with silver and gold alloys scratched it to recognize the different shades of white scratches. Test needles are flat discs, of which the lower part consists of silver. All the needles, however, have a different level, this is indicated on the needle. Makes one with the silver object a few strokes on the touchstone, and then also by pressing needles, can be compared to any region of the silver color matches the most. That is approximately the content that the object has too. (See Figure 22)

On old silver is often a zigzag-shaped slot. This slit has been made in order to obtain material of the article. This is necessary for the stitch key. The curl was gouged in a hollow, round wood coals laid on hot coals were placed, the same happened with a curl of the first silver content. Both curls were annealed, the molten material was side by side on a clean blue stone poured. Then, the colors are compared. The finest silver glows most white, more copper is added to the alloy, the darker the color. Finally, on suspicion of fraud, the entire object cut up and examined. If it is well proved, the damages paid.

The directors of the guild were not above the other gold-and silversmiths. They were chosen each year and were thus subject to the other members of the guild. It was not so inclined to the work of a colleague to reject, because next year he could be the judge. Furthermore, there was no good method to control the judges, making it easy and had free play could make the abuse situation.

In 1663 the situation in Holland was so out of hand that a new edict was issued. The guilds were protesting against this new poster because of the silversmith, demanded that he would take an oath in which he promised himself to keep to prescribed levels. In addition, there were the following changes are, firstly, there is again a high content was 935/1000 introduced, secondly, the pieces were of four marks now be provided. These were the maker's mark, the city stabbing (the stork The Hague), the date letter and a provincial inspection (the Dutch lion). (See Figure 23)

A third major change was the importation of a good control of the local judges. The Generality Coin Room was supervising all the variety of rooms. The members of the mint room, the Mint, had themselves no unprejudiced silversmiths and therefore could give a verdict on the labels. If senior officials had enough weight to guilds or city governments to enforce their instructions to follow. Furthermore, the names Mints samples by different silversmiths in buying items and then analyze. Measured the levels were too low, then got the guild on a letter. Most were the culprits individual silversmiths. Sometimes, however, were the board members themselves who have made mistakes in judging. This was a serious offense and was highly recognized. This is evident in the correspondence between the Hague guild and the Generality Currency Room on the wrong brands under

the responsibility of Pieter van der Toorn on objects were made.

The new high content of the silver was large variety mentioned. The counterpart to this is the small variety, it was only once mentioned in the edict. The content for this label was in 1603 for Holland on 890/1000 and was already established in the edicts of Maximilian of Austria and Philip the Fair called. Cast and little work was made with this content. In practice, the silversmiths moved away from this little restriction. In the edict of 1661 were the rules of the small variety same as those already in the earlier rules were. Now there were three brands in each choice with small silver object beaten. A master sign, a city stabbing and the date letter (without provincial character) There are almost no objects from the 17th century with these brands noticed known.

Only around 1700 the Mint began to worry about the labels, especially on the small label were differences arise. In The Hague was often only the maker's mark on the small silver label is used. In 1733, a new edict of power in which the small selection at 833/1000 was recorded. This strength could only be used for articles of less than 30 grams. The small selection of work was the maker's mark, the city stabbing and the year letter repulsed. This and the previous poster from 1661 were only valid in Holland. None of the other provinces argued in the eighteenth century in a plaque. Well they started their own brands in store so there are four marks on the large variety of silver stood. The rules of Holland have been the norm in the Netherlands.

The nonviolent revolution in 1795 which the Republic was transformed into a state that the French model was set up, there came an end to the established guilds. In the new Batavian Republic was the motto "Liberty, Equality and Fraternity". For the old guild system with a virtually autonomous guilds was no place therein. The guilds were formally abolished in 1798. The inspection of documents and other functions of the guilds was then provisionally done by so-called provisional board. Usually these were the last in the silversmiths' guild administration had been.

In 1800 an official scheme for the testing of gold and silver. There were three different contents introduced. The great variety (similar to Holland's large variety), the middle choice (equal to the Dutch small label) marked with maker's mark, city stabbing and twice the annual letter and a new small selection 780/1000, marked as the Dutch small label. There is rarely found these silver marks, so the question is whether the scheme is implemented.

In 1807 the Kingdom of Holland was ruled by Louis Napoleon. This issued in 1807 the new Act on the processing, importing and selling of gold and silver works, together with the fuss of Tax upon them 'out. This was the first act to the inspection of gold and silver objects for all the former provinces of the Republic of the Seven United Provinces and the Generality Lands centrally arranged.

It based the new law on "Loi du 19 Brumaire an VI" with a centrally controlled testing. There were 42 places in the Netherlands preferred room set. This label rooms were located in places where formerly was also approved. The levels for silver were also changed and indicated in thousandths. The low level tokens or 833.33, 10/1000, the high content was 11 tokens 5 grains or 934.3 / 1000. The labels themselves changed, they knew in France with a hallmark, a sign of the label room with a number to indicate which choice chamber was responsible for the inspection, but no year letter. This year letter, it was held was such a part of the labels here in the Netherlands that it was added. The Dutch silversmiths wanted the judging room sign would be changed in the old mark that appeared on the city arms. The proposal did not

make. However, they added an additional hallmark in the symbol of the city which was marked in an oval shield. Thus each subject received four brands: the maker's mark, the mark of the label room, the hallmark and date letter for the Netherlands was equal. The old Dutch levels were maintained, the great variety was marked with a crown, the small label with the number 10. To the new law had to be re-registered all the characters are masterpieces. Anyone for January 1, 1808 as foreman worked his master could sign without offering more to the judges. After this date had to be a test of skill in the keys, veneers and ally do. Men no longer looked at skills, something that was difficult to accept the silversmiths

Netherlands was not long in the Kingdom of Holland. In 1811 the Netherlands was incorporated into the French Empire. This meant that the French laws were introduced in the Netherlands. The number of preferential rooms was reduced to eleven. Also, the content was changed. By imperial decree in 1811 was the first grade at 950/1000 established grade and the second at 800/1000. The brands weeks significantly from the old Dutch approve: the maker's mark, the hallmark (a rooster with the numeral 1 in an oval) for the first level, a rooster with the number 2 in a square shield for the second grade, and an office stamp (a Man's in a round shield). In the office stamp was the choice chamber with a letter stated. The ancient city of labels which were derived





of the city arms and the date letter were no longer used.

This constitution did not take long for the Netherlands. In 1813, Napoleon was defeated and the Kingdom of the Netherlands was founded. William I went in his law drafted in 1813 out of the French regulations. The choice rooms remained, however, he changed the levels in the old Dutch levels. The first content went to 934/1000 and the second level to the 833/1000.

-----the end-----

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agphile





 posted 02-27-2012 06:26 PM   

Posts: 798
Registered: Apr
2008

An interesting summary. Thanks for posting.

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Postnikov

 posted 03-04-2012 09:08 AM   

Posts: 133
Registered: Nov
2009

Hi silverhunter -
many thanks for sharing this article!

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Postnikov

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Author Topic: **Silver in music**

Scott Martin
Forum Master
Posts: 11377
Registered: Apr 93

posted 04-06-2012 11:36 AM

This question was inspired by a lurking new member's registration. The new member is a musician and this caused me to wonder about silver and music.

Many musical groups include the word silver in their name. Many lyrics also - "*In the light of the silvery moon*".

In the novel, Harry Potter, "*Albus Dumbledore kept a variety of silver instruments in his office at Hogwarts School of Witchcraft and Wizardry. ...*"

I have seen nickle silver instruments. In college a girlfriend played a solid silver flute.

I don't know nor have we discussed Silver and other precious metals role in music.

Do the special qualities of precious metals make a difference?

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Scott Martin
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Posts: 11377
Registered: Apr 93

posted 04-07-2012 01:22 PM

quote:

[H. N. White Sterling Silver Bells](#)

Without a doubt what makes H. N. White instruments unique is their use of Sterling Silver Bells. Some time between 1925 and 1928, The H. N. White Company introduced the "Silver Tone" Sterling Bells option to Liberty Trumpets, Master Cornets, Clarinets, and the entire Trombone line of instruments. As stated in the 1928 complete catalog, "Sterling Silver Bell produces better tone, being clearer, richer, and more resonant, with a more pleasing quality." The engravings on "Silver Tone" instruments are some of the most elaborate and attractive works of art ever produced by an American manufacturer. A short time after World War Two (1949-1951), "Silversonic" replaced "Silver Tone" and the engraving was not as elaborate (except on Artist level), but the quality of tone remained the same. In addition, Saxophones were give the option of having a Sterling Silver Bell with the introduction of the World Famous "Super 20" and later "Silversonic Super 20", which were some of the most sought after production saxophones ever made.

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agphile

Posts: 798
Registered: Apr 2008

posted 04-07-2012 01:23 PM

One of my daughters is an amateur flautist. She tells me that her silver flute is more difficult to play but has a much better tone when mastered, particularly on the lower notes.

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Scott Martin
Forum Master
Posts: 11377
Registered: Apr 93

posted 04-07-2012 01:44 PM

quote:

[Flute Design Choices](#)

Precious Metal Choices






Landell Flutes are always solid metal, never plated or bonded. Plating is very thin, so it will wear away easily. There are flutes made with a "sandwich" of a thin layer of gold over silver or visa versa. I think that the characteristic quality of the metal is compromised where there are layers of metals of different thicknesses.

I make flutes with either sterling silver, Argentium™ silver and various alloys of gold. Traditional sterling silver is 92.5 % fine silver. Argentium silver is a premium quality sterling silver, because it has a small amount of Germanium in the remaining 7.5 % of the alloy. This metal looks and works like the Traditional Sterling, of course, but it will not tarnish and turn black. Also, I can soften the metal while I form the parts, and then I can harden the parts in an oven. I also have developed a proprietary head joint made with Titanium. These metals can be combined in various ways to give the flute a mix of tonal colors and response to maximize the expressive virtues of any flutist.

For flutists who have always wanted a gold flute, there are several alloys of gold available, such as 9k, 10k, 14k, and 18k. Gold flutes can be made with all gold keys, or more often they are made with a gold body tube and everything else is silver. There are many other combinations to choose from, which are described here later.

[more](#)





middletom😊 posted 04-07-2012 05:10 PM   Posts: 467
Registered:
May 2004

I don't know if the Landell company is the one in Boston, but that company has been making silver flutes for many years.
One of my nieces, a flute player, bought a silver flute a few years ago. It was made in New York.
The Irish flute player, Galway (I don't recall his first name)I once read has several silver flutes and a gold one.

middletom

**Scott
Martin**

Forum Master

Posts: 11377
Registered:
Apr 93 posted 04-08-2012 11:47 AM   

quote:

Which metals are used to build ALTUS flutes and which specific sound qualities do they feature?

For more than two decades, ALTUS has led the field in flute manufacturing with respect to the development of new silver alloys and the introduction of new and unique materials. With an ALTUS flute, every flautist has the chance to find an instrument which best corresponds with his way of playing and his musical perceptions. The increased density of the alloys and their particular composition offer an increased range of tonal colors and optimum possibilities of musical expression. Optional wall thickness is therefore not absolutely necessary in order to achieve projection capacity and response.

Nickel Silver

Nickel silver is a material composed of copper, nickel and zinc. This material has been used for more than 100 years for manufacturing flutes and some of the most renowned flutes were made of this material. Nickel silver has a low density but is a very resilient material and quite resistant to damage. It is relatively inexpensive but nevertheless well suited to the manufacture of flutes. This material is an excellent choice for a musician who has to keep his budget in mind.

Due to the low density of this material, nickel silver instruments feature a light and clear tone and a precise response.

925 Sterling Silver

This alloy consists of 92.5% pure silver with a small portion of copper and other metals in order to harden the material. The specific character of sterling silver makes it an ideal metal for building flutes by both professional craftsmen and the manufacturers of student flutes. The higher density of sterling silver results in greater sound projection, Flutes made from sterling silver have a characteristic silver sound and a great capacity of sound projection.

958 Britannia Silver

This rare material with a silver share of 95.8% is distinguished from sterling silver by the fact that it contains various hardening elements. Because of its higher density (similar to that of zinc) this material has been used for a long time for manufacturing fine cutlery. In the creation of its own 958 silver alloy, ALTUS discovered a precious metal which offers a sound quality referring back to the instruments of the early French flute makers. This alloy offers a more powerful sound without the

need for greater wall thickness. Instruments made of 958 Britannia silver offer a considerable harmonic richness and a strong resonance combined with a light and silvery tone.

ALTUS Metal™

As a result of Shuichi Tanaka's intensive study of historic French flutes, ALTUS offers an extraordinary innovative material to meet the expectations of musicians who need to play with extraordinary expression and a wide spectrum of tonal differentiation. ALTUS metal™ is an "impure" silver alloy which, in addition to silver, consists of 20 different components. For a long time, flute makers have tried to discover the secret behind the composition of alloys used in the old French flute maker tradition (Louis Lot a.o.). With the presentation of ALTUS Metal™, Mr. Tanaka has arrived at an exceptionally convincing result. The composition of ALTUS Metal™ remains his personal secret and can be regarded as the peak of his work to date.

Instruments made from ALTUS Metal™ impress with their especially intimate, silvery tone, their very distinct character and the enormous richness in different tonal colours.

ALTUS Silver™

This almost pure silver alloy with a silver content of 99.7% is Shuichi Tanaka's latest contribution to the art of flute manufacturing. This alloy is the closest to pure silver of all alloys currently found and only used for ALTUS flutes. Pure silver was long seen as being too soft to enable it to be processed into a flute suitable for playing. But ALTUS has developed a new and special process to harden this material, which is now used not only for the manufacture of flute tubes but also for particularly heavily-used mechanical parts of the instrument. The great density of 997 ALTUS Silver™ provides a remarkable capacity of sound projection and an evenly distributed brilliant tone color and a fiery response throughout the flute scale.

14 and 18 Carat Gold

These alloys are standard in the manufacture of gold flutes. Gold is a more precious metal than silver and has a greater density, which gives it projection capacity. Many musicians who perform predominantly in large concert halls prefer these instruments. The brilliance of a silver instrument and its exact response retreat in favor of a warm and full tone. A flute made of 14 carat gold offers a warm and flexible sound. An instrument made of 18 carat gold offers in addition more darkness and warmth in tonal color.

18 Carat Gold Plating

Gold plating provides added softness and darkness to the tone of a thus ideally complemented silver flute. Also the resilience of gold may help protect a silver instrument. The typical sound of a silver flute acquires a warm elegance when enriched with gold-plating. Gold plating can be an affordable option to buying a golden flute.

Platinum plating

Platinum is the material with the highest density (21,5g/cm³) used for manufacturing instruments and favored by orchestra musicians and contemporary music specialists. The fusion of platinum and silver adds brilliance and force to the characteristic sound projection of a silver flute. The sound qualities of silver offer the basis for such a concept, adding power and assertiveness as characteristics of platinum. The sound quality of a platinum plated silver flute is very direct and clear. A darker brilliance and excellent response characterize platinum-plated flutes.

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Author	Topic: Porter Blanchard pieces
allisonm	posted 08-09-2012 09:56 PM
Posts: 4	[26-2315]

Hi,

I'm new here. I have inherited some pieces that I know little about. I'd like some input on what some of these pieces are, their intended use and care.

I have some Porter Blanchard pieces that I inherited a few years ago and haven't yet used. Please help me understand what I have. In the article here, the fork is shown with a spoon that has a long narrow bowl. I have one like that, but the spoon that looks more like it's supposed to go with the the fork is wider and has a more pyramidal bowl. What do you think? And then what's the remaining spoon?

Is the set for salad? (Please forgive my limited imagination.) Wouldn't the silver react with the vinegar or lemon in most salad dressings?

The pieces are very long, 12.25" - 12.75".

Looking forward to your input and opinions.

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A post about the following article brought me to the forum, though I don't seem to be able to reply to it directly.

Allison

quote:

[<gone from the internet> .themagazineantiques.com/articles/southern-california-modernism-engages-colonial-new-england/]

Southern California modernism engages colonial New England

By W. Scott Braznell | An advertisement placed by the Los Angeles department store Barker Brothers in the Los Angeles Times on November 13, 1929, records the earliest appearance of Porter Blanchard's Commonwealth pattern, the first American flatware pattern to embrace modernism in both form and ornament (Fig. 3). Nine months later Barker Brothers featured Commonwealth again, in an advertisement illustrating a fork, spoons in two sizes, and a butter spreader, accompanied by the announcement, "Porter Blanchard Saw a 17th Century Spoon-Result: 'The Commonwealth' in hand-wrought silver" (Fig. 6). The ad went on to identify a spoon in the Essex Institute by the early Boston silversmith John Hull (misspelled as John Hall) as Blanchard's inspiration (Fig. 1). The advertisement closed with the declaration that the pattern- its name derived from Massachusetts' official designation as the Commonwealth of Massachusetts- was "Simple, pure of line, yet eminently modern as are so many things that trace their origin in the designs of Colonial America."



Fig. 1. Spoon made by John Hull (1624-1683) and Robert Sanderson (1608 -1693), Boston, c. 1664. Marked "IH" inside bowl and "RS" on back of handle; engraved "B/WH" on handle end for William Browne (1639-1715 or 1716) of Salem, who married Hannah Corwin in 1664. Silver, length 6 1/8 inches. Peabody Essex Museum, Salem, Massachusetts.

Fig. 2. Chop set in the Commonwealth pattern made by Porter Blanchard (1886-1973), probably Pacoima, California, c. 1936. Each marked "STERLING PORTER BLANCHARD" and "HANDMADE" on the back; and engraved "GRD" on handles for Gladys Rose Dimond, who married in 1936. Silver, length of spoon, 10 1/2 inches. Private collection; photograph by the author.

Fig. 3. Barker Brothers advertisement in the Los Angeles Times, November 13, 1929, p. 13.

In devising his pattern, Blanchard modified the early spoon by extending the length of the bowl to harmonize with his forks, whose short tines departed from the functionally superfluous longer length of traditional fork tines. He also employed a slightly wider handle than the early spoon to provide a surer grip. He boldly reconfigured the traditional butter knife form with a wider blade, and he refined the ice cream fork form by omitting unessential tines (see Figs. 4, 5). While many Blanchard flatware patterns have a plain surface, Commonwealth had a subtle hammered finish, a texture that became more pronounced after World War II when Blanchard's flatware production was taken over by his son-in-law Lewis Wise.

Blanchard was born on February 28, 1886, in Littleton, Massachusetts. He acquired his silversmithing skills from his father, George Porter Blanchard, and about 1914 became the proprietor of the family shop in Gardner, Massachusetts, which specialized in flatware based on

early American models.¹ In 1923 he sold the shop and set out for southern California, where the emerging movie industry was creating wealth that fostered a demand for luxuries like handmade silverware. Shortly after arriving in Burbank, Blanchard began making his presence known in the local arts community. In a talk at the Los Angeles-based Ruskin Art Club in February 1924, he said he had come west to form an arts and crafts society in Los Angeles like those in Boston, Detroit, Philadelphia, and Portland, Oregon.² Three months later, the Arts and Crafts Society of Southern California was founded with Blanchard as its president and Douglas Donaldson, one of California's foremost arts and crafts educators and a notable maker of metalwork and jewelry, as vice president.³



Fig. 4



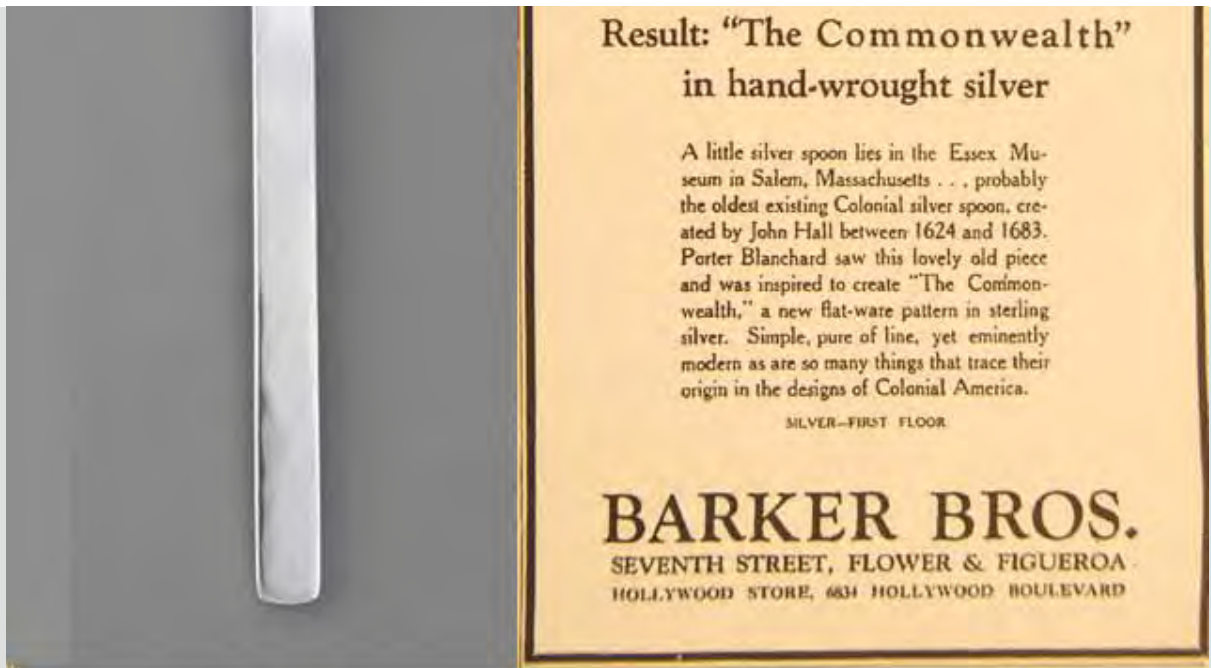


Fig. 5

Fig. 6

Fig. 4. Commonwealth flatware by Blanchard, probably Burbank, c. 1930. Photograph courtesy of Sotheby's. Braznell

Fig. 5. Commonwealth ice cream fork by Blanchard, Burbank or Pacoima, c. 1935. Marked "STERLING PORTER BLANCHARD" and "HANDMADE" on the back. Silver, length 6 ½ inches. Yale University Art Gallery, gift of Mr. and Mrs. Joe Kindig III.

Fig. 6. Barker Brothers advertisement in the Los Angeles Times, August 3, 1930, p. 3.

As president of the new society, Blanchard engaged with local designers, some of whom were America's leading proponents of European modernism. When the society staged an exhibition of modernist furniture by the German émigré Kem Weber in 1927 Blanchard furthered his connection with prominent practitioners of Austro-German modernism, including émigré architects Richard J. Neutra, Rudolph M. Schindler, and Jock D. Peters.⁴ Blanchard's silver and pewter began to be sold by Barker Brothers, where Weber was the design director, and later design consultant.⁵ In 1928 Blanchard began producing pewter from Weber's designs.⁶

An important exhibition of the "Decorative Arts of Today," which included the work of Weber, Neutra, Schindler, and Peters, was staged at the end of the year by Bullock's department store in Los Angeles. Blanchard was not listed among the participants, but Donaldson's designs were included, most likely ones he had developed through an association he had recently formed with Blanchard.⁷

The modernist designs of Blanchard's colleagues undoubtedly influenced him to produce Commonwealth, which has often been erroneously attributed to Weber.⁸ He designed the pattern for the movie actress Ann Harding, who had a taste for modern design, judging by the seating furniture in her home screening room.⁹ By drawing on early American silver and infusing his design with a modern sensibility, Blanchard bridged the arts and crafts and modern movements.

Blanchard's exploration into progressive design began with the silver he exhibited at the 1928 Exhibition of the Decorative Arts at the National Arts Club in New York, where his "Dinner knife - solid handle" represents the earliest known departure from the traditional hollow knife handle constructed in two parts.¹⁰ It made possible the sleek solid handle of the Commonwealth knife of the following year.

Several American flatware designs of 1928 and 1929 were considered novel, modern, or innovative, but only Commonwealth embraced modernism in both form and ornament. While Erik Magnussen's Modern American pattern of 1928, for example, is modern in decoration, with its spare incised lines, it was fabricated with dies adapted from Gorham's earlier Covington pattern (1914).¹¹ Eliel Saarinen's 1929 modern ergonomic knife design, with its



shortened blade and longer handle, made its initial appearance in models by four manufacturers displayed at The Architect and the Industrial Arts exhibition held at the Metropolitan Museum of Art that year.¹² The knife design was first put into production by the International Silver Company in its Charm and Silhouette patterns of 1929; but while both the knives and the forks in those patterns are "modern" in their proportions, their reliance on ornament remained traditional.¹³

Blanchard exhibited Commonwealth throughout the 1930s and it was produced by his shop with subtle variations into the 1980s.¹⁴ In the boom economy of the late 1920s, when retailers across the nation were promoting modern styles, unique factors in southern California fostered the introduction of modernism in American silver. In 1930 Dorothy Oyer observed, "There is a steady contribution coming from the ability of men like Porter Blanchard to the artistic growth of the West. It should be recognized."¹⁵ And so it has been, with Commonwealth in the vanguard.

1 Leslie Greene Bowman, "Arts and Crafts Silversmiths: Friedell and Blanchard in Southern California," in *Silver in the Golden State: Images and Essays Celebrating the History and Art of Silver in California*, ed. Edgar W. Morse (Oakland Museum History Department, Oakland, Calif., 1986), p. 48. 2 "Arts and Crafts Society Planned for Los Angeles," *Los Angeles Times*, February 10, 1924, p. 6. 3 "The Arts and Crafts Society of Southern California," *California Southland*, vol. 6 (August 1924), p. 24; Marion Hugus Clark, "The Arts and Crafts Society," *ibid.*, vol. 7 (January 1925), p. 11. 4 "Notes and Briefs," *Los Angeles Times*, November 13, 1927, p. C21. 5 "Silversmith's Craft Finds Place Today," *ibid.*, December 4, 1927, p. C20; David Gebhard and Harriette Von Breton, *Kem Weber: The Moderne in Southern California, 1920 through 1941* (University of California, Santa Barbara Art Galleries, Santa Barbara, Calif., 1969), pp. 39-40. 6 Gebhard and Von Breton, *Kem Weber*, pp. 40, 64. 7 An Exposition of the Decorative Arts of Today Presented by Bullock's, December 1928 (Biographical files, Jock D. Peters Collection, Architecture and Design Collection, University Art Museum, University of California, Santa Barbara). "Art," *California Southland*, vol. 9 (May 1927), p. 5; "News and Notes," *Bulletin of the Society of Arts and Crafts* (Boston), vol. 11 (May 1927), p. 4. 8 Bowman, "Arts and Crafts Silversmiths," p. 49. 9 *Ibid.*, p. 55. For a photograph of Harding's screening room, see hometheaterblog.com/hometheater/2006/05/celebrity-home-theaters-past-and-present/; accessed May 22, 2012. 10 "Articles sent to Arts Club," Records of the National Arts Club, New York, 1898-1960, Archives of American Art, Smithsonian Institution, microfilm roll number 4245, frames 130, 191. "Handwrought Silver Produced at Pacoima," news clipping, *San Fernando Valley Times*, c. 1946, Porter Blanchard Papers, Archives of American Art, Smithsonian Institution. 11 For Modern American flatware see "American Decorative Arts at the Art Center," *Good Furniture*, vol. 32 (January 1929), p. 48, no. 5; for Covington flatware see Philip Johnson, *Machine Art* (Museum of Modern Art, New York, 1934; reprint 1969), nos. 160-162. 12 Jewel Stern, *Modernism in American Silver: 20th Century Design* (Yale University Press, New Haven, with the Dallas Museum of Art, 2005), p. 106. 13 "Table Knives Depart from Tradition," *National Jeweler*, vol. 26 (September 1929), p. 127. 14 *Illustrated Catalogue of the Official Art Exhibition of the California Pacific International Exposition* (San Diego, 1935), p. 24. "Exhibition Silver at the Metropolitan Museum," *House and Garden*, vol. 72 (July 1937), p. 58, no. 4. For the Golden Gate International Exposition, San Francisco, see Frank Rogers, "Trends," *Gift and Art Buyer*, vol. 35 (February 1939), pp. 36-37 and "The Calendar: Silver by Porter Blanchard," *California Arts and Architecture*, vol. 57 (April 1940), p. 2. For later production see "200th Anniversary for Porter Blanchard," *Silver*, vol. 21 (November-December 1988), p. 31. 15 Dorothy Oyer, "A Master Craftsman," *California Arts and Architecture*, vol. 38 (October 1930), p. 7.

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allisonm

 posted 08-09-2012 11:36 PM   

Posts: 4
Registered:
Aug 2012

To answer the yellow box questions: my name is Allison, I am a software engineer with a small French bulldog. I live near Seattle and I like to cook and to have friends over for dinner parties. Sometimes I plan menus around the serving pieces that I have acquired for one reason or another.

I am here because I have some odds and ends that I have been given and inherited that I need to put to use. I'd like some suggestions how to use some of these things. I'd also just like to know more about a few odd pieces.

These pieces belonged to my maternal grandmother who died about 8 years ago. I think they may have been a wedding gift to her, they look like they have never been used and they have a monogram of her




initials in the back in a script that she would never have chosen.

I hope I can find something more to do with them than just display them. The shapes are interesting but not the most useful.

[This message has been edited by allisonm (edited 08-10-2012).]

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Kayvee





 posted 08-10-2012 12:22 PM   

Posts: 204
Registered:
Oct 2004

Welcome! How wonderful that you have inherited some pieces by one of the foremost American Arts & Crafts silversmiths, and that you want to make them part of your everyday life. In my opinion the Commonwealth pattern looks just as fresh today as it did when it was designed. I believe that the long, two-tined fork and spoon are what is called a chop set, made to serve chops from a long platter. The other spoon is called a stuffing spoon, made to extract stuffing out of the cavity of a roast turkey or chicken. But don't let their original intended function limit you. A chop set and a stuffing spoon work on a buffet table for serving just about anything you would serve from an oval platter or a deep bowl - meat, pasta, salads of all kinds - the only limit is your imagination and your cooking capabilities. Yes, salad dressings and other foods can tarnish and eventually pit silver, but if you wash it at the end of the party, this should not be a problem. Enjoy your beautiful silver!

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middletom

 posted 08-23-2012 10:41 PM   

Posts: 467
Registered:
May 2004

I enjoyed seeing the pictures of the Blanchard pieces and reading to description of the history of the pattern and Blanchard's founding of the Arts and Crafts Society.





I found interesting the mention of the knife with the solid handle being different from the traditional hollow handle. Though I am no expert in the history of silver, my experience in making silver flatware makes me wonder if perhaps the solid knife handle method of production may have been the original method with hollow handles coming along with the machine age.

Am I right or wrong about that?

middletom

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agphile

 posted 08-24-2012 02:04 PM   

Posts: 798
Registered:
Apr 2008

I can only speak for English cutlery, and not as a real expert. Silver handled knives only seem to have come on the scene once forks had become accepted. The early (late 17th century) silver knives had cartridge or cannon handles, i.e. hollow handles. A hasty look through my reference books doesn't produce any earlier silver handled examples though silver decoration was sometimes applied to handles in other materials.

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Author

Topic: Moore for Tiffany

FishW

posted 11-19-2012 10:40 AM

Posts: 21
Registered:
Nov 2012

Hi folks,

I purchased this piece from an estate without knowing much about its origins. I was drawn to it due to the absolutely gorgeous handle it has and had to have it. In doing some research, the only similar pieces I have been able to find are crafted for Tiffany by Edward C Moore and include an Ewer presented to president Lincoln and one or two tea sets found in the Yale museum and Metropolitan museum of fine arts. The pieces I have located all have a spartan helmet on the top, this one features of a cherub. I believe I may have found something truly special here (one of a kind?) and would appreciate any comments regarding history and potential importance to the history of early American silver. I am uploading a few photos to share.

This is the finest piece of silver I have ever had the opportunity to own and hope you appreciate it as much as I.

The piece does have an engraving of a date that also makes me question if there may be a historical connection to some legislation/politics. I am currently researching it and will keep you all posted.



IP: [Logged](#)

FishW

posted 11-19-2012 10:42 AM

Posts: 21
Registered:
Nov 2012

The photos do not do the piece justice, it has a golden glow to it (gold wash?). They are old pictures, I will work on getting the piece out of the safe to take some better photos when I have some time.

IP: [Logged](#)

Scott
Martin

posted 11-19-2012 10:57 AM





Forum Master
Posts: 11377
Registered:
Apr 93

Welcome to the forums.

Please respond to the first item in the yellow box above.

IP: [Logged](#)

FishW

 posted 11-19-2012 11:05 AM   

Posts: 21
Registered:
Nov 2012

My name is Nicholas. I started collecting fine antiques years ago originally starting with early pocket watches. I routinely go estate/auction hunting and have come across some spectacular finds over the years. More recently, early American and Georgian silver have become areas of interest for me and I own a modest collection of pieces which is continually growing. In joining the forum I hope to learn more about the pieces I own, share my finds, and to simply read posts from other members regarding their collections etc.

In my freetime I enjoy fishing, hiking, biking, fossil hunting, gold mining, amongst other things. American History and the unique personal connections found inspire me and I enjoy actively finding and researching nearly all aspects of this nature, from presidential memorabilia to colonial weapons to led zeppelin concert posters.

Thanks and I look forward to being a part of the forum.

-Nick





[This message has been edited by FishW (edited 11-19-2012).]

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered:
Apr 93

 posted 11-19-2012 03:47 PM   

I do think better photos would be helpful.


Is there a cartouche, mono or has there been mono removal?

It appears to be a tea pot. If so, then I suspect it was most likely apart of a set.

What is the date that is engraved? Where is it engraved? What makes you believe "*there may be a historical connection to some legislation/politics*" ?

IP: [Logged](#)

FishW

 posted 11-19-2012 04:30 PM   

Posts: 21
Registered:
Nov 2012

Thanks for the response. There is no typical initials type monogram. There is two different dates engraved on the piece about 2 years apart ending on July 19th 1831 or 1832, in doing some basic research it appears an important piece of legislation also passed on one of these days. I do not know if it has any connection whatsoever and am trying to backtrack and dig up more provenance and see if there is anything to explain why this piece was gifted. It could just be a coincidence but the piece was obviously made to commemorate something important or give special recognition and the timespan doesn't indicate the typical wedding or anniversary type gift (I do know it was an important gift according to the people that sold it to me). It is a teapot and measures just under 11 inches tall. I anticipate the journey of discovering the full history behind this piece will be a long and educational one. Would this pattern be the same pattern or a different pattern than used for the Lincoln ewer #809 (Etruscan)? The only difference is the cherub topper and I presume that was at customer request as opposed to the spartan helmet. Also am I correct in believing this piece was made before 1860?

Again, I'll try to get some better photos as soon as possible.

[This message has been edited by FishW (edited 11-19-2012).]

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


  

FishW posted 11-19-2012 04:46 PMPosts: 21
Registered:
Nov 2012

The engraving is done around the lid above the spout. I would also normally think this would have been part of a larger set, but with the cost (even then) and it being purchased as most likely a custom order gift (as Lincoln's individual ewer) I would not be suprised if the teapot was the only piece crafted.





IP: [Logged](#)**wev**

Moderator

 posted 11-19-2012 06:05 PM   Posts: 4095
Registered:
Apr 99

I see nothing here to indicate any political connection. Such things generally had quite wordy inscriptions -- givers wanted everyone to know of their generosity to and association with the receiver. Anonymity doesn't get you much in politics, then or now.

Like other major producers of the time, Tiffany had basic forms that could be customized to order. There were many wealthy people in 1850s New York City and even more after the Civil War. Among Tiffany's customers, a full set ala this pot might be expensive, but not terribly unusual.

IP: [Logged](#)**FishW** posted 11-19-2012 06:15 PM   Posts: 21
Registered:
Nov 2012

Thank you. I presume it is also highly probable it was a graduation gift or extra special personal thank you and realize a political connection is far fetched. With that said it is funny you mention anonymity in politics gets you nowhere, I agree with that statement but the Lincoln ewer was also shrouded with mystery, it had a beautiful great seal engraving, but the gifters remain unknown.





I'll be adding information as it becomes available, thanks again for your input.

Oh and can you please specify your interperations of "rare" or "unusual" when dealing with pieces such as this? As a pocket watch collector, a peice with 300 or less made enters the realm of rare. Is it safe to assume there were only a handful of this style of set made or could those numbers reach into the tens or hundreds? At what point does something become rare in your eyes? To me this piece is absolutely amazing and of supreme quality to anything I have dealt with, but I understand how that can change in the eye of the beholder and from to collector to collector.





[This message has been edited by FishW (edited 11-19-2012).]

IP: [Logged](#)**wev**

Moderator

 posted 11-19-2012 07:11 PM   Posts: 4095
Registered:
Apr 99

It bears saying that the ewer went unsold after questions were raised as to its murky history and lack of documentation.

IP: [Logged](#)**Polly**Posts: 1939
Registered:
Nov 2004 posted 11-19-2012 07:19 PM   

Nick,

You may find this thread of interest, as it raises some of the same issues you raise: [Gorham Presidential Silver Coffee and Tea](#)

If you scroll down a ways in that thread, you'll see a post by Ulysses Dietz, a forum member who is a museum curator, posting photos of a Gorham tea and coffee service in his museum. He writes,

"And here is part of a set by Gorham, dated by its mark to 1863-65 (pretty precise). Right in the middle of the Civil War, when, bizarrely, silver consumption in the US (the





North anyway) TRIPLED. ... I have never seen this form elsewhere, and therefore it is "rare." Pretty spiffy, too, even to the point of over the top. Definitely nouveau riche Civil War money, to this curator's eye. This cannot have been the only one of these made (the L monogram was added in the 1940s by the self-made immigrant couple in NJ who bought it at an estate sale--another great story). Yet no one in the curatorial field I know has ever seen this model. This merely means that people in the years from 1900-1950 destroyed most of the extant versions. Some day that fact might make this "rare" coffee and tea set valuable. But for now, it is still among the most accessible (i.e. affordable) kinds of silver."

A few years after Ulysses posted that, I found (and bought) an almost identical tea set (see this thread: [Whose feet are these?](#)). So: is it "rare"? Sort of, probably. But that doesn't make it particularly valuable, especially nowadays when people hate polishing silver and consume endless articles and TV shows that preach about the virtues of ridding your life of clutter.

I suggest you enjoy your beautiful teapot without worrying too much about how rare or valuable it is. And post more, better photos so we can enjoy it too!

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FishW

 posted 11-19-2012 08:01 PM   

Posts: 21
Registered:
Nov 2012

quote:





Originally posted by wev:

It bears saying that the ewer went unsold after questions were raised as to its murky history and lack of documentation.

I was not aware of this. Auction records show it sold for well under the auction estimate but still for a great deal of money, but when looking at [the auction] website directly the sale price is unlisted. Thanks for that bit of information.

IP: [Logged](#)

FishW

 posted 11-19-2012 08:08 PM   

Posts: 21
Registered:
Nov 2012

Thanks for the great links and your thoughts! They certainly made me think in a way I hadn't previously. It never occurred to me that a pattern could literally be mostly destroyed by mankind over time due to metal values. Some great points made

quote:

Originally posted by Polly:

Nick,

You may find this thread of interest, as it raises some of the same issues you raise: [Gorham Presidential Silver Coffee and Tea](#)

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
"rare" coffee and tea set valuable. But for now, it is still among the most accessible (i.e. affordable) kinds of silver."

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I suggest you enjoy your beautiful teapot without worrying too much about how rare or valuable it is. And post more, better photos so we can enjoy it too!

IP: [Logged](#)

jersey

 posted 11-20-2012 07:52 AM   

Posts: 1203
Registered:
Feb 2005

Hello Nick!

Welcome to the Forum.

Consider this, many things considered to be rare or hard to find have become a lot less so given the world wide web. Even when you look at older price guides things that were listed with high prices have in many cases dropped considerably. I recall years ago various silver flatware patterns were deemed dead in the water only to rise again as time went by & the reverse being true also. The Antiques Roadshow has also produced shows with the prices given at the time, & then they show on screen what the prices are today.

Lastly, maybe there can be items that are only one of a kind but if no one wants them..... My motto is, if you love it & can afford it then do so, not because it's rare...

As an aside if you check out various auction listings rare appears a trillion times (LOL).

Important is another word that escapes me in high end auction house listings. Important to who, what or where.

With all that said, just enjoy your treasures. Like the Loch ness monster, the elusiveness is what keep us all continuing the hunt.

Have a Happy Thanksgiving!





Jersey

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**Scott
Martin**

Forum Master

Posts: 11377
Registered:
Apr 93

 posted 11-20-2012 10:51 AM   



IP: [Logged](#)

Kimo

posted 11-20-2012 05:44 PM

Posts: 1597
Registered:
Mar 2003

It is so hard to say much of anything without really well focussed and well lit photos showing crystal clear closeups of the markings, overall pot, and various features.

That said, I agree with Jersey that whenever a seller uses terms like 'rare', 'important', 'unique', 'museum worthy', etc. that I immediately think that they are artificially trying to pump up the price to potential buyers who may not be fully aware of what the object is and what it is not. This is especially true for objects for which there is no provenance of any kind.

From the blurry photos it appears you have an attractive example of the 'over the top' designed, second to third quarter of the 19th century, holloware. I agree it would likely have been part of a larger tea set as just a pot by itself would not be a major gift. It is not chopped liver, but just one pot is not a major gift. Remember that silver bullion was expensive but not extravagant in the day. Also silversmithing work was not at the cost that similar quality smithing would be today. And at the very least there are more than one example of objects in this pattern so it would not be a one-off item from a smith.

As you say, the dates could mean pretty much anything, but they do indicate this was to commemorate something meaningful to the recipient and giver.

[This message has been edited by Kimo (edited 11-20-2012).]

IP: [Logged](#)

Kimo

posted 11-21-2012 08:33 AM

Posts: 1597
Registered:
Mar 2003

The golden glow you mention could be a gold wash but I do not think that would be the most likely cause. If it were gold washed I would expect many high points on it to be worn off by now leaving a more mottled appearance. My guesses on two more likely reasons I can think of are: the silver alloy may have a higher than typical amount of copper in it; or, there is a very thin coating of varnish on it to keep it from tarnishing quickly and it has aged to yellow

IP: [Logged](#)

MHershon

posted 09-18-2014 06:09 PM

Posts: 10
Registered:
Jul 2014

I just came across these postings and wanted to share this claret jug in the same pattern by Tiffany & Co., dating to 1858-1862.

It is a mixture of revival styles, which was typical in mid-nineteenth century design. The lotus flowers on the neck are Egyptian revival motifs, while the anthemion on the body and Greek key applied bands speak to the Neo-Grec style, a Greek Revival. The cast handle with a Neoclassical female head contrasts with the Eastern-inspired seated boy playing a horn on top of the hinged lid.

As a claret jug, for serving wine, I found it a bit odd to have the ivory insulators on the handle, since even warmed and spiced wine is not served as piping hot as tea or coffee would have been. Perhaps this was made for a client in keeping with other pieces offered as a matching set.

This claret jug is currently on view at the Museum of Fine Arts, Houston, in the special exhibition, *Silver: An American Art*, on view through February 2015 if you happen to visit Texas.







IP: [Logged](#)

agphile

Posts: 798
Registered:
Apr 2008

 posted 09-25-2014 11:57 AM   

Just a suggestion, but I would have thought this was probably a hot water jug for topping up the teapot. I think claret jugs usually have narrower pouring lips because wine glasses have narrower apertures than the tops of teapots.

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Author

Topic: Beautiful and rare Shiebler Berry Spoon

FishW

😊 posted 03-17-2013 10:40 PM

Posts: 21
Registered:
Nov 2012

[26-2379]

Got this piece today from a small auction ... Couldn't be happier. Will upload some more photos after it shows up in the mail and gets a nice cleaning. I've only seen one similar berry spoon in a silver museum before, attaching a photo of that one as well. I can only hope it cleans up as nice.

The only difference is the museum piece features a Hermes like head on the top whereas mine features a bearded man. Measures approx 10 and 3/8 inches and weighs 200 grams. Retailed by the Galt Brothers (Wash D.C) around 1880?



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agleopar

📄 posted 03-17-2013 11:03 PM

Posts: 847
Registered:
Jun 2004





There is something about Shiebler that turns me on like no other silver designs. I don't know if it is my old hippy mind set attracted to the free form design or that it just stands out from

all others both contemporary to it and otherwise?

Nice find and I admit I am jealous!

IP: [Logged](#)

FishW

 posted 03-18-2013 12:08 AM   

Posts: 21
Registered:
Nov 2012

Here's the other two items I scooped up today. The first is a Wood & Hughes beautiful hammered spoon with a similar motif as the Shiebler. Does anyone know the name of this pattern? 7" long about 35 grams.





The last piece is more of mystery. It was advertised as 18th c. French. Research, however, determined the inlaid coin is a William III shilling dating from about 1690-1700. Can't wait to get it any check out the additional rim hallmarks to try to match it w/ a maker. Believe it is a tasting ladle. Approx 5.5" and 35 grams.





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Polly

posted 03-18-2013 01:20 PM

Posts: 1939
Registered:
Nov 2004

Great finds, Fish! That was a period when people were enchanted with archeology (well, the ladle is earlier, I think). You can see the influence of archeology in these pieces. I love that all three of your pieces incorporate (images of) coins or medals.

IP: [Logged](#)

FishW

posted 03-18-2013 07:28 PM

Posts: 21
Registered:
Nov 2012

Yes, I love the design of the pieces. Etruscan/Homeric styled pieces have always been amongst my very favorites. Having them applied to a hammered piece is icing on the cake. One of the things I really like about Shiebler is how his works almost look like they have mistakes with the odd indents and inward cuts, but in reality they are a great (intentional) subtle touch that brings them to life and in today's times make them feel modern even though they are 130~ years old.

Very excited about the English ladle too, it is the oldest piece of silver I have ever purchased. I knew it was almost certainly English after seeing the reverse of the coin but it took some time to track down it's date, William III only had shillings made in his name for 6 years from 1695-1701. In taking a closer look, the photos show it sates to 16 something and I can faintly make out a Chester mint mark on the front of the coin.

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agphile

posted 03-19-2013 03:17 PM

Posts: 798

I am not certain the ladle will prove to be English. It will be a bit younger than the inserted

Registered:
Apr 2008

coin, perhaps last third of the 18th century or early 19th century. Coin inserts are most commonly found in 18th century English punch ladles that have whalebone (baleen) handles, and I haven't seen one like yours. Foreign as well as English coins are found in them so I guess an English coin could equally find its way into an overseas ladle. If there are no English hallmarks on the ladle I would be inclined to wonder whether it was American made, but others may know better.

I would certainly be interested to see better photos of the ladle, including the back of the handle and its attachment to the bowl, if you are able to get round to it. In any event, an interesting find.

IP: [Logged](#)

Kimo

 posted 03-20-2013 04:58 PM   

Posts: 1597
Registered:
Mar 2003

I agree that the coin would almost certainly be much older than the ladle. Whether it has any hallmarks will help with the date and country of origin, but I also agree that English may not be likely. 18th century would seem about right, though it could also be 19th century. As Polly said, there was a relatively long interest in the past (still is) with many amateur 'antiquarians' digging up artifacts (and making modern archaeology very difficult) so a design that was made with an old coin to suggest a link with the past would have been a good marketing approach. After all, why would someone want a current coin made into their ladle?

[This message has been edited by Kimo (edited 03-20-2013).]

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vathek



 posted 03-20-2013 09:25 PM   

Posts: 962
Registered:
Jun 99

Aren't those hall marks on the lip of the bowl to the bottom right of the handle?

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FishW





 posted 03-21-2013 12:46 AM   

Posts: 21
Registered:
Nov 2012

Yes, those are rim hallmarks. To be clear, I just purchased these through an out of state auction and these photos were taken from their site (the reason there are odd lines through the bottom which are blocking their website name). They have been paid for in full and I plan on taking and uploading better quality pictures of the two spoons and ladle/it's hallmarks as soon as they show up in the mail. Hopefully that will be in about a week or so.

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Kimo





 posted 03-21-2013 02:14 PM   

Posts: 1597
Registered:
Mar 2003

Thanks, I very much look forward to seeing the hallmarks so we can come up with a more definitive dating. I think these all interesting pieces of silver.

IP: [Logged](#)

FishW

 posted 04-03-2013 01:35 AM   

Posts: 21
Registered:
Nov 2012

Just wanted to give a quick update before bed. Got all the items in the mail finally today. The shiebler berry spoon is very hefty and impressive in size and construction.

As to the mystery of the ladle, the marks are fairly worn but still identifiable for the most part. I have determined the piece has hallmarks originating from Edinburgh Scotland, and the date mark seems to be an R, the style of which would put it at 1697 or 1702. Date will need to be investigated further, again as the marks are hard to make out.

The coin is dated 1696 and from Chester. The maker mark is the most worn, it is three letters with periods seperating them and the only one I can definitely make out is the third, which is

a T. Second letter appears to be an H or M.

Will get photos up tomorrow. The piece was obviously well used with the inside of the bowl having the coin much more worn down than the reverse.

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Kimo





 posted 04-03-2013 11:13 AM   

Posts: 1597
Registered:
Mar 2003

Photos of the marks would be great.

IP: [Logged](#)

agphile

 posted 04-04-2013 09:07 AM   


Posts: 798
Registered:
Apr 2008

A 1697 or 1702 Scottish ladle would be a rare find but please also look at the overall shape of the ladle and its handle. I say this because coin insets are normally found in punch or toddy ladles that have whalebone (baleen) or turned wood handles. The junction with the handle was a weak point so there are examples around with replacement handles. Pieces repaired in this way have their own interest as part of the social history of use and care of an item over the generations, of course.

An original handle of 1697 or 1702 would probably have a trefid (lobed) or dognose terminal rather than a rounded one. However, I shouldn't jump to conclusions before seeing your better photos and before you have had a chance to decipher the marks further.

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FishW

 posted 04-07-2013 08:28 AM   

Posts: 21
Registered:
Nov 2012





I apologize for the delay, had some distractions come up. Here are the photos. I'm fairly certain now the ladle is probably much newer than I had previously mentioned. Still can't identify the date definitively and am clueless on the maker, however. Thanks for any help in advance. All comments are welcomed.





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FishW

 posted 04-07-2013 08:29 AM   

Posts: 21
Registered:
Nov 2012





IP: [Logged](#)

FishW

posted 04-07-2013 08:39 AM

Posts: 21
Registered:
Nov 2012

Photos are showing up small for some reason, please advise if I am doing something wrong moderator. I had uploaded them for forum size like my last ones but this time followed the image posting instructions not linking the urls and just doing the [img] and [/img] encapsulation and it appears you can't open them to view them larger? Should I reupload like I did previously with the urls still attached?

Thanks
Fish

IP: [Logged](#)

agphile

posted 04-07-2013 01:06 PM

Posts: 798
Registered:
Apr 2008

Afraid I can't help with the technicalities of getting your pictures the right size. Based on what I can make out at present and what you have said earlier I would suggest you look at Edinburgh marks for 1898 or 1903 for the ladle. At that time there was a John Maitland Talbot (Mark JMT which might match). You can look up his mark on the Edinburgh Incorporation of Goldsmiths site. With no duty head the marks must be before 1784 or after 1890.





[This message has been edited by agphile (edited 04-07-2013).]

IP: [Logged](#)

**Scott
Martin**

Forum
Master

Posts:
11377
Registered:
Apr 93

 posted 04-07-2013 01:13 PM   

I don't know anything about your image hosting a site.

I use the storage space provided by my ISP. I upload images, sized to no wider than 640 DPI, and then post the url for the image without additional image links.

Maybe someone else will be familiar with your image hosting site...

My advice is to use your bare ISP provided storage for images sized to a max of 640 DPI width.

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














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










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Author	Topic: silver mark retailer
<p>chenet</p> <p>Posts: 10 Registered: Nov 2013</p>	<p> posted 11-22-2013 10:15 PM   </p> <hr/> <p>Hello, First post, so hopefully not too many guidelines overlooked.</p> <p>I am trying to research a retailers mark. It is probably one of a kind and the retailer did not proceed with the idea of a mark. I would like to know where a retailer would have registered their mark . In other words I am trying to find out details about the mark, so am looking for the process involved with establishing a mark. I do know who the retailer was. The mark could have been established in either Great Britain or America since business was done in both places .</p> <p style="text-align: right;">IP: Logged</p>
<p>Hose_dk</p> <p>Posts: 400 Registered: May 2008</p>	<p> posted 11-23-2013 04:05 AM   </p> <hr/> <p>Welcome to the forum. You ask for guidelines. They can be read at the sparkling yellow box. I can say that you can do 2 things.</p> <p style="padding-left: 40px;">First of all introduce yourself and your interest in silver. Is it an item you have, and whats your porpuse of asking the question.</p> <p style="padding-left: 40px;">Second include good Pictures. Picture of mark and item. You will have answers, but we forum members also want to benefit. Learn, and here Pictures are vital.</p> <p>Remember business research is no go! When you are new - i.e., you have not given anything yet. Then be very specific when you introduce yourself.</p> <p style="text-align: right;">IP: Logged</p>
<p>chenet</p> <p>Posts: 10 Registered: Nov 2013</p>	<p> posted 11-23-2013 01:12 PM   </p> <hr/> <p>Hello and I did read the sparkly yellow page several times as I was unable to register easily.</p> <p>I am a grandmother, who has not made a penny buying or selling silver of any sort.</p> <p>I am quite interested in Russian silver and anything interesting that comes my way.</p> <p>I was inquiring whether anybody knows the procedure for a retailer registering a mark, in Great Britain, or America from earlier on in the 1900's and it should be a general interest question. I have no mark to share with you sadly enough with a photo</p> <p style="text-align: right;">IP: Logged</p>
<p>agphile</p> <p>Posts: 798 Registered: Apr 2008</p>	<p> posted 11-23-2013 06:39 PM   </p> <hr/> <p>In the UK we have a system of registered trademarks (number 1 was registered in 1876).</p> <p>A retailer is not obliged to register their mark but may have done so. I am not aware of any facility to search for old registered marks online. I suspect one would need to visit the UK Intellectual Property Office or engage a specialist to do so.</p> <p style="text-align: right;">IP: Logged</p>

<p>chenet</p> <p>Posts: 10 Registered: Nov 2013</p>	<p> posted 11-24-2013 08:15 AM   </p> <hr/> <p>Thank you for your answer, I was worried that such would be the case. However, I did not know about the office for intellectual property.</p> <p>I wonder if a mark would have enhanced the value of an item, kind of an imprimatur of quality, assuming the vendor was of high enough quality and reputation.</p> <p style="text-align: right;">IP: Logged</p>
<p>Kimo</p> <p>Posts: 1597 Registered: Mar 2003</p>	<p> posted 11-24-2013 08:25 AM   </p> <hr/> <p>Trademarks in the US go back to 1870s and there are millions of them. There is no requirement that anyone get a trademark, it is only something that is done if a company wants to get some degree of protection from others using their trademark. It can be straightforward when you have a unique word such as Pepsi or Coke, but it can get a bit challenging when you have a design or something less obvious. Here is a link where you can go to start trying to look up a particular one:</p> <p>USPTO Trademarks Home</p> <p style="text-align: right;">IP: Logged</p>
<p>chenet</p> <p>Posts: 10 Registered: Nov 2013</p>	<p> posted 11-24-2013 08:30 AM   </p> <hr/> <p>Thank you so much, as a Canadian, I was not aware of that. I suspect that it might be a dead end, but it is interesting to pursue at any rate.</p> <p style="text-align: right;">IP: Logged</p>

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mitko07

posted 02-02-2014 01:17 AM

Posts: 48
Registered:
Nov 2005

[26-2445]

Hello!

I am having hard time identifying this silver object which looks like a little tray/ bowl decorated with a chimpanzee. It is finely hammered and is marked "800"

I was wondering if someone here can help me with idea what the is purpose of it and possibly ID it. I have seen few Monkey decorated Russian items but here it does not seem to be case. Size is 2.75 inches high x 5.25 inches wide. Thanks in advance! oh here are some pictures:







IP: [Logged](#)

agphile

posted 02-02-2014 11:20 AM

Posts: 798
Registered:
Apr 2008

I can't help much. Just an 800 stamp doesn't give a lot to go on. 800 is/was a silver standard used in Germany and elsewhere in continental Europe (though not Russia) but the 800 mark would normally have been accompanied by other marks. It might have been used in the Far East for items to be sold to the European market and I guess the item could come from somewhere there.

As to use, I would suggest for serving peanuts (monkey nuts).

IP: [Logged](#)

Kimo

posted 02-02-2014 03:53 PM

Posts:
1597
Registered:
Mar 2003

Animals such as monkeys have been commonly used in a great many countries so it does not indicate much. As was mentioned the 800 marking is the silver fineness and is one of the lowest amount of silver you find in silver marked items. It means 800 parts per 1000 is silver or 80 percent. By contrast, sterling is 925 parts per thousand or 92.5 percent pure silver. You see 800 markings in many countries around the world, not just some European ones. My guess is that this is either a candy dish or a calling card tray.

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Scott Martin

Forum
Master

Posts:
11377
Registered:
Apr 93





posted 11-23-2015 11:53 AM

SharonM left this comment in the [SSF Photo Gallery](#) on Nov 21, 2015 at 11:34 PM

quote:

This looks like a Japanese piece to me with an 800 silver content mark but I could be wrong. I am pretty familiar with Japanese style though. But I think this is an old post.

vathek

 posted 11-25-2015 12:01 PM   

Posts: 962
Registered:
Jun 99

Here's a similar piece I own in bronze. It's about 3" high and probably originally had a marble base. I've always assumed it was used to hold small jewelry items.





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Author Topic: Roman Spoon???? Real???

ElfKat

posted 04-11-2014 04:16 PM

Posts: 33
Registered:
Apr 2011

I found this spoon at a garage sale for \$3.00 and I think it's Roman... anyone know anything?

I think it's fairly high grade silver (quick and dirty test -- put in very hot water to cover at least 2/3 of the spoon and feel the finial after 20-30 seconds, anything made of fairly high grade silver will be almost too hot to handle very quickly... this one passed that test! Nothing made of pewter will).

It's just over 7-1/2" long with the bowl measuring 1-3/16w x 1-3/4l x 7/16"deep and weighs almost 30 grams on my little electronic scale. I don't think that bend near the finial is original, I've seen photos of Roman spoons with this kind of button end but the bowl shape is a bit weird...

I collect American souvenir spoons and this fascinated me!

Any thoughts would be appreciated.
Kathleen



IP: [Logged](#)

agphile

posted 04-12-2014 05:19 AM

Posts: 798
Registered:
Apr 2008

Well, it's either Roman or imitation Roman. Difficult to be certain from photos (and not always easy to tell even with the spoon in hand). Roman spoons come with quite a variety of bowl shapes but the bowl and the offset between bowl and handle do look a bit more crudely made than I might have expected.

There are quite a few imitations about, some outright fakes and some originally sold more honestly as souvenirs or the like. To be certain I think you would need to consult a museum with a good antiquities department.





My problem is that when a spoon is a good match for a well documented

Roman original I sometimes suspect it may just be a copy. And then when I cannot find a good match, as here, I wonder whether it is a work of fiction. Always best to be suspicious so that you can only be pleasantly surprised later.

Anyhow, an interesting find and a bargain even if a fake - though I hope it is not.

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Kimo

 posted 04-12-2014 11:55 AM   

Posts: 1597
Registered:
Mar 2003

I agree with Agfile that it is not possible to be sure with just an internet photo, but if I were to render an opinion based on this photo alone I would suggest that it is a fake or a reproduction made for tourists. My reasoning is that the condition appears to be far too good with little or no wear. I could be wrong of course and that is why you would need to have someone who is a serious expert in Roman silver and spoons look at it in person.

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Author	Topic: New member
cardiffinian Posts: 2 Registered: Jun 2014	<p> posted 06-16-2014 03:25 AM   </p> <hr/> <p>Hi to all</p> <p>I am from Cardiff and have been collecting odd bits of silver for a few years now. There's always odd bits of information to find out about collecting and looking after silver and this forum always seems to be very helpful in that regard. I like reading the topics and find them very informative, so becoming a member is the next best step.</p> <p>Thanks</p> <p>cardiffinian</p> <p style="text-align: right;">IP: Logged</p>
agphile Posts: 798 Registered: Apr 2008	<p> posted 06-16-2014 04:44 AM   </p> <hr/> <p>Welcome. As a fellow Brit, though only half Welsh, I look forward to your participation.</p> <p style="text-align: right;">IP: Logged</p>
Kimo Posts: 1597 Registered: Mar 2003	<p> posted 06-16-2014 11:41 AM   </p> <hr/> <p>Welcome! Do you have any particular object of silver that is your favorite that you would like to post a photo to share with everyone. We all like chatting about interesting silver.</p> <p>Kimo</p> <p style="text-align: right;">IP: Logged</p>

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Author

Topic: cigarette case

cardiffinian

posted 06-17-2014 03:51 AM


Posts: 2
Registered: Jun
2014

Hi all.

I have a cigarette case that turned up in a bit of a horrible state. It had been used as a ash tray and had some rough treatment. It looks like silver and under the rim you can see some gold color. It has passed the magnet test but there are no hallmarks that can be seen anywhere. A good look seems to show some scratch writing on the edge of the case but is difficult to make out. As far as I can make some of it out it looks like, '189 72X | a '. There could well be other letters or numbers as well as can some of these numbers look like others at different angles. Any help or advice would be welcome





agphile posted 06-17-2014 05:37 AM   Posts: 798
Registered: Apr
2008

Afraid I can't offer much help. The scratched marks are probably stock numbers and/or a price code indicating that the case has been through the hands of a pawnbroker or second-hand dealer. They are not going to help identify the origin of the piece.

I am not the person to advise on testing for silver content. The specific gravity test requires the sort of scales I do not have. I strongly dislike the concept of the destructive acid test. And I suspect that assay by a professional would probably cost more than the case is worth.

Perhaps it is best just to enjoy having rescued an old object and perhaps consider whether you can give it a new use as a container for something other than cigarettes (though I confess I have yet to find a sensible use for the cigarette cases inherited from my father's generation).

IP: [Logged](#)**Kimo** posted 06-17-2014 09:49 AM   Posts: 1597
Registered: Mar
2003



It is hard to tell from the photos, but Agphile is of course correct that the scratched marks are of no use in telling what it is. I also very much agree that acid tests for silver are not very good both in that they are destructive and secondly they will only tell you what the metal is on the surface and not underneath unless you cut down into the metal which kind of defeats the whole purpose of saving something that is nice to behold or use. The specific gravity test that he mentions is not something most individuals normally have the equipment to conduct unless they are really into testing for silver content. There is another even more accurate way to determine metal content these days and that is to test it with x-ray fluorescence (XRF) metal analyzer. They are really expensive, so it would be easiest to find a jeweler or metals dealer who has one and have them test it.

The lack of any markings as to silver content or maker makes me think that it is most likely an inexpensive, non-silver case. Companies that made and sold these were very aware that customers would pay more for solid silver cases, and they were also aware of the makers. Marking such cases was very important to the manufacturer when they used solid silver and when the company was trying to promote their market presence. It is possible that it is unmarked solid silver, but it is not likely.

The four tabs on the edge of the inside would have been the attachment points for the metal or fabric straps that held the cigarettes into the case when it was opened. Better cigarette holders typically had metal straps.

My suggestion is to clean it up and repurpose it to something you find useful, and then enjoy using it. I think that it might make a nice holder for some photos of your family or other loved ones, a business card holder, money wallet, or something like that.

[This message has been edited by Kimo (edited 06-17-2014).]

IP: [Logged](#)**Scott Martin**
Forum Master posted 06-17-2014 02:37 PM   

Posts: 11377
Registered: Apr 93

Perhaps a new use...
Case for pocket *go-between* brushes:



IP: [Logged](#)

Polly

Posts: 1939
Registered: Nov 2004

posted 06-17-2014 10:19 PM

They make good card cases for your business cards. Of course, card cases make even better card cases (if you can find one the right size).

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr 2008

posted 06-24-2014 01:06 PM

Cardiffinian

I have been meaning to come back with a PS on this topic. Sorry for the delay in so doing. I hope our failure to confirm your cigarette case as silver has not been too discouraging. As Kimo says, silver is normally appropriately marked for good reason and indeed in the UK and elsewhere it would be illegal to sell an item as silver unless it was properly marked. However, I thought it might be helpful to sketch out one set of circumstances under which unmarked silver might have found its way to the UK.

Cigarette cases generally date from the first half of the 20th century, a time when Britain still had an Empire (just) and many Brits worked in the colonies, dependencies or, indeed, other third world countries, some of which did not have a tradition of marking silver. An expat might well have bought an unmarked cigarette case from a local craftsman in the belief it was silver. Unless the craftsman was ripping the buyer off, it probably was – though not necessarily sterling standard. Pieces like this would in due course find their way back to the UK.

English cigarette cases are usually decorated, typically with engine-turned engraving. The plainness of yours might support the theory that it came from a less sophisticated workshop somewhere overseas though it doesn't prove it to be silver.

By way of analogy, I have a pair of plain, unmarked gold cufflinks with such a history. At least they are gold coloured, don't tarnish and the gold colour doesn't wear off. They were inherited from an uncle who worked overseas between the two World Wars. I have never bothered to check that they really are gold because they make perfectly

respectable cufflinks and they are certainly not big enough for their value as gold to have life-changing implications.

I fear this doesn't take you any further. I am not trying to say that I think the case is silver but simply that I cannot rule this out.

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Author

Topic: S. MAURITZEN spoon

ahtea

posted 02-16-2015 01:08 PM

Posts: 2
Registered: Feb
2015

I want to add to or reply to an existing post about a spoon marked S. MAURITZEN, but cannot reply to the original post because I just joined (in order to respond to the post!) So here goes:

The original post: [S.MAURITZEN spoon](#)

We have a spoon that closely matches the description in the original post, but perhaps these photos of ours might help:







We too, would be interested to know something about this spoon.

IP: [Logged](#)

agphile

posted 02-18-2015 11:28 AM

Posts: 798
Registered: Apr
2008

Welcome to the forum. I'm afraid I can't be of much help with your intriguing spoon. I am more familiar with English silver whereas your spoon is presumably American or possibly Scandinavian. However, I'll plunge in regardless with a few comments.

S Mauritzen must surely be the name of the retailer or the maker. I see no reason to link it with St Moritz as was suggested in the earlier post.

The description in the earlier post would seem to be of a different pattern from your spoon since it makes no mention of the distinctive trefoil terminal. However, the spoons share the feature of bright cut decoration on the terminal so presumably do indeed come from the same stable.

I would be inclined to date your spoon to the late-ish 19th century because of the trefoil terminal and the apparent lack of any drop where the stem joins the back of the bowl. Others may or may not agree and, as I said at the beginning, I fear this does not really give you much help.

IP: [Logged](#)

dragonflywink

posted 02-18-2015 01:18 PM

Posts: 975
Registered: Dec
2002





Not American, but Norwegian - Sverre Mauritzen (b. 1874), those with better Scandinavian references than mine may have better information, but find reference to the shop as active in Stavanger in the 1920s-50s, as both smith and jeweler, quick internet search seems to indicate the firm may still be in business...

~Cheryl

[This message has been edited by dragonflywink (edited 02-18-2015).]

IP: [Logged](#)

ahtea





 posted 02-18-2015 02:49 PM   

Posts: 2
Registered: Feb 2015

Wow! This all fits! My wife received the spoon from her mother's estate a few years ago. She thinks that the spoon once belonged to one of her grandmothers, but she didn't know which one. Her mother and mother's mother ("Mormor" in Norwegian) emigrated from Haugusund, Norway around 1924 or 1925.
Thank you Cheryl. I searched with Google and only found that previous post on these pages.

IP: [Logged](#)

Scott Martin
Forum Master

 posted 02-18-2015 02:51 PM   

Posts: 11377
Registered: Apr 93

quote:

[Sverre Mauritzen](#)

Birthdate: 1874

Birthplace: Hole [Høgsfjord], Buskerud, Norway

Death: (Date and location unknown)

Immediate Family:

Son of Svend Mauritzen and Kirsten Mauritzen

Brother of Thora Mettea Bjelland; Andreas Gerhard Mauritzen; August Mauritzen;

Thorvald Mauritzen; Andreas Gerhard Berg Mauritzen and 4 others

Occupation: Goldsmith

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jasoncfry

posted 03-24-2015 12:20 PM

Posts: 3
Registered:
Mar 2015

Hello good folks. I'm a writer in Brooklyn NY who's hoping your expertise can solve a genealogical mystery.

This set of silver spoons has been in my family for ages. We're trying to figure out to whom they belonged.

They're coin silver, 5.25 inches long.



They have initials on the stem that my grandfather thought read TW but I suspect actually read JW:



Where the bowl and stem meet there's a triangular design -- hard to see here but there's a zigzag stitching pattern.



The maker's mark is a W.B in a rectangle with serrations around the inside of the rectangle.



My ancestor who owned these definitely lived around Gettysburg, PA. If the owner is who I think it is, he would have been born in 1757. The family tradition is these spoons were made from the silver buckles he wore on his knee pants.

I'm hoping to establish the following:

* what the initials say -- JW, TW, or GW; and

* what the maker's mark indicates about when and where they were made

Any help would be greatly appreciated. My apologies if I've missed anything in search that would have answered my Qs!

Thanks and best,





Jason

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered:
Apr 93





 posted 03-24-2015 12:48 PM   

For the maker see: [William C. Burr](#)

IP: [Logged](#)

agphile

Posts: 798
Registered:
Apr 2008





 posted 03-24-2015 01:19 PM   

And yes, JW (or IW - script J and I being interchangeable) for the inscription.

IP: [Logged](#)

jasoncfry

Posts: 3
Registered:
Mar 2015

 posted 03-24-2015 03:31 PM   

Thank you both very much!

A last question, if I might: Were there any common traditions governing when a set of such spoons would have been made/presented -- christening, coming of age, marriage, etc.?

I ask because I have two potential JWs. James Wilson was born in 1757, but his daughter Jane was born in 1793. William C. Burr's bio indicates the spoons were made sometime between 1792-1810. (Jane's initials when wed were also JW, but she probably wasn't married until around 1820-1.)





The above suggests to me that the spoons were Jane's, maybe made in conjunction with her birth. But is that assuming the ceremonial when the answer might be utilitarian?

Many thanks again!

IP: [Logged](#)

agphile

Posts: 798
Registered:
Apr 2008

 posted 03-24-2015 08:17 PM   

I know a bit about English rather than American customs but I suspect some things make sense more widely than just in an English context. A set of teaspoons might have been acquired at any time, perhaps simply as funds allowed or, for the more affluent, to replace worn or outmoded items. However, the identification of the tea ceremony with the mistress of the house meant that a wedding was the one event most likely to occasion the purchase or gift of tea related silver. However, apart from the cases of widows or spinsters living independently, the initials on a piece of silver would generally identify the male as the owner (rather than his wife or daughter) notwithstanding the female role in the tea ceremony.

In matters of inheritance, where some silver was passed specifically to a daughter rather than a son, that might be the tea related items. I think a set of teaspoons is less likely as a christening gift or as a gift at some stage before marriage, but nothing is impossible.

This encourages me to guess that the spoons originally belonged to James and his wife but could have been passed on to Jane.

IP: [Logged](#)

jasoncry

posted 03-24-2015 11:30 PM

Posts: 3
Registered:
Mar 2015

Perfect. I can't thank you enough!

IP: [Logged](#)

Kimo

posted 03-26-2015 08:44 PM

Posts: 1597
Registered:
Mar 2003

JW is a possibility, but so is TW, GW, or even FW. My first thought would be TW since when you look at the engraving the cross stroke at the top and the central vertical stroke are the heavy and thick ones while all of the other are thin grace strokes, but that is just a possibility and it could be one of the other possibilities. The earliest these spoons could have been made would have been about 1793 assuming Burr began his apprenticeship at age 14 since a typical apprenticeship was 7 years. I am not sure it could be dated to any specific year between then and 1810 though. As was mentioned, silver could be given at any time so it would be hard to pin to some event with any certainty. Also, out of style silver or broken or worn silver was constantly being recycled into to new objects as well which also makes dating pretty hard.

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agphile

posted 03-28-2015 05:57 AM

Posts: 798
Registered:
Apr 2008

Sorry Kimo, but I disagree about the initials. They seem to me quite clearly to be JW or IW in typical style for the period.

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swarter

Moderator

posted 03-29-2015 02:13 PM

Posts: 2920
Registered:
May 2003

quote:

Originally posted by agphile:

Sorry Kimo, but I disagree about the initials. They seem to me quite clearly to be JW or IW in typical style for the period.

I agree. The thickened curly "serif" (?) on the "W" as it crosses the top of the "J" seems to be the source of the confusion.

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Author	Topic: Acorn knop spoons
Recycled Posts: 2 Registered: Apr 2015	<div style="border: 1px solid #ccc; padding: 5px;"> <p> posted 04-23-2015 06:54 AM   </p> <hr/> <p>[26-2514]</p> <p>In various books, catalogues, The Finial etc. acorn knop spoons are referred to as 14th century but the spoons illustrated do not bear a hallmark. My question is - are there any acorn knop spoons that do bear a hallmark and would I be correct in thinking that hallmarked specimens are scarcer than those that are not marked?</p> <p style="text-align: right;">IP: Logged</p> </div>
agphile Posts: 798 Registered: Apr 2008	<div style="border: 1px solid #ccc; padding: 5px;"> <p> posted 04-23-2015 07:40 AM   </p> <hr/> <p>I don't offhand recall seeing any marked examples on the market in recent years but they do exist. For a few examples, How's "English and Scottish Silver Spoons" illustrates a couple with just the leopard's head in the bowl (they predate the requirement for any further marks) and one with an unattributed maker's or town mark. How also illustrates a way out of period example fully marked for London 1585 but makes the point that this is a one-off rarity.</p> <p>But yes, marked examples are scarcer than unmarked</p> <p style="text-align: right;">IP: Logged</p> </div>
Recycled Posts: 2 Registered: Apr 2015	<div style="border: 1px solid #ccc; padding: 5px;"> <p> posted 04-24-2015 05:21 AM   </p> <hr/> <p>Many thanks for your reply -</p> <p>My main interest is in picture back spoons but I have often wondered how authors can be so confident in stating that Acorn Knops are C14th.</p> <p>Again many thanks.</p> <p style="text-align: right;">IP: Logged</p> </div>
escrimeur Posts: 10 Registered: Nov 2015	<div style="border: 1px solid #ccc; padding: 5px;"> <p> posted 11-16-2015 02:16 PM   </p> <hr/> <p>Acorn knop spoons tend to come in several different formats in base metal. In silver they seem to originate in the 14th century but there may be some earlier examples somewhere. I am fairly certain that some early examples may be French (by their form) especially if unmarked.</p> <p>More recently Sibyl Dunlop (London) had made some Arts & Crafts revival acorn spoons during the 1920s.</p> <p style="text-align: right;">IP: Logged</p> </div>

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


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Author

Topic: [Mystery mark and lack of hallmarks.](#)

billben2014

 posted 11-02-2015 01:10 PM   

Posts: 6
Registered: Nov
2015

[26-2537]

I'm a new member, I come late to silver collecting as I have always collected glass, I recently acquired a 1909 atomizer top minus the bottle and my interest began.

I have now acquired what may be a tea/tobacco caddy with a hinged lid (not lockable). It is engraved as a presentation piece dated 1867.and has beaded rims and heavy engraved decoration.

I have no reason to believe it is not silver, there is no evidence it is plated.

The only mark on the base is WB, this is in the center of the base and of the type you would expect to form part of a hallmark. It is similar to the William Bateman mark but the outline points outwards instead of inwards and of course the date is past the date that Bateman was working.

I read in the forum that Judith Miller stated that silver items (esp provincial) can be found without hallmarks. This item was presented by the staff of a workhouse near Swindon to a local doctor on the event of his marriage.

I would appreciate any comments regarding the lack of hallmarks & in the meantime will try to master the photo system. Could someone suggest a free picture host, can I use my Google account ?




Many thanks





IP: [Logged](#)

Scott Martin
Forum Master

 posted 11-02-2015 11:34 PM   

Posts: 11377

Thanks for posting the inscription. After a little Photoshop....



Perhaps one of our genealogy members will find the inscription interesting and lets us know more.

IP: [Logged](#)

Kimo

Posts: 1597
Registered: Mar 2003

posted 11-03-2015 08:24 AM

My first impression is that it is silver plated given the lack of any hallmarks and it would be appropriate to start out with the assumption that it is plated and not solid silver until one can prove otherwise. One can find solid silver made in other countries without silver markings but it is not common. Technically, only British silver has true 'hallmarks' since the term refers to the British assay offices' markings which were originally applied by the Guild Hall to guarantee purity hence the term today, however, all countries have their own systems of markings which many people loosely call hallmarks to ensure such purity standards. A silversmith can make things out of silver and not have them marked under the laws of the country in which they are working but that is unlikely since they will want to get the most money for their work and marking their work as solid silver is a major marketing tool for them. Making something of solid silver and then not selling it as solid silver makes little sense.

Also, any silver that was imported into Britain to be sold as solid silver was hallmarked at one of the British assay offices and has an added import marking. In 1867 it would be the letter F in addition to the silver hallmarks.

The way to tell for sure what metal this box is made from would be to use a specific gravity test. Unlike acid testing which is destructive and not terribly reliable since it only tells you what the metal on the surface is, specific gravity testing is non-destructive and quite reliable.

[This message has been edited by Kimo (edited 11-03-2015).]

IP: [Logged](#)

billben2014





posted 11-03-2015 08:35 AM

Posts: 6
Registered: Nov
2015

Many thanks for your comments they are much appreciated, I am taking it to a working jeweler tomorrow but my gut feeling is that it is silver. There is no evidence of seams and the engraving is so heavy in places it almost shows through on the inside and yet there is absolutely no evidence of copper or other material underneath. I accept it still could be plate but its interesting that the makers mark cannot even be traced. Perhaps you could enlighten me on one point, whilst I accept what you say about a silversmith wanting to have his goods hallmarked, am I correct in assuming that there was a charge for this, Im only wondering if this was a local silversmith and given that the item originates as a gift from charitable organisation (workhouse) could it be it wasnt hallmarked in an effort to reduce cost. Like many things in the antiques world we can only guess and will never know the answer, I will however update you on the results of the silver test. Many thanks again

IP: [Logged](#)

Scott Martin
Forum Master

 posted 11-03-2015 08:36 AM   

Posts: 11377
Registered: Apr 93





Thank you Kimo. Good response.

Kimo is correct, the specific gravity test would be the better testing idea. Tomorrow, don't let the jeweler use acid. Acid will remove the silver and to properly do the acid test the jeweler will have to deeply file to reveal any copper.

DON'T use acid on anything you want to retain its value.

IP: [Logged](#)

agphile

 posted 11-03-2015 08:40 AM   

Posts: 798
Registered: Apr
2008

That's an interesting box. A few thoughts about the single mark. This use of a single mark on some provincial pieces is a characteristic of the 18th century or earlier. By the 19th century hallmarking was more scrupulously observed across England (though not in Scotland). This might suggest the box is in fact plated, but a single maker's mark like this is also not typical of plated ware. If you are right to think it is a silver box one possibility is that it was second-hand when it was engraved and presented. Without its Victorian engraving I could imagine it as having originally been made in the 18th century though I still can't produce an attribution for the mark. And it is possible that the box had been unmarked, the WB stamp being added by the Victorian engraver.

I imagine the officers of the workhouse were its senior staff who would not have been particularly highly paid which might support the second-hand suggestion (or indeed the box being plated). I don't think the elected guardians or governors would have called themselves officers.

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

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Author Topic: Hallmark id

ranjet

posted 11-14-2015 03:11 PM

Posts: 6
Registered:
Nov 2015

[26-2540]

I need help to identify these items. They are part of an extensive collection. I have done much research on this site and still can't identify the hallmark. Any help would be welcomed.



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agphile

posted 11-15-2015 01:47 PM





Posts: 798
Registered:
Apr 2008

What I am seeing are pictures of two knife blades by Mappin & Webb, a major British company that is still in business. The one also marked with the trade name Princes Plate is electro-plated, probably from the first half of the 20th century because later pieces are marked as Mappin Plate. The other, marked Stainless is of course stainless steel.

I cannot see the handles but they are presumably either plastic (mock ivory or bone) or silver plated.

IP: [Logged](#)

ranjet

 posted 11-15-2015 03:32 PM   

Posts: 6
Registered:
Nov 2015

Agfile,

Thanks for the response. I was wondering if you could make out the hallmark. I can't find that mark anywhere. This collection was purchased around 1900, maybe in India. I'm trying to get the history because I'm giving it as a wedding gift to my daughter.

Thanks in advance,
Ranjet

IP: [Logged](#)

agphile

 posted 11-15-2015 04:54 PM   

Posts: 798
Registered:
Apr 2008

The marks on these blades are not hallmarks. On the first blade, apart from the firm's name and the Princes Plate trade name, there is what looks like a gothic letter "u" in a shield on its side. The assumption is that letters like this were a date code used by M&W, but if so, I am not aware that anybody has cracked the code. Silver plated blades are normally used for fish knives and fruit knives.





On the second blade the letter M above the wording appears regularly on M&W stainless steel. I suspect it simply stands for Mappin. The Y at the bottom is another of these assumed date letters. Stainless steel blades are normal for table and side knives whether the handles are sterling silver, silver-plated or of some other material.

On British silver hallmarks are required on gold items and silver items of sterling standard or above. Silver plated items may carry various marks determined by the maker or retailer but they are not hallmarks which are guarantee marks applied by the assay office rather than the maker.

If your set includes spoons or forks it would be worth checking to see whether they carry different marks that might reveal whether any of them are in fact silver rather than plated.. Equally, if the knives have silver looking handles, check what mark if any is on them.

IP: [Logged](#)

ranjet

 posted 11-15-2015 05:26 PM   

Posts: 6
Registered:
Nov 2015

Thanks for the information.

The "Y" below the lettering on the knife is what I couldn't identify. Nor could I identify the letter in the shield.

There are Rd numbers:
Knife Rd 664260
Fork Rd 664560

There are numerous pieces that are sterling silver labeled:

Treasure (small three box logo) Sterling PAT'D 1921

and some labeled:

Wm Rogers & Son AA




It appears that the original set is a 16 place service with many additional items some being Mappin and Webb and some Wm Rogers.

The set is contained in what appears to be an original wood silverware chest from Nakens Silverware chest made in Chicago.

Thanks very much for your help and any more information you may have.

Ranjet

Kimo

 posted 11-15-2015 09:11 PM   

Posts: 1597
Registered: Mar 2003

As as mentioned, the flatware that you have illustrated is not silver, it is silver plated, and as was pointed out the markings are not hallmarks but rather just maker's marks. Hallmarks are applied to either silver or gold or platinum and are applied by one of the British Assay Offices as an independent insurer of purity of the metal used.





Mappin and Webb is a British company that is still in business. The two registration numbers you provide are British and are from around 1919 or maybe late 1918.

You mention that you have some silverware that is marked Wm Rogers and Son AA. Rogers is an American company and has no relationship of any kind to Mappin and Webb. The AA marking indicates those are also not silver but rather silver plated.

The flatware that you have that is marked Treasure - logo - Sterling PAT'D 1921 is made by another entirely different and independent company. This is made by the American company Lunt and any forks and spoons are solid sterling silver (92.5 percent silver plus 7.5 percent other metals such as copper and nickel) while any knives are sterling silver handles and stainless steel blades. Their logo is three boxes with one letter in each. The letters are RLB which stands for Rogers, Lunt & Bowlen which was the official name of the company that lasted until just a few years ago.

What you have is not a set of flatware but rather an accumulation of various patterns from various makers with some of it being silver plated and some being sterling silver. I would imagine that whoever put this together likely bought pieces here and there over time that are in similar patterns that make it look like an actual set even though it would be better named a marriage.

ranjet

 posted 11-16-2015 01:53 PM   

Posts: 6
Registered: Nov 2015

Kimo

Thanks for responding to my questions. You seem to have superior knowledge on the subject and I think your analysis is correct. It appears to be a set of Mappin and Webb with various other pieces probably acquired over the years. My daughter will know the history of these items and have a good working knowledge of them. I want to thank Agphile also for the initial help. I have learned a great deal about a subject about which I knew little. Very interesting.

Thanks again,
Ranjet

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


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Author Topic: [The die making process.....](#)

Scott Martin
Forum Master
Posts: 11377
Registered: Apr 93

 posted 03-03-2016 08:46 AM   

The following was inspired by part of the discussion found in the thread [Old Silver Rings](#)

I know little to nothing about the die making process..... over the years I have learned little bits and snippets.... I believe the terms may require context, both for period (ie. 1700, 1800, 1900, 2000, computer age, etc.) and application (ie. coins, money, jewelry, silver/gold smithing, sculpture, print making, etc.).

And then there are the details of the processes by the contextual doers/craftsmen/experts that are full of nuances (idiomatic terms) that don't make it into the non-doers/non-craftsmen/non-expert vernacular (dialect spoken by the ordinary people).

Today most of the related terminology is most likely from where die use/making is most popularly seen/used; which to me feels like may be in the coin/mint processes.





I also expect as the tools/materials/techniques evolved so did the terminology/processes.

A very uninformed example might be in coin making, where over sized models of the coin (galvano) are made and then reduced to the proper size using a pantograph or a portrait lathe or a Janvier lathe. But in flatware I don't recall discussion or ever seeing anything that resembles galvanos.

I think we could start a separate forum which could easily evolve into hundreds/thousands of threads on this subject; especially if the discussion was informed period/process contextual discussions. It would be very interesting to learn about the difference in terms/process there were in jewelry/flatware/coin die making over the centuries. I'm not sure our group has the proper familiarity/expertise to do this but if threads like this continue and more members join in I would create the forum and move a related posts/threads into the new forum.

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Scott Martin
Forum Master
Posts: 11377
Registered: Apr 93

 posted 03-03-2016 09:00 AM   





ps. This post really belongs in the [General Silver Forum](#) and will eventually be moved.

I did this post here so our new members who inspired this thought and haven't taken the time to fully read the [Guidelines](#) could directly post.

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asheland

Posts: 925
Registered: Nov 2003





 posted 03-03-2016 10:08 AM   

Sounds interesting, Scott!

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Mark4321

Posts: 11
Registered: Feb 2016

 posted 03-03-2016 04:38 PM   

quote:

Originally posted by Scott Martin:
The following was inspired by part of the discussion found in the thread [Old Silver Rings](#)

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This is a very interesting proposition.



I personally know next to nothing of the process in detail, but I know of a ring maker who - still today- uses the old die striking presses, basically uses the same production methods as back in the day. I will send him a link to this, maybe he'll join! He is truly an expert in the making process of die struck rings, and also knows a lot about investment casting, lost wax casting, etc, and knows how to tell the difference.

Mark

PS I hope it wasn't me that missed something essential in the guidelines? :-)

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agphile

 posted 03-04-2016 12:57 PM   

Posts: 798
Registered:
Apr 2008

I thought I might share a few photos that may at least be marginally relevant to this topic. A good few years ago now I took some pictures when visiting a spoonmakers' workshop, including some of the presses used for applying die-struck decoration to flatware. This one shows the biggest press. The shelves behind and to the left of the press hold some of the dies.





The next picture shows Jeff Francis, the spoonmaker, sinking a bowl but the relevance here is the smaller press that can be seen behind him.






So, not dies I'm afraid, but the machines for using them.

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Scott Martin

Forum Master

Posts: 11377
Registered:
Apr 93

😊 posted 03-04-2016 01:05 PM   




Great. 😊

What maker/where was this?

IP: [Logged](#)

agphile

Posts: 798
Registered:
Apr 2008

📄 posted 03-04-2016 06:06 PM   


C J Vander, London. This workshop no longer in being. Jeff continued more recently with Wakely and Wheeler, one of the old silversmith companies that had been absorbed by Vander but has now been spun off as a separate entity again with its own workshop a little way out of London.

[This message has been edited by agphile (edited 03-04-2016).]

IP: [Logged](#)

agleopar

Posts: 847
Registered:
Jun 2004

📄 posted 03-05-2016 06:29 PM   




Love seeing the images of a proper spoon maker and W+W. I was there years ago visiting a mate doing his time as a box makers apprentice. Thanks
P.S. The cool thing in the last image, aside from how a spoon is sunk by hand in the lead pancake is the massive amount of Bovril stacked on the shelf!!

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Scott Martin

Forum Master

Posts: 11377
Registered:
Apr 93

📄 posted 03-05-2016 11:29 PM   






[Bovril](#)

IP: [Logged](#)

PhilO

Posts: 164
Registered:

📄 posted 03-06-2016 02:01 AM   

Marmite



IP: [Logged](#)

agphile

posted 03-06-2016 12:52 PM

Posts: 798
Registered:
Apr 2008

Yes, Marmite it is. Must be a dietary essential for spoonmakers if not for all silversmiths? To return to the topic of dies rather than diet, the Wakely and Wheeler catalogue has the following to say about them:

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

From time to time old and presumably redundant dies will appear on the market. I have never tried to buy any but recently I was given a disparate group of dies for knife handles. I suspect somebody was getting rid of stuff he had found interesting but his family thought was junk. Presumably this was on the basis that I would also find them interesting and might be able to hide them from the family for a while.



With these there were a couple of examples of metal struck to form handles (but not from any of the dies I was given!).



The picture shows the two halves of a plain handle, untrimmed, and just one half of a pistol handle, trimmed. If the second half of the pistol version was ever struck, it didn't survive to be given to me.

[This message has been edited by agphile (edited 03-06-2016).]

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


Author

Topic: The "...mites"

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93

😊 posted 03-06-2016 03:26 PM   


From the thread:
[The die making process.....](#)

The picture shows Jeff Francis, the spoonmaker....



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agleopar

 posted 03-05-2016 06:29 PM   

Posts: 847
Registered: Jun 2004





.....
P.S. The cool thing in the last image, aside from how a spoon is sunk by hand in the lead pancake is the massive amount of Bovril stacked on the shelf!!

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Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93





 posted 03-05-2016 11:29 PM   



[Bovril](#)

IP: [Logged](#)

PhiO

 posted 03-06-2016 02:01 AM   





Posts: 164
Registered:
Jul 2004

Marmite



IP: [Logged](#)

agphile

 posted 03-06-2016 12:52 PM   

Posts: 798
Registered:
Apr 2008

Yes, Marmite it is. Must be a dietary essential for spoonmakers if not for all silversmiths?

IP: [Logged](#)

**Scott
Martin**

Forum
Master

Posts:
11377
Registered:
Apr 93

 posted 03-06-2016 04:10 PM   



- [Marmite](#)
- [Vegemite](#)
- [Promite](#)
- [Cenovis](#)
- [Ozemote](#)
- [Mightymite](#)

Sustenance or a secret trade-craft? 😊

IP: [Logged](#)

agleopar

📅 posted 03-12-2016 07:38 PM 🗨️ ✍️ 📄

Posts: 847
Registered:
Jun 2004

quote:

Originally posted by PhilO:

Marmite



Philo I stand corrected - I never remember which is which, one is used more in Oz the other in GB... Then there's Vegemite!

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Author Topic: [Mappin & Webb - Date Mark?](#)

katehp

📅 posted 03-09-2016 04:48 PM 🗑️ ✎️ 📄➔

Posts: 4
Registered:
Mar 2016

I have another teaspoon identification question. The mark on this spoon is clearly "Mappin & Webb," and the A in a circle I believe denotes standard electroplating.

The middle symbol has me confused - I've seen some references to Mappin & Webb using date marks on plate, but no reference on how to decode them. Without a more specific understanding of the mark, I have this spoon dated 1863-1898 based on the firm's chronology.

Thanks again! The resources and the forum have been most helpful in deciphering these marks.



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agphile

📅 posted 03-09-2016 06:17 PM 🗑️ ✎️ 📄➔

Posts: 798
Registered:
Apr 2008

I am not an expert plated items but have looked into M&W, albeit fairly superficially. As far as I know nobody has worked the significance of these letters (gothic in this case, I think) on M&W plated articles though they do seem to be date letters. Their 20th century pieces will normally carry one of their trade names (Princes Plate or Mappin Plate) so your 19th century dating may well be correct.

[This message has been edited by agphile (edited 03-09-2016).]

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[An] auction [had] an Edward Lownes (Philadelphia c1820) coin silver serving spoon that is a stated as being a "replica of spoon from national trust." The seller states that the national trust is in Britain.

The spoon has an "E Lownes" touch mark as well as the touch mark "national trust replica."

No attack on the seller here, just curious if anyone has any insight as to the origin or age of this reproduction spoon.

Thanks in advance!!





IP: [Logged](#)

Kimo

posted 03-23-2016 01:03 AM

Posts: 1597
Registered: Mar
2003

Yes, the UK National Trust is in Britain. It is a non-profit organization there that is dedicated to conserving British heritage and historical sites. They have a large membership of people who donate to them to support their cause, and they have a shop where they sell National Trust items to their members and the public to raise additional money. Making replicas of rare British flatware and other items in the National Trust Collection is a part of what they sell. The National Trust was started in 1895, but I am not sure when they were selling this type of flatware or if they are still doing so. My guess is that these flatware pieces are not very old and they seem to be relatively common given the number you see for sale around the internet and in auctions. I think it is nice to see such replicas being made and sold to the public who may not be able to afford the real antique silverware they are copying especially since these are clearly marked as reproductions.

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agphile

posted 03-23-2016 06:29 AM

Posts: 798
Registered: Apr
2008





Interesting. I am a National Trust member but I do not recall seeing one of these for sale in any of their shops. If sold in the UK, the spoon is probably pewter. Silver would need to be properly hallmarked.

It is a bit odd to choose an American spoon for the sales stock of a UK heritage organisation. It seems unlikely to have made something like this just for export. Perhaps it was sold exclusively from the shop at whichever house has the spoon in its collection and on display?

[This message has been edited by agphile (edited 03-23-2016).]

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Vetdaddy

 posted 03-23-2016 07:03 PM   



Posts: 70
Registered: Feb
2016

Thanks for the Responses. I also thought it was odd that the British trust would copy an American product. If it works for their fundraising- why not I guess. They are marked as reproductions so there is no deception unless the metal content is misrepresented.

Another day older and a bit smarter I am!!

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dragonflywink

 posted 03-23-2016 09:56 PM   



Posts: 975
Registered: Dec
2002

I have one of these somewhere, will launch a search when I get a chance (pretty sure it's in with a bunch of old silverplate serving pieces). Surprised to see so many identified as 'coin silver', along with some silliness suggesting the maker (Lownes) may have copied a piece in the British National Trust - if I recall correctly, mine shows signs of plating wear, with the crest and monogram clearly stamped rather than engraved. Feel reasonably sure that they are replicas of a spoon likely at Woodlawn Plantation in Alexandria, the first historic site held by the National Trust for Historic Preservation, the crest and monogram that of George Washington's nephew Lawrence Lewis...

~Cheryl

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Kimo

 posted 03-23-2016 10:14 PM   

Posts: 1597
Registered: Mar
2003

I stand corrected and of course Cheryl is correct. In doing a bit more research I see that these were made for and sold by the gift shop at Woodlawn Plantation in Virginia. The monogram is LEL and on the originals was for Lawrence Lewis who was a nephew of George Washington's. They are not old and they are not silver.

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







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Author	Topic: Greetings!
Waylander Posts: 131 Registered: Sep 2004	 posted 06-06-2016 07:59 AM    <hr/> Hello all It's been a while since I was here - around 2007 or so since I last posted I think. Anyway, life moves in mysterious ways and I've rediscovered my passion for silver, English sterling silver in particular. I've catalogued my (small) collection and found a few unknown marks that I'll be posting (with photos this time - can't believe I used to post with queries without photos!!), and I'll be hanging around and trying to answer posts if I can. Hope everyone has been well! Cheers from Down Under Waylander01 <p style="text-align: right;">IP: Logged</p>
agphile Posts: 798 Registered: Apr 2008	 posted 06-06-2016 10:05 AM    <hr/> Welcome back. I look forward to seeing your photos. David <p style="text-align: right;">IP: Logged</p>
asheland Posts: 925 Registered: Nov 2003	 posted 06-06-2016 01:06 PM    <hr/> Welcome back! I look forward to seeing the silver! 😊 <p style="text-align: right;">IP: Logged</p>
Kimo Posts: 1597 Registered: Mar 2003	 posted 06-07-2016 10:13 AM    <hr/> G'Day! Great to have you back and active. I, too, am looking forward to seeing some of your silver. Kimo <p style="text-align: right;">IP: Logged</p>
Waylander Posts: 131 Registered: Sep 2004	 posted 06-09-2016 06:48 AM    <hr/> Cheers all, thanks for your kind words. I've posted a few of the pieces with unknown marks. I'll got a couple of interesting pieces, which I'll photograph and post once I have my light box constructed! Waylander <p style="text-align: right;">IP: Logged</p>

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Author

Topic: Original Purpose?

trefid2

posted 09-03-2016 12:01 PM



Posts: 71
Registered:
Jul 2015





I have a pair of what I suspect are 18th C. Hanoverian pattern continental spoons, 3 7/8" in length, bottom marked with maker's mark for "PO" (I have no clue who this is). They also have a Dutch boar's head tax mark for foreign made silver-small articles. I find the bowl shape to be unusual, any thoughts what they were used for?





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ahwt





 posted 09-03-2016 11:45 PM   

Posts:
2173
Registered:
Mar 2003

They have the appearance marrow spoons. I have never quite understood the use of these spoons, but marrow spoons were at one time very popular given the number of antique ones that are still available.

IP: [Logged](#)

Kimo

 posted 09-04-2016 12:49 AM   

Posts:
1597


I agree that they look like marrow spoons. They would be used to dig down inside a

Registered:
Mar 2003

bone to scoop out the marrow and then the user would eat it. I'm not sure that many people actually eat bone marrow anymore but I guess it used to be considered a delicacy.

IP: [Logged](#)

agphile

 posted 09-04-2016 04:02 AM   

Posts: 798
Registered:
Apr 2008

I showed a number of English marrow spoons and scoops in this thread: [Marrow Spoons and Scoops](#)

It strikes me that these pieces by PO are shorter than even my smaller examples and the bowl or scoop section proportionately shorter still.





Of course, spoons or scoops for the continental market won't necessarily have matched English forms but these bowls seem to me a bit too short to excavate very far into a marrow bone. That said, I have no other bright suggestion for their use. I assume they must be for getting at some rather small delicacy whether or not that is marrow.

I might have suggested they were simply for removing contents from a narrow-necked jar but I'm not sure why there would be a pair in that case.

Anyhow, an interesting and pretty looking pair.

IP: [Logged](#)

trefid2





 posted 09-04-2016 10:40 AM   

Posts: 71
Registered:
Jul 2015

I suppose there would have been bones that would have required a smaller extraction spoon, perhaps these were a silversmith's solution. I'm not well versed in continental silver but wasn't it standard practice to mark silver with more than just a maker's mark, perhaps these were provincially made? Not sure why, but these have a French or Belgian feel to me.

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agphile

 posted 09-05-2016 05:06 AM   

Posts: 798
Registered:
Apr 2008





I cannot really help with identifying the maker or place of origin. I am probably only rehearsing what you already know and I am certainly no expert on silver from continental Europe. I would have expected French hallmarking requirements to be fairly strictly enforced. Belgium was not an independent country back then but I think there were hallmarking requirements for each major city. However, I've certainly seen references to provincial pieces from Northern Europe and Scandinavia with only a maker's mark or only a town mark.

In early 18th century England, in London as well as the provinces, it was not at all uncommon for small items like teaspoons to carry just a maker's mark. However, I cannot spot a matching PO mark in any of my reference books. This doesn't necessarily rule England out though the shape of the bowl/scoop is definitely not typical of English flatware.

All this is just a long-winded way of saying I have nothing useful to offer, but I do like the pair, as much as anything precisely because they are a bit different.

IP: [Logged](#)

trefid2

 posted 09-05-2016 01:33 PM   

Posts: 71
Registered:
Jul 2015

Agreed agphile. I was also drawn to them because they were different from the norm.

IP: [Logged](#)

trefid2

posted 09-05-2016 07:19 PM

Posts: 71
Registered:
Jul 2015

Could they possibly be snuff spoons? Granted, the length is rather long for this type of spoon.

IP: [Logged](#)

agphile

posted 09-06-2016 04:10 AM

Posts: 798
Registered:
Apr 2008

As you say, they seem a bit long to have been fitted inside a pocket snuff box like the example below (and why a pair?).



They might have been for table snuff boxes, I suppose, but the bowls/scoops seem a bit large for measuring out a pinch of snuff.

However, you may be on to something. I don't know how snuff boxes were normally re-filled. Perhaps some folk used spoons like this? Could the bowl shape be for filling some small container with snuff or condiments?

If they were a bit shorter I might have been tempted to describe them simply as condiment spoons with an unusual bowl shape. I suspect this combination of shape and size may remain a minor mystery unless somebody comes across some hard evidence.

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Author Topic: [Help dating Kirk silver mark](#)

Vetdaddy

📅 posted 09-19-2016 10:55 PM 🗑️ ✎️ 📄➔

Posts: 70
Registered: Feb 2016

Checking to see if there are any Kirk aficionados who could give me an opinion as to the date range of this mark. From what I have found, the mark fits the 1846 to 1861 era, but there appears to be some conflicting information as to how long they used the 11oz mark. Since the "son" is singular, this eliminates the 1861 to 1868 era, so this mark is either just before or just after that period?

Thanks in advance for your thoughts!!



IP: [Logged](#)

ahwt

📅 posted 09-20-2016 12:38 AM 🗑️ ✎️ 📄➔

Posts: 2173
Registered: Mar 2003

Jennifer Faulds Goldsborough in her book "Silver in Maryland" attributes Kirk and Son mark to the years 1846-61 and 1868-96. She shows the 11oz and the 10.15 mark used in both periods.

Goldsborough in her book "Maryland Silver" also shows the 925/1000 mark being in the 1868-96 period.

After 1896 "CO" was added to their Kirk and Son mark.

Dorothy Rainwater in her book Encyclopedia of American Silver Manufacturers shows 925/1000 mark in use as early as 1868, but I did not find anything in the text of these books that states when Kirk started using the sterling standard.

You may be able to use the style of your piece to better identify the time period of your piece.

IP: [Logged](#)

Vetdaddy

📅 posted 09-20-2016 10:12 AM 🗑️ ✎️ 📄➔

Posts: 70
Registered: Feb 2016





Thanks for your input and and information. I am aware of the "Maryland Silver" book, but the "silver in Maryland book" is one I will look for.

My thought, not to be taken as fact, is that the earlier (1846-1861) 11oz mark was a single punch. The 11oz marks that I have seen from the later period in combination with the more

scripted S. KIRK & SON (1890-1896) mark is different. These later 11oz marks appear as individual letters rather than a single punch. Seem reasonable?

IP: [Logged](#)

Kimo





 posted 09-20-2016 11:14 AM   

Posts: 1597
Registered: Mar
2003

Once there is a marking punch made I am not sure it is always safe to assume it was in use for only one time period, unless there is evidence that it was broken at some point. Perhaps adding a nice photo or two of the overall object might help in coming up with a likely dating as ahwt helpfully points out?

IP: [Logged](#)

Vetdaddy





 posted 09-20-2016 11:39 AM   

Posts: 70
Registered: Feb
2016

Yes, I will plan to post photos

IP: [Logged](#)

Vetdaddy

 posted 09-20-2016 01:13 PM   

Posts: 70
Registered: Feb
2016





Here are a couple of pics:





IP: [Logged](#)

ahwt

 posted 09-20-2016 05:08 PM   

Posts: 2173
Registered: Mar
2003

Pictures on silver seemed to be popular in the 1840s and 1850s either on items such as [Polly's card cases \(Leonard & Wilson card cases\)](#) or on [water pitchers \(Bailey & Kitchen : Taylor & Kitchen\)](#)

[Lawrie](#)). They must have been popular in Maryland as well as New York as Kirk certainly made a fine pair.





I would guess that your ewers or pitchers were from the same time period.

I am not really clear on when a pitcher is as called a ewer, but normally when the throat is narrow it seemed to be called a ewer.

Thanks for sharing.

IP: [Logged](#)

ahwt

 posted 09-20-2016 05:17 PM   



Posts: 2173
Registered: Mar
2003

From what I read in the reference books Kirk marketed three grades of silver in the period 1868-1896; e.g. 10.15 oz, 11 oz and 925/1000. That seems a bit excessive even for the late 1800s, but it may be true.

Does that seem excessive to anyone else?

IP: [Logged](#)

Vetdaddy

 posted 09-20-2016 06:57 PM   

Posts: 70
Registered: Feb
2016

That sounds correct:

10.15 is 89.58% pure
[(Divide 10.75 (15/20 pennyweight) by 12oz]

11oz is 91.66% pure
[Divide 11oz by 12oz (one troy pound)]

925/1000 is of course sterling at 92.5% pure

Another way to look at it is:

Old Kirk "coin" standard: 10.15
Later Kirk "coin" standard: 11oz
Sterling standard: 11.2 or 925/1000

It appears that Baltimore had its own "silver standard" that was not necessarily in line with the US standard.

In 1837 Congress standardized coin silver to be 900/1000 or 90% pure. So It seems that the Kirk 10.15 silver fell just below this, and the 11oz silver put them just above this 90% standard.





Am I on the right track or am I totally confused?

[This message has been edited by Vetdaddy (edited 09-20-2016).]

[This message has been edited by Vetdaddy (edited 09-20-2016).]

IP: [Logged](#)

Vetdaddy

 posted 09-20-2016 07:03 PM   





Posts: 70
Registered: Feb
2016

ahwt- thanks for the link to the card cases and water pitcher- incredible!!

[This message has been edited by Vetdaddy (edited 09-22-2016).]

IP: [Logged](#)

ahwt

 posted 09-20-2016 11:57 PM   

Posts: 2173
Registered: Mar

The Silver in Maryland book notes that Kirk also had a 10.19 mark under the word Crown. This

2003

was to signify that they used French coins in the item. I have never seen a piece with this mark.





A third book that you may be interested in is Maryland Silversmiths 1715-1850 by J. Hall Pleasants and Howard Sill. This was initially published in 1930 and was reprinted in 1972 by Robert Alan Green.

I did a search on bookfinder and both the 1930 and 1972 editions are available.

Do you know if the buildings shown on your Kirk pieces are representations of real buildings?

[This message has been edited by ahwt (edited 09-21-2016).]





IP: [Logged](#)

Vetdaddy  posted 09-21-2016 09:43 AM   

Posts: 70
Registered: Feb 2016

I am not aware if they represent actual buildings. This pair is fresh to my collection, so I am early in my research. Although these ewers were no doubt made as a pair, the scenes are slightly different. I will post some more pictures when I have more time.

IP: [Logged](#)





asheland  posted 09-21-2016 09:50 AM   

Posts: 925
Registered: Nov 2003

My initial guess is 1840 to 1860 period.

Very nice addition! 😊

IP: [Logged](#)





dragonflywink  posted 09-21-2016 12:09 PM   

Posts: 975
Registered: Dec 2002

The building in the last pic looks very similar to what is now the Saint Francis Xavier Catholic Church, built in 1836 as the First Universalist Church, and used as an assembly hall in the 1840s-50s...

~Cheryl

IP: [Logged](#)

Vetdaddy  posted 09-21-2016 03:26 PM   

Posts: 70
Registered: Feb 2016

Thanks to all for your input. Cheryl, I will research the church that you mentioned, thanks!!.

Here are a few more pictures to tell the full story. Although these were obviously made as a pair, the scenes on each are different.

The next two pictures are scenes on the front of the ewers. My best guess is that they represent war and peace:



The next two pictures are masks below each spout. Their meaning?:



The next picture is the coat of arms that is identical on each ewer:



My best guess is that this set was made for a wealthy Anglo-Irish family that immigrated to Baltimore.


These ewers have very little patina and appear to have seen little to no use. This seems strange considering their age, but this next picture gives a clear explanation. They were apparently stored throughout the years in their original shipping box:



IP: [Logged](#)

agphile

Posts: 798
Registered: Apr
2008

 posted 09-21-2016 06:44 PM   





A magnificent pair. The Latin motto beneath the coat of arms reads "frangas non flectes" - you may break not bend. My copy of Fairbairn's Crests attributes this to several families but I am afraid I cannot match the crest above the arms to any of them and I don't have any reference work that might help with the arms themselves.

[This message has been edited by agphile (edited 09-21-2016).]

IP: [Logged](#)

Vetdaddy

Posts: 70
Registered: Feb
2016

 posted 09-21-2016 09:04 PM   

I have not had any (Irish) luck in identifying the crest. The closest that I have found is that for "Tully." The shape of their crest along with their "chevron" and three "griffins" is in the ballpark.





This genealogy stuff is not easy. I found there are many variants of the Tully surname, including Flood, Floyd, Floode, Floyde, Tully, MacTully, Tally, Talley.....and apparently many others.

Soon I will surrender.

IP: [Logged](#)

Kimo

Posts: 1597

 posted 09-23-2016 03:30 PM   

I do not recognize the engraved achievement of arms, but I can add that the crest (the design

Registered: Mar
2003





above the shield) includes a coronet (crown) which has a very specific meaning. Depending on your rank in the peerage, the upper ranks use a crown or a coronet depending on your rank and the design of it changes with each rank. This particular coronet design with five points with the two on the ends being strawberry leaves and the second and fourth being pearls signifies that this crest belonged to either a Marquess or one of his heirs. I do not see any cadency markings in the upper area of the shield so this would more likely belong to the person who was the Marquess himself rather than one of his sons, but one does not always see cadency markings on the shields of sons especially when there is only one. The cadency marking for an eldest son is a bar with three lines coming down and looks like a capital E on its side. A second son is a crescent, and third son would have a star, a fourth son would have a bird, a fifth son would have a ring, etc.

A Marquess is a very highly ranked member of the peerage - he is ranked above an Earl and below a Duke so I am not sure why any Marquess would have been living in Maryland. It is possible these could have been made to send back to the Marquess in England and perhaps was never sent for some reason, or it could be a fantasy armorial achievement to make the owners look fancier.

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr
2008

 posted 09-23-2016 06:05 PM   

Kimo





I am not sure that is right. The coronet here is part of the crest with the griffin's (?) head rising out of it. If the coronet were a marker of rank in the nobility it would be above the crest.

While a crest is normally on a torse, there are a good many which are blazoned as out of a coronet, or on a chapeau and the like, without signifying a title.

IP: [Logged](#)

Vetdaddy

Posts: 70
Registered: Feb
2016

 posted 09-23-2016 11:43 PM   

Thanks Kimo and Agphile for your input. This is definitely beyond my field of expertise. Although I do feel the armorial(s) are contemporary, the thought crossed my mind that even in the mid 1800's, someone might have been reminiscing the past.

I did find a couple of similar, but not exact crests with a griffin head arising from a coronet. This seems to be a not so rare combination with no specific attribute. Below is one picture that I found:



I will back track from my acquisition and if successful, post any information that I find.
Are there any thoughts as to country of origin?

IP: [Logged](#)

Kimo

posted 09-24-2016 09:46 AM

Posts: 1597
Registered: Mar
2003

Hi Agphile.

I am referring to British arms. While the king or queen and the princes have just a crown, the ranks below that have a coronet with a crest arising from the top. If you like you can search on 'college of arms' and 'crowns and crests' and there you will see some very nicely carved 3-D crests of some Knights of the Garter that are on display at Arundel Castle. The ones belonging to the higher ranking nobility (Earls, Viscounts, etc.) feature a coronet with a device arising from it.

I have some personal familiarity with British arms.

IP: [Logged](#)

agphile

posted 09-24-2016 07:58 PM

Posts: 798
Registered: Apr
2008

Hi Kimo

I ought first to put right I slip I made in my earlier comment. When I wrote of the coronet to depict rank being above the crest, I was thinking of engravings that showed only the crest, not the full arms. An illustration (from a book binding rather than a piece of silver) will show what I mean. This is for the Marquess of Hertford.



It is the style I am most familiar with on British silver. While I have seen one or two examples of this happening above a coat of arms as well, it is a very small minority of cases and probably betrays ignorance by the engraver or lack of interest by the owner. You are of course right that correctly speaking the coronet should be on top of the shield and the crest above that. Indeed, on a full-blown version the crest would be atop a helmet above the coronet. This for the Marquess of Bristol:

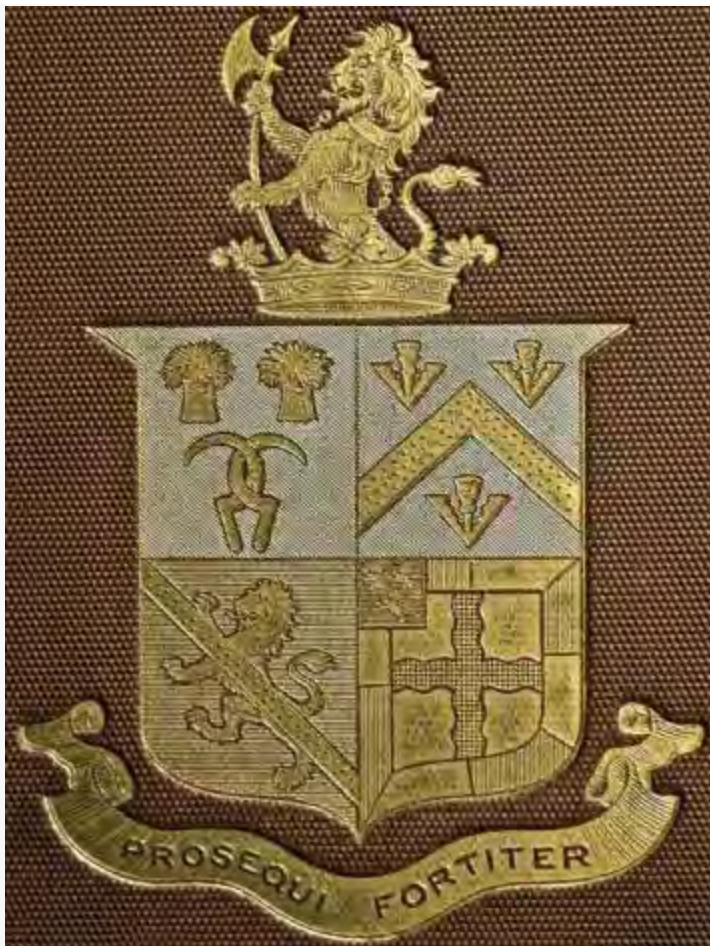


In practice the helmet is often omitted. Thus, for the Marquess of Salisbury:



The crossed arrows crest simply floats above the coronet.

Where I think we differ is that you are seeing the crest on the ewers as being something on these lines whereas I am seeing them as more like the following for a Mr Edward Webb (not a peer).



Here the coronet is part of the crest and not a signifier of rank in the peerage.

However, I do not claim expertise in heraldry. What little I think I know derives from engravings on silver (mostly simply crests) that I have tried to research, with variable success. I have used pictures from book bindings here, rather than silver, because they are more easily accessible (I don't have the right examples on silver I own). Whether I am right or not, I hope the pictures at least show why I am not sure we are looking at the arms and crest of a Marquess.

[This message has been edited by agphile (edited 09-24-2016).]

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr 2008

posted 09-25-2016 03:45 AM

PS I should for clarity have added the explanation that the crest for the Marquess of Hertford shown above is surmounted by an Earl's coronet. I assume that simply means it was done while he was still an Earl and yet to become a Marquess. It would not have been practicable to alter every embossing and engraving while advancing through the peerage.

IP: [Logged](#)

Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93

posted 09-25-2016 11:20 AM

This thread may have sparked some new members to register. In their registration they say their interest is in Heraldry.

IP: [Logged](#)

hwmw

Posts: 3
Registered: Sep

posted 09-26-2016 03:22 PM

quote:

Originally posted by Scott Martin:
This thread may have sparked some new members to register. In their registration they say their interest is in Heraldry.

That would probably be me.

This is certainly an intricate piece of silver and some fine engraving.

The cross-hatching on the shield of arms indicates the colour scheme. The background is black, the chevron is half silver (the plain part) and half gold (the dotted part), and the gryphons' heads are also silver.

According to Bolton's "American Armory", these are the arms of someone named Bourne. Bolton also gives the crest (a gryphon's head ducally gorged, holding a rose) and motto as shown on the ewer.

Perhaps a reference book on old Maryland families will turn up a Bourne family that might provide further clues.

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mere78737

posted 10-20-2016 04:42 PM



Posts: 4

Registered: Oct
2016

Hello!

I am a collector of early British and Irish silver flatware, with an emphasis on the Queen Anne period.

The following trefid spoon was part of a lot I purchased at auction. I do not recognize the maker's mark, which looks to be a chicken head struck three times. The spoon is $5 \frac{7}{8}$ inches long and the back of the terminal is dot-pricked MW over 1701.

Below are photographs of the front and back of the spoon and the hallmarks:





Any help you have would be most appreciated. Than you!

IP: [Logged](#)

agphile

posted 10-20-2016 06:18 PM

Posts: 798
Registered: Apr
2008

Welcome to the forum. I don't know the mark and it doesn't seem to feature in any of my reference books. The placing of the punches along the stem is fairly typical of English trefids so I guess this is one of the many where you may have to settle for saying probably an unidentified English provincial maker

IP: [Logged](#)

asheland

posted 10-20-2016 09:41 PM

Posts: 925
Registered: Nov
2003

Welcome to the forum!
I'm afraid I cannot help, but wanted to say that's an interesting piece. 😊

IP: [Logged](#)

Kimo

posted 10-21-2016 10:37 AM

Posts: 1597
Registered: Mar
2003

Hi and welcome to the Forum.





Unfortunately, I do not know either, and I hope someone here will know so I can learn this one. In the meantime, were I to try to do some research on it I might start with looking into French markings, particularly Paris. Or

perhaps French colonial? The rooster was a marking used on some French silver.

[This message has been edited by Kimo (edited 10-21-2016).]

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mere78737



 posted 10-21-2016 11:58 AM   

Posts: 4
Registered: Oct 2016

Thank you for your response, Agphile. I thought it might be English provincial. Perhaps at some point someone will respond that they have seen this mark or have a spoon with this mark in their collection.

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mere78737



 posted 10-21-2016 11:59 AM   

Posts: 4
Registered: Oct 2016

Thank you, Asheland!

IP: [Logged](#)

mere78737





 posted 10-21-2016 12:36 PM   

Posts: 4
Registered: Oct 2016

Thank you, Kimo. I had not thought of a French origin for the spoon, so thank you for the tip!

IP: [Logged](#)

ahwt

 posted 10-22-2016 02:38 AM   

Posts: 2173
Registered: Mar 2003

Kimo's suggestion of French origin is very interesting. At least one of the French silversmiths that worked in New Orleans used a Roster in combination with their name.

I do not not have any reference books on early Canadian silversmiths, but I would assume many of the early ones were from France. I think of the dot picked monograms as a suggestion that the monogram was done in a small town where skilled engravers did not reside.

Great spoon no matter where it was made.

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Author

Topic: Thoughts on Age?

trefid2

posted 11-27-2016 05:55 PM



Posts: 71
Registered:
Jul 2015

[26-2608]


I'm hoping somebody can assist in determining the age of a pair of teaspoons (brass?) which I purchased in an antique store in Amsterdam. The owner had no idea and sold them as a pair of brass spoons. I was fascinated with the style and material used. My first impression is continental and they certainly have the look/feel/wear of older spoons. They have some engraving on the back and are Hanoverian rat tail in style, a small upturn on the end with the finial. The bowls retain a noticeable front lip, it would appear likely the bowl shape is original. Any thoughts?







agphile





 posted 11-29-2016 03:18 AM   

Posts: 798
Registered:
Apr 2008

A nice puzzle. The rattail and the style of engraving might suggest early 18th or even late 17th century. Bowl shape seems later and the finial a complete oddity. Late 19th century and vaguely historicist?

IP: [Logged](#)

trefid2

 posted 11-29-2016 09:02 AM   

Posts: 71
Registered:
Jul 2015

I'm with you agphile, a complete oddity. They do have some early features but the bowl shape is odd. There's a nagging part of me that says I've seen the finial concept before but I don't recall where.

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

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Author

Topic: seek help identifying maker of large spoon

cbc58

posted 12-18-2016 02:47 PM

Posts: 267
Registered: Aug
2008

Need help identifying maker on this large stuffing/basting spoon. Mark appears to be an HW or IW (or MI or MH) and the W has a distinct extension line coming out of it between the letters. There are also 2 "X"s scratched on this as shown in the pic and I'd like to know if they mean anything. Any help appreciated.



note to admin: I accidentally uploaded two of the same pics and don't know how to delete the duplicate...

[This message has been edited by cbc58 (edited 12-18-2016).]

IP: [Logged](#)

agphile

posted 12-18-2016 06:20 PM

Posts: 798
Registered: Apr
2008

This is not a definitive answer. I'm afraid that my eyesight finds your photo of the marks too small and indistinct for that. I cannot even tell whether the date letter is C or O. On the basis of the other marks I take it that the spoon must date between 1789 and 1818.

I think the maker's mark could be WE in which case one possibility would be William Eley, a known spoon maker. However, he worked in partnerships for much of his career from 1797 onwards, using punches that also included the initials of his partners.

If the date letter is for 1789 it would be when he was on his own, simply marking with WE. If with the spoon in your hand you see no possibility of the mark being WE, or if the date letter is for later than 1789, my apologies for a red herring.

The little mark just above the maker's mark may be a journeyman's mark. The two scratched Xes must have meant something to whoever scratched them but at this remove there is no way of knowing what.

IP: [Logged](#)

cbc58

posted 12-18-2016 06:30 PM

Posts: 267
Registered: Aug
2008

quote:

Originally posted by agphile:

This is not a definitive answer. I'm afraid that my eyesight finds your photo of the marks too small and indistinct for that. I cannot even tell whether the date letter is C or O. On the basis of the other marks I take it that the spoon must date between 1789 and 1818.

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


Thank you for the reply I will look up his mark.

What do you mean by journeyman's mark? Would that be an apprentice in their shop who actually made the spoon, yet it is stamped with the makers mark? Would that mean that spoons without the journeyman mark are more valuable than one's with it?

Trying to learn... tks

IP: [Logged](#)

agphile

 posted 12-18-2016 07:03 PM   

Posts: 798
Registered: Apr
2008



The maker's or sponsor's mark on a piece of silver is, generally speaking, the mark of the proprietor of the workshop where it was made. By the date of this spoon it may sometimes be the mark of the retailer who commissioned it. A busy workshop with several employees would sometimes have the worker (journeyman) who made the spoon add an identifying mark to keep track of which worker made what. The journeyman was a qualified silversmith but of course some items will have been made by apprentices too.

The presence or lack of a journeyman's mark has no relevance to the value of silver. Some maker's marks may command a premium because of the quality of workmanship and design from a particular workshop, but the "maker" is unlikely actually to have made the piece, any more than Christian Dior himself made the dresses sold under his name.

Even a simple spoon is likely to have involved at least two workers: one who actually made it and another who polished it to give the final finish.

IP: [Logged](#)

asheland

 posted 12-19-2016 11:00 AM   

Posts: 925
Registered: Nov
2003

The way the hallmarks are arranged, (Top to bottom) dates this piece between 1805-1820.

If you can tell us what the date letter is, we can tell you the year. 😊

IP: [Logged](#)

cbc58

📄 posted 12-19-2016 12:01 PM 🗨️ ✎️ ➡️

Posts: 267
Registered: Aug
2008

I understand the date code system - it's the maker I'm trying to identify. The W (or M) has a distinct look to it and I am trying to get a better pic. Have tried exploding it in Infranview and it becomes illegible beyond a certain point.

It's not William Eley according to research...

[This message has been edited by cbc58 (edited 12-19-2016).]

IP: [Logged](#)

asheland

📄 posted 12-20-2016 10:51 AM 🗨️ ✎️ ➡️

Posts: 925
Registered: Nov
2003

Here are two of mine that I believe to be by William Eaton:



IP: [Logged](#)

cbc58

📄 posted 12-23-2016 07:48 AM 🗨️ ✎️ ➡️

Posts: 267
Registered: Aug
2008

Have a question on hallmarks on old Georgian spoons. I am noticing that some have hallmarks at the top of the handle, while others have

them lower on the handle down closer to the bowl. The lower ones appear to be older.

Was it common practice to stamp marks lower before the requirement to add a duty mark? Have also come across a spoon that someone is referring to as a "duty dodger", which I assume means that it was made without putting a duty stamp on it at the time it was required. Are these more or less collectible than ones with a duty stamp?


Are there any good books focusing on old spoons?

Tks in advance.

IP: [Logged](#)

asheland

Posts: 925
Registered: Nov 2003

 posted 12-23-2016 09:30 AM   

Spoons were typically bottom marked (by the bowl) until around 1780. Around the time that the duty mark started, 1784, they moved the hallmarks to the end of the handle.

Duty dodgers were silversmiths that bypassed the assay office altogether and simply stamped their makers mark four or five times (usually on bottom marked flatware) and when they reshaped the stem from the distortion of the markings, it squeezed and distorted the marks, making them hard to read therefore looking like a legitimately hallmarked spoon.





These duty dodger pieces are usually good sterling silver, they simply did this to avoid the tax (duty) on the silver. Even though the duty mark started in 1784, the duty was around before that, they just didn't have a hallmark for it yet.

"Silver Flatware" by Ian Pickford is a great book on the subject. With a little looking around online you should locate a copy without too much trouble. It's out of print, so shop around. It can be very expensive. If you can find a copy for around \$50, grab it! 😊

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cbc58

Posts: 267
Registered: Aug 2008

 posted 12-23-2016 12:01 PM   





Thank you. I found a copy and have it on order. Appreciate the info.

I am gaining an appreciation for the British hallmarking system.

IP: [Logged](#)

asheland

Posts: 925
Registered: Nov 2003

 posted 12-23-2016 01:53 PM   

I like the British hallmarking too!
Let us know how you like the book. 😊

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Author

Topic: Replating of old silver ?

cbc58





posted 12-21-2016 04:43 PM



Posts: 267
Registered:
Aug 2008





I came across this spoon and was looking at the hallmarks and it looks to me like someone has replated this with some kind of wipe-on treatment. It looks "too good" and shiny to me for it's age. Is there a way to remove this (if indeed I am correct in my assumption), and get it back to original condition? I can see doing this replating on silverplate, but not sterling. I am a purist. Kills it for me and would be curious if others feel the same way.



cbc58 posted 12-22-2016 08:50 AM   Posts: 267
Registered:
Aug 2008





Perhaps replating is the incorrect term when going over sterling. there appears to be a product out there called "Medallion" which you can wipe on a silver item to refinish it.

In keeping on the theme of trying to improve the appearance of a piece, has anyone here tried to do their own buffing using a buffing wheel? This would be to try and remove fine scratches.

IP: [Logged](#)**asheland** posted 12-22-2016 09:17 AM   Posts: 925
Registered:
Nov 2003

Using a buffing wheel absolutely ruins the piece. You might as well melt it down. 😞





As for the piece shown, it looks 100% original to me. What exactly is it that you are seeing?

IP: [Logged](#)**ahwt** posted 12-22-2016 10:36 AM   Posts: 2173
Registered:
Mar 2003

It could be that someone has already buffed you spoon to make it look new or as you noticed too good.





I would not seem to be logical to wipe on a silver coating on sterling. I have seen the wipe on done on inexpensive silverplated trays. I does appear to bond with copper so that the tray looks uniform, but my understanding is that the silver comes off after several polishes. The whole process is cheap enough that if one wants to do it again they can at low cost.

I agree with Asheland that buffing silver is not a good idea.




IP: [Logged](#)**cbc58** posted 12-22-2016 11:11 AM   Posts: 267
Registered:
Aug 2008

Asheland - I am seeing a shinier than normal appearance on the marks and handle than I have seen with other pieces.

Appreciate the feedback on buffing.





IP: [Logged](#)**asheland** posted 12-22-2016 10:54 PM   Posts: 925
Registered:
Nov 2003

The hallmarks pictured and surrounding area look 100% original to me.

IP: [Logged](#)**cbc58** posted 12-23-2016 06:36 PM   Posts: 267
Registered:
Aug 2008

How would one go about removing (DIY) scratches from silver? I am asking as it specifically relates to spoons. I see some available that are "professionally polished" and assume they use some kind of special device to polish without causing damage.

I had thought this might be a buffing wheel... anyone know? Tks.

IP: [Logged](#)**asheland** posted 12-23-2016 09:37 PM   

Posts: 925
Registered:
Nov 2003




Those minute scratches are the patina and they help the piece, you want them. "Professionally polished" is bad.

A gentle hand polish with a soft cloth is all that is necessary. Anything further is damaging the piece.

The surface on the piece pictured above is exactly what you want.

IP: [Logged](#)

cbc58

 posted 12-24-2016 09:25 AM   





Posts: 267
Registered:
Aug 2008

Here is a spoon that has a couple of long scratches on it. To me, as someone who is just starting to collect spoons, the scratches make it much less desirable to the point where I have to ask myself how much of a discount should be applied to it vs. a spoon without the scratches. I understand that valuations are not something done on this forum, but how would someone who collects spoons view this defect vs. one that doesn't have it? I am a passive collector of old glass paperweights and know that there is a level of wear that is acceptable, but once it gets beyond a certain point the value of the weight can drop by up to 90%. Is there a percentage deduction one would take on something like this? It's deep enough and into the monogram somewhat that buffing might impact the design/monogram. I suspect many collectors wouldn't want it at all but someone like me just starting out might.



IP: [Logged](#)

asheland

 posted 12-25-2016 01:36 PM   

Posts: 925
Registered:
Nov 2003

I agree, it would be nice if those scratches weren't there, but given how excellent that patina is, and the fact it has that 100% original engraving, I personally wouldn't mind those scratches all that much.




There is a point where scratches can be a problem, but those aren't all that bad in my opinion.

Opinions vary, I understand that. I would buy that spoon given those scratches, however if buffed, I would be far less likely to want it then.

I think that terrific patina is one of the reasons I am so forgiving of those scratches. If buffed, that patina is the first thing to go, then all you have are those scratches and an unnaturally shiny spoon.

IP: [Logged](#)

asheland

😊 posted 12-25-2016 01:50 PM   

Posts: 925
Registered:
Nov 2003

This is my earliest piece, and my most expensive purchase to date.

It's by Jeremy Johnson, London, 1642. 100% original and has this noticeable scratch right in the center of the bowl.

It not only doesn't bother me, but I actually welcome it.






You see that scratch confirms my very spoon is the one pictured in Norman Gask's book on English spoons!

It's part of the history of this spoon, and was there in the 1920's, who knows how old that scratch really is?

IP: [Logged](#)

cbc58

 posted 12-26-2016 10:54 AM   


Posts: 267
Registered:
Aug 2008

That's a beautiful old spoon. Appreciate the feedback on the scratches/imperfections.

I wonder what type of production capacity a silversmith had back in the late 1700's. How many spoons did they manufacture in any given year. I am guessing that most spoons were cast and then finished - and haven't delved into the way they are actually made - how much time it actually took (man hours) to make just one. If there was a lot of work put into the production of just one spoon - then forks must have been more labor intensive.

IP: [Logged](#)

cbc58

 posted 12-26-2016 11:58 AM   

Posts: 267
Registered:
Aug 2008

Here is a silverplate glass-lined bowl that I inherited mfg. by Barker-Ellis. There is an area of discoloration that is not tarnish that will not come off. I have tried most everything to remove it to the point where the plating is starting to wear off in a couple of tiny spots.





It almost appears as if this was subject to heat or near a fire, but there is no history of a fire in my family. All I can think of is that it might have been sitting in a spot of direct sun, or stored somehow where heat concentrated on this area. No idea of how it happened or if indeed this is indicative of heat damage. Anyone ever seen this happen before and would there be a way to clean it without replating?

This is my favorite bowl and very well made.



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ahwt





 posted 12-26-2016 09:37 PM   

Posts: 2173
Registered:
Mar 2003

That is a pretty bowl. Could the strange color come from a varnish that had been applied and had worn off most places. Varnish does yellow with age. I have soaked silver in hot water to aid in the removal of varnish.

IP: [Logged](#)

ahwt





 posted 12-26-2016 10:22 PM   

Posts: 2173
Registered:
Mar 2003

That is a pretty bowl. Could the strange color come from a varnish that had been applied and had worn off most places. Varnish does yellow with age. I have soaked silver in hot water to aid in the removal of varnish.

IP: [Logged](#)

cbc58

 posted 12-27-2016 07:22 AM   

Posts: 267
Registered:




Hi - It's a blackish color and it looks like it was in or near heat. It was wrapped in an anti-tarnish bag when I received it. It's not yellowish and the mark does not come off with

Aug 2008

polishing. Guess it could be some form of chemical reaction to something and am wondering if anyone has had this happen to one of their pieces of silverplate. Thanks for the response.

IP: [Logged](#)

asheland

 posted 12-28-2016 12:06 PM   

Posts: 925
Registered:
Nov 2003

That color is odd. Not sure what to tell you on that. Do you use Wright's silver cream?





As for lacquered pieces, I bought a large bowl recently that was lacquered and acetone removed it. Do this outside or in a well ventilated area as the fumes are a bit much!

As to spoons made in the 1700's and earlier, they would be forged. (your new book will explain this well) We have a few terrific silversmiths that are members here that have demonstrated how it's done.

Maybe Scott can link the thread by Fred I believe it's called "spoon making sequence"?

IP: [Logged](#)

cbc58

 posted 12-28-2016 02:07 PM   

Posts: 267
Registered:
Aug 2008

Tks. I'd like to ask another question regarding removing dents from the bowl of a spoon. I bought one at auction that has fairly good sized dents in the bowl. I'd like to try and smooth them out myself and think that there might be a way to do this some how that people who have been around old spoons know how to do.

The dents are all mostly facing upward into the bowl from the underside, and if I was to find something that fit the natural curve of the bowl that was hard enough - perhaps lightly tapping might smooth it out. Anyone tried that or have a trick to smoothing out dents?



Tks

IP: [Logged](#)

Scott Martin

Forum Master


Posts: 11377
Registered:
Apr 93

 posted 12-28-2016 02:30 PM   

["Spoon making sequence"](#)

IP: [Logged](#)

Kimo





 posted 12-28-2016 04:21 PM   

Posts: 1597
Registered:
Mar 2003

It would be very easy to wind up making the problem worse rather than better if you try to hammer out the dents in your spoon yourself. You need the right tools and a great deal of experience to see good results. A dent can stretch silver a bit and so just tapping it back may not result in a smooth repair. Silver smiths take many years of training to be able to do their work well.

IP: [Logged](#)

cbc58

 posted 12-28-2016 08:08 PM   

Posts: 267
Registered:
Aug 2008

quote:

Originally posted by Scott Martin:

["Spoon making sequence"](#)

Thank you for the link. If this is how they made spoons back then -- it shows the level of skill

it takes to make a smooth bowl and uniform piece. Add any design or embellishment to the item and you appreciate them even more. If that's what it takes to make a spoon - imagine the effort to make a fork with evenly spaced tines. I would assume making a fork is harder - though I could be incorrect.

IP: [Logged](#)

asheland

 posted 12-29-2016 09:54 AM   

Posts: 925
Registered:
Nov 2003





I agree with Kimo, it's preferable to let a skilled silversmith do it. We have a few on this site that might do repairs?

If you want to attempt pressing out a dent, I would recommend using wood, and a soft wood at that. I've had success using wood for dents.

Thanks Scott for posting that link!

IP: [Logged](#)

asheland

 posted 12-29-2016 10:12 AM   

Posts: 925
Registered:
Nov 2003

Here is a video you should enjoy:

[Fletcher Robinson](#)

(I'm not exactly sure how to make it into a link)

And I couldn't agree more, the skill and level of work to make an item is impressive! Raising a bowl is the most impressive to me.





[Making an 18th Century Sterling Silver Jefferson Cup](#)

[Silversmith of Williamsburg](#)



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cbc58





 posted 12-29-2016 11:43 AM   

Posts: 267
Registered:
Aug 2008

That Fletcher Robinson video is great - thank you. Considering there was no electricity back around 1800 - the craftsmanship of older items is even more impressive.

IP: [Logged](#)

asheland

 posted 12-29-2016 03:59 PM   

Posts: 925
Registered:
Nov 2003

Indeed it was very labour intensive back in the day!

Thanks again Scott for your help with the links! 😊

IP: [Logged](#)

ahwt

 posted 12-29-2016 06:12 PM   

Posts: 2173
Registered:
Mar 2003

There is a dealer at the monthly antique show in Atlanta that takes dents out of silver. I think he used to have a silver plating business, but in any event he knows how to do it. He starts at the edges of the dent and gradually works around the circumference of the dent toward the center. He uses a wooden dowel with a rounded end to push on the silver.

I have tried it on some very small dents and this process did work for me on sterling. I have never tried to work on silver plate as I think that would be harder to do.

IP: [Logged](#)

cbc58

posted 12-29-2016 08:09 PM

Posts: 267
Registered:
Aug 2008

Thanks for the info. I tried a little bit today to gently smooth some dents out with the back of a rounded wooden handle from a tool in my toolbox. The bowl is very, very thin material and it almost looks like someone tried to do it before and stretched the silver making it thinner in spots. Learning as I go and now know to ask more questions when buying something.

[This message has been edited by cbc58 (edited 12-29-2016).]

IP: [Logged](#)

cbc58

posted 12-30-2016 12:57 PM

Posts: 267
Registered:
Aug 2008

Turns out the chair I am sitting in at the computer has finials at the top that have the exact same contour of a spoon bowl. Some light pressure and trial and error seem to be taking the major lumps out...



IP: [Logged](#)

agleopar

posted 12-30-2016 10:24 PM

Posts: 847
Registered:
Jun 2004

Cbc58, good eye on the chair, using it for dent removal! It might go better with a broom handle - something not the same size but a little smaller can be more effective. But the chair is good because it is steady and a broom would have to be held in a vise.

Dents are not difficult usually but when I get spoons or holloware with dents that are done badly it can be more difficult because of collateral damage from the tool because it's too small or the wrong shape or it puts scratches in the silver when none were there before.




So my technique is to select the right shape/contour of the tool to fit comfortably, too big not good, too small not good. Then if the surface is original and unmarked I will take great care to protect the silver from the tool, iron - even wood can scratch. My #1 choice these days is

polypropylene paper covering the tool. Back in the day, leather. Pushing out the dent is usually done with hand pressure but if a hammer is needed, again polypropylene. Actually walrus hide was the best! And if those won't shift it hammering with polished steel but that would mean surface finishing and that would mean the original surface would be compromised.

I realize all of the above is sort of vague but unless you could see it done there is no good way to describe it...

IP: [Logged](#)

agleopar

 posted 12-30-2016 10:53 PM   

Posts: 847
Registered:
Jun 2004





I'd like to add that the Fletcher/Robinson video with David Beasley (I think I have his last name right) is spot on and you can't get better than that for proper English hot forged spoon. I was lucky to go 3 times to James Potter and Son, Clerkenwell, London in 1975 and be shown the exact same process. The only difference was potter did not use a press to sink the bowl or strike the drop and tip on the back of the bowl and top of the handle. He did it with a hammer.

American smiths cold forge. Tom at Old Newburyport Crafters, Peter Ericsson in Gardener MA and Fred Zwig on here will all argue with me that it's faster... but honestly they all make, hot or cold a spoon at about the same rate, approximately 1 per hour, finished!

Lastly, David above made a 30 oz spoon the size of a small oar - it may be the biggest spoon of proper hot forged English make. The bowl holds a pint! He started with a 50 oz ingot and it took him only a week!!

IP: [Logged](#)

adelapt





 posted 09-21-2017 12:42 AM   

Posts: 418
Registered:
May 2003

Enjoyed the Fletcher Robinson clip very much thanks. But I'd have to take issue with the statement at the beginning, that the bar he started with was THIRTY troy ounces! Three I could believe...

IP: [Logged](#)

agphile

 posted 09-21-2017 03:38 AM   

Posts: 798
Registered:
Apr 2008

I wrote the text below before I realised that Adelapt was referring to the film clip and not the giant spoon described by Agleopar, but I thought I would leave it up rather than delete, having gone to the trouble of writing it. My apologies for my dimness!

3 troy ounces might make a piece of soup ladle or basting spoon size. Agleopar was referring to a really massive object, far too big to be of any practical use (unless to row a boat), but a demonstration of the maker's skill. I have seen photos of such giant pieces being used as display items to advertise a silversmith's business. And I know of another silversmith who made one as his masterpiece to complete his apprenticeship, though I am not sure it was as big as the one under discussion here.

Of course, disproportionately more silver is needed for longer spoons because they will also be wider and of heavier gauge. Thus the workbook of an early 20th century silversmith shows 10 troy ounces being needed for a dozen teaspoons and 30 troy ounces for a dozen tablespoons though the tablespoons may only be twice rather than thrice the length of the teaspoons.

PS Since spoons are made in dozens, I wonder whether this is where the 30 ounce reference in the film clip comes from, in which case the ingot would actually have been one twelfth of 30 ounces.

[This message has been edited by agphile (edited 09-21-2017).]

[This message has been edited by agphile (edited 09-21-2017).]

IP: [Logged](#)

jandcr

posted 12-02-2017 07:53 PM

Posts: 2
Registered:
Dec 2017

Modern silver jewelry is usually over plated with a thin coating of iridium or rhodium I believe. That is why new silver jewelry does not tarnish like tradition sterling silver. Is it possible someone had this done to avoid having to clean it periodically?

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


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Author

Topic: [New hallmark on 18th century, Clog Clasp?](#)

aokart

 posted 01-14-2017 01:05 AM   

Posts: 15
Registered:
Jan 2017

Hello everyone.

I'm a stained and etched glass artist since the early 70's. Still going strong. My metal detecting hobby has brought me to many sites and many incredible finds. Research and history are among my favorites.

The silver clog clasp was dug in Cape May county. The hallmark is unique to those of the Syng family hallmarks. Besides the two PS hallmarks, one being cocked on an angle to allow for the little scene of an Indian with full headdress sporting a deer skull topped tomahawk standing over a rabbit or pig. Directly behind him is the silhouette of a horse. There looks to be lettering in the incuse area behind the Indians back. Not sure what is going on in the far right corner.

Any input is most welcome in identifying the hallmark to a smith.

Thanks,
Art








IP: [Logged](#)

**Scott
Martin**

Forum
Master

Posts:
11377
Registered:
Apr 93

 posted 01-14-2017 11:18 AM   



IP: [Logged](#)

agphile

posted 01-14-2017 06:27 PM

Posts: 798
Registered:
Apr 2008

Fascinating to see this little item. It is charming. I hadn't come across clog clasps before despite collecting English silver for over 30 years so my comments are likely to betray ignorance rather than prove helpful. I thought the engraved tulip suggested late 17th century (tulipmania time) but a search revealed a few English examples with this sort of engraving that could be dated by their marks from c.1720 to c.1800 and no clog clasps (whether silver or the more common base metal) that could be confidently dated earlier than the 18th century. It looks as if naïve floral engraving persisted for longer on these everyday objects than on most silver of the period.

Without the engraving the date might be anywhere from 1700 to 1850 but I think such engraving is unlikely to be 19th century. I can't help with the maker's mark on your piece and saying 18th century doesn't narrow the date range much when looking for a likely candidate. If I had to plump for a likely date after looking at the very few English comparators, I might suggest c.1730-1750 but you are probably ahead of me on all this.

The scene beside the marks is intriguing. Odd to put it on the back if it is meant to be decorative. I can't make out whether it is engraved or stamped. If engraved it might be a later

embellishment after the clasp had lost its original purpose. If it was stamped with the marks I wonder whether it might actually have been meant to represent a silversmith with his hammer, whatever it now looks like. Or might the clasp have been made from a recycled bit of silver that already contained tis scene?

Sorry to have rambled but at least it shows you have caught my interest. Thanks for that.

[This message has been edited by agphile (edited 01-14-2017).]





[This message has been edited by agphile (edited 01-14-2017).]

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93

 posted 01-14-2017 11:42 PM   





????



IP: [Logged](#)

aokart

Posts: 15
Registered: Jan 2017

 posted 01-15-2017 12:50 AM   

Thank you for noticing my post, and your reply. It is well received and most welcome.

It is a unique piece. I'm glad I caught a glimpse of the barely noticeable scene. It made me laugh. I automatically thought of someone young making this silver clog with its Indian scene. The hallmark resembles Philip Syng Jr's hallmark in a way, but with its slant and openness its new. Possibly an apprentice making his own personalized clasp, or just killing time. The second PS hallmark is slanted, it was done purposely to allow for room of the artwork I would think.

I do not know if this was stamped or engraved. Not sure what to look for.

Using the other relics found at the site as a timeline, coins being the easiest with date on board. The site ranges from 1697 to 1817. The 1720's to 1800's being the busiest.


Philip Syng Sr arrived in Cape May County, NJ in the 1720's. I'm sure his son Philip Syng Jr was with him and apprenticing at that time. This would place two of the smiths in the same county where it was found.

Thanks for opening new avenues of thought.

IP: [Logged](#)





aokart

Posts: 15
Registered: Jan 2017





 posted 01-15-2017 09:52 AM   

Scott, It looks spot on. I will get an endoscope on it today to see if I can get a cleaner closeup.

[This message has been edited by aokart (edited 01-15-2017).]

Kimo posted 01-16-2017 02:40 AM   Posts: 1597
Registered:
Mar 2003

Repurposing silver was very common at that point in time - either cutting and hammering an older piece, or melting and casting an older piece. Yours seems to be the former. It could have been cut from a plate or a can or a bowl or something that had a coat of arms or a crest engraved on it. The smith would have simply turned the piece over to make this object and so he or the retailer or the owner could crudely engrave the tulip design on the front. It was not done by an experienced engraver. In which reference book are you finding the Philip Syng Sr. and Jr. makers' marks being illustrated?

IP: [Logged](#)**aokart** posted 01-16-2017 05:04 AM   Posts: 15
Registered:
Jan 2017

Thank you for your helpful information.

I agree using scraps and the re-purpose of any silver objects makes sense. I re-purpose lead in my field of work.





The second hallmark was tilted by the smith to make room for the the smiths artwork, very intentionally done.

Hoping to find if this is Philip Syng Jr's or his sons hallmark.

This site has a few of the hallmarks.

[WEV's American Silversmiths - Index of Initial Marks - P](#)

Best regards,
Art

IP: [Logged](#)**agleopar** posted 01-16-2017 10:25 AM   Posts: 847
Registered:
Jun 2004

This is a very neat little item! And it has all the bells and whistles!!




I am not an expert in any of the one of the departments this lives in but as a maker it has earmarks that sing to me.

First the form and making. The shape is simple but has a sophistication of its time. The engraving is also simple but again has elements of its time. The wiggle work diagonals and of course the tulip.

The marks are a bit of a mystery. The 3 books I looked in did not make me feel confident that it was a Syng mark. The stamping of them seems very much typical of a smith double marking to bump up its authenticity. The placement is not unusual for a small object but I doubt he was placing them to avoid a design.

That mystery design I think is the remainder impression of the coin he made this from. I would look at period coins and see if you can find the image on a back or front that matches.

All in all I think it might be earlier than you are assuming and the maker obscure and or continental. Also turning it upside down you get a possible SJ or GJ - neither likely but... I'd like to think it is Syng but the funny crook in the middle of the S and no serifs on the P? Good luck, I hope to hear a affirmative identification soon from some of the pros here!

IP: [Logged](#)**Kimo** posted 01-16-2017 11:36 AM   Posts: 1597
Registered:
Mar 2003

Agleopar's thought that this was something made by the maker hammering a coin and then cutting it to shape and with the lion rampant being a relic of the design on the coin sounds very likely. I should have thought of that possibility. I remember seeing several Texas Ranger's

stars and sheriff's stars from the 1800s and very early 1900s from the old west that had been made in the same way - in those cases they were hammered out of a large Mexican silver coin and cut with fretwork with engraving on the front and much of the original coin's design was still visible on the back of the badges.

[This message has been edited by Kimo (edited 01-16-2017).]

IP: [Logged](#)

aokart

📅 posted 01-16-2017 12:06 PM 🗨️ ✎️ ➡️

Posts: 15
Registered:
Jan 2017

Thank you for your reply.

I believe the wiggle lines on the front with the tulip represent a plowed field. As to a coin bearing this small motif there are none that I know of. I have dug coins from around the world and studied such. I know of nothing this small on a coin. The entire design is within the confines of a 1/8 inch area, that would leave 1/32 of an inch per design. I believe there to be 4 designs total with possible writing in the incuse area of the Indians back. There is allot going on in a micro area. As to the hallmark reading upside down to the scene, I would think reading left to right everything has its bottom margin with the design and hallmarks paving the way to there own relationship.

I'm with you, its not a known mark, if it is a Syng hallmark where do you start. The many other known hallmarks had to start somewhere. With Syng Sr. plying his craft here in Cape May for a number of years, and the relationship to Dr. Philip Syng Physick, in the Cape May area it seems the mystery deepens.

I on whole believe the little scene was created by a young smith intentionally. Whom is the big question, and the why opens many avenues of thought.

Thank you for your very helpful ideas.

Best regards,
Art

IP: [Logged](#)

**Scott
Martin**

Forum
Master

Posts:
11377
Registered:
Apr 93

📅 posted 01-16-2017 01:01 PM 🗨️ ✎️ ➡️

Whether clog is a historically correct term ...I'm not so sure, but it certainly is how this item is described today.

At first, I was bothered by the flower's orientation. But after viewing numerous other clasps the horizontal orientation of the flower seems typical. A pair of clasps might be orientated:



Also after viewing the marks and marking style of numerous other silver clasps the marking seems correct for an English clasp.

I do see a lion mark which should indicate a sterling standard but I am unable to decide which stance the lion is in.

Sterling Standard Silver 92.5%



I'd be more cautious about making attributions about the smith. Speculation on the Internet often gets warped into fake fact. And fake facts can kill true historical facts.

Have you researched the Cape May, NJ, historical property records? There might be info about a transplanted English farmer or farm hand that relates to where the clasp was found?





The [Cape May Hall of Records](#) has documents and volumes dating back to the 1690's.

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93





 posted 01-16-2017 02:12 PM   

Did you GPS your find?

IP: [Logged](#)

aokart

Posts: 15
Registered: Jan 2017

 posted 01-16-2017 02:46 PM   





Yes to the GPS.



IP: [Logged](#)

Scott Martin





Forum Master

 posted 01-16-2017 02:53 PM   

So what are the coordinates?

Posts: 11377
Registered: Apr 93





aokart

 posted 01-16-2017 03:27 PM   

Posts: 15
Registered: Jan 2017

Scott, I hope you will understand that the integrity of the site must remain private for now.
Art





Polly

 posted 01-16-2017 08:30 PM   

Posts: 1939
Registered: Nov 2004

After standing on my head and staring at the images upside down, I'm not convinced it isn't GJ.

ahwt

 posted 01-17-2017 09:18 AM   





Posts: 2173
Registered: Mar 2003

The New York Times has an interesting article today;
[Archaeologists and Metal Detectorists Find Common Ground.](#)

It would seem that there is a natural identity of interest in these two groups and research certainly would benefit if they continue to nurture this relationship.

Scott Martin

Forum Master

 posted 01-17-2017 11:20 AM   

I wonder why the Flower motif is so common?

Posts: 11377
Registered: Apr 93





aokart

posted 01-18-2017 09:41 AM

Posts: 15
Registered:
Jan 2017

Thank you for the article. Yes metal detectorists have been assisting Archies since the dawn of detecting. Our group has a few that travel the USA helping find artifacts from key places of interest for the archeologists.

quote:

Originally posted by ahwt:

**The New York Times has an interesting article today;
[Archaeologists and Metal Detectorists Find Common Ground.](#)**

It would seem that there is a natural identity of interest in these two groups and research certainly would benefit if they continue to nurture this relationship.

IP: [Logged](#)

aokart

posted 01-18-2017 09:49 AM

Posts: 15
Registered:
Jan 2017

The flower motif is found on just about everything people touched. From sites dating back to the 17th century here in the USA. If it was popular over the big pond, it was popular here.

IP: [Logged](#)

aokart

posted 01-18-2017 09:57 AM

Posts: 15
Registered:
Jan 2017



Figured out what was going on with the smiths design to the right of the horse. My drawing is crude but gives the general outline of a horse and rider.

IP: [Logged](#)

Kimo

posted 01-18-2017 10:37 AM

Posts: 1597
Registered:
Mar 2003

Or it might nothing? Sometimes people lie in a field and stare up at the clouds and sometimes you can "see" figures or animals or various other things by using your imagination, or they look at a potato chip and see the head of Abraham Lincoln or Jesus or whatever. This might be just some uneven metal that one can "see" all sorts of designs in it. It does not seem to be a hallmark or similar marking and I am not sure why a smith or retailer or owner would be likely to scratch some small design into the back of this.

IP: [Logged](#)

aokart

posted 01-18-2017 12:36 PM

Posts: 15
Registered:
Jan 2017

So true, the eye of the beholder. I have spent many years deciphering bumps on relics.

I agree, no master silver smith would waste his time doodling on the back of a clog clasp. A young minded smith might. I'm a fourth generation artist and spent many of hours doing just that on my works as a young apprentice.




A covering animal, a fierce Indian, and the hero on a running horse to the rescue, a young story at that. My interpretation.

If you see nothing there but bumps I understand.

Best regards,
Art

IP: [Logged](#)

aokart

 posted 01-19-2017 02:36 AM   

Posts: 15
Registered:
Jan 2017







This is the best I can do with a close up picture. The head of the horse appears to have a bridle with rosette, and reins. I can see the face and body outline not sure of the arms and leg placements, just to worn but a tail is visible.

I have contacted the Boston Museum, and Philadelphia Museum mostly to get any feedback on the makers mark. That was the main reason for posting here. The little designs were a gift. If provenance can be proven this will definitely be in a museum.

IP: [Logged](#)

cbc58

 posted 01-19-2017 09:31 AM   

Posts: 267
Registered:
Aug 2008





Maybe this is one for History Detectives on PBS...

IP: [Logged](#)

Scott Martin

Forum
Master

Posts:
11377
Registered:
Apr 93

 posted 01-19-2017 10:11 AM   

Apophenia - the experience of seeing meaningful patterns or connections in random or meaningless data. The term was coined by neurologist Klaus Conrad and defined as the "unmotivated seeing of connections."

Pareidolia - a type of *apophenia*, which is a more generalized term for seeing patterns in random data. Some common examples are seeing a likeness of Jesus in the clouds or an

image of a man on the surface of the moon.



THE JURIST
BY GIUSEPPE ARCIMBOLDO
1566

WHAT APPEARS TO BE ITS FACE IS ACTUALLY A COLLECTION OF FISH AND POULTRY.



THE PROFILE OF STAC LEVEIRISH ISLAND (ST KILDA ARCHIPELAGO, SCOTLAND)





[An online article](#)

IP: [Logged](#)

agleopar

posted 01-19-2017 03:14 PM

Posts: 847
Registered:
Jun 2004

A thought on the little horse and rider. Could it be the remains of a punched mark? The scale is so small it would not have been done as a one off. There is no silver with designs this small but the carving of punches did work in this size.

I go back to the original piece of silver might have had this stamped on it... Trouble is Tardy only has Russia and Finland with horse and rider marks...

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Author

Topic: [Medicine or Caddy Spoon?](#)

trefid2

📅 posted 01-31-2017 10:50 PM 📷 ✎ 📄➔

Posts: 71
Registered: Jul
2015

I recently acquired a small Geo.IV fiddle pattern spoon, London 1822 by Thomas Wilkes Barker. It's 4" in length and has a typical teaspoon sized bowl. There's no evidence to suggest it's been resized from a larger spoon. I recall aghile doing a fantastic thread on "specialized spoons" last year in which he showed medicine spoons. I'm curious as to whether opinion would classify this as a medicine spoon, caddy spoon or for an entirely different purpose? Sorry about the poor quality pictures, photography isn't my thing.





IP: [Logged](#)

agphile


 posted 02-01-2017 04:04 AM   

Posts: 798
Registered: Apr
2008

That's a nice, interesting spoon. I'd go for medicine. However, I don't know of documentary or pictorial evidence to confirm exactly how these rare and early small spoons were intended to be used. Perhaps it is safest to call them measuring spoons, allowing for a variety of possible applications.

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asheland

 posted 02-01-2017 09:55 AM   





Posts: 925
Registered: Nov
2003

I agree with agphile, likely medicine. I first thought they needed a bowl on both sides, but I believe that's a Victorian era thing.

Great example!

IP: [Logged](#)

ahwt





 posted 02-01-2017 10:16 AM   

Posts: 2173
Registered: Mar
2003

It may be telling if the spoon holds a recognized serving amount of liquid for medicine. In the US today one teaspoon is 5 ml, but what they did in 1822 may be different. And your pictures are great.

IP: [Logged](#)

Kimo




 posted 02-01-2017 10:39 PM   

Posts: 1597
Registered: Mar
2003

I do not know, but it seems that it could be just about any kind of measuring spoon but tea seems more likely than medicine to me since a tea caddy would need a short spoon to fit into it while a medicine spoon could just as easily be any length but perhaps a long handle would make the most sense for medicine because that would allow a doctor or nurse or caregiver to more easily give the medicine to a person lying in bed.

IP: [Logged](#)

trefid2

posted 02-01-2017 11:16 PM   

Posts: 71
Registered: Jul
2015



Some good thoughts for caddy or medicine. I suppose either way it's a measuring spoon. I don't recall having seen a caddy spoon with this shape of bowl, but that certainly doesn't mean it doesn't exist. Either way, it's going in the novelty cabinet.

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



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Author

Topic: Hi. New member. Wish to learn about silver items I have.

sonababy

 posted 06-15-2017 02:28 AM   

Posts: 14
Registered:
Jun 2017

Hi,

My name is Sue. This is an awesome forum. I am new to collecting. I would love to learn more.

A family member has recently acquired silver items that I would like to learn more about. I appreciate any information you can provide.

(1) A beautiful spoon with a windmill, barn, bull/cow, trees and birds in the center of the spoon and intricate leaves and flowers around it to create a slotted spoon. Here are two pictures -





There are inscriptions on the spoon that I can see. I see "832". Then there is a galloping horse with its right side showing and its left leg in front, perhaps drawing a carriage. Next there is the head and neck of a girl in a circle, wearing a hat with her left cheek showing. Next there is the letter "M" in a circle. There is something else which I cannot make out. I am in the process of getting a magnifying glass. Here is a picture -



Can you please tell me about this piece?

(2) This is a tray that holds salt and pepper or oil and vinegar bottles. The inscription underneath has a prominent lion rampant (lion on hind legs) in a circle. It has an upward curved long tongue, a tail that looks like a slightly slanted "S" and its right leg raised and bent at the knee. Its right arm is higher than the left. Below that the inscription says -
REPRODUCTION
OLD SHEFFIELD PLATE
MADE IN ENGLAND.

One side has the number "21" on it.

The tray has flowers at each corner and in the center of each side (8 in total). Unfortunately, the bottles are missing.

I thought old sheffield plate is copper with silver plate, however, the lion rampant is a mark of Irish 0.925 sterling silver. Is this item silver plated or sterling silver?

Here are pictures -





(3) Set of flatware with "GN" in a circle, followed by "K" in a circle, then "GERO" and "90" in a circle. From searching the forum prior to posting, I gather this is designed by Georg Nilsson and manufactured in 1944. Also that it is silver plated. Is this correct? I had hoped it would be sterling silver. Here is a picture -



(4) A small spoon with the words "Maranatha Kerk" and a church carved into the handle. I gather Maranatha is a church but I am not sure which one this spoon refers to. I could not find any info on the internet. Is this spoon plated or sterling? Here is a picture -



Thanks for your help.
Sue.

[This message has been edited by sonababy (edited 06-15-2017).]

[This message has been edited by sonababy (edited 06-15-2017).]

[This message has been edited by sonababy (edited 06-15-2017).]

[This message has been edited by sonababy (edited 06-15-2017).]

Scott Martin

Forum Master

Posts: 11377
Registered:
Apr 93

📄 posted 06-15-2017 09:38 AM 🗑️ ✎️ 📄➡️

Welcome.

To get things started see:

- [Help identify coffee pot please](#)
- [GERO GZ silver plate ?](#)

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered:
Apr 93

📄 posted 06-15-2017 04:18 PM 🗑️ ✎️ 📄➡️

I tried to make the marks clearer...perhaps you can do a better image?



IP: [Logged](#)

sonababy

Posts: 14
Registered:
Jun 2017

📄 posted 06-15-2017 04:25 PM 🗑️ ✎️ 📄➡️

Scott, thanks for replying. I will get a higher res picture with a different phone and post it here.

IP: [Logged](#)

agphile

Posts: 798
Registered:
Apr 2008

📄 posted 06-15-2017 06:46 PM 🗑️ ✎️ 📄➡️

These look like Dutch hallmarks for 1922. The maker's mark will be the blob on the extreme left. I do not have references for Dutch marks so probably won't be able to help further even with a sharper photo. I had thought the spoon would probably be Dutch even before Scott made the marks clearer. It is a typical decorative spoon from that part of the world.

On item 2, the lion rampant here is not a hallmark but a trade mark though I am afraid I do not know for which company. The item will be silver-plated.

On item 4, with no hallmarks and nothing to say 925 or sterling, the spoon is pretty certainly silver-plated. Makers of solid silver items tend not to disguise the composition of the item. I assume it is Dutch. There seems to be a Maranatha Kerk in several Dutch towns (and in S Africa, where I guess it serves Afrikaans speakers there). A quick google search was no help in trying to match one of them to the representation on your spoon.

Sorry if this is not a lot of help.

[This message has been edited by agphile (edited 06-15-2017).]

IP: [Logged](#)

agphile

Posts: 798
Registered:
Apr 2008

📄 posted 06-16-2017 08:43 AM 🗑️ ✎️ 📄➡️

Perhaps it would help to explain a bit more about the marks on your first, fancy pierced spoon. From left to right I see:

A blob that might be the maker's mark,

A lion passant in a hexagonal cartouche indicating second standard (833/1000) silver,

Minerva's Head in a round cartouche (the mark should include a small letter to identify the assay town),

Date letter M for 1922.





I assumed the mark above the date letter reads something like 83(?), repeating the fineness of the silver. If it is actually something different (SJ?) it could be the maker's mark.

And I should have added for item 3 that these will be silver-plated as indicated by the lack of specific silver marks.

[This message has been edited by agphile (edited 06-16-2017).]

IP: [Logged](#)

Kimo

 posted 06-16-2017 10:31 AM   

Posts: 1597
Registered:
Mar 2003

Agphile, as always, has given you some very good information. Just to add a tiny bit more, your item 1 is .830 silver which means that it is an alloy of metal that includes 83 percent silver and 17 percent other metals such as copper and perhaps some others. By comparison, Sterling silver is a metal alloy that has 92.5 percent silver and 7.5 percent copper and perhaps other metals. This reticulated spoon appears to be the type that was (and still is) commonly sold to tourists as a souvenir since it includes a hodgepodge of popular things a tourist would see when touring the country.

Because it is reticulated it would be good to use in a small bowl of nuts or after dinner mints or the like.





Item number 2 is definitely silver plated. It may or may not have a copper base metal under the silver plating as it says it is a reproduction. Real Sheffield plate as you correctly point out would have been made from a sandwich of two thin sheets of silver alloy around a thicker inner core sheet of copper and welded together by high pressure before stamping it into the shape. Is there any area on the tray that is worn though the silver plate where you can see the inner core metal? It might be the old style Sheffield construction since they make a point of saying it is a reproduction of Sheffield plate, but not necessarily since it would be cheaper to make using the electroplating method. As for the lion rampant, if you do a quick search for British hallmarks and look at the Glasgow hallmark for that city you will see that the style is quite different. British hallmarks are very exact including the shape of the indented field around the icon. There are no generalities and if there is even a small difference in design due to anything other than being worn or a die strike that is slightly at an angle then it is not a British hallmark. Overall, this manufacturer's marking appears to my eye to not have very much age to it.

3. Yes this is definitely silver plate.

4. Your Marantha Kerk spoon would be silver plate. This is another example of a souvenir for tourists who visited this particular church. I do not know where this church is located and Agphile points out there are multiple churches with this name and so finding out which one would likely entail your going on line and finding photos of each one and comparing the photos to the portrayal of the church on the top of your spoon. Normally these kinds of souvenirs tried to succeed in creating at least the general outline and main features of the building so tourists could recall the church when they looked at their spoon.

IP: [Logged](#)

sonababy

 posted 06-16-2017 02:06 PM   

Posts: 14
Registered:
Jun 2017

Thank you very much Agphile, Kimo and Scott.

The mystery of the first spoon has been solved. It is indeed Dutch. The date stamp is "M" in a circle (the right most mark). Only one question remains - if the year of manufacture was 1922 or 1947 since both use the letter "M". I am leaning towards it being 1947.

On the left there is a lion passant facing right. That helped me determine that it was Dutch since the British marks have the lion facing left. As required between 1814 and 1953, just

below the lion, there is a "2" indicating it is standard mark silver with a stamp of 832 above the other hallmarks. 1953 onwards this number format was changed to roman numerals and the requirement became to have at least 0.925 purity for first standard and 0.833 for second standard. This confirms the date of manufacture to be before 1953. Was there a purity requirement prior to 1953 or just that the item needed to indicate silver content, as this one does.

On the left of the lion but within the same hallmark is a key, indicating that the item is for export and 2/3 duty restitution upon export. This was effective between 1853 and 1953.

The middle mark is a Minerva's head duty mark. What did this mean? Was it that the item was legally manufactured and duty/taxes had been paid on it?. The helmet on the Minerva head contains "M" which signifies regional assay office Schoonhoven (closed in 1987).

Below all these marks, right at the edge, abutting the border of the center scenery there is a maker's mark of "<N10". The sideways triangle is solid. Between 1944 and 1951, this was the mark used by Niekerk Groothandel in Gouden en Zilveren Werken formely known as; J. Niekerk b.v.(or Fa. Gebr. Niekerk/Firm brothers Niekerk). Reference: [Dutch and Schoonhoven Silver Marks](#)

Do you know if this manufacturer was producing silver items in 1922? If not, then the year of manufacture has to be 1947.

As for item (2), the lion rampant is indeed a manufacturer/designer's mark. Agphile, thank you for that lead. Kimo, indeed the lion rampant hallmark is never in a circle. The mark belongs to Charles Howard Collins from Birmingham, England. Was he a maker or designer or both?

There is a bit of copper showing at a couple of spots but not a lot. I can now see a seam along some parts of the edge where two layers have been joined. These two layers (at least along the edge) are very thick. Does that imply that thick a layer of silver all over? If so, it seems pointless to plate a thin layer of copper with this much silver. The other question is year of manufacture. There is a "21" in the middle of one edge which I do not know the significance of.

(4) The Maranatha Kerk spoon has what appears to be a maker's mark on the back of the handle. It looks like "OEME" followed by another letter (perhaps an "A") or a symbol. I have not found anything in my research thus far.


Once again, thank you for sharing your expertise. I have thoroughly enjoyed the exercise. I wish I had other items to research. I hope I can help others on this site.

I have researched 24 small souvenir spoons as well. Many of these I could not find information about. Is this site only for silver items or are you ineterested in other metals too?

Sue.

IP: [Logged](#)

ahwt

 posted 06-17-2017 09:35 AM   

Posts: 2173
Registered:
Mar 2003

An internet search of "Charles Howard Collins from Birmingham, England" shows that he was classified as a student maker in 1890 and also used CHC inside a rectangle as a mark as early as 1889. The mark CHC&S was registered in 1904 so he must have brought his son into his business.

His firm appears to have been successful as quite of number of his silver items are on the market today.

Your tray is marked as a reproduction so I think Mr. Collins would not be considered the designer, but would be the maker. His company appears to have been large enough to have designers on his staff.





Your description of the layers of silver, copper and silver sounds like a description of Old

Sheffield Plate (OSP) rather than an electroplated item. I did not realize that OSP was made that late, but then the piece is marked a reproduction of OSP.

The Forum does have a section for non-silver items also in the new members sections. Welcome to the Forum.

IP: [Logged](#)

sonababy

 posted 06-17-2017 11:34 AM   

Posts: 14
Registered:
Jun 2017





Thanks ahwt. This is an interesting journey.

Do you know when CHC used the lion rampant logo and when he switched to using "CHC". Or when he stopped manufacturing, would give a timeframe for when this item was produced.

There is a scratch on top which shows a non silver metal not as bright as copper but with the same hue. It appears that the silver plating is thinner on top than at the edges. Wonder if it is silver on the edges too. The tarnishing on the top and bottom makes it look like silver and the tray does not react to a magnet, which I realize does not guarantee that it is silver.

IP: [Logged](#)

ahwt

 posted 06-17-2017 07:35 PM   

Posts: 2173
Registered:
Mar 2003

I did not find out much more information on this company.

This information is from Grace's Guide to British Industry:

"C. H. Collins and Sons
of 47 and 48 Hockley Hill, Birmingham. (1922)
Ditto Address. Telephone: Northern 1815. Cables: "Snilloc, Birmingham". (1929)
1920 Patent - Improvements in necktie clips, trouser clips, stocking suspender clips and the like. [1]
1922 Listed Exhibitor - British Industries Fair. Erinoid Ladies' Handbag Frames, Collar Studs, Sleeve Links, Soft Collar Clips, Scarf Clips, Vest Buttons, Erinoid and Pearl Ladies' Girdles. (Stand No. E.26B) [2]
1929 Listed Exhibitor - British Industries Fair. Manufacturers of Collar Studs, Sleeve Links, etc., in Metal, Rolled Gold, Pearl. Also Novelties in Shingle Brushes, Powder and Compact Boxes. Birmingham Jewellers' and Silversmiths' Association Member. (Stand Nos. J.43 and J.54) [3]"





They were in business as late as 1929 as the article indicates. However, I could not find a reference that would help in dating your piece or when they started using the Lion mark.

Old Sheffield Plate used sterling silver as opposed to 100% silver on plated items. You could take it to a jeweler have it tested non-destructively to see the type of plating used. If it is sterling on top of copper, Mr Collins used a process that I thought was phased out in the 1840s when electroplating became the plating method of choice.

[This message has been edited by ahwt (edited 06-17-2017).]

IP: [Logged](#)

Kimo

 posted 06-17-2017 11:03 PM   

Posts: 1597
Registered:
Mar 2003

quote:

Wonder if it is silver on the edges too. The tarnishing on the top and bottom makes it look like silver and the tray does not react to a magnet, which I realize does not guarantee that it is silver.

Sheffield style silver plating usually had a thin edging of silver added to the edges to hide the inner copper core of the sandwich of silver/copper/silver when you look at the edges.

Magnet testing to determine if something is silver is normally pretty useless as silver plated flatware and hollowware tends to use other metals than iron or steel as the base metal.

Acid testing is also pretty useless since if the acid is only reacting to whatever metal is on the surface so even if there is a very thin layer of silver electroplated on a base metal the acid will only tell you that there is silver in the surface and not what is beneath. Acid testing does work if you damage your silver by cutting down into through the surface layer all the way down to the center of the metal but why would anyone want to damage their nice things just to determine if it is silver when 99.9 percent of the time solid silver is clearly marked as such while everything else, including your reproduction tray is not. If you have something that you are convinced is unmarked solid silver then the best way to tell without damaging it is to use the specific gravity method of testing. Some jewelers can do that for you for a fee but you have to make it very clear to them that you do not want them to be putting acid on your things as many of them will try to do so. Alternatively a few jewelers may have a Wavelength Dispersive X-Ray Fluorescence Analysis tester, but most do not since those testers are really expensive (think in the area of a fancy new car equivalent)

[This message has been edited by Kimo (edited 06-17-2017).]

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KerryS

📅 posted 07-18-2017 10:59 AM 🗨️ ✍️ 📄

Posts: 2
Registered:
Feb 2017

Hello! I am doing some research for a museum and found a serving set (fork and spoon) with a portrait bust and name of Michael de Ruyter. A note with them suggests they are Dutch, from the turn of the 20th century, but I can't find anything else like them. The marks are an N in a shield; ER in monogram with N and S at sides; pineapple or strawberry made of incised dots. Has anyone seen anything like them, or can help me place the marks?

Overall:





Marks on fork:



Marks on spoon:



Thanks! (First post, so I hope these links work properly.)

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


**Scott
Martin**

Forum Master

Posts: 11377

Registered:

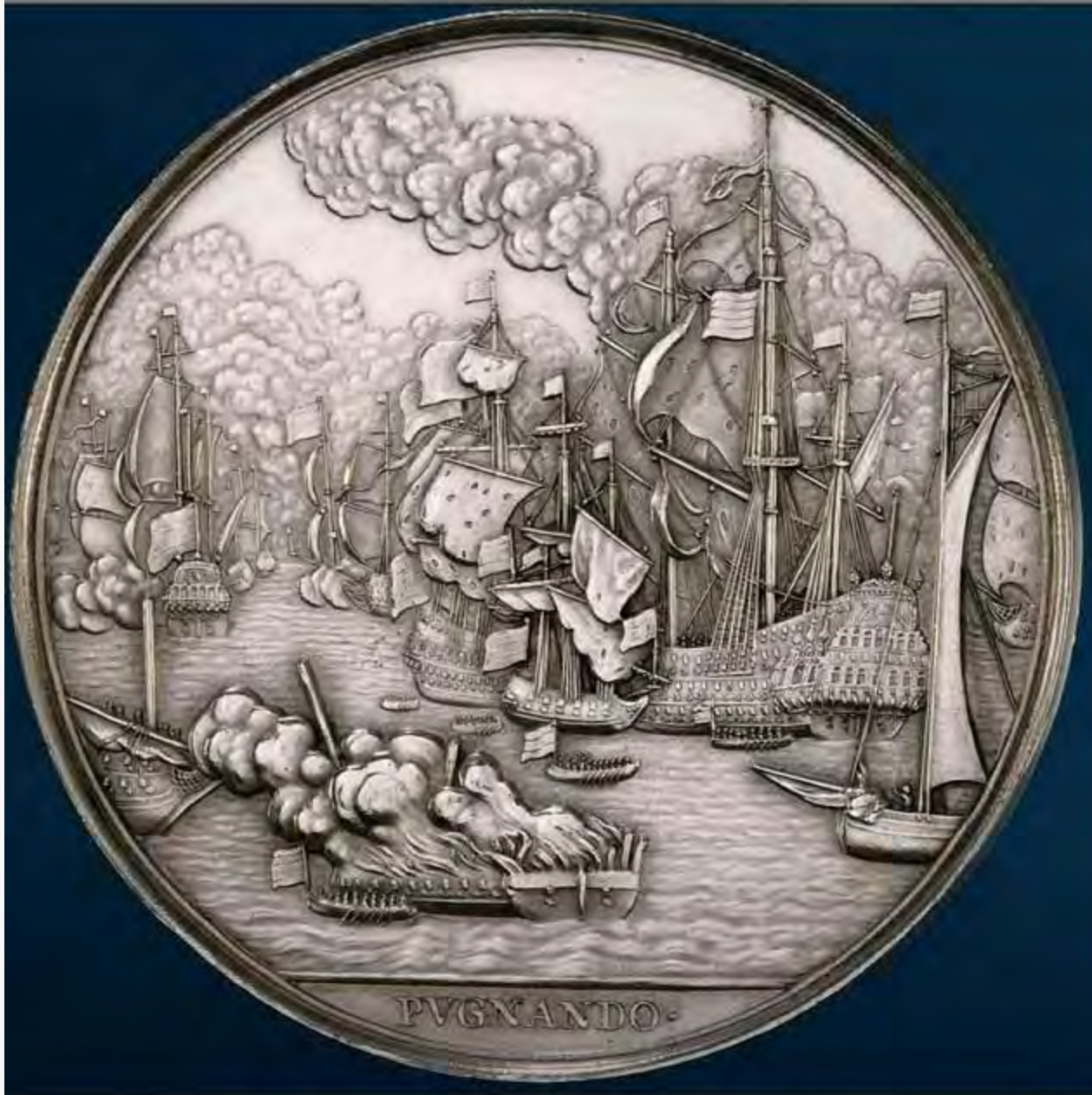
Apr 93

 posted 07-18-2017 05:45 PM   

Michiel Adriaenszoon de Ruyter was a Dutch admiral. He is the most famous and one of the most skilled admirals in history, most famous for his role in the Anglo-Dutch Wars of the 17th century. (Wikipedia)

Born: March 24, 1607, Flushing, Netherlands





maker: *Christoffel Abolfzoon*
(Dutch, ca. 1631-1680)
diameter: 69.6 mm



DE HEERE MICHEL ADRIANZ DE RUYTER RIDDER L^{de} ADMIRAEEL OVER DE PROVINTIE VAN HOLLANDT EN WESTFRIESLANDT

*Indant de Meere lust den Zichels zelf te zien
Den Russen MICHAEL, wel vier en blaem spraden
Hier leeft hy, elk getroost op zee het heeft te zijn
Oft by den Seins de vlegel van Karels maer te hullen*

*Hier leeft hy, die de Zee kon rugen vanden roef
De Brittenlandsche kust verdoorden van weeren
Den Turk, en Brit, en Morr uit hun kasteelen schoof
En boede Kormantijn, verken, en Rascenyn.*

IP: [Logged](#)

agphile

📅 posted 07-18-2017 06:27 PM 🗨️ ✍️ ➡️

Posts: 798
Registered:
Apr 2008

Stylistically the spoon and fork look typical of Dutch "historicist" pieces from c. 1900. They could be a good few years earlier or later than that because the style is a traditional one that may even be produced to this day.





I am no expert on Dutch marks. To contact experts on Dutch marks it might be worth your while to try the 925-1000 Dutch silver forum.

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered:
Apr 93

 posted 07-18-2017 08:43 PM   

There is also a movie [Admiral](#)

IP: [Logged](#)

Richard Kurtzman

Moderator

Posts: 759
Registered:
Aug 2000





 posted 07-19-2017 09:24 PM   

Rather than Dutch these appear to be Hanau, Germany pseudo hallmarks. Probably Neresheimer.& Sohne.

IP: [Logged](#)

Paul Lemieux

Posts: 1768
Registered:
Apr 2000





 posted 07-20-2017 08:19 AM   

Richard is correct--Neresheimer & Sohne. They are one of the more well known of the Hanau makers producing antique-style pieces and using antique-style "fantasy" marks. These are probably c. 1900.

IP: [Logged](#)

Kimo

Posts: 1597
Registered:
Mar 2003

 posted 07-20-2017 02:31 PM   





This Hanau company was founded in 1893 so that puts a limit on how old they could be, but 1900 or 1910 or 1920 or such are also possible and I think more likely than 1890s. The Hanau companies were making silver to look like old silver and using pseudo-hallmarks to make people think they were very old as well. Typically Hanau silver is between 75 percent and 85 percent silver. By comparison, sterling is 92.5 percent silver.

[This message has been edited by Kimo (edited 07-20-2017).]

IP: [Logged](#)

KerryS

Posts: 2
Registered:
Feb 2017

 posted 08-02-2017 04:56 PM   

All great information, thanks, everybody.

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

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




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Author	Topic: new member
johnswetnam Posts: 18 Registered: Aug 2017	<p data-bbox="280 92 844 126"> posted 08-22-2017 03:51 PM   </p> <p data-bbox="280 153 1477 247">Hello, John Swetnam here. My interest in silver is general, of long standing, and my interest far exceeds my knowledge.</p> <p data-bbox="280 275 1006 308">I am going to try to post pictures to go with this post.</p> <p data-bbox="280 333 1542 457">I recently bought a silver cup that I am unable to make sense of. It is 40 grams, 2.75" tall, 2.25" top diameter, and 1.5" bottom diameter. It has three marks on the bottom. There is a clear "80" between two other marks that are TINY and very worn. These two marks are much smaller than the "80."</p> <p data-bbox="280 485 1549 609">It has beautiful Art Nouveau, floral engraving that matches very closely in style the engraving on some ca. 1900 Russian silver cups that I found on line. These were marked clearly to allow maker, date, etc. to be determined and they were marked with the Russian 84 zolotnik purity mark.</p> <p data-bbox="280 636 1542 760">I think my cup is not plated, based on its age and clear amount of use (which would have resulted in wear to plating) and the depth of the engraving and marks (which would have exposed some sign of a nickel or copper base, as has been the case in the plated silver that I have handled in the past).</p> <p data-bbox="280 787 1534 852">On line I have found one statement that zolotnik marks other than the few common ones are found, but rarely, on Russian silver. So I've wondered if the "80" is a zolotnik mark.</p> <p data-bbox="280 879 1559 1003">I have looked at endless Russian, Eastern European, and Scandinavian silver marks in the hope that my eye would then be able to at least guess at the content of the two unidentifiable marks on this cup. This has proved to be of no use. Even under my jeweler's magnifiers the marks remain entirely unguessable.</p> <p data-bbox="280 1031 1424 1064">It would be lovely is anyone could give me help with the "80" mark's purity meaning.</p> <p data-bbox="280 1092 560 1150">Hello and thank you, John</p> <p data-bbox="1442 1178 1559 1207" style="text-align: right;">IP: Logged</p>
johnswetnam Posts: 18 Registered: Aug 2017	<p data-bbox="280 1253 844 1287"> posted 08-22-2017 04:56 PM   </p> <p data-bbox="280 1314 977 1348">Regretfully, I am unable to post pictures to the site.</p> <p data-bbox="1442 1375 1559 1404" style="text-align: right;">IP: Logged</p>
Scott Martin Forum Master Posts: 11377 Registered: Apr 93	<p data-bbox="280 1446 844 1480"> posted 08-22-2017 04:58 PM   </p> <p data-bbox="280 1507 487 1541">Why can't you?</p> <p data-bbox="1442 1568 1559 1598" style="text-align: right;">IP: Logged</p>
johnswetnam Posts: 18 Registered: Aug 2017	<p data-bbox="280 1640 844 1673"> posted 08-22-2017 05:04 PM   </p> <p data-bbox="280 1701 1555 1883">I followed all site directions, but it would not accept my pictures no matter what I did. The only comment I could get out of the site was something like "no valid form token" which has no meaning to me. I did send you an email containing the pictures. I tried various ways to get the pictures to load from my computer, putting them in different places, different folders, etc., but none of this worked out for me. (The three pictures are in a folder in my iPhotos.) John</p> <p data-bbox="1442 1911 1559 1940" style="text-align: right;">IP: Logged</p>
Scott Martin Forum Master	<p data-bbox="280 1988 844 2022"> posted 08-22-2017 05:13 PM   </p>

Posts: 11377
Registered: Apr 93





Using your Id/pw:



***Test photo
posting for
johnswetnam***

IP: [Logged](#)

Scott Martin
Forum Master





 posted 08-22-2017 05:16 PM   

Posts: 11377
Registered: Apr 93

Are you uploading a file which is more than ***Maximum allowed file size is 1.00 MB?***

IP: [Logged](#)

Scott Martin
Forum Master

 posted 08-22-2017 05:47 PM   

Posts: 11377
Registered: Apr 93

You need to figure out what the problem is at your end in the meantime:











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johnswetnam





 posted 08-22-2017 07:16 PM   

Posts: 18
Registered: Aug
2017

Thank you. I tried to post the pictures one at a time, but that did not work any better than posting them as a 3-picture file. My pictures do not show anything about how many MBs they are, so I can't tell about that. I did try everything there was to try with my iPhotos application and the picture posting site on SSF, so am stumped for now. Thank you. John

IP: [Logged](#)

Polly

 posted 08-23-2017 03:24 PM   




Posts: 1939
Registered: Nov
2004

What a beautiful cup!

Try saving your photos in a somewhat smaller resolution. That may make the file small enough, if the problem was oversized files.

IP: [Logged](#)

agphile

 posted 08-24-2017 03:44 AM   

Posts: 798
Registered: Apr
2008





Nice looking cup. I think you will be lucky if any of us are able to identify the tiny indecipherable marks. I am sure the 80 is not a zolotnik mark. I have not come across anybody using an 80 zolotnik standard. I suppose it is possible the somebody might have used 80 instead of 800 for 800/1000 standard silver. Otherwise numbers are often just a factory mark to identify a pattern or an order, of course.

Whether the underlying metal shows through the engraving or the marking on an electroplated item might depend on whether it was carried out before or after the plating, but this is not meant to be a judgement on your cup.

Let's hope somebody can come up with more helpful comment!

IP: [Logged](#)

johnswetnam

 posted 08-24-2017 12:05 PM   

Posts: 18
Registered: Aug
2017

I had thought about the possibility of the plating going on after the engraving, but the sharpness of the lines in the engraving are such that I decided that I didn't think that was what happened.





Thank you to every one who has been helpful. Last night, I sat down with my loops and bright light and raking light and began the who-knows-what-number of exams of the marks, thinking to give it yet another "last try."

I realized that the 8 and the 0 were oddly far apart in an earlier exam, but this time I realized why: there are the faintest remains of another 0 between the 8 and the 0. This gives the marks a less haphazard and more professional appearance. As I said before, the marks are as worn as they can get and still be there at all. Still no sense of any chance of identifying the other two marks, but getting the 800 settled is fun.

John

IP: [Logged](#)

ahwt

 posted 08-24-2017 08:57 PM   





Posts: 2173
Registered: Mar
2003

The photo editor I currently use has a tab marked export to file. When I use this there is a block that I fill in to be 500 pixels. When I use this setting the file is small enough to be accepted by this web site.

Your photo editor may have a similar procedure.

IP: [Logged](#)

johnswetnam

 posted 08-24-2017 09:39 PM   

Posts: 18
Registered: Aug
2017

Thank you. I'll check that out and see if I can do the same. John

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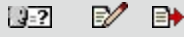
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Janet1

posted 11-04-2017 12:14 PM



Posts: 46
Registered:
Oct 2017







Hello,

I was wondering about the metal makeup of these spoons. There is no purity mark. There is just rubel and kopeck price on the side (couldn't get clear photo of that) Then there is what looks like "AM6".

I have read about an alloy sometimes used, or would they be aluminum?

An insights or references on this are appreciated . Thank you, Janet

agphile

 posted 11-04-2017 01:17 PM   

Posts: 798
Registered:
Apr 2008

Welcome to the forum. New members are really expected to introduce themselves with some explanation of their interest (e.g. as a collector or researching family pieces- see the guidance here <http://www.smpub.com/ubb/youmustknow.html>.

In the meantime, however, I can offer a few comments that might be helpful, although I claim no expertise in soviet metalwork.





If there is just the maker's mark AM6 and the price, the spoons will be base metal, not silver. Most common is an alloy of copper, nickel and zinc which may or may not be silver-plated. I cannot really judge from a photo but your spoons do not immediately strike me as having the distinctive surface of aluminium though that is indeed also a possibility. Aluminium spoons would feel pretty lightweight.

In the maker's mark 6 will be a date code - the last digit of the relevant year, e.g. 1956. There seem to be at least two possibilities for the letters: the "Metallist" workshop (artel) in Kostroma or the "Mkhatvari" workshop in Tbilisi (Tiflis).

[This message has been edited by agphile (edited 11-06-2017).]

IP: [Logged](#)

Janet1

 posted 11-04-2017 01:28 PM   

Posts: 46
Registered:
Oct 2017

Thank you for that information. I have previously posted, however maybe I didn't give enough detail.

I live in the western U.S.

I am just beginning small collecting. I don't have a particular country or design I collect.

I have no interest in selling. I just like researching.




I was on a different forum, and quit after 2 posts.

I felt intimidated with my lack of knowledge, and I don't find that here.

I appreciate the time it takes to deal with beginners questions. Thanks again, Janet

IP: [Logged](#)

agphile

 posted 11-04-2017 01:35 PM   

Posts: 798
Registered:
Apr 2008





My apologies. I didn't look properly so failed to notice that you had posted before. That will teach me not to rush into print without looking properly first. I was probably too keen to show off my tiny bit of knowledge about Soviet marks - just hope I have got that right at least!

Janet1's prior posts:

- [Soviet Era ?](#)
- [Gorham Employee Roster](#)
- [Christofle silverplate](#)

IP: [Logged](#)

Janet1



 posted 11-04-2017 02:53 PM   

Posts: 46
Registered:
Oct 2017

Thank you for the info!

IP: [Logged](#)




Kimo

 posted 11-05-2017 09:24 AM   

Posts:
1597
Registered:
Mar 2003

Hi Janet. I am happy to hear that you feel welcome here - the folks here really do appreciate and embrace every serious member from the complete tyro to the most advanced expert. And there is no such thing here as a question that is too basic - the only way to learn and eventually become an expert yourself is to ask questions so please do keep showing us your nice things and asking questions. 😊

Kimo

 posted 11-05-2017 09:29 AM   





Posts: 1597
Registered: Mar 2003

For clearer photos which would be helpful, are you using a camera that has a macro setting? Macro settings are indicated by an icon that looks like tiny flower. If you set your camera to that setting it will allow you to get very sharp close up photos. Or if you are just using a smart phone camera or a camera without the macro feature another way to get sharp closeups, though a bit trickier, is to take the photo through a magnifying lens in the way you would use the lens to look through with your eyes. Getting everything lined up to take a photo that way is a bother compared to the ease of using a macro setting, but it will work. Or some smart phones are capable of having an aftermarket attachment clipped onto them that allows you to take sharp closeups.

[This message has been edited by Kimo (edited 11-05-2017).]

IP: [Logged](#)

Janet1

 posted 11-05-2017 10:33 AM   

Posts: 46
Registered: Oct 2017

Thank you Kimo,
Thanks for the tips on pictures. I've been using a loupe and iPhone. I'll try to get clearer pics.
Thank you for the tips and the welcome. Janet

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Janet1

posted 11-11-2017 05:20 PM



Posts: 46
Registered:
Oct 2017



Hello All,

So I picked up some mismatched (somewhat dented) silverware today. The tips are labeled stainless steel. 3 of the handles say sterling handle. Is that a real thing, or was it done to deceive?

Thank you for taking the time to read! Janet

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taloncrest

posted 11-12-2017 11:13 AM



Posts: 169
Registered:
Jun 2004





It's the real thing, but there is not a lot of silver there. The handle is a thin sterling shell filled with pitch or something like that, and a rod shaped extension of the blade extends into it to join them securely together. Knives in sterling flatware sets are almost always made in this way. The pattern was made by Oneida for sale by another company (Home Decorators, Inc.) who sold directly to the consumer. The trademark used was State House, and the pattern is Formality. It was introduced in about 1942, I assume because Oneida was no longer able to make silverplate for them due to the war.

Thanks to Dale's old post [Two More Newark NJ Silver Companies](#) for I had forgotten the company's name!

[This message has been edited by taloncrest (edited 11-12-2017).]

IP: [Logged](#)

Janet1

 posted 11-12-2017 11:33 AM   

Posts: 46
Registered:
Oct 2017

Thank you for the informative response. I just thought it was odd, but being new to this I appreciate your help. I will read up on those references and companies. Thanks again, Janet

IP: [Logged](#)

Kimo

 posted 11-13-2017 01:37 AM   





Posts: 1597
Registered:
Mar 2003

During the war there were certain metals that were considered "strategic" in that they were in high demand to make things like weapons and ammunition and ships and planes and tanks and the like. Silver was not a strategic metal and so it was relatively not very expensive or difficult to obtain compared to "strategic" metals such as copper and iron and others. The inflation adjusted price of silver in 1942, for example, was around \$5.75 per ounce. Slow downs and stoppages in production of non-war related things such as flatware was more due to the steel than the silver.

All of that aside, Taloncrest has given you a good explanation about knives that were included in sterling silver flatware sets. Solid sterling silver is too soft to be used as the blade on a knife and so knives are made with steel blades and tangs set into very thin sterling handle shells and set into these shells with pitch or tar or cement or something that can be poured into the handle that will set up and hold the tang of the blade in place over the long term. Some kinds of hollowware is made in this way as well - one of the types that seems to be made this way most often are many styles of sterling candlesticks that need extra weight in them to keep them from tipping over and where making them of solid sterling silver would be an unnecessary added expense.

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Janet1





 posted 11-13-2017 09:42 AM   

Posts: 46
Registered:
Oct 2017

Thank you Kimo and Taloncrest, most informative postings. I've been reading prior postings on the other categories and trying to get some general understanding of things. There's a lot of info for someone like me to absorb. Thanks again, Janet

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agphile





 posted 11-13-2017 11:29 AM   

Posts: 798
Registered:
Apr 2008

Perhaps worth mentioning that knives of this type should not be put through a dishwasher - the heat of the water can melt the filling in the handle, loosening or detaching the blade.

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Janet1





 posted 11-14-2017 09:00 AM   

Posts: 46
Registered:
Oct 2017

Thank you for that tip!

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Janet1

 posted 11-14-2017 12:50 PM   

Posts: 46
Registered:
Oct 2017

Thank you for that tip!

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


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RedTrilobite

 posted 12-10-2017 10:56 PM   

Posts: 5
Registered: Dec
2017

Hi, I collect primarily Ming and Qing antique Chinese furniture and artifacts. I used to go house to house in the 80's and 90's picking stuff up in China. But, I enjoy all antiques. I am now reviewing a family estate and trying to identify and date what I have. Some I will keep for my daughter, and some I will not. The things for my daughter need the proper story. So, I am reading up silver, which comprises a portion of the items.

The first item I am having difficulty in identifying is this cup. It is silver, about 7 cm tall. It has two marks on the bottom - a lion passant and what I believe is a Lothige number "12."

From my research on this site, this might be German. But, I would appreciate any help in identifying the origin and date.

The Photos are below.







Thank you!!



[This message has been edited by RedTrilobite (edited 12-11-2017).]

IP: [Logged](#)

Kimo





 posted 12-11-2017 01:20 PM   

Posts: 1597
Registered: Mar
2003

Hi and welcome to the forum, Redtrilobite! The best way to get a good response is to follow the forum guidelines which ask for new folks here to please briefly introduce themselves to the others here by mentioning their areas of interest in silver and what they are trying to learn about their piece of silver. best regards, Kimo, Contributing Editor

IP: [Logged](#)

RedTrilobite

 posted 12-11-2017 09:08 PM   

Posts: 5
Registered: Dec
2017

Hi, I just edited my post to include some introduction but, it did not seem to change anything. And, I have been trying o view and submit photos but, I only see text. I am sure that I am doing something wrong but can not figure out what it is exactly.

quote:

Originally posted by Kimo:

Hi and welcome to the forum, Redtrilobite! The best way to get a good response is to follow the forum guidelines which ask for new folks here to please briefly introduce themselves to the others here by mentioning their areas of interest in silver and what they are trying to learn about their piece of silver. best regards, Kimo, Contributing Editor

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RedTrilobite

 posted 12-11-2017 09:12 PM   




Posts: 5
Registered: Dec
2017

Hi, sorry, I am just learning to navigate this. I just tried to post an edit of my initial post but it didn't upload. And I can't view the photos that I posted. I follow the instructions and posted on your photo forum.

IP: [Logged](#)

Scott Martin

Forum Master




 posted 12-11-2017 09:24 PM   

Posts: 11377
Registered: Apr
93

We see your posts an photossounds like its something at your end. If you want help please explain your steps and the resulting error or failure.

IP: [Logged](#)

Hose_dk





 posted 12-12-2017 01:48 PM   

Posts: 400
Registered: May
2008

take a picture full resolution. Cut everything away but the lion. Use all the size available for the hallmark and drop everythjng else.
Picture taken directly fokus not this angle.

IP: [Logged](#)

Hose_dk





 posted 12-12-2017 01:49 PM   

Posts: 400
Registered: May
2008

take a picture of loin - stright forward not the angle.
Cut everything else away - use all available space for just the lion.

IP: [Logged](#)





Hose_dk

 posted 12-12-2017 01:51 PM   

Posts: 400

take a picture of lion. stright forward no angle. Use all available space for just the lion.

agphile

 posted 12-12-2017 02:01 PM   




Posts: 798
Registered: Apr 2008

I think the problem may be that when you submit a reply or an edit, your browser returns you to the forum page you were on and which it has saved. If you then refresh the link you should get the new page with your post.

Looks as if Hose had the same problem.

IP: [Logged](#)

RedTrilobite

 posted 12-13-2017 12:47 AM   

Posts: 5
Registered: Dec 2017

Hi, I tried in a different browser. Works better in explorer than firefox. I can view the photos.

Here is the lion







Here is the "12."



IP: [Logged](#)

ahwt

 posted 12-13-2017 08:00 AM   


Posts: 2173
Registered: Mar 2003

As you suggest one possibility for the number 12 is that it represents the purity standard for .750. The 12 represents 12 parts silver out of 16 parts total. [Germany & Prussia \[12 Loth\]](#) used this standard.

The lion could represent the town where the silver beaker was made, but none of my books show such a mark. I am sorry I do not have more information for you.

IP: [Logged](#)

Scott Martin
Forum Master

 posted 12-13-2017 10:04 AM   

Posts: 11377
Registered: Apr
93

quote:

.... Works better in explorer than firefox.....


Firefox is my primary browser ...no problems.

I suspect you are having an issue with one of your Plug-ins or add-ons.... try FF in safe mode (restart firefox addons disabled). And if it works in Safe mode, then re-start FF and try disabling the Plug-ins or add-ons one at a time until you find the problem Plug-in or add-on.

Also make sure your Firefox is up to date.

IP: [Logged](#)

RedTrilobite

 posted 12-13-2017 08:24 PM   





Posts: 5
Registered: Dec
2017

Thank you AHWT, German - Prussian seems like a strong possibility considering the origin of the family. I found this site of relevant marks that I will have to search through over the weekend... <http://silberpunze.freehost.ag/>

And yes, FF plugins are possibly an issue. My phone FF has no problem. But, cannot remove plugins as they are transfer programs essential for my work.

IP: [Logged](#)

Hose_dk

 posted 12-14-2017 02:21 PM   

Posts: 400
Registered: May
2008

The lion is a city mark. The beaker is 1850 to 1900. So we know age. There a a large number of lions in germany. And in that aspect we could also search in Austria, Hungaria and Poland. Its difficuld as mark changes over years. The one closest i have found is to old.Its from the first half of 16 century (1600-1650) so thats not the same.

But that mark is from Lüneburg. Theo does not have that mark at his site. And there are many lions.

However I found the 16 century in Rosenberg city Lüneburg. I would guess that Lüneburg would be a good guess. Could be others have more books or a newer version of Rosenberg.

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Author	Topic: Little Silver Treasure
Brent Posts: 1502 Registered: May 99	posted 04-01-2000 11:37 AM



Here are some pictures of one of my favorite pieces, courtesy of our esteemed site host. This spoon by Daniel Dupuy, Sr. of Philadelphia, appears to have been made as a child's toy. It looks very much like an adult tablespoon of the period (late 1750's to 1770's), but as you can see it is very small, and at 3 1/4 inches long it is smaller in fact than any teaspoon of the period. Fiddle pattern toy spoons are illustrated in Martha Gandy Fales' "Early American Silver for the Cautious Collector",

but I have never seen another of this age and style. There is a possibility that this is a snuff or salt spoon. However, snuff spoons often have even smaller bowls, and salt spoons tend to be shell shaped. At any rate, spoons of this size are a rarity in American silver, even in the fiddle pattern. I would love to see any other toy spoons that our readers may have.




Speaking of small treasures, check out the Silver Stories forum to see picture of our new son modelling the spoon for me.

[This message has been edited by Brent (edited 04-01-2000).]

IP: [Logged](#)

Bob Schulhof




Posts: 194
Registered: Apr 99

 posted 04-05-2000 12:46 AM   

That doesn't look like fiddle to me. It looks like Hanoverian which was the popular pattern in the 18th century. Fiddle was more 19th cent. Makes this piece even a little more interesting.

IP: [Logged](#)

acceb
unregistered





 posted 04-05-2000 08:03 AM  

A very charming, and rare, small spoon by Dupuy. Any history on the piece upon its arrival?

IP: [Logged](#)

Brent

Posts: 1502
Registered: May 99

 posted 04-06-2000 05:56 PM   

I didn't mean to imply that this was a fiddle pattern spoon, only that the toy spoons illustrated in the Fales book were fiddle pattern. This is definitely a mid-18th century, Hanoverian pattern spoon.

As to the history of this spoon, the dealer did not supply any. On the other hand, this little spoon does have some later scratch engraving. On the back of the bowl is scratched what appears to be the name Colen Rodney Hamman, or something similar, and the date 1849. 1849 is also scratched on the front of the handle. I am not absolutely certain of the name, except for the Rodney. The last name may be Harmon, Harman or something else; it is not clear.





The engraved initials on the piece, CRH, are almost certainly original. Other known Dupuy spoons have this same crude block engraving. The scratched name is also a CRH, but I'm sure that was added in 1849. Perhaps the spoon was handed down to a descendant of the original owner (with the same initials) in 1849. On the other hand, perhaps the original owner died in 1849, and the inscription was made as a memorial. It makes for fascinating suppositions! What do you think is the real story?

If I see the dealer again, I will ask if remembers where this came from.

IP: [Logged](#)

wev
Moderator

Posts: 4095
Registered: Apr 99




 posted 04-06-2000 10:42 PM   

I recently aquired a small (childs?) spoon by Elias Pelletreau that is very close in form to yours, though it has a rat tail drop rather than the shell. It is a bare 4 inches, but the bowl has been re-worked and appears longer than originally made. I will get a scan done of it and several

other child's pieces I have on the morrow.

IP: [Logged](#)

wev
Moderator

😊 posted 04-07-2000 03:17 PM   




Posts: 4095
Registered: Apr
99

Here are a pair of child's spoons. The top is by Nathaniel Monroe (mark: N • MONROE in a serrated cartouche). The lower is by Elias Pelletreau (see third scan for mark). As can be seen the original bowl has been re-worked and is now rather longer than it should be and razor thin at the outside edge. Both measure a bare 3 7/8".



IP: [Logged](#)

wev
Moderator

😊 posted 04-07-2000 05:41 PM   

Posts: 4095
Registered: Apr
99

I managed to come up with a few more peices -- I really have to get more organized. The top is a nice example of a 'make-do.' Originally a standard teaspoon by Wyer & Farley, it has been shortened up to serve as a baby spoon, child's spoon, or perhaps a sugar. The bottom pair are unmarked, but of lovely quality. They are quite heavily made - the high arched neck is nearly an 3/32" thick. They measure right at 3 5/8" long and I think the proportions quite pleasing. Anyone have a guess as to age?



IP: [Logged](#)

Brent

Posts: 1502
Registered: May
99





 posted 04-07-2000 09:49 PM   

Great to see so many children's spoons. Your Pelletreau spoon is pretty similar, and probably a bit older than mine. I have a few more myself that I will try to post at a later date.

IP: [Logged](#)

FredZ

Posts: 1069
Registered: Jun
99





 posted 06-01-2000 04:04 PM   

I have never even considered these spoons as being child spoons only as being small spoons for tea. I have several in my collection. one rather damaged Jacob Hurd spoon, one by an "IL" smith, two by Samuel Burt, and two by Joseph Moulton. I do own a rather small raitail hanovarian spoon not more than 2.5 inches marked "EB" in an oval and have wishfull thoughts that it could be by the the mint master Mr. Brasher. I have no access to a digital camera and can send no images. I have seen images of these diminutive spoons in a few English books and they describe them as snuff spon. Anyone seen a preview of the New York book of Silver in the New York museum...sorry I have forgotten the title. I am scheduled to receive a copy when it is published. I hope the images are full and not outline cut as was done in the Quimby book on the Winturthur Collection.

IP: [Logged](#)

Brent

Posts: 1502
Registered: May
99

 posted 06-05-2000 03:36 PM   

Early teaspoons certainly are very small, but I think these even smaller spoons do definitely fall into a different category. I have also encountered the snuff spoon explanation, but I have a few problems with this.

- 1.) There are tiny 19th century spoons that are definitely made for children. I think that there would be some precedent for these pieces.
- 2.) The spoons are very small, but they would still hold an awful lot of snuff! Maybe if you were Jimmy Durante... Anyway, actual snuff spoons that you find in etuis and on chatelaines have very tiny bowls, like a

McDonalds swizzle stick.





3.) I have seen these English spoons in sets. Why would anyone need an engraved set of snuff spoons?

Anyway, that is why I still think these were made for children. They might be salt spoons, but I have always heard that early salt spoons had a shell shape, rather than appearing as miniature tablespoons.

IP: [Logged](#)

FredZ

Posts: 1069
Registered: Jun
99

 posted 06-15-2000 01:53 PM   





Brent, I have gone home and remeasured my mid 18th Century spoons and they are the larger 4+ inch variety. Your's is a size I have never come across before and I would tend to agree that it was for a wealth child to play with. I love this forum and hope to one day be able to post images on it as well. What a lovely way to share info and the delight of a well made piece of silver. I am a silversmith and I collect as a means to both learn and to teach. I look at the telltale imperfections in the craftsmanship to help me understand how a piece was made. I smile when I see these for they give me a better clue to the man/woman who made these items. The design of an item is often determined by the response of the material being forged.

Enough rambling.... When I get a digital camera I will share images as well.... I have a wonderful hoof spoon I would like to have commented on.

IP: [Logged](#)

roy

Posts: 5
Registered: Nov
99

 posted 06-27-2000 06:58 PM   

smalls are very interesting. have a set of 6 spoons 3 1/4" L. by sam'l richards, phila.

c.1790-95 rounded end, bird on back of bowl. engraved front, top of handle in block letters ED

to
AD





another spoon: 3 1/2"L.;handle tipped back(1/2"l. rib at handle top on underside);bowl 3/4"L by 7/16"W. Snuff spoon? the bowl has a fair amount of corrosion.

IP: [Logged](#)

wev

Moderator

Posts: 4095
Registered: Apr
99

 posted 06-27-2000 07:22 PM   


Welcome aboard Roy! Any chance of a scan of the Richards spoons? I would like to add one to my files. have never seen bird backs that size; very tasty.

[This message has been edited by wev (edited 06-27-2000).]

IP: [Logged](#)

**Paul
Lemieux**

Posts: 1768
Registered: Apr
2000

 posted 09-27-2002 06:52 PM   

Here's another tiny piece. It's only 3 7/8", but not signed. It has a sort of coffin end, and a rather wimpy engraved "V" drop, which I haven't seen before. The proportions and shape (particularly the bowl) of this spoon differ from other examples posted here. Sadly, it's unsigned.



IP: [Logged](#)

labarbedor

posted 09-30-2002 04:06 PM

Posts: 353
Registered: Jun
2002

I guess I might as well weigh in with an opinion. The first category is probably what I would call "toy" spoons. This would include the Fales spoons, (I have the rest of the set, not pictured). These are tiny, usually less than 2 inches. I have another set by G. Spence, which are a little larger and come with a pair of tongs. (I am sorry I won't be able to get pictures or sizes for a while, but I will eventually post them.) The fact that these come with small tongs, rules out a set of salt spoons, etc. The next category would be the snuff spoon. These are also very small and were only a fad, usually before 1730. I have had a few in etui sets, but they are very small. The third category would be salt spoons. These started out as shovels, and later became shells or other shapes. These shapes usually lent themselves to being shoved directly into and scooping up salt, which explains the earlier shape. At some point, (when?) salt spoons where made in the same shape as a regular spoon. These are quite common in Missouri by 1850. It seems reasonably certain these pointed bowl spoons were salts, since they are usually found in pairs and have exactly the same size handles as more conventionally shaped salt spoons by the same maker. That makes me think that spoons under 3" even if 18th century were probably salt spoons. They are far more common in England (as were salts) than in America.

That leaves these rather troubling size of 3-4". If normally proportioned and 18th century I would say they are just small spoons. Tea was very expensive until 1788 and cups were very small. Also with the huge infant mortality rate, I can't see a parent even a doting one having silver engraved with a child's initials. People just didn't expect all children to live and their deaths were treated differently. At this period children had dolls and their dolls had "toy" spoons not 3 1/4" spoons. Think if you can remember seeing an 18th century child's china set bigger than a toy set? In France the first silver a child received was probably the fork spoon and cup he received when leaving for school.

After the turn of the century things changed, child's sets were more common. Children were expected to live. And the Victorian cult of the child was around the corner. I don't doubt that short handled spoons with nearly normal sized bowls were probably child's spoons especially if after 1800.

Maurice

IP: [Logged](#)

Polly

posted 03-02-2014 11:39 AM

Posts: 1939
Registered: Nov
2004

I found a cute little miniature spoon yesterday, just 3 inches long. What do you think, silver friends--toy? salt? snuff? tea? etui?

(There are a few threads on the board about these mini spoons; I chose this one to add to rather than start a new one.)

My little cutie has an oval bowl with a drop and a plain, rounded end, neither turned up nor turned down. No ridge. Traces of gilding on the whole spoon (not just the bowl). Looks c. 1780-1810 to me (anyone disagree?).





No marks anywhere (so I don't know for sure that it's American).





IP: [Logged](#)

agphile




 posted 03-02-2014 12:54 PM   

Posts: 798
Registered: Apr
2008

Very pretty. The slim proportions lead me to guess etui, but that still begs the question: what was the spoon in an etui actually used for?

IP: [Logged](#)

Polly




 posted 03-02-2014 02:11 PM   

Posts: 1939
Registered: Nov
2004

Eating quail eggs?

IP: [Logged](#)

ahwt





 posted 03-02-2014 05:25 PM   

Posts: 2173
Registered: Mar
2003

With a gold wash the owner may have used it for caviar. For a spoon in an etui it may be earlier than 1780.

IP: [Logged](#)

Polly

 posted 03-02-2014 06:13 PM   

Posts: 1939
Registered: Nov
2004

Again I'm filled with sorrow at not having that superpower we all discussed in some thread a year or two back: to be able to look at any object and know its entire history.

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Author

Topic: [The Haversticks of Lancaster and their Wheat-back Spoons](#)

Brent

posted 07-22-2002 12:45 AM

Posts: 1502
Registered:
May 99



Picture-back spoons are very popular with coin silver collectors, and with good reason. Spoons featuring bird-backs were the focus of a recent exhibit at Winterthur (see a previous thread in this forum for a complete run-down of the exhibit). Lesser known and rarer motifs do exist, however, some of which were displayed at the bird-back

exhibit as well. One of these is a sheaf of wheat, apparently used only by the members of the Haverstick family of Lancaster, PA.

William Haverstick Sr. and Matthias Haverstick were born in 1756 and 1770, respectively, and both were silversmiths. William Sr. had three sons, William Jr., John and George who also became silversmiths. Judging from the pieces attributed to the Haversticks in Vivian Gerstell's "Silversmiths of Lancaster, Pennsylvania 1730-1850", the family members all made similar looking articles and may even have marked one another's work.

Many of the existing Haverstick family spoons seem to be decorated with a picture back. The Haversticks appear to have shared the dies, or swages, used to produce the decorated backs. The Haverstick family bird-back swage still exists, and is still in the Haverstick family. It was on loan to Winterthur for the bird-back exhibit, and was a thrill to see.

Judging from the two spoons pictured here, the Haversticks also shared the sheaf-of-wheat swage. The downturned rounded end spoon on the left bears the mark of William Haverstick Sr. or Jr., while the "finless-fiddle" on the right has the mark of George Haverstick. Another sheaf-of-wheat back spoon with the WH mark is illustrated in Gerstell's book. Although the decoration is badly rubbed on the George Haverstick example, careful comparison reveals it to be the same as the one on the William example.

The sheaf-of wheat was a popular decoration for the front of the handle, and many coin silver spoons with sheaf-of-wheat handles are known. Apparently, though, only the Haversticks decorated bowl backs with it. If anyone has a non-Haverstick SOW back spoon, I would love to hear about it.


Anyway, enjoy!

Brent

[This message has been edited by Brent (edited 07-22-2002).]

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flabob

 posted 05-22-2012 04:47 PM   





Posts: 39
Registered:
May 2004

Hi Brent

That's an interesting post and the exhibit at Winterthur must have been awesome. I have Dr. Fenmore's book on the bird-back spoons, which is also greatly informative, and greatly so with the pictures of the dies used for these spoons, plus all the other information. I am also answering your request for any other sheaf of wheat picture backs. They (6) are a bit under 5 inches, finless and with downturned ovals with a round raised single drop, monogrammed with block letters, with a W.C maker mark as well as a lion passant. The W.C is overstruck over another mark. I will try to get pictures posted on here soon for everyone's viewing. Thanks again for that informative post.

IP: [Logged](#)

flabob

 posted 05-23-2012 11:38 PM   

Posts: 39
Registered:
May 2004

Pictures of the mark and sheaf of wheat picture back spoons







IP: [Logged](#)

swarter
Moderator

posted 05-24-2012 01:23 PM

Posts: 2920
Registered:
May 2003

The second mark on these spoons is the *Lion Passant* (shown upside down in the third picture). These are typical English picture backs of the period, probably London made.

[This message has been edited by swarter (edited 05-24-2012).]

IP: [Logged](#)

flabob

posted 06-03-2012 08:18 AM

Posts: 39
Registered:
May 2004

Hi Swarter and thanks for your reply. The wheat back design looks very similar or even a match to the Haverstick one. Could it have possibly been the usage of the same swage or merely a copy of an English one? I'm not very familiar with the English picture backs, ie the period of usage, relative popularity, main areas of production, etc. The maker mark was reviewed against known English makers, but with no luck. Is it possible, that since none of the six spoons has a date letter, nor monarchs head, that these are an early NY lion passant and thereby American made? Thanks again - for the info and the posting.
bob

IP: [Logged](#)

agphile

posted 06-03-2012 10:52 AM





Posts: 798
Registered:
Apr 2008

I'd agree with Swarter and would suggest London c.1765. The maker possibly William Chatterton (one of his marks is WC with a pellet in an oblong cartouche). Teaspoons of this date are marked with just maker's mark and lion passant.

English picture backs start in the 1730s with simple shell backs. The more pictorial patterns come in rather later. By about 1780 or perhaps a bit earlier, when Old English has pretty well completely replaced Hanoverian as the pattern of choice, picture backs become very much rarer in England.

IP: [Logged](#)

flabob

 posted 06-03-2012 12:51 PM   

Posts: 39
Registered:
May 2004

Thanks Agphile for that information, which has led me to some discoveries while searching in that direction.

An interesting UK web site specializing in sugar tongs shows a W.C mark on a pair of sugar tongs and attributes it to [William Chatterton](#) and gives a brief history of he and his several marks. His first was entered on April 7, 1762 as a "small" worker. It goes on to state that

"William Chatterton is an interesting character as he was prosecuted for "soldering bits of standard silver to Tea Tongs and buckles...." and is named as an offender against the hallmarking laws."





The web site has 2 sets of 1775 tongs, [1](#) of which appears to have the same W.C mark as on the spoons (with the C thin and slanted to the right) in a punch with damaged borders, which would then presumably date the spoons from between 1762 to 1775 as the spoons mark is from an undamaged punch (which corresponds to your estimate of circa 1765).

Another search came upon a Christie's auction of a William Chatterton piece with the description of his mark being punched over another mark. This is interesting, but may just be a coincidence, because 3 of the 6 spoons show his mark punched over another mark, of which picture 4 above shows it best. The underlying mark shows the last letter to be a cursive B which has a distinct small notch cut in in the middle of the punch. Look familiar?

Thanks again for your reply and advancing me the probability of a London/great Britain connection.

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agphile





 posted 06-03-2012 04:59 PM   

Posts: 798
Registered:
Apr 2008

One possibility for the B is Hester Bateman's first mark, entered in 1761. Her workshop supplied quite a lot to the trade and it is not uncommon to find Bateman pieces overstruck with another mark.

IP: [Logged](#)

flabob





 posted 06-03-2012 05:56 PM   

Posts: 39
Registered:
May 2004

Thanks once again agphile. The seller of these spoons had also alluded to the possibility of a Bateman mark underneath, as well as a possible American overstrike, but my limited resources (BOS, Jacksons, and the couple of websites offering English marks) were not able to match one of her Bateman's marks with that notch in it, so I had looked elsewhere. The B sure is a ringer for her mark. Sounds like the mystery is 99.9% solved. Thanks for your help.

IP: [Logged](#)

agphile

 posted 06-04-2012 07:01 PM   





Posts: 798
Registered:
Apr 2008

One other thing I ought to have added. On English spoons the word PLENTY is usually found above the sheaf. Your examples with the sheaf on its own will, I think, be quite a bit rarer.

I suppose that raises the possibility that the sheaf was stamped on the spoons after they reached America but I think that unlikely: it would surely have distorted the shape of the bowl.

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ahwt

 posted 06-05-2012 05:11 PM   




Posts: 2173
Registered:
Mar 2003



Above is another Haverstick wheat back spoon. This spoon is later than the ones shown elsewhere in this post as it has a shoulder. I suspect that the father and son both used the same mark so it may be impossible to tell who the maker really was. This one does have a mid rib.

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flabob

 posted 06-18-2012 12:21 PM   



Posts: 39
Registered:
May 2004

Thanks Agphile for that additional info on the Plenty being stamped on most of the English sheaf of wheat spoons. My understanding of the early hand manufacture method of applying the picture back designs to the bowl back, was that this process was done with the flat silver spoon blank being hammered onto the swage, and then

the bowl formed. It does appear that having the picture back struck after original manufacture would indeed be difficult.

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flabob

 posted 06-18-2012 12:29 PM   





Posts: 39
Registered:
May 2004

Thank you Ahwt for your pics of the Haverstick picture backs on the shouldered spoon, which does seem to imply that the son was also using the father's punches and marks. I would imagine that would be the thrifty and logical way to continue production, while keeping the costs down, or while possibly awaiting the manufacture or delivery of a new or replacement mark that may have been lost, stolen, or broken. Many mysteries and gaps in historical data and accounts regarding these early American silversmiths.

[This message has been edited by flabob (edited 06-18-2012).]

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**Roger
Nevling**

 posted 01-30-2013 11:23 PM   

Posts: 58
Registered:
Oct 2005

I recently picked up 2 picture back spoons in Florida and they are both Haverstick, one is marked as being made by William and the other by George. This post ended with the question as to whether the father and son were interchanging punches and I think these spoons might help clear that up. As you can see, the bird back is stamped by the father William and does appear to be of an older style, while the sheaf of wheat is marked by the son but must be the some die as used in the sheaf of wheat spoons attributed to the father.

What do you all think?







IP: [Logged](#)

asheland

posted 04-12-2018 11:01 AM

Posts: 925
Registered:
Nov 2003

Awesome spoons! Thanks Polly for the search showing these threads! I haven't seen any of these until now. 😊

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


Author	Topic: Toy spoon maker
Paul Lemieux Posts: 1768 Registered: Apr 2000	posted 07-22-2003 11:33 AM [19-0328] Does anybody know who made this toy/miniature spoon? It measures only 3 1/8" long and is marked "M" between two leaves.



IP: [Logged](#)

Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93

 posted 07-22-2003 12:43 PM   





It looks like the photo of the mark might be upside down??



IP: [Logged](#)

wev
Moderator

Posts: 4095
Registered: Apr 99

 posted 07-22-2003 01:21 PM   





The only similar mark I have seen is given tentatively to Daniel Booth Hempstead the elder:



IP: [Logged](#)

swarter
Moderator

Posts: 2920
Registered: May 2003





 posted 07-22-2003 02:25 PM   

It looks like a Gothic or Old English M to me, but I do not recall seeing the mark before, either.

IP: [Logged](#)

Paul Lemieux

Posts: 1768
Registered: Apr 2000

 posted 07-22-2003 07:06 PM   

The mark could indeed be upside down--I'm so used to reading marks a certain way, I didn't consider it could also be a Gothic "W". The first thing I thought of when I saw this spoon was that mark you picture, wev. I didn't remember it was an "H", though, 'til I got home to check the forums, I only recalled it was a letter flanked by foliate designs.





Also, how would everybody classify this spoon--toy, miniature, sample, or otherwise?

[This message has been edited by Paul Lemieux (edited 07-22-2003).]

IP: [Logged](#)

Anuh

Posts: 190
Registered: Jan
2003

 posted 08-24-2003 02:50 PM   

quote:

Originally posted by Paul Lemieux:
**Also, how would everybody classify this spoon-- toy,
miniature, sample, or otherwise?**




At that size, it could be a salt spoon, although I don't generally associate salt spoons with pointed bowls; however, I have seen demi-tasse spoons that small and you would probably have to know more about the specifics of the pieces made by that specific maker to be sure what it was intended for!

Anuh

IP: [Logged](#)

vathek

Posts: 962
Registered: Jun 99





 posted 08-31-2003 07:31 AM   

I seem to remember something from the Kovels that these are children's spoons and hard to come by. You might check that out but I was unable to find anything more on the subject.

IP: [Logged](#)

Paul Lemieux

Posts: 1768
Registered: Apr
2000

 posted 08-31-2003 01:35 PM   





vathek, thanks for the tip. I will try to look into it. I always take silver advice from the Kovels with a grain of salt, though. However I do seem to remember seeing in some English book I have on spoons a similar statement. Doesn't Rainwater say somewhere that manufacturers sometimes made little sample spoons to give potential customers an idea of what they made? But I don't see how necessary this is, since it couldn't have cost much more to make a full size coin teaspoon (as opposed to salesman's samples of desks, etc.). Plus this piece is monogrammed and was obviously used.

IP: [Logged](#)

swarter

Moderator

Posts: 2920
Registered: May
2003

 posted 08-31-2003 05:40 PM   





Victor Houart, in his book *Miniature Silver Toys* states that such miniature items were commonly made in England and Holland - so much so that there were even specialist silver toy makers - but not elsewhere. He mentions a few toy silver items made in Boston, but does not treat American miniature spoons, except to say that they exist - implying that he considers them also to be toys. I have seen two or three small collections of these miniature American spoons, many (if not most) of which were unmarked (in spite of the fact that they are easily markable), which would seem to argue against the idea that they were manufacturers' samples -- anonymity is a poor method of advertisement.

IP: [Logged](#)

wev

Moderator

Posts: 4095
Registered: Apr 99

 posted 08-31-2003 06:12 PM   

Fales, in *Early American Silver*, shows a quartet of 2" spoons from a private collection. They are standard c 1820 fiddlebacks and are engraved, best I can make out, "Catherine" on the handle front. They

are unmarked, but presumed to be from a Boston maker.

IP: [Logged](#)

bascall

Posts: 1626
Registered: Nov 99

 posted 10-04-2008 09:26 AM   





There was an historical newspaper article, which I'll never find again, that had to do with a women describing the contents of a jeweler's shop window. Her final item that she mentioned was the baby spoons which apparently were coffee spoons.

Others will no far better, but from my recollection of years spent in the "Old U K," the spoons used for coffee were fairly small.

IP: [Logged](#)

argentum1

Posts: 602
Registered: Apr 2004





 posted 10-04-2008 10:00 AM   

I have a small group of like sized spoons and always thought of them as condiment spoons. I bought them for the novel size and never actually asked anyone what they might be used for. This was when silver was 50.00 an ounce so I stopped at the local shop that bought silver. He would put everything into the furnace at the end of the day so I stopped everyday before he committed his heinous crime.

IP: [Logged](#)

dragonflywink

Posts: 975
Registered: Dec 2002

 posted 10-04-2008 10:35 AM   

Have been cataloging my Mom's open salt and salt spoon collection for years and found these rather interesting - Duhme obviously understood the value of advertising as their name and location is rather prominent on the tiny little spoons.

[Duhme Miniature Spoons](#)





~Cheryl

IP: [Logged](#)

swarter

Moderator

Posts: 2920
Registered: May 2003

 posted 10-05-2008 05:21 PM   





See [Agphile's post \(Miniature Spoons\)](#) on the subject in the British Forum.

These "toy" spoons are not to be confused with the 4 1/2" teaspoons common before the Nineteenth Century (tea was expensive and served in small cups), nor with the later demitasse ("coffee") spoons.

IP: [Logged](#)

Brent

Posts: 1502
Registered: May 99

 posted 11-09-2008 09:41 AM   





Hello all,

Here are my personal American minis. The best is the Hanoverian example, posted here many years ago, by Daniel Dupuy of Philadelphia. There are some interested scratched names and dates on the handle front and bowl back, possibly from descendants of the original owner. The pointed bowl/round handle spoon is marked CT, as shown. My best match is Charles Tinges of Baltimore, but it could be someone else entirely, or even an English maker. The fiddles are marked J. H. HAWES, whom I have been unable to trace at all. The spoon may even be plated rather than solid; I am still on the fence on these.

Anyway, enjoy!

Brent

IP: [Logged](#)

wew
Moderator

😊 posted 11-09-2008 09:55 AM 🗑️ ✎ 📄➡

There was a J. H. Hawes who was a druggist and fancy goods

Posts: 4095
Registered: Apr 99





merchant in Marietta OH c 1840-1850. Another J. H. Hawes was a watchmaker and jeweler in Ithaca NY at the same time.

[This message has been edited by wev (edited 11-09-2008).]

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr 2008

 posted 11-09-2008 12:32 PM   





Thanks for showing these, Brent. Nice to have a little group like this that runs through the sequence of patterns. The American Hanoverian example must be quite a rarity, I imagine.

I don't think I can try to claim the OE example as English. I cannot spot a likely maker of the right period with the right initials. Also the spoon somehow doesn't quite look English to me - something about the drop and the placing of the mark. Generally speaking, if it were English it would need to be earlier than 1784 to have just the maker's mark, but as the OE pattern was around from the 1760s onwards this doesn't help determine the question. However, I would like to think you have an all American group and I have indeed enjoyed seeing them.

IP: [Logged](#)

Brent

Posts: 1502
Registered: May 99

 posted 11-09-2008 10:11 PM   

Thank you for the responses. Good to get a lead on Hawes after so many years, but it could well be either of them. I got the spoons in California, so that is no help. The CT spoon came from California as well; does anyone have any other possible American attributions? I can post a larger photo of the mark.

Thanks again,

Brent

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Author	Topic: Wendt & Canfield Butter dish
ahwt	posted 05-01-2007 11:14 AM
Posts: 2173 Registered: Mar 2003	



Above is a butter dish with the mark of Canfield Bros. & Co. It is also marked with the eagle attributed by McGrew to Rogers and Wendt of Boston, working 1853-1860. Soeffing in Venable's book *Silver in American* has a detailed listing of Wendt partners between 1853 and 1860 and they included Lemme and Wilkinson. In any event this butter dish was probably made between 1853 and 1860 in Boston and sold by Canfield in Baltimore.

The dish has another mark that I cannot find and it looks like a backward F next to the letter L. Has anyone seen this mark before? I assume this mark came from the Wendt firm, but I have no documentation for that assumption.

It is interesting to me that Canfield would buy silver from the Boston area. Was there some connection between the two firms that Canfield would bypass suppliers that were much closer to him?

We have used the dish for butter but I have never put ice in the bottom part; however I can see that in the 1850s ice may have been useful in serving butter as one did not have refrigeration and the butter most likely came to the table at close to room temperature.

IP: [Logged](#)

Dale

posted 05-01-2007 08:47 PM





Posts:
2132
Registered:
Nov 2002

Prior to the invention of refrigeration, ice was cut from ponds and rivers. It was then stored in large ice houses that were partly underground. To preserve the ice, sawdust was spread on it.

This is not sanitary, so the old butter dishes had to clearly separate the ice from the butter to avoid contamination. My understanding is that butter was wrapped in fabric and kept in cool well water. The shape used was a 'ball', hence the term butter ball. Half a ball would fit neatly beneath the dome of a dish of this type.

Nice piece.

IP: [Logged](#)

ahwt

posted 05-02-2007 08:18 AM

Posts:
2173
Registered:
Mar 2003

Dale, Thanks for the information. My wife has several butter molds, but has never made one into just a big ball. She may do that the next time we use this dish. It is always interesting to find out the derivation of different phrases, even if "butter ball" has now been taken over by a turkey.

[This message has been edited by ahwt (edited 05-02-2007).]

IP: [Logged](#)

jersey

posted 05-02-2007 05:10 PM

Posts:
1203
Registered:
Feb 2005

Hello ahwt!

Just a thought about the FL mark. In the book you refer to Silver in America, in the back where it lists the Silver Producers & Retailers, check out under Augustus Rogers page 321. There it lists the names of Rogers, Wendt & Lemme (Ferdinand) 1817-1858. Perhaps that's the F for Ferdinand Lemme.

Jersey

IP: [Logged](#)

ahwt

posted 05-02-2007 06:28 PM

Posts:
2173
Registered:
Mar 2003

Thanks Jersey, I think that that may be a reasonable assumption if Ferdinand Lemme was a designer. If he was the designer he would want his initials on the final piece. Neither the entry on page 321 or on page 323 actually say what role Lemme played in the firm. If I read the entry right, the person that replaced Lemme was Wilkinson who was a designer for Gorham so it could be they changed designer for some reason.

IP: [Logged](#)

Brent

posted 05-03-2007 09:59 AM

Posts:
1502
Registered:
May 99

I have also seen New York-made pattern coin flatware retailed by Canfield, so it does appear that they sold mainly "imported" products. It could be that they found a niche by selling silver to people who did not care for the Baltimore style!

Brent

IP: [Logged](#)

Ulysses Dietz

posted 05-08-2007 02:01 PM

Moderator

Posts:
1265
Registered:
May 99

I have a salver from the mid-1850s from Boston with that LF mark on it that is also marked "Lincoln and Foss." I'll have to look at see if that eagle mark is there, too.

IP: [Logged](#)

Ulysses Dietz

Moderator

Posts: 1265
Registered: May 99

📄 posted 05-14-2007 02:01 PM 🗑️ ✎️ ➡️

There is no eagle mark, but the conjoined LF as shown above is there, along with LINCOLN & FOSS [and] BOSTON

IP: [Logged](#)

ahwt

Posts: 2173
Registered: Mar 2003

📄 posted 05-15-2007 10:30 PM 🗑️ ✎️ ➡️

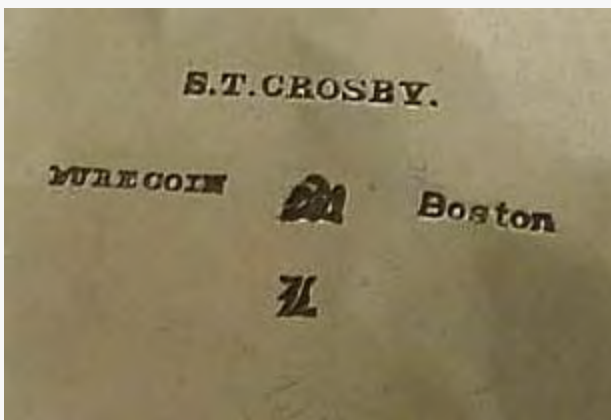
Thanks for all the excellent leads. Sherlock Holmes may have been able to deduce the meaning of the conjoined FL (or LF) together with the manufacturer's eagle mark, but it is still too early for me. I think I will continue to look for other items from coming from Boston in the 1850s, but the search has definitely narrowed.

IP: [Logged](#)

ahwt

Posts: 2173
Registered: Mar 2003

📄 posted 04-03-2009 06:08 PM 🗑️ ✎️ ➡️



The above mark is on a water pitcher retailed by S. T. Crosby and was recently for sale on a west coast auction house. It has the same eagle and pure coin mark as the Canfield butter dish. It also has what I think of as a backward F snuggled next to the letter L. The seller of the Crosby piece stated that this FL was the Gothic letter C.

Does that make sense to anyone?

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr 2008

📄 posted 04-03-2009 07:37 PM 🗑️ ✎️ ➡️

I had wondered whether it might be a single gothic letter. If so, I think L is more likely (as the London date letter for 1766, for example). However, your reading as FL seems equally possible.

IP: [Logged](#)

ahwt

Posts: 2173
Registered: Mar 2003

📄 posted 04-05-2009 10:52 PM 🗑️ ✎️ ➡️

Thanks Agphile, I will start looking for the gothic L. My leaning to date is that the mark was a backwards F with the letter L. For that mark Ferdinand Lemme is a good candidate over Lincoln and Foss simply because Lincoln and Foss was a retailer and Lemme was actually with a manufacturer.

Ferdinand Lemme was with Wendt when the S. T. Crosby mark was used, but all of this is circumstantial evidence ♦ it is fun looking however.

IP: [Logged](#)

swarter
Moderator





😊 posted 04-06-2009 01:37 PM 🗑️ ✎️ ➡️

Posts:
2920
Registered:
May 2003

Check your London date tables for 1766 when this form of the letter L was last used.

IP: [Logged](#)

ahwt

 posted 04-06-2009 02:56 PM   

Posts:
2173
Registered:
Mar 2003





Thanks Swarter, my books on English hallmarks just have pictures and no photos of hallmarks, but the mark could very well be the letter L. I think this would have been added by someone within the Wentle firm since it appears on silver retailed by two different dealers.

I wonder if graphic designers at this time period would have even thought of reversing letters to make a logo. None of the manufacturers' marks shown in McGrew's book are of this form and maybe that design thought came after the mid nineteenth century.

[This message has been edited by ahwt (edited 04-06-2009).]

IP: [Logged](#)

ahwt

 posted 10-27-2012 12:47 AM   

Posts:
2173
Registered:
Mar 2003





By chance I came across an attribution of the mark on the Canfield butter dish (the Gothic letter F with a spread eagle) to Vincent Laforme of Boston. The attribution on a silver dealer's web site and was made as though it was well established and not subject to question. Agphile did suggest that the mark may not be F L, but rather the Gothic letter F so perhaps this is another example of Laforme's work.

IP: [Logged](#)

**Scott
Martin**

Forum
Master

Posts:
11377
Registered:
Apr 93

 posted 10-27-2012 11:00 AM   

At the MFA Boston

quote:





Spoon holder

about 1854

By Vincent LaForme, American, born in Germany, 1823–1893

Retailed by Lincoln & Foss, active 1847–1858

Retailer Albert L. Lincoln, died in 1903

Retailer Charles M. Foss, died in 1892

Boston, Massachusetts, United States

Dimensions

Overall: 14 x 9.5 cm (5 1/2 x 3 3/4 in.)

Medium or Technique

Silver

Accession Number

1971.313

On view

Forkner and Gill Family Gallery (Art and Industry: 1850–1900) - 238

The MFA also mentions there was a brother, **Francis LaForme**.

quote:



Pitcher

1852

Probably by Vincent Laforme and Brother, active 1850–1854
By Vincent LaForme, American, born in Germany, 1823–1893
By Francis LaForme, American, born in Germany, 1827–1895
Retailer by J. C. Farnsworth, active about 1852

Boston, Massachusetts, United States

Dimensions

33.5 x 24 x 16.5 cm (13 3/16 x 9 7/16 x 6 1/2 in.)

Medium or Technique

Silver

Accession Number

1985.1024

On view

Forkner and Gill Family Gallery (Art and Industry: 1850–1900) - 238

IP: [Logged](#)

**Scott
Martin**

Forum
Master

Posts:
11377
Registered:
Apr 93

posted 10-28-2012 09:05 AM

From Winterhur:

quote:

[The Winterthur Library](#)

[The Joseph Downs Collection of Manuscripts and Printed Ephemera](#)

OVERVIEW OF THE COLLECTION

Creator: Vincent Laforme, 1823-1893

Title: Drawings of Silver

Dates: ca. 1850-ca.1890

Call No.: Col. 652
Acc. No.: 71x246
Quantity: 200 items
Location: Map case 1, drawer 10 and Map case 2, drawer 1

BIOGRAPHICAL STATEMENT

Vincent Laforme (1823-1893) was the son and brother of several silversmiths. Antoni (also called Anthony or Antoine) and Clara Laforme and their children left Germany around 1832 and settled in Boston in 1833. The father may have trained his sons Vincent and Francis J. to follow in his footsteps. Antoni died in 1846. Vincent set up his own silversmith shop in 1844 at 5 Water Street in Boston; he also did gilding. In 1850, Vincent took his brother Francis as his partner and changed the name of their business to Laforme and Brother. In 1854, the brothers parted company, with Francis changing the business name to F.J. Laforme & Co., but this went out of operation in 1857. Vincent briefly tried his hand at farming, but later returned to silversmithing. He was reported to be a good craftsman but a poor manager and was unable to compete with the larger silver factories. He turned to gilding and plating as the mainstay of his business. Vincent died in Boston in 1893, but his son Elmer continued to manage the firm under the name V. Laforme Co.; it did gilding work until 1909, when the company was bought out by Hallet & Smith.

In 1845, Vincent married Sarah Fielding. They had at least two sons, Frederick and Elmer, neither of whom became a silversmith. Sarah died in 1892.

Vincent and Francis had a brother named Joseph who became a successful merchant in Boston. Joseph sometimes helped Vincent with finances. Another relative was the silversmith Bernard Laforme who was listed in the 1834-1835 Boston directories; it is possible he was a brother of Antoni. More information about the Laformes may be found in *Mechanization and Craft Structure in Nineteenth Century Silversmithing: The Laformes of Boston*, a thesis by Janine Ellen Skerry (University of Delaware, 1981).

SCOPE AND CONTENT

This collection of 200 drawings from the Laforme silver workshop of Boston includes presentation drawings, templates, sketches, and outlines of tea and coffeepots, kettles on stands, pitchers, bowls, cups, goblets, chalices, monstrances, patens, centerpieces, and a few other silver forms. Many of the sketches include the proposed decoration of the pieces; grapevines, and oak leaves and acorns were popular motifs.

ORGANIZATION

The drawings are in accession number order.

PROVENANCE

Gift of J. Herbert Gebelein of Gebelein Silversmiths, Inc., of Boston, Massachusetts. Early in his career, George Gebelein had purchased Laforme's tools, and these drawings were included with that purchase.

ACCESS POINTS

Topics:

- Laforme and Brother.
- F.J. Laforme & Co.
- Silverwork – Massachusetts – Boston.
- Silverwork, Victorian.
- Silverwork – Designs and plans.
- Drawings.
- Silversmiths.

DETAILED DESCRIPTION OF THE COLLECTION

Location: Map case 1, drawer 10, and Map case 2, drawer 1

[note: all accession numbers begin with 71x246]

- .1a template for the body of a cream pitcher
- .1b template for the body of a sugar bowl
- .1c template for the body of a teapot
- .1d template for the body of a coffeepot
- .2 drawings on both sides of paper: one of a cream pitcher and the other of a coffee or teapot, included are handle patterns and numbers, indicating size or weight
- .3 template of a footed bowl
- .4 template for the body of a pitcher, showing some decoration; part of the base has been torn off; an extra decorative piece is pinned to the drawing
- .5 drawing of a pitcher, with size and weight
- .6 drawings of two pitchers
- .7 drawing of a chafing dish on a tray, with a lamp and two shakers (paper bears watermark: J Whatman 1881)
- .8 presentation drawing of a pitcher ornamented with grapevines
- .9 drawing of a condiment stand, with a rope-like handle, showing a shaker, a jam pot, and a vinegar cruet
- .10 drawing of a tray or the base of a stand
- .11 presentation drawing of three cups with handles, each with a different decoration
- .12 drawing of a pitcher, with decoration
- .13 presentation drawing of a footed vase with two handles, with oak leaf and acorn decoration
- .14 drawing of a pitcher, with grapevine decoration; on back: outline of a pitcher
- .15 drawing of a covered hot milk pitcher with a butterfly as the finial; on back: the start of another drawing
- .16 drawing of a pitcher, with floral decoration, initialed VL; on back: sketch of a handle (.88 is an outline of a very similar pitcher)
- .17 rough sketch of a bowl with a handle, perhaps a sauce boat
- .18 outline for the bowl of a chalice or cup; on back: a similar outline
- .19 drawing of a tall footed pitcher with grapevine decoration
- .20 drawing of a piece of church silver, probably a paten, decorated with IHS, two hearts, and a sun-like design; "4 oz. 5 dwt. when finished"
- .21 drawing of a vase (possibly the body of a pitcher)
- .22 presentation drawing of three pitchers, each decorated differently. (in oversize folder)
- .23 template for the body of a pitcher
- .24 template for the body of a pitcher, without base; some decoration is sketched out; on back: a rough sketch of an alternative design
- .25 sketch of the base and lamp for a kettle or a chafing dish; on back: several rough sketches and numbers
- .26 drawing of a coffeepot, with grapevine decoration (for companion pieces, see the note at .120)
- .27 drawing of a footed bowl with oak leaf and acorn decoration and room for inscription
- .28 drawings of three fire trumpets, each with different decorations
- .29 rough sketch of some decoration
- .30 partial drawing of a hot water kettle
- .31 drawing of part of a hot water kettle; on back: small drawing of a sugar bowl, and part of a coffeepot or pitcher
- .32 drawing of an ornamented handle; on back: drawing of a spout
- .33 drawing of a conical pitcher or cruet
- .34 template of a silver piece (perhaps the base for a piece of church silver), with some decoration indicated
- .35 photograph of a statue of Benjamin Franklin
- .36 rough drawing of a sugar bowl, with some grapevine decoration indicated

(perhaps a preliminary sketch for .120)

.37 drawing of what are probably small bells (perhaps bowls for a candelabra or small goblets), one decorated with oak leaves and acorns, and the other decorated with grape leaves

.38 faint drawing of what is probably a monstrance; on the back: drawing of a covered dish

.39 drawing of a small beaker, with a shield to use for engraving the name Marion

.40 template for the body of a teapot

.41a-c templates, for the bodies of perhaps of cups, cream pitchers or small bowls

.42 template for the body of a slightly larger cup, pitcher, or bowl

.43 drawing of a round sugar bowl with lion's paw feet, initialed VL

.44 drawing of a goblet or chalice, with floral decoration

.45 template for the body of a teapot, with some decoration; on back: drawing of lion's paw feet

.46 drawing of a cup or mug without a handle; stamped on the paper is V. LAFORME. (in two places), COIN, BOSTON, which were touch marks used by Vincent Laforme

.47 template for the body of what may be a sugar bowl

.48 template for the body of a pitcher, cut out of a piece of paper on which an assortment of decorative designs had been drawn, including a musical motif, a cornucopia, and several leaves and flowers; on back: some very rough sketches

.49 presentation drawing of an decagonal tankard, with decoration

.50 template for the body of a coffeepot or pitcher

.51 template for the body of a coffeepot or pitcher (see note at .137)

.52a template for the body of a cream pitcher (see note at .137)

.52b template for the body of a sugar bowl or teapot (see note at .137)

.52c template for the body of a tea or coffeepot (see note at .137)

.53 drawing of a bowl on a raised stand (perhaps a table centerpiece), decorated with leaves and vines; on back: various sketches

.54 template, probably for a handle

.55 drawing for a template

.56a-b template for the body of a tall vase or pitcher

.57 drawing for the bowl of a chalice or goblet, labeled "This is the Pattern"

.58 presentation drawing of a set including a teapot, sugar bowl, and a cream pitcher, decorated with centaur heads and hoofs, butterflies, and flowers (in oversize folder)

.59 template for the bowl and part of the stem of a chalice or goblet

.60 presentation drawing of three footed cups, each a different shape and decorated differently

.61 template for the body of a pitcher, with a little decoration shown

.62 partial drawing of a pitcher, with calculations of ounces and costs (someone once stepped on this drawing and the words cushion heel Dorchester Mass now appear backwards on this drawing)

.63 presentation drawing of a chalice and a ciborium; the chalice is decorated with the head of Christ and the heads of angels; the ciborium is decorated with wheat stalks; drawing is signed V Laforme (in oversize file)

.64 template for an ostrich egg mounted on a tall base, the egg seems to have been cut opened and a mount added so the egg forms a box (it's possible that the egg was also of silver, rather than being a real egg), decoration of base is shown

.65 sketch of a ciborium

.66 drawing of a ciborium, a more finished sketch than the one in .65, signed V. Laforme

.67 drawing of a ciborium, signed V. Laforme

.68 drawings of three covered chalices or goblets, one topped with a cross

.69a drawing of a small bowl, "13 oz. square" written on it

.69b drawing of a sugar bowl, a companion to the bowl in .69a, "13 oz. square" also written on it

.70 partial drawing of part of a ciborium and a small sketch of a tea or coffeepot; on back: partial drawing, probably of a ciborium

.71 template for a covered goblet with a cross on top, mounted on a piece of board

.72 template for a covered goblet, mounted on a piece of board

.73 template for a covered goblet, mounted on a piece of board

.74 presentation drawing of a ciborium, signed V. La Forme, Boston

.75a-b template for the body of a cream pitcher, and the envelope in which it was found

.76a presentation drawing of a teapot, sugar bowl, and cream pitcher, with leafy decorations, also a detail of part of the decoration

.76b drawings of a covered bowl and a covered dish

.77 outlines of pieces of silver; on back: outline of a coffee urn; includes some numbers

.78a-d templates for the bodies of a cream pitcher, a hot milk pitcher, a sugar bowl, and a teapot, all including dimensions

.79 template of a cruet, cut from a ledger sheet printed with the name Francis J. La Forme

.80 drawing of a hot water kettle with an oak leaf and acorn design (the lamp is not shown); on back: drawing of a tea or coffeepot plus details of the oak leaf and acorn design

.81 outline of the body of a cream pitcher (as identified on the back), "Acorn" is written on the front, includes dimensions

.82 template for the body of a cream pitcher or small bowl, "Acorn" is written on the back

.83 outline of the body of a sugar bowl (so identified on back), "Acorn" is written on one side; on back: a drawing of something

.84 template for the body of a coffee pot

.85 outline of the body of a teapot (as identified on the back), including dimensions

.86 template of a pitcher; on one side is a detailed drawing of a leaf and flower decoration; on the other side is a sketchy drawing of a different decoration (the same leaf and flower decoration is found on .129)

.87 drawing of a small pitcher, with some decoration shown (coordinates with the set described under .120)

.88 outline of a pitcher, handle not shown but with notes about dimensions and weight; on back: outline of a foot and partial sketch of a body of a pitcher or vase (see also .16 for a more finished sketch of a very similar pitcher, and .103 for a slightly larger version)

.89 outline of a goblet or chalice

.90 outline of a pitcher

.91 outlines of a teapot, possibly two sugar bowls, a pitcher, and a coffeepot; some sizes and weights are given

.92a template for the body of a large covered cup, on a squat base

.92b template for the body of a large covered cup on a squat base, cut from paper on which was once sketched a landscape; two outlines of other silver pieces are drawn over part of the landscape; on back: miscellaneous other designs and outlines

.92c template of a goblet or cup on a squat base; on back: the remnants of another design and some numbers

.92d template of a goblet or cup on a squat base, showing decoration; on back: outline of a two handled cup or vase

.93 outline of a pitcher, without a handle, noting dimensions

.94 outline of a pitcher

.95 outline of a pitcher

.96 detailed drawing of a handle, perhaps for a tray, with oak leaves and acorns

.97 template for the body of a pitcher

.98 outline of a pitcher, showing a little decoration, and giving some dimensions and weights

.99 outline of a pitcher, with dimensions

.100 drawing of a water kettle on a stand, with a decoration of flowers and cherubs

.101 drawing of an s-shaped piece, with some holes indicated; "will send at 6 pm Friday - without fail - B.S. Shaw"

.102 drawing of a pitcher, but no decoration indicated
.103 template of part of a pitcher, without base or handle (see .88 for a slightly smaller version)
.104 sketch of a pitcher, indicating some decoration
.105 drawing of a pitcher
.106 detail of the rim of a pitcher, "A little chasing on top"
.107 outline of a pitcher; on back are some notes about an enameled pencil case
.108 drawing of a pitcher, with dimensions
.109a rough sketch of a pitcher, with penciled alternatives for lid, spout, and foot (see also .112)
.109b uncut templates for a teapot, sugar bowl, cream pitcher, two smaller pitchers, and a coffeepot, includes notations about quantities of metal required (see note for .137)
.110 sketch of a pitcher, with oak leaf and acorn decoration
.111 planning sketch of two pitchers, with dimensions and overviews of the mouths
.112 outline of a pitcher (similar to .109a)
.113 presentation drawing of a teapot, with an elaborate leaf and flower finial (for a related finial see .124)
.114 outline of the body, probably of a teapot or sugar bowl, but no spout or handle is shown
.115 sketch of a two-handled covered cup, "Sugar a little smaller" is written in one corner
.116 outline of a vase, with dimensions
.117 outline of a vase, with weight
.118 outline of a pitcher, without a handle, but with dimensions and weight
.119 outline of a pitcher
.120 sketch of a sugar bowl, showing some decoration (for companion pieces, see .139, a teapot, .26, a coffeepot; and .87, a cream pitcher; see also .36, which is perhaps a rough draft for .120)
.121 sketch of a two-handled vase, showing some of the decoration of acorns and oak leaves
.122 outline of an oval, perhaps a small tray or the base of a stand
.123 template, perhaps of the body of a coffeepot; on it is written: "You will raise the body a plain(?) round the fluting & embossing. I will show by a rough model, which will facilitate you much as I cannot make it plane [sic] to you so well. This outline is the size of drawing." There are some faint penciled lines on the paper, as well.
.124 drawing of a teapot, with leaf and flower finial for the lid and clawed paws for the feet (for a related finial see .113)
.125 sketch of the base of something, possibly a lamp, with sphinxes; also some other miscellaneous sketches
.126 drawing of a kettle on a stand, with oak leaf and acorn decoration; the lamp is not shown, however
.127 sketch of a hook-like device, with some holes, labeled "West Wing, Number, Mass. General Hospital"
.128 template of a lid or a base
.129 drawing of an urn, with dolphin feet, water lily decoration on the body, and a Chinese man as the finial (the same floral decoration is on .86, a pitcher
.130 outline of an s-shaped piece, labeled "guage [sic] 7 inglish plate"
.131 outline of a flask or tea caddy, with dimensions, "Chas. H. Begelow at Mrs. Clair's, cor. Re[illegible] & Bowdoin"; on back: outlines of shapes
.132 drawings of a tea or coffeepot and a sugar bowl, with oak leaf and acorn decoration
.133 outline of part of a pitcher
.134 drawing of a pitcher with grapevine decoration, plus an enlargement of a detail of the decoration
.135 drawing of a coffeepot, with an eagle finial and spout
.136 drawings of a long handled spoon, from top and in profile
.137 presentation drawing, with pencil shading, of a teapot (according to Skerry's thesis, this is the presentation drawing for the set indicated in .151

and.109b; .51 and .52a-c are slightly smaller templates than those in .109b, but are the same design; her thesis contains a photograph of the finished tea service)

.138 outline of part of a pitcher, without a handle; on back: small sketch of a covered cup

.139 sketch of a teapot, showing grapevine decoration (for companion pieces, see the note at .120)

.140 outline of a tea caddy, or small covered cup

.141 template of a sugar bowl, with handles

.142 outline of a cup

.143 drawings of a shell-shaped sauce boat

.144 drawing of a bowl or basin with an ivy leaf design on a broad rim

.145 template of a coffeepot, with a greyhound as a finial

.146 template of a vase

.147 template for the body of a pitcher; includes a sketch for a base for another piece

.148 drawing of a coffee pot, labeled "Antique Coffee Pott" (a Colonial Revival design)

.149 drawing of a tankard with a spout

.150 drawing of a condiment stand, showing a jam or mustard pot and a shaker, also an outline of the tray, with a note that the edge can be made more ornamented if desired

.151 planning sketch and notes for teapot, sugar bowl, and cream pitcher (see note at .137)

.152 drawings, perhaps details of hinges

.153 template of a semicircle shape

.154 outline of a small sugar bowl or covered cup

.155 template of a small bowl

.156 drawing of a small bowl

.157 drawing of a small bowl with three feet, with a floral design

.158 outline of a semicircle shape, perhaps for a bowl

.159 small drawing of a teapot; on back: sketch of part of a teapot

.160 template, perhaps for the body of a coffeepot

.161 outline of a small covered cup or sugar bowl, but without a handle; on back: miscellaneous sketches

.162 outlines of a sugar bowl and a cream pitcher, engraved A. M. Winsor, April 9, 1881; ordered by Walter J. Winsor, 1038 State Street

.163 partial outline, perhaps of a coffeepot

.164 outline of a pitcher, with an acorn at the end of the handle

.165 outline and profile of a condiment stand, with drawings of a lamp, a shaker, a covered bowl, and an uncovered bowl; on back: a partial sketch

.166 drawing of an ornate piece of silver with a handle; on back: drawing of a bowl with a hinged lid

.167 drawings of handles; on back: outlines and details of decoration on pitchers, with one pitcher partially cut out

.168 drawing of a stand of some sort; on back: a rough sketch

.169 outline of the body of a pitcher; on back: round shape labeled "pattern for small pitcher on the other side"

.170 template for the body of a tea pot or pitcher

.171 template of a bowl

.172 outline, perhaps of a teapot, including a detail of the handle, but not showing the spout; on back: a sauceboat, with detail of the handle

.173 presentation drawing, with pencil shading and chalk highlights, of a coffeepot, signed O. Hoffman, labeled La Forme, maker

.174 sketch of a monstrance, with detail of base

.175 partial outline of a cup

.176a template of a vase

.176b drawing of a tall centerpiece, with a mythological scene at its base (in oversize folder)

.177 outline of a pitcher with a V on the side and partial outline of a piece with a cross on top



.178 outline of a chalice, with some decoration shown

.179 outline of a goblet or small chalice

- .180 drawing of a monstrance
- .181 drawing of a chalice, base is shown decorated but cup is not
- .182 outline of a chalice
- .183 template of a chalice, put together with pins
- .184 outline of a covered pitcher or a tankard with a spout
- .185 planning sketch of a chalice and paten, showing some decoration, includes information about methods of construction and weights; on back: drawing of a paten engraved IHS
- .186 outline of a chalice, with weight
- .187 outline of a cup, shipped to A.L. Allen, Bath, Maine
- .188 drawing of a goblet decorated with an animal head; on back: a sketch of a decoration for a goblet
- .189 template of a goblet, showing the decoration
- .190 rough outline of a cup; on back: rough outlines
- .191 drawing of a pitcher, heavily ornamented with leaves and grapevines; on back: rough sketches
- .192 outline sketch of a two-handled vase, with narrow neck opening
- .193 sketch of a table centerpiece (a bowl on a tall base) (in oversize file)
- .194a template for an unknown piece
- .194b detail of a design for a monstrance, with a heart encircled by thorns; on back: sketch of a variation of a heart, this encircled by thorns and with a sword thrust into it, also some sketches of flowers
- .195 sketch of a chalice
- .196 partial outline of the bowl of a goblet or chalice
- .197 template of a bowl on a raised foot, with some decoration shown, includes a note about making the base longer than indicated
- .198 sketch of a chalice, labeled Praveling(?) Chalice
- .199 planning sketch of a chalice and profile of a paten, indicating weights, also a cross design; on back: sketch of a chalice and profile of a paten
- .200 sketch of a chalice

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ahwt

 posted 10-28-2012 09:04 PM   

Posts:
2173
Registered:
Mar 2003

Scott,
Thanks for the information about Laforme. The water pitcher at the MFA in Boston is just wonderful. I did not see any drawings listed for butter dishes; but it would be interesting if they published these drawings.

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Author	Topic: American (?) dognose maker
agphile Posts: 798 Registered: Apr 2008	<p>📄 posted 04-27-2008 07:36 PM </p> <p>[26-1647]</p>



Here's hoping I have mastered how to post pictures. By way of background I should explain I live in England and have been collecting silver, mostly early English spoons, for 20 plus years. This gives me a particular take on "souvenir" spoons. On my first trip to the USA I bought the coin silver teaspoon illustrated above. The attraction was that its form and decoration seemed typically American, making an interesting contrast with the rest of my collection. It is marked J&AS which I take to be J and A Simmons of New York, and I assume it was made somewhere around 1810. I don't really have any question to pose about this spoon though I would be happy if forum members felt like offering me any further information (my only reference book for American makers and marks is Wyler's Book of Old Silver).

I do however have questions about the dognose spoon below which I bought on a subsequent visit to the USA when I was tempted to go for something earlier. It is about 5 inches long, rather larger than teaspoon size. If it were from Scotland I would be tempted to describe it as a "masking" or "mashing" spoon (used to stir the tea in the pot). As the mark was not fully readable, I had to take it on trust that this is indeed an early American spoon.





In the photo the mark looks rather like XB, but I think the apparent X is really the worn remnant of some more complex lettering. The nearest match I can make is the CVB conjoined of Cornelius Vanderburgh of New York but this involves some heroic assumptions about the outline of the punch being lost because it overlapped the stem in addition to the initial letter being very worn.



Moreover, I understand Vanderburgh was no longer on the scene by 1699 and I would have thought this spoon more likely to date from around 1710-1720, so I am left with a number of questions:

Am I justified in believing this is indeed an early American spoon? If so, what is its likely date? Could an American dognose of this form be as early as the 1690s or am I right to assume 1710-1720?

Does anyone recognize the mark? Is my reading of it completely wishful? Or could I be right about both the date of the spoon and the mark if the CVB punch continued to be used by Vanderburgh's successors in business as sometimes happened elsewhere?

Any light that can be thrown by those who are knowledgeable about American silver will be most welcome, even if it simply serves to dash any hopes of identifying the maker!

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silverhunter

posted 04-28-2008 05:44 AM

Posts: 704
Registered: Jul
2007

Agphile,





Great information you have told in your topic about these two old spoons. Like you told you are collecting more than twenty years so that is a lot of time and in that time you have formed a lot of knowledge, that's for sure. My compliments for the style you write this topic I enjoyed reading it a lot.

The pattern last pattern is new to me, but it's nice that I hope that van den Burgh has made this one. Collecting old silver is like archeology there is a lot of background information to tell about a subject and I think it's always a challenge to find and buy an older silver piece than you had before (where does this end?). Both spoons are in good condition and the last one is eccentric in shape(I never saw such one). I try to find something about CvB if I find something I let you know.

Success with your hobby and of course enjoy it, Silverhunter(andre).

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agphile

 posted 04-28-2008 07:07 AM   

Posts: 798
Registered: Apr 2008





Thanks Andre

The second spoon, which I described as dognose, is a variant of the pattern of the pig spoons that you illustrated in another post. The term dognose refers to the bump at the end of the stem. The shape is sometimes also called wavy end or shield top.

David

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argentum1




 posted 04-28-2008 09:28 AM   

Posts: 602
Registered: Apr 2004

Although I am definitely not an expert here goes my two cents worth. The spoon appears too heavy and the transition from handle shaft to the terminal is too abrupt, Possibly Continental origin? The mark is a bit off from VDS's mark, at least to me. Both spoons are nice but I am partial to the first spoon. Hopefully I am wrong so let us wait for the more knowledgeable members to give their opinion.

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doc





 posted 04-28-2008 09:38 AM   

Posts: 712
Registered: Jul 2003

I cannot add to the dialogue with respect to your second spoon, but your identification of your first spoon as J&A Simmons of New York is correct. My source book (Ensko) has the year 1805, so I think your dating is reasonable as well.

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agphile

 posted 04-28-2008 09:42 AM   

Posts: 798
Registered: Apr 2008

Argentum

I take your point. If I had come across the spoon here in the UK I would have said "Not English, possibly North European", but I lack familiarity with American forms and how far they vary from the English. As far as the mark goes, I may well be clutching at straws!





Doc

Thanks for the confirmation.

[This message has been edited by agphile (edited 04-28-2008).]

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swarter
Moderator

 posted 04-28-2008 01:47 PM   

Posts: 2920
Registered: May 2003

American spoons of this period followed closely the English styles. The lobe(s) on the end of both trefid and dognose spoons is (are) straight or turned upward. The downturned lobe on the upturned terminal is found on European spoons. That single feature should be diagnostic, except that a few European made spoons I have seen are clearly English in character; However, I know of no example of an American spoon with a downturned terminal lobe.

The mark (possibly WVB, but too early for Wiliam Van Buren) is typical of European marks of this and earlier period (and some Provincial English) that had conjoined initials; this tradition was carried to the New World by Dutch silversmiths and such marks can be expected to be found on spoons from the Dutch communities (principally New York City and Albany) and Dutch families elsewhere with New York connections.

The first initial and the other two are not contemporaneous; the first, which is pricked rather than engraved, is another feature characteristically European. Engraved initials appear everywhere, but are less common in early European spoons (especially the "provincial" Germanic, many of which are much lighter) than the pricked ones.





Other features of the spoon (proportions, weight, etc.) I do not think would rule out an Anglo-American origin in and of themselves, and I have seen lobes later bent up on European spoons "posing" as American, so such a spoon could be altered either by an unscrupulous dealer, or a misguided collector thinking to "restore" a spoon he thinks altered to its "original" condition. I have seen none bent the other way.

On balance, without further evidence (no provenance, and being unable to clearly make out and identify the mark,) I would not think this spoon American. It is nonetheless a nice example of the period.

[This message has been edited by swarter (edited 04-28-2008).]

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agphile

 posted 04-28-2008 05:03 PM   

Posts: 798
Registered: Apr
2008

Swarter





Many thanks for this. I don't think the spoon is English, probably for much the same reasons that you think it unlikely to be American. Pity - perhaps not the brightest choice for an American "souvenir" - but on the other hand there is in a way more fun in a piece about which there is some uncertainty. It prompts thinking and research whereas there is little more to do than admire a documentary piece with well known and identified marks. At least, thus do I console myself.

Incidentally, the known provenance of the piece does not go back before my purchase of it from an upmarket New York dealer (a firm which I believe started off in London) but I guess no dealer is going to make too much of the possibility that a swan may turn out to be goose!

[This message has been edited by agphile (edited 04-28-2008).]

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agphile

 posted 04-28-2008 07:41 PM   

Posts: 798
Registered: Apr
2008





On re-reading the above, I may have been less than fair to the dealer. I recall that when I asked how confident I could be that the spoon was American, the reply was:

Well, it had turned up in America; American spoons of the period typically just carried a maker's mark; and it looked right to him.

Not exactly a high pressure spiel, and I was buying just about the cheapest item in the shop after a happy hour inspecting some superb items of mainly British silver.

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agphile

 posted 05-02-2008 12:00 PM   

Posts: 798
Registered: Apr
2008

Swarter

I've just re-read your comments and realise there was an interesting point you made about the lobe on the dognose terminal that I didn't pick up in my response. I had not realised that a down-turned lobe was a European feature. I've obviously been too narrowly pre-occupied

with British spoons.

On the spoon under discussion there is a little crease, not that clear in the photo, which looks as if the lobe has been bent back at some stage. It is now hard to be certain what its original alignment was, so this doesn't help resolve the possible origin, but at least I now have a new bit of knowledge to help me in future.

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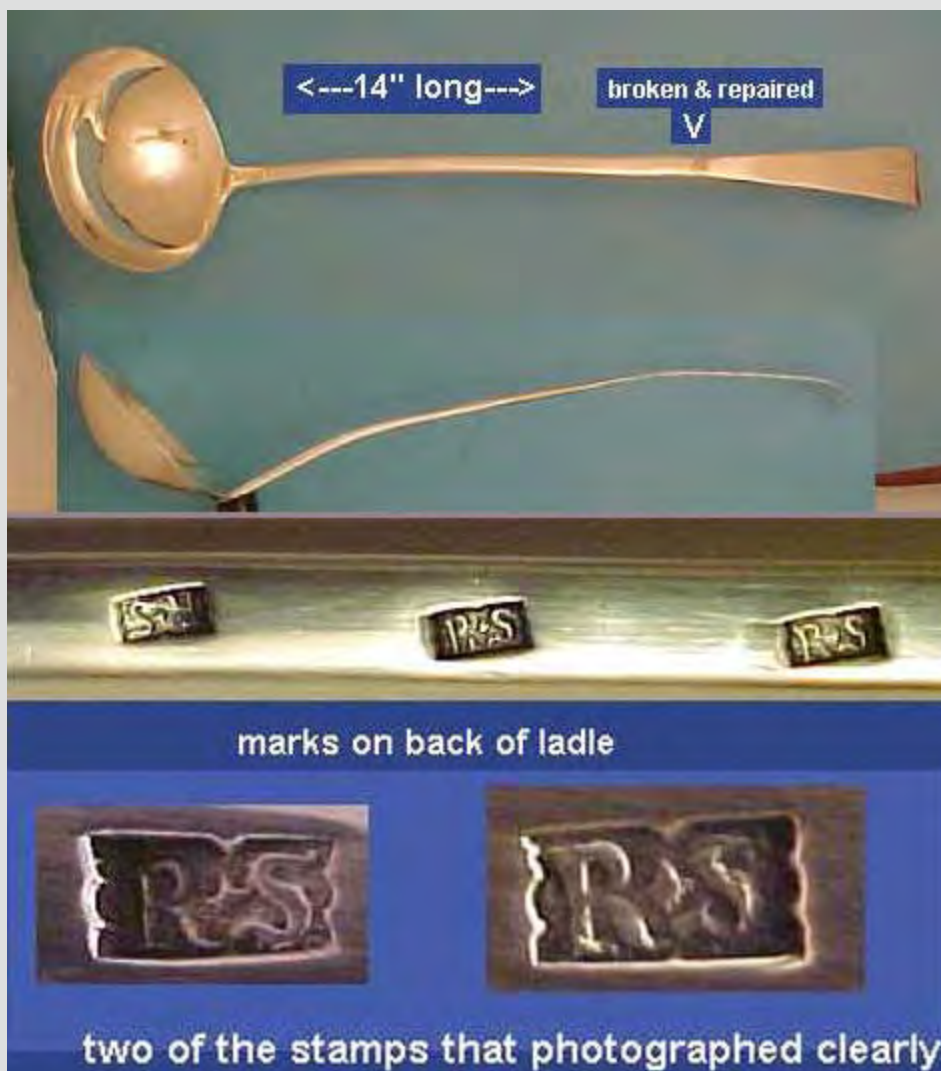
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Author	Topic: 18th c. ladle.. British or American? triple marked
Marc Posts: 414 Registered: Jun 2002	posted 06-18-2008 04:35 PM [08-0557] Hi all, Purchased this ladle from a lady because I was bored.. Not the best reason to go out buying, but it happens!. Must learn to control my impulses... The shape and feel lead me to think it is from England, rather than America, but who knows.. This is a late 18th c. ladle, that has been broken (see photo) and repaired. It will go into my collection (accumulation) of unsaleable ladles (56 at last count). What interests me more than anything else is the triple struck mark of "R star S".

I am unfamiliar with this mark and after checking my easy sources, "Jackson" for British, and "Kovel", "Belden" and "William Voss" for American, I am left floundering. I always thought that triple struck marks were British provincial,. Any ideas.?

Thanks for your help in advance



IP: [Logged](#)

agphile

posted 06-18-2008 06:38 PM

Posts: 798
Registered: Apr
2008

I'm afraid this will not be much help, but I don't think the ladle is English. The practice of some provincial makers of simply stamping their maker's mark two or three times was earlier (17th or early 18th century) and not the norm by the period of this ladle. I'd imagine it is colonial but don't recognise the mark.

IP: [Logged](#)

ahwt

posted 06-20-2008 05:44 PM

Posts: 2173
Registered: Mar
2003



I cannot offer any suggestion as to the silversmith who made your interesting ladle; however the marks are instructive as to how the same mark can look different. Presumably both marks shown in the last picture were struck using the same die and yet there are several differences in their appearance today. If these marks were on different objects one could argue that they came from different dies.

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swarter

Moderator

Posts: 2920
Registered: May
2003

 posted 06-21-2008 01:20 PM   

quote:




Originally posted by agphile:
I'd imagine it is colonial but don't recognise the mark.

I don't interpret this statement as necessarily being restricted to American colonial.

IP: [Logged](#)

Marc

Posts: 414
Registered: Jun
2002

 posted 06-21-2008 02:44 PM   

Hi all,

I did not want to add family history to this ladle, because I did not want to bias the research, but the owners were good ol boys, for several generations, from Darlington SC, and prior to that Charleston, SC.

The only reason that the grande dame of the family was thinking of getting rid of this ladle, was that it had been broken and repaired, and was not fit to pass on to her children.





I do not know if this information clarifies or confuses the hunt for the maker, but I thought it needed to be brought up now.

Thanks.....Marc

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr
2008





 posted 06-21-2008 09:00 PM   

Swarter is right in that I was not restricting colonial to America, but the provenance of the ladle makes America more likely. And I cannot rule the UK out completely since it would be tempting fate to say that you NEVER find provincial marks like this from the later 18th century. However, I think the UK is the least likely origin.

IP: [Logged](#)

Fitzhugh

Posts: 136
Registered: Jan
2002

 posted 07-25-2008 08:26 PM   





Are y'all just gonna rule out the possibility this is by Ripley Singleton, active in Charleston ca. 1779-1787???

IP: [Logged](#)

swarter

Moderator

Posts: 2920
Registered: May
2003

 posted 07-25-2008 10:58 PM   

Charleston was under British occupation at the time this ladle might have been made by Singleton - when they left, he is supposed to have gone to Jamaica. With that provenance it is a reasonable guess, but only that -- I wouldn't rule anything out at this point. Is there a published mark for him?

[This message has been edited by swarter (edited 07-25-2008).]

IP: [Logged](#)

bascall



posted 07-26-2008 06:09 PM



Posts: 1626
Registered: Nov 99

This is all probably of very little consequence, but in the 1790 U S Federal Census in Claremont, South Carolina there is a Ripley Singleton listed with a female, possibly his wife, and nineteen slaves. There are other Singletons in the same census but no others in Ripley's household.

Also there are 1799 Charleston County will probate records, page 561, for Ripley Singleton.

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Author	Topic: Sugar tongs in Henry James
Polly Posts: 1939 Registered: Nov 2004	posted 07-31-2008 01:43 AM
	<p>I was reading Henry James's 1878 novella The Europeans & came across this exchange:</p> <p>Gertrude turned round again. "She is not in love with him," she said; it seemed her duty to say that.</p> <p>"Then he is in love with her; or if he is not, he ought to be. She is such a perfect little woman of her kind. She reminds me of a pair of old-fashioned silver sugar-tongs; you know I am very fond of sugar. And she is very nice with Mr. Brand; I have noticed that; very gentle and gracious."</p>
	IP: Logged

<p>rian</p> <p>Posts: 169 Registered: Jan 2006</p>	<p> posted 07-31-2008 06:46 AM   </p> <hr/> <p>Haven't read the novel Polly, but I'm not sure being compared to a set of sugar tongs would be flattering. The words bent grasping manipulative come to mind....</p> <p style="text-align: right;">IP: Logged</p>
<p>Polly</p> <p>Posts: 1939 Registered: Nov 2004</p>	<p> posted 07-31-2008 10:15 AM   </p> <hr/> <p>Ha! What an interesting interpretation. I think he meant she's sweetly innocent & old fashioned.</p> <p style="text-align: right;">IP: Logged</p>
<p>rian</p> <p>Posts: 169 Registered: Jan 2006</p>	<p> posted 07-31-2008 10:24 AM   </p> <hr/> <p>not to mention decorative and useful</p> <p style="text-align: right;">IP: Logged</p>
<p>agphile</p> <p>Posts: 798 Registered: Apr 2008</p>	<p> posted 07-31-2008 11:14 AM   </p> <hr/> <p>I imagine old fashioned tongs in 1878 would have conjured up the image of the scissor action tongs of the previous century which can look a bit more like a human figure than the later bow tongs. Would the finger rings be big, round eyes? Or a pile of hair? Coarser interpretations would be inappropriate for the author and period.</p> <p style="text-align: right;">IP: Logged</p>

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Author	Topic: crested spoon by IS
swarter Moderator	posted 09-21-2008 06:46 PM
Posts: 2920 Registered: May 2003	This is a Colonial period Hanoverian teaspoon of unknown origin, which belongs to an acquaintance. The mark appears to be IS (but could be an inverted SI), and there is an unusual, crude, and apparently swaged, crest on the handle -- a feature rarely (if ever) seen on American spoons. The crest represents the heraldic "Pious Pelican" discussed in the thread TH? Eng? American???? . I cannot identify the mark, and although engraved crests are fairly common, I have not seen such a swaged crest before on an American spoon. The worn swaged shell on the back of the bowl also is unfamiliar, having unusually short rays. The engraved initials on the reverse of the handle are of the Anglo-American form, W/S*S.



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agphile

posted 09-22-2008 06:47 PM

Posts: 798
Registered: Apr
2008

An interesting and unusual spoon. I suspect the pelican may have looked less crude before she became so worn. I imagine the spoon might be of English origin - such fancy front spoons with die-struck (swaged) decoration were relatively popular here in the mid 18th century though the pelican is, I think, a rare subject. There are all too many makers with the right initials for me to risk a stab at attributing the mark.

IP: [Logged](#)

argentum1

posted 09-22-2008 07:31 PM

Posts: 602
Registered: Apr
2004

Pious or impious, that is one strange rendition of a pelican. I realize that liberties are taken by engravers/illustrators but this one seems to have stretched even those liberties. I am not questioning the explanation in the other post just making a comment. Still a very interesting piece.

IP: [Logged](#)

agphile

posted 09-23-2008 10:21 AM

Posts: 798
Registered: Apr
2008

It does indeed bear scant resemblance to a real-life pelican but it follows closely a traditional heraldic depiction of the bird in her piety (e.g. as illustrated in Fairbairn's Crests - Plate 44(1) in my 1986 edition). Whether I am right to suggest an English origin must remain questionable. Here are a couple of English teaspoons of circa 1750 for comparison.



The phoenix on the first one is the nearest I have to a pelican and the second with Minerva's head is there simply to provide a further fancy front example. The two spoons show that the decoration is normally carried further down the front of the stem than is the case with the pelican, but I suppose there may once have been some engraved decoration, now worn away, below the swaged image.

IP: [Logged](#)

agphile

posted 09-23-2008 07:03 PM

Posts: 798
Registered: Apr
2008

Perhaps I should have added that the images struck on English fancy front spoons are not crests but simply decorative. They are often, perhaps mostly, derived from classical mythology. Any symbolism would have probably been more apparent to a classically educated ownership back then than it is to most of us today.

IP: [Logged](#)

swarter
Moderator

posted 09-23-2008 10:27 PM

Posts: 2920
Registered:
May 2003

Probably in its strictest sense that applies to this one as well, as I can not make out a torse, which would form the base of a correct heraldic crest.

Thanks for posting your examples, although I must say that from the handle and bowl shapes I would not have judged them quite that early. Colonial American silversmith's (or buyers) must have been more conservative or traditional in the styles they followed. Could this one, if not American, be provincial English or Scottish?

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agphile

posted 09-24-2008 09:40 AM

Posts: 798
Registered: Apr
2008

The Minerva spoon can be confidently dated to 1748-50. It has the mark of Elizabeth Jackson, entered in 1748 as a widow. She re-married and entered a new mark as Elizabeth Oldfield in 1750. I agree that the Phoenix may be later. It is a blatant duty dodger, struck twice with a blank punch and the marks then closed up to disguise this as the spoon was finished. The benefit of duty dodging should have ended in 1757 when duty ceased to be collected item by item, hence my suggested dating, but the naughty practice of avoiding the assay on some pieces did continue. Without the influence of the false marks I would possibly have gone a bit later and said something like c.1760-65 as the date for this one.

These fancy front spoons were at the more expensive end of the market - extra silver for the thicker stem to accommodate the decoration plus the cost of the die and the extra work in the making. Their makers may therefore have been among the first to introduce new fashions. This too could account for details such as bowl shape seeming ahead of its time compared with the suggested date.

I cannot recall seeing any fancy front spoons by English provincial makers but if they exist I would not expect them to be very different from London examples (and I have little knowledge when it comes to Scotland or Ireland). That said, if I had come across the Pelican spoon over here:

- a. I would have wanted it
- b. I would have assumed it to be provincial or colonial which doesn't take us any further, I fear.

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Author

Topic: Punch strainer

ahwt

posted 10-12-2008 03:22 AM

Posts: 2173
Registered: Mar
2003







I saw a friend and great collector in Atlanta recently and he showed me one of his latest finds - the above strainer. The clip of the strainer is marked with the number 1716 and the initials AT within a rectangle. I could find no other markings on the strainer.

The initials AT appear to me to be very similar to the mark shown by Patricia E. Kane in her book "Colonial Massachusetts Silversmiths and Jewelers" for Andrew Tyler (see mark D on page 938). Mr Tyler was baptized in the Third (or Old South) Church, Boston, on 29 January 1692/93 and he died in the year 1741. In 1716 he would have been either 24 or 25 years old. Of the surviving objects examined by Ms. Kane only four used mark D and of those the earliest she dated the item so marked was 1730.

The pierced pattern is not quite centered in the bowl of the strainer, perhaps indicating that someone still learning their craft may have made the strainer. I suspect that the piercing is accomplished before the raising operation and that this may account for difficulty in centering the pattern on the finished bowl.

I have had little experience in examining early 18th century American silver (actually no experience) but it seems to me that the strainer handle contains design elements similar to the design elements in the handle on the Edward Winslow sugar box shown on page 64 of Patricia Kane's book. This sugar box is ca. 1702 and while Ms. Kane seems to suggest that by 1716 this design would no longer have been used by Boston silversmiths perhaps not all elements of the past would have been discarded by a young silversmith.

Ms. Fales in her book "Early American Silver" states that punch strainers were introduced into American silver in the mid-eighteenth century. Ian M. G. Quimby in his book "American Silver at Winterthur" shows two early or mid 18th century strainers - one ca. 1750 by Samuel and Thomas Edwards of Boston on page 102 and a second by Bartholomew Le Roux I on page 261 ca. 1730. If the above strainer was made by Andrew Tyler in 1716 it may be the first example of an American strainer.

Any ideas or suggestions about this possible attribution would be appreciated.

IP: [Logged](#)

argentum1

posted 10-12-2008 05:27 AM

Posts: 602
Registered: Apr
2004

The handle appears, at least to me, to be of a more recent design than would be seen on an early 18th century silver strainer. Engraved dates are always suspect as to when the actual engraving was done and for what reason. It will be interesting to find out what others have to say.

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agphile

posted 10-12-2008 12:44 PM





Posts: 798
Registered: Apr
2008

It may not be very helpful to offer comment from England, but this does look rather different from the early 18th century English strainers I have seen. They normally have circular bowls and lack a foot on which to stand when not in use. And I agree with Argentum 1 that the handle looks out of period. I wonder whether this started life as something else and has been altered? However, I have never made any sort of study of strainers that would allow me to

know what variant designs might exist and I suppose a one-off made in America might not necessarily follow English styles.

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vathek




 posted 10-12-2008 01:05 PM   

Posts: 962
Registered: Jun
99

I did some searching on strainers (tea, lemon, punch) and could find nothing with this configuration. Is it possibly an altered wine funnel strainer?

IP: [Logged](#)

swarter
Moderator

 posted 10-12-2008 02:51 PM   

Posts: 2920
Registered:
May 2003

The plain initial mark shown in Kane (also in Buhler & Hood / MFA) is only found on spoons and a ring, not on hollow ware items; more significantly that mark is not the same as the one on the strainer, having the letters closer together, and the punch less elongated. It should also be noted that the LeRoux example, which has a "hook" on one side, lacks a handle on the other. On first glance, it has to be considered that the strainer might have been modified from a porringer, with the punching and another piece from something else added to serve as a "hook." Clayton's "Collector's Dictionary, however," describes and illustrates somewhat similar forms from late 17th and 18th C England, especially Exeter and also Scotland, so there is no compelling reason to assume this piece, if indeed it is original, is necessarily American.

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ahwt

 posted 10-16-2008 09:58 PM   

Posts: 2173
Registered: Mar
2003

Thank you for all your comments. I think Swarter was right and the mark on the "AT strainer" should not be attributed to Andrew Tyler. I did find some information about strainers in general that should be of interest.

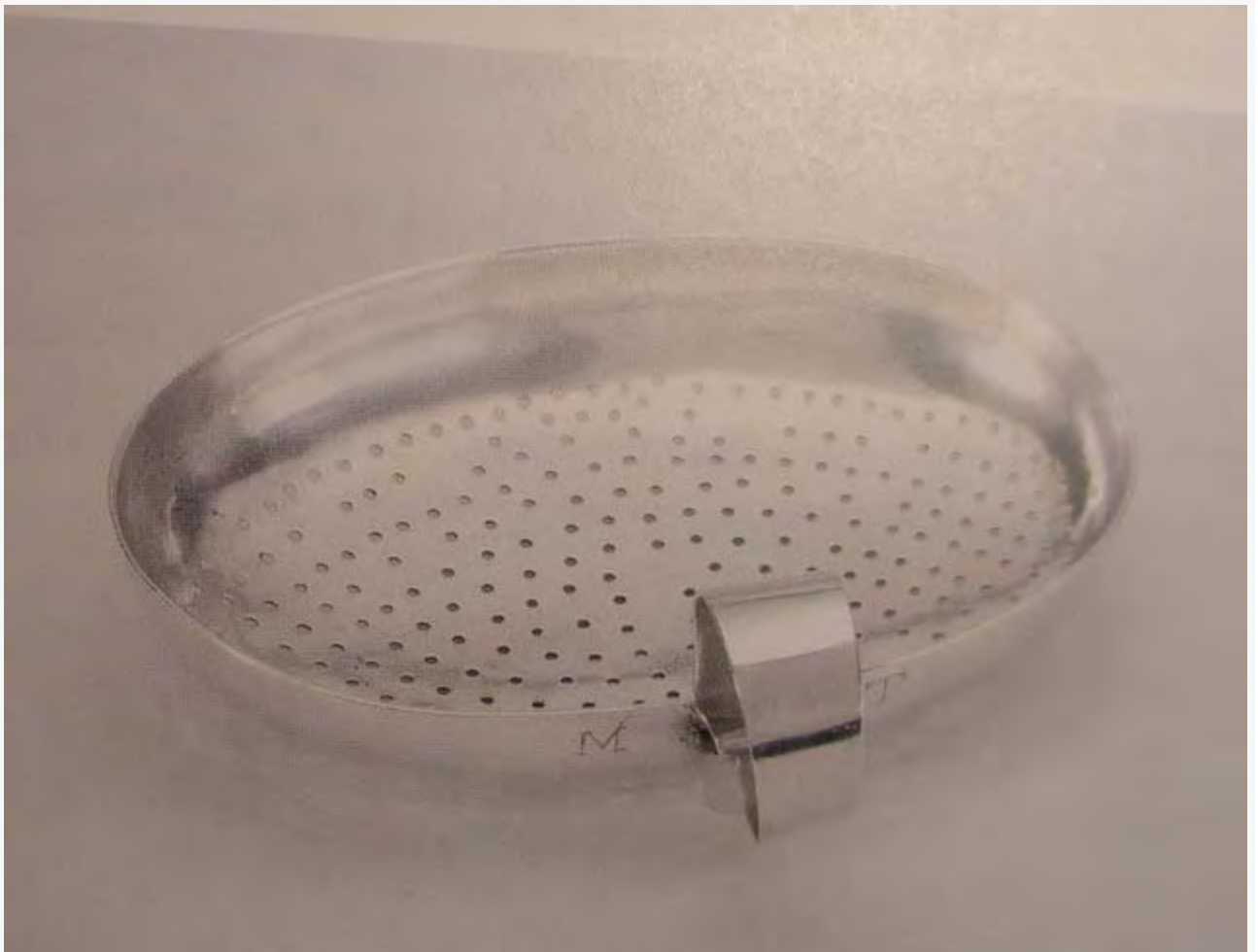
The book "Silver of the Americas, 1600-2000 - American Silver in the Museum of Fine Arts, Boston" edited by Jeannine Falino and Gerald W.R. Ward has the best explanation of the evolution of orange/punch strainers that I have found. Their explanation, at least in part, is based on an article by G. Bernard Hughes, entitled "Evolution of the Orange Strainer" published in Country Life (May 9, 1968). The editors note that orange strainers were used in England as early as 1533 and were used to catch the seeds of oranges as they were squeezed to produce juice for punch. It was the scarcity of oranges in England at this early date that may account for the special name given to this early form of strainer. The name evolved into punch strainer as time went by due to the popularity of this form of beverage, the increased availability of oranges and the use of other citrus fruits in punch.

Early strainers resembled large spoons with pierced bowls and had a hook opposite the handle for securing the strainer to one side of a punch bowl. The oranges were squeezed over the strainer thereby allowing the juice to flow into the bowl while collecting the seeds in the strainer. As time went by two handle strainers were made to allow the strainer to rest on the punch bowl rim. Most bowls were pierced with a simple pattern of holes, but the piercing evolved into elaborately pierced decorative patterns. The authors suggest that the more decorative strainers were an enjoyment to the guests as they were waiting to be served. What better way to emphasize the ceremonial nature of serving punch.




I suspect that the hook version was used mostly on silver bowls. When used on ceramic bowls the hook could cause serious damage if too much pressure was placed on the strainer. Perhaps the general use of ceramic bowls by the mid 1700s was another reason for the switch to two handles. The strainer could then be rested on the rim of the bowl without fear of damage to the bowl. Orange/punch strainers fell out of fashion in the late 18th century and wine funnels were used instead in the preparation of punch.

Below are two strainers shown in the book "The Albert Collection" by Robin Butler. Seven strainers are shown in this book (by far the most I found in any book) and two of them have a hook to allow hanging or resting one end on the rim of a bowl. The first has the makers mark for Epaphroditus Fowler, but no hallmarks. Robin Butler places this strainer as c. 1710. The

second strainer has London assay marks and is from 1762. The makers mark WC is struck over another mark. This one is the only strainer, in the books I have, that has an oval bowl – as does the “AT strainer”. The oval bowl used in this strainer is certainly support that the “AT strainer” started its life as a strainer and was not converted from another object. Also the late date of 1762 would indicate that strainers with hooks did not disappear and is evidence that use of a hook does not necessarily date the strainer.



I am no further in identifying the mark on the “AT strainer”, but it does seem to me that in view of prior documented strainers using oval bowls and the long use of hooks there is little reason to doubt that the “AT strainer” started its life as an orange/punch strainer. In view of the simply nature of the strainer I suspect that it was made in a provincial setting, and perhaps in one of the English colonies.

agphile posted 10-17-2008 07:16 AM   Posts: 798
Registered: Apr
2008

Very interesting. I kick myself for not checking out the Albert collection as I have the book on my shelves and in fact viewed the collection when it was on display at the time the book was launched. I probably concentrated on other items and the strainers did not register in my memory.

If I wanted to nitpick I would still wonder about the style of the handle and what looks like a footrim, but you are right that there seems to have been sufficient variety in the detail of the early strainers to accept such differences. I have come round to agreeing that this looks an interesting early piece though possibly not as early as the inscribed date/number: I note that the Albert oval strainer is from 1762. However, I would not take that comparison as a reason for insisting on a later date.

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Author	Topic: An American Stock clasp ?
<p>Clive E Taylor</p> <p>Posts: 450 Registered: Jul 2000</p>	<p> posted 10-29-2008 04:29 PM </p> <p>Members may recall my delight on finding a very rare buckle – an English stock clasp pair of 1720-1740 - see Silver Salon Forum - British / Irish Sterling " Unknown Mark - RS - Presumed London around 1730"</p> <p>These are so rare that I think I've only ever seen one other in the last ten years.</p> <p>As normal having said how rare it is - another has now come up ! But I think this may be American. With a frigate (?) on it !</p>





The ship is nicely engraved, if rather naïve and by someone who was probably not a sailor. It seems to be a frigate with a single gun deck, but the artist has put another tier of guns on the poop deck (very unlikely!) and has attached the stern lantern to the bottom of the ensign as well as to the stern galleries (equally unseamanlike).



The flag has totally baffled me and I am trying, unsuccessfully, to convince myself that it's a British Navy ensign (which would not have the St George cross at this period).

The reason I think it may be American is the makers mark – the A has a down bent cross piece which from WEV's superb website seems to be an American form. See Index of American Marks – Abraham Schuyler and Abraham Cuyler which clearly show this feature. I have never noticed it on English silver, although I must admit to not seeing much of this periods marks.

Other than WEV's site I have no references on American silversmiths - we rarely see their work in England so I cannot identify..



Mark is probably either AB or less likely AR, and owners initials are EL.

The piece has had a hard life, the original hook having been broken off and replaced by a "blacksmith repair" crudely soldered and crimped replacement ! Hence the damage to the top of the ship picture.

Age. My guess, based on English, London style would be around 1720, but if American date might be a little later if not from a major centre.

Size - each of the two pieces are 41mm at the widest point

Provenance - the vendor tells me it come from an old family estate (the usual story) in Pennsylvania .

I know very little of ships of this period and even less on American Silversmiths.

Can anyone tell me more about the ship or can identify the maker please ?

IP: [Logged](#)

agphile

posted 10-29-2008 06:28 PM

Posts: 798
Registered: Apr
2008

As is so often the case, I cannot help with the mark or any other information. However, I am intrigued by this charming little item. Unless I have misunderstood your explanation of how these buckles work, would the ship not be pointing skywards (or earthwards) when the buckle was worn rather than sailing horizontally?

IP: [Logged](#)

argentum1

posted 10-29-2008 09:40 PM

Posts: 602





I have seen a similar AB but just where I do not remember. I will try to dig it out provided those piles of papers and

Registered: Apr 2004

books do not fall over and crush me. One of these days I will get organized (you will notice I did not specify which day).

IP: [Logged](#)

Clive E Taylor

 posted 10-30-2008 02:53 AM   

Posts: 450
Registered: Jul 2000

Aghile - you're absolutely correct - it would be at right angles to the horizon. Never dawned on me. All the others seen and recorded, including ones in copper alloy with the names of military units on them, are the same ! The stock buckle always was secured under the stock at the back of the neck and was never seen, except by the man and his valet. I now realize these clasps must again have been under the stock. Everyone has assumed this type still fastened at the front. Now it seems that they migrated to UNDER the stock at the front - which I think quite possible. But you have introduced another horrible thought - do they have another purpose !

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Clive E Taylor

 posted 10-30-2008 02:56 AM   

Posts: 450
Registered: Jul 2000

argentum1 -
Thanks.





I know the feeling ! But you are an optimist - I think in terms of years rather than days !

Seriously though can you recall if the possible AB suspect you saw was on an American item ?

And is that distinctive "A" characteristically American ?

IP: [Logged](#)

agphile



 posted 10-30-2008 07:29 AM   

Posts: 798
Registered: Apr 2008

A P.S. regarding the bent cross bar on the A. It is certainly unusual on English marks. The only examples I can trace quickly are for the Arden family: a single A for Anthony Arden of Sherborne (d. 1674) and IA for John Arden of Fordington/Crewkerne (d. 1704). Source is Tim Kent's West Country Silver Spoons and their Makers. I suppose a later Arden, if there was one, could be a candidate and a ship would make sense in the West Country but I suspect you are right to be looking further afield.

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argentum1

 posted 10-30-2008 07:59 AM   





Posts: 602
Registered: Apr 2004

I have but a passing knowledge of non-American marks so I can not say it is American. The mark I remember is AB and was, as I remember, American.

I have a large number of monographs, xeroxed workshop notes, articles and books to go through so it may take some time.

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argentum1

 posted 10-30-2008 08:00 AM   

Posts: 602
Registered: Apr 2004





I have but a passing knowledge of non-American marks so I can not say it is American. The mark I remember is AB and was, as I remember, American.

I have a large number of monographs, xeroxed workshop notes, articles and books to go through so it may take some time.

I have old copies, ready to fall apart, by Jackson, Pickford, and Banister. Doing a quick search I did not see The same type 'A' but as I said it was a quick search.

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swarter
Moderator

 posted 10-30-2008 02:15 PM   

Posts: 2920
Registered: May 2003

Clive, I don't want to burst anybody's bubble, but this A is not an American form. In fact there is no such thing as an American letter form from this period - early smiths operated very much in the traditions of their Old World origins - this is especially true of the New York Dutch silversmithing community to which you refer. This form of A appears on objects of Continental origin most often, and probably is a 17th C form (and earlier). I have an 18th C Scottish Grandmother clock of presumably Provincial origin bought from a dealer who got it in Glasgow - the movement bears marks of a repairman who used this form of A in his initials. I suspect its use in the 18th C is a holdover from earlier times, and would thus be most likely found on provincial objects as the makers in those areas often were conservative and slow to adopt new trends, preferring to hold to traditional forms and methods. I suppose it possible your buckle could even be of Continental origin. I can't make anything American out of the engraved flags either, but it may be no more accurate than the ship, which looks to me to be intended to be heavier than a Frigate.

Clive E Taylor

 posted 10-30-2008 04:33 PM   

Posts: 450
Registered: Jul 2000





Thanks for the input Swarter - it looks that my initial thoughts that this "A" is exclusively an American form are totally incorrect.

That is one of the advantage of this forum - everyone has expertise in fields uncharted by the rest of us.

I think we should conclude this "A" was used in America and almost certainly Continental Europe, but was rare in England.

Unless someone else can add more info !

Clive E Taylor

 posted 10-30-2008 04:37 PM   

Posts: 450
Registered: Jul 2000

The ship is rather fanciful as the "artist" was manifestly not a sailor. The guns on the poop can be discounted - they are artist's license (or a naval architect's nightmare!) The remaining guns are on one deck only- hence my frigate description.

Any ship of the (battle) line (modern "Battleship")would by definition have two or three gundecks, a frigate being the next step down. But not a small warship by any means.

The modern naval descendent and equivalent of a frigate is a cruiser.

The notes below indicate splendidly how words change their meaning and why we should be very careful in understanding 18th century documents.

The term frigate was virtually killed in the 1860's when HMS Warrior was introduced. Made of iron, she was the biggest and most powerful warship of her day. But she only had one gundeck, and too small a number of guns to be classed a ship of the line. So she was officially a frigate! Which caused problems in that her manning, rations etc were all on a scale not allowed for a frigate and had to be fudged !

The term cruiser (or ship capable of independent cruising) replaced the word frigate in the late 19th century.




"Frigate" was very confusingly re-introduced in WWII by the RN for a slower ship below the size of the destroyer but above corvette and largely it replaced the older, more accurate term sloop.

After WWII it got even more confused, the USN using frigate for many years for a fast ship larger than destroyer, smaller than cruiser, the rest of NATO a ship less than destroyer, and slower . The US re-classed it's frigates to the destroyer classification in the 1970's, ending great confusion to all. Me included.

In the UK the circle turned again. A Destroyer ,originally a "Torpedo Boat Destroyer", which was a fleet escort and attack craft until the 1950's, became a fleet defense ship with a predominant Anti Aircraft role, while ships with a predominant Anti-Submarine role were called frigates. In the late 1980's some frigates were now bigger than the destroyers.

If this has not confused you - look at the newest RN ships - the Daring class destroyers which are dual purpose and the size of cruisers !

argentum1

 posted 10-30-2008 09:15 PM   





Posts: 602
Registered: Apr 2004

Swarter

Please reference the booklet 'Albany Silver 1652-1825' p. 36. There is a mark which is listed as 'probably' Abraham Schuyler. Also on that page is an illustration of a stock buckle similar to the one in question and it is assigned to John Cuyler. Both of these references are of Albany, NY origin.

I have learned a long time ago never to say never. You may well be correct but I would prefer to leave the question open for more scholarly input realizing that to date there are still far more unanswered questions than answered ones. I am in no way impugning your expertise.

ahwt

 posted 10-30-2008 09:41 PM   

Posts: 2173
Registered: Mar 2003

Page 33 of Albany Silver also has a mark with a similar A. The complete mark is AC and it is unidentified. It appears on a snuffbox, a funeral spoon (for someone who died in 1787), a spoon given as a gift in 1757 and one 17th style baluster-top spoon. The latter is believed to be an example of a silversmith working in an obsolete style. Does an "A" with the unusual cross member have a name?





<p>swarter Moderator</p> <p>Posts: 2920 Registered: May 2003</p>	<p>📄 posted 10-30-2008 10:01 PM 🗑️ ✎ 📄➔</p> <hr/> <p>The New York Dutch community was centered both in Manhattan and Albany. Schuyler and Cuyler were both members of that community. Remember also that in this time frame (17th/early 18th C), there was nothing "American" yet - only separate colonies of various origins - often, like the Dutch, quite insular.</p> <p>The only other "American" mark to use it that I can think of is one attributed to John Avery. It is not at all common.</p> <p>I don't know what the name might be. WEV is the typographer - if there is one he should know.</p> <p>[This message has been edited by swarter (edited 10-30-2008).]</p> <p style="text-align: right;">IP: Logged</p>
<p>wev Moderator</p> <p>Posts: 4095 Registered: Apr 99</p>	<p>😊 posted 10-31-2008 09:36 AM 🗑️ ✎ 📄➔</p> <hr/> <p>There is no specific name that I am aware of, but it is a common form in Germanic influenced illuminated manuscripts.</p> <p style="text-align: right;">IP: Logged</p>
<p>Clive E Taylor</p> <p>Posts: 450 Registered: Jul 2000</p>	<p>📄 posted 10-31-2008 06:03 PM 🗑️ ✎ 📄➔</p> <hr/> <p>Thanks to all.</p> <p>I think we have to accept that this piece could be from colonial America (still my guess) , Continental Europe or even England.</p> <p>Could be that Argentum1 may even come across his reference. I have a similar mind - I can often remember a piece of information - but sometimes forget the source.</p> <p>Now I have most of my data on the computer - and the computer has taken over the job of losing it for me .</p> <p>[This message has been edited by Clive E Taylor (edited 11-01-2008).]</p> <p style="text-align: right;">IP: Logged</p>
<p>Clive E Taylor</p> <p>Posts: 450 Registered: Jul 2000</p>	<p>📄 posted 11-02-2008 11:31 AM 🗑️ ✎ 📄➔</p> <hr/> <p>argentum1</p> <p>quote:</p> <hr/> <p>Please reference the booklet 'Albany Silver 1652-1825' p. 36.on that page is an illustration of a stock buckle similar to the one in question and it is assigned to John Cuyler.</p> <hr/> <p>Subject to copyright - and I am not sure if the rules which in UK permit would permit such useage - would do so in the US, could you post an image of the Cuyler buckle for us please ?</p> <p>[This message has been edited by Clive E Taylor (edited 11-02-2008).]</p> <p style="text-align: right;">IP: Logged</p>
<p>swarter Moderator</p> <p>Posts: 2920 Registered: May 2003</p>	<p>📄 posted 11-02-2008 12:56 PM 🗑️ ✎ 📄➔</p> <hr/> <p>quote:</p> <hr/> <p>Originally posted by Clive E Taylor: argentum1</p> <p style="text-align: center;">Please reference the booklet 'Albany Silver 1652-1825' p. 36.on that page is an illustration of a stock buckle similar to the one in question and it is assigned to John Cuyler.</p> <p style="text-align: center;">Subject to copyright - and I am not sure if the rules which in UK permit would permit such usage - would do so in the US, could you post an image of the Cuyler buckle for us please ?</p> <hr/> <p>The buckle, which is "probably" attributable to Cuyler, is a stock buckle, of the type used on the leg, and not a clasp like the one here, which is worn at the neck, and to which it bears no resemblance whatsoever.. It has a block IC in a rectangle. There are no three letter marks of the configuration in question shown in the catalog for any Albany smiths.</p> <p>The catalog image is small and dark, and would not reproduce well. The buckle is similar to this one:</p>



IP: [Logged](#)

Clive E Taylor

Posts: 450
Registered: Jul 2000

 posted 11-02-2008 02:01 PM   

Thanks Swarter

You are right - this type is not a stock clasp pair but a stock buckle.

Stock buckles are comparatively common - the English ones having three or four studs to go into the button holes on the stock, and Continental European ones used miniature anchor fastenings. American ones use either!

Both types were for attaching a man's stock - a tall cravat that fits round his neck. As i understand it the stock originally was fastened at the front of the neck by a pair of clasps - like the AB pair above. Later it was fastened as the back of the neck by a stock buckle like the one you show. These are not found in pairs - only one neck per man!

In the 1760's in England both types were in use at the same time (not on the same stock of course !) as I have seen a document specifying a soldier can use either on his stock and several documents itemized stock buckles and clasps as separate items. I have no pre 1730 references to either.



STOCK BUCKLES

The left hand one is an Irish example from c1740, the other is English c 1780.

The item that fastened at the knee was a Breeches or Knee Buckle - first English reference seen is 1711. These are normally seen in pairs and were like a small shoe buckle, but usually with an anchor chape that fits into a button hole, rather than by a roll which fits a shoe latchet. There is a series of tiny clasp pairs dating to the late 18th century which I suspect were also used as knee fixings. As these items are easily broken I think there may have been earlier ones but few survived. The antique trade call them garter buckles, but although there are 18th century references to garter buckles I have found none for garter clasps. These evolved, confusingly into shoe clasps , mainly for clogs in the 19th century.



SHOE BUCKLE

KNEE BUCKLE

Both these buckles are at the same scale. You can see the difference in the chapes, and the fact that, normally , the

shoe buckle has it's saddle pin along the short axis, and a knee buckle on it's long axis. Both are English the shoe buckle being around 1775 and the knee buckle could, by style be anywhere in between 1740 and 1790. The knee buckle looks very baroque - in buckles this style continued in use for half a century - probably by the older generation.

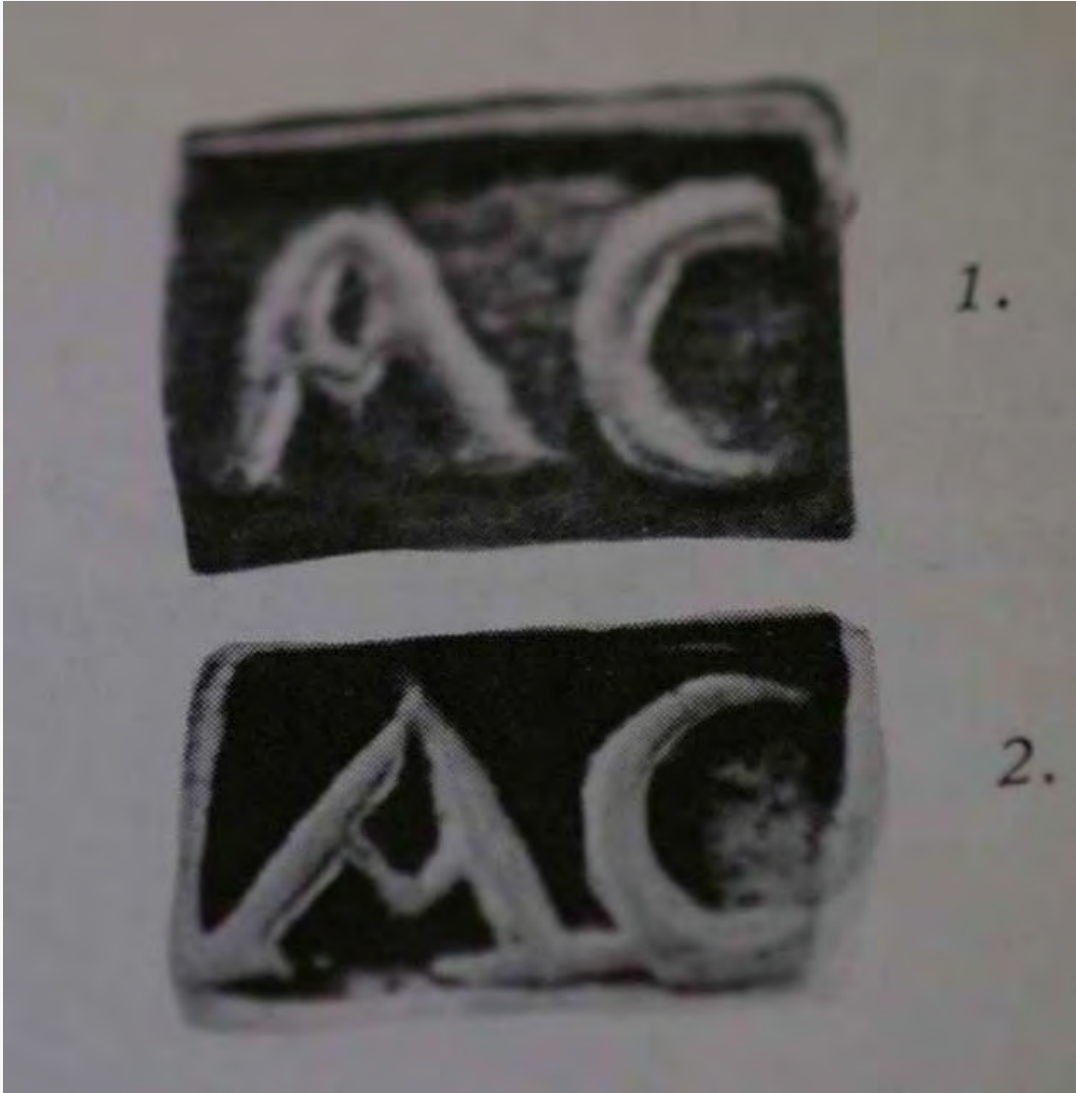
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argentum1

posted 11-02-2008 02:20 PM



Posts: 602
Registered: Apr
2004





2.



1.

AC is page 33 and identified as Unknown

AS is page 36 and identified as Abraham Schuyler

I have not yet found my original source for AB

IP: [Logged](#)

Clive E Taylor

Posts: 450
Registered: Jul 2000

posted 11-02-2008 05:39 PM

Many thanks - the form obviously was used in America - although as swarter and aghpile have pointed out - not exclusively

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Clive E Taylor

Posts: 450
Registered: Jul 2000

posted 11-08-2008 08:41 AM

The plot has thickened a bit.

I've recently acquired a shoe buckle which from the style is typically Scottish Provincial - dating to around 1780 although the style is very much 1750 - 1760.

Yes - it has the dropped cross-bar "A" !



So this "A" was also in use in Scotland.

I thought it was going to be Alexander Rollo of Dundee - but the mark does not match an existing pair I have attributed to this maker.

The AR on this shoe buckle , is certainly not the same mark as the AB on the clasp in question - but I suspect my AB could be AR and perhaps same maker.

Jury now retire again !

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Author	Topic: A Couple Nice Little Spoons
bascall Posts: 1626 Registered: Nov 99	posted 11-14-2008 12:07 AM
	Here are a couple of three and three quarters inches long spoons that were recently purchased in Norfolk, Virginia very near the location they were probably originally sold. Did spoons of this style and in this size have a particular purpose? Thank you in advance.



IP: [Logged](#)

Dale

posted 11-14-2008 12:16 AM

Posts: 2132
Registered: Nov 2002

They look like salts spoons but that sounds a tad long.

IP: [Logged](#)

agphile

posted 11-14-2008 04:52 AM

Posts: 798
Registered: Apr 2008

In England this bowl shape is most usual for mustard spoons.

IP: [Logged](#)

Brent

posted 11-14-2008 09:02 AM

Posts: 1502
Registered: May 99

I believe they are egg spoons. They are not all that common in American coin silver, BUT I did have a set of Mitchell & Tyler egg spoons much like yours. Maybe boiled eggs were unusually popular in the Tidewater area? Anyway, if it were just a single one might think it was a mustard spoon, but in sets it must be an eating utensil.

Brent

IP: [Logged](#)

ahwt

posted 11-14-2008 10:09 AM

Posts: 2173
Registered: Mar 2003

Eggs spoons have this form and many times the bowl is gold washed to protect the silver. I have seen the same shaped bowl with a longer handle and that maybe a condiment spoon of some type.

IP: [Logged](#)

ellabee

posted 11-14-2008 09:52 PM

Posts: 306
Registered: Dec 2007



Maybe childrens' egg spoons (for soft-boiled eggs)? Anything under four inches seems a little small for adult hands, even back when people

were significantly smaller.

IP: [Logged](#)

argentum1

Posts: 602
Registered: Apr
2004





 posted 11-14-2008 10:27 PM   

They are mustard spoons. Egg spoons would be larger. About the size of a regular spoon.

IP: [Logged](#)

Marc

Posts: 414
Registered: Jun
2002

 posted 11-15-2008 01:45 AM   

Hi guys,

These are way cool and they are master salt spoons.. They are much too small (smaller than a demitasse spoon) to be useful to eat anything. The egg spoons I have usually are 5" long.

As for salt spoons in groups, I have had sets of 4, 6 and one time even 8 that matched.





Always nice to find great silver in Portsmouth.

Marc

IP: [Logged](#)

bascall

Posts: 1626
Registered: Nov 99

 posted 11-16-2008 01:14 PM   

Thank you all for your comments. I am leaning towards salt spoons because one of the replacement companies states that salt spoons are as large as these, and egg spoons are not listed as being much under four and a quarter inches (and at the same acknowledging that flatware sizes change with time).

The bowl shape has always made me curious, and egg spoon does seem to nearly always go along with it.





Nevertheless, all of your comments were informative and got me thinking.

[This message has been edited by bascall (edited 11-16-2008).]

IP: [Logged](#)

Brent

Posts: 1502
Registered: May
99

 posted 11-16-2008 03:32 PM   

Marc's right. The shape is right for an egg spoon, but the Mitchell & Tylers I had were indeed 5 inches long, not 3 3/4". Most salt spoons of this period have bowls that are symmetrically oval and wider than long. These are odd, but certainly for salt or some other small condiment.





Brent

IP: [Logged](#)

swarter

Moderator

Posts: 2920
Registered: May
2003

 posted 11-16-2008 04:42 PM   





The master salt was a serving piece, to be placed on the table, and/or passed around from person to person, and from which salt would be dispensed to individual salts at each diner's place. Therefore the smaller individual salt spoons were provided in sets along with the sets of individual salts. Master salt spoons would correspond in number to

the number of master salts used, which might depend on the length of the table.

A 5 inch egg spoon is right for hen's eggs, but a smaller spoon would be required for quail eggs, which were (are?) considered a delicacy.

IP: [Logged](#)

agphile

 posted 11-16-2008 06:33 PM   

Posts: 798
Registered: Apr 2008

In my admittedly pretty limited experience of such delicacies quails eggs are served hard boiled and are not eaten with a spoon. And I can't say I found them all that special - but I am not an adventurous eater.


I appreciate that the customs and manners of our two countries diverged but, as I commented earlier, in England one would have automatically assumed these to be mustard spoons on the basis of the bowl shape. A long table might well be furnished with more than one mustard pot.

IP: [Logged](#)

wev

Moderator

Posts: 4095
Registered: Apr 99

 posted 11-16-2008 06:58 PM   





It may be of interest that the wholesale manufacturers Steele & Hocknell, in their [price sheet](#) sent to Wheeler & Brooks, quotes the price for "*Salt and Mustard Spoons same as light Teas*" or \$1.85 per dozen. This implies they are of comparable size and labor cost.

Which is not to say that the spoons shown couldn't be used for poached quail eggs, which are quite nice with a drop of tobasco, but less likely than for serving the ubiquitous mustard relish found on 19th century tables

IP: [Logged](#)

bascall

Posts: 1626
Registered: Nov 99

 posted 11-16-2008 07:35 PM   

One of my references by a British author cautions against confusing egg spoons after 1800 with large mustard spoons. The trouble is it does not give any advice on how to tell them apart.





Marc and Agphile of course are both correct about the bowl shape.

[This message has been edited by bascall (edited 11-16-2008).]

IP: [Logged](#)

agphile





Posts: 798
Registered: Apr 2008

 posted 11-17-2008 07:13 AM   

Bascall

As far as distinguishing between large mustard and egg spoons is concerned, I think the answer is that you can't unless there is a context to help (e.g. a set of 6 or more would probably be for eggs). In this case I thought the spoons were too small to be confused with egg spoons but I have seen a set of four only slightly larger spoons catalogued by a respected expert as "egg or mustard".

David

bascall posted 11-17-2008 08:06 AM   Posts: 1626
Registered: Nov 99

agphile, thank you. Unless I learn anything different, they'll have to be classified as mustard spoons. They're a little large for my personal taste in english mustard, but that's alright.

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Author	Topic: A feather-edge conundrum
Brent Posts: 1502 Registered: May 99	posted 01-07-2009 08:43 AM



Here is an interesting pair of spoons that seems to raise more questions than it answers. The basics are this: two seemingly identical feather edge teaspoons, about 5 inches long. To the casual glance they seem to be a true pair. HOWEVER...









They bear two different marks. One is the [G:M] recently attributed to one Gideon Myrick of Eastham, MA. The other mark is an [IM] normally attributed to Joseph Moulton III of Newburyport. Both spoons have the same CG monogram, but the engraving differs slightly, such that it was likely done by two different people.

According to Patricia Kane, the first person to attribute the GM mark to Myrick, Myrick died at sea around 1760 (the details of his life are fuzzy, and there are few records pertaining to him). If this spoon is the work of Myrick, and he did die in 1760, it would be a very early example of a feather edge in the colonies. The other known examples of Myrick's spoons are all in the Hanoverian style, which would be appropriate for pre-1760.

So, how about the second spoon? I would have to guess that it was made by Moulton specifically to match the other. Assuming this is correct, he did a very good job of matching.



Anyway, an odd "pair" of spoons! I'd be interested in any insights or alternate theories as to how these came to be.

Brent

bascall
 posted 01-07-2009 09:05 AM   

 Posts: 1626
 Registered:
 Nov 99

Maybe it was an addition that occurred not too many years after the original spoon or spoons were made, or partners took a little artistic license with there work in a group order?

IP: [Logged](#)**agphile**
 posted 01-07-2009 12:25 PM   

 Posts: 798
 Registered:
 Apr 2008

If the GM spoon was indeed made before 1760 in that style it would be exceptionally early in England. The Old English style, and feather-edging, really only appears here during the 1760s, becoming more common towards the end of that decade and into the 1770s.

As Old English became fashionable it was fairly common practice to take Hanoverian spoons in to the silversmith to be "turned". Assuming things were not too different in America,I would suggest that the likely scenario is a Hanoverian spoon being turned some time in the 1770s and decorated with feather-edging at the same time, possibly to match new feather-edged spoons, or new feather-edged spoons were acquired a bit later to add to the "turned" set.

Of course, if 1760 is not the end point for dating the GM spoon it could simply be a matter of a new spoon being added to an unaltered set so it is down to how confident one can be about dating the marks.

[This message has been edited by agphile (edited 01-07-2009).]

IP: [Logged](#)**swarter**

Moderator

 posted 01-07-2009 01:21 PM   



 Posts: 2920
 Registered:
 May 2003

Well, this one is certain to generate some discussion! In the first place (based only on what is in Kane's book) the attribution to Myrick is only tentative, and there is no indication of his time of death (Brent, have you additional information from her?). In fact the indication that he was lost at sea is not convincing since his father was lost at sea in the 1840's, and the account of the son's loss is based on mention in someone else's family history, and could be a conflation in the writer's memory based on the father's loss (such is not uncommon in family histories). Life at sea was indeed hazardous in those days, but how likely is it that both father and son would fall overboard and be lost twenty years apart? So it is possible that he might have lived beyond that date and the spoon could be later than 1760.

Be that as it may, I think the spoon really is early, based on the placement of the initials on the back of the downturned spoon, which I think is original in that configuration. It was customary to place initials in that position on Hanoverian spoons, and on the top in downturned ones. It would be understandable that someone used to placing initials in one place would do the same if the spoon were not an established style with the other convention already established when it was made. There is a ridge on the back, and had the spoon been "turned" (by cutting the stem and inverting the handle, which I have seen to have been done) the initials would also have been reversed and now be on the top. They would not have been on the top in the hanoverian. Had the handle been reworked rather than cut, the initials would have been obliterated, and likely would not have been put on the back at the later period. Ridges on the back are more frequently found on earlier spoons, and lost later as in the Moulton example. The Moulton spoon, then, would have been done later to match the earlier one, and the initial position copied, along with the letter style (but with the conventional later form of the device between them).

Just my two cents.

agphile

 posted 01-07-2009 04:55 PM   

Posts: 798
Registered:
Apr 2008

I probably ought not to chip in too much about American silver but I wonder whether what happened in England offers some help on the question of dating. The earliest feather-edge spoons I have are from 1767. There are contemporary references to "gadroned" spoons in 1766 and "laureld" spoons in 1769, either or both of which terms seem probably to refer to what we now call feather-edging. Most surviving feather-edged spoons are from the 1770s.





In London top marking was introduced in the 1781-2 assay year. Prior to that Old English as well as Hanoverian spoons were bottom marked.

So, as seen from this side of the Atlantic, if the maker GM was still active for some time after 1765 there is no need to hypothesise about a Hanoverian spoon being turned. Indeed, the spoon may well be evidence for such an extended working life as Swarter implies.

My "turning" theory is only relevant if you are certain the spoon is earlier in which case I believe it most likely that the upper stem of a Hanoverian spoon has been re-shaped – and Swarter has rightly pointed out that, if so, the inscribed initials must have been done after the re-shaping.

And just to sow further confusion, I suppose another possibility is that a very early Old English spoon was given the feather-edge treatment later in its life.

Brent

 posted 01-08-2009 07:50 AM   

Posts: 1502
Registered:
May 99

Thank you both for your input! Fortunately, this exercise has helped me to get my facts straight. The new catalog of silver from the MFA Boston includes a tablespoon by Myrick. In the heading to the entry, they give an approximate death date of 1760. I thought I had remembered a similar guess in Kane's book, so I let it go. On reviewing the entry in Kane, though, I find that there is no death date at all, guessed or otherwise. In fact, one of the known pieces of Myrick silver listed in the entry is a tablespoon with an approximate date of 1775! So, the assumption must be that he lived into to 1770s at least. I don't know where the MFA got the idea that he died around 1760; they don't give any more information.

Swarter, you make a good point that is it unlikely that both Myricks died at sea. It seems likely that the family history got muddled at some point, with the manner of death perhaps being switched from father to son.





I don't see any evidence of alteration on either spoon, so I am confident that the spoons were both intended as downturned feather edge. I HAVE seen a spoon that was reversed; a wonderful Adrian Bancker tablespoon that had been cut near the bowl juncture, the handle flipped over, and reattached with a lap joint.

I also find it interesting that these spoons demonstrate the gradual increase in size of the teaspoon. At 5 inches, they are bigger than the typical Hanoverian style teas from a few years earlier, but not quite as long as the early federal spoons from the 1780s and 90s.

Thanks again!

Brent

FredZ

 posted 01-08-2009 02:52 PM   

Posts: 1069
Registered:
Jun 99

Brent,

I am curious about this new book.

"The new catalog of silver from the MFA Boston includes a tablespoon by Myrick."





Any info on how to acquire a copy?

These are nice spoons!

Best,
Fred

IP: [Logged](#)

swarter
Moderator





 posted 01-08-2009 03:44 PM   

Posts: 2920
Registered:
May 2003

Fred, the book is *Silver in the Americas, 1600-2000, American Silver in the Museum of Fine Arts, Boston*, Jeannine Falino and Gerald W.R.Ward, Eds. It is presented for continuity as vol 3 of the earlier catalog by Kathryn Buhler, but is not matching in form or method of treatment. It includes only those accessions made since the time of the earlier volumes (there have been quite a few). Obviously, it is a "must have."

IP: [Logged](#)

Brent

 posted 01-08-2009 03:57 PM   

Posts: 1502
Registered:
May 99

Thanks for providing the details for Fred. The book includes a fairly large array of Arts & Crafts pieces, including pieces by Henry Petzal, Maria Reignier and others. A nice catalog with lots of good scholarly information.

IP: [Logged](#)

wev
Moderator

 posted 01-08-2009 04:22 PM   

Posts: 4095
Registered:
Apr 99

Is there an isbn? I can't find it on the MFA site or Amazon

IP: [Logged](#)

adelapt





 posted 01-08-2009 04:54 PM   

Posts: 418
Registered:
May 2003

Publisher: MFA Publications 2007.
ISBN 0878467211
Readily available - good luck.

IP: [Logged](#)

swarter
Moderator

 posted 01-08-2009 05:10 PM   

Posts: 2920
Registered:
May 2003

quote:





Originally posted by wev:
Is there an isbn? I can't find it on the MFA site or Amazon

You can probably find it through www.AddALL.com and/or www.used.addall.com , both new and used (separate sites - link to each on the other)

[This message has been edited by swarter (edited 01-08-2009).]

IP: [Logged](#)

middletom





 posted 01-10-2009 03:19 PM   

Posts: 467
Registered:
May 2004

Swarter,
Any mention of ONC in that book? I know it is highly unlikely. We once issued an invitation to their American silver department to come visit us and see our work. We never had a response, though we do qualify for the date span of 1600-2000. I guess we aren't artsy-craftsy enough for them.
middletom

IP: [Logged](#)

swarter
Moderator

 posted 01-10-2009 05:31 PM   





Posts: 2920
Registered:
May 2003

Not by that name.

There is a Museum commissioned bowl by Robert Butler, though, together with a nice little write up of him.

IP: [Logged](#)

Scott Martin
Forum Master

 posted 01-10-2009 05:53 PM   





Posts: 11377
Registered:
Apr 93

Was it this?



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swarter
Moderator

 posted 01-10-2009 05:59 PM   

Posts: 2920
Registered:
May 2003

quote:

Originally posted by Scott Martin:
Was it this?

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Author

Topic: [An Odd Bird-Back to Chew On](#)

Brent

posted 01-09-2009 01:31 PM

Posts: 1502
Registered:
May 99









Here is a fairly recent purchase. At first glance, from the front, I would say it is an English teaspoon. This bright-cut design, with the oval reserve set down from the tip, is unusual in American silver but pretty common in English. However, it is a bird-back, more common in American silver than English. Also, it has a single maker's mark set down near the bowl, not the top marking you would expect on an English spoon of the late George III period. The mark is rubbed, but even so you can tell that the style of the letters is crude in comparison to most English maker's marks. As to the actual mark, my best guess is P (or B or R) G ? It is a complete guess, but none of the listed known bird-back makers seems to fit.

Then again, maybe it is Provincial English or Irish?

Any ideas?

Brent

argentum1

 posted 01-09-2009 04:24 PM   





Posts: 602
Registered: Apr
2004

It was common for American silversmiths to import items and mark them as their own or have the item marked in England. There are Revere teapots floating around that are of English manufacture. Quite a few smiths followed this practice. Even back then manufacturing costs was of concern. I do not know if this is the case or not with your spoon. What I have relied upon, rightly or not, is the gauge of the silver. It seems as though English silver was always of a heavier gauge than that of American Smiths.

Really nice spoon with a somewhat worn bird but still quite nice.

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agphile

 posted 01-09-2009 07:11 PM   





Posts: 798
Registered: Apr
2008

The spoon doesn't look English to me. I can't spot a likely English candidate for the mark, but that means nothing either way. More to the point, as you say, birdbacks are less common here, and this particular bird is not one of those (dove and olive branch, or hen and chicks) that we are most familiar with. I don't think I have ever come across an English spoon that combines bright-cutting with a picture back. And on an English spoon I would have expected the bright cutting to continue round the top of the stem, leaving just the cartouche for any owner's inscription. On this spoon the top of the stem appears to have been left deliberately blank, presumably to accommodate the triangle of initials which, by the late 18th century, was no longer the norm for inscriptions here.

On balance it seems to me unlikely that a provincial English silversmith (or, indeed a London one) had access to a rare die for the birdback and was receiving a detailed enough order from America to adjust the decoration of the spoon so as to leave room for a different style of initialing.

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Brent

 posted 01-14-2009 10:48 AM   

Posts: 1502
Registered:
May 99

Thank you both for your input! I know that quite a bit of silver was imported into the colonies and the early US; how it was marked is the big mystery. Did it come in with full English hallmarks, or were exported pieces not hallmarked, and left for American retailers to mark? There must be some sort of evidence either way, but as far as I know nothing definite has come to light.

That said, the point about picture back and bright cutting on the same spoon is well taken, and not something I had thought of before. The spoon is a bit light for English, though I have encountered some lightweight English spoons in my time.





Still, the engraving style is unusual for the US. Perhaps it was the work of a recent immigrant craftsman?

Thanks again,

Brent

IP: [Logged](#)

argentum1

 posted 01-14-2009 11:45 AM   

Posts: 602
Registered: Apr
2004

This has little to do with your original post but just another west coast auction site 'you have got to be kidding me' birdback spoon.





I have no idea who the maker was but definitely question the authenticity of the decoration.

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agleopar

 posted 01-14-2009 07:58 PM   




Posts: 847
Registered: Jun
2004

Could the mark be HG, (Henry Giraud), though I can not find an image of his mark. I also think the engraving is very fine for the states but a recent immigrant to NYC might explain that...?

I too saw the "bird back" billed as early US and after a few seconds of gum chewing decided that double silver plate AA circa 1930 with a die struck bird and machine engraving explained it. I hope nothing was spent on it, I did not follow it.

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argentum1

 posted 01-14-2009 09:18 PM   

Posts: 602
Registered: Apr
2004

I emailed the owner to suggest it might not be what they thought but was sort of told to mind my own business. I do not think it sold. I book marked it to see if it sold or not but have not checked back as yet.

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Author Topic: A Stephen Emery spoon

ahwt

posted 01-27-2009 06:41 PM

Posts:
2173
Registered:
Mar 2003









This Stephen Emery spoon is 4 7/8 inches long. It has a seven lobed scallop shell on the reverse of the bowl and has an engraved ruffle type edge; both characteristics of Emery that

are noted by Patricia Kane in her book on Colonial Massachusetts Silversmiths and Jewelers. I think the SE mark on this spoon is mark c in the Kane book.

The engraved initials are HW and below these initials is engraved "No 4". I remember a previous discussion on the use of numbers with initials, but cannot find this discussion. Was the number 4 an indication that there were also numbers 1, 2 and 3 spoons? -- And maybe larger numbers as well.

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agphile

 posted 01-27-2009 06:53 PM   

Posts: 798
Registered:
Apr 2008





Some Scottish spoons are clearly and visibly numbered on the front like this, e.g. from 1 to 6. I believe the idea was that the hostess could keep track of which teacup and spoon went to which guest after a refill. My parents once had a set of glasses similarly numbered which in theory helped guests at a party know which glass was theirs (at least while they remained sober enough).

Slightly more discreetly placed numbers on the back of a spoon were more of an inventory aid - perhaps to help with counting them after the guests had gone or perhaps simply to ensure they were put back in the right place.

[This message has been edited by agphile (edited 01-27-2009).]

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ahwt





 posted 01-27-2009 07:45 PM   

Posts:
2173
Registered:
Mar 2003

Thanks Agphile. That is a realistic suggestion and perhaps this idea was a forerunner to the use of napkin rings some 50 or so years later.

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agphile

 posted 01-28-2009 08:33 AM   





Posts: 798
Registered:
Apr 2008

I have to confess that Ian Pickford thought of it first - his comments on Scottish items in his book "Silver Flatware". A Scottish practice could easily have been carried across to America. Given the Scottish reputation for "carefulness" I suppose the numbering might also have been a discouragement to the light-fingered. If number 4 was missing after a tea party, the finger of blame would point to whoever was using that spoon!

Whatever the reason, the extra inscription adds to the interest of an attractive spoon.

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ahwt

 posted 01-28-2009 04:42 PM   

Posts:
2173
Registered:
Mar 2003

Perhaps Stephen Emery or his customer HW had some Scottish blood in them.

By the way, celebrations are just over for the great Scottish poet Robert Burns. He was born January 25, 1759 and died July 21 1796. A short but great life.

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






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Author	Topic: Etice
bascall Posts: 1626 Registered: Nov 99	 posted 01-30-2009 11:27 AM    <hr/> Would someone please give me the definition of the term etice? The context for the word was a 1761 North Carolina woman's will bequest, "my silver etice in a black shagreen case." [This message has been edited by bascall (edited 01-30-2009).] IP: Logged
agphile Posts: 798 Registered: Apr 2008	 posted 01-30-2009 12:07 PM    <hr/> A lovely word but hasn't made it to my dictionary. Could it perhaps be a misspelling resulting from mispronunciation or a misreading of etui?




bascall
 posted 01-30-2009 12:48 PM   

 Posts: 1626
 Registered:
 Nov 99

agphile, thank you. Your idea does sound good. Apparently there was an error in transcribing the word or something like that.

IP: [Logged](#)**swarter**

Moderator

 posted 01-30-2009 01:45 PM   





 Posts: 2920
 Registered:
 May 2003

The only problem with that is that the shagreen case is the etui, and this is supposed to be a silver object in it. Either it is an obsolete term or a misreading of someone's archaic script by someone unfamiliar with the forms. Spelling in those days often varied considerably as well.

Googling the term brings up a variety of sites in which it is used - in Portugese, Romanian, and some other unrecognizable language. The translators do a poor job, but the term seems to bear no relation to any physical object (being "ethics" in Romanian, and something in Portugese you don't want to know about, obviously mistranslated 😊).

[This message has been edited by swarter (edited 01-30-2009).]

IP: [Logged](#)**FWG**
 Posts: 845
 Registered:
 Aug 2005




 posted 01-30-2009 01:59 PM   

Swarter, I question you with great hesitancy since you're usually spot on, but in my experience etui is very often used for the silver case that holds all of a lady's implements, and may itself in turn have either a firm or soft case - shagreen or chamois respectively, often. See for example [this one shown by the National Park Service](#).

The transcription error of etice for etui would seem an obvious and easy one. I've spent a lot of time doing and reviewing such transcriptions, have seen that sort of mistake often - and probably even made it occasionally! The further back in time you go the harder the job becomes usually, but even a 1760s document can be challenging....

[This message has been edited by FWG (edited 01-30-2009).]

IP: [Logged](#)**bascall**
 Posts: 1626
 Registered:
 Nov 99





 posted 01-30-2009 04:06 PM   

FWG, it is great to be able to see an example of the etui even if I didn't recognize what it was in the first place.

It fits in with the lady's other bequests perfectly.

IP: [Logged](#)**swarter**

Moderator

 posted 01-30-2009 08:23 PM   

 Posts: 2920
 Registered:
 May 2003

FWG may well be right - a bit of explanation may be in order here as to why I did not interpret it his way - the definition of "shagreen," often used too loosely, is the problem. Originally shagreen was a type of leather; it was later replaced by more durable rayskin and sharkskins. In modern usage at least, a distinction is usually made between shagreen and fish skin, with the former bringing the higher price. Etuis containing ladies implements (sewing or other) or scientific, drawing, and/or mathematical instruments invariably have (or originally had) an applied shagreen (polished ray skin), or less commonly, fish skin (polished or unpolished sharkskin) covering that is attached directly to the etui itself (the etui in the photograph may have lost its covering). The shagreen covered ones (which are the type most frequently seen) are usually stained green or red between the polished denticles. Sharkskin usually is dyed black, and most often used on wood or pasteboard cases, while rayskin is more often seen on earlier wood or pasteboard and later metal objects such as 17th and early 18th

Century telescopes, microscopes, etuis, etc. I have seen or handled many of the scientific, drawing, and mathematical etuis, although I don't own one myself. An etui may or may not be further protected in a pouch such as the one shown for travel, but these rarely have survived. Shagreen was very expensive, but I suppose it is possible that "shagreen" could have been used more loosely, and there could have been a black sharkskin traveling case for the one mentioned, but shagreen (as defined here) is unlikely.





As an aside, the original "sandpapers" were rayskin (coarse) and sharkskin (fine). As the sharp denticles wore down, they became polished and acquired the familiar disklike configuration - the decorative properties of this worn material when dyed was recognized, and became the decorative shagreen and fish skin we see on period antiques (although sharkskin most often is used unpolished).

[This message has been edited by swarter (edited 01-30-2009).]

IP: [Logged](#)

FWG

Posts: 845
Registered:
Aug 2005

 posted 01-31-2009 08:50 AM   

That makes good sense, and I have seen a number of metal cases covered in shagreen too. But I've also seen a fair number in bare metal; as you say, these might have lost their covering, but at least some appear to be as original. And I've seen at least one with a hard shagreen-covered fitted box, much like a jeweler's box.





We should hunt up some good illustrations of shagreen, as many visitors probably won't be familiar with the different materials. Unfortunately I don't think I have any good examples, but I'll think on it.

Do you think sharkskin is dyed black? I always assumed it was just left natural, but really don't know....

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr
2008

 posted 01-31-2009 09:53 AM   



This is the case of a silver traveling spoon set of ca.1710 which I assume is in the polished fashion to which Swarter refers.



And this is a quick snap of a small case for some flatware from the 1760s – unpolished and “bobbled”, it is what I would have called shagreen. Whether technically correct or not, I think it would also have been called shagreen at the time.

I hope these pictures do relate to the interesting explanation by Swarter even though they are not of etuis!

A couple of further points. I don't think a silver etui would have been covered in shagreen that hid the metal. Most silver etuis of the period that I have seen have engraved or other decoration that is clearly meant to be seen.

And as far as language usage at the time is concerned, I felt it made sense to suggest etui which would have been used for a decorative container, typically of sewing items, whereas the word case would have been used for the protective container in which the etui could be stored for safety.

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argentum1

posted 01-31-2009 10:46 AM

Posts: 602
Registered: Apr
2004

Bascall

Would it be possible to see the bequest as written? Comparing the same letter c or u to another c or u, when used in the same manner, could possible identify whether the the letter is actually a c or u. Etui versus etice.

IP: [Logged](#)

bascall

posted 01-31-2009 11:42 AM

Posts: 1626
Registered:
Nov 99

Sorry, no I don't have the original script.
If you'd like to look at the same thing I have just google my silver etice.

I do have the book, but while looking up the word etice, the book showed up on google too.

[This message has been edited by bascall (edited 01-31-2009).]

IP: [Logged](#)

swarter
Moderator

posted 01-31-2009 01:30 PM

Posts: 2920
Registered:
May 2003

Sharkskin is covered with small denticles - sharply pointed bony scales - all lying slightly raised and pointed in the same direction (pointing to the rear on the shark). When you run your hand over them, they are rough in one direction and smooth in the other direction.* Agphile's flatware case is sharkskin, as evidenced by the small, densely packed denticles, but they are round and smooth, having been polished down, and thus could be called shagreen, despite the black coloring (which may be natural or dyed, depending on the dried skin color of the shark). Rayskin has larger denticles with more exposed skin between them, is always polished, and is usually dyed green, but sometimes red. My use of "polished" is in the sense of fine abrasion, not waxing - Agphile's travelling spoon case looks (from the photograph at least) more like leather. Originally shagreen was skin from Asiatic wild asses that made a tough, pebbly surfaced leather, but fell out of favor, being replaced by shark and rayskin.





It does seem counterintuitive to cover silver, but one would expect engraved initials to be found on the broader originally exposed surface, rather than on the silver top or bottom of the etui, where they are usually found. I have seen examples of metal objects where the shagreen has been chipped, exposing the metal below, but that is not to say that every one made was originally covered.

I will soon photograph and post (or have posted - my ISP trashed my home page without a by-your-leave, and I haven't yet replaced it) an 18th Century example of a small telescope made of black-stained ivory and polished green rayskin over a pasteboard tube, next to its cylindrical sharkskin covered wooden case.

*Denticles are hydrofuge structures, used to reduce friction between the surface of the shark and the water passing over the surface, by trapping a layer of still water between them, so water is passing over water. They point in the direction of flow so as not to introduce turbulence that would create drag.

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agphile

 posted 01-31-2009 02:02 PM   

Posts: 798
Registered: Apr
2008

Thanks, Swarter.




I am reassured that the case I thought was shagreen can indeed be called that. And I think you are right that the other case is actually leather. I probably didn't read your original post carefully enough and allowed myself to be carried away by the thought that it might be something else!

This thread has prompted me to browse my library for examples of etuis - not as easy as it might sound because they may be catalogued under other names, e.g. lancet-case (for a medical one) or necessaire. A wide variety of materials - silver, gold, tortoiseshell, mother of pearl, enamel and, of course, shagreen. I only came across one example, in gold, where an accompanying case was also illustrated which isn't a lot of evidence, but I think etui (or etuis in the plural as I shall explain) remains the most likely interpretation of etice.

Having googled the will I am minded to suggest that it was dictated and one or two words misheard. For example, the bundles of "letters and Mr Aliens" must surely have been "letters and miscellaneous". Might there not have been a pair of etuis kept in a single case, perhaps one for sewing paraphernalia and one for other items? If the word etui was unfamiliar to the person taking the dictation, etuis could well have emerged as etice.

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FWG





 posted 01-31-2009 04:45 PM   

Posts: 845
Registered:
Aug 2005

One would have to go to the New Hanover County, NC, courthouse to see the original will - and hope they still have them, and accessible.

In general those early 20th-century transcriptions are good, but even in working with some of the best I've found mistakes. It's inevitable in transcribing. Or it could be a relic of dictation as agphile suggests. Or of a copyist, from the original document to a manuscript copy that was later transcribed to publish, also quite common.



Polly

 posted 01-31-2009 11:21 PM   

Posts: 1939
Registered:
Nov 2004

Wild asiatic asses! Sharkskin sandpaper! Mr Aliens = miscellaneous!
I'm enjoying this thread more than I can say.

agphile





 posted 02-01-2009 08:23 AM   

Posts: 798
Registered: Apr
2008

An illustration of a silver etui with its shagreen case can be found at



swarter
Moderator

 posted 02-01-2009 02:06 PM   

Posts: 2920
Registered:
May 2003





Here is the promised rayskin image:



18th Century telescope by John Dollond. Green rayskin and red leather on pasteboard with stained ivory. Tubular wooden case with sharkskin covering. Length as shown 3 1/2" (9 cm).

IP: [Logged](#)

agphile




 posted 02-01-2009 03:11 PM   

Posts: 798
Registered: Apr
2008

That's a marvelous item as well as a great example of the various skins side by side. You've got me looking at cases and their coverings with new interest as well as more understanding. Thanks

IP: [Logged](#)

agphile

 posted 02-05-2009 04:21 PM   

Posts: 798
Registered: Apr
2008

I can't resist coming back to how "etice" came to appear in the will and thus in Bascall's question that started this off. It seems possible that the good lady might actually have said something like "tweeze" or "etweese" which are archaic English words for a small case, derived from "etui", and seem to date back to the 17th century. Our modern word "tweezers" is derived from "tweeze" describing the case in which they were kept. If the good lady was using a rather old-fashioned pronunciation rather than the actual French word that I think was more commonly used by the mid 18th century, it might well have been rendered as "etice".

However, simple transcription error remains the most likely explanation, but I could fancy reviving the word tweeze in place of etui.

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Author Topic: coin silver cups

argentum1

posted 02-28-2009 06:06 PM

Posts: 602
Registered: Apr 2004

West coast auction site

Final bid was quite high. Two mugs by A.G. Welles and six unsigned. The engraving was to me quite recent and not all that great. Whatever that animal in the shield was supposed to be looked more like Snoopy's little bird friend than anything else. Am I just grumping again or on to something?



I meant to add the Eagle? looks more like a constipated sparrow.

IP: [Logged](#)

jersey

posted 02-28-2009 06:41 PM

Posts: 1203
Registered: Feb
2005

Hi!
For what's it's worth....Que Je Surmonte was the motto of the Chancellor of Shieldhill in
County Lanark, Scotland.

Jersey

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


swarter
Moderator

posted 03-01-2009 01:11 PM

Posts: 2920
Registered:
May 2003

The animal in the shield is supposed to be a lion rampant, and the crest an eagle displayed.
The engraving is too crude to be contemporary, as you suspected. Sets of this many beakers
are quite rare; such beakers are often passed of as julep cups and sets as camp cups, each of
which command higher prices.

[This message has been edited by swarter (edited 03-02-2009).]

ahwtposted 03-03-2009 05:33 PM   Posts: 2173
Registered: Mar
2003

The coat of arms on the cups is a bit folksy, but many coats of arms represented early folk art. I do not have any interesting ones on silver, but the one below on china certainly has a folk art side to it. This one has something to do with Moore and Hogg being impaled together.





The coat of arms on the silver beakers was the logo for [Chancellor records](#) of Philadelphia - the early studio for Fabian and Frankie Avalon. That may have generated interest in the set and as Swarter pointed out how often do sets of eight beakers come on the market. All in all I think they were a good buy.

IP: [Logged](#)

agleopar

posted 03-04-2009 06:10 PM

Posts: 847
Registered: Jun
2004

Argentum, I am right there with you on this, my first reaction to the image was that is about the worst engraving I have ever seen. I do not think this is folksy nor old, it is just badly done. It is as though some one self taught had reached a point of confidence (only a few slips) so that he could cut the whole with a degree of coherence BUT there is no skill in his cutting and there is no finish to his strokes (look at the lettering), i.e. he is a one horse engraver and worst of all there is NO ability to lay out the original sketch, thus the sick bird and cat.

So, until I see something proven to be engraved at that time just like this I will bet this is a recent job. I have seen poor engraving from this time but to me it has a feel and style that is far from this.


Because I have a huge respect for Swarters experience and ahwt's eye and I am judging this from a technical point of view I have to admit that I have no evidence and nothing to compare it to. Add to that that the beakers are what they should be and I may be way off base. The only other clue might be the lack of appropriate wear to the engraving...

Really I would be most interested to see similar engraving from this period if any one knows of some.

IP: [Logged](#)

swarter
Moderator

Posts: 2920
Registered:
May 2003

 posted 03-04-2009 06:31 PM

quote:





Really I would be most interested to see similar engraving from this period if any one knows of some.

[Here's one \(*Samuel Minott*\)](#)

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr
2008

 posted 03-04-2009 06:59 PM   

Who could not agree that the engraving that started this thread is modern and inept enough to offer some amusement value?

(Sorry for this next bit which I posted before realizing that Jersey had got there already) However, it seems to be an attempt to reproduce a genuine coat of arms. The crest, arms and motto together appear to be those Chancellor of Shieldhill, Lanark, Scotland. I imagine they might have been, or might still be used by a member of that family in the USA?

IP: [Logged](#)

ahwt

Posts: 2173
Registered: Mar
2003

 posted 03-04-2009 09:38 PM   

I have always thought of folk art as art work prepared by one who did not have academic training in the field of their work. In this case the engraver obviously did not have training in engraving silver. But whether this engraving is delight to an individual's senses is personal – I can readily see that one trained in engraving would be horrified by this attempt. This may not be the same reaction that an unskilled person would have as they might simply enjoy the chuckle on seeing it or they might have some interest in the subsequent use of this coat of arms as a logo.





I have no idea when the engraving was done – I do not think that it was done in the early 1800's for the simply reason that folk art engraving was not a tradition in that time period. Engraving that I am familiar with was all done by engravers that exhibited some degree of formal training.

Folk art oil and water color portrait paintings were common in the early 1800's and in their time were much admired by the families that commissioned the work even if the likenesses presented bore little resemblance to their family.

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr
2008

 posted 03-05-2009 12:54 PM   

I'm sorry if my earlier comment gave the impression of being dismissive of folk art which can be just as appealing and interesting as high status art made for the elite, though we might enjoy the two extremes in slightly different ways.

My reasons for thinking the engraving on the mugs is relatively modern are partly to do with the style and partly because of the technique. I suspect some mechanical assistance for the engraving tools. My few examples of "folksy" decorative engraving on old silver reveal greater difficulty in executing a neat curve, for example.

The engraver of the mugs must either have had an existing engraving on silver to attempt to copy or have had access to information on the conventions for representing heraldic colours on silver. He or she gets them right for the Chancellor arms: the dotted background to the lion rampant for or (gold) and the upright lines behind the mullets for gules (red). Even the cross-hatching on the lion is more or less right for sable (black).

I find our attitudes to engraving on silver interesting. Original engraving, whether professional or folksy, would generally be seen as a plus. Later engraving, for me at least, is acceptable as

part of the history of the item. But recent engraving on an old piece is an act of vandalism (even though in the course of time it too becomes part of the history). Perhaps it is because we know our ancestors saw nothing wrong in "improving" a piece of old silver but expect our contemporaries to have a different outlook.

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agleopar

 posted 03-06-2009 05:37 PM   





Posts: 847
Registered: Jun
2004

I would just like to add that most "old" later additions are still cut with care and skill, most "new" additions look awful for one reason or another... badly cut, terrible lay-out and proportions or worst of all an awful inscription in the wrong place usually to large. Yes I am a snob when it comes to screwing up old silver.

Thank you Swarter for the Minott tankard but that is to good to be compared to the sad thing at the top of the page!

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ahwt

 posted 05-01-2016 08:53 PM   

Posts: 2173
Registered: Mar
2003





By chance I came across a reference to the Moore impaling Hogg plates that I posted above sometime ago. This reference refers to them as Chinese Export Armorial Plates, Arms of More impaling Hog Circa 1735. Moore became More and Hogg became Hog, but they are the same plates even if the names I had were slightly off. The interesting thing about these plates is that William Hog, a member of this family, invented what is known today as an "overdraft". My understanding is that William Hog was a merchant who talked his bank into lending him money for short terms to meet payroll and other expenses of his business.

My wife collects Chinese export items and found these at a flea market from a dealer who insisted they were from Japan.

I used the word ""invented" above, but recent US Supreme Court decisions have severely limited business method patents so even though it was a real advancement and could be thought of an invention it most likely would not be patentable today.

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Kimo

 posted 05-27-2016 03:43 PM   

Posts: 1597
Registered: Mar
2003

No matter how one might like to think of these as folk art engraved arms which is an oxymoron since if one is armigerous and thus able to afford solid silver cups, then one is not going to have their valuable and respected arms engraved by a childish amateur in the way the arms are portrayed on these cups, I very strongly doubt they are cotemporaneous or done with the owners knowledge or approval. I know I would not stand for such a thing regarding my own arms on anything on which I had them portrayed. I take pride in my own arms.

[This message has been edited by Kimo (edited 05-27-2016).]

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Author Topic: **Very Early Silver Whatzit!?!**

Brent

posted 05-25-2009 02:36 PM

Posts: 1502
Registered:
May 99





Hello all,





Here is a mystery item for everyone to chew on after their picnic. 6 5/8 inches long, flat with the cast and applied finial of a hand holding a flower. Two rectangular piercings, one with a small hole above. Decorated with crude engraving, worn almost flat from use. Single mark of VS in a rectangle (Could be SA, read upside down, but I can not discern a crossbar, so I am going with VS). The flower will hold it upright on edge, and may be there just for that purpose.

So, what could it possibly be? My gut feeling is that it is at least 200 years older, and may be quite a bit older. Personally, I think it is more likely to be European than American, but I am starting it here and we can move it later if need be. Any ideas?

Brent

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wev
Moderator





 posted 05-25-2009 03:07 PM   

Posts: 4095
Registered:
Apr 99

No idea what it might be used for, but this sort of crudity of workmanship always says modern to me. The wear is too consistent across the whole surface. The mark looks cast in and too unworn by comparison. I think it is some kind of fantasy.

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vathek





 posted 05-25-2009 03:28 PM   

Posts: 962
Registered:
Jun 99

One guess would be a bookmark. The slots could accomodate a ribbon perhaps.

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Polly

 posted 05-25-2009 04:02 PM   





Posts: 1939
Registered:
Nov 2004

I was thinking a ribbon too, but I don't think a bookmark--the slots are going the wrong way.

Maybe a tool for threading ribbons through something else?

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agphile

 posted 05-25-2009 04:13 PM   

Posts: 798
Registered:
Apr 2008




Fascinating. I've no idea what it is but it looks to me as if it may have been part of some sort of mechanism. If it pivoted on a pin through the round hole something could have moved up and down in the two long slots but I cant think what. Otherwise I'd guess it is just something like the side panel for the lid of a small casket - the hand holding the flower inviting you to lift the lid (but if so, why decorate both sides?).

Doubtless it will prove to be something completely different. I don't feel competent to judge whether it is historic or just historicist, so to speak.

[This message has been edited by agphile (edited 05-25-2009).]

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swarter
Moderator





 posted 05-25-2009 04:33 PM   

Posts: 2920
Registered:
May 2003











My first thought also was that it might have been a part of something else.

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bascall

 posted 05-25-2009 05:15 PM   

Posts: 1626

Registered: Nov 99	Maybe part of an arcade game machine? <p style="text-align: right;">IP: Logged</p>
Polly Posts: 1939 Registered: Nov 2004	 posted 05-25-2009 07:02 PM    <hr/> A silver arcade game machine! I want to play that game. <p style="text-align: right;">IP: Logged</p>
bascall Posts: 1626 Registered: Nov 99	 posted 05-25-2009 07:17 PM    <hr/> You got me there. It just has the look of a cast part for something like that. <p style="text-align: right;">IP: Logged</p>
Scott Martin Forum Master Posts: 11377 Registered: Apr 93	 posted 05-25-2009 10:11 PM    <hr/> It looks like it could be part of a antique hasp or lock. The small round hole is where it is fixed to the object to be locked and is pinned loosely so it swings out of the way when not in use. The slots are for the stables/eyes which are then turned/locked. <p style="text-align: right;">IP: Logged</p>
Brent Posts: 1502 Registered: May 99	 posted 05-28-2009 08:35 AM    <hr/> Thank you for all of the input. The piece does have rather uniform wear, but under magnification it is genuine patina of age, not faked. As for the use, I like Scott's idea of a hasp, but if true I would have expected more damage around the holes. Again, the wear is fairly uniform. In the back of my mind, I have a feeling that this is related to a book or scroll. The piece could be a scroll spindle, with the end of the scroll being attached through the two piercings. That would also explain the rounded tip, whihc would make it easier to roll up. I also know that many early books had closures of two straps of leather, which could slide through holes like we see here. Anyway,I'm sure this is not the only one of whatever it is. Please let me know if anyone sees anything similar anywhere. Thanks again, Brent <p style="text-align: right;">IP: Logged</p>
Paul Lemieux Posts: 1768 Registered: Apr 2000	 posted 06-01-2009 08:21 PM    <hr/> This item strikes me as being continental rather than American. Not sure about date, but I would say anywhere been late 18C through mid 19C. Could it be a hair pin? The missing piece could be a silver bar that would pass through the two rectangular openings and hold the hair in place. I suggest this because "Primitive and Folk Jewelry" (my go-to reference for pre-1900 continental mysteries) identifies a couple of vaguely similar pieces as hair pins (also with blunt terminals, even though the term "pin" suggests something pointy). BTW, interesting imagery--a hand clutching a bird with spread wings (almost seems like the poor thing is trying to escape the hand's grasp). I wonder what it signifies. [This message has been edited by Paul Lemieux (edited 06-01-2009).] <p style="text-align: right;">IP: Logged</p>

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Author	Topic: Samuel Burt via Scotland and Nassau?
agleopar	posted 07-04-2009 12:11 PM
Posts: 847 Registered: Jun 2004	<p>Hello all, life takes some funny turns and one has happened to me, it is a long story and I will make it as short as I can instead of just asking my question because it is amusing.</p> <p>Just over a month ago I finished a repair of a 15♦ Mapin and Webb 1932 ship model of the Santa Maria for a client in Nassau. I had a Bahamian stepmother and spent some time there as a child up to 20 something. Through a friend I had been recommended for the job. It was an involved and delicate repair and took some time so shipping was going to be expensive and risky. It was agreed by the client that a cheap round trip ticket to Nassau and hand carrying it was the best solution.</p> <p>When I arrived on a Sunday I was told that Monday June 1st was a Bahamian holiday. The meeting to make the delivery was made for</p>

Tuesday and on Monday I went to an Island 4 miles from Nassau with an (ex-step) cousin and her in laws to spend the day at a lovely weekend house. At one point a passing remark was made that the care taker was leaving for 3 weeks and a house sitter was needed, - I said I would do that in a NY minute! - end of conversation, nobody then said what a great idea. 3 days after I got home I got a call asking if I had been serious, long story short I am slightly sun burnt, water logged and enjoying fresh fish speared on the reef near the house!

But its not all work... yesterday the wife and I went to Nassau where I nipped into an antique shop. After the usual look at EPNS spoons the very nice couple asked what I thought of a lovely little boxed Mappin and Webb (ironically) 1906 arts and craft christening cup and spoon the owner had just brought from Scotland on a buying trip.

A glance at the little cup, very nice, modest but well done and the spoon, WHOA that's a US coin spoon with a lovely Rococo shell back. What was it doing filling in the fitted slot for a Birmingham spoon? A quick negotiation to make a spoon to fit the box better in the hand hammered style and a reasonable sum and it was mine.

So, here we have a U.S. 1750-ish spoon just arrived from an Aberdeen thrift shop in a shop on Bay street Nassau! The initials are S.B script in a rectangle, it is 4 3/8th inches. It has a down turned tip and initials T.W on top that are contemporary. The drop is bold and surrounded by the very lovely delicate scallop (ed) rococo shell.


The Question is ♦Whats the best cure for sunburn?
Sorry could not resist♦

Is this Samuel Burt or am I completely missing the mark? I have no books and on the net I can only find a picture of his full mark, which is script. There is talk of a spoon by him in an old post. I have given the dealer this sight and they too are interested.

Thank you for any help. The P.S. to this is that I am a descendent of the Burts, Samuels sister Sarah was a great-great!

IP: [Logged](#)

wev
Moderator

 posted 07-04-2009 01:50 PM   





Posts: 4095
Registered: Apr
99

Will get a picture of the mark?

There was an SB mark in an oval attributed in the 1960s by Kovel, but Kane notes that it has not otherwise been seen.

IP: [Logged](#)

swarter
Moderator

 posted 07-04-2009 01:56 PM   

Posts: 2920
Registered:
May 2003





Unfortunately, Samuel Burt died in 1754, too early to have made a downturned spoon. He also has no verified initial mark - his silver is quite scarce, and Kane gives only a full name mark and one with a first initial and full last name. A spoon of that size likely was made before 1800 - anywhere between the late 1760's and 1790's. Samuel Bartlett has a script initial mark, and it could be his, but without a photograph it is hard to say.

I don't know if you ever saw the earlier thread about a [an early cream pot](#) that may have been made by him for his future bride, but in view of your ancestry it might be well to call it to your attention.

[This message has been edited by swarter (edited 07-04-2009).]

IP: [Logged](#)

agleopar

 posted 07-04-2009 03:07 PM   

Posts: 847
Registered: Jun
2004





Oh well... "Samuel Bartlett has a script initial mark" This must be it.
Thank you both

I will do pictures when I get home. It is still a neat little spoon and I love
the way it was found. Any thoughts on its getting to Scotland?

IP: [Logged](#)

wev

Moderator


 posted 07-04-2009 03:29 PM   

Posts: 4095
Registered: Apr
99

You can see the mark [here](#).

IP: [Logged](#)

agleopar





 posted 07-04-2009 04:27 PM   

Posts: 847
Registered: Jun
2004

Swarter, yes I did see the lovely Burt pot when I did a search. I am the
proud care taker of small simple Burt bowl that I always thought came
down from the Sarah Burt side of the family in Boston but another branch
had bought it and it went to Philladelphia and then it came back to
Boston in the 20th C.

IP: [Logged](#)

agleopar

 posted 07-04-2009 04:34 PM   

Posts: 847
Registered: Jun
2004





Wev, again thanks thats it! So ithe spoon is later than I thought. My
guess was that rococo started in 1730's france and in England 1740's and
U.S. 1750 but it was a much later because S. Bartlett could not have
made this until 1770's.

At least its from boston... now lets see the initials - do I have any T.Ws
in the family tree???

[This message has been edited by agleopar (edited 07-04-2009).]

IP: [Logged](#)

jersey

 posted 07-04-2009 07:20 PM   

Posts: 1203
Registered: Feb
2005

Hi!

Cure for sunburn.....go to drug store & get Burrows solution & a box of
cotton roll. Take one part of the solution to 3 or 4 parts water & soak the
cotton strip, squeeze excess water out. Place on affected area. Steam
may come out & that's a good thing. There is also another name for the
solution it is aluminum acetate, incase the drug store doesn't carry the
Burrows as such.

Keep applying till you feel better.....hope you do.

I was carried off the plane my pain was so bad & my Doctor was away.
My wonderful pharmacist gave me the Burrows & I have never regretted
it, nor have others I have mention to that have used it. It's very
inexpensive too!





Let me know how you do.

Jersey

[This message has been edited by jersey (edited 07-04-2009).]

IP: [Logged](#)

agleopar





 posted 07-04-2009 11:44 PM   

Posts: 847
Registered: Jun
2004


Hi Jersey, I was joking about the sun burn but thank you, I will keep the Burrows for the future. Sorry it was not accompanied with a ;-}


IP: [Logged](#)

agphile

 posted 07-05-2009 05:37 PM   





Posts: 798
Registered: Apr
2008

Re;  Any thoughts on its getting to Scotland? 

In researching the provenance of a piece of English silver I came across a couple of examples of immigrants returning to the UK. The sons of a cadet branch of a family had settled in America. The last male heir in the senior branch died young without issue. The family estates, in England but on the Scottish borders, passed to members of the cadet branch who returned to this country to take up their unexpected and not insignificant inheritance, doubtless bringing with them whatever portable valuables they had acquired in America. I can't stretch this to make the happy coincidence of a connection with your spoon  the initials are wrong - but I would imagine there was a fair amount of such coming and going across the Atlantic.

IP: [Logged](#)

swarter
Moderator

 posted 07-05-2009 07:04 PM   

Posts: 2920
Registered:
May 2003





As families moved both ways, so did their silver. Dealers also buy and move things. It is not uncommon to find silver made in one country with import marks of another. Here is an example of an early American made spoon that travelled to France, to England, and back again.:

[Travelling silversmith, well-travelled spoon](#)

[This message has been edited by swarter (edited 07-10-2009).]

IP: [Logged](#)

jersey

 posted 07-06-2009 12:40 PM   

Posts: 1203
Registered: Feb
2005

Hello again!

Well I am glad you did not suffer from sunburn. I might also add that I would not have known what the symbol meant even if you had accompanied the message with a ;-}
Still don't have a clue as to it's meaning.




Have a great day!

Jersey

[This message has been edited by jersey (edited 07-07-2009).]

IP: [Logged](#)

agleopar

 posted 07-09-2009 10:40 PM   

Posts: 847
Registered: Jun
2004





Agphile, (Swarter again)thanks for the run down on the returning Brits, I realize that this spoon could have been taken back any time.

Jersey I think they call it a smiley face to show humor in the internet universe where it is sometimes hard to discern ... I warped it a little to make it wink and have a crinkley smile. Normally it is :-) mine was ;-}

They both have to be on their side, otherwise there is no way to make it on a key board.

IP: [Logged](#)





Scott Martin
Forum Master
Posts: 11377
Registered: Apr 93

 posted 07-10-2009 08:07 AM   

Have you learned about forum [SMILIES \(click here\)](#) 😊

IP: [Logged](#)

jersey
Posts: 1203
Registered: Feb 2005

 posted 07-10-2009 02:08 PM   

I love it! Thank you so much agleopar.
I'm not sure about the "on their side" part, but no mas!

Thank you too Scott for your smilies info.

Jersey

IP: [Logged](#)

agleopar
Posts: 847
Registered: Jun 2004

 posted 03-12-2010 09:45 AM   









Sorry, finally have a new camera, here are the Samuel Bartlett spoon images. Thanks to all for the help last summer.

IP: [Logged](#)

FredZ

 posted 03-12-2010 02:28 PM   

Posts: 1069
Registered: Jun
99

Wonderful early spoon. I love the modified shell drop on the back of the bowl.

Fred

IP: [Logged](#)

agleopar



posted 03-12-2010 06:40 PM



Posts: 847
Registered: Jun
2004

Thanks Fred, It was such a fun find and it is now one of my favorite spoons.

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Author

Topic: [What's going on with this creamer?](#)

Polly

posted 08-14-2009 12:34 PM

Posts: 1939
Registered:
Nov 2004

I bought this creamer in an online auction. It was advertised as unmarked coin silver, from c. 1800. I didn't pay all that much for it.

When I got it I was puzzled. It's heavy and well made for the most part, but the handle and ball feet are badly soldered on, there are blobs of solder on the bottom, and the handle is placed crookedly. But most of all, the proportions seem somehow off. My husband, a graphic designer, laughed out loud when he saw it. "Wow, that's one weird-looking creamer." he said.

I stared at it for a while and then it struck me: It must have once had a pedestal base, which someone not very skillful removed and replaced with the lumpy ball feet.

Do you think I'm right?

Any guesses on the period it was made? Does 1800 seem right, or a decade or two later?

Period when it was repaired? They used a rolled band to make the new handle--unless it's the old handle badly soldered back on, but if so, why didn't the original maker make the handle from a band that matches one of the other two patterns already used?

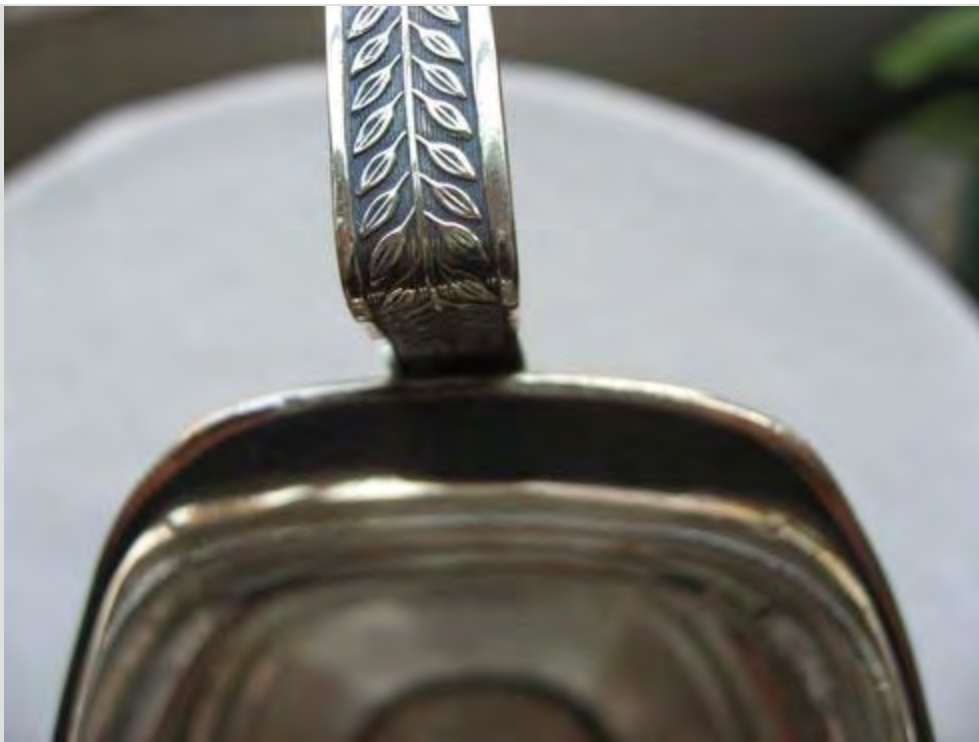
Here's the pitcher, which is 5 1/2 inches tall and about the same width, to the top corner of the handle:



The blobby soldered bottom, which has numbers lightly scratched, but no stamps:



Asymmetrically placed handle:



Close-up of the largest rolled decorative band:



Funny proportions (and monogram, feathered "MP," placed awkwardly low):



IP: [Logged](#)

Polly

posted 08-14-2009 12:57 PM

Posts: 1939
Registered:
Nov 2004

It occurred to me to look up the MILLED bands in the Glossary of Milled Bands thread (as soon as I figured out that the term is "milled" rather than "rolled").

I find that the upper and lower edges of my pitcher use a band the thread calls "Circled Stars" (Philadelphia, Ward & Cox; Chaudron's & Rasch (?)), and the handle is either "Leaf and vine 1" (Philadelphia, Amable Brasier/Chaudron's & Rasch) or "Leaf and vine 2" (Boston, Nathan Hobbs).

Does this suggest that my creamer was made in Philadelphia, perhaps by Chaudron's & Rasch? Or maybe made in Philadelphia and repaired in Boston?

I didn't find the other band--the one I showed a close-up of--in the glossary.

IP: [Logged](#)

Polly

posted 08-14-2009 01:25 PM

Posts: 1939





Registered:
Nov 2004

Okay, reading this thread, [Connections with the past](#), I find that Chaudron pieces are known to have extra solder on the bottom. So maybe I'm wrong about the missing pedestal and this is the original bottom? (But where are the marks?)

Perhaps I'll shut up now and wait to hear from one of you nice people who actually knows something about silver...

IP: [Logged](#)

swarter
Moderator

 posted 08-14-2009 01:37 PM   





Posts: 2920
Registered:
May 2003

Maybe a bit beaten up, but it certainly could be all original. Ball feet appear around 1810 and the style of this creamer is right for 1810-20 or so. It is not uncommon for handles to come loose and be reattached, and were usually of milled bands, although most were reeded or some other similar simple design. If the handle were reattached, you should be able to detect the repair on the inside of the pot. Similarly styled pots were more commonly pedestal mounted, but some had ball feet or simply sat flat on the table. Not every silversmith's designs were proportionally pleasing to the eye of today's observer, however, but this one is not at all atypical in its proportions or construction. Also, the lack of a maker or retailer mark is not a cause for concern about authenticity - it happens frequently, especially on pieces made for the trade. Milled bands can be clues to origin, as you have surmised, but not proof, as the jury is still out since our samples for any one pattern are too small for definite conclusions

[This message has been edited by swarter (edited 08-14-2009).]

IP: [Logged](#)

agphile

 posted 08-14-2009 01:51 PM   

Posts: 798
Registered: Apr
2008

Polly

Here are two English cream jugs of the period. That on the left from 1809 and on the right a scan of one from 1805 which seems to be the pattern that bits of yours are based on.







I think it is the spare tyres round the middle of yours that throw the proportions out. Could they be from something else, creating a sort of Frankenstein assemblage of body parts?

However, perhaps I should defer to Swarter here (as pretty well always) and accept that America by this date was not slavishly following English styles

IP: [Logged](#)

Polly

 posted 08-14-2009 01:56 PM   

Posts: 1939

Registered:
Nov 2004





Thank you for the response, Stuart.

Hm...I don't see any signs inside of the handle being reattached, so maybe you're right and it IS original. It's just that it's stuck on with so much blobby solder, and it's noticeably off center at the top. And there's so much extra solder at the bottom. Maybe the handle and feet were attached by a sulky teenage apprentice.

IP: [Logged](#)

Polly

Posts: 1939
Registered:
Nov 2004

 posted 08-14-2009 02:07 PM   

Thanks, Agphile--I was typing while you were posting. I love your term "spare tyres."





Your examples are much more graceful than mine, and the way the handle attaches at the top in your examples makes more sense, too.

The awkwardness of mine is growing on me, though. Maybe by the end of the weekend I'll love it.

IP: [Logged](#)

swarter
Moderator

Posts: 2920
Registered:
May 2003





 posted 08-14-2009 02:13 PM   

Polly, it sounds like the handle did become detached at the top and was not too skillfully reattached - if the bottom were off, most likely it would have torn the silver (which is thinner there than at the rim) and would show a scar inside. Excess silver solder was frequently not cleared from the bottom since that took time and no one was supposed to be looking there anyway!

IP: [Logged](#)

bascall

Posts: 1626
Registered:
Nov 99



 posted 08-14-2009 03:58 PM   

What a great find. Congratulations.

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr
2008





 posted 08-14-2009 06:27 PM   

Polly, of course you should love your jug. I wouldn't have been so rude about it if you hadn't expressed some doubts yourself. I am now seeing it as a development of the example I scanned from one of my reference books, one that has grown up and acquired curves: more Marilyn Monroe than Audrey Hepburn.

IP: [Logged](#)

argentum1

Posts: 602
Registered: Apr
2004





 posted 08-14-2009 06:43 PM   

Polly, when antiqueing always remember that the item, such as this creamer, have considerable age on them. I have always said that when we all get to that age we will all be in far worse condition. It just says the item was well used. Nice looking creamer of the period.

IP: [Logged](#)

Polly

Posts: 1939
Registered:
Nov 2004





 posted 08-14-2009 10:50 PM   

Thanks for the kind words, folks!

I didn't mean to stomp all over the poor little jug, I just wanted to figure out its story. What puzzled me was the contrast between the careful craftsmanship on most of it and the careless soldering of the handle and the bottom. Well, that and the, um, unfamiliar lines and proportions. I certainly don't fault it for its dings and blemishes--I have far too many of those myself.

ellabee

Posts: 306
Registered: Dec
2007

 posted 08-22-2009 01:45 PM   

swarter: *Excess silver solder was frequently not cleared from the bottom since that took time and no one was supposed to be looking there anyway!*

That would make sense for a sugar or waste bowl, but a creamer is going to be picked up and upended, so the bottom would routinely be in plain view of the person to the server's side...

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Author	Topic: Does it exist or Does it not exist
argentum1 Posts: 602 Registered: Apr 2004	posted 08-17-2009 07:03 AM
	For quite sometime I have seen Sugar Bowls being listed on that big auction site as Sugar Bowls but having no lid. When queried the seller states "it never had a lid". Hence my question, do sugar bowls always have a lid or do they sometimes not have a lid? I do not recall ever seeing one without a lid or the owner/seller says "lids get lost". <p style="text-align: right;">IP: Logged</p>
vathek Posts: 962 Registered: Jun 99	posted 08-17-2009 08:32 AM
	As sugar was a valuable commodity I'm guessing earlier sugar bowls did not always have lids as the sugar would have only been brought out for immediate usage then locked back up.

IP: [Logged](#)

Scott Martin
Forum Master

 posted 08-17-2009 08:39 AM   

Posts: 11377
Registered: Apr 93

Is it possible they are selling the waste bowl as a sugar?

IP: [Logged](#)

Polly





 posted 08-17-2009 10:09 AM   

Posts: 1939
Registered: Nov 2004

That was my thought too. I was wondering what happened to all the waste bowls, and then I thought maybe they were being sold as sugar bowls.

IP: [Logged](#)

bascall





 posted 08-17-2009 10:52 AM   

Posts: 1626
Registered: Nov 99

From my limited observations as vathek suggests, sugar bowls did not always have lids. Looking at eighteenth and in to the nineteenth century examples of tea services, waste bowls are often absent and lidless sugar bowls were the norm. Even when waste bowls are part of the set, the sugar bowls are still lidless. Waste bowls were larger than sugar bowls and generally without handles.

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agphile

 posted 08-17-2009 11:26 AM   





Posts: 798
Registered: Apr 2008

Interesting. Perhaps not too relevant to America, but in England sugar bowls were lidded in the early 18th century but by the end of that century bowls without lids had appeared and these became the more usual form by the early 19th century if not earlier, remaining so today.

In my grandparents' day folk used to crochet little covers for the lidless sugar bowls and milk jugs with dangling beads to weigh them down. These covers have been out of fashion for all my adult life, presumably because we have flies under better control.

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swarter
Moderator

 posted 08-17-2009 12:07 PM   


Posts: 2920
Registered: May 2003

In my experience, American Neoclassical and Empire style sugar bowls through at least the middle of the Nineteenth Century customarily are lidded. You do not usually see lidless sugar bowls (as "open sugars") in Museum catalogs - especially in tea sets - from this period. Whenever I see one so advertised (like the one c.1820 currently/recently on ebay) I assume the lid has been lost or damaged and discarded. I suppose the lids were necessary to keep the flies and other vermin off the sugar.

Earlier sugar bowls often lacked handles, but those from the above mentioned period usually have two handles; waste bowls or slop bowls, which were only made after complete sets became popular), are larger and lack the handles, so there should be no confusion there.

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bascall

 posted 08-17-2009 09:51 PM   

Posts: 1626
Registered: Nov 99





To answer the question does it exist or does it not exist? The answer is yes. Sugar bowls that never had lids do exist.

Their prevalence was best answered by Swarter.

IP: [Logged](#)

vathek

Posts: 962
Registered: Jun 99





 posted 08-18-2009 09:01 AM   

Another thought is that people would purchase their silver based on what they could afford and possibly leaving off the lid to the sugar bowl made it a bit more affordable?

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argentum1

Posts: 602
Registered: Apr 2004

 posted 08-18-2009 01:00 PM   

Thanks everyone for your responses.
I may be an old cantankerous geezer who is set in my ways but for me, When I look at an 18th or early nineteenth century sugar bowl, No Lid No Sale unless it is otherwise highly desirable.

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Author	Topic: the start of sterling in the U.S.
middletom Posts: 467 Registered: May 2004	posted 09-06-2010 01:04 PM
	<p>I wish to get clarification on the matter of the meaning and alloy of "coin silver". Last week we at ONC had a visit for a few days from Preston Jones, who is one of the silversmiths at Colonial Williamsburg, where he has been working for thirty years. When I was discussing coin silver and the differences from sterling, he stated that prior to the revolution, as American silversmiths, using English coins from which to make silverware, were using sterling silver for English coinage was sterling. When I mentioned the possible mixture of other countries' coins, he said that most of the other european countries followed the sterling standard, also. It was after the revolution, according to Jones, that American coinage used the lower standard of 90% silver, leading to the use of that lower standard in American silverware.</p>

Jones' source would seem to be good as Colonial Williamsburg certainly strives for historical accuracy. What has any of you to say as to this information?





By the way, Preston Jones is a charming and friendly person and we were delighted to have him visit. We hated to see him leave.

middletom

IP: [Logged](#)

swarter
Moderator

Posts: 2920
Registered: May 2003

 posted 09-06-2010 02:53 PM   

Prior to the Revolution (and for a while after) a wide variety of coinage was in circulation in the American colonies - English, Spanish, French, and others - any and all might have been used by smiths, in addition to old silver items melted down to be refashioned according to the latest styles. Spanish dollars may have been the most common coins in circulation. The term "coin silver" has been loosely used, at first referring only to the fact that coins were the source used in the making of silver objects, as there was no source at the time for raw silver, and the Crown had embargoed importation of the metal into the colonies perhaps to protect their own silversmithing industry from local competition. It was not until nearly the middle of the 19th century that the "coin standard" was formally adopted. Spectral analyses of Colonial and Early Republic silver has shown that silver content varied widely from any claimed standards - silversmiths used whatever was available, often requiring customers to provide the silver - from whatever source available - to be used in making the objects they contracted for.





Continental silver objects(excluding France) from the period (whatever their source of silver) carry a wide variety of standard marks - 10, 10 1/2, 11, 12, 12 1/2, and 13 loethige ("lot"), .750. .800, etc.

[This message has been edited by swarter (edited 09-06-2010).]

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wev
Moderator

Posts: 4095
Registered: Apr 99





 posted 09-06-2010 03:03 PM   

His theory is somewhat plausible, but in practice fails. Smiths used whatever stock came to hand and their silver reflected that ad hoc mixture. Large amounts of early Dutch silver, generally testing in the .800 to .850 range, was 'reprocessed' by smiths in the New York area to make goods fitting current tastes. Spanish coinage, a primary source of base material, might assay as high as .950 and as low as .750 depending on the date and mint. Tests done on colonial pieces from a wide range of makers reflects the same variation in purity. That said, the general use of 'coin silver' as an assurance of quality by a smith to his public did not occur until well into the 19th century.

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argentum1

Posts: 602
Registered: Apr 2004





 posted 09-06-2010 09:38 PM   

Pardon my side tracking. Am I correct in thinking silver was referred to as Plate in England during the early years. Now back to SS vs Coin. Throughout my eperiences with Early American Silver, I really do not like the term 'coin silver', I was always told that whatever was available is what was used.

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr
2008

 posted 09-07-2010 08:09 AM   

Yes, "plate" was the word for silver; still in use into the 20th century and even today when the context is clear (e.g. church plate for ecclesiastical silver). It has fallen out of more general use because of the scope for confusion with silver-plated objects.

I imagine the position in colonial America was similar to that in provincial England in the 17th century. Silver was supposed to be of sterling (coinage) standard but most provincial centres lacked an assay office. It was up to individual silversmiths in these places to control their own quality.

From time to time the London Goldsmiths Company made forays into the provinces to check on quality and inevitably found silversmiths with stock that was below sterling standard. This was doubtless sometimes a way of screwing out a bit of extra profit at a time when silver items were sold by weight with a mark-up for the making, but could also be because the source of their silver was not always sterling (e.g. second-hand items, foreign coinage).

This all changed in 1697 with the new legislation for provincial assay offices in England. Might it not have been as true in colonial America, without assay offices, that in theory all "plate" was sterling but the practice was very different?

[This message has been edited by agphile (edited 09-07-2010).]





[This message has been edited by agphile (edited 09-07-2010).]

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swarter

Moderator

Posts: 2920
Registered: May
2003

 posted 09-07-2010 11:57 AM   




Possibly due to the Crown restrictions, the term Sterling did not appear on American silver in the Colonial period, and not until after the turn of the Century when a few silversmiths began to mark their silver with that term. Most silver remained below that standard and pseudo hallmarks were used to imitate English hallmarks (it is now believed these were trademarks, rather than an attempt to deceive, although they may have had that effect). The only local official assay office to enforce any sort of standard (both coin and sterling) appeared for a few years in Baltimore for use only in that city. There was no other official standard until the coin standard was adopted by the Federal Government later in the Century.

[This message has been edited by swarter (edited 09-07-2010).]

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ahwt

Posts: 2173
Registered: Mar
2003

 posted 09-07-2010 06:26 PM   

[American coin silver](#) is one thread that discusses this topic. The use of the words coin, pure coin, of coin, dollars, pure as coin and the like has been suggested by some as an outgrowth of the increase population of the cities where silversmiths lived and the broadening of the client base of the silversmith.


In the colonial days, the people who brought silver often knew the silversmith on a personal basis or certainly would have had some business dealings with him. The silversmith did not have to convince the client of his worth as that was established by day to day activities.

As cities got larger and a middle class developed this personal relationship vanished - what better way to "establish" oneself with a bit of advertisement stamped on the object. These words really were nothing but a form of advertisement, as recent studies have shown that the actual silver content had little relationship to the markings.

The best article I have seen on this subject is "From Pure Coin - The Manufacture of American Silver Flatware 1800-1860", by Deborah Dependahl Waters. This article is within Winterthur Portfolio 12.

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agphile

 posted 09-07-2010 06:59 PM   

Posts: 798
Registered: Apr
2008

I probably didn't word my speculation about theory and practice clearly enough in my previous post. I appreciate that a silversmith would have been known to his customers and would have had a reputation to maintain and I wasn't trying to suggest there might have been a specific local rule about the silver standard to be used. Rather, I was wondering about the assumptions that were made when buying and selling silver where there was no assay office and no quality mark as such on the silver.

Would a colonial American silversmith have priced his wares as sterling or have had variable pricing depending on the source of his silver? Would the buyer, for whom the silver would also be part of his wealth that could be realised in case of need, have been able to assume it would be treated as sterling standard if offered for re-sale? Or would any piece of second-hand silver have to be tested for quality?

The system could have worked with a general assumption of sterling (or some other) quality even if actual silver content varied, as it did for English provincial silver. But, of course, it is also possible for prices to have varied with the fineness of the silver or for the re-sale value of second-hand un-assayed silver to have been heavily discounted to allow for the uncertainty of its fineness. Either way, I would have thought that customers would want to know the basis for valuing their silver.





The same question about assumptions arises for other British colonies without assay offices or local laws about standards.

My hypothesis would be that there probably was a working assumption based on sterling in colonial days and on the Spanish or American dollar in the post-colonial. However, I am very far from home waters with this topic and may be struggling in deep water now!

David

IP: [Logged](#)

swarter
Moderator

 posted 09-07-2010 07:36 PM   

Posts: 2920
Registered: May
2003

In the early colonial days only the wealthiest could afford silver. The economy was largely based on barter of goods or goods for service, which is one reason for the scarcity of early silver - there wasn't ever very much of it. Those wealthier residents (both before and after the Revolution) who valued the symbolic status of English made (Sterling) silver ordered their silver either directly from England or through silversmiths or retailers who had the connections to do so for resale. Lacking that, they provided coins or old silver of that standard to a trusted smith to make into tableware. However I doubt that visitors to a home examined the host's silver for hallmarks, so for others it was a

matter of getting back the value of the silver provided, less the smith's charge for the job. There were no banks in the early days and many people put their wealth in silver objects that could be traced by the smith's marks and engraved owner's initials if stolen. It was only after wealth began to accrue to other strata of society that domestic silver (largely spoons) became common. I think for most citizens - especially those not in the larger cities - there were more immediate concerns than whether silver was supposed to be .925 or .900. In actual fact the variance in quality of domestic made silver could exceed the 2.5% difference in the formal standards, and buyers had only the word of the maker and his reputation as to its quality.





As for David's hypothesis, I think one cannot draw a hard and fast line at pre/post colonial time, as the transition was certainly a more gradual one. What might have been true of earliest colonial times would have no longer been universally applicable in latest colonial time. Certainly the most rapid growth in silver production began within a few years around the turn of the Century as the economy improved, and really blossomed after the discovery of the Comstock Lode, the first large domestic source of raw silver.

For those who are steeped in the centuries old rigidity of the strictly enforced Guild rules, it might not be recognized how it might be necessary to "think outside the box" when it comes to life in a frontier economy, where there are few established hard and fast rules about anything that can be rigidly enforced on a population with a large number of stubbornly rugged individualists, who make up their own rules as necessitated by day to day necessity. Early on, people simply did what was propitious at the moment. There was no formal assaying, and remade silver was not re-refined - it was simply used. I just do not think it possible to make an all-inclusive statement about silver standards where and when there were in practice none.

[This message has been edited by swarter (edited 09-07-2010).]

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middletom

 posted 09-08-2010 06:07 PM   

Posts: 467
Registered: May
2004

Thank you, one and all, for you comprehensive resonses. I had thought that the matter could not have been as clear cut as Preston told it, as there were many coins of various countries floating about, and as many Spanish coins, as I understand, were minted in the new world and shipped to Spain. So control of content would have been lax.

middletom

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Author	Topic: Snuff Spoon or Toy? GT Mark
Brent Posts: 1502 Registered: May 99	posted 09-14-2010 11:07 AM



Here is a cute little item. It is a simple fiddle handle spoon, but very tiny as shown. I have other tiny spoons that appear to be toys, but this one seems more like a snuff spoon with its tiny bowl. Any thoughts? Also, does anyone know this G.T mark offhand? I can't seem to find it on a quick search through the usual sources.

Brent

IP: [Logged](#)

OWK

posted 09-14-2010 11:54 AM

Posts: 69
Registered:
Apr 2005

I would call it a snuff spoon. In my experience, snuff spoons tend to be less that 3 inches in length. Those spoons traditionally called "toy" spoons are between 3 and 4 inches.

IP: [Logged](#)

Hose_dk

posted 10-04-2010 01:14 AM

Posts: 400
Registered:
May 2008

In my opinion it is a salt spoon.

IP: [Logged](#)

agphile

posted 10-04-2010 09:27 AM

Posts: 798
Registered:
Apr 2008

I had hesitated to comment earlier because I cannot be confident about applying experience of English silver to American examples. In England spoons of this size are often described as snuff spoons but I do not know what the evidence is for this, though even smaller spoons than this one are sometimes found clipped inside the lid of an early 18th century snuff box.

Salt spoons would normally be larger than this. I have some tiny salt cellars and salt spoons from the early 20th century that were intended to go with individual place settings

but I don't think such a practice prevailed in the early to mid 19th century which I assume to be the period of the spoon in question.





The small size of the bowl might indeed suggest use for snuff or even perhaps for a fiery condiment such as cayenne pepper. Generally, however, I take snuff spoon as a term to indicate the size of a spoon rather than a definite indicator of its original use.

P.S. A correction to the above posting. I have used some careless wording. Individual salt cellars and spoons for each place setting will have started with the advent of trencher salts - but they were not tiny. It is the tiny salt cellar and salt spoon that I think of as untypical of the 19th century

[This message has been edited by agphile (edited 10-04-2010).]

IP: [Logged](#)

Hose_dk

 posted 10-04-2010 01:55 PM   

Posts: 400
Registered:
May 2008

well I agree to the fact that different countries have different use of items that look similar.

So snuff could very well be the case.

A salt spoon could be 5 cm. approx 5 cm

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


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Author	Topic: Ladle with built in strainer
Locust Quarter Posts: 10 Registered: Jul 2009	posted 03-21-2010 12:19 AM
	[26-1970] Recently at an auction I purchased a Southern coin punch silver ladle with a built in or applied stainer that covers roughly a third or more of the top of the bowl of the ladle. Can't say I recall ever seeing one of these before. Is this common? Does the applied strainer tend to date it at all? Makers mark dates it to 1840's to early 1870's, tho I am betting it is pre War Between the States (figure there was a limited market for this sort of thing in the South in the five or six years after the war), unless the strainer might tend to make it appear later.

Thanks for any help.

IP: [Logged](#)

Kimo

 posted 03-22-2010 10:08 AM   

Posts: 1597
Registered: Mar
2003

Could you please post some photos - of the overall ladle - a close up of the strainer part - and a very close up of the markings?

Without photos people here can only guess what you might have. The result is the information that you receive may or may not be correct since there are so many similar silver markings, smiths, and styles. They can also help you to learn whether the object is even American as opposed to continental. For example, there is another recent thread about a brandy warmer where the owner thought it was American and it turned out to be Cornish instead. A great deal of silver was brought over or imported from Europe and also from Mexico in the 1700s and 1800s especially prior to the big silver deposit discoveries in the West that happened in the third quarter of the 1800s. There was so much that it was this that was often used by American smiths to melt down to make coin silver rather than actual coins.

Also, unfortunately there are many fakes and forgeries of markings and sometimes even entire pieces especially of desirable silver and makers such as old southern silver. Clear, well lit photos will let experts give you their opinions as to whether the markings look right for the piece and the smith.





One of the purposes of this forum is to let everyone learn about silver and photos are needed to allow that to happen. And, sharing what your interesting silver looks like is a kind of repayment to those share their knowledge with you in return.

If you need help in learning how to post photos, please click on [how to post photos](#). If you are still having trouble posting photos, just tell us what you are doing and we can tell you what to do differently.

[This message has been edited by Kimo (edited 03-22-2010).]

IP: [Logged](#)

Locust Quarter

 posted 03-23-2010 12:26 AM   

Posts: 10
Registered: Jul
2009

The maker is J.E. Spear, Charleston SC.

The makers mark is very clear on the J.E. and the S and R. The A is faint but there. Only the tops of the P and E are there, but it seems to be enough to support their attribution.





Spear was in business from apparently 1846 to 71. Just basically trying to figure out if the presence of the applied strainer, which I had never seen before, might help any with dating it any closer. Also how common were those. Like I said never seen one before that I can recall.

I'm guessing 1850's. Not sure how much call there would have been for this in Charleston in the few years after the late unpleasantness that Mr. Spear was still in operation. Or maybe that's just wishful thinking on my part and it might indicate later, or nothing at all definitive date wise.

A quick look thru Burton and Ripley's South Carolina Silversmiths does not seem to show any other examples of the mark. Nor does any other book I have on Southern silver, which cover all the South Eastern states as well as Tennessee, New Orleans, and even Missouri. Which begs the question, is this piece just that odd, or is it just that late?

Scott Martin

Forum Master

Posts: 11377
Registered: Apr
93 posted 03-23-2010 08:17 AM   


What follows about James E. Spear has not been properly researched by me. It is just an impression gleamed from some causal reading and looking at photos of silver attributed to James E. Spear or to James E. Spare & Co.

My feeling is that James E. Spear was a purveyor of jewelry, watches and silver. If James E. Spear & Co was a smith then it was most likely they were a jewelry, watch, engraving smith and were not making their own silver hollowware and pattern flatware. That James E. Spear purchased and retailed silver made by others and I suspect (based on the photos) most of their retailed silver hollowware and pattern flatware came from New York area silversmiths.

Facts, references, or even opinions supporting or contradicting the above are welcomed.

IP: [Logged](#)**wev**

Moderator

Posts: 4095
Registered: Apr
99 posted 03-23-2010 09:43 AM   

Clearly true based on this advertisement in the 1854 *Southern Business Directory*



JAS. E. SPEAR,

IMPORTER AND DEALER IN

FINE WATCHES, JEWELRY,
STERLING SILVERWARE,
TABLE CUTLERY,

AND

FANCY GOODS,

NO. 235 KING-STREET, OPPOSITE HASEL,
CHARLESTON, S. C.

J. E. S. is receiving, direct from the Manufacturers, all of the New and most desirable patterns of JEWELRY. Also, Fine Plated TRAYS, COMMUNION SERVICE, PITCHERS, WAITERS, CASTORS, TABLE and TEA SPOONS, FORKS, BUTTER and DESERT KNIVES, &c.

WATCHES, CLOCKS, and JEWELRY neatly REPAIRED. DIAMONDS and other STONES reset in the best manner.

MASONIC, ODD-FELLOWS, and SONS OF TEMPERANCE JEWELS and REGALIA, made to order.

JAMES E. SPEAR,
No. 235 King-street, opposite Hasel,
Charleston, S. C.

(The above establishment of J. E. SPEAR, importer and dealer in Fine Watches, Jewelry and Silver-Plated Ware, King street, opposite Hasel, presents a point of attraction for the beauty and fashion that daily crowd this beautiful thoroughfare.

For integrity, promptness, and business capacity, Mr. Spear stands deservedly high. May his good custom long continue.—EDITOR.]

[This message has been edited by wev (edited 03-23-2010).]

IP: [Logged](#)

ahwt

posted 03-23-2010 10:56 AM

Posts: 2173
Registered: Mar
2003

The South Carolina book by Burton and revised by Warren Ripley notes that Spear died on March 28, 1871. His estate amounted to more than \$23,000, including 149 ounces of silver, one draw bench and one forge. His time during the civil war is not addressed in the book, except to say that they do not know what he was doing. He advertised in the Charleston Mercury on November 22 1866 as being at his old address on King Street.

I would not discount the possibility that Spear sold nice ladles from





1866 until his death in 1871.
I have not seen any ladles of the type you describe and an applied strainer would indeed be a rare form.

[This message has been edited by ahwt (edited 03-23-2010).]

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bascall

Posts: 1626
Registered: Nov
99

 posted 03-23-2010 11:35 AM   





During the civil war years James E Spears paid taxes on his business at 235 King St for manufacturing, retail and watch repairing.

He is listed in directories as a jeweller and watchmaker.

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**Locust
Quarter**

Posts: 10
Registered: Jul
2009

 posted 03-24-2010 07:23 PM   





The reason for the post is simply to try and find out what information is available on the built in strainer, which I have never seen before. Thanks for any information about that.

As for Mr. Spear, I have no doubt he sold items that he imported. However according to South Carolina Silversmiths Spears estate included 149 ounces of silver, a drawbench and a forge. Therefore it seems likely to me he also was a silversmith in his own right. This piece also has the strainer built in on the right side of the bowl, leading some to wonder if it would be considered a left handed ladle? Not sure if it would really make a difference to everyone, but for me at least being right handed it seems more natural to pour from the left side of the bowl. Which would make this apparently a left handed ladle? Tho clearly the nature of ladles does not prohibit their being used by either hand.

IP: [Logged](#)

Scott Martin
Forum Master

Posts: 11377
Registered: Apr
93


 posted 03-24-2010 11:34 PM   

Photos please.

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr
2008

 posted 03-25-2010 10:57 AM   

If I dare risk a comment from England on a piece of American silver, it seems to me that ladles with a fitted strainer are unusual enough for it to be likely that they were made as one-offs for a special order. The strainer doesn't therefore help in narrowing down a date. It probably increases the likelihood that the ladle was made or at the very least altered by the silversmith who marked it.

On the question of the side to which the strainer is fitted, a comparison with strainer spoons may be relevant. In England these usually have the strainer (fixed or detachable) fitted down the center of the bowl as in this example by Thomas and William Chawner, London 1762, though occasionally the strainer is instead a cover over one side of the bowl.



They were used for serving chunks of meat from the liquid in which they had been cooked. The spoon would need to be tilted one way to drain off the liquid and then the other to put the meat on the plate. Without knowing the size and exact form of your ladle I cannot judge whether there is any possibility that it was actually meant for fishing out a solid rather than straining a liquid. However, that might explain the placing of the strainer on the counter-intuitive side of the bowl.

IP: [Logged](#)

jersey

Posts: 1203
Registered: Feb 2005

posted 03-25-2010 04:52 PM

This may or may not be relevant but I have something in plastic called a scoop strain. It looks to me like what is described here. I also question right or left handed use, however if you do a search for that item it explains how to use it.

Jersey

IP: [Logged](#)

DB

Posts: 252
Registered: May 2006

posted 03-26-2010 07:49 AM

Ladles with built in strainers at the spout were a common German design in the 18th century. There are also many Latvian ladles who have the same feature.

IP: [Logged](#)

Locust Quarter

Posts: 10
Registered: Jul 2009

posted 03-28-2010 06:54 PM

Well I seriously doubt that it will comply with the "official" guidelines of this site. But if you google coin silver punch ladle by Spear four pictures of the piece should come up on the first listing.

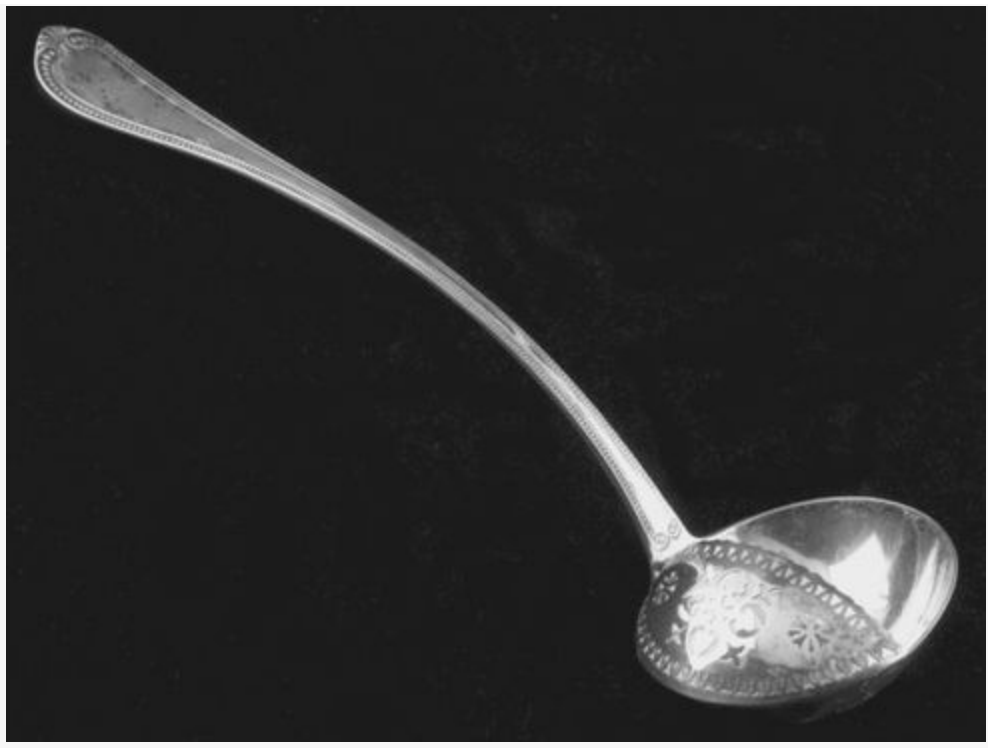
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wev

Moderator

Posts: 4095
Registered: Apr 99

posted 03-28-2010 07:11 PM









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doc

Posts: 712
Registered: Jul
2003





 posted 03-28-2010 07:23 PM   

I was out and about antiquing this weekend, and saw a piece just like this in an antiques shop in wesern MA. The shopkeeper was on the phone, so I didn't examine it out of the case, but it was labled as being Gorham.

IP: [Logged](#)

ahwt

Posts: 2173
Registered: Mar
2003

 posted 03-28-2010 09:00 PM   


The beaded pattern was a very popular pattern and was produced by several silver manufacturers during the time that Mr. Spears was in business. In fact, I think all of the large silver manufacturers had a beaded pattern.

I do not recall seeing the exact pattern that is on your ladle, but if you do a saved search on the popular internet auction site you should, after a short time, find one like yours that has the manufacturer's mark on it.

IP: [Logged](#)

jersey

Posts: 1203
Registered: Feb
2005

 posted 03-28-2010 11:06 PM   





Is this in fact YOUR ladle?

Jersey

IP: [Logged](#)

**Locust
Quarter**

Posts: 10
Registered: Jul
2009

 posted 03-29-2010 08:55 PM   

Yes indeed it is. Why else would I have posted the information on how to find the pics?

That is the one I bought at the auction. I still think it could have been made by Spear himself, not just retailed by him. The man died with 140 something ounces of silver and a forge. He must have been more than just a retailer. Tho I have no doubt that he did plenty of simply retailing northern and likely imported pieces as well.

I have bought other Charleston pieces that are hall marked by both the

manufacturer and the retailer. Since this only has his, I think it's at least possible he made it himself. Tho frankly I don't that I'll ever be able to say for sure.
Still can't find much on ladles with built in strainers. Only seen two pictures of others, both from the net. Have not found any in any of my books.

IP: [Logged](#)

Scott Martin
Forum Master

Posts: 11377
Registered: Apr
93

 posted 03-30-2010 09:41 AM   

As it regards using the term *Hallmark*.

[SSF](#)
[British / Irish Silver FAQ:](#)
["What is a Hallmark, and how can it be identified?"](#)

The term "forge" may interrupted many different ways. It can be a noun or a verb.

"one forge" makes it a noun to mean

1. A furnace or hearth where metals are heated or wrought..
2. A workshop where pig iron is transformed into wrought iron.

Spear's "*one forge*" may have been mostly a furnace which was used simply to melt silver metal objects into bullion bars for shipping and to do simple assay.


I don't believe Spear having only "*one draw bench and one forge*" was enough to produce all the things that are found with his name attached. Perhaps some of our silversmith members would examine the photos and speculate how the ladle was crafted and what a silversmith's shop might need/look like to manufacture all that is attributed as being made by Spear?

We have several of these ladles. Although we don't recall ever seeing any documentation about their use. Most persons when asked to speculate on the ladle's use, first say that it is a punch ladle. After thinking about when the ladle might have been made and about how often soup was the main portion of a meal, many also say it was a soup strainer ladle.

IP: [Logged](#)

Dale

Posts: 2132
Registered: Nov
2002





 posted 03-30-2010 04:25 PM   

When I have sold ladles of this type, it has usually been to people who cook and entertain. These also exist in a gravy ladle size. One use is for dishes where to fully appreciate the dish, one needs to separate the sauce from the food in the sauce. You pour the sauce evenly on a bed of rice then deposit the chicken, onions and mushrooms on top. You pour the marinara sauce on the pasta then deposit the shrimp and sausage on top. It is very useful when just pouring the whole ladle full would result in splashing; fruit soup comes to mind. First the liquid, then the solid goes gently into the liquid. It also works with gravies that have whole giblets etc in it, you want to serve the flavor but not the giblet. With the addition of a slop bowl, they work for serving various pickled dishes like herring in brine.

A very useful item, wish I had kept one.

IP: [Logged](#)

agleopar

 posted 04-01-2010 12:51 PM   

Posts: 847
Registered: Jun
2004

From the little information above it would be hard to imagine a full compliment of work coming from a workshop with 1 forge, 1 draw bench and enough silver to make a few dozen articles.





Really I think that the small hand tools were not mentioned or the forge and draw bench were left over from when the shop was making things. The forge perhaps hard to disassemble and the bench really an awkward piece of furniture that might be shoved in a corner.

So it is hard to tell, although I am thinking of a basement London workshop that would look to the casual observer like a rubbish heap, where the draw bench and forge might stand out as the only worth while tools... but the cramped, dark conditions give very little hint of the amazing amount of gold and silver masterpieces that have been made for the last 25 years. OK its not that bad but if you knew nothing you might think they were plumbers!

The point is that very modest looking workshops can turn out very sophisticated work.

IP: [Logged](#)

Scott Martin
Forum Master

 posted 04-01-2010 01:23 PM   

Posts: 11377
Registered: Apr
93

Yes, I have been in those tiny basement silversmith's workshops.... And yes they can turn out incredible individual works.

To my eye the ladle looks like it has a more Die Struck look. So it most likely came from and was made in a larger shop/factory.

To make this apparently die struck patterned ladle, I would expect the shop's equipment/tool inventory would be more extensive.





Not to diminish wonderful small silversmith workshops and the great works that can come from them.... I am sorry but I don't believe this is case with Spear.

I think Spear was a jewelry workshop at best. Wire being drawn, jewelry casting, melting for assay and ingots.

All too often retailer's marks are attributed as maker's marks. And a jewelry smith's shop which sells other silversmith's works are mistaken for being full blown Silversmiths themselves.

IP: [Logged](#)

agphile

 posted 04-01-2010 04:20 PM   

Posts: 798
Registered: Apr
2008

Whoever made the ladle, it seems to be a standard, die-struck pattern (nothing wrong with that) but the strainer part seems to be separately made. I would have thought it quite possible that, whether or not he made the basic ladle, Spear made and attached the strainer to meet the requirement of one of his customers.

[This message has been edited by agphile (edited 04-01-2010).]

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Author

Topic: [Hallmark puzzle](#)

park1226

posted 10-23-2009 04:51 PM

Posts: 92
Registered:
Jun 2005

[26-1915]

Good afternoon,

I have been a member since 2005. My interests have always been in American sterling and silver plate.

I recently have started to try to learn more about British Hallmarks. I recently acquired the standard "Threaded" fork shown. It has the name of the American silver smiths Cooper & Fisher who were active in Amity, NY in the mid 19th century. It also has what I believe are three English hallmarks i.e. the Queen Victoria duty mark, a lion for sterling, and a bold F that I think indicates that it was imported into Great Britain from a foreign manufacturer.

Am I correct is assuming that since there is no City or date mark that this is a sterling fork made by Cooper & Fisher and exported to Great Britain?

Thanks for your help.

[img]<http://www.smpub.com/ubb/images/09/26-1915-forkhm2.jpg> [/URL]





[img]http://www.smpub.com/ubb/images/09/26-1915-wholefork.jpg [/URL]

IP: [Logged](#)

agphile

posted 10-23-2009 06:00 PM

Posts: 798
Registered:
Apr 2008

These look to me like "pseudo" marks. The F on imported silver should accompany a full set of English marks, not just a couple, and the lion passant doesn't look like that of any English assay office.

IP: [Logged](#)

wev
Moderator

posted 10-23-2009 06:14 PM

Posts: 4095
Registered:
Apr 99

Cooper & Fisher were the retailers; the pseudo marks are typical of New York state wholesale manufacturers.

IP: [Logged](#)

park1226

posted 10-23-2009 06:34 PM

Posts: 92
Registered:
Jun 2005

Thank you both for your reply. It appears that the opposite of my assumption is true i.e. the fork was imported by Cooper & Fisher. There is a limited amount information available re. their operations. My Turner ref. book indicates they were silver smiths and there are a limited number of refs. to them supplying coin silver so I assumed they might also have produced silver. It appears that they also imported and marketed other types of flatware. So do the pseudo trademarks also indicate that the item is not coin or sterling? The lion has the curled tail but is not as crisp as other hallmarks on other London pieces I own. Thanks for your comments.

IP: [Logged](#)

agphile

 posted 10-23-2009 06:50 PM   

Posts: 798
Registered:
Apr 2008





Not imported from England, if that is what you mean. When reading English marks you need to look at the outline of the punch as well as the detail within it.

The pseudo mark will have been applied by the American maker as an indication that the item was indeed silver, whether coin or sterling I as a Brit wouldn't know.

[This message has been edited by agphile (edited 10-23-2009).]

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doc

 posted 10-23-2009 07:00 PM   





Posts: 712
Registered:
Jul 2003

Pseudo hallmarks were frequently by Northeastern silver makers in the middle decades of the 1800s on coin silver. The explanation I have heard previously is that since there were very few large scale silver producers during that time, pseudo hallmarks were used within the industry to allow retailers to identify the maker.

According to John McGrew's publication, "Manufacturers' Marks on American Coin Silver", the pseudo mark on your piece is attributed to an unidentified maker in Northern New Jersey.

IP: [Logged](#)

park1226

 posted 10-24-2009 01:01 PM   

Posts: 92
Registered:
Jun 2005

Thanks for all the replies. I was able to dig deeper and found a 2005 thread on the forum devoted to [Francis Cooper](#).

quote:

"Richard Fisher, Cooper's partner from 1854 to 1862, was a jeweler by profession and brought at least thirty thousand dollars to the partnership.(27) In 1860 the firm produced about thirty thousand dollars worth of secular and ecclesiastical silver and employed an average of fifteen workers, making them the eighth largest silver manufacturer in New York City.(28) However, when Fisher withdrew his investment in 1862, Cooper underwent a series of financial misfortunes from which he never recovered. He made his last known piece of communion silver about 1875."

A hallmark shown on the thread is similar to that of the fork which prompted this post except that a G is substituted for an F. It appears that based on Docs reply that Cooper & Fisher, even though they were a fairly large firm, subcontracted forks from the " unknown New Jersey silversmith and put their retail mark on them. Given that their forte was producing ecclesiastical silver I suppose this makes sense. Once again the forum has proven to be a wealth of information.

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Author	Topic: mystery mark on fork
doc	posted 05-16-2012 04:40 PM
Posts: 712 Registered: Jul 2003	I am cleaning up my office and have found a number of pieces tucked under papers and other piles, and the fork below is one of them. The mark reads Tittle; does this ring a bell with anyone? The fork measures about 6 3/4 inches in length.



Polly Posts: 1939 Registered: Nov 2004	 posted 05-17-2012 01:01 AM    <hr/> I believe Tittle had a long partnership with Jot. 😊 IP: Logged
ahwt Posts: 2173 Registered: Mar 2003	 posted 05-17-2012 09:58 AM    <hr/> There were also some little Dots running around with with Tittle and Jot. There is a Charles Tittle listed in Brix . This smith was from Philadephia. IP: Logged
doc Posts: 712 Registered: Jul 2003	 posted 05-18-2012 07:31 AM    <hr/> OK, the name is too much fun not to make jokes about!! Thank you for the Charles Tittle lead in Philadelphia; based on the style of the fork, however and Charles' dates, I think this piece predates him. IP: Logged
agphile Posts: 798 Registered: Apr 2008	 posted 05-18-2012 04:23 PM    <hr/> As someone with little knowledge of American silver I probably shouldn't chip in here, but I find the shape of the fork interesting. With its three prongs and downturned stem end it reminds me of the "konfyt" (preserve) forks that are a feature of Cape of Good Hope silver of the first half of the 19th century. However, the Cape forks of this type are usually shorter and I am ceratainly not suggesting there was a Tittle working in South Africa at the time. IP: Logged
doc Posts: 712 Registered: Jul 2003	 posted 05-18-2012 07:38 PM    <hr/> agphile, the style of this fork makes me question whether it is American, but the maker's mark is typically American, so thought I'd throw it out there. But now I need to learn more about "konfyt" forks! IP: Logged
swarter Moderator Posts: 2920 Registered: May 2003	 posted 05-18-2012 10:23 PM    <hr/> There is no time limit to when a style can be used once it has been introduced. Three prong forks have been made for a long time (but four prongs even predate those). This could just as well be a strawberry fork, a popular Victorian style of slender three pronged forks in pattern silver. I see no reason why it could not have been made by Charles Tittle, but I cannot say that it was. This probably leaves you just as much in the dark until more information surfaces. ??? 😞 IP: Logged

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Author Topic: [Our spoons are numbered. But why?](#)

Polly posted 11-15-2012 02:46 PM

Posts:
1939
Registered:
Nov 2004

I bought this nice little coin silver teaspoon in an online auction. It's marked WB. It's engraved with a monogram and a number--3--and it had two sisters, identical spoons numbered 1 and 2.

Spoons 1 and 2 sold to other bidders, but I got 3. I was sad to see the set broken up. But it got me to thinking about the practice of numbering spoons or other items in a set.

What would be the advantage of numbering items rather than just counting them?

Also, my little spoon is marked WB. Anyone know who this maker was? It doesn't look quite like any of the WB marks I've seen. Stylistically, I'm guessing my spoon is from c. 1790s-1800s.



IP: [Logged](#)

agphile

posted 11-15-2012 06:34 PM







Posts: 798
Registered:
Apr 2008

I would only be guessing if I offered a reason why some owners chose to number their silver where this occurs other than on teaspoons, but I think there was a practical reason in the case of teaspoons. The numbering helped keep track of which cup, saucer and spoon belonged to which guest when cups were being refilled. At least, that is the reason I have seen given for the numbered sets of scottish teaspoons that exist. It might also help identify which guest walked off with a spoon after the teaparty!

Afraid I can't help with the mark.

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ahwt

 posted 11-15-2012 06:35 PM   

Posts:
2173
Registered:
Mar 2003



Your WB looks like mark b in Belden for William Ball of Philadelphia. No working dates are given by Belden, but Mr. Ball did advertize in the Pennsylvania Journal in Nov of 1759. Also the Philadelphia Museum of Art has one of his account books dated 1763.

The numbers may have been used for the same reason that some men wear belts and suspenders at the same time or it may be that the diners were expected to use the same spoon day after day.

Either way its adds a bit of mystery to your spoon. Nice find.

IP: [Logged](#)

Polly

 posted 11-15-2012 07:39 PM   

Posts:
1939
Registered:
Nov 2004





Ah, that makes sense, Agphile. Ahwt, thanks for the possible attribution. Poking around with search engines I see that Mr. Ball's dates are given in one source as 1729-1810, so if I'm guessing right about the date of this spoon, he could plausibly have made it.

Now I wish I'd bid more vigorously for the other two spoons. It was a charity auction, so it would have been money to a good cause, too.

If the new owner of Spoon 1 or Spoon 2 is lurking out there, please chime in!

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jersey

 posted 11-15-2012 07:40 PM   

Posts:
1203
Registered:
Feb 2005





Hi Polly,

Did you check Wev's list?

Jersey

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Polly

 posted 11-15-2012 08:10 PM   





Posts:
1939
Registered:
Nov 2004

Jersey,

I did, and none of the marks looked quite right to me. But perhaps I'm not looking at them the right way.

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wev
Moderator

 posted 11-15-2012 08:16 PM   





Posts:
4095
Registered:
Apr 99

Somewhere around here, I have a coffin end teaspoon by [Robert Evans](#) engraved on the backside "No. 23". It was given to me by a lady who had a handful of them with various numbers up to, as I remember, 27. She believed, from family history, that they came from some sort of church society that a ancestor had been involved with.

I don't think your mark is Philadelphia [Ball](#); his initial marks are quite distinctive in their tight letterspacing and sloped B.

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jersey



 posted 11-15-2012 08:23 PM   

Posts:
1203
Registered:
Feb 2005

Wev,
William Breed perhaps?
Jersey

IP: [Logged](#)

wev
Moderator





 posted 11-15-2012 08:34 PM   

Posts:
4095
Registered:
Apr 99

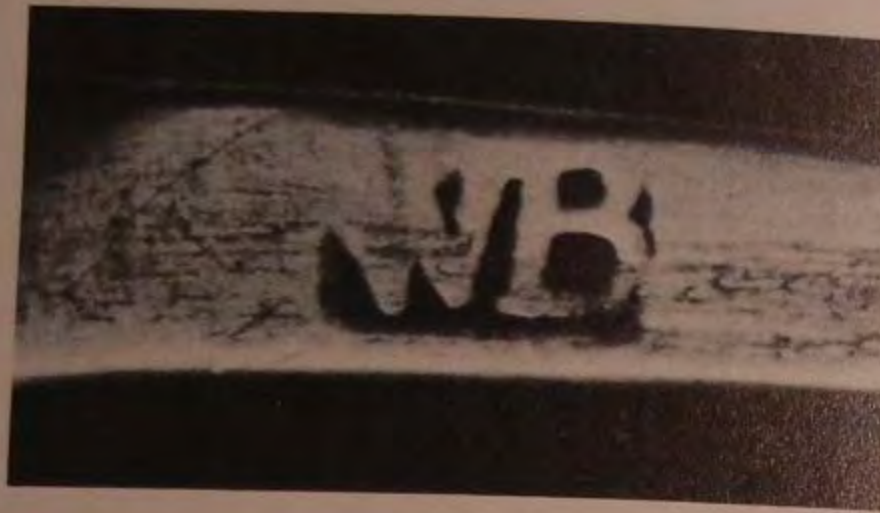
The spoon is much too late for his dates.

IP: [Logged](#)

ahwt

 posted 11-15-2012 09:15 PM   

Posts:
2173
Registered:
Mar 2003



a




b

These are the two marks in Belden for Ball. I am not very good at picking out marks - never did like details - but mark b has the same crossed middle legs.

This is one you can judge for yourself.

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Polly





 posted 11-15-2012 09:22 PM   

Posts:
1939
Registered:
Nov 2004

The mark on my spoon is actually quite wide and elongated along the horizontal axis, if you know what I mean--as shown in my photo. I think the William Ball mark is much squarer.

IP: [Logged](#)

swarter
Moderator

 posted 11-15-2012 10:17 PM   

Posts:
2920
Registered:
May 2003

The letter spacing and squashed shapes look quite different. There is always the possibility that the mark is distorted, but I wouldn't bet on it. This is one of those things that just go into the drawer until a better match can be found.

I always heard that the numbering was for the benefit of the servants, to help them get them all back after the meal and/or into the drawer after washing, simply to keep THEM honest!

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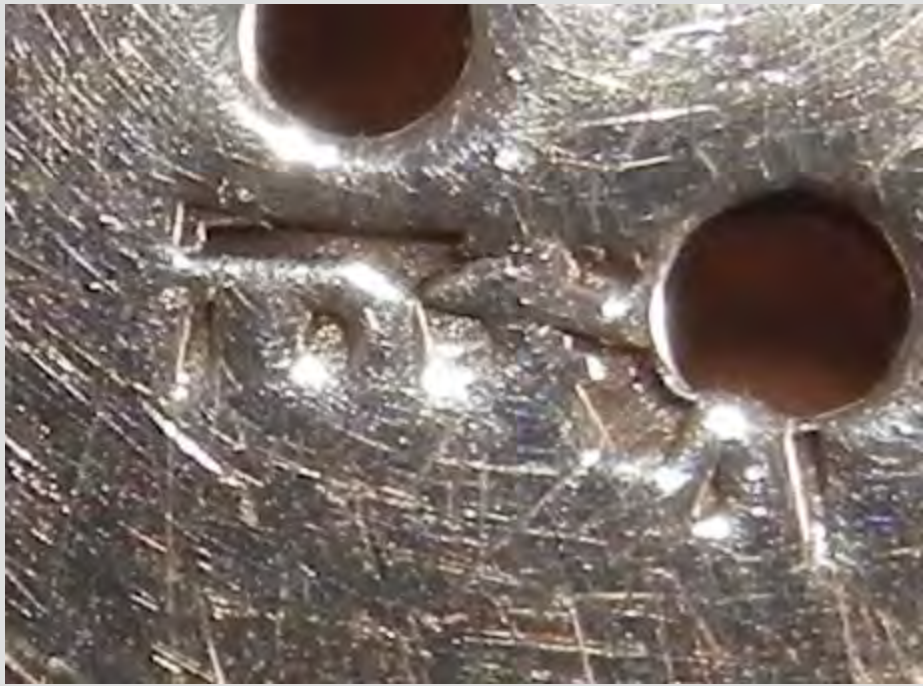
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Author	Topic: Orange strainer
ahwt	posted 07-06-2014 01:09 PM
Posts: 2173 Registered: Mar 2003	







I found this orange strainer at an estate sale. The owner said she had purchased the strainer in the 1970s and kept the original description tag. The retailer at that time described it has a strainer from London made in 1730. I don't know how they came up with these attributions since it is not marked with a standard mark, city mark or a date mark. Since it did not have any of these markings I thought that it could have been made in the U. S.

It is a standard strainer with a simple yet decorative pattern of holes for the liquid to flow through. It does not have a hook on the rim, but does have a handle of the type often found on strainers.





It has two marks on the bottom – one looks like a maker's mark that is worn and unfortunately is positioned over one of the holes and the other is really too worn to read. The first letter in the maker's mark could be a B, D or R and the last letter could be the letter L. The other mark may have been a symbol rather than a letter – perhaps a leaf.

Richard Lang of Salem, Mass. is one possibility; however I have not found any reference to indicate that he added an additional mark (such as a leaf) to his wares. The top of the L has an extension going toward the R much as shown in Patricia Kane's book. Also she notes that Richard Lang was known to have made a porringer so Lang did make hollowware.

Any ideas as to its maker or origin would be appreciated?

IP: [Logged](#)

ahwt





 posted 07-06-2014 01:17 PM   

Posts:
2173
Registered:
Mar 2003

I should have said that pictures 3 and 4 are of the same maker's mark - just from a different position.

IP: [Logged](#)

swarter
Moderator





 posted 07-06-2014 06:13 PM   

Posts:
2920

A possible origin of the London reference may have come from a table like [this one](#) (also in Jackson III), in which the "Leopard's Head" crown shown from 1829-1839 has a level top with five small points, rather than the usual three high ones

Registered: May 2003
separated by a low one. The last photo of yours inverted (your "leaf") could have been thought to resemble this. Not all tables show this crown form, but if the attributor referred to one like this, it could have been the inspiration for the attribution. Just a guess.

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


ahwt  posted 07-07-2014 12:08 AM   

Posts: 2173
Registered: Mar 2003

Thanks Swarter that may be the answer. My understanding is that this dealer sold only silver from England and this piece may have been just one more piece that they procured there.
It was fun seeing an old price tag with a description. I tend to keep things a long time, but the lady selling this item was better than me as she had many of the original tags from items brought in the 1970s.

[This message has been edited by ahwt (edited 07-07-2014).]

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


agphile  posted 07-07-2014 04:34 AM   

Posts: 798
Registered: Apr 2008

As far as I know London made strainers are usually fully marked but I suppose some may have been treated like smaller items (e.g. teaspoons) and have just the lion passant alongside the maker's mark. If I could persuade myself that the second mark is a very worn lion passant, I might try to reclaim a London origin for the strainer, but I don't think I can. I'm afraid I don't recognise the maker so, assuming the strainer surfaced in England, I would probably label it as "provincial or colonial" which is not particularly helpful.

However, it is an attractive item. And in many ways I think there can be more interest in a piece that offers a bit of a challenge rather than one where there is nothing to do other than note its documentary marks!

IP: [Logged](#)

adelapt  posted 01-14-2016 02:11 AM   

Posts: 418
Registered: May 2003

Swarter - you have a typo in that reply - go back a century and it fits. Cheers.

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Author	Topic: Sucket Spoon, or maybe not.
agphile	posted 07-01-2015 12:58 PM
Posts: 798 Registered: Apr 2008	Sometimes I buy things when I know I shouldn't. They may not be quite "right" or they may not really fit in with what I collect or, in this case, both of those. I think I thought this purchase might be interesting to show to collectors of American silver. By the time I got it home I thought they would only laugh at me so it has taken some time for me to summon up the courage to share this early American sucket spoon/fork. (or is it?)



It has what appears to be the mark of Jacob Gerritse Lansing on the back of the stem just above the bowl and again on the front of the stem just above the tines. The central part of the stem appears old and in original condition with some wear. The engraved initials on the stem, N(reversed)VL , may or may not be original. The tines show signs of reworking and the bowl appears to be a replacement, or at least was separately made and soldered to the stem.



Could this be an early 18th century sucket spoon/fork that has undergone some repair and restoration? Or some quite different 18th century piece that has been altered to its present form? Or a more modern fantasy piece with fake marks?

When hunting around on the web I discovered that at some presumably not too distant date it had been sold at an auction as an English provincial item by an unknown maker. This was on a site to which I do not subscribe so I was unable to learn more about that step in its history.

Anyhow, I know what I think, but the views of others would be welcome.

IP: [Logged](#)

adelapt




 posted 01-15-2016 12:44 AM   

Posts: 418
Registered:
May 2003

This lot apparently was offered by the Salisbury (UK) auction room of Woolley & Wallis - lot 426 on 24 April 2012 (as continental silver) and marked twice 'IGL', and failed to sell. It was described as "spot hammered", which seems to have been a term used for the finish of the bowl. Another (possibly the same one) was sold by the South Australian auction room of Small & Whitfield on 19 August 2013 as lot 177. That one was described as "early Provincial...", and did sell. They didn't describe the marks but the image I saw looked to be the same marks as the W&W one. Neither auctioneer mentioned the engraved initials yours show, but neither spent much space on the lot.

IP: [Logged](#)

agphile

 posted 01-23-2016 07:47 AM   

Posts: 798
Registered:
Apr 2008

Sorry to be so slow in responding. I've been away and failed to find the time to reply to posts or emails. Anyhow, thanks for the information. You are clearly better than me at digging around for this sort of stuff.

The sale in Australia seems to be the one I had spotted a reference to. The outing at Woolley and Wallis had passed me by even though the catalogue is on my bookshelves. I picked up a

seal top spoon from that sale.

I am pretty certain that this is the same piece doing the rounds and that it is a complete fantasy or fake item built round a piece of old silver of unclear original shape or purpose. I posted it here because if I am right to think that the maker's marks are fake it seems fair to alert others to the possibility that there may be other items around with this fake mark.

And even if there was more than one of these sucket spoons, I still think fake.

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Author

Topic: Flower back spoon

ahwt

posted 07-05-2017 10:59 PM

Posts: 2173
Registered: Mar 2003









Above is a small spoon with a clear C in a rectangle and a possible H following the C. It also has a flower back picture. One candidate for this spoon is Charles Hall that Ms. Hollan in her book on Philadelphia silversmith's notes was trained in Philadelphia and worked in Lancaster PA from 1763 until 1783 making flower back spoons.

This spoon also has a clear lion mark, but use of such a mark by Charles Hall is not mentioned by Ms. Holland. This is a very small spoon measuring just 4 5/8" long. Based however on the flower back Charles Hall appears to be a pretty good guess.

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agphile

 posted 07-06-2017 05:00 AM   




Posts: 798
Registered: Apr
2008

Always hard to judge from photos and worn marks where a clear outline of the punch has been lost, but could this be an English lion passant with Charles Hougham as a possibility for the maker?

And could the bowl decoration be a rococo shell rather than flowers?

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ahwt

 posted 07-06-2017 09:39 AM   




Posts: 2173
Registered: Mar
2003

Thanks agphile. Charles Hougham is a real possibility. I initially thought the lion passant should would have a dip on the lower side.

The shell idea is a good idea also - thanks again.

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swarter
Moderator





 posted 07-06-2017 12:49 PM   

Posts: 2920
Registered:
May 2003

Hard to tell because of the wear, but might that not be a webbed shell design rather than flowers?

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asheland





 posted 07-06-2017 01:25 PM   

Posts: 925
Registered:
Nov 2003

That lion definitely looks London to me.
Nice spoon!

IP: [Logged](#)

ahwt

 posted 07-10-2017 05:48 PM   

Posts: 2173
Registered: Mar
2003



Above is the monogram on this London spoon. It has the letter E over what appear to be the letters T and H with a + in the middle of these letters. I think this was for a husband and wife with the E the first initial of the husband's surname and T and H the first letters of the husband's and wife's given names. I wonder was these method used throughout a marriage or just at the beginning of a marriage.

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Author	Topic: Will the Flatware Collecting Hobby get to Stage III?
Bob Schulhof Posts: 194 Registered: Apr 99	 posted 06-28-1999 02:35 AM   
	<p>I have been involved in many collecting hobbies over the years from coins to baseball cards to classic cars, and they all seem to go through stages.</p> <p>Stage I - A Secret. You do it because you like it even though your friends think you are a little weird. Like: "A grown man collecting baseball cards?" or "Why would you want an old car when you could have a new one?" or "Stainless is just so much easier".</p>

Stage II - an active market develops. The collector can actually get a good price when it is time to sell, instead of 25 cents on the dollar to a few dealers who have a monopoly.

Stage III - Prices rise and the hobby actually becomes a good investment instead of just an indulgence.

Stage IV - Speculative frenzy everybody gets into it including "professional Investors". Even your friends get interested.

Stage V - The bubble bursts Professionals move on or go back to pork bellies.

Stage VI - The hobby returns to collectors a bit wiser for the experience.

It seems that the hobby of Silver flatware collecting is somewhere between stage I and stage II with the advent of e-bay. Will it get to stage III? There are positives and negatives:

Positives: Silver flatware is inherently valuable, can be a beautiful work of art, is useful and fun. It could become very trendy to serve your friends with old silver.

Negatives: There are thousands of patterns, which ones are collectable? how scarce or common are they?

Getting to stage III would seem to require gaining some focus on what to collect and more knowledge on dating. After all why are some beanie babies more valuable than a lot of silver pieces? Because they stopped making them and everybody knows it.





I think that Medallion and some Shiebler and Unger patterns are already there, with strong and increasing prices. Will the others follow? Which ones? **I would be interested in your opinion.**

IP: [Logged](#)

Richard Kurtzman

Moderator

Posts: 759
Registered: Aug 2000

 posted 07-22-2008 01:57 AM   





Nine years later, what do you all think?

[This message has been edited by Richard Kurtzman (edited 07-22-2008).]

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


Kimo

Posts: 1597
Registered: Mar 2003

 posted 07-22-2008 08:58 AM   

I don't think I entirely agree with the proposed framework, but in general I would say that silver collecting has been in stage VI or even what I would add as stage VII for a very long time. Stage VII is where the hobby continues but with a slow decline as the old folks who are the most serious collectors pass away and their numbers are not replaced with young collectors. It is like stamp collecting. It is not going to go away, but it is not going to be what it once was.

I would also quibble over silver being inherently valuable. Yes, the metal has an intrinsic value as bullion, but it is not all that much when one considers that a \$20 bill these days will only get you a movie with maybe a small box of popcorn, or a few gallons of gas for your car. To me the value of collectable silver is the artistic work combined with the imbued historical charm.

bascallPosts: 1626
Registered: Nov 99 posted 07-22-2008 10:32 AM   

While the price of silver may not be a major factor for a collector's view of his or hers prize pieces, it must have an influence on the availability of additions to a collection, or do the masses of silver that are going out for scrapping all get screened for desirable items that should be rescued from the process?

In my humble estimation largely because of the price of silver and anticipation of higher silver prices, we are in stage VI of collecting.





[This message has been edited by bascall (edited 07-22-2008).]

IP: [Logged](#)**argentum1**Posts: 602
Registered: Apr 2004 posted 07-22-2008 10:44 AM   

Unfortunately Stage III brings out the profit takers and antiques go into the melting pot. Remember the Hunt brothers and \$50.00 an ounce silver.

IP: [Logged](#)**Richard Kurtzman**





Moderator

Posts: 759
Registered: Aug 2000 posted 07-22-2008 11:57 AM   

Hi all,

Please remember that this topic was confined to flatware collecting and not silver collecting in general.

This was an area of silver collecting that had historically, for the most part, a very low profile.

IP: [Logged](#)**agphile**Posts: 798
Registered: Apr 2008 posted 07-23-2008 03:40 PM   





It seems there is a difference between UK and USA experience. Flatware collecting has a long history in the UK. What changes with time are the periods that are collectible. Thus Gask in his 1926 book could say: "Most collectors of discrimination sedulously avoid the spoons of all sorts with fiddle-pattern handles which came in during the latter part of the reign of George IV..... They also shun the florid nineteenth century so-called King's Pattern variety of this spoon".

As the 19th century has become more distant, its products have become more collectible, however.





I should add that I find it difficult to think of my collection as an investment. The collector who is not also a dealer has to accept that there is a difference between buying and selling price. Items would need to appreciate significantly faster than inflation to generate a profit in real terms (apart from the few cases where the seller from whom I bought has not recognized the value.

However, it is a comfort that the collection has at least some value, as I mention to my wife from time to time. I might have had an obsession that simply consumed cash with nothing lasting to show for it!

IP: [Logged](#)



Dale posted 07-23-2008 05:51 PM   Posts: 2132
Registered: Nov
2002

There is a problem with step 2. Yes, the few dealers had a 'monopoly' or more correctly an 'oligopoly'. But they were the ones who taught and encouraged people to become collectors. As distinct from just having silver. These dealers were also the ones who promoted overlooked silver. Without them, the market becomes chaotic. Which we see at the great auction site.

IP: [Logged](#)**ahwt** posted 07-23-2008 05:52 PM   Posts: 2173
Registered: Mar
2003

We had Burgundy by Reed and Barton for most of our married life and when we got interesting in earlier American silver we looked for fiddle thread, oval thread, variations of the olive pattern and Jenny Lind. Most of the silver we were looking for was made between 1820 and 1860.

We started looking a little less than 10 years ago and it seems to me that most flatware in this group has stayed level in price or has gone down in price. I suspect that the internet has increased the availability of this period silver to the point that prices have been pushed down. I really do not see enough of 18th century flatware to know what that market is like nor do I really look for silver from the "gilded age" or other later periods to know what that market is like.

IP: [Logged](#)**Marc** posted 07-26-2008 12:11 AM   Posts: 414
Registered: Jun
2002

No..

Not in our lifetime. There was a chance to reach #3 with the Medallion patterns, some of the choice Jensen and Tiffany patterns, and a few dozen others, but it will not happen.

Why?.. Economics. Supply and demand.

The internet, and inexpensive electronic communication (cheap cell phone minutes)

Let me give an example.. In the olden days (18 years ago or so), if you wanted to buy a place setting of silver, you had access to local dealers and the dealers who advertised nationally, and local auctions, and maybe the lady down the street. You paid \$xxx.

This limited information (supply) let dealers pretty much set their own prices. It took a lot of time to get even this limited information. And it cost money to do. So the customer purchased locally, or if it was an out of date pattern, from one of the national concerns.

Let us move up the time line to any time within the past 6 years on the internet, and look, for example, at how buying and selling flatware on Ebay has enabled the price structure to change.

1. Easy access to information (supply) by everybody who uses, or has friends who use, computers. Compare prices and buy your flatware from the cheapest reliable source.
2. Trends in "follow the leader" selling. If you think of selling a few pieces of a flatware pattern at auction online and it brings good money, (high demand, limited supply) you may be surprised at how many sellers will be listing the same item within the week. As the supply increases, the demand is met, and the price drops. This happened with Medallion patterns, Majestic, all the Jensen

patterns, and killer modernist flatware like Diamond, just to name a few. Your silver can now be purchased for 2/3 \$xxx.

And the cheap cell phone minutes lets everyone communicate cheaply, even when not at a computer.

Also, if you look at Dale's thread on stainless steel flatware, the quantity available, and the low cost will keep sterling silver flatware in its place... between stage 1 and stage 2.





Thanks for letting me ramble..I have been thinking on this for a few days and had to post.

Marc

IP: [Logged](#)

Dale

Posts: 2132
Registered: Nov
2002

 posted 07-26-2008 03:45 PM   

Some more rambling. Looking at the thread, and going over the market as I understand it, there are some plated patterns that have reached step 3. These would be the three main grape patterns, Vintage, LaVigne and Moselle and Charter Oak. Possibly Assyrian Head and Columbia should be added to the list. IMHO, these have held their value very well. The rest, well, they have not.

IP: [Logged](#)

jersey

Posts: 1203
Registered: Feb
2005

 posted 07-26-2008 04:56 PM   

OTOH I myself used to buy some ornate Gorham & Tiffany pieces very reasonably. Now those same patterns are through the roof.

Maybe too people are becoming more educated as to what the best is considered to be. Good for them, bad for me as a buyer. The other thing is people may be filling in their relatives patterns so the trend of what styles may not have been hot a few years ago will become so.





And that's my 2 cents worth.

Jersey

IP: [Logged](#)

Marc

Posts: 414
Registered: Jun
2002

 posted 07-26-2008 10:10 PM   

Hi Dale,

We skipped stage 5 with the plated patterns and are now at stage 6.

Currently, the five plated patterns you mentioned are off 50% from their peak and have been down for a few years. Most all of the other plated patterns have been taking a beating too.. How do I know?.. I climbed on that bandwagon (plated flatware) 9 years ago, handling the top 20 patterns, and was doing well till the bubble burst and left me with a large stock of now overpriced plated flatware.

Unlike sterling silver, plated flatware has no intrinsic value.

The market for medallion, coin and sterling, flatware is similarly off, but not by as much.

Marc

Richard Kurtzman





Moderator

Posts: 759
Registered: Aug 2000 posted 07-26-2011 12:56 AM   

Three years later, I think we have to add a Stage VII. The flatware goes to the scrapper.

IP: [Logged](#)**June Martin**

Forum Master

Posts: 1223
Registered: Apr 93 posted 07-28-2011 10:50 PM   

Hi Richard. Thanks for reviving this thread. How interesting to read the thought process over these many years.

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

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Author	Topic: Fakes continued - post #3
Scott Martin Forum Master Posts: 11377 Registered: Apr 93	 posted 05-24-2000 10:35 AM    <hr/> <p>[01-0124]</p> <p>This is a continuation of two threads in the <i>General Silver Forum</i></p> <p>Fakes posted 07-01-99 11:08 PM</p> <p>Fakes continued - post #2 posted 07-22-1999 01:38 PM</p>

Brent

Posts: 1502
Registered: May 99

😊 posted 05-24-2000 10:46 AM   




I just saw a dandy fake this weekend. It was a nice cast of a cold meat fork in Whiting's "Lily" pattern. Surprisingly, the faker tipped his hand. The word STERLING is part of the original die, and thus appeared in the casting, albeit faintly. Further down the handle, the faker had crudely struck another STERLING mark, which would certainly not have been done on a real piece.

I hate to think that people are buying this stuff, thinking it is the real thing.

IP: [Logged](#)

Paul Lemieux

Posts: 1768
Registered: Apr 2000



😊 posted 05-26-2000 09:01 PM   

I was recently at an antique store and I noticed an approx. 9.25" berry spoon which was identical in size and pattern to Tiffany's strawberry pattern berry spoons (i'm not sure if Strawberry is the pattern's real name, but there is a cluster of them at the top of the handle). The item was sloppily cast, with many rough areas. The "Tiffany & CO. STERLING" mark had been covered up by whoever cast it, and "sterling" was lightly stamped. At least the copier had the decency to remove the Tiffany name from his inferior piece.

IP: [Logged](#)

Brent

Posts: 1502
Registered: May 99




👤 posted 07-18-2000 10:11 PM   

How's this for fakery? If you observe dealers in militaria, especially Civil War stuff, you will find a lot of "camp sets" for sale. These groupings usually consist of a spoon, metal plate fragments, a cup and maybe a fork. The implication is that these pieces were unearthed on civil war battlefields, and are authentic relics. I have yet to see a piece of flatware in a "camp set" that is from the Civil War period. Mostly of the spoons are plain pattern silverplate from the late 1800's or early 1900's. The pieces have probably been buried in the ground to acquire the correct patina, and are then paired with some random scrap metal to form these "camp sets". Judging from the large number of these sets on the market, someone is making a decent living concocting these fakes. I wonder who buys them.

IP: [Logged](#)

Paul Lemieux

Posts: 1768
Registered: Apr 2000

👤 posted 12-06-2000 11:38 PM   

Some more questionable items from the 'specially re-manufactured' department...both spotted online.

1. A Gorham Cluny pattern teaspoon (I think...the length of the remake was 5.25") that has been "specially re-manufactured for scooping relishes and condiments," to quote the seller. The asking price was 55.00--there were no takers. Another picture showed an old monogram...so this was an old piece that has been not only highly buffed but cut down and reformed as well.



2. This silly thing, made by cutting the middle two tines from a fork and giving it a tiny point there, has even been given its own name...the seller calls it an "English Server." I don't even know what that means. This example is in Chantilly; the same seller also offered "English Servers" in Cinq Fleurs, Etruscan, and many more. They have all been "freshly polished." These things have been getting bids for as much as 45.00.



There has also been a seller online who is making modern recasts of Aesthetic period silver. They are clumsily cast. But here too there are buyers...a pair of tongs, with seaweed and shell motifs, taken from Gorham originals sold for 67.00, despite the poor casting!

IP: [Logged](#)

hello

posted 10-14-2006 01:46 PM

Posts: 200
Registered: Jun 2005

I just wanted to add my frustration to this post. Recently one dealer sold a recast spoon in Gorham's Narragansett pattern for a buy it now price of about 390 dollars more than it is worth. I wish there was a better way of policing and stopping this outright deception!

IP: [Logged](#)

dragonflywink

posted 10-14-2006 03:02 PM

Posts: 975
Registered: Dec 2002

I saw that "Narragansett" piece, the buyer has been purchasing most of the Narragansett type pieces listed. In the case of the one hello mentioned, the photos were clear and it was an absolutely, dreadful re-cast (worst one I've seen) of the crab 5-o'clock spoon. Hate seeing listings like that, but the buyer should have known better.

Cheryl ;o)

IP: [Logged](#)

TBC

posted 10-15-2006 11:43 AM

Posts: 134
Registered: Jan 2005

Interesting posts. Has anyone recently encountered faked English or Irish hall marks?

Rgds,

Tom

IP: [Logged](#)

Ulysses Dietz
Moderator

posted 10-17-2006 02:01 PM

Posts: 1265
Registered: May 99

While I try to stay out of the fray, I do find myself compelled at times to warn both sellers and buyers if I feel there is a serious mistake. While correcting all the mistakes on Ebay would replace my paying job, sometimes I can't resist.

IP: [Logged](#)

argentum1

posted 10-17-2006 03:34 PM

Posts: 602
Registered: Apr 2004

You are correct. In addition to the fakes there are quite a few buyers more than willing to part with their cash. I used to offer some helpful(hopefully) comments but now I just keep my mouth shut. After all it is their money.

IP: [Logged](#)

swarter
Moderator





posted 10-17-2006 04:00 PM

Posts: 2920
Registered: May

The online auction site will no longer allow anyone but the seller to contact bidders, so all anyone can do is try to correct the seller. Some are appreciative and will post the

2003
corrections, but others are "dumb like a fox." After being ignored repeatedly and told to mind my own business once too often, I decided it was not worth my time. Especially since the online auction site is such a mine-field for the unwary, it behooves the bidders to know what they are bidding on -- *caveat emptor*.

IP: [Logged](#)





salmoned  posted 10-17-2006 04:34 PM   

Posts: 336
Registered: Jan 2005

Well, I tend to appreciate fuzzy photos and poor descriptions because well presented items tend to sell at higher prices. Asking for additional information often results in a response from honest sellers, but if the price is low enough to risk buying a lemon... I go for it.

I have sent correction emails to sellers on occasion, most recently to someone selling a sugar tongs with a P.W. Ellis & Company mark (anchor, E, lion passant guardant) and 'Sterling', advertised as 1820's Georgian.

IP: [Logged](#)

Clive E Taylor  posted 10-17-2006 05:49 PM   





Posts: 450
Registered: Jul 2000

Quote
-----While correcting all the mistakes on Ebay would replace my paying job, sometimes I can't resist.-----
Unquote.

Quite

I have the same feelings and do sometimes contact sellers. What is so surprising is that I find the vast majority of sellers actually appreciate the input given to them, rather than resent interference. I suspect as their reputation depends on truthfulness this is why they are usually very fast to amend their entries. There are deliberate fakes on ebay- but in my opinion most sellers are scrupulously honest - if often misinformed.

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


dragonflywink  posted 10-17-2006 06:14 PM   

Posts: 975
Registered: Dec 2002

Truthfully, have given up contacting sellers with corrections, probably 1 out of 6 responds or changes the listing and a couple have been downright nasty. Probably because I'm usually letting them know that their piece might not be as valuable as they think. On the other hand, one sweet lady with a piece of Scandinavian silver that she'd misidentified in all sorts of ways, thanked me and asked for some help with some others, then sent me the piece that I'd corrected her on at no cost. Would have bid on it if she hadn't overpriced it so dramatically at the start. Still makes me smile when I see it.

Cheryl ;o)

IP: [Logged](#)





doc  posted 10-18-2006 05:52 PM   

Posts: 712
Registered: Jul 2003

To follow up on the question about Irish and English fakes, yes they exist. In addition to people using fake hallmarks, there are also those who take legitimate hallmarked "parts" and attach them to a newer piece. One item I saw recently was a Victorian era coffee pot, with clear markings on the lid of the pot, but with a footed base with much earlier Georgian marks on it. The dealer, who I actually do respect in terms of knowledge, showed me both sets of marks, but took the position that the lid was a later addition, which was a practice in Victorian times for certain types of pieces. However, the "replaced" base was fairly obvious on this piece for several reasons. First, the style of the pot was of the Victorian era, and not of the period of the base marks. Second, the solder marks were visible. Third, the silver of the pot had a much different "color" than the rest of the piece. I have not returned to see whether he has relabeled the piece or not.

TBC

Posts: 134
Registered: Jan
2005

 posted 10-20-2006 02:33 PM   

Thanks Doc for your response. I watch English and Irish silver reasonably closely on ebay and I have rarely seen spurious marks.

The one time I did, I brought it to the seller's attention. He withdrew them Took my views on board and went to an antiques' dealer friend who concurred with my view. He then sent them to the assay office in London. The items were six silver plates, Irish c 1878 (from memory). The marks did not tally with Jackson's. However, on further investigation I found that Jackson's also has an appendix of photos of Irish marks - guess what, they were there even though the drawings in the main body of the book were totally different. It was no surprise that he later told me that the assay office confirmed they were as they appeared.





So, there are some very honourable ebay sellers. And again, I ask, when was the last time anyone encountered a genuing English/Irish silver fake?

Rgds to all,

Tom

IP: [Logged](#)**hello**





Posts: 200
Registered: Jun
2005

 posted 10-21-2006 06:01 PM   

I have no problem with honest mistakes, but trust me, in the case of the narragansett spoon, the seller knew better and then some. Some people just don't get it. They figure the money is worth ruining their reputation I guess.

IP: [Logged](#)**venus**





Posts: 282
Registered: Jul 2005

 posted 11-02-2006 03:19 PM   

ebay has a place for people who really know things about, say silver or china etc. They can write a post about the pitfalls to look for and tell others about obvious fakes. They also have a place where the readers can rate their post. Being way down on the list of knowledge about silver I could not do it, but there are many many many of you here, who know what you are talking about and could. But don't give up the day job to do it. *smiles*

IP: [Logged](#)**Brent**

Posts: 1502
Registered: May 99

 posted 12-24-2006 08:19 PM   

At least two of the top silver pattern matching services in the US are happy to sell "remanufactured" pieces, or items made up from genuine pieces. One calls them "Hand Crafted", the other "Custom Made" Most sterling ice cream forks on the market are made up from teaspoons; you really have to know what the originals are supposed to look like before buying, if you care about authenticity.

Anyway, these made-up items will continue to trickle into the secondary antiques market, because people do buy them. Most people are happy to have an item they want in their pattern, even if it isn't "real". The tricky part is for the future dealer to tell the made-up from the genuine antique. Also, to determine what the made-up item is actually worth, because there clearly is a market for them.





Also, there are some substantive rumors floating of fakery at the very top end of the market, with gold plated insects and other critters being applied to pieces that never had them originally. Be careful out there!

Brent

IP: [Logged](#)

Marc

Posts: 414
Registered: Jun
2002

 posted 01-13-2007 03:03 AM   

Hi Scott, Brent, et al,

Let me start out by saying.. "buyer beware". If you are buying silver, find a dealer that you trust.

Starting 8 or 9 years ago, a lot of "made up" sterling silver flatware pieces have come on the market, either on line or at antique shows or shops.

The first thing to watch out for is the converted tea spoon or coffee spoon. These are the cheapest pieces to start with. If you are in doubt about a piece you are looking at, place the suspected piece on top of the unconverted spoon or fork and see if the expensive converted piece could have been made from the cheaper original.

Ice cream spoons have been made out of teaspoons forever.

Quantity of an item can be a sign that there has been a conversion. I have seen thousands of Mustard ladles being made from teaspoons and coffee spoons, salt spoons from demitasse spoons and 'ideal olive spoons' from ice tea spoons. Flat butter knives get converted into butter picks,

Generally, if one piece can be made from another, it is being done.. and done cheaply. The usual cost is \$5.00 per piece to do the simple stuff like mustard ladle conversions. And... I have seen a coffee spoon in the Whiting 'Lily' pattern converted into a mustard ladle, and sell for 5 times what the spoon would, so there is incentive for dealers to misrepresent (or not mention the origin of) their merchandise.

You can usually tell who is selling conversions, because they have a lot of them for sale. For example, if I have 3 mustard ladles at one time, that is a lot. But if I see someone on line or at a shop or a show who is selling 20 or more at once, they are usually conversions. Buy them with the knowledge that they are conversions.

Marc Cutcher

IP: [Logged](#)

ellabee

Posts: 306
Registered: Dec
2007

 posted 12-13-2008 04:54 PM   

I've recently encountered a new or new-to-me fakery of the kind discussed in this thread:

Tablespoons whose bowls are stamped to fake a "repousse" fruit pattern, turning the item into a supposed berry spoon. Have seen identical bowls on the big online auction site on Whiting 'Old King' and Polhamus & Strong 'Bead' spoons, and another that no longer has the image available. In two cases the bowl was given a gold wash, in another case the gold wash has been applied and then rubbed off the high spots as if worn.





I'll post pictures soon.

[This message has been edited by ellabee (edited 12-13-2008).]

IP: [Logged](#)

jersey

Posts: 1203
Registered: Feb
2005

 posted 12-13-2008 08:37 PM   

Just another try at helping a seller by pointing out a known Tiffany fake & was told he/she was just listing in the title what was written on the item. I guess that's what happens when Tiffany loses the court case.

OTOH I found china etc. marks mis-ID'ed by sellers & they were most appreciative for my comments & changed their listings when possible, or added it.





A funny story, when a Hockey player's car showed up on that auction site for sale, (as it happened, I know the player, & the car), & that weren't it! P.S. The player also agreed it never belonged to him.

And the beat goes on!

Jersey

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ellabee



 posted 12-14-2008 10:36 PM   

Posts: 306
Registered: Dec
2007

Wev posted an image of the 'real thing' in the way of gold-washed repousse serving ends in [this thread \(maker query - horsehead\)](#) -- a scoop with a raised fruit and melon design.

IP: [Logged](#)

taloncrest

 posted 12-15-2008 08:11 AM   





Posts: 169
Registered: Jun
2004

There is a thread concerning berry spoons made-up in this way from simple Georgian and Victorian pieces somewhere on the forum, but I've been unable to find it. I've a mid-Victorian teaspoon that has been altered in this way, but I purchased it at a flea market knowing fully well that it had been altered. Why it was done to a teaspoon is a mystery to me.

[This message has been edited by taloncrest (edited 12-15-2008).]

IP: [Logged](#)

ellabee

 posted 12-15-2008 09:43 AM   

Posts: 306
Registered: Dec
2007





Here are two examples of the fakery using the same stamping press. Above: Whiting 'Old King', below Polhamus & Strong 'Bead'.



To my surprise, the seller of one of these posted my fake alert, which points buyers to the photo of the other item.

IP: [Logged](#)

ellabee

 posted 12-15-2008 09:52 AM   





Posts: 306
Registered: Dec
2007

The thread taloncrest refers to is probably this one, about [mercury gilding \(Please explain mercury gilding to me\)](#); see Silver Lyon's post on 6-27-2005.

Update: Or [this thread \('William Holmes?'\)](#), which discusses Georgian spoons remade into 'berry spoons' in the Victorian era or later.

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ahwt





 posted 12-15-2008 10:15 AM   

Posts: 2173
Registered: Mar
2003

[Mixed period berry spoons](#) is another one. This has been a popular subject - as are the spoons.

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ellabee





 posted 12-15-2008 10:15 AM   

Posts: 306
Registered: Dec
2007

In the William Holmes thread, swarter took issue with characterizing the 'berry-ized' Georgian spoons as fakes. I can't agree, particularly if the later modification is not made explicit. Certainly, examples vary in beauty, skillfulness, and the value of the original spoon, but without explicit note of the later alteration, all are pretending to be something they're not.

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ellabee

 posted 12-15-2008 11:42 AM   

Posts: 306
Registered: Dec
2007





Here's a coin spoon in the Olive-variant pattern patented by Philo Gilbert in 1859, with a closeup of the bowl. The gilt is matte.



Original, or reprocessed later in the 1800s? (or even later...?) Certainly the dimensions make it plausible that it started life as a table spoon.

IP: [Logged](#)

Paul Lemieux

 posted 01-29-2009 08:59 AM   

Posts: 1768
Registered: Apr
2000





When Georgian spoons were being transformed into "berry spoons" in the mid/late Victorian period, some American manufacturers capitalized on the trend and produced serving flatware with chased bowls in a similar style. I have seen numerous examples of berry servers by companies like Albert Coles that feature chased fruit/leaf motif bowls. Enough in the same style to make me suspect they came from the factory that way.

I would not be surprised if ellabee's spoon came from the factory with that bowl. Or at least was chased by a local jeweler while it was still new. The grape leaves along the edge look very American 1860s to me. That is certainly the bowl's original shape and scalloped edge.

[This message has been edited by Paul Lemieux (edited 01-29-2009).]

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FWG





 posted 01-29-2009 03:08 PM   

Posts: 845
Registered: Aug
2005

I agree with Paul, I think this piece is legit.

IP: [Logged](#)

ellabee





 posted 02-05-2009 10:22 AM   

Posts: 306
Registered: Dec
2007

Thank you both. I'd still be fond of it, even if it were an altered piece, but since it's one of my favorite acquisitions I'm pleased to know it seems original.

IP: [Logged](#)

argentum1

 posted 02-05-2009 12:25 PM   





Posts: 602
Registered: Apr
2004

Some years ago a dealer friend of mine and I were at a show in Southern Ohio. We came across an 1810's teapot which looked a bit odd. Someone had silver soldered a new base on top of the old base and had marked it with a Southern makers name. Looking at the inside bottom for a shadow of a mark, which one always sees, there was none. So we got out the calipers to measure the thickness of the bottom and it was way too too thick. We saw no indications of a repair such as a patch. As the solder was fairly heavily applied we surmised someone had inserted a circular patch with a spurious mark and silver soldered it into place. We might have judged it wrongly but I rather doubt it. Some people will go to any length to enhance the value of an item.

IP: [Logged](#)

swarter

Moderator

 posted 02-06-2009 11:44 AM   

Posts: 2920
Registered: May
2003





quote:

we surmised someone had inserted a circular patch with a spurious mark and silver soldered it into place.

It could have been a genuine mark taken from a damaged piece or one of lesser value - unfortunately not an uncommon practice in years past.

IP: [Logged](#)

chase33

 posted 05-06-2009 07:02 PM   

Posts: 362
Registered: Feb
2008

I just couldn't let this little gem not get posted. It appears to be a teaspoon that has been "re-manufactured" into "*I-don't-know-what-it-is*". And to make matters worse it sold!



IP: [Logged](#)

Dale

posted 05-07-2009 01:04 AM

Posts: 2132
Registered: Nov 2002

In my experience, most people buy silver they can use. So, if an old piece is revamped to meet modern needs, it will sell. To my mind, we are not looking at fakes, we are looking at adaptations to current conditions. And the people making them show more imagination than the currently barely hanging on silver companies.

The impetus for modifying silver came in the early 80's. Most dealers were stuck with silver they had paid too much for during the bubble. They had to move things out without too great a loss. So, we began to see all the wonderful new silver come out. The 'English fork' above was usually offered as the 'baked potato server'. Good seller since the standard product did not offer anything to serve baked potatoes with.

These sold best person to person, as the regular cook/entertainment people tend to buy that way. A lot of old pieces got a new lease on life this way. And the silver using public was expanded.

Looking at the Cluny remake, my thought is there are probably not two dozen active collectors of this pattern in our hemisphere. And they already have teaspoons. So for the dealer the choice is haul around forever, scrap or adapt the piece. The least damaging option is to adapt the piece into something that the casual silver buyer can treasure and use.

IP: [Logged](#)

bascall

posted 05-07-2009 03:24 PM

Posts: 1626
Registered: Nov 99

Sorry, but this last Chantilly piece is one item that I wouldn't care to rescue from the scrap bin. No matter how useful its reincarnation may be, it looks to me like somebody ruined a perfectly good spoon.

[This message has been edited by bascall (edited 05-07-2009).]

IP: [Logged](#)

agphile

posted 05-09-2009 10:07 AM

Posts: 798
Registered: Apr 2008

A fake St Peter Apostle spoon:



This is prompted by the inquiry earlier in this thread about "genuine" fake English marks. A year or two ago, when I was still an internet novice (I have been slow to adapt to new technology) I thought I had found a relative bargain in an internet auction. When the spoon arrived it proved to be a fairly obvious fake. The seller agreed to refund my money but I was reluctant to let the spoon back on the market so instead negotiated a greatly reduced price (allegedly what it had cost the seller) and kept the spoon. Naïve, perhaps, but I find fakes have an interest of their own.

The most common fake apostle spoons are re-shaped 18th century spoons that have had a finial added to them. The giveaways are that the proportions of the resultant spoon are usually wrong and that there is a full set of marks for too late a date climbing up the back of the stem. This spoon is a bit more sophisticated in its attempt to deceive. At first glance it could be a genuine early 17th century St Peter though with marks that are now illegible. I believe it may in fact have been cast from a genuine original. The stem marks, however, are not from the original spoon. They are possibly the closed up marks from a bottom marked London 18th century spoon and have been very skilfully let into the stem. It took me a long time to spot the solder line. What's more, the four 18th century marks have been reduced to three to allow for the fact that leopard's head mark, or the trace of a mark purporting to be that, is in the bowl.

It is not a new fake and may have been lurking in a collection unrecognized for a time. A genuine spoon of the period with illegible marks because of wear over time would still be pretty valuable so I imagine the original faker made his or her profit.

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


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Author	Topic: MARK ID
Richard Kurtzman Moderator Posts: 759 Registered: Aug 2000	 posted 12-17-2003 03:37 PM    [01-1341] I've had this skewer for some time. It is about 14 1/4" and fairly heavy. The marks look to be either IM or LM along with either a d or p, depending how you look at it. Anybody have any ideas... English, American or?



IP: [Logged](#)

wev
Moderator

posted 12-17-2003 04:56 PM

Posts: 4095
Registered:
Apr 99

I don't know who the maker might be, but it looks like the Birmingham date letter for 1801.

IP: [Logged](#)

Richard Kurtzman
Moderator

posted 12-17-2003 05:22 PM

Posts: 759
Registered:
Aug 2000

WEV, I never thought of Birmingham. The date letter (If that's what is.) looks sort of right, but I can't find Birmingham makers to match the IM. Beldon pictures an IM mark for John McMullin which looks very close, but then what is the other mark? Could this be English provincial?

IP: [Logged](#)

Richard Kurtzman
Moderator

posted 02-28-2009 07:40 PM

Posts: 759
Registered:
Aug 2000

Anyone have any thoughts on this?

IP: [Logged](#)

agphile

posted 03-01-2009 06:38 PM

Posts: 798
Registered:
Apr 2008

I think you can rule out Birmingham or any other English assay office - they wouldn't strike just a date letter alongside the maker's mark. If I am right in thinking the skewer is probably early 19th century (or even if it is late 18th) you could also rule out English provincial more generally as it was no longer a normal practice for provincial silversmiths to mark their work independently without assay.

Scottish provincial may be a possibility. I don't recognise the mark but I have little knowledge of Scottish makers. However, I have seen Scottish provincial pieces which carry what I think of as a pseudo date letter though it may have some other significance (indeed I own an example).




This side of the pond marks like this are often described as probably colonial. My only colonial reference book is for the Cape of Good Hope and the marks don't appear there.

So, no real help from me I fear!

[This message has been edited by agphile (edited 03-01-2009).]

IP: [Logged](#)

Kimo




 posted 03-02-2009 08:59 AM   

Posts: 1597
Registered:
Mar 2003

I can't help with the markings, but I was wondering if it is a skewer or a letter opener? Either seems possible to my eye, though my initial leaning is towards letter opener since the blade seems a bit wide for skewering things. Are there catalogs of the 1800s that show skewers of this general design?

IP: [Logged](#)

bascall




 posted 03-02-2009 11:29 AM   

Posts: 1626
Registered:
Nov 99

At fourteen and a quarter inches, a skewer seems the likely of the two.

IP: [Logged](#)

Paul Lemieux

 posted 03-02-2009 02:16 PM   

Posts: 1768
Registered:
Apr 2000

I don't really have much experience with Georgian skewers, but are they usually that flat and wide?

IP: [Logged](#)

swarter
Moderator

 posted 03-02-2009 04:28 PM   

Posts: 2920
Registered:
May 2003


quote:

Originally posted by Paul Lemieux:
I don't really have much experience with Georgian skewers, but are they usually that flat and wide?

I think so, but maybe not always quite that long. A letter opener would be half that length or less.

IP: [Logged](#)

bascall





 posted 03-02-2009 05:57 PM   

Posts: 1626
Registered:
Nov 99

To be honest, if I had that scewer, it would probably get used as a letter opener at some time. It would be ideal for large envelopes.

IP: [Logged](#)

agphile

 posted 03-03-2009 09:14 AM   

Posts: 798
Registered:
Apr 2008

Re-use of an old skewer as a letter opener seems an eminently sensible way of recycling a bit of heritage. I wonder when letter openers were first made and marketed as such? My guess would be end 19th or early 20th century after the advent of gummed envelopes. I don't think you would have sliced the earlier folded paper covers that were likely to have written text on the inside.





On the shape and size of skewers, I agree that the example here is within the normal size range though towards the top end. I think the blades are more usually slightly ribbed back and front, but flat bladed examples certainly exist.

My impression is that earlier skewers tend to be relatively plain and decoration such as the shell below the ring on the example under discussion becomes more common through the 19th century. However, I am no expert on skewers.

I guess this is one of those pieces that is certainly interesting and with the possibility of becoming more interesting if anybody ever manages to identify the marks.

IP: [Logged](#)

Brent

 posted 03-03-2009 09:30 AM   

Posts: 1502
Registered:
May 99

My thoughts:

Genuine Georgian period skewer, not all that uncommon in size or form. You can find some cut down in length, sometimes to remove damage, others deliberately cut down to use as letter openers. Yours looks to be whole and intact.





As for the marks, the IM is too crude to be English, but it looks like it might be an overstrike. The d does look like real English date letter. If you look at the monogram closely, can you see any evidence of hallmarks being erased or defaced? There are little "ruffles" in the middle of both letters of the monogram that don't seem to fit, and I suspect they might be hiding something.

Anyway, my best guess is that this is an English skewer of the period, with three or four English hallmarks removed or overstruck, and one left for some reason. The IM could be McMullin; Philadelphia imported and sold a lot of English silver.

Brent

IP: [Logged](#)

Polly

 posted 03-03-2009 11:42 AM   

Posts: 1939
Registered:
Nov 2004


Off track, but a comment on letter-openers: Until pretty recently (mid-19th c?), books and periodicals were sold with their pages uncut. So I would bet the letter opener grew naturally out of the more common paper knife. I'm not sure about the timing, but I can imagine gummed envelopes arising around when books stopped needing their pages cut, allowing out-of-work paper knives to retrain for a new career in letter opening.

[corrected typo]

[This message has been edited by Polly (edited 03-03-2009).]

IP: [Logged](#)

Kayvee





 posted 03-03-2009 04:33 PM   

Posts: 204
Registered:
Oct 2004

The Jan-Feb 2007 issue of Silver Magazine had an article by Fred Sinfield about letter openers. He states that they first appeared around 1840 in Britain with the introduction of prepaid envelopes and adhesive postage stamps. He discusses their relationship to paper knives. Is there still an agreement with Silver Magazine to reproduce articles here? If so, this one might be of interest for this thread.

IP: [Logged](#)

Scott Martin

 posted 03-03-2009 05:00 PM   





Forum Master

I'll ask.

Posts: 11377
Registered:
Apr 93

IP: [Logged](#)

Scott Martin

 posted 03-04-2009 10:35 AM   

Forum Master


We got back a affirmative response about the Fred Sinfield letter openers article.... it may take a few more days to prepare and post.

Posts: 11377
Registered:

IP: [Logged](#)

Apr 93

Kayvee





 posted 03-04-2009 11:51 AM   

Posts: 204
Registered:
Oct 2004

Good news! Thanks.

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Sgt Silver





 posted 03-06-2009 10:40 PM   

Posts: 41
Registered:
May 99

And we are curious to read it.

IP: [Logged](#)

Scott Martin

 posted 03-07-2009 07:41 PM   



Forum Master

The article has been posted [A Useful Blade](#)

Posts: 11377
Registered:
Apr 93

IP: [Logged](#)

jersey

 posted 03-07-2009 08:58 PM   

Posts: 1203
Registered:
Feb 2005

Hello Scott!

What a wonderful article, thank you for sharing. Now I know what I have.

Jersey

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Topic: Great faces in silver #2





Scott Martin

Forum Master

Posts: 11377

Registered:

Apr 93

 posted 10-24-2006 03:26 PM   

Great faces in silver #2

The first part of this thread is [Great faces in silver #1](#)

From time to time great faces show up in silver and silverplate. We thought it would be fun to start a thread where we post photos of great silver faces.



from [Figural Face Water Pitcher](#)





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


**Scott
Martin**

Forum Master

Posts: 11377

Registered:

Apr 93

 posted 10-28-2006 11:04 PM   

The medallion portion of this thread was broken out to its own thread [Great faces in silver -- medallions](#)



IP: [Logged](#)

vathek

 posted 10-30-2006 03:24 PM




Posts: 962
Registered:
Jun 99

Mustn't forget Douvaine:



IP: [Logged](#)

hello

 posted 10-31-2006 06:25 PM



Posts: 200

On the handle of a butter dish by George Sharp



and one from William B. Kerr



IP: [Logged](#)

carlaz

 posted 11-03-2006 12:33 PM   





Posts: 239
Registered:
Jan 2001



image from a Gorham Bust style Tea Pot handle

IP: [Logged](#)

carlaz

 posted 11-03-2006 12:35 PM   





Posts: 239
Registered:
Jan 2001



A gorgeous three dimensional Wood & Hughes croquet server handle

IP: [Logged](#)

carlaz

 posted 11-03-2006 12:37 PM   

Posts: 239
Registered:
Jan 2001



My personal favorite, an enamel design on a Gorham chrysanthemum spoon

IP: [Logged](#)

**Paul
Lemieux**

Posts: 1768
Registered:
Apr 2000

 posted 11-20-2006 09:49 PM   

Finally I have had a few moments to take pictures of some of my favorite faces from my collection.

Man in the moon cigar lighter by Dominick & Haff:



One of my favorite singers, the great and tragic chanteuse Edith Piaf (1915-1963), immortalized on a French silver medallion pendant (dated 1967):



An Unger Brothers pin:



A Continental handmade silver pin, engraved "Mapia" on the reverse (and no, I don't know where the bump on her forehead came from) :



Northwind faces on a ca 1905 fob:







A fantastic Japanese style creature with hand-chased details on a marked sterling crumb tray (from Derby SP Company...who knew they did this kind of work?) :



IP: [Logged](#)

**Paul
Lemieux**

Posts: 1768
Registered:
Apr 2000

 posted 11-20-2006 09:52 PM   

And two more from the children's department...

An 1883 Gorham child's bowl with various young faces "bursting through":



And my favorite, a miserable little girl engraved on an 1870s Durgin youth spoon:






IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered:
Apr 93

😊 posted 11-22-2006 10:27 AM   

Paul,

What a great addition.
Thank you.

I am curious, is there a story behind the Edith Piaf piece?




Do you know who was/is Rock?

PS. Edith Piaf is also one of June's favorites

IP: [Logged](#)

Paul Lemieux

Posts: 1768
Registered:
Apr 2000

📄 posted 11-22-2006 11:45 AM   

When I first saw the medal, I expected it to date from 1963, when she died. As it is dated 1967, perhaps it was made in preparation for the 5-year anniversary of her death. Or maybe it was from a series of legendary French entertainers. I think this is the first time I have seen a pop celebrity depicted on a silver medallion.

The side of the medallion is stamped ARGENT with the hallmark and "1967". The back side of the medallion depicts Piaf singing in an abstracted street or cityscape.




As for the sculptor, Rock or Roch, I could find nothing about him.

IP: [Logged](#)

June Martin

Forum Master




Posts: 1223
Registered:
Apr 93

👍 posted 11-24-2006 10:16 AM   

I absolutely love this thread!!

IP: [Logged](#)

FredZ

📄 posted 11-24-2006 05:48 PM   

Posts: 1069
Registered:
Jun 99

I still think this Paval jigger has great face in silver and so I am re-posting it.






Fred

IP: [Logged](#)

Richard Kurtzman
Moderator

Posts: 759
Registered:
Aug 2000





 posted 12-26-2006 11:01 PM   

A rather intense Japanese fellow from a Tiffany scent bottle C.1870-75.



IP: [Logged](#)

doc

 posted 01-01-2007 02:50 PM   

Posts: 712
Registered:
Jul 2003

Image from cigarette container of a Reed & Barton smoking set in the Venetian pattern.



IP: [Logged](#)

rian





 posted 01-01-2007 04:25 PM   

Posts: 169
Registered:
Jan 2006

Now that is wonderful! I'll bet keeping your cigarettes in that container made it much easier to quit smoking.

IP: [Logged](#)

outwest





 posted 01-03-2007 02:00 AM   

Posts: 390
Registered:
Nov 2005

I think this might qualify as a face. 😊

IP: [Logged](#)

outwest

 posted 01-03-2007 02:01 AM   

Posts: 390
Registered:
Nov 2005

quote:




Originally posted by outwest:
I think this might qualify as a face. 😊

It might help if I put the picture...



IP: [Logged](#)

rian





 posted 01-03-2007 06:35 AM   

Posts: 169
Registered:
Jan 2006

Hi outwest, is that Heraldic by Whiting? It looks like it might be, but the helmet on the lone spoon I have has a grating. I know other makers used patterns with a knight's helmet, but I've never actually seen one in the metal.

IP: [Logged](#)

**Paul
Lemieux**

 posted 01-23-2007 12:32 AM   

Posts: 1768
Registered:
Apr 2000

That looks like the Heraldic pattern as it is seen on hollow-handled items like knives and button hooks.

Here are a few more interesting faces...

An 1910s-20s Navajo tourist trade cuff:



A fascinating 1880s pin by Howard Sterling Co.:







An enamel bowl from a ca 1900 continental souvenir spoon (the spoon is German, like most of this type, but I don't know who the child in the bowl is)



IP: [Logged](#)

outwest





 posted 01-24-2007 10:05 PM   

Posts: 390
Registered:
Nov 2005

Great faces! Yes, mine is the handle of a button shoe hook.

IP: [Logged](#)

vathek

 posted 01-25-2007 03:54 PM   




Posts: 962
Registered:
Jun 99

From a J W Forbes coin footed tray:



IP: [Logged](#)

jersey

😊 posted 04-27-2007 06:07 PM   

Posts: 1203
Registered:
Feb 2005

FYI.

Perhaps many of you know this already, but I had never heard the word before & so I thought

I would share it on this post since it seems to be an appropriate word to describe some of the masks & faces on silver etc. The word is Mascarons, meaning grotesque faces or masks. I love it!




Jersey

IP: [Logged](#)

**Scott
Martin**

Forum Master




Posts: 11377
Registered:
Apr 93

📄 posted 06-19-2007 12:19 PM   



IP: [Logged](#)

jersey

😊 posted 06-19-2007 03:11 PM   

Posts: 1203
Registered:
Feb 2005

Scott!
He is superb! What is it on, and who is the maker?
Thank you.
Enjoy the day.
Jersey

IP: [Logged](#)

**Scott
Martin**

Forum Master

📄 posted 06-19-2007 09:43 PM   



Posts: 11377
Registered:
Apr 93

Tiffany bowl

IP: [Logged](#)

**Scott
Martin**

Forum Master

📄 posted 12-02-2007 02:19 PM   

Posts: 11377
Registered:
Apr 93



Unger tray - approx. 7" wide

IP: [Logged](#)

jersey

posted 03-21-2008 07:45 PM

Posts: 1203
Registered:
Feb 2005

Hello!
Re: Piaf medal. FYI
Jean-Philippe ROCH, sculptor & medallist born in
1924.

Jersey

IP: [Logged](#)

Marc

posted 03-26-2008 12:42 PM

Posts: 414
Registered:
Jun 2002

Hi all,
I collect figurals in all media. Here are a few more of my 'faces' in sterling.

Marc



finial of fantasy
candle stick
d & h
1881

handle of
British blotter



British nut dish in shape of umbrella



IP: [Logged](#)

Richard Kurtzman
Moderator

posted 03-26-2008 12:56 PM

Marc, Could you post a larger, and/or more detailed, picture of the Dominick & Haff piece? That looks like one spectacular and bizarre example of their 1880's arts & crafts work!

Marc

📄 posted 03-26-2008 10:01 PM 🗨️ ✎️ ➡️

Posts: 414
Registered:
Jun 2002

Hi again..

Here is a photo of the entire candle holder. I only polished the head, so the rest is really tarnished. It is 12 3/4" tall, made by Dominick & Haff, has their date mark of 1881, and was retailed by Howard & Co. It is all hand hammered. It is missing the snuffer, which, when I find out what it looks like, I will have made. I purchased it 23 years ago at a DC Armory show, took it home and have had it on my library desk ever since. It makes me smile every time I look at it.



I figure that this was made for a gentleman's' club and passed around to light cigars or cigarettes. It will hold candles up to 1.75" in diameter.

The really neat thing is that as the wax drips down into the pan, it will flow onto the table beneath after 10 minutes or so.



I love it. It is the second most favorite piece in my collection, after my 3 foot tall hand wrought iron "Miss Piggy" (granted , the pig is wearing a polka dotted red dress, with matching shoes, blond curls, and is staring into a mirror), but she is not silver and belongs in the "Iron & Steel" forum which Scott will be starting any day.





Marc

IP: [Logged](#)

Richard Kurtzman

Moderator

Posts: 759
Registered:
Aug 2000

 posted 04-21-2008 01:06 AM   

Here's another stern looking fellow. This one's from the top of a Frank Whiting bon bon box.




(Come February, 2009 he's going to have to get rid of that thing sticking out of his head and

get a converter box.)



IP: [Logged](#)

bascall




😊 posted 04-21-2008 03:41 AM   

Posts: 1626
Registered:
Nov 99

Some terrific faces. Make a good slide show too!

IP: [Logged](#)

Marc

📄 posted 04-22-2008 05:00 PM   

Posts: 414
Registered:
Jun 2002

Hi there ..More faces from my collection.. Marc

Dragon's face on small tray.



Fish face on a fish server (2 photos)



face on
fish slice

fish server 13" long

mgc

This shows two of the four winds on the rim of a large tray.



IP: [Logged](#)

doc

posted 04-25-2008 03:20 PM

Posts: 712
Registered:
Jul 2003

I think that this post, along with its predecessor, would make great material for an article in Silver Magazine. This group's recent contributions have been some of my favorite articles.

IP: [Logged](#)

agphile

posted 05-08-2008 10:14 AM

Posts: 798
Registered:
Apr 2008

[URL=http://www.smpub.com/ubb/images/08/012520-TREFIDFACEa.jpg[/IMG]

Sorry to add something a bit more naïve - on an unattributed English provincial trefid spoon of circa 1680. I'm not sure whether to think of this as a fat gentleman in a fancy jacket or an unattractive angel with folded wings.

IP: [Logged](#)

**Scott
Martin**

Forum Master

Posts: 11377

posted 05-21-2008 10:04 AM

Registered:
Apr 93



IP: [Logged](#)

FredZ

posted 05-21-2008 03:51 PM

Posts: 1069
Registered:
Jun 99

Here is a piece I completed for my wife 20 years ago.



Fred

IP: [Logged](#)

FWG

posted 05-21-2008 05:00 PM

Posts: 845
Registered:
Aug 2005

Very nice, Fred - great expression!

(other) Fred

IP: [Logged](#)

agleopar

posted 05-21-2008 06:53 PM

Posts: 847
Registered:

Great design and execution!

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Author	Topic: Top Ten Posts (revised 2010)
Scott Martin Forum Master Posts: 11377 Registered: Apr 93	 posted 01-20-2007 03:25 PM   
	<p>In April 06 forum members selected their favorite top 10 posts which are listed in the main SSF green <i>Welcome Box</i>.</p> <p>In April 07 lets post an updated top 10 SSF favorite posts list.</p> <p>It can be the same posts or other long forgotten posts or recent posts. Whatever you like.</p> <p>Eventually I'll make up a online voting form... Use this thread to suggest candidate posts/treads to vote for.</p>

IP: [Logged](#)

ahwt





 posted 01-23-2007 10:12 PM   

Posts: 2173
Registered: Mar
2003

[Great Faces #1 and 2](#) would certainly be one of my choices. I hope more faces will be added to this interesting thread.

IP: [Logged](#)

Scott Martin
Forum Master

 posted 04-30-2010 05:15 PM   

Posts: 11377
Registered: Apr 93

It now been a few years... anyone interested in updating/revising the top ten list?





If we can get 10-20 nominations (in the next week or two) then I will publish the list so everyone may vote.

Nominations can include the existing Favorites from 9/09/07:

1. [English papboat - American owners??](#)
2. [Samuel Minott](#)
3. [The socialization of spoons](#)
4. [Small French cup - Part 1](#)
5. [Would you repair this?](#)
6. [When Coin Evolved to Sterling](#)
7. [Rare vs Common...???](#)
8. [Hurricane](#)
9. [Handmade Flatware Question](#)
10. [Whatzit](#)
11. [now I've really seen it all on eBay](#)

IP: [Logged](#)

June Martin
Forum Master

 posted 05-02-2010 08:50 PM   





Posts: 1223
Registered: Apr 93

Two of my recent favorites are:

- [Shiebler house -- 1897](#)
- and
- [Unknown maker: GRIMM](#)

IP: [Logged](#)

agphile





 posted 05-04-2010 04:45 PM   

Posts: 798
Registered: Apr
2008

Possibly [The Most Beautiful Piece of Silver in the World](#)

IP: [Logged](#)

Scott Martin
Forum Master

 posted 05-20-2010 12:00 PM   

Posts: 11377
Registered: Apr 93

Well since members are not making suggestions we will put off updating the favorites list.

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


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Author	Topic: Hoilday Greetings 2007 - 2015
Scott Martin Forum Master Posts: 11377 Registered: Apr 93	 posted 12-23-2007 02:47 PM   



IP: [Logged](#)

jersey

😊 posted 12-23-2007 06:05 PM

Posts: 1203
Registered:
Feb 2005

Scott & June!
Thank you so much.
May your Christmas be Merry as well.
May the New Year bring you much joy!
Jersey

IP: [Logged](#)

agleopar

📄 posted 12-25-2007 09:59 PM

Posts: 847
Registered:
Jun 2004

June, Scott and all on the forums, most happy holidays to one and all, both in the states and every where else. You all make the world of silver more interesting and a lot more fun for all!

IP: [Logged](#)

tmockait

📄 posted 12-25-2007 10:01 PM

Posts: 963
Registered:
Jul 2004

Seasons greetings to one and all!

Tom

IP: [Logged](#)

**Scott
Martin**

Forum
Master

Posts:
11377
Registered:
Apr 93





 posted 12-23-2015 04:34 PM   

2015 - refresh!

IP: [Logged](#)

jersey

Posts: 1203
Registered:
Feb 2005

 posted 12-23-2015 08:36 PM   

Dear Scott & June,

May your days be Merry & Bright!

Thank your for your gift of the Silver Forum!




To all the members, stay safe, enjoy your families, may Santa bring you health & happiness,
& to all a good night!

Jersey!

IP: [Logged](#)

agphile

Posts: 798
Registered:
Apr 2008

 posted 12-24-2015 07:36 AM   



This face adorns many 18th century teaspoons. Fat and jolly, he is usually described as Falstaff and sometimes as Silenus. I feel this is the season to allow him to adopt a different and more generous persona. Let him represent Father Christmas for a while and be the vehicle for my very best wishes to Scott, June and all fellow forum members.





David

IP: [Logged](#)

**Scott
Martin**

Forum
Master

Posts:
11377
Registered:
Apr 93

 posted 12-24-2015 05:30 PM   

Thanks everyone.





After the milk & cookies are gone and the presents are all delivered. No more driving... then its time for Santa to enjoy some well deserved imbibement and perhaps a transition into Santa's alter ego ... Falstaff





IP: [Logged](#)

doc

 posted 12-25-2015 10:04 AM   

Posts: 712
Registered:
Jul 2003

Merry Christmas to all!



IP: [Logged](#)

ahwt



posted 12-25-2015 07:11 PM



Posts: 2173
Registered:
Mar 2003



Some of my favorite ornaments are shown here. The Santa with the Green Building represents St. Louis and the Chase Park Plaza, while the Astronaut represents, in my mind, the future. The little Santa head was made in Russia and we purchased it years ago at an old line department store in St. Louis when they had an exhibit of things from Russia. Russia I guess was the USSR in those days.



These are some boxes with vintage wallpaper depicting the Pickwick Papers. That is a close as we could get to Charles Dickens "A Christmas Carol". Apparently Mr. Dickens was so popular that wall paper was made of the characters in his many books.



This one does have silver in it as the glitter on the numbers.

A Happy New Year to All and May everyone find the silver of their dreams.

IP: [Logged](#)

asheland

posted 12-30-2015 03:13 PM

Posts: 925
Registered:
Nov 2003

A little late, but Merry Christmas to everybody! 😊

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Author	Topic: Forest Lawn Memorial Park souvenir
Scott Martin Forum Master Posts: 11377 Registered: Apr 93	 posted 11-17-2008 09:13 AM    <hr/> <p>[01-2702]</p> <p>At the Pier Show yesterday, I was shown this souvenir spoon from Forest Lawn Memorial Park. I was asked if I knew what the pyramid shaped bowl was for? I didn't know. I suspected it was some sort of measure like a tea caddy. Others there suspected it was a special spoon for distributing ashes.</p> <p>What do you think?</p>



IP: [Logged](#)

agphile

Posts: 798
Registered: Apr




posted 11-17-2008 11:04 AM

Might it be a candle extinguisher rather than a spoon or ladle?

2008

IP: [Logged](#)

dragonflywink

 posted 11-17-2008 11:26 AM   





Posts: 975
Registered: Dec 2002

Must agree with agphile, looks like a snuffer to me. Have seen the Robbins Forest Lawn spoons before, but can't recall seeing this piece.

~Cheryl

IP: [Logged](#)

Scott Martin
Forum Master





 posted 11-17-2008 11:28 AM   

Posts: 11377
Registered: Apr 93

yea that was one of the other suggestions until someone pointed out that the handle was too short and would immediately get too hot... so it was rejected

IP: [Logged](#)

wev
Moderator





 posted 11-17-2008 11:42 AM   

Posts: 4095
Registered: Apr 99

Looks just like my coffee scoop.

IP: [Logged](#)

Scott Martin
Forum Master





 posted 11-17-2008 12:00 PM   

Posts: 11377
Registered: Apr 93

instant or ground... I think WEV may have it

IP: [Logged](#)

dragonflywink

 posted 11-17-2008 12:08 PM   





Posts: 975
Registered: Dec 2002

Considering the orientation of the design and the use of candles in ceremony, still believe it to be a snuffer. Just assuming the handle is 4 or 5 inches long, but have seen snuffers with much shorter handles. Don't believe that transferred heat would really be a problem, just takes a second to extinguish a candle flame, just used my long-handled sterling snuffer, holding the cup - felt no heat at all.

~Cheryl

IP: [Logged](#)

Scott Martin
Forum Master





 posted 11-17-2008 12:32 PM   

Posts: 11377
Registered: Apr 93

The spoon owner is going to write to Forest Lawn and ask..... I'll let you know what I hear back.

IP: [Logged](#)

wev
Moderator

 posted 11-17-2008 02:11 PM   

Posts: 4095
Registered: Apr 99

It appears a variety of tea goods were included in the series. Here is a berry spoon:



IP: [Logged](#)

bascall

Posts: 1626
Registered: Nov 99





posted 11-17-2008 02:12 PM

I'll go along with the cremation scoop notion. It gives a little dignity to the process.

IP: [Logged](#)

bascall

Posts: 1626
Registered: Nov 99





 posted 11-17-2008 02:18 PM   

Alright! I'll just have to eat my words once again, or sticking with the original theme, was that scoop for cinders by some odd chance? Probably not.

IP: [Logged](#)

jersey

Posts: 1203
Registered: Feb 2005

 posted 11-17-2008 03:20 PM   

Hello Scott!





I understand that they have outdoor candlelite ceremonies, so that could account for the need of a snuffer.

Jersey

IP: [Logged](#)

dragonflywink

Posts: 975
Registered: Dec 2002

 posted 11-17-2008 04:08 PM   




Can't say that I've run across a berry spoon by Robbins, but the their bonbon spoons are usually of the same shape as the piece above. Really can't shake feeling that the first item is a snuffer, unless it's an illusion of my monitor, the design is on the same side as the convex side of the bowl/cup, would point to the concave side being down in use. Just seems that if it were intended for use as a scoop, the design would be on the other side, as on the spoon wev posted. Interested if Forest Lawn will have any information.

~Cheryl

IP: [Logged](#)

Dale

Posts: 2132
Registered: Nov 2002



 posted 11-17-2008 04:49 PM   

Forest Lawn does have a gift shop, but it is not online. Could only find the flower shop. Perhaps an email to Forest Lawn would clarify what this is. Could it still be available?

IP: [Logged](#)

Dale

Posts: 2132
Registered: Nov 2002





 posted 11-17-2008 04:50 PM   

Could this be for anointing or applying ashes? Some religions do anoint the living at funerals.

IP: [Logged](#)

bascall





Posts: 1626
Registered: Nov 99

 posted 11-17-2008 05:32 PM   

Forest Lawn has what they call a museum; but it seems to be just a gift shop; and there was no one there that knows anything about souvenir items that go this far back; nor did they know of any retired folks that might have some kind of recollection of what is being discussed here. Someone else may have better luck. They have a toll free number that is listed on their site.

IP: [Logged](#)

Ulysses Dietz

 posted 11-19-2008 09:02 PM   

Moderator

Posts: 1265
Registered: May 99

Having scattered ashes in my day, I can guarantee you that you wouldn't use a little coffee scoop, no matter how silver. I vote for candle snuffer (a votive candle, not a taper). What a weird and wonderful little object!

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


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Author	Topic: Whatzit , Wherezit, Whozit?
Richard Kurtzman Moderator	 posted 12-10-2008 10:26 AM   
Posts: 759 Registered: Aug 2000	<p>[01-2709]</p> <p>This item was at an auction that I recently attended (It was also online I'm sorry to say.)</p> <p>It was listed as a wine taster, probably continental with no markings and with a fairly low estimate.</p> <p>I knew that this piece was something very good, but I was not sure just how good and what it exactly was. (Early American?)</p>

The adrenaline was flowing with the thought of possibly coming out with a sleeper. Alas this was not to be. It opened and closed with one bid from the internet at ten times the estimate.

After the hammer came down the auctioneer said something about this bidder was going to very happy as this amount was much lower than they were ready to go.

This is an interesting well crafted piece that I know nothing about.

Does anybody out there have any ideas at all?





IP: [Logged](#)

ellabee

posted 12-10-2008 12:29 PM

Posts: 306
Registered:
Dec 2007

That's a handsome little piece; thanks for showing it.

The motifs certainly seem to be Federal and Federal-era: eagle, tassles, bellflowers. The heart-shaped and bellflower motifs give it a German or German-American flavor. I look forward to more informed speculation here.

IP: [Logged](#)

swarter
Moderator

posted 12-10-2008 12:48 PM

Posts: 2920
Registered:
May 2003

Well, if it had 13 stars, you could be sure it was American, but there are only 12. . . . ? Perhaps a fraternal watch fob?

IP: [Logged](#)

agphile

posted 12-10-2008 01:34 PM

Posts: 798
Registered:
Apr 2008





No bright suggstions as to its purpose.

I did just wonder whether there was a 13th star alongside the axe-head of the fasces? But if so, it doesn't seem to be five pointed.

And it seems odd to me that if suspended on its chain all the decoration would be upside down.

wev
Moderator

Posts: 4095
Registered:
Apr 99

 posted 12-10-2008 01:46 PM   

Looking at the side view, I wonder if its not missing a second half.

I seriously doubt it is a wine taster -- the chain clasp would make no sense and the overall shape would be awkward to use. The decoration is certainly enthusiastic, but not particularly well designed or modeled. The eagle (assuming that is what it supposed to be) looks more like a vulture and seems to have one too many wings.

And I never believe auctioneers about anything. . .

IP: [Logged](#)

Brent

Posts: 1502
Registered:
May 99

 posted 12-10-2008 01:48 PM   

I wonder if it might be missing its other half? Hard to tell from the pictures, but is there a recessed inner rim? An egg shaped box might make more sense than a single bowl, especially on a chain.

That said, I think it is an early piece of silver, and I'd bet that the nautical theme of the ship and ropes is not coincidental. To what significance, I do not know.





Thanks for sharing this,

Brent

IP: [Logged](#)

Brent

Posts: 1502
Registered:
May 99

 posted 12-10-2008 02:03 PM   

Another thought:

This might be a piece of Japanese silver, possibly commemorating Commodore Perry's visit in 1854. The Japanese were skilled at this kind of dense chasing, and the ship somewhat resembles Perry's steamer, more so than a strict sailing vessel. Obviously the design sources are western, but it could have been made in Japan.





Just a thought.

Brent

IP: [Logged](#)

Kimo

Posts: 1597
Registered:
Mar 2003

 posted 12-10-2008 02:08 PM   





That auctioneer needs to get into the world a bit more (most of them need to in my personal experience).

That design of the bird with wings outstretched over the oval with the sun on the banner over the ship and mountain is the national coat of arms for Ecuador - it has nothing to do with early American designs. And the bird is not an eagle - it is a condor (which is similar in appearance to a very large vulture). My first thought is that it appears to be a tourist item, though it could have had some kind of practical use I suppose. As for what practical use that might be I am not sure. I would not imagine it to be brand new, but I also would not imagine it to be terribly old either.

IP: [Logged](#)

wev
Moderator

Posts: 4095
Registered:

 posted 12-10-2008 02:17 PM   

well spotted

Apr 99



IP: [Logged](#)

Kimo

posted 12-10-2008 02:20 PM

Posts: 1597
Registered:
Mar 2003

I've spent some time in Ecuador so I recognized the design immediately (I've spent some time in about 60 countries over my life). It is in the center of their national flag and on many other things in the country.

You can get an idea of the maximum possible age of this silver object by knowing that this particular coat of arms of Ecuador was approved by their government in 1900 so this particular item would have been made sometime between 1900 and yesterday. I'm not sure it would be very easy to narrow it down from that wide range though. I hope whomever bought it did not pay early American silver prices for it.

I just looked up the symbolism on the coat of arms. I found the following:

The Ecuador coat of arms, as described in a decree issued by the National Congress on November 7th, 1900, is as follows: An oval shield, containing the sun towards the top, in that section of the zodiac whose signs correspond to the months of March, April, May, and June. Below it, Mount Chimborazo, with a stream flowing from it to become a wide river. A steamboat on the river, with a caduceus forming the mast, symbol of navigation and of trade. The shield rests upon consular fasces, the insignia of republican dignity. The flags of the country stand at either side of the shield, together with wreaths of bay and palm leaves, and above it all stands the condor, with wings outstretched. The sun, as it follows the line of the Earth's equator, gives the country its name, and it was worshipped from the earliest times as a beneficent god. It is the highest symbol of an equatorial people. The signs of the zodiac are those corresponding to the months in which the struggle for freedom was waged, culminating in the Battle of Pichincha, on May 24th, 1822. Mount Chimborazo symbolizes the Sierra, or inter-Andean region, while the wide river represents the coastal area. The river serves to unite the two regions, symbolizing that unity which has brought about the richness of the country, richness which in its turn is represented by the boat with a caduceus as a mast. The condor which crowns the shield represents power and liberty, intolerant of restrictions.

[This message has been edited by Kimo (edited 12-10-2008).]

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jersey





posted 12-10-2008 06:06 PM

Posts: 1203

Registered:
Feb 2005

Question!
Doesn't a Sommelier wear it on a chain?
Jersey





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seaduck  posted 12-10-2008 10:49 PM   

Posts: 341
Registered:
Dec 2006

Do the 17 blocks in the 6 over 11 arrangement have any meaning?





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vathek  posted 12-11-2008 08:23 AM   

Posts: 962
Registered:
Jun 99

Richard: it appears that someone may have done you a favor by out bidding you on this item.

IP: [Logged](#)

Kimo  posted 12-11-2008 11:47 AM   

Posts: 1597
Registered:
Mar 2003





quote:

Originally posted by seaduck:
Do the 17 blocks in the 6 over 11 arrangement have any meaning?

I'm not an expert on the coat of arms, but in my recent search for details on the meaning of the different components I did not find anything on the blocks along the bottom. My guess is these are just an artistic way to fill in the space there and make the design pleasing.

There seem to be many variations on the coat of arms. I think it is because their government approved it as a verbal description rather than a particular drawing similar to the way the U.S. flag can be represented.

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swarter
Moderator  posted 12-11-2008 01:08 PM   





Posts: 2920
Registered:
May 2003

quote:

Originally posted by agphile:
And it seems odd to me that if suspended on its chain all the decoration would be upside down.

Regardless of whether it applies in this case, an object like this suspended on a chain would look right side up to the wearer if looked at when picked up and held in the hand, would it not?





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Brent  posted 12-11-2008 01:32 PM   

Posts: 1502
Registered:
May 99

Swarter's correct. Most items made to be suspended from a belt or sash are oriented to be "right side up" when lifted by the wearer.

As to the coat of arms, I was wondering if the design existed prior to the official sanctioning. In other words, were people using it informally prior to 1900, or was it a completely new invention by the government at the time?

Kimo
 posted 12-11-2008 04:56 PM
 



 Posts: 1597
 Registered:
 Mar 2003

quote:

Originally posted by Brent:

. . . As to the coat of arms, I was wondering if the design existed prior to the official sanctioning. In other words, were people using it informally prior to 1900, or was it a completely new invention by the government at the time?

I found the following explanation on an Ecuadorean website. In reading through it it describes the different coats of arms used by Ecuador throughout its history. This particular coat of arms was not created until 1900, though there was a minor change in 1916 when the flags on the sides were changed from the old blue and white stripes to the then new yellow, blue and red stripes - but that is neither here nor there with this silver object which is not enameled to show the colors of the flags. Going by the below descriptions of the previous coats of arms, I would say the short answer is no since this was a new design in 1900 and if anyone were to use an Ecuadorean coat of arms on something prior to that year it would make sense they would have used the one of the day. It does not make sense to me that someone would have used a design that had not yet been created, especially since they have always had an official coat of arms at the different points in their history.

Here is the description of the 6 coats of arms of Ecuador's history:

The Coat of Arms has undergone six changes throughout its history. The current graphical version, approved by the Ministerio de Instruccion Publica [Popular Education Office] in 1916 is a marvellous work of art thanks to the talent of Pedro P. Traversari. This final version triumphed over the many other designs from the verbal descriptions of the Coat of Arms contained in the 1845 and 1900 decrees.

The changes are as follows:





1. From 1821 the Free Province of Guayaquil used a white five-pointed star on a blue field, surrounded by two laurel branches and the words "POR GUAYAQUIL INDEPENDIENTE".
2. Whilst Ecuador was part of Gran Colombia, its Coat of Arms was as stipulated in the Law of 6th October 1821, decreed by the Congress of Cucuta. It comprised of cornucopies or 'horns of plenty', bound with tricolour ribbon surrounded by the words 'Republica de Colombia'.
3. In the Constituent Congress meeting in Riobamba on 27th September 1830 the design for the Coat of Arms was agreed as follows: "the Coat of Arms of Colombia will be used, a light blue field with a sun in equinox over the phases and the phrase 'El Ecuador en Colombia'".
4. Between 1836 and 1846 a circular Coat of Arms with two mountains and two doves carrying olive branches was used. In the sky, the sun is amongst the signs of Leo, Scorpio, Libra and Virgo underneath seven stars. Beneath the mountains, a circular scroll with the words 'Republica del Ecuador' is surrounded by olive and laurel branches.
5. A decree was passed during the third mandate of General Flores, stating that "the [coat of] arms of the Republic will have a rectangular chief and a elliptical base. Its field will be divided into three quarters: the uppermost blue with the sun setting over a section of the Zodiac; the middle one divided into two, right [sinister] a gold field with an open book with the Roman numerals I to IV indicating the chapters of the Constitution, left [dexter] a green field with a horse; the lowermost divided into two, right a blue field with a river and a ship, left a silver field with a volcano. At the top there is a condor with open wings and

flags and trophies on either side.

6. The 1900 congress established the Coat of Arms as it is today. The tricolour was restored by Garcia Moreno in 1860 after the Jambeli victory in which the Peruvian invaders sent by Castilla were expelled from the country.

IP: [Logged](#)

ellabee

 posted 12-12-2008 02:08 PM   

Posts: 306
Registered:
Dec 2007





Most educational; thanks, Kimo!

And the engraving turns out to be not so badly done, after all, since it made clear the vulture/condor characteristics of the "eagle".

Are the rope and flower designs around the edge typical of Ecuadoran silver, or Ecuadoran design, of a particular period?

IP: [Logged](#)

salmoned

 posted 12-12-2008 07:31 PM   

Posts: 336
Registered:
Jan 2005

I wonder if the shape might resemble a local dipper gourd implement. The notched area may be just a finger rest when the item is in 'use'.

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

    

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


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Author	Topic: toast or asparagus?
vathek	 posted 06-22-2009 01:48 PM   
Posts: 962 Registered: Jun 99	<p>[01-2740]</p> <p>This is a silverplate server with ivory handle. It has nice bright cut borders and a sprig of wheat so I assume it would have been for toast. Would the proper name be toast tongs?</p> <p>Also can't find the maker online but must be from Sheffield as it has the crown. I assume they date from about mid century?</p>



IP: [Logged](#)

agphile

posted 06-22-2009 06:19 PM

Posts: 798
Registered:
Apr 2008

I know little about the marks on silver plated items and don't have any reference books for them so cannot offer much help. In England this use of the crown was banned in 1896 because of the potential for confusion with the Sheffield silver mark so your tongs must pre-date that.

I'm not sure we can automatically assume the presence of the crown on a plated item means Sheffield. Sheffield was a major centre for silverplating but I have no doubt that firms elsewhere will have used a crown as a "quality" mark to cash in on the Sheffield reputation.

As for the use of the tongs, my guess would be to serve sandwiches etc at afternoon tea.

IP: [Logged](#)

Richard Kurtzman

Moderator

posted 06-22-2009 09:13 PM

Posts: 759
Registered:
Aug 2000

vathek,

Without being able to see a better photo and not knowing the dimensions of the piece I can't say for sure, but there is a good chance that it's a double bladed fish server.

Can you post a photo showing the entire piece and give the dimensions?

IP: [Logged](#)

vathek

posted 06-23-2009 12:21 PM

Posts: 962
Registered:
Jun 99

Here's probably the best pic I'm going to get. The overall length is 9.5" and the widest part of the blade about 2.25", so if for fish it would be probably small pieces. Maybe I'm trying to read too much into 'decoration as a clue to function'?








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ahwt

posted 06-23-2009 01:21 PM

Posts: 2173

Registered: Mar 2003	<p>Several more of these double bladed servers (.Server) are shown at this thread. While similar to the tong type servers, the top blade of this type is usually smaller than the bottom blade and of course they have a spring to keep the blades apart.</p> <p style="text-align: right;">IP: Logged</p>
vathek Posts: 962 Registered: Jun 99	<p> posted 06-23-2009 01:46 PM   </p> <hr/> <p>the other examples are extremely similar in overall construction, so I guess a whitebait server it must be.</p> <p style="text-align: right;">IP: Logged</p>
bascall Posts: 1626 Registered: Nov 99	<p> posted 06-23-2009 02:38 PM   </p> <hr/> <p>The wheat motif for the decoration and the lack of much in the way of holes for drainage does make one wonder about the sandwich server suggestion.</p> <p style="text-align: right;">IP: Logged</p>
Dale Posts: 2132 Registered: Nov 2002	<p> posted 06-23-2009 04:08 PM   </p> <hr/> <p>My understanding is that pieces like this were part of 'department store silverware' and were made over a long period of time. From ones I have handled, my guess would be manufacture petered out after WW2. But I am sure there is some enterprising soul in Asia who is contemplating making up a few hundred more.</p> <p>Most likely, this was sold as an asparagus tongs.</p> <p style="text-align: right;">IP: Logged</p>
agphile Posts: 798 Registered: Apr 2008	<p> posted 06-23-2009 07:46 PM   </p> <hr/> <p>As I understand it, whitebait servers are kept open by their spring and are closed by the thumb whereas the servers here look to me as if they are kept closed by the spring and opened by the thumb. Whatever they were called by the makers or retailers they can be used for a variety of foods. I am pretty sure I have seen similar tongs used to serve tea time sandwiches but that doesn't prove that this was their original purpose, although the engraving might support that suggestion. However it is also possible that the engraving was purely decorative, perhaps matching other items in the same range.</p> <p style="text-align: right;">IP: Logged</p>
vathek Posts: 962 Registered: Jun 99	<p> posted 06-24-2009 07:32 AM   </p> <hr/> <p>That is true, the spring keeps it closed, but the thumbpiece is so designed as to make it very easy to open or apply downward pressure to keep a grip on whatever is being held.</p> <p style="text-align: right;">IP: Logged</p>
FWG Posts: 845 Registered: Aug 2005	<p> posted 06-25-2009 05:08 PM   </p> <hr/> <p>I've also seen these referred to as ravioli servers....</p> <p style="text-align: right;">IP: Logged</p>

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


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Author	Topic: watch fob thread anyone?
vathek Posts: 962 Registered: Jun 99	<p> posted 07-05-2009 11:05 AM   </p> <hr/> <p>[01-2744]</p> <p>I thought I'd try and get a watch fob thread going.</p> <p>This one is from a secret society that got started in the late 19c at the U of MI. Several years ago it became embroiled in controversy over its use of an office in the university and its use of Native American artifacts and I believe it is no longer in existence.</p> <p>You can see how perceptions have changed just by looking at the nickname on the back.</p>



Polly

Posts: 1939
Registered:
Nov 2004

posted 07-09-2009 12:45 PM

Times sure have changed.

Good idea for a thread!

Here's my current favorite. I couldn't resist this one because of the visual pun--the shape of the fob echoing the shape of a bicorne hat. I'm pretty sure it's silver and lead, but no idea whether the musket ball was really found at Waterloo or whether it's from the famous 1815 battle.

Does anyone know whether I'll get lead poisoning if I wear it?



Edit: Forgot to say, there are no marks.

IP: [Logged](#)

bascall

Posts: 1626
Registered:
Nov 99

posted 07-09-2009 03:43 PM

This is an item that hung on a watch chain in addition to a fob. It is a mystery to me, and it will not surprise me if it remains just that.

The length is one and a half inches, and the only markings are what look like the remnants of Native American decorations.



IP: [Logged](#)

vathek

posted 07-09-2009 03:51 PM

Posts: 962
Registered:
Jun 99

Polly, just as an aside, it is thought that Annie Oakly died from lead poisoning from constantly handling lead bullets, but that was after many years of doing so. Bascall, they look more African to me but that's just an opinion.

IP: [Logged](#)

bascall

posted 07-09-2009 04:07 PM

Posts: 1626
Registered:
Nov 99

Yes, it could very well be african. It did come from a british watch chain which may have been in that part of the former empire at one time.

Sorry; I should have mentioned this is both sides of the same item.

IP: [Logged](#)

Polly

posted 07-09-2009 04:54 PM

Posts: 1939
Registered:
Nov 2004

Yikes! Maybe I'll just look at my musket ball from a distance.

I love that perhaps-African object.

Here's my very favorite fob, my great-uncle Leon's scholarship medal. I wish I'd asked Uncle Leon about it while he was alive. It's gold (not silver), made by Tiffany's. Do they still make high school scholarship medals? Somehow I don't think so.







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FWG

Posts: 845
Registered:
Aug 2005



 posted 07-09-2009 07:34 PM   

Sorry to disappoint, but Annie Oakley died of pernicious anemia, having also suffered a major automobile accident four years earlier that weakened her. I don't think one can get lead poisoning from handling bullets; even casting them, where one is potentially exposed to higher levels of lead through volatilization (in theory, only if heated in excess of 800 degrees F - it melts well below that), I've never heard of health risks. But it is always recommended to heat lead in well ventilated areas, just to be safe.

The dangers of lead ingestion come from lead compounds, which are more soluble, not from the metal itself, which is relatively stable in the environment of a body. It's not unusual for bullets to be left in someone - when removing them would cause more of a risk, or when they're in places where they aren't likely to move and cause harm - and for people to live full lives with them. I've known two people who carried bullets, one in his head and one in her hand.

Polly's Waterloo fob is a great piece, and I wouldn't be at all surprised if it really is a bullet from the battlefield. There would've been thousands of them around. But next to impossible to prove one way or the other.

Bascall's piece is, I believe, of Arabic origin, could be North Africa or Middle East. It looks like pendants I see regularly hanging on chains, typically of low-grade silver. A chain girdle might have dozens of them, for example. Also reminiscent of Ethiopian crosses....

bascall
 posted 07-10-2009 02:39 PM   





 Posts: 1626
 Registered:
 Nov 99

Thank you Vathek, Polly and FWG for your comments and insights. The Michigamua fob is a beauty, and the Waterloo fob is amazing.

☺ I'm afraid I can't relate to a scholarship medal, but it is a nice one. I'm probably treading on thin ice here but let me just say that this medal can be found online (absolutely no connection to me), not as nice as Polly's though.





I hope this thread flourishes.

[This message has been edited by bascall (edited 07-10-2009).]

IP: [Logged](#)**Polly**
 posted 07-10-2009 03:34 PM   

 Posts: 1939
 Registered:
 Nov 2004

I think my affection for Uncle Leon is spilling over onto his scholarship medal. If it hadn't been his, I probably wouldn't like it so much.

IP: [Logged](#)**agphile**
 posted 07-10-2009 06:09 PM   





 Posts: 798
 Registered:
 Apr 2008

But that is absolutely as it should be. Such connections with family, friends or special events must enhance the appeal of any item. I'm hoping my children will eventually treasure some of the pieces I have collected simply because I collected them even if they do not share my obsession with collecting!




IP: [Logged](#)**Ulysses Dietz**

Moderator

 Posts: 1265
 Registered:
 May 99

 posted 07-12-2009 03:36 PM   

tee hee. I know about these from another part of Newark's collection--I believe these are Tuareg (north African) and I found this image listing them as "fertility rings"

IP: [Logged](#)**bascall**
 posted 07-12-2009 06:05 PM   

 Posts: 1626
 Registered:
 Nov 99

No cause for embarrassment here, but it is interesting to know what the ring might be. Thank you!

Polly





Posts: 1939
Registered:
Nov 2004

 posted 07-12-2009 06:20 PM   

Am I too innocent or not innocent enough? How are these rings used? Or are they symbolic?
How big are they?

IP: [Logged](#)**vathek**

Posts: 962
Registered:
Jun 99





 posted 07-13-2009 02:02 PM   

I heard about Annie Oakley's cause of death from lead poisoning on PBS I think. Anyway, I enclose this quote

"For many years, the cause of Annie Oakley's death was given as pernicious anemia. A recent article in A&E Biography magazine, however, suggests that it may, in fact, have been the long-term effects of lead poisoning from handling so much live ammunition over a long career."

IP: [Logged](#)**FWG**




Posts: 845
Registered:
Aug 2005

 posted 07-16-2009 07:08 PM   

It certainly makes for a more romantic story, but I'd be deeply skeptical....

IP: [Logged](#)**Kimo**

Posts: 1597
Registered:
Mar 2003

 posted 07-22-2009 01:40 PM   

quote:

Originally posted by Polly:





Am I too innocent or not innocent enough? How are these rings used? Or are they symbolic?

How big are they?

The hole in the center is the size of a finger - they are worn on the finger with the long extension pointed up to represent a male member and the wearer's virility. It is most likely made of low content silver.

IP: [Logged](#)**bascall**

Posts: 1626
Registered:
Nov 99





 posted 07-22-2009 03:10 PM   

The piece that I have only has a seven-sixteenth inch diameter whole which would have to be for a rather small finger. However, the idea of this item being African origin and related to a virility symbol makes perfect sense to me.

[This message has been edited by bascall (edited 07-22-2009).]

IP: [Logged](#)**middletom**

Posts: 467
Registered:
May 2004

 posted 07-23-2009 09:39 PM   

Vathek,




I've been handling lead every day now for the past thirty-eight years in making flatware, both in the bending of the handle for which we use a block of lead as a hammer and for the shaping on the bowls of spoons which is done into lead molds. I have no lead in my system and we have been told by OSHA that the handling of the metal poses no threat.

As to PBS, did they not, a few years ago, film a documentary about the African-American tank unit in World War 11 that liberated Buchenwald concentration camp? Just before the airing of the documentary veterans of the unit came forward and stated that they were nowhere near Buchenwald when it was liberated, in fact a number of hundred miles away. So PBS suddenly decided to not air it. I wonder how they could have filmed a documentary about an event that never took place without knowing that they were entirely wrong. They had to have been aware they were lying. That is why I take anything on PBS with a very large grain of salt.

middletom

IP: [Logged](#)

vathek





 posted 07-26-2009 12:11 PM   

Posts: 962
Registered:
Jun 99

I argue neither for or against either conclusion but only mention these as theories that are floating around out there, which also includes the one about Roman vintners fermenting their wine in lead pots which may have contributed to the insanity of Nero and Caligula. The word for plumber actually derives from plumbum, the Latin word for lead.
And just as an aside, I guess not many of you have watch fobs to post?

IP: [Logged](#)

bascall

 posted 07-26-2009 01:42 PM   

Posts: 1626
Registered:
Nov 99

Here's one of the few watch fobs I have at this time. Sadly the enamel has some damage.



IP: [Logged](#)

vathek

Posts: 962
Registered:
Jun 99

posted 07-27-2009 08:42 AM

Bascall: can you make out the monogram?





IP: [Logged](#)

bascall




Posts: 1626
Registered:
Nov 99

posted 07-27-2009 01:42 PM




It looks like "APMA." I might have had an idea what it stood for thirty odd years ago when this item was purchased but not anymore. Probably a local police association medal for sports that was used as a watch fob.

Kimo posted 08-03-2009 09:32 AM   Posts: 1597
Registered:
Mar 2003

It could also be MPAA. There is a Metropolitan Police Athletic Association based in London.





IP: [Logged](#)**bascall** posted 08-03-2009 11:46 AM   Posts: 1626
Registered:
Nov 99

Kimo, that makes sense. The "M & P" are larger. Metropolitan Police would be nice. Thank you!





IP: [Logged](#)**agphile** posted 08-03-2009 03:57 PM   Posts: 798
Registered:
Apr 2008

Just to complicate matters, the wreath combined with the crown is reminiscent of the badge of the (British) Military Police who, at the relevant date had yet to acquire the prefix "Royal". Whether military or metropolitan, I wonder what C.C.C. stood for. Constabulary Cadets Company? Corps Cricket Competition?





[This message has been edited by agphile (edited 08-03-2009).]

IP: [Logged](#)**bascall** posted 08-03-2009 05:29 PM   Posts: 1626
Registered:
Nov 99




Agphile, I don't know much about the British military, but the use of the crown on this badge, does it support your suggestion?

IP: [Logged](#)**agphile** posted 08-03-2009 06:09 PM   Posts: 798
Registered:
Apr 2008





The Metropolitan Police badge is a sort of silver star shape with a crown above. The Military Police badge is the initials of the reigning monarch within a wreath and with a crown above. The crown therefore fits either interpretation. It is the combination with a wreath that made me suggest the Military.

IP: [Logged](#)**bascall** posted 08-04-2009 01:19 AM   Posts: 1626
Registered:
Nov 99





Agphile, thank you.

IP: [Logged](#)**agleopar** posted 08-04-2009 06:44 PM   Posts: 847
Registered:
Jun 2004

Agphile "I wonder what C.C.C. stood for?"
C.C. is usually a cycling club or cricket club. So how about Chelsea Cycling (or) Cricket Club? I do not know if Chelsea falls in the perview of the "Metropolitan"?

IP: [Logged](#)**agphile** posted 08-04-2009 06:57 PM   Posts: 798
Registered:
Apr 2008

Yes, Chelsea is in the Met area. I am not sure a police based club would call itself simply Chelsea Club, but it is a possibility.

IP: [Logged](#)**bascall** posted 08-04-2009 10:51 PM   







Posts: 1626
Registered:
Nov 99

1929 Cross Country Cycling Novices Team?

IP: [Logged](#)

Kimo





 posted 08-05-2009 01:01 PM   

Posts: 1597
Registered:
Mar 2003

If it is the police, cycling would make a lot of sense as many police officers were issued bicycles to get about town. A competition for who was the most proficient with their cycle would make sense.

IP: [Logged](#)

agphile





 posted 08-05-2009 06:00 PM   

Posts: 798
Registered:
Apr 2008

Good point. And back in 1929 cycling might well have been relevant for the military too. As late as the 1950s when I was in the RAF bicycles were issued for getting from one part of an airfield to the other. 20 years earlier I would think they were used even more by all the armed services.

IP: [Logged](#)

ahwt

 posted 08-20-2009 12:46 PM   

Posts: 2173
Registered:
Mar 2003



Above is a watch fob that The Equitable Life Assurance Company presented to my wife's Uncle. He was an executive with the company some years ago and I suspect it was presented to him at an honorary occasion. His daughter now has the watch fob and remembers him wearing it with his pocket watch.

The fob has Tiffany and Company's mark but it is not marked with anything to indicate the metal content. The representation of a robed figure with a shield protecting a mother and child must have been Equitable's symbol at one time.

The base looks black in the photo, but it appears to be green jade.

IP: [Logged](#)

ahwt

posted 08-23-2009 05:25 PM

Posts: 2173
Registered:
Mar 2003



Above are pictures of a watch fob, chain and watch that I used many years ago. The fob has what I think are called banded agates as the brown agate has a layer of brown on the top and bottom with white in between. The black one simply has black on the top and white for the remainder. The watch fob is hinged and when open reveals a good size compartment. It may have been a compartment for family pictures.

I included a picture of the watch as it has one of the most attractive faces that I have seen. The watch is a 15 jewel Elgin and the Keystone case is of the warranted for 25 years 14 karat type. These watches were often referred to as Sunday watches – worn more for show than for accurate timekeeping. Also the cost was contained as the case is not solid gold, but actually a sandwich of 14k gold over a base material. This construction is very similar to that used in Old Sheffield Plate and I suspect that it came about for the same reason. The middle class wanted to have pretty things, but did not want to pay the price for solid gold when it was not necessary for the look.

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



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



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Author	Topic: Restorator
bascall Posts: 1626 Registered: Nov 99	 posted 08-26-2009 09:12 AM   
	Many of the silversmiths and jewelers moved on to other occupations some time in their career and then even came back later. An occupation chosen by a jeweler from the first half of the nineteenth century was restorator. The term restorator peaked my curiosity. Any thoughts on the meaning of this word?
	IP: Logged
agphile	 posted 08-26-2009 09:54 AM   

Posts: 798
Registered: Apr
2008

I can only guess that it is a back formation from restoration to mean the same as restorer, perhaps in the sense of repairing jewellery and silver.

Or could it even be a mis-spelling of restaurateur , a change of profession that would at least allow him to make use of surplus flatware etc from his old stock 😊?

IP: [Logged](#)

wev
Moderator

Posts: 4095
Registered: Apr 99


 posted 08-26-2009 09:55 AM   

It is a old fashioned variant of restaurateur.

IP: [Logged](#)

wev
Moderator

Posts: 4095
Registered: Apr 99

 posted 08-26-2009 09:59 AM   

quote:





that would at least allow him to make use of surplus flatware etc from his old stock

My wife informs me she will open a soup kitchen when I die and finally find some utility for all those boxes of spoons. . .

IP: [Logged](#)

bascall

Posts: 1626
Registered: Nov 99




 posted 08-26-2009 10:42 AM   

Yes, to both of you. It was an eating house keeper. Superb analysis agophile.

IP: [Logged](#)

middletom

Posts: 467
Registered: May
2004

 posted 09-08-2009 04:07 PM   





WEV

What is a "restaurateur"? Did you mean a restauranteur? It seems to me that the word asked about has more to do with restoring than running a restaurant. But, I'm not a philologist.
middletom

IP: [Logged](#)

swarter
Moderator

Posts: 2920
Registered: May
2003

 posted 09-08-2009 05:23 PM   

Dictionary definitions of *restaurateur*:

The proprietor of a restaurant.





A person who owns or manages a restaurant

". . . there is no *n* in reastaurateur."

IP: [Logged](#)

middletom

Posts: 467
Registered: May
2004

 posted 09-10-2009 09:34 PM   

Then what is a reastaurateur? Are you sure a "restorator" is the same as restaurateur or reasaurateur?
middletom

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



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


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Author	Topic: Welcome back
agphile Posts: 798 Registered: Apr 2008	 posted 02-14-2010 06:33 AM   
	Scott
	When the forums disappeared on Friday I realised I had an addiction - checking for the latest post each time I sat down to my computer. My commiserations for the bother you must have had to get it all fixed and congratulations on succeeding so promptly. NowI can enjoy the (beneficial rather than harmful) addiction again so many thanks!
	David

dragonflywink





 posted 02-14-2010 08:53 AM   

Posts: 975
Registered: Dec
2002

Ditto! 

IP: [Logged](#)

ahwt

 posted 02-14-2010 11:11 AM   

Posts: 2173
Registered: Mar
2003

<http://www.smpub.com/cgi-bin/ubb/Ultimate.cgi>

The link above with the "cgi-bin" was my old link to the forum.
Now my link is below - the "cgi" does not have the "-bin".


<http://www.smpub.com/cgi-bin/ubb/Ultimate.cgi>

I hope everyone finds this change.

IP: [Logged](#)

June Martin

Forum Master

 posted 02-14-2010 12:16 PM   

Posts: 1223
Registered: Apr 93

We'd like to say we intentionally took the forums down to give everyone some time to get something nice for their sweetie on Valentine's Day. Oh, if that were only the case! But we're very glad to be back.

The truth is, our web hosting service made a decision to upgrade servers and did not appreciate the full downstream impact of their actions. When made aware of the havoc caused by their change, they were not prepared to address it promptly and effectively. So, it took some persistent, creative and hard headed action on Scott's part to make them see the light.





Now that we are back, we will evaluate whether there is a more suitable web hosting site for us. We have been with the current web hosting service for over ten years and aside from some minor bumps in the road, have been operating pretty smoothly. So we are not anxious to change teams without thoroughly considering the alternatives, but may have no choice if their support and insensitivity to customer history continues to worsen.

Thanks to all of you for your patience over the last few days and for sticking with us.

IP: [Logged](#)

Scott Martin

Forum Master

 posted 02-14-2010 12:20 PM   

Posts: 11377
Registered: Apr 93

I believe most of the remaining issues are minor house keeping adjustments except for one.





ahwt is correct, the most significant to the SSF visitor is that any existing WEB links and book marks/favorites will no longer work. This wouldn't be such a big problem except for the fact that Earthlink, our web hosting ISP, is being insensitive and not allowing us to have a referral/redirect. I have been on the phone most of Thursday/Friday and part of Saturday but the correct person who might facilitate an acceptable compromise solution is not permitted to speak with customers or WEB support directly.

On Tuesday I will return to calling Corporate head quarters....

IP: [Logged](#)

argentum1

Posts: 602
Registered: Apr
2004

 posted 02-14-2010 12:37 PM   





Recall that recent statement, 'to big to fail'. Have I got news for ISP's. About 12 years ago our local ISP got up on their high horse only to have every single subscriber go elsewhere. That ISP is no longer in existence. In our local newspaper was a story about a gentlman, now 105 years young, who was the last of the line who owned a department store here. The store opened in 1887 and he sold out in 1967 I think. The new owners made big changes that did not go over so after two years they went bankrupt. The 105 year young gentleman said the most important feature of the business was, you guessed it, Customer Satisfaction. He and his brother, a co-owner, knew almost every customers first name and I remember his greeting my great grandmother and my mother by first name. It seems as if those days are gone forever and are sadly missed.

IP: [Logged](#)

swarter

Moderator

Posts: 2920
Registered: May
2003

 posted 02-14-2010 01:48 PM   

quote:





the correct person who might facilitate an acceptable compromise solution is not permitted to speak with customers or WEB support directly.

Corporate arrogance is what has brought this country to the present sorry state of affairs, and this is one more example that the lessons have not been learned. Walking away may be the only option.

IP: [Logged](#)

Sgt Silver

Posts: 41
Registered: May 99





 posted 02-14-2010 01:55 PM   

Glad you're up and running again!
I have an idea of how much work is was for you.

IP: [Logged](#)

Cheryl and Richard

Posts: 154
Registered: May 99





 posted 02-14-2010 02:07 PM   

To echo agphile, we are surprised at how much we missed you!

IP: [Logged](#)

taloncrest

Posts: 169
Registered: Jun
2004

 posted 02-14-2010 07:04 PM   





I, too, am glad you're back. I usually check out the forum every morning and then every evening before I go to bed. You have been missed.

IP: [Logged](#)

wev

Moderator





Posts: 4095
Registered: Apr 99

 posted 02-14-2010 07:36 PM   

If it wasn't for the forum (and other small dalliances in world of silver), I'd have to find honest work to fill the hours. Mere words of thanks do not suffice -- drinks are on me.

IP: [Logged](#)

chase33

 posted 02-14-2010 07:53 PM   

Posts: 362
Registered: Feb
2008

I agree, WELCOME BACK! I was having serious withdrawl problems, that I started looking for an SA group.





Robert

PS: An SA group (Silverholics Anonymous)is for those who have an addiction to silver collecting! Anyone need to join?

IP: [Logged](#)

wev
Moderator

Posts: 4095
Registered: Apr 99





 posted 02-14-2010 07:57 PM   

I'd sooner give up drink -- but they probably have a group for that, too. . .

IP: [Logged](#)

adelapt

Posts: 418
Registered: May
2003





 posted 02-14-2010 08:17 PM   

Welcome Back:
Thanks Scott and June for getting things back on air again. The cultural deprivation was severe!

IP: [Logged](#)

jersey

Posts: 1203
Registered: Feb
2005

 posted 02-14-2010 08:52 PM   

Hello Welcome Back & Happy Valentines Day to you both!





I freaked out when I couldn't acess the site & emailed a friend to ck out the problem, they knew right away what it was . I have info that maybe helpfull & as soon as I get back to my email I will let you know what they suggested.

Jersey

IP: [Logged](#)

agleopar

Posts: 847
Registered: Jun
2004

 posted 02-14-2010 11:42 PM   

There are some very tortured souls on this forum and the worst are those of us who both work and play with silver - and you all know who you are!





Come on it was only 2, maybe 3 days! If our fearless leaders were not so on the ball with technology WE would be curled up in the corners of our workshops/stores/basements babbling about incuse, double struck, sejant, right facing, eagles in cut cornered marks and be totally useless by Tuesday.

Thank you June and Scott for rescuing my Valentine day!

IP: [Logged](#)

Marc

Posts: 414
Registered: Jun
2002

















 posted 02-15-2010 09:51 PM   

Hi Scott & June,

Yes!.. Your forums mean a lot to all of us.
This is, in fact, the information age..

Now if "Customer Service" at Earthlink cared a little more...

Thank you both for your time and effort over these many years.

	<p>Marc</p> <p style="text-align: right;">IP: Logged</p>
<p>salmoned</p> <p>Posts: 336 Registered: Jan 2005</p>	<p> posted 02-16-2010 01:34 PM   </p> <hr/> <p>Well, I noticed not getting thru, but the email explained the problem - glad I'm not just a lurker. Ditto the appreciation expressed above.</p> <p style="text-align: right;">IP: Logged</p>
<p>Scott Martin Forum Master</p> <p>Posts: 11377 Registered: Apr 93</p>	<p> posted 02-16-2010 01:46 PM   </p> <hr/> <p>There is something everyone might help with.</p> <p>If you are familiar with a web site(s) that links to our SSF please let them know they need to change the link to:</p> <p><i>http://www.smpub.com/cgi-bin/ubb/Ultimate.cgi</i></p> <p>Thanks</p> <p style="text-align: right;">IP: Logged</p>
<p>middletom</p> <p>Posts: 467 Registered: May 2004</p>	<p> posted 02-16-2010 06:21 PM   </p> <hr/> <p>Scott, I was elsewhere occupied for the weekend so didn't notice you were down. I guess ignorance is bliss. I try to check with you most days, but sometimes have to skip a few.</p> <p>middletom</p> <p style="text-align: right;">IP: Logged</p>
<p>vathek</p> <p>Posts: 962 Registered: Jun 99</p>	<p> posted 02-23-2010 01:18 PM   </p> <hr/> <p>from Swarter above: "Corporate arrogance is what has brought this country to the present sorry state of affairs, and this is one more example that the lessons have not been learned. Walking away may be the only option."</p> <p>All too true and sad to boot.</p> <p style="text-align: right;">IP: Logged</p>

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



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


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Author	Topic: curious about this item
vathek Posts: 962 Registered: Jun 99	 posted 08-01-2010 01:19 PM    [01-2849] I'm not sure what this little silver-plated thing is for. The writing is German for 'for the fast dance' I believe. Is it a dance ticket for reserving a dance with a specific person? And why the middle eastern coin? It has a tughra mark so it must be Turkish. Opinions solicited.



IP: [Logged](#)

Kimo

posted 08-01-2010 04:48 PM

Posts: 1597
Registered: Mar 2003

My German is horrible, but I thought that 'flotte' meant 'fleet' as in the navy. Does it have a second meaning of 'fast'?

The photo is a bit unclear and I can not make out the last letter of the third word. Could you please take a very close look and see what the full third word is and tell us?

The Turkish coin (assuming your identification is correct) might mean this odd thing was made in Turkey. The German - Ottoman alliance was created in 1914 and perhaps this was made during those years?

Can you date the coin? Are there any markings on the back of the medallion?

IP: [Logged](#)

agphile

posted 08-01-2010 05:04 PM

Posts: 798
Registered: Apr 2008

Flott as an adverb or adjective can mean gay in the old-fashioned sense of the word as merry or lively. I make the last word Tanzen, dancing, as opposed to Tanze, a dance. So, "For gay dancing" and I would guess either an entry token for a night club or a token for dances with one of the hostesses. Whether the coin means it was for Germans in Turkey or was just to add a touch of exoticism I couldn't say.

IP: [Logged](#)

vathek

posted 08-01-2010 05:25 PM

Posts: 962
Registered: Jun 99

The words read "fur (with umlaut) flottes tanzen". I'm sure the coin is dated but nothing recognizable, but the Ottoman Empire ended in 1922.

IP: [Logged](#)

agphile

posted 08-01-2010 05:46 PM

Posts: 798
Registered: Apr 2008





That is how I read it so I think my translation stands.

Another, perhaps less likely, explanation might be that this was some

sort of prize or souvenir for a dancer. I have visions of a German folk-dancing group touring Turkey in the early 20th century, or a whirling Dervish in Germany even! More fun than thinking of it as the fare for a taxi dancer.

IP: [Logged](#)

Hose_dk
Posts: 400
Registered: May 2008





 posted 08-02-2010 02:00 AM   

Mein deusch ist OK
Für and Tanzen is the first and last word. I cannot read the second.
Try another picture.

es is the last of that word. Beginning can be H o/a tt/ss es
where / indicate that I cannot see wheter it is o or a & tt or ss
lasses slosses or h..... so please take another picture. Also closer
picture of coin - both sides.

IP: [Logged](#)

Hose_dk
Posts: 400
Registered: May 2008

 posted 08-02-2010 05:11 AM   

Vür Flottes Tanzen





Can be translated into "For butifull dancing". It is a token given to someone for a performance. Don't know time/place but we could see with more pictures. No marks at all?

Forget the Türkish "dancers" they where spinning around until they fell because of exhaustion.

Ah just saw that Für Flottes Tanzen was seen a long time ago. Well I contribute in translating. 😊

IP: [Logged](#)

Postnikov
Posts: 133
Registered: Nov 2009





 posted 08-02-2010 07:59 AM   

Hi -
"Für flottes Tanzen" (for quick/lively dancing), something like a little trophy/price from a low level dancing event. The coin or whatever it really is was added later, reason unknown - I think just for fun.

Regards
Postnikov

IP: [Logged](#)

Hose_dk
Posts: 400
Registered: May 2008

 posted 08-03-2010 11:18 AM   

I have consulted a book. Regarding Flotte=fleet i.e. in meaning of a ship




The word Flotte has a number of translations.

1. Fast, Speedy, Fluently, smooth, (strygende - dont no UK word for that), fast working, smart, (rak in connection with auto don't know UK word),
2. chick
3. handsome, (løst henkastet don't know UK either)
4. Fresh (in connection with wind)
5. lively
6. blive køreklar - ready to drive.

So we have a few possibilities. I don't know which word you will put in connection with this.

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vathek

 posted 08-03-2010 12:23 PM   





Posts: 962
Registered: Jun 99

I have decided that the chain and coin are original, as there is a loop on the token for the chain. I believe it may have been worn by inserting the coin through a vest button slot.

Can't post additional pics as I'm out of space on my photo host.

IP: [Logged](#)

Hose_dk

 posted 08-03-2010 03:41 PM   

Posts: 400
Registered: May 2008

Piaster is name of coin. But how many Piaster?
Piaster is made of gold or silver. Depending upon how many Piaster

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


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Author	Topic: spoon mold
middletom	 posted 11-06-2009 06:17 PM   
Posts: 467 Registered: May 2004	[01-2765] <p>This may not pertain at all to silver, but a few years ago when I was doing a silver demonstration at the "Independence Museum" here in Exeter, NH, one of the personnel of the museum showed me an item they have which appeared to be a mold for making a spoon. It was made from soap stone (or something that looked and felt like soap stone), was in two halves, one half being the upper half of a spoon and the other being the under half. When the two were brought together one could imagine it creating a spoon if some substance were put in between the two halves. However, there was no way to introduce molten metal into the mold when closed as there were no sprue holes leading to the</p>

inside. The only way I could see it working would be if a cut out piece of soft clay was squeezed in between the two halves, making a clay spoon.

Any suggestions as to what it is and how it was made to work? Did my description make any sense?

middletom

IP: [Logged](#)

Dale





 posted 11-06-2009 06:50 PM   

Posts: 2132
Registered:
Nov 2002

I believe this is for very soft pewter which can be put into such an arrangement. Would not work with melted pewter, but a roughly spoon shaped bit of cooled pewter might work.

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agphile

 posted 11-06-2009 07:25 PM   

Posts: 798
Registered:
Apr 2008





I guess Dale is right to suggest the mould might have been used in effect to stamp out a shape in soft pewter, though I have only known of metal dies for pewter spoons up to now. However, there was once a use for stone spoon moulds. The ancient Romans cast their spoons with an interesting method. A master mould in two halves was carved in stone - marble in the excavated example I know of. This was used to make a lead model spoon which was in turn used to make clay moulds in which the spoon, normally of bronze, was cast. In the case of silver spoons I believe the clay mould was heated first to allow the molten metal to flow even into the thinnest parts before solidifying. I assume this system allowed the creation of a number of lead templates that could be continually renewed.

I am not sure that this is relevant to the mould you saw which clearly couldn't have been used with molten lead, but I wonder whether another possibility is that it was used to press the shape into some soft material (wax?) that was then used in the same way as a model to cast from?

P.S. Just realized I am using a different spelling for mould. That is just usage this side of the Atlantic, I am afraid.

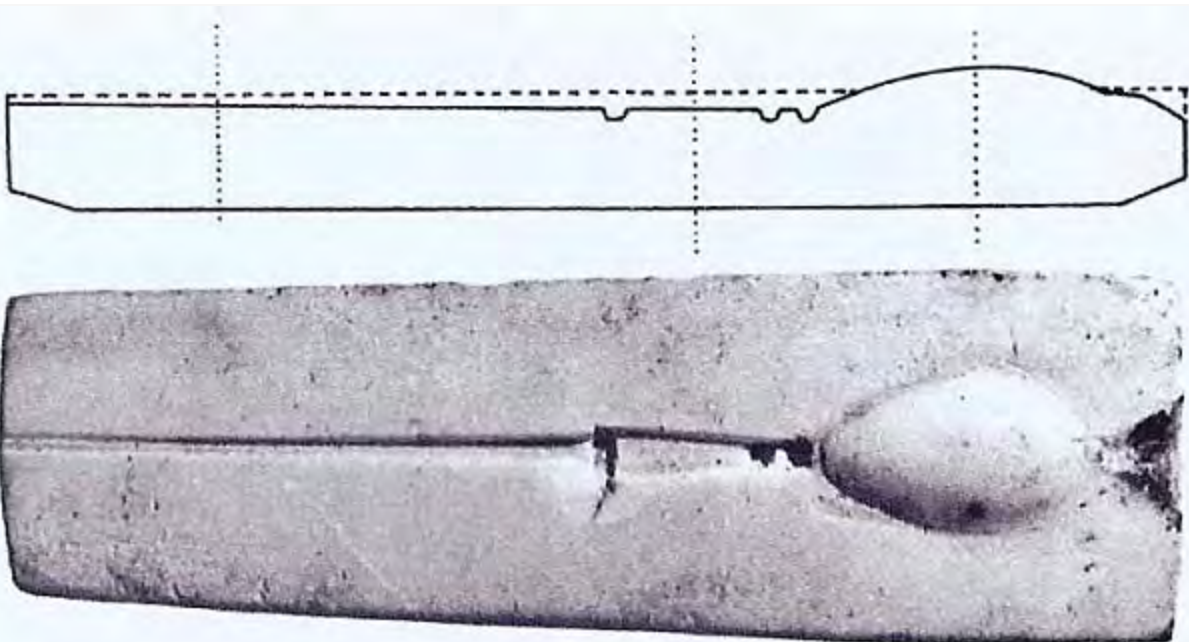
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agphile

 posted 11-08-2009 12:24 PM   

Posts: 798
Registered:
Apr 2008

At the risk of becoming a bore I thought I might elaborate a little on Roman spoon making. This is the marble mold I referred to above.



It was excavated at Augst (Switzerland). It was first thought to have been used to make wax models for subsequent casting by the lost wax technique. This is what made me wonder whether the mould Middleton saw could somehow have been used for a wax model. However, traces of lead together with other evidence led to the conclusion that the Augst mold was used for lead models (Riha and Stern, Roman Spoons from Augst and Kaiseraugst - German text).

The best evidence I know for the use of clay moulds formed from a metal model and used to make the actual spoons comes from England.



These clay molds were excavated at Castleford. More information about them and their use is at [After The Fort & Vicus: Spoon making \(3.1 meg PDF\)](#)





And, as a bit more evidence, this Roman spoon fragment from my collection is a bowl that went wrong in casting but somehow failed to be recycled. It is reputed to have been found in the Gloucester area about 45 years ago.



Sorry if this takes us a bit off topic but it is just possible that something in all this may throw light on the mold that started this thread.

IP: [Logged](#)

swarter
Moderator

 posted 11-08-2009 12:51 PM   

Posts: 2920
Registered:
May 2003





quote:

Sorry if this takes us a bit off topic but it is just possible that something in all this may throw light on the mould that started this thread.

Not at all off-topic -- pertinent and very interesting. Thanks for posting them.

IP: [Logged](#)

middletom

 posted 11-08-2009 09:39 PM   

Posts: 467
Registered:
May 2004

Thank you so much, Agphile, for that information and those pictures. It is all very interesting and has inspired me to go to the museum and ask to see the mold again.





Also, Agphile, you can't assume that I know how to spell correctly. Yours may be the correct form of the word.

If I can find out more about that piece at the museum, I'll put it into this thread.

middletom

IP: [Logged](#)

agphile

 posted 11-09-2009 09:16 AM   

Posts: 798
Registered:
Apr 2008





Thanks for your kind words Middletom. Of course, your first thought about clay may actually be the right answer. Ceramic ladles were certainly made in the 18th and 19th centuries. If a ladle, why not a spoon, perhaps as a serving piece, suitably decorated before firing to accompany a bowl or dish?

As for spelling, if I see an American using a simpler and more logical version than we do I take it for granted that this is simply a reform we have yet to follow. However, it may not be long before we are all using the even simpler, but to me often incomprehensible, style introduced with texting.

[This message has been edited by agphile (edited 11-09-2009).]

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agphile

 posted 11-09-2009 12:31 PM   

Posts: 798
Registered:
Apr 2008

And a PS to the above. If you do get to see the mould again, a clue to its use might come from the gauge of the spoon shape it would create. I imagine a ceramic spoon would need to be noticeably thicker than a pewter or silver one.

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

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


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Author	Topic: Casting of a medieval silver spoon - Coulage d'une cuillère médiévale en argent
Scott Martin Forum Master Posts: 11377 Registered: Apr 93	 posted 10-13-2010 02:28 PM    Coulage d'une cuillère médiévale en argent. Casting of a medieval silver spoon. Présentation et démonstration de ma réplique d'une forge médiévale du 13 ème siècle. Presentation and demonstration of a medieval blacksmith replica of the 13th century silver spoon.

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jersey

Posts: 1203
Registered: Feb
2005

 posted 10-13-2010 07:21 PM   





C'est formidable Scott!
Tres bien, merci!

Jersey

IP: [Logged](#)

argentum1

Posts: 602
Registered: Apr
2004

 posted 10-15-2010 09:19 AM   


Yep, those were the good ole days.

[This message has been edited by argentum1 (edited 10-15-2010).]

IP: [Logged](#)

middletom

Posts: 467
Registered: May
2004

 posted 11-06-2010 06:52 PM   

Scott,





That is a great video, but it makes me wonder why they cast spoons in the medieval period, and later switched to forging. It would seem to me that even in the medieval period they would have known that forging made a stronger piece. Have you any information about the history of those changes that the flatware processes underwent?

middletom

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr
2008

 posted 11-06-2010 07:11 PM   

I think it may have varied a bit from country to country. In Britain the few surviving Saxon and early Norman spoons seem to have been cast. The reason might simply be a continuation of the Roman tradition but I suspect it was more because the handles had zoomorphic decoration which would have taken an awful lot of cutting and filing. From the 13th/14th centuries on spoons were forged. They now had plainer handles. When finials became more ornate again, the finials were cast separately and soldered on.





I think casting may have lingered longer in some parts of Continental Europe but that is at least sometimes linked with retaining more ornate handles.

IP: [Logged](#)

swarter

Moderator

Posts: 2920
Registered: May
2003

 posted 11-06-2010 07:42 PM   





It would seem the same method was used to cast some base metal spoons (bronze in the demonstration video, but certainly also pewter*), which surely would have been more common than silver, and a simpler and more familiar method to those practitioners than forging.

* according to the Encyclopedia Britannica definition, some forms of latten (brass or a brass alloy, which was usually beaten into sheets) were also cast.





IP: [Logged](#)

agphile

Posts: 798

 posted 11-06-2010 07:49 PM   

Yes indeed. I was thinking only of silver but you are right. Pewter and

Registered: Apr 2008	latten spoons were generally cast.	IP: Logged
middletom	 posted 11-08-2010 06:42 PM   	
Posts: 467 Registered: May 2004	Thank you for the information. It does make sense that the elaborate pieces would have to be cast.	
	middletom	IP: Logged

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


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


Author	Topic: do you tell?
seaduck Posts: 341 Registered: Dec 2006	 posted 11-07-2010 02:16 PM   
	<p>I visited a small local antiques show recently -- the sort of show that indulges the spirit of the hunt. It's the sort of place where you can imagine a small treasure might be uncovered.</p> <p>Last year, I found a nifty sterling ladle marked ONC. It was not expensive, and I thought hard about buying it, but in the end did not, as it didn't fit my collection nor did I imagine I would use it. (I'm trying to develop self-discipline!) In conversation with the dealer, I realized she had no idea what the mark was and knew nothing about Old Newbury, and was very grateful when I told her.</p>

This year, another dealer had an item marked only as a sterling page-turner. No mention of the fact that it bore a Shiebler mark. Again, not pricey but not my thing. I considered mentioning Shiebler to the dealer, and then decided not to, thinking I might leave the pleasure of discovery to someone else.

What do you do in these situations?

IP: [Logged](#)

agphile

 posted 11-07-2010 07:21 PM   

Posts: 798
Registered: Apr
2008


I would tell a dealer I know, have done business with and trust. I probably wouldn't tell one who was a stranger to me.

My reasoning is that the dealers I buy from who treat me fairly and share their knowledge with me deserve some reciprocity in the odd case where I happen to be the better informed.

However, the unknown dealer is presumably selling at a profit. I don't see why I should help increase that profit and deny another well-informed buyer the opportunity of benefitting from his or her knowledge.

IP: [Logged](#)

Polly

 posted 11-07-2010 07:56 PM   

Posts: 1939
Registered: Nov
2004





I never manage to resist buying a well-priced, mistakenly tagged item, even if it's not something I usually collect. You have way more discipline than I do!

If I do manage by some strange chance to pass it up, I usually tell the dealer unless I actively dislike them (which is very rare).

One time a nice woman at my favorite flea market had a dozen 19th c. European coin silver forks and another dozen spoons mistakenly priced as silverplate. I told her she was asking way less than their melt value and she should charge me more, but she refused to raise the price.

IP: [Logged](#)

taloncrest

 posted 11-07-2010 10:05 PM   

Posts: 169
Registered: Jun
2004

I've never told a dealer about misidentified silver because I can't resist buying it for myself. I did tell a seller at an auction last week that her glass mayonaise set was by Fostoria because I like her, and because I'm trying not to buy more glassware and I liked the pattern. If it has gone cheap, I would have been unable to resist it.





In a slightly different yet related direction; what would you say if a seller asked you if you knew anything about some silver was that you were thinking of bidding on or buying?

I was looking at a partial set of small cordials at an auction once with what looked like Russian marks, and the seller asked me if I knew what they were. I could honestly tell him that I didn't know, because I wasn't sure.

IP: [Logged](#)

wev

Moderator





 posted 11-08-2010 01:40 AM   

Friends excepted, never. I have grown weary of being accused.

Posts: 4095
Registered: Apr 99

IP: [Logged](#)

Paul Lemieux

 posted 11-08-2010 03:00 AM   





Posts: 1768
Registered: Apr 2000

yes, unless it is something i really want or an exceptional deal.

this has worked (as recently as yesterday) by sometimes provoking the dealer to give me a great discount on another item i really want, either at the time or later on because they remembered i taught them something (i.e., allowed them to make more money on a piece).

IP: [Logged](#)

Scott Martin
Forum Master

 posted 11-08-2010 08:41 AM   

Posts: 11377
Registered: Apr 93

quote:

Originally posted by agphile:

I would tell a dealer I know, have done business with and trust. I probably wouldn't tell one who was a stranger to me.

My reasoning is that the dealers I buy from who treat me fairly and share their knowledge with me deserve some reciprocity in the odd case where I happen to be the better informed.

However, the unknown dealer is presumably selling at a profit. I don't see why I should help increase that profit and deny another well-informed buyer the opportunity of benefiting from his or her knowledge.

quote:

Originally posted by wev:

Friends excepted, never. I have grown weary of being accused.

Blend the both of these together and that is sort of where I am on this.

When I/we walk into a booth/store there can be, and often is, something else going on.

These days dealers generally know who we are. Many are very glad to share with us and we with them. Often they are a good member of the SSF. At a large show this can greatly slow us down but it may also lead to interesting suggestions for future Guideline compliant posts.

There are also the dealers who only care about profit. So if the dealer believes we are a knowledgeable buyers, then they up their price. If we don't buy, then they put it away to find out why we were interested.





When we recognize this, we stay away until they forget that we might be knowledgeable. We can tell if they have forgotten.... when we eventually return and pick a Chantilly spoon. Then if the dealer, without waiting for a question, immediately starts to explain that the spoon is sterling and Gorham's most popular pattern etc... it is pretty clear that we are once again just another dumb customer.

When it comes to family and friends if there is a real (even if very small) interest, we don't hold back (like we could 😊). Over time we

have learned which family/friends are only asking because they only want to know if it is valuable. For these inquires we tend to be reserved but directionally correct.

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Postnikov

 posted 11-08-2010 11:53 AM   

Posts: 133
Registered: Nov 2009





If I see that the dealer is a little bit naive, I would tell him. Who knows everything?

If he is arrogant and want to teach me some nonsens, I would not.

Regards
Postnikov

IP: [Logged](#)

Hose_dk

 posted 11-08-2010 03:49 PM   

Posts: 400
Registered: May 2008





I don't mind using my know how - as I also have described here.

I would never tell something that is not correct. I might say - don't know, or not sure. But when asked directly I tell. Like we do here.

But in my time I have bought many things - at prices much to high. I call that learning the hard way. So today I don't mind doing a bargain. Remember sellers are professional - in case they are not, they could spend time learning. So all in all they are better of selling by intuition - i.e., doing a mistake from time to time.

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ahwt

 posted 11-09-2010 12:00 AM   

Posts: 2173
Registered: Mar 2003





We have brought some solid silver objects through the years that were sold as silver plate, but if fact were coin or sterling. Most of the time they were really overpriced for silver plate however they were sold at a good price for solid silver.

One time I did tell the dealer that her item that was marked silver plate was actually sterling. She had the item priced at the sterling level, but was conducting a 20% off sale and with this discount it was a good price. Lo and behold she grabbed it from me and said it was no longer for sale. I had friends that went into her shop a year later and she still had it - of course now it is really overpriced. I decided not to go back to her shop.

In the last several years we have gotten to know quite a few dealers that set up at a large monthly antique show we attend on a regular basis. Several times after admiring an object the dealer will vent his or her frustration that "so and so" offered me this low ball price and if you want it at that price you can have it - just get it out of my booth "as I do not want it here when they come back." These were dealers that we had brought things from previously and we have continued to buy from. They still seem grateful that we got that item out of their booth.

IP: [Logged](#)

Dale

 posted 11-10-2010 12:41 AM   

Posts: 2132
Registered: Nov 2002

A lot depends on what sort of dealer is offering the silver. Dealers come in all shapes and sizes with varied motives and business plans.

With the ones who will not raise prices when given information, the reason I have see for this action relates to a cost of doing business. Accounting for a small antique business is a real consideration. While the new info may result in a higher price, the cost and time involved in going back and redoing the books may offset any expected gain. Particularly with a hand written inventory list, doing so is unbelievably complicated. If the items are consigned, using the information can make the dealer look less reliable to the consignor.





Then there are dealers who simply buy and sell, usually aiming for a fairly consistent mark-up. She knows what she paid and what she needs to get. And she also knows that for tax reasons it is important to maintain a fairly stable mark up. Having a number of bonanzas can attract attention, particularly if there have been audit problems in the past.

Another group of dealers that actually exist, since I have met them, are resticted in how much money they can make in a month. It may be a pension, alimony, child support or inheritance that regulates how much they can make selling antiques. I used to travel with several who would simply refuse to sell anything after they had reached their limit. Or they would have to offset any sales with loses to remain in the ballgame.

There is no point in telling such dealers anything. Just smile and be polite. And buy things that you can make money on.

IP: [Logged](#)

Dale

 posted 11-10-2010 12:50 AM   





Posts: 2132
Registered: Nov
2002

Then there are dealers who have a main focus but do come up with other things which they put out cheap. Glass dealers, furniture and jewelry dealers fit into this category. They have an occasional piece of silver, not enough to warrent dealing in silver. But they do get silver. For a furniture dealer it is not worthwhile to have a case for showing silver. The reasoning seems to be that if the dealer puts the item out, it will be likely stolen. So it is more rational to sell to a silver dealer than to lose it to a thief. You can give this type of dealer information which they really won't care about.

The trick here is to go into the booth and find things that do not belong there. That are unrelated to the theme.

IP: [Logged](#)

doc

 posted 11-10-2010 08:41 PM   

Posts: 712
Registered: Jul
2003

I usually can't help myself, so I tell. But I find sometimes it can help on items I want, particularly when the item is coin or Continental silver and they have priced it based on sterling scrap prices. I have found that you do need to be careful in sharing info, however. I once bought a piece that I didn't know much about when I purchased it, but later found it to be a fantastic 20th century American maker (and that I got a great deal). The dealer later asked me about the piece and I told him what I learned; now he's afraid to sell me pieces because he thinks I may be getting a deal and he's losing out.

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


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


Author	Topic: cold meat fork
middletom	 posted 11-20-2010 08:05 PM   
Posts: 467 Registered: May 2004	[01-2883] <hr/> <p>This thread developed, for the most part, into a discussion on How to post photos. To see only the parts discussing silver see: edited cold meat fork post.</p> <hr/> <p>I am taking a stab at posting a picture of a cold meat fork I made for my wife. It is my variation of an old pattern we have here at ONC. I'm not sure I understand all Scott's directives for posting photos, so it may not work.</p>



middletom

IP: [Logged](#)

middletom

 posted 11-20-2010 08:08 PM   

Posts: 467
Registered:
May 2004

No, I'm sorry, it didn't work. I'll have to try to figure out what's what. I'll get back to you, because if I can figure this out I have a number of other photos to share.





middletom

IP: [Logged](#)

**Scott
Martin**

Forum Master

Posts: 11377
Registered:
Apr 93

 posted 11-21-2010 12:38 AM   

middletom,

Your use of the forum [img] tags is correct.

The problem is the address (URL) of the image.

I don't currently have a photobucket account but maybe someone who does will suggest something. What I recall is that photobucket gives a pre-prepared link for img tags.

For example, I just got the following image from photobucket's public sharing of images page. It gave me what I needed just by clicking the "img" link. After clicking the "img" link, all I had to do was to paste into this thread.



IP: [Logged](#)

ahwt

posted 11-21-2010 12:56 AM

Posts: 2173
Registered:
Mar 2003

I use Photo bucket and just put my cursor on the block with the img tag. That highlights the block. I then do a "control c". To paste the img information do a control v" after you have placed your cursor in the reply thread on the forum.

IP: [Logged](#)

middletom

posted 11-21-2010 12:06 PM

Posts: 467
Registered:
May 2004

Scott,
How did you know I had used the IMG properly, for on my computer, my first entry only shows a red x inside a box? Also, you say the URL is incorrect, so you must have been able to see what my mistake was. How did you do that?

middletom

IP: [Logged](#)

middletom

posted 11-21-2010 12:38 PM

Posts: 467
Registered:
May 2004

Also, AHWT, I looked for the IMG in the box to the right, which was there yesterday, but it is no longer there. When I put the cursor on my picture, a small box appears below with the sharing media and when I click on IMG it says "copied" then goes away but I still have no idea what the tag is that I should send to the forum. Photobucket gives no detailed help, just general information about what each icon might do.

middletom

IP: [Logged](#)

wev

Moderator

posted 11-21-2010 12:40 PM

Posts: 4095
Registered:
Apr 99

By clicking the edit icon on you post, which looks like this:



IP: [Logged](#)

ahwt

posted 11-21-2010 01:24 PM

Posts: 2173
Registered:
Mar 2003

I am not sure why the word copied comes up, but one still has to do the Control C while the curser is in the box. Then the control v pastes the copy in the "Your Reply" box on the forum. Make sure your curser is blinking in the "your Reply" box before you do the control v.

[This message has been edited by ahwt (edited 11-21-2010).]

IP: [Logged](#)

middletom





posted 11-21-2010 02:08 PM

Posts: 467
Registered:
May 2004

AHWT,
When my cursor is in the box, I see no "control c" or a "control v". Where do those come from?
middletom

IP: [Logged](#)

**Scott
Martin**
Forum Master

 posted 11-21-2010 02:27 PM   

middletom,

Posts: 11377
Registered:
Apr 93

Control-c and control-v are windows key combination's for coping some selected (highlighted) text and then pasting the copied text.

Control-c means to press and hold the key marked CTRL and then to tap the c key. This will copy any highlighted text. Also people remember it is for copying by thinking the c stands for copy.




Control-v means to press and hold the key marked CTRL and then to tap the v key. This will past the copied text where your cursor is. Also people remember it is for pasting by thinking v as a down arrow.

Please feel free to try something. Tell us what you did so if it doesn't work then we may be able to make a suggestion.

Keep trying... once you have had some success, you will wonder why it seemed so hard.

IP: [Logged](#)

agphile

 posted 11-21-2010 04:23 PM   

Posts: 798
Registered:
Apr 2008





Middletom

"When I put the cursor on my picture, a small box appears below with the sharing media and when I click on IMG it says "copied" then goes away"

If your system works like mine, this means that the tag has been copied on to your computer's clipboard. All I have to do then is right click in the forum reply box and then click "paste" in the menu that appears (or, I imagine, click ctrl + v)for the tag to appear there.

IP: [Logged](#)

middletom

 posted 11-22-2010 10:04 PM   





Posts: 467
Registered:
May 2004

I've tried everything suggested and that I can possibly come up with and nothing works so I am giving up for now. I wish Photobucket had a phone number to call so as to speak to a person who might walk me through what I need to get this to work, but as they do not, there is nothing more to be done.

middletom

IP: [Logged](#)

Kimo

 posted 11-22-2010 11:06 PM   

Posts: 1597
Registered:
Mar 2003

Hi Middletom.

I am not a major expert with photobucket, but I use it and it works for me. Maybe I can help you?

First, I see that you have not successfully uploaded your photo to photobucket. The way I can tell is I see that the URL in your [IMG] x x URL x x[/IMG] coding does not work. The way I can tell that is I copied it (without the IMG bookends) into the address window at the top of my Internet Explorer page and hit the Enter button. It gave me a photobucket website response that the page was not found. If you uploaded your photo correctly then typing in the URL as I described should

result in a webpage coming up with just your photo.

Here is how to upload a photo on photobucket:

1. put your photo on your computer in a place where you will be able to find it easily.
2. open up your photobucket album
3. in the dark blue bar across the top of your album page, find the green button that says 'Upload Now' and click on it
4. you should now be on a page that says 'Upload to Photobucket' across the top, then below that there should be two little windows with the one on the left saying 'Upload from my computer' and the one on the right saying 'Upload to Middletoms album' or whatever you named your album when you registered for your Photobucket album. Under those is a green button that says 'Select photos and videos'. Click on that and a pop-up window appears - that will be a list of your computer files. Find your photo file in that pop-up window, highlight it by left clicking it, then hit the button that says 'Open' Photobucket will automatically upload the photo into your album. It will give you a page with the photo with some empty boxes under it for you to type in the information about that photo. When you are done typing in your labels for that photo, hit the button at the bottom right of the page that says 'Save and continue to my album' It will then take you to your album and you will see your photo with the label you gave it. If you point at your photo you will see four little windows appear under it. To test to see if it really works, point at the second little window that says 'Direct Link' and left click on it once. Then point at your Windows Explorer window at the top of the page. Left click to highlight the URL that is already in it, then right click to get the drop down menu and select and left click on the word 'Paste' That will put the URL of your photo in the Windows Explorer window then you hit your Enter key. That should bring up your photo all by itself on an internet webpage. If you can not see your photo, something is not right about the way it was uploaded. If you can see it this way then go back to your album webpage, point at the photo to highlight it, and click on the fourth little box under it that says 'IMG Code' That will copy your photo's URL and automatically add the [IMG] codes at either end. You can then paste that into your Forum posting and your photo will appear once you have submitted your post. For example, here is one of a spoon that I have:



posted 11-22-2010 11:25 PM

Here is an illustrated step-by-step of how I use Photobucket to put photos here on the forums.

NOTE: I believe you have to have the latest version of java to use Photobucket properly (if you do not have java for a site that requires it, the site will prompt you to download the java run time environment; complete this download then follow the steps below).

1. After logging into Photobucket, click the green "Upload now" button that's located in the top menu.

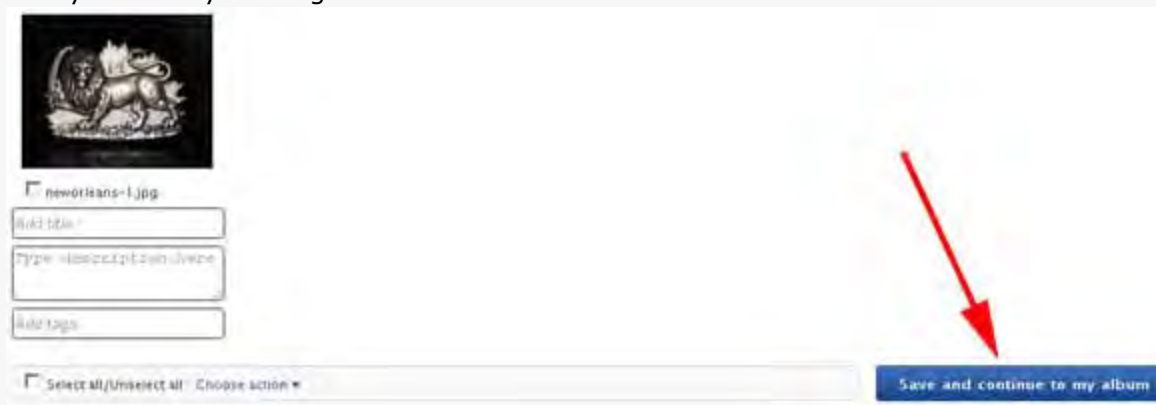


2. Click the green "select photos..." button.



3. A window will pop up, in which you must navigate through your computer's directories to find the photo(s) you want to upload. You can drag and select multiple consecutive files in one directory, or hold the CTRL button while clicking on non-consecutive files in a directory, to upload more than one.

4. They will then ask you to add tags or labels to your photos. I always skip this step and return to my album by clicking on the blue "save and continue" button.



5. Finally, upon returning to your album page, which features thumbnails of your photos, hover your cursor over the picture you want to post here on the forums. A pop-up, containing a

thumbnail and list of 4 items, including "IMG code", which is the image format for the encoding system the forums use, will appear. Simply click on the field/link to the right of "IMG code". If your web browser is up-to-date and properly installed, it will automatically copy the full code you need to paste in the forums to make your image appear here (the word "copied" should appear upon clicking the field).



6. Return to the forums, compose your post, and, when you reach the point in your post when that image is called for, just paste that already and automatically copied IMG code (to paste: hold the CTRL key, press the V, then release both; or, right-click and select "paste"). Then submit your post. The picture should appear once your post is published in the forums.

I hope this helps.

IP: [Logged](#)

agleopar

posted 11-23-2010 08:37 AM

Posts: 847
Registered:
Jun 2004

Tom I empathize so completely with what you are going through and am cheering you on because if you can do it there might be a snowballs chance in hell I will be able to after - keep going we want to see your work!

IP: [Logged](#)

middletom

posted 11-23-2010 04:43 PM

Posts: 467
Registered:
May 2004

Thank you Kimo and Paul for your help. Kimo, some of the things you tell me to do I have done but I obviously did my URL improperly so the Photobucket system seems to be clogged.





I might try a different picture, but when I initially went to Photobucket, I easily transferred my pictures from the computer to Photobucket, then chose this particular one to see if I could do what needed to be done. After putting in the information (I first sized the picture to the proper size) in the boxes below the picture, I suspect that I put in the wrong information for the tag box. From that point nothing has gone well. I will note all your instructions and try with another picture.

Agleopar, my idea of high-tech is a polished hammer, and it is nice to know there is someone who is equally in the dark.

middletom

IP: [Logged](#)

jersey

 posted 11-23-2010 05:09 PM   





Posts: 1203
Registered:
Feb 2005

Make it 3. I use an apple laptop with no mouse so I can't right or left click....or whatever. Or I use the iPad . anyone got help for me?
Keep on trying middletom, I'm rooting for you!

Jersey

IP: [Logged](#)

middletom





 posted 11-23-2010 05:28 PM   

Posts: 467
Registered:
May 2004

Here it goes:

IP: [Logged](#)

middletom

 posted 11-23-2010 05:30 PM   

Posts: 467
Registered:
May 2004

No, that didn't work, either. Sorry I'm taking up so much space.





middletom

IP: [Logged](#)

**Scott
Martin**

Forum Master




Posts: 11377
Registered:
Apr 93

 posted 11-23-2010 05:40 PM   



IP: [Logged](#)

jersey

 posted 11-23-2010 05:51 PM   

Posts: 1203
Registered:
Feb 2005

Wow! Thanks Scott!
What a lucky lady your wife is middletom! That is a beauty.

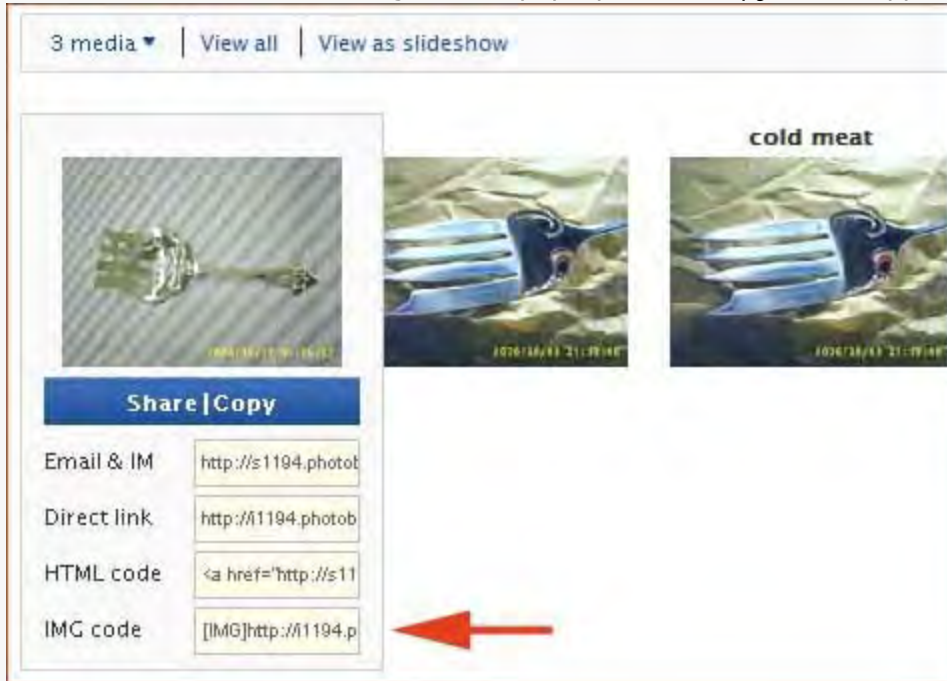
Jersey

IP: [Logged](#)

The photos in your photobucket album:



Move the cursor over an image and a pop up *Share/copy* frame appears.



Put your cursor in the yellow part of IMG code line and it is automatically copied.



Then go to your post and paste.

To paste, click in your post where you want to paste and then hold the *CTRL* key and press once the *v* Key



IP: [Logged](#)

Scott Martin
Forum Master
Posts: 11377
Registered:
Apr 93

posted 11-23-2010 06:02 PM

I posted only the first image because it wasn't over sized. The others are over sized. The maximum image width is 640 dpi.

IP: [Logged](#)

Kimo
Posts: 1597
Registered:
Mar 2004

posted 11-23-2010 06:16 PM

Middletom - you are sooooo close! The one last finishing step you need to take is to pick one of those URLs you listed and put the IMG bookends around it - put [IMG] at the front and then [/IMG] at the end (don't forget the / in the ending one).

You can re-size your photos in your album to keep them under 640 DPI so they will fit on the forum. Here is an example where I copied your fork URL, uploaded it to my album, re-sized it smaller, then put it in between the [IMG] and [/IMG] bookends:



IP: [Logged](#)

middletom
Posts: 467
Registered:
May 2004

posted 11-24-2010 02:46 PM

Scott and Kimo,

I am amazed that you were able to find my stuff at Photobucket and I was totally lost, or at least nearly totally. Scott, I had gotten to the point of putting my cursor on the yellow IMG and received the "copied" notice, but didn't know where to go from there.

The fork you put up first, Scott, is one we call a Neptune fork. Yesterday I tried putting that one through because of the problems I was having with the first fork. Several years ago someone from California sent us a fork like that that had been made by Shreve&Co. and he wished to have us make a copy. I planned it out and made the template and when he found out the price, we never heard from him again. We've had the template hanging on the wall for a few years and two years ago two gentlemen who are antique dealers and good customers of ours saw the template

and ordered one made. So, I made two so that we could have one on display in our showroom. It is quite large and I don't know what it was intended to serve.

The other fork which you said is oversize on Photobucket is the cold meat fork that I had originally intended to post. I had sized it properly but the sizing may have been messed up by my fiddling around with efforts to post it.

Thank you, Jersey, for your enthusiastic comments about the Neptune fork. For Christmas my wife will be getting a fish serving knife and fork set. I don't have to worry about spoiling the surprise because she doesn't touch the computer.


I am going to try to post more pictures soon but now have to go get the fixings for Thanksgiving.

Happy Thanksgiving to all of you.

middletom

IP: [Logged](#)

middletom

 posted 11-24-2010 06:56 PM   

Posts: 467
Registered:
May 2004






This is a picture of the nutmeg grater that I made for my niece last year. The grater piece to the left is made from stainless steel with the little loop handle being sterling. I'm sorry it is a bit out of focus. My camera is not the best.

middletom

IP: [Logged](#)

middletom

 posted 11-24-2010 07:14 PM   





Posts: 467
Registered:
May 2004

I want to include here a slide show of views of the progress to make the Neptune fork and views of our shop.o

middletom

Your link was snipped. Please post the photos and don't link an album. If you want to do a slide show please contact me via email about doing one.





agphile

 posted 11-24-2010 07:57 PM   

Posts: 798
Registered:
Apr 2008

Lucky niece. Lucky wife. And I enjoyed seeing pics of your workshop (tidier than some I have visited)and the wotk in progress.

middletom




 posted 11-26-2010 05:00 PM   

Posts: 467
Registered:
May 2004

AGPHILE,
How did you see my pictures if they did not post?
I'm going to try Scott's suggestion about posting them individually.

middletom

middletom

 posted 11-26-2010 05:04 PM   





Posts: 467
Registered:
May 2004



I'm trying some pictures of our shop.

middletom

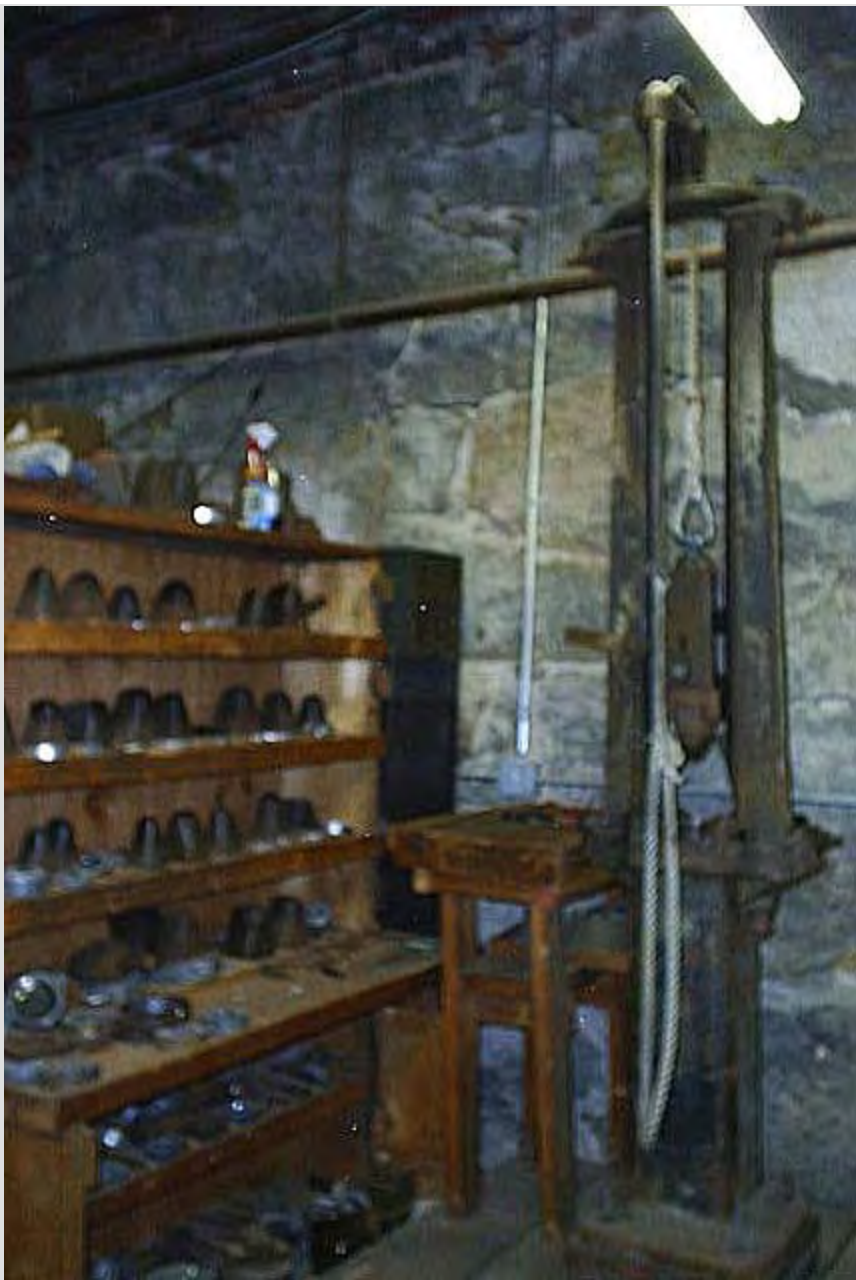
middletom

 posted 11-26-2010 05:09 PM   

Posts: 467
Registered:
May 2004

apparently I can get only one picture per post. I tried three on the last post but only the picture of the hollowware heads and stakes showed. This one is of our foot operated drop with which we shape spoon bowls and fork tines.

middletom



IP: [Logged](#)

middletom



posted 11-26-2010 05:12 PM



Posts: 467
Registered:
May 2004







This is what we call our bending bench where we do final bending and shaping of flatware pieces. The leg vices in the center and at either end are used for other hammering, too.

middletom

IP: [Logged](#)

middletom

 posted 11-26-2010 05:19 PM   

Posts: 467
Registered:
May 2004






This is a view of my anvil on its block. When we moved to the basement of the building we found that the cement floor sloped down from the sides toward the center of the room. Our solution for leveling the anvils was to pour a pad of pewter enclosed in a metal frame. Being liquid, it formed a level surface on which to place an anvil block. The anvil is a large blacksmith anvil from which the tail and horn have been cut.

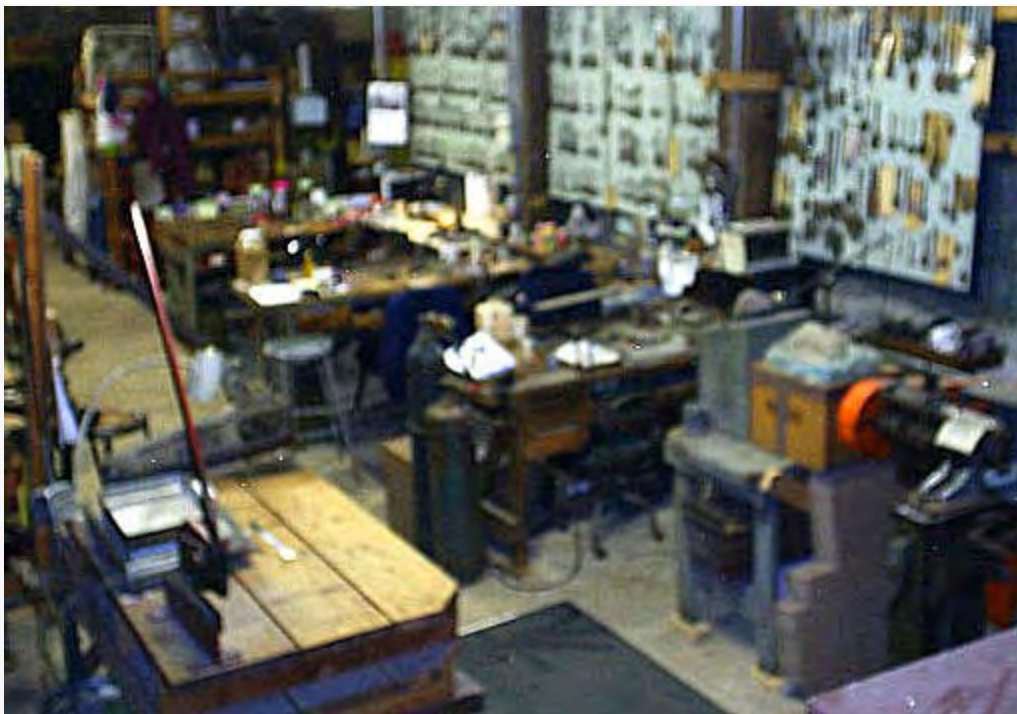
middletom

IP: [Logged](#)

middletom

 posted 11-26-2010 05:23 PM   

Posts: 467
Registered:
May 2004





This is an overall view of most of the shop seen from the entrance stairs.

middletom

IP: [Logged](#)

middletom

 posted 11-26-2010 05:27 PM   

Posts: 467
Registered:
May 2004







Here is a picture of some of our template boards on which we have arranged the templates by pattern with several patterns represented here. We have nine boards of templates.

middletom

IP: [Logged](#)

middletom

 posted 11-26-2010 05:30 PM   

Posts: 467

Registered:
May 2004



This another picture of the cold meat fork I made, also showing the full handle.

middletom

IP: [Logged](#)

agphile

posted 11-26-2010 06:44 PM

Posts: 798
Registered:
Apr 2008

Middltom

I happened to see your post before Scott snipped it and just followed the link.

IP: [Logged](#)

middletom

posted 11-28-2010 09:53 AM

Posts: 467
Registered:
May 2004

Well, it appears I've finally gained command of the skills necessary to get at least some pictures posted. Thank you, one and all, for your help getting this novice on the road to internet use.

middletom

IP: [Logged](#)

wev

Moderator

Posts: 4095
Registered:
Apr 99

posted 11-28-2010 10:56 AM

Now that you have the basics of posting down, you may want to do a little cropping and compression of your images before putting them up. My little [tutorial](#) may be of help.

Here is the fork image, now only 29k versus yours at 138.



IP: [Logged](#)

middletom

posted 11-30-2010 05:02 PM























Posts: 467
Registered:
May 2004

WEV,

That is a good idea but I found on Photobucket that I had only one control of size and that was control of the larger figure to 640. Any suggestions about how to shrink the other dimension? I didn't see separate controls for that.

middletom

IP: [Logged](#)

<p>June Martin Forum Master</p> <p>Posts: 1223 Registered: Apr 93</p>	<p> posted 11-30-2010 05:20 PM   </p> <hr/> <p>Beautiful fork and nutmeg grater!</p> <p style="text-align: right;">IP: Logged</p>
<p>wev Moderator</p> <p>Posts: 4095 Registered: Apr 99</p>	<p> posted 11-30-2010 05:41 PM   </p> <hr/> <p>The best thing to do is download FastStone Image Viewer and do it yourself. Both of my tutorials use the program. I have found the editing controls on Photobucket and other related sites to be limited and often confusing. Better to take things into your own hands -- it's really quite easy.</p> <p style="text-align: right;">IP: Logged</p>
<p>Polly</p> <p>Posts: 1939 Registered: Nov 2004</p>	<p> posted 11-30-2010 08:23 PM   </p> <hr/> <p>If you--or anyone reading this--use a Mac, you can resize easily when you export a photo from iPhoto.</p> <p>Under "File" choose "Export." When the "Export Photo" window appears, choose "File Export." Under "Kind," choose "JPEG." Under "Size," choose "Custom." Then under "Max" choose "width," and write in "490" in the blank where it says "of ____ px." Then continue with the export by clicking the "Export" button.</p> <p style="text-align: right;">IP: Logged</p>
<p>Polly</p> <p>Posts: 1939 Registered: Nov 2004</p>	<p> posted 11-30-2010 08:24 PM   </p> <hr/> <p>PS: Gorgeous meat fork!</p> <p style="text-align: right;">IP: Logged</p>
<p>vathek</p> <p>Posts: 962 Registered: Jun 99</p>	<p> posted 12-02-2010 08:33 AM   </p> <hr/> <p>Very very nice piece and no doubt a unique one of a kind?</p> <p style="text-align: right;">IP: Logged</p>
<p>middletom</p> <p>Posts: 467 Registered: May 2004</p>	<p> posted 12-02-2010 09:46 PM   </p> <hr/> <p>Yes, the variation that I made is the cut out area on the right side of the fork. I won't make another like it.</p> <p>middletom</p> <p style="text-align: right;">IP: Logged</p>

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



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Author	Topic: Season 's Greetings
Postnikov Posts: 133 Registered: Nov 2009	 posted 12-23-2010 07:21 AM    [01-2889] A Merry Christmas and a Happy New Year to all mods and members!




Regards
Postnikov

Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93

 posted 12-23-2010 07:52 AM   

 Holiday greetings to everyone.





Here is a few from before:

[Seasons Greetings](#)
[Merry First Christmas!](#)
[Holiday wish list](#)
[Holiday](#)

IP: [Logged](#)

adelapt

Posts: 418
Registered: May 2003





 posted 12-24-2010 02:26 AM   

Merry Christmas to all, and all my best wishes for a peaceful, healthy, and interesting New Year. And many many thanks to our kind hosts Scott and June for keeping this show on the road.
Adelapt

IP: [Logged](#)

Hose_dk

Posts: 400
Registered: May 2008

 posted 12-24-2010 03:23 AM   

I read the greeting yesterday. Did not reply because I was missing a merry christmas picture - I still do therefor





Merry Christmas to everyone and happy New Year from Denmark

This year with snow in Denmark so I spend 4 to 5 hours with transport every day - normally I spend 2 to 2½ hours, so I long for normal traffic.

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr 2008





 posted 12-24-2010 08:17 AM   

And greetings from England too. We're also snowbound and crossing our fingers that we can all manage the drives to assemble for a family Christmas.

IP: [Logged](#)

jersey

Posts: 1203
Registered: Feb 2005

 posted 12-24-2010 06:18 PM   

Greeting too from New Jersey!

Although I am running I could not pass up the chance to say.....
Thank you Postnikov for the beautiful card. It reminds me of Germany & a doll I once had, you brought back fond memories for me!

A blessed Christmas & a Happy New Year to you & yours, as well as to all our Moderators & Members.





May Santa bring you what you desire....since I assume you have all been good!!!!!!

Jersey

IP: [Logged](#)

chase33

Posts: 362
Registered: Feb 2008

 posted 12-24-2010 11:57 PM   

Happy Holidays to All!!!

And heres to new topics, questions and members in the New Year!





Robert

PS Everyone, don't forget to take pictues of your tables that you set for the holidays!!

IP: [Logged](#)

wev
Moderator

Posts: 4095
Registered: Apr 99


 posted 12-25-2010 01:36 AM   

And a very joyous Winter Solstice to all those who do not embrace the new-fangled mythologies.

IP: [Logged](#)

ahwt

Posts: 2173
Registered: Mar 2003

 posted 12-25-2010 08:50 AM   

Postnikov thanks for the beautiful card. What is the significance of the apples tied to the bottom of the three candles?





I would not have believed it but we awoke to a light snowfall. What a beautiful day it is.

Best to all for this holiday season.

IP: [Logged](#)

talconcrest

Posts: 169
Registered: Jun 2004





 posted 12-25-2010 10:56 AM   

Let me add my Merry Christmas to you all. I too have awakened to a white Christmas, my first, and it is still coming down pretty strongly.

IP: [Logged](#)

Postnikov

Posts: 133
Registered: Nov 2009

 posted 12-25-2010 11:55 AM   

Hi -





light is the most important thing in the dark season in Nordic Countrys. Children get a burning candle and an apple as little present - children at that time were very poor and a apple in winter was luxury pure...and being allowed to carry a burning candle...

Regards
Postnikov

IP: [Logged](#)

swarter
Moderator

Posts: 2920
Registered: May 2003





 posted 12-25-2010 12:30 PM   

And best wishes to all for a happy and prosperous New Year - good health and good hunting (for antiques, of course). 😊

IP: [Logged](#)

nautilusjv

Posts: 249
Registered: Nov 2008





 posted 12-26-2010 07:37 AM   

All the best for the New Year everyone and thank you for all the great and fascinating information!

IP: [Logged](#)

FredZ

Posts: 1069
Registered: Jun 99





 posted 12-26-2010 06:33 PM   

Best holiday wishes to one and all! May the coming year bring prosperity and many new

finds and friends!
Fred

IP: [Logged](#)

agleopar

 posted 12-26-2010 11:40 PM   

Posts: 847
Registered: Jun
2004

My best wishes to all on the forums and I thank you all for the great discussions and joy of silver that you pass along.
Happy New Year.

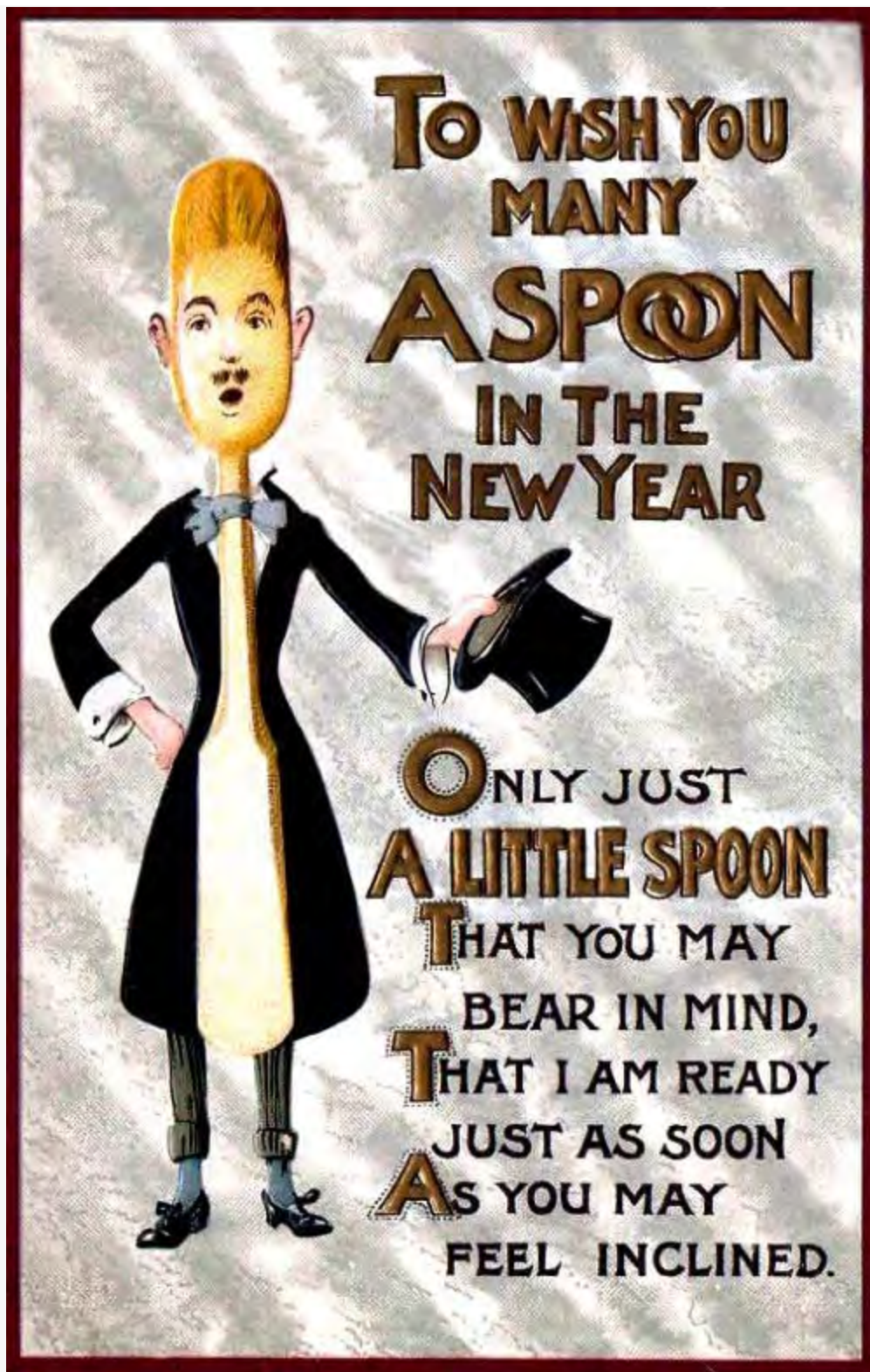
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dragonflywink

 posted 12-31-2010 04:20 PM   

Posts: 975
Registered: Dec
2002

Happy New Year!!!!







British postcard, circa 1915

~Cheryl

IP: [Logged](#)

nautilusjv

 posted 12-31-2010 04:49 PM   

Posts: 249
Registered: Nov
2008

Great postcard Cheryl! Hopefully, we will all find some beautiful spoons in the new year!

Happy New Year!

Kelly

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



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


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Author	Topic: Guess what this is
Ulysses Dietz Moderator Posts: 1265 Registered: May 99	 posted 01-28-2011 02:37 PM    [01-2901] I know some of you will know what this is right away...but thought it would be fun. Surely it's coin, of a type. A little over three inches high and seven inches across the handles.



IP: [Logged](#)

Polly

posted 01-29-2011 10:42 PM

Posts: 1939
Registered:
Nov 2004

Well, nobody else is answering (maybe you all know the answer already and are politely waiting for us ignoramuses to guess), so I will break the ice and guess that whatever it's supposed to be used for, it's made out of a large silver coin, raised into a cup.

Is that a crazy guess?

IP: [Logged](#)

bascall

posted 01-29-2011 11:32 PM

Posts: 1626
Registered:
Nov 99

From what I am seeing it is known as a skyphos cup or a drinking vessel.

IP: [Logged](#)

agphile

posted 01-30-2011 04:13 PM

Posts: 798
Registered:
Apr 2008

I agree with Bascall. I guess late Hellenistic/early Roman. It would be interesting to know its provenance.

How about a counter question?



Obviously another two handled cup, but where would you expect to find numbers of them?

IP: [Logged](#)

agleopar

posted 01-30-2011 09:08 PM

Posts: 847
Registered:
Jun 2004

I am no expert on these lovely old, old things so on the first I'll go with Roman but a little later?? on the second Ox Eye for a name and Scottish??? Both are great for some double fisted hard core tipping.

IP: [Logged](#)

adelapt

posted 01-30-2011 09:39 PM

Posts: 418
Registered:
May 2003

On the first, I think it's a design from ancient Greece or adjacent Mediterranean. The later cup is an "ox-eye", and I would expect to see one at an Oxford University college, were I lucky enough to be allowed in.

IP: [Logged](#)

agphile

posted 01-31-2011 09:51 AM

Posts: 798
Registered:
Apr 2008

As regards the first cup, my understanding is that this was indeed a Greek or Hellenistic form, but one that continued into the days of the Roman Empire – there is at least one among the silver found at Pompeii, for example. Now it only needs Ulysses to confirm whether we are right and perhaps tell us a little more about this particular cup.

And yes, the second is an Oxford ox eye. Fellows and gentlemen commoners were expected to donate some silver on admission to their college and this commonly took the form of an ox eye cup. Surviving examples are mainly 17th and 18th century.


Gentleman commoner was a status reserved for the nobility, or perhaps the very rich, which was much the same thing in those days. At a cost the gentleman commoner

student was entitled to certain privileges such as dining at high table, rather than with hoi polloi in the main body of the hall, and the eventual award of a degree without the irritation of having to be examined first. This probably helped to bring the old universities into academic disrepute until the system was reformed but doubtless helped college finances as well as leaving some delightful pieces of silver for future generations to enjoy.

[This message has been edited by agphile (edited 02-08-2011).]

IP: [Logged](#)

Kimo

 posted 01-31-2011 06:21 PM   

Posts: 1597
Registered:
Mar 2003





The skyphos cups I have seen in museums seem to be more elaborate than this one. I also understand there was a rash of reproductions made in the 1800s for gentlemen on the grand tour to acquire in Greece and Italy. Is this an original one or a later reproduction?

IP: [Logged](#)

Ulysses Dietz

Moderator





Posts: 1265
Registered:
May 99

 posted 02-04-2011 04:15 PM   

You guys are too smart. It is Roman, first century AD--and as you say, for two fistfuls, but genteel drinking. It was purchased not all that long ago by our curator of antiquities, who is retired. I don't know its history off the top of my head, but you can be sure we vetted it as to authenticity and provenance. I just love the fact that it is so clearly what it is--the word skyphos makes it seem exotic, but anyone who knows silver can tell what it is, sort of. Yay silver.

IP: [Logged](#)

Kimo

 posted 02-08-2011 05:16 PM   




Posts: 1597
Registered:
Mar 2003

By pure chance, last night I was watching the new second season of the Starz Cable Channel special series 'Spartacus: Gods of the Arena' Episode 2, and there in the middle of the show was a scene in which a skyphos looking exactly like this one was being used prominently by the principle actors.

For anyone who has not seen this series I highly recommend it as being very artistically well made and realistic (unlike the Hollywood movie) though I need to give advance warning that for anyone with delicate sensitivities it may not be to your taste as it is quite graphic and depicts Roman life in a most historically accurate way.

IP: [Logged](#)

Polly





 posted 02-08-2011 08:23 PM   

Posts: 1939
Registered:
Nov 2004

I recently saw a vessel in that style, with (if I'm remembering correctly) Gorham marks, being offered for sale online somewhere. Some sort of historical revival?

IP: [Logged](#)

wessex96

 posted 02-09-2011 02:30 AM   

Posts: 54
Registered:
Feb 2009

Maybe this is what you were thinking of, Polly - it reminded me of it. This particular vessel was advertised late last year. It was made by Gorham in England and has hallmarks for 1913.



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


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


Author	Topic: Valentine's Day related silver
vathek Posts: 962 Registered: Jun 99	 posted 02-13-2011 10:48 AM    [01-2906] Well maybe this is a bit of a stretch but I found the interlocking hearts and arrows on this handled basket valentinish. Any others?



IP: [Logged](#)

denimrs

Posts: 102
Registered: Dec
2005

 posted 02-13-2011 05:00 PM   

vathek,

Those arrows and hearts are perfect and lovely.





My offering is probably a stretch, though, but here it is anyway. This is a leather wallet with sterling gold washed corners by Shiebler. I think I see a cupid and pair of lovebirds in each corner.



IP: [Logged](#)

agphile

Posts: 798
Registered: Apr
2008

 posted 02-14-2011 08:32 AM   



Pincushion, London 1894. Maker's mark worn.



Exeter trefid spoon (town mark only) with engraved heart, perhaps symbolic of the union recorded by the pricking on the back of the stem: EM over HM over 1685. I may have shown this spoon before in which case apologies for the repetition.

IP: [Logged](#)

Polly

posted 02-14-2011 02:11 PM

Posts: 1939
Registered: Nov
2004

A pair of Dominick & Haff salts from my grandmother:



A pair of putti, one on an unmarked demitasse spoon with traces of gilt (if anyone knows anything about it, please enlighten me) and one on a jam spoon (that's what I use it for, anyway) marked Sterling Pat'd 1878, with what looks like Albert Coles's mark (but weren't they out of business by

then?):



IP: [Logged](#)

chicagosilver

posted 02-14-2011 04:24 PM

Posts: 227
Registered: Aug
2005

A Potter Studio silver spoon with a heart-form bowl and a heart-shaped stone on the handle:



IP: [Logged](#)

chicagosilver

posted 02-14-2011 04:25 PM

Posts: 227
Registered: Aug
2005

quote:





Originally posted by chicagosilver:

A big, wonderful Porter Blanchard heart-form tray, 14" W and 13-3/4" L and 1-5/16" H:



IP: [Logged](#)

Scott Martin
Forum Master

 posted 02-14-2011 05:09 PM   





[Cupid pattern variations](#)

Posts: 11377
Registered: Apr 93



IP: [Logged](#)

chicagosilver

 posted 02-14-2011 05:21 PM   

Posts: 227
Registered: Aug
2005

Laurence Foss heart pendant with lapis stones:





Laurence Foss at his punch with a heart-shaped form:



IP: [Logged](#)

chicagosilver

 posted 02-14-2011 05:27 PM   





Posts: 227
Registered: Aug
2005

Kalo enamel heart pin (and earrings), probably made by Yngve Olsson:



IP: [Logged](#)

Polly

 posted 02-14-2011 10:58 PM   

Posts: 1939
Registered: Nov
2004

Love everybody's hearts & cupids--happy Valentine's Day!

Thanks for the Shiebler Cupids link, Scott. It figures that out of the whole orchestra I end up with the triangle. That's what my grade-school music teacher used to give me to play in the class performances. You can guess what she thought of my musical talent.

IP: [Logged](#)

Paul Lemieux





 posted 02-15-2011 12:12 PM   

Posts: 1768
Registered: Apr
2000

somebody must have a picture of that shiebler heart & arrow coffee spoon.

IP: [Logged](#)

Postnikov

 posted 02-15-2011 12:59 PM   

Posts: 133
Registered: Nov
2009

Hi -



2 Danish vinaigrettes from 1780 and 1790



Regards
Postnikov

IP: [Logged](#)

dragonflywink

😊 posted 03-08-2011 09:04 PM   

Posts: 975
Registered: Dec
2002

Coming in a bit late - but some very nice pieces here! Especially like the Exeter spoon and the Potter Studio piece.

Here are five little late 19th-early 20th century American love/friendship spoons from Mom's collection, the love-knot salt spoon is about 2½", the others range in size from roughly 4"-4½", all marked only with simple sans-serif STERLING, and all have at least a bit of gilding. The center plique-a-jour piece is fairly uncommon.



An 1891 ad for Everett's Souvenir Love Spoon (U.S. design patent #D21034):

SOUVENIR LOVE SPOON.

A Personal Souvenir.



THE spoon is what its name implies—a token of affection, not confined to any locality, state, or nation; the emblem of Cupid the world over.

Dainty golden heart for its bowl, pierced with a silver arrow, entwined with "Forget-me-not" for its handle. It is an Ideal Love Spoon and suitable for:

A birthday or christening spoon for baby.

A token of affection from school friends.

A pledge of Love for the maiden.

A souvenir for the "sweet girl graduate."

A gift to an absent friend.

A loving remembrance to grandma.

How dainty a Bridal gift—a dozen

neatly caseu.

A Christmas gift of rare beauty and appropriateness and a prize for everyone.

For Sale only by





**EDGAR L. EVERETT,
TROY, N. Y.**

Three from my collection, a Good Luck spoon with a heart outlined in the bowl, originally made by Redlich (U.S. design patent #D21879) but mine is a bit later by L.D. Anderson; a gilt love spoon with enameled yellow roses; and a Whist/Bridge spoon by Campbell-Metcalf with a sheet silver ribbon winding around the stem.



~Cheryl IP: [Logged](#)

Postnikov

 posted 03-26-2011 10:43 AM   

Posts: 133
Registered: Nov
2009



Hi Cheryl -

a very nice collection!

Regards
Postnikov

IP: [Logged](#)

Scott Martin
Forum Master

 posted 11-27-2012 03:13 PM   

Posts: 11377
Registered: Apr 93

DESIGN.

A. LUDWIG.
SPOON.

No. 21,879.

Patented Oct. 4, 1892.



WITNESSES:

Edmund M. Sullivan
to Sedgwick

INVENTOR

A. Ludwig
BY *Munn & Co.*

ATTORNEYS.

UNITED STATES PATENT OFFICE.

ADOLPH LUDWIG, OF BROOKLYN, NEW YORK.

DESIGN FOR A SPOON.

SPECIFICATION forming part of Design No. 21,879, dated October 4, 1892.

Application filed August 25, 1892. Serial No. 444,113. Term of patent 7 years.

To all whom it may concern:

Be it known that I, ADOLPH LUDWIG, a citizen of the United States, residing at Brooklyn, in the county of Kings and State of New York, have invented and produced a new and original Design for a Spoon, of which the following is a specification, reference being had to the accompanying drawing, forming a part thereof, which represents a face view of a spoon embodying my design.

The principal feature of the design consists in the decoration of the handle, which decoration consists in a crowning figure A, simulating a four-leaf clover, followed by the representation of a bow-knot B, and in close proximity to the bow-knot a group of flower figures

C is arranged, simulating the forget-me-not. The stems of the flowers and the streamers from the bow-knot represent the decoration of the lower portion of the handle.

A subsidiary feature of the design lies in the decoration of the bowl, which decoration appears as a grouping of the representation of a heart, a horseshoe, and a wish-bone.

I claim—

The design for a spoon, substantially as herein shown and described.

ADOLPH LUDWIG.

Witnesses:

ALEX. REDLICH,
CHARLES SMITH.

DESIGN.

E. L. EVERETT.

SPOON.

No. 21,034.

Patented Sept. 15, 1891.



WITNESSES.

J. H. S. Wills
Joseph F. Carlin

INVENTOR.

Edgar L. Everett

UNITED STATES PATENT OFFICE.

EDGAR L. EVERETT, OF TROY, NEW YORK.

DESIGN FOR A SPOON.

SPECIFICATION forming part of Design No. 21,034, dated September 15, 1891.

Application filed July 27, 1891. Serial No. 400,886. Term of patent 3 1/4 years.

To all whom it may concern:

Be it known that I, EDGAR L. EVERETT, a citizen of the United States, residing at the city of Troy, in the county of Rensselaer and State of New York, have invented and produced a new and original Design for a Spoon, of which the following is a specification, reference being had to the accompanying drawing of a spoon having my said new design.

My said design for a spoon consists, essentially, of a bowl A, having an outline shape of a conventional heart, and a handle B in a form of an ornamented arrow.

I claim as my invention—

A design for a spoon, substantially as here- 15 in shown and described.

In testimony whereof I hereunto set my hand, in the presence of two subscribing witnesses, this 24th day of July, 1891.

EDGAR L. EVERETT.

Witnesses:

JOHN H. S. WILLS,
 JOSEPH F. CARLIN.

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



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


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

Author	Topic: Silly silver
agphile Posts: 798 Registered: Apr 2008	 posted 04-02-2011 11:48 AM   
	[01-2915] William Morris advised us to have nothing in our houses that we did not believe to be beautiful or know to be useful. As collectors we do not always follow his advice. Years ago I acquired this mid 18th century Rococo "Harlequin" pattern teaspoon.



It is certainly not a practical design and I find it silly rather than beautiful, but at least I get some amusement from owning it. I'm sure there must be plenty of other examples of rather silly silver items that could probably cap this.

IP: [Logged](#)

Postnikov

 posted 04-03-2011 10:11 AM   

Posts: 133
Registered: Nov
2009

Apropos harlequin and silly:

2 kandis thongs from Kopenhagen ca. 1770







Regards
Postnikov

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr
2008

 posted 04-03-2011 07:16 PM   

I like your tongs, and they seem perfectly usable. The problem with my spoon of similar pattern is that the ornate stem makes it uncomfortable to hold and use - an example of fashion defeating practicality.

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Author	Topic: Great faces in silver #5
Scott Martin Forum Master Posts: 11377 Registered: Apr 93	<div style="background-color: #e0f2f1; padding: 5px;">  posted 06-03-2011 10:59 AM    </div> <p style="text-align: center;">Great faces in silver #5</p> <p>The first parts of this thread are:</p> <ul style="list-style-type: none"> ▪ Great faces in silver #1 ▪ Great faces in silver #2 ▪ Great faces in silver #3 ▪ Great faces in silver #4 <p>From time to time great faces show up in silver and silverplate. We thought it would be fun to</p>

start a thread where we post photos of great silver faces.







IP: [Logged](#)

**Scott
Martin**

Forum
Master

Posts:
11377
Registered:
Apr 93

 posted 06-03-2011 03:48 PM   






IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93

 posted 06-09-2011 10:13 AM   







IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93

 posted 06-27-2011 12:09 PM   




IP: [Logged](#)

**Scott
Martin**

Forum
Master

Posts:
11377
Registered:
Apr 93

 posted 07-11-2011 11:27 AM   






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**Scott
Martin**

Forum
Master





Posts:
11377
Registered:
Apr 93

 posted 01-15-2012 04:51 PM   



IP: [Logged](#)

vathek

 posted 01-16-2012 08:09 AM   

Posts: 962
Registered:
Jun 99





What would the function of the mermaid item be?

IP: [Logged](#)

**Scott
Martin**

Forum
Master





Posts:
11377
Registered:
Apr 93

 posted 01-16-2012 08:48 AM   

Decorative

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


 posted 01-16-2012 09:35 PM   

Posts: 712
Registered:
Jul 2003

What is the multi-headed item-love it!

IP: [Logged](#)

**Scott
Martin**

 posted 01-16-2012 10:00 PM   





Forum
Master

Cane handle. I think it is great as well.

IP: [Logged](#)

Posts:
11377
Registered:
Apr 93





**Scott
Martin**
Forum
Master

 posted 03-11-2012 03:40 PM   



IP: [Logged](#)

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


 posted 03-11-2012 07:21 PM   

Posts: 712
Registered:
Jul 2003

Love the hair!

IP: [Logged](#)

**Scott
Martin**
Forum
Master

 posted 08-17-2012 09:31 AM   

Posts:
11377
Registered:

Apr 93



IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93

posted 08-17-2012 09:46 AM



IP: [Logged](#)

jersey

Posts: 1203
Registered: Feb 2005

posted 08-17-2012 04:33 PM

Hello Scott,
What lovely pieces. Is the lady a brooch?
I assume they are sterling, who are the makers?





Jersey

IP: [Logged](#)

**Scott
Martin**

Forum
Master

Posts:
11377
Registered:
Apr 93





 posted 08-17-2012 06:26 PM   

On the back of a brush by Victor Silver Company.

IP: [Logged](#)

jersey

Posts:
1203
Registered:
Feb 2005

 posted 08-17-2012 08:40 PM   

Scott,
Nicest one I've seen.
What about the angels, Victor as well?
Thank you for the info.

Jersey




the cherubs - unknown maker

IP: [Logged](#)

**Scott
Martin**

Forum
Master

Posts:
11377
Registered:
Apr 93

 posted 08-17-2012 08:46 PM   

**3 Art Nouveau Cherubs
Antique Silver Ox Brass
Jewelry Findings
Height: 1-3/4", Width: 1"
Professionally Plated Over A
Brass Stamping
Antiqued Matte Sterling Silver**







IP: [Logged](#)

**Scott
Martin**

Forum
Master

Posts:
11377
Registered:
Apr 93

 posted 08-18-2012 01:49 PM   



IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93

posted 08-18-2012 04:28 PM



IP: [Logged](#)

jersey

posted 08-18-2012 06:38 PM

Posts:
1203
Registered:
Feb 2005



Scott I especially love the tray (?) , and thank you so much for including makers marks!
Jersey

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**Scott
Martin**

Forum
Master

Posts:
11377
Registered:
Apr 93

 posted 08-26-2012 09:41 PM   







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**Scott
Martin**

Forum
Master

Posts:
11377
Registered:
Apr 93

 posted 08-26-2012 10:24 PM   

unknown See: [Sterling mystery mark](#)



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Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93





posted 08-26-2012 10:36 PM

unidentified



IP: [Logged](#)

ahwt

 posted 10-28-2012 08:48 PM   

Posts:
2173
Registered:
Mar 2003



A very welcoming and friendly bee adorns this honey pot.

IP: [Logged](#)

doc

posted 10-29-2012 07:49 PM

Posts: 712
Registered:
Jul 2003

Somehow I missed this posting when you put that amazing pitcher on, Scott. How incredibly beautiful!

IP: [Logged](#)

**Scott
Martin**

Forum
Master

Posts:
11377
Registered:
Apr 93

posted 11-05-2012 10:57 AM

bookmark



IP: [Logged](#)

**Scott
Martin**

Forum
Master

Posts:
11377
Registered:
Apr 93

posted 11-08-2012 03:07 PM

Buttons:



IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93

posted 11-11-2012 02:15 PM

VICTORIAN SILVER VESTA-CASE SAMUEL M. LEVI, BIRMINGHAM, 1876









IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93

 posted 12-16-2012 11:51 AM   

Bracelet by Shiebler



IP: [Logged](#)

Polly

📅 posted 12-18-2012 11:02 PM 🗨️ ✎️ ➡️

Posts:
1939
Registered:
Nov 2004

A pair of English tea tongs marked I [pellet] B, dating from the late 1730s (or so the kind and knowledgeable Dr. David "Tea Tongs" Shlosberg tells me), with Baroque "cherub heads" on the ends. The tongs themselves have been repaired, making them rather crooked.



IP: [Logged](#)

agphile

📅 posted 12-19-2012 08:20 AM 🗨️ ✎️ ➡️

Posts: 798
Registered:
Apr 2008

Nice find. I don't recall seeing any similar examples, so I guess fairly rare. I wouldn't worry about the repair - it's something one has to live with in the case of tongs that have been well used.

It prompts me to show the "Green Man" on the hinge of a pair of tongs, probably from the late 1740s.



This is one of the two known pairs that David Shlosberg records in his book 18th Century Silver Tea Tongs. I don't know whether other examples have come to light since the book was published.

David

This thread continues in [Great faces in silver #6](#)

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






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Author	Topic: Navy silver
agphile Posts: 798 Registered: Apr 2008	 posted 04-09-2008 09:07 AM    [26-1621] With reference to Clive Taylor's post under "Navy Silver - The USS New York??" , surely a British ship named after a hunt would have been spelled as Belvoir though, in the best traditions of our orthography, pronounced beaver. IP: Logged
Clive E Taylor	 posted 04-09-2008 11:53 AM   





Posts: 450
Registered: Jul
2000

Please see under General Silver Forum
[Navy Silver - The USS New York??](#)

IP: [Logged](#)

ellabee

Posts: 306
Registered: Dec
2007

 posted 04-10-2008 11:02 PM   

There's an image of the Battenberg Cup being held by the captain and officers of the submarine *Memphis* in 2006 on this



Photo by PH2 Michelle McCandless
Adm. Robert J. Natter, second from left,
commander in Chief of the U.S. Atlantic
Fleet, presents Capt. Richard J. O'Hanlon,
left, with the Battenberg Cup on the flight
deck the nuclear-powered aircraft carrier
Theodore Roosevelt.

I don't find it inconceivable, given its size, that it's plated.

quote:

Congratulations to the Crew of the USS Memphis (SSN-691)

For only the second time in this award's 100-year history, a submarine crew has won a prestigious, Atlantic Fleet award. USS Memphis won the 2005 Battenberg Cup Award in June, it was recently announced. USS Miami (SSN 755), then attached to Submarine Squadron 4, won the award in 1999.

The massive, silver-plated cup is engraved: To the enlisted men of the North Atlantic Fleet from their British cousins of the 2nd Cruiser Squadron. In grateful remembrance of the many kindnesses, tokens of good fellowship and wonderful entertainments that were given to them in cordial friendship by their comrades across the sea. The three-foot high cup displays the crossed ensigns of the US Navy and Royal Navy.

The oldest trophy in continuous, American naval history is the Battenberg Cup [NAVSURF LANT] N82/, originally a rowing competition award between enlisted men of the US and Royal navies. In May 1906, Rear Admiral Prince Louis Battenberg, R.N, commander of England's second Cruiser Division, donated the massive trophy to the U.S. Navy. Although his name appears nowhere on the trophy, it almost immediately became known as the Battenberg Cup. [During World War I the British Admiral renounced his German title and anglicized his name to Mountbatten].

The cup survived the Japanese attack on Pearl Harbor on 7 December 1941 aboard the sunk USS West Virginia, the last ship to have won the cup by that time. The battlewagon retained custody of the Battenberg Cup until decommissioning in 1947, after which the cup was

displayed in the Navy Memorial Museum in Washington, D.C. Post-war competition resumed in 1978 under more stringent, less athletic, administrative and command criteria.

The cup is now only presented to the Battle Efficiency "E" winner selected as best all-around ship of the Fleet based on crew achievements. These include Atlantic Fleet Sportsmanship Award, TYCOM Sailor of the Year Award, Golden Anchor Award, Captain Edward F. Ney Award, command excellence awards, and performance considerations such as operations, arduous commitments and other performance factors. Memphis alone operated in every ocean last year, said her CO, Cmdr. Bill Merz.

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


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Author	Topic: Seal date?
adelapt Posts: 418 Registered: May 2003	 posted 07-30-2009 04:31 PM    [26-1886] The two images (if they work), show a silver seal, length about 8.5cms (3 1/4"). I have an opinion of my own on the likely age of this, but would appreciate more informed opinions than mine. Cheers, Adelapt.



I should add that the seal unscrews from the hollow shaft (you can see where it is not quite square at the right hand end). The opposite end has an oval flat plate with engraved initials.



IP: [Logged](#)

silverhunter

 posted 07-31-2009 04:44 AM   

Posts: 704
Registered: Jul
2007

Hello Adelapt,

Nice item you have, it looks to me as a 18th century piece. In Holland we have that kind of patterns, but often the top end is with initials of the owner).

Needle-case they are called here.

If you want I can send you an example from here.

The way it is engraved it gives me the 18th century style.

The family weapon (?) is perhaps a(re) symbol(s) placed as family name.

What I see from the clear photo is a shield, in it a house standing in a boat.

At the top of the shield a knight helmet with a bird standing above.

The twig of a tree with blossom good stand for symbolic continue of the family life?

Is it possible the piece came to Australia by early immigrants from England, Holland?





Is it a family piece from your side?

My second thought is that the symbol with the house in the boat stands for the emigrants thought, starting a new life, building a house in a country with a new start, after a long boat journey brought the foreigners into Australia?

Greetings Silverhunter.(Andr♦ (not Rieu) from Holland).

IP: [Logged](#)

adelapt

 posted 07-31-2009 05:42 AM   





Posts: 418
Registered: May
2003

Thank you Andre (not Rieu!).

My interpretation of the device on the seal is that it shows Noah's Ark, with the dove and olive branch/twig above. The bird is above what looks to be, as you say, a helmet, but could possibly be a small and deep punchmark of a crown (less likely though). No family history with it, just gathered on my travels.

IP: [Logged](#)

silverhunter

 posted 07-31-2009 09:30 AM   

Posts: 704
Registered: Jul
2007

Immigrants or emigrants should be pleased with such comfort, I think you're right about the Ark of Noach, so it has a religion back ground. You can make a stamp with it, in for instance coloured melted candle wax.

But I think you already tried that.





What's your own opinion about time registration? Is the item in combination, a needle-case, like I thought?

Did you bought it in Australia or in Europa?

Adelapt, I hope to get a reaction from your side?

IP: [Logged](#)

adelapt





 posted 07-31-2009 11:31 AM   

Posts: 418
Registered: May
2003

Since the stem of the seal is hollow, with the screw-off top, I had thought it may have been for containing a stick of wax, but it could well be for needles. It seems late 17thC to me - maybe c1680-1710ish, and from England or western Europe. There are no markings on it, and it turned up locally. Thanks for your thoughts on it.

IP: [Logged](#)

silverhunter

 posted 07-31-2009 01:57 PM   





Posts: 704
Registered: Jul
2007

No thanks, I will look for some examples, concerning dutch needle-cases, about the wax I've seen one pattern for a couple of weeks ago, perhaps I can find it also and as final

reaction,I send it in the next/last try from this side.

IP: [Logged](#)

agphile

 posted 07-31-2009 06:27 PM   





Posts: 798
Registered: Apr
2008

A nice, intriguing item. I think Silverhunter is on the right lines in suggesting a needle case. The sticks of sealing wax I recall from my youth were too fat to fit your handle. While this doesn't prove anything about the size of sealing wax in earlier centuries, I would think that a stick thin enough to fit would only produce a dribble rather than a decent blob of melted wax. The wax solidifies very quickly so you need to be able to melt a sufficient amount from the end of the stick in one large drop.

On the question of date, I can see why you suggest end 17th century. What little expertise I have is really limited to flatware but I am inclined to offer the tentative suggestion that mid 18th century may be nearer the mark. This is partly because I think I perceive rococo influence in the shape and decoration of the shield (if indeed it is intended to be a shield) surrounding the ark and partly because I associate the polygonal shape of the handle/container more with the 18th century. I can't offer any even half-informed view on the country of origin.

IP: [Logged](#)

Kimo




 posted 08-01-2009 08:04 AM   

Posts: 1597
Registered: Mar
2003

It is always hard to tell from a photo, but I get the feeling of 1800s more than 1600s as well. What has me wondering, though, is the quality of the engraving seems to my eye to be quite crude. I am not sure I can see something of that quality coming out of the shop of a master silversmith of either era.

IP: [Logged](#)

ahwt

 posted 08-01-2009 09:43 PM   

Posts: 2173
Registered: Mar
2003

Your holder may have been part of a traveling set such as the one below shown in "*The Albert Collection*" by Robin Butler. This one had a nutmeg grater, a tooth pick and three double ended napkin holders hidden in the handles of the spoon, knife and fork. The date given for this set is 1690-1701.



This set also has a cork screw contained in a tapered container much like your seal is housed in. Could it be that your piece is just missing the screw portion - certainly Noah must have had wine on board and a cork screw would have come in handy.

Charming piece - you have a good eye.

IP: [Logged](#)

doc

posted 08-03-2009 11:54 AM

Posts: 712
Registered: Jul
2003

ahwt:

Thank you for sharing the photo of the traveling set; I have never seen one in its entirety, but have seen a couple of the components. Really great!

IP: [Logged](#)

ahwt

posted 08-03-2009 05:46 PM

Posts: 2173
Registered: Mar
2003

Doc glad you enjoyed seeing it. The beaker in the set has the mark for Charles Overing and is dated 1701; the spice box is marked WP and some other pieces are marked for Thomas Tysoe. I assume the only one with a date is the beaker and that is why the editor gave a range of 1690 - 1701 for the traveling set.





The full name for the set is "A Silver Steel Fish-Skin Wood Velvet and Bullion Braid Traveling Set".

Do you know how the napkin holders were used?

Art

IP: [Logged](#)

silverhunter

 posted 08-04-2009 01:58 AM   

Posts: 704
Registered: Jul
2007

Few questions from my side to this beautiful set.(SSFVW&BBTS)Where did they used the bowed sharp pins for?





Second question is: Is the cylinder a nutmeg rasp? Did they also made these total sets of gold?,because I have found a gold needle-case (for example).

I wonder if the napkins? are no reservoirs for salt/pepper/sugar?, because it looks the patterns are connected and I can't see through them.(seeing a bottom).

I'm still thinking about Adelapt's needle-case, perhaps that one was used by a well fortunated cloth designer/seamstress and had to send a lot of sealed envelopes using her mark?

IP: [Logged](#)

ahwt

 posted 08-04-2009 08:40 AM   

Posts: 2173
Registered: Mar
2003

The sharp pins were napkins holders - perhaps the cloth was wrapped around the neck with the pins holding the ends together.

The cylinder is described as a nutmeg grater - The hollow portion of the knife may have been large enough to store a nutmeg in addition to the grater.

I do not know if travelers took there own salt and pepper.

IP: [Logged](#)

agphile

 posted 08-04-2009 04:44 PM   

Posts: 798
Registered: Apr
2008

A couple of other items in the Albert collection may be relevant. #249, an English etui of c. 1730, contains collapsible cutlery with octagonal handles, similar to my fork pictured below which I date to c. 1730-40. The handle of the fork also serves as a case in which the tines can be stowed.



And in #802, a Neapolitan sewing etui of c. 1730, the needle case part is similarly faceted. It is examples like this that tempt me to suggest 18th century for Adelapt's case because the earlier cases/handles more typically have a round cross-section.





Of course, the Albert examples are relatively sophisticated items while the engraving on Adelapt's case is distinctly provincial, as Kimo has implied, and this is a major part of its charm. In England at least, such unsophisticated engraving becomes much less common in the 18th century as manufacturing became more concentrated in the major centres with assay offices where there was a network of specialist engravers, die-cutters etc.. This could cast doubt on my 18th century ascription, but I still believe I see clear rococo elements in the ark armorial which would again point to mid 18th century, and perhaps an origin one of the smaller towns of continental Europe rather than England.

Incidentally, I do wonder how well the ark would work as a seal. I would be tempted to try it out on something like a piece of modelling clay. Might it simply be a decoration/sign of ownership rather than having this specific function?

Anyhow, a delightful piece of silver that leaves me slightly envious!

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Pritchard

 posted 01-21-2010 12:59 AM   

Posts: 8
Registered: Jan
2010

The Netherlands followed established Roman Law allowing the assumption of arms by anyone thus both nobles and commoners could and still do possess coats-of-arms, with a very few of this armigers actually having noble status. The design of these arms strikes me as those of a common man rather than those of a Ridder or a Jonkheer.

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



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Author	Topic: New Acquisitions @ Dallas Museum of Art
Kevin Tucker Posts: 6 Registered: Nov 2005	 posted 06-11-2010 05:51 PM    [26-1985] Since I have not posted in some time, I thought I would post a few images of recent acquisitions of silver at the Dallas Museum of Art. This is a group of 19th and 20th century silver - European and American works. The selection includes: A sporting cup by C.R. Ashbee



A Gorham serving set



Peter Behrens flatware



A Tiffany vase for the 1901 Buffalo Exposition



A Peter Muller-Munk trophy



and an Ilonka Karasz tea ball and stand



More information can be found under "collections" at the DMA's website, www.dallasmuseumofart.org.

Regards,
Kevin W. Tucker
The Margot B. Perot Curator of Decorative Arts and Design

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Forum Master





Posts: 1223
Registered:
Apr 93

Wow! Thank you for sharing these fabulous pieces and kudos to the Dallas Museum.

IP: [Logged](#)

doc

Posts: 712
Registered: Jul
2003





 posted 06-12-2010 10:38 AM   

Until recently, I was commuting to Dallas from upstate NY for work, and had the opportunity to go to the Dallas Museum on several occasions. Their permanent silver collection is fantastic, and these additions will only make it even better. Love the Peter Behrens flatware!

IP: [Logged](#)

agphile

Posts: 798
Registered:
Apr 2008





 posted 06-12-2010 03:58 PM   

I agree about the flatware and, as a complete contrast, I also particularly like the Ashbee cup.

IP: [Logged](#)

DB

Posts: 252
Registered:
May 2006





 posted 06-12-2010 08:34 PM   

Yes, I agree, would love to see more of the modern flatware - how about an exhibition concentrating on modern flatware only once.

IP: [Logged](#)

middletom

Posts: 467
Registered:
May 2004

 posted 06-14-2010 05:15 PM   





Did Behrens make as well as design the flatware?

middletom

IP: [Logged](#)

DB

Posts: 252
Registered:
May 2006

 posted 06-14-2010 05:37 PM   


Peter Behrens was like Prof. Olbrich a designer working for the Darmstadt artist colony. The pattern shown here is the Wertheim pattern - in the Darmstadt Museum one can see the Wertheim dining room (some pieces reproduced with American grants). The Wertheim pattern was manufactured by Rueckert, Mainz, but other companies executed Behrens designs as well, for instance August Wellner, Franz Bahner, etc. for more info, please see Barbara Grotkamp-Schepers/Reinhard W. Saenger: Bestecke des Jugendstils, Art Nouveau Knives, Forks and Spoons, Arnoldsche Art Publishers, Deutsches Klingmuseum Solingen, 2000

IP: [Logged](#)

**Ulysses
Dietz**

Moderator

Posts: 1265
Registered:
May 99

 posted 06-20-2010 12:27 PM   

I am drowning in curatorial envy. Dallas has a great history of buying silver over the past couple of decades.

I must point out for people who didn't look closely, that the incredible Muller-Munk trophy was commissioned by Louis Bamberger (founder of the Newark Museum) for a New Jersey yachting competition. Bamberger exhibited Muller-Munk in his store, and then the Newark Museum also showed his work in 1929. My FAVORITE is the Karasz teaball and dish--what an amazing update of an old fogie of an object!

IP: [Logged](#)

Kimo

 posted 06-22-2010 05:29 PM

Posts: 1597
Registered:
Mar 2003

These beautiful silver objects just reinforce my dismay at the lack of quality in so much modern silver. Just look at the flatware in the photo and compare that to the dismal offerings you find in pretty much any modern catalog of mass produced flatware. Sigh.

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Author	Topic: COLONIAL SILVER CATHOLIC MEDAL?
Dave Posts: 7 Registered: Oct 2010	 posted 10-06-2010 03:05 PM    [26-2052] Hi, My name is Dave and I am an avid metal detectorist who lives in Connecticut in the USA. I love digging up history and have found so many nice silver coins and historical relics and buttons too. I dug this up at a old colonial foundation site.

just wondering if it can be dated based on the style of engraving used.

It is silver and has a pope or arch bishop on one side and who i think is Saint Anthony on the other side with the letters SA.

Curious to find out if this could be late 1700's or early 1800's most of the finds here dated from 1780's to no later than 1860. buttons and coins.

Any replies or info would be greatly appreciated.

Thanks!

Dave

Now if I can only figure out how to post pictures on this post?











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**Scott
Martin**

Forum Master

Posts: 11377
Registered: Apr
93





 posted 10-07-2010 11:30 AM   

It looks like someone crafted (or scratched) a personal Saint Anthony / Saint Patrick metal.

IP: [Logged](#)

Dale

Posts: 2132
Registered: Nov
2002

 posted 10-07-2010 03:02 PM   





Fascinating piece, with a form I usually think of as Asian not European. The person doing the engraving was not very skilled but had some idea of what he was doing. Does the metal appear to be cut from a sheet or formed up from something small like a button? When you run your finger over the flat parts, do you feel a smooth surface or one with some indentations?

Somehow, the piece reminds me of crewel work design.

IP: [Logged](#)

Kimo

Posts: 1597
Registered: Mar
2003

 posted 10-07-2010 03:20 PM   

I agree that it is a hand-made object and does not appear to have been made by a professional smith or engraved by a professional engraver. I am not an expert on the Saints but I would agree that on the one side is an attempted image of a Saint. It could be Saint Anthony because of the SA but then the question would be which Saint Anthony - a quick research reveals that there are currently 35 different Saint Anthonys to choose from. Or it could be another Saint with the first initial of A and that would open it up to literally many hundreds of possibilities. Often you can tell which Saint is being depicted in an image by the accessories they are holding or that are arrayed around them. I can not make out what it is, but this guy seems to be holding something in his left hand that looks like a plant or flower of some kind, and in his right hand he seems to be holding something that looks like an open book or it could be something else - the engraving is a bit crudely done to be sure what it is. If you know of any experts on the Saints they might be able to tell you which Saint is typically portrayed with objects like those.

I agree that the figure on the other side seems to be a bishop, an archbishop, or

perhaps the Pope. Since this was found in Connecticut it could have belonged to someone who was from England or whose ancestors were from England and if so the odds are that it might be trying to portray the Archbishop of Canterbury who is the head of the Church of England. Or it could be a bishop or archbishop of any of many other churches, or even the Pope.

The figure appears to be holding a crozier in his left hand but that is not only the staff of office of high ranking Catholic prelates, but it is equally the staff of office of similar high ranking prelates of the Anglican (Church of England), Lutheran, Pentecostal, and Eastern Orthodox churches, and possibly some others I am missing. The one symbol that would say the guy is the Pope would be the crossed keys, but I do not see that anywhere in the engraving so I would doubt he is intended to be the Pope. This religious figure is holding something in his right hand but I can not make out exactly what it is though perhaps it could be a small half-open book?

It is too bad someone cleaned the tarnish off of this object as that can sometimes help provide a clue to its age, though being buried in the ground for a long time in a place like Connecticut where the precipitation every year is substantial and the temperatures range from freezing cold to sweltering hot can make dating by degree of oxidation an uncertain undertaking.

Because this is an amateur made object I do not think coming up with a date based on its style would be very easy - it could be anywhere from hundreds of years old to just decades old. You might do better by looking at the strata from which you removed it and seeing what the other objects are that are found at that depth and in that layer at the site where you were detecting. Did you find any pottery, or glass or nails or hope-beyond-hope any coins with dates that might help you determine the age of the other things at that strata? I think the archaeological context would be your best hope for coming up with a meaningful approximate date for it. I know you found it in the area of a colonial era building foundation, but while that is tempting to think things found there date from that era, it is also possible it was dropped there at any time between then and now since all of Connecticut has been rather well populated since those days with people walking around and losing all sorts of things over the intervening years.





One other observation is the hole on the one side seems to have been made by punching through rather than drilling, and it has left a pronounced lip around the hole. If this had been worn for very long at all I would have expected that to have been worn away rather quickly. Perhaps it was nailed to something instead which in addition to the lip around the hole would also account for its very odd shape if it was fitting around something? If so, the round hole would mean it is not very old since during colonial times nails were hand forged and were square, then during the 1800s they started making cut nails which were also square. Round nails did not really get started until the early 1900s when they invented wire nail machines.

[This message has been edited by Kimo (edited 10-07-2010).]

IP: [Logged](#)

wev
Moderator

Posts: 4095
Registered: Apr
99

 posted 10-07-2010 04:58 PM   

quote:




If so, the round hole would mean it is not very old since during colonial times nails were hand forged and were square, then during the 1800s they started making cut nails which were also square. Round nails did not really get started until the early 1900s when they invented wire nail machines.

I agree with the nailing idea, but it could have been earlier -- pin nails (round shank and rounded head) were used from very early times in book binding for

attaching corners, clasps, and the like. Square shank nails were sometimes used, but tended to crack the boards and did not hold as well.

IP: [Logged](#)

Dave

 posted 10-07-2010 07:25 PM   

Posts: 7
Registered: Oct
2010

Hi,

Thanks for the responses.

I had to clean one side as it was full of dark green stains from vegetation. The other side I just left as is.

Like i said most of the finds from this site i.e. coins, buttons, pottery was from 1780's-1860's. I know it was amateur made but I thought maybe somebody would recognize what type of tool was used to engrave the motif.




Its not just scratched in. It has angles into the cuts or grooves. It appears to have been from a piece of sheet silver and the surface is smooth to the touch as well. If you use your finger nail obviously you can feel the grooves of the etching.

Thanks so much for your replies so far.

Dave

IP: [Logged](#)

agphile

 posted 10-07-2010 08:14 PM   

Posts: 798
Registered: Apr
2008

The engraving seems to me to be as competent as some I have seen on early English provincial silver from workshops that did not have a professional engraver. I think it likely to have been done by a metal worker rather than a complete amateur, and copied from a source which may have been printed or may have been an existing engraving.

If the flower is a lily, then it seems fair to assume SA is St Anthony because that is one of his symbols. Scott has already suggested St Patrick for the Bishop, which is how I believe he is usually represented.

I agree that the naïve execution makes dating the object by its style difficult if not impossible. I would think it is of Roman Catholic origin. The Church of England, and, I guess, other protestant Episcopalian churches, are less into representation of these saints. One question, therefore, is whether there was likely to be a Roman Catholic presence in the vicinity of the find in the colonial period or by what date this becomes likely. The choice of saints, if the Bishop is indeed St Patrick, makes me think a later, perhaps 19th century, date more probable. However, I may have an over-simplified view of who migrated to which parts of America and when.

I imagine the object was meant to be seen from both sides as each is engraved. This suggests to me that it was meant to be suspended rather than pinned, either from a garment or perhaps from a light fitting or to decorate some sort of shrine, but that doesn't help with dating unless somebody recognises it as having a use peculiar to a particular period.

However, I also wonder whether the punched hole might be a later addition in which case I have no idea what the object may originally have been part of.

[This message has been edited by agphile (edited 10-07-2010).]

IP: [Logged](#)

Dave

posted 10-07-2010 09:35 PM   



Posts: 7
Registered: Oct
2010

Thank you for the in depth reply.

I believe there was a strong catholic based community here in this area of Connecticut during that time. I guess I'm safe to say that this piece is no newer than 1860.

The barrel tap, broken crockery, civil war buttons and colonial cloak buttons all came out of this cellar hole foundation area. I believe the home was last occupied in 1868 then abandoned. There is no wood left of the structure. Just a cut stone lined hole in the ground with a stone lined well 20 yards away from it.

I will post a pic below of the colonial site so you can get an idea of where I found it.



IP: [Logged](#)

Dave

posted 10-07-2010 09:37 PM

Posts: 7
Registered: Oct
2010

this is the old dirt road leading to site



IP: [Logged](#)

jersey

posted 10-07-2010 11:01 PM

Posts: 1203
Registered: Feb
2005

Hello Dave!
Welcome to the forum.

I love your piece, mostly since I am a lover of St. Anthony. He is the founder of lost things .
He has helped me many times. It's a keeper!

Jersey

IP: [Logged](#)

Dave

posted 10-08-2010 05:39 AM

Posts: 7
Registered: Oct
2010

Thank you jersey!

How ironic that he is the patron saint of lost items and I find this.

Last year I found a newer sterling st David medal. Never even heard of st David.

Thanks again!
Dave

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agphile

posted 10-08-2010 12:20 PM





Posts: 798
Registered: Apr
2008

Well, you seem to be gathering in the nationalities. St David is the patron saint of Wales. St Patrick would be for Ireland and St Anthony was an Italian Franciscan monk. I had wondered whether your more recent find with the latter two saints, if we are right about them, might be in some way symbolic of a coming together of Irish and Italian Catholic congregations but it would need a knowledge of local history to know whether this makes sense within the likely date range of the piece.

Reverting to the punched hole, I am now more certain it is a later alteration. It was done after the engraving was carried out and is a bit off-centre. Also, the tip of the tongue at the top of the piece seems to have gone. Perhaps there was a loop there that broke off and was replaced by the punched hole?

IP: [Logged](#)

Dave

 posted 10-08-2010 07:10 PM   

Posts: 7
Registered: Oct
2010


yes you may be right about the original loop maybe being missing and this hole punched in afterwards.

IP: [Logged](#)

**Ulysses
Dietz**

Moderator




Posts: 1265
Registered: May
99

 posted 10-09-2010 11:27 AM   

Did anyone wonder if this was something presented by a religious order as a bauble to a Native American?--it strikes me as akin to the silver tokens given to Indians in colonial times as symbols of peace (and no reason a little religious conversion couldn't mix in there, given the habits of Christians over time relative to all non-Christians).

IP: [Logged](#)

OWK

 posted 10-11-2010 06:58 AM   





Posts: 69
Registered: Apr
2005

Ulysses,

This was my first impression as well. (some kind of missionary trade goods). Perhaps because of the gorget form (albeit inverted). Silver gorgets were coveted Indian trade pieces, and were commonly exchanged in the 18th century. This piece doesn't strike me as 18th century, but is perhaps nostalgic of the earlier forms.

IP: [Logged](#)

silverhunter

 posted 10-20-2010 05:05 PM   

Posts: 704
Registered: Jul
2007

Interesting topic and if I may give (after short research)my opinion I've copied a piece of text from a dutch article.

quote:

"Sint Anna ter Muiden was one of the first places in the Dutch coast with a worship Anna. Anna, the grandmother of Christ and mother Mary was not only patron of marriage and the family is also patron of the seamen. Sailors and traders prayed and thanked here for a safe crossing. Even after the village in the 14th century by silting and land reclamation had come inland to lie, it remained until the 16th century a pilgrimage".

When I look at the figure I think I see a woman's figure. It's possible that this is used by travellers who found their new home in America.(later period for instance 17th/18th century. There are also a lot of coins with figures ; popes/bishop's in the middle aged period's and later here in Holland.

It's interesting why the two figures stand at this medallion. One (the pope figure o.e. showing the religion's group, the other St. Anna ? for protection during the journey over sea and land for the person who carried it.

In Europa there is also St.George medallion original made in the 17th century in

gold in Germany and remade in later periods also in pewter. Also for protecting the traveler during his/her voyage.

These one's are printed with a Latin text.

But like some members explained there are a lot of St.'s each one with a purpose.

St. Anna was also protecting the growth, harvest, or plants. That's what I see holding in her hands.

I will read the topic again and perhaps react twice. The location looks great and thanks for sharing the knowledge. Perhaps old maps of the area will give you also more information, head archives must have them. Or old detailed military maps.

Success!

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


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Author	Topic: wiccan silver
argentum1	 posted 11-07-2011 12:55 PM   
Posts: 602 Registered: Apr 2004	[01-2985] A coffee pot just sold on the 'west coast site' listed as '1730 American Coin Silver repousse witchs Coffee Pot'. My question is ,as I know practically nothing about witchcraft,could this have been made in the 1730's or would any silversmith have dared to make such a thing in that time period? The construction and repousse work to me is not that good so to me it could be a much later fanciful piece. Soo much to know and so little time.
	quote: <hr/>

Rare c.1730 American Coin Silver Repousse Coffeepot.
Wiccan/Pagan Decoration





Offered for auction is this very rare and unusual circa 1730 unsigned American tapered cylinder coin silver coffee pot standing 8.25in. tall to top of finial. Pot displays old construction techniques consistent with the early 18th century, also crafted from thick coin silver being quite heavy for its size at 709 grams. Beautiful early Rococo style repousse band with foliate scrolls amongst flowers, two cartouches and one sprig of gourds over one cluster of elderberries near left side of handle, having a total of thirteen flowers; 11 in repousse and two engraved; one on both sides of spout base. Style and form very similar to English coffeepots of this period. Handle looks to be fruit wood skillfully carved with leaves down the spine leading to a inverted cross. Coffeepot is unmarked but has tested positive for solid silver construction of approximately .900 in purity.





Condition is very good for its age having moderate surface wear, some shallow dents, nicks and has a small silver repair at top handle pin [photo] but handle is tight with no play. Also I believe the handle pins and lid hinge pin are replacements as they are brass, most likely replaced when the silver repair was done. I believe the handle is original. Not sure if finial has been repaired or if it was originally secured by pouring molten silver into the inside lid cavity, instead of being secured by a wing nut but makes for a very durable finial that is permanent. I feel this is likely original construction as it fits in with how the base was constructed as the foot ring and base are secured by molten silver solder poured in a channel created by the foot rim securing both to the pot, also having no internal strainer at spout base, all typical of very early pots. No monograms or removals. 2.75in. diameter across top rim and 4.5in. diam. across base being 8in. from back of handle to tip of spout.

As most American silver of the early 18th century was made in Mass., I feel this coffeepot displays a subtle dissent by the silversmith regarding the Salem witch trials which most of society found abhorrent being the turning point of Boston becoming more of a metropolitan society. If it were not for the other decorative elements, I would guess this was a ecclesiastical piece of silver with the inverted cross being the Cross of St. Peter, but in conjunction with the thirteen flowers, gourds, and elderberry cluster [I feel these are elderberrys, not grapes due to the dimples on each berry and leaves surrounding cluster], may be more of a pagan or wiccan use as all these are elemental in their rituals and beliefs, including grapes.

Though most people don't agree with these kinds of beliefs [myself included] there is no denying that American silver from the early 18thC. is very rare with most in museums, but having wiccan symbolism decoration is extremely rare, possibly being the only example of its kind no matter what country of origin. Silver collectors; don't let the history spook you as as far as I can tell this pot is not haunted as nothing bad or unexplained things have not occurred since I have owned it [no heavy oppressive feelings, sick feelings etc.] , being what you make it to be, being a beautiful extremely rare piece of silver to me and nothing more than the type of merchandise.

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wev
Moderator

 posted 11-07-2011 01:16 PM   

The description was, to be kind, ludicrous.





Posts: 4095
Registered: Apr
99

IP: [Logged](#)

**Scott
Martin**

Forum Master

Posts: 11377
Registered: Apr
93



 posted 11-07-2011 02:23 PM   


It sold for more than scrap but not much more. I suspect the buyer believes (maybe they have a spell) silver will be going up\$.


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swarter
Moderator

Posts: 2920
Registered:
May 2003

 posted 11-07-2011 09:01 PM   

Maybe the seller was under a spell??? Or trying to put potential buyers under one? ?? 




Actually a little Halloween humor might serve to distract from obvious defects: damage/repairs that should make an otherwise nice looking pot unsaleable, or else the original bottom could have had marks that would have told a different story, and so it could have been removed. "Witch" do you think? 

[This message has been edited by swarter (edited 11-07-2011).]

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wev
Moderator

Posts: 4095
Registered: Apr
99





 posted 11-07-2011 09:31 PM   

To which I can but reply . . . BOO!

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Kimo

Posts: 1597
Registered: Mar
2003

 posted 11-08-2011 05:43 PM   





I agree this one is just plain silly and the seller is either delusional or trying to pull a fast one.

But one it does raise a real question in my mind. When were the first coffee pots made? Coffee was not really a popular drink in most parts of the world until relatively recently - between the 1600s and 1700s in many parts of Europe and the new world. When did coffee pots become a standard product of silversmiths in Europe, and when did they become a standard product of silver smiths in the Americas?

IP: [Logged](#)

wev
Moderator

Posts: 4095
Registered: Apr
99

 posted 11-08-2011 05:53 PM   

Two of the earliest I know of are by Charles Le Roux, c 1720-1735









The second has the basic form of chocolate pots of the period, but does not have the removable finial one would expect.

IP: [Logged](#)

agphile





 posted 11-08-2011 07:16 PM   

Posts: 798
Registered: Apr
2008

I believe the earliest known English silver coffee pot is hallmarked 1681 and is now in the Victoria and Alber Museum. I'm afraid I don't have a picture of it.

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






wev
Moderator

 posted 11-08-2011 07:46 PM   

Posts: 4095
Registered: Apr
99

A Boston town record dated 1670 granted Dorothy Jones license to sell "coffee and cuchaletto (chocolate)." It is not known if she was selling bulk goods or had a coffee house like the ones which had begun popping up in London several decades earlier. The first license specifically to that purpose is dated 1691, issued to Bostonian Benjamin Harris, proprietor of the London Coffee House.

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<p>Kimo</p> <p>Posts: 1597 Registered: Mar 2003</p>	<p> posted 11-09-2011 05:01 PM   </p> <hr/> <p>Thanks everyone. Does anyone have any dates for some of the earliest American made coffee pots, or any dates for when they became a relative common product by a number of early American smiths? The purported date on the one that started this thread is 1730 and sounds awfully early to me for an American made coffee pot.</p> <p style="text-align: right;">IP: Logged</p>
<p>wev Moderator</p> <p>Posts: 4095 Registered: Apr 99</p>	<p> posted 11-09-2011 05:33 PM   </p> <hr/> <p>There are some earlier chocolate pots, but the Le Roux pieces I posted are the oldest I have ever seen mention of. The date given in the auction is pure fantasy.</p> <p style="text-align: right;">IP: Logged</p>

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


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
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Author	Topic: When and where were these tea tongs made?
Polly Posts: 1939 Registered: Nov 2004	<div data-bbox="246 1654 803 1690">  posted 02-26-2012 12:26 PM    </div> <hr/> <div data-bbox="246 1711 381 1747">[01-3006]</div> <div data-bbox="246 1774 1494 1837"> <p>I bought these sweet little unmarked scissors-form tea tongs as silverplate, but I'm confident they're solid silver.</p> </div> <div data-bbox="246 1864 974 1900"> <p>Any idea when and where they may have been made?</p> </div> <div data-bbox="246 1921 1518 2016"> <p>Of course, I would love them to be 18th century. But the oval finger rings, the simplicity of the form, and the paw-like shell-shaped ends--rather than fan-like shell-shaped ends--are making me think they're later. Am I right? How much later?</p> </div>



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Polly

 posted 02-26-2012 12:29 PM   





Posts: 1939
Registered:
Nov 2004

Forgot to say, they're 4 1/4 inches long.



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agphile

 posted 02-27-2012 08:01 AM   

Posts: 798
Registered:
Apr 2008





Polly

I can only speak from a little knowledge of English tongs. I agree with you that these are unlike the scissor action tongs that were the fashion in England up to the 1770s when bow tongs took over. Nor do they look to me like what I would expect from a Victorian or later revival of the form.

They seem to me possibly to be a simplified provincial version of 18th century tongs, post 1770 but pre-Victorian.





I wonder whether the engraved decoration gives us a clue? This style of engraving is not found on flatware or tongs of the 1770s or earlier, but might the tongs have been made to go with a set of bright cut teaspoons of c.1800? Just a thought.

David

Polly posted 02-27-2012 10:46 AM   Posts: 1939
Registered:
Nov 2004

Thank you, David. I think you're right about the bright cutting.

I generally drink my tea black, but I like these so much I may start taking sugar in it.

Polly posted 02-27-2012 11:39 AM   Posts: 1939
Registered:
Nov 2004

I wrote to Dr. David Shlossberg, the author of "Eighteenth Century Silver Tea Tongs" and its associated website. Here's what he said (I'm posting with his permission):

Dear Polly

Nice to hear from you - what a very pretty pair of Tea Tongs you have found!

You have set me a really tough question as I have never seen a pair like this before, however here are my thoughts based on the premise that they are, indeed, silver and that I have not handled them.

They are obviously made by a good goldsmith - a lot of care has been taken with the design and decoration, and they are very well cast.

My initial impression is that they are Scandinavian - the overall design hints at this - but it is hard to be sure without any marks at all.

The engraving is in the form of late eighteenth century bright cut decoration and is delightful and quite feminine - Hester Bateman, the famous female goldsmith from the last quarter of the eighteenth century favored this decoration.





The grips are hinting at the early shell form but are quite modern in feel - somewhat like the silver of the modern goldsmith George Jensen.

On balance, I believe that they might be a rare find of late eighteenth century Scandinavian Tea Tongs and, as such, are highly desirable.

Let's hope that this is the start of a Tea Tong collection.

Kind regards

David
[Dr David Shlosberg](#)

ahwt posted 02-27-2012 03:00 PM   Posts: 2173
Registered:
Mar 2003

You did find a great pair of sugar/tea tongs. The grips in the shape of five fingered paws are really striking and give energy to the tongs. I looked through Graham Hodges' book on Georgian Silver Sugar Tongs and David Shlosberg's book on Eighteenth Century Silver Tea Tongs and did not find one grip of this style.

The number of lobes on all the shell patterned grips in these books all exceed five and for the most part are rather docile in appearance. Good find.

The research accomplished by Shlosberg and Hodge is amazing and they are both great books to have in your library.

Pollyposted 02-27-2012 04:33 PM   

Posts: 1939
Registered:
Nov 2004



Thank you, ahwt. I just ordered a copy of Dr. Shlosberg's book and am very much looking forward to it.

I fear I have probably now started collecting tea tongs. Well, at least they're small.

IP: [Logged](#)

agphile



posted 02-27-2012 06:32 PM



Posts: 798
Registered:
Apr 2008

Polly

If you don't fancy sweetening your black tea, why not take up champagne cocktails and use your tongs for the constituent sugar cubes?

Oh, on second thoughts, maybe not. It may lead you into also collecting silver swizzle sticks to stir the concoction.

David

IP: [Logged](#)

Polly



posted 02-27-2012 09:09 PM



Posts: 1939
Registered:
Nov 2004

Get thee behind me!

IP: [Logged](#)

agleopar



posted 02-29-2012 09:35 AM



Posts: 847
Registered:
Jun 2004

What a great find and as plate too! Hey doesn't Absinthe use sugar too??

I love the idea of collecting the little things that the world seems to over look. I have started keeping an eye out for butter spreaders - they seem to bring out the imagination of the designers when they are not in a flatware pattern.

IP: [Logged](#)

Polly



posted 03-01-2012 10:46 AM



Posts: 1939
Registered:
Nov 2004

I don't think I've ever seen a butter spreader that wasn't part of a flatware pattern. Maybe you could start a thread of them?

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Author	Topic: More spoon mysteries from my weekend haul
Polly Posts: 1939 Registered: Nov 2004	<p> posted 03-20-2012 10:21 AM   </p> <p>[01-3012]</p> <p>My questions about all of these are: When, where, who?</p> <p>#1: Adorable little teaspoon, 4 1/4 inches, Old English (? that's what it's called, right?), mark too worn for me to read, block-style E monogram, drop and bow or maybe bouquet swage on back of bowl.</p>



Can anyone read what's left of the mark? Guess the approximate date? Country of origin?



Oops, I forgot to take a picture of the whole back.

Does it look American? Approximate age?

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Polly

 posted 03-20-2012 10:43 AM   

Posts: 1939
Registered:
Nov 2004

#3: Bright-cut teaspoon, 5 1/8 inches, no mark, pointy bowl and end, monogram RB in block letters (so I should probably send it to agleopar, shouldn't I???), wonderful fluffy plume swage.



C. 1790s, right? Older? American? Any chance anyone recognizes that swage?

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agleopar

 posted 03-20-2012 11:21 PM   

Posts: 847
Registered:
Jun 2004





Polly, those are the best, I love the proportions of #2. My guess is that one is American - only from the style and mono.
#1 looks to be English because I think the right mark is the leopards head.
#3 looks American and might be 1770-80's?

All the guesses above are just by feel and not fact... I really do not know what I am doing and will bow to the real experts, who I hope will set me straight.

P.S. Thanks for the thought on the RB but that is a lovely and I think rare spoon and I have it's plainer bright cut cousin with RB already - my first spoon 10 or so years ago.

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Polly

 posted 03-21-2012 01:44 PM   

Posts: 1939
Registered:
Nov 2004





Wow, Rob, I think you may be right about that leopard's head. Impressive pattern recognition there!

Next time I'm up your way or you're down my way, that little spoon will have to join its cousin.

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wev

Moderator

 posted 03-21-2012 02:03 PM   



Posts: 4095
Registered:
Apr 99

I'll gladly change my initials, if that helps. . .

The swage is called a foliate scroll, but I don't think anyone has ever done a real survey of the variations. Lovely spoon.

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agphile

 posted 03-21-2012 02:37 PM   

Posts: 798
Registered:
Apr 2008

What a nice little collection to have assembled so quickly, and what fun! A few comments from across the pond.





I would think #1 is American. English fancy backs are generally found on Hanoverian spoons rather than the later Old English. I can't decipher the marks but prior to 1780s an English teaspoon might have just two marks low on the stem: maker's and lion passant (not leopard's head). I can't read either mark as a lion passant. From 1784 English teaspoons would be top-marked with a fuller set of marks including the duty head. The decoration on the bowl looks to me as if it might actually be a shell with some added twirly flourishes. I hesitate to try and guess a date with only a limited knowledge of how and when American fashions changed.

I'd go along with Agleopar as far as #2 is concerned and also with regard to the American look of #3. However I would think #3 is a bit later than he suggests. In England bright cutting was fashionable in the 1790s and early 1800s and I wouldn't normally expect to see it earlier than this on American silver. Incidentally, the jargon here would term this one a scroll back.

So after all, as far as I can see, you didn't need to let your probably continental Dognose (aka Wavy End) spoon make you post this little group away from early American. I hope somebody doesn't now tell me I am wrong about one or more of the spoons!

IP: [Logged](#)

Polly

 posted 03-21-2012 03:23 PM   

Posts: 1939
Registered:
Nov 2004

Oh, believe me, wev, if I ever find a spoon with your initials on it, I will send it to you at once no matter what--even if it was made by Paul Revere, descended in the family of George Washington with impeccable documentation, and was sold to me as silverplate for 25 cents (which is the only way I would ever get my hands on such a spoon in the first place).

agphile, thank you for your thoughts and info. I think the man I bought most of these spoons from must have bought the estate of a collector with a great eye. He told me he specializes in estates and often doesn't look at the stuff carefully until the moment he sells it.

Saturday I bought two pairs of tea tongs and four spoons from him (the three spoons shown here, along with an unmarked bright-cut teaspoon similar to the one with the foliate scroll, which happened to have my best friend's initials). He gave me such a great price that I went back the next day and bought the Samuel Minott, the bird-back David Hall, the Peter Field Jr. coffin-end, and a couple of English sugar bows. Now I'm regretting passing up a set of six very pretty coffin end spoons that he had--if they were from the same estate, I bet they were good ones.

(The Mattias Haverstick and the probably European dog nose were from someone else.)

Here's a close-up of the back of spoon #1. Do you still think it's a shell?



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agphile

posted 03-21-2012 03:53 PM

Posts: 798
Registered:
Apr 2008

No, probably not a shell after all. I cannot better your original description.

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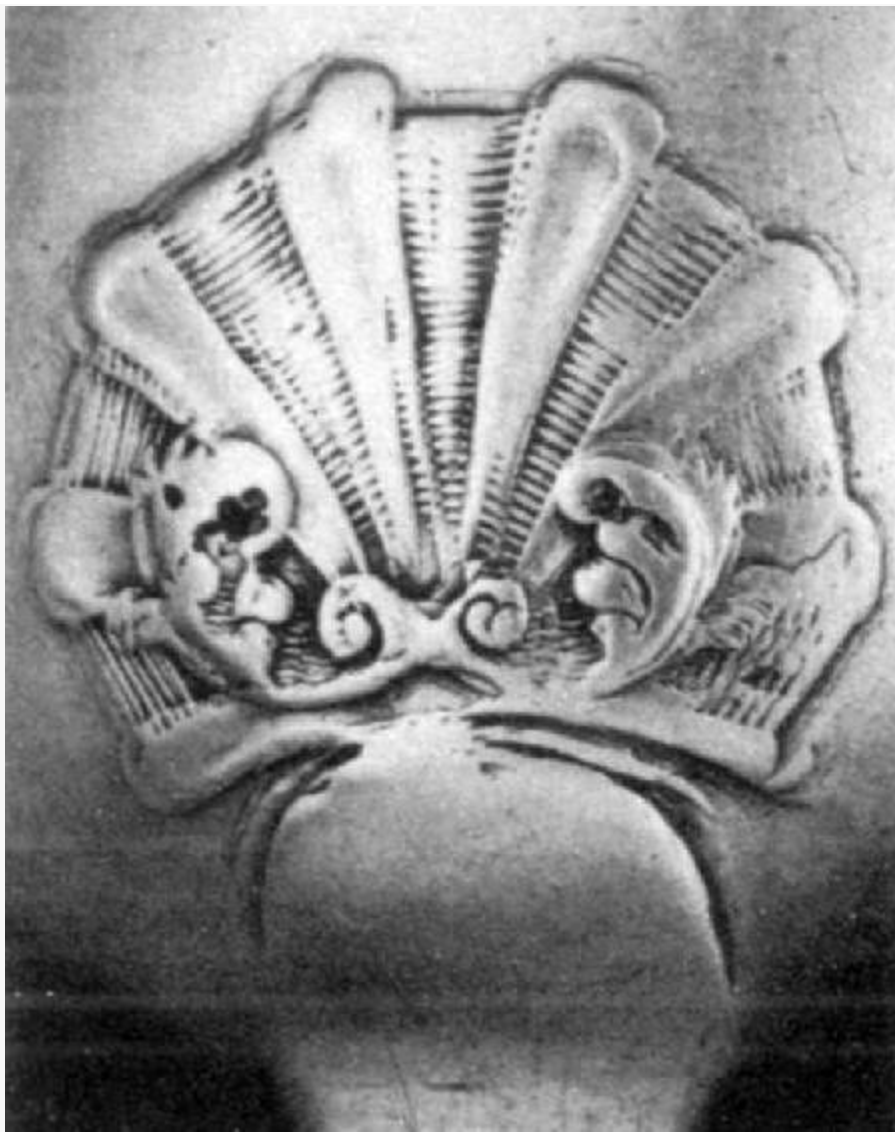
wev

Moderator

posted 03-21-2012 05:54 PM




Posts: 4095
Registered:
Apr 99

Looks like a variation on the classic webbed shell



IP: [Logged](#)

ellabee

 posted 03-23-2012 09:47 PM   





Posts: 306
Registered:
Dec 2007

Polly's fancy-backed design looks leafier than a shell -- more like an interlocking set of scrolls. It reminds me of the drop on the (much later) variant of the Josephine/'Leaf' pattern by James Watts.

Will post a pic when I locate and upload it.

IP: [Logged](#)

Polly

 posted 03-24-2012 12:32 PM   





Posts: 1939
Registered:
Nov 2004

Thanks, Ellabee--I'd love to see it.

I do see what looks like webbing on my spoon.

IP: [Logged](#)

ellabee

 posted 03-25-2012 08:16 PM   

Posts: 306
Registered:
Dec 2007

I see the webbing now, myself...

It's a family ancestor to the Watts drop, of a sort...



But the longer I compare it to the stylized shell, the more resemblances I see. Experienced eyes are the most discerning.

IP: [Logged](#)

wev

Moderator

Posts: 4095
Registered:
Apr 99

posted 03-25-2012 08:29 PM

There were numerous variations of the basic form in the day. A few swages are known to have gone from one shop to another, but most spent their lives with their first maker.

IP: [Logged](#)

ellabee

Posts: 306
Registered:
Dec 2007

posted 03-26-2012 04:55 PM

Has there been an article anywhere surveying swages, or particular subsets of them (birds, sheaves of wheat, baskets of flowers, shell, ...?) The swage staying with its maker would seem to encourage documentation of the different versions of similar motifs.

I'd love to see an image-heavy exploration.

IP: [Logged](#)

ahwt

Posts: 2173
Registered:
Mar 2003

posted 03-27-2012 06:45 AM

The "saved search" on eBay can be a useful tool for collecting copies of the various swages that were used through the years. You have to be imaginative in using your search terms as many sellers are their own lexicographer in describing the pictures imprinted on the flatware.

One small pamphlet on bird back spoons is "Flights of Fancy American Silver Bird-Decorated Spoons" by Donald L. Fennimore. Additionally there is an interesting article in the March-April 1989 issue of Silver Magazine by John McGrew entitled "Basket of Flowers: A Preliminary Study". Both of these publications are "image heavy" and are interesting to read. I think the Flights of Fancy is available from used book stores and the Silver Magazine article may still be available from the Silver magazine folks.

Polly you hit a real treasure trove – good for you.

IP: [Logged](#)

swarter

Moderator





Posts: 2920
Registered:
May 2003

posted 03-27-2012 01:36 PM

John Luddington in his *Starting to Collect Silver* names 28 different English picture backs and the frequency in which they are found, although he illustrates only a handful. A few of these have appeared on American spoons.

IP: [Logged](#)

ellabee





 posted 05-07-2012 11:50 AM   

Posts: 306
Registered:
Dec 2007

Thanks, ahwt and swarter for those references. Have been wanting to get a few Silver Magazine back issues, and the Basket of Flowers article is just the kind of thing I was thinking of.

IP: [Logged](#)

asheland





 posted 01-25-2014 10:48 AM   

Posts: 925
Registered:
Nov 2003

Nice spoons!

IP: [Logged](#)

Polly

 posted 01-26-2014 07:47 PM   





Posts: 1939
Registered:
Nov 2004

Thanks, Asheland!

I did end up giving Rob that one with his initials on it, though he fought me tooth and nail. He said, "You're going to regret giving away such a good spoon." Rob, you were wrong WRONG. it makes me happy every time I think of it living with someone who really understands it.

IP: [Logged](#)

agleopar





 posted 01-26-2014 10:25 PM   

Posts: 847
Registered:
Jun 2004

Polly it still sits in a cup beside the stove and stirs the tea and coffee. It is a lovely little spoon and is loved by Mrs. Wife as well!

IP: [Logged](#)

Polly

 posted 01-27-2014 09:01 PM   

Posts: 1939
Registered:
Nov 2004

: -)

IP: [Logged](#)

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
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Author	Topic: Tong question
Polly Posts: 1939 Registered: Nov 2004	<div style="display: flex; justify-content: space-between; align-items: center;">  posted 03-27-2012 01:38 PM    </div> <hr/> <p>[01-3013]</p> <p>Here is another pair of tongs from my Wild Spoon and Tong Weekend. I bought this pair from a dealer who believed, based on the size and shape, that they were made in the Philadelphia area around 1780-85. They are unmarked, and I know zilch about Philadelphia sugar tongs--I bought them because I think they're beautiful, and they're in amazing shape for old cast sugar tongs.</p> <p>Does anyone have an opinion about what country they're from? Age?</p>

They are pretty big, 6 inches long, 2 1/4 inches wide at the widest point, and 1 1/4 inches deep across the bow (if you know what I mean). They have a sort of balloony, pantaloony feel because of the large, arched bow.



Polly

 posted 03-27-2012 01:43 PM   

Posts: 1939
Registered: Nov
2004




I don't know much about cast sugar tongs--this is my first pair--but I found the construction interesting. It looks like the arms had a notch cut in them where the bow was inserted:



I don't know if this is the usual way of constructing cast tongs, but looking at photos of others it appears that they pieces are just soldered together without the insertion. Does anyone know?

IP: [Logged](#)

agphile





 posted 03-27-2012 03:20 PM   

Posts: 798
Registered: Apr
2008

Well, I haven't seen a pair joined like this before for what that is worth. I imagine you have checked out the [silversugartongs](#) and [castsugartongs](#) websites to which Shlossy has links on his site. The illustrations don't focus on the joins, but a simple straight join seems the norm. English cast tongs are often marked across the joins, the marks thus validating all the distinct parts. This wouldn't have worked with the bump created by the join on your tongs and I imagine your join could be a bit stronger - American inventiveness perhaps?

IP: [Logged](#)

Polly

 posted 03-27-2012 03:47 PM   





Posts: 1939
Registered: Nov
2004

Thanks, agphile. Yes, I did look at those sites and didn't see anything that looked quite like this. The ends are more fanlike--most of the ends shown on those websites look more like shells--and the bow is bigger and more balloony on mine.

IP: [Logged](#)

doc

Posts: 712
Registered: Jul
2003





 posted 03-27-2012 05:00 PM   

I do think this is a bit of ingenuity; I have had several pairs of similar tongs without such reinforcement, and they are almost always damaged and resoldered at that joint. Interesting find Polly; I will look in my books when I have a moment to see if there is something similar shown in one of them.

IP: [Logged](#)

argentum1

Posts: 602
Registered: Apr
2004

 posted 03-27-2012 06:47 PM   




I have seen a number of cast tongs but never one with this type joint. As a rule cast tongs are joined by what is called a SCARF joint. I believe I posted a pencil drawing of a scarf joint so I will do a search and let you know if it is still here.

Click here: [Pierced Tongs on 7-11-2007 under American Silver Before Sterling.](#)

IP: [Logged](#)

Polly

Posts: 1939
Registered: Nov
2004

 posted 03-27-2012 09:31 PM   





Argentum, that thread is very interesting! First, for the clear description and drawing of the scarf joint.

But also because that first pair of tongs, the one said to be possibly from Philadelphia, with the dove and the SW mark, feel to me like mine. The width of the bow, and the delicate piercing on the arms, and even the sprigged engraving. So maybe mine is from around Philadelphia after all?

IP: [Logged](#)

ahwt

Posts: 2173
Registered: Mar
2003

 posted 03-27-2012 10:20 PM   





Your cast tongs are very attractive and the tongue and groove construction should form a strong joint. Perhaps our silversmith's contributors could comment on this method and whether it was used in other applications.

The tongs marked SW in the other thread do have a light and airy character. I was fascinated with the hearts and doves and thought that they may have been made by an American silversmith. I was later told that Samuel Walsh of Ireland was most likely the silversmith that made them. After learning that they might be Irish I brought more than a few books on Irish silver and have enjoyed seeing some of their wonderful silver creations.

















IP: [Logged](#)

Polly

Posts: 1939
Registered: Nov

 posted 03-27-2012 10:42 PM   





I wonder why this method of joining sugar tongs never caught on.

<p>2004</p>	<p>Maybe because they invented a better way to make tongs--the one-piece method?</p> <p>Or maybe it's difficult to do?</p> <p style="text-align: right;">IP: Logged</p>
<p>Kimo</p> <p>Posts: 1597 Registered: Mar 2003</p>	<p> posted 03-28-2012 10:50 AM   </p> <hr/> <p>I am no expert on sugar tongs, but saying 1780-1785 Philadelphia seems to be somewhat hopeful. Without any markings or unique features known to a specific smith at a specific point in time my thought is these could be new world, old world or European colonies in the middle east or Asia copying European styles from between that 1750 to 1850 give or take.</p> <p>Whatever they are, they are very nice looking and old tongs and appear to be well made.</p> <p style="text-align: right;">IP: Logged</p>
<p>Polly</p> <p>Posts: 1939 Registered: Nov 2004</p>	<p> posted 03-28-2012 11:18 AM   </p> <hr/> <p>Thank you, Kimo.</p> <p>If I ever get offered I superpower, I will choose being able to point to any object and know its entire history.</p> <p>Who am I kidding? No, I won't--I will choose flying and invisibility!</p> <p style="text-align: right;">IP: Logged</p>
<p>ahwt</p> <p>Posts: 2173 Registered: Mar 2003</p>	<p> posted 03-28-2012 02:47 PM   </p> <hr/> <p>An invisibility cloak may be on the horizon – at least one that fools infrared sensors.</p> <p>Michio Kaku in his book <i>"Physic of the Impossible"</i> discusses invisibility in the context of whether it would violate any known laws of physics and finds that it would not. He projects general invisibility methods within the next century. Also teleportation, which I guess it a form of flying, in his view does not violate any known laws of physics; however he hedges on any projection as to when it might be possible.</p> <p>Learning the history of an object would involve some time traveling. Here again Dr. Kaku does not see an law of physics that would bar this; however his lead quote for this chapter is the following by Stephen Hawking – <i>"If time travel is possible, then where are the tourists from the future"</i>.</p> <p style="text-align: right;">IP: Logged</p>
<p>Polly</p> <p>Posts: 1939 Registered: Nov 2004</p>	<p> posted 03-28-2012 03:50 PM   </p> <hr/> <p>Well, I expect they have better places to go. They're busy watching the premier of Hamlet or hunting mammoths. Or perhaps the human race destroys itself soon after inventing a working time machine. Or perhaps humans never develop one, and the extraterrestrials who do aren't especially interested in us--they're busy with their own version of Hamlet and mammoths.</p> <p>If you had a time machine, what piece of silver would you go back to get?</p>

Believe it or not, I'm supposed to be writing a time travel novel RIGHT NOW. Enough procrastinating, Polly! Back to work.

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
adelapt
Posts: 418
Registered: May 2003

 posted 03-28-2012 04:14 PM   

AHA! I've got it... the tourists from the future are wearing their invisibility cloaks.

IP: [Logged](#)

Kimo
Posts: 1597
Registered: Mar 2003

 posted 03-29-2012 04:30 PM   

quote:





Originally posted by Polly:
Thank you, Kimo.

If I ever get offered I superpower, I will choose being able to point to any object and know its entire history.

I think the way to get this superpower is to take up being an antiques dealer and it will come with the job. At least that is what I keep seeing when I go antiquing - dealers who seem to make the most definitive statements about some of their wares based on no evidence, and then using that to justify their prices.

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


argentum1
Posts: 602
Registered: Apr 2004

 posted 03-29-2012 10:19 PM   

Kimo
Amen

IP: [Logged](#)

wev
Moderator
Posts: 4095
Registered: Apr 99





 posted 03-29-2012 11:35 PM   

I am a big fan of the ones that pick and choose the facts, identities, etc that suit them best from references and web sites (like, say, mine) and then advertise or otherwise publish these 'facts' as true. I can only be thankful that citing sources seems to be an unknown to most of them, though I still get emails. . .

[This message has been edited by wev (edited 03-29-2012).]

IP: [Logged](#)

swarter
Moderator
Posts: 2920
Registered: May 2003





 posted 03-30-2012 12:01 PM   

I used to laugh at some of their absurdities, but it isn't funny anymore. Shading the truth about antique items is either outright dishonesty or wishful thinking based on ignorance, but it is getting worse day by day on ebay as prices rise. Whichever it is, it is *caveat emptor* for buyers. Judging from the anonymous bidders buying records, some of the highest prices paid are not by specialty collectors, but to general antique dealers, so I can only think that their gullibility only feeds the problem.

IP: [Logged](#)

Polly

Posts: 1939
Registered: Nov
2004

 posted 03-31-2012 01:06 PM   





I had a couple of novelists over for tea the other day, and one of them told us about a friend who made up sentimental stories to sell objects in online auctions, lies about the former owners: "This was the only thing rescued from my aunt's house when it burned down," that kind of thing. We were shocked.

(We used the early Gawen Nash tongs and the Gorham dodo-foot tea set. I know you were wondering.)

IP: [Logged](#)

ahwt

Posts: 2173
Registered: Mar
2003

 posted 03-31-2012 01:58 PM   

I would like to put is a good word for the dealers that set up at antique shows. They truck the stuff in, set it up in a thoughtful manner, listen to who knows what from customers that want the antiques for a pittance and then load everything up and go to the next show. Most of the dealers I know are interesting people and knowledgeable about their wares. When I run into one that does not have these characteristics I do wonder how they make their living selling antiques. That said, it is also obvious that even good dealers sometimes puff up their wares and knowledge so it is always buyer beware.


I really enjoy the antiques that I buy at directly from the dealer more than the items purchased off internet auctions. I am sure that there are good dealers on the internet auctions, but years later I like to remember the place we brought the item and who we brought it from and what we talked about. Internet sales have none of these added remembrances.

IP: [Logged](#)

Richard Kurtzman

Moderator

Posts: 759
Registered: Aug
2000

 posted 03-31-2012 08:50 PM   





Didn't Shakespeare say, "Kill all the antiques dealers." Or maybe it was "Kill all the plumbers." Yeah, I think that was it, because we all know what those plumbers are like. And where's a cop when you need em.

[This message has been edited by Richard Kurtzman (edited 04-01-2012).]

IP: [Logged](#)

agleopar

Posts: 847
Registered: Jun
2004

 posted 04-05-2012 10:42 PM   

Late to this post but the construction is not that difficult but is sensible because the cast part is weak and the spring is made from rolled sheet which is much more durable.





I too have come to respect the respectable dealers both for their knowledge, hard work and fair pricing. After knowing some for years they impress me with their love of silver and dedication to furthering the knowledge. Amazingly there seems to be one or two lurking on this site too...!

IP: [Logged](#)

Ulysses Dietz





Moderator

Posts: 1265

 posted 04-11-2012 05:34 PM   

Way past the date on this one - but two things in the thread interested me. Philadelphia certainly did produce tongs like this in the late

Registered: May 99
1700s...although I'd have to look at Newark's collection to remember exactly which those are.
Secondly, I recently finished the third draft of a novel - and in it one of the main characters has exactly the power you've all mentioned - the ability to see an object's entire history by holding it. Of course, in my book, he's a curator.
IP: [Logged](#)

Polly
Posts: 1939
Registered: Nov 2004
 posted 04-12-2012 10:34 AM   
Very cool, Ulysses! I can't wait to read it--I hope you'll let us know when it's available to the public.
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

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Author	Topic: Cole Shot Tumbler
jersey Posts: 1203 Registered: Feb 2005	<p> posted 03-27-2012 03:15 PM   </p> <hr/> <p>[01-3014]</p> <p>I have this sterling silver shot "glass" marked "Cole". Is anyone familiar with this maker? I would be glad to send you a photo if that will help.</p> <p>Thank you for any information. Jersey</p>



IP: [Logged](#)

agphile

posted 03-27-2012 03:57 PM

Posts: 798
Registered: Apr
2008

Jersey

I can't help with the maker, but am I right in thinking this is your first posting of a picture? If so, congratulations. And if I am wrong, apologies for an irrelevant interjection.

David

IP: [Logged](#)

jersey

posted 03-27-2012 04:51 PM

Posts: 1203
Registered: Feb
2005

Hi David!

Thanks for your kind words. Yes, this is my first photo posting, done with a lot of help from a friend who has a Mac. Hopefully I can do more on my own. I'm trying since I have many questions about makers etc. I have some English pieces too that maybe you can help with.

Jersey

IP: [Logged](#)

ahwt

posted 03-27-2012 10:30 PM





Posts: 2173
Registered: Mar
2003

Let me add my congratulations also. Great photo. Also it is a very attractive cup, but I am at a loss as to who the maker is.

IP: [Logged](#)

jersey

Posts: 1203
Registered: Feb
2005

 posted 03-27-2012 10:51 PM   

Thanks ahwt, for your support as well. I just discovered the notes my friend gave me for help I lost on the way home!!!!

Hopefully I left them with him. I'm such a dummy after all this time. I'm exhausted after the hours he spent trying to help me to learn how to do it!

I did take the pictures myself though, with my Mavica, which I still consider the best camera! Sorry I hadn't shined it up for a better picture.

Just found the paperwork! Yeah!





Jersey
GO DEVILS!

Jersey

IP: [Logged](#)

dragonflywink

Posts: 975
Registered: Dec
2002

 posted 09-13-2012 01:48 PM   

Ran across this again in my files, have been meaning to more research before posting, but clearly, am not going to find the time, so will just add what I have.

Have seen your mark on mid 20th century hand-wrought sterling organic/modernist jewelry, and have also seen the posted spoon's Cole 'face' mark on similar, but not identical pieces. Suspect that it is the same person, but haven't really done any further research. The 1942 patent for the little shaker salt spoon gives the name of the gentleman, Charles H. Cole of Montclair, NJ, who used the 'face' mark, which I've seen on the salt spoon, though it usually shows up without a maker's mark (there's also a matching open salt).

~Cheryl





Dec. 29, 1942.

C. H. COLE

Des. 134,658

SALT SPOON OR SIMILAR ARTICLE

Filed July 23, 1942

Fig. 1.

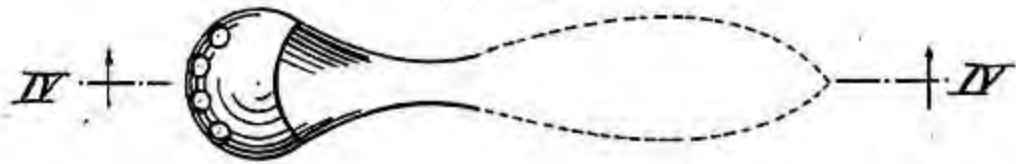


Fig. 3.

Fig. 2.



Fig. 4.



INVENTOR.
Charles H. Cole
BY
[Signature]

Patented Dec. 29, 1942

Des. 134,658

UNITED STATES PATENT OFFICE

134,658

DESIGN FOR A SALT SPOON OR SIMILAR ARTICLE

Charles H. Cole, Montclair, N. J.

Application July 23, 1942, Serial No. 107,656

Term of patent 14 years

To all whom it may concern:

Be it known that I, Charles H. Cole, a citizen of the United States and resident of Montclair, in the county of Essex and State of New Jersey, have invented a new, original, and ornamental Design for a Salt Spoon or Similar Article, of which the following is a specification, reference being had to the accompanying drawing, forming a part thereof.

Fig. 1 is a top plan view of a salt spoon or similar article embodying my new design;

Fig. 2 is a side elevation of said spoon;

Fig. 3 is an end view of the spoon, looking from the left of Fig. 2; and

Fig. 4 is a longitudinal vertical section taken along the line IV—IV of Fig. 1, looking in the direction of the arrows.

The essential features of my design reside in the form of the spoon bowl shown in full lines, including the perforated integrally formed cover thereof.

I claim:

The ornamental design for a salt spoon or similar article, substantially as shown and described.




CHARLES H. COLE.

From Jzyk & Robinson's *Open Salt Compendium* (2002), incorrectly described as circa 1900-20s Arts & Crafts style:



IP: [Logged](#)

jersey

😊 posted 09-19-2012 04:15 PM   

Posts: 1203
Registered: Feb
2005

Cheryl
Sorry I just caught your response. Thank you so much for that info. Maybe something will





come up at a later date. Wonder is the applied leaf has any significance, perhaps for the Maple leaf of Canada....a shot glass for the Toronto Maple Leafs hockey team....LOL!

My Devils almost made it this year.....now the lockout!

Jersey

IP: [Logged](#)

June Martin
Forum Master




 posted 09-23-2012 11:17 AM   

Posts: 1223
Registered: Apr 93

Ah that face mark is posted somewhere else in the forums from some time ago but can't remember right now any other details about the related piece so not sure how in the world to find it.

IP: [Logged](#)

June Martin
Forum Master

 posted 09-23-2012 11:22 AM   





Posts: 1223
Registered: Apr 93

Found it thanks to the Google Search within the forums! I love when long dormant posts come back to life with new information!

[Fun face-- whos mark?](#)

IP: [Logged](#)

FredZ





 posted 10-26-2012 09:59 PM   

Posts: 1069
Registered: Jun 99

Excuse me if this is obvious to the rest in the group. I just realized that the face is created by the letters in COLE C&O are the eyes L the nose and the E on it's back is the mustache. Sorry if I have pointed out the obvious. I do like that this mystery is solved.
Fred

IP: [Logged](#)

jersey

 posted 10-28-2012 03:01 PM   

Posts: 1203
Registered: Feb 2005





Fred,

That mark mystery may be solved, but alas my mark is still a mystery.....it is just, as written, COLE in script.

Jersey

IP: [Logged](#)

vathek

 posted 08-03-2014 11:28 AM   

Posts: 962
Registered: Jun 99

Jersey:

I have recently picked up this piece signed A D Cole and have not been able to find out anything about this smith. I note the similarity of the kinked stem on my piece to one of the leaves on yours, and although the stamps are different I believe there is a relationship. I also understand stamps were expensive to have made and figure he/she must have made enough pieces to be better known.





[This message has been edited by vathek (edited 08-03-2014).]

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Author	Topic: Baleen-handled ladles --when?
Polly Posts: 1939 Registered: Nov 2004	 posted 05-13-2012 01:40 PM    <hr/> <p>[01-3024]</p> <p>I bought three unmarked 8 1/2 inch toddy (?) ladles with baleen handles yesterday. I'm pretty sure they're silverplate--they feel like plate, there's a spot where I think I can see the base metal showing, and the seller charged me very little for them.</p> <p>My question is, when were they made? (And where?) They look like 18th century ones in shape, but the silverplate over white metal says they have to be later. But they can't be too late, or they wouldn't have</p>

baleen (whalebone), right?

The ladles, shown with keys for scale:



The spot where the base metal is showing:







Close-up of the baleen:



IP: [Logged](#)

wev
Moderator

Posts: 4095
Registered: Apr 99





 posted 05-13-2012 03:19 PM   

Is there plate loss on the bowl ends? The tip may be a later replacement -- I have seen a good number of them missing from 18th c examples.

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr 2008





 posted 05-13-2012 03:23 PM   

I have a pair of Scottish baleen handled ladles similar in style to yours but marked for Edinburgh 1908 - bought near the outset of my collecting career from a dealer who had mistakenly claimed them to be 18th century and I only realised the mistake years later. I guess reproductions may have continued to be made a fair way into the 20th century.

IP: [Logged](#)

Polly

Posts: 1939
Registered: Nov 2004

 posted 05-13-2012 06:04 PM   

Yes, alas, there's at least one tiny nick or scrape on each bowl edge where the base metal shows through. If these are solid silver, I'll eat my hat.





So they may be 20th century? Too bad! I was hoping for Moby Dick era, at least. Oh well. They're cute and cost very little, and now I can use them without worrying about damaging something priceless.

Anyone know when baleen stopped being used altogether?

IP: [Logged](#)

Polly

Posts: 1939
Registered: Nov
2004

 posted 05-13-2012 06:13 PM   

And would anyone care for some toddy?

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



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


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Author	Topic: This weekends Whatzits.
Scott Martin Forum Master Posts: 11377 Registered: Apr 93	 posted 11-02-2012 02:27 PM    [01-3047] This weekend we found two sets of <i>whatzits</i> . One set (pair) appears to be silver plate and the other sterling. We know what they are and are a bit creeped out. 🤪 Do you know?



IP: [Logged](#)

Polly

Posts: 1939
Registered: Nov 2004

posted 11-02-2012 03:01 PM

Vampires' drinking aids?

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr 2008

posted 11-02-2012 04:18 PM

Spurs for fighting cocks?

IP: [Logged](#)

wev

Moderator

Posts: 4095
Registered: Apr 99

posted 11-02-2012 06:12 PM

Very handy for clearing a path at the farmer's market when the heirloom tomatoes come in. .

.

IP: [Logged](#)

chase33

Posts: 362
Registered: Feb 2008

posted 11-02-2012 10:33 PM

I'll go out on a limb and say: embalming tools?

IP: [Logged](#)

dragonflywink

Posts: 975
Registered: Dec 2002

posted 11-03-2012 12:36 AM

As suggested, cock-spurs, but they're usually steel and I've seen much scarier ones - nasty business, they're still used in the cock-fights in our area...

~Cheryl

IP: [Logged](#)

ahwt

Posts: 2173
Registered: Mar 2003

posted 11-03-2012 07:07 AM

[Silver cock spurs](#) are mentioned in this article in Wikipedia. "In the highest levels of 17th century English cockfighting, the spikes were made of silver."

IP: [Logged](#)

Scott Martin

Forum Master

posted 11-03-2012 11:15 AM

The answer is....

Posts: 11377
Registered: Apr 93

Cock-spur
AKA: gaff, tari, spur, knife, postiza, peg awl, Socket Knives





The Milwaukee Journal

Apr 11, 1934

Old Men, Boys, Bums, Rich Men— All May Be Seen at a Cock Fight

This is the first of a series of two articles on the outlawed "sport" of cock fighting.

BY HENRY McLEMORE

CHIEF PRESS STAFF CORRESPONDENT
Somewhere in New York State

The old fellow asked me if I had ever seen a cock fight and I said no, and he said would you like to, and I said yes, so we got in a car, drove better'n 200 miles upstate, mended in and out of the side streets in a sorry section of a small town and finally pulled up in front of a cheap beer and hamburger joint.

We walked up to the door, an iron grill snapped back and somebody gave us the eye. The door swung open and a dirty faced guy with an apron on said, "Howya, Tom, you'd better hurry 'cause I got a chicken going on now and he's worth a 50 bet." The hamburger joint, which was just a front for the arena in the back, was a madhouse. There were 400 men and only room for half that number. You never saw such a collection in your life, bums, rich guys, old bearded fellows and kids who hadn't ever handled a razor. It was worse than the 5 o'clock rush on the Bronx subway.

A La Pollee Gazette

We nudged our way past the bar, which served straight applejack and nothing else, and through a door into the battleground. It was something straight out of the Police Gazette. Rising almost perpendicular in the dirty, little room was a porridge bowl of a white washed grandstand, whose top seats were so high their occupants all but scraped their heads on the ceiling. From the cobwebby rafters hung two kerosene lamps whose pale light barely held its own with the smoke.

Down in the center was the pit. It was about 12 feet across and enclosed by a solid fence about three feet high. The pit was covered in tannark, stained dark with blood.

There wasn't a vent in the place when we got in but the old fellow had been coming there for 25 years straight and they made room for us right down by the pit. You never heard such an unholy din! Everybody in the place and every inch of the grandstand's 200 seats was wedged tight with men—seemed to be yelling for a bet.

"Fifty that cock loses!"

"You're taken!"

"Two hundred on the red 'un!"

"I got 50 says the gray one licks him!"

"I got a hundred says he don't!"

"Turn that red rooster 'round so we can see him, you So and So!"

"No bet, brother, I like him myself."

"How much? Anything you like up to a grand."

The Shrill Battle Cry

And from behind the stands, in an
[Tomorrow—The Fights]

adjoining room, came the shrill, wild battle cries of the cocks. They were back there in bags and boxes and they didn't like it. Some of them, tossed side by side, tried to fight it out through the bags.

Then they brought in the first pair of cocks, a slick red one with a ruff of yellow feathers around his neck and a long legged gray fellow. They put them on the scales and their weights were announced: Four pounds six ounces for red, four pounds eight ounces for the gray gamester.

Their handlers held them while the referee laced on the gaffs—wicketed, curved steel bars an inch and a quarter long. The gaffs were mounted on leather cuffs, which were strapped on the cocks just above their own snars.

The referee stepped back and the handlers walked to the center of the pit and, holding their fighters at arm's length, rubbed their heads together. The cocks fought to get free as they picked at one another.

Strain to Break Loose

The handlers took opposite sides of the pit, placed their cocks on the ground facing one another and grabbed them tightly by the tail feathers. For a second the cocks stood there, straining to break loose, like fighting planes a second before the chocks are removed.

Then they let 'em loose and they went together with a wild, fierce drumming of their wings, and savage, lightning slashes with their gaffs.

[Tomorrow—The Fights]

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Scott Martin
Forum Master

posted 11-03-2012 11:45 AM

Posts: 11377
Registered: Apr 93

Cock-spur maker's marks are discuss at [Gaff Maker Marks](#)

There are others mentioned.... here is an extracted list:

3T - Triple T
A - Arrington
A - Carlos Alexander
A Star - Tracey Marshall
A - Alamo
A - Carlos Alexander
A - Arrington
A - Alamo

Almer Sutton
B - Bill Baumgardner
B - Jeff Baker
B - Ed Bentley (?)
B - Jeff Baker
B - Bill Baumgardner
B - Jerry Banks
B - Ed Bentley (?)
BIRKE - Burkholtzer
C - Joe Cantrell
C.C. Cooke
CI - Carroll Ibele
CK - Chick Keys
D - Alvin Davis
D/O - Dwight Orr
D - Alvin Davis
D/O - Dwight Orr
D - Alvin Davis
d.o - Dwight Orr
DF - Delbert Farek
DH - Dean Hodges.....Texas
G w - Gregg White
H - Walter Hopper
HF - Henry Filla
Jack Stamey
jd-jason deaton
JD - JD Johns
Jerry Stafford
JS - Jerry Stafford
jw-jimmy works
K - George Killingsworth
ORR - T.L. Orr
Paul - Night Owl New Mark
R - Ramtuff
R - Dean Robinson
R - Ramtuff
RB - Randall Burkey
RB - Randall Burkey
RC - NGA Spurmaker
RC - Ronnie Callaway
RC - NGA Spurmaker
RC - Ronnie Callaway
RM - Allen Ray
ROJ - Britt Howington
Scorpion symbol - Melvin Jackson
SK - Spur King
Small N inside of a big O - Night Owl Old mark
T - Freddy Tipton
U - Walter Upchurch
V - Van Way
W-- Jimmy Works
W - Either Warner or Wisecup
ws -wayne staggs

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
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Author	Topic: Is there a difference - Pepper shaker, Pepper caster, Pepperette
Scott Martin Forum Master Posts: 11377 Registered: Apr 93	 posted 11-19-2012 10:44 AM    [01-3049]



1895
Atkin Brothers

Is there a difference - Pepper shaker, Pepper caster and Pepperette?

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agphile

Posts: 798
Registered: Apr
2008

posted 11-19-2012 04:18 PM

I suppose terminology may vary in different parts of the English speaking world, but I grew up calling this a pepper pot. I have seen both pepper caster (or castor) and pepper box used in early 19th century documents.

I would think pepperette must be a fairly recent coinage to describe smaller versions. Shaker seems to be another more recent usage, but descriptive enough.

However, please don't take comments from England as prescriptive for usage elsewhere!

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

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Author	Topic: Cold meat fork (edited)
middletom	 posted 11-20-2010 08:05 PM   
Posts: 467 Registered: May 2004	[01-2883] <p>I am taking a stab at posting a picture of a cold meat fork I made for my wife. It is my variation of an old pattern we have here at ONC. I'm not sure I understand all Scott's directives for posting photos, so it may not work.</p>



middletom

IP: [Logged](#)

jersey

posted 11-23-2010 05:51 PM

Posts: 1203
Registered:
Feb 2005

Wow!
What a lucky lady your wife is middletom! That is a beauty.

Jersey

IP: [Logged](#)

middletom

posted 11-24-2010 02:46 PM

Posts: 467
Registered:
May 2004

The first fork you put up is one we call a Neptune fork. Yesterday I tried putting that one through because of the problems I was having with the first fork. Several years ago someone

from California sent us a fork like that that had been made by Shreve & Co. and he wished to have us make a copy. I planned it out and made the template and when he found out the price, we never heard from him again. We've had the template hanging on the wall for a few years and two years ago two gentlemen who are antique dealers and good customers of ours saw the template and ordered one made. So, I made two so that we could have one on display in our showroom. It is quite large and I don't know what it was intended to serve.

The other fork is the cold meat fork that I had originally intended to post.

Thank you, Jersey, for your enthusiastic comments about the Neptune fork. For Christmas my wife will be getting a fish serving knife and fork set. I don't have to worry about spoiling the surprise because she doesn't touch the computer.

I am going to try to post more pictures soon but now have to go get the fixings for Thanksgiving.

Happy Thanksgiving to all of you.

middletom

IP: [Logged](#)

middletom

 posted 11-24-2010 06:56 PM   

Posts: 467
Registered:
May 2004



This is a picture of the nutmeg grater that I made for my niece last year. The grater piece to the left is made from stainless steel with the little loop handle being sterling. I'm sorry it is a bit out of focus. My camera is not the best.




I'm trying some pictures of our shop.

middletom

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agphile





 posted 11-24-2010 07:57 PM   

Posts: 798
Registered:
Apr 2008

Lucky niece. Lucky wife. And I enjoyed seeing pics of your workshop (tidier than some I have visited)and the wotk in progress.

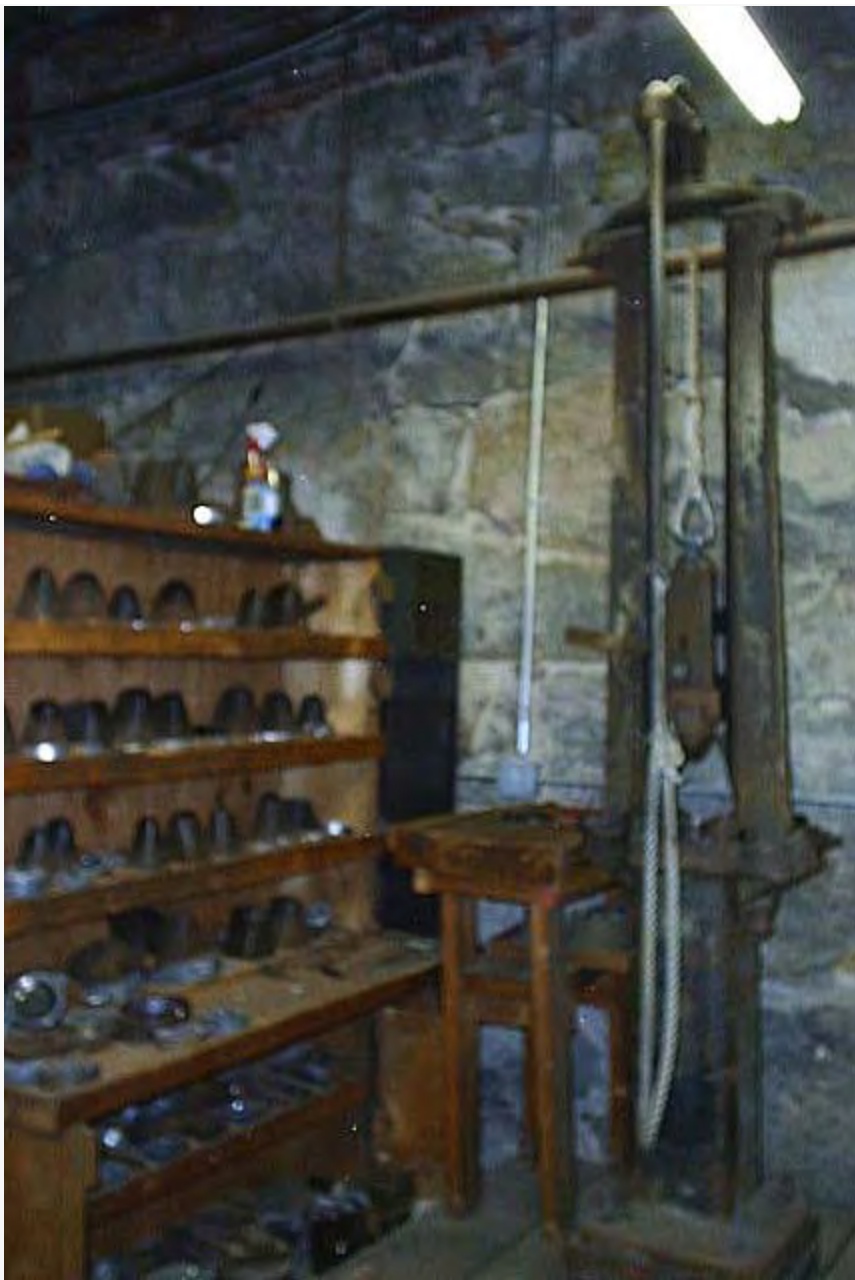
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middletom

 posted 11-26-2010 05:09 PM   

Posts: 467
Registered:
May 2004

This one is of our foot operated drop with which we shape spoon bowls and fork tines.







This is what we call our bending bench where we do final bending and shaping of flatware pieces. The leg vices in the center and at either end are used for other hammering, too.



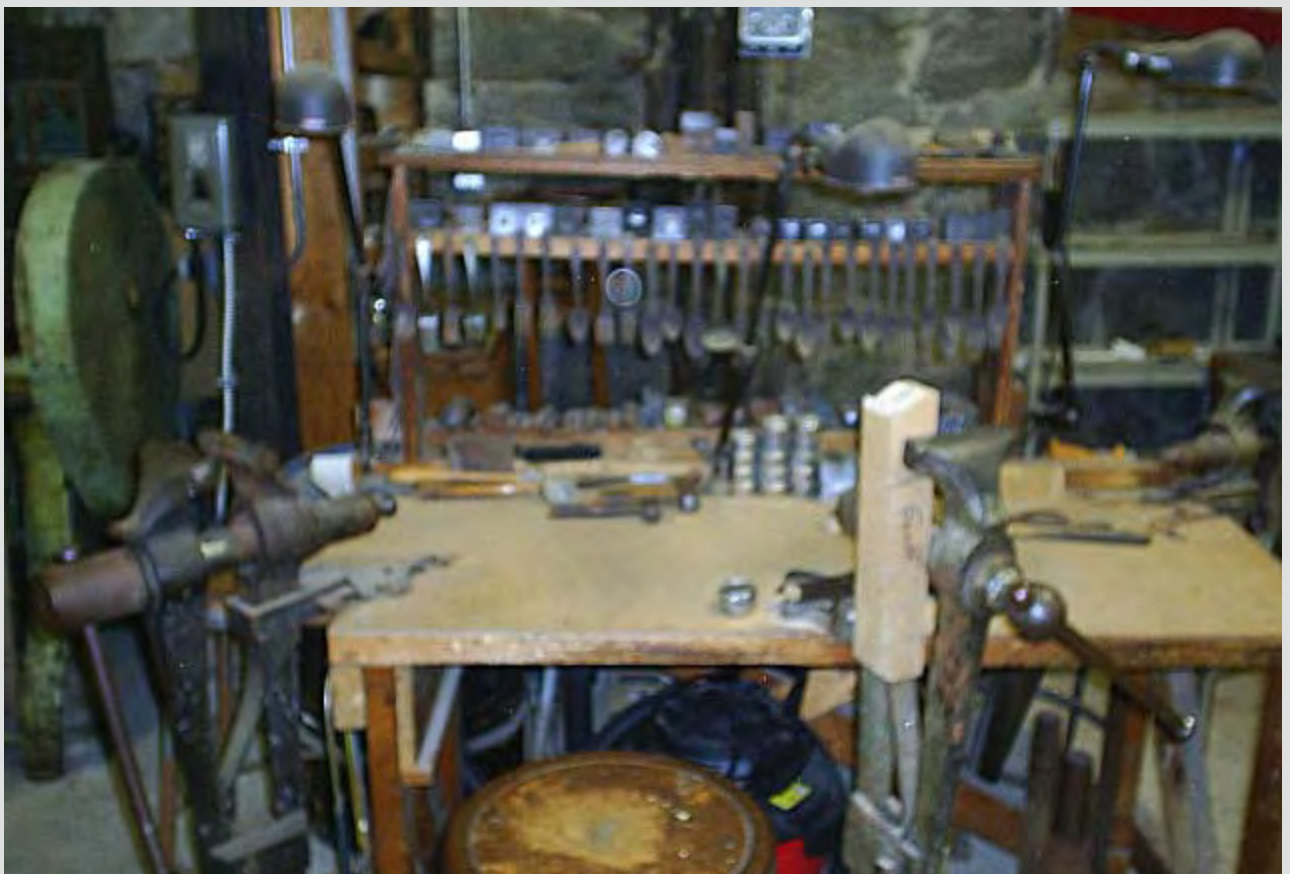
middletom

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middletom

 posted 11-26-2010 05:12 PM   

Posts: 467
Registered:
May 2004







This is what we call our bending bench where we do final bending and shaping of flatware pieces. The leg vices in the center and at either end are used for other hammering, too.

middletom

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middletom

 posted 11-26-2010 05:19 PM   

Posts: 467
Registered:
May 2004







This is a view of my anvil on its block. When we moved to the basement of the building we found that the cement floor sloped down from the sides toward the center of the room. Our solution for leveling the anvils was to pour a pad of pewter enclosed in a metal frame. Being liquid, it formed a level surface on which to place an anvil block. The anvil is a large blacksmith anvil from which the tail and horn have been cut.

middletom

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middletom

 posted 11-26-2010 05:23 PM   

Posts: 467
Registered:
May 2004






This is an overall view of most of the shop seen from the entrance stairs.

middletom

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middletom

 posted 11-26-2010 05:27 PM   

Posts: 467
Registered:
May 2004



Here is a picture of some of our template boards on which we have arranged the templates by pattern with several patterns represented here. We have nine boards of templates.

middletom

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middletom

📄 posted 11-26-2010 05:30 PM 🗑️ ✎️ ➡️

Posts: 467
Registered:
May 2004



This another picture of the cold meat fork I made, also showing the full handle.

middletom

IP: [Logged](#)

June Martin

Forum Master

Posts: 1223
Registered:
Apr 93

😊 posted 11-30-2010 05:20 PM 🗑️ ✎️ ➡️

Beautiful fork and nutmeg grater!

IP: [Logged](#)

Polly

Posts: 1939
Registered:
Nov 2004

📄 posted 11-30-2010 08:24 PM 🗑️ ✎️ ➡️

PS: Gorgeous meat fork!

IP: [Logged](#)

vathek

Posts: 962
Registered:
Jun 99

📄 posted 12-02-2010 08:33 AM 🗑️ ✎️ ➡️

Very very nice piece and no doubt a unique one of a kind?

IP: [Logged](#)

middletom

📄 posted 12-02-2010 09:46 PM 🗑️ ✎️ ➡️

Posts: 467
Registered:
May 2004

Yes, the variation that I made is the cut out area on the right side of the fork. I won't make another like it.

middletom

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


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Author	Topic: 1919 Dutch Silver Reproduction Alert
dragonflywink	😊 posted 03-27-2013 01:55 PM   
Posts: 975 Registered: Dec 2002	[01-3064] Excerpt from a 1919 travel guide, alerting travelers to the 'fraudulent' reproductions of Dutch silver - found the New Jersey reference interesting...
	<h1>Dutch Silver</h1>

IT is a curious but interesting fact that the revival of the silversmith's art in the Netherlands should largely have been brought about by the demands of American collectors, and all within the last twenty-five years. And now, I am credibly informed, there are certain factories operated in New Jersey which can turn you out fairly made reproductions of the antique specimens of the Leeuwarden silversmiths, and which are doubtless often sold to the unwary as genuine. One of the dealers grinned when I taxed him with the imposition, and with a shrug rejoined, "Well—the rest do it, why shouldn't I?" It is difficult to specify the "ear-marks" of fraudulent antique Dutch silver, for it is said these unscrupulous traders can furnish one with anything for which there is sufficient demand—and it is safe to say that more than half of the so-called "antique" spoons owned in America are spurious. There are, of course, honorable merchants in the business whose word may be unhesitatingly accepted, but even in Amsterdam there are factories turning out these "antiques" to order, all bearing the "authentic" marks and stamps, and there is no law apparently to stop them.

DUTCH SILVER

Leeuwarden in Friesland seems to have been the headquarters for the silver workers of the XVth, XVIth and XVIIth centuries, and from this locality came the best of the magnificent ships at present in the museums of Europe. The picture herewith shows a notable one of four masts, and full rigged with square sails and vards.

the decks thronged with sailors who are working the six guns, while between the main and mizzen masts rises a castellated structure of five stages, from which the admiral directed the battle. On the sides are repoussé scenes showing amphitrites charioted, drawn by conventional sea-horses. This specimen is evidently intended for a wine-bottle holder, is mounted on wheels, and is nearly twenty-five inches in height. It bears upon the sails the coat-of-arms of some royal personage, and was evidently made as a presentation-piece. The foresail appears to be modern, for it bears a nondescript device differing from the rest, and is most unheraldic. This is a very fair sample of the silversmiths' art of Leeuwarden in the XVIIth century, although there are many in existence, notably in the vast collection of the Emperor of Germany, which are much larger and more elaborate in detail and ornamentation.

These ships were not always intended for use as wine-bottle holders; many specimens were intended simply for ornaments, and these are variously mounted on stands or rockers instead of wheels, and vary in size from three

HOLLAND OF TO-DAY

inches in height to three feet. Some of these are here pictured in various rigs, from that of a fishing smack to a sloop-of-war. After the victory of Tromp, who "swept the sea," there was a great demand upon the smiths of Friesland for battleships, and it was during this period that most of these notable examples were made. The

that most of these notable examples were made. The activity of these Leeuwarden silver workers was phenomenal. There seems to have been a guild established early in the XVth century, under the authority of one of the dukes, and a provincial governor was appointed in the person of one Petrus Eggers, who was originally a die cutter or sinker, and able to use the metal apparently as a sculptor. His works were soon in great demand among the nobles. He was able to cut his molds with such excellence that his castings required a minimum of finishing. He attracted to himself many pupils, who in turn became famous workers, and soon the craft became most powerful, and was able to make laws restricting the output to the actual members of the guild. We now find the guild ordering that all silver brought into the town should be stamped with the device of the founder. This rule extended to other towns eventually. The guild then ordered that only two qualities of metal be allowed, a fine and a coarse, the latter to contain not more than 20 per cent. of base metal,—all silver on sale in the city to be brought to the guild for assaying, and the quality to be fixed and stamped. Wardens were appointed to








Model of Warship in Silver Repoussé

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dragonflywink

 posted 03-27-2013 01:59 PM   

Posts: 975
Registered: Dec
2002

DUTCH SILVER

search for bad work and spurious metal, which could be confiscated, and the importation of metal was restricted to the guild. No foreigner was allowed to practice or be taught the craft. Every seller was to mark his ware with a private mark or "touch," which mark was kept in the custody of the guild. As the demand for silver grew, other branch guilds were established in neighboring towns, all allied to the parent or mother corporation

There was formed a Guild of Hammermen, which comprised all the trades that used the hammer in their work. It became a powerful body, and its members played no small part in the history of the region.

To the collector of silver the marks stamped upon the silver of the period have been more or less of a sealed book, for the loss of the "touch stamps" and the dearth of authentic information on the subject have put obstacles in the way of many who might wish to decipher the meaning of the marks. Some of the more prominent and usual marks or stamps, to enumerate only a few, are: A lion and a key, with a large Gothic A in a square; L.o. and a lion rampant; a crowned tulip, octagon stamp; A stork; A mermaid; A fish; Two small figures standing hand in hand. The Hall mark, so-called—or state guarantee, is a Netherland lion rampant, so I am informed by an authority. These marks are to be found generally on the back of the pieces, but it must be remarked that these devices will mean little to the collector, for they are and

HOLLAND OF TO-DAY

will be imitated as long as there is a demand for the articles. The quantity of articles and objects made by the silversmiths in this period is simply astounding, and the artistic variety and invention displayed must always be a matter of wonderment. Happily the museums are replete with the objects, so that there is little need for new invention. The guilds and their restrictions have long since passed away, and now we find the factories in Am-

sterdam and the larger cities reproducing these designs with considerable fidelity, and supplying the bric-a-brac shops with reproductions, which certainly should be sold as such. Unhappily this is not the case. But the astute collector is on his guard, so that it is generally only the innocent "nouveaux" who are deceived. One article I find offered for sale in most of the shops is the figure of a woman standing, her dress forming, when inverted, a drinking cup. Her arms are usually held above her head and clasp, sometimes a crown, sometimes a sort of candelabra. This is not Dutch, but Nürnberg work. The Dutch inverted cup, it should be noted, has either a windmill or a ship surmounting it.

The cream jug in the form of a cow is frequently met with. The form with the tail curled up over the back as a handle is said to be the earlier example—while the stork as a perfume bottle, the head hinged, belongs to the same period. Of spoons and forks the variety is unlimited apparently, the most usual designs being the stork,

DUTCH SILVER

windmill, and the ship of one sail. The ones surmounted by the figure of a milkmaid with yoke and pendant pails are, I think, quite modern. Apostle spoons are quite common in the shops, but they too, almost invariably, are modern, and generally of German origin. Strangely enough, in those spoons surmounted with a crown, the latter is generally of Russian form, and not Dutch, although cresting the Lion of the Netherlands. Sometimes the shield will bear simply three X X X ar-

ranged vertically, and this is supposed to represent the arms conventional of windmills on the shield of Amsterdam. I am convinced that this is a very modern design. Of the small cabinet objects, there is a bewildering variety, of sleighs, with and without figures; cabinets, bureaux, chairs, settees, clocks, carriages, tables, cheese carriers, horsemen, soldiers, and a thousand other objects, all tiny and exquisitely and quaintly wrought.

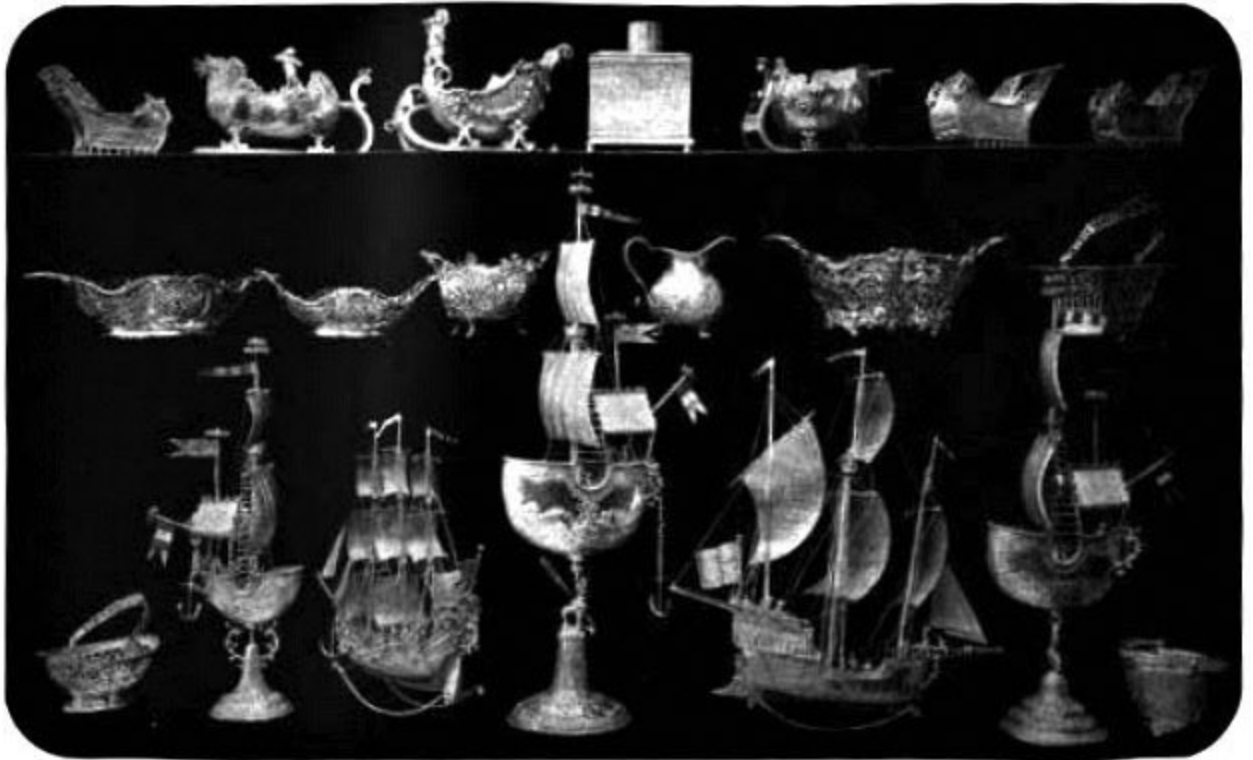
I saw once a complete set of the Kermis in miniature—with the tents, showmen, merry-go-rounds and peasants all complete. Models of the churches are sometimes found, as well as miniature farms complete to the smallest details of the dog chained to his kennel, and there are also the weigh-houses, and city gates, such as shown in the picture. The Zeeland belt clasps of repoussé work are, as a rule, genuine, there being small demand for them except among the peasantry. They are usually Biblical in design—representing Adam and Eve, Re-

HOLLAND OF TO-DAY

becca at the well, or some such characters. They may be had at Middelburg in Walcheren, and cost fifteen or twenty dollars on market days. The would-be collector would better beware of the lozenge boxes, for these have been in great demand, and have been reproduced in enormous quantities, stamped from dies. The same may be urged as to the tea-caddy. Of course, this warning is only for the would-be collector. For the householder, who cares not for authenticity, these objects of substitution and commerce are pretty, and generally of better

design than those of the frankly modern silversmith.

I am indebted to the courtesy of Mr. H. Koopman for the photographs of Dutch silver in illustration of this chapter.



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jersey

posted 03-29-2013 05:07 PM

Posts: 1203
Registered: Feb
2005

Great info, thanks!
Wonder what New Jersey companies would have been involved.

Happy Holidays to you!

jersey

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agphile

posted 03-29-2013 07:49 PM

Posts: 798
Registered: Apr
2008



An example of a Dutch historicist piece. It is well made. Possibly fair to call the marks across the top of the tines pseudo marks rather than fakes because they do not actually replicate any known set of early marks. There is a French import mark on the hinge.

However, the fork was being offered for sale some years ago as 18th century French (!) by a part time and inexpert dealer and I am sure such mistakes still happen. I have found it difficult to persuade somebody that the marks on their item were Hanau c. 1900 rather than 17th century Augsburg. None of us likes our swan to prove to be a goose.

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


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Author	Topic: A Novice - How to tell antique silver from high polish pewter?
Kimie Posts: 1 Registered: Apr 2008	 posted 04-30-2008 10:43 PM   
	Hello, Does antique pewter's tarnish resemble silver tarnish? I've tried to search images to see. Specifically, does pewter tarnish get that "golden" hue to it also? If not pewter, any other alloy's tarnish that way? Your expertise is greatly appreciated!
	IP: Logged

nutmegr

Posts: 58
Registered: Jun
2005

 posted 04-30-2008 11:26 PM   

Before I began collecting silver, I used to collect pewter. I'm not exactly sure what you mean when you talk about pewter "tarnishing." It does darken over time, true, but this is generally considered a good thing - and is quite different from silver tarnish. It does not get that "golden" hue, just darker, and it takes quite a long time to happen (i.e. years). I remember being annoyed that my pewter stayed "new" looking too long.





Some people prefer shiny polished pewter which does bear a much closer resemblance to silver, but it still does not "tarnish" the same way.

I'm not sure if this answers your question, but I hope it helps.

IP: [Logged](#)

argentum1

Posts: 602
Registered: Apr
2004

 posted 05-01-2008 09:01 AM   





As it is very difficult to give verbal explanations when colour and tonal values abound, let's try this. Are there museums and antique shops in your area? If yes then I would suggest stopping in and either look at examples of the two then explain to the curator or shop clerk/owner what you would like to understand. Or, in the case of museums, telephone ahead and ask them if it would be possible to speak to someone knowledgeable in those areas. I have found over the years that most people are eager to talk about and explain their area of expertise. In the case of a shop owner try buying something, even if it is a just a little bauble. Hope this helps. Remember the old saying, "a picture is worth a thousand words" although in this case it is 'actually seeing it'.

[This message has been edited by argentum1 (edited 05-01-2008).]

IP: [Logged](#)

FWG

Posts: 845
Registered: Aug
2005

 posted 05-01-2008 11:12 AM   





Back in my youth I did a little smithing in pewter (cheaper than silver, and amazingly easy to work for a beginner - although I found soldering at such low temperatures to be a challenge). The modern commercial formulations of pewter, at least, can in fact take on a golden tone sometimes not unlike that which one sometimes finds as an initial stage of tarnishing on silver. It didn't always happen, but I did observe it on occasion; usually on pieces stored in a wooden drawer (walnut), I think, but I wasn't trying to source the causes at the time....

[This message has been edited by FWG (edited 05-01-2008).]

IP: [Logged](#)

seaduck

Posts: 341
Registered: Dec
2006

 posted 05-01-2008 02:53 PM   





When I turned 21, I received a wonderful, very high-quality polished pewter tea service (the maker was Dutch -- Meeuws I think). It looked like silver. Over the years, it has developed a very different finish. Not tarnish exactly. Sort of a clouded soft light gray surface (different from very old pewter). I have polished it to a fare-thee-well over the years, to no effect, using silver polish. No tarnish ever comes off on the sponge, as it would for silver. And tho' I still like the original finish (which I can see on the undersides of pieces), I don't think it can be

restored without subjecting it to some sort of buffing. So I live with it (as if this were a hardship!) -- it's actually nicely suited to informal uses, like morning coffee.

IP: [Logged](#)

Dale

Posts: 2132
Registered: Nov 2002

 posted 05-03-2008 12:49 AM   





Usually I tell the difference by the weight of the piece. Silver is lighter than pewter, other than Swedish pewter. Silverplate can be trickier as sometimes it is on pewter. Beyond that read the mark. Swedish pewter is usually made in Eskiltuna.

Polishing pewter is something I have never done. Numerous collectors have told me that they run theirs thru the dishwasher with a gel not a powder. Works for me. One idea that has sabotaged, IMHO, the concept of silver more than anything is the constant crusading by some connisseurs against dishwashing. They have managed to give the strong impression that only people who employ both a scullerymaid and an underscullerymaid should use silver on a daily basis. Dishwashers are here to stay: live with it.

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr 2008





 posted 05-03-2008 11:22 AM   

I can't add anything on pewter, but I agree with Dale about dishwashers. The silver we have in use goes through the dishwasher, apart from knives with loaded handles where I fear the heat would loosen the blades.

IP: [Logged](#)

Polly

Posts: 1939
Registered: Nov 2004

 posted 05-03-2008 01:23 PM   





Isn't there some rule about not putting it through the dishwasher with steel because of some chemical reaction? Or is that a myth (or mismemory)?

I'm afraid to put silverware through our dishwasher because we have the kind with a basket for flatware, so the pieces would jostle and scratch each other. I wash it all by hand. This means I'm the household dishwasher.

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr 2008





 posted 05-04-2008 11:24 AM   

I thought it was that steel and silver should not be in contact so I put any steel items in a separate compartment of the flatware basket. I don't think our silver suffers any more than it would from hand-washing, but that might be a reflection on my clumsiness or carelessness (the washing up is my small contribution to the household chores).

IP: [Logged](#)

Ulysses Dietz
Moderator

Posts: 1265
Registered: May 99

 posted 05-15-2008 08:45 AM   

Pewter, historically, was considered "poor man's silver." When new, it was bright and silvery, and was intended to be that way. Pewter becomes grayer and grayer (fading to black, depending on the climate) over time, if not polished. I recall, to my horror, my professor at Yale,

Charles Montgomery, getting all of his students to sit in his house and polish his pewter with (pause for effect) steel wool and Brasso. Yikes. It did give it a nice soft shine.

The Newark Museum purchased a bunch of modern pewter in the 1920s, both American and Scandinavian (Swedish and Danish), and when new it looked bright and shiny like silver. In fact there was one piece I for years thought was silver, with a nice hammered surface like a Georg Jensen piece. Because it was boxed (and had been for fifty years), it still retains its nice silvery shine.

IP: [Logged](#)

seaduck

Posts: 341
Registered: Dec 2006

 posted 05-15-2008 09:39 PM   



Ulysses--do you have any recommendations on how to polish pewter? My early 1970s high-polish pewter is getting grayer and cloudier and I've polished it many times over the years with silver polish to no effect. I'm reluctant to try the steel wool and Brasso system. Maybe just Brasso? Do you think there's a chance the high-polish look will come back?

(Of course, high-polish pewter had appeal to young women in the 70s who believed it would never need polishing.)

IP: [Logged](#)

Ulysses Dietz
Moderator

Posts: 1265
Registered: May 99

 posted 05-16-2008 06:02 PM   

I haven't a clue how to polish pewter...I assume that, like silver, the surface oxidation is a chemical reaction...but I've never used a specific pewter polish (is one manufactured?). We have not cleaned any of the 1920s pewter we have, because it's still fairly shiny (lack of use). But I don't know what to say about the 1970s stuff that's going gray.

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



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Author	Topic: Square Based Goblet
ahwt	 posted 05-10-2013 08:57 PM   
Posts: 2173 Registered: Mar 2003	[01-3072]






Above is a very attractive unmarked silver goblet that a friend of mine recently purchased. The repoussé decoration looks as if it was made in Baltimore; however I do not remember seeing a square base on any Baltimore goblets. Actually I don't remember seeing a square base on any American goblets of this type.

The dealer thought that this might be an unmarked Chinese export piece. Are the square bases on these goblets an indication of the country of origin?

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agphile

 posted 05-12-2013 11:39 AM   

Posts: 798
Registered:
Apr 2008





I don't know whether the form of this piece might suggest its origin. To me, the overall shape and decoration as well as the square base imply that it was meant as a display piece rather than a drinking vessel, but I am no expert in this area.

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered:
Apr 93





 posted 05-12-2013 11:51 AM   

It might help if we knew the size and whether it is cast. In the photo, it looks cast.

Is there a close up photo looking into the base and one looking into the cup?

IP: [Logged](#)

Kimo


 posted 05-12-2013 12:18 PM   

Posts:
1597
Registered:
Mar 2003

I'm not sure I have ever heard of square bases being indicative of country of origin, or of heavy design being indicative of only Baltimore. As Scott suggested, size and whether it is cast or something else might help. Also, could you please provide a photo of the bottom to show the construction there and a clear closeup or two of the designs to show the details.

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ahwt





 posted 05-12-2013 10:26 PM   

Posts:
2173
Registered:
Mar 2003

Thanks for all your input. I saw these in Atlanta this weekend and only had my phone to take a picture. The goblets (a matched pair) are going to the daughter of our friend and I will most likely never see them again. I did look underneath for a mark and they did seem to have the look as any other goblet of coin or sterling from the 1800s. The square base does not seem to be American or English and any other country probably is just a guess until one fully marked is found.

IP: [Logged](#)

swarter
Moderator





 posted 05-13-2013 02:01 PM   

Posts:
2920
Registered:
May 2003

Here is [an example \(continental chalice\)](#) identified by Sazikov as Polish

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Kimo

 posted 05-13-2013 05:05 PM   



Posts:
1597
Registered:
Mar 2003

The lack of markings suggest it could be a non-silver alloy, or that it was made for being donated for religious purposes and so would not have needed any kind of hallmarking, or perhaps it was made in a country where hallmarks and other silver marking was less than rigorous. The design could be anything from American to Continental (Spain or eastern Europe?), to Middle Eastern, to Asian (China, India?), to Latin American. The lack of any markings also make me think American may be the least likely. It is nice looking and would make a lovely gift whatever it is. By the way, how high are they, approximately?

[This message has been edited by Kimo (edited 05-13-2013).]

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ahwt




 posted 05-13-2013 10:42 PM   

Posts:
2173
Registered:
Mar 2003

They are water sized goblets about 7 to 7 1/2 inches in height. Until I saw the base I thought they may have been American coin with a nice patina. Swarter's link is interesting and does show that square bases show up in some markets.

IP: [Logged](#)

ahwt

 posted 06-20-2013 09:53 AM   

Posts:
2173
Registered:
Mar 2003



I am not sure why I am interested in square bases on goblets, but another square base goblet turned in a now completed auction. This attractive goblet is by A E Warner and is marked for the 11oz standard.

The square base is extremely uncommon and I wonder why Warner used it.

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






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Author	Topic: Photo hosting
Scott Martin Forum Master Posts: 11377 Registered: Apr 93	 posted 12-23-2005 10:00 AM    <hr/> This is an excerpt from Gaylord Silvercraft (Winged Hammer Mark - ?) . The discussion about Photos and Photo hosting seemed like it would be better in a separate thread. IP: Logged
chase33 Posts: 362 Registered:	 posted 06-30-2013 08:43 PM    <hr/> Hi

I just got this serving fork and was very interested after reading this post. I thought I would share this with everyone and ask a question:

01-0038-gaylord-01-all_zps754bf594a.jpg

(I tried to post a pic of the mark and a close-up of the hammered surface but Photobucket isn't cooperating today. Is anyone else having problems?)

This piece doesn't have the GS initials so is it still a Gaylord piece or another maker?

Thanks

[imaged snipped because it was over sized. Also please post only the image without the embedded links]





FYI -Photobucket is not the nice place it once was. I can only recommend using your own ISP provided private FTP storage.

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- **Google Analytics** (Analytics)
- **Lotame** (Tracker)
- **NetRatings SiteCensus** (Analytics)
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- **RapLeaf** (Tracker)
- **SAS** (Tracker)
- **ScoreCard Research Beacon** (Tracker)
- **ShareThis** (Widget)

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chase33

 posted 06-30-2013 10:18 PM   

Posts: 362
Registered:
Feb 2008

Sorry about that Scott. The first picture posted correctly or so I thought but then I couldn't delete the post. I gave up after the umpteenth try.

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered:
Apr 93

 posted 07-01-2013 06:13 AM   

Any "free" photo hosting site that currently is not loaded down with spyware will soon enough be. It is most often the reason for providing "Free". They sell the info they collect.

Photobucket is going out of their way to provide all these companies info about you and your internet habits.





Maybe someone can recommend a site that is less intrusive ????

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

Richard Kurtzman

Moderator

Posts: 759
Registered:
Aug 2000

 posted 07-01-2013 02:44 PM   

Photobucket has become extremely difficult for me to use to post pictures here. That is the reason why I have not posted any pictures here recently.
Does anyone have suggestions as to which site might work for this forum?





chase33 posted 07-01-2013 08:34 PM   Posts: 362
Registered:
Feb 2008

Well I should have read this before I made my last post.

I too would be interested in another hosting site since PB seems like a not so nice place anymore. I guess I will shut down that account.

IP: [Logged](#)**Scott
Martin**

Forum Master

Posts: 11377
Registered:
Apr 93 posted 07-02-2013 11:57 AM   

I spent part of my morning looking at various "free" image/file hosting sites.

All of the free site's home pages, when just visiting the site, had some sort of third party involvement in the background. Most had 5-10 Advertisers, snoopers, analytics, or more, in the background.

For the few that had less than 2 third parties associated with their home page, I then looked to see where in world the site was located and who owned the site. For the very few who were USA based I then read their terms of use and privacy agreement/statememt. Some of the TOS/UA weren't too bad even though all said they could change things without notice. I tried registering and up loading an image file. Uploading was easy and fast for all. Getting the image's URL was not as easy. I didn't like any of the ways to get to the image.

The bottom line for this round of investigation is that personal FTP ISP file storage is the way to go and not the "free" image hosting sites.

If anyone can recommend a free site which is easy to use and is respectful of the user/visitors privacy, let me know so I might check it out.

I continue to recommend ISP provided private person web storage.

Every ISP provides their users with storage space (usual 10 megs or more). The basics: Set up a password for FTP. (Some ISP's include FTP in their dashboard.) Use one of the many free FTP file transfer protocol programs to upload your images. Paste the stored image's URL into your post using the forum image tags [img] [/img] before and after the URL.

To me, FTP is a solution that insures your and any forum visitors' privacy (unless your ISP is not to be trusted) and it is a process that is not going to change. I have been using FTP for images/PDFs/videos/MP3s/etc. since the 1990's and for decades it has been the same FTP program/protocol without change.





If we can figure out what ISP (or two) is used by the majority of our membership the we can do a step by step for using that ISP and one of the many free FTP programs.

IP: [Logged](#)**middletom** posted 07-02-2013 09:59 PM   Posts: 467
Registered:
May 2004

Scott, I, too, am fed up with photobucket and would like something better. I don't know all your terminology, such as ISP. What is that and how do I find out if they have photo saving sites?

Would I be able to transfer my photos from Photobucket to another site or are they lost for me?

Geoff Blake

IP: [Logged](#)**chase33** posted 07-02-2013 10:08 PM   Posts: 362
Registered:

I have used FTP a long time ago - so long in fact that I didn't even realize that it was still

Feb 2008

available. I sure don;t remember what software I used.

I looked last night to see if my ISP has storage available or image hosting but I ccouldn;t find any decent info. My ISP is att uverse.





IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377

Registered:
Apr 93

 posted 07-02-2013 11:50 PM   

ISP = Internet Service Provider (also called Internet access provider)
ISP is a business or organization that offers users access to the Internet and related services.

Most ISP's provide personal file storage space (aka web space). It is usually at least 10 meg. Today I had a Comcast user tell me their plan includes 1 gig of storage. In your ISP FTP/personal web storage space you may store files. Files can be anything Photos, MP3, PDF's, HTML, etc.

FTP = File Transfer Protocol - this a standard network protocol used to transfer files from one host (PC) to another host (server) over a TCP-based network, such as the Internet.

Middletom your ISP appears to be Comcast. xfinity.comcast.net/storage/

chase33 your ISP appears to be AT&T U-verse. pwp.att.net/p/s/editorial.dll?eetype=Article&eeid=4138156&render=y&ck=

If you no longer have the original photos on your PC then you should download them from Photobucket and save them on your PC. Once you have your FTP set then you can upload the Photos from your PC to your FTP site.





IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377

Registered:
Apr 93

 posted 07-03-2013 09:57 AM   

This morning I did the tedious research in the General Silver Forum to see how many of the 1016 threads had images hosted on PB. It is 160+ threads and many many more photos.

Right now I don't have the time or patience to research the remaining 10,000+ threads/57,000+ posts.

In the General Silver Forum only, I estimate it will take me a few weeks to make sure we have a backup copy of the images, copy the image to the SMPub.com FTP server and then to edit each post to replace the image's URL from PB to SMPub.com.

For the balance of the 10,000+ threads/57,000+ posts it could take more than a year.





Please don't close out your Photobucket accounts until we can get this work done. If you do close your Photobucket accounts before this work is finished then your post's photos will disappear.

And, if possible, don't post any more new images hosted on Photobucket.

IP: [Logged](#)

chase33

Posts: 362
Registered:
Feb 2008

 posted 07-03-2013 11:21 PM   

Thanks for the info Scott. Unfortunately after talking to many people at ATT (including being sent to the business hosting support and then to the automated system running a test and telling me I had a problem and they needed to send someone out - (and no there is no problem with my system)), it turns out that as of 09/12/2012 you can't create a new personal webpage.

I couldn't get a decent answer as to why there were 2 different support pages with conflicting info.





Anyway, I won't close my photobucket account yet, I just won't upload any more images

there.

So if anyone knows of a good web/picture hosting site, let me know.

IP: [Logged](#)

agphile

 posted 07-04-2013 07:09 AM   

Posts: 798
Registered:
Apr 2008

I am a bit worried at the way this has developed. I appreciate that Photobucket spies on me. There is no such thing as a free lunch. However, it still seems to work OK for me. If the following image, chosen at random, appears properly it means PB is automatically re-sizing pictures that I upload. I don't understand how that happens other than that I faithfully followed Scott's patient instructions when I opened my account.







If it doesn't appear, I am up the creek of course! Incidentally, it shows a pair of Trefid tablespoons by Lawrence Coles, London 1669.

My broadband account allegedly gives me some webspace but I cannot work out how to access it and as a complete duffer when it comes to IT I am at a bit of a loss in trying to decide which FTP to download, let alone how to use it. Doubtless this can be overcome with a bit of help but I also see that my broadband provider apparently does not offer webspace to new customers. If it becomes a requirement not to use sites like photobucket, is this not likely to put off potential new members?

IP: [Logged](#)

agphile

 posted 07-04-2013 10:02 AM   

Posts: 798
Registered:
Apr 2008





Scott

In my previous post I should have added my apologies for using PB after you had asked us not to. It was the only way I could see to check whether the site was causing problems for me or not. At present it remains the only way I have of posting an image if the need arises.

David

IP: [Logged](#)

**Scott
Martin**
Forum Master

 posted 07-04-2013 10:09 AM   

agphile,

Posts: 11377
Registered:
Apr 93

The photo looks good. It was posted with imbedded links to PB so if someone clicks on the photo they are taken to PB. I snipped the links.

When you or anyone else goes to your PB page they are exposed to:

- **AdMeld** Advertising
- **AppNexus** Advertising
- **Criteo** Advertising
- **eXelate** Tracker
- **Glam Media** Advertising
- **Google Analytics** Analytics
- **Lotame** Tracker
- **NetRatings SiteCensus** Analytics
- **PubMatic** Advertising
- **Quigo AdSonar** Advertising
- **RapLeaf** Tracker
- **SAS** Tracker
- **ScoreCard Research Beacon** Tracker
- **ShareThis** Widget

As you may know, we try to regularly back up photos posted here. PB doesn't allow this anymore. And they don't do it nicely. They let us go through the motions to save the image but the saved file is corrupted and un-viewable. For anyone to properly backup they have to go to PB and suffer the exposure. For reasons un-explained sometimes PB lets you save and other times the saved file is un-viewable. We know to check the saved file and then do a few tricks to get the file properly. As PB fine tunes the changes, I suspect our tricks will no longer work.

Right now anyone who views a SSF post with a PB hosted image has their IP and all the info their browser leaks about them passed to PB and their partners. There are other photo hosting sites that are even more sneaky....

Most all of the photo hosting sites are updating and continuing to update their technology, so I expect it will only get more difficult to minimize the exposure to our members/visitors and for our attempts to back up.

Using personal web space goes a long way in protecting viewers of your images (Of course this assumes your ISP isn't sharing with third parties) and will help the SSF to properly back up.

Your ISP is Plusnet.

Plusnet provides their users with personal web space.

Plusnet has user guides for 4 different [FTP programs \(FileZilla, WS FTP, CuteFTP, CyberDuck\)](#).

We use WS FTP. Here is a link to the Plusnet WS FTP user guide:



<http://community.plus.net/library/tools/upload-to-your-website-with-wsftp/>

IP: [Logged](#)

**Scott
Martin**

Forum Master

Posts: 11377
Registered:
Apr 93

 posted 07-04-2013 10:46 AM   

I expect people, whether they are an existing member or a new member, will continue to use third party "free" web hosting sites.





We hope as members become better informed they will start using personal web space/storage/FTP. It is better for everyone.

Whatever approach a member uses, we will do the best we can. As the "free" sites get more and more problematic we won't be able to well manage the users experience at SSF.

Even if we come up with another "free" image hosting site that is like the old PB it will only be a matter of time before the new hosting site becomes problematic.

IP: [Logged](#)

ahwt





 posted 07-04-2013 02:21 PM   

Posts: 2173
Registered:
Mar 2003

My internet provider is U-Verse and they used to have web space available, but as of last September they quit providing this service.
I will look around for a paid service, but I suppose even those may sell the information on the site.

IP: [Logged](#)

Scott Martin
Forum Master

 posted 07-04-2013 02:36 PM   

ahwt,

Posts: 11377
Registered:
Apr 93

Your ISP appears to be AT&T U-verse. They seem to be still supporting FTP for their customers... These pages are dated today.

see:

FTP Server Access

pwp.att.net/p/s/editorial.dll?eetype=Article&eeid=4138156&render=y&ck=


and

My Personal Web Pages

pwp.att.net/p/s/community.dll?ep=0&ck=

IP: [Logged](#)

middletom

 posted 07-05-2013 09:37 PM   




Posts: 467
Registered:
May 2004

Yes, Scott, all my pictures do seem to be on my computer so I'll not lose them. I'll check with Comcast and see if they have a picture storing feature.
Thank you very much.

Geoff Blake

IP: [Logged](#)

Scott Martin
Forum Master

 posted 07-05-2013 11:35 PM   


Posts: 11377
Registered:
Apr 93

Pictures are files. Ask them about file storage and what they provide/recommend for FTP.

If you use the term "photos" they may steer to a site like PB.

IP: [Logged](#)

ahwt

 posted 07-08-2013 09:59 AM   

Posts: 2173
Registered:
Mar 2003

When I logged on to the AT&T site the following pops up:

"AT&T Personal webpage





Beginning September 12, 2012, you can no longer create a new Personal webpage. We will continue to support existing pages."

It appears I am a little late to take this route. I have seen other places that provide hosting for personal web pages and I will look into some of them. Some of them with minimum services are very inexpensive and I will look into some of them.

I also saw a search engine that does not keep track of any searches so there is nothing to turn over to advertising agencies or other interested parties. If you search for "anonymous search engine" you will find it. I will leave it to others to determine whether or not it is possible to intercept searches in real time.

IP: [Logged](#)

Scott Martin
Forum Master



 posted 07-08-2013 12:01 PM   

OK. Lets us know what you do or find out?

Posts: 11377
Registered:
Apr 93

IP: [Logged](#)

agphile

 posted 07-13-2013 08:58 AM   

Posts: 798
Registered:
Apr 2008


An interesting new development. Photobucket has suddenly started to send me emails to let me know that various young ladies have left messages of appreciation about my pictures. My natural reserve holds me back from accepting the invitations to contact these young ladies, but isn't it nice to know that there is this wider enthusiasm for antique silver flatware?

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered:
Apr 93

 posted 07-18-2013 02:11 PM   





Has anyone had any experience with www.picturetrail.com. My casual review only found:

1. Google Analytics (tracker)
2. Quantcast (Advertising)
3. Google Adsense (Advertising)

I wonder how long before they go the way of Photobucket?

IP: [Logged](#)

chase33

 posted 07-19-2013 11:47 PM   

Posts: 362
Registered:
Feb 2008

I used the website that Scott suggested and posted pictures in the [Gaylord Silvercraft \(Winged Hammer Mark - ?\)](#) thread. It worked! The only difference that I can see right now is that the old Photobucket would automatically resize pictures but Picturetrail doesn't, or at least I haven't figured that part out yet.





Signing up was easy with the one drawback is that I had to decline two "offers" to complete the registration but it was no big deal. Uploading was easy except I had to use their "old" method but again no problems.

IP: [Logged](#)

Scott Martin

Forum Master





Posts: 11377
Registered:
Apr 93

 posted 07-20-2013 08:28 AM   

The images post like the old Photobucket. Thanks

IP: [Logged](#)

nautilusjv

 posted 08-16-2013 06:06 PM   

Posts: 249
Registered:
Nov 2008

Oh dear! I had not realized that Photobucket had become such a toxic problem. When I posted today in the Silverplate Forum the image link did look different to me. Scott did you snip out the PB links? If so, how? And if not, could you talk me through it, so I could take care of it?

UPDATE: I think I figured how to get rid of the link on the photos. I snipped the URL code. The pics are still there so I hope that is correct.

Ok another question. I have Outlook for email and I can upload photos to SkyDrive and then embed them in posts. Is SkyDrive more appropriate or does it too have nasty trackers and such. Thanks!!!

Thanks!
Kelly

[This message has been edited by nautilusjv (edited 08-16-2013).]

[This message has been edited by nautilusjv (edited 08-16-2013).]

IP: [Logged](#)


Scott Martin

Forum Master

Posts: 11377

Registered:

Apr 93

 posted 08-17-2013 10:07 AM   

Yes you did it. The forum [url] code tags that wrap around the forum [img] tags were the links.

Anytime you use a free third party Internet service/app there is likelihood of exposure. There are exceptions like the *Silver Salon Forums* but this is a rarity.

I don't know anything about SD. I can only recommend using your own ISP provided private FTP storage.

I tried to find out more about SD but all roads lead to a SD signup page with at least one tracker: *Omniture (Adobe Analytics) Tracker*. I suspect once someone is signed up then there are lots more.

I did find a blog trying to describe how to get the HTML for a SD hosted photo. When I tried the provided HTML it wouldn't show me the image unless I joined SD.

I suspect SD, in one way or another, is as privacy invasive and problematic as most other free sites.

I can only recommend using your own ISP provided private FTP storage. Privacy is really dependent upon your ISP's integrity and sensitivity but for now it seems like the best way.

IP: [Logged](#)





Scott Martin

Forum Master

Posts: 11377

Registered:

Apr 93

 posted 09-13-2013 10:04 AM   

I stared this project on 07-03-2013....

In only the *General Silver Forum*, I believe I have finally re-edited all existing threads with links to images hosted on Photobucket.

I have left the PB hosted images in this thread alone.

If you notice any PB hosted images in the *General Silver Forum*, please let me know.

I don't know which forum will be next that I start removing PB hosted images from. Any suggestions?

Thanks

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377

Registered:

Apr 93

 posted 03-02-2014 11:38 AM   

quote:

Originally posted by Scott Martin:

I stared this project on 07-03-2013....

In only the *General Silver Forum*, I believe I have finally re-edited all existing threads with links to images hosted on Photobucket.

I have left the PB hosted images in this thread alone.

If you notice any PB hosted images in the *General Silver Forum*, please let me know.

I don't know which forum will be next that I start removing PB hosted

images from. Any suggestions?

Thanks

I believe it was the end of December I finished replacing image links to Photobucket, I was burned out Phoctbucket images posted since then have not been replaced.

Today a new poster used Photobucket. No wonder since it was still on the *How to post photos* page.

After seeing over 15 trackers (see below) associated with viewing the hosted images, I felt it was time for Photobucket to go away.

Here are the trackers associated with the most recent Photobucket posted images:

1. Amazon Associates - Advertising
2. AppNexus - Advertising
3. Casale Media - Advertising
4. Criteo - Advertising
5. eXelate - Beacons
6. Glam Media - Advertising
7. Google Analytics - Analytics
8. LiveRamp - Beacons
9. Lotame - Beacons
10. NetRatings SiteCensus - Analytics
11. New Relic - Analytics
12. PubMatic - Advertising
13. Quantcast - Advertising
14. Quigo AdSonar - Advertising
15. SAS Beacons - ScoreCard
16. Research Beacon - Beacons

Those of you who are continuing to use Photobucket should switch to Picturetrail but know it just a matter of time before Picturetrail starts to do the same. In the thread [\(not silver\) The Internet - Internet stalking - Privacy](#) there is a long and rambling discussion about this sort of internet stalking.

As for where to put your photos, my recommendation is to use your ISP provided web storage. See the above discussion.

quote:

.....

The bottom line for this round of investigation is that personal FTP ISP file storage is the way to go and not the "free" image hosting sites.

If anyone can recommend a free site which is easy to use and is respectful of the user/visitors privacy, let me know so I might check it out.





I continue to recommend ISP provided private person web storage.

Near every ISP provides their users with storage space (usual 10 megs or more). The basics: Set up a password for FTP. (Some ISP's include FTP in their dashboard.) Use one of the many free FTP file transfer protocol programs to upload your images. Paste the stored image's URL into your post using the forum image tags [img] [/img] before and after the URL.

To me, FTP is a solution that insures your and any forum visitors' privacy (unless your ISP is not to be trusted) and it is a process that is not going to change. I have been using FTP for images/PDFs/videos/MP3s/etc. since the 1990's and for decades it has been the same FTP program/protocol without change.

.....

seaduck

 posted 03-03-2014 04:04 PM   

Posts: 341
Registered:
Dec 2006

Hi Scott--





Here's a dumb question about posting photos: What about using links to images that are stored in the cloud using Dropbox or Cubby or similar services that allow you to simply send a link to a file?

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered:
Apr 93

 posted 03-03-2014 05:15 PM   

I don't know Dropbox or Cubby or any similar service. Do they only allow linking and viewing via their cloud service or can we embed the image url using the forum img tags and have the image show up in our forum post/thread?





I don't know. Maybe someone could give it a try?

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered:
Apr 93

 posted 03-03-2014 05:51 PM   

I just tried Cubby and it won't work.

Also as it regards trackers its not bad (only 2 - see below) but I expect it will only get worse with time. Its the trackers that allow Cubby to make money with their "free" service. Cubby should share the profits with their members.




Here are the two:

- Google Tag Manager - Widgets
- ValueClick Mediaplex - Advertising

Also the required Cubby application UN-installed but not completely... I scrubbed my system and found (removed) the left over parts.

IP: [Logged](#)

vathek

 posted 03-05-2014 11:02 AM   

Posts: 962
Registered:
Jun 99





I looked into AT&T storage locker and I received a message that I had to enable Adobe flash reader local storage. ATT would not take responsibility for what third party entities might do with that info, and if I'm not mistaken, once you allow local storage, every site you visit that uses Adobe can store info on it also. I passed on it.

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered:
Apr 93

 posted 03-05-2014 11:22 AM   

I'm not surprised. I suspect you made a good decision.

Seaduck sent me a link to an image hosted on Dropbox. I tried normal ways and a few tricks but nothing worked. Dropbox and Cubby, don't allows sites like the SS forums to use/view the hosted images in a post. They do this intentionally because it supports their business goals.

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

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










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Author	Topic: Syrup Pitchers
vathek Posts: 962 Registered: Jun 99	<div style="border-bottom: 1px solid #ccc; padding-bottom: 5px;">  posted 09-02-2013 11:01 AM    </div> <p>I have a general question regarding syrup pitchers, after doing some online research and not finding much. I did see that there were some American pewter examples dating back to the early 19c century and a glass and silver Dutch mid 19c example, but not much more.</p> <p>I'm wondering when silver syrup pitchers (or jugs) came into use, and what the definition of syrup would be.</p> <p>In America, I would expect them to be mostly used for maple syrup, but what about European ones?</p>

	Thanks.	IP: Logged
agphile Posts: 798 Registered: Apr 2008	 posted 09-02-2013 04:07 PM   	
	I had never come across the term syrup pitcher before your post - not a description we would use here in England. From a brief search the term seems to be used for quite a variety of small jugs. Many I would have described as milk or cream jugs and others I would simply have thought of as small general purpose jugs. You are right that over here it would not have been common practice to have jugs of maple syrup, or of any other syrup in my experience.	IP: Logged
vathek Posts: 962 Registered: Jun 99	 posted 09-03-2013 09:42 AM   	
	Thanks for the reply Agphile. Maybe the English ones I've seen were made for export.	IP: Logged
doc Posts: 712 Registered: Jul 2003	 posted 09-03-2013 07:57 PM   	
	It is also possible that English versions are for treacle.	IP: Logged

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






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Author	Topic: Does Provenance Affect Your Appreciation?
chase33 Posts: 362 Registered: Feb 2008	<div style="border: 1px solid #ccc; padding: 5px;"> <p> posted 03-22-2014 07:45 PM   </p> <hr/> <p>Does the provenance impact your appreciation of a piece of silver? I have a new piece that I will be sharing later but I wanted to ask this question and see what people say before I post pics and the story behind my new piece.</p> <p style="text-align: right;">IP: Logged</p> </div>
wev Moderator Posts: 4095	<div style="border: 1px solid #ccc; padding: 5px;"> <p> posted 03-22-2014 09:10 PM   </p> <hr/> <p>Certainly. I have several pieces that don't bear, on their own, a second</p> </div>



Registered: Apr 99

look. The story each carries, however, alters them immeasurably, always in general and sometimes on a very personal level. For research purposes, it is valuable and often times vital in tracing a maker or establishing a date/chronology of work.

IP: [Logged](#)

jersey

Posts: 1203
Registered: Feb 2005

 posted 03-22-2014 09:22 PM   

Hello Chase,

What a question! My appreciation of silver has to do with the piece itself,. The details, workmanship etc. Provenance is secondary for me. Does it help in paying a hefty price, probably, but not for me. As in my Canova pieces by Chawner I could have cared less about the maker, I had no clue at the time who he was. It was the workmanship that did it for me. That's what it will always do it for me. Joe Blow could have owned it.





Would I have liked it if it were by Paul Revere, sure!

Jersey

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr 2008

 posted 03-23-2014 02:42 PM   

For me, an interesting provenance certainly adds to the attraction of a piece of silver. The greatest fun has been when a few clues provide the basis for some research rather than when a whole history is served up on a plate.





I like my silver to tell a story as well as looking pretty. For most of it, the story is about the evolution of styles alongside changes in manners. In just a few cases the story is also about specific past owners, but it is all social history of one sort or another.

IP: [Logged](#)

wev

Moderator

Posts: 4095
Registered: Apr 99

 posted 03-23-2014 05:58 PM   


This is a pretty good example of how a little mystery, research, and resulting provenance can enrich an otherwise fairly lackluster piece

[Pap Boat](#)

IP: [Logged](#)

chase33

Posts: 362
Registered: Feb 2008

 posted 03-23-2014 07:40 PM   

So here is my piece. It is a Gorham pitcher/ewer dated 1906. The workmanship is amazing. The chasing and repousse work is great. It stands about 12" tall and is very heavy. So far everything is cool.



However, engraved on one side is "From the SC Division of the Southern Cotton Assn." On the other is C.D. Smith (could be E.D. Smith). From my research, the Southern Cotton Assn was a "trade" group of cotton producing states from 1905 to 1908. One of the founders was Ellison D Smith of SC. He was a senator from SC for many years. If you check out his Wikipedia page, you will see that he wasn't a very nice person. His nickname was "Cotton Ed" and his goal during his years in Congress was to "keep the n**** down and cotton prices up".


In this case, at least to me, I think the provenance has tarnished (pardon the pun) the beauty of this piece.

PS I haven't finished my research so there are still apiece or to still missing.

IP: [Logged](#)

swarter
Moderator

Posts: 2920
Registered: May 2003

 posted 03-23-2014 09:49 PM   

quote:


In this case, at least to me, I think the provenance has tarnished (pardon the pun) the beauty of this piece.

The past is past, so think of it only as history - a dark chapter to be sure, but one that can't be changed. Be glad that things are better now. To me it just adds to the fascination of the piece (which is a very nice one, too) as there is more of a story behind it than if it only belonged to someone you couldn't trace..

IP: [Logged](#)

wev
Moderator

Posts: 4095
Registered: Apr 99

 posted 03-23-2014 09:53 PM   

quote:

n this case, at least to me, I think the provenance has tarnished (pardon the pun) the beauty of this piece.





Nonsense. Shall we pull down the Colosseum because Tiberius, Nero, and Claudius were not very nice? You have a record of history -- good, bad, or indifferent. Folks who hide from the harsh light of the past will spend their lives sitting in the dark, draped in illusions. You have a perfect teaching tool that can bring alive a stage full of character and controversy, giving what the myopic might call 'tainted' goods a new and vital life.

[This message has been edited by wev (edited 03-23-2014).]

IP: [Logged](#)

ahwt





Posts: 2173
Registered: Mar 2003

 posted 03-23-2014 11:03 PM   

I would have the engraving removed and then sell the pitcher. I know too many that would not consider this pitcher "tainted".

IP: [Logged](#)

wev
Moderator

 posted 03-23-2014 11:18 PM   

Posts: 4095
Registered: Apr 99

quote:





I would have the engraving removed and then sell the pitcher.

Again, nonsense. Why not just melt it down and be done with it, sealing its malicious origins for all time? It is history in all its nasty reality and truth. Sell it if you like or give it away or just live with it, but don't desecrate it. It is as much of our national history as any object or document in the Library of Congress.

IP: [Logged](#)

agleopar

Posts: 847
Registered: Jun 2004

 posted 03-24-2014 09:12 AM   

Lovely pitcher. Provenance is always a plus but when it brings up negatives then I find it hard to live with... WWII, torture, prison art, etc. this has a slight odor from that period of prejudice.

My favorite things in silver have everything, beauty, originality, superb workmanship, perfect condition and provenance. I can count on one hand the objects that fit this description. A bust of king George III given to his doctor, a set of 3 boxed, Chinoiserie tea caddies in the MFA Boston, a casket with a story of love and mystery that still is unsolved, also in Boston and a few others that although I have forgotten the details the glow still lingers.

The above is rare and untouchable and I still love many things that are missing one, two, even three from the list above.





So if you are asking there is no good answer from me, it is personal whether you want to keep the story.

Just a thought to the remove the mono comment... Please do not remove monos have them filled with a TIG welder. There are a few doing this and it means that no harm is done and done well it's an invisible fix.

IP: [Logged](#)

swarter
Moderator

Posts: 2920
Registered: May 2003

 posted 03-24-2014 01:42 PM   

quote:

I would have the engraving removed





Altering an antique by removals lessens its value, not only for the damage it may cause, but also for the loss of part of its history. It is not recommended unless the piece had already been altered objectionably or otherwise damaged, its value already decreased, and the removal would be a restoration of the original condition.

Some alterations, however, usually might best be left alone - an example would be the addition of a functional spout to a tankard - its removal alters its history and leaves a still altered piece.

IP: [Logged](#)

talconcrest

Posts: 169
Registered: Jun 2004

 posted 03-24-2014 09:05 PM   

I'd just keep it and enjoy it. You only know about it because he was prominent. Even with the negatives to his beliefs and personality, he is still a big part of history, particularly in South Carolina, and that


provenance adds some value and interest to your pitcher.

My only pieces with any known provenance that add value to me are much more mundane; a Revere bowl engraved to a merchant by his church not long before I was born, but before the town became an important, sizable city, and a service plate engraved to Mrs. Jan Peerce in 1931. I would have never purchased that one had I not known who Jan Peerce was.

[This message has been edited by taloncrest (edited 03-24-2014).]

IP: [Logged](#)

seaduck

 posted 03-24-2014 09:41 PM   

Posts: 341
Registered: Dec
2006





Chase poses a very interesting question. In general, I guess I come down on the side of the object, which is innocent. And, let's face it -- we can only know some of any object's history, just as we can only some of the character of any one owner.

But in the end, the question is very personal, and uncomfortable issues around provenance can take many forms. Someone once gave me a book that he had found at his town's 'Swap Shed' -- a book that he correctly guessed would be of great interest to me. As I later thumbed through it, I discovered that the original owner had written her name on the inside, a name I recognized because she had been murdered a year before the book was given to me. We were not very different in age or circumstance, had connections to the same town, and of course shared an interest in the book's subject matter. I lived with the book for a month or so, after which I donated it to a library. And no, I did not obliterate or cut the name out.

But there is always that difference between current events and history. I don't know how I would have felt if the book and the signature were 100 years old.

IP: [Logged](#)

chase33

 posted 03-25-2014 08:50 PM   

Posts: 362
Registered: Feb
2008

Thanks for everyone's input. I tried to post last night but I kept getting a 500 Internal Error message. However that just gave me more time to think of my response.

First the easy part: I have never and will never remove a monogram or other inscription from a piece of silver. I love them and think they are pieces of art in and of themselves.

Second easy part: I am keeping the piece. That hasn't been an option and wasn't the reason for asking my original question. I asked because all of the stories I have read on here (and I haven't read them all!) and other places all seem to have pieces with "positive" provenance that enhance the piece.

While I agree that there a lot of beautiful and amazing buildings that have "dark" past, that past is usually in the way in the past and far removed from my everyday life. In SC, if you don't know, there still flies the Confederate flag on the grounds of our State House and race still plays a large and unfortunate part of our State. Where I work on the weekends, the owner tells the story of his encounter with a "proper" Southern lady who refused a \$50 bill because it has U.S. Grant on the front. I am sure that others could tell similar stories (about race or other issues) about where they live. If I were to sell it, I'm also sure that its provenance would increase the value because of its history and





probably the new owner would think it was a positive history. And in case anyone was wondering, I did read the inscription before I bought it but thought the Association was an innocuous one and I should have known better (or at least thought about it more thoroughly).

All in all, better or worse, I am keeping it since the beauty and workmanship of the piece far outweighs its negatives for me. And if anyone asks about the inscription, I'll lie....just kidding, I'll tell them the truth especially my nephews, one of which will be a future owner.

Thanks again for everyone's input.

IP: [Logged](#)

jersey

 posted 03-25-2014 10:07 PM   

Posts: 1203
Registered: Feb
2005

Chase!

Well done! History is just that, good bad or indifferent.

We have to live with it & hopefully learn & do better for the future. If we had no bad past how could we not improve on making a better future.


We may all dislike or hate for the moment, but I for one hope we can reflect & see it does no good & eats at our soul. That is not a good thing.

Do I make any sense.....

Jersey

IP: [Logged](#)

Polly

 posted 03-27-2014 08:45 PM   

Posts: 1939
Registered: Nov
2004

What an interesting topic.

I care very much about the history of objects, and I always long to know more. Objects with horrible histories have at least as much to teach as ones with glorious histories. For example, I'm thinking of a pair of tiny shackles, sized for a toddler, at the New-York Historical Society. The first time I saw them I had a strong physical reaction: I started shaking and crying.

I would not want them in my home. I wish they'd never been forged. But given that they WERE made, I'm glad I saw them. They helped me understand something that everyone needs to know, both about history and about what human beings were and are capable of.

I expect a lot of my silver has a tainted history, since surely a lot of it was made for people who grew rich exploiting other people--they're the ones who could afford luxury goods like fancy teapots, after all. I might like the teapots less if I knew the details. But I still wish I knew the details.

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


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Author	Topic: You are registered for SSF imaging hosting
Scott Martin Forum Master	 posted 05-19-2014 01:28 PM   
Posts: 11377 Registered: Apr 93	<p>=====</p> <p>This thread has been superseded by Newer SMP/SSF image hosting - 1.5</p> <p>=====</p> <p>Refer to New SMP/SSF image hosting</p> <p>quote:</p> <hr/> <p>UPDATE</p>

06-04-2014 11:20 AM posted by Scott Martin:

Everyone who was registered at the SSF as of yesterday is now also registered in the image hosting trial. Your SSF ID and password will work with both.

So you don't have the hassle of re-registering, today I registered following recent posters for the [SSF image hosting application](#).

- Polly
- agphile
- swarter
- chenet
- chicagosilver
- jersey
- doc
- dragonflywink
- seaduck
- agleopar
- Kimo

The following registered themselves:

- chase33
- Taloncrest
- ahwt
- wev
- Hose_dk





quote:

06-04-2014 11:20 AM posted by Scott Martin:

Everyone who was registered at the SSF as of yesterday is now also registered in the image hosting trial. Your SSF ID and password will work with both.

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agphile

 posted 05-19-2014 01:42 PM   





Posts: 798
Registered: Apr
2008

Thanks Scott. Very good of you. That's one hurdle painlessly out of the way. Now I've just got to find a picture worth posting and master the next steps!

David

IP: [Logged](#)

Scott Martin
Forum Master

 posted 05-19-2014 02:13 PM   





Posts: 11377
Registered: Apr
93

You are welcome. The image hosting application seems pretty easy; let me know your thoughts.

Anyone else want me to register for them?

IP: [Logged](#)

Scott Martin
Forum Master





 posted 05-19-2014 02:28 PM   

Posts: 11377
Registered: Apr
93

See: [post on 05-18-2014 11:17 in New SMP/SSF image hosting](#)

IP: [Logged](#)

seaduck

 posted 05-19-2014 06:52 PM   

Posts: 341
Registered: Dec
2006

Yes please!

I hope this works out.....would be a great solution.

IP: [Logged](#)

chicagosilver


 posted 05-19-2014 10:11 PM   

Posts: 227
Registered: Aug
2005

Thanks!

IP: [Logged](#)

Scott Martin
Forum Master




 posted 05-19-2014 10:12 PM   

Posts: 11377
Registered: Apr
93

seaduck you should be good to try it out.

IP: [Logged](#)

seaduck

 posted 05-19-2014 10:57 PM   

Posts: 341
Registered: Dec
2006





Many thanks, Scott!

Just tried to upload something. Got a message that the upload failed because the file size was too big. It was a 2.25 MB image. What happens now?

My general sense is that the user interface is unfriendly -- a throwback to the '90s. 😊 Once we know it will work for us, we should develop a step-by-step user guide for people who might be intimidated by it.

IP: [Logged](#)

Scott Martin
Forum Master

 posted 05-19-2014 11:10 PM   





Posts: 11377
Registered: Apr
93

Very very large files will slow down the system so there are limits placed on uploads:

- max file size for uploading 1024 kb.
- max image width when uploading 2000 pixels (dpi)

IP: [Logged](#)

chicagosilver





 posted 05-20-2014 12:02 PM   

Posts: 227
Registered: Aug
2005

Just [tried it and it worked \(Madeleine Turner\)](#). I kind of agree with seaduck about the interface, though I'm sure with experience or a cheat-sheet it will become easier. Thanks Scott for making this available!

IP: [Logged](#)

Scott Martin
Forum Master

 posted 05-20-2014 12:44 PM   

Posts: 11377
Registered: Apr
93

Nice post great looking images.

As it stands, right now, the core application code is out of my reach and is centrally controlled by our ISP. So the changes to the interface will be limited to what can be hacked by the application template which is on our site.

I think other than a better logo image all that can be done has been done until we get around to installing a fresh independent copy on our server.





I am still trying to figure out one or two other features, like bridging, before I

attempt/investigate a new independent install.

I hope to be able to leave the existing application up and running, as is, until we have done a new independent install. So, those of you who want to use the existing trial image application may do so.

IP: [Logged](#)

Scott Martin
Forum Master

 posted 05-22-2014 11:14 AM   

Posts: 11377
Registered: Apr
93

quote:

Refer to [New SMP/SSF image hosting](#)





So you don't have the hassle of re-registering, today I registered following recent posters for the [SSF image hosting application](#).

added:

- seaduck
- agleopar
- Kimo

IP: [Logged](#)

chase33

 posted 05-22-2014 10:07 PM   





Posts: 362
Registered: Feb
2008

OK I managed to create an album and upload two pics. I had to resize them so I hope that worked. I used IrfanView but if anyone else has a program they really like please share.

Now on to try to posting!

IP: [Logged](#)

wev
Moderator





 posted 05-22-2014 10:54 PM   

Posts: 4095
Registered: Apr
99

IrfanView is a perfectly good program, but I prefer [FastStone Viewer](#). I also have all the cutting edge image software, I still use it for 90%+ of my daily work.

IP: [Logged](#)

Scott Martin
Forum Master

 posted 06-04-2014 11:20 AM   

Posts: 11377
Registered: Apr
93

Everyone who was registered at the SSF as of yesterday is now also registered in the image hosting trial. Your SSF ID and password will work with both.

IP: [Logged](#)

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- └─ 📁 [Image hosting trial](#)




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


Author	Topic: Image hosting trial
Scott Martin Forum Master Posts: 11377 Registered: Apr 93	<div style="border: 1px solid #ccc; padding: 5px;"> <p>📄 posted 05-22-2014 05:34 PM   </p> <p>=====</p> <p>This thread has been superseded by Newer SMP/SSF image hosting - 1.5</p> <p>=====</p> <p>Refer to New SMP/SSF image hosting and You are registered for SSF imaging hosting https://www.smpub.com/ubb/ssfgallery/index.php SSF image hosting application trial[URL] and provide some detailed feedback[/b].</p> <p>Feel free to do test image (Use any image as long as it polite.) posts in this</p> </div>

thread or start a new Silver thread.

IP: [Logged](#)

Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93

 posted 05-25-2014 02:33 PM   

quote:





Originally posted by Scott Martin:

It really would help me to move forward (or not) regarding the next steps if more of you would try the [SSF image hosting application trial](#) and provide some detailed feedback.

IP: [Logged](#)

Polly

Posts: 1939
Registered: Nov 2004

 posted 05-25-2014 08:05 PM   

Once Scott pointed out to me the big "upload" button staring at me that I somehow missed, I found the service pretty easy and convenient. I liked that it resizes images, so I didn't have to fiddle around trying to get them to the right width. I still had to fiddle around trying to get them below 1024KB, though, so it wasn't completely fiddle-free. And it's a bit slow. And you have to set up your file BEFORE you upload the photos--you can't create a file to put them in while you're uploading them. Still, pretty easy, and I like that you can browse the files and see what other people have uploaded.

IP: [Logged](#)

Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93





 posted 05-25-2014 08:20 PM   

Thanks for the input.

IP: [Logged](#)

Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93

 posted 06-01-2014 11:10 AM   

Your uploaded images (before 6/1) don't appear in the images hosting application **but not to worry the images are in your posts**. Some of you, who manually registered, may have to re-register or let me know.

The reasons for this are a bit convoluted so I will spare you the details. In short there are some very behind the scenes backup issues that we/ISP are trying to resolve. We believe both the ISP and I "fat fingered" some stuff.





You may still use the image hosting application. You may need to create a new album before you upload images.

We are also testing a newer version of the images hosting application. Once some of the issues are resolved we will let you tryout the newer version.

IP: [Logged](#)

Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93

 posted 06-04-2014 12:05 PM   

quote:

Originally posted by Scott Martin:

Refer to [New SMP/SSF image hosting](#) and [You are registered for SSF imaging hosting](#)





It really would help me to move forward (or not) regarding the next steps if more of you would try the [SSF image hosting application trial](#) and provide some detailed feedback.

Feel free to do test image (Use any image as long as it polite.) posts in this thread or start a new Silver thread. [/B]

So is this image hosting application something members would like to have or are we wasting our time? *Since moving forward with this project is a lot of work, we need a clear response and for many members to reply.* Thanks.

IP: [Logged](#)

seaduck

 posted 06-04-2014 05:09 PM   

Posts: 341
Registered:
Dec 2006

I vote yes.

I assume this means we won't have broken image links if people move on or get bored with us? Also, in my case, the warnings about PB and other sites have deterred my photo postings. I suspect it has for others, too.





That said, I think we will need to provide a step-by-step how-to guide, similar to that in another thread. That may need to include some simple guide to resizing images for those who don't know how to do it. In my case, I use Lightroom -- which is a lot of extra steps for this. But OK.

IP: [Logged](#)

Scott Martin

Forum
Master

Posts:
11377
Registered:
Apr 93

 posted 06-04-2014 06:06 PM   

I assume this means we won't have broken image links if people move on or get bored with us?

Yes, if newbies will use it.

That said, I think we will need to provide a step-by-step how-to guide, similar to that in another thread.

After the acceptance of the test image hosting application, it is our intention to install a more current version. Until then, the step by step that was done for Polly will have to do. See [test for Polly - Image](#)





That may need to include some simple guide to resizing images for those who don't know how to do it.

The hosting application automatically resizes uploaded images to a max of 640 dpi. Also please see the excellent:

- [WEV's 4 steps to resizing](#)
- [WEV's 3 steps to cropping](#)

IP: [Logged](#)

agphile

 posted 06-05-2014 05:01 AM   

Posts: 798
Registered:
Apr 2008

I've just had another go at posting some photos in the British forum. It was a bit fiddly and time consuming. Had to go back and resize because the application restricts the total amount that can be uploaded at one time, not just the size of individual pics. With IE the process for getting url and then having to add the img bit remains fiddly and time consuming compared with one click on other applications.

Doubtless it would all become automatic with practice so I would be quite prepared to use this application if it is better and safer for the forum.

One question, though. What if at some stage I want to post one of my photos stored here on another site? Is it cheeky to use this host rather than re-upload the photo elsewhere?

David





IP: [Logged](#)

**Scott
Martin**

Forum
Master

Posts:
11377

Registered:
Apr 93

 posted 06-05-2014 08:41 AM   

I've just had another go at posting some photos in the British forum.

They look great!

It was a bit fiddly and time consuming.

For IE this might help [New SMP/SSF image hosting](#)

Had to go back and resize because the application restricts the total amount that can be uploaded at one time, not just the size of individual pics.

We believe we can adjust the upload sizing limits. Since the original uploaded image takes up space on the server and then the original uploaded image is processed (resized) into additional images for the gallery (more storage & server overhead), so the larger the uploaded image, the larger the demand on server performance and storage.

What upload limits seem reasonable?

With IE the process for getting url and then having to add the img bit remains fiddly and time consuming compared with one click on other applications.

We expect (hope) to add this feature.

Doubtless it would all become automatic with practice so I would be quite prepared to use this application if it is better and safer for the forum.

For members it will provide more internet privacy, For the SSF admin/mods it makes things much easier.

One question, though. What if at some stage I want to post one of my photos stored here on another site? Is it cheeky to use this host rather than re-upload the photo elsewhere?

This is a good question. It already happens. But since we monitor internet traffic; if a lot of traffic is noticed and/or is coming from a country/ISP known for bad stuff and/or etc., then the image/traffic is blocked.

We are putting up the image hosting for members convenience. We expect with experience that Guidelines for its use will evolve.

Also it is probable as storage fills up that we will delete the uploaded images and leave only the Gallery/thumbnail images.

One more thought on this ... We are exploring a sever side change that when an SSF image is "hot linked" to, that we will not send the "hot linked" image but rather an image that says hot linking is not allowed and to see the image, find it at the SSF (or something like this).

IP: [Logged](#)

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Author	Topic: Newer SMP/SSF image hosting - 1.5
Scott Martin Forum Master	📅 posted 06-06-2014 03:33 PM 🔍 ✍️ ➡️
Posts: 11377 Registered: Apr 93	<p style="text-align: center;">*****</p> <p style="text-align: center;"><i>We prefer you use the Silver Salon Forums Photo Gallery (aka: SSFPG). For Step by Step Instructions (4 basic steps) see How to Post Photos in the SSFPG.</i></p> <p style="text-align: center;">*****</p> <p>Well there hasn't been much comment in Image hosting trial. We still don't know whether members are interested in seeing us provide image hosting for their SSF posts.</p> <p>The first image hosting application test was described in:</p>

- [New SMP/SSF image hosting](#)
- [test for Polly - Image](#)
- [You are registered for SSF imaging hosting](#)
- [Image hosting trial](#)

It will eventually be shut done (so [use this one](#)).

We are proceeding with a [newer image hosting application trial/test](#). **Give it a try.**





- Your SSF ID/password should work. (let us know if it doesn't)
- The ability to copy the image URL with the [img] [/img] tags has been added.
- Upload Notes
 - Max size for uploaded files: 1024 kb
 - Max width or height for uploaded pictures: 2048 pixels (please let know you recommendations for max upload size)
- This test/with mods has only been tested with the Firefox browser & some with IE8. Please let us know if you have issues with a different browser.

- This newer image hosting application will replace the first image hosting application trial.

- We won't be doing more with either unless we hear from more members about whether this is a good thing to make permanent at the SSF.

IP: [Logged](#)

Scott Martin
Forum Master

 posted 06-06-2014 03:54 PM   





Posts: 11377
Registered: Apr 93

- Polly
- seaduck
- agphile

Thanks for your comments in [Image hosting trial](#)

IP: [Logged](#)

agphile

 posted 06-07-2014 06:06 AM   

Posts: 798
Registered: Apr 2008

I've just tried the new version with some more pictures in the British Forum. No problems and I, for one, would be quite happy to continue with it.

Using IE did not reveal any snags. As regards upload limits, I have no clue what might be reasonable from the technical point of view. For reasons I don't understand my pictures seem to vary greatly in size, even when taken and edited at the same time. To save me the bother of checking and if necessary resizing I'd need a limit of approaching 2 mb for a single picture and greater to allow 2 or more to be uploaded at the same time. The limit on height or width would need to be at least 3072 pixels.

If this is unreasonable on technical grounds, so be it. I'd just have to get into the habit of checking and resizing before uploading.

I would be quite happy for the uploaded version to be deleted and only the resized album version retained. And, reverting to an earlier question, I'd have no objection to a ban on hot linking.

Hope this is some help, but obviously it needs to depend on what enough others would prefer to see.

David

IP: [Logged](#)

dragonflywink

 posted 06-07-2014 09:36 AM   

Posts: 975

Finally had a bit of time to poke around there, using Firefox browser, everything seemed fairly

Late 19th-early 20th century parcel-gilt .800 silver coffee spoon, plique-a-jour enamel dragonfly with red cabochon eyes on cattail design handle. Though no maker's mark is visible, has been attributed to Meyle & Mayer of Pforzheim, Germany.



[This message has been edited by dragonflywink (edited 06-07-2014).]

IP: [Logged](#)

Scott Martin
Forum Master




 posted 06-07-2014 10:41 AM   

Posts: 11377
Registered: Apr 93

Thanks.
love the image...ohhh those eyes.....so red 😊

IP: [Logged](#)

Scott Martin
Forum Master

 posted 06-07-2014 11:42 AM   

Posts: 11377
Registered: Apr 93





As it regards upload limits, we want to hear from more members.

As it regards total file storage, we have created a special user group that has 3 times the overall storage (note this has nothing to do with upload size). Right now agphile is the only member of the group. If anyone else needs to store more files let us know and we will make you a member of the group with more file storage privileges.

We have manually deleted some of the original images. there may be a problem using the the administrator automatic deletion.... when we have more time, we will do more testing.

IP: [Logged](#)

Scott Martin
Forum Master

 posted 06-14-2014 02:07 PM   

Posts: 11377
Registered: Apr 93





Since the Image hosting application test is not getting a lot of comment or use but seems to be working, we will continue as is.

Until there is more use or interest (feedback) we won't be developing it further.

The original image hosting test application has been shut off so only use [this one](#)

IP: [Logged](#)

jersey

 posted 06-20-2014 10:15 PM   

Posts: 1203
Registered: Feb 2005

Hello Scott!

I think your idea is great, too bad many members have not seen your attempt at making posting pictures without being "watched" by other sites that could invade their privacy.





Your idea is great & I appreciate so much your registering me, however as usual I have a problem. My problem is that I don't have a PC. I have an apple iPad & lap top. I have asked my boys to see if they could translate how to post from a Mac & they have been unable to do so. Perhaps you or someone on the forum who has an apple Mac can help. I am trying to do my best to post but the only way I know how to do it is via email & I know that is very difficult for the forum to accept & I understand why.

Thank you so much for any future assistance in this matter.

Jersey

IP: [Logged](#)

Scott Martin
Forum Master

 posted 06-21-2014 11:02 AM   

Posts: 11377
Registered: Apr 93

Hello Jersey,





I am not a Mac/or smartphone user, BTAIM, it is my understanding that the photo hosting application is browser dependent and not machine/operating system dependent.

Try it. Tell us in detail what you did and also detail any errors. The details will help us to make

suggestions.

IP: [Logged](#)

Scott Martin
Forum Master

 posted 06-21-2014 11:11 AM   





Posts: 11377
Registered: Apr 93

Jersey,

It looks like you haven't even tried to log into the image hosting application. Please try that and let us know.

IP: [Logged](#)

Scott Martin
Forum Master

 posted 06-21-2014 11:17 AM   





Posts: 11377
Registered: Apr 93

I believe swarter is a mac user.

Swarter has successfully logged into and posted a comment (no uploads) in the image hosting application.

IP: [Logged](#)

Scott Martin
Forum Master

 posted 07-15-2014 11:08 AM   

Posts: 11377
Registered: Apr 93

We continue to see new register users.... 😊

We continue to have thousands of visitors every day.... 😊

But when it comes to the [new image hosting application](#) it feels & looks like it wasn't worth the effort..... 😞





The only registered SSF members that have ever even just tried to log in to the [new image hosting application](#) are:

- agphile
- ahwt
- dragonflywink
- June Martin
- Kimo
- nedzah
- park1226
- Polly
- rac0361
- Richard Kurtzman
- Scott Martin
- swarter
- Taloncrest
- wev

As the [new image hosting application](#) stands, it seems to be working well. For me the big effort was setting it up. Ongoing it is a matter of keeping the bad guys out, backing up things, making sure new users ID/passwords work, making sure users have enough storage space and etc. So I will leave the [new image hosting application](#) up and running.

IP: [Logged](#)

ahwt

 posted 07-15-2014 12:23 PM   

Posts: 2173
Registered: Mar 2003





Your image site is easy to use Scott. I had a problem for awhile as my pictures were too large.

I use Picasa 3 and to change the size of a picture one simply exports it to new file. In the process the software asks you what size you want it. Tell it the new size and then post the new picture on your site. There may be some technical reason why one cannot change the

original, but I have no idea what that would be.

IP: [Logged](#)

taloncrest




 posted 07-15-2014 09:43 PM   

Posts: 169
Registered: Jun 2004

Scott, I think this is a great effort. I did try to upload some pictures early on, but had some problems, and life keeps getting in the way. I have lots of little things I want to show off or discuss, but finding the time to take the pictures and write a post can be difficult for me.

IP: [Logged](#)

seaduck

 posted 07-16-2014 07:26 PM   

Posts: 341
Registered: Dec 2006

My name isn't on the list....but I thought I was registered? Or do I have to re-register for a newer version?





Please don't be discouraged...usage will pick up. I haven't had any pix to post recently and have been consumed with other busy-ness. So, while I've scanned the photo messages, I may have missed the need to sign up again.

We appreciate your work!

IP: [Logged](#)

Scott Martin

Forum Master

 posted 07-16-2014 10:32 PM   

Posts: 11377
Registered: Apr 93

There is no need to signup again.

The list is of those who have successfully logged into the new image application.

Your forum ID/password will work for the new image application.

Thanks for the encouragement.

***We prefer you use the Silver Salon Forums Photo Gallery (aka: SSFPG).
For Step by Step Instructions (4 basic steps) see [How to Post Photos in the SSFPG](#).***

IP: [Logged](#)

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All times are ET

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Ultimate Bulletin Board 5.46a

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-  Search engines: moved post & 404 errors





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Author	Topic: Search engines: moved post & 404 errors
Scott Martin Forum Master	 posted 05-02-2015 11:58 AM   
Posts: 11377 Registered: Apr 93	<p style="text-align: center;"><i>Search engines: moved post & 404 errors</i></p> <p>When using search engines (Google, Bing, Yahoo, DuckDuckgo, etc.) it would help if you would let us know about search results which return 404 errors.</p>

404 Error
**We are sorry you've found your way to a page that has been moved
or no longer exists at the *Silver Salon Forums***

Just post the bad smpub.com URL in this thread (or email us with the URL. Make the subject *404 error*).

If you will do this we can get the search engines to correct their results.





Thanks in advance.

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93

 posted 05-06-2015 06:51 PM   





Refresh

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93

 posted 05-21-2015 01:10 PM   





As of today, we have identified 959 search engines results returning/linking to a 404 page not found at the SSF. It continues to be mostly MS Bing.

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93

 posted 05-25-2015 09:13 AM   

As of today, we have identified 1030 search engines results returning/linking to a 404 page not found at the SSF.




Since 05-02-2015 all of the 1030 search engine results connecting to a "404 not found page" have been discovered by combing through the server logs.

What this means is 1030 pages that couldn't be found **can now be found**.

IP: [Logged](#)

swarter
Moderator

Posts: 2920
Registered: May 2003

 posted 05-25-2015 01:39 PM   

Good work. Thanks (now it is no longer a thankless job) 😊

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93

 posted 05-25-2015 09:58 PM   







IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93

 posted 06-02-2015 07:22 AM   

As of today, we have identified **1320** search engines results returning/linking to a 404 page not found at the SSF.





Since 05-02-2015 all of the **1320** search engine results connecting to a "404 not found page" have been discovered by combing through the server logs.

What this means is **1320** pages that couldn't be found **can now be found**.

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr 2008

 posted 06-02-2015 08:04 AM   





That's an impressive task to have undertaken. Many thanks.

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93

 posted 06-02-2015 08:26 AM   





Because of you and the others that proactively post, I am happy to do what I can to try & draw in the many thousand daily lurkers who find their way here from search engines. The fewer times they get a "404 not found" message, the better our chances to have them join in.

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93

 posted 06-09-2015 04:43 PM   

As of today, we have identified **2014** search engines results returning/linking to a 404 page not found at the SSF.

Since 05-02-2015 all of the **2014** search engine results connecting to a "404 not found page" have been discovered by combing through the server logs.





What this means is **2014** pages that couldn't be found **can now be found**.

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93

 posted 06-14-2015 12:46 PM   

Right now the pace of discovery is slowing for 404 errors in the logs. Only one or two per day - although most of the big search are included, it is Ms Bing that appears most often

As of today, we have identified **2088** search engines results returning/linking to a 404 page not found at the SSF. And they now have been redirected to the proper page.

Since 05-02-2015 all of the **2088** search engine results connecting to a "404 not found page" have been discovered by combing through the server logs.





What this means is **2088** pages that couldn't be found **can now be found**.

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93

 posted 06-19-2015 08:53 PM   

Today was the first time that there was not a search engine "not found" condition.

To date the total found and corrected is **2106**.

IP: [Logged](#)

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- └─ 📁 [SSF/ASGP paradigm - is it time to change?](#)





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Author	Topic: SSF/ASGP paradigm - is it time to change?
<p>Scott Martin Forum Master</p> <p>Posts: 11377 Registered: Apr 93</p>	<p> posted 11-12-2015 12:13 PM   </p> <p>It is very unfortunate that activity at the SSF is now mostly from lurkers. For example, in the past 30 days we have over 8,500 visitors from people just doing Google searches. I expect there are as many or more visitors from the other search engines such as Bing, Yahoo, Seznam.cz, Botje, Haosou, Majestic-12, Coc Coc, Baidu, Aboundex, etc.</p> <p>I realize interest in collecting or the study of antique silver tends to happen in cycles. Right now this interest is in a very deep trough. I can't say if we are at the bottom or perhaps it will go much deeper.</p>

Once it does bottom out, will that signal the end of a period of declining activity and the transition to interest?

I'd like to think the presence of the SSF on the Internet will help to restore interest in collecting and the study of antique silver.

It may be time for sites like the SSF or WEV's American Silversmiths Genealogy Project (ASGP) to consider a different paradigm.

If members are reading this and not just the lurkers then I hope you comment and make suggestions.



One thing is clear without an active participating community the Silver Salon Forums can't continue as is.

What are your thoughts?

IP: [Logged](#)

asheland

Posts: 925
Registered: Nov 2003

 posted 11-13-2015 09:29 AM   

I visit this site (about) every day. However I am usually logged out so I would appear as a lurker. I like to comment when it's relevant and like to create threads when I have something to contribute.

I feel the same, I wish there was more discussion going on. I can't explain why it's slow like this.


I also visit WEV's site anytime I need info on an American maker and LOVE that site!

This site is like home to me! 😊

IP: [Logged](#)

talconcrest

Posts: 169
Registered: Jun 2004





 posted 11-13-2015 10:54 PM   

I too visit almost everyday, and for some reason, I have never been able to remain logged in, so I appear to be a lurker as well. I don't post much because I don't have the time to do so, although I do have a few things I plan to share in the future and ask advice about. Please keep this going, as I've been visiting regularly since around 2000, and everyone's expertise has been invaluable to me.

IP: [Logged](#)

vathek

Posts: 962
Registered: Jun 99

 posted 11-14-2015 05:37 AM   

I think there are profound generational changes going on around us now, more so than in the past.

I had to use the art library at the large university near by and I'd swear almost 90% of the students I saw were glued to their smart phones, even bike riders, and I doubt they were browsing silver related sites.

It's just a different world out their that not only affects interest in silver, there is an 18th century highboy at an antique shop near by priced at just over 1k and it's just sitting there not getting much interest.

I don't think most millennials have much interest in wanting to own and polish silver.

I've noticed this with jewelry too, how many young women do you see

just out and about wearing jewelry at all, especially nicer sterling pieces? Almost none.





When might this change? I certainly don't know, but it may be generations.

Events like that which happened in Paris yesterday don't help, it colors things very differently.

IP: [Logged](#)

Polly

Posts: 1939
Registered: Nov 2004

 posted 11-14-2015 11:03 PM   

Scott, what sort of new paradigm did you have in mind?

I'm sure there is a widespread generational change, as others have noted. Young people don't seem to be very interested in owning physical objects, except maybe electronics and clothes.

But I also think the strict rules about who can post where and what topics are forbidden is probably scaring off a number of potential members.





Like others, I visit this site frequently and would be heartbroken and bereft if it vanished.

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93

 posted 11-15-2015 10:32 AM   

I am ruminating about this.

I don't want to share our preliminary thinking with lurkers, no matter if they are non-member or member lurkers.

I will listen/discuss with members who have posted to this thread but the details will be only shared in private... I have set up the





[Silver Caucus Room #2](#)
[SSF/ASGP paradigm - is it time to change?](#)
[What to do discussion.](#)

Members who have posted in this thread will be given access to **Silver Caucus Room #2**

IP: [Logged](#)

chicagosilver

Posts: 227
Registered: Aug 2005





 posted 11-15-2015 11:40 AM   

Some thoughts: The interface is text-based. Perhaps one with photos and pictures at the top level would attract more interest. Seeding the forum each day with hot topics and photos might build traffic. Having a daily blog might too. And making photos easier to upload would help, in my opinion. With FB it's just a click or two. Here it's a lot harder.

IP: [Logged](#)

doc

Posts: 712
Registered: Jul 2003

 posted 11-15-2015 07:33 PM   





Like others, I am a very regular "site stalker", but find that I have less time to post than I would like.

I agree with Polly that the rules on initial posting probably discourage

new participants.
I would HATE for this site to go away, so I would be happy to participate in discussions.

IP: [Logged](#)

dragonflywink

 posted 11-15-2015 08:11 PM   

Posts: 975
Registered: Dec
2002

Checking in here is one of the small pleasures in my complicated life, and have developed a fondness for the other members over the years...

~Cheryl

IP: [Logged](#)

nutmeg

 posted 11-16-2015 09:26 AM   

Posts: 58
Registered: Jun
2005



I'm another frequent reader but infrequent poster. Photos are my particular issue, but I do think that for the general public who stumble across the site - please forgive me, but it is not very welcoming. For those with an existing knowledge of and love for silver it is worth persisting to discover what a wonderful community you have here, but as we well know, those people are very rare.

I do think there is an untapped interest in old silver. If you look at a site like Pinterest (I hope that's OK to mention) there are great numbers of people who follow "Antique Silver" boards. In the past, I had pinned a few things from this site (before I knew I shouldn't!!!) which were received very well. These pictures, always credited, link straight back to the original site. I know the Facebook initiative fell flat, but have you considered a "business" page on Pinterest? You could control your content, and it would drive traffic back here with potential new members.

Lisa

IP: [Logged](#)

Scott Martin
Forum Master

 posted 11-16-2015 11:56 AM   

Posts: 11377
Registered: Apr 93

Lisa,

Thank for your thoughtful comments.

I will discuss Pinterest, FB, etc., in the [Silver Caucus Room #2](#).

At its core, all or any of the good suggestions require people to do the work and sometimes \$\$.

At one time the SSF had a fair number of active moderators, contributing editors and project volunteers. And as a group and based on real experiences, we crafted the Guidelines.

Over time, most of the moderators/contributing editors have just faded away, often without notice.

Project volunteers are a rarity and the few project volunteers who do step up, rarely finish what they start.





Right now the persons actively and consistently helping are only 4 people, WEV, Kimo, Swarter and myself. Most of the work is on my shoulders and I don't expect this will change. I can't do more unless our SSF community becomes more proactive and responsible

operationally.

The SSF needs to be a community supported project. Without an involved, active and supportive community the SSF will have to change.

IP: [Logged](#)

FredZ





 posted 11-16-2015 02:34 PM   

Posts: 1069
Registered: Jun 99

I visit regularly and have posted whenever I have something to share or to help with.
Have no ideas to draw interest at the moment.
Fred

IP: [Logged](#)

agphile

 posted 11-17-2015 10:52 AM   

Posts: 798
Registered: Apr 2008

I have been slow to respond, partly because I am not sure I have anything very useful to add, but I might as well put in my twopennyworth.

Like others I visit the site regularly and treasure it greatly. Like others, and probably for similar reasons, I have failed to volunteer my services to help with the tasks that have been suggested from time to time. I am immensely grateful to Scott as well as to the handful who give him more support than I have ever managed.





I think it inevitable that postings should have thinned out as the forum matures. So many topics have already been discussed and we run out of new things to say. I believe the interest is still there. For simple questions about marks there is another go to site, of course, and much more information can now be found by an on line search rather than by posting a question.

I could, and probably in due course will, start off some new topics in my areas of interest but the extent to which old lags like me monopolise our posts is probably part of the problem. I don't think we can dragoon the more passive followers of the site into contributing but we can perhaps make it easier. For example, perhaps a sharing forum open to new members as well as old lags where all are invited to show a favourite item or one they find interesting in some way. Or one where comments or votes are specifically requested on a couple of items in contrasting styles.

This is probably a bit facile so I shall leave at that for the moment. I certainly hope we can keep things going!

IP: [Logged](#)

Hose_dk




 posted 11-17-2015 02:05 PM   

Posts: 400
Registered: May 2008

I also experience that I am locked off when visiting. I only register when I post questions answers.
For the time being I have left the silver - at least buying.

IP: [Logged](#)

Scott Martin
Forum Master

 posted 11-17-2015 02:13 PM   

Posts: 11377
Registered: Apr 93

Thanks for the comments.

quote:

.... I think it inevitable that postings should have thinned out as the forum matures. So many topics have already been discussed and we run out of new things to say. ...

There are lots of languishing UN-replied posts in nearly all the forums. I am sure many of those posts deserve discussion or at least a second thought.

quote:

... I could, and probably in due course will, start off some new topics in my areas of interest

Yes please...I am looking forward to it.

quote:

...perhaps a sharing forum open to new members as well as old lags where all are invited to show a favourite item....

Have you seen:

[*Favorite pieces - Part 1*](#)

IP: [Logged](#)

seaduck

 posted 11-18-2015 10:24 PM   

Posts: 341
Registered: Dec
2006

Like so many others, I check into the site regularly -- often every day. I'm not sure how this works technically, but I probably also appear as a lurker.





I think, Scott, that you underestimate the value of this site to us!

I agree that the site can be intimidating to new people. I also think the photo-posting process seems complicated -- but that can be resolved by deleting the old guidelines about posting and rewriting new ones in a simple, clear step-by-step how-to format.

I'd love to continue the conversation in the chat room if you'll have me....

IP: [Logged](#)

Scott Martin
Forum Master

 posted 11-18-2015 10:48 PM   

Posts: 11377
Registered: Apr 93





seaduck Thanks.

See you in the

[**Silver Caucus Room #2**](#)
[*SSF/ASGP paradigm - is it time to change?*](#)
[*What to do discussion.*](#)

IP: [Logged](#)

agleopar

 posted 11-19-2015 03:21 PM   

Posts: 847
Registered: Jun

This is the perennial question here... It feels like if it could be solved

2004

then this site would take off again.





I look to other groups and the main difference seems to be self moderation by those who choose to reply to posters and an openness to all questions with the only restriction to keep it civil.

I too would sorely miss SMP and look forward to the discussion.

IP: [Logged](#)

Martine

Posts: 55
Registered: Jul 2001

 posted 11-20-2015 09:13 AM   

I am no longer a full time antiques dealer. These days, I am really busy at work. However, I still collect on occasion. But I've never been much for show and tell.





And all over, the antiques business is very soft in most of the categories. And any new collectors seem to be less in love with the items, but more about their value and how much they can purchase it for way under its value. Sad times indeed.

Is this message board ever mentioned or referenced in the Silver Magazine?

IP: [Logged](#)

ahwt

Posts: 2173
Registered: Mar 2003

 posted 11-22-2015 10:02 PM   

I think the downturn in participation on this site maybe just a reflection of the downturn in interest in silver in general. We go to large and small antique shows every month that used to have many dealers selling American silver made before the 1870s. Most of the dealers that used to sell this era silver say they not longer see it for sale themselves or that it just is not asked for by their customers.





Whatever the reason I think people are more interested in something that is raising in price and are afraid or to leery to buy something that has declined in price. It has always seemed odd that if I was willing to pay x for something that I would no longer want it if it only cost 3/4 x. My wife has never had this feeling and has been happy as a lark with falling prices in Staffordshire figures, tea caddies and the many other things she collects.

Mostly rambling thoughts on my part, but I do think that interest will return when prices are seen to be going up.

IP: [Logged](#)

Martine

Posts: 55
Registered: Jul 2001

 posted 11-25-2015 09:21 PM   

Well I have long felt that the decline in antique selling prices was due to several factors.

1. eBay made everything seem more common. Wait long enough, and the desired item would appear in other auctions, so no need to fight over anything anymore.

2. Antiques Roadshow. Everyone now wants to find treasures for nothing, just like most of the antiques on that tv show. Heaven forbid they should pay a fair price for an antique.





3. Market Warriors. A show by the creators of the Antiques Roadshow. Every week, those dealers lost thousands of dollars on their antique show buys. Never mind that most dealers wouldn't turn to an auction

gallery to sell their inventory for a profit.

4. Sadly, us avid collectors are all getting older, and some have passed away. The younger generations aren't at all interested in antiques. I know my two nieces will never love my collections the way I do. Anyway, less collectors mean lower values.

IP: [Logged](#)

FWG





 posted 11-26-2015 11:40 AM   

Posts: 845
Registered: Aug 2005

I fell out several years ago, mainly from being much more busy at work and not feeling there was time to spend here. I also haven't had as much time to be out looking for things, and of course in general it's less productive even when one can be out. I do feel that the market has changed dramatically, and I wonder if irreversibly -- although I often include some of my silver when I do presentations for students in the Collections that I curate, and they seem rather interested and engaged (but I don't know of many who have themselves started collecting).

IP: [Logged](#)

flabob

 posted 11-27-2015 12:32 PM   





Posts: 39
Registered: May 2004

Hi Scott. I agree 100%, and do feel that more interested people can be reached that also have the interest and desire to contribute.

IP: [Logged](#)

Scott Martin

Forum Master

 posted 11-27-2015 03:02 PM   

Posts: 11377
Registered: Apr 93

Thanks to all who have posted in this thread. 😊

asheland, doc, taloncrest, Polly, vathek, chicagosilver, agleopar, dragonflywink, nutmegr, FredZ, agphile, Hose_dk, seaduck, seaduck, Martine, ahwt, FWG, flabob

=====

Also

quote:





There are lots of languishing UN-replied posts in nearly all the forums. I am sure many of those posts deserve discussion or at least a second thought.

Here is a recent example: [Another one I need help identifying](#)

IP: [Logged](#)

Richard Kurtzman

Moderator

 posted 11-28-2015 10:51 AM   





Posts: 759
Registered: Aug 2000

This is indeed a great site.

I frequently have seen interesting things that I would like to post, but I have been deterred by the complexity of the picture posting process. I know there are sites where it takes one or two clicks to upload a photo directly from one's computer. I am tech ignorant, but if this could be done on this site I think that would make some difference and enhance the site.

Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93

 posted 12-09-2015 02:40 PM   

There has been some excellent discussion in the Silver Caucus Room #2.

The discussion has resulted in the green boxes changes in the main & New Members forums, How to post photos, SSFPG step by step, and the registration page.

All great changes & improvements and necessary.

To all those who contributed and helped (many of the above) .. Thank you.





There has also been some discussion on *SSF/ASGP paradigm - is it time to change?* but the above mention changes were related and had to be addressed first. Hopefully we will get back to discussing *SSF/ASGP paradigm - is it time to change?*.

If you want to join the discussion please let me know. No Lurkers please.

IP: [Logged](#)

Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93

 posted 12-21-2015 10:09 AM   

Suggestions have been made like the changes put into effect in the examples below. There are others .. some equally obvious and other which are more behind the scenes so they are less obvious.





Thanks to everyone who took the time to make the suggestions.

Forum	Topics	Posts	Last Post
New Members' Forums registration required to post			
 New members post here	644	4134	12-04-2015 (
New Members Post Here			
Contributing Editor: Kimo			
 Tabletop Lifestyles Forum Glassware, China, Holloware, Linen, Accessories, etc.	39	314	12-05-2015 (
 Flatware/Holloware - non silver Forum * Metalware other than silver, silverplate.	32	248	12-12-2015 (

IP: [Logged](#)

David C Walters

Posts: 64
Registered: Apr 2012

 posted 01-07-2016 02:17 PM   

Hello Scott,





I am a (relatively) younger collector of American silver, a member of the NYSS, and a longtime subscriber to Silver Magazine. I had become a fairly active poster on the Silver Salon Forums for a period of time a few years ago. There were several factors that led to my decline in participation and I would love the opportunity to provide

honest feedback. Is the discussion still ongoing in the private chat rooms?

IP: [Logged](#)

Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93

 posted 01-07-2016 02:38 PM   


See you in the

[Silver Caucus Room #2](#)
[SSF/ASGP paradigm - is it time to change?](#)
[What to do discussion.](#)

IP: [Logged](#)

David C Walters

Posts: 64
Registered: Apr 2012

 posted 01-13-2016 11:56 AM   

Hi Scott,





I am still getting locked out of the caucus room. I was getting ready to jump into the conversation yesterday and didn't get a chance to post. I apologize if the delay got my access revoked.

David

IP: [Logged](#)

Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93


 posted 01-13-2016 12:25 PM   

ya lurking is not appreciated -- try again

IP: [Logged](#)

Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93

 posted 02-13-2016 11:23 AM   

I have been busy with other work and as such have had less available time to stew about the forums and the changes I am still seriously considering.

I want to thank those who have recently been regulars in the public forums as this has allowed me to slow down my worry/concerns. Some of you are participating the silver caucus room and others (like Kimo) are helping without being apart of the silver caucus room discussion. Thanks to everyone.





If the current active participation by you and everyone else can be maintained then I will leave things as they are until the participation once again wanes.

What I would suggest is that you be regular positive responder but that you also try to get others join you in regularly posting. Getting others to participate will take the pressure off of ALL members, you and me.

IP: [Logged](#)

Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93

 posted 02-14-2016 07:56 AM   

I did a small edit to yesterdays post. The edit doesn't change what I was saying. I hope it makes it clearer that I am thanking everyone who has been a recent poster.

IP: [Logged](#)

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Silver Salon Forums

-  [SMP Silver Salon Forums](#)
-  [General Silver Forum](#)
-  [A New Whatzit thread!](#)





POST NEW TOPIC

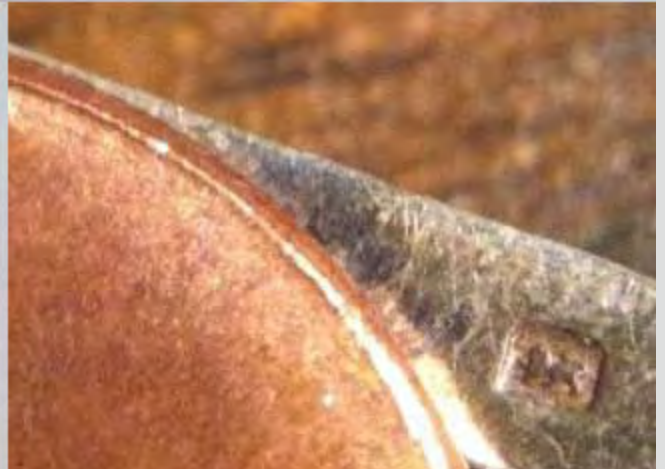
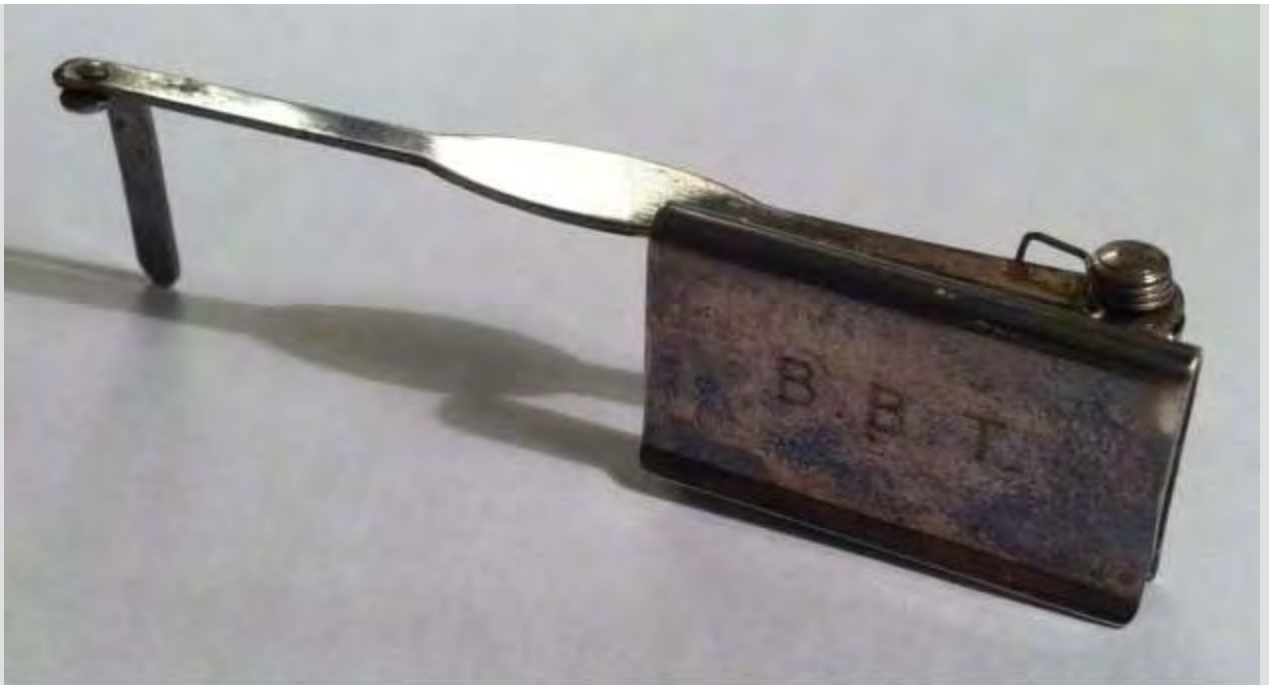
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 [SSFriend: Email This Page to Someone!](#)

[next newest topic](#) | [next oldest topic](#)

Author	Topic: A New Whatzit thread!
asheland Posts: 925 Registered: Nov 2003	 posted 11-23-2015 01:48 PM   
	<p>This item I just found this past Saturday. At first I had no idea what it was, but simply bought it for the fun of finding out (and it was cheap) 😊</p> <p>After looking at it later in the day I had a guess, and after putting the patent number in an online search engine, I found what it was and was correct in my guess.</p> <p>You guys may have seen these before, but this was a new one to me! 😊</p> <p>Enjoy:</p>





IP: [Logged](#)

asheland

posted 11-23-2015 01:50 PM

Posts: 925
Registered:
Nov 2003

The last photo shows how amazingly small those hallmarks can be!

Made for/by Asprey London
(It's Birmingham, 1939-40)

IP: [Logged](#)

**Scott
Martin**

Forum
Master

Posts:
11377
Registered:
Apr 93

posted 11-23-2015 02:17 PM

Very nice find. We don't have one in our collection of whatzits (would like to). I'm pretty sure I know what it isI'll let others have fun guessing first.

Perhaps, after the fun, you will share with us the patent papers?

IP: [Logged](#)

asheland

posted 11-23-2015 03:00 PM

Posts: 925
Registered:
Nov 2003

Thanks!

I found a PDF of the original papers.

After a few guesses, do you want me to put a link? I can try that. It's really cool, it shows a drawing of the item in use!

[This message has been edited by asheland (edited 11-23-2015).]

IP: [Logged](#)

**Scott
Martin**

Forum
Master

Posts:
11377
Registered:
Apr 93

posted 11-23-2015 05:07 PM

Send me the PDF and I'll mount it on our sever for you. I think you shouldn't post the PDF until members have had a chance to express an opinion/guess.

IP: [Logged](#)

Polly

posted 11-23-2015 08:51 PM

Posts: 1939
Registered:
Nov 2004

Mousetrap for a very classy mouse?

IP: [Logged](#)

ahwt

posted 11-23-2015 09:10 PM

Posts: 2173
Registered:
Mar 2003

How about a can opener.

IP: [Logged](#)

asheland

📄 posted 11-23-2015 09:51 PM 🗨️ ✍️ 📄➡️

Posts: 925
Registered:
Nov 2003

Good guesses so far. 🤖

IP: [Logged](#)

PhilO

📄 posted 11-24-2015 02:51 AM 🗨️ ✍️ 📄➡️

Posts: 164
Registered:
Jul 2004

I know what it is so I won't spoil the fun for the rest of you. But I have always wanted to try one out to see if it really works as claimed. Perhaps you can write a review for us, asheland - after it's been identified.

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agphile

📄 posted 11-24-2015 05:17 AM 🗨️ ✍️ 📄➡️

Posts: 798
Registered:
Apr 2008

I haven't a clue, but how about automatic purse or wallet closer?

IP: [Logged](#)

asheland

😊 posted 11-24-2015 10:27 AM 🗨️ ✍️ 📄➡️

Posts: 925
Registered:
Nov 2003

PhilO, I tried it and it works fairly well. 😊

I'll post the picture of the original patent around 2:00 PM (eastern) that gives a little more time and makes it a 24 hour guessing window.


IP: [Logged](#)

asheland

😊 posted 11-24-2015 01:48 PM 🗨️ ✍️ 📄➡️

Posts: 925
Registered:
Nov 2003

PATENT SPECIFICATION



Application Date: April 24, 1926. No. 10,851 / 26.

Complete Accepted: Sept. 2, 1926.

COMPLETE SPECIFICATION.

An Improved Book Marker.

257,529

We, ASPREY & COMPANY, LIMITED, a company organised under the laws of Great Britain, and WILLIAM FRANCIS EVE, British subject, both of 166, New Bond Street, London, W.1, do hereby declare the nature of this invention and in what manner the same is to be performed, to be particularly described and ascertained in and by the following statement:—

The invention relates to automatic book markers, of the kind in which a spring arm, having an off-set for engagement with the leaves, is pivoted on a clip adapted for engagement with the back cover.

According to this invention the spring arm is pivoted on a lug projecting from the clip, in a plane perpendicular to that of the clip, and turns about its pivot in the same plane. This pivot is provided themselves from the off-set 5, which bears on the unturned leaves in consequence of the spring 4, and remains in position when the book is closed, thus constituting a marker. Figure 3 shows a suitable section of the clip 1. The sides of the clip are separated at the head by a distance sufficient to accommodate covers of any thickness, and are pinched together at the edges. The arm 3 may have a widened part 6 on which the owner's name or an identifying mark may be engraved.

Having now particularly described and ascertained the nature of our said invention and in what manner the same is to be performed, we declare that what we claim is:—

1. A book marker of the kind consisting of a clip for attachment to the back

IP: [Logged](#)

with a spring which presses an off-set from the spring arm against the leaves of the book.

23 The invention is shown in the accompanying drawings, in which Figure 1 shows the device detached from a book, and Figure 2 its mode of application. Figure 3 is a section of the clip.

30 1 is a clip which grips the back cover of a book at the top. 2 is a fixed arm or lug projecting therefrom and carrying a pivoted arm 3 which is urged towards the back of the book by a spring 4, in this instance a coiled spring. The free end of the arm 3 carries an off-set 5 which projects between the leaves of the book, as indicated in Figure 2. The leaves, when turned from the bottom, disengage

cover of a book, a spring arm carried on 60
the clip, and an off-set projecting from
the said arm and adapted to enter
between the pages of the book, character-
ized by the features that the spring arm
is pivoted to a lug projecting from the 65
clip in a plane at right angles to that
of the clip, and turns about its pivot in
the same or a parallel plane.

2. The improved book marker, substantially as described with reference to the 70
accompanying drawings.

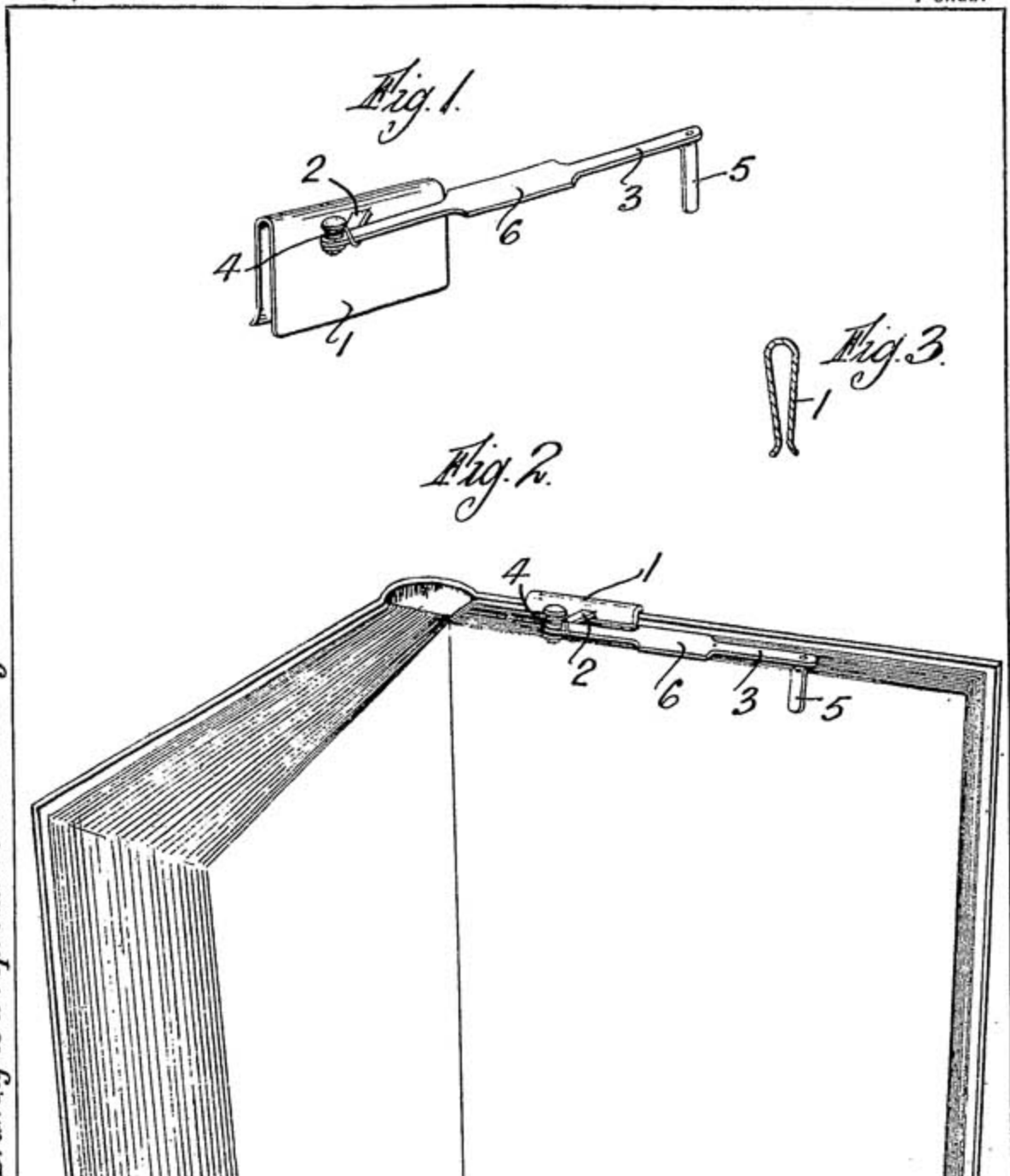
Dated the 24th day of April, 1926.

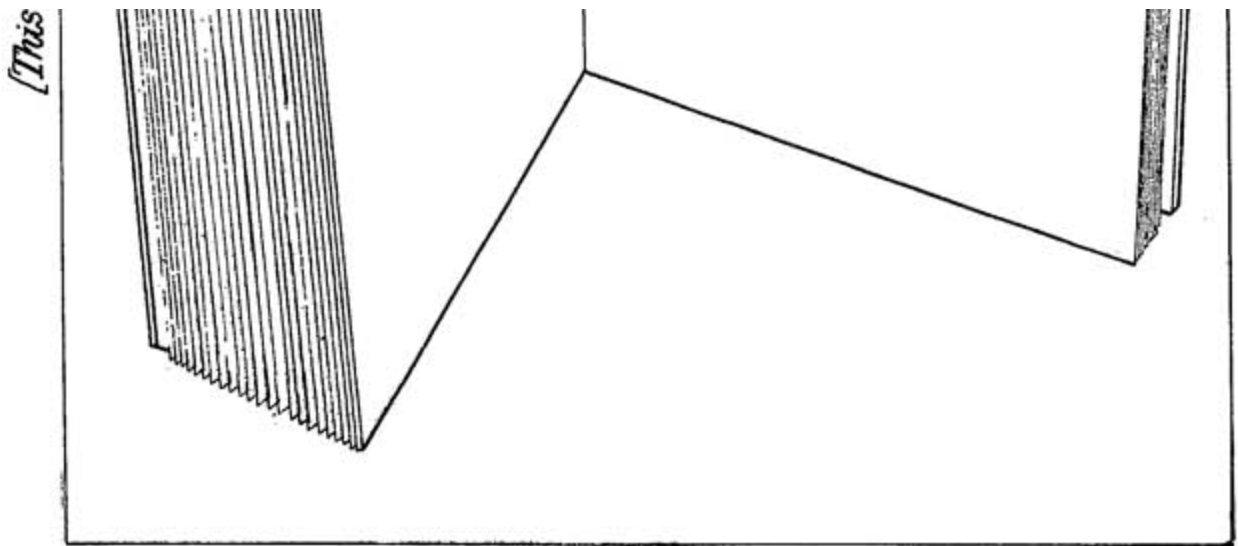
CARPMAELS & RANSFORD,
Agents for Applicants,
24, Southampton Buildings, London, 75
W.C. 2.

257,529 COMPLETE SPECIFICATION

1 SHEET

Drawing is a reproduction of the Original on a reduced scale.





Charles & Read Ltd. Photo Litho.

How's that for timing!?



IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93

posted 11-24-2015 04:38 PM

Bookmark was my guess.

I have never seen the patent before.

Thanks.

IP: [Logged](#)

Polly

Posts: 1939
Registered: Nov 2004

posted 11-25-2015 10:07 AM

That sure beats my usual scrap of paper torn from an old envelope.

IP: [Logged](#)

asheland

Posts: 925
Registered: Nov 2003

posted 11-25-2015 11:13 AM

Yeah, a piece of paper would work just fine. 😊
I guess this was for the rich people!

A fun find indeed! I need to go back to where I got it and see if they have it's box. I have found they did come in a box originally.

IP: [Logged](#)

ahwt

Posts: 2173
Registered: Mar 2003

posted 11-25-2015 11:24 AM

Thanks Asheland for the interesting thread. Hope you find the box.

It was in production quite few years after the patent was issued and that may indicate it enjoyed commercial success.

I use the folds of the book cover to mark my place most of the time.

IP: [Logged](#)

asheland

posted 11-30-2015 01:07 PM

Posts: 925
Registered:
Nov 2003

Thanks for the kind words. 😊

Unfortunately, no box. 😞

Still happy with the piece and it made a good thread!

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Author	Topic: Grapefruit Spoon or Whatsit?
agphile Posts: 798 Registered: Apr 2008	 posted 11-24-2015 05:12 AM   



I have always assumed grapefruit was a late arrival on the citrus scene and on the breakfast or dining table. I don't recall seeing grapefruit spoons from earlier than the 20th century, until now! The spoon above is by Smith and Fearn, London, 1793. It is the right size and shape for grapefruit, but was grapefruit around then?

I suppose it might have been used for oranges (cf. Cape of Good Hope orange spoons) but I have never seen another English example of this date. Or is there some other specialist use I have not thought of?

IP: [Logged](#)

Scott Martin
Forum Master

posted 11-24-2015 09:42 AM

Posts: 11377
Registered: Apr 93

Citrus Spoon

I believe the more common or generic name for this type of spoon is a *citrus spoon*. I have heard this shape spoon also called a grapefruit spoon, orange spoon, and fruit spoon. They all feature an elongated bowl and a pointed tip. The shape allows for easy eating of a halved segmented fruit, such as a grapefruit or an orange. The overall length tends to be approximately 5.5 to 6.5 inches in length. The spoon sometimes has a plain or serrated edge on the pointed end.

IP: [Logged](#)

Scott Martin
Forum Master

posted 11-24-2015 10:08 AM

Posts: 11377
Registered: Apr 93

Several other posts which mention/show citrus/grapefruit/orange spoons:

- [What Type of Spoon?](#)
- [Need help with my spoons plz](#)
- [Maker/pattern of this sterling "arrow" spoon?](#)
- [Dominick & Haff Trianon Pierced 189?](#)
- [Joseph Seymour Engraved Serving Fork](#)
- [Shiebler or Frank W Smith?](#)
- [A Victorian Mystery Spoon - What's it for?](#)

IP: [Logged](#)

agphile

posted 11-24-2015 12:51 PM

Posts: 798
Registered: Apr
2008

Thanks Scott. It is the date of my spoon that puzzles me. Apart from this spoon I don't know of English examples earlier than the 20th century. Your links add American examples of the Victorian era but don't take us back to the 18th century.





The Cape of Good Hope orange spoons of the late 18th and early 19th century were made by local silversmiths of Dutch descent for sale to the population of Dutch descent. They do not seem to have been taken up by the British silversmiths who settled there with the advent of British rule.

I am left wondering whether one British family came across orange spoons on a visit to the Cape and commissioned their own on returning home. Or perhaps the resemblance of bowl shape is a coincidence and the spoon had a completely different use, perhaps to measure spoonfuls of liquid into a container with a small aperture for some medical or scientific purpose.

IP: [Logged](#)

Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93

 posted 11-24-2015 01:55 PM   

I can't recall ever seeing a citrus spoon, other than yours, with English marks. Not that I was ever looking specifically for citrus spoons with English marks.

I'm not a tea drinker. Although when in the UK, I wouldn't miss an opportunity to have afternoon tea. Perhaps it was the clotted cream (something we don't find here), scones & finger sandwiches with the tea... It was all so good!

The shape of the bowl on your spoon and a little imagination might suggest a modified use. I can imagine the shape would make a convenient sugar or honey spoon. The narrow end would add some control when sprinkling sugar or drizzling honey.

So "*one British family came across orange spoons on a visit to the Cape and commissioned their own on returning home*" might just be right.

Have you searched any of the early English newspapers for advertisements for citrus spoons, grapefruit spoons, orange spoons, and fruit spoons?

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr
2008

 posted 11-27-2015 01:21 PM   

Thanks Scott. I haven't done a systematic search of adverts, but I have hunted round a bit and not found any reference to grapefruit spoons or similar prior to WW1. The earliest dated set of English grapefruit spoons (the usual name for them over here) I have noted was from 1921. That doesn't mean that there weren't earlier examples - just that I haven't found them. However I think it reasonable to conclude that the taste for half a grapefruit to start breakfast really took off in the 1920s. One of the many ways in which American taste was influencing us then.





I hesitate to say my 18th century spoon is unique but it is certainly very unusual and I'm afraid that we are left to guess at its original intended purpose unless somebody comes up with some hard evidence at some stage.

[This message has been edited by agphile (edited 11-27-2015).]

IP: [Logged](#)

Kimo

Posts: 1597
Registered: Mar
2003

 posted 11-27-2015 02:11 PM   



Oranges come from from Asia where they have being cultivated for thousands of years. They were introduced into Europe and the Caribbean around 1500 and by the mid 1600s they were widely grown in Europe in buildings that were basically permanent greenhouses and were called orangeries. Pomelos are also very ancient citrus fruits that have been around for about the same amount of time. Grapefruits are an accidental cross between oranges and pomelos that happened in the British colony of Barbados in the 1700s and have been around ever since.

My dad used to collect grapefruit spoons and he had a modest collection of about 150 of them. Most were American and most were souvenir spoons - mostly from Florida towns but also some were from Texas and California towns. They were made between the 1890s and 1920s for the most part. He used to eat a grapefruit every morning and chose a different spoon to use each time.

IP: [Logged](#)

agleopar

Posts: 847
Registered: Jun
2004

 posted 12-03-2015 05:12 AM   





Agphile, a mate suggests that this might be a a post WWII "conversion"? When old patterns were upgraded to new uses as a way to give them renewed commercial relevance...

[This message has been edited by agleopar (edited 12-03-2015).]

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr
2008

 posted 12-03-2015 07:17 AM   





I couldn't see any obvious sign of re-working when I got the spoon and was, perhaps wrongly, reassured by detail such as the thread edge pattern that continues undisturbed along the top outside edge of the bowl. Next time I see my retired spoon maker friend I'll ask him ti have a look at it. Just hope he doesn't say "Ah, yes. I remember doing that one".

So, Agleopar, your mate may be right. I'll wait to see what a silversmith thinks when he has the chance to handle the spoon.

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr
2008

 posted 12-03-2015 10:56 AM   

Something I ought to add for those who may not be familiar with English spoon patterns of the period. In case anybody is thinking that the thread decoration may have been obliterated from the rest of the bowl during re-shaping, I should clarify that this thread and drop pattern is a standard one for the period. The thread always only continues round the rim to roughly the widest part of the bowl where it curves to the edge and disappears.

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
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Author	Topic: FYI - registration page look & feel changes
Scott Martin Forum Master Posts: 11377 Registered: Apr 93	 posted 12-07-2015 12:10 PM    <hr/> <p>Members,</p> <p>Seaduck has been providing me with lots of suggestions for the SSF Registration page. Not all of seaducks's suggestions were done. I'm reflecting on whether and how to best implement some of seaduck's suggestions. Nevertheless, a significant portion were implemented.</p> <p>Many thanks to seaduck.</p> <p>Here is a screen shot of the changes a person registering will see:</p>

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

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asheland





 posted 12-07-2015 12:29 PM   

Posts: 925
Registered:
Nov 2003

Looks good, Scott!

IP: [Logged](#)

agphile

 posted 12-07-2015 01:46 PM   

Posts: 798
Registered:
Apr 2008

Thanks and congratulations to you and Seaduck too. I think this is a real improvement.

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Author	Topic: Needing everyone's opinion
Scott Martin Forum Master	 posted 12-07-2015 02:17 PM   
Posts: 11377 Registered: Apr 93	We are thinking of changing the main forum green box greeting to:

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


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agleopar





 posted 12-08-2015 12:12 AM   

Posts: 847
Registered: Jun
2004

Big thumbs up! It is just right.

IP: [Logged](#)

Scott Martin
Forum Master

 posted 12-08-2015 08:32 AM   





Posts: 11377
Registered: Apr 93

I also heard from 2 others (privately) that they agree. 😊

What about the rest of you?

IP: [Logged](#)

Scott Martin
Forum Master

 posted 12-08-2015 08:42 AM   

Posts: 11377
Registered: Apr 93

One other also agrees if there wasn't the favorites and if the links at the bottom were gone.

I'm all for getting rid of " *Want to be a Moderator?*" from both.




The other two links don't hurt and can be helpful.

As far as the favorites.... I'm 50/50. I think its a good way for the forum unfamiliar to quickly find something of interest. But since members created the list in 2007, it is leaving out our newer interesting posts.

IP: [Logged](#)

agphile





Posts: 798
Registered: Apr 2008

 posted 12-08-2015 10:12 AM   

I would be happy with these. However, I would also agree that anything unnecessary should go such as the moderator question. If you are 50/50 about the favourites, why not halve their screen time, e.g. if you include them in the main greeting box, drop them from the New Members one.

IP: [Logged](#)

Scott Martin
Forum Master





 posted 12-08-2015 10:43 AM   

Posts: 11377
Registered: Apr 93

I think that makes sense

IP: [Logged](#)

Scott Martin
Forum Master

 posted 12-08-2015 02:11 PM   

Posts: 11377
Registered: Apr 93

Since no one other than:

- seaduck
- agphile
- asheland
- agleopar

has helped/commented....

A big thank you to the above, especially seaduck, agphile & asheland, since it most likely never would have happened without their help.

Since no one seems to have anything else to say, I'll move forward with the following modified changes:

Main forum index page:

Welcome to the Silver Salon Forums !

Since 1993

Over 11,000 threads & 58,000 posts !!

The *Silver Salon Forums* are open to anyone with an interest in silver and a willingness to share. Know little or nothing about silver? *Don't worry!* Anyone with a genuine desire to explore the subject of silver and related metal crafts is welcome.

To join in please start in the
[New Members' Forums](#)

Favorites: (9/09/07) [1](#) [2](#) [3](#) [4](#) [5](#) [6](#) [7](#) [8](#) [9](#) [10](#) [11](#)

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New Members pages:

Welcome to the Silver Salon Forums !

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The *Silver Salon Forums* are open to anyone with an interest in silver and a willingness to share. Know little or nothing about silver? *Don't worry!* Anyone with a genuine desire to explore the subject of silver and related metal crafts is welcome.

To successfully join in,
you must know the following !!

We are a community. Our *Silver Salon Forums* [Guidelines](#) come down to one word: *Respect*. We are volunteers who enjoy the pleasure of the company of like-minded people who are also infected with the silver bug, and sharing knowledge is part of that pleasure. Taking advantage of this knowledge for

commercial purposes is disrespectful and is not tolerated. We don't provide valuation information -- even to well-intentioned non-commercial visitors. If you think your question might cross the line, please read our [Guidelines](#) (click here).

If you are new to the *Silver Salon Forums* and have a question, first try a search -- it's very possible your inquiry has already been answered. If not, we hope you will [REGISTER](#) (click here). You may then post right away, on any forum subject, in the *New Members Forums*. Posting privileges in the other *Silver Salon Forums* requires Full Membership. Full Membership status is easy, but not immediate. Please read the [Guidelines](#) for details.

In your first post:

1. Please introduce yourself

- Tell everyone about yourself, your interests in silver,
- And why you are posting.
- We're not being snoopy; knowing will help us help you and to welcome you to our small community.

2. Post a picture

- It's not hard and will go a long way to getting other members to respond.
- Everything you need to know can be found in [How to Post Photos](#) (click here).
- If you can't take a photo, try a drawing.

Note: If you have a problem posting a photo, that is OK, we will remove your mistake & then make suggestions so you can try again.





Silver Salon Forums Google Search

[REGISTER](#) (click here)

[How to Post Photos](#)

IP: [Logged](#)

agphile





 posted 12-08-2015 06:11 PM   

Posts: 798
Registered: Apr 2008

But most of all it wouldn't happen without your efforts for which we are all grateful.

IP: [Logged](#)

Scott Martin
Forum Master


 posted 12-08-2015 06:39 PM   

Posts: 11377
Registered: Apr 93

Thank you.

IP: [Logged](#)

dragonflywink

 posted 12-08-2015 10:44 PM   

Posts: 975
Registered: Dec
2002

Looks good and a big thank you to those who pitched in!


~Cheryl

IP: [Logged](#)

asheland

 posted 12-09-2015 10:41 AM   

Posts: 925
Registered: Nov
2003

Looks good! 

IP: [Logged](#)

swarter

Moderator





 posted 12-09-2015 04:51 PM   

Posts: 2920
Registered: May
2003

If at first, you don't succeed

IP: [Logged](#)

jersey

 posted 12-10-2015 05:46 PM   

Posts: 1203
Registered: Feb
2005

Scott it looks wonderful.
Don't know what I would have done without you & your great Forum & all the super members who have been very gracious to me in sharing their knowledge.





Continued success!

Jersey

IP: [Logged](#)

Scott Martin

Forum Master

 posted 12-15-2015 03:22 PM   





Posts: 11377
Registered: Apr 93

I changed the new members forum new green box to a pop up. This way its a little less in your face but the info is there for those who care.

What do you think?

IP: [Logged](#)

ahwt





 posted 12-16-2015 11:28 AM   

Posts: 2173
Registered: Mar
2003

I have always liked the pop up form so think it is good.

IP: [Logged](#)

agphile

 posted 12-16-2015 12:17 PM   

Posts: 798
Registered: Apr
2008

I like it

IP: [Logged](#)

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All times are
ET

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-  Favorites in your collection?





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Author	Topic: Favorites in your collection?
allentownboy	 posted 03-13-2009 01:25 PM   
Posts: 67 Registered: Feb 2009	<p>[26-1819]</p> <p>In reviewing some of the older entries here, I came across this post from 2006 (Favorite pieces - Part 1) showing some of the members favorite pieces in their collections.</p> <p>Since it has been awhile, I thought I would not only share my own favorite, but ask you to show what new items you may have now found to be your own favorites in your collections since 2006!</p> <p>A few pics of my own pride and joy:</p>





Ravinet produced this service from the late 1880's until 1931. They produced it exclusively in .950 silver until the early part of 10's, then began offering it in both .950 and plate until the service was discontinued. I currently have service for 18 with 13 pieces in each place setting, not including the 22 serving pieces!

What are some of your favorites right now?

IP: [Logged](#)

bascall

posted 03-13-2009 01:47 PM

Posts: 1626
Registered: Nov 99

Alright then let's see the massed set! Just kidding unless you are already planning on getting it out for something else.

IP: [Logged](#)

allentownboy

posted 03-13-2009 01:53 PM



Posts: 67
Registered: Feb
2009

Easter is coming up, so I may just do that...my only concern is whether or not my camera can "wide angle" enough to get it all in the shot!!!

IP: [Logged](#)

Kimo

posted 03-13-2009 04:44 PM

Posts: 1597
Registered: Mar
2003

That is a very elegant set. I really like the back design so you can set your table in the old classic 'upside down' style.

[This message has been edited by Kimo (edited 03-13-2009).]

IP: [Logged](#)

silverhunter

posted 03-13-2009 06:16 PM

Posts: 704
Registered: Jul 2007

I have only a few pieces myself from Norway made by M.Olsen I think made in 1912, also decorated at both sides, the more decoration is to find the more I like it in combination with the period which may be chosen for stylistic design of course.

I also like the set you showed Allentownboy it surprised me (to be honest) how many parts are used by one person. It must be a wonderful decorated table at your side and good to have.

IP: [Logged](#)

silverhunter

posted 03-13-2009 06:34 PM

Posts: 704
Registered: Jul 2007

I have only one question about the way the french silversmith put his name on the bled(I hope I use the right word?)How did they marked the name, because I recognize it like Theodor Olsens flatware is also done like this, and many other silversmiths of course. Is this marking used in a special period or companies still doing this.





I send a photo of the two serving spoons and tart-server made by M.Olsen and the one in the middle is only with front and back decoration. It's totally different and personal taste of course and I miss the rest of the flatware at this side.



IP: [Logged](#)

nautilusjv

Posts: 249
Registered: Nov
2008

 posted 03-13-2009 07:19 PM   

As a fairly new silver collector with a modest collection, I have 2 items right now which make me very happy. The first is an Edwardian spooner by George Betjemann and Sons hallmarked 1907.



The second piece is a teaspoon in the Celestial pattern by Wood & Hughes. I just love the quirkiness of this pattern with its funny little puppet-like figures. It is the only piece I have in Celestial, but I would love to acquire others as it is a multi-motif pattern.





Great to see everyone's favorites.

Kelly

IP: [Logged](#)

allentownboy

 posted 03-13-2009 07:54 PM   

Posts: 67
Registered: Feb
2009



Kimo - thanks for the compliment. I really love this service and I actually use it often - the pattern is identical on both sides, but they added just a bit more work to the bowls and tines on the back to "show off" when set in the European manner for dinner!

Silverhunter - Also thanks! I am not certain how they did the etching on the blade with their name. Perhaps it is an acid mark of some sort? These pieces are also stamped with their "official" hallmark and minerve on the business end of the utensils. My camera stinks and I cannot seem to capture the marks well enough for them to be recognized. I love the Olsen tart server you have as well!

Nautilusjv - I really like that Wood & Hughes teaspoon. I have never seen that pattern before! I would really be interested in seeing other examples if anyone has any others...

I can't wait to see some of the other members favorite items!



Paul Lemieux

 posted 03-13-2009 08:11 PM   

Posts: 1768
Registered: Apr
2000

I have been favoring more stylized/abstract designs over strict naturalism or figurals lately. This is a current favorite, a Whiting cake slice with a stylized shell or sea plant motif handle. From the late 1880s, but foreshadows Art Nouveau.

IP: [Logged](#)**allentownboy**




 posted 03-13-2009 08:21 PM   

Posts: 67
Registered: Feb
2009

Wow Paul, that is an amazing piece.

In the second pic, if you didn't realize that there was a slice attached to it, you would think it was the beginning of a hand coming out of a stylized dress sleeve.


IP: [Logged](#)**Paul Lemieux**

 posted 03-13-2009 08:48 PM   

Posts: 1768
Registered: Apr
2000

Thanks, it is one of my favorites. The handle is the same on both sides. I can't quite decide 100% what the handle depicts. It looks different to me on different days. The top of the blade where it joins the handle resembles undulating waves. This server was probably designed by Charles Osborne.

IP: [Logged](#)**jersey**

 posted 03-13-2009 09:25 PM   

Posts: 1203
Registered: Feb
2005





Hi Paul!

Did I miss it or is there a makers mark on your piece?

Allentownboy that is just a great set you have! Thank you for showing us! Enjoy!

Jersey

IP: [Logged](#)**Paul Lemieux**





 posted 03-13-2009 10:03 PM   

Posts: 1768
Registered: Apr
2000

My server is marked with the Whiting beast logo, the retailer (TB Starr) and sterling. The blade is acid-etched with scrolls and flowers (I could have done without the flowers) and engraved "B".

chase33

Posts: 362
Registered: Feb
2008

 posted 03-13-2009 10:07 PM   

Love this topic!

My favorite piece is my newest acquisition - a fruit bowl designed by George Wilkinson for Gorham and made in 1871. That's all I know about it but if anyone has more info to share, I would appreciate it.









My other favorite pieces are a salad serving set in Chantilly with the Delft enameling.



Robert

IP: [Logged](#)

Paul Lemieux





 posted 03-13-2009 10:33 PM   

Posts: 1768
Registered: Apr
2000

Nice pieces, Robert. Thanks for sharing. The compote is a classic example of Gorham's neoclassical work (based on caryatids in classical architecture). I have never been in love with Chantilly, but I find the enamel pieces beautiful. I have had the Delft-type pieces as well as some others featuring polychrome enamel depictions of sailboats.

IP: [Logged](#)

jersey

 posted 03-13-2009 11:05 PM   

Posts: 1203
Registered: Feb
2005

Paul




Thanks. I am tired! Sorry I missed the attribution!

Allentownboy, those pieces are formidable!

Jersey

bascall


Posts: 1626
Registered: Nov 99

😊 posted 03-14-2009 01:10 AM   

Here is a fork by Holmes and Edwards that has been a sterling favorite of mine. It's nothing special; I just like it. It stays mainly in the china cabinet. It's a good size, so it's time it gets put to use.

IP: [Logged](#)**dragonflywink**

Posts: 975
Registered: Dec
2002

😊 posted 03-14-2009 12:34 PM   

bascall - one of the first pieces of silver I bought as a teenager was a teaspoon in that pattern, engraved "Ella 1895" (my paternal G'ma's name, dates a couple of years before her birth though). The 1894 Patent number is D23263.

Haven't bought much lately, but have added to my souvenir spoons occasionally - here are four of my Florida spoons: Full figural alligator (w/detailed back) by Paye & Baker, Alvin grinning 'gator from right down the road (1892 Patent D21296), Alvin 'gator with orange leaf bowl, and a perky little 'gator by Dominick & Haff for Greenleaf & Crosby (1892 Patent D21560).




I'm very fond of this Egyptian souvenir with a tiny mummy inside the hinged sarcophagus. These are generally only marked "800", though occasionally the German crescent & crown is also present, they will sometimes have enameled scenes in the bowl.



A large number of my Scandinavian spoons feature Vikings or longships, but many are just great designs dating anywhere from the late 19th century to the mid-20th. This pony jam spoon is by Norwegian manufacturer Brodrene Lohne.



~Cheryl





allentownboy posted 03-14-2009 04:56 PM   Posts: 67
Registered: Feb
2009

Jersey, thanks so much for the compliment! I love my flatware, but to be honest, I didn't buy it as a large set. I have been adding to it and building it for the past 9 years! To show just how addictive collecting silver can be: I started out thinking I would put together a service for 6 with serving pieces...then it became service for 8....then 12....then 18!!! I really need to stop at some point, but have been thinking 24 might be a good place to wrap it up!!!!

chase33, that one stunning compote - what are the measurements on it? Thanks for sharing it too!

bascall, that Holmes & Edwards fork is a beautiful pattern....I wonder what the name of the pattern is. A great place to start a collection and go crazy like I have with my own service ;-)





dragonflywink, I am blown away by the egyptian spoon. I am actually shocked that the "mummy" hasn't somehow been lost over the years, as children are often fascinated by such pieces and things can "disappear" when little hands get ahold of them. Really exquisite...

IP: [Logged](#)**ellabee** posted 03-14-2009 08:47 PM   Posts: 306
Registered: Dec
2007

Enjoyable thread; thanks to all showing items (don't stop now!), and thanks to allentownboy for starting it.





Two weeks ago I had no idea about [chinoiserie \(Bailey & Co. sterling mark\)](#) in mid-19th century American silver, and now I'm seeing it everywhere! The W&H 'Celestial' pattern appears to be another instance. And multi-motif, to boot.

It's hard to tell from the only [other image of 'Celestial' \(How irritating!\)](#) I've found on the forums, but I'm assuming all the versions of the pattern are Chinese scenes of one kind or another.

IP: [Logged](#)**nautilusjv** posted 03-14-2009 09:49 PM   Posts: 249
Registered: Nov
2008

I'm not sure if Celestial would be described as an example of chinoiserie or perhaps the emerging aesthetic style. The pattern was introduced in 1870 at the same time as the various Japanese "bird" patterns(Gorham, Whiting, Wood & Hughes) were also developed. If one looks on [replacements.com](#), there are 3 more examples of the various handle motifs of Celestial: a demitasse spoon, a 7" fork, and a 6 1/8" youth tea fork.

Kelly

IP: [Logged](#)**silverhunter** posted 03-15-2009 05:21 AM   Posts: 704
Registered: Jul 2007


In my reaction to Chase33 it's a wonderful piece, I'm surprised by the way it is constructed(like Paul wrote about). If you see the construction of the bowl at the head and two hands its about 4cm2 which is connected and carry the fruit bowl even when it is filled up. The total is resting on the small connection by the feet of a goddess.(?)It is a large table centerpiece which get a lot of attention standing at the table. I also enjoy the other reactions and it is good to see how many beautiful silver is collected and give so much enjoyment. It's a good idea by seeing these kind of silver items,the feeling grows and I hope to see more. For instance like the fruit bowl I will research for to find more of this beautiful patterns made by Wilkenson.So the reactions give also a stimulate to learn more.

If you look at the differences of styles and nice patterns you often can see nature is used: animals,plants formed in that beautiful material of silver.

Please send more!

IP: [Logged](#)

silverhunter

 posted 03-15-2009 05:38 AM   

Posts: 704
Registered: Jul 2007

I'm sorry the reason to react at the fruit bowl is that I will explain that in Holland in the 17th century pottery dishes were made and the style was called "majolica".





At one of my stoneware pieces which I collect also is painted a fruit bowl and the rim are sitting two birds.(Symbolic birds for the wedding couple).

After researching I found out that this pottery dishes were given at wedding. The background information is also that the dishes were given for the wedding couple to wish them luck,fortune,healthiness for the future. I wonder if this pattern of Wilkenson was given as gift at a wedding.
(With the same tradition?)

There also were, or still be given silver flatware etc. in Norway to wedding couples by family.

IP: [Logged](#)

chase33

 posted 03-15-2009 10:17 AM   

Posts: 362
Registered: Feb 2008





Hi

The fruit bowl measures about 12" from the top of the birds to the botom and about 14.5" from bird to bird. It is engraved on the base "To Sam and Rene from your Brothers & Sisters". Funny I have never received a goft like this from my brother lol.

Robert

IP: [Logged](#)

ellabee

 posted 03-15-2009 11:04 AM   


Posts: 306
Registered: Dec 2007

You're right, Kelly, it was introduced after the wave of chinoiserie had passed, and has something in common with 'Bird' and other "japanesque" designs. But the motif of a vignette with human figure, building, and tree hearkens back more to the mid-century "Chinese" designs than to the japanesque focus on plants and animals.

I've found another pair of motifs, on a master butter knife and a serving spoon. No two are alike, it seems. I wonder if a complete set exists anywhere...

IP: [Logged](#)

dragonflywink

 posted 03-15-2009 02:11 PM   

Posts: 975
Registered: Dec 2002

allentownboy - The spoons are often found missing their mummies (decreases the value considerably), there were also similar Moses-in-the-cradle spoons with a separate infant, and Nuremburg iron-maiden spoons with two hinged doors.

~Cheryl

IP: [Logged](#)

nautilusjv

 posted 03-15-2009 04:52 PM   

Posts: 249
Registered: Nov 2008

Hi Ellabee,

Thanks for your reply. I think you are correct that in terms of subject Celestial does recall the chinoiserie of mid-century. I wonder if there are any mid-century patterns that are so literal in nature. I, also, saw the serving pieces you mentioned as well. Quite beautiful.




Cheryl- Love the mummy spoon! What period is the spoon? Is it part of the 19th century interest in Egypt with the Suez Canal or the King Tut craze of the I think the 1920's?

Kelly

[This message has been edited by nautilusjv (edited 03-15-2009).]

IP: [Logged](#)

dragonflywink

 posted 03-16-2009 08:05 AM   





Posts: 975
Registered: Dec
2002

Kelly - the mummy spoon, as with the alligators, would date to the height of the souvenir spoon craze, late 19th-early 20th century.

~Cheryl

IP: [Logged](#)

nautilusjv

 posted 03-16-2009 11:59 AM   





Posts: 249
Registered: Nov
2008

Thanks for the information Cheryl. I did not know there was a craze! It does make sense with the rise of tourism as an activity in the 19th century and the desire for souvenirs.

Kelly

IP: [Logged](#)

dragonflywink

 posted 03-16-2009 01:34 PM   

Posts: 975
Registered: Dec
2002

Though they existed earlier, the fad in this country became huge with the success of the Daniel Low Salem Witch spoons in 1891, furthered by the popularity of the spoons created for the Colombian Exposition. The Jewelers' Circular published an 1891 booklet with over 200 designs, and the James catalogue of the same year estimated over 2200 designs available at that point. Magazines of the day wrote articles concerning the craze, most encouraging and informative, some derisive, a comment in the 1892 *Stenographer* starts, "The modern souvenir spoon, which has become a burden and almost a nuisance....." I like the interesting take on it in this gentleman's poem from an 1893 *Outing* magazine:



WHEN the souvenir spoon became a fad,
 As a gift to be highly prized,
 I bethought me of a spoon I had,
 And a day it immortalized!
 And I turned to a drawer where an angler's traps
 In confusion were stowed away,
 And my souvenir, from a mass of gear,
 I untangled tenderly.

The thrill of the strike thrills through me now,
 And the whirr-r of the reel I hear,
 As he madly sped with the silken thread
 And plowed through the waters clear ;
 He jumps—he's gone ! no, once again
 He's off at a gallop rare,
 Till he stops short, reined, while my rod is strained
 And the bar of my reel is bare.

Oh, the fears and doubts as I reeled him in!
 Short moments seemed an age ;
 He sulks, then takes a frenzied leap
 And shakes his head with rage ;
 And I live again through an instant's dread
 At a splash and a whirl of foam—
 'Twas the last vain plunge of a muscullonge
 As my boatman's gaff struck home.

O'er my mantel now, with blue ribbon tied,
 Marred by many a savage dent,
 It tells you a tale that is not belied
 By its hooks all snarled and bent ;
 Of a battle won, and a noble fight
 By a foe who held life dear—
 With its feathered gang, there I let it hang
 As a cherished souvenir.

R. F. WILSON.

~Cheryl

IP: [Logged](#)

silverhunter

😊 posted 03-16-2009 02:24 PM 🗨️ ✎️ ➡️

Posts: 704
Registered: Jul 2007

Cheryl, if you are fishing for compliments you can get one, but I only have a lot of homework to do missing, the sub-title thanks a lot ;-))but I will do my best to read your chosen poem decorated with good attributes. My compliments.

IP: [Logged](#)

Paul Lemieux

🗨️ posted 03-16-2009 04:14 PM 🗨️ ✎️ ➡️

Posts: 1768
Registered: Apr 2000

I love seeing everybody's favorite pieces.





One of my favorites that is not in my collection is my great-great-great..... grandmother's large silver tankard, London about 1750. I will inherit it from my mother someday. It is just plain and engraved "Ma" in large script lettering on the front. It is all dented and the handle has been resoldered on at least once or twice. I don't collect this sort of thing, don't really

have a passion for plain 18C siler, the reason I like it is the "Ma" inscription and the numerous signs of heavy use. I guess with all those kids, Ma needed to throw back a quart of stout every now and then.

IP: [Logged](#)

asheland

Posts: 925
Registered: Nov
2003

 posted 10-09-2009 01:48 AM   







One of my favorites, William Waldo Dodge bowl for the Biltmore Forest Country Club.

IP: [Logged](#)

FWG

Posts: 845
Registered: Aug
2005





 posted 10-10-2009 01:39 PM   

Going back a ways in this thread, concerning nautilusjv's "spooner" by Betjemann: I'm pretty sure that's actually a pipe-rack. I haven't seen many in silver, so I'd say that's a fine example.

IP: [Logged](#)

nautilusjv

Posts: 249
Registered: Nov
2008

 posted 10-10-2009 03:43 PM   





Thanks FWG for your thoughts about the Betjemann piece. I think your idea of a pipe rack makes sense. I use it to display spoons and it works wonderfully for that as well.

Kelly

IP: [Logged](#)

Postnikov

Posts: 133
Registered: Nov
2009

 posted 11-18-2009 09:31 AM   

Hi -
here are some Russian enamel and lacquered spoons from famous makers.







Regards
Postnikov

IP: [Logged](#)

agphile

posted 11-18-2009 11:54 AM

Posts: 798
Registered: Apr
2008

Beauties!

IP: [Logged](#)

Kimo

posted 11-18-2009 02:17 PM

Posts: 1597
Registered: Mar
2003

Those are all wonderful - thank you for sharing these photos! My favorite is the spoon in the third photo. I wish I could find one that nicely designed and made. Could you please tell me who is the maker and possibly show the markings and a photo of the other side of it?

IP: [Logged](#)

Hi Kimo -

thanks for your interest. Here is a better photo of the champlévé enamel/silver surface - the other side is plain gilded.











The mark, Moscow 1886, Assayer: A. Romanov



The maker:

Ivan Petrowitsch Khlebnikov, one of the more important firms of silversmiths in Russia, active in Moscow from 1871 on. Exhibited at the World Exhibition in Vienna in 1873. Made silver and enamel objects of very high quality in all techniques, often cloisonné, champlévé and Plique-à-jour side by side in the same piece. Jeweler of the Court.

Regards
Postnikov

Kimo Posts: 1597 Registered: Mar 2003	 posted 11-18-2009 05:53 PM    <hr/> Thank you! It is exceptional. I can see why he was made a jeweler to the court. <div style="text-align: right;">IP: Logged</div>
agleopar Posts: 847 Registered: Jun 2004	 posted 11-18-2009 08:21 PM    <hr/> These are great! Enamel work is one of the most difficult of disciplines in all of metal work. Thanks for sharing. <div style="text-align: right;">IP: Logged</div>

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-  The 5 faces on a heart pendant box





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Author	Topic: The 5 faces on a heart pendant box
ringboxlady Posts: 95 Registered: Mar 2002	 posted 06-12-2016 12:30 AM   







Hello Fellow Silver lovers!

I recently purchased this box and I am wondering if you think the faces look familiar. Any light you could shed on the pendant/box would be greatly appreciated. I believe the mark by the word sterling is a 4 leaf clover of which I've not found a maker...

This box is rather tiny, about 1.5" by 2".

IP: [Logged](#)

ringboxlady




😊 posted 06-12-2016 12:34 AM   

Posts: 95
Registered: Mar
2002

I forgot to mention the beautiful monogram on the back! Just another reason it's so wonderful!

IP: [Logged](#)

dragonflywink

😊 posted 06-12-2016 09:18 AM   





Posts: 975
Registered: Dec
2002

Interesting locket, do feel like I should know the faces. Believe the maker was Howard Sterling...

~Cheryl

Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93

 posted 06-12-2016 09:22 AM   

Courtney,





If possible, better photos please. This is an attempt to improved the photos you posted.





IP: [Logged](#)

ringboxlady





 posted 06-12-2016 09:27 AM   

Posts: 95
Registered: Mar
2002

Thanks, Cheryl and Scott!
Cheryl... They do look like people of history! I know someone here will have an answer!
Scott... Thanks for fixing the pics. You're always so good to help out!

IP: [Logged](#)


Scott Martin
Forum Master

 posted 06-12-2016 01:04 PM   

Posts: 11377
Registered: Apr 93

I suppose the leaf that appears more than once is a hint. The leaf looks like it could be a holy leaf,so perhaps there is holiday connection?

IP: [Logged](#)





  

June Martin




Forum Master

Posts: 1223
Registered: Apr 93 posted 06-12-2016 01:17 PM

Looks like the faces cover a range of time periods. Some look to be late 19th century and some look to be early 20th century. Wondering if that could be a clue to the face identities. They sure do look familiar.

IP: [Logged](#)**ringboxlady**Posts: 95
Registered: Mar 2002 posted 06-12-2016 01:54 PM   

Scott and June,
I too noticed the holly leaf making an appearance several time. One looks sort of like Caesar and then one looks like a version of Charles Dickens. I also see one man looking like Scrooge. The guy in then bottom, well, I just can't put my finger on a tentative name for him. Perhaps the baby in the middle is a reference to Baby New Year(very long shot) LOL... Anyway, I'm hoping someone will see who they really are and give us the answers!

IP: [Logged](#)**ahwt**Posts: 2173
Registered: Mar 2003 posted 06-13-2016 10:29 AM   





This would be a good post for the great faces thread.

I don't have any good ideas about the identity of the people, but is fun to think about and thanks for the post.

A heart shaped box could have love in mind and the holly leaves could invoke a feeling of protection. The different ages of the men depicted could have something to do with the passage of time or place.

None of these fit together in my mind to form an answer.





Your locket also has an interesting hinge.

IP: [Logged](#)**ringboxlady**Posts: 95
Registered: Mar 2002 posted 06-13-2016 10:53 AM   

I have several English Lit teachers and History buffs on my friends list and this is what we've been throwing around. The face in the upper left corner we think is a woman. If you look at the other view provided of this face, it shows something on top of the head, perhaps a bow or ribbon or small hat. It initially looks like a Greek/Roman man but we (my friends and I)!think it is possibly a woman. Upper right is suspected to be Chatkes Dickens, bottom left is suspected to be Mark Twain and the bottom right is suspected to be Leo Tolstoy! These are all large assumptions. It's the little person in the middle who confuses us the most! I think it's another woman! Some others agree. It's also been mentioned they could be characters of literary works! If putting it on the "faces" thread will get it more attention then by all means, place it there! Thanks for your opinion ahwt!

IP: [Logged](#)**Scott Martin**

Forum Master

Posts: 11377
Registered: Apr 93 posted 06-13-2016 10:56 AM   





Better photos please. It would really help.

IP: [Logged](#)**ringboxlady**Posts: 95
Registered: Mar 2002 posted 06-13-2016 11:25 AM   

Scott,
I'm confused as to why better photos are needed. Is there something I am misunderstanding?

Courtney

Scott Martin
Forum Master





 posted 06-13-2016 02:32 PM   

Posts: 11377
Registered: Apr 93

I'm the only person who thinks a better photo of the faces would be helpful??

IP: [Logged](#)

ringboxlady





 posted 06-13-2016 07:59 PM   

Posts: 95
Registered: Mar 2002

I will do some great pics next week sometime! In the meantime, please rack your Sterling brains for me on who they could be! LOL.

IP: [Logged](#)

seaduck

 posted 06-13-2016 10:38 PM   

Posts: 341
Registered: Dec 2006

With all due respect, I disagree with all your pals!

Try plunking each of the suggested names into Google and do an image search. Look particularly at hair styles and facial profiles (noses and face proportions).

My sense is that these faces are so distinctive that they are meant to be immediately recognizable either as individuals (well known people) or as caricatures/stereotypes.





Re Mark Twain: He was always very dapper and put-together....sort of the Tom Wolfe of his time. So this rustic face wouldn't coincide with a lot of people's image of Twain. Dickens: maybe right era, but I don't think there is any image showing this distinctive facial hair! Tolstoy: I get where this is coming from, because it's a familiar face and I also was thinking some famous Russian, then Nietzsche came to mind. But there's no correspondence with Google images.

The Graeco-Roman face: The pronounced chin, nose, and ear all seem to argue for a male. But then I looked at the image you mentioned (pasted it into MS Paint and rotated it) -- and I can see what you mean about the hairdo. But I still think it's a guy.

You've given us a wonderful puzzle! It would help, when you take the new photos, if you could take an image that is straight-on, perpendicular to the object, rather than the oblique images we've seen here. (Maybe setting a light source at an angle would help.)

IP: [Logged](#)

agphile

 posted 06-14-2016 09:32 AM   





Posts: 798
Registered: Apr 2008

I am intrigued that this is proving so hard to solve. I agree with Seaduck in that I see no similarity to Dickens or Tolstoy. When I saw the original post I assumed the faces related to some novel (or play) that would have been well known at the time. I imagined that the central face was a child whose innocence and goodness had exerted some positive influence on the adults around her (a typical late 19th or early 20th century plot).

The heart shaped surround is in line with such a sentimental reading. Is there some piece of American fiction that would fit the bill?

IP: [Logged](#)

Polly

 posted 06-14-2016 02:43 PM   

Posts: 1939
Registered: Nov 2004

I saw a match safe in an online auction in the same pattern.

Could it be characters from some famous Christmas story? The obvious one is A Christmas Carol, but it isn't obvious to me which face would correspond to which character.

IP: [Logged](#)

Polly

Posts: 1939
Registered: Nov 2004

posted 06-14-2016 02:49 PM

Also, the match safe has an additional face: a winged fairy or angel wearing a cap with bells on it.

IP: [Logged](#)

Polly

Posts: 1939
Registered: Nov 2004

posted 06-14-2016 03:51 PM

Here you go:





IP: [Logged](#)

ringboxlady

Posts: 95
Registered: Mar 2002

posted 06-14-2016 04:40 PM

Wow!!! Thanks Polly for posting the wonderful picture of the vesta case. It's gorgeous! Now I'm even more intrigued with the faces! I suppose there was no info as to what it represents? Your post is greatly appreciated and hopefully with your version someone will see just the thing that solves the mystery!

IP: [Logged](#)

Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93

posted 06-16-2016 10:31 AM

Perhaps this will provide some inspiration:
[Hierarchy of Beards](#)

IP: [Logged](#)

Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93

posted 06-19-2016 03:52 PM

I haven't an answer.

I may have a clue....

I can not find an image of an angel, cherub or putti, wearing a hat much less a hat with bells..... I'm thinking its a clue?

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



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Author	Topic: New member in Texas
Lion925	 posted 11-29-2015 07:23 PM   
Posts: 4 Registered: Nov 2015	[26-2544] Hello, I have been reading this forum for years so I thought it was time I registered and posted an intro. I'm an accountant and sometimes silver dealer in Texas. My collecting interest range between Arts & Crafts and Mid Century American sterling hollowware. I have a small side business where I help people who are downsizing find new owners for their

silver and objects of high value. I've also been asked to speak about silver at local events, and I've volunteered for Antiques Roadshow (and its local PBS fundraising effort). These days I'm trying to catalog and photograph my collection. I've got half of it done in an old database program and I'm looking for something more mobile based to replace it with - trouble is the conversion of some 700 detailed records and photos.





Anyone have any advise about that?

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93

 posted 11-30-2015 12:49 AM   





A few past posts/threads. There may be others.

- [collection database](#)
- [collection cataloguing software](#)
- [collection inventory](#)
- [Record keeping](#)
- [Cataloguing suggestions?](#)

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr 2008





 posted 11-30-2015 06:39 AM   

I have been using Recollector for about a year now and I like it. It might be worth looking at their website to see what you think.

IP: [Logged](#)

asheland

Posts: 925
Registered: Nov 2003





 posted 11-30-2015 01:04 PM   

Welcome!

IP: [Logged](#)

Kimo

Posts: 1597
Registered: Mar 2003

 posted 11-30-2015 01:24 PM   





Hi Lion, elcome to the group of active participants! I also have a special liking for arts and crafts. My second affinities are for nouveau and deco rather than mid-century modern, though I do appreciate the mid-century style.

Kimo
Contributing Editor, SSF

IP: [Logged](#)

Lion925

Posts: 4
Registered: Nov 2015

 posted 11-30-2015 02:02 PM   

Thanks for the suggestion about Recollector. I've looked into it and it doesn't allow updates via mobile devices, and the whole picture thing is clunky, like the one I'm using now. I'll post more as I decide on a solution.

IP: [Logged](#)

Lion925

Posts: 4
Registered: Nov 2015

 posted 11-30-2015 02:13 PM   

Kimo, art nouveau silver is great, and it was once s focus of mine, but these days, I'm going with silver I can actually use in everyday life. The A&C pieces tend to be of a sturdy gauge and can by used for parties and for day to day living. Art Nouveau silver is beautiful but steals focus from everything around it - also clashes with contemporary decor. I love Art Deco - it sort of bridges A&C with the space-age mid-century style. I've been a collector of Tiffany's

seaduck

 posted 11-30-2015 09:41 PM   

Posts: 341
Registered:
Dec 2006

A&C to MCM -- all good! Welcome!

Scott posted some links to past discussions. Looking at them now, I am reminded how quickly things change in the world of technology.

I was the one who posted with enthusiasm about the late lamented Bento, which was killed by Apple/Filemaker. As I mentioned, a lot of people then migrated over to Tap Forms, which would be worth checking out.

If I were starting into this new, that might be where I would head. But I felt so burned by the corporate murder of Bento that I decided to go with Filemaker -- under the theory that it would be really hard for them to kill that one off. But hey -- one of the early posters on this topic mentioned they were using Wordperfect and Paradox, former giants (WP at least) under Corel, which both still live, but as shadows of their former selves. (I'm still a WP fan -- it was always superior to Word.)

So here I am, a couple of years later. I like the flexibility of FM. It's available for Windows and Mac -- I use it both ways. There is a mobile version, which I haven't tried -- syncing files through a cloud application has been good enough between my Windows desktop and MacBook Air. Because of its huge user base, there are active forums available for support as well as published manuals, including one that came out this year for new users. I love the graphic flexibility. Inserting photos is a breeze. Tweaking the graphics is fun. It's important to me that this looks good....so MS Access wasn't going to cut it.

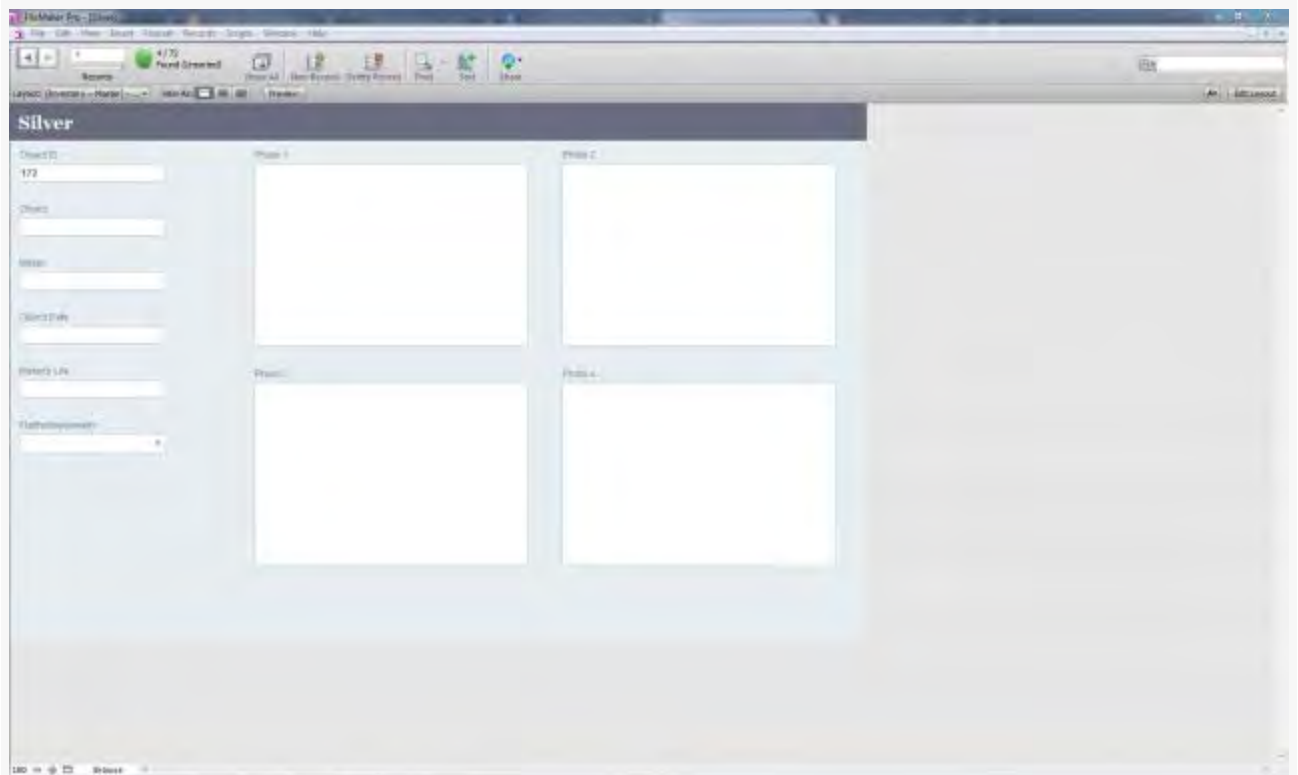
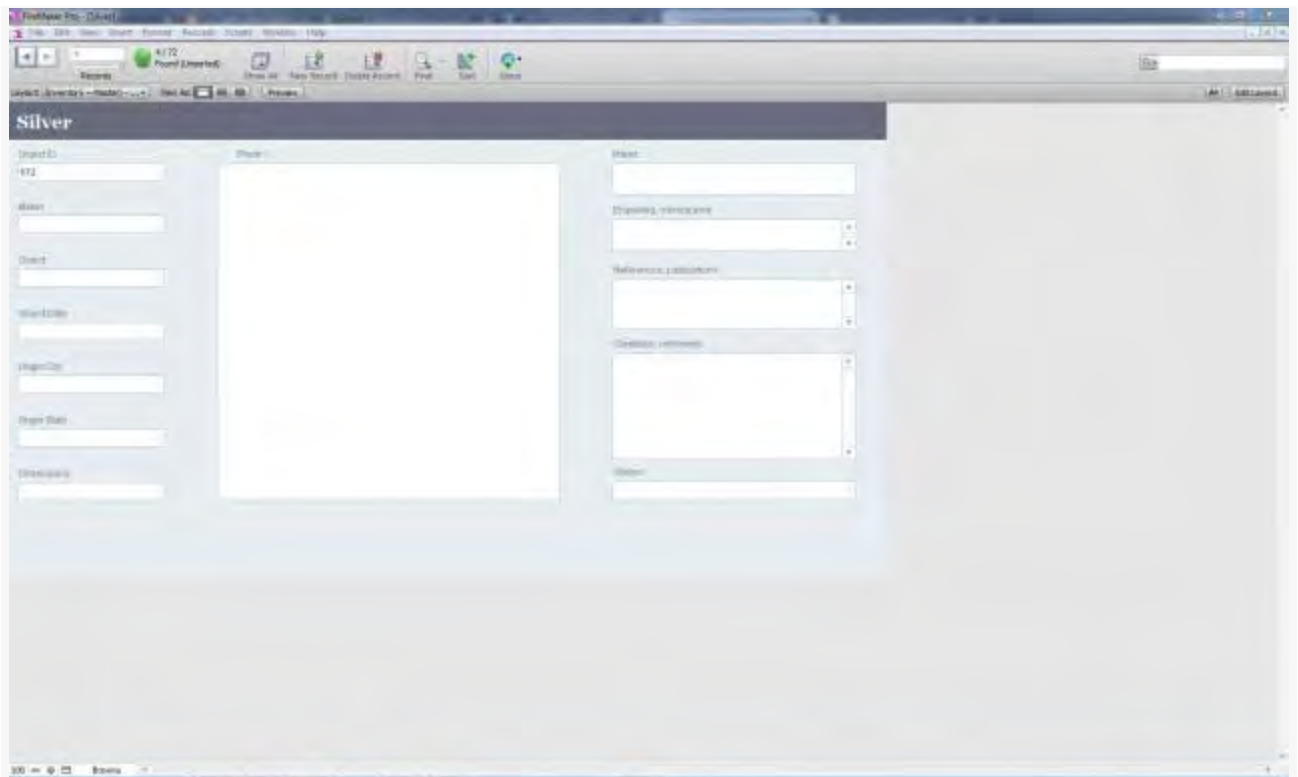
Downsides: it is still a learning curve, though the current versions of FM are much easier, include a number of templates (which I don't use) and online how-to info is available. You can learn the basic stuff reasonably easily if you aren't afraid.

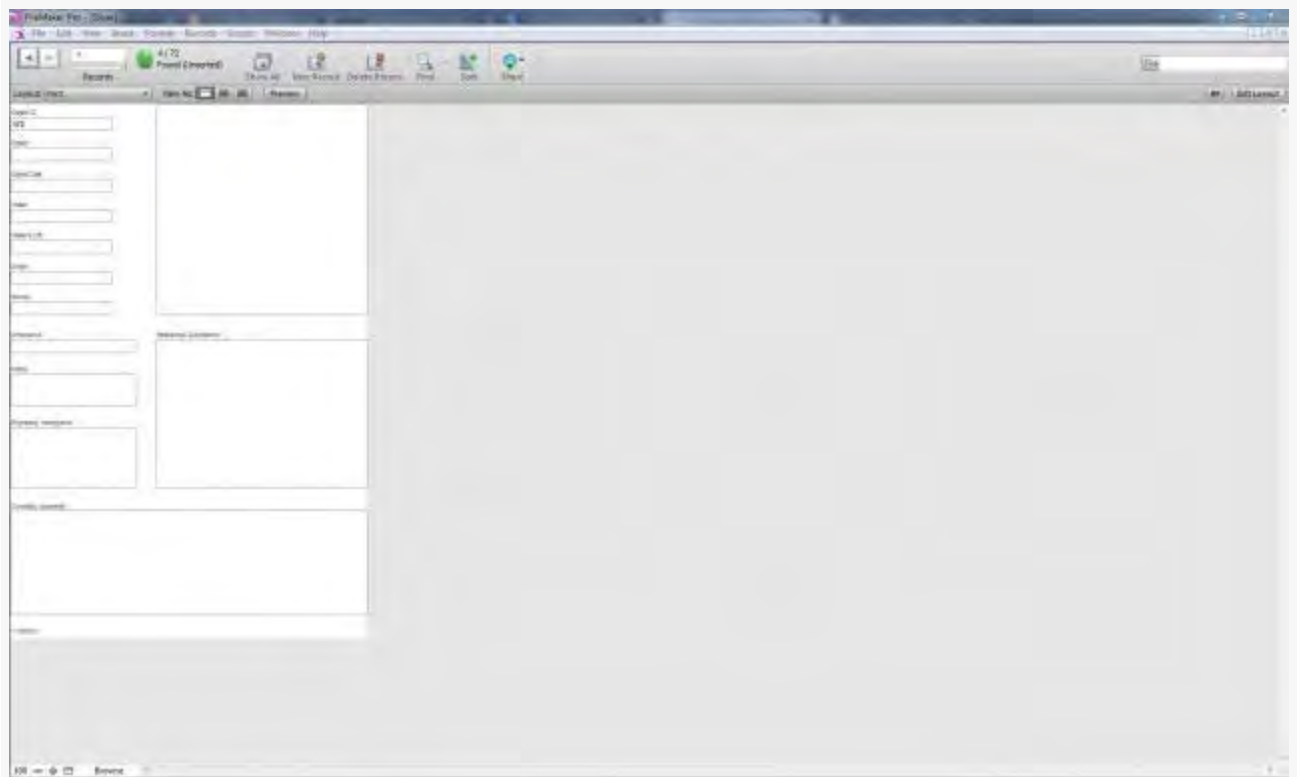
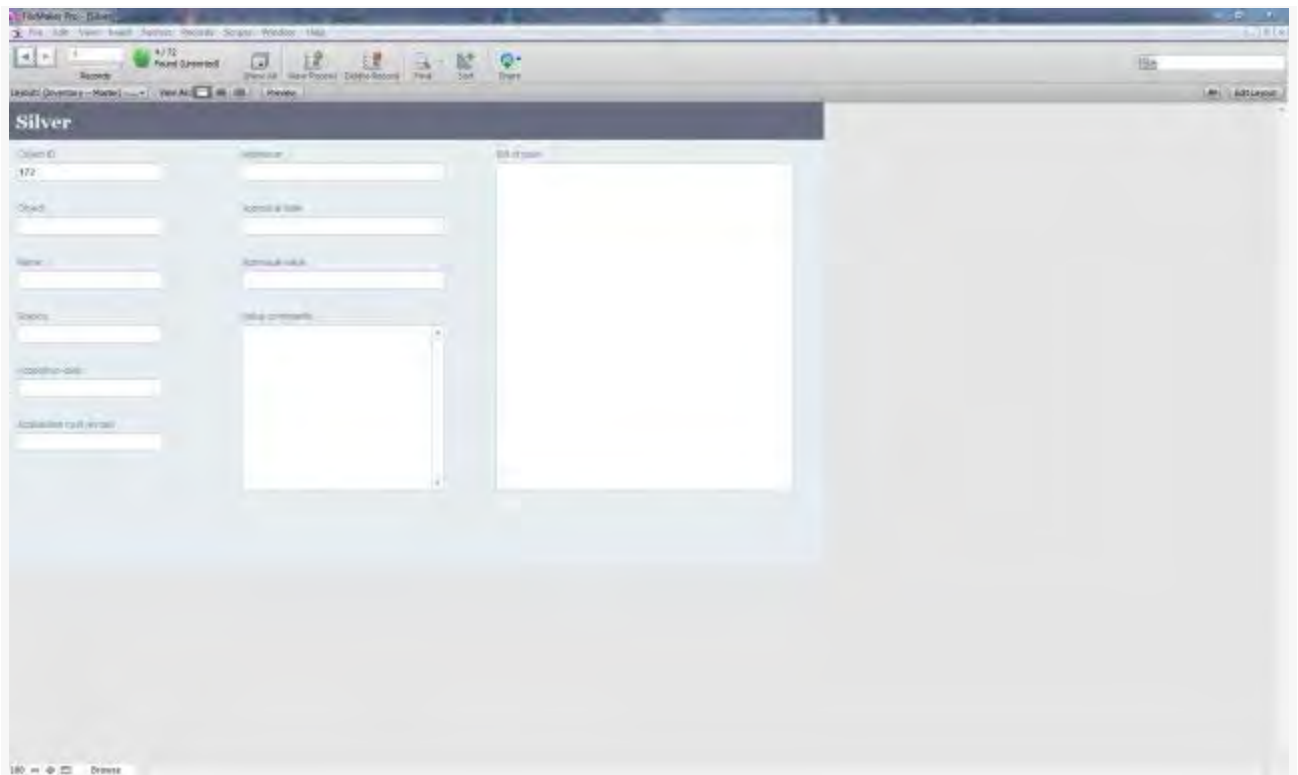
I have yet to figure out a simple way to show a 'grid view' or thumbnail view of collections....which was a simple button included in Bento. (There is a complicated way.) I also still need to tweak the layouts for printing reports.

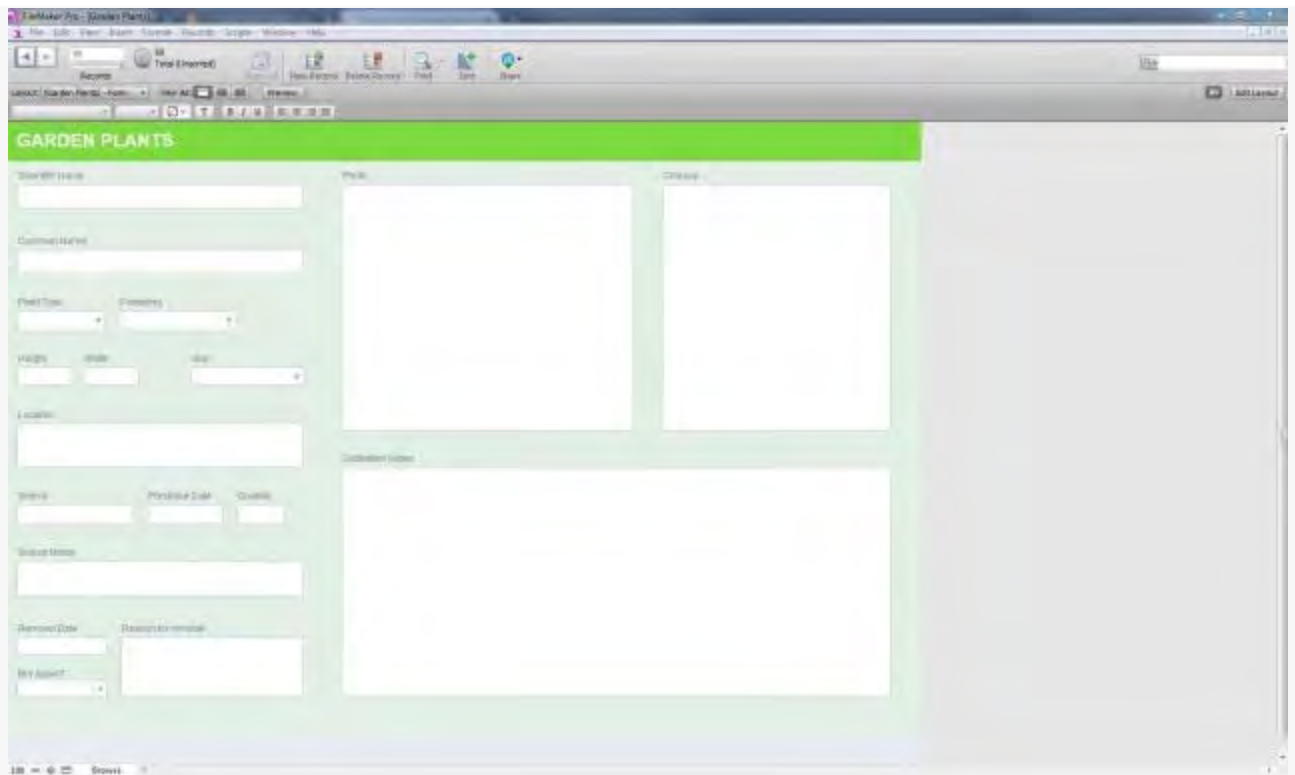
Nothing beats a database for the ability to show information in a visual hierarchy, to manipulate various ways of delivering that info, and for ease of searching. Somehow, it's just plain more fun to add info into a database than into a spreadsheet.

To give you a sense of what is possible, I'm attaching some screen shots of my FM silver database. For each object, I can click on the "Master" for basic info, "Additional images" for close ups of marks and such, "Value" where I record cost info including scans of original receipts, and "Print" which is something I can put in a binder (this needs work). I've also posted for fun, the way I use FM to track plants in my garden, which gives you a sense of the possibilities.

I'd be thrilled if we had enough people using Filemaker that we could have our own little subforum for the dumb questions that come up in this sort of use. The official forums are more geared toward developers and IT professionals.







IP: [Logged](#)

seaduck

posted 11-30-2015 09:52 PM

Posts: 341
Registered:
Dec 2006

As I've said before, replying to your own post is a sure sign of madness.....

Re those screen shots: I'm sorry you can't zoom on them. If anyone would like a close up of the data portion on any of them, let me know. What you are seeing is the data form as it appears on my large desktop monitors; the form layouts were sized for my laptop.

IP: [Logged](#)

Lion925

posted 12-01-2015 04:47 PM

Posts: 4
Registered:
Nov 2015

Seaduck, thank you for the information about FileMaker Pro.

I've toyed with the idea of creating an Access database, but my Access skills are a few versions behind and I never fully resolved the image storage issue - which is where my current dilemma lies. I'm sure that Access or FM now handles graphics better than earlier versions did.

What I would REALLY like is a database into which I can import all my current information (extracted from the old DB into an Excel file, image file path references included). After the conversion, I would like to add, and/or delete images without having to hunt for them on my hard drive. I want to use my smartphone camera or my laptop camera to add photos during data entry. Ideally, the DB would be cloud-based and accessible from any of my devices. There are great products out there - Memento for Android looks great - but importing images is a problem (must be because their support team ignored my questions about image imports). Other databases will let you attach images, but I want it to me more seamless than that. Maybe I want too much!

It's important to document this stuff or our heirs will have no idea!

IP: [Logged](#)

seaduck

posted 12-02-2015 01:37 PM

Posts: 341
Registered:
Dec 2006

You probably should look at Filemaker. The new version is 14 -- it has a lot of stuff that is way beyond my needs or comfort level. And it's expensive. If you go to the support site and post

what your needs are, people will tell you what can be done.

I believe that you can import from Excel, and I believe that photo links will transfer. I copy/paste photos in all the time, without needing to browse for photos on my hard drive. That's useful for book covers in my book DB -- I pull them from the web.

As for the cloud....that again depends on your needs. I like having data stored locally, but I also have files that are also stored and synced through the cloud via Cubby. Dropbox would do the same thing.

Let us know what you end up with!

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



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


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
Author	Topic: Works of fiction
ahwt	 posted 05-13-2015 07:45 PM   
Posts: 2173 Registered: Mar 2003	<p>[26-2520]</p> <p>I recently read The Goldfinch my Donna Tartt and if you are interested in works of fiction that bring into the story line the antique world you may enjoy this book. It was not a page turner for me, but the author must have friends as antique dealers as her observations about this world of commerce are very interesting and sometimes intriguing.</p> <p>I must say that this book is not about silver and for that reason I am somewhat reluctant to post this. Goodreads has more information about it if</p>

you are interested.

I wonder if anyone can recommend a work of fiction that does bring in silver as part of the story line.

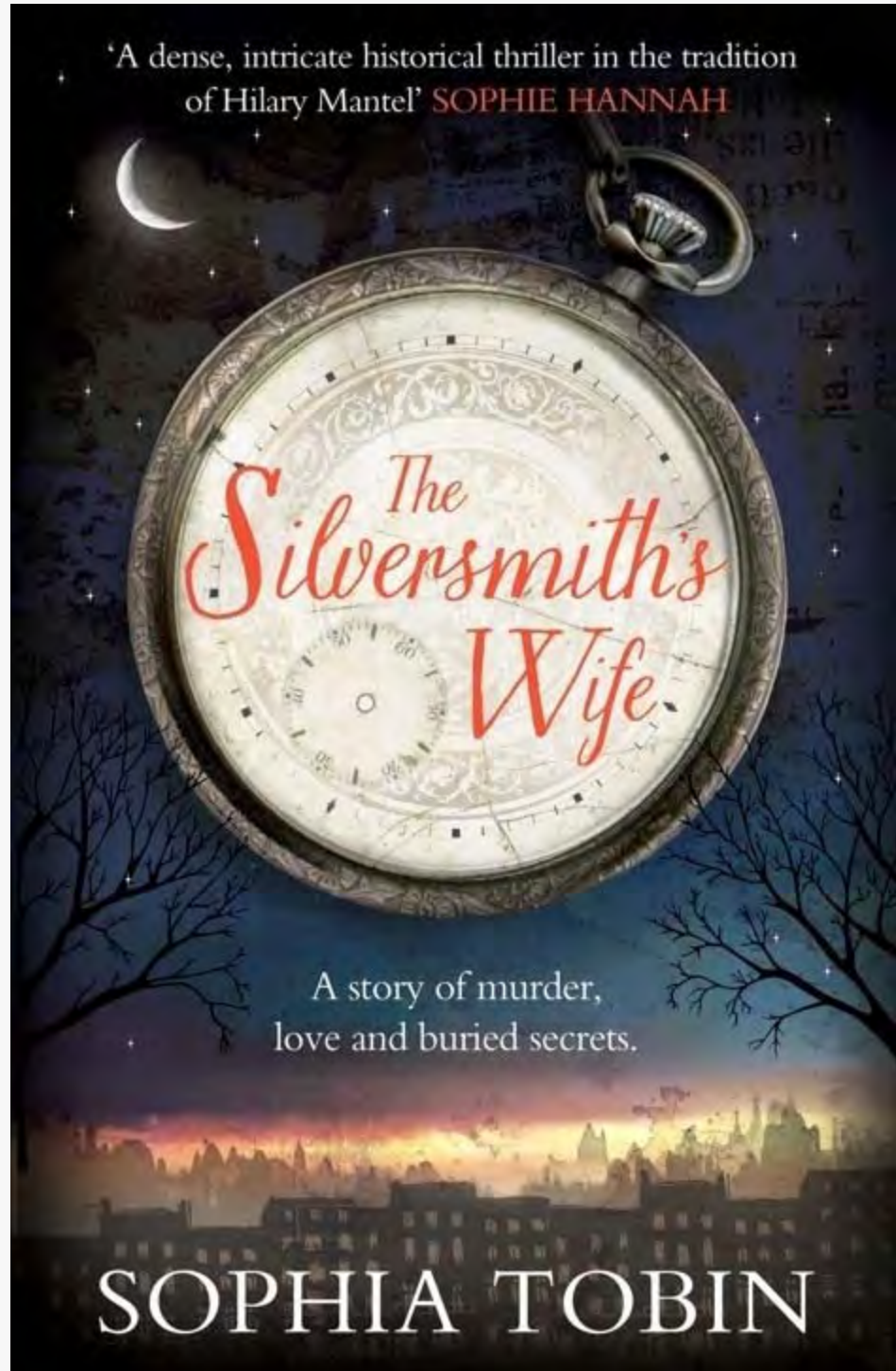
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agphile

 posted 05-14-2015 04:18 AM   

Posts: 798
Registered:
Apr 2008

The Silversmith's Wife by Sophia Tobin might fit the bill;



I don't know whether it is available in the USA as well as the UK. The author knows about silver. I met her briefly last year when visiting Goldsmith's Hall where she was library administrator.

IP: [Logged](#)

ahwt

posted 05-14-2015 09:18 AM

Posts: 2173
Registered:
Mar 2003

Thanks agphile for the tip - it is available in the U.S. and received good reviews. I will order it.

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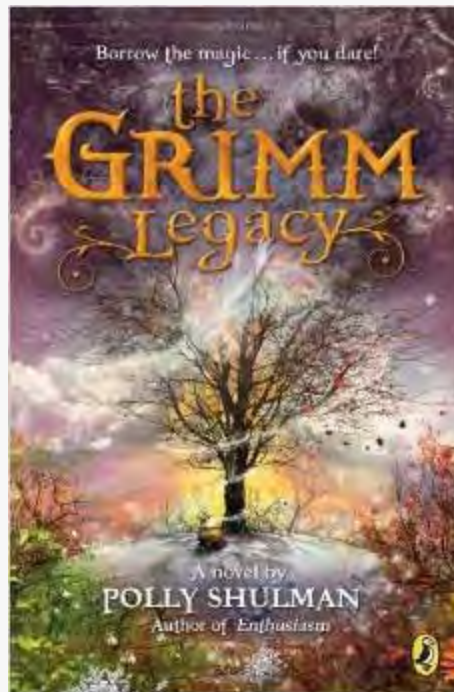
Polly

posted 05-14-2015 01:51 PM

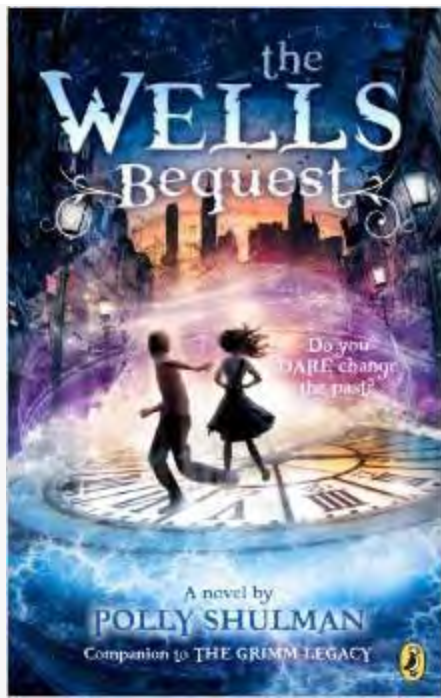
Posts: 1939
Registered:
Nov 2004

I put a few silversmiths' tools in one of my novels, after carefully consulting our own silversmith agleopar (Rob Butler)--does that count?

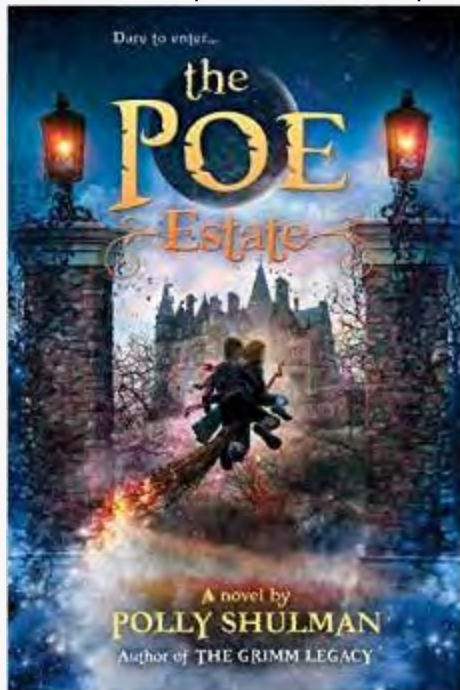
I write novels for children. One series (for kids ages 10 and up) is about a lending library of objects. Hidden away in the basement are special collections of objects from fairy tales, science fiction, and supernatural fiction, such as seven-league boots, a time machine, haunted mirrors, etc. These books aren't specifically about silver, but there are tons of antiques in them, and silver does turn up from time to time.



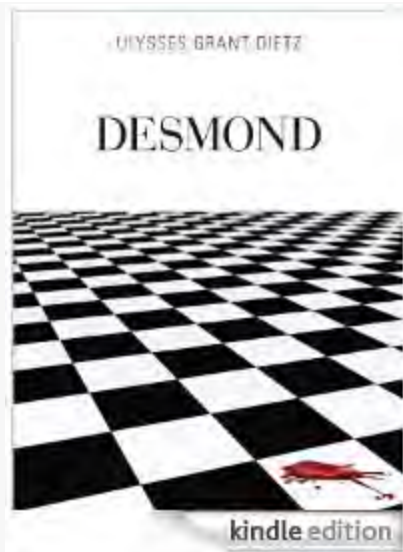
I'm pretty sure this is the one with the silversmiths' tools:



The heroine's parents are antique dealers in this one:






Also, there are plenty of antiques in SMP member Ulysses Dietz's vampire novel:



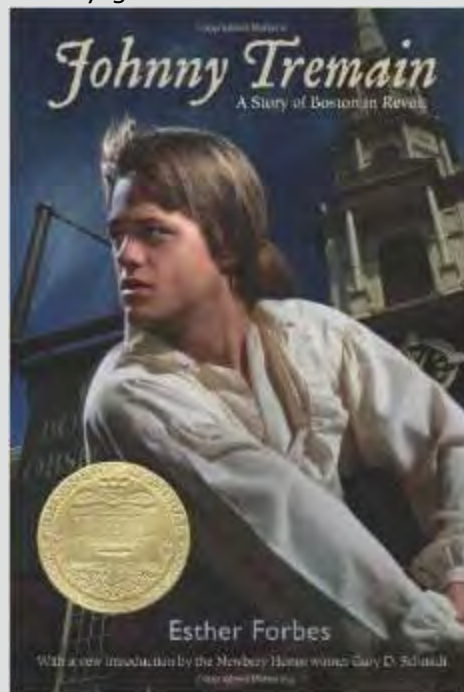
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Polly

 posted 05-14-2015 01:55 PM   

Posts: 1939
Registered:
Nov 2004

And of course there's the Newbery prizewinning classic Johnny Tremain, about an apprentice silversmith in Revolutionary Boston. Paul Revere gives Johnny good advice.



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



 posted 05-14-2015 09:22 PM   

Posts: 712
Registered:
Jul 2003

Polly: I have always wondered what books you write, so thank you for sharing! I cannot wait until my granddaughter is a bit older; I will definitely get them for her. And I had no idea that Ulysses' multiple talents include murder mysteries!!



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ahwt

 posted 05-14-2015 11:13 PM   

Posts: 2173
Registered:

Thanks Polly, I will also look for these books for my grandchildren.

Mar 2003		IP: Logged
Polly	 posted 05-15-2015 12:22 AM   	
Posts: 1939 Registered: Nov 2004	You guys are very sweet!	IP: Logged
asheland	 posted 05-15-2015 12:09 PM   	
Posts: 925 Registered: Nov 2003	Polly, that's really interesting to hear that you wrote all of those books! 😊	IP: Logged
teasetz	 posted 06-21-2015 11:28 PM   	
Posts: 56 Registered: Jun 2015	Speaking of children's books, I remember a book I read when I was very young about a girl and her family fleeing from British soldiers in Colonial New England. One scene had a soldier discovering the girl was carrying some of her family's silver spoons. The soldier, instead of confiscating them, wrapped them in flannel to look like a doll and told the girl to hold onto them. I think that's the reason I've always wanted a set of silver spoons! I just googled it: Six Silver Spoons by Janette Sebring Lowrey.	IP: Logged
adelapt	 posted 01-13-2016 02:26 AM   	
Posts: 418 Registered: May 2003	If you're interested in a somewhat breathless novel about a Hester Bateman teapot, look for "Totters Teapot" by Gordon Savage (1984), ISBN 0-903852-62-4.	IP: Logged

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



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

















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Author	Topic: Video tour
Scott Martin Forum Master Posts: 11377 Registered: Apr 93	 posted 08-20-2016 11:56 AM    <hr/> I believe I may have enough video tools to edit and add video from your phone to add to your post. If anyone wants to try sharing a "video walk through" of some of your collection or an interesting item then please let me know. <p style="text-align: right;">IP: Logged</p>
doc Posts: 712	 posted 08-29-2016 06:50 PM   

Registered: Jul 2003	Love this idea! IP: Logged
Scott Martin Forum Master Posts: 11377 Registered: Apr 93	 posted 08-31-2016 08:55 AM    <hr/> doc Have you a video to share with us? IP: Logged
asheland Posts: 925 Registered: Nov 2003	 posted 08-31-2016 10:36 AM    <hr/> Scott, I have a brief video on my Youtube channel (same name as here) of one of my Gorham pieces. You are welcome to capture that video and post it here if you'd like.  IP: Logged
Scott Martin Forum Master Posts: 11377 Registered: Apr 93	 posted 08-31-2016 01:23 PM    <hr/> Thanks asheland <u>Gorham Empress Ice Cream Knife c.1880-90</u> IP: Logged
Polly Posts: 1939 Registered: Nov 2004	 posted 08-31-2016 05:36 PM    <hr/> That is great! I love that! IP: Logged
asheland Posts: 925 Registered: Nov 2003	 posted 09-01-2016 12:03 PM    <hr/> Thanks Polly! And thank you Scott for posting it!  At some point, I'd like to make more videos of other pieces in my collection. When I do, I'll let you guys know. IP: Logged
ahwt Posts: 2173 Registered: Mar 2003	 posted 09-01-2016 08:25 PM    <hr/> That is great. Thanks for sharing. Do you have a video camera? IP: Logged
doc Posts: 712 Registered: Jul 2003	 posted 09-01-2016 08:39 PM    <hr/> I don't have a video yet, but I would like to try putting one together, and I would love to see others' videos as well. IP: Logged
asheland Posts: 925 Registered: Nov 2003	 posted 09-02-2016 09:39 AM    <hr/> I shot that video with a simple iPod. My new iPhone 6S does even better video than that! It's very convenient. 

IP: [Logged](#)

Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93

 posted 09-02-2016 10:29 AM   

Videos can be made from a series of still photos.

The example below is someones else's poor photos animated into a video. I added the titles and music.

So if you have a series for photos you want to make a film of and add your own narration/music, we can do this. 😊

[Silver Tray](#)

IP: [Logged](#)

asheland

Posts: 925
Registered: Nov 2003





 posted 09-02-2016 01:28 PM   

I like that video with the pictures. That works well.

IP: [Logged](#)

Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93





 posted 09-02-2016 01:51 PM   

So who wants to make a video?

IP: [Logged](#)

Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93

 posted 09-02-2016 03:40 PM   

A small test ...

I took a bunch of photos from ahwt's SSF Photo Gallery. Edited the music into a longer file.




[awht Photo Montage](#)

Another thing I tried is about 2.5 minutes in. I added a caption for the ribbon puller.

IP: [Logged](#)

ahwt

Posts: 2173
Registered: Mar 2003





 posted 09-03-2016 12:22 AM   

Scott I have no idea how you did that, but it is really fun. Thanks for pulling all the pictures together with a great soundtrack!

IP: [Logged](#)

Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93

 posted 09-03-2016 11:50 AM   

This is a learning experience for me and most everyone at the SSF.

So please make suggestions.

For example, June's first two comments about the *awht Photo Montage* was she really liked it but it was too long and needed to be edited down.





She then said get to work on doing the *Great Faces* video. My first rough draft which includes most of the 200+ faces; for about 7 seconds each; was about 20 minutes long.

If there are members who would be interested in helping with lots of suggestions and creative suggestions/directions that would be most welcome. Perhaps this would be best done in a private forum?

IP: [Logged](#)

ahwt

Posts: 2173
Registered: Mar 2003

 posted 09-03-2016 05:55 PM   

The video did not seem that long to me because I could think about who we brought the item from, when we brought it, and the parties or occasions when we used it. For me the video was a friendly retreat into the past.

For others the series of pictures should stand alone as the viewer will not have any memories of the items. It should have a storyline that produces some emotion in the viewer so that they look with anticipation for the next picture.



The great faces thread could have laughter or maybe even fear as one of the hoped for results. There may be enough pictures to choose from so that each picture builds on last one or somehow connects with the last picture.

Telling a good story seems to me to be the hardest thing in this life to do.

IP: [Logged](#)

Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93

 posted 09-04-2016 12:10 PM   

Telling a good story seems to me to be the hardest thing in this life to do.

So true!

This is why we need many voices when preparing a good video.





Great characters, great actors, great directors, great story boarding, great producing, great tech amounts to nothing without a good story and good writers.

I'll count you as the first voice but we need a team...so who's next to join the team?

IP: [Logged](#)

Roger Nevling

Posts: 58
Registered: Oct 2005

 posted 09-05-2016 10:01 AM   

This is a great idea, I enjoy seeing others collections and would love to share some of my items as well. I would hope that if you move this into a private forum that everyone would have access. I am not sure how I could help but I have enjoyed everything I have seen so far. It would be nice to have some videos that would be educational as well about a certain item or time period, etc.
Roger

IP: [Logged](#)

Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93

 posted 09-05-2016 11:06 AM   

The private forum would be to keep the creative back and forth (aka BlaBla) about video development out of the public view but once the video was finished we would share.





Decades ago (before the first IBM PC) I was a TV Producer/Director/Production manager for the networks. Depending on the creative team it can require a lot of back & forth discussion before the production outline/storyboard comes together. Since the discussion will be about making a video and not directly about the silver in the video it would most likely be best out of sight for those who are not actively participating in the creative process.

And since many things have changed over the years for me and also I expect for most SSF volunteers it will be a totally new experience, this will result in much back and forth that is not exactly about silver.

IP: [Logged](#)

Roger Nevling

Posts: 58
Registered: Oct 2005





 posted 09-06-2016 05:30 PM   

Thanks Scott that makes sense. Very interested to see what comes of this.

IP: [Logged](#)

Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93

 posted 09-07-2016 10:16 AM   





What will come of this is not much if others don't participate.

I've learned a couple of basic editing tools.... I was learning how to use a more advanced tool but I put this on hold because the creative/production support doesn't seem to be here. Perhaps I'm being my impatient self and everyone is away for *Labor day*/vacation?

IP: [Logged](#)

Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93

 posted 09-11-2016 02:02 PM   





If any of the authors of the following will audio record the text in these slide presentations then I'll convert the slide presentation into a movie.

- [*The Use of Sterling Silver in American Costume Jewelry \(1942-1947\)*](#)
- [*The Russian cigarette case*](#)
- [*Russian Napkin Rings*](#)
- [*Early English Spoons*](#)
- [*Insects & Spider Motifs*](#)
- [*Antique Buckles & Pins*](#)
- [*The Wonderful World of Sterling Ring Boxes*](#)
- [*My Calling-card cases*](#)
- [*Lily of the Valley Spoons*](#)

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr 2008

 posted 09-12-2016 04:44 AM   





I would need to work out how to do it. My computer spends nearly all its time with the sound switched off and I don't know how to set up the microphone thingy.

Also, looking at it, I think the text needs re-writing to catch up with later knowledge so yes, I'm prepared to give it a go, but it will need to wait until I can find a bit of time.

IP: [Logged](#)

Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93

 posted 09-12-2016 09:32 AM   





Thanks.

A microphone directly connected to your computer will most likely sound best. Polly used her phone to record the bell sounds so you may be able to do it with your phone as well.

IP: [Logged](#)

Polly

Posts: 1939
Registered: Nov 2004


 posted 09-12-2016 10:39 AM   

Although I love this idea, I'm a bit too microphone-shy to record a voice narration.

IP: [Logged](#)

Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93

 posted 09-28-2016 10:22 AM   

FYI

I just scanned a period of 4 hours of our logs to see if anyone was viewing the videos. We had video viewers from these locations:

- California
- Florida
- Missouri
- New Jersey
- New Jersey
- New Jersey
- New Jersey
- New Jersey
- New York
- South Carolina
- Texas
- Virginia
- Virginia
- Virginia
- Washington

Each of the above are unique computers. So in NJ we had 4 different unique users.

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- |  [General Silver Forum](#)
- |  [Is this American Colonial? Or British Provincial?](#)





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Author	Topic: Is this American Colonial? Or British Provincial?
asheland	 posted 10-19-2016 11:03 PM   
Posts: 925 Registered: Nov 2003	<p>I have this Hanoverian Rattail spoon coming soon. I normally don't buy pieces that I cannot identify, but this is definitely 18th century and looks to be a great example!</p> <p>I only have a picture of the marks:</p>



Can anyone help?

IP: [Logged](#)

agphile

posted 10-20-2016 06:10 AM

Posts: 798
Registered:
Apr 2008

I'm afraid I don't recognise either mark. I tend to assume that a heart shaped cartouche for the initials is quite likely to mean an American origin but that is not based on any real knowledge of American practice..

IP: [Logged](#)

asheland

posted 10-20-2016 10:08 AM

Posts: 925
Registered:
Nov 2003

Thank you agphile, I actually think it's American, too. (based on the heart)
My gut is saying New York, but I don't have any references for NY. It's not in Kane for Massachusetts, and not in my Connecticut book or Virginia book.

I'm stumped so far.

IP: [Logged](#)

Kimo

posted 10-20-2016 12:19 PM

Posts: 1597
Registered:
Mar 2003

Anything is possible, but I am not sure that the heart shape by itself provides identification of it being colonial American. I have seen heart shapes in makers marks from other countries as well. I look forward to learning what this one is, whether it is American or something else.

IP: [Logged](#)

asheland

posted 10-20-2016 01:33 PM

Posts: 925
Registered:
Nov 2003

It's got the typical double monogram of the period, plus an engraved date of 1743, which, being a rat tail also makes me think American. But I agree, anything is possible at this point.

IP: [Logged](#)

asheland

posted 10-21-2016 11:38 PM

Posts: 925
Registered:
Nov 2003

Arrived today, here are some fresh pictures:







It has a really large, deep bowl. A wide stem and definitely has a regional look.
Anyone have any ideas as to location?

IP: [Logged](#)

ahwt

 posted 10-22-2016 02:12 AM   

Posts: 2173
Registered:
Mar 2003





I do not know the maker of your spoon, but the one mark has the look of either a Chevron insignia or a stylized tree.

None of the WS marks that are in my books are in a heart as in your spoon.

In any event you have a great spoon with very interesting marks.

IP: [Logged](#)

asheland

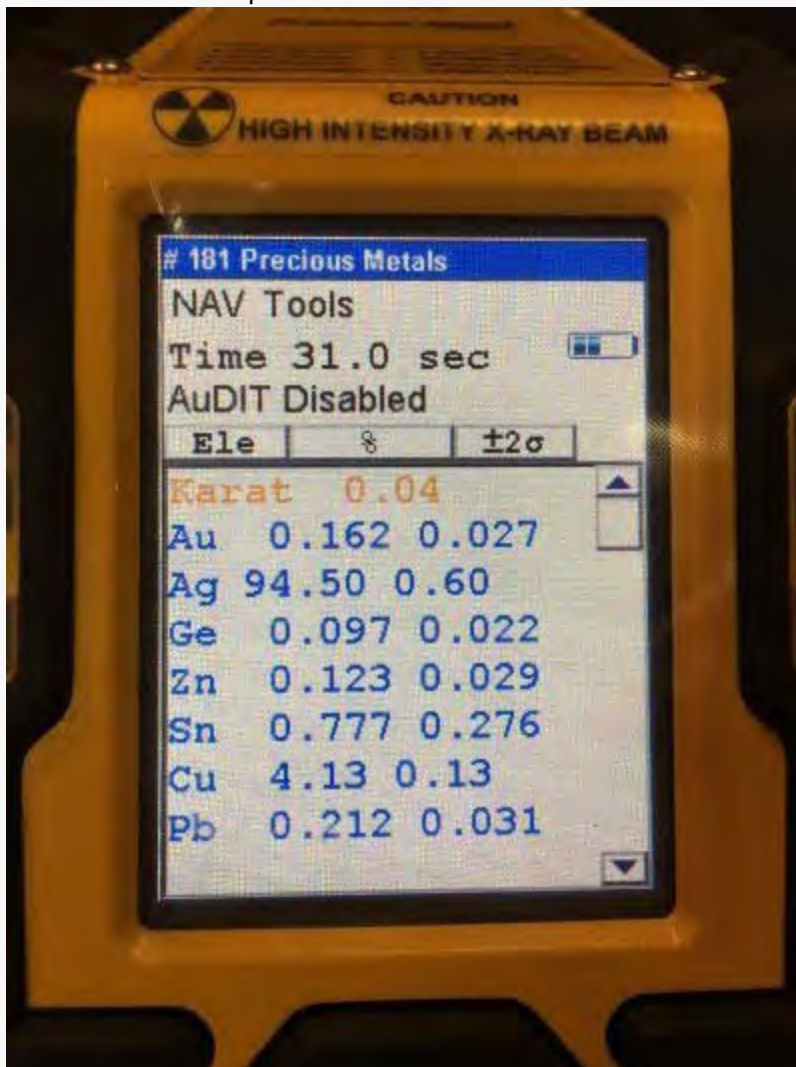
 posted 10-22-2016 10:47 PM   

Posts: 925
Registered:
Nov 2003

Thanks for checking and the compliment! 😊





Here's the last bit of information I can add:

A scan of the composition.



IP: [Logged](#)

seaduck

 posted 10-23-2016 11:17 AM   





Posts: 341
Registered:
Dec 2006

The tree reminds me of the Pine Tree flag. Could this be New England, Maine maybe? (Tho' Maine was Massachusetts back then.)

It's a wonderful spoon.....

IP: [Logged](#)

asheland

 posted 10-24-2016 10:18 AM   

Posts: 925
Registered:
Nov 2003

Thank you, seaduck. 😊

This is definitely a mystery piece. I forgot to mention that the scan shown is from the top of the handle, but near the rat tail, it read 96% silver, I was thinking a Britannia standard piece possibly melted down with other coins, etc would make it range from 94.5 to 96%?




I hoped for 90% to confirm a colonial origin, but I'm holding out that it's still a colonial piece.

IP: [Logged](#)

**Scott
Martin**

Forum
Master

Posts:
11377
Registered:
Apr 93

😊 posted 10-24-2016 10:37 AM   





I have never used such a hand held device.... it seems very cool and I want one.

I expect its has similar issues to full X-ray Fluorescence. If you don't test a sample taken from below the surface it is not going to really tell anything about all the metal.

For example, an item which has been pickled could show higher silver content and less trace elements. Burnishing may also do something similar.

IP: [Logged](#)

ahwt

 posted 10-24-2016 12:28 PM   

Posts: 2173
Registered:
Mar 2003





I suspect that silversmiths, in areas where assaying was not required, often melted down whatever silver they could get their hands on to make new pieces. The purchaser may well have brought his own silver pieces in and told the silversmith make me something new.

Your x-ray machine is fascinating. I gather it would take a slightly different reading on different parts of the object.

Has anyone seen results from tests on English or French silver. Would one expect to find trace elements in their silver?

IP: [Logged](#)

asheland

 posted 10-24-2016 02:50 PM   





Posts: 925
Registered:
Nov 2003

Indeed I scanned a few places on the spoon and the reading shown was the lowest. It read 96% near the rat tail.

As for the scanning, it goes a certain depth, so say, Sheffield plate would read good, but electroplate may not.

IP: [Logged](#)

agleopar

 posted 10-25-2016 10:18 PM   

Posts: 847
Registered:
Jun 2004

I have not seen or remember seeing comparisons of scans on English, American or continental - comparisons of American in one of the more recent books (Kane?). But I do know that all scans on alloyed silver show trace elements. When I melt/sell my scrap the refiner does 3 core samples from the ingot and there are small differences from the 3. Only chemically purified or electro deposit silver will be close to 999. Sterling will always have other metals from the

mining or smelting.



This spoon has niggled at me since it was posted. You who know me know I am no expert (say that fast 3 times). But it just has a feel that seems continental to me. The form, weight, marks and engraving. Also the spoon has a sophistication of making that says it comes from a shop that made a lot of these...

There I've said it and I will be thrilled when the expert says it is a West Country hold over Britannia or Kingston Jamaica!

[This message has been edited by agleopar (edited 10-25-2016).]

IP: [Logged](#)

asheland

 posted 10-26-2016 10:01 AM   

Posts: 925
Registered:
Nov 2003



Hello agleopar! Good to see you in here. 😊

This spoon has a nice weight and is incredibly well made. It's been fun so far trying to figure out by who and where this was made!

I will add, although probably hard to tell in the photos, there are subtle hammer marks equally covering the entire spoon, bowl and handle. You can only see them in the reflection of something in the distance, but it's a little unusual. (although original) not a repair or anything. Just perhaps another clue as to the maker?

IP: [Logged](#)

agleopar

 posted 10-27-2016 10:40 PM   

Posts: 847
Registered:
Jun 2004

Thanks Asheland and yes subtle hammer marks showing are a little different, perhaps showing that this spoon has had very little use/wear. it does look very crisp!

I did see something in the image of the engraving.

Looking closely my thought was it was the polished surface after the scraping to remove hammer marks. By scraping I mean a technique where you pull a sharp steel edge with a handle toward you and it evens out the highs and lows of the hammer marks. This is done instead of filing and in the right hands is faster

I learned it from Heiki Seppa a Finish smith who spent a few years at Jensens before coming to teach here and have a great influence on contemporary American smithing.

After the scraping if it is polished without stoning the chatter of the scrape marks can sometimes be seen.

All this to say what I imagined but you are holding the spoon and so have the evidence.




I do hope someone will come up with the maker/country soon!

I'm adding a P.S. Because, although I can't tell from the images, it seems possible that the spoon has even fire scale which means that it was not scraped (there is a better word for this technique, I can not remember) and it would be the original hammer marks.

[This message has been edited by agleopar (edited 10-27-2016).]

IP: [Logged](#)

asheland

 posted 10-28-2016 09:36 AM   

Posts: 925
Registered:
Nov 2003

There is a small amount of firescale and I believe that you can see the hammer marks AND scraping, both. I imagined just that, the marks I see are from the filing.

(I love the silversmithing craft) 😊

It's crisp and has virtually no wear (the bowl is perfect) yet it has the sufficient patina to prove

authenticity and age.

I'm happy to have stumbled across this piece!

IP: [Logged](#)

Paul Lemieux

😊 posted 10-31-2016 08:52 PM 📄 📝 📧

Posts: 1768
Registered:
Apr 2000

not sure if this has anything to do with the mark on your spoon, but i found this on google books. from a periodical called "The Connoisseur: an Illustrated Magazine for Collectors". This is from the Jan.-Apr. 1906 issue:

LITTLE silver plate was sold during December, only one sale being held at Christie's. This was on the



6th, and consisted of the property of the late Mr. Richard Haynes, Lady Osborne Beauclerk, and the late Baron Huddleston.

Of the first named property the chief items were a James II. two-handled porringer, 1685, maker's mark I S mono-

gram, in dotted oval, 10 oz. 11 dwt., 220s. per oz.; Charles II. tankard and cover, 1678, maker's mark I S linked, in dotted oval, 24 oz. 6 dwt., 135s. per oz.; and a Commonwealth plain saucepan, 1656, maker's mark T. L. with three pellets in plain octagon, 15 oz. 7 dwt., 280s. per oz. The chief items in the other two properties were a William and Mary oval tobacco box, 1693, maker's mark W. S., in a heart, 3 oz. 19 dwt., 200s. per oz., and a two-handled porringer and cover of the same period, dated 1690, but chased at a later

The referenced piece is from 1693, a half-century before the engraved date of your spoon. One would think anybody active that long would be in a reference book somewhere. Unless the spoon was engraved at a later time than its production. How many smiths were using a WS in a heart mark in the late 17th/early 18th century?

[This message has been edited by Paul Lemieux (edited 10-31-2016).]

IP: [Logged](#)

agphile

📄 posted 11-01-2016 05:18 AM 📄 📝 📧

Posts: 798
Registered:
Apr 2008

How nice to see an article from the days when silver plate meant silver, not base metal plated with silver. The piece by WS being dated to 1693 suggests that it had a full set of London hallmarks so not to do with the WS using a single device as a town or workshop mark (though silversmiths have been known to move out of London, of course).

The style and orientation of the engraving on the spoon is not typically English. However, the engraved date is consistent with the probable date of the spoon if it was made somewhere where fashions were not too out of line with those prevailing in England. Generally speaking you will not find English Hanoverian spoons much earlier than 1710, and a spoon much earlier than 1740 is likely to have a more pronounced stem ridge than I can see on this spoon.




It would be nice if it was the same WS but I think Paul is right to wonder about the likelihood of a 50-year working life. I can suggest an (unlikely) straw to clutch at. If the son of WS shared the same initials and followed the same trade but emigrated, he might have continued to use his father's punch. There are examples in the English provinces of marks being shared in this way.

However, there is something about the shape of the spoon that makes me think the smith was working in a continental tradition rather than an English one.

[This message has been edited by aghile (edited 11-01-2016).]

IP: [Logged](#)

Kimo





 posted 11-01-2016 09:34 AM   

Posts: 1597
Registered:
Mar 2003

I was trying to glean something from the engraving and the more I look at the style, especially the number 1, the more I keep thinking it is continental. That extreme upstroke to begin the number 1 reminds me of continental styling.

IP: [Logged](#)

asheland

 posted 11-01-2016 09:58 AM   

Posts: 925
Registered:
Nov 2003

Indeed this spoon has a regional look. I have several London examples and they look different when compared to this.





This is indeed a mystery piece so far! 😊

IP: [Logged](#)

**Scott
Martin**

Forum
Master

Posts:
11377
Registered:
Apr 93

 posted 01-17-2017 11:27 AM   

quote:

Originally posted by asheland posted 01-17-2017 10:58 AM:

**I thought I'd try this one again and see if anyone might know this maker.
I cannot find anything conclusive.**



It's a Hanoverian Rattail tablespoon.

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






















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Author	Topic: Merry Christmas Everybody!
asheland Posts: 925 Registered: Nov 2003	 posted 12-23-2016 09:40 AM     IP: Logged
Scott Martin Forum Master Posts: 11377 Registered: Apr 93	 posted 12-23-2016 10:11 AM     IP: Logged

<p>Polly</p> <p>Posts: 1939 Registered: Nov 2004</p>	<p> posted 12-23-2016 09:45 PM   </p> <hr/> <p>Aww, asheland, I was hoping your Christmas greeting would be accompanied by a silver photo!</p> <p style="text-align: right;">IP: Logged</p>
<p>jersey</p> <p>Posts: 1203 Registered: Feb 2005</p>	<p> posted 12-23-2016 10:07 PM   </p> <hr/> <p>Peace, Joy, Happiness to all our members! Stay Safe!</p> <p>Jersey</p> <p style="text-align: right;">IP: Logged</p>
<p>agleopar</p> <p>Posts: 847 Registered: Jun 2004</p>	<p> posted 12-23-2016 11:23 PM   </p> <hr/> <p>Merry Christmas and Happy Chanukah! May everybody's holiday be bright and sunny with lots of warmth and cheer.</p> <p style="text-align: right;">IP: Logged</p>
<p>ahwt</p> <p>Posts: 2173 Registered: Mar 2003</p>	<p> posted 12-24-2016 12:06 AM   </p> <hr/> <p>Happy Holidays to all. I hope everyone has a great year.</p> <p style="text-align: right;">IP: Logged</p>
<p>dragonflywink</p> <p>Posts: 975 Registered: Dec 2002</p>	<p> posted 12-24-2016 11:40 AM   </p> <hr/> <p>Happy Holidays!!! ~Cheryl</p> <p style="text-align: right;">IP: Logged</p>
<p>agphile</p> <p>Posts: 798 Registered: Apr 2008</p>	<p> posted 12-24-2016 02:11 PM   </p> <hr/>



Nearest I could get to Christmas in silver. A miniature replica of a Christmas cracker, Garrard and Co, London 1975. And a silver threepenny bit, Queen Victoria, 1900. Might have been found in my helping of Christmas pudding as a child.





Season's greetings to one and all.

David

IP: [Logged](#)

Polly

Posts: 1939
Registered: Nov
2004

 posted 12-24-2016 04:24 PM   

Beautiful, agphile!



Merry Christmas to everyone--and Happy Hanukkah as well.

Teacup menorah, flanked by John Wolfe Forbes teapots:



asheland

Posts: 925
Registered: Nov
2003




😊 posted 12-25-2016 01:41 PM   

It's been shown before, but has a Christmas look to it:
Saxon Stag by Gorham



Polly




Posts: 1939
Registered: Nov
2004

📄 posted 12-25-2016 06:13 PM   

Thank you! I love that! Merry Christmas.

asheland

Posts: 925
Registered: Nov
2003

📄 posted 12-28-2016 12:12 PM   



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



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


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Author	Topic: What was I thinking?
wev Moderator Posts: 4095 Registered: Apr 99	 posted 01-21-2017 10:39 PM   
	<p>I have been slowly going through my various boxes and drawers, recording things in a new database. As of today, I have 697 teaspoons, 179 serving spoons, and 89 salts, ladles, etc.</p> <p>I can think of no justification for such madness past mania.</p> <p>And, given today's collecting climate, what the hell will become of it all?</p>
	IP: Logged

Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93




 posted 01-22-2017 02:28 PM   

We suffer the same madness and mania... so we share your concerns about whats next for the gathered treasures.

IP: [Logged](#)

doc

Posts: 712
Registered: Jul 2003





 posted 01-22-2017 06:16 PM   

I am too afraid to count mine!

IP: [Logged](#)

June Martin
Forum Master

Posts: 1223
Registered: Apr 93





 posted 01-22-2017 08:22 PM   

But it is so cool to go into deep storage and rediscover some of this stuff again!

IP: [Logged](#)

agleopar

Posts: 847
Registered: Jun 2004

 posted 01-22-2017 10:27 PM   





So we've been moving and for about 2 years I could not find my shoebox of spoons... a friend called the other day and said he found a box of coin spoons with a note to me (from another friend) in his safe. Neither of us could remember why it was there!

I have one son and he's the sort who if I said these should be saved for your grand children he might. I figure by then they will be interesting again?

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr 2008





 posted 01-23-2017 05:41 AM   

My flatware tally has not quite reached wev's but I am hard on his heels. There is one feature I dropped when I migrated to a new database. The old one kept a running tally of how much I had spent. I've stopped doing that. Too frightening the way it zoomed up, and not very meaningful for a current valuation.

IP: [Logged](#)

Polly

Posts: 1939
Registered: Nov 2004

 posted 01-23-2017 09:59 AM   


If any of us needs to host a very large tea party, we're all set.

IP: [Logged](#)

asheland

Posts: 925
Registered: Nov 2003





 posted 01-23-2017 10:45 AM   

WEV, if you need to downsize, asheland is taking donations. 

IP: [Logged](#)

Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93

 posted 01-23-2017 11:27 AM   

I know the difficulties with what I am about to suggest....but maybe it will also be impetus for additional ideas.

Perhaps Ulysses will offer some Guidance....

A big part of why we collect is that we like the history and want to

preserve the history for the future generations before it is lost forever.

It is costly for institutions to catalog/persevere/show their treasures. Funding their efforts gets more and more difficult (I am pretty sure there is a thread somewhere on the SSF that discusses this).

I am sure we all have items that would add to an institution's collection but often our whole collection is not a good fit. Also for the institution to take something it will require significant endowment to add anything to their catalog.





Perhaps there is away for SSF members and institutions to do something as a group. It might work this way....

- Institutions suggest themes/subjects which they might entertain adding to their catalog.
- Members select something from their collections that might fit in.

- As suggestions are made we all can make recommendation/discussion. Things may be rejected/added
- Once there is an identify possible grouping and if there is an interested institution then the business side of things could be explored/developed.

IP: [Logged](#)

Ulysses Dietz
Moderator

 posted 01-23-2017 11:46 AM   

Posts: 1265
Registered: May
99

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

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Author	Topic: New Members' Forum
Scott Martin Forum Master Posts: 11377 Registered: Apr 93	 posted 01-26-2017 09:53 AM   
	<p>Periodically I scan the <i>New Members' Post Here</i> forum looking for threads that need to move to a more appropriate forum.</p> <p>As the years have progressed this process has become more and more cumbersome because there are so many posts/threads that are missing photos, info and/or under developed.</p> <p>We have seen old posts like the above come back to life for one reason or another. Also the posts shows the new members' history of posting. So we really don't want to delete the posts unless they are truly</p>





nonsense.

I want to move such posts to a separate forum..... Where I could use some suggestions is about what to call this new forum???

Perhaps: *NMPH Legacy*

IP: [Logged](#)

asheland




 posted 01-26-2017 10:50 AM   

Posts: 925
Registered: Nov 2003

How about "New Members Reference Forum" ?

IP: [Logged](#)

Scott Martin
Forum Master

 posted 01-26-2017 11:23 AM   





Posts: 11377
Registered: Apr 93

Thanks for the suggestion. I wonder if "*Reference*" might be misunderstood.

Reference - provide (a book or article) with citations of authorities.

IP: [Logged](#)

Scott Martin
Forum Master

 posted 01-26-2017 11:29 AM   





Posts: 11377
Registered: Apr 93

Perhaps better than *NMPH Legacy* would be *NMPH Latency*

Latency - the state of existing but not yet being developed or manifest

IP: [Logged](#)

Scott Martin
Forum Master



 posted 01-26-2017 12:16 PM   

Posts: 11377
Registered: Apr 93

New Members' Latency Posts
Missing info or undeveloped posts

IP: [Logged](#)

agphile

 posted 01-26-2017 12:27 PM   





Posts: 798
Registered: Apr 2008

Latency would not make it self evident what the forum is about and I don't think it fairly describes the threads or posts I think you have in mind. While some may be dormant (latent with possibilities) others, perhaps most, will prove to be dead.
Why not just call it new members' archived posts? Or perhaps dormant posts, even though some will never awake? Or am I somehow missing the point?

[This message has been edited by agphile (edited 01-26-2017).]

IP: [Logged](#)

Scott Martin
Forum Master

















 posted 01-26-2017 12:51 PM   

Posts: 11377
Registered: Apr 93

agphile,
Thanks, I like your suggestion.

New Members' Archived Posts

IP: [Logged](#)

asheland Posts: 925 Registered: Nov 2003	 posted 01-27-2017 10:04 AM    <hr/> That looks good too. 😊 <p style="text-align: right;">IP: Logged</p>
Kimo Posts: 1597 Registered: Mar 2003	 posted 01-27-2017 10:42 AM    <hr/> How about "The Phoenix Posts" Or, "Building on Oldies but Goodies" Or "Play it Again Smp" Or to be a bit tongue in cheek but definitely attention grabbing "Vampire Posts" <p style="text-align: right;">IP: Logged</p>
Scott Martin Forum Master Posts: 11377 Registered: Apr 93	 posted 01-27-2017 02:03 PM    <hr/> I thought I'd try it out.... I like it even though it might be too much. <p style="text-align: right;">IP: Logged</p>
Vetdaddy Posts: 70 Registered: Feb 2016	 posted 01-28-2017 10:31 AM    <hr/> One thought- "NMPH Recycle Bin" <p style="text-align: right;">IP: Logged</p>

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

    

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


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Author	Topic: unknown mark
cbc58 Posts: 267 Registered: Aug 2008	 posted 01-30-2017 10:03 AM   
	Found a small spoon in my kitchen drawer that is 4 5/8 inches long with a mark that I have been unable to decipher. Would anyone know who made this or what the 1.70 signifies ? Tks.






[This message has been edited by cbc58 (edited 01-30-2017).]

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr
2008

 posted 01-30-2017 12:28 PM   





I am not sure how or whether this ties in with the other mark, but the lower line seems to me to read Ц.1.70. In the command economy of the Soviet Union fixed prices were often impressed on items. If I am right in seeing a Russian Ц, this would stand for Цена (price), thus price 1 rouble 70 kopecks.

However, I cannot match the other mark to the Russian alphabet or to what little I know of Soviet silver or base metal marks, so I might be offering you a red herring here.

IP: [Logged](#)

dragonflywink

Posts: 975
Registered: Dec
2002

 posted 01-30-2017 01:11 PM   

Would be nice, and often helpful in most cases to see images of both the item and the marks...




Here, can only tell you that it's Soviet era Estonian, it's not silver since it bears no fineness mark, probably white metal or silverplate on white metal base; it was produced at Tallinna Juvelitehas (Tallinn Jewelry Factory), and Agphile has already explained the price mark.

~Cheryl

IP: [Logged](#)

cbc58

Posts: 267
Registered: Aug

 posted 01-30-2017 01:37 PM   

Thank you. Very interesting. Pretty sure it's silverplate.

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

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


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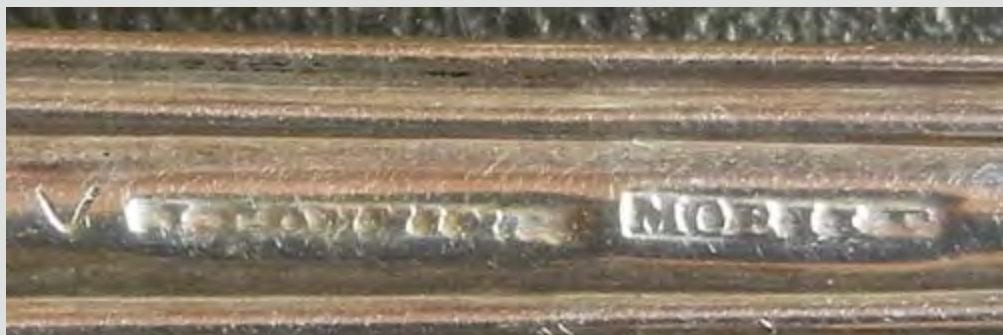
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Author	Topic: Some large spoons
<p>ahwt</p> <p>Posts: 2173 Registered: Mar 2003</p>	<p> posted 03-07-2017 07:19 AM   </p>





Above are some large spoons that sometimes are called stuffing spoons or sometimes rice spoons and sometimes platter spoons. The largest is 14 3/8 inches by James Conning from Mobile. The Kings pattern was one of the most popular patterns in Mobile and this example is really at the upper limit of how big a spoon should be. This spoon was made during the height of the cotton economy in Alabama and may reflect the owner's desire for something bigger and better than anyone else had. This was

also the time period when interior door knobs in Alabama plantation homes were made of silver.

The next largest is 13 ¼ inches was retailed by William Adams and has the manufacturer's marks of Henry Hubbard and Co. This spoon has a hook on the back and I think that was used to secure the spoon on the side of a platter. With the hook one can lay the spoon down on a platter and it will not slide into it.





The last three in this group are English Onslow pattern spoons with the first two of these 11 ½ inches long and the last of these 10 7/8 inches long. The last one is by James Tookey with a date mark of 1763. The two above this one have marks that are not readable but both have an interesting engraving of what appears to be a row of trees. Does anyone recognize the meaning of this engraving?

I think that the [Onslow pattern](#) is one of the most elegant patterns made and in this thread Agphile showed wonderful examples of the various forms this design took. Swarter also provided a great explanation of the history of this pattern.

Large spoons have always fascinated me and we go out of our way to look for ways to use them.

IP: [Logged](#)

ahwt

 posted 03-07-2017 07:21 AM   

Posts: 2173
Registered: Mar
2003

In this next batch of large spoons probably only the Hyde and Goodrich is large enough to be considered a stuffing spoon. It is 10 7/8 inches long and was subject to quite an investigation in [A small French cup](#) thread some years ago and is a great example of a deception made by manufacturers. The earlier [Hyde and Goodrich](#) thread provides another example of this deception. In the "A small French cup" thread Blakstone provided a great study of the marks on this spoon.

The last four spoons are between 9 ½ and 9 ¾ inches long and are large serving spoons instead of stuffing spoons. They are by Nehemiah Bassett, George Hendel, Abner Reeder and Joseph Shoemaker. We actually do not use these spoons. Somehow the term coffin spoon has never been appealing to me and I brought one just to have an example. The other three are picture back spoons and more use would just erase some of the birds.







I would love to see other examples of large spoons as they continue to intrigue me.

IP: [Logged](#)

asheland

posted 03-07-2017 10:15 AM

Posts: 925
Registered:
Nov 2003

Splendid examples!

IP: [Logged](#)

agphile

posted 03-08-2017 12:19 PM

Posts: 798
Registered: Apr
2008

I always find it interesting to see silver grouped in various ways such as a particular pattern across different sizes and types of spoon or different patterns across a range of spoons of similar size. And I find it intriguing that large serving spoons can be described by so many different names: basting spoon, stuffing spoon, hash spoon, and gravy spoon are all used here in the UK. The names may imply a hierarchy of size to some or regional origins to others but there does not seem to be any reliable shared understanding of them.

I've tried to look up the engraving on your Onslow spoons. It rests on a torse so is meant to be a family crest. The closest match I can spot in my copy of Fairbairn's Crests is three garbs (wheat sheaves) used by Gregory, Wheatling and Whittleley. A punning choice in the case of the last two families. You might think the engraving does not look much like wheat sheaves but, allowing for wear there is some similarity to the crest as illustrated in the reference book..

IP: [Logged](#)

Polly

posted 03-08-2017 06:09 PM

Posts: 1939
Registered:
Nov 2004

Nice spoons! You're all set to dine with the devil.

IP: [Logged](#)

ahwt

posted 03-08-2017 11:58 PM

Posts: 2173
Registered: Mar
2003

Thanks Agphile I think the three garbs is a good suggestion. I like the idea of a family using something close to home in their crest and I suspect that was often the case.

Polly I had not heard the saying dining with the devil for a long time. It really is good advice, but I am going to try to stay even further away from that fellow.

Long spoons also conjured up a parable about the difference between heaven and hell. In hell everyone has long spoons with great food in front of them, but their hands are tied in such a way that they cannot bring the food to their mouth with the long spoons.

In heaven the people are faced with the same problem, but they use the long spoons to feed their neighbor.

IP: [Logged](#)

ahwt

posted 04-14-2017 11:28 PM

Posts: 2173
Registered: Mar
2003

I am not sure why we have accumulated so many stuffing spoons, but here are some more. They do go well with a bountiful meal and in my mind add a bit of fun to any meal.





Above are some more large spoons with a Shiebler stuffing spoon in the Kings pattern on top and a Ball, Tompkins and Black stuffing spoon in an Olive pattern on the bottom. The Ball spoon is 12 ½ inches long and weighs 125 grams while the Shiebler is 12 ¼ inches long and weighs 188 grams. I don't know if this is typical of Shiebler, but this spoon's weight is more than any other stuffing spoon that I have. The Conning spoon shown in an earlier post is longer, but only weighs 154 grams. I think that a traditional pattern like the Kings pattern is unusual for Shiebler and this may be a design produced by one of the companies he acquired.

IP: [Logged](#)

ahwt

posted 04-14-2017 11:29 PM

Posts: 2173
Registered: Mar
2003

Here are the last ones, for awhile at least.





This set of flatware includes a Kirk stuffing spoon with what I think were the assay marks from 1838 until 1843 when Samuel Steele was the assayer in Baltimore. It is in the Kirk Kings pattern and is 11 ¼ inches long. For reasons that I do not understand, I have seen very little silver from Baltimore that have any assay marks, but there must be a lot out there as they assayed their silver from 1814 until 1843.

The last two pieces came together and are billed as a salad set although the spoon by itself could be a stuffing spoon. They are by Whiting and are in their Lily pattern. The Whiting lion is facing left and I think at some time the lion was changed to look right. These may have been made between the time Whiting left off the 1902 patent information and Gorham acquired Whiting.

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


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Author	Topic: Silver can talk...continuation
trefid2	 posted 08-27-2016 09:04 PM   
Posts: 71 Registered: Jul 2015	[26-2589] <p>This thread was originally posted 03.07.2011 by Postnikov (Silver can talk). At this point I can only post in the New Members forum. I assume this is the way to add to other discussions. My apologies if there is a different way that I'm not aware of.</p> <p>I think this is a great thread and I enjoyed looking at the previous contributions. Perhaps I can jump start the dialogue again with a new addition. I bought this snuff box (London 1813, Linnit & Atkinson)a few</p>

years ago while on holidays in Antwerp, Belgium. I love the inscription. It was absolutely filthy when I bought it and it yielded a wonderful surprise when it was thoroughly cleaned. I have no clue who would have been the owner of this box. Little did they know that the "tyrant" would return.

THIS BOX
Commemorates the important Era
of the downfall of the
TYRANT
the enemy of Mankind by the restoration
on the throne of France of its
legitimate Sovereign
KING LOUIS XVIII
3rd April 1814





IP: [Logged](#)

agphile

posted 08-28-2016 11:37 AM

Posts: 798
Registered: Apr 2008

Love it. I wonder whether a second box was commissioned after Waterloo with an even more enthusiastic inscription?

IP: [Logged](#)

Vetdaddy

posted 08-28-2016 11:53 AM

Posts: 70
Registered: Feb 2016

Great find!! That is an old box, date looks like 1793. Very nice well preserved inscription. Thanks for sharing.

IP: [Logged](#)

agphile

posted 08-28-2016 12:36 PM

Posts: 798
Registered: Apr 2008

It is difficult to distinguish between the date letters for 1793 and 1813 but the date letter here is the S for 1813/14 so the box was new when engraved. 1793 is too early for these makers,

IP: [Logged](#)

trefid2

posted 08-28-2016 01:25 PM

Posts: 71
Registered: Jul 2015

Perhaps they would have waited a bit longer after Waterloo to commission another inscription for fear of a three-peat?

A quick bit of research shows that on April 2, 1814, the French Senate passed a resolution deposing Napoleon and on April 11, 1814, the Treaty of Fontainebleu was agreed upon which ended Napoleon's rule as emperor and sent him into exile on Elba. Interesting stuff.

IP: [Logged](#)

Scott

posted 08-28-2016 03:49 PM

Martin
Forum Master

Posts: 11377
Registered: Apr
93

quote:





trefid2, "I assume this is the way to add to other discussions.
My apologies if there is a different way that I'm not aware
of."

Awareness = [reading *The Guidelines*](#).

IP: [Logged](#)

trefid2

Posts: 71
Registered: Jul
2015




 posted 08-28-2016 04:15 PM   

Thanks for the refresher Scott.

IP: [Logged](#)

Vetdaddy

Posts: 70
Registered: Feb
2016





 posted 08-28-2016 04:31 PM   

Agphile- thanks for the correction on the date mark. This maker was
later....more research before I post next time!

IP: [Logged](#)

asheland

Posts: 925
Registered:
Nov 2003

 posted 08-29-2016 10:29 AM   

That's a really cool find! 😊

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



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


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Author	Topic: coinsilver
silverhunter	 posted 04-19-2008 04:48 PM   
Posts: 704 Registered: Jul 2007	[26-1634] Hello to you all! A short question from this side: when is a silver object made from melted silver coins? Is the reason? - The pure silver was not deliverable (to expensive) for some periods? - When a silver object is made from silver coins how do you recognize this, by special marks?

- Is there stamped the word "coin silver" in the silver object?

- I've seen some pictures for instance a beerpull (18th century) and coin imprints on it, or silver spoons with at the end of the steel or in the blade a imprint of a coin.

Are these objects in totally mentioned coin silver or is there a difference in explanation?


Reason why I ask this is, because I bought a silver spoon and at the back there is marked the word "muntzilver" (dutch name for coin silver and also a little mark like a knight tamplor cross (I hope I explain it well?). I never saw one before, with that inscription.

Can somebody please give a short reaction to this, thanks a lot.

Is there also a indication mark or the use of the word "coin silver" in spoons for instance in America or England?

IP: [Logged](#)

agphile

 posted 04-20-2008 06:42 PM   

Posts: 798
Registered: Apr
2008

I can only try to answer your question as far as England is concerned. The term "coin silver" is not used here. However, sterling was the standard of our old silver coinage. The hallmark certified that a silver item was sterling, i.e. of the same standard as the coinage. Items from the 18th century and earlier may have been made from bullion, from older silver items that had been traded in, from coins or any mixture of the three, but the marking would be the same.





18th century punch ladles, however, are an interesting exception. There was a fashion for making the bowls from a hammered out silver coin, leaving the inscription round the edge of the coin still visible round the rim of the bowl. The bowls of these ladles were not hallmarked, presumably because they were still visibly made from a silver coin. A second complete coin would often be set into the base of the bowl.

The higher Britannia standard for manufactured silver, imposed from 1697 to 1720, was intended to discourage the melting down of coin which was in short supply.

British sterling silver items from the 19th century onwards will normally have been made from bullion, but the bullion itself may have come from recycled and melted down silverware as well as from new supplies of the raw material. The marks guarantee the standard of the silver but say nothing about where it came from.

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silverhunter

 posted 04-21-2008 03:34 AM   

Posts: 704
Registered: Jul 2007





Agphile,

Thank you so much for all that interesting information, I have to read it I few times because it's a lot. So there are differences by some countries that's for sure, and good to know! Succes with the hobby and all the best.

Silverhunter(andrew).

IP: [Logged](#)

Kimo

 posted 04-21-2008 03:03 PM   

Posts: 1597
Registered: Mar
2003

I do not know about the Dutch 'muntzilver' standard, but in the U.S. the term 'coinsilver' or 'coin silver' is commonly used. In the early days of the country - up until the 1870s, silver was not available in large quantities since there was not much mined in the U.S. Up until the first half of the 1800s there was not even enough silver generally available for the government to make enough U.S. silver coins and so it was common to see silver coins from other countries being used along with the U.S. ones. These other coins came from countries such as Mexico, Spain, England, and the Netherlands. When a person wanted to have something made from silver, it was not unusual for them to give the silversmith some old silver that they no longer





wanted - either because it was damaged, or worn out, or was unfashionable. You could also give the silversmith some silver coins to increase the amount of metal for him to work with. The silversmith would melt all of this in a pot and then use the resulting silver alloy to make new objects. These mixed alloys of silver were called coin silver. In general they were somewhere around 90 percent pure but they could also have higher or lower silver percentages depending on exactly what went into the melting pot. Silver objects made from this kind of alloy are not normally marked with the words coin silver. They are usually just marked with the maker's marks and sometimes also with the retailer's marks. American silver of this era is not hallmarked like British and many other European countries' silver. The sterling standard started being used in America around the middle of the 1800s and quickly grew in popularity since unlike coin silver you knew what the actual silver content was.

Large silver ore deposits were found in the U.S. in the middle 1800s and by the 1870s these mines were in large scale production. Silver became very plentiful and it was no longer necessary to melt old silver to get metal to make new silverware. The U.S. government had plenty of silver to make its own coins. In 1878 the U.S. began large scale minting of its 'silver dollar' coins, for example.

Many people have always appreciated old designs and are willing to buy new objects made in the old patterns. This has always been the case. In the U.S., this includes having silver objects made in old patterns using coin silver which has a slightly different patina than sterling silver has. The result is coin silver has continued to be used by silversmiths throughout all of these years and is still being produced today. However, this coin silver is not made from melting old silverware and coins - it is made to order from raw silver and other metals to a standard of exactly 90 percent silver and it is usually marked 'coin silver'.

IP: [Logged](#)

silverhunter

 posted 04-22-2008 08:03 AM   

Posts: 704
Registered: Jul 2007





Hello Kimo,

Thank you for very much for interesting information, at the moment I've a lot to do. Not only think of making new topics, but tonight I will read your reaction with the most attention.

So thanks for explanation and historical facts!
Silverhunter.(Andre).

IP: [Logged](#)

silverhunter

 posted 04-23-2008 03:51 AM   

Posts: 704
Registered: Jul 2007

Hello Kimo,

What a interesting story so thanks again I've readd it now.I shortly send two photo's about the question started from my side. I had never seen such a spoon with the printed words "muntzilver"(coin silver) the kind off cross I can't explain. But that's another story!



IP: [Logged](#)

agphile

posted 04-23-2008 08:14 AM

Posts: 798
Registered: Apr
2008

Hello Andre(w)

It would be nice to think that the Dutch shared the American interest in coin silver as described by Kimo, perhaps inspired by the Dutch silversmiths in early New York. It is dangerous for an Englishman to make suggestions regarding Dutch silver when he knows nothing about it, but I think there may also be a less exciting possibility to consider.

In the English-speaking world a lot of items that include the word silver in their marks are not made of silver at all, but of nickel silver, an alloy of nickel, copper and zinc. I don't know when Dutch "silver" coins stopped including any real silver, but could "muntzilver" mean the spoon is made of the same alloy as later coins rather than real silver? Or is this an unlikely use of the Dutch language?

Although your spoon has the upturned stem end typical of much of the 18th century, the combination of bowl shape and style of marking point to a late 19th or 20th century date. This is the period when nickel silver spoons with misleading marks are found in my country.

Of course, you have the actual spoon to study and may be confident that it is indeed silver, in which case I apologize for casting any doubt.

Good hunting!

David

IP: [Logged](#)

jersey

posted 04-23-2008 12:07 PM

Posts: 1203
Registered: Feb
2005

Hello silverhunter!

From what I understand the composition of muntzilver is .999 fine. If this is true, I would also look towards identifying the Makers mark to see what they produced thereby confirming or not the meaning of the word.

Enjoy the day!

Jersey

IP: [Logged](#)

Scott Martin
Forum Master

posted 04-23-2008 12:36 PM

Posts: 11377
Registered: Apr 93

DUTCH

quote:

Term: muntzilver

Termstatus: voorkeursterm

Topterm : Materialen {TOPTERM}

Broader Term: zilverlegering

Engelse Term: coin silver; silver, coin

Scope note : Zilver met de zuiverheidsgraad die wettelijk is vastgesteld voor munten. In de Verenigde Staten van Amerika is dat 90%zuiver en in Groot-Brittannia is dat sinds 1920 50%.

Bron nederlandstalig: Van Dale woordenboek Engels-Nederlands. (Van Dale Lexicografie - Utrecht ; Antwerpen; 1989)

ENGLISH

quote:

Engelse term: coin silver

Termstatus : voorkeursterm

Topterm: Materials

Used for: silver, coin

Broader Term: silver alloy

Scope note: Silver of the fineness legalized for coins; 90% fine in the United States, 50% fine in Great Britain since 1920. W

IP: [Logged](#)

silverhunter

 posted 04-23-2008 12:58 PM   

Posts: 704
Registered: Jul 2007

Thanks David for teh clear answer.

The combination of nickle/copper/zinc which they use/d? in Holland is called alpaca silver. Most we can find the alpaca marks in the stele of a spoon. I don't know if the word Alpaca is used international?

About your question about the silver alloy of the dutch money I've learned about it to look for information today. The dutch name for the coin (with the value of 100 cent) were mentioned gulden (guilder). The meaning of the word "gulden" was formerly the word "gold".

The first dutch guilder was made in 1358.

The coin was a gold guilder of Willem(William) the fifth. Also it was mentioned a "florijn", the dutch gulden was made till 1967.

Some silver alloys were:

In 1816 893/1000

In 1839 945/1000

In 1919 720/1000

In 1954 720/1000





In 1967 they changed the metal and used nickel in stead of silver.

From 1 January 2002 they gave us the euro in Holland and without to share this valuable opinion (most articles raised double in price)and after 700 years of tradition it was disappeared. I spend my few euro's each day (missing my queen each day)by the way she looked.

This was a short version of a dutch coin.

IP: [Logged](#)

silverhunter





 posted 04-23-2008 01:04 PM   

Posts: 704
Registered: Jul 2007

Jersey, thank for your reaction again, always good to get information. Have a nice evening. Till topic again!

IP: [Logged](#)

silverhunter

 posted 04-23-2008 01:17 PM   

Posts: 704
Registered: Jul 2007

Scott, Thank you for the dutch-english grammatic lesson, I've learned by reading it and try to use it in the future.





So(dus)thanks(bedankt)a lot(veel).

Je bent nooit te oud om iets te leren.translated:

You never be to old for to learn something.

Greetings(groeten)from(van)this side(deze kant)of the ocean(van de oceaan).and ofcourse Yersey also.





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FWG  posted 04-23-2008 02:14 PM   

Posts: 845
Registered: Aug 2005

Silverhunter, yes, 'alpaca' or 'alpacca' is used in many parts of the world to denote a white-metal alloy that looks similar to silver. It is often a different alloy from that usually called "German-silver" or "nickel-silver", but similar. I've never seen a derivation for it, so I don't know if there's any connection to the Andean animal of that name!





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silverhunter  posted 04-23-2008 04:55 PM   

Posts: 704
Registered: Jul 2007

Hello FWG, thanks also for reaction, so it is international, good to know, but is this also mentioned metal blanc? I read something about this in older topic/s? What do you mean with your last sentence with the words "andean animal" in it? Please explain. Greetings silverhunter, andre.





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FWG  posted 04-23-2008 06:38 PM   

Posts: 845
Registered: Aug 2005

The alpaca - the animal - is a small domesticated camellid native to the Andes of South America, now widely raised for its wool. It's like a llama, but smaller. And some would say gentler....

IP: [Logged](#)





Dale  posted 04-24-2008 12:19 AM   

Posts: 2132
Registered: Nov 2002

What does 'voorkeursterm' mean?

Alpacca is used in Sweden for both plain steel and silverplate. The usual abbreviation on plate is: Prim Nik Alp. This stands for Primium Nikel Alpacca. There are also things I have every reason to believe to be American that use the word.

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


silverhunter  posted 04-25-2008 05:03 AM   

Posts: 704
Registered: Jul 2007

FWG, thanks for explanation, I recognize lama's in ZOO always take umbrella with me. So I know now that there are alpacca's too. I think they don't have them overhere in Zoo.

Dale, I hope I translate it well but I think "voorkeur therm" means, the therm used as preference in stead of other possibilities. I hope I said it well.





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Kalikiss  posted 05-31-2008 04:07 AM   

Posts: 12
Registered: May 2008





Lots of interesting information here. I was always taught that the term coin silver in the US referred to a fineness standard and just meant the item was 90% silver and really had nothing to do with being melted down coins. Although, silver dollars pre-1935 were actually 90% silver and I think it was in 1964 that the US stopped making any 90% silver coins.

IP: [Logged](#)

silverhunter  posted 05-31-2008 08:43 AM   

Posts: 704
Registered: Jul 2007

Thanks Kalikiss for reaction and welcome to the club pleas can you tell us which silver you collect and for how long etc. I've just started with collecting(fishing) since a year. I follow the most topics and there's a lot of information, that's for sure. All the best and succes with the hobby, have a nice weekend overthere in the USA.

FWG
 posted 05-31-2008 11:08 AM
 







 Posts: 845
 Registered: Aug
 2005

quote:

I was always taught that the term coin silver in the US referred to a fineness standard and just meant the item was 90% silver and really had nothing to do with being melted down coins.

Yes, by the late 18th century ingots and sheets and probably some wire at the coin standard were available to the trade in the US. Silversmiths could buy this directly, could melt down coins (some large firms are known to have stockpiled huge numbers of coins), and also could take in old silver to be reworked, including melted down. But the idea of coins being melted down appeals to romantic instincts, just like the idea that southern silver is scarce just because it was melted down and/or buried during the American Civil War (rather than that there never was as much because of demographic, cultural and economic differences in the region). Coin silver really should be understood as a standard rather than an origin.

Having said that there are certain classes of things, in certain contexts, that really were consistently made directly from coins - early Navajo silver, for example. I've seen necklaces where each spherical bead was made from two domed coins soldered together, in quarter, dime, and 3-cent piece dimensions and with the coin markings still visible in places, for example, and buttons, and occasionally other pieces with milling and/or markings still visible. Navajos also are documented to have made spoons directly from a silver dollar-size Mexican 8 reales coin. I've seen and have a few examples from elsewhere, for for Navajo smiths at a certain period it was the norm. Then they, too, got access to commercial sheet and ingot silver....

IP: [Logged](#)**silverhunter**
 posted 06-03-2008 04:49 PM
 







 Posts: 704
 Registered: Jul 2007

FWG,
 Also many thanks for your interesting information and good to know about it.
 I'm sorry for late response from my side but I always appreciate reactions and information like yours.
 Greetings Silverhunter.

IP: [Logged](#)**Richard Kurtzman**





Moderator

 Posts: 759
 Registered: Aug
 2000

 posted 06-03-2008 05:39 PM
 



FWG, Your last response seems contradictory.
 Did firms use melted coins or was this just a romantic notion?
 Please see these threads:

- [Wanted:info on popularity of coin silver](#)
- [When Coin Evolved to Sterling](#)

IP: [Logged](#)**FWG**
 posted 06-03-2008 06:15 PM
 



 Posts: 845
 Registered: Aug
 2005

quote:

FWG, Your last response seems contradictory.
 Did firms use melted coins or was this just a romantic notion?

Well, according to the records I've seen, including prior postings here, both. There was a lot more commercially available prepared metal available than the 'coin silver was made from melted coins' story allows for, but there also were firms that stockpiled coins - and

undoubtedly small smiths who could work with them if that's what the client brought in, too.

The commercially prepared metal may well also have originated as coins, at some point, but that's not how the romantic version goes. In that version, which we've all heard variations on many times over, G-g-g-great-auntie saved her silver coins for years to be melted down, took them into her local shop where they were quickly turned into table silver just for her. In reality even if she did, by the 19th century at least that smith would more likely have added the coins to his scrap drawer (or barrel, if one prefers the Gorham imagery), giving the customer credit for the metal value rather than immediately melting them down to work with. And in many markets, by 1850 or so at least, the smith would most likely have been selling that customer pieces bought wholesale and perhaps just engraved locally, rather than custom making them to order.

So I wouldn't say '**just** a romantic notion', but the romance far inflates the practice, in my opinion, at least for the post late-18th century period.

IP: [Logged](#)

FWG

Posts: 845
Registered: Aug
2005

 posted 06-03-2008 06:59 PM   





BTW, the southern silver myth is quite similar I'd say - there absolutely were cases of family silver being buried for safekeeping and then lost one way or another, and undoubtedly were cases of theft by soldiers. But using that to explain the relative low frequencies of silver in much of the South ignores the demographic and economic bases, which I think were much more important.

I can't remember whether I've seen the demographic and economic arguments for silver made in print - does anyone remember any references on this? There's an interesting article explaining clock distribution in these terms, but I haven't been able to find one on silver although I seem to remember reading it somewhere, long ago. If not, there's a good and feasible dissertation topic for someone....

IP: [Logged](#)

Ulysses Dietz Moderator

Posts: 1265
Registered: May 99

 posted 06-03-2008 07:18 PM   

Whew, lots of info here! A fact I recall from graduate school regarding silver in the English colonies that would become the USA--American colonists were in fact not allowed to deal with raw bullion, either gold or silver, by law. Thus American silversmiths were forced to use coins--largely Spanish colonial and English--as well as older, out-of-date silver, to make their alloy. This is the reality behind the myth that created the term "coin silver" in the 19th century.

My own theory is that "coin" as a term stamped into American silver was introduced as a status symbol--recalling the colonial practice of melting down coins. No doubt some coins were still melted in the 19th century, because silver bullion was still an imported commodity, and people could always turn in whatever old silver or coins they had. The term "coin" would have reminded people that silver objects were linked to cash (and wealth, and status), in the era when paper money began to become more common. Only when the "sterling" mark became the fashion at the upper end of the silver social scale in the 1850s did "coin" take on the connotation of a slightly lesser quality silver. Make sense?

IP: [Logged](#)

Marc

Posts: 414
Registered: Jun
2002

 posted 06-03-2008 09:56 PM   

Gentlemen,

I have a few questions, a little esoteric perhaps, but relevant, just the same.

In the coin silver era, let us say the 1810 - 20 period (pre industrial), and then again the 1840 - 1850 period (industrial), what percentage of the asking price of a silver spoon was labor and what percentage was materials (silver).? Same thing with a teapot?

Secondly, .. How much more could a silversmith make by selling a teapot or sugar bowl made

of 85% silver vs 89% or 90% silver? Would the lower quality silver be easier to work? Could labor be saved by using the lower grade silver?

I see nondestructive testing results in both Maryland books ("18th & 19th Century Maryland Silver in the Collection of the Baltimore Museum" & "Silver in Maryland"), that seem to indicate that while most silversmiths worked close to, or even above 90% silver, a few chose to work below it, 83% at the low end.

Thanks as always.

Marc

IP: [Logged](#)

Kalikiss

 posted 06-03-2008 10:27 PM   





Posts: 12
Registered: May
2008

Lots of more interesting information here...but...it still remains - romance aside - that "coin" silver is a measure of fineness (90% silver), not an indication that an item was made from melted coins. Let's not forget that not all coins were/are 90% silver. U.S. coins were for awhile, but no more. I have a set of coin silver flatware and I know its provenance - it did not come from melted coins, it is simply 90% rather than 92.5% silver.

IP: [Logged](#)

swarter

Moderator

 posted 06-04-2008 11:49 AM   

Posts: 2920
Registered: May
2003

quote:

Originally posted by Kalikiss:

Lots of more interesting information here...but...it still remains - romance aside - that "coin" silver is a measure of fineness (90% silver), not an indication that an item was made from melted coins. Let's not forget that not all coins were/are 90% silver. U.S. coins were for awhile, but no more. I have a set of coin silver flatware and I know its provenance - it did not come from melted coins, it is simply 90% rather than 92.5% silver.

It seems that it is appropriate to repeat this passage from one of the threads cited by Rickaed Kurtzman:

quote:

the Crown would not allow raw silver or bullion to be exported to the colonies in order to protect domestic silversmiths (and the balance of trade), which would force the colonists to import ready made Sterling silver objects from England, but they apparently did not prohibit silver from being made in the colonies if obtained from other lower grade sources, nor did they assay to ensure that sterling coins were not being used. Until the discovery of the Comstock Lode in the 19th Century, there was no commercially viable domestic source of high grade silver ore, so the colonists relied on remelted coins and old silver to produce new objects. Coins of several nations circulated freely as legal tender, but were of varying standards -- chief among these were Spanish Dollars, many of which were obtained through privateering of Spanish ships carrying newly minted coins and other silver (and gold) objects from their Latin American possessions, as well as through trade with the West Indies and other places. These practices grew as they were carried over into the New Republic, and when a standard was finally adopted, it was the standard to which American coins were to be made.

In common usage the term "coin silver" has come to have different meanings, then, depending on the period in which an object was made. Objects made prior to the adoption of a formal coin standard have come to be referred to as "coin silver" because of the common practice of using coins as a source of material for fabrication, whether or not the object was actually made from remelted coins. As the silver used varied in content, no



standard applies. After the adoption of the official coin standard, the term has come to refer only to silver of that standard, and only to American silver.

Objects were openly made of Sterling, or only of specific coins of set standards (Spanish dollars, francs, etc.) and so marked by a few silversmiths, after the Revolution, but other than in Baltimore, as discussed above, there was no policing of any standard - there was only the reputation of the silversmith to back his claim. Modern analysis of old objects has shown that the content of silver made in the pre-coin standard period varied widely. I suspect that most silversmiths had neither the ability nor the desire to refine remelted silver to any particular exacting standard. After the adoption of the coin standard, (and later a Sterling standard) commercially refined silver stock could be bought in for use, and old silver taken in by silversmiths could be sent on to commercial refiners for processing.

[This message has been edited by swarter (edited 06-04-2008).]

IP: [Logged](#)

Dale

 posted 06-05-2008 12:43 AM   

Posts: 2132
Registered: Nov
2002

Melting down coins solved a problem that people had. Coins are fungible: one dollar looks pretty much like another but tea sets are distinctive. So rather than risk theft without much hope of getting their money back, people had their coins made into distinctive objects that could be seized from thieves and fences. At least that's my understanding.





The less silver content, the more difficult to work. Silver is very soft; copper is added to harden it. Doubt there would have been any major savings by going down 4% points.

Marc, on your question about the cost percentages, it is not really knowable. Costs do not determine price; price determines costs. In general, the rule is that in Europe labor was cheaper relative to materials; in the US materials were cheap relative to labor. So, the cost of labor in a US spoon would have been more than in an English spoon. But the silver may have had a slight price advantage.

Cost accounting is an esoteric enterprise with current projects. Applying to long ago raises endless issues. How do you apportion a cost to the wood taken from the woodpile when it is used in the smithy not the home? You probably end up doing what self employed folks do today: almost everything gets shoved into the business side of the books.

IP: [Logged](#)

ahwt

 posted 06-05-2008 09:37 AM   

Posts: 2173
Registered: Mar
2003

An excellent article on this topic is [Pure Coin, The Manufacture of American Silver Flatware 1800-1860](#)" by Deborah Dependahl Waters. This article appears in Winterthur Portfolio 12, published in 1977 and edited by Ian M.G. Quimby. This book is available in the used book market and is worth buying.

Ms. Waters recounts that Thomas Jefferson urged Congress to adopt the same standard for plate that England used stating "the taste of our countrymen will require that their fu[r]niture plate should be as good as the British standard." He also urged Congress to set the standard for coinage at the same ratio that the French used (916.6/1000). Instead Congress on April 2, 1792 authorized federal coinage of 1485 parts silver to 179 parts pure copper (892.4/1000) and did not set a standard for plate.

From Pure Coin

The Manufacture of American Silver Flatware 1800–1860

Deborah Dependahl Waters

COIN" AS APPLIED to American silver flatware manufactured before the Civil War has two distinct, but not mutually exclusive, meanings. First, it identifies a common source of raw material. Second, it specifies a quality standard for alloy employed in such products. Initially made by skilled handcraftsmen for local sale, coin, like sterling flatware, was adaptable to mechanized factory production for mass marketing. The technical proficiency that made this transition possible was not a sudden achievement but rather the culmination of a series of changes involving raw materials, production techniques, and distribution procedures.

The American silversmith long had relied on silver coin or wrought objects outmoded in style for his material. Coins, particularly Spanish milled dollars, French crowns and five-franc pieces, and American dollars and half dollars remained the principal source for silver in the early nineteenth century. The standards to which these coins were minted largely determined the quality of alloy employed by the craftsman.

Spanish dollars, exported from Havana and the West Indies, outnumbered all other forms of specie in circulation during the American Revolution. This primacy continued as Congress, aware of the chronic shortage of silver coins occasioned by the exportation of specie in foreign trade and the United States Mint's inability to produce sufficient dollars to satisfy internal demand, recognized the Spanish dollar and its subdivisions as legal tender on February 9, 1793. Spanish dollars retained this status until 1857.¹

¹ U.S., Congress, *Annals of Congress*, 2 Cong., 1791–93, 3:1412–13; *United States Code 1970 Edition*, vol. 7 (Washington, D.C.: Government Printing Office, 1971), p. 8345, par. 374, p. 8357, par. 456; Spanish milled dollars, or 8 reales coins, were minted at the Mexican and Latin American mints during the Spanish colonial period. Mexican 8 reales coins minted after 1821 were also commonly called Spanish dollars (Don Taxay, *The U. S. Mint and Coinage* [New York: Arco Publishing Co., 1966], p. 15).

Persistent scarcity of coins prompted Congress to make French crowns statute currency from 1806 to 1809. To bolster the supply of coins in circulation in 1816, Congress reinstated the French crown and added the Napoleonic five-franc piece to the legal tender of the United States for the next three years.²

The directors of the Second Bank of the United States, thinking the five-franc coins less likely to be exported in trade than the more familiar Spanish and American dollars, authorized their importation in large quantities between 1816 and 1819. Such reasoning proved faulty, for as Congressman William Lowndes of South Carolina reported to the House on January 26, 1819, "the equal proportion between the legal and the intrinsic value of American and foreign coins" tended to produce indiscriminate exportation of both. It also led to their indiscriminate melting for use in manufactures. Some producers of silver plate, however, preferred foreign coins because their superior copper alloy rendered them more workable than American dollars. In response to a federal survey published in 1833 four Boston firms indicated that two-thirds of the silver they used was of foreign origin, while the remainder was United States coin. As late as 1856 the New York firm Theodore Evans and Company still manufactured many of its products from five-franc coin.³




Most Spanish dollars entering American workshops by the 1820s came from Mexican mints. According to figures compiled in 1835, imports of bullion and coin from Mexico accelerated from 2.5 million dollars in 1825 to 4.7 million dollars in 1830. Large firms, like the Philadelphia partnership of

² U.S., Congress, *American State Papers*, 38 vols. (Washington, D.C.: Gales & Seaton, 1832–61), 9:108, 398.

³ *American State Papers*, 9:398; U.S., Congress, House, *Documents Relative to the Manufactures of the United States*, 22 Cong., 1 sess., 1833, House doc. 308:462; Edwin T. Freedley, ed. *Leading Pursuits and Leading Men* (Philadelphia: Edward Young, 1856), p. 399.

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ahwt





 posted 06-05-2008 12:51 PM   

Posts: 2173
Registered: Mar
2003





Scott,

Thanks for the link to JSTOR. That really makes ordering a copy of the article easy. That article shown at the JSTOR site is the one in the book I have, but my book is published by the University Press of Virginia rather than the University of Chicago. The book also contains 9 other articles.

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


seaduck posted 06-06-2008 11:55 AM   Posts: 341
Registered: Dec
2006

Ahwt--your Jefferson quote brings up something else that has confused me for some time, which is the word "plate." It seems at times to be a shorthand for silverplate in the sense of a veneer of silver over some other metal. But at other times, usually in historical contexts as in the Jefferson quote, it seems to be a synonym for pieces made of silver. Do you know of any formal distinction? Or when/how the meanings shifted?

IP: [Logged](#)**dragonflywink** posted 06-06-2008 12:09 PM   Posts: 975
Registered: Dec
2002



Would be interested in our British members' response to this - when I first started collecting silver, some thirty-odd years ago, an English dealer-friend always referred to sterling as "plate" and I always knew what he meant (perhaps from reading British reference books?), but that usage seems to have become obscure rather quickly.

~Cheryl





IP: [Logged](#)**bascall** posted 06-06-2008 12:35 PM   Posts: 1626
Registered: Nov 99

To put it in my own simple terms, and you will no doubt receive a better description, it is solid silver that is ready to be worked and silver that has been worked and is of the same quality. The term silver plate is fairly common in eighteenth and nineteenth century writing. My experience in Britain was that they continued to use the term the same as we once did. Silverplate and silverplated does not refer to solid silver.

[This message has been edited by bascall (edited 06-06-2008).]

IP: [Logged](#)**ahwt** posted 06-06-2008 12:52 PM   Posts: 2173
Registered: Mar
2003





Michael Clayton in his Dictionary on Silver and Gold states that plate is from the Spanish "plata", meaning silver, and that it became a descriptive term in England to describe wares of both gold and silver. I suppose it was in use long before base metals were silver plated and the meaning has stayed the same - at least in some cultures.

IP: [Logged](#)**agphile** posted 06-06-2008 01:33 PM   Posts: 798
Registered: Apr
2008

OK. Here's a British response, though not necessarily a definitive one. You will still find plate used as a collective noun for silverware but it is probably only understood by those who own plate or have an interest in the subject. Plate as a collective noun could also be used for gold and sometimes for metalware more generally. Thus a couple of centuries ago it would have been possible to say "The family plate is mostly silver but includes one gold cup and a few pieces of Sheffield plate as well as some pewter".

I guess it was with Sheffield plate that plate started to be used as a term for plated items but it was the later widespread use of electro-plated items that led to people beginning to say just plate without a qualifying adjective. Certainly by the mid 20th century this was commonplace. In my youth, before I took any real interest in silver, I would have been quite likely to describe objects as either silver or plate. Now that I know better I distinguish between silver and silver-plate or plated items. I think this would be true of the majority of collectors here, but meanwhile the population at large now understands plate to mean plated and would be puzzled to hear me talking of plate when I mean silver.



I can envisage two books with almost identical titles but very different contents: "Silver Plate in the Dining Room" and "Silver-plate in the Dining Room". Nowadays I guess the first title would have to be simply "Silver in the Dining Room" to avoid misunderstanding.

agphile posted 06-07-2008 08:33 AM   Posts: 798
Registered: Apr
2008





On re-reading my previous post I think I may have risked giving the wrong impression. The use of the word plate for metalware in general is relatively rare and would probably only occur when the metals are specified as in the example I gave. Plate by itself would generally have been taken to mean silver. This use of the word was well established by the 17th century – I have just checked a will of that period that includes a number of bequests to friends and relatives of £20 “to buy a piece of plate”.

I am not sure we did adopt the word directly from the Spanish despite what some dictionaries say. I have seen a reference to plate being used to mean a flat sheet of gold or silver circa 1250 AD. If the usage dates back that far it becomes difficult to claim a direct import from one language to another. However, I suppose the use of the word to mean silver might have received a boost in the 16th century when we did rather well out of looting Spanish galleons bringing silver back from the New World. In any event, the words flat, plate (meaning either a layer or a flat object), plate (meaning silver) and the Spanish plata (silver) all seem to share the same root which can be traced back via Latin to the Greek platys (meaning flat). And all these diverging meanings were just waiting to collide when we began putting a plate (layer) of plate (silver) on another metal.

We continue to use plate to mean silver without too much misunderstanding when the context is clear, e.g. when we talk of church, civic or college plate, but, as I said before, the general public has increasingly come to think that the word on its own refers to plated objects. Because it is usage that shapes language we probably have to accept that it has now acquired that meaning whether we like it or not.

IP: [Logged](#)**silverhunter** posted 06-08-2008 09:58 AM   Posts: 704
Registered: Jul 2007

All members thanks for all the reactions and taking time for that. I've to read all information and I will do that. Succes with the hobby, silverhunter!





IP: [Logged](#)**bascall** posted 06-19-2008 04:44 AM   Posts: 1626
Registered: Nov 99

Concerning plate silver, here is something from an earlier thread started by forum member Fitzhugh. It is from a 1688 letter apparently from Sir William Fitzhugh in Virginia to his London agent. To me it is an excellent quote for this thread and perfect for this forum.

"I esteem it as well politic as reputable, to furnish my self with an handsome Cupboard of plate which gives my self the present use & Credit, is a sure friend at a dead lift, without much loss, or is a certain portion for a Child after my decease..."

For those whose vocabulary is similar to mine, it may be fair to say that politic in this case means smart and a dead lift means a "tight spot."

[This message has been edited by bascall (edited 06-19-2008).]

IP: [Logged](#)**silverhunter** posted 06-22-2008 05:17 AM   Posts: 704
Registered: Jul 2007

Concerning the cross which was stamped on the spoon showed in the beginning of this topic, I recognized/found a picture and use this for example considering the same cross they stamped at this spoon which is to buy somewhere at snip. I don't know where this spoon is made and perhaps they are pseudo marks but I only have a specific question: Is it possible that (if the spoon is for instance made in Great Britain?) that the cross mark is a international used mark

for indication of coin silver"? Used in some european countries?



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Author	Topic: Twisted spoons
Hose_dk Posts: 400 Registered: May 2008	 posted 06-16-2009 02:02 PM    [26-1862] I searched my spoons and found a few twisted.







These are 3 different patterns. All of them Danish 3 different silversmiths - around 1800/1900.
They are coffee spoons?

IP: [Logged](#)

Hose_dk

Posts: 400
Registered: May
2008

 posted 06-16-2009 02:11 PM   

Search continued and I found these 6.



these 6 are identical and a set. 4 of these holds the "prik graving" D 25/10 06 we must assume that they were given as a wedding present? on October 25th 1906. The last 2 contains the prik graving in 3 lines:




"Fra
P. K. Jensen & Hustru
Stragaard"

From P.K. Jensen & wife (and then location)Stragaard.

We have an example - the donator gives data on 4 of the spoons and reserves 2 for telling who gave the present.

IP: [Logged](#)

Elisabeth7291

 posted 06-16-2009 02:34 PM   

Posts: 53
Registered: May
2009

Very interesting! Thanks for sharing - help enlighten me w/ my collection. There a lot of these 'twisted spoons' - obviously a very popular item.

IP: [Logged](#)

Hose_dk



 posted 06-16-2009 04:01 PM   

Posts: 400
Registered: May
2008

decorations varies - yours have deep cut engraved mine have patern pressed onto the silver. but still same family.

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silverhunter




 posted 06-16-2009 06:20 PM   

Posts: 704
Registered: Jul 2007

My question about the pointed engravings is:
Is this kind of engraving done by the one's who gave the silver presents. Or was it a job for a local silversmith and I think cheaper than to engrave letters and figures.
At one of my spoons there is also a worse decoration pointed.(early 19th century piece). Is this point engraving also done in the 18th century and even earlier than that? Nice coffee spoons by the way!

IP: [Logged](#)

agphile

 posted 06-16-2009 06:55 PM   

Posts: 798
Registered: Apr
2008

Silverhunter





Customs will vary between countries but here is an English example of a pricked engraving.



In England pricked inscriptions were common throughout the 17th century and the first half of the 18th century but less usual thereafter. They would have been done by the person who sold the spoon who may or may not also have been the maker, or by the local silversmith when a new inscription was added to an old spoon (which happened quite often when spoons were inherited or sold second hand). I imagine pricking was easier and required less training than other forms of engraving.

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silverhunter

 posted 06-16-2009 07:00 PM   





Posts: 704
Registered: Jul 2007

Agphile,

Thanks you very much for the good information that you gave and the beautiful sharp photo of your very old spoon, great to see the one!

IP: [Logged](#)

silverhunter

 posted 06-17-2009 09:37 AM   

Posts: 704
Registered: Jul 2007


I have to make a photo of the twisted spoon I just bought today. A dutch one and I have to check the silversmith and year it was made. Photo will follow soon. It should be nice if other

members also will show an example made in their own countrie so we can see differences of styles, engraving, patterns it should be nice.

IP: [Logged](#)

Kimo

Posts: 1597
Registered: Mar
2003

 posted 06-17-2009 10:48 AM   

This style of spoon with the twisted handle was made all over the world. Here is one of my favorite spoons in my collection that was made by the Fessenden company in the U.S. in the 1800s.












IP: [Logged](#)

bascall

Posts: 1626
Registered: Nov 99

😊 posted 06-17-2009 11:54 AM   




These are by Whiting and measure about five and a half inches in length. Forks and not spoons of course and a relatively common variety.



IP: [Logged](#)

silverhunter

Posts: 704
Registered: Jul 2007

📅 posted 06-17-2009 06:00 PM   

Just made a photo of the one and it is a pickle fork (my first one)a dutch type, made in 1898.

Silversmith unknown to me P.C.B, with a star.



IP: [Logged](#)

agphile

posted 06-17-2009 06:43 PM

Posts: 798
Registered: Apr
2008

Well, Andre, you asked to see more examples of twisted stems. Here is my contribution. The pictures may not be very good. I have dug them out of my files rather than take new ones.

The Romans were quite fond of twisted stems. Here are a couple of examples, probably from around the 3rd century AD.



After the Romans left Britain we had to wait until the Rococo to see twisted stems reappear, mostly on small pieces such as this pair of salt spoons and cream ladle from around 1760.



IP: [Logged](#)

agphile

Posts: 798
Registered: Apr
2008

posted 06-17-2009 07:00 PM

To continue from my previous post, we get occasional examples of 18th century teaspoons with twisted stems.



Teaspoons, circa 1770. The top one by WT.
The pair below marked with lion passant only.

Some 18th century forms were revived in the 19th century. The salt spoon on the left below is unmarked but probably dates from around 1760. The one on the right was made in Birmingham in 1849.



I can't offer much to match the later examples that you and others have shown. I haven't collected much in the way of 19th century silver, but I am rather fond of this very provincial looking spoon and fork from the Cape of Good Hope, by , Jan Beyleveld, Cape Town, circa 1820.



Spoon and fork, Jan Beyleveld, Cape Town, circa 1820.

silverhunter

📄 posted 06-17-2009 07:07 PM 🗨️ ✎️ 📄➔

Posts: 704
Registered: Jul 2007

It's more than expected Agphile, certain the age it has. I didn't saw any roman spoons before so your collection is wonderful and good that you work with archived photo's. The salt spoons are also old one's so I use the words: it's good to see your museum pieces, thanks you very much for showing them.

Also thanks to Kimo and Bascall, wonderfull pieces!

I didn't start this topic, so I'm in the waiting room, hoping to see more reactions with twisted steles or twisted silver jewelry like Viking bracelets or so. I'm curious and hopefull.

dragonflywink

😊 posted 06-17-2009 07:11 PM 🗨️ ✎️ 📄➔

Posts: 975
Registered: Dec 2002

1860s Wm. Gale & Son Ladle:



Mid 20th century "Hand Made Sterling" ladle:



1890s anonymous souvenir demitasse spoons, (1)applied shell decoration, (2)enamel roses, (3)sheet silver ribbon bow, (4)mixed metal Indian head:



Demitasse souvenir spoons, (1)1890s Howard "Arminius" head, twist is die stamped, (2)1890s Campbell-Metcalf floral, (3)1890s Finck "Jersey Skeeter" w/cattail, (4)mid 20th c. Bell Trading Post "Hoss" hat:



And a truly twisty early 20th c. engraved Norwegian sugar spoon by Alfred Gjerstrom:



~Cheryl

IP: [Logged](#)

Elisabeth7291

posted 06-17-2009 07:42 PM

Posts: 53
Registered: May
2009

Cheryl - These are wonderful; thanks for sharing. Love this last piece in particular! E

IP: [Logged](#)

Hose_dk

posted 06-18-2009 12:38 AM

Posts: 400
Registered: May
2008

Copenhagen around 1900



Mark M&TB for Madsen & T. Baagøes Elektroplet- og Nysølvvarefabrik established 1874.

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


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Author	Topic: a Spanish trophy with American connections
seaduck	<p>📄 posted 04-05-2017 06:29 PM   </p> <p>Posts: 341 Registered: Dec 2006</p> <p>A yacht club I'm involved with just acquired a trophy that has a lot of character. (OK, you might say funk.) It's Spanish, but has an American backstory. I'm also wondering if some engraving might be American, which is why I'm posting this in the General forum.</p> <p>The trophy is high quality silverplate and dates from 1907. It was given by the Queen of Spain to an American yacht ("Spokane") after a regatta in Bilbao. There seems to be precious little info readily available online about Spanish silver of this period. The trophy has one mark, which is on the underside of the lower tray, which is simply three crowns and the name "Hernandez." I can find nothing about a smith of that name at that time.</p>

Here is what makes it funky in my mind: the engraving. The engraving on the main vessel is, to our eye, badly done -- especially for a piece given by the Queen for a race that the King himself had sailed in. (I apologize that I don't have a pic of the engraving on the opposite side -- it's similar in character and says "Real [Royal] Sporting Club Bilbao 1907".) The engraving on the lower tray, however, is quite fine and elegant.

We know from published history that the trophy was awarded the day after the race, and the Americans left either that day or the very next. I assume they would have taken the trophy with them.

To my eye, the lower tray might have been a later addition, or it might have been engraved here, even though the text is Spanish. The dealer we acquired this from thought that was very unlikely. The Hernandez mark would support Spanish origins for the tray. It is attached to the feet of the main trophy with bolts.

I don't know much about European silver (even less about Spanish) to know if that script would have been common or what you might expect to see. But it resembles a lot of American engraving of that time.

So, gang...what do you think? Any insight on the maker or the engraving or anything else?









Posts: 1597
Registered: Mar 2003

Since it is not silver but rather silver plate the amount of information in any country on plate tends to be a shadow of what is available on silver. In most countries there were few requirements on marking and many companies that were making it.

I agree that the engraving on the cup itself seems a bit crude, especially compared to the engraving on the base. I think these were done by two different engravers - the one on the cup in advance of the race and the on the base being done after the race. I am not sure I would attribute one or the other to being by an American engraver as there were many talented engravers in Spain and other countries as well as less talented ones.

I think that this cup has a nice form, though I would have liked it more if it had a more nautical reference such as images of sail boats or at least anchors or mermaids or such.

IP: [Logged](#)

seaduck

posted 04-05-2017 10:42 PM

Posts: 341
Registered: Dec 2006

I suspect you are right about silverplate. Tho' it's interesting how little there is about Spanish silver at all in this period. Not sure what was going on in terms of economics at that time. Interesting, this was just a decade or so after the Spanish-American war.

As for mermaids 'n' such on trophies...oh, yes. Those are definitely the coolest. But I am continually amazed by what got made into yachting trophies. Lots of floral stuff. and of course generic presentation silver that might equally have been for boats, horses, prize cows, dogs, or golf. (Not to mention acres of revere bowls later on.) I think people donated silver they had kicking around the house (in an era when I guess people had excess silver kicking around the house).

IP: [Logged](#)

agphile

posted 04-06-2017 03:34 AM

Posts: 798
Registered: Apr 2008

I can't help on Spanish marks. I agree about the work of different engravers before and after the race but suspect the second engraving is as likely as not to have been added in Spain.

As a non yachtsman I am intrigued that the prize was for the "Sonderklasse" (German for Special Class). Was this a recognised international term? Or can we start guessing at other reasons for not using a Spanish term?

IP: [Logged](#)

bascall

posted 04-06-2017 09:05 AM

Posts: 1626
Registered: Nov 99

I believe the Deputy Commodore on the trophy was Francis Lewis Clark who was born in Maine in 1861. He was the co-proprietor of a flour mill in Washington State.

IP: [Logged](#)

seaduck

posted 04-06-2017 03:33 PM

Posts: 341
Registered: Dec 2006

Bascall: Thanks so much for that biographical tip. You are exactly right. I've done some research, which I might not otherwise have got around to. Quite the story. And the subject of great national speculation about his disappearance in 1914.





Agphile: The Sonder boats were the focus of an international competition that had started the year before, with locations alternating between the Eastern Yacht Club in Marblehead, Massachusetts and the Kaiserliche Yacht Club in Kiel, Germany. Kaiser Wilhelm was the force behind it. King Alfonso expressed interest, and in 1907 additional Sonder races were held in Bilbao, after the Kiel regatta. It was the hot thing, with US presidents sponsoring trophies. World War I put an end to it -- the secretary of the Eastern had to write to the Kaiser to tell him that his honorary membership had been revoked.

Sonders are very beautiful and fast. Roughly 30 feet long. Still 50 or so in existence that are actively raced in Europe.

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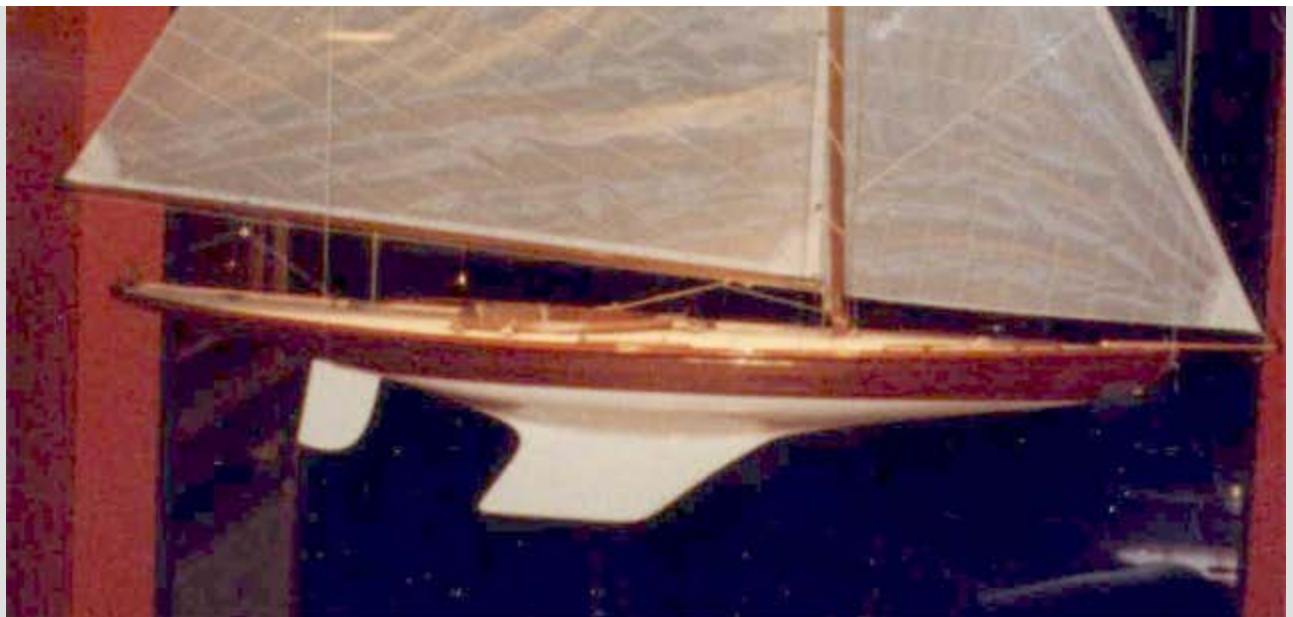
**Scott
Martin**
Forum
Master

Posts:
11377
Registered:
Apr 93

 posted 04-06-2017 05:59 PM   





[International Sonder Class](#)





IP: [Logged](#)

seaduck

 posted 04-06-2017 10:21 PM   

Posts: 341
Registered:
Dec 2006

Thank you, Scott, for those great images!

A discerning eye (which of course all silver folk possess) will detect slight differences among the boats in the pix. There was a "rule" -- a formula based on dimensions for various aspects of boat design --for the Sonders. That meant you could tweak your design, as long as you stayed within the basic rules. Owners hired different naval architects to design their boats, with the hope of beating out the competition.

On this 100th anniversary of the declaration of WWI, here we are. The Sonderklasse competition came to an end, just as so many young lives were about to be lost.





Not meaning to leave this on too much of an elegiac tone, it's also worth noting that the racing in Germany allowed sharp-eyed Americans to view recent technical advances in the German naval fleet. Germany had not previously been much of a naval force, and their observations proved of later value.

The things we (I at least) learn about history through an interest in silver!

Would still welcome any thoughts about Spanish silver of the period of this trophy....

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bascall





 posted 04-07-2017 08:40 AM   

Posts:
1626
Registered:
Nov 99

You are welcome Seaduck. Apparently the mystery of F Lewis Clark's disappearance continues even though a body was found on 19 February 1914 in the ocean near Gaviola that may have been him.

IP: [Logged](#)

seaduck

 posted 04-07-2017 05:48 PM   

Posts: 341
Registered:
Dec 2006

Aha...thank you again, Bascal. Had not discovered that tidbit in my research.

Spokane seems to have made a small industry of sorts around him. The city Park and Rec sponsored a 'Psychic Ghost' F.Lewis Clark tour (he apparently haunts the city). His house is a venue for weddings and events, run by a company called "Floating Hat Events." Seriously???(For those following this, Clark disappeared after dropping his wife and son off at the train station; his hat was found floating about a mile off shore the next day.)

One interesting thing about his life is that he belonged to several major East Coast yacht clubs -- and was vice commodore and then commodore of at least one of them. A friend wondered about the amount of traveling he must have done, back when that would have been quite the trip.

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


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Author	Topic: Wilkens Teapot - coin or German?
vathek	 posted 04-24-2017 04:41 PM   
Posts: 962 Registered: Jun 99	Recent find, thought it rather interesting and at first thought it was coin but it may be early Wilkens & Sohne. The second mark is an oblique key in a shield. Any thoughts?



[This message has been edited by vathek (edited 04-24-2017).]

[This message has been edited by vathek (edited 04-26-2017).]

Polly posted 04-24-2017 08:14 PM

Posts: 1939
Registered: Nov 2004
I have nothing useful to say, but I like the spout. Nice teapot. IP: [Logged](#)

agphile posted 04-25-2017 03:09 AM

Posts: 798
Registered: Apr 2008
According to the German wikipedia site the Wilkens mark used between c.1810 and c.1830 was the name in capitals alongside the "Bremen key" so I guess you are right about a nice early example of their work. IP: [Logged](#)

agphile posted 04-25-2017 12:36 PM

Posts: 798
Registered: Apr 2008
Correction. I skimmed the wikipedia entry in too much of a rush. The mark used 1810-1830 was in cursive lettering.
Capital letters plus key followed, used until the latter part of the century.
Silberpunze's website on German marks illustrates what looks like a vase and lid in the same pattern with the same mark and a suggested date of 1850. If you can find your way round the German site to Wilkens and Bremen then click on the image of the mark it will take you to the relevant text and photo - or there may be a way of getting there quicker that I haven't found!
[This message has been edited by agphile (edited 04-25-2017).] IP: [Logged](#)

vathek posted 04-25-2017 02:27 PM

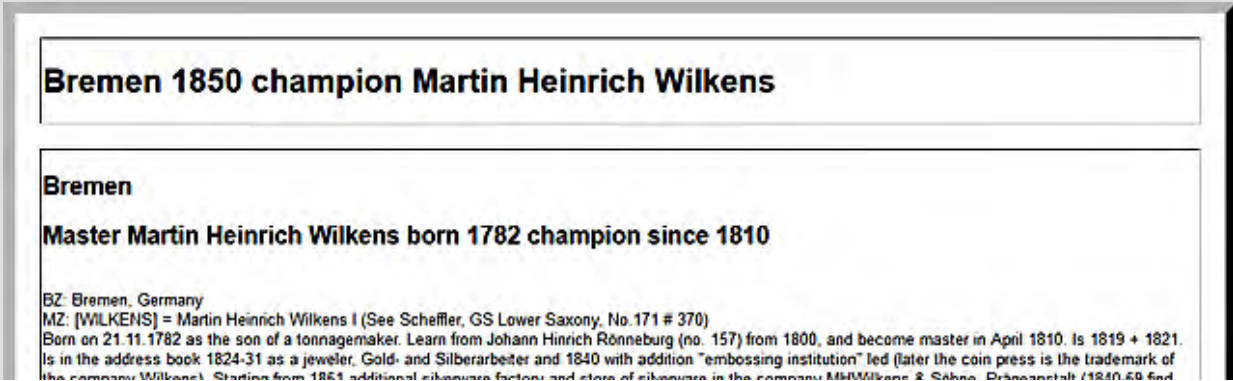
Posts: 962
Registered: Jun 99
Thanks for the info agphile. I was able to find the bit about Wilkens and that's the mark and the date of 1850 seems about right to me, and it's the same overall pattern.
It somewhat reminds me of something the Mad Hatter would use.
Do you by any chance know what the silver standard would have been? IP: [Logged](#)

vathek posted 04-25-2017 02:30 PM

Posts: 962
Registered: Jun 99
Thanks Polly, the spout is nice and a little different. IP: [Logged](#)

Scott Martin posted 04-25-2017 02:47 PM

Forum Master
quote:
[Silberpunze's Bremen 1850 Meister Martin Heinrich Wilkens](#)
(google translated)



the company's history, starting with 1801 additional silversmith factory and store of silversmiths in the company in Bremen at Schiller, a registration (1804) and coins here instead).
 His sons:
 Diedrich Wilkens (no. 204b).
 Karl Philipp Wilkens (No. 198a) and
 Friedrich Wilhelm Wilkens (217a).
 A joint cipher was also used [[MHWilkens & Söhne] [* 750 *] {}] a crescent, which was replaced after the introduction of the Reichspunzierung by the coin press (balancing press).
 Lit: Wolfgang Scheffler, Goldsmith of Lower Saxony, p.205ff. R3 Bd1 S.279 No. 1358ff
 Picture source: oecherprintenprinz



Coat of Arms Shield Rectangle Schluessel Bremen Bremen Germany Martin Heinrich Wilkens Meister WILKENS



oecherprintenprinz

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agphile posted 04-25-2017 06:33 PM

Posts: 798
 Registered:
 Apr 2008

I am not an expert of any sort on German silver but at this date I think the standard is most likely to have been 13 lot (.812). The other common standard was 12 lot (.750)but I think items of this quality would have used the higher standard. I cannot rule out a higher standard than 13 lot, but 12 and 13 are the two most commonly used.

IP: [Logged](#)

vathek

📅 posted 04-26-2017 07:07 AM 🗨️ ✎️ 📄➡️

Posts: 962
Registered:
Jun 99

Thanks agphile. Hopefully it is 13.

IP: [Logged](#)

vathek

📅 posted 04-30-2017 11:06 AM 🗨️ ✎️ 📄➡️

Posts: 962
Registered:
Jun 99

Closer pic of spout for Polly



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


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Author	Topic: Unmarked spoons
ahwt Posts: 2173 Registered: Mar 2003	 posted 07-11-2017 11:58 AM   




The above unmarked picture back spoons have a scroll impression on the back of the bowl while the front side has a bright cut decoration. These may be American or English or maybe some other country.

I have looked for a similar scroll in hope of identifying the maker to no avail. Any ideas on where these were made would be appreciated.

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agphile

 posted 07-11-2017 12:19 PM   





Posts: 798
Registered: Apr 2008

Very unlikely to be English. Most English fancy back spoons are Hanoverian pattern. And by the time Old English became the fashion it would be unusual for spoons to remain unmarked.

The pointed Old English (or Celtic Point) pattern could suggest Scotland or Ireland but, again the combination with a fancy back would be pretty unusual. So, I would tend to think these are most likely to be American.

IP: [Logged](#)

ahwt

 posted 07-11-2017 06:06 PM   

Posts: 2173
Registered: Mar 2003

Thanks agphile. They are pretty spoons and it is nice to have both the front and back decorated.

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



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

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Author	Topic: small bugs
Scott Martin Forum Master Posts: 11377 Registered: Apr 93	 posted 11-10-2017 12:16 PM   
	Since the moved to the new server we have found a few very minor bugs with the Silver Salon Forums.
	Things have been so minor that we don't notice the problems right away. If you notice something please don't assume we know.
	Also we are have bigger issues with our e-mail so if you email us and we don't reply please post here.
	Thanks

IP: [Logged](#)

Polly





 posted 11-10-2017 08:37 PM   

Posts: 1939
Registered: Nov 2004

So disappointing! I was sure you were going to show us photos of silver with "small bugs" on it, perhaps scarabs or ladybugs. ;-)

IP: [Logged](#)

Polly

 posted 11-11-2017 01:28 PM   





Posts: 1939
Registered: Nov 2004

Scott, I'm having trouble getting the gallery to allow me to upload photos--the button doesn't seem to work. I don't know if it's because of your upgrade or mine (just upgraded my computer's OS).

You KNOW I have photos to post!!!! ;-)

IP: [Logged](#)

Scott Martin
Forum Master

 posted 11-11-2017 01:50 PM   

Posts: 11377
Registered: Apr 93

I know you do have new photos...you are not getting our email.




Which method of uploading:

- simple
- or
- multiple files

If its the *multiple files* method please make sure you have the latest Flash installed.

IP: [Logged](#)

Scott Martin
Forum Master

 posted 11-11-2017 01:58 PM   





Posts: 11377
Registered: Apr 93

I just uploaded using the simple method



IP: [Logged](#)

Scott Martin
Forum Master

 posted 11-11-2017 02:02 PM   

Posts: 11377
Registered: Apr 93

I just used the multiple file method







second copy



IP: [Logged](#)

Scott Martin
Forum Master





 posted 11-11-2017 02:05 PM   

Posts: 11377
Registered: Apr 93

In a few minutes I will delete the above images from the gallery. This will create a broken image in the above.

IP: [Logged](#)

Polly

 posted 11-11-2017 02:57 PM   

Posts: 1939

Have you and June been emailing me? I checked my spam filter and

Registered: Nov 2004





didn't find anything from you, and nothing's in my inbox.

It was multiple files I was having trouble with. Will try again...

IP: [Logged](#)

Polly

Posts: 1939
Registered: Nov 2004

 posted 11-11-2017 03:09 PM   

Hm. I downloaded the latest version of Flash and installed it, and I have it turned on for SMP and set to ask if other websites want to use it, but when I try to click the "browse" button on the multiple upload page, nothing happens.





I guess can upload photos one at a time...

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93

 posted 11-11-2017 03:53 PM   

Polly,

Glad to see the new photos... very nice.

If you are installing a new PC and things are NOT working after installing a new feature/application..... remember the PC golden rule.... *When all else fails... **Re-Boot***







IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93

 posted 11-11-2017 04:02 PM   

quote:

Originally posted by Polly:

Have you and June been emailing me? I checked my spam filter and didn't find anything from you, and nothing's in my inbox.





Anyone with e-mail that is hosted by Earthlink/Windstream or if your personal domain's email is managed by Earthlink/Windstream, then know they will not let you see or tell you they are refusing email from us.

So you won't find it in your inbox or SPAM nor will Earthlink tell you it was rejected by them.

IP: [Logged](#)

Polly

Posts: 1939
Registered: Nov 2004





 posted 11-11-2017 06:55 PM   

Oh, how maddening! I will email you a different email for me.

IP: [Logged](#)





Polly

Posts: 1939
Registered: Nov 2004

 posted 11-11-2017 07:19 PM   

Hm...now my other email server is telling me June's address has a "permanent error."

Henceforth I will send all communications via pigeon.

Polly posted 11-11-2017 07:22 PM   Posts: 1939
Registered: Nov 2004

I restarted my computer (a mac). Still can't use "multiple upload." It gives me a button, but it doesn't respond when i click it. I have the latest version of flash. Grr.

IP: [Logged](#)**Scott Martin**





Forum Master

 posted 11-11-2017 09:47 PM   Posts: 11377
Registered: Apr 93

We got your email. Thanks.

Don't be in a rush after you click the button ... your new computer needs to then locate flash and load it and then both programs need to figure out what the other is telling it. This can take a few moments depending on your new computer's set up.





Also if its a new computer the problem might be your firewall. The firewall might not be allowing the one or both programs to do their thing.

IP: [Logged](#)**Polly** posted 11-11-2017 11:14 PM   Posts: 1939
Registered: Nov 2004

Waiting ten minutes makes no difference. I'll try waiting an hour, but I doubt that's the problem. My computer's a couple years old; I just upgraded to the latest Mac OS. But this coincided with your new web host, so perhaps it's on your end, not mine? Is anyone else having this problem?

IP: [Logged](#)**Scott Martin**




Forum Master

 posted 11-12-2017 11:03 AM   Posts: 11377
Registered: Apr 93

2-3 minutes even on a very slow computer should have been enough.

My next guess is the firewall.

If you want to bat around some additional ideas ...reach out via email.

IP: [Logged](#)**agphile** posted 11-13-2017 11:43 AM   Posts: 798
Registered: Apr 2008

I tried to upload a couple of photos earlier today and, like Polly, was forced to do them one at a time. Like Polly I have the latest Mac IOS. I did notice that flash is used for multiple uploads. My computer keeps flash player switched off, allegedly for my protection, telling me I need to activate it in my browser each time I want to use it (but neglecting to tell me how I actually do that). If I manage to activate flash player, how serious a worry is it to leave it permanently on?

I see that in any event it doesn't seem to have helped Polly. I'm a bit of a weakling when being bullied by my computer so might just settle to upload photos one by one every time.

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377

Registered: Apr 93

 posted 11-13-2017 12:45 PM

This is on of those questions that can result in my providing way too much info.

Perhaps I can keep it short...lets see.

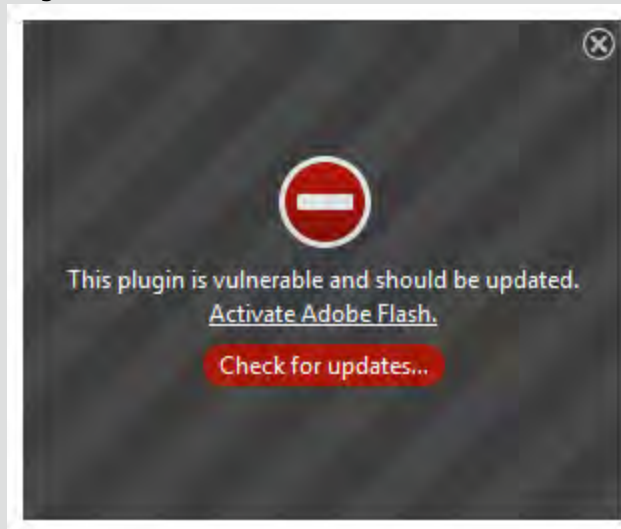
One of the reasons Flash will be officially phased out by 2020 is the *bad guys* keep finding security flaws to take advantage of. Also the "legit guys" use the Flash flaws to avoid some features of privacy protection software. I believe in the MAC world, around 2010, MAC did something to keep MAC's from defaulting to Flash (I'm not really sure what they did).

It also depends on the browser and browser settings. I use FireFox and have the Flash plug-in set to ask to activate each time it is called. I use FF 56.0.2 (32-bit)/Win7 with the Gallery and don't have a problem (yet).

Firefox (and other browsers) are going through major internal code changes/updates such that many of the FF third party plugins no longer work or work as expected.

This also means that third party applications like Coppermine (the SSF Photo Gallery) are most likely still figuring things out for the many different browsers, browsers versions, browser settings, operating systems and stuff. Perhaps they are waiting for the browser internal code changes to stabilize.

Flash's flaws are many so it is constantly being upgraded. So you might see:







Don't click the link "*check for updates*". Instead go directly to the [Abode flash upgrade site](#).

I haven't checked in a while about what Coppermine's (the SSF Photo Gallery) plans are because I wasn't having a problem. Now that there are two of you with possible concerns... I'll do some checking later and some investigating on the Coppermine forums.

IP: [Logged](#)**Polly**

Posts: 1939

Registered: Nov 2004

 posted 11-13-2017 01:47 PM   

Thank you Scott! Agphile, I'm sorry you're having trouble too, but I'm relieved it's not just me.





If it helps:

-I downloaded the latest version of Flash directly from Adobe.
-I set my Safari preferences to always use Flash with SMP (and a few other trusted sites), and otherwise to ask first.
-I set my preferences to ask before allowing Flash to store info on my computer (with the result that I get a LOT of messages asking if it's okay; so far I've always clicked no).

IP: [Logged](#)

Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93

 posted 11-13-2017 04:42 PM   




Since it works for me ... this will take some time.

Knowing the steps and the resulting errors from anyone having a issue would be a big help.

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr 2008

 posted 11-13-2017 06:18 PM   





I cannot now recall the exact steps and messages. I know I had two goes at it before accepting I would have to upload one at a time. I think it is highly probable that I actually failed to activate flash properly so the fault may be at my end.

I haven't got photos to hand just now. When I find a moment I can try to dig out a few for another trial upload, making a note of the steps.

IP: [Logged](#)

Polly

Posts: 1939
Registered: Nov 2004

 posted 11-13-2017 10:07 PM   

I went to the photo gallery and logged in. Selected "upload file." Selected album. (I only have one album, because I never had the persistence to figure out how to make more of them, so I just use that for all my pictures.) Made sure "Multiple files--flash driven (recommended)" was chosen (if it wasn't, I chose it). Waited for the "browse" button to appear. Tried to click it. Nothing happened.





Repeated those steps in a different order, with same result.

Checked and adjusted my preferences and version of flash as described above, then tried again; still no luck.

IP: [Logged](#)

Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93

 posted 11-14-2017 10:31 PM   

OK here is the curve...

Today Firefox rolled out a major upgrade called "Firefox Quantum" ver. 57.

And now my Flash multi-file upload no longer works.





Single file upload still works.

I will complain to Coppermine.....

IP: [Logged](#)

Scott Martin
Forum Master

Posts: 11377

 posted 11-15-2017 12:38 PM   

I did a post in the CMP forum and I am awaiting a response.





Registered: Apr 93

I see they (Coppermine)are preparing a newer version (we are using 1.5.46 (stable), the new release: 1.6.x). They are allowing the new release to be "Beta test" but I don't think I (we) are up for the trouble shooting that comes with a beta test.

We may have to wait for the new (stable) release.

IP: [Logged](#)

Scott Martin
Forum Master

 posted 11-15-2017 05:43 PM   





Posts: 11377
Registered: Apr 93

They looking into the Firefox Quantum issue. If they fix the FF Quantum issues , it still might not fix Polly's new PC issues.

They have suggested we install another developer's plugin. I've read the documentation for doing this once. They are much more comfortable with tech speak than me....I'm going to take some time for it to sink in before I give it another read.

IP: [Logged](#)

Polly





 posted 11-15-2017 09:27 PM   

Posts: 1939
Registered: Nov 2004

Not a new PC, just an old Mac with the most recent OS.

IP: [Logged](#)

agphile

 posted 11-16-2017 05:18 AM   

Posts: 798
Registered: Apr 2008

Sorry to be a bit slow in coming back. I have had several attempts at multiple uploads, trying to be sure flash player is on.My issue seems to be exactly the same as Polly's.




Mind you, I think I have always had to upload photos one by one. Normally when I click on something that needs flash, a reminder pops up that I need to instal (or activate) it. That has never happened with this photo host. In the past, to the best of my memory, I have always just given up and loaded them one by one because I wasn't sure how to activate flash without the reminder.

To be clear, I now have flash permanently set on for SMPub, Coppermine and, for some reason, my bank. Everywhere else has to ask.

[This message has been edited by agphile (edited 11-16-2017).]

IP: [Logged](#)

Scott Martin
Forum Master

 posted 11-16-2017 11:21 AM   

Posts: 11377
Registered: Apr 93

Thanks agphile.

The Coppermine developers have tested our site"

quote:

OK, so your coppermine install is working as expected. However, the new Firefox is not flash friendly. So best bet is to install the HTML5 uploader and set that as the default method.




So since both of you were having issues before the FF upgrade to Quantum and the Coppermine people say Coppermine is working

properly your issues with the flash upload are most likely local to you (ie., with your computer).

I will next try try install the HTML5 uploader which might resolve your issues with multiple file uploading. They say its easy but ya never know until its done.

IP: [Logged](#)

Scott Martin
Forum Master




😊 posted 11-16-2017 11:58 AM   

Posts: 11377
Registered: Apr 93

OK I just finished the install of the HTML5 uploader plugin. It was so much easier than I feared. It worked for me using the new Firefox. Everyone give it a try and let me know.

IP: [Logged](#)

agphile




📄 posted 11-16-2017 12:44 PM   

Posts: 798
Registered: Apr 2008

Yes, its works for me now. I just have to remember to select the HTML5 rather than the flash uploader. I am now left with a couple of poor quality pictures in my album. I had intended to retake them but was caught by surprise when the browse button actually worked before I had anything I really wanted to select. As I am bit short of time, I might just inflict the pictures on readers of the British forum rather than wait till I get round to taking more which might anyhow prove to be just as bad..

IP: [Logged](#)

Polly

📄 posted 11-16-2017 01:09 PM   

Posts: 1939
Registered: Nov 2004

Yay, it worked!!

IP: [Logged](#)

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



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

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Author	Topic: Collector's View
Scott Martin Forum Master Posts: 11377 Registered: Apr 93	 posted 12-22-2017 01:38 PM   
	<p>We haven't added a new <i>Collector's View</i> since 2010.</p> <p>Members have shared a lot since 2010. And photographing skills have greatly improved.</p> <p>Existing presenters if you would like update/add to your existing presentation or if someone is willing to do something new just let me know.</p> <p>quote: _____</p>





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- [My Calling-card cases](#)
- [Lily of the Valley Spoons](#)

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Scott Martin
Forum Master

 posted 01-04-2018 11:43 AM   

Posts: 11377
Registered: Apr 93





Paul,

Some email servers treat email from SMP as SPAM.....

Did you get our 2017-12-24 21:20 message?

IP: [Logged](#)

agphile




 posted 01-04-2018 12:03 PM   

Posts: 798
Registered: Apr 2008

I didn't get it.

IP: [Logged](#)

Scott Martin
Forum Master

 posted 01-04-2018 12:48 PM   





Posts: 11377
Registered: Apr 93

agphile,

The Paul I was addressing was Paul L. Paul L. sent us an email about doing a presentation and we replied. Since its been a while since our reply, this seemed like a good way to find out if whether he saw our email.

IP: [Logged](#)

agphile





 posted 01-04-2018 01:21 PM   

Posts: 798
Registered: Apr 2008

My mistake. At a hasty glance I had jumped to the false conclusion that this was about an email to everybody. Sorry!

IP: [Logged](#)

Paul Lemieux

 posted 01-04-2018 05:15 PM   




Posts: 1768
Registered: Apr 2000

Hi Scott--

Sorry I thought I replied. I did get it and will work on it when I have a chance, hopefully soon.

IP: [Logged](#)

Scott Martin
Forum Master
Posts: 11377
Registered: Apr 93




😊 posted 01-04-2018 06:16 PM   

Good to know. Thanks.

IP: [Logged](#)

ringboxlady




Posts: 95
Registered: Mar 2002

📄 posted 07-06-2018 02:17 PM   

My photos are so much better I'd love to update my "Collector's View"

IP: [Logged](#)

Scott Martin
Forum Master
Posts: 11377
Registered: Apr 93

😊 posted 07-07-2018 12:36 PM   

Updating and/or improving is great.
New is also good.




What do you want to do?

TIA

IP: [Logged](#)

ringboxlady




Posts: 95
Registered: Mar 2002

📄 posted 07-07-2018 01:10 PM   

Well, I've added many to my collection. I had to get savvy with my search criteria via the internet. I'm not sure if you know this but only 2 of my ring boxes were purchased in person. The rest have been bought via the internet so I really can't imagine how I could have the collection I have without the internet. Of course I have my website and Instagram. I find Instagram wonderful. I did a little "fifty shades of silver" on my Instagram where I featured a certain ring box and shared information about it. I'm really thinking of shutting down my website and doing a second Instagram for my ring boxes. You tell me what you'd like to see as an improvement with my "collectors view". What format do I use if I decide to redo the entire piece?

IP: [Logged](#)

Scott Martin
Forum Master
Posts: 11377
Registered: Apr 93




😊 posted 07-07-2018 01:28 PM   

Just provide(via email), in order, the photos and associated text and I'll do the rest.

IP: [Logged](#)

ringboxlady

Posts: 95
Registered: Mar 2002

📄 posted 07-10-2018 06:57 PM   

Thanks Scott!

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



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


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Author	Topic: Souvenir bowl die...
ElfKat Posts: 33 Registered: Apr 2011	 posted 05-20-2012 10:58 PM    <hr/> <p>[26-2297]</p> <p>This is a steel die I own for a souvenir spoon bowl... as you can see it's flat! Anyone have any idea how the bowl is shaped after it's die-stamped????</p>



IP: [Logged](#)

argentum1

Posts: 602
Registered: Apr 2004

posted 05-21-2012 03:34 PM

A spoon bowl shaped die was used to give the bowl its shape. The spoon blank would be placed over a lead base and the convex shaped spoon die would then be struck into the metal. This would not damage the image as the lead would absorb/evenly distribute the force.

[This message has been edited by argentum1 (edited 05-23-2012).]

IP: [Logged](#)

Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93

posted 05-21-2012 06:23 PM

Maybe if I had the above in hand I'd understand its use...

It doesn't look like a die.

For it to be die the pattern would need to be raised and to my eye the pattern looks engraved/incused.

I am hoping one of our smith members might be able to help me understand.

With what looks like registration marks I'm leaning towards it being printing plate of some sort -- perhaps a printing plate for embossing?

IP: [Logged](#)

ElfKat

Posts: 33
Registered: Apr 2011

posted 05-21-2012 06:59 PM

quote:

Originally posted by argentum1:
A spoon bowl shaped die was used to give the bowl its shape.

OK, that makes sense but I'm after the mechanics of it... does the shaping die have a lead lining for example so that the bas-relief design created by the die wasn't effected by the shaping? Does anyone know the actual mechanics of how it was done without flattening the design?

IP: [Logged](#)

ElfKat

Posts: 33
Registered: Apr
2011

 posted 05-21-2012 07:07 PM   

quote:

Originally posted by Scott Martin:
Maybe if I had the above in hand I'd understand its use...

**It doesn't look like a die.
For it to be die the pattern would need to be raised and to my eye the
pattern looks engraved/incused.**

**I am hoping one of our smith members might be able to help me
understand.**

**With what looks like registration marks I'm leaning towards it being
printing plate of some sort -- perhaps a printing plate for embossing?**





This is a large hunk of tool steel - it's 1-3/4"w x just over 3-1/4" long x 3" deep and it weighs over 4 pounds. If you look at a bas-relief souvenir spoon bowl you'll see that the design is *raised* above the background which would tally with an incused design on the die... I've actually seen a bowl that has the exact design represented by this die which apparently came from the remains of the Lunt factory.

Kat

IP: [Logged](#)

agleopar

Posts: 847
Registered: Jun
2004

 posted 05-21-2012 10:32 PM   

While I am not familiar with die struck spoons it seems to me that this die would be used with an opposite flat die to strike, with a lot of weight or force the image onto a spoon with a drop hammer or fly press.

Then the spoon may or may not be annealed (to soften it) and then sunk into a bowl shape. With a plain spoon a steel male is used to push the flat bowl into a lead pancake that has already had the steel punched into it. In this case I imagine that is reversed with the lead pushing the silver into a steel female form.





Hope this is clear and helps?

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93

 posted 05-21-2012 11:33 PM   

Thank You, that helps a bit. The idea of a matching positive opens my mind to some other possibilities. I suppose a series of matching dies - each progressively more bowl shaped - might work.

But going from this first die directly followed by a die or two to sink a bowl ... to me I think the pattern of the first die would get distorted and mushed (a technical term 😊).

Perhaps our other smith members will dumb it up a little more for me.





Is this a cold forging technique or perhaps this is a good example of where hot forging works??

Maybe ElfKkat will send the die to one of our smiths to see what can be done?

IP: [Logged](#)

agleopar

Posts: 847

 posted 05-22-2012 06:20 AM   

Registered: Jun
2004

Hot forging is a hand technique, struck dies are done cold. The issue here is that usually the designs are struck with the shaping, all at once. This I am guessing is done flat to avoid distortion or to make the cutting easier. But to get the raised delicate design from the flat to the shaped bowl means that something soft like lead would have to be the driving force so it would not mark or mar it. This could be done in one blow like with handmade spoons and I do not think there would be any distortion as the force would be even.

This die makes me wonder if many spoon bowls were done like this? It certainly simplifies the cutting of the designs. To cut the same thing in the bottom of a bowl shape in steel must be more difficult.





Elfkat, Isn't the souvenir spoon collectors club / society based in up state NY?

[This message has been edited by agleopar (edited 05-22-2012).]

IP: [Logged](#)

swarter
Moderator

Posts: 2920
Registered: May
2003

 posted 05-22-2012 11:58 AM   

See figures 178 a and b on page 200 of Martha Gandy Fales' Early American Silver where she shows a flat swage and bird back spoon made with its use.

See also the discussion (and same illustration) in [this thread \(Some spoons\)](#)

Some time ago I posted images of some dies with unusually deep impressions of Sheaves of Wheat. Rob Butler (AKA agleopar) asked to borrow them to work with them. The depth of the dies made it a difficult task. Not long ago I received from him a beautiful hand forged spoon with one of the raised figures on the back of the bowl. He has told me he photographed the process as it proceeded. I have asked and would like to see him post his photos and describe what he did. I am sure others would like to see them and would find them educational as well. How about it, Rob?

This might be more appropriate in a new thread in more appropriate forum - we can link to that in this thread.





The dies are [shown here \(Decorative swages\)](#)

[This message has been edited by swarter (edited 05-22-2012).]

IP: [Logged](#)

middletom

Posts: 467
Registered: May
2004

 posted 05-23-2012 08:39 PM   





If I might join in, I find I have to agree with Agleopar that as the design would be on the inside of the bowl, the bowl would have to be shaped with a lead force striking into a steel form. But I do wonder if there might be some distortion of the design as the bowl is shaped. Perhaps, if the bowl is shaped gradually in stages, as we do with hollow knife handles, distortion could be avoided.

middletom

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr
2008


 posted 05-24-2012 12:03 PM   

I am wondering how lead on the end of a stake, or on the operative part of a press, would stand up to use, particularly repeated use. Would it work to use a normal steel stake to sink the bowl but with something protective between stake and spoon, such as a strip of thin leather perhaps?

IP: [Logged](#)

middletom

Posts: 467

 posted 05-24-2012 10:31 PM   

Registered: May
2004





Agphile,

The lead could be easily remelted and a new force made, but your idea of a steel force with leather in between the force and the silver might well work. There are probably several different approaches to the task.

middletom

IP: [Logged](#)

dragonflywink

 posted 05-24-2012 10:52 PM   

Posts: 975
Registered: Dec
2002

Have seen a few of these over the years, often with a clear 'shadow' of the bowl shape present, never really gave much thought to the mechanics of how they were used.....

The excerpts below, from a 1907 book, *Punches, Dies and Tools for Manufacturing in Presses*, seem to indicate that a bit different technique was also used. If anyone is interested, can post the entire section on making souvenir spoons (little over six pages).

~Cheryl

handle and bowl, the next operation consists of bowling, or, in other words, to bend the bowl from the flat to the desired shape.

The work is also done in a drop-hammer with the dies, Fig. 561, and the force Fig. 562. The die is placed between the poppet on the drop-hammer bed and the force is secured in the jack-bed, which is fastened to the hammer. The operator now places a blank on the face of the die, releases the hammer, which descends and the force presses the spoon bowl into the die. An automatic drop-hammer is the best for this operation, as it

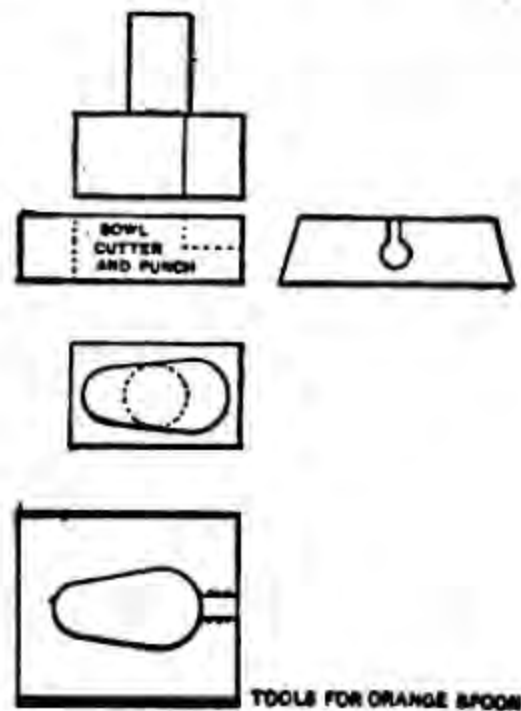


FIG. 559.

strikes every blow with the same force. If the name of any city or town or the outline of any particular object is desired in the bowl of the spoon, it is cut in the force as shown in Fig. 562. Doing this brings the two operations into one, for, as the bowl is formed, the design appears.

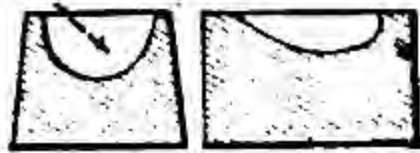


FIG. 561.



FIG. 562.

IP: [Logged](#)

Scott Martin
Forum Master

posted 05-26-2012 11:13 AM

Posts: 11377
Registered: Apr 93

quote:

... If anyone is interested, can post the entire section on making souvenir spoons (little over six pages).

dragonflywink,

I would.

Thank you.

IP: [Logged](#)

ElfKat

posted 05-26-2012 06:37 PM

Posts: 33
Registered: Apr 2011

quote:

Originally posted by dragonflywink:
[B]Have seen a few of these over the years, often with a clear 'shadow' of the bowl shape present, never really gave much thought to the mechanics of how they were used.....

~Cheryl

I own the Public Square, Cleveland, Ohio die shown earlier and have photos - with permission for me to use - of 8 more. One of these, of Camp Dodge, has the 'shadow' of the bowl shape Cheryl mentions.

I find the discussion of how the bowls could have been shaped from flat dies - and the possibility that there was more than one way to create the bowls - totally fascinating! Has anyone here ever seen a bowl shaped die for a bas-relief bowl?

I've read about - and seen photos of - how dies were used to create rounded drops, picture backs and finial decoration on coin silver (and later sterling) spoons but exactly how souvenir spoon bowls were created has always fascinated me.



I also have photos of 6 dies for souvenir spoon handles (also with permission to use) and for one of them - an L.D. Anderson handle for Florida - I actually have a spoon that was created with this die. All of these are handles only... many of the spoon manufacturing companies die-stamped generic state handles and stockpiled them so they could add bowls later! Almost all of the companies advertised that they would, and could, make bowl dies for any location using photos, drawings, postcards, etc. for what seems to be very little money now.

If anyone is interested I'll be happy to post all of the photos of both the bowls and handles... although I ask that you not use these photos without contacting me first.

Kat

IP: [Logged](#)

dragonflywink

 posted 06-02-2012 12:20 AM   

Posts: 975
Registered: Dec
2002

Scott has kindly put the 1907 excerpt on the manufacture of souvenir spoons into PDF form,
for anyone interested:

[The Making of Souvenir Spoons](#)

~Cheryl

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



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



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Author	Topic: Greeting New Members
efuerst100 Posts: 34 Registered: Oct 2005	 posted 06-09-2010 11:13 AM    <hr/> <p>[26-1984]</p> <p>We regularly "greet" new members by berating them for failing to follow the SSF rules. How about making the forum more inviting? How about installing a user interface that prompts new members to write about their interest in silver as a prerequisite to posting their first listing? Perhaps the interface would also teach them how to post photos. Such changes would not only satisfy the forum rules but also would spare new members of unfriendly, embarrassing public criticism in the forum. I, for one, cringe each time I see a newbie treated this</p>

terribly.

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Polly

 posted 06-09-2010 04:36 PM   





Posts: 1939
Registered: Nov
2004

Hear, hear!

IP: [Logged](#)

Scott Martin

Forum Master

 posted 06-09-2010 05:14 PM   

Posts: 11377
Registered: Apr 93

quote:

We regularly "greet" new members by berating them for failing to follow the SSF rules.

Not really!!

But we do ask that New Members read the yellow box at the start of the this page (before posting) and respond with the requested info. And sometimes to remind the new member that they already acknowledged the *SSF Terms of Service* agreement when registering.

There are Guidelines... In the New Members Forum is where new members who haven't comprehended the full scope of the Guidelines may err and then be directed as to how to abide by the SSF Guidelines.

quote:

How about installing a user interface that prompts new members to write about their interest in silver as a prerequisite to posting their first listing? Perhaps the interface would also teach them how to post photos.

Nice idea. Are you volunteering to do the coding or to pay the programmers to do this and then maintain the coding to accomplish this?

I know that I am often not cajoling when I directly and politely ask the new member to read the yellow box that the start of this page. I often don't have the time to more. Also it is beyond me how anyone can miss the box that has:

PLEASE READ BEFORE YOU POST

If other members like yourself would jump in before I feel compelled to re-point the new member to the Yellow box, Guidelines and/or the user Terms if Service agreement, then I would welcome and greatly appreciate it. Especially since it would give me more time for SSF maintenance and for making small SSF improvements.

efuerst100 - I really very much appreciate your comments and suggestions. If I had the time and the resources to implement your suggestion, I would. But unfortunately, I don't. Even so, I am hoping to soon find more time to get some SSF (and SMP) improvements accomplished. So please don't hesitate to make additional suggestions.

Here, in the New Members' Forums, you have been very helpful and have properly posted photos. You should be able to post in all the

forums but still are not able to. I suspect you haven't read the Guidelines to learn how to get access to the other forums.





Dialoging with you about this is good but I would rather see the dialog happen between many more members and then eventually see the SSF moderators join in. The moderators do discuss this sort of thing off line. Often the SSF gets suggestions that the moderators didn't think of. For example; the *New Members Post Here Forum* was originally suggested by agleopar.

After having the opportunity to digest and refine the thoughts/suggestions of many members, then hopefully the moderators will be able to refine all into something positive for the membership & to find a way to implement it with the available resources.

IP: [Logged](#)

Postnikov

Posts: 133
Registered: Nov
2009

 posted 06-10-2010 08:50 AM   

Hi Scott, Hi efuerst 100 -

I understand both of your points of view but I tend to efuerst100's more "modern" version. Who really cares if the new member takes advantage in this or that way of the information he get from the forum - we all profit from the questions and answers! We need more "fresh blood" and it is not important to show the new member again and again that he knows nothing and that she/he missed or do not understand/follow the "PLEASE READ BEFORE YOU POST" - it is more important to guide the new member friendly and educational to the forum's/community's habits. We should not forget that we all were once new members and made mistakes.

Not everybody is a computer freak but has his difficulties to take and post photos - here size matters! Do not snip - explain what to do and fix the photo for her/him! We are a community - no? Where are all the members? Why is nobody helping? Why this silence? Why no friendly support? I really do not understand the concept here compared to other sites.





I would like gladly to re-point new members - but there are none. Community let's go!

Regards
Postnikov

IP: [Logged](#)





DB

Posts: 252
Registered: May
2006

 posted 06-10-2010 02:52 PM   

I am with Possnikow and fuerst on this one, and I also always cringe when the "Tell us first a little bit about yourself" comes. I have been reprimanded answering somebody who did not disclose his intentions - commercial use or not, in the end we all do sell either to upgrade, or to simply make money or to get rid of unwanted stuff.....who really cares? May I suggest that nobody has a really a purely "clinical approach" to collecting, i.e. keeping it forever or give the things to a museum. And one more, since we are quetching here, speaking of "the big out-west auction site" when meaning ebay, as if use of ebay would be sinistre??? And sniping of mentioned fetched prices - which could be very informative, (and not only to the seller) - should also be omitted.

Cheers, Dorothea

Dale
 posted 06-10-2010 03:58 PM   





 Posts: 2132
 Registered: Nov
 2002

This is something I have mixed feelings about. There have been a number of new posters who did follow the guidelines. And were treated very well. The lady with the inherited Norwegian silver was one who also had some very interesting silver.

But there are others who have simply tried to get us to write their auction copy. Or who have not given us enough information to proceed.

How to handle this is something I am not totally sure of. What suggestions do people have.

Something that may not be realized: for those of us in the US who deal in silver, giving information on items to sellers may make us liable in case there are problems with the sale. This is a feature of the court happy US system which will seem strange to others. If I give an opinion that forms the basis for an ad and the buyer does not agree, I can be sued and hauled into court and made to pay damages.





IP: [Logged](#)**doc**
 posted 06-11-2010 10:43 AM   

 Posts: 712
 Registered: Jul 2003

This forum exists through the generosity of Scott and June, and I think it is up to them to determine how it can be used. Do I think that perhaps the directness of our requests for more information might turn off some users? Surely. But I think that those who are genuine in their interest and take the time to comply have seen the benefit of a group that is generous with their knowledge and time.

IP: [Logged](#)**swarter**

Moderator





 posted 06-11-2010 01:48 PM   

 Posts: 2920
 Registered: May
 2003

I don't think anyone but a teacher who has had to answer the same questions and enforce the same rules year after year can realize how tiresome it can become. It is like spitting into the wind. A little testiness can be understood, especially when the information is there in plain sight and is being ignored.

These procedures have been honed over a considerable time, and are perfectly clear. Some people may just not bother to read, but there is always the perception that those who attempt to bypass the safeguards have something to hide. When one is a guest in someone else's house and you are asked to wipe your feet before entering, it behooves you to do so.

The only really valid bug-a-boo to participation that I see is the inability to upload images directly to the site from one's own computer, as is possible on so many other sites. These arcane procedures have intimidated some of the less computer savvy posters, but I guess this software does not allow that to be done.

IP: [Logged](#)**ahwt**
 posted 06-11-2010 09:57 PM   

 Posts: 2173
 Registered: Mar
 2003

I think that the non-commercial nature of the forum is what makes it interesting and allows for a free interchange of ideas.

The guidelines are clearly written, take very little time to read and understand and if followed have proven to enhance the experience for all members. The requests to newcomers to read the guidelines have been courteous and to the point. I am not sure how else the requirements of the guidelines can be communicated to the newcomer.

One change perhaps may make sense - change the name "guidelines" to "rules for participation".





I have not posted any pictures on other websites so I cannot compare the difficulty with the method used on the Silver Salon Forum. I use Photobucket for hosting photos and after a short learning period found it to be very easy to post on this forum.

[This message has been edited by ahwt (edited 06-15-2010).]

IP: [Logged](#)

seaduck

Posts: 341
Registered: Dec
2006

 posted 06-12-2010 03:28 PM   

Here's another voice in the Efuerst camp.

Admittedly, we do get people trolling for make-a-fast-buck information. And I confess to a certain smug pleasure when the obvious ones are summarily dispatched.

But we have also turned off a number of people. Some disappear right away. Some have taken the time to protest what they perceive as rude and unwelcoming behavior on our part.

I can understand the exasperation of dealing with the same questions and situations over and over. But we need to remember that what has become repetitive from the forum POV is a new experience for the first-time visitor.

And, however blatant the banner about posting, we have to admit that we live in a world where few people take the time to read the manual. How many of us read the legalese that we 'agree' to when installing new software? Most forums online have similar instructions - - no spamming, no flaming, no commercial posts, no porn, etc, etc. I can't blame people for assuming that ours are any different from the same old, same old.

In the interest of easing the burden on the moderators, I would suggest that they agree on some standard statement that makes the necessary point but is heavy on welcoming friendliness. Dale's point about liability is an interesting one -- I didn't realize this -- and I think the statement could include some apologetic reference to this as a reason for our persnickiness.

As for commerical stuff, esp mentioning prices...I always feel that we are a bit coy about this and imagine that the moderators probably do share info and have more open discussions about such things in their secret rooms. I completely understand Scott's POV on this and believe it has gone a long way toward maintaining the value and integrity of this site.

At the same time, in the real (non Web) world, this is something collectors, dealers, and curators talk about (and enjoy talking about). It has educational value. If someone can tell me why one 18th century cann sold at auction for \$5K and another, apparently identical one by the same maker sold at auction for \$15K, I might learn something


about connoisseurship, as well as general market conditions.

Perhaps there is a way of defining and restricting those kinds of discussions (to past sales, most obviously) that can maintain our integrity while serving our legitimate educational interests.

IP: [Logged](#)

OWK

Posts: 69
Registered: Apr
2005

 posted 06-15-2010 08:25 AM   

I have to agree with the original poster. I am a collector of American Coin Silver with an extensive database of obscure Southern silversmiths, jewelers, and watchmakers. I have seen many conversations on this forum in which I'd have loved to have taken part, but the forum access rules prohibited my participation. I now realize that I need to apply for full membership (it may seem intuitive to those who've designed the forum, but it isn't clear to everyone).

In general, the membership of this forum has treated me kindly, and has been very helpful and respectful. I was however, greeted rather curtly at the door at first (as are most new forum participants). I have seen far worse treatment than I received doled out on occasion, making me cringe at times. This treatment serves to discourage otherwise excited and potentially strong-contributing new members from participating. In short, those policies that come across as abusive to new blood, are in my opinion choking this forum down into a small handful of regular posters. When I look at the categories which interest me, and I see that a week has gone by without a new post, I cannot help but conclude that the forum is in decline.

I would suggest that instead of treating each new poster as an a priori criminal, that you wait until he actually does something in conflict with forum policy before pointing it out.





In other words, if a new poster asks a question, perhaps it is best not to encircle them with multiple inquisitors asking "who wants to know, and why?". If a new poster makes a mistake with posting a picture, maybe it's best to assume that they don't have the same level of technical expertise that you have. If a poster is uncertain as to how to apply for full membership, maybe it's better to explain it to them, rather than respond with a few curt words and a link.

In summary, this forum is populated by some of the most knowledgeable silver collectors and experts I am aware of. It's participants provide interesting insights into many facets of something we all share a love for. Unfortunately, the forum's growth and vibrancy are in my opinion being stifled by what is perceived by new users to be rudeness and snobbery at the door. Certainly this isn't universally true. But it is true enough to hurt the forum.

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr
2008

 posted 06-15-2010 01:42 PM   

Perhaps I should say that when I registered as a new member not all that long ago I had no problem with the welcome and indeed received some patient and much appreciated help with posting photos (thanks, Scott). I had visited the forum on a number of occasions previously so had some idea of the "form" and was easily able to avoid provoking requests to read the guidelines.

I did not start straight off with a question because I saw this as a discussion forum more than a substitute for a reference library

I think the problem mainly comes with folk who simply have a question, search for somewhere to pose it, and then plunge in regardless. Some of these make me cringe, but there are others it would be a pleasure to help.





Having said this, I don't know the answer. Perhaps a trial period during which we do not remind new members to introduce themselves to see how that goes? However, Scott has doubtless been there before and I would defer to him as the one who has to keep all this running smoothly.

I agree that there are relatively few people who contribute regularly to the various forums but I notice this on other forums I visit too. I think the difference here is that we get far fewer question (what is this mark?) and answer posts.

Regular reminders appear in the New Members Forum about the simple and painless procedure for obtaining full posting rights, of course, though I appreciate that the need to do this can appear off-putting to some.

IP: [Logged](#)

dragonflywink

 posted 06-15-2010 03:53 PM   

Posts: 975
Registered: Dec
2002

My personal feeling has always been, and continues to be, that the wishes of those who started and moderate the forums should be respected. When time constraints allow, I participate in a number of groups on silver and other subjects, turning down requests to moderate because I don't want the responsibilities or headaches. There are some sites that require "vetting" and so you wait until deemed worthy to participate or even view (though in fairness, this often has to do with filtering out spammers), some other sites will simply delete any not-by-the-rules posts and subsequent comments, often also deleting and blocking the offending members ID without discussion; and perhaps the worst are the unmoderated groups filled with unchecked rudeness, ignorance and petty personal battles, effectively scaring off those who prefer civil discourse.

This site is ultimately a true "discussion" group for silver lovers rather than a place to find the quick answers. A number of us are collector/dealers and do cull our collections, along with buying for resale, with a distinct possibility that many of the pieces we show here will eventually end up being sold, but don't believe that's relevant to filtering out the random dealers looking for an easy answer, with no interest in actual participation. I've been here long enough to understand why the guidelines were implemented and have no problem with them, Scott has made every effort to be fair while trying to maintain the spirit of these forums. Something else to keep in mind is the open access to the Forums' archives, many sites require full membership, sometimes charging fees for access to much less valuable information than found here. Why does there seem to be so little recognition of that generosity, along with time and expense devoted to maintaining the site?

Perhaps my point of view differs a bit because I do read or listen to instructions when offered, it's saved me no end of trouble in regards to classes and work, not to mention the use of appliances, tools, software, etc. Surely if someone can wallow through an internet search to find their way here, they can take a very few minutes to read and follow the basically simple requirements for participation. If there is a problem with some technical issue like posting pictures, then there is no shame in asking for help; and when posted pictures

and links are snipped, it's usually regarding size or some sort of copyright issue, just more problems that the administrator has to deal with.....

~Cheryl




[This message has been edited by dragonflywink (edited 06-15-2010).]

[This message has been edited by dragonflywink (edited 06-15-2010).]

IP: [Logged](#)

adelapt

Posts: 418
Registered: May
2003





 posted 06-15-2010 05:43 PM   

I had thought to add to this discussion, but Dragonflywink has put my views on screen, and much more eloquently than I could have. Thanks for that.

IP: [Logged](#)

efuerst100

Posts: 34
Registered: Oct
2005

 posted 06-16-2010 07:28 PM   

I appreciate everybody's thoughtful responses to this thread, including those posted by the moderators and by Scott who has made this wonderful site available to all of us.

By way of background, I have been recuperating from a major auto accident and have come to realize that life is indeed too short and it is important to be kind. Whether or not you agree with my point of view as expressed by the initial post in this thread, I think we probably all agree that this site is terrific and that we want other passionate silver collectors to join the site and share their knowledge and questions with us. We also probably agree that the site and its tone reflect on all of us. If it is not possible to teach new members about the guidelines offline, I would like to suggest that we assist Scott - so he doesn't always bear the burden - by warmly welcoming new members, kindly asking them to introduce themselves by telling us about their interest in silver, and gently reminding them about the guidelines and photography pointers.





Over the years, many of you have helped me with such diverse topics as buffing out scratches in buffalo horn silver salad silvers and identifying the place, maker and approximate date of manufacture of my great grandparents' soup ladle. I, in turn, have helped a few members sort out some Italian hallmarks. I look forward to many more thoughtful dialogues on this site and hope that we all have the opportunity to help Scott expand and enhance the site by welcoming new members.

Thank you!

IP: [Logged](#)

Hose_dk

Posts: 400
Registered: May
2008

 posted 06-18-2010 03:47 PM   

Not so long ago I agreed to help moderate in continental silver - and then I stopped posting. Sorry for that but I have not had much time. So I will return.

I very much agree with forum regulations. I hate when I supply knowledge - to see it benefit a lazy seller.

Said that - and I very much agree with other speakers - I have taken the approach that I will also start to tell newcomers how to behave - but in a nice and friendly mode.

I suppose if we all do a bit of job we can keep the newcomers that have more than one single question.




The 1 question - they will keep coming, it is the interesting members we want to please.

Regarding improved posting privilege - that was a struggle to get :-)

IP: [Logged](#)

Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93

 posted 06-20-2010 10:34 AM   

Re: [What type of Ladle?](#)

So far this morning... I have spent 20+ minutes just snipping Joe's posts.

I was hoping one of you would jump in and give him some advice.





Joe eventually figured out how to use the [img] tags properly. 🙌

I suspect Joe is now trying to figure out how to re-size.... Does anyone else have the time to help Joe figure out how to re-size?]

IP: [Logged](#)

agleopar

Posts: 847
Registered: Jun 2004

 posted 06-22-2010 12:02 AM   

It seems that all the comments above are well intended, sincere and trying to do the right thing. That they come from the relatively small core group here says a great deal. To sum up:

1. New posters are of 2 kinds those who read and those who do not.
2. Replies are of 2 kinds terse/welcoming.
3. Either Scott does it (NOT always tersely) or one of the regulars does.
4. Scott has too much to do and a life/regulars get burned out.

The suggestions from above seem to be in 2 camps let it be as is or let the bad (non-reader of the yellow BOX) poster slide and see if he/she gets into line with gentle cajoling.

There does not seem to be a consensus and perhaps this means that both could coexist? Keep the box but go gentle on the miscreants... The problem then is that the core group has to step in and do the cajoling. The one person who has not given a comment is Kimo who was a great gatekeeper but I think like most of us got burned out. In fact I relied on him so that I was spared!

So a couple of thoughts; Could there be a caned response that Scott or any of the regulars could use, perhaps 2 or 3 for different types of miscreants?

Or how about delegating a regular for one month's service to the cause so we spread the pain? You know we could have a lottery or vote on the person who made the worst post (like this one)?

One last thought, when I go to my other obsessive compulsive forums (ok just one or two and no it's not that! Bicycle racing/riding) it seems that there are always the core group who keep it rolling and another group that dip in and then the lurkers who only watch. What this means to me is that the people who end up being regulars share that obsession and the gate keeping is not going to stop them - the rest are only there for a short time or just to watch. So perhaps all this is




not really a worry and this is a great forum that is what it is – a great place to talk about the Queen of Metals!

P.S. Maybe if this discussion was posted in the yellow box and it had to be read first. . . ???

IP: [Logged](#)

Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93

 posted 06-28-2010 09:46 AM   

Since 06-27-2010 01:05 AM, I (and I assume Kimo) have not commented to this new poster thinking one of you might want to greet and guide the new member.

I am wondering why no one has?

[Gorham c. 1885 Nations spoons](#)

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Author	Topic: Bell mark? Can anyone ID this mark?
bamaj1	 posted 01-20-2004 07:18 PM   
Posts: 32 Registered: Jul 2002	[01-1383 21-0609] 



The holloware isn't mine, I'm just trying to help someone else.

IP: [Logged](#)

Dale

posted 01-20-2004 09:08 PM

Posts: 2132
Registered:
Nov 2002

The mark rings no bells with me, for what that's worth. It looks meant to suggest some form of Sheffield plate mark. But does not look exactly like one.

From the look of it, this is somehow adapted from more ornate 18th centuries examples. Have seen several of these, with a variety of not readily decipherable marks. They appeared to be early to middle 20th century. And were not readily associated with larger sets. My own understanding would be that the piece here was sold as a stand alone hot water pot somewhere between 1905 and probably 1965. The maker probably produced under a variety of labels for department stores etc. Hope this helps, Dale

IP: [Logged](#)

Scott Martin

Forum
Master

Posts:
11377
Registered:
Apr 93

posted 01-20-2004 10:40 PM

Could this be the mark of
Bell Mark Sheffield Silver, Inc.
"Fine Silversmiths Since 1785"
Peoria, Az



IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377

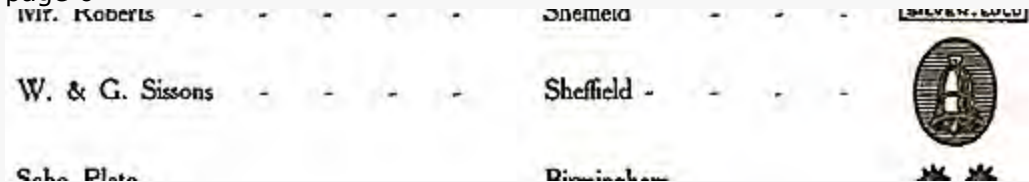
Registered: Apr 93

posted 05-20-2017 12:27 PM

*THE VALUES
OF
Old English Silver
AND
Sheffield Plate
From the XVth to the XIXth Centuries*

BY
John W. CALDICOTT

1906
page 6



IP: [Logged](#)

agphile

Posts: 798
Registered: Apr 2008

posted 05-20-2017 05:42 PM

Bradbury's Book of Hallmarks makes the point that the Bell mark was one of those extensively used on EPNS. I have always assumed this to mean that, as far as the UK is concerned, its use was not restricted to any single maker.

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Author	Topic: WMF jugend
Hose_dk Posts: 400 Registered: May 2008	 posted 05-27-2009 01:09 PM   
	it is not silver - its plated. From Germany solid jugend. Nice is it not?
	



but how old is it? marked 220 at backside.



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agphile

posted 05-27-2009 01:20 PM





Posts: 798
Registered: Apr
2008

I am no expert on German metalware but I would think this design is circa 1920s - Jugendstil meeting the more geometric forms that we now call Art Deco. But yes, it is nice.

[This message has been edited by agphile (edited 05-27-2009).]

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Dale

 posted 05-27-2009 02:48 PM   

Posts: 2132
Registered: Nov
2002

Dating silverplate is a very tricky project. The design appears to be from the 1920's. Using US standards of commercial practice, this would mean that production probably was from 1922, say, into the early 1960's. Production is tied to life cycles. People buy their initial silver when they marry, they expand their silver on their 25th anniversary and finally spruce up the collection when they break up housekeeping and give the silver as a gift. I don't know if the European makers follow this practice.

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


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Author

Topic: Any info on this mark found on a silverplated candelabra?

nautilusjv

 posted 12-20-2008 12:17 PM   

Posts: 249
Registered:
Nov 2008

[26-1763]

This is a 4 arm candelabra that measures 16" tall. I am sure it is silverplate; it is in good condition with hardly any plate loss. In addition to the mark pictured here, the base of the candelabra is nicely engraved with the year "1884" and the initials "EMB". They appear to be original to the piece. Another site:



shows the mark as unidentified English, but I'm not sure. Any information on the maker would be greatly appreciated. Thank you!





FWG

📅 posted 12-20-2008 04:14 PM 🗑️ ✎️ ➡️

Posts: 845
Registered:
Aug 2005

Looks like the mark identified by Mappin as Horace Woodward & Co., Birmingham, 1876-1893 - which would fit with your engraved date.

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nautilusjv

































📅 posted 12-21-2008 09:23 PM 🗑️ ✎️ ➡️

Posts: 249
Registered:
Nov 2008

Thank you FWG; that's great to know. I have a few other Woodward pieces, but in sterling and from the London branch of the firm. I did not realize that they also made silverplate. My favorite piece is a 1912 salt. Thanks again.



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


<p>Dale</p> <p>Posts: 2132 Registered: Nov 2002</p>	<p> posted 12-22-2008 02:37 AM   </p> <hr/> <p>Silverplate is frequently used when strength is desired. The strength can not come economically from sterling. To do this in sterling, at a price that is credible, would involve a thin sheet of sterling over some sort of form. Nice candle sticks.</p> <p style="text-align: right;">IP: Logged</p>
<p>nautilusjv</p> <p>Posts: 249 Registered: Nov 2008</p>	<p> posted 12-22-2008 07:57 AM   </p> <hr/> <p>Thank you Dale. That makes perfect sense.</p> <p>Thanks again,</p> <p>Kelly</p> <p style="text-align: right;">IP: Logged</p>
<p>bascall</p> <p>Posts: 1626 Registered: Nov 99</p>	<p> posted 12-22-2008 08:15 AM   </p> <hr/> <p>Dale, concerning strength, it's all the more interesting that the trademark depicts that subject.</p> <p>[This message has been edited by bascall (edited 12-22-2008).]</p> <p style="text-align: right;">IP: Logged</p>
<p>Kimo</p> <p>Posts: 1597 Registered: Mar 2003</p>	<p> posted 12-24-2008 09:15 AM   </p> <hr/> <p>Strength is a practical reason why most objects such as these candlesticks are made out of silver plate. The other practical reason is cost - very few people could afford such large and heavy objects made out of solid sterling. When you do find them, some are still not solid sterling - they can be sheets of sterling filled with pitch or cement cores to give them weight a solidity.</p> <p style="text-align: right;">IP: Logged</p>
<p>nautilusjv</p> <p>Posts: 249 Registered: Nov 2008</p>	<p> posted 12-27-2008 04:52 PM   </p> <hr/> <p>Thank you everyone for your replies. My candlesticks are actually weighted with I guess cement or pitch (it appears to be a whitish material) as Kimo says and I wonder if that might suggest that it is composed of a thin sheet of sterling over that material rather than silverplate. No marks on the candelabra indicates either one. I have not noticed any plate wear to the piece as well which could definitively identify it to be plate. Either way I love the piece and it looks splendid on my round dining room table.</p> <p style="text-align: right;">IP: Logged</p>
<p>agphile</p> <p>Posts: 798 Registered: Apr 2008</p>	<p> posted 12-27-2008 05:03 PM   </p> <hr/> <p>As this has been identified as being by a Birmingham maker but is without assay office marks, it must surely be plated. As you say, this does not detract from its appeal.</p> <p style="text-align: right;">IP: Logged</p>
<p>nautilusjv</p> <p>Posts: 249 Registered: Nov 2008</p>	<p> posted 12-27-2008 05:06 PM   </p> <hr/> <p>I agree with you Agphile about it being plated. It was just interesting to me all the discussion about weighting a piece in order to save on the amount of silver used and the fact that my piece is indeed weighted. As I said in my last post, I just love the object.</p> <p style="text-align: right;">IP: Logged</p>
<p>Dale</p>	<p> posted 12-27-2008 07:42 PM   </p>

Posts: 2132
Registered:
Nov 2002

Weighting performs a practical function also. Lighting devices with an open flame need to be bottom heavy to prevent them from tipping over and starting a fire. One proof of age in furniture is if has some fire or smoke damage.

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Kimo




 posted 12-30-2008 11:29 PM   

Posts: 1597
Registered:
Mar 2003

Plate can also be found in weighted versopms to save even more on manufacturing costs to keep the objects' costs affordable for more people. Cement is less costly than putting enough copper alloy/base metal in the base of a candelabra to make it stable.

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nautilusjv

 posted 03-11-2009 06:41 PM   

Posts: 249
Registered:
Nov 2008

I thought this post might be an interesting addendum to the "story" of this candelabra. I recently bought The Meriden Britannia Silver-Plate Treasury, a catalog reprint from 1886-1887. Looking through the catalog, what do I find, but my exact candelabra.



In regards to this "match" I have learned from posts by Dale that it is the silverplate dies

which are valuable rather than an intrinsic value to the item as in a piece of sterling and that these dies were bought and sold. Also, here I would cite his ideas of a unified style. In addition, I have learned that unplated wares were often sold in large numbers by big firms and then plated (with or without quality) by the purchaser from reading Rainwater's book on silverplate. Anyway, it is interesting to me that there is a connection between an English piece of silverplate by Horace Woodward and the American company, Meriden Britannia. I do know that Meriden had a showroom in London.

I came across another example as well. A creamer I have marked Rogers and Bros. is listed in the Meriden catalog.



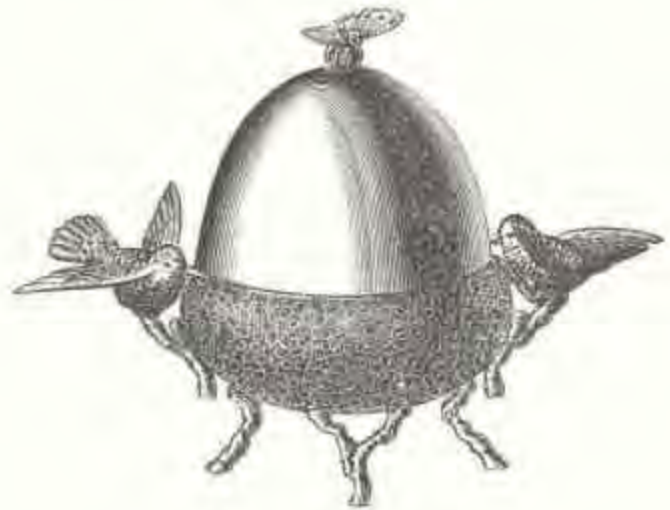
Assorted Colors, \$6.50 (DISTRUST).

Assorted Colors, \$7.50 (DISTRUST).



No. 40. CREAM.

Gold Lined, . \$5.50 (DISGUISE)



No. 40. SUGAR.

Plain, . . \$6.00 (DISPUTE).

So, perhaps not an earth shattering post, but interesting to me as a new collector, nonetheless.

Thanks, Kelly

IP: [Logged](#)

**Paul
Lemieux**

Posts: 1768
Registered:
Apr 2000

posted 03-11-2009 07:01 PM

I think a lot of the silver plate companies in the 19th century plagiarized bestselling designs from other makers. I have read of numerous patent infringement lawsuits. I think this is why some makers would stamp "PATENTED" etc. on their items, even if the patent was merely pending or even nonexistent.

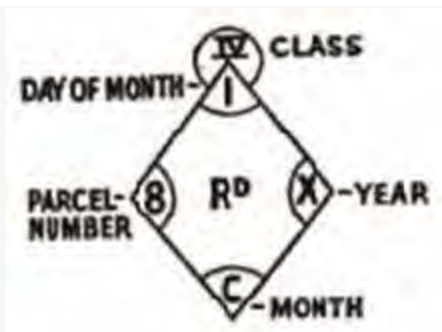
My grandmother uses a set of junky old Rogers silver plate flatware, but the design is nearly identical to Gorham's popular Lancaster Rose pattern. I don't like the original pattern in the first place, but it is even worse using a crummy silver plate knockoff.

Given that and different companies/retailers marking the same items as their own, it is not surprising to find the same piece signed differently.

As for your candelabrum, it seems like a fairly traditional design, so it is not surprising to see multiple makers producing it. It would be interesting to compare your piece with the Meriden example in terms of quality.

Also interesting that the trademark used on your candelabrum resembles the shape of the British Registry mark. Maybe this was a tactic to imply the design was patented or to add some kind of cachet to the piece.

This is the British Registry mark:



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nautilusjv

posted 03-11-2009 07:17 PM

Posts: 249
Registered:
Nov 2008

Thanks Paul for your thoughts. You are right of course that the candelabrum is a traditional design. It seems to me that this relates to Dale's idea of a unified style, a piece that denotes "taste" and can have currency in different periods, transhistorical so to speak.

A comparison of quality if possible would be interesting. Rainwater talks about how a lack of government standards in terms of the amount of silver plated on a piece led to a wide range of quality of the unplated pieces sold to a variety of purchasers.

I also didn't mention in my last post that the Meriden piece had a price of \$73 or \$75 depending on finish. Does this seem incredibly high? On the same page the next most expensive candelabra is only \$25 and of a similar size.

I like your reference to the British registry mark and the notion that it imbues the piece with a certain cachet. I too noticed the similarity as I also collect 19th English transferware, many with registry marks.

[This message has been edited by nautilusjv (edited 03-11-2009).]

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Dale

posted 03-11-2009 08:13 PM

Posts: 2132
Registered:
Nov 2002

Rainwater alludes to a practice among silver makers, which strikes me as plausible, that many of the items made by the larger makers included parts made by small speciality companies. Having looked at many pieces, it is striking how the identical horse, squirrel, handle and finial can appear on many different maker's items. We know very little about these companies; we can infer their existence but not their names.

The jewelry trade today has people who work this way. They have a few items of their own creation they make as needed by others. And the high end lamp trade does the same thing. Somewhere there are finial makers turning out distinctive and interesting work. But we don't know who they are.

It is also possible that the dies for your candleabra made a grand world tour over many decades. In fact they still may be doing so, as I believe I have seen this one recently in a jewelry store.

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Dale

posted 03-11-2009 08:30 PM

Posts: 2132
Registered:
Nov 2002

I found a Consumer Price Index for the period 1800 to 2003. In it 1967=100. The number for 1886 is 27. To establish the 1967 dollar equivalent, we multiply by 4 to get a price of \$300.00 in that year. Which I suspect was a fair high end price for that year.




The kicker is that the number for 2003 is 552. Multiplying the 300 by 5.5 we get 1,750.00 as the current price for it in 1886 dollars. You can buy one much more cheaply than that now.

For fullness:

1800=51
1825=34
1850=25
1865=46
1875=33
1900=25
1925=52.5
1950=72.1
1975=161.4

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nautilusjv





 posted 03-11-2009 08:35 PM   

Posts: 249
Registered:
Nov 2008

Wow, thanks for figuring that out Dale. I wonder why it was such an expensive piece at the time. I certainly didn't pay almost \$1,750 for the candelabra!

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Paul Lemieux





 posted 03-11-2009 09:05 PM   

Posts: 1768
Registered:
Apr 2000

I am not very knowledgeable about silver plate. I always assumed the larger companies (e.g. Meriden, Rogers, R&B) manufactured **and** plated all of their own wares in-house. I didn't think they might produce the base metal object only to be plated by somebody else. Was this a common practice for those companies?

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nautilusjv

 posted 03-11-2009 09:37 PM   





Posts: 249
Registered:
Nov 2008

Rainwater states in American Silverplate that in the mid 1860's independent jobbers and retailers who did their own plating purchased two-thirds of the Reed and Barton factory output and marked them with their own trademarks. She doesn't mention what occurred later on, but the Rogers & Bros. creamer I posted above I guess could be an example where Meriden sold them blanks. According to Rainwater in her Encyclopedia of American Silver Manufacturers Rogers & Bros. did not start making holloware until 1874. So, perhaps the practice continued. Perhaps Dale knows more about this practice.

[This message has been edited by nautilusjv (edited 03-11-2009).]

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nautilusjv

 posted 03-11-2009 10:00 PM   

Posts: 249
Registered:
Nov 2008

So, I have a slightly different example of what we have been discussing. I have a spooner marked Rogers, Smith & Co. with a mark used between the early 1880's and 1918 according to Rainwater.



(This piece has subsequently been replated.)

Rainwater also informs us that Meriden Britannia bought the holloware division of Rogers, Smith & Co. in 1863, but obviously the old trademark continued to be used. In the Meriden catalog reprint of 1886-87 there is a tete-a-tete set with the same motif of the dragonfly and the crab.



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Dale

posted 03-11-2009 11:51 PM

Posts: 2132
Registered:
Nov 2002

Silverplate companies had all sorts of practices that we know very little about. Many of the early silverplate firms had a background in pewter making. The thing to keep in mind is that silverplate is manufactured while sterling is crafted. Very different areas.

What is needed is to examine the receiving dock and accounts payable records of these firms. Which do not exist for Oneida or any of the IS companies.

So, what we can do is look at silverplate. And apply some general business practices to the subject. The principal expense for each individual unit was making the die or mold. The buildings, equipment and cyanide could be spread over a large production and would represent very little of the cost component of a finished item.

Die making is both an art and a science. There are firms that specialize in die making which makes it safe to posit that there always have been such firms. Considering that casting a brittania ware item in the die is a fairly simple process that can be done on a cook stove. So, it is real easy to see that there were die makers who also made and sold pieces. We just don't know much about it.

In its heyday, MB was a hi tech firm. And they had cost accountants. Who were able to come up with all the calculations that pointed to the most economical number to produce for any given item.

So, while sales might estimate a total demand of 150, cost was saying that 250 was the most economical. Being scientific, the company produces 250, uses 150 and sells 100 to another maker. Maybe they trade. This is a method of handling risk.

It is also rather clear that frequently pieces were assembled and not plated. Some were sold as pewter, some just waited for orders.

The dragonfly panel can be found with numerous marks, including AIR Pairpoint.

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nautilusjv

posted 03-11-2009 11:54 PM

Posts: 249
Registered:
Nov 2008

Thanks again Dale for sharing your knowledge on this subject. Do you know or anyone else other good books on 19th century silverplate in addition to Rainwater?

[This message has been edited by nautilusjv (edited 03-12-2009).]

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Early in this thread it mentions Horace Woodward & Co.
See also:

- [Birmingham Makers mark ID](#)
- [Birmingham makers mark 1919](#)
- [London 1888 Salt Cellars Maker ID?](#)

Here is another example:





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Author	Topic: Silverplate Salver- Maker? Date?
nautilusjv Posts: 249 Registered: Nov 2008	 posted 04-13-2010 11:25 PM   
	<p>Here is a silverplated salver measuring 8.5" in diameter and resting on 3 ball and claw feet. I believe the piece is English. The mark is a GA with an elephant.</p> <p>Any thoughts?</p>







Thanks, Kelly

IP: [Logged](#)

jersey

Posts: 1203
Registered: Feb
2005

 posted 04-14-2010 06:42 PM   

Hello nautilusjv!

You might check out R. Gainsford sheffield 1808.





Hope this helps!

Beautiful salver, enjoy!

Jersey

IP: [Logged](#)

nautilusjv

 posted 04-15-2010 05:06 PM   

Posts: 249
Registered: Nov
2008

Thanks Jersey for the info. I cannot quite believe the piece is that early. Is it therefore Sheffield plate instead of electroplate? Is there a physical/form way to look at which also would suggest Sheffield plate? Or something about style which would also confirm that?





I looked at Gainsford marks. There is a mark with an elephant Gainsford elephant. Could the mark on the salver be a partial mark?

Thanks for the help!

Kelly

IP: [Logged](#)

agphile

 posted 04-15-2010 07:24 PM   





Posts: 798
Registered: Apr
2008

I have certainly seen a Gainsford mark similar to yours on Sheffield plate.

On a plated item around 200 years old I would have expected more wear on the silver surface to be visible than appears to be the case here judging by the photo. I have a couple of small Sheffield Plate dishes that have been later electro-plated, presumably after much of the original silver had worn away. Might this have happened with your piece?

IP: [Logged](#)

nautilusjv

 posted 04-15-2010 07:32 PM   

Posts: 249
Registered: Nov
2008



Thanks Agphile. I had not thought of that possibility, but that could be the ticket. I assume that lowers the value of the piece.

Thanks for your input!

Kelly

IP: [Logged](#)

jersey

 posted 04-15-2010 10:01 PM   





Posts: 1203
Registered: Feb
2005

Perhaps it was/is a well cared for piece!
Hope I am right. Glad you found his mark with the elephant!

Keep me posted.
Jersey

IP: [Logged](#)

vathek





 posted 04-16-2010 08:48 AM   

Posts: 962
Registered: Jun
99

Is there a folded over lip at the edge of the underside that you can feel with your fingernail? And if you huff you're breath on the center of the salver top do you see an oval or circular outline (could also be square)?

IP: [Logged](#)

ahwt

 posted 04-16-2010 09:23 AM   

Posts: 2173
Registered: Mar
2003

If your salver was silver plated it was most likely because too much of the original sterling silver overlay had worn away exposing a large portion of the copper. How much "too much" is varies with individuals; but the person who did it either liked the silver plated look or thought they could increase the sales value by doing it. If all the silver had worn away they probably did increase the value as the advantage of Old Sheffield Plate was gone with the absent of the sterling overlay.





For some reason sterling over copper obtains a beautiful patina after 150 or so years that silverplate never does and in some cases it is even more attractive than the patina solid sterling acquires. Some OSP obtains a wonderful bluish patina that I have never seen on solid sterling.

In either case I would just enjoy your beautiful salver. This time of the year it is a perfect size to serve mint juleps!

IP: [Logged](#)

nautilusjv

Posts: 249
Registered: Nov
2008

 posted 04-16-2010 10:11 AM   





Thanks Awht and Vathek for your thoughts. There is a folded over lip on the edge. I will check again when I get home and post a photograph. And I will try the huff test!

And Awht I do enjoy this beautiful piece and am not concerned much about value per se. I paid a fair price for it and as you say it is almost time for mint juleps and presenting them on the salver would be just swell.

IP: [Logged](#)

jersey

Posts: 1203
Registered: Feb
2005

 posted 04-16-2010 05:18 PM   

Kelly

Do an online search for the maker for comparable pieces.

&

If it is "right", might I suggest a Very Good champagne, my preference to Mint Juleps for such a piece.





Enjoy!

Jersey

IP: [Logged](#)

nautilusjv

Posts: 249
Registered: Nov
2008

 posted 04-18-2010 08:28 AM   

Here is a pic of what I believe is the folded over edge that Vathek mentioned.



In terms of the "huff test" the shape does appear to be a somewhat irregular square.


Thanks to everyone for their info and help.

Jersey, I like your idea of champagne too. Or perhaps champagne cocktails.

Kelly

IP: [Logged](#)

agphile

 posted 04-18-2010 01:48 PM   

Posts: 798
Registered: Apr 2008

Kelly

I am no expert on Sheffield Plate. I just own three small examples, two of which have been re-plated: the reason I raised this possibility. However, I think re-plating would have hidden the solder line round any central silver insert on your salver (there to allow the owner to have a crest engraved without cutting through to the copper) so I think I have to apologize for starting this hare and bow to Vathek for suggesting the huff test.




And to follow on from Jersey's identification of the maker, I now see that an "elephant GA" mark with the same outline as on your salver is listed in "Bradbury", the British pocket hallmark guide, for R. Gainsford, 1808. This gives the earliest date for the salver. I am not sure how long the mark remained in use or Gainsford remained in business but I guess the latest date would be around 20 years after that.

As it happens, I am looking for a salver myself which adds to my envy of your acquisition.

David

IP: [Logged](#)

jersey

 posted 04-18-2010 08:42 PM   

Posts: 1203
Registered: Feb 2005

Kelly!

As I would say to my Dad at the bar, champagne cocktail.....no junk!
Perhaps en petite Bon Bon to go with!
So pleased about your purchase.




Glad to know someone else has verified the mark & approximate date, thanks David. Will keep an eye out for you.

Jersey

Jersey

IP: [Logged](#)

nautilusjv

 posted 04-18-2010 09:26 PM   

Posts: 249
Registered: Nov 2008

Thanks again Jersey and David.


David- I am glad you suggested the replating idea because it is something I had not thought of with Old Sheffield silver. Now, I will be more conscious of it as a possibility when I come across another piece. And thank you for confirming the dating. I think your span of 20 years sounds right.

Kelly

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

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
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Author	Topic: Old Sheffield Plate
<p>Hose_dk</p> <p>Posts: 400 Registered: May 2008</p>	<p> posted 06-26-2010 11:49 AM   </p> <hr/> <p>A few years ago I had the pleasure of discovering my first piece of Old Sheffield Plate. Different items I have been watching for years before I bought. I have heard of OSP, but never known what to look for. Ohh I must have passed many nice things without knowing - but saying EP no good. But one day I made my first discovery. It is a few years ago. We wait with that one - this is the finding of today.</p>



Front of this and back of it





At the last pictures you can see the sandwich construction.

IP: [Logged](#)

agphile

posted 06-26-2010 12:11 PM

Posts: 798
Registered: Apr
2008

Nice one!

IP: [Logged](#)

Hose_dk

posted 06-26-2010 01:57 PM

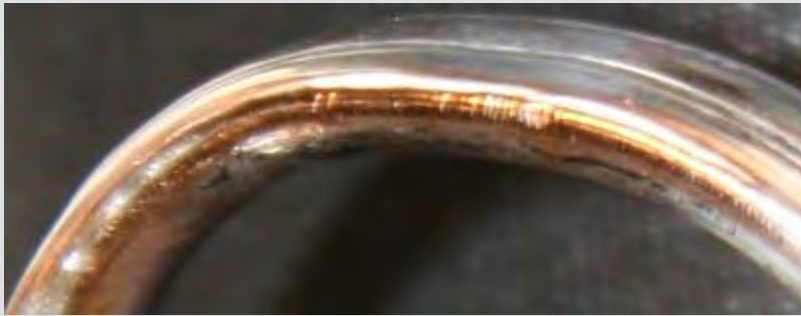
Posts: 400
Registered: May
2008

Indeed it is.

OSP was invented 1742 by Thomas Boulsover - he discovered that a silver plate could be fastened to a copper plate. By fusion - hammering heating. To my knowledge the use of OSP was around 10 years later and it was replaced by Electro Plate was invented. Around 1830/1840 the use of OSP was limited. EP was cheaper and served same purpose.



OSP can be engraved - but not much. Silversmiths took the challenge and invented deep cut engraving. A technique that OSP could not match - because copper then became visible.

OSP is a construction silver-copper-silver or it could be only 2 layer silver on copper. Here is my cream - around 1790. I have shown it before.



IP: [Logged](#)

Hose_dk

 posted 06-26-2010 02:07 PM   

Posts: 400
Registered: May
2008



This is copper on silver - used for ??



So we have two questions so far. Age of my tray (sissor missing)
And two purpose of the item in this reply.

IP: [Logged](#)

Hose_dk

Posts: 400
Registered: May
2008

 posted 01-05-2011 02:12 PM   

So old Sheffield plate is not this site?? Shame on you.



So what do I have here?



Nothing you like?






I can even polish it 😊

IP: [Logged](#)

Marc

Posts: 414
Registered: Jun
2002

 posted 01-05-2011 04:32 PM   

Hi there Hose,





Wax Jack.. Really neat piece. Used for rolls of wax placed on bar and fed through the hole in the top.. commen in 18 th and 19 th c. although I have some 20 th c copies.

Marc

IP: [Logged](#)

Hose_dk

Posts: 400
Registered: May
2008

 posted 01-06-2011 01:08 AM   

Indeed I bought it in November at a antique marked. As so often seller was not fully aware of age. In Denmark Sheffield plate is mistaken for electro plated and therefore considered younger than actually.





November and I have had time to polish but not to buy the wax candle. I will try next weekend, as I am going to the market in Forum, Copenhagen.

Unfortunately it is not hall marked in any way. I have tried to get one of candlesticks, but have not succeeded until now. I found this at a reasonable price. My estimate would be first quarter 18 - 1800-1825 or around.

IP: [Logged](#)

Marc

Posts: 414
Registered: Jun
2002

 posted 03-07-2011 10:26 PM   

Hi Hose and every one else..





I just picked another wax jack to add to my collection, (photo tomorrow) and have been looking for a wax roll for it.

Help..!.. Where can I get a roll of wax.? Looked on internet, but no luck...

Thanks in advance..



Marc

IP: [Logged](#)

blakstonePosts: 493
Registered: Jul 2004 posted 03-08-2011 01:18 AM   

Commercial links are verboten here, but if you google "coil candle" or "candle by the hour" I think you'll find refills are readily available.





Hope this helps!

IP: [Logged](#)**dragonflywink**Posts: 975
Registered: Dec 2002 posted 03-08-2011 12:49 PM   

I've found beeswax coil or rope candle refills for my modern holder quite easily, couple of local gift shops carry them, but find them cheaper online even with shipping. Have a friend with a couple of antique brass wax-jacks with collars rather than clips to hold the candle (similar in principle to the one Hose shows), the standard rope was too thick (3/8", just under 1 cm), he was talking to a candle-maker about making some for him. Being fairly crafty and having experience with coil pottery, polymer clay rolls and hand-rolling beeswax candles, decided to experiment - cut a 4 foot length, he held a blow-dryer on low while, starting at the center and working out, I gently rolled the coils a bit thinner (2-3 mm smaller) on his granite countertop, nipped off the excess wax until we found the wick, then measured off the 4' to locate the other end of the wick. They worked very nicely, and while it may sound like a pain, was really pretty simple and only took a few minutes.....

~Cheryl

[This message has been edited by dragonflywink (edited 03-08-2011).]





IP: [Logged](#)**Hose_dk**Posts: 400
Registered: May 2008 posted 03-08-2011 01:15 PM   

At the internet this can be bought for a 170 SEK equal to 20\$. Is it really forbidden to tell who is selling post order?

Could we do one little?



I will not tell unless forum master gives permission.

IP: [Logged](#)**Scott Martin**
Forum MasterPosts: 11377
Registered: Apr 93 posted 03-08-2011 02:03 PM   

No need for a link since blakstone gave an good answer:





quote:

....if you google "coil candle" or "candle by the hour" I think you'll find refills are readily available.

Hope this helps!

IP: [Logged](#)**Hose_dk**

Posts: 400





 posted 03-08-2011 02:18 PM   

Registered: May 2008

Yes and noone here will go to Sweden anyhow. I had the link long ago but havent bought yet. I have just ordered - should try to see how it looks.

IP: [Logged](#)

Marc

 posted 03-08-2011 11:07 PM   

Posts: 414
Registered: Jun 2002

Thanks Blakstone , for the proper wording... Looking on internet for "Wax Jack", and got photos of our 'wax jacks', and also of a cptn Jack Sparrow, and Jack Nicholson, from somebody's "Wax" museum. Frightening!

Also a shout out to Cheryl.. good for you. I am afraid that if I tried it, my workroom / trailer / home, would catch on fire, and I would have to relocate to a better part of town.

Any how, here is my British Sheffield plate wax jack, c. 1790 or so.. Looks a lot like yours does Hose, but mine is more cheaply made as it has a "tinned" bottom rather than a "silver" bottom.



wax jack sheffield plate c. 1790



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dragonflywink





😊 posted 03-09-2011 12:45 AM



Posts: 975
Registered: Dec
2002

Hehe - nothing dangerous about it, the beeswax is extremely pliable when warmed and my hands are usually cold anyway (cold hands, warm heart?).

~Cheryl

Hose_dk posted 03-09-2011 03:11 PM   Posts: 400
Registered: May
2008

No it is exactly the same. Yours has handle and mine has trace of handle. Yours has the top that mine lost. Then I am missing the top to pull out the light. Mine has also thinned bottom.

They are from the same manufacturer - amazing.

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
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Author **Topic:** [Sheffield Bowl Mark ID](#)

gerard

Posts: 4
Registered: Mar 2007

 posted 08-20-2009 11:25 AM   

[26-1897]

Pics show bowl- 10 inches diam by 2.5 inches tall- and hallmarks I would be pleased if you experts could identify for me age, content (sterling/plate?), anything else?

I am interested in having these questions answered to determine if i should destroy this bowl - cut it up and remake into new item. (it has some severe edge damage) If it some rare piece I will keep it in my collection - if run of the mill I may cut it up into bracelets.

TIA
Gerard











IP: [Logged](#)

tmockait

 posted 08-20-2009 03:08 PM   

Posts: 963
Registered: Jul
2004





Welocme to the forum. Can you tell us a bit about yourself and your interests in silver collecting?

The piece seems to be silverplate, since the marks are not those for sterling. The number is probably a registry (British equivalent of patent no.) or stock numer. Since plate does not carry date letters, it is diffiuct to say how old this is. Perhaps someone on the forum with greater knowledge of plate can identify rough time frame by style of the piece.

Tom

IP: [Logged](#)

agphile



 posted 08-20-2009 04:10 PM   

Posts: 798
Registered: Apr
2008

The use of a crown to mark electro-plated nickel silver was prohibited in 1896 (too similar to a sterling silver hallmark) so your bowl will pre-date that, but not by very much I would think.

IP: [Logged](#)

2209patrick





 posted 08-20-2009 06:59 PM   

Posts: 37
Registered: Mar
2006

Those are American silverplate marks.
The Pairpoint Corporation, New Bedford, Massachusetts.
Founded in 1880. Produced electroplated wares until about 1930.

IP: [Logged](#)

Dale

 posted 08-20-2009 10:43 PM   





Posts: 2132
Registered: Nov
2002

Patrick nails it: Pairpoint. Specifically, their Sheffield Reproduction Line. Made probably from about 1900 to 1929. The dies were assumed by the Rockford Silver Company which lasted into the mid 50's. Then SL & GL Rogers, division of Oneida assumed Rockford's dies. Which vanished into the Oneida ('we don't keep records') mists. It may even now be appearing in pewter, Oneida likes to recycle.

In its day, this was a fairly popular bowl. I have seen a number of them. It also comes in sizes. The holes can be used to arrange flowers. Lutheran 'bring a hot dish to pass' events frequently featured this dish with a ring of flowers and scrumptious tuna noodle hot dish inside. Which really impressed my 8 year old self. This is a very common piece.

IP: [Logged](#)

gerard

 posted 08-21-2009 01:49 AM   

Posts: 4
Registered: Mar
2007

thanks for all the info - you folks are amazing!

agphile
 posted 08-21-2009 06:30 PM
 




 Posts: 798
 Registered: Apr 2008

Perhaps I should clarify that my earlier comment about the ban on the use of the crown on EPNS relates to Britain - I had not cottoned on to the fact that this was an American made item. It would have been illegal to retail it in Britain with those marks but I suppose the maker did not need to worry about exports given the size of the American market.





I was puzzled that it looked like a 20th century piece rather than something I would have expected from the late 19th but all is now clear.

[This message has been edited by agphile (edited 08-21-2009).]

IP: [Logged](#)**Polly**
 posted 08-21-2009 10:13 PM
 







 Posts: 1939
 Registered: Nov 2004

I'm very concerned about the flowers getting into the tuna casserole and the tuna casserole getting all over the flowers.

IP: [Logged](#)**ahwt**
 posted 08-22-2009 12:18 AM
 



 Posts: 2173
 Registered: Mar 2003

The fun would come in using edible flowers.

IP: [Logged](#)**Dale**
 posted 08-22-2009 03:06 PM
 



 Posts: 2132
 Registered: Nov 2002

This was on the frozen prairie of the Midwest. They probably were fake flowers. Maybe paper that could be thrown away, maybe plastic that could go thru the dishwasher. The cover of crushed potato chips was the real highlight of the dish.

IP: [Logged](#)
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 All times are
 ET

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


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- | |  Please help- silver plated fork with mysterious mark

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Author	Topic: Please help- silver plated fork with mysterious mark
cooke Posts: 4 Registered: Mar 2010	<p> posted 03-12-2010 12:14 PM   </p> <hr/> <p>[26-1966]</p> <p>Hi,</p> <p>I am a research volunteer at the Smithsonian in Washington, DC. A woman from South Carolina would like to donate this interesting fork to the new African American History and Culture Museum. This fork might be of interest to us if we can prove that it was made by an African or African descendent. Even if it is not the fork has garnered some excitement around the office and we would really love to learn more about it. This is my first time researching the history of an inanimate object. My previous experience is all with researching people of historical value. I have learned a lot about antiques and flatware while working on this fork but I am running out of ideas about where new to look for more info.</p> <p>I am trying to find out more info about the maker of a silver plated fork. I came across this fork from a woman in South Carolina. She didn't know where it came from and it didn't match the rest of her collection.</p> <p>The mark on the underside of the handle reads "AfricanC.C&Ssilverene". I have tried</p>

looking up American, British and African silver smiths but I can't find any marks that match it. The woman would like to donate the fork to the Smithsonian but no one seems to know what the fork is or where it came from.

I have contacted several silver experts and antique dealers in America, England and South Africa and no one has ever seen the "AfricanC.C&Ssilverene" mark before.

To make things even more confusing. Almost every person I have talked to has suggested a different silver maker as the creator of this fork.

I would really appreciate any help this forum can provide.

Pics of the fork



IP: [Logged](#)

Kimo

Posts: 1597
Registered: Mar
2003

posted 03-12-2010 06:15 PM

Hi and welcome to the forum.

Something to think about - unless something has great historical importance such as once having been owned by a very famous person, most museums and especially the Smithsonian, rarely accept donations anymore. The reason is for every object they accept they must budget for the added responsibility of keeping it and conserving it forever. One object will not break them, but there are millions of people who have family heirlooms and many would like to donate them to the Smithsonian or other museums. The Smithsonian already has so many things that the large majority are never displayed, they are just kept in permanent long term storage at substantial cost to them. Other museums often just sell objects that are given to them unless they fill a particular need in their collection. This selling off of donated objects is called 'de-ascensioning'. Most museums do this routinely, but the Smithsonian is not allowed to so the Smithsonian has become extremely choosy as to what they will accept. You can always ask them if they would like to have it, but it is not a common thing for them to say yes.

IP: [Logged](#)

Scott Martin
Forum Master

Posts: 11377

posted 03-15-2010 01:11 PM

I see that this fork is silver plate.

I see what looks like an acid test revealing copper.




When do you suspect this fork was made?

I am pretty sure someone spread the tines just to make the fork seem more interesting.

IP: [Logged](#)

cooke

Posts: 4
Registered: Mar 2010

 posted 03-15-2010 01:22 PM   

Thanks Scott! Yes I was thinking that this fork was silver plate too. We estimate that it was made in the mid to late 1800's.





My initial reaction to the tines was that maybe someone had recently bent them outward but in my research I have come across several antique forks that were made that way. They were usually cold meat forks, or sardine forks.

Also this fork is the same size as the average dinner fork.

IP: [Logged](#)

Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93

 posted 03-15-2010 02:11 PM   

I think the spreading of the tines is not original and was most likely done to make it seem more interesting.

If the Smithsonian is seriously interested in this spoon then they could have it **properly** X-ray spectrographically tested. The results with full trace elements could help to more accurately date things.





There are others in this forum who know type faces much better than I. To me, the type face of the mark looks relatively new.

What rationale are you using to come up with the *"the mid to late 1800's"* estimate?

IP: [Logged](#)





cooke

Posts: 4
Registered: Mar 2010

 posted 03-15-2010 02:34 PM   

The fork's owner and one of our curators agreed that the fork was likely created in the mid to late 1800. I am hoping we can do a test on the metal in the next week or so. Until then I am still researching and asking everyone I can find with expertise in this topic.

Do you know if there is a way that we can know for sure if the tines were originally bent outward?

Dale
 posted 03-15-2010 05:53 PM   





 Posts: 2132
 Registered: Nov
 2002

I would suggest that the African C.C.&S. is the name of a social or fraternal or religious organization. It is fairly common to find commercial silverware with the names of organizations on it. It is aggravating to get initials which you then have to figure out the organization.

None of my reference books show silverene. It is possibly a forrunner of stainless steel. There is virtually no research on the subject of commercial flatware.

IP: [Logged](#)**swarter**

Moderator

 posted 03-15-2010 06:20 PM   

 Posts: 2920
 Registered: May
 2003

This is a 19th Century style of fork, but the style has been widely reproduced even to the present day, and is frequently used as restaurant ware.

Based on the equal spacing of the tines at the base as well as the unequal spacing at the tips, I would think the tines have been bent outward and are not original in that form.

CC&S could be the maker, but I do not know who (or where) that might be (there was a firm of Curtis, Candee & Stiles that made coin silver in the 1830's, but that is too early for this fork).

A Google search shows that Silverene is also the name of twin towers in Dubai, and there is a Hotel Silverene in Mumbai (India), Hotel silver is often marked with the hotel name, but the use of "African" argues against this possibility.

A variety of often exotic sounding names designed to make silver plated items sound more like solid silver have been used. My guess is that this is a late silver plated table fork dubbed "African Silverene" for such a purpose.





 (Edit)

There is also a (South) African Center for Carbon Capture & Storage (uses CCS, not CC&S) - if the "Center" has an actual brick and mortar building with a cafeteria, they might mark their silver), and an African Center for Chinese Studies in sub-Saharan Africa (also uses CCS).

Dale's suggestion (posted while I was composing this) also is a possibility to consider, and probably should be followed up





[This message has been edited by swarter (edited 03-15-2010).]

IP: [Logged](#)**agphile**
 Posts: 798
 Registered: Apr
 2008

 posted 03-15-2010 06:42 PM   

I have seen somewhere, but cannot now trace, a reference to "African" being used as a term to describe the quality (thickness) of silverplating. Silverene looks like a trade name for silverplated or silver-looking items that are not solid silver. I therefore read "African Silverene" as descriptive of a product range with C C & S as the makers. The style of the marks seems more 20th century than 19th.

It really does look to me like a mass produced fork whose tines have been altered later

IP: [Logged](#)**dragonflywink**
 posted 03-15-2010 08:56 PM   

Posts: 975
Registered: Dec
2002

Have to say it looks like a basic dinner fork mangled in an attempt to create some sort of serving piece. The little bits and pieces that I've found would indicate that it could predate the 1880s, but without identifying the maker, there's really no way to know, might just as easily date well into the 20th century.

This page from the 1881 Reports of the General Assembly of Illinois - Inventory and Valuation of Property of the Illinois Eastern Hospital for the Insane, Kankakee, September 30, 1880, shows "6 Dozen silverene spoons":

Inventory and Valuation—Continued.

STOCKS ON HAND—Continued.

63	Tons soft coal	\$189	00
1	Hatchet		75
4	Barrels pickles.....	32	00
5	Pounds Oolong tea	12	00
1	Large coffee pot.....	1	50
2	Tin graters.....		30
2	Cake cutters.....		30
2	Funnels.....		25
3	Small drinking cups.....		15
1	Cake pan.....		25
8	Tin wash-basins.....	1	50
6	Tin dippers.....	1	50
1	Iron scoop.....	1	00
4	Tea pots.....	1	50
11	Quart cups.....	2	75
8	Two-quart cups.....	2	70
2	Gross hat and coat hooks.....	3	10
4	Sadlrons.....	2	00
1	Rolling pin.....		20
8	Match boxes.....		80
6	Individual salts.....		12
1	Mouse trap.....		10
1	Whitewash brush.....		50
4	Blacking brushes.....		75
21	Hair brushes.....	9	45
5	Shaving brushes.....		50
3	Balls twine.....		75
4	Pounds bees wax.....		75
7	Iron match safes.....	1	54
6	Dozen silverene spoons.....	2	00
6	Dozen table spoons.....	3	25
30	Steel forks.....	3	00
2	Plated forks.....		42
2	Rubber handle knives.....		66
1	Razor strop.....		30
17	Coarse combs.....	2	60
16	Fine combs.....		50
9	Wooden mustard spoons.....		30
11	Bone salt spoons.....		65
8	Pounds sapollo.....		90
2 ¹ / ₄	Dozen soup plates.....	2	40
3	Dozen tea plates.....	2	70
6	Small platters.....		60
2	Platters.....		60
1	Large platter.....		30
3	Wash bowls.....	1	50
38	Chambers.....	19	00
1	Three-gallon crock.....		30
1	One-gallon jug.....		10
1	Wash pitcher.....		63
3	Feather dusters.....	3	00
10	Brush brooms.....	1	20
1	Gas-lighter.....		50
4	Pounds Japan tea (dust).....		80
10	Pounds raisins.....	1	20
5	Pounds tripoll.....		63
17	Pounds soda.....	1	06
3	Pounds chocolate.....	1	20
2	Pounds canned salmon.....		46
1	Bottle salad dressing.....		50
4	Pounds ground cinnamon.....	1	80
2 ¹ / ₂	Pounds ground pepper.....		55
2	Pounds ground cloves.....	1	30
3	Pounds ground ginger.....		60
7 ¹ / ₂	Pounds ground allspice.....	2	25
10	Dozen boxes matches (parlor).....	2	40
10	Pounds whiting.....		10
10	Quires sand paper.....		80
15	Tea cups and saucers.....	3	00
23	Dinner plates.....	1	88
26	Quart bowls.....	3	38
3	Tack hammers.....		30
3	Paint brushes.....		30
2	Hair cushions.....	2	00
9	Yards damask table spreads.....	4	68
5	Yards table blanket cloth.....	3	55
42 ¹ / ₂	Yards Pequot.....	7	33
29	Yards Wamsutta.....	3	48
3	Yards furniture covering cloth.....		21

An 1887 ad for a watch from Wm. Williams in Chicago offers, "...as a Leader, our New Genuine Solid Silverene Dust-Proof Watch.....warranted not to tarnish: 20 per cent silver...":



To introduce our Solid Gold and Silver Watches and Jewelry we offer as a Leader our New Genuine Solid Silverene Dust-Proof Watch, 3-ounce open face, finely finished, smooth, full bascule case; warranted not to tarnish; 20 per cent silver; wears better than a silver watch. Why? Because it is harder, stronger and heavier; with patent lever movement of Hasler Watch Co., and known the world over for their excellence and fine finish. Having 11 jewels, cut expansion balance, quick train, 1,800 beats to the hour, dust-proof. This is a regular \$12.00 Watch and will not be sent for \$4.00 unless the person ordering will honestly endeavor to make sales from our large illustrated catalogue that we send with it. Will send C. O. D. subject to full examination, if 50 cents is sent with order as a guarantee of good faith. This is the best selling watch in the market, all complete and fully warranted, \$4.00 only. Gold plated Chain and Charms free with every order.

20 WATCHES FREE.—In order to introduce our goods in every county in the United States, we offer every twentieth person sending us \$4.00, full amount with the order, an extra watch and chain, absolutely free. Now is the time to order and be the lucky twentieth. Address.

WM. WILLIAMS, 121 HALSTED STREET, CHICAGO.

We recommend this watch to any one who desires a low-priced watch that combines SERVICE with DURABILITY. Kindly mention this paper when you order.

And it shows up on a list of Pure Metals and Alloys in a 1901 book, Practical Electrical Testing in Physics and Electrical Engineering:

TABLE VI.
TEMPERATURE COEFFICIENTS AND SPECIFIC RESISTANCES OF PURE METALS AND ALLOYS DETERMINED BY PROFESSORS J. A. FLEMING AND J. DEWAR.

Metals, pure, soft, and annealed.	Specific resistance, ρ , in microhms. per c.c. at 0° C.	Mean temperature coefficient, α , between 0° and 100° C.	Alloys, usual proportions.	Specific resistance, ρ , in microhms. per c.c. at 0° C.	Temperature coefficient, α , at 15° C.
Platinum ...	10·917	0·003669	Platinum-silver...	31·582	0·000243
Gold ...	2·197	0·003770	" -iridium	30·896	0·000822
Palladium ...	10·219	0·003540	" -rhodium	21·142	0·00143
Silver ...	1·468	0·004000	Gold-silver ...	6·280	0·00124
Copper ...	1·561	0·004280	Manganese steel	67·148	0·00127
Aluminium...	2·665	0·004350	Nickel steel ...	29·452	0·00201
Iron ¹ ...	9·065	0·006250	German silver ...	29·982	0·000273
Nickel ...	12·323	0·006220	Platinoid ...	41·731	0·000310
Tin ...	13·048	0·004400	Manganin ...	46·678	0·00000
Magnesium...	4·355	0·003810	Silverene ...	2·064	0·00285
Zinc ...	5·751	0·004060	Aluminium-silver	4·641	0·00238
Cadmium ...	10·023	0·004190	" -copper	2·904	0·00381
Lead ...	20·380	0·004110	" -bronze ²	12·300	0·0010
Thallium ...	17·633	0·003980	Reostene ² ...	76·468	0·00110
Mercury ...	94·070	0·000720	Brass ² ...	7·2	—
			Nickelin ² ...	38·50	—
			Arc lamp carbon ²	4400-8600	0·00052

¹ Approximately pure.


² Not determined by Fleming and Dewar.

~Cheryl

IP: [Logged](#)

swarter
Moderator

Posts: 2920
Registered: May 2003

 posted 03-15-2010 10:28 PM   

I refined my Google search and came up with the following:

quote:

Watch case mfgs used terms like
 Silverene
 Silverode
 German Silver
 Mexican Silver

The silver markings mentioned above are all nickel metal not silver

quote:

Silverene is a paint used in boiler rooms for high temperature work on steam ships.





quote:

Dip Pen
 Pneumatic No. 377, black with rubber contoured gripping section. Hunt No. 57 Silverene nib with very flexible fine point.

So (with these and Cheryl's finds) there is no doubt that silverene was and is an alloyed metal.

IP: [Logged](#)

agleopar

 posted 03-16-2010 08:48 AM   





Posts: 847
Registered: Jun
2004

If the tines have been bent (my guess is that they were) after this was made by die striking, then I am pretty sure that marks, dents or scratches on the base of the tines, from what ever was used to bend them can be seen? The scratches might have been polished out but then the surface of the "silverene" would be disturbed, perhaps magnification would help to see that.

I like Dales reasoning - "I would suggest that the African C.C.&S. is the name of a social or fraternal or religious organization." and imagine that if such a group was found and this fork is from the late 19th c. it would retain much interest.

IP: [Logged](#)

ahwt

 posted 03-16-2010 10:09 AM   





Posts: 2173
Registered: Mar
2003

Silverene is sometimes spelled silverine and may have been an alloy to creat a white metal.

This fork however does seem to have an actual layer of silver over some base metal. I have seen these forks sold as a potato forks.

IP: [Logged](#)

agleopar

 posted 03-16-2010 01:45 PM   

Posts: 847
Registered: Jun
2004

Found this at lunch time - Googled - african church c&s


"African reformation: African initiated Christianity in the 20th ... - Google Books Result page 82 and 83

[This message has been edited by agleopar (edited 03-16-2010).]

IP: [Logged](#)

Ulysses Dietz

Moderator

 posted 03-16-2010 02:14 PM   





Posts: 1265
Registered: May 99

I think you're all on the right track. Hotel plate, ca. 1900; dinner fork transformed into a "baked potato fork." My own guess (echoing those above) is that it was made by C. C. & S., and the trade name was African Silverene, which to my mind means it was manufactured in a European colonial nation in Africa. Google comes up blank on this, but many little companies have disappeared without a trace. I feel sure it is not American or European. And there were plenty of Europeans living in Africa and needing flatware in 1900.

In the context of this potential gift, I would suggest, gently and gratefully, that someone in the donor's family found this fork many years ago, and was so taken by the word AFRICAN on it (as I was myself) that they kept it. There is not enough history here to make it something that a museum should take in--at least not from what I have seen. Barring that, a history museum in South Africa (or Kenya, or any formerly British colony on the Continent) might have the kind of information unavailable here in the U. S.

IP: [Logged](#)

Dale

 posted 03-16-2010 02:56 PM   

Posts: 2132
Registered: Nov
2002

Thinking about this some more, I wonder if CC&S was a railroad. If so, could this indicate use in segregated dining cars or restaurants?

IP: [Logged](#)

I agree that the fork's splayed tines do not appear to have been the way it was made, and that it is something that was done to it by a person at some later point. It may have been done by its owner to make it a more useful tool to them for serving something like fish or meat or tomato slices or pastry or such where a wider spread might have been desired by its owner.

I also agree that it does not appear to have been made by a silver smith and instead appears to be late 1800s or early 1900s factory made.

The markings are puzzling. The term silverene is not a common one, but it is not rare either. As Cheryl shows in her postings of old advertisements, it was a term that was loosely used for a range of metal wares and is often thought of as either a white metal alloy sometimes with a bit of silver, or I have also seen it used to refer to a stainless steel alloy. Making up marketing terms that incorporated the word silver either in a made up word like silverene or as part of a two word phrase such as German Silver or Alpaca Silver or similar phrases is simply to get people to think the object is made of silver when actually there is little if any silver in the alloy. It is possible that the marking could be another of these marketing tricks.

Another possibility of the marking is for it to be that of a company, hotel, restaurant, shipping or railroad corporation, etc. Many such entities purchased modest quality but heavy duty flatware and hollowware and put their name or marking on it. The purpose was two-fold: to show they were an organization of substance and to minimize pilfering since they could prove that these things were theirs. The generic term for such flatware and hollowware is 'hotel ware.' It is possible that the marking on the back could refer to such a company. For example, there was a British steam ship company in the late 1800s to early 1900s called the 'African Steam Ship Company.' They operated between England and the U.S. and Canada between the St. Lawrence and the southern U.S. It is possible this fork might be one of theirs or it could also have belonged to some hotel or restaurant by that name. The C.C.&S. appears to be either the name of the factory that manufactured the fork or it could equally be the name of the company that sold the fork. Retailers often added their markings to increase their sales.





I hope someone will be able to give an absolute confirmation on the exact meaning of the markings, but the chances are not great with things that are not solid silver since there has not been much study of such things and few old records were ever saved. The intense collector interest in solid silver or silver plate made by well known smiths and factories means that there is a fair amount known about these and their markings, but even with solid silver there is an amazing amount of information that has been lost or not yet found.

As you likely know all too well, old family stories about heirlooms need to be taken with very large grains of salt, and sometimes even whole salt cellars of salt. Most people retell the stories that have been handed down with things with complete honesty and conviction, but stories are always interpreted in each telling. It is like the old party game of 'telephone' where a story whispered into the ear of the person next to you and then they tell it to the person next to them and so on results in an end story told by the last person in the line to the group that is quite different from the original one. In silver, as in any other antique, family stories can be a starting point but they all need what you are doing, impartial fact checking. I can not remember how many times I have been offered things that people have said with full conviction and honesty that had been made by Paul Revere or that had been owned by George Washington or someone famous only to be found to be something else once a bit of fact checking is done. In addition to markings, one must also consider the form, design, patina, feel, weight and other aspects. It is like evaluating a painting where the signature is one factor but you need to look at the painting itself to make a decision what it is. Also, solid tangible provenance is either helpful or necessary in some rarer objects.

[This message has been edited by Kimo (edited 03-17-2010).]

Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93

 posted 03-17-2010 02:36 PM   

Kimo,

Thanks for pulling everything together. It reads very well.

Thanks again.

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



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


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


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Author	Topic: unknown treasure?
fwood1 Posts: 3 Registered: Sep 2010	<p> posted 09-10-2010 04:20 PM   </p> <hr/> <p>[26-2039]</p> <p>An elderly friend of mine recently found this item in her attic.</p> <p>I have spent hours attempting to research this on my own but in all honesty the only knowlege I have gain is the history or BB&B.</p> <p>What I would like to know is a little history of the item.</p> <p>I have attached a photo of the item and an additional photo of the bottom showing the hallmark.</p> <p>All help is welcome, including suggestions regarding sites I may use to do my own additional research.</p> <p>Thanks! Forrest</p>



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










agphile

 posted 09-10-2010 06:44 PM   

Posts: 798
Registered: Apr
2008

The object looks very like a Guernsey milk can, but I am UK based and cannot say whether this might have been the design source for a US made item.

IP: [Logged](#)

Kimo Posts: 1597 Registered: Mar 2003	<p>  posted 09-10-2010 11:59 PM    </p> <hr/> <p>Hi Forrest.</p> <p>Your friend's pitcher is very nicely made but it is not silver, it is nickel.</p> <p>Best wishes, Kimo Contributing Editor</p> <p style="text-align: right;">IP: Logged</p>
fwood1 Posts: 3 Registered: Sep 2010	<p>  posted 09-11-2010 10:04 AM    </p> <hr/> <p>Thank you Forrest</p> <p style="text-align: right;">IP: Logged</p>
silverhunter Posts: 704 Registered: Jul 2007	<p>  posted 09-12-2010 04:49 AM    </p> <hr/> <p>A question from my side is:</p> <p>Is this kind of material used for instance also in Hotels? Because the term sometimes is used "<i>Hotel silver</i>", I will check,if this question is placed in another topic with the search function, but it looks like this is such a piece.</p> <p style="text-align: right;">IP: Logged</p>

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


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Author	Topic: My Grandmother's silver (plated) chariot
Wicca Posts: 10 Registered: Sep 2008	<p> posted 09-23-2008 12:11 AM   </p> <p>[26-1728]</p> <p>Hello again,</p> <p>Thanks to my husband's website, I am able to post the photos of my mystery object. This little chariot has working wheels. The peacock's tail is the handle, and as the chariot is pushed forward a chain winds up from the inside and the top opens. When the chariot is pulled back, the top closes. The photos have the dimensions and other annotations.</p> <p>On the bottom of the chariot is the following: Middletown Plate Co Quadruple Plate Hard White Metal. At the top of the inscription is an image that looks like a tear drop. Under the inscription are a couple of marks- one looks like an upside down T and the other like a little curve. I was not able to get a photo of the inscription.</p> <p>I don't remember anything ever being inside the chariot. I have taken the chariot to antique shows and tried to get information, but nobody has been able to identify any purpose.</p>

as the wheels turn, a chain connected from the wheels into a hole in the bottom of the vehicle winds up and the lid opens



the wheels turn

the color is off- there is actually no yellow or tarnish

hinged lid





chain wound on wheel mechanism



chain which lowers and raises the lid.
the chain goes thru the hole and winds around the axle of the wheels.

again, the color is off. There is no gold color or tarnish,
just my poor photography!

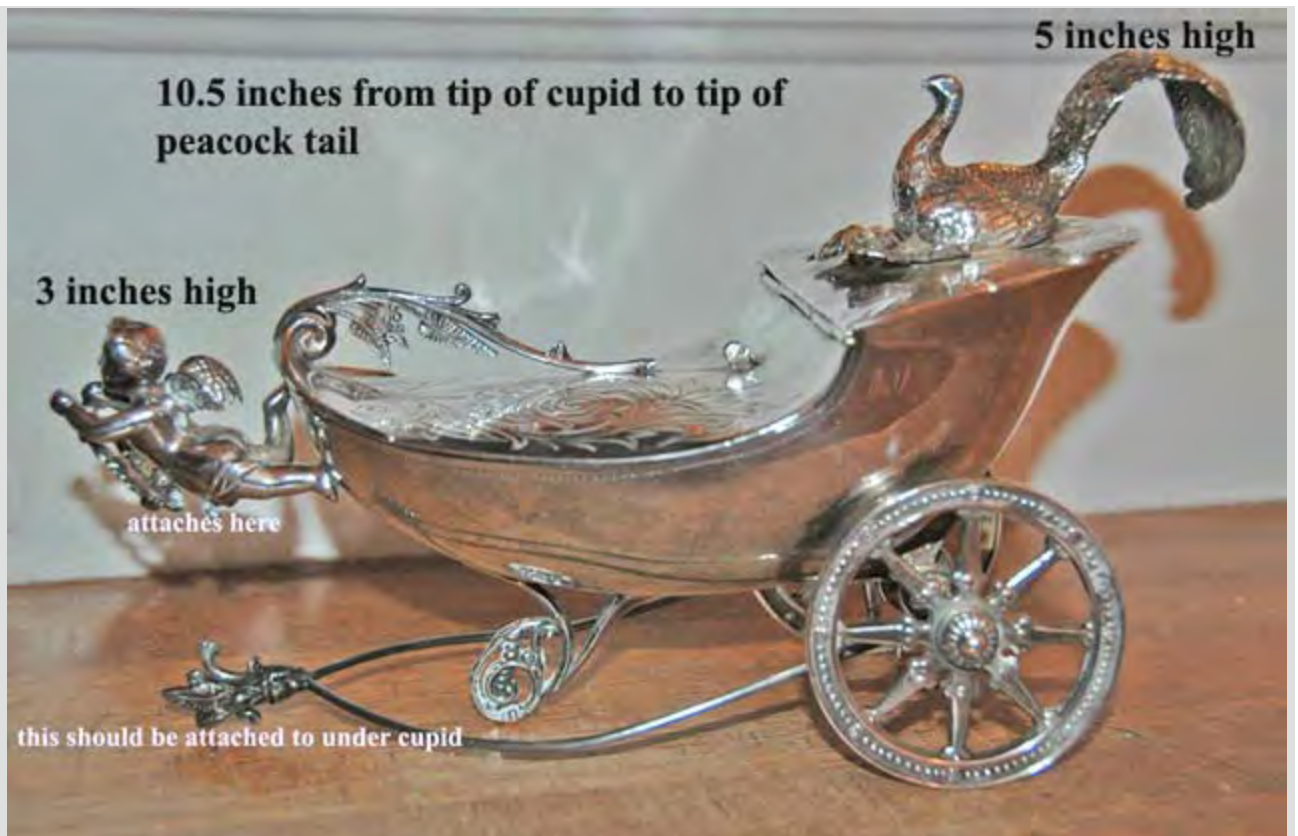


**wheels
2.5 in
diameter**

decent view of the wheel details

I hope this is not too many photos. Please let me know if I need to do anything differently. And thanks. Wicca

I forgot to say that something has come unsoldered. This picture will show what has come undone:



IP: [Logged](#)

Dale

posted 09-23-2008 12:22 AM

Posts: 2132
Registered: Nov 2002

Lovely piece Wicca. It is rare to see items like this so complete and working. Most opinion is that this started life as a jewelry box. When new it would have been lined with fabric, possibly padded. Check and see how well it holds bracelets and rings.

Middletown plate was in the orbit of the Meriden Britannia Company, Middletown is in Connecticut. This would date from about 1875 to 1890.

IP: [Logged](#)

bascall

posted 09-23-2008 12:29 AM

Posts: 1626
Registered: Nov 99

Your introduction and the pictures of your first item are great. The size of your images look correct to me, and I have not, as yet, heard of quantity being an issue.

There are several postings on the manufacturer of this piece that [a search of the forum](#) will bring up, and no doubt plenty of willing folks ready answer any specific questions about your item.

This piece looks like it would be fun to own. Good luck with your research.

IP: [Logged](#)

vathek

posted 09-23-2008 04:11 AM

Posts: 962
Registered: Jun 99

My guess would have been spoon warmer.

IP: [Logged](#)

agphile

posted 09-23-2008 06:23 AM





Posts: 798
Registered: Apr 2008

A pretty piece. Devices with clever opening and closing arrangements were sometimes made to contain something that could be offered to guests. This is an unlikely container for snuff or

cigarettes, but might it be for some delicacy that a hostess could proffer? I could imagine it appealing to children if it held sweets, for example.

IP: [Logged](#)

Scott Martin
Forum Master

 posted 09-23-2008 08:03 AM   

Posts: 11377
Registered: Apr 93

An item like this was most likely first introduced as having one purpose. Manufacturers would often reintroduce or slightly redesign things to find a new market.





If this were a spoon warmer the lid would have a notch for the spoon handles. Also there wouldn't be a hole in the bottom (for the chain) as the hot water would leak out.

Whether it started life as a jewelry box or something else is a good question.

I suspect it was also used as a fancy sugar cube or candy box. On a table cloth the wheels would grip so sliding the chariot forward would cause the lid to open. Return the chariot to its original position and the lid would close.

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jersey

 posted 09-23-2008 08:27 PM   

Posts: 1203
Registered: Feb 2005

Hello Wicca!

A formidable piece indeed! I love it!




Could it be a nef? Or something on that order?

Jersey

[This message has been edited by jersey (edited 09-23-2008).]

IP: [Logged](#)

Wicca

 posted 09-23-2008 09:40 PM   

Posts: 10
Registered: Sep 2008

Thank you everyone for your thoughts and comments.

Some thoughts from me:

I don't think it was ever lined with material. There are no signs of anything that would lead me to think that way. And the hole for the chain would make it difficult to line.

The sugar cube suggestion rings a faint bell. And I remember the chariot being in the dining room, so that makes sense.

I like the idea of keeping jewelry in it.

And, in regards to the last remark....
what is a nef?

Thanks again everyone.





This is a great group of folks.

I'm glad I found this place.

Wicca

IP: [Logged](#)

Wicca

 posted 09-23-2008 09:52 PM   

Posts: 10
Registered: Sep 2008

Like a good person, I searched the archives for nef....the search turned up 200 posts, but none had nef in the title.





I read a few, and particularly enjoyed the one about the Brazilian 16th century Plaza Hotel sugar bowl, but have not found nef yet.

I would say "nef-er mind" but I am sure someone will let me know.

Wicca

IP: [Logged](#)

ahwt

 posted 09-23-2008 10:33 PM   





Posts: 2173
Registered: Mar 2003

[Nef](#) is discussed at this website. Lovely piece - enjoy it.

[This message has been edited by ahwt (edited 09-23-2008).]

IP: [Logged](#)

doc


 posted 09-24-2008 08:11 AM   

Posts: 712
Registered: Jul 2003

My first reaction was that it held sugar as well. It is similar in shape to the sugar scuttles that you see more frequently. They usually do not have a lid, but I have seen examples with lids.

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Kimo





 posted 09-24-2008 11:11 AM   

Posts: 1597
Registered: Mar 2003

A nef sounds like the most likely to me - though of course it would have to have been for something dry because of the hole in the bottom for the chain. I can not see the putto (the little cherub) up close in the photos, but his outstretched arms make me wonder if they may originally have been for holding a little spoon or fork or pair of tongs or such for serving yourself with whatever it may have contained. When you look at it up close, does this seem possible?

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dragonflywink

 posted 09-24-2008 01:24 PM   

Posts: 975
Registered: Dec 2002





Don't believe that this would be considered a nef, the name comes from the medieval French word for "ship". And must agree with Dale that it's most likely a novelty jewel casket missing its fabric lining. Rainwater's *American Silverplate* illustrates several similar fanciful designs, though none with this method of lifting the lid and none with wheels; there are however, illustrations of toilet stands on wheels. Patents from the late 1870s to mid 1880s show various mechanical devices for lifting lids, some on jewel caskets, others on butter dishes with mention of their also being useful for jewel-cases.

Previous post on nef's: [Antique Silver ship/galleon - Can anyone help with some information please](#)

~Cheryl

IP: [Logged](#)

jersey

 posted 09-24-2008 02:30 PM   





Posts: 1203
Registered: Feb 2005

What about a napkin holder?

Also found reference to a catalogue as well if anyone may have it to help out. It is Middletown Plate Co., Fine Silver Plated Ware, Salesroom John St., NY. have no clue as to where you may find it. Perhaps the historical society in Middletown.

Jersey





[This message has been edited by jersey (edited 09-24-2008).]

silverhunterPosts: 704
Registered: Jul 2007 posted 09-26-2008 12:09 PM   





My compliments for the photo's, super quality,(even without my glasses) I also enjoy this piece. I don't know nothing about it, but when I ever see such look like here in Holland or somewhere in Europa I will react again. I'm glad to see new material and have also the feeling it has to be used with some delicious consumptif products.On a dinner table or desk it will be looking great. Enjoy the hobby, using this forum it gave me a lot of information. A lot of success at your side and I also hope you show more interesting pieces in the future.

Have a nice weekend all of you in the U.S.A. And don't forget to give your vote to the right new president.

Greetings Silverhunter.

IP: [Logged](#)**salmoned**Posts: 336
Registered: Jan 2005 posted 09-26-2008 05:06 PM   

Looks like a novel way to pop the question (with an engagement ring on velvet inside).

IP: [Logged](#)**Wicca**Posts: 10
Registered: Sep 2008 posted 09-26-2008 09:09 PM   

Hello everyone-

I am away from home at my daughter's university parent weekend. When I get home I will post with the appropriate remarks and thanks for all the kind posts from you all. I will also post a photo of the cupid close up.

Wicca

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


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Author	Topic: plated spoon
middletom Posts: 467 Registered: May 2004	<p>📄 posted 10-07-2015 09:24 PM 🗑️ ✎ ➡</p> <hr/> <p>This is my first entry under this subject, I believe. My wife's nephew, who works in construction, gave me a spoon he dug up on the property of a house being torn down. He said it was about eight feet down. It was quite crushed and mangled, but I was able to largely straighten it out. The marks, once I removed the dirt from them, were a Q, then a cat's face and then a side view of a lion. After those was a similar stamp S&Co. After those stamps, which are the deep ones with the raised image, is another light one (with the letters struck into the metal) stating "Spaulding&Co" then "England" beneath that. Despite the side view of the lion, I know this is not sterling. The metal is very silvery in color, though I had expected brass. It is also heavy for its size. I know the "Spaulding&Co" used to be a store, in Chicago I think, and ONC at one time sold to them.</p> <p>I can't really detect any silver plate, there seem to be no wear through spots.</p> <p>Can anyone identify what this was made from and by whom?</p>

Geoff Blake

IP: [Logged](#)

Scott Martin
Forum Master

 posted 10-07-2015 11:40 PM   


Posts: 11377
Registered: Apr 93



Photos please.

IP: [Logged](#)

middletom

 posted 10-17-2015 12:42 PM   





Posts: 467
Registered: May 2004

Scott, I will try to get photos but my camera is not the best for close-up shots. Even if I can get a good photo, down loading it to my computer may not work for the camera is a Kodak and the download software for that camera is no longer valid. If I have success I'll be sure to post them.

Geoff

IP: [Logged](#)

jersey

 posted 10-19-2015 06:38 PM   

Posts: 1203
Registered: Feb 2005




Hello middletom

Information I have says that the Spaulding company in London makers of flatware 1952-1967. They marked their spoons from 1952-1954 "Spaulding & Co England possibly for export to the US.

Hope this helps.
Have a great day!
Jersey

IP: [Logged](#)

agphile

 posted 10-20-2015 04:23 AM   

Posts: 798
Registered: Apr 2008

Geoff





Are you 100% sure the spoon isn't sterling? Might years of burial have changed the feel of the metal? The marks you describe seem very much like London sterling. You could check the S&Co maker's mark on the excellent Silvermakersmarks.co.uk site to see how it matches.

It would have been illegal for over 100 years for a British maker to put marks like this on a base metal or plated item. To follow on from Jersey's input, the Q might be the date letter for 1951/2 which could tie in with the Spaulding and Co England stamp but you would need to check this against a date letter table.

David

IP: [Logged](#)

middletom

 posted 10-23-2015 08:27 PM   

Posts: 467
Registered: May 2004

Thank you Jersey and David for that information. The metal doesn't look like sterling and it is very hard, but the lion stamp would seem to say it is sterling. The cat face I mentioned in the second stamp is actually more of a panther face with small rounded ears.



I will give that site a check and may be I'll find the answer.

Geoff

IP: [Logged](#)

middletom

Posts: 467
Registered: May
2004

 posted 10-23-2015 08:41 PM   

David,
I just went to the site you referred me to and found it obviously is sterling. The mark, as you mentioned, the cat, is London and the style of the letter Q is for 1951. And the lion is exactly like that on the spoon so we are talking sterling and I have put this thread in the wrong place. Sorry, Scott.

The spoon has a number of deep digs in it, either from the gravel it was buried in or from being hauled from the ground by a back-hoe. I am going to clean it up and then submit a picture of it. Maybe a before and after pair of photos.

Geoff

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

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
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Author	Topic: Another one I need help identifying
ladybug44 Posts: 6 Registered: Nov 2007	 posted 11-06-2007 08:57 AM    [26-1528] I will probably be posting lots of these in the next few days because I don't know a thing about silver. Hope I don't wear out my welcome! Can you help me with maker and pattern for this one? Also what kind of fork is it? Thank you again!



ladybug44

 posted 11-06-2007 09:28 AM   

Posts: 6
Registered:
Nov 2007

I have inherited a lot of silver flatware recently. I don't know much about patterns so that's why I'm asking for help.





Thank you.

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered:
Apr 93

 posted 11-26-2015 11:15 AM   

maker:

American Silver Co.
Bristol, Connecticut
1901 - 1935

Manufacturers of silverplate & sterling flatware and holloware. Succeeded Holmes & Tuttle in 1901 and were acquired by International Silver in 1935.

International likely continued using this mark for some period.





Silver plate pattern

1906
Pattern name: Moselle
Designer: Samuel J. Large

With the cutting tine and its apparent weight it is most likely a pickle fork.

IP: [Logged](#)

agphile





 posted 11-26-2015 01:05 PM   

Posts: 798
Registered:
Apr 2008

In the UK we would think of one like this as a pastry fork (or cake fork).

IP: [Logged](#)

Kimo

 posted 11-27-2015 01:00 AM   

Posts: 1597
Registered:
Mar 2003

It is a lovely pattern. As Scott mentions, it is not silver, it is silver plated.

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered:
Apr 93





 posted 11-27-2015 09:21 AM   

When pickle fork sales started to decline the manufacturers re-introduced the same shaped fork (wide tine). But the new, cake or pastry fork, didn't have the beveled edge on the cutting tine and it was lighter in weight.

In the photo it sort of looks like it has the beveled edge.. therefor pickle fork.

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Polly



 posted 11-27-2015 10:03 AM   

Posts: 1939
Registered:
Nov 2004

I really like that pattern. Most similar patterns have flowers--the grapes are very appealing.

IP: [Logged](#)

agphile

 posted 11-27-2015 01:34 PM   





Posts: 798

Registered:
Apr 2008

Interesting about the pickle fork/cake fork. Maybe I have been misidentifying some Victorian pieces. I tend to think of an English pickle fork as having a long handle and short, barbed tines. I can't provide a photo to show what I mean because I don't own one: I find them pretty useless when trying to spear a pickled onion and remove it from its jar and I'm not sure what other use they might have.

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Kimo

 posted 11-27-2015 01:52 PM   

Posts: 1597
Registered:
Mar 2003

Hi Agphile.





I believe that the long handled fork with small tines or even barbed tines on the end usually is called an olive fork since it would have been used to spear olives or onions or even cherries from tall narrow jars.

That said, as was mentioned as tastes in silverware changed and needs changed the makers did one of two things - they made up another shape or they renamed an older less well selling shape. I think that the old pickle fork was repurposed into being the new cake fork. Or sometimes I also see these called a salad fork where the bladed tine is used for cutting the salad into bite sized pieces.

[This message has been edited by Kimo (edited 11-27-2015).]

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doc

 posted 11-27-2015 06:52 PM   





Posts: 712
Registered: Jul
2003

Moselle is one of my favorite patterns; there were a number of grape design patterns that date from 1904-1910, but Moselle is the nicest, in my opinion.

I learn something every time I read this site; I did not know of the change from pickle fork to cake fork and I, too, have been misidentifying pieces. Thanks all!

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park1226

 posted 11-29-2015 05:22 PM   





Posts: 92
Registered:
Jun 2005

The key to identifying this Moselle fork is the length. The Collectors' Handbook for Grape Nuts published in 1971 shows two identical forks with broad left cutting tines. Their length is the only variable that differs. There is the pickle fork that is 6" long and noted as being extremely rare. Its original catalog number was #246. A pastry fork is also shown and it is 7" long. No catalog number is given. This handbook was published pre-internet so the term extremely rare may no longer apply. How long is your fork?

[This message has been edited by park1226 (edited 11-29-2015).]

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ahwt

 posted 12-03-2015 10:04 PM   

Posts: 2173
Registered:
Mar 2003





Park, thanks for the reference to the book "Handbook for Grape Nuts". Ms MacLachlan, in the section on Vintage, uses "HH" as an identification to several items in this pattern. Do you know what HH means?

This little book is readily available on the Internet and looks like a fun book. I don't think I have any of the Vintage pattern, but I do have some of the Moselle pattern.

The silverplate flatware of the late 1800s and early 1900s includes many interesting patterns.

IP: [Logged](#)

park1226

 posted 12-04-2015 07:49 AM   

Posts: 92
Registered:

HH is an abbreviation for hollow handled. Knives were available as either flat or hollow

Jun 2005 handled. Certain serving pieces also were available with hollow handles for an extra charge. IP: [Logged](#)

ahwt  posted 12-04-2015 08:47 AM   

Posts: 2173
Registered:
Mar 2003
Thanks for the information Park. IP: [Logged](#)

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


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Author	Topic: Currier & Roby
<p>Brent</p> <p>Posts: 1502 Registered: May 99</p>	<p> posted 02-08-2000 07:30 PM   </p> <p>As a fan of both modern and coin silver, I am drawn to the work of Currier & Roby. C&R made some of the finest reproduction silver in the US. Unfortunately, far too little is known about the company's products. I will try to fill in some gaps, based on available sources and my own observations. Literature sources include Rainwater's Encyclopedia of American Silver Manufacturers, as well as two articles which appeared in Silver magazine in 1983 (Jan/Feb and May/June). These articles were written by Bennett W. Trupin, a one-time employee of the firm. Unfortunately, Trupin spends most of his time praising Mr. Currier, rather than telling us what was produced and how.</p> <p>Most of the pertinent facts about the firm are presented in Rainwater, so I will not go into too much detail there. Suffice it to say that Currier & Roby was founded in New York City in 1900 or 1901 by Ernest M. Currier and Harry E. Roby. Roby died in 1924, and Currier in 1936, although the firm continued on. They apparent absorbed George A. Henckel & Co., a small "jobber", around 1940, and were themselves incorporated by Elgin Silvermiths, which lasted until 1976.</p> <p>Currier was a great authority on early American silver. Anyone who has seen a copy of his posthumous Marks of American Silversmiths recognizes it as a splendid work of scholarship.</p>

Interestingly, all of the marks illustrated in the book were meticulously drawn by Mr. Currier himself. As one of the articles mentions, Currier was able to illustrate nuances of the marks that even escape photography! Currier was the designer for the firm.

Roby was a well trained silversmith who had worked at several different firms, including Durgin, J.B. & S.M. Knowles, and A.F. Towle before forming C&R. Roby was the one who brought Currier's designs to life.





I have had a chance to examine a number of pieces of Currier & Roby's work. Here are my conclusions, faulty though they may be:

1. Most pieces are marked with the CR cypher illustrated in Rainwater. That said, I believe that some pieces were left unmarked, to be later stamped by retailers. Robert Ensko of New York was one such retailer (See the Ensko thread in this forum).
2. The degree of hand work on these pieces is debatable. In one of Currier's writings, he implies that all of their reproductions are formed by machine. That said, I have seen a great Paul Revere reproduction cann that certainly appears to have been hand raised. Roby probably had the expertise to do it, but did he? Currier says that they can mimic the marks of hand raising if desired; perhaps this is an example.
3. In the Ensko thread is an illustration of Ensko's mark, along with a STERLING stamp. Remember this stamp, with the strange L; it appears on all the C&R sterling I have seen, including pieces otherwise unmarked.
4. Some pieces are marked PAUL REVERE REPRODUCTION, or have some other notation as to what the piece is a reproducing. It seems that the same stamp was used on early pieces and later production. The cann mentioned earlier, dated 1925, had this mark, as well as two bowls that probably dated from the 70's.
5. Strangely enough, I have seen the Currier & Roby mark on a very modern, Jensen-esque tray. It was a great piece of silver, and must date from the later years of the company. I would love to know how extensive this production was.
6. Just this weekend I saw the exact same tray with the mark of the Woodside Sterling Co. (A W in a wreath). What is the relation? Woodside (later Richard M. Woods and Co.) were apparently wholesalers; perhaps C&R used their products to supplement their line.

Any additional pieces or information, particularly regarding the later years of the company, would be very much appreciated.

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Brent



 posted 05-21-2000 05:27 PM   

Posts: 1502
Registered: May 99

Add Cartier to the list of retailers who sold Currier & Roby silver. Just this morning I encountered a moderne Cartier dish with the Currier & Roby trademark. Surprisingly, the STERLING stamp was not the one I associate with Currier & Roby; it must be Cartier's own. It seems that C&R would supply silver marked however the retailer wanted.

IP: [Logged](#)

Brent

 posted 12-18-2000 09:20 AM   

Posts: 1502
Registered: May 99

Side view







Top view



Here is a picture of a piece with the Woodside sterling trademark. The STERLING stamp looks very much like the one used by Currier & Roby. I would love to discover the connection between these two firms; i think there definitely is one!

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dragonflywink

 posted 02-27-2005 04:29 PM   

Posts: 975
Registered: Dec
2002

Was polishing some silver in one of my cabinets and pondered, once again, about this Currier & Roby piece. So I pulled up this old thread and was wondering if any more information has turned up about their more modern style pieces?

Brent commented, "5.) Strangely enough, I have seen the Currier & Roby mark on a very modern, Jensen-esque tray. It was a great piece of silver, and must date from the later years of the company. I would love to know how extensive this production was."





Owned this one for years and still love it's clean lines, definitely looks Scandinavian inspired to me. It's very well made and solid, as is every other C&R piece I've handled. Measures approx. 4" wide and 2-1/2" tall. Weighs in at just under 4.2 troy ounces. Looks especially nice with my enameled Marthinsen Bluebell pattern cream ladle in it. Sorry for all the reflection, quick picture under bad conditions (it's been raining all day here in "sunny" Florida, would have been perfect overcast day for pictures if not for the drizzle).

Cheryl 😊



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IJP

 posted 03-12-2005 06:48 PM   

Posts: 326
Registered: Oct
2004

I regret to say that I no longer have this piece and am not able to re-examine the marks, but if memory serves this bell was marked on the inside with "fused" CR-in-a-circle mark as found in Rainwater.



I can't recall if it had any other marks, and I certainly didn't have the foresight to photograph the marks if so. Naturally, I don't come across terribly much from Currier & Roby, so this was definitely a "looker-upper" as it were. It was a neat little piece.

IP: [Logged](#)

dragonflywink

posted 03-16-2005 08:51 PM

Posts: 975
Registered: Dec
2002

Very nice bell. I'd say even more "Jensen-esque" than my bowl. Makes me wonder who was designing these pieces.

Cheryl ;o)

IP: [Logged](#)

Vi

posted 05-08-2005 06:34 PM

Posts: 17
Registered: Jul 99

We recently had a classic example of Currier and Roby...a 5 piece tea service on tray. This set was very heavy, rivaling or passing expected Tiffany weight and the style was a "better" Fairfax, if you will. Each piece being a bit better defined and heftier than Fairfax...definitely 1912-1915ish.

Additionally we had a muffineer (sugar sifter) that looked like most muffineers look. It was not especially arts and crafts in design and most would not have picked it out as C&Rm though it enjoyed being a bit heavier than most sugar shakers.

I am quite a fan also and hope to find a piece with the really fine danish/moderne posted in this site by another responder.

Vi

IP: [Logged](#)

salmoned

posted 06-26-2007 04:47 PM

Posts: 336
Registered: Jan
2005

A while ago, I bought the bowl in the photos below (and I love it!). Now, a nearly identical bowl (same size, weight, slight design variation) has appeared on eBay with the markings, 'Cartier, SIMEON SOUMAIN, Reproduction, Circa 1720, sterling, 509' [Note the same production number]. I have also seen a similar piece with Ensko's mark (unsure of the production number).

What can I do to determine the wholesaler/manufacturer (Currier & Roby, perhaps?)? Also, what approach can I take to determine the original's current location?





J.E.CALDWELL & Co
REPRODUCTION
SIMFON SOLIMAIN
CIRCA 1720
STERLING
509



IP: [Logged](#)

agphile

Posts: 798
Registered: Apr
2008

 posted 06-17-2011 07:24 AM   

About 25 to 30 years ago we picked up this miniature tankard at a local antiques fair in England but I never got round to checking up on the mark. I hope I have now identified it correctly as Currier and Roby but am just seeking confirmation.





It is nicely made, 1 3/4 inches high and a bit heavier than most miniatures. I would guess it probably dates from around the 1930s and that if it had a practical purpose, it was probably a tot measure.

IP: [Logged](#)

Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93

posted 06-17-2011 08:00 AM

It is Currier & Roby.
I suspect 1930 is also good.

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr 2008

posted 06-17-2011 08:05 AM

Thanks Scott. Nice to get confirmation so quickly!
David

IP: [Logged](#)

chicagosilver

posted 06-17-2011 01:10 PM

Posts: 227
Registered: Aug
2005

Here's a plain ladle with THREE marks, including C&R:

Currier & Roby
Potter-Bentley (1928-1933 successor to Potter Studio)
ONC (Old Newbury Crafters)



IP: [Logged](#)

agphile

posted 06-18-2011 12:22 PM

Posts: 798
Registered: Apr
2008

Three marks seems greedy somehow. I can't work out how these might be shared between maker, retailer and (perhaps?) distributor or wholesaler. You sometimes see extra marks on UK items when there has been an alteration involving the addition of a new part but I wouldn't have thought that could apply in this case.

IP: [Logged](#)

bascall

posted 06-18-2011 01:18 PM

Posts: 1626
Registered: Nov 99

There was a silversmith named Theodore Sabroe who was born in Frederikshavn, Denmark in about 1896 and was with Currier & Roby in the 1933. I do not know how long he was with the company altogether though.

There was a twenty-one year old silversmith Fresno, California in 1923 by the same name. I don't how long he spent there or who he may have been associated with at that time, but there was also a Theodore Sabroe who declared his intention to naturalize in California in 1925.

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


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Author	Topic: George Hart and the Guild of Handicraft
Brent	 posted 09-10-2000 08:55 AM   
Posts: 1502 Registered: May 99	



The Guild of Handicraft was one of the most famous producers of Arts & Crafts objects in England. Under the leadership of C.R. Ashbee, who designed most of their wares, the Guild produced some of the most beautiful silver of the period. Unfortunately, the Guild was not a financial success, and it folded in 1908.

That, however, is not the end of the story. George Hart, one of the silversmiths at the guild, adopted the workshops and the maker's mark of the Guild and continued producing silver.

This spoon by George Hart is one of a set of 12 that I purchased last year. The maker's mark is [G of H]. When the Guild was in operation, the mark was [G of H Ltd.]. When Hart took over, the Ltd. was lopped off. Otherwise, the mark is the same.

The similarity of the marks causes a lot of confusion; it even caught me AFTER I knew better. I knew that Hart's mark did not have the Ltd. when I bought this set, but I transposed the fact in my mind so I thought it was actually a Guild piece. What helped was that the dealer misread the hallmarks and dated it to 1910-11. The actual date is 1930-31!

If you read Jackson's Pocket Hallmarks, you are left with the impression that Hart's silver is of little value compared to the pieces with the Guild mark. True, any silver actually produced when the Guild was in operation would be worth considerably more, due to the historical associations with Ashbee. In my opinion, though, Hart's silver is valuable in its own right. Although his designs may not be "pure" A&C, the craftsmanship is wonderful. This set of spoons, although more a historical adaptation than anything else, demonstrate the care of a master silversmith, working by hand in the best traditions of the craft.

Surprisingly, Hart Silversmiths is still in business at the old Guild site in Chipping Camden, England. It is run by George Hart's grandson, and they have a nice web site at www.hartsilversmiths.co.uk. They apparently welcome visitors, and will reproduce the old Ashbee designs from the Guild days. I would love to visit them myself.

Look out for George Hart pieces, but remember the mark differences and don't pay a Guild price for a Hart piece. One of my all-time favorite pieces of silver was by Hart, a gorgeous A&C styled seal-top spoon. Unfortunately, they thought it was a Guild piece and had it priced as such. It will haunt me for years!

IP: [Logged](#)

I am pleased to hear you own a set of my Great Grand Farther's spoons and the seal top spoon Both of which we still produce today. If you ever come across any more of our silver you are welcome to contact us and we will try to provide you with as much information as possible about the piece from our collection of Drawings and early Guild catalogues. If you ever get the opportunity to visit us please do.

Regards,
Julian Hart
julian@hartsilversmiths.co.uk
www.hartsilversmiths.co.uk

IP: [Logged](#)

Julian A. B. Hart

Posts: 5
Registered: Sep 2000

👉 posted 04-20-2001 03:43 PM 🗑️ ✎ 📄➔

Just a note to let those of you who are interested in 20th century Arts and Crafts know that we have just added a [[<gone from the internet>](http://www.hartsilversmiths.co.uk/our_work/catalogues/small_catalogue/small_catalogue.html)] *1902 Guild of Handicraft Catalogue* to our site.

regards
Julian Hart
julian@hartsilversmiths.co.uk www.hartsilversmiths.co.uk

IP: [Logged](#)

asheland

Posts: 925
Registered: Nov 2003

📄 posted 05-11-2006 02:52 AM 🗑️ ✎ 📄➔

Was everything made by hand without exception?

IP: [Logged](#)

FredZ

Posts: 1069
Registered: Jun 99

📄 posted 05-11-2006 06:20 PM 🗑️ ✎ 📄➔

I recall that I own at least two books authored or coauthored by a George Hart.

I will locate them and post the titles.

Does anyone know if this is the same man we are discussing?

Fred

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr 2008

📄 posted 04-03-2010 06:12 AM 🗑️ ✎ 📄➔

We took a few days away this week to visit relatives and take in Gloucester Cathedral where my wife successfully identified the spot where her father had stood 86 years ago as a schoolboy to make a sketch that is now one of her treasured possessions – he was very competent but decided to become a farmer rather than an artist and the sketch is the only surviving example of his work that she has. Anyhow, that is by the by. As a sop to me we made a detour to take in Chipping Camden and call in at the Guild of Handicraft workshop. Fascinating place. I picked up a spoon in one of their well known patterns, an amusing take on the rattail and thought I might share it.



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June Martin

😊 posted 04-03-2010 09:35 PM 🗑️ ✎ 📄➔





Forum Master

Posts: 1223
Registered: Apr
93

Love it. Thanks for sharing.

IP: [Logged](#)

chicagosilver

 posted 07-12-2013 08:22 AM   

Posts: 227
Registered: Aug
2005

Here's another one, with a date mark for 1987. The 3D rat is a cool touch and visual joke, but the spoon is heavy and well made anyway, with nice hammering.





Note the detail of the pairs of parallel lines with notched edges between them. This was also used by US Arts & Crafts silversmiths such as J. P. Petterson, shown here on a beautiful and somewhat modern-looking ladle:



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Scott Martin
Forum Master




😊 posted 07-12-2013 09:36 AM   

Posts: 11377
Registered: Apr
93

Thanks for the additional views of the "rattail" and the marks.

IP: [Logged](#)

chicagosilver

📄 posted 03-01-2014 12:35 PM   

Posts: 227
Registered: Aug
2005

Collectors sometimes wonder which makers today will be highly regarded years from now. Hart Gold and Silversmiths, successors to Ashbee's Guild of Handicraft, may qualify. Their work is done by a small group of fine silversmiths in a small Chipping Camden studio. From a House and Garden write-up on the Hart website: "Visiting their workshops you find very little has changed. Forty year-old invoices, designs and drawings han[g] from hooks in the low beamed ceilings. The same wooden workbenches, pitted by years of cuts and knocks, are crowded with wonderfully worn implements, their wooden handles stained and polished with use, and the sound of hand-beating the silver - 'planishing' - is the same sound the visitor would have heard a century ago." Everything is made by hand ("the only automation in sight is an archaic hand-worked silver rolling machine"). Financial Times called the operation "a time capsule."

Here's a Hart / Guild of Handicraft silver mustard pot, with a hinged overhanging lid, a blue glass insert, a solid angular flat-top handle, and matching spoon. Both pieces have an applied bezel-set cabochon garnet detail. It's a beautiful little object, functional and decorative. The surfaces are lightly hammered. The form and proportions are classic:



This type of deep-red cabochon garnet is sometimes called a carbuncle, a biblical term based on its

resemblance to a glowing coal ember. The Greek word for it is anthrax. The word garnet comes from the Latin word for pomegranate, since the fruit seeds have a somewhat similar shape and color. Garnets can be red, brown, yellow, orange, and even green.

UK hallmarks today generally include four parts -- a standard mark (the purity or fineness of the metal in ppm), the assay office mark showing where the metal quality was tested (currently either London/leopard's head, Sheffield/Yorkshire rose, Birmingham/anchor, or Edinburgh/castle), the maker's mark (two or more unique letters, now called the sponsor's mark since it can indicate the retailer or importer), and a date letter (compulsory until 1998, and optional thereafter). The date letter for 2014 is a lowercase "p" in a square with the corners clipped. Fineness traditionally was indicated by a symbol such as a lion passant (a lion in profile walking with one paw raised) for sterling, but now purity is represented by the millesimal number (parts per thousand -- sterling is 925) inside a shield with a prescribed shape (oval for silver, hexagon for gold, home plate for platinum). There are printed and online tables and even iPhone apps that decode these.

For hundreds of years marks were struck by punches. Assay offices now offer 2D and 3D laser hallmarks. 2D looks like a flat chased mark while 3D offers a recessed background that resembles a traditional intaglio punch mark. These allow more complex, higher-definition images, and work well on thin surfaces. You can see examples of everything described here at the London Assay office site: [Goldsmiths' Company Assay Office - Hallmarking Services](#)

Here's another link to a decoder list of UK marks prepared by the Assay Offices of Great Britain: [Hallmarks on Gold, Silver, Platinum - The Assay offices of Great Britain](#)

To complicate things, since 1972 the UK has participated in the International Convention on Hallmarks program that uses an additional "common control" mark in the form of a balance scale in a specifically shaped frame with a fineness number inside.




Makers can also add an optional mark, usually commemorating an event involving a monarch. The most recent of these was for Queen Elizabeth's Diamond Jubilee in 2012. One of the most popular recent optional marks was the millennium mark, to celebrate the years 1999 and 2000. Marks commemorating monarchs show the sovereign in profile. The millennium mark was in the form of a cross with the individual numerals 2,0,0, and 0 at the ends of the cross arms. This mark appeared on over 5 million objects.

The stampings on the mustard pot and spoon show the GoH maker's/sponsor's mark, the lion passant for sterling, 925 also for sterling, a leopard's head for the London assay office, a date mark "a" for 2000 (1999 was a capital "Z"), and the special millennial mark:



IP: [Logged](#)

asheland

😊 posted 03-04-2014 02:53 PM   

Posts: 925
Registered: Nov
2003

They sure make some wonderful silver!

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Author	Topic: Stephan mark??
Scott Martin Forum Master Posts: 11377 Registered: Apr 93	<p>🔍 posted 06-26-2001 11:20 AM   </p> <p>Does anyone know anything about Stephan or this mark?</p> 
Brent	<p>📄 posted 07-03-2001 06:33 PM   </p>





IP: [Logged](#)

Posts: 1502
Registered: May 99

Unfortunately, it is new to me as well. It looks like a nightstick or billy club above the name; I would wager that the maker's name has something to do with this implement. Maybe Billy Stephan?

IP: [Logged](#)

FredZ

 posted 07-09-2001 03:53 PM   





Posts: 1069
Registered: Jun 99

Sorry for waiting so long to respond to this.... I am told that the mark may be by an Ohio woman silversmith by the name of Wilemina Stephan. A member of the Boston Society of Arts and Crafts.... I too noticed the billy club but did not relate it to Bill of William or as it seems Wilemina.

IP: [Logged](#)

Scott Martin

Forum Master

 posted 07-10-2001 12:04 PM   

Posts: 11377
Registered: Apr 93

Fred,

Thanks for the suggestions.
Based on your input, we sent a message to the *Boston Society of Arts and Crafts*. In our message to the BSAC we included a link to this post as well as a copy of the photo/marks. This was their reply:

quote:





Unfortunately we do not have historic records to help you with your research. Good luck.

Beth Ann Gerstein

The search continues

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FredZ

 posted 07-12-2001 10:09 AM   

Posts: 1069
Registered: Jun 99





Here is the research I have found on Wilhemina Stephan. She studied at the Cleavland School of Art. No dates. Studied with English enamelist Alexander Fisher and Chicago jeweler James H. Winn. She collaborated with Horace Potter in an exhibit of 7 silver spoons with enamel decoration at the Art Institute of Chicago in 1905 & 1906. She became a Craftsman with the Boston Society of Arts and Crafts in 1907 and exhibited in one of their shows there.

This information has been gleaned from The Boston Society of Arts and Crafts Records and the Catalogue "Art that Is Life"

It will be interesting to see if we see any of the Stephan marked pieces that may help us attribute them to this craftswoman.

IP: [Logged](#)

FredZ





 posted 07-12-2001 10:24 AM   

Posts: 1069
Registered: Jun 99

This is to clarify the spelling of this craftswoman. Wilhelmina P. Stephan. metalworker & jeweler (Craftsman Status: 1907-13 with Boston Society of Arts & Crafts); Exhibited in the 1907 show; She lived in Cleavland, Ohio.

IP: [Logged](#)

FredZ

 posted 12-13-2002 08:41 AM   

Posts: 1069
Registered: Jun 99

Scott,
I found an eBay listing for a set of spoons that collaborates the Wilhelmina Stephan and

Horace Potter association. I believe we can safely attribute this mark to that of Wilhelmina "Billy" Stephan. The same dealer has set of butter spreaders with the same marks.

quote:

Potter Studio /Stephan Arts & Crafts Spoons Item # 929371733

6 (six) sterling hand wrought teaspoons made by both Potter Studio and "Billy" Stephan of Cleveland, Ohio. The close association between Horace Potter and Wilhelmina "Billy" Stephan is seen in this group of spoons - all identical but 4 are made by Potter and 2 by Stephan. 6 1/4" long. Her mark is "STEPHAN with a billy club above name".



IP: [Logged](#)

Scott Martin
Forum Master

😊 posted 12-13-2002 10:40 AM 🗨️ ✎ 📄

Posts: 11377
Registered: Apr
93

👍 Thanks Fred!!


It is great to see this thread progress. I wonder if there is more about this to be discovered?

Here are the marks from the butters:



IP: [Logged](#)

bascall

😊 posted 07-04-2010 06:30 AM   

Posts: 1626
Registered: Nov 99

Some basic information about this woman:

Wilhelmina Puls Stephan was the daughter of Cleveland, Ohio dentist John Stephen and was born August 27, 1879 in Cleveland, Ohio

Census information:

1900 art school student in Cleveland, Ohio




1910 teaching arts and crafts in Cleveland, Ohio

1920 arts and crafts on own account in Cleveland, Ohio

1930 living in Cleveland Heights, Ohio, an independent artist and never married

IP: [Logged](#)

chicagosilver

📄 posted 07-12-2010 07:59 PM   




Posts: 227
Registered: Aug 2005

Wilhelmina Stephan was also an accomplished jeweler. Here's a pretty gold bracelet of hers with diamonds and opals:



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


Scott Martin
Forum Master

😊 posted 07-12-2010 08:03 PM   

Posts: 11377
Registered: Apr

Very nice looking bracelet, I haven't seen this before.





Thank you.

chicagosilver
 posted 07-12-2010 08:09 PM
 



 Posts: 227
 Registered: Aug
 2005




According to Kaplan's "The Art that is Life" (p 158): "Potter and Stephan had seven silver spoons with enameled handles among their large showing at the Art Institute of Chicago in 1905.... When the two showed at the Boston Society of Arts and Crafts' historic decennial exhibition in 1907, their work included silver spoons that were pierced, carved, and adorned with enameled floral motifs..."

Here are two fine H. E. Potter enamel serving spoons that may have been two of the objects Kaplan referred to:

IP: [Logged](#)**vathek**
 posted 07-13-2010 08:21 AM
 







 Posts: 962
 Registered: Jun
 99

The enameled spoons and gold bracelet are very nice, but I wonder about the use of the billy club in her logo. How does that fit?

IP: [Logged](#)**agphile**
 posted 07-13-2010 12:18 PM
 



 Posts: 798
 Registered: Apr
 2008

Wilhelmina, female version of Wilhelm/William, = Billy as a familiar or abbreviated version of the name.

IP: [Logged](#)**bascall**
 posted 11-14-2010 09:07 PM
 



 Posts: 1626
 Registered: Nov
 99

One of several google links to Wilhelmina P Stephan that looked like it my be of interest:
http://www.artic.edu/aic/libraries/pubs/1906/AIC1906ArtsCraft5thAn_com.pdf

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


















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














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Author	Topic: David Huang and his 22K vessel
FredZ Posts: 1069 Registered: Jun 99	 posted 08-06-2009 08:46 AM    I have followed the work of the incredible craftsman David Huang for several years now and am pleased to own one of his hand raised vessels. His site is filled with images of his work and insightful images of the process of raising and chasing. David has just posted and annotated several image of a vessel he has completed for a competition. It is fascinating to follow along with his thought process as he tackles this project. David Huang - Artprize entry Fred IP: Logged
agphile Posts: 798 Registered: Apr 2008	 posted 08-06-2009 10:55 AM    Fascinating indeed. And a lovely piece. IP: Logged

<p>bascall</p> <p>Posts: 1626 Registered: Nov 99</p>	<p> posted 08-06-2009 11:09 AM   </p> <hr/> <p>A pair, matching or not, would be fantastic.</p> <p style="text-align: right;">IP: Logged</p>
<p>FredZ</p> <p>Posts: 1069 Registered: Jun 99</p>	<p> posted 08-06-2009 02:31 PM   </p> <hr/> <p>Bascall,</p> <p>I am certain he would be glad to make you a pair.</p> <p>My wife gave me one of his copper chased and gilded bowls for our anniversary and it is fabulous to hold. The gold leaf interior glows even in dim lighting. The website is filled with a great deal of information for both craftsman and collector.</p> <p>Dave is a treasure.</p> <p>Fred</p> <p style="text-align: right;">IP: Logged</p>
<p>salmoned</p> <p>Posts: 336 Registered: Jan 2005</p>	<p> posted 08-06-2009 07:52 PM   </p> <hr/> <p>I especially like his album of creating your Whorled Flow #638. Congrats!</p> <p style="text-align: right;">IP: Logged</p>
<p>FredZ</p> <p>Posts: 1069 Registered: Jun 99</p>	<p> posted 08-07-2009 11:30 AM   </p> <hr/> <p>The vessel is a delight to look at and hold. I see it each morning as I wake up.</p> <p>Fred</p> <p style="text-align: right;">IP: Logged</p>
<p>Dale</p> <p>Posts: 2132 Registered: Nov 2002</p>	<p> posted 08-07-2009 06:11 PM   </p> <hr/> <p>Wonderful piece. Rather than a pair, I would want a series running from small to large.</p> <p>How is it marked?</p> <p style="text-align: right;">IP: Logged</p>
<p>FredZ</p> <p>Posts: 1069 Registered: Jun 99</p>	<p> posted 08-07-2009 10:58 PM   </p> <hr/> <p>Dale,</p> <p>I have not asked how David will mark the 22k bowl. I do know that he signs each piece. Mine is signed in a totaly discrete place on the bowl. I had to search with a loupe to find his name scratched in. It is very well done.</p> <p>Fred</p> <p>[This message has been edited by FredZ (edited 08-12-2009).]</p> <p style="text-align: right;">IP: Logged</p>

agleopar Posts: 847 Registered: Jun 2004	 posted 08-13-2009 09:06 AM    <hr/> Fred, Thank you for introducing me to a craftsman I did not know, the cup is beautiful. Also the images of the raising and chasing are perfect to show those who have never seen how it is done. <hr/> <p style="text-align: right;">IP: Logged</p>
Polly Posts: 1939 Registered: Nov 2004	 posted 08-13-2009 11:43 PM    <hr/> I loved seeing those pictures--beautiful and informative. Thank you! <hr/> <p style="text-align: right;">IP: Logged</p>
asheland Posts: 925 Registered: Nov 2003	 posted 08-21-2009 04:45 AM    <hr/> That is very cool! Fred, can you post your copper piece? <hr/> <p style="text-align: right;">IP: Logged</p>
FredZ Posts: 1069 Registered: Jun 99	 posted 08-21-2009 07:32 AM    <hr/> David documented the making of my bowl and posted it on his website. The making of Anniversary gift by David Huang I posted an image of the bowl here: Photo Book: 500 metal vessel Fred <hr/> <p style="text-align: right;">IP: Logged</p>

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Author	Topic: Handwrought Footed Cup w/Motto
Brent Posts: 1502 Registered: May 99	 posted 08-27-2009 04:17 PM   





Here is a bit of a mystery item. It is a small wine or cordial cup of good weight, standing 4 1/4 inches tall. It has clear hammer marks on the interior of the bowl and foot, and the bowl appears to be fully had raised, with no seams. The piece is also completely lacking in marks, other than some cryptic numbers lightly scratched inside the foot. The piece has an engraved griffin crest with the motto "VINCIT PERICULA VIRTUS". This translates to "Virtue Conquers Danger".

Though the piece is early in style and clearly hand made, the motto is quite crude and seems 20th C to me. Also, there is no patina of age.

So, any ideas as to where it might come from? There was a recent discussion in the coin silver forum about a piece with an engraving that looked Oriental and new-ish. I wonder if this might also be a recent fake from the Orient?

Brent

<p>Dale</p> <p>Posts: 2132 Registered: Nov 2002</p>	<p> posted 08-28-2009 02:47 AM   </p> <hr/> <p>It is not only the Orient to think about. There are places in Italy, England and Chile that offer to produce silver to order. There is also the possibility that this is a copper piece that has been plated.</p> <p>The Google consensus is that the motto belongs to the Brady family. Could be provincial Irish. Not much help here.</p> <p style="text-align: right;">IP: Logged</p>
<p>vathek</p> <p>Posts: 962 Registered: Jun 99</p>	<p> posted 08-28-2009 06:11 AM   </p> <hr/> <p>Should not also rule out South America. Peru, Mexico, Argentina?</p> <p style="text-align: right;">IP: Logged</p>
<p>agphile</p> <p>Posts: 798 Registered: Apr 2008</p>	<p> posted 08-28-2009 08:18 AM   </p> <hr/> <p>My copy of Fairbairn's Crests attributes the Griffin crest to Brady of Cambridgeshire among others. It attributes the motto to families that do not have the Griffin crest or the Brady name. However, Irish Bradys clearly do claim the motto. I would guess that a Brady somewhere, perhaps in the USA, has adopted the crest from one line of that name and the motto from another. If so, Irish provincial seems to me a less likely origin for the piece than some of the others suggested. I would be inclined to agree that it is perhaps a newish item made to order in one of the workshops around the world that offer this sort of service.</p> <p>[This message has been edited by agphile (edited 08-28-2009).]</p> <p style="text-align: right;">IP: Logged</p>

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Author Topic: **Wonderful A&C Server-Unknown Mark**

Brent  posted 11-06-2010 03:53 PM   

Posts:
1502
Registered:
May 99





Hello all,

I just purchased the attached Arts & Crafts sterling server from ****. It was intriguing, as the shape is unusual and the mark was one I had never seen before. Having it in hand, I am even more impressed with the design and the quality of the workmanship. It is a very nice item. Anyway, does anyone happen to recognize the maker's mark? I am stumped!

Brent

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Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93

posted 11-06-2010 04:07 PM

What do you think, is it *C E* or *E C* or *C T* or ?.

IP: [Logged](#)

wev
Moderator

Posts: 4095
Registered: Apr 99

posted 11-06-2010 04:33 PM

I think it is GCE conjoined for George C. Erickson. If so, it would be a very early mark, as he changed to ERICKSON/STERLING when he bought the Carlson shop in 1932.

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Brent

posted 11-06-2010 04:59 PM

Posts: 1502
Registered: May 99


Thank for the input. Erickson occurred to me, too, but the only early Erickson mark I know is a G.C.E. in script. If whoever it is is using a convention like Stone, then the first mark is likely a shop trademark and P may be a individual craftsman's initial.

As for the mark, it could well be a cypher of C and E; I don't think G figures in, though a T might.

Brent

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agphile

 posted 11-06-2010 06:59 PM   

Posts: 798
Registered: Apr 2008

Was there a maker with the name Cross? I wondered whether there might be a bit of a pun in the mark.

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


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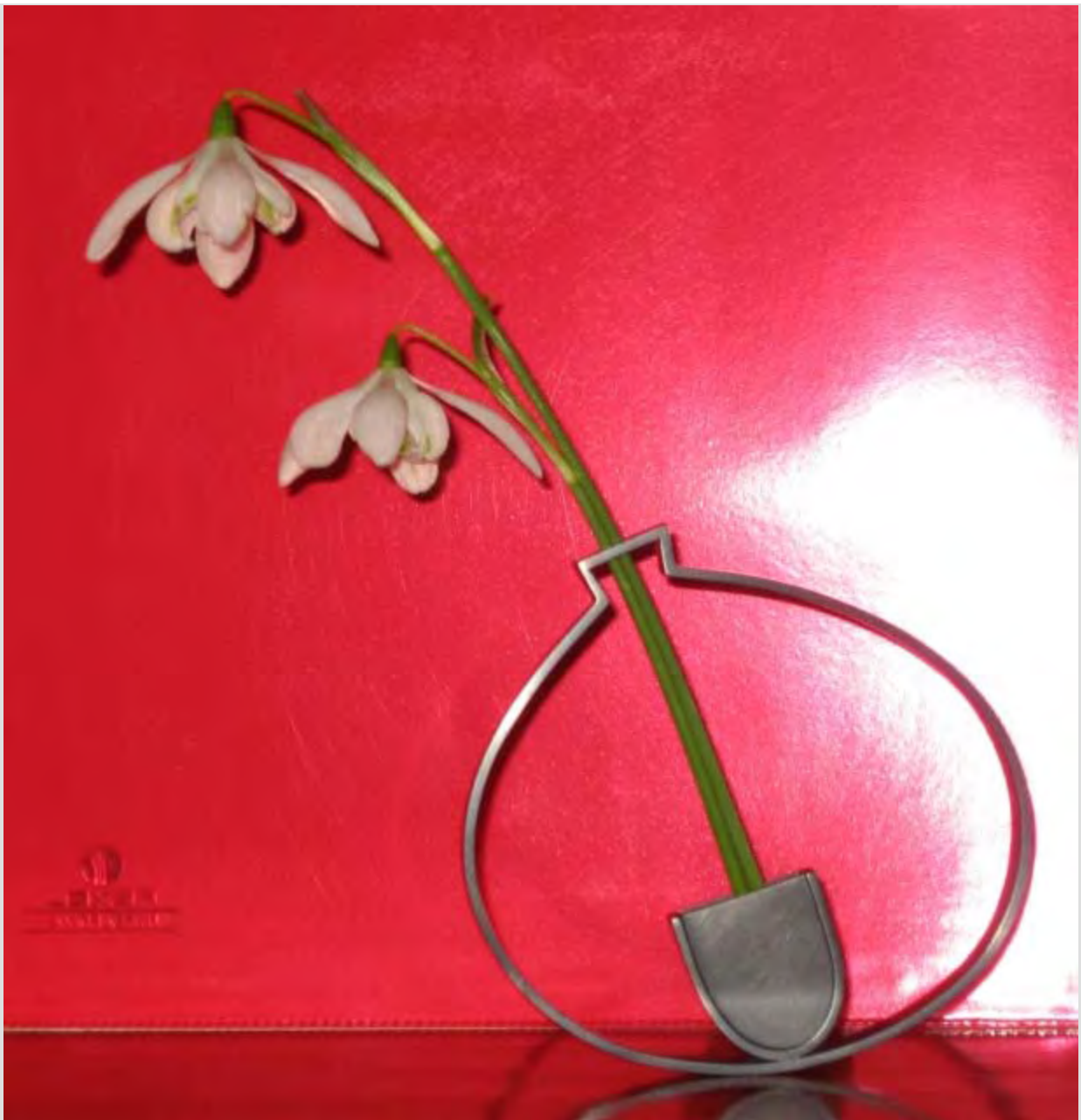
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



Author	Topic: Angela Cork
agphile	 posted 02-06-2011 12:27 PM   
Posts: 798 Registered: Apr 2008	



With snowdrops out in the garden it seems the right time to share this hasty snapshot of a small vase in oxidized silver by Angela Cork, bought from the maker a couple of years ago at a Goldsmith's Hall Fair.

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Brent

 posted 02-06-2011 06:55 PM   





Posts:
1502
Registered:
May 99

Very cute and inventive! Is it as thin as it looks? How does it stand upright?

Brent

IP: [Logged](#)

Polly

 posted 02-06-2011 07:02 PM   





Posts:
1939
Registered:
Nov 2004

How charming!

I'm ready for some snowdrops now.

IP: [Logged](#)

doc





 posted 02-06-2011 07:41 PM   

Posts: 712
Registered:
Jul 2003

Here in upstate NY, we have a different concept of snow drops in the yard!

IP: [Logged](#)

agphile

 posted 02-06-2011 07:43 PM   

Posts: 798
Registered:
Apr 2008





She calls this her small balloon vase - she also makes a larger size. You can have it oxidised or not. My wife felt that the small oxidised version would show off snowdrops particularly well. It is three eighths of an inch deep which is enough for it to stand upright. It is shaped and balanced to lean naturally at the angle in my picture.

You need a little scent funnel (provided) to get water into the container and you can't get more than two stems through the opening at the top of the outer band, but two is enough. We are pleased with it, of course, though we have yet to use it for anything other than snowdrops.

[This message has been edited by agphile (edited 02-07-2011).]

IP: [Logged](#)

agphile

 posted 02-06-2011 08:06 PM   

Posts: 798
Registered:
Apr 2008

Doc





Your post arrived while I was typing mine and I'm now struggling with the upstate NY concept. Is it just the vision of drifts or clumps of snowdrops rather than a minimalist couple in a vase? If so, I see what you mean. Or is a naive Brit missing rather than taking the point?

PS After typing this it struck me that you may still be snowbound while ours has cleared

[This message has been edited by agphile (edited 02-06-2011).]

IP: [Logged](#)

agphile

 posted 02-07-2011 04:57 AM   

Posts: 798
Registered:
Apr 2008



A thread in another forum here is debating whether replying to one's own posts is the first sign of madness. In my case it must be, or else I must have been more than half asleep yesterday evening.

I have just measured the depth of the vase and it is actually less than half an inch so I have corrected my earlier post on this point. And I have only just noticed that Doc had snow and drops as two words, so the pun should have been clear to me from the outset.

Last night I had a dream in which our garden was under 6 foot of snow rather than the 6 inches we actually experienced. I assume my sub-conscious was trying to tell me I had been a bit thick.

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doc





 posted 02-07-2011 07:56 PM   

Posts: 712
Registered:
Jul 2003

Alas, agphile, we are still very much snowbound, with another 3-6 inches of "snow dropping" this evening! It will be several months before we have the opportunity to see lovely little white blooms, so it was a pleasure to see yours!

IP: [Logged](#)

agphile

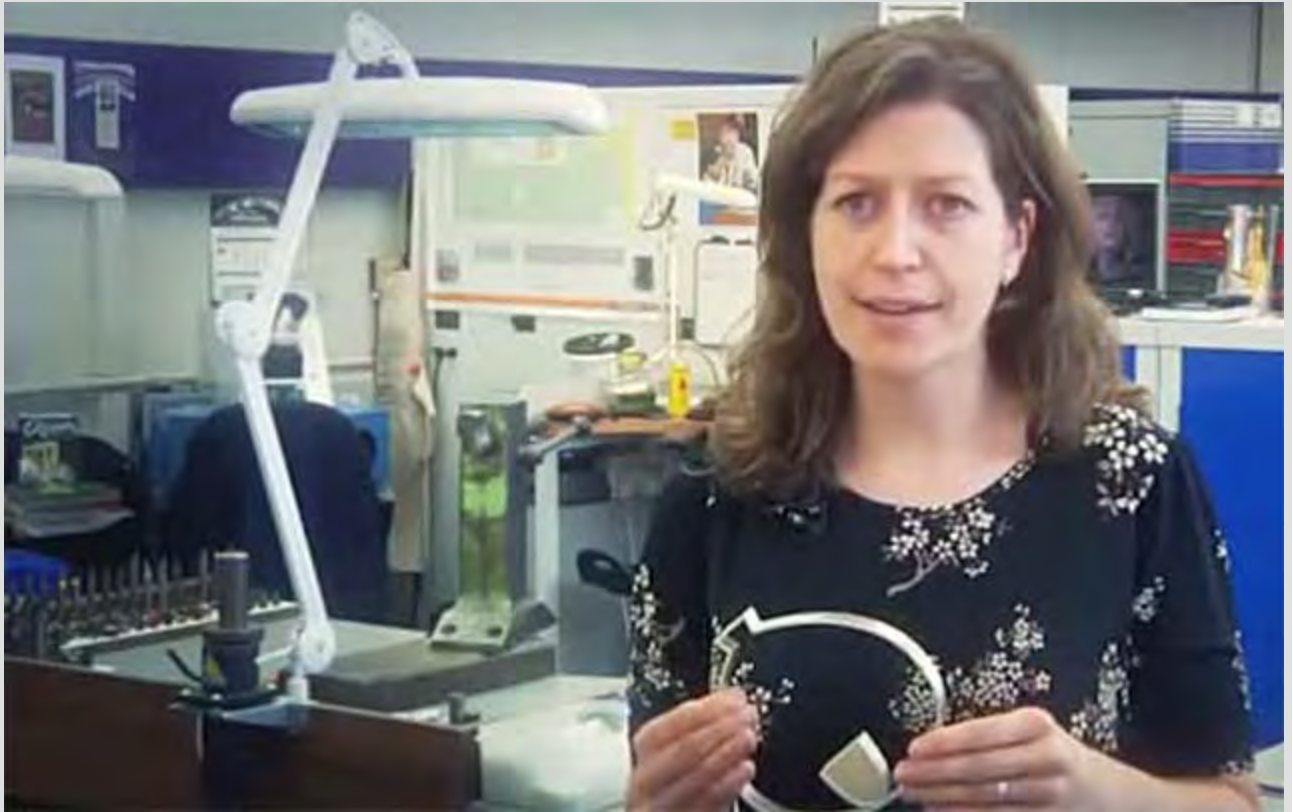
 posted 09-25-2014 08:19 AM   

Posts: 798
Registered:
Apr 2008

This Summer Angela Cork has been the silversmith in residence at Belton House, one of my favourite National Trust properties. If you haven't seen it already when visiting the Goldsmiths Hall site, this little film might be interesting:

[Studio Silver Today](#)

[Exhibition Belton House, in Lincolnshire](#)
[featuring silversmith Angela Cork](#)
[8th March - 1st November](#)



IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93

posted 09-25-2014 09:20 AM

That's fabulous short video. Thanks so much for the link.

If/when the video disappears from the Internet I have a copy that can be posted... just let me know.

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


Author	Topic: unusual spoon with unidentified mark
doc	 posted 02-21-2012 03:19 PM   
Posts: 712 Registered: Jul 2003	<p>I found this fun little spoon recently and I cannot identify the maker or its use. The mark is really small and hard to photograph, but I did my best. It reads HANDMADE Hans L (in script) STERLING. It measures 5 inches in length.</p> <p>It has a Russian look to it, but the maker's name doesn't fit. Anyone have any ideas who made it, when and what it's used for?</p>





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agphile

 posted 02-21-2012 03:45 PM   





Posts: 798
Registered:
Apr 2008

The spoon is a reproduction of a 1st century Roman spoon from the Boscoreale treasure, now in the Louvre I believe. The finial to the stem represents a steering oar according to Strong's Greek and Roman Gold and Silver Plate.

I don't know its original use. The curving arm attaching stem to bowl is possibly meant to allow the spoon to be hooked to the rim of a dish so that it doesn't slip into the contents.

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agphile





 posted 02-22-2012 03:42 PM   

Posts: 798
Registered:
Apr 2008

I forgot to add that the Roman original is a larger spoon - about 12 inches long I think - so of serving size.

IP: [Logged](#)

doc

 posted 02-22-2012 05:30 PM   

Posts: 712
Registered:
Jul 2003

Thanks for the info, agphile!

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Author	Topic: Anniversary cheese scoop
Scott Martin Forum Master Posts: 11377 Registered: Apr 93	 posted 11-02-2014 12:48 PM   
	<i>Anniversary cheese scoop</i>
	<p>We recently celebrated our Silver wedding anniversary. As some of you know, our love of silver started with a Stilton cheese scoop many years ago. You can read that story in The Book of Silver. Some dear friends commissioned silversmith, Robert Butler, to make us a cheese scoop to commemorate the occasion. We are so happy to share this with you.</p>
	







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agphile

posted 11-02-2014 12:57 PM

Posts: 798
Registered: Apr 2008

Brilliant!

And, of course, congratulations.

[This message has been edited by agphile (edited 11-02-2014).]

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Polly

posted 11-02-2014 10:00 PM

Posts: 1939
Registered: Nov 2004

OOOOOOOOO!!!! So wonderful!!!!!!!!!!!!!!

May you use it to scoop cheese on many, many more happy anniversaries.

IP: [Logged](#)

ahwt

posted 11-03-2014 06:05 PM

Posts: 2173
Registered: Mar 2003

June and Scott, congratulations and hope you have many, many more. Great cheese scoop and one you can post on great faces. I love their eyes.

IP: [Logged](#)

doc

posted 11-03-2014 06:56 PM

Posts: 712
Registered: Jul 2003

Congratulations Scott and June, and may there be many more! What wonderful friends you have-LOVE the gift!

IP: [Logged](#)

dragonflywink

posted 11-04-2014 10:59 AM

Posts: 975
Registered: Dec 2002

Fabulous piece - and Happy Anniversary!

~Cheryl

IP: [Logged](#)

nautilusjv


posted 11-04-2014 10:16 PM

Posts: 249
Registered: Nov 2008

A Very Happy Anniversary!

And what a fab cheese scoop!

IP: [Logged](#)

<p>agleopar</p> <p>Posts: 847 Registered: Jun 2004</p>	<p> posted 11-05-2014 10:02 AM   </p> <hr/> <p>June and Scott, to 25 years of silver bliss!</p> <p>Thank you so much for posting this and for you and @All here liking it. When I was first asked if I could make a cheese scoop (and one for the occasion - collectors too) I was nervous.</p> <p>What to make that could possibly stand up? Traditional, massive, elegant, all were thought about but the image of 3 little mice frolicking on a cheese won!</p> <p style="text-align: right;">IP: Logged</p>
<p>asheland</p> <p>Posts: 925 Registered: Nov 2003</p>	<p> posted 11-05-2014 11:02 AM   </p> <hr/> <p>Very cool piece! Congratulations!</p> <p></p> <p style="text-align: right;">IP: Logged</p>
<p>Richard Kurtzman Moderator</p> <p>Posts: 759 Registered: Aug 2000</p>	<p> posted 11-06-2014 08:24 PM   </p> <hr/> <p>A lovely piece and a great gift. Happy Anniversary and many more from the both of us.</p> <p style="text-align: right;">IP: Logged</p>
<p>Scott Martin Forum Master</p> <p>Posts: 11377 Registered: Apr 93</p>	<p> posted 12-13-2014 04:01 PM   </p> <hr/> <p>See Robert's slide show:</p> <p style="text-align: center;"><i>The Martin Cheese Scoop</i></p> <p style="text-align: right;">IP: Logged</p>
<p>Polly</p> <p>Posts: 1939 Registered: Nov 2004</p>	<p> posted 12-13-2014 06:13 PM   </p> <hr/> <p>Have you ever seen such a sight in your life?</p> <p style="text-align: right;">IP: Logged</p>
<p>Cheryl and Richard</p> <p>Posts: 154 Registered: May 99</p>	<p> posted 12-13-2014 07:01 PM   </p> <hr/> <p>It is wonderful of Robert to share the process of making this magnificent piece. It is a pleasure to see how it came together and the finished piece is truly a piece of art. Thank you!</p> <p style="text-align: right;">IP: Logged</p>
<p>Scott Martin Forum Master</p> <p>Posts: 11377 Registered: Apr 93</p>	<p> posted 12-22-2014 05:30 AM   </p> <hr/> <p>Robert added a slide:</p> <p>quote:</p> <hr/> <p>http://www.smpub.com/RButler/scoop/rb-scoop-title-1.html</p> <p style="text-align: center;">Making of the Mice and Cheese Scoop</p> <p>Since I have been a Silver Salon Forum member for years now and have had the pleasure of socializing with June and Scott. It was an honor to be asked to make a special scoop for June and Scott's anniversary. Their good friends, Richard & Cheryl, wanted it to be a cheese scoop because their first silver</p>

purchase when the collecting bug hit was a Stilton cheese scoop.

Part of the challenge of a commission is to please the givers and the receivers. In this case the givers are silver experts and collectors of a very discerning sort. I felt happily pushed to a high bar by the silver acumen of both parties, not to just do the ordinary.

Sometimes I am lucky to have a flash of inspiration in the first conversation of the commissioning discussion. This was what happened, the thought of mice on a slice of cheese. When I sat down to start no other idea had come forward that was as appealing and fun. I did not do a finished drawing partly because I do not draw well and partly because the client did not ask for one and lastly because it sometimes works well to let the piece develop as ideas come.

First I carved the cheese out of a solid chunk of wax with holes of different sizes. Next, the cheese was hollowed out and a sprue added, which would become part of the handle. This was sent to the caster and when it came back in silver a "rind" sheet of silver was soldered on. Then the mice were started in wax to be the right scale with the cheese.

When the wax mice were away at the caster I started work on the scoop. I had in stock a thick rod the same diameter of the sprue but had no sheet the right gauge for the scoop end. A quick melt of clean scrap poured into an ingot mold and a bit of rolling it out in a rolling mill gave me the right gauge and size sheet.

Mice back, in silver, now needed to be cleaned up, sprues trimmed, fur re engraved, paws tickled - meaning - adjusted and positioned then drilled. All this in preparation for soldering onto the cheese. The working end needed to be formed, finished and soldered together. Then the mice were put on, the standing one and the one on top at the same time. The standing one had his paws drilled to accept a tiny wire that went through the paws into holes in the cheese and the handle so he would not slip off when the soldering was in progress.

After all the soldering the scoop end and the handle were hammered and bent to shape, to harden the silver so that the scoop would be functional. Lastly the little guy who is stuck in his hole had been cast in two parts after I realized I could make him wiggle in the hole. One of those unplanned improvements he was welded together after the 2 halves were joined from either side. The way I did this has to remain a secret... So says my wife!

The final job was to oxidize and polish.

IP: [Logged](#)

Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93

😊 posted 02-27-2015 01:59 PM 📄 📝 📧

Robert made a cheese knife!! 🍷





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Polly

posted 02-27-2015 02:21 PM





Posts: 1939
Registered: Nov
2004

Where's the "like" button? More like LOVE!!!!

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ellabee

Posts: 306
Registered: Dec
2007

 posted 02-28-2015 12:47 AM   





These are everything. The detail!

I love the standing mouse so much, particularly his expressive little paws, front and rear. And the mouse looking out of the hole is a candidate for 'Faces in Silver'...

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ellabee

Posts: 306
Registered: Dec
2007

 posted 03-01-2015 07:35 PM   

LOL! Just visited 'Faces in Silver 6'... Thanks, Scott!

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


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



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Author	Topic: Porter Blanchard, Lewis Wise, Randy Stromsoe
Randy Stromsoe Posts: 8 Registered: Apr 2009	<p> posted 11-30-2009 11:38 AM   </p> <hr/> <p>[26-1933]</p> <p>Hi all -</p> <p>I'd like to introduce myself to the group and let you know I'd be happy to answer any questions about Porter Blanchard, Lewis Wise, George Porter Blanchard, Alan Aldler or myself ... Randy Stromsoe.</p> <p>I was Porter's last apprentice and then went on to be superintendent of Porter Blanchard Inc. I have been an active silversmith since age 19 and continue to work in my 3,000 sq.ft. studio on the central coast of California. My shop is much like a working museum in that I have most of Porter's original tools, templates, etc. I am currently making a Chino flatware set for a client in NY. I lived and worked in Porter's Pacoima/Arleta silversmithing compound as a young man and know all branches of the family quite well.</p> <p>I would be thrilled to share any info. that may be of interest to your members.</p>





	<p>Randy Stromsoe</p> <p style="text-align: right;">IP: Logged</p>
<p>doc</p> <p>Posts: 712 Registered: Jul 2003</p>	<p> posted 11-30-2009 11:42 AM   </p> <hr/> <p>Welcome, Randy! We have a few fellow silversmiths in the group and their input is always most helpful and welcome.</p> <p style="text-align: right;">IP: Logged</p>
<p>Kimo</p> <p>Posts: 1597 Registered: Mar 2003</p>	<p> posted 11-30-2009 12:01 PM   </p> <hr/> <p>Thanks, Randy! It is nice to hear of your great background in silver and let me add my welcome to your joining the forum.</p> <p>I am sure many other others here would join with me in saying that I would love to see some photos of a few of your favorite pieces of your own work, and any of Porter Blanchard's as well. Posting photos on the forum is not difficult if you follow the directions by clicking on the button above on how to post photos here.</p> <p>Regards, Kimo Contributing Editor</p> <p>[This message has been edited by Kimo (edited 11-30-2009).]</p> <p style="text-align: right;">IP: Logged</p>
<p>Scott Martin Forum Master</p> <p>Posts: 11377 Registered: Apr 93</p>	<p> posted 11-30-2009 12:07 PM   </p> <hr/> <p>See 2000 post: Randy Stromsoe</p> <p>Also see:</p> <ul style="list-style-type: none"> ▪ Centerpiece Bowl on Three-legged Stand ▪ Randy J. Stromsoe <p style="text-align: right;">IP: Logged</p>
<p>agleopar</p> <p>Posts: 847 Registered: Jun 2004</p>	<p> posted 11-30-2009 12:18 PM   </p> <hr/> <p>Hello and welcome Randy, glad to have a fellow maker join in the forums. Questions of how things are made come up and the more expertise the better!</p> <p>I will second Kimo's ask if you would be comfortable posting images of your work, I know we would be interested. Also how and why did you apprentice at 19 and was it full time?</p> <p>Looking forward to hearing more, Rob Butler</p> <p style="text-align: right;">IP: Logged</p>
<p>jersey</p> <p>Posts: 1203 Registered: Feb 2005</p>	<p> posted 11-30-2009 12:48 PM   </p> <hr/> <p>Hello Randy! I would like to add my very warm welcome to you as well! Looking forward to your expertise!</p> <p>Thank you for joining us!</p>

Jersey

IP: [Logged](#)

Randy Stromsoe

Posts: 8
Registered: Apr 2009

 posted 11-30-2009 01:00 PM   





Wow! What an enthusiastic bunch you are! You'll have to be patient with me. I have literally been in my studio for almost 40 years, doing my thing, and my family has forced me this year to make friends with the computer. I will definitely post some photos when I figure out how to do that. Meanwhile my really terrible web-site is down while daughter is building a slightly less terrible one ... should be up any day under stromsoestudios.com and a few photos, bio etc. will be there (I think) ha!

Thanks to all for the very warm welcome and I look forward to getting to know this group of folks! Randy

IP: [Logged](#)

jersey

Posts: 1203
Registered: Feb 2005

 posted 11-30-2009 10:28 PM   

Hi again Randy!

If I may ask could you please tell/ show us the hallmark you have on your pieces? Perhaps even describe it, if you cannot post a picture. I too have problems with posting pictures etc. but I am sure one of our members would be happy to help you!





Thank you kindly!

Jersey

IP: [Logged](#)

FredZ

Posts: 1069
Registered: Jun 99

 posted 12-04-2009 07:24 PM   

Hi Randy,





We have spoken before and you own the Blanchard tools.. I would still like to talk to you about the tall vertical flatware anvils.

Welcome,
Fred

IP: [Logged](#)

agleopar

Posts: 847
Registered: Jun 2004





 posted 12-05-2009 12:25 PM   

Hey Fred what are "tall vertical flatware anvils"? Sounds like something I would appreciate getting in on . . . if there are extra?

IP: [Logged](#)

Randy Stromsoe

Posts: 8
Registered: Apr 2009

 posted 12-05-2009 12:35 PM   

Hey everyone ... well it's going to take awhile for me to figure this forum out I guess. I've responded to Fred and Jersey with regard to their questions but I don't see them posted in this topic. What am I doing wrong?

Randy

IP: [Logged](#)

Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93




 posted 12-05-2009 06:13 PM

New members may only post (reply) in the new members post here forum.

IP: [Logged](#)

Randy Stromsoe

Posts: 8
Registered: Apr 2009

 posted 12-06-2009 11:15 AM   

Good Sunday Morning.

Hey fellow smiths Rob and Fred. Happy to share anything you want to know. To answer a few questions posted above:

I met Porter during a studio visit by my jewelry class at Valley College with instructor Zella Margraf. Porter demonstrated and used a few of the guys in the class to show how to hand raise a vessel. When the demo ended and our class was leaving he pulled me aside and asked if I wanted to work with him. I was 19, said "sure". Have worked full time as a smith ever since.


As for the question about signing my work:

Early years with P.B. company I'd put an R to the left and S to the right of Porters logo. We wouldn't sign some of the production work but any special pieces were signed by the individual craftsmen. My first personal stamp was RJS, RStromsoe and then Randy Stromsoe Cambria Ca. (cursive) and I also used our logo which is a stylized block S with two square dots in the upper left hand corner.

IP: [Logged](#)

jersey

Posts: 1203
Registered: Feb 2005

 posted 12-06-2009 11:38 AM   

Good morning to you Randy!

Thank you for your reponse regarding your signing your work.

Interesting to hear about your early years as well. You certainly sound as if you made a great choice early on.





Have a great day!

Jersey

IP: [Logged](#)

middletom

Posts: 467
Registered: May 2004

 posted 12-09-2009 05:11 PM   

Hello, Randy;

I know your name from talking to Fred Zweig, and knew you had the Porter Blanchard tools but was not aware that you had apprenticed or worked with him. I am a silversmith with Old Newbury Crafters, now in Amesbury, MA. I've been here thirty-eight years. I don't know if you know of the connection between ONC and Porter Blanchard, but the ONC founder, Elmer Senior, trained under George Blanchard at the same time as Porter was training. Elmer and Porter married sisters, so Elmer's son, Reynolds, who I knew in my early years here, was Porter's nephew. Reynolds went out to California in the 1930s to work with Porter and he told me some stories of the time he spent there. He said that in the evenings after work, when they were sitting around, Alan Adler would challenge Reynolds to arm wrestle and Reynolds would

always beat him. That would frustrate Adler no end, because he was a very competitive person. Reynolds told me that Porter had changed some aspects of his hammering from what he had been taught by his father, going more for a heavily hammered look, even choosing to hammer all pieces hot, hoping for a speedier completion. Did he still hammer hot when you worked for him? Reynolds said that one day Porter said to him, "You hammer very smoothly, like my father did." Reynolds was, indeed, a very smooth hammerer.

We had a visit a few years ago from Lewis Wise's son who is a fireman in Anchorage, AK. He said he worked for a time with Alan Adler, but I don't believe he ever became an accomplished silversmith.

Your mention of tall, vertical flatware anvils made me wonder if yours are like ours, blacksmith anvils with the horns and tails cut off. The result is a rather tall and verticle anvil.

Randy, I'm pleased you've joined our community of silver nuts here at smpub. Hope to see more of your expertise.

middletom
AKA Geoff Blake

IP: [Logged](#)

agphile

 posted 12-10-2009 08:13 AM   

Posts: 798
Registered: Apr
2008

I shouldn't really intrude on discussion between the experts but I am intrigued by the interest in different styles of anvil.



This is a detail from a photo I took some years ago of my spoon maker friend in London and I wonder how his anvil compares with those under discussion? Are there particular benefits in different styles of anvil?

IP: [Logged](#)

agleopar

 posted 12-10-2009 04:20 PM   

Posts: 847
Registered: Jun
2004

Agphile, it is no intrusion. Especially if you have friends who forge properly - Hot on a Tease stake! A joking dig at Middletom who really is an expert (but he forges cold...) I am only a bodger by comparison

The spoon forging anvil your friend uses I have always called a Tease stake or block and I have one that came from the American company Towle when they slowed down in the 50-60's. I got it from a great jeweler whose husband ran Towle, Margaret Craver in the 80's.

So my stake and the London style are very similar. Towle traces its lineage back to colonial times when the Boston smiths were basically London trained. So I think the tools even in the 19th c. when mine was





probably made are much the same.

Lets see what the real spoon makers say.

By any chance was your friend the late great William Phipps?

IP: [Logged](#)

agphile

 posted 12-11-2009 05:55 AM   

Posts: 798
Registered: Apr
2008





Agleopar. I wish I had known William Phipps. He seems to have been quite a character as well as a leading silversmith. My friend is Alan Kelsey whose work is largely anonymous. He served a traditional apprenticeship back in the 1940s/early 1950s and spent his working life as a spoonmaker in the old London manufacturing silversmiths over the period in which they shrank and were eventually swallowed up one by one into a single company. Hand-made flatware from the second half of the 20th century marked for Vanders, Barnard, Wakeley & Wheeler etc, or for up-market retailers such as Asprey or Garrard, is as likely as not to be his. He never entered his own mark so on pieces he has made for me he used the one entered by his brother who also trained as a silversmith.

Alan is always ready to help and educate folk like me with an interest in silver. He works in a tradition that is not universally followed. Thus, for example, he tells me that while other silversmiths sit down, the spoonmaker always stands up to work.

Interesting what you say about the stake in my photo which, like yours, is likely to date back a century or two. The workshop had inherited the tools and dies of the old companies and they are still in use by Wakeley & Wheeler, the eventual small survivor of the once numerous London makers.

IP: [Logged](#)

agleopar

 posted 12-11-2009 11:17 PM   

Posts: 847
Registered: Jun
2004

It is such a shame that the trade has become next to nothing. Now the craft in the States and in England, as well as Europe looks more like the 17th c. with small workshops instead of the great companies. There is a whole back-story that would be interesting to get down on paper as to why Wakeley and Wheeler (Paget and Braham) became the sole survivor? Why not Garrard, Aspreys or Barnards, which I believe, goes back to an earlier time than the others.





Smi^les are now the exception. Now I understand that the Goldsmiths Company (the guild) is paying firms to take apprentices, otherwise there would be none?

The other shame is the habit of companies that absorbed other businesses never let the tools go so that it was always a challenge for young smiths to outfit a workshop. What happened to all those tools?

Thank you for introducing us to Alan and yes Bill Phipps was a lovely character and original craftsmen whose silver eggs and spoons as well as other articles are one of a kind.

IP: [Logged](#)

middletom

 posted 12-12-2009 12:54 PM   

Posts: 467

Agphile,

Registered: May 2004

That anvil your friend Alan has appears to be a larger version of the anvil we take out to shows and demonstrations. Alan's appears to have a tang or stake which goes down into the wood block, as is the case with ours. Ours also has a square hardy hole in one side, perhaps for holding a horizontal stake on which small shaping or raising could be done.

We at ONC must be lazy forgers because we always sit down when hammering. I wouldn't care to stand all that time. We once had a woman who was trained in Denmark come and apply to work here and she also maintained that "real silversmiths stand up".





It is a shame that all those silver shops in England, as here, have dwindled down to so few.

As to Agleopar's dig, we New Englanders are a cold bunch, so we should forge silver cold.

middletom

IP: [Logged](#)

chicagosilver

 posted 07-03-2010 04:10 PM   

Posts: 227
Registered: Aug 2005

I see that there's a link to one of Randy Stromsoe's objects above (Centerpiece Bowl on Three-legged Stand) but I just discovered a whole page of photos of his work. Very neat objects.

Link: [portfolio](#)

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


Author	Topic: Is this a gorham makers mark?
KEV	 posted 05-11-2004 02:26 AM   
Posts: 31 Registered: Mar 2004	<p>[01-1489, 13-0119]</p> <p>HI,</p> <p>Can someone tell me whether or not this is Gorham silver the gm co makes me think it is but the lion anchor are the other way round.</p> <p>Thanks for the help.</p> 

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Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93





 posted 05-11-2004 10:09 AM   

What makes you think this is Gorham and not English?

IP: [Logged](#)

KEV

Posts: 31
Registered: Mar 2004

 posted 05-11-2004 01:01 PM   

Hi,

You are right sorry for the post, I thought it could be because of the GM Co, and it says sterling silver.


Sorry.

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93


 posted 05-11-2004 01:23 PM   

We are moving this post from the Gorham Forum to the [British / Irish Sterling Forum](#)

IP: [Logged](#)

Brent

Posts: 1502
Registered: May 99

 posted 05-12-2004 12:10 PM   

Actually, you are both correct! The GMCo. maker's mark is indeed for the Gorham Manufacturing Co., who had/have(?) a factory in Birmingham, England. I believe they also had a plant in France, but I am not certain. Regardless, it is by Gorham, stamped with the correct English hallmarks for Birmingham, 1913-14 it looks like (if the letter is an O), not the Gorham trademark. The STERLING SILVER was added for the benefit of American customers, who might not recognize the hallmarks.

You may want to return this to the Gorham Forum, or at least a link:-).





Brent

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93

 posted 05-12-2004 12:54 PM   





As per your suggestion:

We are moving this post from the British / Irish Sterling Forum to the [American Sterling Silver Forum](#)

IP: [Logged](#)

KEV

Posts: 31
Registered: Mar 2004

 posted 05-12-2004 02:47 PM   




So the marks don't always have to be lion anchor G, for it it be Gorham silver, also I checked out the O for a date letter, and I get either 1913 for small O but 1938 for a large O would u say its definitely a small O.

Thanks for the help.

IP: [Logged](#)

**Paul
Lemieux**

Posts: 1768
Registered: Apr
2000




 posted 05-12-2004 07:49 PM   

Have seen some Gorham silver that was imported into Britain having the GM Co mark you show, or a similar one. However the anchor mark on your spoon is not an importation mark. If you could post a photo of the entire piece, it would really help us figure out if the piece is Gorham.

IP: [Logged](#)

KEV

Posts: 31
Registered: Mar
2004

 posted 05-13-2004 02:35 AM   





Hi does this pic help, I'll try to get one of the front later. thanks again for the help.



IP: [Logged](#)

KEV

Posts: 31
Registered: Mar
2004

 posted 05-14-2004 03:13 PM   

Picture of the front, which pattern would it. thanks



IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93

posted 05-14-2004 03:41 PM

You pattern one of the various patterns called "*Kings*". I'm not exactly sure which one of the many very similarly designed "*Kings*" patterns. Anyone else care to suggest which "*Kings*" and a date of introduction?

IP: [Logged](#)

Paul Lemieux

Posts: 1768
Registered: Apr 2000

posted 05-14-2004 10:43 PM

I do not recognize this as Kings I, II, or III by Gorham. Perhaps it is somebody else after all.

IP: [Logged](#)

KEV

Posts: 31
Registered: Mar 2004

posted 05-15-2004 03:17 AM

ok, thanks very much for you time and help, most appreciated.

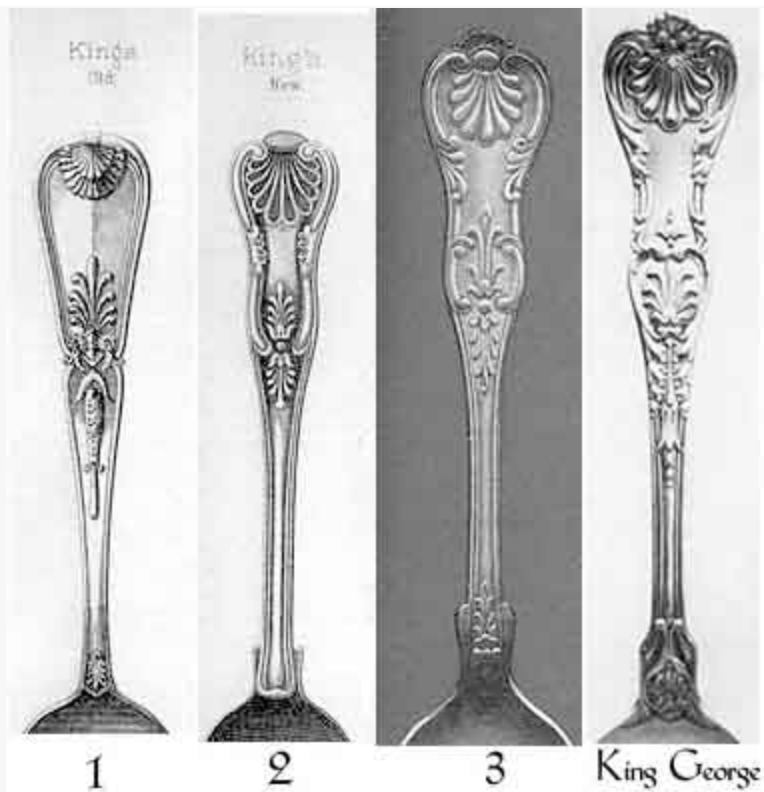
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Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93

posted 05-15-2004 07:04 AM



IP: [Logged](#)

nautilusjv

posted 10-31-2009 04:25 PM

Posts: 249
Registered: Nov
2008

Just thought I would add on to this post. I recently purchased a pair of napkin rings hallmarked Birmingham 1919. The maker's mark is like the Kings spoon G.M.Co. for Gorham. Unfortunately, I could not get an image of the marks as they are too small.

Does anyone know the history of Gorham in Birmingham?



IP: [Logged](#)

agphile

posted 10-31-2009 07:10 PM

Posts: 798
Registered: Apr
2008

I don't have reference books specifically for Birmingham. Fallon's London marks 1837-97 says that Gorham had set up a factory at Barr Street Birmingham by 1910 which continued to operate until circa 1914. Your later date letter may mean that the factory actually kept going longer or that Gorham sub-contracted the making but still acted as the sponsor for assay.

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

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


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


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Author	Topic: Tiffany England
verwald	 posted 12-04-2008 11:05 AM   
Posts: 27 Registered: May 2001	<p>I have a very nice dish which is hallmarked Tiffany & Co England also the London hallmark - T & Co. and Lion, Panther, i, in squares.</p> <p>Is this the same Tiffany as New York? What is the relationship?</p> <p>Any information would be appreciated.</p> <p style="text-align: right;">IP: Logged</p>
agphile	 posted 12-04-2008 12:14 PM   
Posts: 798 Registered: Apr 2008	<p>According to Fallon's "Marks of London Goldsmiths 1837-1914" Tiffany opened a London branch in 1868 and had shops at various London addresses until circa 1941. I believe the firm has continued to sell in England since then though not through their own shop. Difficult to say for sure without seeing a picture, but the marks you describe could be for 1964.</p> <p>Tiffany will have contracted out the manufacture of silver items in England. A London spoon maker, now retired, gave me a copper plate a few years ago. On it he had stamped just about all the punches used in his workshop. They include the marks of just about every well known</p>

"maker" during his working life. Among them are punches for "Tiffany & Co London" and "Tiffany & Co England". Your plate has the normal London marks rather than import marks so it would seem to have been made in England for Tiffany.

IP: [Logged](#)

bascall





 posted 12-04-2008 01:48 PM   

Posts: 1626
Registered:
Nov 99

It would be interesting to see an image of the copper plate with all marks please.

IP: [Logged](#)

agphile

 posted 12-04-2008 02:01 PM   

Posts: 798
Registered:
Apr 2008

Bascall

I'll have a go at a photograph. The plate is bent at right angles like a book-end and has been lacquered. It is very reflective so it may take a while as I try to get a decent image.

IP: [Logged](#)

agphile

 posted 12-04-2008 04:28 PM   

Posts: 798
Registered:
Apr 2008





Herewith my attempt at pictures of the copper plate. Hope it is of interest. Happy to have another go in different lighting if it would help.

IP: [Logged](#)

verwald

posted 12-04-2008 05:18 PM

Posts: 27
Registered:
May 2001

A photo of my Tiffany and Hallmarks



IP: [Logged](#)

agphile

posted 12-04-2008 06:24 PM





Posts: 798

Registered:
Apr 2008

Yes. London 1964. Interesting looking piece, perhaps unusual for that date in the sense that it takes its inspiration from the past.

[This message has been edited by agphile (edited 12-04-2008).]





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bascall  posted 12-04-2008 09:48 PM   

Posts: 1626
Registered:
Nov 99

agphile, the copper plate is fantastic. Thank you! What a document.





IP: [Logged](#)

ahwt  posted 12-05-2008 09:01 AM   

Posts: 2173
Registered:
Mar 2003

Thanks agphile for the picture of your very interesting copper plate. I often wonder where all the punches have gone - I have never seen any for sale and they must be somewhere.

IP: [Logged](#)

agphile  posted 12-05-2008 09:13 AM   

Posts: 798
Registered:
Apr 2008





I should add a bit more about Tiffany in England as I failed to check further than my Fallon reference book earlier. In fact, Tiffany still has a shop in Old Bond Street, London, as well as selling through other retailers. The closure around 1941 was presumably due to WW2. I don't know when they re-opened after the war.

The company name, as well as having a quality reputation, would in the 1960s have been linked with being a style leader of the late 19th / early 20th century. A UK purchaser in the 60s, wanting something in this tradition rather than the fashionable "modern Scandinavian" look, might naturally have turned to Tiffany.

My copper plate does not include the T&Co maker's mark. I'm not sure whether to read into this that Tiffany would also sell English-made items carrying a different maker's mark but with the Tiffany & Co retailer's mark added. (As an aside, their earlier London maker's mark from 1892 to some date after 1923 was A.W.F. for A W Feareyear who managed the London shop.)

I was quite touched to be given the copper plate as a thank you for the small favour of giving a lift to a meeting of silver enthusiasts. It is indeed a fascinating document, and I also appreciate what the donor has taught me about the practice of his craft.





IP: [Logged](#)

agphile  posted 12-05-2008 09:24 AM   

Posts: 798
Registered:
Apr 2008

P.S. As to what happens about old punches, I guess they remain in the workshop until they are scrapped. A maker's (or retailer's)punch coming on to the market would risk creating opportunities for fraud.

IP: [Logged](#)

agphile  posted 12-08-2008 01:23 PM   

Posts: 798
Registered:
Apr 2008

P.P.S.

Fallon records several cases where old punches were defaced at Goldsmiths Hall when a maker entered new ones. In other cases, and in the USA, I assume it would be for the company or the individual silversmith's executors to deal with the security of punches.

Sorry if this excursion into marks takes us away from Verwald's attractive dish that started the topic off.

IP: [Logged](#)

Ulysses Dietz

Moderator

Posts: 1265
Registered:
May 99

😊 posted 12-16-2008 09:13 PM

I know this came up in another forum, but Tiffany & Co. did and does contract silver from foreign makers (particularly Italy for Elsa Peretti's things); If it doesn't say "MAKERS" then Tiffany contracted it. I know they still sell baby cups and such made in England--as well as baby cups made in their own American shops.

IP: [Logged](#)

mdhavey

Posts: 164
Registered:
Dec 2003

📄 posted 02-04-2009 10:48 AM

A beautifully made Tiffany England caster in the Georgian taste:



IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered:
Apr 93

📄 posted 05-23-2018 06:59 PM

Also see: [New member with questions regarding Tiffany & Co](#)

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


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


Author	Topic: Salesman's Samples
bascall Posts: 1626 Registered: Nov 99	 posted 08-30-2006 03:18 PM    [26-1187] Is anyone familiar with jeweler's or salesman's samples of sterling flatware patterns in copper? I have these two Lunt spoons that are exact replicas of their sterling counterparts in size and markings except that the sterling mark has been hashed out, and they are in copper. I have written to Lunt about this with no response so far.



IP: [Logged](#)

Paul Lemieux

Posts: 1768
Registered:
Apr 2000



😊 posted 08-30-2006 03:55 PM   

I don't know why a salesman or jeweler would have a sample made out of copper. If you are trying to sell a customer sterling flatware, it makes no sense to show them copper samples. So I would either guess they are test strikes, or that they were reproduced in copper at a later date by some third party, for whatever reason.

IP: [Logged](#)

bascall

Posts: 1626
Registered:
Nov 99

📄 posted 08-30-2006 04:55 PM   

Thanks for the response. Test strikes crossed my mind too, but then I figured what for because all they have to do is melt the metal and do it again if they didn't like what was done. They look like they're too well made to be something made later, and it just doesn't seem worthwhile. These spoons have a clear protective finish on them, so they never need polishing and of course weren't meant to be used. Copper just seemed like a reasonable metal to give away. Still it's just a guess and nothing more.

IP: [Logged](#)

Kimo

 posted 08-30-2006 04:59 PM   

Posts: 1597
Registered:
Mar 2003

Made at some later date sounds like the more likely explanation to me. My reason for guessing this is the sterling mark is hashed out which would mean that these were made from the original spoon dies that at some later point had their sterling marking defaced which ruined the dies from ever being used again for their sterling flatware. The possibility that they were test strikes by Lunt made when they were developing the patterns does not make much sense to me in that I can not understand why they would have made the dies including all of the markings and then struck out the sterling marking. There would not have been any reason for them to expect their experiments to ever get out of their factory so why bother defacing an otherwise good die?





Perhaps they were some kind of promotional give-away from Lunt at some point, or were made at a later point by someone who had somehow purchased the old Lunt dies for these?

They are interesting and I hope someone knows for sure just what they are and lets us all know.

[This message has been edited by Kimo (edited 08-30-2006).]

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bascall





 posted 08-30-2006 05:17 PM   

Posts: 1626
Registered:
Nov 99

Judging by their quality, having been made at a later date with the original dies seems entirely possible.

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Dale





 posted 08-30-2006 10:18 PM   

Posts: 2132
Registered:
Nov 2002

Since copper can poison people, when mixed with acidic food, I suspect these are some sort of bronze, on the order of Dirilyte, which can be used with food. They may have been a commemorative or special offer piece. Numerous collectors over the years told me that these two patterns were frequently offered as prizes to store owners. A supplier or wholesale jobber would offer a set of sterling, either of these patterns, for purchasing some large quantity of merchandise for the store. One lady said her grandfather had bought hundreds of buckets so he could give his wife a set of sterling for Christmas. And never had to buy another bucket as long as he was in business.

IP: [Logged](#)

Paul Lemieux

 posted 08-30-2006 11:27 PM   





Posts: 1768
Registered:
Apr 2000

I don't believe these were made by Lunt. I see no reason why Lunt would ever produce these two teaspoons, common pieces in common patterns, in a base metal. Also, I don't see why Lunt would go through the trouble of producing bronze/alloy examples of the pieces. For a commemorative/special offer, why couldn't they just gild a regular sterling teaspoon? And besides, the scratched out sterling mark is too clumsy to have appeared on some sort of special issue item.

I couldn't tell from the pictures, or from bascall's original description, if the sterling marks had been obliterated after being stamped onto the piece or if the die itself had been marred to prevent "sterling" from appearing on these pieces. I have seen a great deal of recast silver made from molds of original pieces (such as Whiting Lily, Gorham Virginiana, Tiffany "Strawberry", etc.) where the faker at least had the decency to obliterate the makers' marks on the mold. Bascall, can you tell us if these are die-struck or cast?

IP: [Logged](#)

bascall

 posted 08-31-2006 12:52 AM   

Posts: 1626

These spoons are definitely not dirilyte. I'm not enough of an expert to tell for certain if

Registered:
Nov 99

something has been die struck or cast, but I assume the die struck item is better quality than cast. With that in mind, I'd say these are die struck. They are absolutely identical to their sterling counterparts. The decoration, edges, and markings are all as crisp as the sterling pieces in the same patterns. I believe the sterling marks were lined out after they were struck.



IP: [Logged](#)

bascall

posted 08-31-2006 01:49 AM

Posts: 1626
Registered:
Nov 99

I have heard from Roger Jette who is affiliated with Lunt. He says he'd have to see them to be sure, but they may be silver plated copper. If need be, I'll send them to him. These spoons don't look like they've ever been plated to me. There is no significant wear on them. In the meantime, hopefully, he'll confer with a Lunt archivist or something like that.

IP: [Logged](#)

venus

posted 09-01-2006 07:55 PM

Posts: 282
Registered:
Jul 2005

Interesting spoons.... Myself I like the unusual and the mystery surrounding the search

Dale, I was alarmed about the possibility of copper poisoning. Only today I told a friend to use his silverplate, told him if it was silver over copper it was even better! I really thought copper was supposed to be good for a person as it is included in some vitamins. oh my.

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jprice33

posted 09-02-2006 08:31 AM

Posts: 204
Registered:
Sep 2000





Many makers would mark their display pieces as "SAMPLE"..the pieces being equal in quality to the actual merch. for sale..Christofle sometimes applies their OC mark to the display silver (sterling & plate)..

others will use Silverplated 'copies' that aren't marked Silver..

no clue on these..don't seem to have the potential value for re-casting..unless they were making up sets..?

IP: [Logged](#)

Raf Steel

 posted 09-03-2006 11:17 AM   




Posts: 94
Registered:
Jul 2005

Sample cutlery was commonly made by European makers for their travelling salesmen. They are mostly made in silverplate (copper or somekind of white metal), they usually carry the makersmark and the patternnumber, often stamped in large digits into the object. Some salesmen even had special cases with all the models of a specific maker! In most cases the samples are of a dining fork or soup spoon.

[This message has been edited by Raf Steel (edited 09-03-2006).]

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feniangirl

 posted 09-03-2006 11:19 PM   





Posts: 36
Registered:
Mar 2002

This is probably irrelevant, so just consider it as an observation.

It does not appear to me that the copper spoons were made from the same die as the the silver. I agree they are quite similar, but not identical. If you look quite closely, there are differences in both pairs. As an example, the pair on the left has bellflowers that extend onto the stems. The two bellflowers on the silver spoon are touching each other, while the ones on the copper spoon are far enough apart to allow for a pellet between and one underneath the second. I can also see differences in the pair on the right, particularly at the top of the crest - they are by no means identical. There also appear to be pellets between the bellflowers (or whatever design it is) underneath the crest on the copper one, but not on the silver one.

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bascall

 posted 09-04-2006 11:32 AM   





Posts: 1626
Registered:
Nov 99

There is a slight variation between the sterling spoons and the copper spoons which I had noticed too, so I contacted Mr. Denham C. Lunt Sr. to ask about the spoons in general and the variation in the patterns at the same time. He said that when dies broke they were remade by hand which could a account for slight changes in the pattern. The copper versions of the patterns were most likely made for internal use, but they wouldn't have had a clear finish. Also no one else has a copy of these dies. So at Mr. Lunt's suggestion, my next step is to contact his son who runs that factory to see if he knows anymore about these copper spoons. At this point, it seems fair to speculate that a factory worker may have taken these spoons home for a memento and put a clear finish on them to keep from ever needing to clean them.

[This message has been edited by bascall (edited 09-04-2006).]

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bascall





 posted 09-12-2006 10:00 AM   

Posts: 1626
Registered:
Nov 99

I've been in contact with the gentleman that now runs the Lunt factory in Greenfield, Massachusetts. He basically agreed with what his father said about these copper spoons being used for testing a die, but he did not know of any specific record of this being done. He said they sounded interesting and to bring them by for them to see if I'm ever in the vicinity of the factory. Maybe someday I will.

IP: [Logged](#)

chase33

 posted 02-01-2010 11:18 PM   

Posts: 362
Registered:
Feb 2008

Hey Bascall,

Did you ever get by the Lunt factory or find out more about these spoons?

Robert

IP: [Logged](#)

agleopar





 posted 02-02-2010 08:03 AM

Posts: 847
Registered:
Jun 2004

Has Lunt gone out of business?

IP: [Logged](#)

chase33

 posted 02-02-2010 08:12 PM   

Posts: 362
Registered:
Feb 2008





They are still in business. They just released a silver look book on their website.

IP: [Logged](#)

**June
Martin**

Forum Master

Posts: 1223
Registered:
Apr 93





 posted 02-07-2010 03:00 PM   

Just wondering if the copper versions of the Lunt patterns may be pattern templates. We saw such templates when we toured [Old Newbury Crafters](#).

[This message has been edited by June Martin (edited 02-07-2010).]

IP: [Logged](#)

bascall

 posted 02-07-2010 11:13 PM   

Posts: 1626
Registered:
Nov 99

quote:

Originally posted by chase33:

Hey Bascall,

Did you ever get by the Lunt factory or find out more about these spoons?

Robert

Robert,

I haven't been avoiding your question. I just didn't look at this post until today.





No I haven't been up to the factory. We did just make an eighty-six hundred mile trip around the country this past fall, but New England wasn't part of our travels.

Just another thought about the existence of these spoons that makes sense to me but still may not apply at all. I can see the die cutter having these made as proof that the dies were satisfactory when he was done with them. No matter what might happen to the dies after they are again being used to produce the pattern, the die cutter could always prove that his dies were as accurate as possible by just comparing these inexpensive copper examples.

[This message has been edited by bascall (edited 03-13-2010).]

IP: [Logged](#)

agphile

 posted 02-08-2010 08:50 AM   

Posts: 798
Registered:
Apr 2008

Accepting that the Lunt spoons may have been some sort of test strike, I might however suggest another possibility. In England in the last century an apprentice silversmith would do some training and practice on copper rather than being let loose on sterling silver for items that might not come up to the standard for sale. Might these two spoons have been apprentice pieces that were kept by the apprentice after finishing them?

With regard to June's suggestion, I suspect that workshops most often kept templates or patterns for items that were completely shaped by hand rather than for standard, die-struck pieces. I have seen some unmarked copper ladles here with finely pierced, shaped handles. I think they must have been either apprentice pieces or workshop patterns/templates.

Just for interest, here is a scan of a workshop pattern piece that is actually in silver.



A small puritan style fork, hand wrought and marked for Francis Higgins, London 1938/9 but also stamped "pattern". As this is not a standard size or design, one must have been kept back from a batch so that any future orders could be made to match.

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- Tiffany 950 Tea Set




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Author	Topic: Tiffany 950 Tea Set
artlibrarian Posts: 40 Registered: Nov 2004	<p>posted 08-19-2009 01:47 PM   </p> <p>Hello to everyone,</p> <p>I am wondering if anyone can provide some information about the marks on the following tea set (tete a tete), I am posting a photo but I could not get a better image of the marks, they are tiny. One is "Tiffany" inside a lozenge, the others "950" and "STERLING". The set was purchased in London in the 1970's. I can't find any information about 950 Tiffany sterling or this lozenge mark. I am assuming (although American) the style is more 'Edwardian' than 'Victorian' (i.e. early 20th century rather than late 19th). I have checked Loring, Carpenter, the internet. Any input or direction that someone can give me would be appreciated, thank you in advance!</p>







IP: [Logged](#)

Ulysses Dietz

Moderator

Posts: 1265
Registered: May 99





 posted 08-19-2009 03:42 PM   

I think this means a piece made FOR Tiffany rather than BY Tiffany...the 950 mark just suggests a higher (i.e. more luxurious) standard. The style is very French, but did France use such marks for EXPORT goods? Tiffany had a store in Paris...and 1890s on is possible...

IP: [Logged](#)

artlibrarian

Posts: 40
Registered: Nov 2004




 posted 08-19-2009 03:59 PM   

Thank you very much for the response Mr. Dietz...on account of your post I just read in Tardy that silverware sold in France has the maker's mark in a lozenge and should also have a Minerva mark (which I don't see). But since it has American marks "Sterling" and "950" I assume it was made in America...so possibly made in America by Tiffany for export to France? Style Louis XVI revival? Any kind of confirmation from anyone would be helpful since I just don't know enough. Thanks!

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr 2008





 posted 08-19-2009 05:53 PM   

If 950 is a standard mark it seems odd to combine it with a sterling (925) stamp though I suppose not deceitful if the the pieces are actually better than sterling.

IP: [Logged](#)

DB

Posts: 252
Registered: May 2006





 posted 08-19-2009 06:18 PM   

Hanau makers (Schleissner Company) made silver for Tiffany and stamped right away with a Tiffany mark see page 183, Bruno Wilhelm Thiele: Tafel-und Schausilber des Historismus aus Hanau.
If this is the case with this specific set, is hard to tell - just a suggestion.

IP: [Logged](#)

vathek

Posts: 962
Registered: Jun 99





 posted 08-20-2009 08:32 AM   

Are the handles ivory?

IP: [Logged](#)

artlibrarian

Posts: 40
Registered: Nov 2004

 posted 08-20-2009 10:43 AM   




Sorry for duplicate post...

[This message has been edited by artlibrarian (edited 08-20-2009).]

IP: [Logged](#)

artlibrarian

Posts: 40
Registered: Nov 2004

 posted 08-20-2009 10:47 AM   

Thank you to everyone for the responses thus far...




Yes, the handles are ivory.

I'm confused re: the Hanau/Schleissner suggestion, I don't have access to the Thiele book, but would a German company mark an item "Sterling" or put the Tiffany name inside a lozenge?

Thanks again for the suggestions and help.

IP: [Logged](#)

agphile

 posted 08-20-2009 12:05 PM   

Posts: 798
Registered: Apr
2008

I think that a European company manufacturing for Tiffany would use whatever marks Tiffany provided or approved which doesn't take you much further. Sterling might be added if the pieces were for export.

IP: [Logged](#)

DB



 posted 08-20-2009 04:46 PM   

Posts: 252
Registered: May
2006

Schleissner made many items for Tiffany and stamped with "Tiffany&Co., Sterling", the author does not mention a Tiffany & Co., 950 mark - but it is entirely possible, there are also items stamped by Schleissner with "Beverly Hills CAL." and "BUCHHOLZ &ZELT" which was a silver importer in New York.

IP: [Logged](#)

DB





 posted 08-20-2009 04:47 PM   

Posts: 252
Registered: May
2006

And I should add the swags and the medallion are also very typical for the Schleissner production.

IP: [Logged](#)

Dale





 posted 08-20-2009 10:48 PM   

Posts: 2132
Registered: Nov
2002

What do the meddalions and finials look like? They appear to be figural, but can't tell from the photo.

IP: [Logged](#)

artlibrarian

 posted 08-21-2009 12:35 AM   





Posts: 40
Registered: Nov
2004

The finials are vegetative (thistle or some kind of berry or acorn on a leaf bed), the medallions are monogrammed, under each spout is a ram's or goat's head.

Thanks to all for continuing to assist...

IP: [Logged](#)

Marc

 posted 09-17-2009 12:19 AM   

Posts: 414
Registered: Jun
2002

Hi artlibrarian,

There is a chance that there are other marks on the pieces. Check the outside rims of the pots and flanges of the lids that fit inside the bodies. The French, (and other Europeans) like to hide marks in these places too..

Always happy to confuse.





Marc

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**Ulysses
Dietz**

Moderator





Posts: 1265
Registered: May

 posted 09-20-2009 09:33 AM   

I meant to suggest that the set was made in Europe for the American trade. Stylistically it is very continental, and not American--except in taste, which is very much what Americans in 1900 admired. I have never understood why

99 Tiffany would import foreign silver early in the 20th century, when their own factory in Newark had hundreds of skilled silversmiths who could match anything coming out of any foreign capital. But, I'm not a marketing genius. The American hunger for Yerapee-an goods knew no bounds.

IP: [Logged](#)

artlibrarian  posted 09-22-2009 09:30 AM   

Posts: 40
Registered: Nov
2004

Thanks everyone for the continued responses...and thanks for the analysis of the style.

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






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Author	Topic: Looking for Info on Manchester Pieces
chase33 Posts: 362 Registered: Feb 2008	 posted 01-10-2010 10:02 PM    Hi all, I inherited my grandparents' set of wedding silver in the Gadroonette pattern by Manchester. The set consists of a service for eight in knives, forks, salad forks, teaspoons and iced teaspoons. There were also six spoons that measure 8" in length. I thought they were the soup spoons but the big replacement site lists them as "tablespoon (serving spoon)". So are these the soup spoons or the serving spoons? Does anyone have any catalogues or info from Manchester that would help me decide? It just seems odd to have six serving spoons in a service for eight! Thanks Robert
doc Posts: 712	 posted 01-11-2010 08:41 AM   

IP: [Logged](#)

Registered:
Jul 2003

A photo of one of the spoons would definitely help.

IP: [Logged](#)

Dale

😊 posted 01-11-2010 02:47 PM   

Posts: 2132
Registered:
Nov 2002

Pre WW1 sets of silverplate came with one serving spoon per place setting. The standard used by both Oneida and IS was a set with 6 dinner forks, 6 oval soups, 6 teaspoons, 6 flathandled knives and 6 tablespoons with a butter knife and sugar shell. In the 20's the Hoover Committee reduced the number of tablespoons to 2. Gadroonette was introduced in 1938 but has tablespoons in a much older configuration.

Needing 6 tablespoons is really quite believable. I had many customers who built up to several dozen tablespoons. If you host a potluck for 12 people, that can easily result in over 20 separate dishes.

One truism of the silver trade is that nobody ever has enough tablespoons.

IP: [Logged](#)

chase33

📄 posted 01-11-2010 09:10 PM   




Posts: 362
Registered:
Feb 2008

Here is a picture. Its 8" long:



IP: [Logged](#)

chase33

📄 posted 01-11-2010 11:10 PM   




Posts: 362
Registered:
Feb 2008

BTW, has anyone found a copy of the Hoover committee/policy/recommendation? I know this has been discussed before, but I can't find any of the details as to which pieces were allowed to remain.

I think this is the post that started this topic:
[Unusual Silver question ...true or Urban Legend?](#)

IP: [Logged](#)

jersey

😊 posted 01-11-2010 11:12 PM   

Posts: 1203
Registered:
Feb 2005

Hello Robert,




Perhaps a desert spoon, are you sure it's 8" and not a tad smaller?
Either way it's a beautiful pattern , I hope you will enjoy it & put it to good use !

I could always use another serving spoon or fork!

Jersey

IP: [Logged](#)

chase33

📄 posted 01-12-2010 12:11 AM   

Posts: 362

Hey

Registered:
Feb 2008

Yeah they are 8". I thought it was a little big for soup but since there weren't any soup spoons, I thought they must be the soup spoons. I need to add a few more pieces so that I can use it for a full service.

I do like this pattern and since it has the gadroon border it works well with the few small bowls and compotes with the same border I already had been given/purchased. Now to find a set of china salad plates that I can use with my Lenox Eternal that will also coordinate with this pattern.

(Sorry, its late and I know I am rambling!)

Thanks for the info/input/comments

Robert

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talconcrest

 posted 01-12-2010 12:12 AM   





Posts: 169
Registered:
Jun 2004

I always thought that a tablespoon was used as a soup spoon in older sets, especially if the fork and knife were dinner sized. I read years ago that if your china came with soup plates, the tablespoon was the proper spoon to use with them.

I do have a Manchester brochure somewhere, I've just got to find where it got off to...

IP: [Logged](#)

agphile

 posted 01-18-2010 12:57 PM   

Posts: 798
Registered:
Apr 2008

This may wander a little off topic as it concerns English rather than American silver but I thought it might be relevant and of mild interest. In the 19th century table spoons could be soup or serving spoons. Specialized, round-bowled soup spoons only appeared somewhere around 1900, the fashion imported from America.

Below is an extract from a spoonmaker's workbook of c. 1900.

FIDDLE & PLAIN RIB & RATAIL		FIN	CUT	
Table Spn. (Large)	30	37	PER DOZ	
Table " small	28	35	"	
Table Forks Large	30	42	"	
" " small	28	37	"	*
Dessert spoon	20	26	"	
" Forks	20	30	"	
Round B. Soup Spn	28	37	"	
Tea spoons Large	10	14	"	
" " small	9	13	"	
Egg Spn.	9	13	"	
Coffee Spn.	8	12	"	
Dippers	24	32	"	
Sauce Ladle	24	32	"	
Crustacean Spn each	14	2	EACH	
Pickle Forks	"	"	"	
Soup Ladle	9	12	"	
Spam spades } Ice spades }	10	15	PER DOZ	
Oyster Forks	10	15 1/2	"	
Fish Knives	21	30	"	
" Forks	21	31	"	
Gravy Spn each	4	5-16	EACH	
Butter Knives (each 10 1/2)	1	1 1/2	"	

CUT = CUTTING OUT WEIGHT
IN TROY OZS

FIN = FINISHED WEIGHT

* IN THIS SPACE THERE SHOULD BE
A TABLE SIZE ROUND BOWL
SOUP SPOON

It records the weight of silver needed for the various items and reveals the range of hand wrought flatware items that were on offer then, mostly in dozens because that was a standard number of place settings for a service.

In the last half of the 20th century I am told that C J Vanders made table spoons in two sizes: 8 3/8 inches and 9 inches. In some patterns the smaller size was sometimes still ordered for use as soup spoons in preference to the round bowled type, though personally I find spoons of 8 inches or longer a touch large for comfort when eating soup.

In case it helps clarify whether English and American terminology matches, here is a picture of some pieces in Mappin and Webb's Athenian pattern.



Across the top is a large serving spoon (Gravy spoon). Then from left to right, dessert fork, dessert spoon, small soup spoon, large soup spoon, table fork and table (serving) spoon.

IP: [Logged](#)

chase33

posted 01-18-2010 11:14 PM

Posts: 362
Registered:
Feb 2008

Thanks everyone for your input. I guess either two of the spoons were lost or my grandparents never had them in the first place!

Robert

PS Taloncrest, if you ever find that Manchester brochure, I would love to know what is in it.

IP: [Logged](#)

taloncrest



posted 01-19-2010 08:51 PM

Posts: 169
Registered:
Jun 2004

Well, I've found my Manchester brochure. Unfortunately, I don't have a way of scanning it; I hope to be able to soon. It doesn't have pictures of the different pieces. It's dated June 1, 1955, and illustrates eleven patterns, one of which is Gadroonette. It lists bouillon spoons, dessert spoons in two weights, large round bowl soup spoons in two weights, tablespoons in two weights, and cream soup spoons in two weights. In the place setting listings cream soups and the large round soup spoons are what are included.

chase33

Posts: 362
Registered:
Feb 2008

 posted 01-20-2010 12:10 AM   

Thanks Taloncrest.

If you get a chance to scan it, I would love to get a copy.

BTW is there anyplace on here where we can share scans/pdf files of old brochures/booklets? I have some from Gorham and Wallace that I wouldn't mind sharing. Most are from the 30's-50's and are very entertaining to read.





Just a thought

Robert

**Scott
Martin**

Forum Master

Posts: 11377
Registered:
Apr 93

 posted 01-20-2010 08:36 AM   

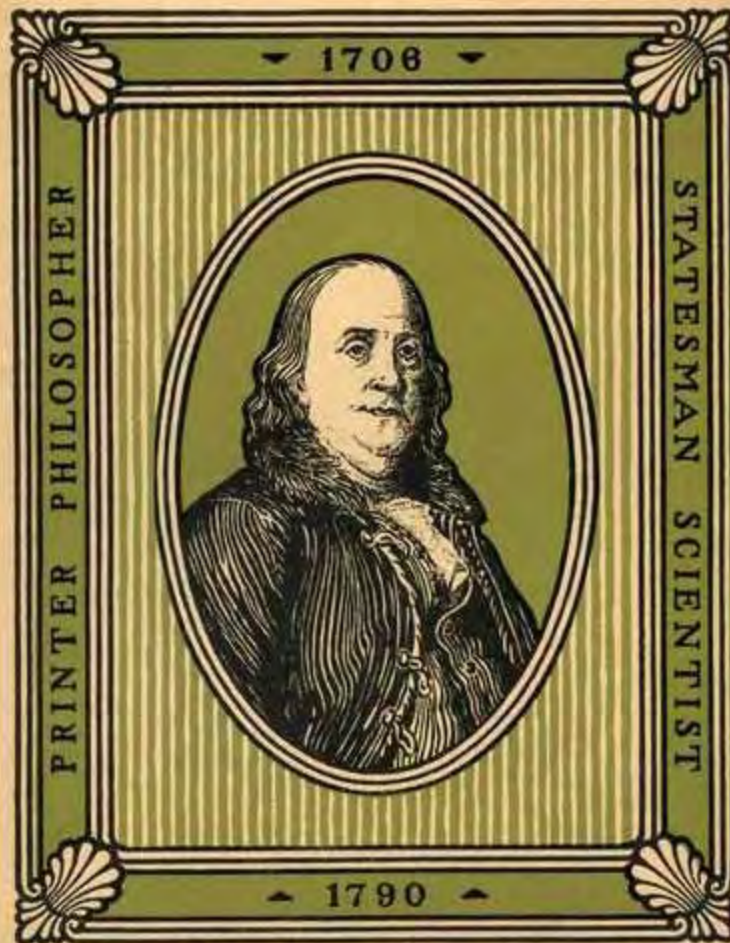
You may post pdf docs of catalogs, etc. in the [Silver Ephemera & Documentation Forum](#) like WEV has in his post [Towle's Ben Franklin pattern](#).

For example:

quote:

I was cleaning up the shelves and ran across this 1905 Towle brochure

BENJ FRANKLIN



5th Series
COLONIAL

Along with a biography of the old rascal, there is a complete showing of the pieces produced.

Tea Spoon, P.M.

Tea Spoon, Nos. 15 and 18

Pap Spoon

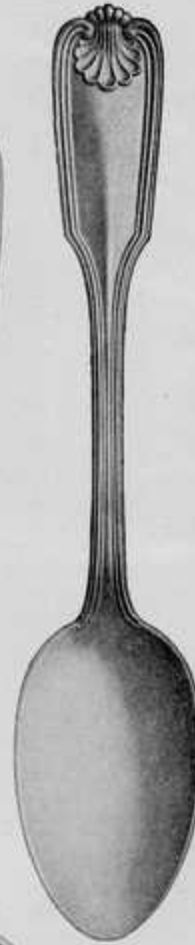
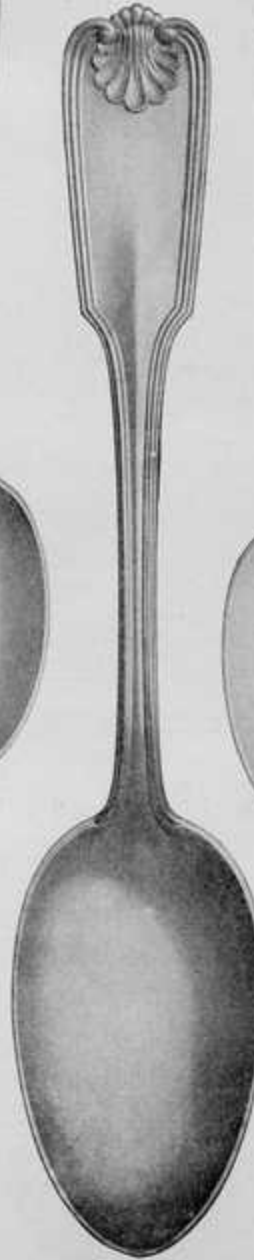


Ne'er take a wife till thou hast a house (and a fire) to put her in. *Four Richard.*

Desert Spoon, Nos. 24, 28 and 32



Table Spoon, Nos. 39 and 45



ACTUAL SIZE



STERLING SILVER

925 FINE
1000

Design Patented

For those interested in seeing all various implements, I made up a pdf file of the pages:

[Towle Benjamin Franklin flatware](#)

It is 3.8 megs in size, so may take a bit to open.

Posts: 169
Registered:
Jun 2004

I'm sorry to have taken so long, but I've posted photos of the brochure at [Manchester brochure, 1955](#)

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






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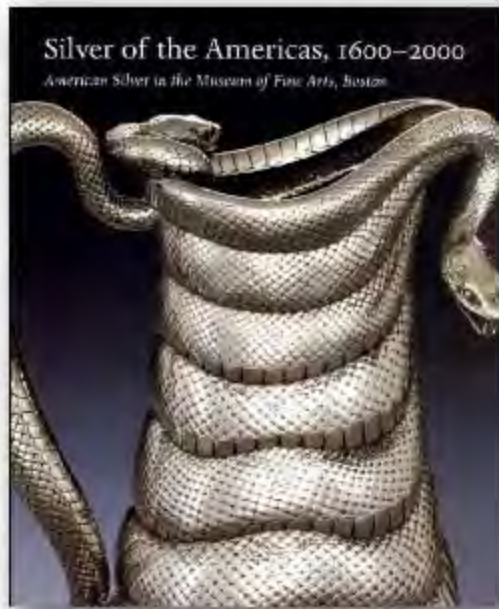
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Author	Topic: Chicago silver reference book
doc Posts: 712 Registered: Jul 2003	 posted 10-03-2010 08:49 AM    I thought that I had seen a recent thread referring to a new reference book on either Chicago Arts and Crafts movement generally or silver specifically. I have done a search, but couldn't find it. Is there such a book out there? IP: Logged
chicagosilver Posts: 227 Registered: Aug 2005	 posted 10-03-2010 05:08 PM    You might be thinking of a new book, Silver of the Americas, 1600-2000, edited by Jeannine Falino and Gerald W. R. Ward. A follow-on to Kathryn Buhler's two-volume American Silver, 1655-1825, this fine reference work includes around 700 silver objects acquired by the Museum of Fine Arts, Boston, after 1972.



While the title suggests hemispheric coverage, most of the pages deal with US silver, from colonial through neoclassical to aesthetic work and beyond. But what's best (in my very biased opinion) is a fat, luxurious chapter that focuses on Arts & Crafts silver, and a slightly slimmer one on modernist pieces.

Most MFA purchases included are from New England makers such as George Gebelein, Arthur Stone, Seth Ek, George Germer, Elizabeth Copeland, Gyllenberg and Swanson, Mary Knight, Karl Leinonen, Edward Oakes, Franklin Porter, Katherine Pratt, and Mary Winlock. But the book also features fine works by Robert Jarvie, the Kalo Shop, Carson and Barnum, Potter Studio, and a few others.

The photography and reproduction are terrific. Most of the examples are stellar. Small integrated bios, anecdotes, and curatorial observations provide a ton of useful information. And best of all, photos of maker's marks are included.

The lion's share of the Arts & Crafts chapter is devoted to Arthur Stone, with an astonishing collection of miniatures, chasing and repoussé, mixed metal pieces, boxes, pierced flatware, and a wide range of objects from copper watering cans to big tea sets to sublime vases.

I know two experts who are working on Arts & Crafts metalwork books, but as of today these are still works in progress. There aren't enough references on Arts & Crafts silver, jewelry, and enamel. Silver of the Americas is a welcome addition.

IP: [Logged](#)

doc

posted 10-03-2010 06:33 PM

Posts: 712
Registered: Jul
2003

Thanks, chicagosilver, but that was not the book I thought I saw referred to; in fact, I thought it was in a thread that you were involved with, so I must just be hallucinating!





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agphile

posted 10-03-2010 07:07 PM

Posts: 798
Registered: Apr

Were you thinking of the 1977 book that was the subject of the

2008	Chicago Metalsmiths thread in Ephemera and Documentation forum? IP: Logged
doc Posts: 712 Registered: Jul 2003	 posted 10-03-2010 07:26 PM    <hr/> That's it! Thank you. [This message has been edited by doc (edited 10-04-2010).] IP: Logged

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


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Author	Topic: Arthur Stone Sterling Flatware Set w/ some unidentified marks
ztiques	 posted 10-19-2009 12:04 PM   
Posts: 3 Registered: Oct 2009	<p>[26-1914]</p> <p>I collect silver and have never and any Arthur Stone silver with this mark, I find it very interesting that this set came from a family member that work at Stone yet some pieces don't have the correct mark.</p> <p>I recently purchased a Arthur Stone Sterling Silver flatware set for eight in the "Pointed End" pattern, it is from a descendent of a family member who worked at Stone in Gardner, Ma. about 50% of the set has the "Stone" mark the other half is mark sterling within an oval, all of the pieces are of the same quality and identical except for the mark.</p> <p>Thanks for any and all help!</p>



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agphile

posted 10-20-2009 04:31 PM

Posts: 798
Registered:
Apr 2008

I guess it is a bit dangerous to try and comment from England without knowing too much about Stone's marks. Assuming that the entire set is from the Stone workshop rather than assembled from two different sources - and I see why you think the former is the case - there are nonetheless two different actual makers' initials on the items illustrated. Is one initial consistently on the Stone marked items and the other on the remainder? If so the items in the set may possibly have been made at two different dates and in one case it was thought inappropriate to add the Stone mark to items that were being kept by a staff member (to discourage selling on of items provided at or near cost). This is just speculation, and I don't know whether the Stone workshop ever used a sterling mark like the one on the pieces that lack the actual Stone mark.

[This message has been edited by agphile (edited 10-20-2009).]

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**Ulysses
Dietz**

Moderator

Posts: 1265
Registered:
May 99

posted 10-21-2009 09:00 PM

It is very hard to see just from pictures, but it seems that there are subtle, yet real, differences between the two sets--including the amount of wear on the engraved monogram (unless that's just a fluke of the photography). I think half of the set was made after Stone closed, to flesh out a smaller set. Whoever did it did a good job and was an expert silver maker.

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Kimo

posted 10-22-2009 11:52 AM

Posts: 1597
Registered:
Mar 2003

I think Ulysses is right. There are subtle but noticeable differences in the shapes of the two in the photos. Finding sets of silver that have been assembled at different times is common. Also, finding sets where a second maker's flatware that closely matches the original one is also not at all uncommon. In this case the match is close and so I would imagine you will enjoy using it with no one at your dining table suspecting it is two different makers.

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jersey

Posts: 1203
Registered:
Feb 2005

 posted 10-22-2009 08:21 PM   

Hello!

Just curious, are there any differences in the weights?





Thanks

Jersey

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ahwt

Posts: 2173
Registered:
Mar 2003

 posted 10-22-2009 10:36 PM   





An article in Wikipedia about [Arthur Stone](#) has a link to the marks that his company used and the benchmarks that his silversmiths used. The B could be for Blanchard or Brown while the W could be for Alfred Wickstrom.

You would have evidence that your spoons were made within the Stone Company, if you could locate flatware with the known Stone mark together with a W that matched your W. A saved search on eBay may well turn up work with the known Stone mark and the letter W. Good hunting.

IP: [Logged](#)

middletom

Posts: 467
Registered:
May 2004

 posted 11-03-2009 05:32 PM   

I agree with Ulysses that there are slight differences between the two spoons which would indicate a different maker and, maybe, an attempt to match the Stone pieces. Very nice pieces, though.
middletom

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


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Author	Topic: ONC marks of silversmiths
Scott Martin Forum Master Posts: 11377 Registered: Apr 93	<p> posted 11-02-2011 01:40 PM   </p> <p>Geoff,</p> <p>I just re-made this list. Please let me know if anything needs to change.</p> <p>If you and/or anyone has images of the actual marks as struck or even better drawings... please send them to me.</p> <p>Thanks</p> <div style="border: 1px solid black; padding: 10px; margin-top: 10px;"><p>In 1965, the Old Newbury Crafters Company began a practice to underscore the handwrought nature of all of its flatware. Each piece began to be marked by the silversmith who made it, each smith having a unique maker's mark.</p><p style="text-align: right;">www.SMPub.com</p></div>

Robert H. Bean		1967 - to date
Geoffery T. Blake		1971 - to date
Fletcher S. Carter (Holloware only)		1965 - 1973
Chloe Darke		2011 - to date
Chester A. Dow		1965 - 1977
George F. Gillman		1978 - to date
James F. Harvey		1965 - to date
John A. Karambelas		1977 to 1980
Henry W. Kruschwitz		1965 - 1973
Robert H. Lapham		1965 to date
Gayden F. Marshall		1965 - 1968
Daniel S. Morrill		1965 - 1980
Danny C. Rogers		1969 - to date
Roger R. Rowell		1965 - to date
Reynolds F. Senior		1965 - 1973
George R. Woundy		1965 - to date

Posts: 467
Registered:
May 2004

Scott,

The list you have shows the marks as they appear when stamped. I can't get any better than what you have.





For changes: Robert Bean was here from 1967-1982, Chester Dow was from sometime in the thirties to 1977, George Gillman was from 1978-1982, James Harvey from 1955-about 1999 (I'm not sure of just what year he retired), Robert Lapham 1965-2011, Roger Rowell 1955-1997 (I believe that's when he retired), George Woundy 1965-1982, Dan Morrill started about 1959 or 1960 until 1980.

I hope that helps. If I can get exact retirements for Harvey and Rowell I'll let you know.

Geoff

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middletom

 posted 11-29-2011 06:14 PM   

Posts: 467
Registered:
May 2004

Scott,

I experienced a bit of brain fade and didn't realize the list was only for the time span of the marks. The changes I entered above are the full periods of employment. You can use what I gave you to update the leaving or retirement of the individuals.


Geoff

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**Scott
Martin**

Forum Master





Posts: 11377
Registered:
Apr 93

 posted 11-29-2011 06:22 PM   

Thanks I may not get to this until middle/end of next week. Please don't hesitate to remind me.

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Kimo

 posted 11-30-2011 03:25 PM   

Posts: 1597
Registered:
Mar 2003





Did these silversmiths not use any personal markings before 1965? Did they have alternate markings that they used in the pre-1965 years?

Thanks.

[This message has been edited by Kimo (edited 11-30-2011).]

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middletom

 posted 12-06-2011 06:56 PM   

Posts: 467
Registered:
May 2004




Kimo,

Prior to 1965 no personal marks were placed on the silver, only handwrought and ONC sterling. The personal marks came about because the stores we sold through suggested that the individuals have their own marks to give more interest for the buyers. It has proved over the years that the buyers of our silver place a great deal of interest in who made the silver their own, so that was good advise from the stores.

middletom

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Kimo

 posted 12-07-2011 06:15 PM   

Posts: 1597
Registered:





Thanks, Geoff. That helps me understand. I agree that adding the personal marks was a great idea. I think that most people who care enough to buy hand wrought works of art like your

Mar 2003

silver really do care who the smith is who made it for them. It gives it that human touch in the way that an artist's signature gives a painting the same kind of finishing touch.

IP: [Logged](#)

middletom

 posted 12-07-2011 09:07 PM   





Posts: 467
Registered:
May 2004

Kimo,
We have all had responses from customers over the years telling how much they loved the silver and to know that there were actual people, individuals, who made the silver and signed the pieces. It is very gratifying to have a response like that. It makes the occasional smashed thumb worthwhile.

Geoff

IP: [Logged](#)

agphile

 posted 12-08-2011 01:19 PM   

Posts: 798
Registered:
Apr 2008





Might hot forging, and thus the use of tongs, protect the thumb? If so, does this make English silversmiths sensible or just scaredy cats?

Seriously, I agree that the pleasure of silver is enhanced by knowing the maker or at least something about the maker.

IP: [Logged](#)

Scott Martin

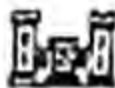
Forum Master

 posted 12-08-2011 01:51 PM   

Posts: 11377
Registered:
Apr 93

In 1965, the Old Newbury Crafters Company began a practice to underscore the handwrought nature of all of its flatware. Each piece began to be marked by the silversmith who made it, each smith having a unique maker's mark.

Robert H. Bean



1967 - 1982

Geoffery T. Blake



1971 - to date

Fletcher S. Carter
(Holloware only)



1965 - 1973

Chloe Darke



2011 - to date

Chester A. Dow













193? - 1977

George F. Gillman



1978 - 1982

James F. Harvey		1955 - about 1999
John A. Karambelas		1977 to 1980
Henry W. Kruschwitz		1965 - 1973
Robert H. Lapham		1965 - 2011
Gayden F. Marshall		1965 - 1968
Daniel S. Morrill		1959/60 - 1980
Danny C. Rogers		1969 - to date
Roger R. Rowell		1955 - 1997
Reynolds F. Senior		1965 - 1973
George R. Woundy		1965 - 1982

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


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Author	Topic: Gorham shoe horn
wessex96	 posted 04-18-2010 08:16 AM   
Posts: 54 Registered: Feb 2009	[26-1973] <p>I wonder if anyone can help me with the initials following the production number on this Gorham Art Deco shoe horn. Any idea what/who H.M.T. stands for? Thanks.</p>



IP: [Logged](#)

Kimo

posted 04-19-2010 10:24 AM

Posts: 1597
Registered:
Mar 2003

Sorry but I can't help with the H.M.T. - though it could be the retailer.

As for the style, these things are often open to discussion, but my first thought would have been more Arts and Crafts style rather than Art Deco style, especially because of the hammered surface design. The top scroll could be either, but I would lean on the Arts and Crafts influence in it rather than the Deco influence because how it flows.

Once styles are introduced, they never really go away though they ebb and flow over the decades as new styles are introduced and take center stage for a while.

[This message has been edited by Kimo (edited 04-26-2010).]

IP: [Logged](#)

jersey

posted 04-19-2010 05:14 PM

Posts: 1203
Registered:
Feb 2005

Hello Wessex!





Just a shot off the bow&

I don't know if this makes sense To you or not, but could the HMT refer to Her Majesty's transport/ trawler/ocean liners? Perhaps it belonged to crew member or some such?

Jersey

IP: [Logged](#)

agphile

 posted 04-20-2010 11:33 AM   





Posts: 798
Registered:
Apr 2008

Nice idea, Jersey, but I think that for its ships the Royal Navy only uses HMS, and to them everything is a ship in this context - even shore establishments.

I could make HMT into Her (or His) Majesty's Treasury but somehow I don't think the Treasury would have a Gorham shoe horn!

IP: [Logged](#)

jersey

 posted 04-20-2010 01:02 PM   

Posts: 1203
Registered:
Feb 2005





Hi agphile!

If you do a search for HMT Cunard you'll see what I am referring to.

Jersey

IP: [Logged](#)

agphile

 posted 04-20-2010 01:48 PM   

Posts: 798
Registered:
Apr 2008





Jersey

Ah! I had forgotten that. HMT here stands for His Majesty's Troopship, used for civilian ships requisitioned during WW1 and WW2. They were not Royal Navy ships as such, so not HMS, and they would revert to their normal designation (SS, or RMS for Royal Mail Ship) if they survived and went back to their peacetime roles.

David

IP: [Logged](#)

taloncrest





 posted 04-20-2010 08:37 PM   

Posts: 169
Registered:
Jun 2004

Maybe these were also available with other decorations, and it stands for Hammered metal treatment?

IP: [Logged](#)

wessex96

 posted 04-26-2010 12:55 PM   

Posts: 54
Registered:
Feb 2009

Thanks for all your replies.

Yes, Kimo, on second thoughts I agree it would be better described as Arts and Crafts style. Your retailer suggestion seems very possible.

(Interesting idea, but I would be surprised if the British navy used an American company for such items considering the number of British silversmiths available...)

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- └─ 📁 Anyone recognize this castle?





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Author	Topic: Anyone recognize this castle?
Polly Posts: 1939 Registered: Nov 2004	 posted 07-23-2012 04:19 PM   
	I found a Wood & Hughes card case with a castle on the front:



It's in the tradition of English castle-top card cases from the 1830s-1860s, but mine is American and, I believe, a little later (I think that because it's marked Sterling, though it does have the earlier Wood & Hughes mark, with an ampersand).

Does anyone recognize the castle depicted? I'm curious whether it's an actual American (or foreign) landmark, or just a fantasy.

Most American castle-top-type card cases that I've seen are by Leonard & Wilson of Philadelphia c. 1850s and show American landmarks such as Washington's tomb.

Here's my new W&H card case with two L&W cases, one showing Trinity Church, Wall Street and the other showing the U.S. Capitol building as it looked in the 1850s.



The marks on my Wood & Hughes case:



IP: [Logged](#)

Polly

 posted 07-23-2012 04:25 PM   

Posts: 1939

Registered: Nov
2004

The back of the W&H card case:



I also wonder about the construction. My photos are a bit blurry--it's rainy and dim today--but if you look at the oval medallions on both the front and back, you'll see the same little blob at around 2:00. To me that says they used the same die to stamp both back and front. But the back has a smooth medallion (engraved with a monogram) and the front has the castle. I'm wondering whether the castle itself was stamped or repousse.





Has anyone ever seen this case before?

(The one that was recently offered for sale on that big online auction site is mine, though I didn't buy it through that site.)

IP: [Logged](#)

ahwt

Posts: 2173
Registered: Mar
2003

 posted 07-24-2012 12:14 AM   





I cannot see any detail in the flag flying over the castle, but if any is there it would represent the coat of arms of the owner.

Your observation that the front and back have the same background around the cartouche is interesting and shows the manufacturing technique used. One side was left blank for later engraving and the other filled with a scene of some interest. There may have been other castles represented or other images that the manufacturer thought would be of interest to the prospective customers. I would guess that the images would have been stamped unless it was a special order where you wanted your own castle or image represented.

Whenever I see castles these days I think of my 16 year old granddaughter's comment that when she grows up she wants to live in a "small castle on the coast of Wales". I should look for one of these castle card cases for her to set her sights on.

IP: [Logged](#)





agphile
Posts: 798
Registered: Apr 2008

 posted 07-24-2012 04:16 PM   

Just to add that I don't recognise the castle. There seems to be a large second entrance or window in the curtain wall alongside the gatehouse which would be quite a distinctive alteration to an old castle but also an odd feature to add to an imaginary one.

IP: [Logged](#)

Polly
Posts: 1939
Registered: Nov 2004

 posted 07-24-2012 04:58 PM   





Thanks, ahwt & agphile.

There's nothing on the flag--no hints there.

Ahwt, has your granddaughter read I Capture the Castle, by Dodie Smith? If not, she should.

IP: [Logged](#)





Kayvee
Posts: 204
Registered: Oct 2004

 posted 07-24-2012 08:58 PM   

What a charming card case! You might look through the Wikipedia list of American castles (with photos) to see if you can find a likely match. Entering gothic revival castle in your favourite search engine might also turn up a match. Good luck!

IP: [Logged](#)

Polly
Posts: 1939
Registered: Nov 2004

 posted 07-24-2012 10:10 PM   

Wow, who knew America had all those castles?

Close-up of the castle:







Clearer photo of the front:



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ahwt

 posted 07-24-2012 11:01 PM   





Posts: 2173
Registered: Mar
2003

Polly, Thanks for the book reference. We are always looking for things to get the grandchildren and I think she will enjoy reading Dodie Smith's book.

Google images also calls up lots of castles, but I think your castle maybe a composite one from the eye of the die maker.

IP: [Logged](#)

ahwt

 posted 07-25-2012 05:37 PM   



Posts: 2173
Registered: Mar
2003

I called my daughter and our granddaughter already has "I Capture the Castle". She saw the book in a bookstore and on the cover was a recommendation by J K Rowling. She had to have it. I wonder what would happen if Ms. Rowling would say something nice about silver.

"I Capture the Castle" was made into a movie and I ordered it for her. She enjoys making movies and loves old movies.

IP: [Logged](#)













seaduck

 posted 07-26-2012 03:31 PM   

Posts: 341
Registered: Dec
2006

Looking at the closeup, this notion seems less likely, but I'll throw it out there anyway: Maybe it's not a castle but an armory.

IP: [Logged](#)

<p>June Martin Forum Master</p> <p>Posts: 1223 Registered: Apr 93</p>	<p> posted 07-26-2012 06:09 PM   </p> <p>I was thinking the same thing, Seaduck. Wonder if the tree variety in front of the building can help identify location. I don't know very much about tree varieties, but maybe someone else does?</p> <p style="text-align: right;">IP: Logged</p>
<p>agleopar</p> <p>Posts: 847 Registered: Jun 2004</p>	<p> posted 07-26-2012 10:12 PM   </p> <p>A possible candidate? 23rd Regiment Armory, Brooklyn One of eight armories constructed in Brooklyn before 1900, the 23rd Regiment Armory was praised for its "massive grandeur. . .the product of a considerable expenditure on the part of the state and the country." (New York Tribune. July 18, 1897). Might have to go see it?</p> <p style="text-align: right;">IP: Logged</p>
<p>Polly</p> <p>Posts: 1939 Registered: Nov 2004</p>	<p> posted 07-26-2012 11:49 PM   </p> <p>Interesting, Agleopar! But that particular armory was built in 1895, which I suspect is way too late for my card case. (Though who really knows? Wood & Hughes was in business until 1899.)</p> <p>Anyway, an armory is a good thought. Thanks, Seaduck!</p> <p style="text-align: right;">IP: Logged</p>

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


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Author	Topic: charming inscription
vathek Posts: 962 Registered: Jun 99	 posted 01-10-2011 02:50 PM    [01-2895] I find this inscription rather charming. It is on a master butter by Clemens Oskamp. Note that in the first pic the name is spelled Gordie and looks professional done. On the other side the name is spelled Gorgie and note the different fonts more crudely done and also the Germanic looking Dez. I also like the fox head terminal.



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Hose_dk

 posted 01-10-2011 04:28 PM   





Posts: 400
Registered: May 2008

Very charming. However I read a and not o as second letter. And on the other hand wat you read as C might very vell be a G.

So reading is difficult. But we can just admire the buaty of the engraving.

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Polly





 posted 01-10-2011 04:51 PM   

Posts: 1939
Registered: Nov 2004

What a sweet inscription.

IP: [Logged](#)

Paul Lemieux

 posted 01-10-2011 06:26 PM   

Posts: 1768
Registered: Apr 2000

Neat.

I believe the pattern is "Fox Head" by F.A. Bunnell.

IP: [Logged](#)

vathek Posts: 962 Registered: Jun 99	 posted 01-11-2011 07:26 AM    Hmmmm maybe the two names are different but that wouldn't really make sense. This does appear to be the foxhead pattern but the only marks are a C in a diamond followed by an O in a diamond. <p style="text-align: right;">IP: Logged</p>
agphile Posts: 798 Registered: Apr 2008	 posted 01-11-2011 09:23 AM    Could one name be the donor and the other the recipient. Also interesting that "from" is in English but "Dez (rather than Dec) 25" suggests German or the like. <p style="text-align: right;">IP: Logged</p>
Polly Posts: 1939 Registered: Nov 2004	 posted 01-11-2011 10:37 AM    Perhaps the recipient was named after the giver and they had different nicknames so the family wouldn't get them mixed up. <p style="text-align: right;">IP: Logged</p>
bascall Posts: 1626 Registered: Nov 99	 posted 01-11-2011 07:59 PM    The name in the first image is Gardie. It seems to have been used more than the name it was derived from which was Gardenia. <p>[This message has been edited by bascall (edited 01-11-2011).]</p> <p style="text-align: right;">IP: Logged</p>

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Author

Topic: Gorham troll-face tea set

Polly

📄 posted 04-25-2013 02:31 PM 🗨 ✍ ➡

Posts: 1939
Registered:
Nov 2004





Yesterday I received a Gorham partial tea set with spherical bodies and troll or gargoyle faces on the handles:





IP: [Logged](#)

Polly

 posted 04-25-2013 02:37 PM   

Posts: 1939
Registered:
Nov 2004

I'm mostly just posting this because I'm so excited and thought you folks might enjoy seeing it too. But I do have a few questions.

1. Date? The set has Gorham marks, the model number--210--and an additional number that I think indicates which piece (here it's 5 for the teapot), but no date marks or "sterling." It is a lower model number than my other Gorham spherical tea set, the one with bird legs, which is model 250. I have seen models 211 and 212 here and there online--they are very similar to this set, but they have medallions or classical faces on the handles, which are very slightly different in form, and different finials.



(Here's an example of Pattern 211: [Gorham Manufacturing Company](#))

My guess is that this troll-face set is from the same period as my bird-leg set, the mid-1860s. Anyone disagree?



IP: [Logged](#)

Polly

 posted 04-25-2013 02:43 PM   

Posts: 1939
Registered:
Nov 2004

The teapot handle:





Sugar bowl handle:



The gargoyle teapot with the bird-foot teapot:



Agleopar speculated that this is a rare set because who would want to buy a tea set with troll faces on it? (Besides, of course, me!) The only other mention I could find of this pattern is on the forums--apparently this guy has the coffeepot: [Coin Silver Gorham Coffee Pot](#)

IP: [Logged](#)

Polly

posted 04-25-2013 02:44 PM

Posts: 1939
Registered:
Nov 2004

If anyone ever sees the creamer in this pattern, please alert me.

IP: [Logged](#)

nutmegr

posted 04-25-2013 05:04 PM

Posts: 58
Registered:
Jun 2005

Beautiful tea set, Polly! Is there also a design around the spout?

(Also, could the "troll" guy be a satyr? It was a fairly common motif, but then again, designers seemed to take a lot of license with classical figures!)

Lisa

IP: [Logged](#)

Polly

posted 04-25-2013 05:39 PM

Posts: 1939
Registered:
Nov 2004

Thank you, Lisa!

Yes, I have been wondering whether those curves on the side of the heads are ears, horns, or some sort of abstract neo-rococo curlicues. A satyr's horns might explain them. But if it's satyrs, I would want to see hoofs.

The spout is plain, with a bit of scrolling at the tip. It seems to be the standard spout for Gorham's spherical patterns. Here's a closer look, with the satyr teapot on the left:






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Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93





😊 posted 04-25-2013 05:54 PM   

Great set.
Great faces. (you should add them to the Great faces thread.)
Satyr - maybe if those are horns.
Troll - it doesn't feel like that to me.
Gargoyle - perhaps

IP: [Logged](#)

Polly

Posts: 1939
Registered: Nov 2004



 posted 04-26-2013 11:39 AM   

Thanks, Scott!

IP: [Logged](#)

agphile

Posts: 798

 posted 04-26-2013 01:14 PM   





But a gargoyle is a spout and the heads are in the wrong place for that so satyr seems more

Registered:
Apr 2008

likely.

IP: [Logged](#)

agleopar

 posted 04-28-2013 12:32 PM   

Posts: 847
Registered:
Jun 2004

Polly, great images, the face comes alive! Nutmegr has I think hit on their role in life - Satyrs are so much more sexy too so perhaps they did sell more than 3 sets and some day you will find the creamer.

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
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Author	Topic: mystery bowl
AMD Posts: 22 Registered: Apr 2005	<p> posted 01-14-2009 11:37 AM   </p> <hr/> <p>[26-1786]</p> <p>A collector came to me with this bowl--see images. It is about 9 inches in diameter 7 inches in height. It bears marks by Gorham, including the date letter for 1871. The interior is gilt, and it is compartmentalized by a lid (with cut work) that sits on a lip half way down the interior of the bowl. I cannot figure out what such a serving piece would have been used for. If you have any insights, I'd love to hear from you.</p>





IP: [Logged](#)

Dale

posted 01-14-2009 04:36 PM

Posts: 2132
Registered: Nov
2002

My experience is that when the lid sits down into a piece, it is for sewing. A pin cushion sits on top of the lid. However, never saw one with a pierced lid. There do exist some silver bowls for lace making, which are really strange. The explanation of how they were used was beyond my understanding. They are usually European.

Nice piece tho. My guess is sewing kit.

IP: [Logged](#)

Richard Kurtzman

Moderator

Posts: 759
Registered: Aug
2000

posted 01-14-2009 05:13 PM

Hi AMD, Your piece is an ice bowl.
There should be a number 775 on it.
Does the piercing on the rim match the piercing on the grill ("lid")?

IP: [Logged](#)

AMD

Posts: 22
Registered: Apr
2005

posted 01-15-2009 09:08 AM

Yes, there is a 775 stamped on the bottom, as well as a 2. And the piercing in both places is of the same pattern. Do you have a Gorham catalogue or other reference that substantiates this? My first thought was that it was some sort of bowl in which ice or hot water was added to the bottom compartment. But, without a lid, whatever was to sit on top of the ice (or hot water) would not have remained cold (or hot) very long.

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr
2008




posted 01-15-2009 09:32 AM

Wouldn't chunks of ice for use in drinks sit on top of the grill which would allow melt water to drip down to the lower part?

IP: [Logged](#)

Richard Kurtzman
Moderator

Posts: 759
Registered: Aug 2000





 posted 01-15-2009 01:55 PM   

AMD, See Silver Magazine September-October 1989, "The Class of 1870 Gorham Sterling Ice Bowls".
agphile, Sounds good to me.

IP: [Logged](#)

AMD

Posts: 22
Registered: Apr 2005

 posted 01-15-2009 03:51 PM   

Thank you so very much. Mystery solved!

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

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Author

Topic: Dinner bells

Polly

 posted 08-12-2016 04:18 PM   

Posts: 1939
Registered:
Nov 2004

I seem to be collecting American sterling dinner or tea bells from my favorite period, the Aesthetic 1870s-90s.

The first three are Wood and Hughes; the last is Whiting, in something similar to the Fantasy pattern:



Does anyone else have any to show?

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Polly





 posted 08-12-2016 04:20 PM   

Posts: 1939
Registered:
Nov 2004

They all have beautiful tones when you ring them. Scott, is there any way to post a video or audio file?

IP: [Logged](#)

Polly

 posted 08-12-2016 04:43 PM   

Posts: 1939
Registered:
Nov 2004

Closer views:









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Scott Martin

Forum Master

Posts: 11377
Registered:
Apr 93

posted 08-13-2016 12:14 PM

If you have MP3/4 files of them ringing, I'll add them to the post.

IP: [Logged](#)

Polly

Posts: 1939
Registered:
Nov 2004

posted 08-13-2016 01:42 PM

Thanks, Scott! I'm consulting my sound engineer (I mean husband) and will send you an MP3 if he can figure out how to make one out of the video I shot on my phone...

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered:





posted 08-13-2016 04:25 PM

See: [Dinner bells - images and audio](#)

IP: [Logged](#)

Apr 93

Polly



 posted 08-14-2016 12:02 PM   

Posts: 1939
Registered:
Nov 2004

Thank you, Scott--the audio clips are not playing for me. Is it just my computer?

IP: [Logged](#)

agphile

 posted 08-14-2016 12:15 PM   

Posts: 798
Registered:
Apr 2008


I'm afraid all is silent for me too.

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered:
Apr 93

 posted 08-14-2016 12:26 PM   

Its most likely is your computer/browser.

I don't have a problem with Firefox version 48.0.

There are many ways to include older audio tech but it was so much simpler to rely on features in the newer browser.




I don't have/use a smartphone so if that is your tech then I wouldn't know.

I made a quick ever so slight change... does that help? I will try to add something later that may work better for some older systems.

I just tried using IE 11 & Opera 38 & Vivaldi 1.3.551.30 ... no problem!

IP: [Logged](#)

ahwt

 posted 08-14-2016 01:36 PM   





Posts: 2173
Registered:
Mar 2003

They work on my PC. All have a good ring, but I think I like the second one down the best. Thanks Polly and Scott for posting these bells.

[This message has been edited by ahwt (edited 08-14-2016).]

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Polly





 posted 08-14-2016 03:00 PM   

Posts: 1939
Registered:
Nov 2004

Scott, yes, I can hear them now. Thank you.

IP: [Logged](#)

Polly





 posted 08-14-2016 03:07 PM   

Posts: 1939
Registered:
Nov 2004

My friend Adrian, a physics reporter, has the following explanation for why the littlest bell has the lowest note:

"Hi Polly, The resonant frequency of the bell depends on its stiffness as well as its size. And the stiffness depends on both the material and its thickness. So assuming that the bells are all made of similar material, I'd assume that the wall of the first bell is thinner and hence, less stiff than the walls of the other bells. Also, to first approximation it's the circumference of the bell that sets the resonant frequency. And by that measure, the first bell doesn't look that much smaller than the third and the fourth. So here's my bet: The first bell is thinner than the third and fourth. It might weigh less because of that, too. Just a guess."





He's right about the material (all sterling) and the relative weights of the bells. The little bell does have thinner walls. The two medium-size ones have the same diameter and very close to the same weight, so I imagine the difference in their notes must have to do with the shape?

agleopar posted 08-15-2016 12:20 AM   Posts: 847
Registered:
Jun 2004

I love dinner bells, not actually using them, the few times I was in a place where the grand dam would, I found it cringe worthy.

No, I like them for the freedom of design. Rather like butter knives they can exist on the edges or outside the strict confines of a dinner services/canteens design. Some of them are a lot of fun, like #1 with the knurled handle and two (actually 4?) balls!

I have repaired a half dozen over the last few years and one or two have been stunning! All, like Polly's beautiful.


IP: [Logged](#)**Polly** posted 08-15-2016 01:12 AM   Posts: 1939
Registered:
Nov 2004

Yes, the big bell has two pairs of balls, one big and one little. I really like these Wood & Hughes bells--they're so weird or as Rob put it more elegantly, they display such pleasing freedom of design). I passed up a chance to buy another one, back in the early days of that big online auction site a dozen years ago; still kicking myself. I don't see them very often.





No servants here; we use the bells to summon each other. One's the "Dinner's ready!" bell; one's the "Come watch Game of Thrones!" bell. They have sweet, penetrating voices--they really carry. Much better than shrieking at each other from room to room.

IP: [Logged](#)**asheland** posted 08-15-2016 02:57 PM   Posts: 925
Registered:
Nov 2003





Very nice examples! 😊

IP: [Logged](#)**doc** posted 08-15-2016 09:23 PM   Posts: 712
Registered:
Jul 2003

So fun to see AND hear your bells, Polly! My mother used to use a little bell to call us in from our back yard for dinner, and they brought back wonderful memories.

IP: [Logged](#)**Polly** posted 08-17-2016 11:12 AM   Posts: 1939
Registered:
Nov 2004





Thank you, doc & asheland!

IP: [Logged](#)**ellabee** posted 09-23-2016 01:54 PM   Posts: 306
Registered:
Dec 2007

Love these, and very excited about the audio (and videos in another thread).

Another great use for dinner bells is to signal the end of social time and beginning of meeting/program for clubs. We used to use the services of a member, now gone, who could give a piercing whistle <g>, but a bell is more transferable. (Being my grandparents' 1920s plated version, also something I'm willing to donate -- would have a hard time handing over any of Polly's delightful sterling versions.)

I think my favorite of these is #2.

IP: [Logged](#)**nautilusjv** posted 02-12-2017 02:16 AM   





Posts: 249
Registered:
Nov 2008

Gorgeous to look at and hear!

Kelly

IP: [Logged](#)

seaduck

 posted 02-12-2017 03:38 PM   





Posts: 341
Registered:
Dec 2006

What I love about this thread -- in addition to the examples of wonderful bells -- is the way Polly begins: "I seem to be collecting...."

I think most of us can relate to that. You have one thingie, and then for whatever reason you acquire another, and then you perk up when you see a third, and then.....well, you "seem to be collecting" thingies!

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Polly

 posted 02-12-2017 08:30 PM   

Posts: 1939
Registered:
Nov 2004





Thank you, Kelly!

Seaduck, ha! I was JUST thinking about starting another "I seem to be collecting" thread. This time I seem to be collecting cream ladles. Waiting for a new one to arrive.

[This message has been edited by Polly (edited 02-12-2017).]

IP: [Logged](#)

Vetdaddy

 posted 02-15-2017 07:15 PM   

Posts: 70
Registered:
Feb 2016

Viewed a nice Georg Jensen bell on [at auction] today. After following this thread it caught my eye.....for the bell collector who has it all I guess!! The market for Jensen is truly a phenomenon.





IP: [Logged](#)

Polly

posted 02-15-2017 08:06 PM

Posts: 1939
Registered:
Nov 2004

Vetdaddy, a gentle reminder that Scott asks us not to refer to specific items currently for sale.

Jensen bells are beautiful. I wonder what they sound like.

As soon as I win the lottery, I'm going to hunt down and buy a Gorham bird's nest dinner bell.

IP: [Logged](#)

Scott Martin

Forum Master

posted 02-16-2017 09:35 AM

Posts: 11377
Registered:
Apr 93







IP: [Logged](#)

Vetdaddy

posted 02-16-2017 11:44 AM

Posts: 70
Registered:
Feb 2016

Thanks Polly & Scott- I understand. The bird's nest bell is amazing as well. I imagine that would be a tough one to find. Maybe more economical to transplant a bird's nest from a demitasse spoon to a recipient bell. (naturally, in humor!!)

IP: [Logged](#)

asheland

posted 02-16-2017 11:57 AM

Posts: 925
Registered:
Nov 2003

That Birds Nest is awesome!

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


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Author	Topic: Gorham button hooks
wessex96 Posts: 54 Registered: Feb 2009	 posted 11-13-2016 04:26 AM    [13-1239] For those of you with an interest in these rather lowly silver items, you can find on the web site of the Buttonhook Society a listing of Gorham button hooks that I have been putting together, on and off, over the years. It is at: Buttonhook Society a listing of Gorham button hooks (It is a part of the society's overall 'Compendium' of button hooks.) Ian IP: Logged
agphile Posts: 798 Registered: Apr 2008	 posted 11-13-2016 04:43 AM    Fascinating to see just how much variety there was. Thank you. IP: Logged

dragonflywink

 posted 11-13-2016 10:13 AM   





Posts: 975
Registered: Dec
2002

Wonderful, Ian! Nice to see that your interest in Gorham continues...

~Cheryl

IP: [Logged](#)

seaduck

 posted 11-13-2016 09:08 PM   

Posts: 341
Registered: Dec
2006

They are beautiful.....but surely I can't be the only ignorant person here? OK, maybe I am. I hope you will indulge me: How were they used?

IP: [Logged](#)

ahwt

 posted 11-13-2016 09:48 PM   

Posts: 2173
Registered: Mar
2003

If you do a search of "button hooks how do they work" a short video of how they work on a shirt will pop up. I think in the 1800s they were used on shoe buttons, but they are still on sale for whatever buttons one has.





I think the current ones are for the most part purely functional without the interesting and unique designs shown Buttonhook's Society book.

Thanks for sharing the results of your research as that is really amazing how many different designs there were from just one company.

[This message has been edited by ahwt (edited 11-13-2016).]

IP: [Logged](#)

wessex96

 posted 11-14-2016 05:36 AM   

Posts: 54
Registered: Feb
2009





For those of you not familiar with button hooks, they were used originally to button up the stiff leather items of clothing worn by many people going back at least to the 17th century. They continued to be used typically for buttoning leather boots for those for example in the military, and people working on the land, etc. They were also used for spats and, in a slightly altered design, for men's removable collars. By the end of the 19th century, most households would have had one or more button hooks.

As fashionable button boots became widespread in Victorian and Edwardian times, a wide variety of fancy and intricate designs in precious metals were produced by many manufacturers, including silversmiths. The more attractive ones would adorn ladies' dressing tables, often as an item within a toilet set. Smaller 'glove hooks' were made for ladies to cope with the rows of tiny buttons that often extended up the long gloves used at that time.

You simply pushed the hook end through the button hole, hooked it around the button and with a quick twist of the wrist you could manoeuvre the button through the hole.





IP: [Logged](#)

wessex96

 posted 11-14-2016 05:58 AM   

Posts: 54
Registered: Feb
2009

Further to my previous posting, there is much information on antique button hooks, silver or otherwise, at: [The Buttonhook Society](#)

Ian	IP: Logged
wessex96	 posted 12-01-2016 07:40 AM   
Posts: 54 Registered: Feb 2009	<p>Thanks all for your kind remarks.</p> <p>I have tried to list the hooks in chronological order of manufacture. This was quite tricky – especially those with the later styles of Gorham production codes. If any of you have any comments on this (or if you have a Gorham button hook not included in the listing) please let me know!</p> <p>Ian</p> <p style="text-align: right;">IP: Logged</p>

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



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


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Author	Topic: help identifying English (?) crown hallmark please
Rosalie Posts: 3 Registered: Sep 2004	<p> posted 06-03-2009 06:29 PM   </p> <hr/> <p>[26-1855]</p> <p>I have looked in Jackson's, and I see that the crown identifies Sheffield marks. From there I get lost, since the second mark seems to be a crowned leopard's (?) head. The last mark is almost totally obliterated, so it provides no clue (to me, at any rate).</p> <p>If it is of any help, these marks (and the word STERLING) appear on the cap of a smelling salts bottle that dates (probably) to the early part of the last century.</p> <div style="text-align: center;"></div>

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agphile

posted 06-03-2009 07:14 PM   

Posts: 798
Registered: Apr 2008



I don't think these are English marks - doesn't loo0k like the Sheffield verion of the crown to me - but I am afraid I cannot offer any useful alternative suggestion.

IP: [Logged](#)

bascall

Posts: 1626
Registered: Nov 99

posted 06-03-2009 10:08 PM

Almost looks like the mark for Watson.

IP: [Logged](#)

Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93

posted 06-03-2009 11:20 PM

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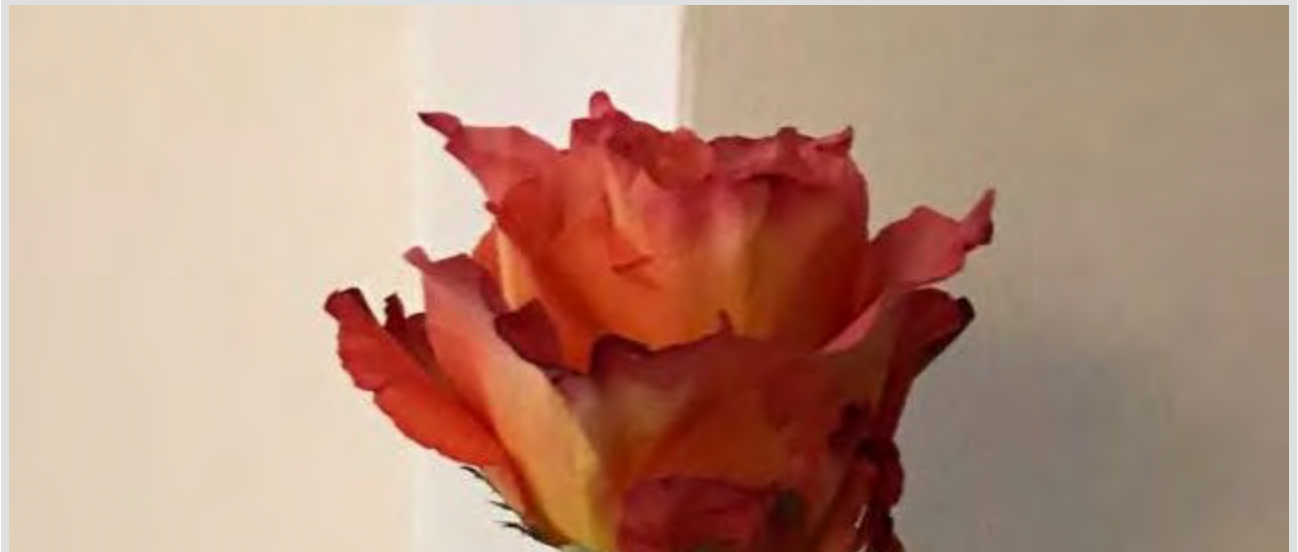
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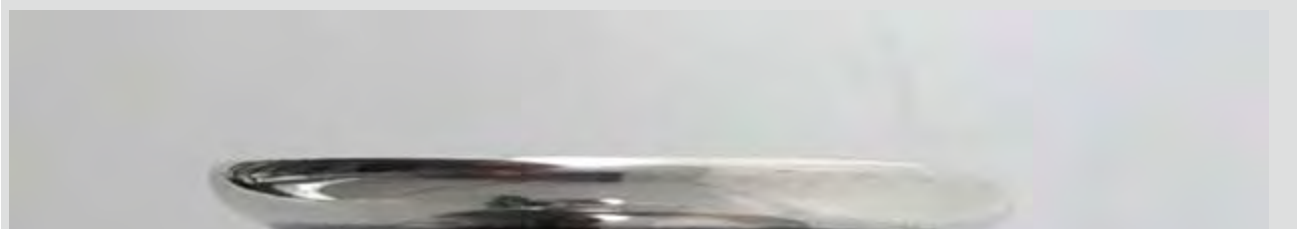
Polly

📄 posted 10-13-2017 06:52 PM 🗨 ✍ ➡

Posts: 1939
Registered:
Nov 2004

Gorham sterling or coin silver bud vase with boars' heads:









IP: [Logged](#)

Polly

 posted 10-13-2017 06:55 PM   

Posts: 1939
Registered:
Nov 2004

I've seen this before with stags' heads (Saxon Stag pattern), but never boars. Pattern number 730. Anyone ever seen it with other animals?





IP: [Logged](#)

agphile

posted 10-15-2017 11:31 AM

Posts: 798
Registered:
Apr 2008

I cannot offer anything useful about this or other animals on vases, but it is a striking looking little vase. I take it your new lightbox setup is responsible for the quality of the photos such as the detail of the boar's head.

IP: [Logged](#)

Polly

posted 10-15-2017 05:40 PM

Posts: 1939
Registered:
Nov 2004

Thanks, agphile! Yes, washtub-and-lamp setup makes everything much clearer--though it's still hard to take photos of shiny objects without accidentally showing off all the details of my untidy apartment.

IP: [Logged](#)

asheland

posted 10-16-2017 11:13 AM

Posts: 925
Registered:
Nov 2003

Very cool, Polly!
It's very much like Saxon Stag, I have the salt cellar in Saxon Stag:



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Author	Topic: The Fish Tray - Gorham, 1883
asheland Posts: 925 Registered: Nov 2003	 posted 12-23-2017 10:12 PM    I'm testing this out, I finally made a video on youtube and will try to paste it here... (If this doesn't work, Scott, please help! 😊) The Fish Tray Here it is Polly! I got my best Gorham piece out finally and made a short video of it. 
vathek Posts: 962 Registered: Jun 99	 posted 12-23-2017 11:03 PM    I copied the link and pasted it into the address bar and was able to view the vid, nice tray. Link didn't work as it's not an [img]?

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Scott Martin Forum Master Posts: 11377 Registered: Apr 93	 posted 12-23-2017 11:42 PM    <hr/> I captured the video, converted it to a MP4 and mounted it on our site. IP: Logged
agphile Posts: 798 Registered: Apr 2008	 posted 12-24-2017 04:49 AM    <hr/> That's great. Congratulations. IP: Logged
ahwt Posts: 2173 Registered: Mar 2003	 posted 12-24-2017 08:20 AM    <hr/> Beautiful tray and great video. IP: Logged
June Martin Forum Master Posts: 1223 Registered: Apr 93	 posted 12-24-2017 05:43 PM    <hr/> What fun! Made me feel like I was swimming with the fish and crabs. IP: Logged
Polly Posts: 1939 Registered: Nov 2004	 posted 12-24-2017 07:12 PM    <hr/> OMG OMG OMG THIS IS THE MOST WONDERFUL THING!!!! Thank you for that Christmas present! I love the way the slight reflection of your ceiling fan (yes?) makes the water look as though it's rippling. IP: Logged
asheland Posts: 925 Registered: Nov 2003	 posted 12-24-2017 07:17 PM    <hr/> Thanks everybody! Polly, yes indeed, I didn't even think of that but the ceiling fan does make that effect. 😊 It's my favorite piece of silver for sure. IP: Logged

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


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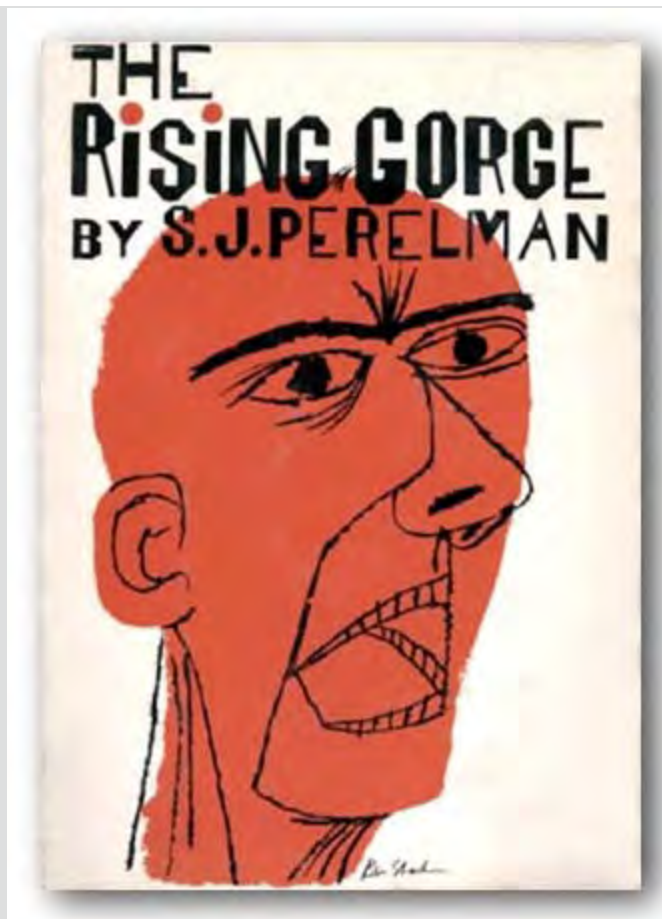
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Author	Topic: Sam Kramer and S. J. Perelman
chicagosilver Posts: 227 Registered: Aug 2005	 posted 08-27-2010 08:19 PM   
	<p>The top American literary humorist of the 20th century was arguably S. J. (Sidney Joseph) Perelman. He's best known as the screenwriter who came up with Groucho Marx's snappy lines in movies like Horse Feathers and Monkey Business, and as a frequent writer of what he called feuilletons in the New Yorker Magazine. Woody Allen openly admitted that Perelman was a hero of his, and Woody Allen's prose reads a lot like Perelman's.</p> <p>In December, 1942, Perelman wrote a piece for the New Yorker called "Any Purple Subjunctives Today?" that was later published in one of Perelman's anthologies called The Rising Gorge. The entire story is based on modernist jeweler Sam Kramer.</p>



In it, Perelman recounts how he was walking in Greenwich Village and came home with "a remarkable handbill thrust on me by an urchin" that advertised Kramer's studio:

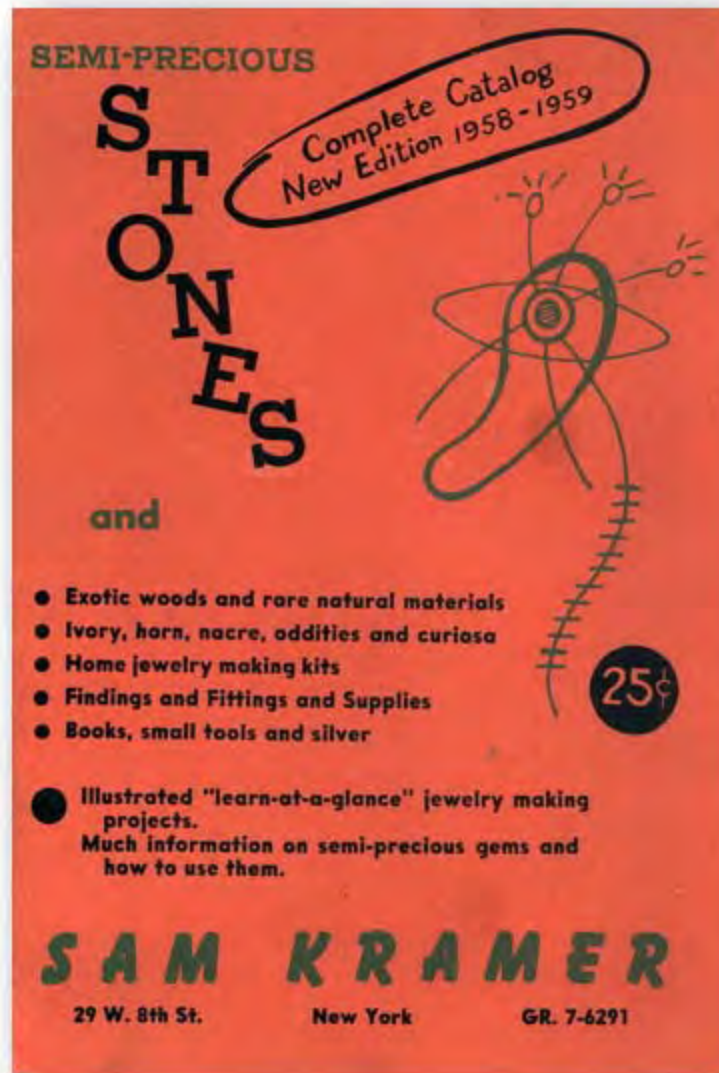
"FANTASTIC JEWELRY for People Who Are Slightly Mad. This is vital and challenging stuff -- these pieces of laced and beaten silver -- real adventures in personal decoration. TORTURED AND MASSIVE. Some of the things have a morbid feeling: tortured and massive, they almost cry out with hysteria. Some are mild or wicked satires; many are tantalizing abstractions. NEITHER UNCOUTH NOR OUTRAGEOUS. And yet, there are pieces too, which are neither uncouth nor outrageous, but just distinguished and appealing . . . ideal gifts. BUYING IS DEFINITELY DISCOURAGED. People who come to the studio of Sam Kramer are never pressed into buying. In some cases buying is actually discouraged. . . . HOW DO YOU TAKE YOUR BLASPHEMIES? If you're a cynic with an appetite for subtle blasphemies . . . or if you're a woman in a black gown with a sense of what is stark and dramatic . . . or a man with a ring-finger going to waste for want of something heavy or amazing -- or if you're someone sick through and through of being anyone in a crowd . . . IF YOU'RE ANY OF THESE PEOPLE or if you just like jewelry -- particularly original hand wrought jewelry -- why then you must surely come to the STUDIO OF SAM KRAMER."

The rest of Perelman's story is a screenplay involving a fictional Kramer apprentice named Orestes Munn, a Cantonese henchman named Wing Fat, and the potential theft of Kramer's designs by Black, Starr & Gorham (don't ask).

Kramer (1913-1964) was in fact slightly mad. According to Marbeth Schon's fine book "Form & Function" (also the source of the Kramer portrait shown here), Kramer was an "individualist" who originally worked in Eugene O'Neill's old studio. He and his wife Carol moved to a second-floor Greenwich Village walk-up shop where he sometimes waited on customers in his pajamas.



Kramer collected interesting stones and odd decorative objects that he incorporated in his work, and sold extra copies of these in his shop and through whimsical mail-order catalogs (this one is from 1958):



Schon also pointed out in her excellent "Modernist Jewelry 1930-1960" book that the doorknobs in Kramer's studio were cast bronze hands "one of which wore a pigskin glove in winter." She also notes that he "hired dancers in black tights with their skin colored an 'unearthly' green to distribute handbills around the Greenwich Village streets at night. He called them his 'Space Girls.'" These could have been the urchins Perelman described.

The catalog included everything from green diamonds to coco-bolo heartwood to giant Gabon porcupine quills to carved ivory skulls to 13th century coins, Japanese bone spoons, Indian ankle bells, and moose teeth. He also sold two items that became trademark components of his jewelry:

"21B—STARING GLASS EYES—from stuffed animals, birds and fish. Irises of orange, brown or russet with black pupils. Make surrealistic jewelry. 10 asstd. \$1.00.

21A—TAXIDERMIST EYES—the eyes of sad fawns and big, wary birds. Amber-colored irises and black pupils. 1" diam. solid glass and strong as any stone. Make fascinating hypnotic cuff-links, earrings, etc. \$1.00 pr."




Here's an iconic Kramer pin with a taxidermy eye:



A similar pin was part of the "Objects of Desire, 500 Years of Jewelry" exhibit hosted by the Newark Museum in 2007.

IP: [Logged](#)

chicagosilver

 posted 08-27-2010 08:21 PM   

Posts: 227
Registered: Aug
2005

Much of Kramer's work tends to be surrealistic, like this sterling biomorphic pin (originally purchased at the celebrated Fifty/50 Gallery in New York City) with an amoeba-like overlay and a teardrop stone with a copper bezel:



You can also find more common production pieces that are simple rectangles and circles with applied bezel-set stones, sometimes carved:



He also created serial objects, the best known of which was his "Cosmic Dragon" series. Here's an example:



Kramer's mark comes in several versions, with and without "mouse ears," and sometimes with an asterisk.





His catalogs featured do-it-yourself kits, as well as detailed information about the stones he loved. He's of the most highly respected modernist jewelers, and his items are in great demand today. We've also seen reproductions of his pieces, some well-done, and some crude like this:



These days even such lesser reproductions sell for a considerable amount.

IP: [Logged](#)

June Martin
Forum Master

Posts: 1223
Registered: Apr 93

posted 08-27-2010 10:20 PM

Fabulous post, chicagosilver. Thanks for sharing. Wonder what the symbolism of the mushroom maker's mark was....I could venture a guess.

IP: [Logged](#)

chicagosilver

Posts: 227
Registered: Aug 2005

posted 08-27-2010 11:43 PM

According to a 1942 New Yorker "Talk of the Town" piece on Kramer, there was a red mushroom painted on his store window. Kramer said "he had adopted the mushroom as a trademark because it has a plastic form."

He showed the New Yorker reporter an advertising card that said "We have things to titillate the damnedest ego -- utter weirdities conceived in moments of semi-madness." He also brought out "a massive, tortured ring in the form of a gas mask; a coral pendant intended to suggest an embryo; a germlike wavy brooch inspired by a spirochete; a squidlike ring; and another ring, which he said, correctly, had a kind of intestinal feeling."

The profile states that "a third of Mr. Kramer's items are done to order. He has incorporated a number of molars in pieces of custom-made jewelry, and only the other day embodied a piece of meteorite in a brooch on behalf of a customer who claimed to have detached it from an exhibit in the Museum of Natural History." It goes on to say that he was born in Pittsburgh and in 1935 graduated from the University of Southern California where an art course sparked his interest in jewelry. He initially set up a jewelry shop in Pittsburgh, but found it "backward, culturally" and moved to Manhattan.

Kramer's wife Carol ("a tall, dark, curvilinear girl") said "her husband makes jewelry until three or four nearly every morning but she sees to it he is up by ten." The couple lived in the back of the shop.

IP: [Logged](#)

June Martin
Forum Master

😊 posted 08-29-2010 08:55 PM 🗨️ ✎️ ➡️

Posts: 1223
Registered: Apr 93

Not sure what he meant by a "plastic form" but there is no denying something was fueling his creativeness.

IP: [Logged](#)

agphile

🗨️ posted 08-31-2010 04:33 PM 🗨️ ✎️ ➡️

Posts: 798
Registered: Apr 2008

I've nothing to add to the discussion - just wanted to thank Chicagosilver for running a fascinating series of threads. Delightful silver and interesting makers.

[This message has been edited by agphile (edited 08-31-2010).]

IP: [Logged](#)

chicagosilver

🗨️ posted 07-07-2011 08:10 AM 🗨️ ✎️ ➡️

Posts: 227
Registered: Aug 2005

New Kramer pin. One of his themes seems to have been embryos in various forms with discernible heads, kidney-shaped bodies, and big single eyes, and this piece fits the bill.



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Author	Topic: Victorian Locket
Brushingwind	 posted 12-26-2008 06:32 PM   
Posts: 1 Registered: Dec 2008	<p>[26-1767]</p> <p>My husband bought me this Victorian locket for Christmas. We are both new identifying antique pieces.</p> <p>We've searched quite a few sites and seem to have figured out that it is British from Birmingham and is Silver.</p> <p>The maker's mark and year we've had a hard time with. There is an M I believe signifying the year, but we haven't been able to match this exact M to any on the pages we've looked up. We have also had a hard time finding the JD maker. There is no tax stamp on it either, which we were reading is common on this type of Jewelry.</p> <p>We'd be grateful for any help you can provide in identifying this piece.</p> <p>Since I don't have my own website to post the pictures too. I'm attaching the link to the site that we bought it from. The owner of the site believes this to be an 1886 piece, but the M doesn't seem to match up exactly.</p> <p>Thank you in advance.</p>







-Jennifer-

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agphile

 posted 12-27-2008 06:58 PM   

Posts: 798
Registered: Apr
2008

While you are sorting out how to post photos it might also be worth checking out the Birmingham gothic "w" for 1896 which can easily be misread as an "m". It is only after 1890 that marks are not accompanied by the monarch's head duty mark.

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






















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Author	Topic: A Collector's Eye - The Use of Sterling Silver in American Costume Jewelry - 1942-1947
Scott Martin Forum Master Posts: 11377 Registered: Apr 93	 posted 11-09-2010 02:53 PM    Thanks to denimrs we have a new <i>A Collector's Eye</i> The Use of Sterling Silver in American Costume Jewelry (1942-1947) IP: Logged
Paul Lemieux Posts: 1768 Registered: Apr 2000	 posted 11-08-2010 06:17 PM    Nice slide show! Thanks, denimrs. I, too, enjoy 40s era sterling costume jewelry like this and it is nice to see so many fine examples. Great job! However, the 3rd slide's photo appears not to be loading. IP: Logged
denimrs	 posted 11-08-2010 07:23 PM   

<p>Posts: 102 Registered: Dec 2005</p>	<p>Thanks Paul,</p> <p>The #3 slide has all of the CoroCraft pins that follow, so nothing has been missed. Maybe it will start to work again soon.</p> <p>Nice to know others here appreciate that sort of jewelry.</p> <p>Elizabeth</p> <p style="text-align: right;">IP: Logged</p>
<p>Scott Martin Forum Master</p> <p>Posts: 11377 Registered: Apr 93</p>	<p> posted 11-08-2010 08:30 PM   </p> <hr/> <p>Slide 2 has a slight special effect. Slide 3 is without the effect.</p> <p style="text-align: right;">IP: Logged</p>
<p>wev Moderator</p> <p>Posts: 4095 Registered: Apr 99</p>	<p> posted 11-08-2010 08:33 PM   </p> <hr/> <p>I see nothing but text in slide three. Slide one and two are very pixilated, if that is what you mean by "special effects."</p> <p style="text-align: right;">IP: Logged</p>
<p>Scott Martin Forum Master</p> <p>Posts: 11377 Registered: Apr 93</p>	<p> posted 11-08-2010 08:53 PM   </p> <hr/> <p>Smart blur filter on 1 and 2 nothing on 3.</p> <p style="text-align: right;">IP: Logged</p>
<p>wev Moderator</p> <p>Posts: 4095 Registered: Apr 99</p>	<p> posted 11-08-2010 09:30 PM   </p> <hr/> <p>Sometimes smarter isn't necessarily better -- or so my wife tells me. [This message has been edited by wev (edited 11-09-2010).]</p> <p style="text-align: right;">IP: Logged</p>
<p>Polly</p> <p>Posts: 1939 Registered: Nov 2004</p>	<p> posted 11-09-2010 12:44 AM   </p> <hr/> <p>Thank you, Elizabeth. I'm so glad you decided to share those lovely brooches.</p> <p>Were the designs meant to imitate the designs of jewelry set with precious stones, or were they their own thing? That is, were they meant to look like very high end costume jewelry or like gold and gemstone jewelry?</p> <p style="text-align: right;">IP: Logged</p>
<p>denimrs</p> <p>Posts: 102 Registered: Dec 2005</p>	<p> posted 11-09-2010 04:11 PM   </p> <hr/> <p>Hi Polly,</p> <p>Thank you for your comment and question. I wish I had the answer for your question, but I really don't know the intent of the designers when they did the designing. But I suspect it may be a little of both. And, since so many of the designs were by men who had worked in fine jewelry before moving to costume jewelry, it is no surprise that their work continued to be refined and reflect their taste and the talents that were developed in the world of gold and gemstones.</p>




In other words, the designs reflect what was being done in fine jewelry at that time, but I don't know if the intent of these designers was to fool the eye or simply pleasure the eye with something that was beautiful and also affordable.

Elizabeth

[This message has been edited by denimrs (edited 11-09-2010).]

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agphile



 posted 11-09-2010 06:03 PM   

Posts: 798
Registered: Apr
2008

Whatever the intent of the designers, the pieces make a fascinating slide show. Very different from my particular collecting interests and therefore mind broadening!

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denimrs

 posted 11-09-2010 08:50 PM   

Posts: 102
Registered: Dec
2005





agphile,

I was hoping that this show would introduce a new area of sterling collecting to some of the members, and thanks to your note, I know it did. So glad you enjoyed it.

Elizabeth

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Postnikov

 posted 11-13-2010 05:17 AM   

Posts: 133
Registered: Nov
2009

Hi -





thank you very much for your efforts to post this little treasures - though not very expensive, they do not look like the cheap talmi one is accustomed to - but very nice and "precious" in the sense of the word.

Great (it's a pity that I'm no woman...)

Regards
Postnikov

IP: [Logged](#)

denimrs

 posted 11-13-2010 05:24 PM   

Posts: 102
Registered: Dec
2005


Postnikov,

Thanks for your note and glad that you found something to like in the little treasures I have. I also liked very much the items you have shown us.

Elizabeth

IP: [Logged](#)

Dale

 posted 11-14-2010 08:46 PM   

Posts: 2132
Registered: Nov
2002

Beautiful collection, very enjoyable. As a side note, during the war years, silver makers could not use steel and had to work only in sterling.

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<p>bascall</p> <p>Posts: 1626 Registered: Nov 99</p>	<p> posted 11-15-2010 02:09 PM   </p> <hr/> <p>Nice collection, well presented and the dimensions were good to see. My wife would have to have every piece if the opportunity arose to get them.</p> <p style="text-align: right;">IP: Logged</p>
<p>denimrs</p> <p>Posts: 102 Registered: Dec 2005</p>	<p> posted 11-15-2010 04:42 PM   </p> <hr/> <p>quote:</p> <hr/> <p>Originally posted by bascall: Nice collection, well presented and the dimensions were good to see. My wife would have to have every piece if the opportunity arose to get them.</p> <hr/> <p>WoW! What a compliment. Thank you, Bascall.</p> <p>Elizabeth</p> <p style="text-align: right;">IP: Logged</p>
<p>SilverToGo</p> <p>Posts: 13 Registered: Jun 2007</p>	<p> posted 11-28-2010 04:15 PM   </p> <hr/> <p>I have just reviewed the slideshow and have been inspired to look into the possibility of starting a costume jewelry collection. This was so well presented, it made me want my own collection. Thank you for taking the time to share that with us all</p> <p style="text-align: right;">IP: Logged</p>
<p>denimrs</p> <p>Posts: 102 Registered: Dec 2005</p>	<p> posted 11-28-2010 04:56 PM   </p> <hr/> <p>SilverToGo,</p> <p>So glad you enjoyed this little show and found some inspiration. Collecting costume jewelry can be a lot of fun. My advice would be to start with some good books, especially the ones by the Brunialti's that I turned to for much of my text. And, go out and look at the jewelry in shops and shows -- look, touch, and ask questions. And, most of all, buy what you like. Have fun and good luck!</p> <p>Elizabeth</p> <p style="text-align: right;">IP: Logged</p>

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Author	Topic: German Whatzit
Paul Lemieux Posts: 1768 Registered: Apr 2000	<p>📄 posted 07-24-2012 03:52 AM 🗨️ ✎ 📄</p> <p>Here is a strange German silver-plated item. It is some sort of clip (the back resembles a brad, perhaps for holding together pieces of paper) depicting an owl holding a violin. The bird is perched on a horseshoe, which reads "VEILCHEN M.D. WURSTCHEN".</p> <p>Does anybody have an idea of what this piece means/does?</p>





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agphile

 posted 07-24-2012 04:56 AM   



Posts: 798
Registered: Apr
2008

My translation makes it "Violet with the little sausage" which perhaps only deepens the mystery. And it probably doesn't help that I think Veilchen, as well as being the flower, is also the name of an Austrian chocolate delicacy. Chocolate and sausage doesn't seem too appealing to me but perhaps I should try it?

[This message has been edited by agphile (edited 07-24-2012).]

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jersey

 posted 07-25-2012 07:41 AM   

Posts: 1203
Registered: Feb
2005

Hello Paul!

A friend of mine has suggested that this type of clip has been seen to hold metal decorations onto leather goods. Not belts, but it may have decorated lederhosen, not the breeches themselves but the braces (suspender straps) that hold them up.




It could also be broad enough to hold the metal decoration on a piece of clothing made of boiled wool (feltaz). Perhaps a costume of a Troylean bent, which seems to fit both the nature of the design motif and the language noted.

My thoughts could be that it represents an advertisement for the sausages!

Jersey

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**Paul
Lemieux**

 posted 07-25-2012 06:46 PM   

Posts: 1768
Registered: Apr
2000

aha...now i see that the "horseshoe" is actually two sausage links. now all we have to do is figure out what a flower-wielding, violin-toting owl had to do with to sausage meat in late 19th century germany.

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
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

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Author	Topic: Early souvenir spoon
Paul Lemieux Posts: 1768 Registered: Apr 2000	<p> posted 01-23-2007 01:03 AM   </p> <p>[07-0556] [26-2201]</p> <p>I think this is the earliest souvenir spoon I have seen. It shows two putti around a plaque that reads "FRIEDE / D 30 MAI / 1814", or "Freedom, May 30 1814."</p> <p>Taken from Wikipedia:</p> <p>quote:</p> <hr/> <p>The 1814 Treaty of Paris, signed on May 30, 1814, ended the war between France and the Sixth Coalition of the United Kingdom, Russia, Austria, Sweden and Prussia. It also enforced the abdication of Napoleon I. France's borders were restored to those of 1792 but there was little punitive action against France, except that the Seychelles were ceded to the United Kingdom. The greater territorial reshaping of Europe was reserved for the Congress of Vienna.</p> <hr/> <p>So, this spoon, though unmarked, is presumably Austrian or Prussian produced as a commemorative of the signing of the 1814 Treaty of Paris. Also it is silver, not plated. I do feel that it is from 1814, based on the form, lettering style on the front, and style of monogram on the reverse.</p> <p>The construction of the spoon is interesting. The handle is actually hollow; the decorative part is a fairly thin die-stamping, the back of the handle is a flat backing to the die-stamped front (think of the construction of Unger Brothers brooches). To warrant cutting a die for the design, I suspect the spoon</p>

was, if not mass-produced, at least made in some quantity. However, because of the flimsy construction, probably many did not survive. Mine actually has either a repair or a later-added piece of reinforcing silver on the handle.



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agphile

posted 02-07-2009 09:32 AM

Posts: 798
Registered:
Apr 2008

Just an update on translation in case this thread gets transferred to a new souvenir spoon forum. Friede is the German for peace, just as appropriate if not more so for what is being commemorated. Freedom would be Freiheit.

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Brent

posted 02-07-2009 10:26 AM

Posts: 1502
Registered:
May 99

Great spoon! No marks, I assume?

It certainly could date from the period.

Brent

IP: [Logged](#)

**Scott
Martin**

Forum
Master

Posts:
11377
Registered:

posted 10-05-2011 09:21 AM

ksanger posted 10-04-2011 11:08 PM in the New Member's forum

quote:

[26-2201]

As I'm a new member I couldn't post a reply to your topic ([Early souvenir spoon](#)), hence the reason for the subject of this posting...

In answer to the questions in the yellow box:

What is your interest in silver?

General interest. I like silver.

What is it that you hope to learn from this question?

I was hoping to contribute some information in extrapolating on the original posters question.

What is your purpose in asking?

I wasn't really asking anything, just contributing. Hoping to provide more information so that someone might deduce something from this little puzzle.

Well this is exciting, I had a set of 4 of these spoons! Well, 3 now after one was tragically mangled in the garbage disposal (I still have it). To add to the mystery, the set has one putti spoons and one with a portrait of whom I presume is Empress Josephine and one with a portrait of Napoleon, at least I think that's who they are. The putti spoon is the one depicting a quiver of arrows. That was one that was mangled. 😞 There is a mark on the back.







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


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Author	Topic: Swiss Silver, part 1
blakstone Posts: 493 Registered: Jul 2004	 posted 02-01-2008 01:28 AM   
	Swiss Silver: Part 1 ; Part 2 Part 3
	<p>I rarely post photos of my silver because, frankly, I have so little. My interest in silver is academic and professional - I'm a cataloguer at an auction house - and so most of my money goes for reference books and not, alas, silver. Regular readers know that I'm fascinated by 19th century European marks, and I often buy pieces for the marks rather than the items they are on. This leads to some pretty beat up items, cheaply purchased, with unusual and/or reference copies of marks: not the most attractive subject for a post. Finally, my taste when buying "good silver" runs towards the very plain and is therefore, some might say, mundane. Still, I want to heed our Forum Master's call for new posts and his request that we share our collections.</p> <p>Recently, in another thread (Maker "F S" and Shield mark?), I mentioned that lately I had been coming across an unusual amount of Swiss silver, which I find quite elegant in its simplicity. It also appeals to my love of marks and research, since Swiss marks before 1882 are so poorly understood. Only within the last two decades have Swiss</p>

marks of the late 18th to the mid 19th century been given any real attention, and I can often buy Swiss silver rather cheaply since it is so frequently unrecognized.

So I thought I would post these recent finds, in rough chronological order of their manufacture, and share some rambling thoughts on Swiss silver and its marks.

First is a nice spoon from **Zürich** (canton Zürich), with an oval bowl, double drop and handsome engraved cartouche on the spatulate handle. The marks are worn, but I recognized the Zürich "Z" which was used, in various forms, from 1547 until it was replaced by the city arms in 1779 (although there is ample evidence that it was used by some makers until the end of the 18th century). The maker's mark was more problematic, since I was trying to decipher a letter out of it, but a little digging revealed that it was pictographic: a leaping fish, the arms of Wolf(f) of Zürich, used as a maker's mark by several generations of the Wolff family. Here, the maker is **Hans Jacob Wolff II** (1751-1799; Master 1773). He was the son of silversmith Dietrich Wolff (1710-1766) and Dorothea Gessner, who was herself the daughter of Zürich goldsmith and mint-master Hans Caspar Gessner II. Hans Jacob Wolff II served in several posts in the guild, though never as chief. He married twice – in 1774 and 1792 – and a son of the first marriage, Johann Jacob Wolff (1785-1816; Master 1813), was the last of the Wolff dynasty of silversmiths which dated back to his 2nd great-grandfather Hans Jacob Wolff I (1630-1703; Master 1658).



I do like to collect flatware in the pattern commonly known as "Fiddle Thread" ("Double Filet" in French, "Augsburger Faden" in German); I have dozens of pieces from numerous countries. Here are five teaspoons in that pieces in that pattern from **Lausanne** (canton Vaud) dating from 1793-1803. They can be dated so narrowly because of the mark of maker **Pierre-Henri Dautun** (1729-1803). Dautun was a second generation silversmith of French descent who married, in 1760, Marie Servier. Her sister, Marguerite, five years earlier had also married a silversmith, Elie Papis (1713-1793); together, the two men created Papis & Dautun, the finest 18th century silversmithing firm in Switzerland. Dautun continued the firm after the 1793 death of his partner until his own death ten years later: thus the dating of these spoons. The marks here, going left to right, are 1) the Lausanne arms: the city mark of Lausanne; 2) "HD" with crown and star: the maker's mark of Pierre-Henri Dautun; 3) "XI" with a fleur-de-lis and star: the Roman numeral 11, for the fineness of 11 deniers, or .916, and 4) an ant: a French mark used, in this conforming outline, from 1838-1864 on imported articles (which makes sense, since I found these spoons in

France.)



After Dautun's death, his firm was assumed by Antoine-Pierre Mercier (1775-1820), who had, from Nov. 1804 to Dec. 1807, an apprentice named Marc Gély (1787-1871). Marc his brother Charles Gély (1789-1860), grandsons of French expatriate silversmith David-Benoît Gély (1734-1809), formed a partnership in 1813, and a year later purchased Mercier's workshop upon his retirement. **Frères Gély**, or Gély Brothers, continued the fine tradition of Papus & Dautun into the first half of the 19th century (although one source states - without any reference or corroboration - that only Marc was a silversmith and Charles merely the bookkeeper). Here is a set of four teaspoons marked with the arms of the city of **Lausanne** and the maker's mark of "F.G." for Frères Gély, with rounded fiddle handles and slight mid-rib, a common pattern known in French as "Uniplat", dating from the early 18th century and continuing well into the 19th. (See the thread I mentioned before for [salmoned's earlier example \(Maker "F S" and Shield mark?\)](#) by Jean-Frédéric Schmidt of Lausanne, and the link referenced there for a yet earlier example by Papus & Dautun.)



Also from **Lausanne** is this pair of spoons I got recently for scrap, and understandably so, given their terrible condition. But I was excited by the beautiful marks of **Gustave Hofer, père** (1816-1896), a worker at Frères Gély. He eventually purchased the firm in 1846, thus inheriting a century-old tradition of craftsmanship; his son Gustave Hofer, fils (1856-1939), would continue the firm until 1918. (The "2" in the city arms refers to the company's second standard of silver, probably equivalent to 10 deniers, or .833.)



Here's another sad little pair of spatulate-handle teaspoons that came in a small lot of (mostly Swiss) scrap spoons, likewise in deplorable shape, but with clear and intriguing marks: a rampant lion (struck twice) and the maker's mark "PK", in script. **Johann Philipp Knickmeyer** (1806-1859; Master by 1853) was born in Hameln, Germany. He became a citizen of the **Basel suburb of Kleinhüningen** (canton Basel-Stadt) in 1839, and is listed in the directory there in 1846. He became a citizen of Basel city proper in 1853 and is listed in the guild rolls as master the same year. His widow Friederike (née




Brendle) continued his workshop with their sons Samuel Lukas (1841-1869) and Georg Karl (1844-1869) Knickmeyer. She died in 1876 in Karlsbad (now part of the Czech Republic). Although the city mark of Basel is generally a Baselstab ("Staff of Basel", the unique crozier used by the Bishops of Basel), the lions here are a reminder that in the Basel canton, the city mark was struck by the maker and not the guild. The rampant lions are probably an homage to Knickmeyer's Hameln origins; the rampant lion was the symbol of the Hameln-Pyrmont district of Lower Saxony. (The arms of Kleinhüningen – which was a separate city until it was incorporated into Basel at the turn of the 19th/20th century - are not known as a silver mark; rather unfortunate, if you ask me, as they depict Attila the Hun!)



To be continued . . .

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Scott Martin
Forum Master

😊 posted 02-01-2008 11:57 AM   

Posts: 11377
Registered: Apr 93




I also pick up things for their marks. My wife thinks it is just a rationale to save things from melt. Sincerely, I am hoping to find the time to explore this growing pile.

I and everyone at the SSF very much appreciate your efforts to keep us informed. I am looking forward to part II.

Thanks for sharing your collection. If you want to see this developed into a slide show please contact me via email (note: because of travel I may not fully reply until the middle of February).

IP: [Logged](#)

blakstone

📄 posted 05-03-2008 08:49 PM   

Posts: 493
Registered: Jul 2004

Thought I would add two newly acquired Swiss spoons to this thread.

The first is an "uniplat" spoon, curiously lacking the upper mid-rib, but with the popular engraved reverse handle and bowl common in Switzerland in the last quarter of the 18th century. I mentioned in my earlier discussion of a similarly decorated spoon by Hans Jacob Wolff that the **Zürich** city mark changed in 1779 from a "Z" to the city arms ("per bend, argent and azure"; i.e., a shield divided diagonally, silver on the upper right and blue on the lower left). This spoon has a good example of the new mark, with the tinctures (colors) of the arms

faithfully reproduced according to the rules of [hatching](#), with azure (blue) represented by horizontal lines, and argent (silver) represented by no lines at all. To the right of the city mark is the assayer's mark, another innovation of 1779. From that date two assayers – a primary assayer and a substitute assayer – were elected from the ranks of the Zürich guild, each to serve for two years. Each assayer had his own distinct mark, and it was not uncommon for a substitute assayer to later become primary assayer; often in this event he would continue to use the same mark he had as substitute. Here the assayer is Hans Martin Denzler (1754-1801), who served as substitute assayer 1784-1786 and primary assayer 1786-1788 and again 1790-1796. Although he used the same double scroll device throughout, the two punches used 1784-1788 and 1790-1796 are sufficiently distinct to date this mark (and thus the spoon) to the later 1790-1796 period. The maker's mark "CZ" has been attributed to two Zürich makers: **Hans Caspar Zimmerman** (1756-1818; Master 1781) and **Hans Conrad Zimmerman** (1750-1808; Master 1793). Apparently, the two men were not related; the former was the son of a Schaffhausen coppersmith, the latter from a family of Zürich goldsmiths. Although the current thinking seems to favor attribution to Conrad because of his family ties, I think his relatively short working period (in part owing a sixteen year stint in the French army, 1776-1792!) makes him the less likely candidate.




The other is a more traditional uniplat spoon, unadorned, large (10-1/2") and hefty (92 gr.). It is engraved on the reverse with a large double monogram "CL/LZ" and marked with a bear passant - the canting (punning) arms of **Bern** (canton Bern) - and a cursive "B": the mark of **Ludwig Friedrich Brugger** (1770-1849; Master 1794). The son of a dyer, nothing is known of his apprenticeship, but he married in 1796 and served in several guild offices over the ensuing years. He was a prolific maker, if the number of items bearing his mark is any guide. Among the trainees in his workshop was Georg Adam Rehfues

(1784-1858), who would go on to found, in 1814, one of the best Swiss silver firms of the 19th century.



IP: [Logged](#)

blakstone

 posted 10-09-2008 12:10 PM   

Posts: 493
Registered: Jul
2004

Thought I'd update this thread with a few more Swiss pieces.

First is a late 18th/early 19th century spoon that I probably paid too much for, given its worn tip and drop. But it is marked with a fine example of the relatively rare civic arms of **Delémont** (German = Delsberg), capital of the canton **Jura** (a new canton, created from the canton Bern only in 1979). The unusual arms depict a baselstab over a montjoie. The baselstab (see above) derives from Peter Reich von Reichenstein, bishop of Basel, who granted Delémont its municipal rights in 1289. (The bishops of Basel used the small city as a retreat.) The montjoie is a French heraldic device composed of six coupeaux (called "hillocks" or "hills" in English heraldry), used undoubtedly not only as a canting device but also illustrative of Delémont's geography as a valley in the Jura mountains. The small city (even today scarcely 12,000 people) could sustain only one family of silversmiths in the 18th century, the Piegays: father François-Pierre Piegay (1709-1792) and

his son - the maker of this spoon - **Xavier Piegay** (1739-1818), whose maker's mark "XP" is worn but visible.



Next is an uniplat fork from Restauration-era **Geneva** with a fine, crisp striking of the third standard lion's head. The maker's mark, however, is well-worn and lozenge-shaped (i.e., French-style). It is likely then, that it dates from shortly after the fall of Napoléon. I was very happy to finally get to look at this maker's mark in person, as the literature is wildly varied on its attribution – even disagreeing on its proper orientation! de Vevey's *Manuel des orfèvres de Suisse romande* sees it as "IV" with a star above and a peak below, and does not hazard an attribution, noting only that it appears in conjunction with the 1815-1881 Geneva marks. However, Lanz's *Weltliches Silber 2*, has an earlier and somewhat clearer version of the mark, struck on a spoon alongside Imperial French marks 1809-1815. He interprets it as "AL" with the star below and an unidentified device (a trowel? a torch?) above, and attributes it tentatively to **Antoine-Alexis Latour** (1756-1837), a silversmith in the Geneva suburb of Carouge. As I say, I had hoped that seeing this mark in person would make things clearer, but I still can't make up my mind: "AL" or "IV"? However, I will say, had de Vevey known that this maker was also working during the French occupation, he doubtless would have recognized that "IV" had to be either **Jean-Joseph Vallon** (1747-1818) or **Jean-Pierre Vettiner** (1794-1836)



Next, a teaspoon on which a tear in the bowl has been over-zealously repaired, with the drop being polished entirely away. That explains the cheap price on an online auction, but I was more interested in the marks anyway. I recognized them as those used by the very famous **Bern** firm of **Rehfuss & Co.** The firm was founded by Georg Adam Rehfuss (1784-1858) in 1815 and continued by his son Philipp Rudolf Rehfuss (1820-1866) after his death. (Oddly enough, flatware with their mark doesn't turn up nearly as much as does hollowware.) The Bern bear is the third mark, and the crowned "R" may stand for "Rehfuss", although it may be some sort of standard mark, since a crowned "F" and "B" are also known. I was hoping to be able to identify the other two marks, but even though both are well-known on Rehfuss' output, I still can't determine what they are meant to represent.



Next, my most recent acquisition: a souvenir from our evacuation to Natchez, Mississippi during Hurricane Gustav. It's a nice fiddlehead table spoon, with the threading hand-chased in. (I always like that! It can be indicative of an altered uniplat spoon – usually betrayed by its incorrect proportions - but in this case it appears to be original.) It has very nice Restoration-era **Zurich** marks, with the assayer's mark used from 1822 to 1826. During that time, primary assayer Johannes

Holzhalb and secondary assayer Diethelm Gyger II both used the same foliate (holly leaves?) mark. The maker "IW" is **Johann Jacob Wirth** (1790-1838); Master 1815. He was a fifth-generation goldsmith, son of Johann Melchior Wirth and great-great grandson of 17th century Zurich master Heinrich Wirth. (He was also the uncle of Melchior Conrad Wirth discussed in [part 2](#) of this thread.) Wirth himself served as substitute assayer 1815-1818 (mark: a fleur-de-lys) and primary assayer 1818-1822 (mark: a six-pointed rowel).



Lastly is a pair of uniplate tablespoons with an attractive conjoined monogram (AL/TH?). Once again, there is the **Zurich** mark, but now crowned. The city mark in this form was used after 1833, when the authority of the guild was abrogated and the office of assay master abolished. However, the divided oval mark here was used 1833-1840, apparently in the same context as the defunct assayer's mark, i.e. as some sort of guarantee mark. The maker "FRIES" is **David Conrad Fries II** (1788-1861), Master 1816, son of goldsmith David Fries I. The younger Fries served 1826-1830 as substitute assayer (mark: a tulip) and 1830-1833 as the last primary assayer of the Zurich guild (mark: a fish or a sword).



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agphile

Posts: 798
Registered: Apr 2008

posted 10-10-2008 08:07 AM

Thanks. Very interesting and informative. Delighted you have rescued these items for the evidence they offer us.

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Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93

posted 10-10-2008 11:38 AM

Thank you.



IP: [Logged](#)

adelapt

Posts: 418
Registered: May 2003

posted 10-10-2008 03:08 PM

Thank you for going to the trouble to put this marvellous material up for us.

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
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

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Author **Topic:** Roman silver spoons

agphile

 posted 04-29-2008 07:12 PM   

Posts: 798
Registered:
Apr 2008

It may seem odd for a collector of mainly British spoons to start gathering examples of Roman spoons, but there is a certain logic to it. Britain spent a few centuries as part of the Roman Empire and silver spoons first appeared in Britain with the Romans. I threatened in another thread to share a few examples. The ones I have chosen all show signs (corrosion or repairs) of their long years of burial. Not having had the content of their silver alloy tested, I feel less confident about claiming some other examples in more nearly pristine condition are genuine rather than reproductions/fakes. And I cannot always be sure of the damaged examples as will be seen later.

Romans of status reclined on couches to eat. Their food was served in bite-sized portions, so no need for knives. Fingers were used to convey most food to the mouth (perhaps aided by a piece of bread), so no need for forks although they had been invented (Romans preferred the super-size trident version that could be used as a weapon). However, spoons were needed for some dishes.





Here are a couple of examples that are typical of the 1st century AD.



The larger bowled example above, known as a ligula, was used for soup or porridge. The one with the small round bowl, known as a cochlear, was used for eggs, shellfish and snails. It would take a book to describe how the design of spoons evolved over the following centuries so I shall simply skip a few hundred years to some later examples to be shown in following posts.

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agphile

 posted 04-29-2008 07:19 PM   

Posts: 798
Registered:
Apr 2008

And here is Part 2.



This swan's neck spoon of serving size probably dates from around 400 AD. There was a long tradition of zoomorphic decoration on Roman spoons and ladles, following on from the Greeks and before them the ancient Egyptians, so I thought I should include an example.





This next example is typical of spoons found in British hoards of c.400 AD. Claimed to have been found in a field near St Albans (Roman Verulamium), it is made of copper alloy with a white metal coating. It is nearly identical in its detail to a silver spoon from a hoard found at Biddulph in Staffordshire in the 19th century, right down to the inscribed Christian ChiRho between alpha and omega in the bowl. It is known that silver copies were made of the Biddulph spoon and passed off as originals: the British Museum has the original and one of the copies. I am left wondering whether a Roman spoon maker made identical spoons in both silver and base metal, or whether silver-plated as well as silver copies were made by the 19th century fraudster. In the latter case somebody has gone to immense trouble to age this spoon, bend its stem, and then clean it up again roughly enough to reveal some of the underlying copper alloy. Even though it may be a fake, it does at least show what spoons looked like in the closing years of the Roman occupation of Britain.

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agphile

📅 posted 04-29-2008 07:23 PM 🗨️ ✎️ 📄➡️

Posts: 798
Registered:
Apr 2008

And finally, Part 3.




This final example, much repaired, will have been made in Byzantium in the 6th century AD,

long after the Roman occupation of Britain ended. It is typical of the period and very similar in form to the silver spoons found in the Sutton Hoo ship burial which also came here from Byzantium, probably linked to the Christianisation of Saxon England. Engravers were not always very literate and the inscribed +TOMA is probably meant to stand for St Thomas. The use of Latin rather than Greek script suggests the spoon found its way to the West rather than remaining in the Byzantine Empire. The monogram on one side of the disc offset between stem and bowl will have represented the owner of the spoon.

Apologies for such a lengthy series of posts. It can be difficult to know what to select and when to stop!

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jersey

 posted 04-29-2008 07:45 PM   

Posts: 1203
Registered:
Feb 2005





Agphile!

Bang on, good show! Absolutely wonderful! Bring on more!
Glad you mastered the photo posting.

Jersey

IP: [Logged](#)

swarter
Moderator

 posted 04-29-2008 07:56 PM   

Posts: 2920
Registered:
May 2003

Very nice contribution. More would be welcome - have you thought of doing one of Scott's slide shows in addition to (not in place of) discussing them here?





Here is an example of a Roman style hoof spoon (base metal not silver). It is discussed in [an earlier thread \(Hoof Spoon\)](#).



As our new resident Roman spoon expert, I would be interested to know what you think of it as regards its authenticity and origin.

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Polly





 posted 04-30-2008 02:41 AM   

Posts: 1939
Registered:
Nov 2004

Thank you, agphile! I enjoyed that immensely and would love to see as much more as you would be willing to post.

IP: [Logged](#)

adelapt





 posted 04-30-2008 05:19 AM   

Posts: 418
Registered:
May 2003

And that goes for me too!

IP: [Logged](#)

FWG

 posted 04-30-2008 11:05 AM   





Posts: 845
Registered:
Aug 2005

While I always like to see examples of such pieces, it is important to remember that every one of them - if real - has been removed from an archaeological context that potentially could have been much more instructive than just the objects themselves. Even if one is not actively looting sites oneself, and even if one has appreciation of the histories, etc., purchasing such pieces contributes to a market that sustains the destruction of archaeological sites for mere financial benefit.

Note, too, that in most cases there are national and international laws that pertain to both the excavation of archaeological materials and the trade in them.

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agphile

 posted 04-30-2008 02:12 PM   

Posts: 798
Registered:
Apr 2008

FWG





I agree with most of what you say and indeed made some of these points in an earlier thread - "Re: Andronicus" in the New Members forum. Perhaps I should have repeated them here. The bit I don't fully accept is the implication that this rules out the private collector. After some early mistakes I now try to restrict what I buy to pieces that are from other collections formed in the past or are otherwise legitimately on sale. I would argue that it is better for these items to be kept together in a serious collection. They not particularly wanted by museums. Are we saying that, because at some stage in the past they were not excavated by an archaeologist, they should now be allowed to become scrap?

That said, there does of course remain the problem that a claimed provenance may be spurious so I suppose I may have been misled on occasion. However, when I look at what is on the affordable market here in the relatively narrow field of Roman spoons, I don't see much that appears to be "looted". I do see a lot of apparent fakes which often seem to emanate from Eastern Europe.

Recent finds will mainly be individual pieces found by a metal detector rather than the result of looting a site. While a purist may be rude about the activities of metal detectorists, those in this country at least now seem to abide by the rules, properly reporting their finds. I think it is generally accepted that on balance their activities have made a positive contribution and have led to some important discoveries. I would therefore be quite prepared to acquire a piece that had been reported but "disclaimed" by the museum service and allowed onto the market.

IP: [Logged](#)

FWG

 posted 04-30-2008 05:12 PM   





Posts: 845
Registered:
Aug 2005

agphile, my intention here is not and was not to criticize you personally, but to point out to anyone not intimately involved in this area that there are real risks and consequences one needs to be aware of. I'm actually much more open to there being some legitimate place for private collecting of some antiquities than most of my colleagues would be, and in principle I agree with most of what you say. The problems come in practice. I've heard the same positions argued as justifications for what they do by some of the slimiest, nastiest smugglers and dealers you could ever hope not to meet. Barring solid documentation - like old museum deaccession records, for example - I would not believe any provenance statement in the antiquities market. High end or low, from those who claim that their scraps of ancient bronze came from their gardens to the pieces that end up in the Met, the Getty, etc., there are too many people making up stories to cover illicit origins and trade. I would argue that one really needs to have intimate knowledge of both the material and the trade - local and international - to adequately evaluate these claims.

If you are willing to argue that most metal detectors and other such collectors there abide by the rules I suppose I won't argue, but it is contrary to everything being reported from pretty much everywhere else in the world. Eastern Europe, North Africa, the Middle East, South and Southeast Asia, Latin America - all are reported, by people I personally know working in those areas, as overrun by illicit excavators and smugglers. True here in the US as well, from Civil War sites to American Indian. So ultimately, while my reasoning is a bit different from many of my professional colleagues, because of the amount of deception involved in the business I end up in pretty much the same place.

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agphile

 posted 04-30-2008 07:42 PM   

Posts: 798
Registered:
Apr 2008

Swarter,



I don't claim to be an expert - still very much the student and learning - so my comments on the hoof spoon may not add to what you already know. Your example is, as you say, Roman in form. The form of the stem would suggest a later date than Pompeii, perhaps 2nd or 3rd century. Unless I misread your photo, the hoof finial looks a bit different from the ones I have seen (in illustrations only - I've not seen one in the flesh). I think the hoof is normally in the same plane as the bowl whereas yours looks as if it is sideways to it. However I have no doubt that all sorts of variations will have existed.

Because the intrinsic value of silver meant it was more carefully looked after, and recycled when worn or out of fashion, much more base metal than silver survives to turn up as a casual find (other than in the occasional find of a major precious metal hoard). And anyhow the proportion of households that could afford silver tableware must have been relatively small. Most objects were of bronze but pewter was also made by the Romans, though probably to a lesser extent. Certainly less of it survives, but pewter Roman spoons have been found - in England, it seems, more than anywhere else, perhaps because all the necessary raw materials were mined here. The pewter spoons I know of are all of relatively simple form but I would not want to generalize from too few examples and more elaborate patterns may well also have been made.

This is a long winded way of saying I see no reason why the spoon should not be a genuine Roman survivor. I cannot see there would be much profit in casting and then artificially aging a pewter spoon of a challenging shape unless the hope was to pass it off as silver. However, I am by no means expert enough to provide a definitive opinion and reproductions do get made, whether honestly or to deceive.

IP: [Logged](#)

agphile

 posted 04-30-2008 08:30 PM   

Posts: 798
Registered:
Apr 2008

FWG,





Don't worry. I didn't take it personally. And I understand your argument. As the father and father-in-law of archaeologists I am familiar with the debate. For many types of antiquity I would be with you all the way and I can understand why you conclude that a blanket refusal to buy is the answer. And yet I still feel I have rescued some pieces and put them in a context where they will be studied, recorded and eventually passed on with some provenance and a bit of added background.

As regards metal detectors in Britain, I have never been tempted to join their ranks, but I do believe that on the whole nowadays they are helpful, though doubtless there are still rogues around. Several factors assist. They are rewarded if a find is bought in for a museum. If it isn't bought in, the fact that it is recorded on a national database helps confirm its provenance should the finder wish to sell. But most importantly, local archaeologists make real efforts to build a relationship and work with the various groups and clubs. And I am mindful that some of the most significant finds of the recent past have been made by metal detectors who reported promptly so that archaeologists were involved straight away: the Hoxne Treasure, now in the British Museum, and the Middleham Jewel and Ring, now in York Museum, for example.

Without support and education, however, I fear the rogues would predominate as I am certain they do in some parts of the world.

IP: [Logged](#)

swarter
Moderator

 posted 04-30-2008 10:07 PM   

Posts: 2920
Registered:
May 2003



quote:

Unless I misread your photo, the hoof finial looks a bit different from the ones I have seen (in illustrations only - I've not seen one in the flesh). I think the hoof is normally in the same plane as the bowl whereas yours looks as if it is sideways to it.

Agfile: The hoof is a cloven hoof and the flat surface faces upward in the same plane as the bowl. As indicated in the earlier thread, there is still sand lodged in the cleft of the hoof, indicating (as does the corrosion) that it was once dug up. Where and when is unknown. Thanks for the information.

IP: [Logged](#)

agphile

 posted 05-01-2008 08:18 AM   

Posts: 798
Registered:
Apr 2008

Swarter





Yes - I had misread the photo and your hoof is in the normal alignment. I should have added to my comments that Roman hoof spoons seem to be relatively rare. Emery chose to illustrate one in his book because he went on to record the development of the form, but by far the majority of spoons found at Pompeii (silver ones at least) are of the relatively simple form shown in the first two pictures of my initial post and I have not seen many hoof spoons among the published finds from later Roman periods.

And the sand does suggest burial but I think certainty only comes with analysis of the metal when provenance is lacking.

[This message has been edited by agphile (edited 05-01-2008).]

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ahwt

 posted 05-01-2008 08:29 AM   

Posts: 2173
Registered:
Mar 2003





[A Roman Fort in Cornwell](#) find provided some evidence that the Romans may have discovered silver in England. Is there any evidence that silver spoons or other silver items were actually made in England by the Romans?

While this has nothing to do with silver, other than silver hair, we just saw a delightful movie with Judi Dench and Maggie Smith set in Cornwell. The movie was Ladies in Lavender and told a wonderful story of two sisters living in a small village in Cornwell.

Thanks for the great pictures.

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agphile

 posted 05-01-2008 09:08 AM   





Posts: 798
Registered:
Apr 2008

AHWT

Yes. Silver and gold were mined in Britain under the Romans. Because of the economic importance, the mining and chain of supply was controlled. Hence the proximity of forts to mines. Much will have been exported to Rome to feed the constant need for bullion but there is evidence of silver and gold working on archaeological sites here. There is also separate evidence of spoonmaking: clay spoon moulds have been found. Roman spoons were made by casting whether of silver or base metal. What one cannot know is whether any particular item found here was locally made or imported. I think the probability is that the simpler pieces were often local and the more elaborate and upmarket ones imported

IP: [Logged](#)

FWG

 posted 05-01-2008 10:56 AM   

Posts: 845
Registered:
Aug 2005

agphile, I had heard a bit about how things were working in Britain, but not that much. Here in the US many archaeologists have good working relationships with amateurs, and some of them are quite good - some better than some professionals even. But we do also have a large number of, as you say, rogues, and our laws protecting the past are nowhere near as good as you have there. Elsewhere in the world they're generally even worse, I'm afraid.





Another thing that is happening here is that museums are increasingly adopting blanket policies against accepting anything that cannot be very definitely and cleanly provenanced. The Collections I curate have not taken that policy, precisely because of the kinds of issues

we've been discussing. And because we're a teaching collection we can often still get some good use even from unprovenienced materials. And if we were to get something that needed repatriation, I'm perfectly happy to do that, whereas some of my colleagues prefer not to have to deal with that issue.

In short, its an interesting situation, but as I said above, one that I don't recommend getting into if you don't know what you're doing. I'll follow this with a separate one, keeping the topics distinct.

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FWG





 posted 05-01-2008 11:04 AM   

Posts: 845
Registered:
Aug 2005

In the Collections that I curate we have a pair of Egyptian ivory spoons virtually identical to the 'cochlear' you illustrate above as your second example. In that context, from what I've seen, they are considered to be used in the perfume-ointment-makeup complex rather than for eating; I've always presumed that was taken from examples found in context and/or from residue analysis. I would guess the Roman form is derived from the Egyptian? Do you know why the Roman examples are described as used for eggs, shellfish and snails?

IP: [Logged](#)

agphile

 posted 05-01-2008 01:08 PM   

Posts: 798
Registered:
Apr 2008

FWG

Early forms of Roman spoons followed Greek styles which in turn show influence from Egypt. The simple round bowl with a straight stem does indeed have a long history, but it fell out of fashion among the Romans from the 2nd century AD on.

I don't know of any surviving Egyptian spoons made of metal but I assume metal workers must have started by replicating the patterns made in wood, ivory etc. I think you are right that the use of Egyptian spoons is basically deduced from the contexts in which they have been found such as alongside unguent jars perhaps, but wall paintings also show them being used for ritual offerings. Ingrid Wallert illustrates a couple of examples of such wall paintings in her book "Der Verzierter Loffel" (The Decorated Spoon, a study of ancient Egyptian spoons, German text).





Many of the Egyptian spoons are quite flamboyant in design and more suited to ceremony and ritual than any more humble use. I think we lack the evidence to know whether the simpler forms were also used for eating. Of course, depending on the diet, they may not have been needed.

There is a range of evidence for the Roman use of the cochlear (apart from the fact that cochlears and ligulae are found together in sets of tableware). A bronze cochlear excavated at Kaiseraugst was found to have a residue of egg on it. A wall painting (from memory, at Pompeii, but I can't put my hands on the reference quickly) includes a table set for a meal with a cochlear resting on a bowl of eggs. And there is a line by Martial that translates as: "I am useful for shellfish and also for eggs. Why else call me cochlear?" (The name cochlear is derived from the Latin for shell.) I may be guilty of making an assumption without knowing the evidence when I add snails to the list!

A lot of the smaller Roman spoons, scoops and ladles which survive were probably also used for cosmetics, medicine or whatever but without a context one cannot put a specific use to a given item.

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agphile

 posted 05-02-2008 02:34 PM   

Posts: 798
Registered:
Apr 2008

I realise that in the subsequent exchanges I have failed to acknowledge those who expressed interest in seeing more pictures. I'm afraid that will be a slow process as I either have to take new photos or I plod through a slow process of extracting pictures from documents in which they are now embedded and editing them into an appropriate format. I am not savvy enough

to have found a quick way of doing this so further pictures may be drip fed at intervals.

I should probably say something more about what happened to the design of spoons in the period between the end of the 1st century and around 400 AD. The round-bowled cochlear began to fall out of favour and be replaced by spoons with different bowl shapes and an offset between bowl and stem. Bowls grew progressively larger. I am not sure whether this was because of greater wealth, greater gluttony, or simply to make the spoon more versatile and usable for soup etc as well as smaller delicacies. It retained its distinctive long pointed stem, however. In my second original post the copper alloy/white metal spoon of c. 400 AD (or pretending to be of that age) is an example of what the cochlear developed into.

The ligula too grew in bowl size. This example, which came to me from an earlier collection, has, sadly, lost a great chunk from its bowl. You can't expect everything to survive intact.



I would date it to circa 300 AD. The form of the stem with its stepped molding had appeared by then though the size of the bowl might suggest a still later date.

By 400 AD the ligula had undergone a transformation in shape, acquiring a curved, swan's neck handle. I can only illustrate a pewter reproduction which is perhaps not as well made as the Roman silver original, part of the Canterbury late Roman treasure.



By the end of the 5th century the two spoon forms had merged. Cochlear became simply the word for any spoon. The 6th century spoon in my third original post gives an idea of the sort of style that then prevailed.

Of course, throughout this period there was considerable variety in the detail of shape and decoration. The spoons I have illustrated so far do, however, give an idea of the basic forms.

IP: [Logged](#)

jersey

posted 05-02-2008 04:52 PM

Posts: 1203
Registered:
Feb 2005

Hello again agphile!

All I can say is we've come a long way from Andronicus! I am so glad I posed the question.





I have also found out that your example in the part 3 is something I have, (obviously a reproduction), but I never knew what it was a reproduction of. It says in the bowl Domus Neronis, there are no marks of any kind, maker or material, nor no letters on the oval between the bowl & the handle. I am guessing that the Domus Neronis could be translated as the House of Nero?

Thank You!

Jersey

IP: [Logged](#)

agphile

 posted 05-02-2008 06:47 PM   

Posts: 798
Registered:
Apr 2008





And hello Jersey.

Quite a few repectable reproductions of Roman spoons get made in both silver and base metal. Sometimes for museum shops copying something in the collection, and usually of pieces found in whichever area or country the replica is being made.

My Latin is pretty shaky but I think you must be right about the inscription. That style of spoon is from long after the infamous Emperor when I would not have thought anyone would want to boast of a shared family name, so I guess the inscription is imaginative rather than copied from an original.

IP: [Logged](#)

jersey

 posted 05-02-2008 07:59 PM   

Posts: 1203
Registered:
Feb 2005

Hi Agphile!

My Latin went out with the coming of the wheel! My friend from England's chemistry clued me into your ID. Latin though is a good language tool for the derivation of many words in many languages, when you recall it. Sister Herbert would be proud! I went more with the Domus.....as in domicile i.e. home, & neronis as in what's his name the Emperor who fiddled. (Joshing!). In fact I saw Quo Vadis the other night for the first time in many moons. Ustinov was formidable. I have looked at it more closely & it does appear to be silver. Perhaps sterling or most probably silver plate. I wish I could give it some provenance from a Museum collection or some such though. I received it from a dear friend who moved & has since passed, & knew nothing about it or where it came from. He said most likely a gift from long ago.





Please, have a great weekend & know that I am enjoying your passion. You have as all good teachers, the key to opening another door for all of us, another light in the tunnel. Hope I have expressed myself correctly.

Ciao! Mille Gratia!

Jersey

IP: [Logged](#)

agphile

 posted 05-05-2008 07:32 PM   

Posts: 798
Registered:
Apr 2008





I did not include the two spoons shown above in my first postings because I do wonder whether they are too good to be true. The top one came from a collection of antiquities whose previous owner clearly liked to leave pieces uncleaned. I have left it in the same state. Unless the black tarnish is hiding something, it is in remarkably good condition. This can happen if the conditions of burial are right, but, as I mentioned in the case of the Biddulph spoon, forgers have been around pretty much as long as there have been collectors. The spoon is, however, well made and certainly not in the same category as the more obvious fakes I have seen, so I give it the benefit of the doubt until I get round to seeking a more expert opinion or an analysis of its alloy. The waisted, purse-shaped bowl is a form that was particularly popular in the second and third centuries while the molded handle is a style found on a number of third century spoons. I am not sure what its use would have been. The bowl on this spoon is too small for a ligula (soup spoon). It may have been a cochlear despite lacking the normal pointed stem (which was presumably used to skewer delicacies if that was easier than using the bowl end), or it may have had some other use such as for cosmetics or medicine.

The second one came from a collection of mainly 18th and early 19th century spoons which included just a few examples from earlier periods including this one Roman spoon. The owner clearly believed in cleaning and polishing the collection and the spoon has acquired a patina more like the later spoons as a result. It too is in surprisingly good condition but, for the same reasons, I also give it the benefit of the doubt. It shows the form into which the cochlear mutated in the 2nd century

IP: [Logged](#)

agphile

 posted 05-11-2008 06:48 PM   




Posts: 798
Registered:
Apr 2008



If I go on posting pictures of Roman spoons as I extract them it will all get a bit repetitive but I thought this one was worth posting because it is a little bit different: the oval bowl is a relatively unusual shape. This spoon is said to have been found in the Lincoln area and probably dates from the early 4th century. I only know of one other spoon of the same overall pattern, a much larger one, however, that was found at Benwell Fort on Hadrian's Wall.

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jersey

 posted 05-11-2008 08:26 PM   

Posts: 1203
Registered:
Feb 2005

Hello agphile!





As today is Mother's Day here in the USA I believe it is appropriate to say..... Repetition is the mother of learning!

Thank you for whatever you present.

Jersey

IP: [Logged](#)

agphile

 posted 05-12-2008 12:03 PM   

Posts: 798
Registered:
Apr 2008

Thanks Jersey.





I would not have launched straight into Roman spoons immediately on joining the forum, but you started the [Andronicus thread](#) and one thing leads to another.

I have been meaning to say something more about your reproduction spoon. If you ever get round to posting pictures I could try to see if there is a match in a book I have by a chap called Hauser (German text). He catalogs all the known late Roman and Byzantine spoons and illustrates most of them.

None is inscribed Domus Neronis, but I wonder whether that might be a trade name for a business selling reproductions, perhaps as souvenirs for those visiting ancient sites?

IP: [Logged](#)

jersey

 posted 05-12-2008 12:46 PM   

Posts: 1203
Registered:
Feb 2005

Hi!

I was thinking the same about the spoon. I did come upon a Museum of sorts called Domus Aurea Neronis in Rome which had been shut down & is now or will be reopened soon. They had a shop & perhaps that is where it was sold.

Some of the info came from a link to cambridge.org catalogues.

As soon as I get the hang of pictures I'll show you my spoon.





BTW I came across this an completed auction on ebay that had some interesting info: # 160237484900

Jersey

[This message has been edited by jersey (edited 05-12-2008).]

IP: [Logged](#)

tmockait

 posted 05-12-2008 01:18 PM   

Posts: 963
Registered:
Jul 2004

Agophile, et. al,

Thanks for an entertaining and informative thread, one of the best ever. There was a fascinating exhibit on Pompey at the Field Museum in Chicago a couple of years ago. The exhibit contained quite a collection of Roman spoons.

The archaeological question is interesting. I did just enough archaeology one summer in Israel during my college years to decide I did not want to spend my life uncovering one hill! I also learned that artifacts have little hisotrical value once removed from their provinence (site).

Given the tendency of people to recycle useful items, most ancient spoons were removed by several degrees from their original context. Unless they come from an actual burial site, I doubt those in circulation among dealers were taken from potential sites any time in recent memory. Nineteenth century "collectors" and even would-be archaeologists did so much damage to many valuable sites, that archaeologists are even re-excavating their discard piles to see if anything can be salvaged.





Eastern Europe is more problematic than Britain. I saw numerous Roman toga pins in open air market in Sofia, Bulgaria, and did wonder where they had come from. I also questioned their authenticity.

Anyway, FWG is right about the need to be cautious. Great discussion. I have missed the forum given my insane schedule.

Regards to all,
Tom

IP: [Logged](#)

agphile

 posted 05-12-2008 07:08 PM   

Posts: 798
Registered:
Apr 2008

Tmockait

You are absolutely right about Eastern Europe. A lot of modern fakes seem to originate there, and also some apparently genuine pieces (more usually bronze) which I have no doubt were turned up by metal detectors and not reported. The modern fakes vary in quality and are often fairly crude. A fake copied directly from a genuine original can be harder to detect. The British Museum had to use an analysis of the metal content to determine which was the genuine Roman Biddulph spoon and which the copy.

When metal detecting first became a hobby in Britain a lot of stuff escaped reporting and found its way straight into private collections but rule changes and a deal of effort from all concerned seem to have improved the situation greatly now. Some of those earlier finds are now coming back onto the market as collections made 20 or 30 years ago get dispersed.

Collections are not always well documented, or the items get separated from the documentation. This is a shame because even a rough idea of the find place would contribute to building a pattern that might prove illuminating; and also because it makes it harder to judge whether a piece is a find from donkey's years ago, or from the first flush of metal detecting, or indeed a very recent find that has been slipped in illegitimately. FWG was absolutely right to preach caution.

While putting fingers to keyboard I might as well illustrate something a bit different again.







I said at the beginning that Romans of status did not need knives at their meals. However, they might need them for meals when traveling or serving with the military. A few combined spoons and knives survive, usually of bronze. The top example, bronze, has a folding bowl and

has been restored. Corrosion makes it difficult to be sure about the knife blade, but I don't think it did fold. To use the spoon comfortably the blade would have needed to be open but in a sheath.

The lower example, bronze with a white metal coating, does not fold. Both examples are probably from the third century. The panther heads decorating the handles are often found on Roman knives and folding implements of this type.

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agphile

 posted 06-14-2008 07:11 PM   

Posts: 798
Registered:
Apr 2008




I've just been having another look through the records of my Roman spoons, prompted by my failure to buy an attractive example I saw last week when I visited a couple of major antiques fairs in London and (over)spent my budget on a 17th century English spoon instead. I'm trying to convince myself I didn't "need" the Roman one, but while I am about it I thought I might as well take the opportunity to extract another picture for this thread.



This small ladle with a duck's head finial that forms a hook end was one of my early acquisitions and I'm afraid I failed to find out anything about its provenance. I also have difficulty in dating it as I have not come across any published comparators that might help. Its form is similar but not identical to that of early Hellenistic wine ladles of c.300 BC. However, it is too small to have been a wine ladle. I think it probably dates from the later Roman Empire, perhaps 4th century AD when the range of domestic silverware had become fairly extensive. There was a bit of a fashion for reviving more ancient styles around that time. I didn't include this piece earlier because of my uncertainty about it, but at least it is a bit different from the other pieces and provides some variety.

IP: [Logged](#)

jersey

 posted 06-14-2008 07:34 PM   

Posts: 1203
Registered:
Feb 2005

Hi agphile!
The spoon you passes on was not to be for you at this time.
As Piaf would say "Non, je ne regrette rien". There is something better out there waiting for you.

That aside, what are the measurements of your ladle please, it is a sweet one.

Jersey

IP: [Logged](#)

agphile

 posted 06-14-2008 07:50 PM   

Posts: 798
Registered:
Apr 2008




Hello Jersey

The ladle is just a fraction under 6 inches long and weighs roughly half an ounce troy (15.4

gramms.

IP: [Logged](#)

jersey

😊 posted 06-14-2008 07:58 PM   

Posts: 1203
Registered:
Feb 2005

Hi back!

quote:

[Activities at Nemea](#)

Three discoveries are of particular importance. One is a lovely bronze ladle with its curved handle ending in a duck's head. This piece is paralleled by one discovered in Macedonia several years ago (See Themelis and Touratsoglou, *Oi Tofoi tou Derben ou B26.*) The two ladles are so similar in design, workmanship, and size that they appear to have been made in the same workshop, perhaps by the same artisan.






Also just do a search for 4th. century ladle duck handle... look for the jstor.org response.

BTW If a piece speaks to you in a whisper in your ear....listen!

Jersey

IP: [Logged](#)

agphile

📄 posted 06-15-2008 09:53 AM   

Posts: 798
Registered:
Apr 2008

Hello again Jersey, and thanks for those interesting links. The following is another, showing a wine ladle of c.50 BC in a Roman hoard and worth a look to see how the Roman republic followed Greek styles in silver.

quote:

[Tivoli Hoard, mid-1st century B.C.; Late Republican Roman; Italy, said to have been found at Tivoli or Boscoreale Silver](#)

Rogers Fund, 1920 (20.49.2-.12)

These pieces of silver, tableware from part of a hoard, are said to be from Tivoli, near Rome, or Boscoreale, near Naples. Tivoli was a popular site for luxury villas in the Late Republic, and was to Rome what Boscoreale and Boscotrecase in the Campanian countryside were to Naples. The Tivoli hoard, comprising thirty pieces in all, includes two decorated skyphoi (wine cups), a ladle, a trulla (spouted pitcher), and several spoons, all of which would have been used at dining and drinking parties. Inscriptions on the pair of drinking cups and the ladle give the weight of each piece and the owner's name: "Sattia, daughter [or wife] of Lucius." The hoard was probably buried as a result of the civil wars and political unrest in Rome during the last decades of the Republic. The elegant soup spoons in this group give a clue to the diverse courses favored in Roman cuisine; the ample bowl of the ladle, like that of the cups, shows an appreciation of wine. We learn details of Roman cuisine through the cookbook of Apicius and the writings of Petronius, Juvenal, and Martial. The dietary preferences of the Romans were remarkably close to the tastes of modern-day Italians. The gustatio, or first course, consisted of shellfish, eggs, or salad. The cena, or main course, featured a succession of roasted meats. The meal ended with sweetmeats and fruits.



Interestingly, the ligulae (soup spoons) in this set also have duck head finials, but facing the other way.

I was originally tempted to date my little ladle to about the same time as this hoard because

of the similarity of form, but it is less than half the size of a wine ladle and I have not come across evidence of such smaller ladles being made at this period. This is why I now veer towards a later date and suggest the 4th century AD, but I have yet to come across another example of a small ladle of this form that might provide supporting evidence.




Incidentally, I take my ladle to be Roman because as far as ancient Greece is concerned surviving bronze and silver for the table is all drink related. This doubtless reflects the fact that their main social gathering, the symposium, was an occasion to combine drink and conversation and was kept separate from the main meal. The Romans, however, combined their eating and drinking and therefore had silver (or bronze) tableware for both food and drink.

The reason I mentioned 300 BC in my initial post is that Greek wine ladles at that date, like my little ladle, had shallower bowls than the later examples quoted by you and by me above.

If anybody should wish to read up more about Greek and Roman silver, the standard work is "Greek and Roman Gold and Silver Plate" by D E Strong, published in 1966 in both the UK and the USA. It is illustrated mainly by small line drawings but includes a range of photographs at the end. Otherwise it is a question of finding exhibition catalogs or the reports on specific excavations and finds. One that might be available reasonably inexpensively is the paperback version of "The Hoxne Treasure, an illustrated introduction" by Roger Bland and Catherine Johns, British Museum Press, 1993. My copy is the 1995 third impression. I am not sure whether it remains in print but there are certainly second-hand copies around. The Hoxne hoard is one of the largest Roman treasures found in Britain and includes jewellery, coins and tableware.

IP: [Logged](#)

jersey

 posted 06-15-2008 06:44 PM   

Posts: 1203
Registered:
Feb 2005

Well agphile,



Not to be flip, I'm just in a fun mood.....but if it walks like a duck, & talks like a duck it must be a early ladle!

Will keep trying to get more info for you. I'd be curious to know why a duck figure would be used. I know many animals were depicted in such a way, but there must be some significance attached for each. OR was it just for pure fun?

Jersey

IP: [Logged](#)

agphile

 posted 06-15-2008 07:17 PM   

Posts: 798
Registered:
Apr 2008

Hello again Jersey

It is past bedtime here but I can add a bit about ducks before retiring. Bird head finials, including ducks, first appear on ancient Egyptian spoons used for ritual and ceremonial purposes. The birds will have been associated with various deities as well as being part of everyday life. By the time the Greeks and then the Romans adopted similar designs they may well simply have become traditional though I imagine there could still have been some lurking symbolism since the ladles would still have been used for ritual libations as well as simply serving wine to guests. I fear I have not gone at all deeply into this so cannot say which God would have had a duck as his or her representative on earth. Sorry about that!

And so, goodnight,

Agphile

IP: [Logged](#)

I'm reviving this old thread because I thought it might be interesting to show another spoon.



The spoon is roughly 6 inches long. The decoration in the bowl shows a peacock displaying and is gilded. It has an uncertain provenance. It came from an antiquities dealer two or three years ago and was said to have been found in Germany. I probably should not have bought it on the basis of such a vague background but I yielded to temptation.

Round bowled spoons of this form are typical of the 1st and 2nd centuries but I have been unable to trace silver examples with similar decoration in the bowls. Several tin and tin/lead alloy spoons from this period found in London do have decorated bowls, however. Fashions in base metal are likely to have followed those in silver so it seems possible that this spoon is indeed as early as that.

It could be later, possibly even in the "too good to be true" category though it doesn't feel like a fake to me. Anyhow, I like it and thought it was worth sharing.

While typing, I ought to add a comment that I should have made in an earlier post in this thread (5/11/2008) where I showed a spoon similar in pattern to a larger one found at Benwell. Reproductions of the Benwell Roman spoon have been made in various sizes. It seems to me quite possible that somebody had erased the hallmarks on such a reproduction and distressed the spoon in order to pass it off as a Roman original. Even if this is the case, the spoon illustrates a known Roman form so is still relevant to this topic.

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



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Author	Topic: Whatzit?
Paul Lemieux Posts: 1768 Registered: Apr 2000	<p> posted 07-05-2008 01:23 PM   </p> <p>Here is a continental silver object. It features a figural cast bird finial atop a tapering stem with a beaded tip. I can't really decipher the marks on the wings. Its length is 3 3/4".</p> <p>I have no idea what this is. Any thoughts?</p> 



IP: [Logged](#)

Moderator

Posts: 2920
Registered:
May 2003





I think this is a kind of pointer used to follow text when reading aloud from a bible or prayer book in front of the congregation.

[This message has been edited by swarter (edited 07-05-2008).]

IP: [Logged](#)

Clive E Taylor

Posts: 450
Registered: Jul
2000





 posted 07-05-2008 02:51 PM   

Knife rest ?

IP: [Logged](#)

Paul Lemieux

Posts: 1768
Registered:
Apr 2000

 posted 07-05-2008 03:33 PM   

Thanks swarter. That seems to make sense.

The bird, though clumsily executed, to resemble a dove. I guess a symbol of peace would be appropriate for a religious item.

Any guesses on a date? I would think mid to late 19C

Can anyone make out the hallmarks? One appears to be an "X" or crossed devices in a shield shaped cartouche. I don't know about the other.





[This message has been edited by Paul Lemieux (edited 07-05-2008).]

IP: [Logged](#)

June Martin

Forum Master

Posts: 1223
Registered:
Apr 93



 posted 07-05-2008 05:43 PM   

I have an idea about what this is bubbling around in my head but let me hold off to see if there are any more guesses.

IP: [Logged](#)

swarter
Moderator

Posts: 2920
Registered:
May 2003

 posted 07-05-2008 06:47 PM   

quote:

Originally posted by Paul Lemieux:

Thanks swarter. That seems to make sense.

The bird, though clumsily executed, to resemble a dove. I guess a symbol of peace would be appropriate for a religious item.





Any guesses on a date? I would think mid to late 19C.

The item may be Judaica, with the dove representing the one released by Noah from the Ark, and which returned with an olive brance to signify that the flood was subsiding. I would agree with the mid- to late 19C Continental origin.

IP: [Logged](#)

jersey

Posts: 1203
Registered:
Feb 2005

 posted 07-05-2008 07:45 PM   

How about a champagne stirrer meant to eliminate excess gas from Champagne.

	Jersey		IP: Logged
vathek	 posted 07-06-2008 08:22 AM   	Posts: 962 Registered: Jun 99	IP: Logged
	It's not a Torah pointer?		
Clive E Taylor	 posted 07-06-2008 10:53 AM   	Posts: 450 Registered: Jul 2000	IP: Logged
	I'm no expert on Judaica, but most Torah pointers I've seen have a hand with a pointing index finger at the tip.		
Scott Martin Forum Master	 posted 07-06-2008 12:37 PM   	Posts: 11377 Registered: Apr 93	IP: Logged
	Not Judaica or religious 😊		
Dale	 posted 07-06-2008 03:40 PM   	Posts: 2132 Registered: Nov 2002	IP: Logged
	My guess is that this is some sort of obscure sewing item, used for wrapping ribbon and thread around the wings. The creased formed by the wings would indicate where to place a tacking stitch. It could also be used to hold ribbon etc in place for sewing purposed.		
	Torah pointers are generally quite long.		
	[This message has been edited by Dale (edited 07-06-2008).]		
June Martin Forum Master	 posted 07-06-2008 05:52 PM   	Posts: 1223 Registered: Apr 93	IP: Logged
	Jersey got it. It is a swizzle stick meant to remove the bubbles from champagne which was fashionable to do amongst the cruising set. Maybe the lack of bubbles helped with seasickness. Who knows. The usage is documented in An Illustrated Dictionary of Silverware by Harold Newman.		
Paul Lemieux	 posted 07-06-2008 07:12 PM   	Posts: 1768 Registered: Apr 2000	IP: Logged
	June, does it say in that book when silver swizzle sticks originated?		
agphile	 posted 07-07-2008 07:04 AM   	Posts: 798 Registered: Apr 2008	
	I remember playing with a swizzle stick as a child in the early 1940s. It belonged to an "honorary aunt" who told me it was for removing the bubbles in cocktails, if I remember correctly. Presumably these were champagne cocktails (which I still sometimes make to my father's recipe) or the thing had a double function: bubble removal or stirring the ingredients of other cocktails in the glass.		
	Its form was quite different. The swizzle part was a wire spray that could		

be retracted into a plain, slim tubular silver handle. It was of a size that could slip into a lady's purse and was clearly meant to be carried as a personal item.

Neither the aunt nor my parents were particularly posh. They were part of the expatriate British community working in Egypt in the 1930s, but they would have sailed regularly between Egypt and the UK on leave which may tie in with the cruising reference.




This doesn't help with the earliest date but I have always thought of them as a fad of the 1920s/1930s.

IP: [Logged](#)

**Scott
Martin**

Forum Master

Posts: 11377
Registered:
Apr 93





 posted 07-07-2008 07:29 AM   



IP: [Logged](#)

agphile

Posts: 798
Registered:
Apr 2008





 posted 07-07-2008 07:02 PM   

Thanks Scott. That is exactly what I was trying to describe.

IP: [Logged](#)

**Paul
Lemieux**

Posts: 1768
Registered:

 posted 07-07-2008 08:36 PM   

Thanks everyone for your guesses, and thanks Jersey for finding the correct answer for me.





Apr 2000

Yes, I usually associate those wire spray swizzle sticks with the roaring 20s.

But I am wondering if any references specify when the sizzle stick actually first appeared in silver. I guess it's pretty hard to date mine. Stylistically it does not represent any specific movement, and as the marks are fairly illegible, there's no help there either. I would give a broad range of ca 1900-1930.

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


June Martin
Forum Master
Posts: 1223
Registered:
Apr 93

 posted 07-07-2008 09:56 PM   

Hi, Paul. Unfortunately, Newman does not give a date, but I agree that the 20's/30's make sense.

IP: [Logged](#)

jersey

 posted 07-08-2008 01:37 PM   

Posts: 1203
Registered:
Feb 2005

Hi again Paul!
Why not try a patent search? I'm not very good at that.

Have a great day!

Jersey

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Author	Topic: Hanover spoon
agphile Posts: 798 Registered: Apr 2008	 posted 01-05-2009 02:05 PM   
	Although I focus on collecting British silver simply because that is where I live, I do have the occasional minor item from elsewhere. One example is this teaspoon.



The marks are BAHLSSEN, lion passant and 12 (for 12 lot or .750 silver). I don't have any decent reference books on non-British silver but from what I can discover on the internet the maker's mark seems to be that of Anton Georg Eberhard Bahlsen of Hanover (Master in 1810). The lion passant features in the Hanover arms so will have been used as a town mark.

If the spoon was made between the end of French occupation in 1813 and the succession of Queen Victoria in 1837 it would have a funny sort of relevance to a British collection because during this period the Kings of England were also Kings of Hanover (Victoria, as a woman, couldn't succeed to the Hanover title).

I am hoping someone can confirm whether I have identified the maker correctly and perhaps give his working dates or advise whether the particular combination of name punch plus lion passant gives a clue to dating.

IP: [Logged](#)

blakstone

posted 01-06-2009 02:01 AM

Posts: 493
Registered:
Jul 2004

OK, brace yourself. The Bahlsen story is not a simple one.

Anton Georg Eberhard Bahlsen was born 27 September 1781, the son of silversmith August Heinrich Wilhelm Bahlsen (1738-1824; Master 1769), to whom he was apprenticed around 1800. Bahlsen became a master in 1810, and four years later he and his elder brother Heinrich August Bahlsen (1779-1837; Master 1809) formed Gebrüder Bahlsen. This was apparently a business distinct from their father's, which was known as Bahlsen & Sohn. The "Sohn" was yet a third, younger brother: Heinrich Wilhelm Bahlsen (1786-1850; Master 1814).

Both these businesses - Gebrüder Bahlsen and Bahlsen & Sohn - were listed simultaneously until 1824, the year of the patriarch Bahlsen's death. Heinrich Wilhelm, Jr. was subsequently listed alone as a gold & silverworker until his (rather early!) retirement in 1829. Oldest brother Heinrich August died in 1837, but Anton Georg

Eberhard continued Gebr. Bahlsen until his own retirement in 1843. He died on 25 February 1849.

So it is not known with any certainty which Bahlsen used the "BAHLSSEN" mark, though it may well have been all of them; the two businesses were probably not so distinct as all that.

As for the lion, it isn't a city mark. The mark of the Hanover "New City" (Hannover-Neustadt) was in fact a lion, but a lion rampant and, by the 19th century, included with the lothige number "12". More to the point, the mark of the Hanover "Old City" (Hannover-Altstadt) – a separate municipality until 1824 – was a "kleeblatt" (tierce-feuille, or threefoil), also with the lothige. The Bahlsens were all members of the "Old City" guild, and their wares marked with the latter mark.





Rather, this lion passant was the trademark of the workshop of Carl Ludwig Fargel (1790-1832; Master 1821) of nearby Hamelin (Hameln). After Fargel's death, his workshop was continued by his widow and his senior apprentice, Ludwig Heinrich Schmidt (1812-after 1869). The Widow Fargel (née Anna Charlotte Magdalene Rapke) died in 1835, leaving the young Schmidt without a master but with a busy workshop that was a supplier to both Bahlsen and Hanover court jeweler Georg Julius Friedrich Knauer (1790-1855; Master 1816). Schmidt's time as a journeyman was waived, and he became a master in Hamelin on 27 November 1835 at the very young age of 23. He continued the shop well into the 1860s.

So given all the overlapping dates, it's impossible to attribute these marks to any one man. However, pieces with them are generally accepted to have been made by Fargel's workshop in Hamelin between the mid 1820s and the late 1830s for Gebruder Bahlsen of Hanover. The style of the spoon is absolutely correct for ca. 1830 and, yes, Hamelin (of Pied Piper fame) was part of the Kingdom of Hanover at the time.

In light of all this, I think your spoon makes a fine addition to a British collection. It comes not only from a time when Salic Law swept Victoria out of the Kingdom of Hanover in favor of her decidedly unpleasant uncle, but when the Industrial Revolution swept out the old notions of masters, journeymen and apprentices in favor of a new hierarchy of manufacturers, suppliers and retailers.

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agphile

 posted 01-06-2009 06:18 AM   

Posts: 798
Registered:
Apr 2008





Blakstone

What can I say? I never expected such a fascinating history by way of a reply. It turns a pretty ordinary spoon into an item of much wider interest. And warns me against making over-easy assumptions (e.g. lion passant as town mark).

Many thanks for your trouble in providing such full information on this, as on other requests for information. I really am grateful that you are willing to share so much with those of us who still have a lot to learn.

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salmoned

 posted 01-06-2009 03:45 PM   

Posts: 336
Registered:
Jan 2005

Bravo!

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- Folding fork, funny marks





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Author	Topic: Folding fork, funny marks
agphile Posts: 798 Registered: Apr 2008	 posted 01-13-2009 01:54 PM    [07-0635 26-1785] This folding fork has been kicking around in a drawer for 20 or more years during which time I have never got round to making sense of its marks. I imagine it is a 19th century imitation of the type of European folding fork that was made in the 17th century, often dual purpose with a detachable spoon bowl that clipped on to the tines. If my fork ever had such a bowl, it had disappeared before I got it.



On the side of the stem, just above the hinge there is a small mark, possibly French as there is impressed hatching (bigorne?) directly opposite on the other side of the stem. The four marks across the top of the tines appear to be a tree, a head facing left as you look at it, "R6" and three inverted triangles. I imagine these could well be Hanau type pseudo marks, but it would be nice to know for sure.

IP: [Logged](#)

vathek

posted 01-17-2009 09:49 AM

Posts: 962
Registered: Jun 99

This strongly reminds me of Italian work but I don't think the marks bear that out.

IP: [Logged](#)

agphile

posted 01-17-2009 10:18 AM

Posts: 798
Registered: Apr 2008




Thanks. I've had some comment from MBJ via the new members forum that point to the marks being Dutch pseudos. I think the stem mark is a post 1893 French import mark so I guess the conclusion is that this is a Dutch replica of ca.1900.

[This message has been edited by agphile (edited 01-17-2009).]

[This message has been edited by agphile (edited 01-17-2009).]

IP: [Logged](#)

MBJ

 posted 01-14-2009 06:46 AM   





Posts: 26
Registered: Oct
2008

I agree that your folding fork is a replica, but I do think that the maker "R6" is dutch. There were dutch makers who made these sort of objects and used pseudo-marks among them Alle de Haas in Sneek.

I am from Sweden and my interest in collecting is quite academic; I like to find objects, where I have to do some research, but it can sometimes be hard especially in the field of European continental silver. Swedish silver is as you probably already know, like British, quite often easy to identify.

IP: [Logged](#)

agphile





 posted 01-14-2009 08:01 AM   

Posts: 798
Registered: Apr
2008

Thank you very much. That is interesting. I knew in theory that replica or historicist silver was not restricted to Hanau but was also made elsewhere, particularly in the Netherlands, but had only come across references to the marks used in Hanau. I'm very grateful therefore to have your additional information.

IP: [Logged](#)

silverhunter

 posted 01-14-2009 01:16 PM   

Posts: 704
Registered: Jul
2007

Short reaction from my side I will look for R6, perhaps it's a control office number?





If you are interested in silverware from Friesland (considering the city Sneek etc. and the silversmiths from Friesland in the period of 1700-1812 you can type for search function : "meestertekens van fries goud" a website with good information about silversmiths. When you tip on the right names you can find marks and information.

I think in several countries a lot silversmiths reproduced for instance old spoon etc. Trying the technique for producing these, I ever saw a information site about Marius Hammer from Norway who also reproduced older items.

If you wish I can inform you about good sites in Holland.

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agphile

 posted 01-14-2009 04:31 PM   





Posts: 798
Registered: Apr
2008

Thanks, Silverhunter.

That's an interesting site you referred me to. Fortunately, by combining knowledge of German and English it is possible to understand a bit of written Dutch and browse around the site. While my main interest is British silver, it is always a pleasure to see good pieces from other countries and get some understanding of different styles and traditions.

IP: [Logged](#)

silverhunter





 posted 01-14-2009 05:23 PM   

Posts: 704
Registered: Jul
2007

I can give the translation of the few dutch worths translated into the english version concerning the marks symbols, or perhaps you can translate the site with the possibility of translating the total information into english? I will look if that's possible, I return with answer.

IP: [Logged](#)

silverhunter

 posted 01-14-2009 05:49 PM   

Posts: 704
Registered: Jul
2007

I can't find the possibility of automatic translation into a english version, so there is one thing to do.

Translate the symbols:

Dutch: English:

anker anker
blad leaf
bloem flower
kroon crown
steel steel
boom tree
dier animal
druiventros bunch of grapes?
eend duck
eikel acorn
hamer hammer
hanekop cock head
helm helmet
hert naar links deer to the left
hert naar rechts deer to the right
hoorn hornet
huis house
hulst hully
ketel kettle
klaver clover
ster star
kuiperdissel tube...?
lam lamb
lelie lily
maan moon
niet te beschrijve merk- unknown master
paard horse
paardenhoofd horse head
potje met bloemen vase with flowers
schild shield
schip ship
ster star
punten points
tak twig
kersen cherries
vaas vase
vis fisch
vogel bird
vos fox
wezel weasel
zon sun
zoutvat salt cellar

Concerning the information to the silversmiths

Dutch: English:

geboren born
huwelijk marriage
overleden died
werkzaam worked

So the symbols are translated and the little information to the silversmith also.





If you visit the site(I hope it will succeed) you can translate a lot and if you click the mouse at the blue names of the silversmiths at the right side, you get more information by each person and marks included.

Success, I hope it works.

Starting a free education about all that Dutch worths!

IP: [Logged](#)

agphile





 posted 01-15-2009 07:01 AM   

Posts: 798
Registered: Apr
2008

hartelijk dank

IP: [Logged](#)

silverhunter

 posted 01-15-2009 08:52 AM   

Posts: 704
Registered: Jul
2007

No thanks I hope that this boring list will help with reading some dutch items at internet. You can also try the search function:zilver veilingen (silver auctions) sometimes they inform website visitors with a catalog information, sometimes with photo's and silversmith information also nice to learn the silver market, prices, differences etc.national or international silver. I hope that I ever go to one auction, it's seems to be a interesting world.




How did you know: hartelijk dank?

I say no thanks for that.I was pleased to do the homework, my wife is always glad if I spend a lot of time with this silver forum. I spend rather many hours with questions and reactions and don't have time to go out and spend money for instance visiting pubs or nightlife like they say home sweet home.

Greetings Andre.

IP: [Logged](#)

agphile

 posted 01-15-2009 06:17 PM   

Posts: 798
Registered: Apr
2008

Andre

I just needed a dictionary for my Dutch thank you, but thanks again in English this time.

David

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Author	Topic: An odd couple of spoons
agphile Posts: 798 Registered: Apr 2008	posted 02-08-2009 01:25 PM   
	
	This spoon is a fraction over 4½ inches long. There is a mark at the bottom of the stem but it is far too worn to decipher. I cannot even

make out whether it is a device or initials. If I believed the spoon to be English, I would think it to be a late 17th century provincial attempt at a teaspoon. However, I have never seen another like it. The short rattail on the bowl is not an English feature. Although some Scottish and York tablespoons have disc ends to their stems, they are nothing like the one on this spoon. I assume it is probably continental. I wonder whether anyone knows of a part of Europe where spoons of this shape were made, and if so, at around what period? Or will it have to remain a one-off, unidentified oddity?



This next spoon is just under 4½ inches long and in the style of the early years of the 18th century, but I wonder whether it is actually a bit later than that. It is initialed ML conjoined in a cartouche on the front of the stem. The engraving does not allow space for initials on the back where I would normally expect them in the case of a dognose spoon. It is not in the best of condition – some kinks to the stem and the bowl a bit out of shape. The mark at the bottom of the stem seems to read HJ, but could be HU conjoined or HLI conjoined (or indeed, if looked at the other way, a Cyrillic GN!). The mark nearer the top of the stem is a five pointed star.

I wonder whether anybody recognizes these marks?

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



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Author	Topic: Help with marks--American? German?
Polly Posts: 1939 Registered: Nov 2004	<p> posted 02-23-2009 12:22 PM   </p> <hr/> <p>I picked some forks and spoons at a local (NYC) flea market. The seller had them in her box of silver plate, but they look and feel like coin silver to me.</p> <p>Both sets are monogrammed BH, though in different styles, so I presume they probably belonged to the same person or family. The forks are marked Kemnis 12 and the spoons are marked 12 Knauer. I can't find Kemnis or Knauer in my (tiny) collection of American references. Does anyone recognize them? Might they be German?</p>











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swarter
Moderator

Posts: 2920
Registered: May 2003





 posted 02-23-2009 12:36 PM   

The number 12 is the European standard mark for 12/16 (.750) silver, or "12 lot." It was used in Germany and some neighboring countries.

IP: [Logged](#)

Polly

Posts: 1939
Registered: Nov 2004

 posted 02-23-2009 12:41 PM   

Thanks, Stuart! So I posted in the wrong forum. Is it possible to move this thread to Continental/International?

IP: [Logged](#)





Polly

Posts: 1939
Registered: Nov 2004

 posted 02-23-2009 01:12 PM   

Thanks for the move.

IP: [Logged](#)

blakstone posted 02-23-2009 01:39 PM   Posts: 493
Registered: Jul
2004





Nice! Both these makers are well-known, and the shared monogram (which suggests a common origin) and the mid-1800s style clinches the identification. They are both from the German city of Hanover (Hannover).

KEMNIS = Ernst Friedrich Kemnis (1795-1861; Master 1828)

KNAUER = Georg Julius Friedrich Knauer (1790-1855; Master 1816) or his son, Georg Friedrich Wilhelm Knauer (1830-1905; Master 1855). The Knauers were from a large family of silversmiths in nearby Gottingen.





Happy Mardi Gras!

[This message has been edited by blakstone (edited 02-23-2009).]

IP: [Logged](#)**Polly** posted 02-23-2009 01:53 PM   Posts: 1939
Registered: Nov
2004





Many thanks, blakstone!

Happy Mardi Gras to you too.

IP: [Logged](#)**Polly** posted 02-23-2009 02:08 PM   Posts: 1939
Registered: Nov
2004





Just one more question: Did mid-19th century Germans place their forks and spoons on the table tine and bowl up, like Americans, or tine and bowl down, like the French? (Or is this a misconception on my part about the French?) These forks and spoons are monogrammed on what I think of as the front.

I want to make sure I set the table correctly when I use them.

IP: [Logged](#)**agphile** posted 02-23-2009 06:39 PM   Posts: 798
Registered: Apr
2008

One of my books includes a reproduction of a watercolour showing a table set for a meal in 1847 in Germany. The spoons and forks are laid bowls and tines up, as in America and England at the time and since.

The watercolour was by an Englishwoman married to a German and is one of several pictures of their home. You might wonder whether she was following the practice of her native rather than her adopted country. However, the fact that the ends of your pieces turn down rather than up and the monograms are on what we think of as the front seems to confirm that they were made to be laid in this way.

IP: [Logged](#)**Polly** posted 02-23-2009 09:34 PM   Posts: 1939
Registered: Nov
2004

Thank you, Agphile.


Interestingly, the spoons are decorated front and back, with shells on both sides of the handle and on the drop, so they wouldn't look wrong either way--though the monogram is on (what I think of as) the front.

I love the idea of the artist painting her dinner table.

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr 2008

 posted 05-25-2009 11:14 AM   

I'm returning to this thread because I have a question or comment I forgot to raise when I initially posted. I was probably too busy feeling pleased with myself for finding a picture of the right period that showed a table setting.





The question relates to the down-turned stem end on Polly's fork. In Britain the ends of forks pretty well always turn up even when the matching spoon end turns down. I guess this is because it makes the fork more comfortable in the hand when it is being used to hold down a piece of food while you attack it with a knife. If I see a British fork with a down-turned end I tend to assume it must have had some special use such as for serving. Might Polly's fork in fact have been meant for serving food, or did 19th century Germans follow different customs in making and using forks?

[This message has been edited by agphile (edited 05-25-2009).]

IP: [Logged](#)

Polly

Posts: 1939
Registered: Nov 2004





 posted 05-25-2009 11:35 AM   

Agphile, I don't think these are serving forks. I have 12 of them, and they're a pretty reasonable eating size: 7 inches long and 3/4 inches wide at the widest point. (Hm. Does the fact that they're in inches mean anything?)

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr 2008

 posted 05-25-2009 03:29 PM   

Polly, you're right. A set of 12 must be for eating - so the Kingdom of Hanover did not share British practice in respect of forks despite having shared a King for a chunk of the 19th century.

As far as measuring a precise number of inches is concerned, I don't think anything can be read into that. It is probably accidental. I don't know how long it took for Germans to go completely metric but I would think traditional crafts were slow to change. And hand raised spoons or forks would not have been made to a precise measurement. My spoonmaker friend tells me that when he was making a set he would get the pieces to match by "knocking them up" to the length of whichever had come out longest.

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

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


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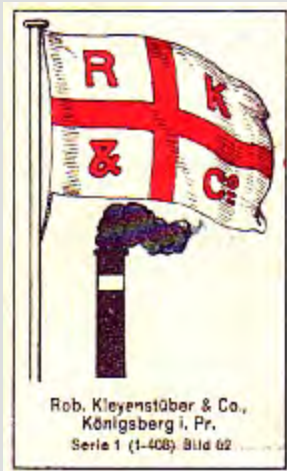
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Author	Topic: Kaplak - hatmoney
Hose_dk	 posted 03-24-2009 05:10 PM   
Posts: 400 Registered: May 2008	<p>[07-0658]</p> <p>Hat-money - in danish "tøj til en hue". With those words ships agent in the Baltic sea ports rewarded the ships captain. Bribe - well if it was a spoon for the use of the agents services we call it bribe. If it was a spoon from the ships owner for the captain for bringing the ship safely back. The ship in good condition - spoons for the captain. The cargo in good condition - spoons for the ships mate.</p> <p>Yes what was it? Literature is limited does anyone know the story?</p>



We start by showing Robert Kleyenstüber mark. He was a ships makler in Königsberg. Around 1858/1859 - I know because.....



These 3 spoons are made by Ernst Ludwig Kecker, born approx. 1813/1819, active in Königsberg since before 1848 dead 1886

And we know because



Mark from one of the spoons. One spoon with year mark R and two spoons with Q as year mark. 12 for silver purity. And city mark for Königsberg also containing the 12 mark.

I know that these spoons are "Captains spoons" as they all 3 have the same inscription.



I bought 2 a few years ago - the third one came into my possession last year in November. Funny that I should find a third one - It came via a different source. But I knew the story so I

acted.

Forum members - I know a bit, does anyone know more. Please comment.



IP: [Logged](#)

Dale

posted 03-24-2009 11:34 PM

Posts: 2132
Registered:
Nov 2002

Interesting practice. What do the inscriptions say? This could have been a method of rewarding captains for safe passage. Or for using the shipping agency, which in the US we are more likely to call a shipping broker, the Swedish word would be 'mäklare'. The online Danish/English dictionaries could not find a Danish word for broker.

It is somewhat common for shipping brokers to have a reputation for Bribeing ship captains. The captain might not own the ship, be just an employee. So a little something that could fit into a hat might be used to make him look the other way when unpaid freight was loaded.

Somewhere I have read that sailors used their hats for smuggling. Probably in a novel, where the captain brought home a pearl necklace hidden in his hat. Anyone else read this sort of thing?

IP: [Logged](#)

Hose_dk

posted 03-25-2009 01:18 AM

Posts: 400
Registered:
May 2008

I shall remember removing the link. I did not know that it worked that way. Thanks.

The danish word is "skibsmægler" or "agent" and the owner of vessel is "reder" could also be "skibsreder"

I have heard 2 versions the one including commission for an employe is from Nils Nilsson "Skepparns hatt" in Kulturen : en årsbok till medlemmarna av Kulturhistoriska föreningen för södra Sverige. 1965

In the danish sø-lov it is stated that the captain should include his kaplak to the reder.

The inscription in 3 lines

*"Robt. Kleyenstüber
Schiffs MäKler
Königsberg"*

It is the same on all 3 spoons. One is more worn out the 2 that I bought from 1858 and 1859 is less used. But we can see that they were given in 2 different years. Q & R year letter.

I am sure the smuggler history is from a book. Hatmoney it is not.

I have 2 more spoons from Königsberg. They were sold at an auction in Sweden. described as "...properly captains spoons..." I asked why properly? They came from a large collection the Swedish collector had written properly...




In my mind that could refer to proviens - is that the case? well no "first hand knowledge" from family etc exist anymore. And support the theory.

The article I refer to have picture of 4 different. One without inscription. As the article is from a scientific magazine some support must be - provi.

In my mind some inscription should be to support. The people of Königsberg should also eat - so hundreds of spoons must exist. I shall post pictures of my 2 other spoons later.

IP: [Logged](#)

FWG

 posted 03-25-2009 09:30 AM   

Posts: 845
Registered:
Aug 2005





The inscription is of course in German, and thus *Schiffs makler* rather than the Danish *skibsmaegler*. It's possible the spoons were originally bought together, with the different date letters reflecting their original manufacture and assaying rather than separate purchases or gifts - that is to say, they could have sat around in the shop for a time before being bought all at once, even though made in different lots.

And I'm not certain that they must be presentations of that sort. Perhaps they were just the table silver of Mr. Kleyenstüber, and he - or his wife - was proud of his job. Or perhaps given to him on promotion to that job. There are many possible explanations; perhaps local research could turn up information. I am about as often surprised by what can be turned up on a person in the past as by what cannot be found....

-- Frederic

IP: [Logged](#)

Hose_dk

 posted 03-25-2009 12:09 PM   

Posts: 400
Registered:
May 2008

Interesting theory - one should keep an open mind. They have come from Königsberg and don't know how.

The 2 are 24,8cm and 44 gram - year R and Q

The 1 is 23,8cm and 34 gram - year Q

I have 2 spoons from Königsberg



Marks from 2 different makers Y=1841 and B=1844. Both spoons have been bought in Sweden - and they are the "properly captains spoons" The spoons are 21,5 cm and 34 gram & 23,0cm and 36 gram so they don't really fit. Both however have owners initials ACB - so they are from same household.

I have search the spoons for trace of older engraving and on one of two spoons remains from engraving is visible.



Now this supports the theory - that they were a gift and name removed. Don't know if it is visible. I will post more photos of this.

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agphile





posted 03-25-2009 01:36 PM

Posts: 798
Registered:
Apr 2008

An interesting group of spoons. I suppose that Kleyenstuber the ship-broker might have treated Captains and clients to tea or coffee at his office which would account for the spoons being inscribed with his business as well as his name.





However, his spoons remind me of advertising gifts: partly a thank you for business done, but also a reminder to come again and a way of bringing your business to the attention of others if the recipients then use the spoons when entertaining. So, if the spoons were a form of "hat money", Herr Kleyenstuber had a bright idea for squeezing added value from the gifts.

Without provenance one cannot be certain regarding your other Konigsberg spoons. I don't recall seeing other examples of 19th century silver with business inscriptions except in the case of hotels, restaurants, clubs and the like.

Hose_dk posted 03-25-2009 02:07 PM   Posts: 400
Registered:
May 2008





You are absolutely right - this is pure speculation.

Spoons used for occasions from birth to death - over birthday, marriage, silver vevding etc.
Business gifts - today only birth remains today.

IP: [Logged](#)**tmockait** posted 03-25-2009 10:13 PM   Posts: 963
Registered:
Jul 2004

I am not familiar with the term hat money, but it sounds very similar to a practice in Chicago. You may have heard we have a bit of a problem with corruption (in the same way Atilla the Hun had anger management issues). Building inspectors were said to inspect with their hat held upright behind them so the contractor could drop in a bribe.

Tom

IP: [Logged](#)**Hose_dk** posted 03-26-2009 01:45 AM   Posts: 400
Registered:
May 2008

sazikov wrote
posted 03-25-2009 06:28 PM

RE captains spoon

In the Baltic countries ship brokers joined since 1770 until 1880 the in the Baltic Sea area circulating custom to give the captains of the small transport ships which sailed from the province Groningen along the Dutch-German-Danish shore belt to all harbours of the Baltic Sea (Ostsee) as relationsgift silver spoons (Schifferpatentlöffel) as presents. Most of the ca. 22cm long spoons were signed with the name of the trading-house and the place and year of the donation. They came with and without punched town-and master marks of the silversmith. In Groningen where most of this spoons came originally together, there called "Ostzeelepel" or "Kapiteinslepel", were stored in the captain's house in the linen cupboard or exhibited on its visible backside. Unfortunately this spoons are widely scattered today. In the last 40 years spoons from Libau, Riga, Mitau, Reval and Narwa showed up in the Netherlands. There are fine collections of captains spoons in public and private collections in Denmark, spoons with town-and master marks from Riga, Libau, Pernau and Reval are known. A big part of the spoons in Denmark are from Danzig, Königsberg, Pilau and Stettin. This spoons have nothing to do with corruption, bribing etc.!!


If you look for more information:

Kaptainsgaver, Handels og Sefartsmuseet, Kronburg,Ärborg 1961 and 1969

or:

Henrik Vensild, De sejlede ostpa - og fik solvskeer in: fra Bornholms Museum 1989, S.67 ff

Interesting I will get these books. They surely are not at my public library, but when I have the title they are very good at finding them.

IP: [Logged](#)**Hose_dk** posted 03-28-2009 09:36 AM   Posts: 400
Registered:
May 2008



(træbarberkniv til linedåb), Edw. Sabin (tovværksarbejder), fru Johanne Dahm (jagtflaske og souvenirørklæde), fru toldforvalter Bertha Bruun (Königsbergske), direktør H. T. Rimstad (chatol udført af fyrskipper P. J. Larsen, Skagen), museumsassistent Svend Jørgensen (skibstømmerredskaber), ledningsmester Orla Jacobsen (genstande opfiskede fra farvandet ved Gilleleje), overlærer H. Bohn Christiansen (to skipperskeer af sølv fra Königsberg og Reval), Orlogsmuseet (journal fra krydsfartøj nr. XIII og huebånd fra krydstoldskonnerten „Argus“), samt bagermester Albert Eckwald, Godthåb (farvetekst)

I have only been able to find skipperskeer in the 1969 yearbook.

In the 1961 yearbook I have not found anything and I still await the third reference.

Pictures show. Skipperskeer also called Reval or Königsbergspoons. Given in the 1800dreds.

At picture two - who gave the spoons to the museum.

Picture 1 From German or Russian ports. Kleyenstüber - here he is again.

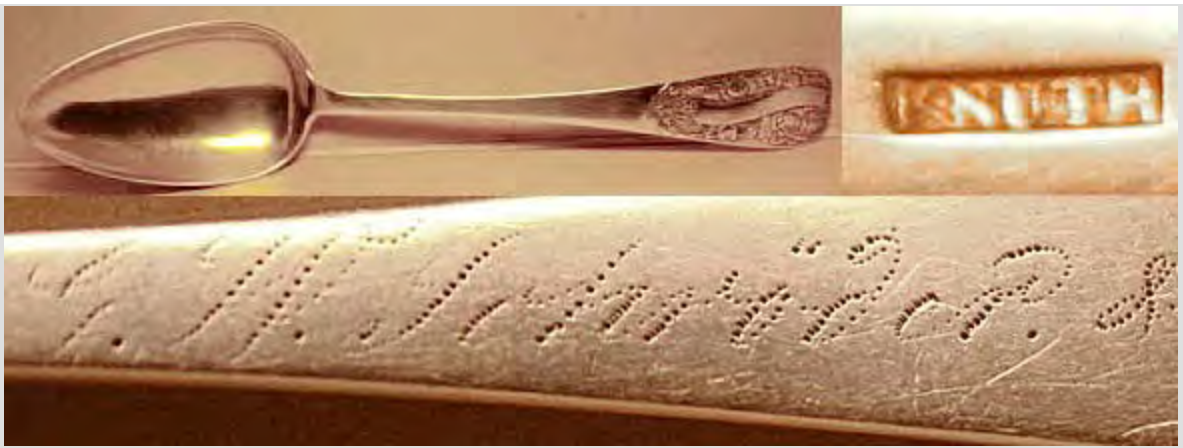
Ernst Castell Königsberg 1861 and Mayer & Company Reval 1855.

IP: [Logged](#)

Hose_dk

posted 09-29-2009 03:22 PM

Posts: 400
Registered:
May 2008



So another spoon for my collection this time from Riga 1844 company G. W. Schröder & Co 1844

Spoon made of Christoph Barthold Knuth active between 1834 and 1864.

Fantastic info in the last 3 pages of this article - same maker and company giving - 3 copy on museums in the Netherlands. ([2.5meg PDF file](#))



IP: [Logged](#)

agphile

posted 09-29-2009 04:58 PM

Posts: 798
Registered:
Apr 2008

Thanks for sharing the spoon and the very interesting article.

IP: [Logged](#)

Hose_dk

posted 11-12-2009 12:09 PM

Posts: 400
Registered:
May 2008



I have bought another spoon from Kleuenstüber. (no 4) Unfortunately it never arrived.

Someone stole it during transport. So I have used sellers pictures.

Shame on the thief.




Mark the engraving "R. Kleuenstüber and Co" it might be cannot see clealy.

Engraving different from the others. I might have been fun to research whether it is newer than mine or older. Kecker is maker (same) for some reason Schiffsmäkler" and Königsberg is not there. Engraving also at back of spoon (more discrete) compared to front page.

But as I never received the spoon - research possibilities are limited.

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agphile





 posted 11-12-2009 12:26 PM   

Posts: 798
Registered:
Apr 2008

Very sorry to learn that the spoon went missing. As you say, a shame not to be able to compare and research further.

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Hose_dk

 posted 12-29-2009 03:18 AM   

Posts: 400
Registered:
May 2008

My Kleyenstüber spoon has arrived. Traveled from USA to Europe to my country and my hometown - could not be placed so it returned all the way back to USA. Send to me again and arrived safely before Christmas.

Being originally from Königsberg - it must be one of the "traveling spoons"

Merry Christmas to everyone.

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


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Topic: **Tiny Ivory Handle Forks**

Brent

 posted 05-31-2009 11:34 AM   




Posts: 1502
Registered:
May 99









Hello all,

Here is a nice pair of tiny silver forks with turned ivory handles. They measure $5 \frac{3}{16}$ " long, and the trident-like tines are just $\frac{5}{8}$ " long. They are well worn and have a nice patina, but I'm not quite sure how old they really are, or their intended use. Does anyone know? They could certainly be used for just about anything these days.

agphile posted 05-31-2009 12:56 PM   Posts: 798
Registered:
Apr 2008

Similar forks were being made in England at the end of the 18th century.

They are normally described as pickle forks and sometimes as sweetmeat forks but I do not know of evidence for their precise use. The silver handled example in my photo has a maker's mark only for Joseph Taylor of Birmingham. The one with a green stained handle is unmarked as have been most examples I have seen which makes me think they were most common in the 1780s, i.e. before more stringent marking requirements accompanied the imposition of duty.

IP: [Logged](#)**blakstone** posted 05-31-2009 05:18 PM   Posts: 493
Registered:
Jul 2004

I catalogued a set of six of these sometime back which had ebonized wood handles and French provincial marks of 1798-1809, so I can confirm the date. I called them oyster forks, as I remember, but like agphile, I have no documentary evidence for this moniker.

(The case, BTW, was clearly of later date.)



IP: [Logged](#)

Brent

posted 05-31-2009 10:14 PM

Posts: 1502
Registered:
May 99

Thank you both for your input; I appreciate it! If asked I would have guessed late 18th early 19th C, so my initial instincts seems to have been correct.

Thanks again,

Brent

IP: [Logged](#)

ahwt

posted 06-03-2009 07:57 AM

Posts: 2173
Registered:
Mar 2003

Does anyone know why the usual color used for staining bone or ivory was green?

IP: [Logged](#)

bascall

posted 06-03-2009 08:46 AM

Posts: 1626
Registered:
Nov 99

It's hard to say without a better look, but Brent's forks almost look like bone. Unless it's just my imagination, they have a little more grain than ivory. Ivory develops a brown colored staining as it ages. I don't know about green for ivory or bone. I'll have to take your word for that.

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agphile

posted 06-03-2009 12:08 PM

Posts: 798
Registered:
Apr 2008





ahwt

Interesting question. We need an expert on dyes available in the 18th century. It may just have

been fashion but I imagine there were limitations on what colours could be easily used and would last.

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bascall




 posted 06-03-2009 01:47 PM   

Posts: 1626
Registered:
Nov 99

Yes, I did misunderstand the question. I'm very sorry. I didn't realize green was a common color for staining ivory. It's always good to learn something new even if it is the hard way. That is a good question though.

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Brent

 posted 06-04-2009 08:26 AM   

Posts: 1502
Registered:
May 99

Hi all,





The handles on my forks are definitely ivory; the pictures don't make it clear enough, but the characteristic ivory grain is there.

As for yellowing with age, I have a feeling that that depends more on use and storage than anything else. Some old ivory gets very yellow, while other pieces seem to stay quite white.

Brent

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FWG

 posted 06-04-2009 05:22 PM   





Posts: 845
Registered:
Aug 2005

Sunlight will darken ivory, as well consistent exposure to lemon juice (a trick for creating a false patina, for both scrupulous and unscrupulous reasons - and over-exposure will de-mineralize the ivory, leaving it soft). Rubbing with red palm oil produces the distinctive dark color of older African ivories. A tea bath will also darken ivory, although I don't think the color is as consistent with that. Basically, ivory is tooth, so what affects our teeth will similarly affect ivory.

Personally I've also wondered about the green color, particularly since it's so often the same vivid green often used on shagreen. But I've never seen an explanation for it. Old home formularies have recipes for dying ivory many colors, but that bright green was certainly widespread, at least in the 18th-19th centuries in the European context. I've also seen occasional reference that dyed ivory took a higher polish, or became harder - depending on the process, certainly possible. But I don't think that can account for the green.

IP: [Logged](#)

agphile


 posted 06-04-2009 06:57 PM   

Posts: 798
Registered:
Apr 2008

A further thought. Back in Jane Austen's day blue was a very fashionable colour for gentlemen's coats simply because the blue dye was expensive. Humbler folk had to make do with brown. Might the green stain for ivory simply have been expensive and therefore desirable for those who liked to consume conspicuously?

IP: [Logged](#)

bascall

 posted 06-05-2009 10:41 PM   

Posts: 1626
Registered:
Nov 99

An interesting aside maybe, the Ivory Coast was once also known as the Tooth Coast.

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Author	Topic: Maltese marks?
agphile Posts: 798 Registered: Apr 2008	<p>posted 06-02-2009 04:01 PM   </p>  <p>The image shows two silver spoons. The top one has an ornate handle with a Maltese cross mark. The bottom one has a simpler handle with a Maltese cross mark. To the right is a close-up of a spoon handle showing several Maltese cross marks.</p>

I believe this teaspoon to be mid 19th century Maltese because I have seen similar marks so attributed in the past. I am posting it here rather than in the British/Colonial forum because, although Malta was a British colony, it had its own silversmithing tradition that predated British control and did not have the influx of British silversmiths that was seen in other colonies. Neither the form nor the decoration of this spoon could be mistaken for British.

I don't have any reference book for Maltese silver and am wondering whether anyone can help with the marks and confirm the likely date and maker as well as whether it is indeed Maltese.

Reading from the top the marks are some sort of device slightly reminiscent of an artist's palette, a Maltese or St John's cross, a figure that may be a bird and the number 25.

IP: [Logged](#)

adelapt





 posted 06-02-2009 04:52 PM   

Posts: 418
Registered:
May 2003

Although I don't have a reference book to hand, I believe that this is a Maltese spoon, but from the late 19thC. Will check and if someone doesn't beat me to it, will post again later.

IP: [Logged](#)

agphile

 posted 06-02-2009 05:02 PM   

Posts: 798
Registered:
Apr 2008

Thanks, Adelapt.

Late 19th is indeed what I would have thought from the appearance of the spoon. I was suggesting "mid" purely because I think I remember similar marks being so attributed, but my memory may well be at fault.

IP: [Logged](#)

adelapt

 posted 06-03-2009 06:19 AM   





Posts: 418
Registered:
May 2003

Checking in "The Goldsmiths of Malta and Their Marks" by Victor Denaro (1972, page 124) confirms Malta as the source, with the year identified as 1882. I could not identify the "palette" mark or the "bird" but the images are pretty small. Is it possible that the "palette" is in fact a circular punch with letters (of a name) within? The standard of the metal in this case was 11 deniers (917/1000).

[This message has been edited by adelapt (edited 06-03-2009).]

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agphile

 posted 06-03-2009 12:19 PM   

Posts: 798
Registered:
Apr 2008




adelapt

Very many thanks. Most helpful. I don't think I have the skill to take a better picture of the marks. The more I magnify the "bird" the less it looks like anything at all except an ink blot! As for the "palette", I had wondered whether the symbols round the rim were letters but if so, they are now indecipherable - it is not just my photography! But I'm very happy to settle for knowing place and date.

David

IP: [Logged](#)

swarter
Moderator

 posted 06-03-2009 12:19 PM   

I think that the "palette" mark is in fact a crude representation of a spread eagle, with

Posts: 2920
Registered: May 2003

its head turned to its right, and the "bird" (third is in fact a bust that resembles the poor imitations used on American silver to represent the George head on British silver.

[This message has been edited by swarter (edited 06-03-2009).]

IP: [Logged](#)

agphile

 posted 06-04-2009 06:41 PM   

Posts: 798
Registered: Apr 2008

The "bird" could well be a bust as Swarter suggests. I have tried to take a better picture of the marks and it does seem bust-like in the photo. However, I show alongside it another photo in different light where it perhaps looks more birdlike. It is a tiny punch and I am not sure that magnification of my inexpert pictures actually helps clarify matters. I'm afraid I basically point, click and hope and end up having to delete most of the results. I believe I can defeat even the most foolproof of cameras.



I love the spread eagle idea for the "palette" but can't see it myself. In the UK there used to be a chain of motorway restaurants (perhaps too posh a term for the establishments) called "Happy Eater" whose sign was a cartoon face in profile with a wide open mouth awaiting food, not dissimilar to the look of this punch which I suspect is actually a maker's mark of some sort with a ring of symbols or letters that are now too worn to decipher.

IP: [Logged](#)

agphile

 posted 06-04-2009 06:47 PM   

Posts: 798
Registered: Apr 2008

Scott

Many thanks for the prompt edit while I was still trying to work out where I had gone wrong with the picture.

David

IP: [Logged](#)

adelapt

posted 06-12-2009 06:00 AM

Posts: 418
Registered:
May 2003

Agphile - in the book by Denaro (p.193) the drawn marks of one Guglielmo TONNA are shown.

Two versions, both a circular punch with "TONNA" set out radially, one mark having a period between the T and the A. I'd be pretty sure that the one with the period is your mark, with the punch worn or damaged, particularly where the T is. The mark was entered 14 May 1857. If you have access to the reference books on the subject by Jimmy Farrugia you may find more information there. Good luck.

IP: [Logged](#)

agphile

posted 06-12-2009 09:36 AM

Posts: 798
Registered:
Apr 2008

Adelapt – many thanks. Good of you to go to this trouble. Tonna seems a pretty convincing attribution. If the mark was entered in 1857 and the spoon not made until 1882 there was plenty of time for the punch to acquire some damage. Wear on the spoon since 1882 won't have helped legibility.

I've had the spoon for something over 20 years. Because it is my only Maltese item I have never got round to acquiring a Malta reference book but simply hoped sooner or later to come across somebody who had one. It has taken this forum to find that person, rather further away from Malta than the spoon now is! I might try a bit harder now to track down a copy of the Perrugia book.

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


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Author	Topic: Mystery Spoon
Ulysses Dietz Moderator Posts: 1265 Registered: May 99	 posted 02-21-2010 07:19 PM   
	<p>A neighbor of mine bought this spoon at a local house sale. It's a mystery. Is it:</p> <ol style="list-style-type: none">An 18th century continental marriage spoon?An 18th century bowl with a tacked on 19th century fake cast marriage handle?Two real elements married together?Entirely fake?



The crudely cast handle seems to have symbolism of marriage, and there is no obvious bogus join at the bowl.









Does anyone know of such a type of spoon in the 3rd quarter of the 18th century in Europe?
Or is this a clever Ye Olde nostalgia type object for tourists?

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agphile

 posted 02-22-2010 08:40 AM   





Posts: 798
Registered:
Apr 2008

Without the inscription I would have thought c.1900 historicist, possibly Dutch.

However I believe such spoons were made as wedding spoons in the 17th and 18th centuries. I am not sure how reliable a reference book it is, but Victor Houart's "Antique Spoons" illustrates a couple of Dutch examples. One inscribed for a wedding in 1783 has a similar bowl form to your neighbor's example and a similarly placed maker's mark so maybe this was indeed a good find.

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blakstone

 posted 02-23-2010 01:27 AM   

Posts: 493
Registered:
Jul 2004

Here's a similar piece from the Fries Scheepvaartmuseum: [Zilveren geboortelepel](#). Your neighbor's spoon looks convincing enough, but this style of spoon has been copied for centuries and is still made even today. I'd have to see it up close, or at the very least more and clearer photos. What are the marks?

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



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Author	Topic: request for help on 18th c german beaker
suomoo Posts: 40 Registered: Jan 2005	<div style="border: 1px solid #ccc; padding: 5px;"> <p> posted 08-14-2009 05:04 AM   </p> <p>[26-1895]</p> <p>I have a small solid silver antique beaker with date of 1706 (birth cup, likely German) but I cannot find its hallmarks. I have searched in all my books but..not an exact match. Could anyone help me identifying the town and maker of the beaker? The maker might be 17th c. Many thanks in advance.</p> </div>

Heirog
den 16. Jun.
ist gebolirt
Sebastian Schlap
per zu sein Gevabe
mit Susanna
Catharina Burg
Von E. K. K.
G. G. G.





Am 17ten
den 17ten Jan.
ist geboren
Sebastian Schlap-
peritz sein Gevater
ist Susanna
Catharina Burg
Von Ebnet
G: G: G:



IP: [Logged](#)

agphile

 posted 08-14-2009 05:42 PM   

Posts: 798
Registered: Apr
2008

A charming beaker. I am afraid I cannot help with the mark and am simply coming back with a question. Do you know what the letters G.G.G. at the end of the inscription stand for? I imagine something to do with God, giving, good or perhaps health (Gesundheit in German)?

IP: [Logged](#)

suomoo

 posted 08-14-2009 06:34 PM   

Posts: 40
Registered: Jan
2005

Hello, a german collector recently explained the text to me:

Anno 1706 dem 16. Januar ist gebohren Sebastian Schlayperiz sein Gevatterin Fr. Susanna Catharina Burg von Ebertz

transl:





on the 1.16.1706 Sebastian Schlayperiz was born - his godmother Ms. Susanna Catharina Burg (castle) of Ebertz.

G:G:G = God give grace

greetings and thanks for posting a reply.

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


agphile

 posted 08-14-2009 07:09 PM   

Posts: 798
Registered: Apr
2008

Thank you for that. I am sorry I cannot be as helpful in return.

silberpunze





 posted 11-18-2009 04:55 AM   

Posts: 100
Registered: Nov
2009



Lindau am Bodensee in Bavaria.
The maker is probably Rühl (Master 1645)

IP: [Logged](#)**Postnikov**

 posted 11-18-2009 06:24 AM   

Posts: 133
Registered: Nov
2009

HI -

townmark: Lindau am Bodensee ca.1706




master: A I Rad

The source: A. Steccanella attributed this beaker to the silver/goldsmith R^oel, who became 1645 master in Lindau.

Hope this helps

Postnikov

IP: [Logged](#)**silberpunze**

 posted 11-18-2009 01:28 PM   





Posts: 100
Registered: Nov
2009

@Postnikov

:-) I know your source - welcome.

A I Rad was an initial presumption, but stecci has excluded the possible candidates of the family Rad.

IP: [Logged](#)**Postnikov**

 posted 11-18-2009 01:45 PM   

Posts: 133
Registered: Nov
2009



Hi silverpunze -

congratulation! Great site with valuable informations - I am not much in German silver, but it is good to know where to look...

Regards
Postnikov

IP: [Logged](#)

silberpunze

 posted 11-18-2009 03:26 PM   


Posts: 100
Registered: Nov
2009

Thanks for the compliment
A little thing you could do for my page. A kind of evolutionary history of the Russian spoon. I try to portray the evolution of the spoon in Europe. It should be designed around that.
Could you do that? It will allow using the form of a spoon to determine the origin and age.
Regards Silberpunze

[This message has been edited by silberpunze (edited 11-18-2009).]

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Postnikov

 posted 11-18-2009 04:34 PM   





Posts: 133
Registered: Nov
2009

Hi siverspoon -
a little thing??
Ok, I will try, but the real Russian spoons have only two or three patterns - the others are copies of the European taste/mode or just phantasie.
You will see what you get and can decide what is udeful for you and what not.

Regards
Postnikov

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silberpunze





 posted 11-18-2009 05:07 PM   

Posts: 100
Registered: Nov
2009

I know that this is no small thing ;-)
I know russian spoon of the 19 Century mainly in only one form. But there may be little things that have changed over time or in different regions were different, so you can make based on these characteristics, a statement about the age of it and its origin. Now, Russian silver has indeed the characteristics that in the 19 Century was almost always with date and accurate coat of arms, and the master name gemarkt. This facilitates the provision of that time very much.
But as I said - I want to create a map of the spoon forms and yet I need the help of experts and collectors.

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Postnikov

 posted 11-18-2009 06:10 PM   





Posts: 133
Registered: Nov
2009

Hi silberpunze (sorry for the siverspoon, I am getting old..) -
I will do my best and we will see.

Regards
Postnikov

IP: [Logged](#)

suomoo

 posted 01-10-2010 05:52 PM   

Posts: 40
Registered: Jan
2005

Many thanks to everyone for all the answers.

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


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Author **Topic:** [Antiquities Day at the Flea Market](#)

Brent

 posted 05-07-2010 10:07 AM   

Posts:
1502
Registered:
May 99

Hello all,

Not much surprises me any more, but I must say I was surprised and gratified to find two separate pieces of ancient precious metalwork in one day at my local flea market, from two different vendors. Logic and probability be damned, it happened. Attached is item number 1:





Obviously the worse for wear, and likely an excavated piece from Europe. I am uncertain as to age on this. It has the drop neck typical of Roman spoons, but the square shank and diamond knob are more of an early Medieval feature. Does anyone have any insight into very early spoons? I have found lots of roman spoons, and Medieval diamond knobs, but nothing quite like this.

Thanks in advance,


Brent

IP: [Logged](#)

**Scott
Martin**

Forum
Master

Posts:
11377
Registered:
Apr 93





 posted 05-07-2010 10:31 AM

See [agphile's post about Roman silver spoons](#)

IP: [Logged](#)

agphile

Posts: 798
Registered:
Apr 2008

 posted 05-07-2010 01:52 PM   

Now why can't I find things like that at a flea market? I would say the spoon is Roman and probably from around the 3rd century AD. Square stems are not uncommon on Roman spoons. While I have not come across a Roman diamond knob, and can't spot one in a hasty flick through my reference books, spoons of the ligula type have some sort of decorative finial so a diamond need not be surprising.


Roman spoons were cast while I believe medieval spoons with finials were generally hand shaped and with a diamond rather than square shaped cross-section to the stem in continental Europe, or a hexagonal cross-section in England.

Anyhow, a nice find though it is a shame that the provenance gets lost when ancient pieces like this find their way unrecognised on to the second-hand market.

IP: [Logged](#)

Brent

Posts:
1502
Registered:
May 99

 posted 05-07-2010 09:26 PM   

Scott, thanks for the link; I had forgotten the thread!

Agphile, thanks so much for your expertise. Looking at my spoon, though, I tried to think it is wrought rather than cast. It has a "dog-boning" flaw in the metal along one side of the shank, which seems to be a characteristic of hand-wrought pieces. I could be wrong, but I think it is wrought.

Anyway, attached is the second piece, a very early ring of very thin gold formed around some type of filler, with a stone seal set into the top. Obviously badly damaged, but something to treasure nonetheless. Believe it or not, this came in to a scrap gold buyer, who saved it for a dealer who sold it to me. How something this old ended up being sold for scrap is beyond me. Any ideas as to its origin would be most welcome.





Brent





IP: [Logged](#)

Polly

 posted 05-08-2010 12:05 AM   

Posts:
1939
Registered:
Nov 2004

Wow, what a pair of finds! I agree it's sad that they've lost their provenance, but it's great that they found their way to someone who appreciates them, at least.

Did I ever show you guys my ancient Roman gold earrings? I bought them on that online auction site (for a fixed price, though, not in an auction). They had belonged to the seller's grandmother. The seller believed they were from the 1890s-1900s. I could tell they weren't, and I was so curious about their actual origin that I bought them as a puzzle. I spent the next month or two asking everybody I saw if they knew where my earrings were from, until at last someone sent me to an antiquities dealer who identified them as Roman. Once I knew what to look for I found a couple of nearly identical pairs on the British Museum website, from c. 200-300 AD.

Here they are, front and back. Obviously the screw-on finding is a modern addition. Whoever added it curled up the part that's supposed to go through your ear hole, to get it out of the way.





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Polly





 posted 05-08-2010 12:17 AM   

Posts: 1939
Registered: Nov 2004

Brent, I'm very curious what the filler in your ring is. It must be something pretty strong, resistant to melting, and unappetizing to microscopic critters, if it's made it more or less intact through two millennia.

IP: [Logged](#)

agphile

 posted 05-08-2010 10:39 AM   

Posts: 798
Registered: Apr 2008

Brent. I would still think the spoon is Roman, simply because of its form. I wonder whether the "dogbone" might be the result of hammering, either after it was cast to strengthen it or later in its life if its shape had become distorted? Incidentally, when I suggested 3rd century, this was a very rough guess. I don't think it is likely to be much later than that because the fashionable forms changed, but it is not that different from spoons as early as of the 1st century.

The ring is a nice find too. I wish I knew enough about classical mythology to identify the figure on its stone. The two pillars make me wonder whether it is Hercules. Is the stone cameo or intaglio? I see it differently each time I look. The Romans made both sorts.




Stones were also carved in "antique" style in the 16th and early 17th centuries as well as stones from antiquity being re-used in new jewellery - there are examples in the London Cheapside hoard for example. I don't know enough about the subject to guess whether your ring is an example of such later re-use but I imagine it is most probably Roman.

Polly. Your earrings are fun and, as an example of re-cycling, very "eco". Do you ever wear them or just enjoy owning a piece of ancient history?

David

IP: [Logged](#)

Polly

 posted 05-08-2010 12:06 PM   

Posts:
1939
Registered:
Nov 2004

Thanks, David. I wear them all the time--they're my favorite earrings. I switched the screw-on finding for a pierced-ear finding to make sure I don't lose them.

I wish I knew who the first owner was, what part of the Roman Empire they're from, and how they found their way to the seller's grandmother.

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



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


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Author	Topic: Found among plated silver
Hose_dk	 posted 07-03-2010 05:29 AM   
Posts: 400 Registered: May 2008	<p>[07-0781]</p> <p>Here is a story regarding education. To have knowledge has never harmed anyone. In some cases you can even make a finding.</p> <p>I always check the boxes containing silver plated flat ware. I always check silverplated that is. And many a good find has been discovered among the plated. Normally I find a spoon or like, there are normally a catch. Sometimes a good one.</p> <p>In November 13th 2009 I made a bargain. Among silver plated I found this</p>



The marks are not to clear but they can be identified.







The spoons are danish made in Copenhagen by Martin Joachim Oppermann born in Poland 1778, becomes a jeweler on December 15th 1806; he is dead in 1849, but in 1815 he divorces his wife and she continues production. He manufactures soft drinks. Guardian mark tells us that the spoons are before 1823.

marks are worn but we can estimate 1806 to 1823 as day of manufacture. Found among silver plated - for the price of 1\$ each. I know we don't talk prices, but I just gave price to show, that one should be observant. Can we do better?

IP: [Logged](#)

Hose_dk

 posted 07-03-2010 06:06 AM   

Posts: 400
Registered:
May 2008

That finding was some time ago. In between I have found many nice items in silver among the plated. The record however is difficult to beat, but can be done. I know that we don't often find 6 matching pieces, and much rare is 6 matching unknown,

Can be beat 200 years?

The answer is yes (otherwise I would not sit here writing). record was set yesterday. Among silver plated I found one desert-spoon around 1900 and one the-spoon around 1880 - not out of the ordinary. Also common but a bit rare was 2 empire spoons - made by danish Århus master Christian Schmidt born 1741, citizenship June 7th 1773 - local guardian 1791 to 1793. So we know that the 2 spoons are made before 1793, even as the prick-engraving say 1807. Must be put there at a special occasion.



Marks are typical danish outside Copenhagen.

The spoons are nice they match the one starting this story - but 2 cannot match 6. Therefore we continue...

IP: [Logged](#)

Hose_dk

posted 07-03-2010 06:16 AM

Posts: 400
Registered:
May 2008

I was pleased 4 spoons two of them +200 years, and all in the 2\$/piece box. My heart almost stopped - 1 (one) baroc spoon, (we are still in the 2\$ box) then one more, then one more, then two more and finally one more. 6 in total all the same baroc.

½ dozen spoons - yep. All spoons had several names prik engraved and year 1781



And story gets better

At home I started searching. The spoons where made by two different makers.



The spoons are wedding spoons. 2 of them are used more than the 4 - and indeed we have different makers. Is it a problem? or does it add value to the story. (wife calls lunch, more to follow)
Lunch completed.

The 6 spoons are completely alike same shape and engraving. But 2 different makers. Four is marked CH 2 marked PB

PB is from the danish city of Randers - he is Peter Brock Brockmand born in the city of Mariager citizenship 16th December 1739 dead 1766. So we know that 2 of the spoons are before 1766.

CH is also from Randers he is Christian Pedersen Høvring born approx 1728 goldsmith in city of Hobro 1754-67 citizenship Randers on 9th September 1767 dead 1782 widow continues business and is mentioned 1794.

The 6 spoons all have same prik engraving. R.B.H over MGDM over 1781 over HSDH and at the front RRSB over HND over Halling over 1824.

Halling is the name of two different cities in the county of Århus (don't know which of them - yet)





The situation was 2 spoons (marked PB) where used more than the 4 others. At a wedding in 1781 we must assume that these where brought to a silversmith (CH) that made 4 extra spoons - same pattern and rat-tail engraved. Most likely given by parents at a wedding. In 1824 the 6 spoons was a present at next generations wedding.

Again we assume - proviniens is missing.

To conclude - so much fun for 12\$ - but my point is that you should be observant, treasures are there you have to open your eyes to find them. The 6 spoons was found yesterday - setting a new goal for my search. Who know how many years I have to search to find 6 spoons older than these. Somewhere they are - in the search process I will find many fine object - but one day I will match the 6 baroc spoons found yesterday.

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agphile





 posted 07-03-2010 09:55 AM   

Posts: 798
Registered:
Apr 2008

Great finds. I had more or less stopped rummaging around in bargain boxes because I never seem to find anything to justify the effort. Perhaps I should start again.

IP: [Logged](#)

Hose_dk

 posted 07-03-2010 10:02 AM   

Posts: 400
Registered:
May 2008

Just an extra image showing the rat tail engraving.



Saw that I have had a reply. You can start right away. One must never stop. I have så many single spoons - some very old. But hey are there. Not often in pair of six - but less is also OK.

However my finding yesterday - shows they are still there.

My children (the kid 23) dont share my interest. When cleaning up - they will face a hub of items, no clue what so ever to what is good and what is not. They have no idea so they will skip the lot - and next someone will do a bargain. That is the way it is supposed to be. A man/woman with the knowledge deserve to be surprised.

One day at Bornholm I picked up 2 the-spoons silver gilded. Anno 1800 - priced 10 DKK/each. I asked to buy and she replied: *"upon a time I believed that I should have money for them, then I realized no interest and I through them among the lot, you*

are the first one to pick them up for 5 years - now you can take care of them for me"




That sounds like a ferry tale, but she did not drop dead afterwards 😊

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Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93




😊 posted 07-03-2010 10:34 AM   

Fantastic treasures.
A good lesson for anyone.
Thanks.

IP: [Logged](#)

ellabee

Posts: 306
Registered: Dec 2007

 posted 07-03-2010 10:46 AM   



Is/was the custom at Danish tables to place the spoons with the bowl facing down, so that diners could fully appreciate the beautiful design work on the back?

Those are really lovely. Congratulations, Hose_dk!

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Hose_dk

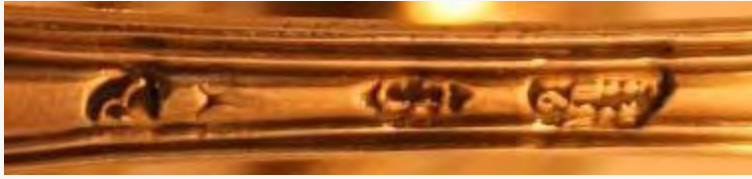
Posts: 400
Registered: May 2008

 posted 07-03-2010 12:50 PM   

This is finding June 8th 2010. 5 spoons for 4½ \$ for all 5.



The spoons are desert spoons and as marks are big they never matched, Master cannot be found but one spoon have identifiable Copenhagen mark 1816. Guardian is visible at all 5 spoons, and month mark is Lion for 22nd July to 21st August



Danish marks are always hidden, never on front side. Marks are always at back. Or on the under side. Unlike our neighbor Sweden. Swedish marks are always set so people can see that it is silver. In Denmark we do not brag with silver, we just show - but never show off.

The rat-tail decoration is at the back because they should be at display like this







The cabinet was made by my grandfather for his wedding in 1907. That was form of a long tradition of storage. My father is dead and my mother moved to a home for old people so the cabinet came to me 1 week ago.

The tobaksskab (tobacco cabinet) was hanging on the wall. Silver and valuables in there - in case of fire. Grab the furniture and save all family values. Inside the cabin was also snaps (liqueur) and glasses or tumlinge. The silver used for special occasions.




The piece made by my grandfather in 1907 was a bit old fashioned. I don't think that these rows for spoons was made long after that.

In my cabinet the spoons do not match. The holes are customized by grandfather for their silver.

I have pictures to be hanging at the wall. He made the frame hang wrong. Their house was not strait so he adjusted frame/pictures so they looked like in latter. He was a skilled furniture maker.

Dale posted 07-03-2010 03:34 PM   Posts: 2132
Registered:
Nov 2002

I dealt in silverplate for many years. The usual practice was that I bought everything the sterling dealers didn't want as a lot. Which meant I ended up with lots of coin and continental silver. And some Georgian silver as well. It always seemed odd that the silverplate dealers were more knowledgeable about these areas than the sterling dealers. Thanks for the information.

IP: [Logged](#)**Hose_dk** posted 03-07-2014 11:55 AM   Posts: 400
Registered:
May 2008

I have not updated this for some time. I have found lots of silver, but only ordinary - not the real finds. Today I won an auktion. Item described as "plated with inliner off blue glass and 12 silver tea spoons...." I have therefore bought a mix of silver and plate. But is it plated? I was not the only one to think - could it be?



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12 spoons and a sugarbowl with inner glass in blue.



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12 spoons from a Danish maker Franciscus Kozlowsky maker 1798 to 1813. He dies 1847



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Could the bowl be silver? Auktion house missed this



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Maker has set his mark in 1806 on top of an older mark. See its stuck upon an 1770 makers mark. Guardein is Fabritius and town mark is also 1770. Maker saved tax for the king by reuse of silvermarks.

So I have a silver bowl and on top this exciting case of froud from 1806.

[This message has been edited by Hose_dk (edited 03-07-2014).]

IP: [Logged](#)

Hose_dk

posted 10-29-2017 09:22 AM

Posts: 400
Registered:
May 2008

Long time simce post here. The silver found has been a spoon or like from time to time.

Yesterday a real antique appeard in the 1½ dollar box.

A beaker from the danish city of Slagelse. Made by Thomas Johan Schorler born approx 1736 in Næstved. Marries the vidow of a silversmith and gets his citienschap in 1761 on the 14th of July. He dies in 1794. I would date the rococco beaker to the 1770ties.

The findings are still there. Always be alert.







I guess that I will have to test pictures.

[This message has been edited by Hose_dk (edited 10-29-2017).]

IP: [Logged](#)

Polly

 posted 10-29-2017 10:37 AM   

Posts: 1939
Registered:
Nov 2004

Lovely!

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


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Author	Topic: Miniature porringer of unknown origin
agphile Posts: 798 Registered: Apr 2008	 posted 08-26-2010 06:23 PM   



This miniature porringer (diameter of bowl roughly 1.5 inches or 4 centimeters) has no marks that might indicate the maker or the place of origin. I am wondering whether anybody can make an educated guess as to its likely date and origin simply on stylistic grounds.

In England single-handled porringers normally date from the late 17th or early 18th century with bowls of between 4 and 5 inches diameter and are made with pierced handles. While the style of the initials inscribed on this miniature could fit in with that date range, the handle itself seems to me likely to be later. I am tempted to think it may be North European or Scandinavian, but with no real basis to justify that thought.

English single-handled porringers are often described as bleeding bowls although I don't believe anybody now believes they were used for that purpose. I don't recall seeing miniature versions of them. However, miniature versions of the deeper, two-handled porringers are not uncommon – this, as an example, by James Wethered, London 1710, diameter approx 1.75 inches.



IP: [Logged](#)

swarter
Moderator

posted 08-26-2010 09:39 PM

Posts: 2920
Registered: May 2003

Could this miniature porringer actually be a British (possibly provincial) wine taster? Victor Houart illustrates three fully hallmarked single handled wine tasters of this size made in London in 1690 and 1700 by George Manjoy. The handles are not completely solid, but nearly so. The engraving is certainly like that used in England and America. There are a few published early American porringers with solid handles, and if I am not mistaken, Continental porringers are usually two handled, and letter forms usually (but not always) differ as well.

IP: [Logged](#)

agphile

posted 08-27-2010 04:13 AM

Posts: 798
Registered: Apr 2008

Thanks Swarter. That is a thought. I had discounted England simply because I had never seen an English handle like this but I guess there could always be exceptions to any rule. If English, I would think perhaps a bit later than the examples you quote. I suppose that unless somebody has an "a-ha!" moment, or a similar marked example turns up, we may never know for certain.

IP: [Logged](#)

bascall

posted 08-27-2010 04:18 PM

Posts: 1626
Registered: Nov 99

At or towards the other end of the spectrum size wise, Michael Clayton in his book *The Collectors Dictionary of The Silver and Gold of Great Britain and North America*, The World Publishing Company, New York and Cleveland, 1971 illustrates a 1675 lidded and two handled porringer on page 237, plate 33 that is titled *The Winchester Porringer*. It is ten inches/twenty-five and four tenths inches tall, gilt and has the maker's mark TM conjoined.

From the notation with the picture, it sounds like the porringer is kept at Queen's College, Oxford.

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


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


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Author	Topic: Russian silver Mezuzza
wizard Posts: 78 Registered: Feb 2005	<p>📄 posted 11-26-2010 06:40 PM   </p> <hr/> <p>[07-0807]</p> <p>Can anyone help with identifying these marks on a silver Mezuzza which is a religious doorpost container?</p> <p>I believe it is from St Petersburg, 1873, assayer IE, who is unknown; Maker AXC, Cyrillic. Also an anchor mark which I believed was Polish for Karol Malcz so this is confusing me.</p>





IP: [Logged](#)

agphile

posted 11-26-2010 07:09 PM

Posts: 798
Registered:
Apr 2008

The set of marks with an anchor look like post 1890 Birmingham hallmarks (no duty mark) but I cannot make out the maker or recognise the date letter (not my period so my reference books are light on 19th century Birmingham). Might the item have been imported to one or the other country?

[This message has been edited by agphile (edited 11-26-2010).]

IP: [Logged](#)

wizard

posted 11-26-2010 07:18 PM

Posts: 78
Registered:
Feb 2005

thanks for your thoughts, but I'm fairly certain the item is Russian with IE being the unknown assayer in 1873. The anchor is usually the mark of Karol Malcz, Polish (1797-1867) . I don't think it's English.

wizard

IP: [Logged](#)

agphile

posted 11-26-2010 07:31 PM

Posts: 798
Registered:
Apr 2008

But the combination of a maker's mark with the anchor, date letter and lion passant, the last three in a combined punch, seems very English. If the item had been imported to England it would have had to be assayed and marked regardless of any marks from its country of origin before it could legally be sold as silver so I wouldn't discount the Birmingham anchor completely, but let's see what others think..

[This message has been edited by agphile (edited 11-26-2010).]

IP: [Logged](#)

Postnikov

 posted 11-26-2010 07:56 PM   

Posts: 133
Registered:
Nov 2009

Hi -

The Russian marks are phantasy marks (fake)!
The English marks look like fake marks too.

The anchor mark (trade mark) of K.Malcz/ Warzaw looks completely different than this pseudo Birmingham mark.





Assayer IE (IJe) from St. Petersburg is not unknown, it is Jevstignejev Ivan, on duty 1870-1891.

All this lately sold "Judaica" are fakes. The internet is full of them....

Regards
Postnikov

IP: [Logged](#)

wizard

 posted 11-26-2010 08:41 PM   

Posts: 78
Registered:
Feb 2005

I believe Postnikov is right on; the multiple marks were very suspicious to me as well and Malcz always stamped his name on the Polish silver that I have along with the anchor. At least I learned who the assayer isif it wasn't fake which I am now sure that it is. thanks to all for a great forum site.
wizard

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- Another buckle





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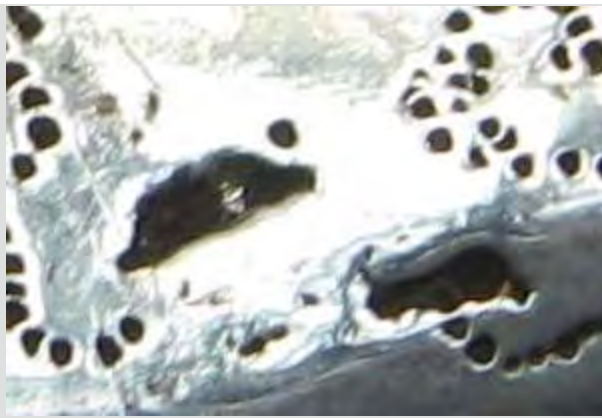
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Author	Topic: Another buckle
Polly Posts: 1939 Registered: Nov 2004	<p> posted 11-29-2010 03:45 PM   </p> <p>I found another 18th century (I believe) silver buckle, bringing the number in my burgeoning collection up to two.</p> <p>I believe this one is a knee buckle. Yes? It's 1 1/4 inches by 1 5/8 inches.</p> <p>It has the initials "LRS" prick marked in script letters. The pricking makes me think it's European. Is that a good guess?</p> <p>The maker's mark looks like IDP to me. There are also what I think may be hallmarks, but I can't make head or tail of them.</p> <p>Can anyone help with the marks?</p>







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agphile

posted 11-30-2010 10:43 AM

Posts: 798
Registered: Apr
2008

I can't really help. The use of 3 initials in the inscription, and the mark, reminds me of Channel Islands practice but I don't have a good reference source for CI marks. I suspect the other possible remnants of marks are actually accidental scars.

IP: [Logged](#)

Polly

posted 11-30-2010 11:32 AM

Posts: 1939
Registered: Nov
2004

Thank you, agphile.

I bet you're right about the scars. The placement of the initials makes me think the marks/scars were there before the initials were engraved, but I suspect they might be leftover from the casting, not deliberately struck.

Am I right that it's an 18th century knee buckle, at least?

IP: [Logged](#)

agphile

posted 11-30-2010 12:38 PM

Posts: 798
Registered: Apr
2008

Polly

You're right about the pricking dodging the marks/scars. I wondered whether they might be the remnants of an earlier, erased inscription but they look a bit deep for that.

I'm no expert on buckles so I can only say that 18th century knee buckle would have been my guess too.

David

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


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Author Topic: **Bright cut ladle**

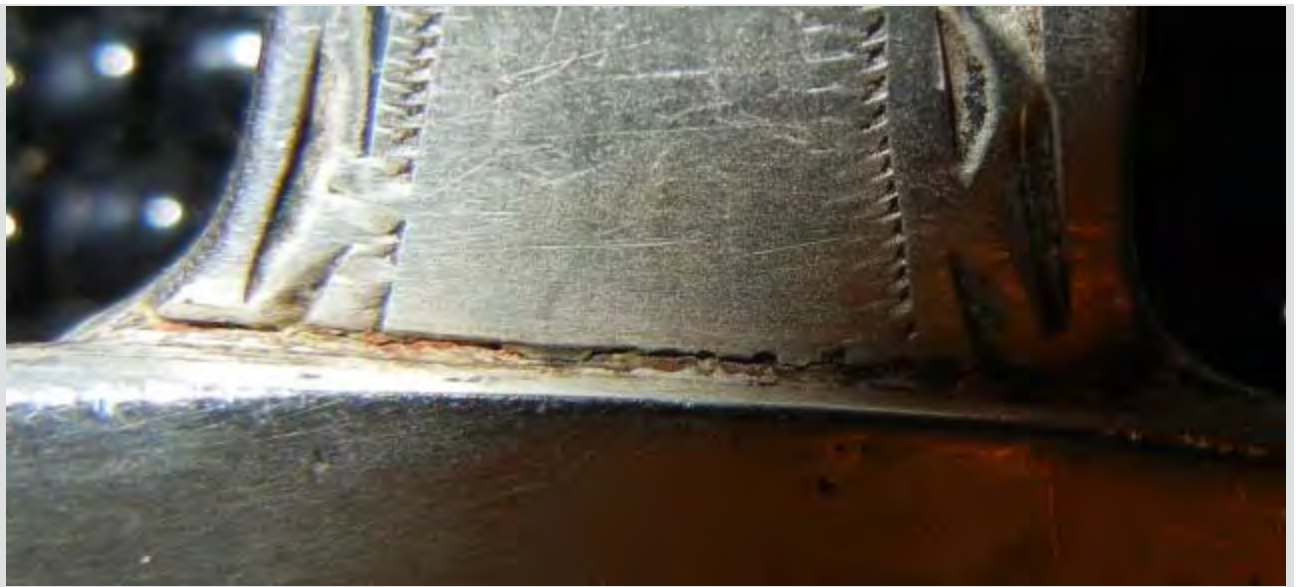
ahwt

 posted 02-21-2011 06:25 PM   

Posts: 2173
Registered:
Mar 2003







I found this bright cut ladle last weekend and thought it was interesting. With the monogram on the back of the handle I think it is from mainland Europe. The monogram has the initials HT and the year 1822 with a word in front of the year that may indicate the month.



The interesting thing for me is that the handle appears to be soldered onto the bowl. None of the other ladles that I have were made this way and I really do not recall ever seeing one with this construction. Was this a common method of construction in any country in Europe?

The only maker's mark is the partial initials shown. The last letter is an L and one looks like the number 2. The first letter is not clear to me. It does seem unusual that there is not a town mark or an assayers mark.

The last thing that is interesting is that it was sold for its scrap value. I do not need another ladle, but it was too pretty to let it go for scrap.

IP: [Logged](#)

agphile

 posted 02-21-2011 06:55 PM   

Posts: 798
Registered:
Apr 2008

Just guessing. Might the mark be 12 L for 12 loth silver?


The initials before the inscribed date look to me like Wwe. If it is indeed 12 loth silver from a German speaking area, I would think this stands for Witwe (widow) as the status of the owner of the initials.

Some much earlier continental flatware was made in two pieces and I suppose the tradition may have continued in places.

[This message has been edited by agphile (edited 02-21-2011).]

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ahwt

 posted 02-21-2011 09:33 PM   





Posts: 2173
Registered:
Mar 2003

Thank you Agphile. The 12 loth must be correct.

The bright cut style predated (at least in the U.S.) 1822 by 20 or 30 years and perhaps the widow engraved this ladle on the death of her husband.

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vathek





 posted 02-22-2011 07:08 AM   

Posts: 962
Registered:
Jun 99

If witwe is correct one wonders if she had all of her silver engraved so.

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agphile

 posted 02-22-2011 05:16 PM   

Posts: 798
Registered:
Apr 2008

Some further thoughts. The 12 and the L seem to be separate punches so the L could be a maker's or town mark.

The solder join could mean that a damaged bowl has been replaced. I have an old spoon that has certainly been subjected to such a repair.

I won't go to the stake for Witwe, but I cannot think of any other interpretation.

Whatever, I think it an interesting piece and am pleased you have saved it.

IP: [Logged](#)

Hose_dk

 posted 02-24-2011 12:58 AM   

Posts: 400
Registered:
May 2008

12L would be silver content.

Germany is very likely.

The bright cut pattern would support that - ie a very common pattern in a possible number of countries.

I don't believe in Widow - no way, Is the letters W and what is the rest 2 letters?
Could it be weihnacht that would be more likely.

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



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


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


Author	Topic: Nice and floral
Hose_dk	 posted 04-26-2011 01:13 PM   
Posts: 400 Registered: May 2008	<p>[07-0843]</p> <p>It is sad that it bears no marks. It is 92 gram and 8 cm high and 7 cm diameter.</p> <p>And this is not I any danger of being scrapped 😊</p> <p>It is made by hammering the decoration. 3 flowers each occupying 1/3 of the cop. Even without marks it is beautiful - but would anyone guess of age and maybe origin?</p>



or could you identify which flowers used?

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Hose_dk

 posted 04-27-2011 05:26 PM   

Posts: 400
Registered:
May 2008

The flowers are typical for the period. Here are 3 different.

The unmarked and one 1739 and the small one is my Århus piece from 1760.







All the have the decoration split in 3 - with 3 pieces engraved.

The floral is supposed to be the oldest. I type - don't think that it actually is the oldest. But we could guess 😊

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Hose_dk

 posted 10-09-2011 08:50 AM   

Posts: 400
Registered:
May 2008

Bought a new beaker last week






Made in 1718 in Copenhagen by Johan Fridrich Andersen - also month mark and Guardian mark. Conrad Ludolf - he was also Müncz Wardein - the MW



IP: [Logged](#)

Hose_dk

 posted 11-12-2011 01:27 PM   

Posts: 400
Registered:
May 2008

Had a new beaker today. Around change 1700/1800



Style Louiz Seize and made by



From Danish town Næstved - Daniel Ludvig Draminsky born 1768 citizenship 30/8 1798 dead 1834. Could be him.

In 1848 the beaker was given to a "sognerådsformand" a sort of mayor in the small town of Fensmark. His initials on one of the cartoush.







The beaker is made out of 1 piece of silver. Just hammering no other method.



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adelapt


 posted 11-12-2011 04:35 PM   

Posts: 418
Registered:
May 2003

Thank you for showing us your beakers. They're not "in my area", but lovely to look at and useful to read about. Keep collecting!

IP: [Logged](#)

Hose_dk

 posted 11-12-2011 04:45 PM   

Posts: 400
Registered:

Your welcome they are so beautiful even when they are used and used again and again

May 2008



This rococo has been polished and polished again and again to make it shine. Eventually the bottom broke, but has been repaired.



Loved and used



The master







and the repair seen from inside.



a new bottom set inside to keep the original bottom visible and safe.
Master Andreas Krag, Næstved, citizenship 1759-1786

IP: [Logged](#)

ahwt





 posted 12-21-2011 10:12 AM   

Posts: 2173
Registered:
Mar 2003

I love all your beakers and the repair on the last one is really special. I wonder how difficult it was for the silversmith to insert a false bottom? Great idea.
Thanks for sharing.

IP: [Logged](#)

Hose_dk

 posted 12-21-2011 05:04 PM   

Posts: 400
Registered:
May 2008

Thanks for the reply.

Regarding your question I don't know. But I assume that it is easy, but some with silver experience might be able to elaborate.

But let us take a new one. French 4 cm high and 17 gram.



The silver 950 (rooster with 1) and has a Paris mark (85) (mark in a circle and up side down) and a control mark 1798-1809.

Also 3 - yes 3 - different test scratch.







Blaise-Simon Troitin, silversmith in Paris



a picture for size 😊

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agleopar

 posted 01-04-2012 01:12 PM   

Posts: 847
Registered:
Jun 2004

Ahwt "I love all your beakers and the repair on the last one is really special. I wonder how difficult it was for the silversmith to insert a false bottom? Great idea. Thanks for sharing."

I too am enjoying Hose_dk's cups and beakers (more please too H'dk!)

As to putting in a second bottom it is a very easy repair and in this case was done rather roughly which suggests that it was done some time ago or by a not very experienced smith.

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Hose_dk

posted 04-12-2012 05:33 PM

Posts: 400
Registered:
May 2008

Thanks - so we let them comming. Very used - used and damaged, but 169? most likely 1696.
My oldest yet





Maker is Martinius Siim master April 20th 1694 dead after 1708.
Scorpion 23rd October - 22nd November

Conrad Ludolf guardian and Muntz-wardein 1679 to 1729.

Year the 3 towers is difficult some points at 1696 other details at 1697 or 1699.

Under bottom several owners have made their initial, but not year.

IP: [Logged](#)

agphile

posted 04-13-2012 04:48 AM

Posts: 798
Registered:
Apr 2008

Old pieces like this that have been through the wars do have a charm about them as well as a historical interest. You have a nice collection here.

IP: [Logged](#)

Hose_dk

posted 04-13-2012 05:40 PM

Posts: 400
Registered:
May 2008

Thanks - yes 314 years are a long period. It is 55 gram. And very light. Made from one silverplate and hammered so thin. Afterwards it is decorated 3 different flowers each occupying 1/3.
3 legs balls so thin that they have been broke too.



Old and interesting even with damage.







We buy old things - when they are same age as buyer - oh old. then we buy older 18?? so old moovve backwards. Today my next step backwards will be difficult and expensive. But fun.

Compare this one with the first one here - both floral. First no hallmarks - age who knows? this one very old. = first 1700 ??

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Hose_dk

 posted 06-09-2012 04:31 AM   





Posts: 400
Registered:
May 2008



Warrendorf in Germany 1765 to 1839 by Johannes Henricus Antonius Josephus Schmids

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ahwt





 posted 06-09-2012 10:39 AM   

Posts: 2173
Registered:
Mar 2003

Beautiful beaker and with a finish that I am not familiar with. I can imagine that when the beaker is filled with ice a wonderful coating of frost would appear on the surface.

IP: [Logged](#)

Hose_dk

 posted 06-09-2012 01:21 PM   

Posts: 400
Registered:
May 2008

It is called nålepunslet in Danish. nål=needle punslet=the little tiny marks you make with the punsel. Punsel=the instrument.

In German schlangenhautbecker - snake skin beaker.

The barok form is working with 3 pieces in the surface, 3 different pattern, all occupying 1/3 of the beaker. Each of the 3 cartush normally have a floral decoration. And one is dedicated to owners initials.

Around the top you have a blank circle - here you often find owners inscriptions. In this case the beaker has no initials or descriptions - so no clue of age and origin. These beakers are normally 1700-17?? late. I would say that this origin last quarter of century (1775-1799) 1799 because I prefer 1799 to 1800 😊

The pictures I bought it from don't do justice to beaker. It is actually very nice and in excellent condition. You never know when you go to ebay - pictures might improve or oppersite. In my case I had a better piece.

And you are right - with ice. Though I have posted picture where beaker looks larger than actual. It is 7 cm



IP: [Logged](#)

Hose_dk

 posted 09-01-2012 08:18 AM   

Posts: 400
Registered:
May 2008

Let us take another beaker. This time it is Danish and nålepunslet with 3 cartush. Its made around 1710.

Master is from the Danish town Næstved approx 60 km from Copenhagen.

Danish standard for marks was marks - 1 town 2. guardian 3. month/tax mark 4. master But that was only carried out in Copenhagen. No guardian in Næstved så noone to set mark 1

- 2 and 3. Therefore master set own mark 3 times iiS for Joen JoenSen - to tell that it was as good silver as Copenhagen silver.





Joen Joensen was master approx 1700 and died 1756. Most likely my new beaker is around 1710. And we want silver to be pre 1800 - because silver should be old. And silver after 1800 is brand new.





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Hose_dk

 posted 03-09-2013 08:08 AM   

Posts: 400
Registered:
May 2008

Today yet another found its way. Empire decoration. What I like of this is size.



Nice empire decoration on top and bottom. It has hallmarks in 2 places. First at the top.







Marks are set in a row but under the bottom they are as expected - in a square.



Marks are 3 towers 27 for 1827.
F for the gardein Jacob Graae Fabritius 1827-1831
tax mark for month 21/12 to 21/1 December to January 1827. Stenbukken - this mark was first used in 1830 according to Boye - so I can correct him on this. 1827 it was in use.
Last mark PS - we have 2 possible candidates. Most likely Peter Sæbye born 1783 citizenship March 28th 1810 he cancels his citizenship on October 15th 1845.
But also Jean Pierre Stoundre is a possibility. he dies 1826 so I go for Peter Sæbye.

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Polly

 posted 03-09-2013 02:05 PM   

Posts: 1939
Registered:
Nov 2004

Beautiful!

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



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Author	Topic: Need help w/ ID - Cyrillic marks?
Cyn Posts: 51 Registered: Jan 2002	 posted 09-30-2011 10:01 AM    [07-0864] Hi, Please help me ID this hallmark on this possibly Russian or Armenian silverware fork. OK then, I am a collector of antique silverware. I purchased this silverware set at a garage sale. The homeowner is of Russian descent. She told me that the set belonged to her mother. No other information about its metal content was known only that it's likely not silver. I would love to know where it came from and the metal composition. Here are the reduced photos:



Thank you so much,
Cynthia

IP: [Logged](#)

agphile

posted 10-01-2011 04:43 AM

Posts: 798
Registered:
Apr 2008

Don't take this as the definitive reply. The first part of the marks looks like a Russian abbreviation for white metal. The next bit perhaps an abbreviation for the factory or workshop (MPZ in English and zavod means factory). So I would guess post 1917 nickel silver.

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Cyn

posted 10-01-2011 06:38 AM

Posts: 51
Registered:
Jan 2002

Heck, that's something at least, thanks.

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

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Author	Topic: Channel Island Salts?
staunto	 posted 10-04-2009 12:36 AM   
Posts: 8 Registered: Jul 2008	<p>[26-1908]</p> <p>Hi everyone,</p> <p>I'm hoping someone out there is a bit of a Channel Islands silver expert.</p> <p>I got this pair of salts a few weeks back, they were labelled as Guernsey made. Indeed, the makers mark does seem to match Pierre Maingy . Its interesting the way the marks (they are done the same way on both salts) are made to look a lot more like British marks than is normally done on CI silver. In Mayne's book, there are no salts like these listed by this maker (although he did make other salts) and indeed they are a style a bit later than this maker was known to be working. Style wise they would date to around 1770's on the mainland, and normally the provincial makers were a few years behind London.</p> <p>Any thoughts?</p> <p>Ben</p>



IP: [Logged](#)

staunto

 posted 10-08-2009 08:27 AM   

Posts: 8
Registered:
Jul 2008

Hi Scott and everyone,

Thanks for that...that will teach me for assuming before reading carefully!

I'll try and borrow a camera to get a better shot.

As for me...I've been collecting silver since I was in high school...I love it! I've been doing a bit of buying and selling in my spare time to try and help fund the habit a bit and to keep improving my collection.

I collect mainly Irish, Channel Islands and Australian silver. A strange combination at first glance! But it is because I enjoy collecting based on my heritage. I'm an Australian with Irish blood on one side and Channel Islands on the other. I love the idea of owning things that were around when my ancestors were!





Anyways, I look forward to earning my place beyond the newbie section (will help if I read the proper info!)

Cheers,

Ben

IP: [Logged](#)

Kimo

 posted 10-08-2009 09:09 AM   

Posts:
1597
Registered:
Mar 2003

Welcome, Ben!



I wish I could help on your question but I don't know Channel Island silver - I am sure some of the others here can help, especially if you can post some clear closeups of the markings. Are you using the macro setting on your camera? If you use the macro you should be able to get your lens down to within an inch or so of the markings and get a nice sharp photo. Also, if you shine a light from the side it should help give a bit of extra definition to the raised markings.

I think your salts are very handsomely made - I especially like the tiny ball and claw

feet. Are the blue glasses both original? They look like they could be, but there are companies around that make replacements to fit exactly so you need to take a really close look at the glass to see if it is of the same age as the silver.

IP: [Logged](#)

staunto

 posted 10-16-2009 10:54 PM   

Posts: 8
Registered:
Jul 2008

Thanks Kimo.

Here is a much better picture (I got a new camera for my birthday! Unfortunately, I also got an Xbox360, so have been very distracted!). I'm not sure if the liners are original, I'm still working out how to tell.





Hope someone can help with the hallmarks.

Ben



IP: [Logged](#)

agphile

 posted 10-17-2009 07:47 AM   

Posts: 798
Registered:
Apr 2008

I'm no expert on CI silver. As I read it you have PM in full or part struck thrice plus an indeterminate mark. Unless somebody can come up with another provincial or colonial maker using a similar PM punch I would have thought it reasonable to say "probably Pierre Maingy". However, I shall be interested to see what others have to say.

P.S. I should have added that a quick flick through my reference books suggests that salts of this form had appeared on the mainland by the mid 1760s though they may have been more common later.

[This message has been edited by agphile (edited 10-17-2009).]

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Author	Topic: Scrap silver or save (Rococo piece)
Hose_dk Posts: 400 Registered: May 2008	<p>📄 posted 10-09-2011 07:57 AM 🗨️ ✍️ ➡️</p> <hr/> <p>I saw the restored story regarding scrapping.</p> <p>Last week I bought this.</p>



It has had a hard life. The piece was made around 1760ties during the rococo period. All original but years of polish has been hard.



It was made in Denmark by Andreas Krag from Næstved, he was a silver smith in the period 1759 until 1786.



To make it stronger someone have added a second bottom inside the beaker. This done to ensure that the hole in the bottom does not grow.

As this was made by 1 piece of silver and hammering - the silver was made so thin and years of polish has destroyed it.

I bought a beaker and I had this without any cost - so do you think that I should scrap it? the weight is 68gram or around 2 ounces - and with the price of silver of today that is also worth a bit.

An ounce here and one there - the beaker decerv to be put to rest and restored as a brand new funkling piece of flatware - or what do you say?



The beaker that I bought was the one seen here. It was made in 1718 so I bought it. The Rococo came along - and basically it did not add value to seller. In fact it most likely reduced the price. Because potential bitters did not want it. And if I can make a few \$ £ or DKK by

scrapping my real buy becomes even better.



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agphile

posted 10-09-2011 10:56 AM

Posts: 798
Registered: Apr
2008

I would probably be tempted to keep it but perhaps I am unusual in finding worn or worn out pieces interesting simply because they have been used, loved, repaired and used again. I quite like having a few items of this sort in the collection alongside the better preserved objects.

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ahwt

posted 10-09-2011 12:22 PM

Posts: 2173
Registered: Mar
2003

I agree with agphile. The repair on this cup adds interest to the cup. What a novel way to mend a break. Good buy.

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



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Author	Topic: Intricate Silver Shelf
Fortunata Posts: 4 Registered: Jan 2009	 posted 01-18-2009 11:54 AM   
	[26-1788]
	Hello, I'm new to this forum, so thanks in advance. I have a large English sterling piece which has been in my family for three generations. We have never been able to trace its' heritage. It is a wall mounted shelf, about 30 inches tall, with six highly detailed scenes on the back.



I have not been able to find an interpretation of the marks, especially the left hand part.



Thanks!
Fortunata

IP: [Logged](#)

silverhunter

posted 01-18-2009 04:18 PM

Posts: 704
Registered: Jul
2007

My compliments for this beautiful showed silver item. I'm also very curious about the history behind it. It looks older to me than three generations. The decoration is wonderful the six pictures gives a historical background information. It looks like it shows a important historical happening. Welcome to a important person, murder and the new succession to the throne?.

The time indication looks like 17th century. At the top the figure looks like a horse head(if I'm right of course?).

Down under it looks like a shield with family arms. The two standing figures above left looks like a musketeer to me and the right person a Roman or Greek person.





Is the first time I see such item and perhaps you can send a sharper picture(if possible)from the left mark beside the two letter S marks. Is it possible to send also the other side of the item? Is it possible to send a detailed photo of one of the six pictures to get it more expressed?

I think you may be proud to have such one in the family line. I have looked to the two S letter marks but I'm sorry couldn't find it. It will be also great when the history of the pictures can be solved.



Success with the solution and hobby and enjoy this beautiful item.

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agphile

 posted 01-18-2009 04:57 PM   





Posts: 798
Registered: Apr
2008

I am afraid this may not be very helpful. My first thought was that this is a historicist piece of ca. 1900, but looking at your picture more closely it seems to have been put together from parts of something else. The triangular top and bottom elements (left and right in the photo) do not match the decoration of the central rectangular part and just the tops of two further picture panels remain at the bottom of the rectangular part (to the right of the photo). This sort of thing happens. I have a decanter with a silver top that was formed from an old 19th century silver watchcase, for example.

That raises the question of whether the marks relate to the piece as it is now or to whatever the component on which they are stamped originally belonged to. In any event, they are not English hallmarks. Perhaps somebody else may recognise the marks or the origins of the piece.

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Dale

 posted 01-18-2009 05:38 PM   





Posts: 2132
Registered: Nov
2002

Fascinating piece. The panels appear to show some sort of medieval story. Decoration of this type does appear on silverplate from the 1870's into the 1920's. Mulholland was a primary maker in this genre.

The scenes are also seen on English tiles from the same period. There is even a set of Spode china showing the story of Ivanhoe. Never saw a shelf tho.

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Fortunata

 posted 01-18-2009 06:19 PM   

Posts: 4
Registered: Jan
2009

Thanks for your comments. I'll include some high res photo links below - I didn't want to break the rules right off the bat!

The shelf is certainly older than the three generations that it has been in my family.

The six panels appear to have been soldered into the larger piece, and they are incredibly detailed engravings. The surround appears to have been formed on a mold and then had details engraved. I have not found any hallmarks on the six small panels.

I have had suggestions regarding the historical scenes ranging from the Revolt of the Netherlands (1568 - 1648), to Cromell at the end of the English civil war, to Francois, Duke of Anjou. The top left figurine has been suggested as Charles II, the right as St. Peter.

The back of the shelf.

Top left figurine

Top right figurine

High res photo of the whole shelf

High res of first panel









Faintly visible text on the right edge, likely from a library label, includes:
Faint text: ...
Faint text: ...
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Faint text: ...





Table with faint text and numbers, likely a library label or inventory record.



Thanks!

Fortunata





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Kimo  posted 01-18-2009 06:53 PM   

Posts: 1597
Registered: Mar 2003

From what I can see I would agree with Agphile that this is not what it is trying to be. It looks like it is made up from several unrelated pieces of silver or silverplate. For example, the top and bottom triangular shaped panels have a very different style of design, color, wear pattern and patina than the three rectangular center panels. The two figurines on top of the side spirals appear to be from something else as well. I would like to see more details of more parts of it but so far my thought is that it is either not any older than your grandparents though it could include a few parts from something older that have been put together to make this creation.

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Dale  posted 01-19-2009 12:45 AM   





Posts: 2132
Registered: Nov 2002

Looking at the panels, I suspect we can rule out a liturgical function for this. The story seems to be about a man being crowned by bishops, assuming there is some common theme. From the clothing, looks like late 16th to early 17th centuries. But the knights sort of throw me off. The barley cane pillars do not have capitals, which seems odd.

Are there letters on the lower right, or is it my imagination?

Great topic, glad you posted it.

IP: [Logged](#)

agphile  posted 01-19-2009 04:51 AM   

Posts: 798
Registered: Apr 2008





If the picture panels tell a coherent story, I agree that it seems to be set in the late 16th century. However, the panels themselves look like products of ca. 1900 give or take 20 or so years. I am tempted to wonder whether their inspiration might be a historical novel of the period.

I cannot be certain of their original purpose - perhaps to decorate furniture or form the sides of a box/casket. I would wonder about Hanau or Holland for their origin.

The total assemblage must be a one off but all its constituent parts seem to me to be of much the same date even if in differing styles.

Is the lettering Dale asks about actually the marks that were initially illustrated? possibly pseudos if I am right.

IP: [Logged](#)

silverhunter  posted 01-19-2009 06:50 AM   

Posts: 704
Registered: Jul 2007

The screw was invited later than the 17th century that should be right. The reaction of agphile concerning the marks should not be English I will confirm from my side because can't find any S mark from this pattern. My question is about the lion mark does it not confirm it is sterling? The two letter marks are both stamped over two other marks. The right one is clearer to me and the left is printed deeper over a wider mark? The letters found by Dale should be seen by clearer photograph, if it's possible of course! Thanks for sending more detailed photo's Fortunata. So if the shelves should be dismantled/dismantled and the six pictures also, than there is a silver item with six ? under. One of the pictures is a little damaged at the rim, perhaps somebody wanted the look under?

Concerning the decoration of pictures there is no real combination to recognize as one story

until now.

I have read a short history about Cromwell and the combination with St.Peter is a big ? to me.

About the pillars constructed at the shelves they give the idea that a watch/clock or jewelry/silversmith used copper pillars from older clocks and silverplate them.

The two standing figures are explained by Fortunata but has no connection with the six pictures I think.

I hope that the letters noticed by Dale can be marks. I also missing a combination of four marks.

The six pictures from left to right up to bellow looks like:

one entry - duel- trial for murder- attempt to murder - battle field - coronation/crowning by church.

I don't know if the church or the king was more powerful in those days?

I wonder if these silverplated or sterling? plaques are reproductions in silver of old historic paintings it's nice done.

The Acanthus leaf decoration was used for a long time or is reproduced for not so long ago. It's storming and raining (dog wetter)so there was time enough for some reaction. Some photo's included.









Not this clock but a older type, the pillars can be used in a certain period for decorate the silver plaque.
I have a lot of fantasy perhaps it's a clue?

IP: [Logged](#)

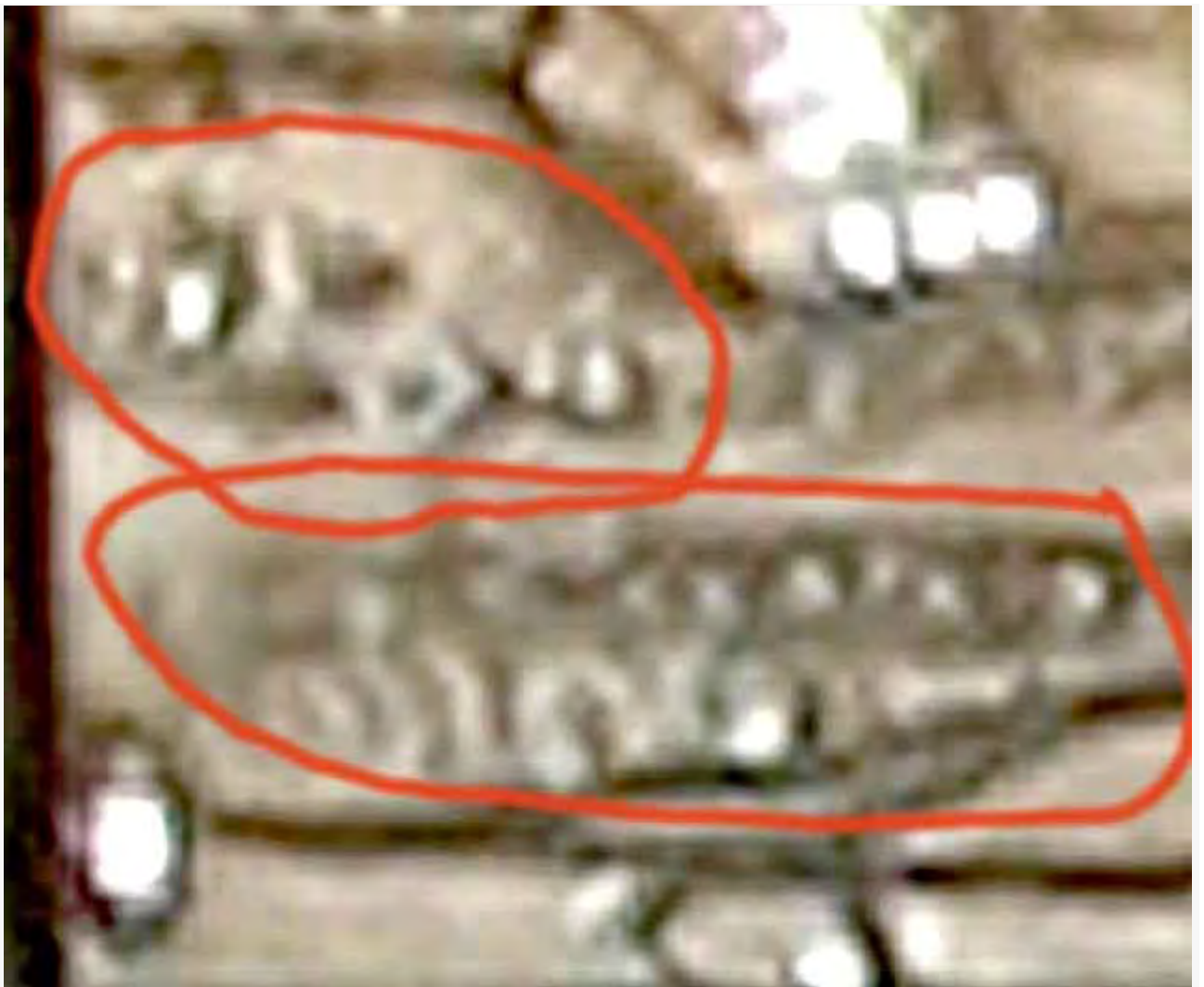
**Scott
Martin**

Forum Master

Posts: 11377
Registered: Apr
93

 posted 01-19-2009 07:24 AM   

I don't see anything on the lower right of the enlarged panel but think there might be something on the lower left. I tried blowing it up but there isn't enough detail in the image



The marks on the bottom right of the whole item looks like the marks in the close up in Fortunata's first post ...



On the bottom left of the whole item there may be another mark????



IP: [Logged](#)

Clive E Taylor

Posts: 450
Registered: Jul 2000

posted 01-19-2009 09:15 AM

I agree with Agphile that the Lion Passant , although purporting to be an English Lion Passant Guardant , is probably a psuedomark.

I would tend to agree also with the Ivanhoe -Waverly Novels inspired Gothic furniture period of the Victorian era although it seems better than most. Whatever it is the quality is superb.

IP: [Logged](#)

Kimo

Posts: 1597
Registered: Mar 2003

posted 01-21-2009 12:08 PM

Another aspect that I now see in Scott's closeups that indicate this is something made up from recycled unrelated parts to create a useable or saleable object is that there is another panel along the bottom that has been cut in half (more or less). This is a shame as it likely originally contained more nicely worked scenes. It is possible that the bottom edge of that destroyed panel was also sliced off to affix to the top of the overall group of panels since there is a strip of metal there that seems to be a bottom edge of a panel. Hopefully the person who recycled these panels did not destroy two panels to get these extra parts to make them fit that length of space. I agree that these panels likely were originally on a nice piece of furniture or woodwork. It is a shame that the original piece of furniture or whatever no longer exists, but on the other hand if it was destroyed it is nice to see at least these remnants were rescued and are still able to be appreciated even if they are on a more recently made up object.

IP: [Logged](#)

Fortunata

Posts: 4
Registered: Jan 2009

posted 01-21-2009 06:35 PM

Kimo,
I think you're seeing a reflection of the panels in the bottom shelf. There are no partial panels.
Fortunata

IP: [Logged](#)





Kimo

Posts: 1597
Registered: Mar 2003

posted 01-22-2009 01:51 PM

Thanks - I see what you are saying.

IP: [Logged](#)





Dale  posted 01-22-2009 02:40 PM   

Posts: 2132
Registered: Nov 2002

Kimo, I think you are on to something. If we start with the assumption that this is made up from existing parts, then we need to figure out where they came from. Using box tops makes excellent sense for the figural panels. The two standing figures resemble those found on napkin rings and, as silverhunter points out, clocks.

So, where did the pillars and the top and bottom come from?

IP: [Logged](#)





Ulysses Dietz  posted 01-22-2009 02:41 PM   

Moderator

Posts: 1265
Registered: May 99

It is definitely a late 19th-century romantic pastiche of a a Renaissance or Baroque thing--and whoever made it didn't know the difference between Renaissance and Baroque (because few people did). Pastiche is a good word, because it means "pasted together." As disparate as the parts are, you get this in Northern European stuff--I've seen 19th-century silver Dutch wedding buckles made up of bits of earlier things. The form itself is a late-19th century concept--the "art shelf" and might even have been used to display various little Dutch silver figural sculptures. If there is a Nethernlandish history potential here, then I'd say definitely a Dutch piece--with pseudo hallmarks...

IP: [Logged](#)

silverhunter  posted 01-22-2009 07:16 PM   

Posts: 704
Registered: Jul 2007

Here is again a dutch reaction, when this item it's made in Holland the clock (which I showed)shows a possibility of using the same parts of the twisted spirals, we have a lot of old clocks(in bad condition)here in Holland!It's easy to use the twisted spirals of a three clocks for construct these shelves. The pictures are soldered what is behind that space? Why did they didn't make it out of one piece?

I don't think it is dutch because we don't have such rocky mountain formations over here.

The south-west part of Holland is - 6 meter down sea level. It's sure continental but why not Great Britain, they imported the piece stamped it with a pseudo mark?.
The customs are used in the 16/17th century.

Little silver items were made from the 17th century and why should the decoration/pictures should be made and be hide by little silver items? It is a big ? to me.

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

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Author	Topic: testing picture faces on silver
Hose_dk Posts: 400 Registered: May 2008	 posted 01-01-2009 12:22 PM    [26-1777] Here are 3 examples of silver lion heads. They come from danish sugar bowls. Each bowl has 2 heads holding rings. There are 100 years between the last head and the 2 first.



Lion 1911 "love maskeron" in danish (don't know the English word for maskeron.)
Lion head from sugar bowl Denmark 1911.

The second lion is from another 1911 sugar bowl. Also danish.







The use of lions holding a ring has a long history. This lion are a real nice and old one. Sugar bowl danish 1812. Its amazing they found their inspiration. 100 years between the two first lion heads and the third one.



IP: [Logged](#)

agphile





 posted 01-01-2009 01:33 PM   

Posts: 798
Registered: Apr
2008

Nice lions! Thanks for sharing them.

IP: [Logged](#)

Hose_dk





 posted 01-01-2009 05:07 PM   

Posts: 400
Registered: May
2008

Thanks - I like them too.

IP: [Logged](#)

silverhunter

 posted 01-01-2009 05:28 PM   

Posts: 704
Registered: Jul
2007

Strong characteristic lion heads always interesting to see on silver items. The more silver is decorated, the more beautiful they look and it is also interesting if it is marked by an important silversmith or factory. (but it always is a personal taste). It's nice to see the differences in expression but the lion heads are always strong in it. (I hope I say it well?) There are many cultures which used the lion or lionheads but I don't know which country or culture started with this. For instance there are a lot of national flags with the lion symbolic. The one's at your silver items are really nice!

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


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Author	Topic: silver wedding coin gift.
silverhunter Posts: 704 Registered: Jul 2007	<div style="border: 1px solid #ccc; padding: 5px;"> <p>📅 posted 05-23-2009 06:26 PM   </p> <p>[26-1850]</p> <p>Today I've ordered the silver(?) wedding coin. I'm curious if it is a silver one and I think it is not a original one which were given with wedding by the bridegroom to the bride in a silver wedding box. I've never seen such silver box or wedding coins my self, so this one which is placed into as pendant(?)hope translation is good)fixed at a chain. When it is a original it should be great of course but I think it can be a later copy. If it is silver I'm of course glad, knowing they made also amulets of pewter or copper.</p> <p>The front shows a marriage couple of two young people dressed in clothes from the 17 th century, the back side shows two pigeons I believe a sign of love. I suppose the rim has some Latin words and if I have received it I will ask if some member will be so kind to translate these words.</p> <p>Watching the postman and waiting until the mailbox is filled with a original coin of the 17th century (what I doubt to be honest) it is nice to know that even in the 17th century a man had to be fortunated to give some silver coins in a special silver wedding box to show his love, or want to buy a new bride? 😊 . I think the first. Reaction (or threads)from feminist are not</p> </div>

taking serious of course.

Serious continue is that I will react again if the coin is received and I can make better photo's from it, in stead of a unclear computer screen. Meanwhile I look for more information about this subject of course.

The coin is 4,6 cm.





IP: [Logged](#)

silverhunter

posted 05-24-2009 02:08 AM

Posts: 704
Registered: Jul 2007

Thank you very much for repairing the topic!

IP: [Logged](#)

silverhunter

posted 05-24-2009 08:30 AM

Posts: 704
Registered: Jul 2007

A little research about will learn that in earlier days the bridegroom gave the father of the bride pieces of cattle or a piece of land. Of course this was done by many nationalities and is still done by certain population groups in the world.

The silverbox ("knottenkistje", dutch word was given to this special silver box) it was called like this, because when the Dutch law/tax changed this kind of this little bridegroom wedding treasures given to the father of the bride.

In stead of the "knottenkistje"(silverbox) there were used a cloth in which some silver wedding coins were buttnd up.

I think the button(dutch word translation "knoop" was formerly called knot).

So button cloth can be translated as "knottedoek". Or silver button box is translation for "knottenkistje". I hope you don't fell in sleep with all these interesting? information.

The baroque style is used formerly,also decorated with sleeping of standing putto's.

The silver boxes were engraved with marriage symbols from the bible or Greek mythological design.

The bride offered the lady a silver box and said the words:

Do you want it?
If you want than you keep the silverbox.
If you don't than you give it back.

You see the Dutchman were also in the 17th century smart? I show you some knottenkistjes/silver wedding boxes, perhaps you already knew these one's but I always like history behind pieces.

I hope corrections will follow because it was a attempt from my side!

The silver wedding boxes were still made in the late 19th century but I suppose that nowadays a silversmith likes to make one for a wedding present or make a coin for the wedding day just for remembering.





IP: [Logged](#)

Hose_dk

posted 05-24-2009 10:16 AM

Posts: 400
Registered: May
2008

Great story newer heard of it before. In Denmark we dont have that tradition.
The second box you show It is a buaty I want it...

IP: [Logged](#)

silverhunter

posted 05-24-2009 01:51 PM

Posts: 704
Registered: Jul 2007

Hello Hose_DK,

I've have found two examples which you can buy at internet, but that aren't these one's.

Sometimes at auction websites, they offer the old one's from about the 17th century.

Quality and age form expensive values.

I wonder if people who marry in Scandinavia, if their family still give silver pieces of flatware etc. at the wedding to the bride and bridegroom or is that only in Norway?

I hope all is well in Denmark and I wonder if you have bought something special made of silver, than I hope you will topic again.

Greetings Silverhunter.(Andre).

IP: [Logged](#)

Hose_dk

posted 05-24-2009 02:04 PM

Posts: 400
Registered: May
2008





Hello no silver in Denmark for gifts. Only steel and design (junk).
Silver is out in denmark.
I shall put a small swedish item.

by the way I am comming to Amsterdam soon. I am going cruising from Copenhagen - UK - Norway - France - Netherlands - Belgium - Guernsy.

[This message has been edited by Hose_dk (edited 05-24-2009).]

IP: [Logged](#)

silverhunter

 posted 05-24-2009 03:47 PM   

Posts: 704
Registered: Jul 2007

Nice trip, looks great. I've lived in Amsterdam and I think with this weather there are a lot of visitors. The museum in Amsterdam (Rijksmuseum) gets a facelift but there is a lot to see in the city and also in the other cities like you mentioned. So enjoy your trip and have a good time.





The Rijksmuseum gets his renovation until 2013, only for 504 million euro they do the job.

A part of the museum is still open and from 21 April 2009 is started is a exposition of dutch paintings from the 17th century. There are also some beautiful silver objects to see made by the silversmiths Vianen (late 16th century and early 17th century).

But I think you already have your own program and so enjoy the journey.

IP: [Logged](#)

Hose_dk

 posted 05-24-2009 05:08 PM   

Posts: 400
Registered: May 2008





Well thanks for the tip. We have planned the cruise - but currently we (wife & I) are in a process of planning in details.

I for my part love Varnmeer and the Nightwatch is somehow the theme on board ms Eurodam.

My wife says that I should not visit antique dealers. She is right 😊

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silverhunter

 posted 05-25-2009 04:49 AM   





Posts: 704
Registered: Jul 2007

I have to say have a nice trip to you both. I think you're lucky you may talk about antique shops, I only may think about that. When I earn some extra money, the most of it goes to my wife, I don't complain of course because sometimes I may spend €5,- in a week. When you type the word Amsterdam on your side, there is a lot of information of course, you also can take a "museum touring boat", the boats are lying in front of the central station in Amsterdam. The boats bring the visitors to museum etc. You can step out and after visiting an attraction you take another boat to continue your visit in Amsterdam so you can see a lot and can travel on the water, seeing the canals in town.

It's forbidden from my side to publish names of websites, so no SNIPS will follow in this topic. I have learned a lot. If you want I can send you a list of antique shops, auctions halls, etc. Make a lot of compliments to your wife and you will see a lot of silver.

IP: [Logged](#)

silverhunter

 posted 05-29-2009 06:04 PM   

Posts: 704
Registered: Jul 2007

Today I've received the silver medallion. After cleaning I've found two little (just a few mm) silver stamps in the rim at the back of the medallion.

At the front the medallion is decorated with a 17th century dressed couple and the man asks the lady to marry.

Above the couple sunlight falls over them. In the rim are standing the latin (?) words:

praeside coelitati haltiu luceque beatum.

I hope somebody can give a translation for these words, I would be most thankful!

I think the medallion is a copy of a earlier medallion because in the 17th century the letter U was writed in words as a V so it could have been original:

praeside coelitati haltiv Ivceque beatvm.

I think the medallion is a reproduction of early 20th century ore late 19th century.

I will try to read the worse letters standing in a rim at the back side, where two pigeons sitting a garland with flowers and fruit and there above two burning harts.

The two little marks is a old sword with indication of the figures 835(second silver alloy)and a (star + N + 10 stamped in a little rectangle)that could be a assay office mark?




These kind of marriage coins were given in the wedding box of silver to the bride and the coins early dated were made from gold.





agphile

Posts: 798
Registered: Apr
2008

 posted 05-29-2009 06:43 PM   


It is over 50 years since I last grappled with Latin at school. The weak grasp I had then has become ever rustier. However, I'll have a go at your Latin phrase. I think it means something like "Protect happiness by the breath and the light of the heavens" or, to turn it into better English, "May the breath and light of heaven protect your happiness", which seems appropriate for a marriage token.

If a better Latin scholar cares to step forward with a more accurate translation I shall be only too pleased. I recall my parents were not too impressed when I tried to claim some credit for having been "top of the failures" after one Latin exam at school.

[This message has been edited by agphile (edited 05-29-2009).]

IP: [Logged](#)**silverhunter**

Posts: 704
Registered: Jul 2007

 posted 05-29-2009 07:38 PM   

Thank you so much for give the best try and translation, it is nice to know now the combination with the wedding medallion.





Are you familiar with this kind of medallions or wedding coins, since a short while I learn the history.

I have to find out the date and also if it is a reproduction from a earlier one. So a lot of research will be done.

Thank you for taking time and reaction, also with the translation I will put the information together with the medallion.

IP: [Logged](#)**regjoe**

Posts: 6
Registered: May
2009

 posted 05-30-2009 12:13 AM   





I've been enjoying your posts here about this item , as well as the story of the wedding coin(s).

My Latin is pretty rusty , but it sure looks like auphile hit it right on the button .

I'm awaiting new posts in this interesting thread , silverhunter !

IP: [Logged](#)**dragonflywink**

Posts: 975
Registered: Dec
2002





 posted 05-30-2009 01:43 AM   

Had seen the marriage caskets before but didn't realize that special coins were used. If I understand your description correctly, this one is most likely fairly recent, the sword mark with 835 would date to 1953 or later, the *N10 mark would indicate the maker. Have seen the maker's mark fairly often on Dutch souvenir spoons, thought that I'd jotted down who used it, but can't seem to find it now.

~Cheryl

IP: [Logged](#)**silverhunter**

Posts: 704
Registered: Jul 2007

 posted 05-30-2009 04:04 AM   

Regjoe and Dragonflywink thank you both for reaction.

So research is helped a lot by this information. Until now original there were given golden or silver(?) coins in the wedding box/caskets to the bride. When I'm right from late 16th until 19th century.

I suppose there are romantic people who use this tradition now a days for instance this reproduction of the wedding medallion/coin.


It could also made nowadays for remembering the wedding as special gift to the family. When I know the *N 10 mark it should be great, like you said Dragonflywink these kind of silver marks can be find at jewelry.

Some jewelry from my mother-in-law made in combination in little decorated Delft blue painted stoneware pieces. There's no Year letter indication mark to be find. Normal there are four silver marks : Minerva head, silversmith/factory, year letter,silver lion with figure II or 2.

I've checked it Dragonflywink and the sword is from the period 1906-1953. In that period they stamped the alloy of 835 or 925 into the sword. Concern the back side and text in the rim it is not to translate the form of the letters. I think this coin's matrix isn't made very clear or the letters were not made clear enough at this size. Perhaps some day I see a original one that should be great, I will continue the research but thanks again you both for reaction and supply of information.

IP: [Logged](#)

silverhunter





 posted 05-30-2009 04:06 AM   

Posts: 704
Registered: Jul 2007

Also Cheryl thanks! Dragonflywink is known as you.

IP: [Logged](#)

dragonflywink

 posted 05-30-2009 11:39 AM   





Posts: 975
Registered: Dec 2002

Perhaps I'm not understanding you correctly, but if the "835" is present in the sword mark, it would date from September 1953 to present. That was when those marks were put into use and when 2nd standard changed from .833 to .835 and 1st standard from .934 to .925. Smaller items are quite often found without date letters or the Minerva Assay office mark, and it's allowed under the regulations.

~Cheryl

IP: [Logged](#)

silverhunter





 posted 05-30-2009 01:46 PM   

Posts: 704
Registered: Jul 2007

OH, you're so good etc. I have read the correction and say you are right (Of course you will think etc). Thanks for explaining the mystery swords indication.

IP: [Logged](#)

silverhunter

 posted 05-30-2009 01:49 PM   





Posts: 704
Registered: Jul 2007

Still I have one question how is it possible that the words aren't clear to read at the rim at the backside.

Is there used a matrix with unclear letter type?

IP: [Logged](#)

Kimo

 posted 06-01-2009 05:35 PM   



Posts: 1597
Registered: Mar 2003

The correct word in English for such a coin shaped object is "token". The work "coin" is normally used only when the object is a unit of money issued by a government. If you go on Ebay or other places like that, go to "coins and paper money", then go to the subcategory "exonumia". You will find tokens that commemorate weddings, tokens that commemorate weddings of royalty, tokens that are made from coins that have been engraved as love tokens given from one person to another, and similar objects.

IP: [Logged](#)

blakstone

Posts: 493
Registered: Jul 2004




 posted 06-01-2009 08:56 PM   

The "*N10" mark is that of the prolific firm of Gebr. Niekerk of Schoonhoven: brothers Jacobus Gerrit Jan Niekerk (1866-1949) and Gerrit Jan Niekerk (1870-1949). The company was founded by their father Jacob Pieter Niekerk in 1862 and assumed by them upon his death in 1900. It was under the directorship of Gerrit's son Jan Niekerk (1902-1968) when this token was made. (The "*N10" mark was in use only 1951-1970, which corresponds well with the post-1953 dagger mark.) The company, which indeed specialized in small novelties, souvenir spoons and the like, was still in business as late as 1997.

IP: [Logged](#)

silverhunter

Posts: 704
Registered: Jul 2007




 posted 06-02-2009 02:50 AM   

Thank you very much Blakstone for the extremely detailed answer, I'm helped a lot with it.
Perhaps the letter N is used as the first letter of family name Niekerk? I don't know if there is a special book about these silver marks (combination of star-letter-number), if there is can you please send me the name of it.
You can find a lot of this silver marks over here placed at little pieces, like you told for instance jewelry. It should be useful to know a book about these one's, if it exists of course?
I make a copy of your reaction and put it (again) with the medallion as combination with your reaction.
THANKS A LOT.

IP: [Logged](#)

silverhunter

Posts: 704
Registered: Jul 2007





 posted 06-02-2009 02:57 AM   

Kimo,
Also many thanks for your reaction and good information. I will copy the two names considering the indication like the tokens are mentioned. I can look at internet more directly research for to find some more information.
Good to know these words and also I THANK YOU A LOT.

IP: [Logged](#)

silverhunter

Posts: 704
Registered: Jul 2007

 posted 06-02-2009 03:50 AM   

This morning I've found another "token", made by the Brothers company Niekerk in Schoonhoven (in the same period), perhaps there is a link to a business address in Schoonhoven, family relative and I will write them and get still some more information concerning if it is a copy of an older example with is used in early days.

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 - It works or it dont - mustard cup 1822





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Author	Topic: It works or it dont - mustard cup 1822
Hose_dk Posts: 400 Registered: May 2008	 posted 03-25-2009 02:56 PM    [26-1826] Final attempt with pictures. Either it goes well or I am simply to stupid. And the last is most likely the case.



So it worked - ????
1822 from the city of Aalborg.

IP: [Logged](#)

Scott Martin
Forum Master

posted 03-25-2009 05:12 PM

Posts: 11377
Registered: Apr 93

Looks good. 😊

IP: [Logged](#)

Kimo

posted 03-25-2009 05:48 PM

Posts: 1597
Registered: Mar 2003

Excellent!

Could you please add a close up photo of the markings also!

IP: [Logged](#)

sazikov

posted 03-25-2009 06:28 PM


Posts: 1
Registered: Mar 2009

RE captains spoon

In the Baltic countries ship brokers joined since 1770 until 1880 the in the Baltic Sea area circulating custom to give the captains of the small transport ships which sailed from the province Groningen along the Dutch-German-Danish shore belt to all harbours of the Baltic Sea (Ostsee) as relationsgift silver spoons (Schifferpatentlöffel) as presents. Most of the ca. 22cm long spoons were signed with the name of the trading-house and the place and year of the donation. They came with and without punched town-and master marks of the silversmith. In Groningen where most of this spoons came originally together, there called "Ostzeelepels" or "Kapiteinslepel", were stored in the captain's house in the linnen cupboard or exhibited on its visible backside. Unfortunately this spoons are widely scattered today. In the last 40 years spoons from Libau, Riga, Mitau, Reval and Narwa showed up in the Netherlandes. There are fine collections of captains spoons in public and private collections in Denmark, spoons with town-and master marks from Riga, Libau, Pernau and Reval are known. A big part of the spoons in Denmark are from Danzig, Königsberg, Pilau and Stettin.

This spoons have nothing to do with corruption, bribeing etc.!!

If you look for more information:





Kaptainsgaver, Handels og Sefartsmuseet, Kronburg, rborg 1961 and 1969

or:

Henrik Vensild, De sejlede ostpa - og fik solvskeer in: fra Bornholms Museum 1989, S.67 ff

IP: [Logged](#)

Hose_dk

 posted 03-26-2009 01:53 AM   


Posts: 400
Registered: May
2008

that is interesting - I have added this to the original question.

My mustard cup was only a picture test with picture taken by my telephone. I shall take better pctures - marks on the spoon - but I will revert.


IP: [Logged](#)


silverhunter

 posted 03-26-2009 11:06 AM   

Posts: 704
Registered: Jul
2007

Hello Hose_dk and Suzikov,

Suzikov interesting story about the kapiteins lepels/captain spoons.I read it twice to understand all information. I have only one book about silver from the provence Groningen. They didn't showed one picture about these one's, but certainly they will be collected in Holland and over the border like you informed in your reaction. The silver I have from Norway(one from K nigsberg) have also a connection with other cities. Related to Bergen and , Christiansund.

Also harbour cities,perhaps a sailor from Holland collected silver, bought these silver items in these harbour cities, pieces made by Olsen, Olsens, Aasen, Hammer,Jostrup,Br drene Lohne and perhaps a few other more and brought them to Holland.

I hope it is possible to send a photo of a captainspoon for example from your side.

Hose_dk thanks again for showing the beautiful silver you have. The quality of the picture is good.





Technic is not always quality but in this case it is.

About old spoons short info, in Holland there are many 18th century spoons and forks even some 17th century spoon for sale.

I only have bought a little lot of silver (spoons and forks) perhaps there is a ? item in it and perhaps send a new topic.

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Hose_dk

 posted 03-26-2009 12:06 PM   

Posts: 400
Registered: May
2008























Mustard cup no marks on cup. But text "Venskabs Minde D. 15. October 1822" Friendship memory October 15th 1822.

The spoon has the city mark for Aalborg - 3 towers over 3 vaves. makers mark struck 2 times HS for Henning Jacob Smith born in Randers approx 1794ncitizenship 8/3 1816 dead 1856,

[This message has been edited by Hose_dk (edited 03-26-2009).]

Hallo Silverhunter glad you liked it.

I hope that the pictures I posted earlier today were better.

	<p>Spoons from see - I just picked up 2 of the 3 books - so now off for reading.</p> <p style="text-align: right;">IP: Logged</p>
<p>bascall</p> <p>Posts: 1626 Registered: Nov 99</p>	<p> posted 03-26-2009 09:15 PM   </p> <hr/> <p>The phone camera worked, but it didn't do the mustard cup justice. That is nice.</p> <p style="text-align: right;">IP: Logged</p>
<p>silverhunter</p> <p>Posts: 704 Registered: Jul 2007</p>	<p> posted 03-27-2009 03:00 AM   </p> <hr/> <p>The technic is running fast, but concerning mustard they constructed the tube or even worser plastic flacons. I realy enjoy going back in the time and in this case to see a beautiful nearly 200 years old functional and nice decorated silver piece.(with engravings). Never makes sounds after being nearly empty(plastic flacons do).</p> <p style="text-align: right;">IP: Logged</p>
<p>Elisabeth7291</p> <p>Posts: 53 Registered: May 2009</p>	<p> posted 06-23-2009 05:07 PM   </p> <hr/> <p>Hose_dk - I just saw this... this is a beautiful piece!</p> <p style="text-align: right;">IP: Logged</p>
<p>silverhunter</p> <p>Posts: 704 Registered: Jul 2007</p>	<p> posted 06-24-2009 01:21 PM   </p> <hr/> <p>It's good to read the topic again, this afternoon I saw a pattern at internet from such a East Sea spoon or Captains spoon. Sazikov mentioned the length around 22 cm of such a spoon. In another topic my question was about a spoon from K♦nigsberg nowadays mentioned Kaliningrad. Blakstone told me the maker of this pattern of a serving spoon or just a big pattern dinner spoon?. Seeing the pattern of a spoon made in 1862 in Stettin, that spoon was engraved with the name F.v.Padelsen Schiffsmakler Stettin and with a date. I have to look at internet were all these harbours are located. Back to my spoon, I begin to doubt if it is a East Sea Spoon pattern but it is used as wedding gift, because two initials were engraved in it. So wedding spoons look the same like East Sea spoons to me and it was a common pattern. Or (thats my question) are there different patterns made for East Sea spoons/captains spoons? Is it possible to show one, by a owner of such a spoon? Sazikov if you ever read this reaction can you also tell me/us what your interest is in silver. You know a lot about history of silver I begin to believe.</p> <p style="text-align: right;">IP: Logged</p>
<p>Hose_dk</p> <p>Posts: 400 Registered: May 2008</p>	<p> posted 06-25-2009 12:42 AM   </p> <hr/> <p>quote:</p> <hr/> <p>Originally posted by silverhunter: Seeing the pattern of a spoon made in 1862 in Stettin, that spoon was engraved with the name F.v.Padelsen Schiffsmakler Stettin and with a date. I have to look at internet were all these harbours are located. So wedding spoons look the same like East Sea</p>




spoons to me and it was a common pattern. Or (thats my question) are there different patterns made for East Sea spoons/captains spoons?

East sea pattern - compaired to wedding spoon. I am not sure I understand your question.
What we call wedding (spoon, cup etc) is things with initials indicating a couple. Not the pattern. Same with captains spoon - it is the engraving on a spoon that defines. Please show a picture of your german now polish Szczecin spoon,

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agphile

Posts: 798
Registered: Apr 2008





 posted 06-25-2009 03:28 AM   

Just to make life difficult for others, in English we call the Ostsee the Baltic Sea rather than the East Sea.

IP: [Logged](#)

Hose_dk

Posts: 400
Registered: May 2008

 posted 06-25-2009 01:42 PM   

to make it complete - $\text{\textcircled{d}}$ sters $\text{\textcircled{d}}$ en is the danish name.

Ostsee in German




Morze Ba $\text{\textcircled{d}}$ tyckie in Polish and we can go on thanks to google translate...

[This message has been edited by Hose_dk (edited 06-25-2009).]

IP: [Logged](#)

silverhunter

Posts: 704
Registered: Jul 2007

 posted 06-25-2009 07:33 PM   

I've heard of baltic states but in Holland geographic interpretation is also spelled Oostzee. Like the Noordzee(North Sea). But the important fact is the story behind it.

Silver spoons as gifts for good craftsmenSHIP. Tomorrow I will send my weddingspoon (with same pattern of a captain spoon).

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


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Author	Topic: Coin Brandy Warmer
Roger Nevling Posts: 58 Registered: Oct 2005	<p> posted 03-07-2010 12:25 AM   </p> <p>[26-1965]</p> <p>I need to introduce myself and spill the beans on why I am wanting to be involved in your group.</p> <p>I have been collecting silver for about 20 years or so and have reached a point where I have pretty much focused my collecting to American coin and to English Georgian silver. I probably have more English silver than anything else as much of it is still reasonably easy to collect, at least small items.</p> <p>I am like many others self taught through trial and error and by accessing as many books as can be afforded and by of course referring to sites like this to glean information.</p> <p>I do sell on E-bay once in a while but am not interested in using this forum to promote any of my sales. I am interested in learning about the shiny stuff sitting on my shelves.</p> <p>I think I may some knowledge to offer but mostly want to learn.</p> <p>Now, I hope to continue posting and asking questions, and getting responses in return.</p> <p>I appreciate the hard work that those who moderate put into an effort like this and hope to have a collegial relationship with all involved.</p>









One of the last posts in coin silver about the coffin end ladle brought to mind this brandy warmer with the marks as shown "TR" or "TP" with the additional little leg which is difficult to see but is like the RT in the ladle post. I to have been wondering if this mark is TP or TR and if the line that can be subtly seen is the tail of an R. If it is TP it could be Thomas Pons or Thomas Phillips and if TR maybe Thomas Revere.

Any ideas?
RN

IP: [Logged](#)

swarter
Moderator

 posted 03-16-2010 01:53 AM   





Posts: 2920
Registered:
May 2003

Your mark is certainly TP, with a crack in the punch (as in the other mark you refer to). The elements of the letters (except the loop on the P) are unusually thick - more so than just from wear - and so should be distinctive, and I do not recognize it as an American mark. There is, however, a clear photo of what is undoubtedly the same mark (without the crack) in Mayne (Channel Islands Silver, p. 84) known only from one spoon, c. 1780, found on the island of Jersey. The maker is unidentified. The spoon is a Hanoverian "large serving spoon" with a full midrib, and well could be earlier than the given date. As a single example, its origin is considered uncertain.

Since there is no crack visible in the Channel Islands mark, it had not yet occurred when the spoon was made, and your piece therefore would be later than the spoon. It is a nice piece, too - is there any provenance for it?

IP: [Logged](#)

**Roger
Nevling**

 posted 03-16-2010 11:31 AM   

Posts: 58
Registered:
Oct 2005

I had not even considered this as not being American and so did not check the mark in any of my other books. It makes sense about the crack in the punch and I probably should have thought of that having seen that on some of my other Georgian pieces.

I wish I had some provenance on this but I picked it up at an antique mall in Missouri, it was being sold as plate and was a bit grungy but it just had that "look" about it and when I saw the initials and felt it I just had to have it.





I am slightly disappointed in this not probably being American but if it is a Channel Island piece then I am truly delighted as what are the odds of finding a piece in a Missouri antique mall?

Any other input would be appreciated.

Thanks,
Roger

IP: [Logged](#)

ahwt

 posted 03-16-2010 12:52 PM   

Posts: 2173
Registered:
Mar 2003





Great find - those Missouri Malls are great.

The little dimple under the spout seems to be a common form on these uncommon bandy warmers. Ellis-Barker made one just like yours and they seemed to copy the antique ones faithfully.

[This message has been edited by ahwt (edited 03-16-2010).]

IP: [Logged](#)

Kimo

 posted 03-16-2010 03:58 PM   

Posts: 1597
Registered:
Mar 2003





Hello and a warm welcome to our little group, Roger. Your introduction is most appreciated. As you suspected, there is a wide range of people here and some are among the most knowledgeable people around regarding silver. Everyone is more than happy to share both their mutual admiration of silver and whatever they may know once a person has introduced themselves, posted some clear photos, and assured everyone that their request is not related to marketing their things.

Sorry that your brandy warmer is not exactly what you were hoping for, but I think knowing it is possibly Channel Islands is perhaps even more exciting.

Regards,
Kimo
Contributing Editor

IP: [Logged](#)

doc





 posted 03-16-2010 05:31 PM   

Posts: 712
Registered:
Jul 2003

Let me add my welcome to you. I took a look through Jackson's to see if there were any TP provincial marks that were similar, and did not find any that I thought were a match.

IP: [Logged](#)

**Roger
Nevling**

 posted 03-17-2010 03:00 PM   

Posts: 58
Registered:
Oct 2005

Thank you again for all the response and input.





Yes I too have looked through Jackson's and didn't see anything close.

I have not had much exposure to Channel Island silver and now that I am looking around for information it seems there is a paucity of it.

Roger

IP: [Logged](#)

ahwt

 posted 03-17-2010 11:40 PM   

Posts: 2173
Registered:
Mar 2003

TP

Island: Possibly Jersey
Name: Unknown
Mark: As illustrated
Date: c.1780
Item: Large serving spoon

It is always doubtful when only one item is known if indeed it is of Channel Island origin, albeit bearing only maker's initials.



94 and 95. Mark of TP on large serving spoon, the only known example of it.

96. (*bottom right*) Very early mark, possibly JP, on trefid spoon and Jersey christening cup.

I thought that you would enjoy seeing the mark in Richard Mayne's book "Channel Islands Silver" The copy that I have was published by Phillimore & Col Ltd. Shopwyke Hall, Chichester, Sussex in 1985. This book is readily available in the used book market and is a very informative book.

IP: [Logged](#)

adelapt

posted 03-18-2010 07:35 AM

Posts: 418
Registered:
May 2003

Your saucepan is on the move again...

A drawn illustration of this mark is shown in "Silver in the Channel Islands", Cohen & Bird, Jersey Museum Services, no date (maybe c2002), but more recent than Mayne. To quote the text with the mark:

"This mark appears on a basting spoon c1780 and a miniature teapot both previously ascribed to a Jersey maker. However this mark is that of Thomas Peard of Penryn, Cornwall, 1731-1745. A brandy saucepan and communion plate by him are known, as is a Communion cup at Budock, near Penryn, made in 1735. Married at Budock in 1743, Peard was registered at Exeter Assay Office. Thomas Purse of Baltimore, 1776-1823, used a similar mark"

Although the mark is not shown in the "New Jackson", Peard is listed there on page 304, line 9.

You are very fortunate - what an interesting object you have!

IP: [Logged](#)

Kimo





 posted 03-18-2010 10:44 AM   

Posts: 1597
Registered:
Mar 2003

That's great news - it is even older than initially thought. While not being a Jersey island maker is a bit disappointing I think it is more than made up for by the mention of only a few pieces which suggests to me this particular smith's work is not commonly found. I wonder if the reference to the brandy saucepan refers to this exact one, or to another similar one?

IP: [Logged](#)

Roger Nevling

 posted 03-19-2010 08:42 AM   

Posts: 58
Registered:
Oct 2005

Sorry for not responding sooner but when it rains it pours and I have had two computers go down in two days and a loss of internet at my work.

Thank you for the pictures of the mark from Mayne, I agree they appear to be the same. I will start looking for the book to purchase.





The attribution to Thomas Peard is interesting. I would be happy if this were an early 1730's or 40's piece. What do others think of the Thomas Purse possibility? To me the mark is almost an exact match to Peard, if it wasn't for the crack in the punch. When I get my computers back up so that I can post pictures again I promise to do so.

Again, thanks so much to everyone for their time and input.

Roger

IP: [Logged](#)

agphile





 posted 03-19-2010 05:22 PM   

Posts: 798
Registered:
Apr 2008

I would say probably Peard. The mark is attributed to him in Timothy Kent's "West Country Silver Spoons and their Makers" (1992) which is as close as you will get to a definitive study of West Country marks. It is this book that dismisses Mayne's tentative attribution. Kent mentions that the mark has been noted on a communion cup in Budock (adjacent to Penryn and where Peard lived) and on a brandy saucepan with full Exeter marks for 1731 as well as the spoon to which Mayne refers. There is nothing about your brandy saucepan to make it unlikely for the period 1731 to c. 1745 (the latest recorded date for Peard when his son was baptized in Budock, though he could easily have been working beyond this). So, if you believe it has the same TP mark, though with a crack, Peard it is, at the later end of his career. If you think it is a different mark you would have to discount Peard. As a UK collector I don't know enough about American silver to comment on the Purse possibility but to me the style of your saucepan fits an earlier maker better.

IP: [Logged](#)

Roger Nevling





 posted 03-21-2010 10:56 PM   

Posts: 58
Registered:
Oct 2005

I have finally taken some pictures. I also added some overall pictures of the base showing some scribbling and marks. Are these museum or collector marks used to keep track of pieces? I have noticed them on a number of different things I own.

Thanks again. Roger



Kimo posted 03-22-2010 10:37 AM   Posts: 1597
Registered:
Mar 2003

Normally scratches on the bottoms of such things are:




Silver test marks where an assay office gouged up a bit of metal to test - the scratches you show in the photo are not such a mark though, since those test marks typically look like a deep zig zag or zipper.

Inventory marks - by either the shop that was selling the object, or by the owner. The purpose of either was simply to keep track of it and prove ownership if it were ever in question.

Pawn shop marks - silver was frequently one of the first things pawned when an owner came on hard times. Over the centuries pawn shops have scratched things on silver like their own inventory numbers and dates when something was due to come off pawn (if you do not redeem your pawn after so many days - typically 120 these days - the pawned object becomes the property of the pawn shop which then sells it to recover the loan for which the object was used as collateral).





Assay office scratch weights - sometimes a silver assay office scratched a weight of the piece of silver on the bottom of things they assayed. Though sometimes when you see a weight scratched on the bottom it is simply the marking of an owner or a seller who marks it to remember the weight so they know the bullion value.

[This message has been edited by Kimo (edited 03-22-2010).]

IP: [Logged](#)**Roger Nevling** posted 03-22-2010 11:56 AM   Posts: 58
Registered:
Oct 2005

The pawn shop idea makes sense. There are marks denoting a monetary amount. Usually when I see these they are just random numbers. I just look at it as part of the provenence. It can be really interesting reading some of the things I've seen.

Thanks again. Roger

IP: [Logged](#)**Fitzhugh** posted 05-05-2015 06:08 PM   Posts: 136
Registered:
Jan 2002

quote:

Originally posted by Roger Nevling:
[26-1965]

I need to introduce myself and spill the beans on why I am wanting to be involved in your group.

I have been collecting silver for about 20 years or so and have reached a point where I have pretty much focused my collecting to American coin and to English Georgian silver. I probably have more English silver than anything else as much of it is still reasonably easy to collect, at least small items.

I am like many others self taught through trial and error and by accessing as many books as can be afforded and by of course referring to sites like this to glean information.

I do sell on E-bay once in a while but am not interested in using this forum to promote any of my sales. I am interested in learning about the shiny stuff sitting on my shelves.

I think I may some knowledge to offer but mostly want to learn.

Now, I hope to continue posting and asking questions, and getting responses in return.

I appreciate the hard work that those who moderate put into an effort like this and

hope to have a collegial relationship with all involved.









One of the last posts in coin silver about the coffin end ladle brought to mind this brandy warmer with the marks as shown "TR" or "TP" with the additional little leg which is difficult to see but is like the RT in the ladle post. I to have been wondering if this mark is TP or TR and if the line that can be subtly seen is the tail of an R. If it is TP it could be Thomas Pons or Thomas Phillips and if TR maybe Thomas Revere.

Any ideas?
RN

IP: [Logged](#)

Roger Nevling

Posts: 58
Registered:
Oct 2005

 posted 05-06-2015 10:17 AM   

So the brandy warmer was used in Miles Harrison's new book Exeter & West Country Silver 1700-1900. I was quite pleased that this initial post to the SSF ended up with the brandy warmer getting published. Thanks again for all of the help on this in the past. And Miles new book is very well put together and informative.

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






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


Author	Topic: Slide show: The Russian cigarette case
Scott Martin Forum Master Posts: 11377 Registered: Apr 93	 posted 09-14-2010 09:17 AM    [26-2041] Thank you Postnikov. WOW! A Collector's Eye The Russian cigarette case from Fabergé to GULAG by Postnikov
agphile Posts: 798 Registered:	 posted 09-14-2010 10:00 AM    WOW indeed.

IP: [Logged](#)

Apr 2008

IP: [Logged](#)

bascall





 posted 09-14-2010 10:09 AM   

Posts: 1626
Registered:
Nov 99

What a show!

IP: [Logged](#)

Polly

 posted 09-14-2010 11:15 PM   





Posts: 1939
Registered:
Nov 2004

Add me to the list of Wows!

Were these all men's cases, or did women also smoke (or at least carry) cigarettes?

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adelapt




 posted 09-16-2010 01:10 AM   

Posts: 418
Registered:
May 2003

Marvellous display. Thank you very much.

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FredZ

 posted 09-16-2010 11:22 AM   





Posts: 1069
Registered:
Jun 99

Congratulations on a wonderful collection and thank you for sharing it with us. My favorite was the reticulated silver case by Morosov. The rich texture of the wrinkled silver is wonderful. This technique has gained popularity in recent years.

Thanks again,
Fred

IP: [Logged](#)

Postnikov

 posted 09-16-2010 01:18 PM   

Posts: 133
Registered:
Nov 2009

Hi -

Thank you for your nice wow's!

@ Polly

Sure does women smoke in Russia - but there where no special women's cases for the normal market. How should they look? More "Bling" of course! But only for the beauties and/or for the rich!







@ FredZ

This technique is called "Samorodok", cyr. for "pure metal". Silver was heated and abruptly poured in a ice cold form, where it instantly solidified. Therefore the interesting pattern.

Regards
Postnikov

IP: [Logged](#)

FredZ

posted 09-16-2010 06:16 PM

Posts: 1069
Registered:
Jun 99

Postnikov,

Interesting explanation for the wrinkled texture on the case. This must have been contrived by a writer. I am able to produce this surface texture using an relatively low alloy of silver and copper. After successive heatings and cleanings the surface of the alloy develops a layer of fine silver. When heated with a torch the interior of the metal expand and gets close to the fluid state while the fine silver surface remains intact. Upon cooling the interior alloy contracts and the fire surface layer crinkles to form valleys and mountains. It is my understanding that Fabrege hired Finish

silversmiths who were fluent in this technique.
Fred

IP: [Logged](#)

flabob





 posted 09-16-2010 09:39 PM   

Posts: 39
Registered:
May 2004

Awesome job! Thanks for sharing that with everyone.

IP: [Logged](#)

Dale

 posted 09-16-2010 11:26 PM   

Posts: 2132
Registered:
Nov 2002

Fantastic presentation and collection. Thanks for sharing.

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


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


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Author	Topic: Slide Show: A Collector's Eye - Russian napkin rings
agphile Posts: 798 Registered: Apr 2008	<p> posted 08-29-2010 05:04 PM   </p> <p>[26-2034]</p> <p>Having been persuaded to put together a slide show for the forum I am now enthusiastic about persuading others to have a go and share their collections or part thereof in the same way. I was worried that I might either seem to be showing off or find a distinct lack of interest. In the event there were sufficient kind words for me to relax on both counts.</p> <p>It does seem to me that once you have collected a few items that you like, you need to find interesting ways of playing with them. Putting the slide show together made me look at my pieces properly again and think about how I wanted to organize their presentation. This actually added to my enjoyment of them.</p> <p>On the technical side, all I needed to do was to provide the text and relevant pictures, leaving the rest to Scott's skilful editing so the process was quite painless.</p> <p>I find it fascinating to see the silver of various types and dates that people have chosen to assemble and have learned quite a bit from the other slide shows. May I therefore please encourage others to consider sharing in this way.</p>

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93 posted 08-29-2010 05:31 PM   

See agphile's slide show here:

- [A Collector's Eye - Early English Spoons \(click here\)](#)

Another member just asked (via email):

quote:

What are the rules here (number of slides, size of images, etc.)?

My response:

quote:

The number of slides is really up to you. More slides = more effort. I am glad to do as many or as few slides as makes you comfortable.

There is no hard and fast rules. There are some general guidelines. Set a target completion date. The completion date may change as needed, it just helps me to schedule my time. Wherever possible the images should show front and back, including closeups of any marks or interesting detail.

As far as the images...

I will edit the images, i.e., crop, lighten/darken, combine...etc. We should start with large sized basic shots which you emailed to me. When required, I will deal with reducing the resolution and putting multiple images together into one slide.





All I need from you is:

- 1. The text for each slide*
- 2. a title for the presentation*
- 3. the basic images*
- 4. notes about which images go with which slide.*

Once the presentation is done, I will then ask for your help proof reading, your suggested changes to my editing of your images together, and then doing a Table of Contents (i.e., <http://www.smpub.com/cv/6/cc6index.html>).

I am very excited at the prospect of others sharing their collections.

Thank you agphile for starting this thread.

silverhunterPosts: 704
Registered: Jul 2007 posted 08-30-2010 03:24 AM   

First thing to say is, thank you very much for making this topic, using a lot of energy, sharing knowledge concerning explanations and beautiful photo's (without text:read the head lines)

A lot of spoons are showed, some I knew, examples out of books, some I've seen at markets but than most pewter examples. It's true what you have said about trying to collect the oldest spoon you are missing in your collection.Time period and more information is to read and I've to read it more than once for to understand all that information.

Here in Holland some times at a website you can buy old silver spoons, but often it is dated from the 18th century, sometimes 17th century but they are hard to be found and personal I




doubt when I see these one's, you must have a lot of silver knowledge for recognize the right one's.
(and I don't have that).

Enjoy your collection you, may be proud to have such one and thank you both for the work there is done.

Greetings Silverhunter.

IP: [Logged](#)

Polly

 posted 08-30-2010 12:14 PM   




Posts: 1939
Registered: Nov
2004

It's fun for everyone to see these slide shows--I hope more people do them.

Loved yours, agphile!

IP: [Logged](#)

agphile



 posted 08-30-2010 12:46 PM   

Posts: 798
Registered: Apr
2008

Thanks Silverhunter and Polly. When I started this thread I wasn't fishing for compliments - they should really be for the silversmiths who crafted these items. However, I was fishing for further volunteers and endorse Polly's plea. It is fascinating to see somebody else's slide show but, believe me, it can also be fun to try and put one together.

IP: [Logged](#)

silberpunze





 posted 08-30-2010 05:54 PM   

Posts: 100
Registered: Nov
2009

I love it - It is a very valuable addition.
I thank You agphile.

IP: [Logged](#)

Postnikov

 posted 08-31-2010 03:29 AM   

Posts: 133
Registered: Nov
2009

Hi agphile -

interesting and educational slide show - even for one who is not much interested in this kind of silver. One learns everyday something new....





Many thanks
Postnikov

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr
93

 posted 09-01-2010 08:33 AM   

Agphile again thanks to you for starting this thread because Postnikov has stepped up with two slide shows.

The first slide show is done:

- [A Collector's Eye](#)
[Russian napkin rings](#)
by
[Postnikov](#)

The second slide show, *The Russian cigarette case - from Fabergé to GULAG* may not get completed for another 7-15 days because my near term schedule is pretty booked. I'll try to squeeze it in.





Postnikov,

Thank you so very much for sharing with us all.

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr
2008

 posted 09-01-2010 09:14 AM   

Postnikov



Lovely examples. Many thanks for sharing.

David

IP: [Logged](#)

ahwt

Posts: 2173
Registered: Mar
2003





 posted 09-01-2010 11:55 AM   

Great photos and a great collection. Thanks for posting it.

IP: [Logged](#)

silverhunter

Posts: 704
Registered: Jul
2007

 posted 09-01-2010 04:31 PM   

hello Postnikov,





When do you open the museum doors? Quit a lot of napkins and engraving styles, all beautiful pieces you have. Thank you for showing your collection and it is always nice to see other members collection, other cultures and styles, using materials and letter types etc. Be proud to have such a collection. I only have four plated and they stand in a shadow of these capital pieces.

Greetings silverhunter, andre.

IP: [Logged](#)

Postnikov

Posts: 133
Registered: Nov
2009

 posted 09-01-2010 05:35 PM   

Hi -

thank you all very much for your nice words - I think we are bitten by the same bug!
Now it is time to show a little of your passion.....





and a big thank you for Scott's efforts!

Regards
Postnikov

IP: [Logged](#)

June Martin
Forum Master

Posts: 1223
Registered: Apr
93

 posted 09-01-2010 09:00 PM   

Hi, Postnikov. Fabulous slide show. The silver/laque by R. Kochin were stunning as were the pappmache pieces from the Vishnijakov Factory.

Question: What is the significance of the special identification of the Silver Niello pieces from Caucasus?

Thank you so much for sharing.

IP: [Logged](#)

Postnikov

Posts: 133
Registered: Nov
2009

 posted 09-02-2010 04:26 AM   

Hi June -

The difference between the "normal" Russian niello and the Caucasian niello is, that the Caucasian niello is more coarse in the design (Islamik/Oriental influence). The Caucasian region was one of the Tsar's + company's favorite vacation resorts - therefore the many souvenir objects with the script "KABKA3b" = Caucasus in cyr.

Some photos will show the difference:

"Normal" Russian niello



Caucasian niello











Regards
Postnikov

IP: [Logged](#)

June Martin
Forum Master

 posted 09-06-2010 10:19 AM   

Posts: 1223
Registered: Apr
93

Ah, I see the difference now. Thank you.

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Author	Topic: The H G Problem
silberpunze Posts: 100 Registered: Nov 2009	<p> posted 11-11-2009 11:55 AM   </p> <p>[26-1922]</p> <p>To my person. I am a student in Germany and I study the marks for old German silver (not nickel silver).</p> <p>I have some spoons with the [H G] mark. I think they are from saxony. Some other spoons have a mark for the fines [0,75] and a mark I think from the seller (A.B.) or [W.T.] or (F). Could it be a mark of H.Grohmann?</p>



IP: [Logged](#)

silberpunze

posted 11-12-2009 10:52 AM

Posts: 100
Registered: Nov 2009



IP: [Logged](#)

Kimo





posted 11-12-2009 10:00 PM

Posts: 1597
Registered: Mar
2003

You are making good progress. Your photos are clear. Could you please tell us a little more about your interest in finding out about these spoons. Are these part of your personal collection or are you doing research for selling them? Have you been collecting silver for a long time?

IP: [Logged](#)

silberpunze

 posted 11-13-2009 02:14 AM   

Posts: 100
Registered: Nov
2009

Thank you very much.

I need a little more time to adapt. I've been collecting silver for several years. I usually buy it at flea markets for very little money in the form of spoons and other cutlery. Here it comes again and again that unknown stamp is illustrated here.

For about one year now I am working intensely with these stamps and had to find that certain stamps, even though they are not so rare, have not yet been assigned. This has meant that I had been trying for half a year, systematically collect all the stamps from Germany, which I can get.

I am not a dealer - I do not sell - I just want to bring as much as possible on the stamp on experience. The first thing I try is to collect all the old German city brands in their different variations, especially those that are not found in the literature.





From that H | G Brand, I have now over 15 parts and nobody has been able to give me an answer regarding the exact origin. It is relatively certain it must come from Saxony in Germany.

IP: [Logged](#)

**Scott
Martin**

Forum Master





Posts: 11377
Registered: Apr
93

 posted 11-13-2009 08:41 AM   

Knowing which references books you have checked may help our members to focus on books you have not been able to check.

IP: [Logged](#)

silberpunze

 posted 11-13-2009 09:17 AM   

Posts: 100
Registered: Nov
2009





I do not have many books about silver marks.

Rosenberg 3 and Jan Devis, and a summary of Seling. Even experts who I asked, unfortunately they could not answer me. The problem has been that the eastern countries such as Saxony and Thuringia in the silver little research has previously considered.

Particularly little information is available about the 19th Century. I still have a lot of questions I would ask in the next few days. One thing is a brand that has been assigned in the literature, most Altenburg, without it being so far been able to identify even one of the master brands. But more on that later.

IP: [Logged](#)

agphile

 posted 11-13-2009 07:56 PM   

Posts: 798
Registered: Apr
2008

I am afraid I cannot help you with the marks but I wish you well in your endeavours.

I don't know whether mentioning a completely different German mark will be of interest to you. I had a look at what I think must be your website and noticed that it did not include a mark for Hameln. If you look at the thread [Hanover spoon](#) in the Continental/International Forum you will find Blakstone's interesting explanation of a lion passant as indicating that a spoon sold by Bahlsen of Hanover was actually made in Hameln.

IP: [Logged](#)

silberpunze

📄 posted 11-14-2009 02:15 AM 📄 📄 📄

Posts: 100
Registered: Nov
2009

agphile, Thank you for pointing me to that post. I hope that I may use this image 😊 .

In fact, I have a picture of a Bahlsen piece with the city mark of Hanover.

Do you have a sharper image of the city mark of Hameln?

IP: [Logged](#)

agphile

📄 posted 11-14-2009 05:38 AM 📄 📄 📄

Posts: 798
Registered: Apr
2008

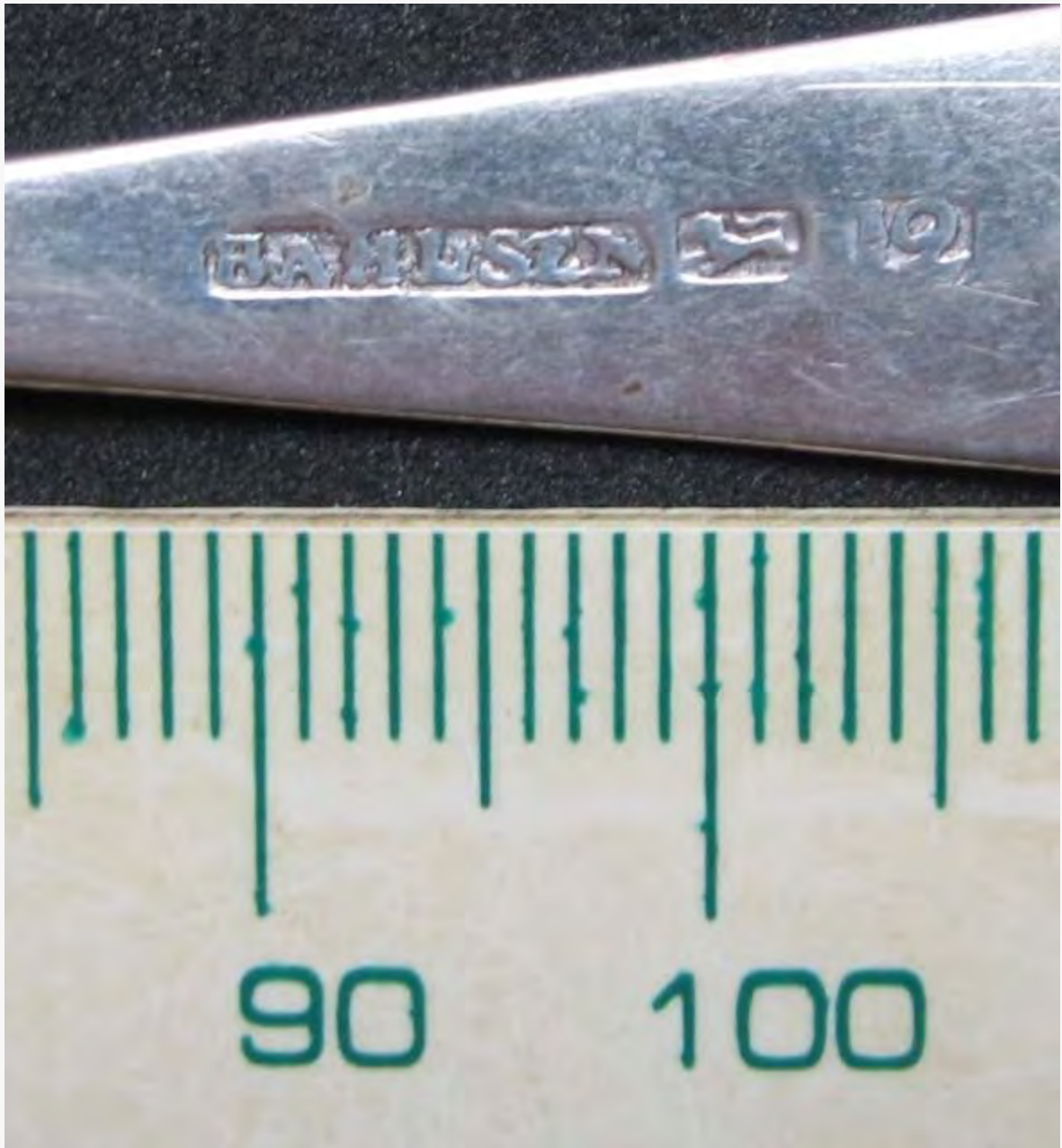
Of course you may use the image. I'll dig the spoon out and try to take a better photo.

IP: [Logged](#)

agphile

📄 posted 11-14-2009 08:01 AM 📄 📄 📄




Posts: 798
Registered: Apr
2008



I hope this picture is good enough for your purposes. I have included a scale in mm to show the size and have also emailed it separately.

IP: [Logged](#)

silberpunze

 posted 11-14-2009 10:37 AM   

Posts: 100
Registered: Nov 2009




Thanks agphile
To use a scale is a great idea. I should also introduce.

I have placed it under HanoverHameln, because the typical urban mark of Hamelin (Rosenberg3 BD2 No. 2457), an H was.

[This message has been edited by silberpunze (edited 11-14-2009).]

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Hose_dk




 posted 11-14-2009 02:30 PM   

Posts: 400
Registered: May 2008

if you are interested I can send you the german marks I have.
You can then select those that you do not have. I dont have many but some Königsber danzig then you can select what you can use.

IP: [Logged](#)

silberpunze

 posted 11-14-2009 02:41 PM   

Posts: 100
Registered: Nov 2009

Dear Hose_dk,





It's nice to see you here in this forum. Although I have been a few pictures of Danzig and Königsberg, but many masters, I have not yet.

Also it is always interesting when you know the date of the annual letter.

I accept your kind offer with thanks.
Kind Regards

IP: [Logged](#)

silberpunze

 posted 08-13-2010 02:51 PM   

Posts: 100
Registered: Nov 2009

I'm not sure if there may be a connection.
[Bohemian Tea Strainer & Google Books Research](#)

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



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


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Author	Topic: Fabergé from Odessa
Postnikov Posts: 133 Registered: Nov 2009	<p> posted 01-09-2012 11:26 AM   </p> <p>Hi all -</p> <p>some never before seen Fabergé objects which were 1913 bought in the Odessa shop as souvenirs by an German miller. This miller traveled every year to the Ukraina to buy his grain direct from the fields - while waiting for harvesting and loading the ship, he spent the time with sightseeing and shopping. While doing this he met his future wife (the girl in the photo frame, a painting on ivory after a photo), the daughter of an Italian miller, who also bought "from the fields". By chance I could convince the heir, who had no interest in the objects, that the best place would be in my collection...:-)</p> <p>The enamel artist is the famous Fedor Rückert, one of the best in Russia, who had his own shop but also sold many objects to Fabergé.</p> <p>Photoframe, silver gilded, enamel Cloisonné</p>





Triangular bowl, silver gilded, enamel Cloisonné





Match safe in the English style, silver gilded, enamel Cloisonné







Regards

Postnikov

IP: [Logged](#)

agphile

 posted 01-09-2012 11:49 AM   

Posts: 798
Registered:
Apr 2008

Lovely pieces. Thanks. And nice to know the provenance which adds interest.

IP: [Logged](#)

Polly

 posted 01-09-2012 02:13 PM   

Posts: 1939

Wow, those are gorgeous.

Postnikov

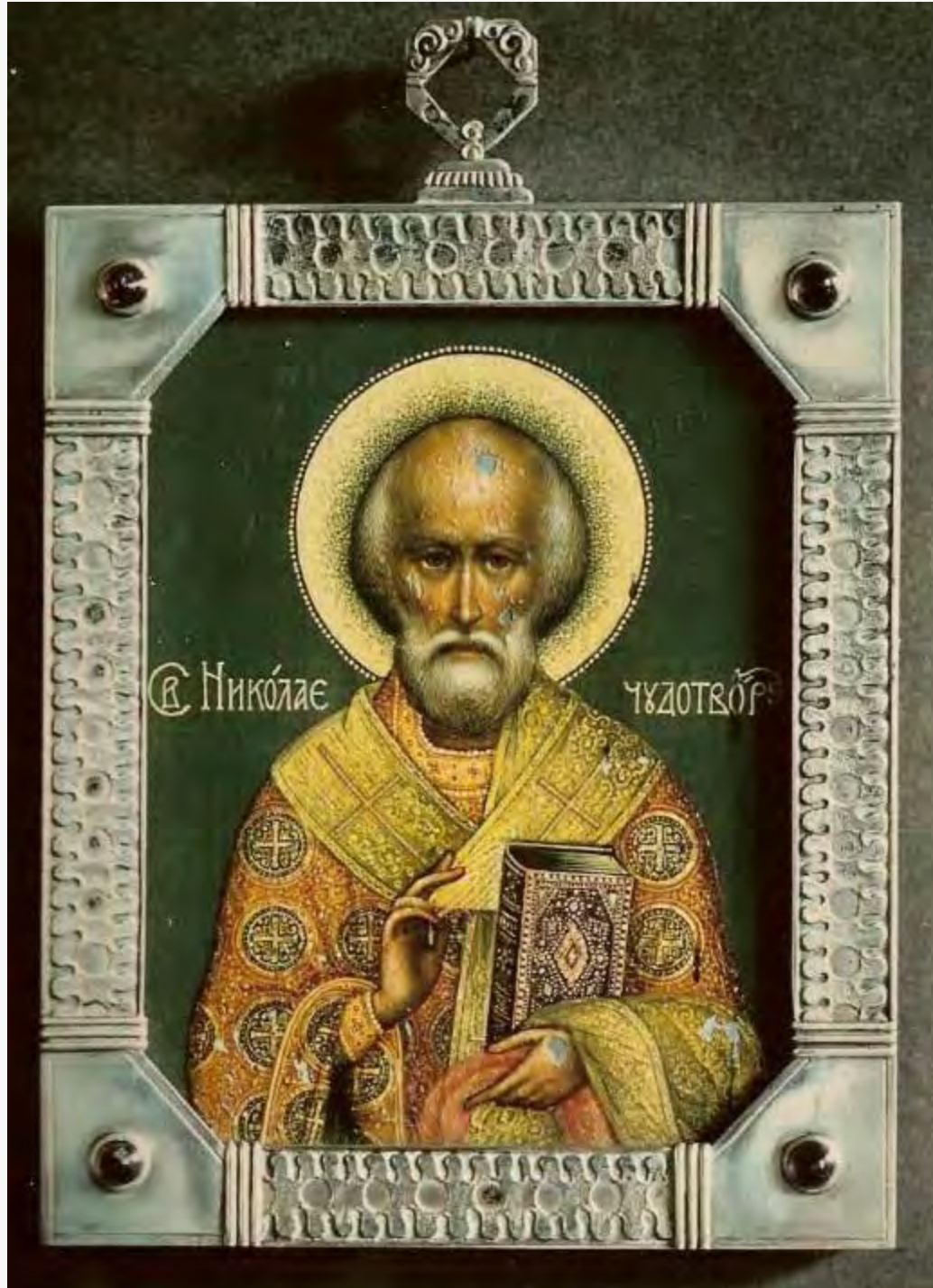
📅 posted 01-10-2012 01:01 PM 📄 ✍️ ➡️

Posts: 133
Registered:
Nov 2009

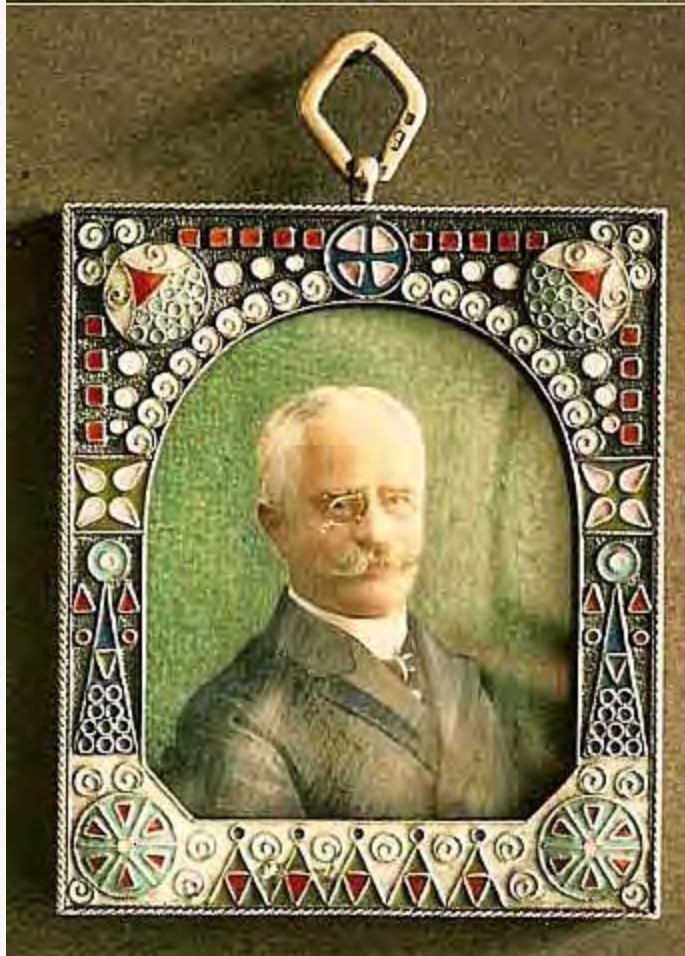
Hi all -

here is the rest Fabergé:

Icon St. Nicolaus



2 photo frames (the miller and his wife, years later)



2 coffee/tea spoons



Regards
Postnikov

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



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Author	Topic: What does this inscription say?
Polly Posts: 1939 Registered: Nov 2004	<p> posted 04-29-2012 01:33 PM   </p> <p>[07-1138]</p> <p>Can anyone help me with this inscription? It's on a pair of unmarked filigree sugar tongs. What language is it in? German? Something Scandinavian?</p> <p>Here are the tongs:</p>  <p>Here's the inscription:</p>







It's dated 1829--does that sound plausible?



IP: [Logged](#)

Hose_dk

 posted 04-29-2012 02:24 PM   

Posts: 400
Registered: May
2008

I have never seen the acorn at a sugar tong.

1829 is very likely the year. But without hallmarks it is impossible to place in time and place.

LK

The first letter I know, but now I cannot say what letter it is could be d for date and 5 for the 5th.

5 is easy but next I cannot identify. In Danish it should not be there. German??

Last line is Jan for Januar or Jem - but that makes no sense, or Jim but that makes no sense either
Januar German for January in Danish it would be Januar.

Therefor I am sure that this reflect something of January 5th. And then the first letter most likely d. (but I don't think it is fully correct d)

After the 5 - ??? could it refer to line 1 and not line 2???




a slight possibility of Jun which then is short for June in German/danish Juni

Regarding shape of the back - I am more to German than Scandinavia. (In combination with acorn).

IP: [Logged](#)

Polly

Posts: 1939
Registered: Nov
2004

 posted 04-29-2012 06:06 PM   

Thank you, Hose.





The word you read as "Jan" or "Jun" I read as "Fein" or "Fem," but it makes more sense to see it as a date, so I'm probably wrong.

Does anyone else have any thoughts?

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr
2008

 posted 04-29-2012 07:20 PM   

I can't really get any further than Hose. Line 2 looks as if it ought to be a date or something like a 5th anniversary but I can't convert the lettering to a German word or abbreviation I recognise. Wouldn't know about other Nordic languages.





Might line 3 be a name, e.g. of the donor, in which case I would go for Jan. I would expect the i to be dotted if it were Fein and anyhow can make even less sense of Fein or Fem if either of those are in fact the correct reading

IP: [Logged](#)

swarter

Moderator

Posts: 2920
Registered: May
2003





 posted 04-29-2012 07:29 PM   

I read the last word as "Jan" (January) - what looks like an i is not dotted, so the "ei" is actually an open "a". The character(s) preceding the 5 may be an abbreviation. My wife, who is pretty good at reading old German script from tax lists, wills, etc., gets the sense that this is a wedding inscription, something like joined (= wed) on the 5th of January, with the year (1829) in the other reserve. Just a guess, but I think a pretty good one.

IP: [Logged](#)

Polly

Posts: 1939
Registered: Nov
2004





 posted 04-29-2012 08:50 PM   

Thanks, everyone.

IP: [Logged](#)

Hose_dk

Posts: 400
Registered: May
2008

 posted 04-30-2012 12:46 AM   

The J I am sure of.
a is most likely -
Jan as a name is very possible.

Heirated, verheiratet German (verh - vhei - could that be short for verheirated (never seen that)





Gift - danish
It is that - why use initials for bride and name for husband?

In case name I agree jan is the giver - but not husband.

sugar tong - wedding or siminal makes sense.

geburtstag
Hochzeitstag





IP: [Logged](#)

Hose_dk  posted 05-23-2012 03:23 PM   

Posts: 400
Registered: May 2008

we love internet sales. Today at an auktion I saw 4 salt cellers. The auktion house assum that they are made by a danish silversmith - they have initials + year 1826. The reason why I refer to this is that they have this achorn.

IP: [Logged](#)

Polly  posted 05-23-2012 03:51 PM   

Posts: 1939
Registered: Nov 2004

Thank you, Hose.

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

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


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Author	Topic: Mystery Marks
Paul Lemieux Posts: 1768 Registered: Apr 2000	<p> posted 10-23-2012 08:58 PM   </p> <p>Here is an antique Fiddle Shell pattern egg or salt spoon. I can't figure out where the marks are from. They are "AD", a gate (?), and two other marks--could be a crowned lion, a ship, or ? I bought this in a bag of junky silver plate because the marks intrigued me and I use the spoon for sauces. But I would like to know what the marks means... any thoughts?</p>



IP: [Logged](#)

vathek

posted 10-27-2012 03:06 PM

Posts: 962
Registered:
Jun 99

look like English silverplater marks to me.

IP: [Logged](#)

Hose_dk

posted 10-27-2012 03:26 PM

Posts: 400
Registered:
May 2008

I have seen it before, but cannot recall where.

Could be though that I mistake with
T & J Creswick - don't know, not my strong side. 😊



IP: [Logged](#)

taloncrest

posted 10-27-2012 04:39 PM

Posts: 169
Registered:
Jun 2004

I would call the "gate" a portcullis. I performed a Google search for portcullis silver mark. The entries for the Scottish town of Arbroath seem particularly interesting. The marks of Andrew Davidson seem to be right, but I can't find a really good picture of the one that resembles yours, and you still can't tell what that double mark is supposed to be.

[This message has been edited by taloncrest (edited 10-27-2012).]

IP: [Logged](#)

agphile

posted 10-27-2012 06:10 PM

Posts: 798
Registered:
Apr 2008

Scottish provincial is not my field, but Taloncrest is indeed right. Date would be 1835-1845 and the unclear mark has been described as a crowned head.

[This message has been edited by agphile (edited 10-27-2012).]

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**Scott
Martin**

Forum Master

posted 10-27-2012 06:13 PM

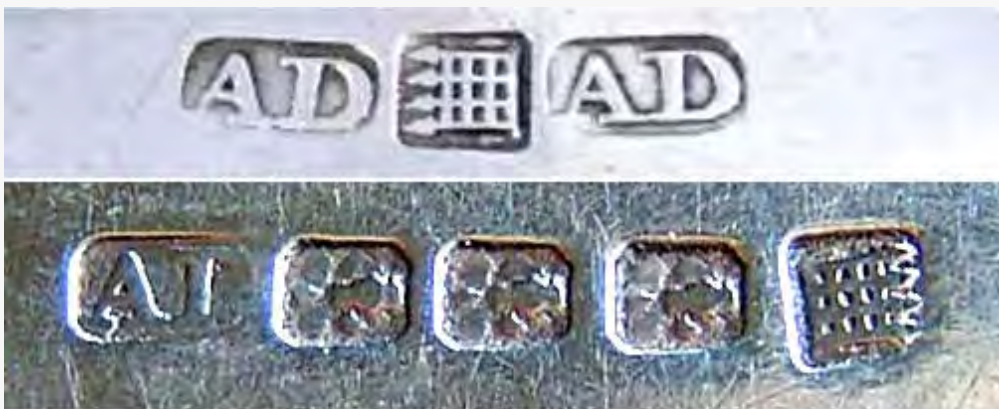
Posts: 11377
Registered:
Apr 93

quote:

Arbroath



Arbroath mark c. 1835 Arbroath coat of arms Arbroath seal
The burgh of Arbroath probably used a portcullis to symbolize strength and redoubt ability of his citizens.
The silver mark is based on the Arbroath burgh seal.
Arbroath, formerly Aberbrothick, is the anglicized (contracted) form of aber.



attributed to
Andrew Davidson c1835 to 1850

IP: [Logged](#)

agphile

posted 10-27-2012 07:10 PM

The three marks between AD and the portcullis are of a pot of lillies, also used by Davidson. The crowned head mark on Paul's spoon is different. I don't know whether the differing marks are from earlier and later in his short working life or have some other significance.

Richard Kurtzman
Moderator

posted 10-27-2012 08:10 PM

Page 588, Jackson's Silver & Gold Marks:

Posts: 759
Registered:
Aug 2000

MARKS ON ARBROATH PLATE

The second mark on the first spoon, and on Lord Breadalbane's snuff box, has the appearance of a crowned head, but, being somewhat worn the details are not clear.

DATE (ABOUT)	MARKS	MAKER'S NAME	ARTICLES
1835-45		George Ritchie*	Tablespoons
1835-50	 	Andrew Davidson " " " "	Tablespoon Lid of snuff-box Toddy ladle
1838-39		" "	Tablespoon (with Edinburgh marks of 1838-39)

* George Ritchie's mark found both as maker and retailer of Andrew Davidson's work.

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Author	Topic: Family silver ?
Hose_dk Posts: 400 Registered: May 2008	<div style="border: 1px solid #ccc; padding: 5px;"> <p> posted 11-29-2012 03:13 PM </p> <hr/> <p>Today I bought a special item. I have not received it yet. Therefor I must trust sellers description. According to him it is marked by a specific silver smith - active in a very small town. A poor town with only a few silversmiths during time.</p> <p>Well he was active 1743 and in 1749 he dies. And widow do not continue business. I don't know when he starts as master. His name was Carl Hoose.</p> <p>I don't know him or his relation - children and gran children onwards.</p> <p>However my gran father was named Carl ???. Hose ?+? - the last name ?+?..... he got from his father and the middle name ?? from who knows?</p> <p>I put in ? because they have no relevance for story.</p> <p>His mother was born approx 1850ties or late 1840ties. Her name was Caroline ???? ?? Hose (again I added ???? to hide identity) Carl Hose - and mother Caroline Hose. The Carl is masculine of Caroline - my guess is that this is a family tradition.</p> <p>100 years before Caroline was born the silver smith Carl Hoose was active 20 or 25</p> </div>

km from Caroline's home.

If Carl Hoose actually is the great great grandfather of Caroline Hose. Then he will also be a direct reason why I exist 😊

I know that this family tie is purely speculation - I have nothing that relates us. But if I assume this correct - when I hold this piece in my hand - I hold an item my great great great great and don't know how many great father hammered 250 years ago.



Nothing to support theory - except my wish, and a bit geography. A possible baptism use of family name - naming children after mother/father as is custom in my country. It could be...

I hope that it is so - can I feel the family ties during more that 250 years?

IP: [Logged](#)

agphile

posted 11-29-2012 03:38 PM

Posts: 798
Registered:
Apr 2008

Lovely thought. I hope you are right. Perhaps love of silver can pass through the genes.

[This message has been edited by agphile (edited 11-29-2012).]

IP: [Logged](#)

ahwt

posted 11-29-2012 08:58 PM

Posts: 2173
Registered:
Mar 2003

Wonderful story that could very well be true. Enjoy the beautiful heart.

IP: [Logged](#)

Polly




 posted 11-29-2012 09:40 PM   

Posts: 1939
Registered:
Nov 2004

I hope you're right! It's a lovely piece, too.

IP: [Logged](#)

Hose_dk

 posted 12-22-2012 04:46 AM   

Posts: 400
Registered:
May 2008

I also posted this at a Swedish site. One of the readers is used to do family research. He used information online and started searching for the missing links. Status was:

Caroline A. Hose had a father Poul Christian Hose born 1801.
Poul Christian Hose - had a father called Jens Christian Hose and he was married 21 October 1796
Jens Christian Hose's fathers name was Poul Hose (same name as the one born 1801)
Poul Hose was born approximately 1727.

Here it ends. Poul Hose could somewhat be related to Carl Hoose (the silversmith) Don't know relationship. However as his age suits the relationship. I trust that it is there.

Conclusion would be that my ancestor Poul Hose is most likely son of the silversmith. (or at least the silversmith is his uncle)

The silversmith was poor - and wife did not continue business. That would also mean the any children of theirs did not go the "silver way". If they had children they would have changed business.

All the Hose in my family where having their own business as carpenters. From father to son untill that stopped around WW1 - my grandfather. He was educated making furniture - and we have furniture that he has made. But he left that business.

In case relationship is there. My great great great great great grandfather was Carl Hoose 7 generations before me.

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


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Author

Topic: Hanau marks?

vathek

 posted 01-11-2013 06:35 PM   

Posts: 962
Registered:
Jun 99

I'm sure this piece is German. The quality of the work is quite high. It's marked with a 13 (loth), a mark that looks like an anchor followed by the number 13 or the letter B, and a mark I can't decipher. I believe it is Hanau ca. 1880's or so but can't find the marks in any of the sites on Hanau silver. Would appreciate any opinions, thanks.





IP: [Logged](#)

ahwt

posted 01-14-2013 11:31 PM

Posts: 2173
Registered:
Mar 2003

I cannot help with the mark, but that is a great face to add to the great faces thread.

IP: [Logged](#)

vathek

posted 01-15-2013 07:49 PM

Posts: 962
Registered:
Jun 99

I think there are 9 different faces on this piece.

IP: [Logged](#)

agphile

posted 01-18-2013 12:22 PM





Posts: 798
Registered:
Apr 2008

Origin could also be the Netherlands where historicist items with pseudo marks were produced as well, but I don't know of any documentation identifying the pseudos. I gather that official marks may also be present but scattered and hidden anywhere on the piece. Might be worth a

hunt with a loupe?

IP: [Logged](#)

vathek

 posted 01-18-2013 02:38 PM   

Posts: 962
Registered:
Jun 99




here are the complete set of marks. I am for the time being attributing this to Schleissner, and believe the first mark is the top of of a swan and he also used the sword and did similar work.

IP: [Logged](#)

Scott Martin

Forum
Master

Posts:
11377
Registered:
Apr 93





 posted 01-19-2013 10:33 AM   

The marks were not showing up for me. I looked at the code and things seemed OK. But is still wasn't working.

It is now working. All I did was put a carriage return before each image.

IP: [Logged](#)

vathek





 posted 01-19-2013 11:51 AM   

Posts: 962
Registered:
Jun 99

thanks Scott, don't remember that ever being a problem before.

IP: [Logged](#)

agleopar





 posted 01-20-2013 11:15 AM   

Posts: 847
Registered:
Jun 2004

Sorry to make more work, we have seen all the parts in the faces post - would it be possible for you to post an image of the whole piece?

IP: [Logged](#)

vathek




 posted 01-20-2013 12:43 PM   

Posts: 962
Registered:
Jun 99

agleopar, will try later. thanks

IP: [Logged](#)

ahwt

 posted 01-20-2013 01:58 PM   





Posts: 2173
Registered:
Mar 2003

In the meantime we can play what is it.

I vote for a flower vase.

IP: [Logged](#)

vathek

 posted 01-21-2013 01:18 PM   





Posts: 962
Registered:
Jun 99

The distortion in the piece is due to camera, it's straight.



IP: [Logged](#)

agleopar





 posted 01-23-2013 08:47 PM   

Posts: 847
Registered:
Jun 2004

Vathek, that is a stunning object there is a great deal going on in it! Thanks for sharing with US.

IP: [Logged](#)

vathek

 posted 01-23-2013 10:30 PM   

Posts: 962
Registered:
Jun 99

thank you agleopar, now if I can only find out more about it's origins.

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

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Author	Topic: hallmark minerve AND mercure?!
ziela Posts: 10 Registered: Jun 2007	 posted 06-03-2008 11:28 AM   
	[26-1668]
	Hello, I found this object, I suppose it is for sugar or something, don't know, if anybody knows??
	There are three hallmarks in it: the maker: Tirbour, than there is Minerva 1 but with all scratches through!!! and there is also Mercure!
	Can anyone help with an explanation why those hallmarks and also the use of this object?
	Many thanks!
	Now I'll try some pictures, sorry if it don't work.



IP: [Logged](#)

agphile

posted 06-03-2008 11:45 AM

Posts: 798
Registered: Apr
2008

I can't help with an explanation of the hallmarks but I think the object is a tea strainer from the days when tea was made with loose tealeaves in the pot. The tea would be poured into the cup through the pierced strainer to catch any leaves. When the strainer was replaced on the table its base would catch any drips and save the tablecloth.

The more common type of strainer, in England at least, did not have such a base and was placed over a separate slop bowl after use.

IP: [Logged](#)

ziela

posted 06-03-2008 11:58 AM

Posts: 10
Registered: Jun
2007

Thanks for such a quick reply! yes, that seems reasonable for me, I'm sure you are right. But the hallmarks of minerve in both parths are both with scratches such as if the minerve hallmark doesn't count anymore and it had to be mercure, strange...

IP: [Logged](#)

silverhunter

posted 06-03-2008 01:20 PM

Posts: 704
Registered: Jul
2007

I've looked for name and found some silversmiths named Tirbour. Perhaps there are more than two, which I found until now.

At a auction they mentioned a certain A.C. Tirbour worked and lived in Paris mid 19th century. And also mentioned C. Tirbour lived and worked in the 18th century. So it is a famous name and a good silversmith family. The knowledge given by father to son, I suspect. There is a photo of Chocolate can made by A.C. Tirbour to get a impression they made beautiful silverware. Also a photo of the silver mark of the silversmith A.C. Tirbour. It's interesting when you have a piece like this and I hope you get more reactions about the marks.

Success with the hobby and perhaps you can tell us which kind of silver you are collecting and what your interest is for the silver item, if you will do that of course.



IP: [Logged](#)

ziela

Posts: 10
Registered: Jun
2007

posted 06-03-2008 02:10 PM

Yes, it must be a good silversmith because it is such fine work!

But the hallmark of mine is not the same as yours on that beautiful piece, and I found it is from Charles Tirbour 1897-1951 kuved ub Oarusn 23 rue chapon, and there is also a handbag in the hallmark. I have some special pieces of silver which I like very much, and when I see something on a brocante I buy it for my collection, but not specific from one country. I have 2 little coffee spoons (Russian) I think from 17., and a beautiful couvert from France, perhaps I will ask some more information for those also I'll take pictures first.

Thanks for you answer!

IP: [Logged](#)

silverhunter

Posts: 704
Registered: Jul
2007

posted 06-03-2008 03:56 PM

The photo's belong to the auction house where this one was sold, but it was a example considering which silver objects were made by (I suppose) earlier family relatives. It sounds good about which silver you're collecting. I was proud to have some Vhristofle flatware but this is more interesting 17. So if you are able to send your new topic and questions in the future it will be also a good item.

One question is it possible for to make a clearer photo of the second mark becaus I can't recognize it.

Success!

IP: [Logged](#)

silverhunter




 posted 06-03-2008 04:07 PM   

Posts: 704
Registered: Jul
2007

I give it a try for the little mark it is possible this mercury mark stands for a french made export mark and is used from 1878-1973. The big minerva is a ? to me, but I follow the topic.

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agphile

 posted 06-03-2008 06:31 PM   





Posts: 798
Registered: Apr
2008

Silverhunter

I think the question is why there is both the Minerva (standard) and the Mercury (export) mark. I assume the Minerva mark was put on by mistake and therefore cancelled when the Mercury mark was added, but I had hesitated to volunteer this earlier because I know nothing about the French marking system so I risk being misleading as well as revealing my ignorance.

IP: [Logged](#)

agphile

 posted 06-04-2008 03:58 AM   

Posts: 798
Registered: Apr
2008

Or was there a system for reclaiming duty when an item was exported that involved cancelling the Minerva mark to prevent further fraudulent claims?

IP: [Logged](#)

silverhunter

 posted 06-04-2008 04:58 AM   

Posts: 704
Registered: Jul
2007

Agphile,

Good thoughts from your side, I don't know. I'm not good in recognizing silver marks, but I always give it a try.

It's interesting learning about all that silver marks.

Once I saw a piece of dutch silverware with five export marks on it.

It bring mystery and research that's what I like about silver.

But back to this topic and I wait for the solution. There are also member/s who are specialized in these kind of French marks.

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

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




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Author	Topic: New member's Russian silver
ciscoman Posts: 21 Registered: May 2013	<div style="border: 1px solid #ccc; padding: 5px;"> <p> posted 05-28-2013 06:16 PM   </p> <p>Hello from Australia, I have just recently fell in love with anything to do with Russian silver enamel items and want to learn as much as I can. This is the first time I have ever started collecting anything and am 38 years old. I started about 5 months ago and have purchased many items so far but am not even sure if most is authentic or not. I am willing to learn as much as I can because have finally found something that makes me happy 😊</p> <p style="text-align: right;">IP: Logged</p> </div>
Scott Martin Forum Master Posts: 11377 Registered: Apr 93	<div style="border: 1px solid #ccc; padding: 5px;"> <p> posted 05-28-2013 09:33 PM   </p> <p>Welcome to the Silver Salon Forums.</p> <p>Please post some photos so we might enjoy your new found passion. Don't worry about inexperience and mistakes ... its something we all go through.</p> <p>Perhaps you are off to a great start.... I am anxious to see your success. 😊</p> <p style="text-align: right;">IP: Logged</p> </div>

Kimo

📄 posted 05-29-2013 10:13 AM 🗨️ ✍️ 📄➡️

Posts: 1597
Registered: Mar 2003

Welcome Ciscoman. Thanks for introducing yourself and I look forward to your participation here and to seeing some of your Russian enamelled silver. Learning about silver makes collecting all the more enjoyable by knowing its history. It is also the best way to avoid pitfalls such as fakes.

When you do post photos of something to discuss, please be sure to make them clear and well lit, show the overall object and also include closeup photos of any markings. Also be sure to follow the instructions in the link in the yellow box at the top of each page on how to post photos in this forum, especially on making sure the size of the photos is within the limits. If you have questions or difficulties please just ask for help.

Kimo
Contributing Editor

IP: [Logged](#)

ciscoman

📄 posted 05-29-2013 02:36 PM 🗨️ ✍️ 📄➡️

Posts: 21
Registered: May 2013

Thank you for the welcome. I am going to attempt to add 2 pictures of the items I have bought so far but since this is the first time I have done this I am not sure everything will work. I followed all instructions on cutting the photos to size and uploaded to photobucket so here goes...





IP: [Logged](#)

ciscoman

posted 05-29-2013 02:45 PM

Posts: 21
Registered: May
2013

I pressed the reply button down bottom and added my images but nothing happened at all after i pressed (submit reply). I don't even know if this will work either so will try again sorry.

Oops this time my pictures showed sorry. I am currently 7 days in to a flu and am feeling absolutely terrible at the moment so will post some proper pictures and closeups if anyone would like when I'm feeling a bit more not sick 😊

Thank you both for your welcomes and I hope to get better fast so I can start to learn more and share what little knowledge I have also 😊

IP: [Logged](#)

Kimo

posted 05-29-2013 04:01 PM

Posts: 1597
Registered: Mar
2003

That is already a nice collection and after just 5 months it is remarkable you have found so many things.

We have some folks here who are experts on Russian silver and I am sure they will be interested in your growing collection.

I hope you feel better soon. Perhaps you might then pick out your favorite object and tell us what you already know, and ask any questions that someone here might be able to answer. Be sure to include closeups of any markings in addition to a couple of photos of the overall object using your macro function on your camera and good lighting.

IP: [Logged](#)

**Scott
Martin**

Forum Master

posted 05-29-2013 05:05 PM

Posts: 11377
Registered: Apr
93

ditto to what Kimo said.

IP: [Logged](#)

Polly

📄 posted 05-29-2013 09:17 PM 📄 📄 📄

Posts: 1939
Registered: Nov 2004

Beautiful pieces! When you're feeling better, I hope you'll post some closer shots of some of them, so we can see details of the enameling.

IP: [Logged](#)

ciscoman

📄 posted 05-30-2013 08:23 PM 📄 📄 📄

Posts: 21
Registered: May 2013

This lot of spoons I am almost 100% sure are fake. The kokoshnik mark is from St. Petersburg but when checking the makers mark of BA, there wasn't any from St. Petersburg. They are all from Moscow, Kalouga and Kostroma.

Plus the spoons just look to new. I got off an auction in the United States. It didn't give much info in the description but it was a lesson learned.

The box they came in however has the Faberge symbol on the silk/velvet padding which I didn't see on the auction pictures.

I will add some pictures now for you to see.













[This message has been edited by ciscoman (edited 05-30-2013).]

IP: [Logged](#)

ciscoman

 posted 05-30-2013 09:00 PM   

Posts: 21
Registered: May
2013

I searched every book I have and the online hallmarks and could not see this makers mark at all so could be yet another fake item.

And this was from another auction in the US. I bought a bulk lot of 6 items. I will put the first picture of the lot I bought. The bottom left and right eggs are marked AK 84 and the small salt cellar is also. The top box (master salt?) is also AK 84. The

miniature Kovsh has the kokoshnik mark for Moscow and the assayer's initials for Ivan Lebedkin but no makers marks. There was a tag with it saying who had made it but I lost it. I'm sure it said Saltykov, but now will probably never know.

The makers mark picture is the bottom half of the egg and the next picture is from the top half.









I am so sorry. I kept editing the wrong message

IP: [Logged](#)

ciscoman

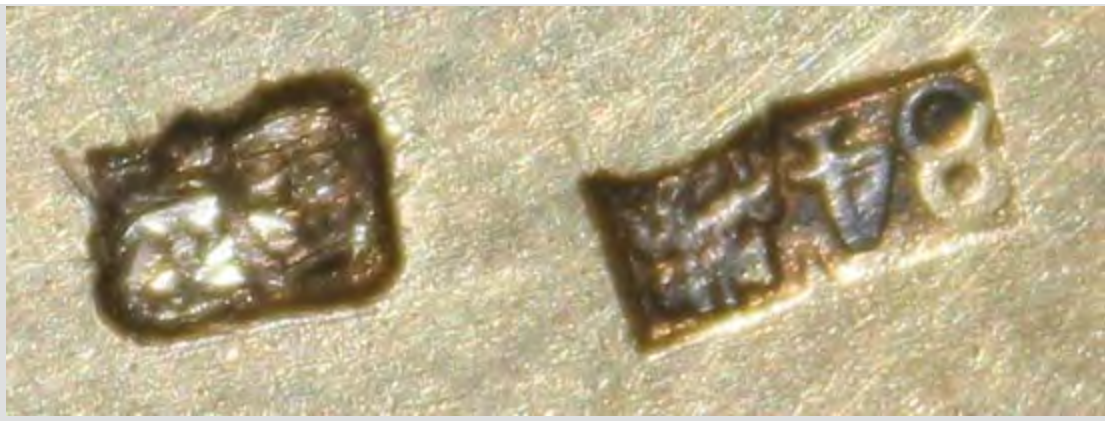
 posted 06-01-2013 07:29 PM   

Posts: 21
Registered: May
2013

Hi, This is a cigarette case which was one of my first purchases. This one I think is real but is hard to make out the makers mark. Every different angle I took the pictures on looked like a different letter. I'm sure the second letter is a C but just can't figure out the first. It's marked on the other side of the case also, but the first letter is even harder to see. I think when I used a cotton bud and water to try and clean it, it took the outer layer off and is too shiny to get a proper picture of.











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silberpunze





 posted 06-02-2013 01:33 AM   

Posts: 100
Registered: Nov
2009

Please do not let yourself get discouraged if it turns out that there are some fakes get into the collection. It is rarely that you will pay no dues to expert. If I close the hallmark, I think a loupe in front of the lens of the camera and can then use the zoom function through the magnifying glass.

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ciscoman

 posted 06-02-2013 01:53 AM   





Posts: 21
Registered: May
2013

Thank you very much. I am very new to a camera and did not know I could do that. I had set on the close-up setting but could never get a great close shot so will try later tonight.

Thank you again 😊

IP: [Logged](#)

ciscoman

 posted 06-03-2013 06:10 PM   

Posts: 21
Registered: May
2013

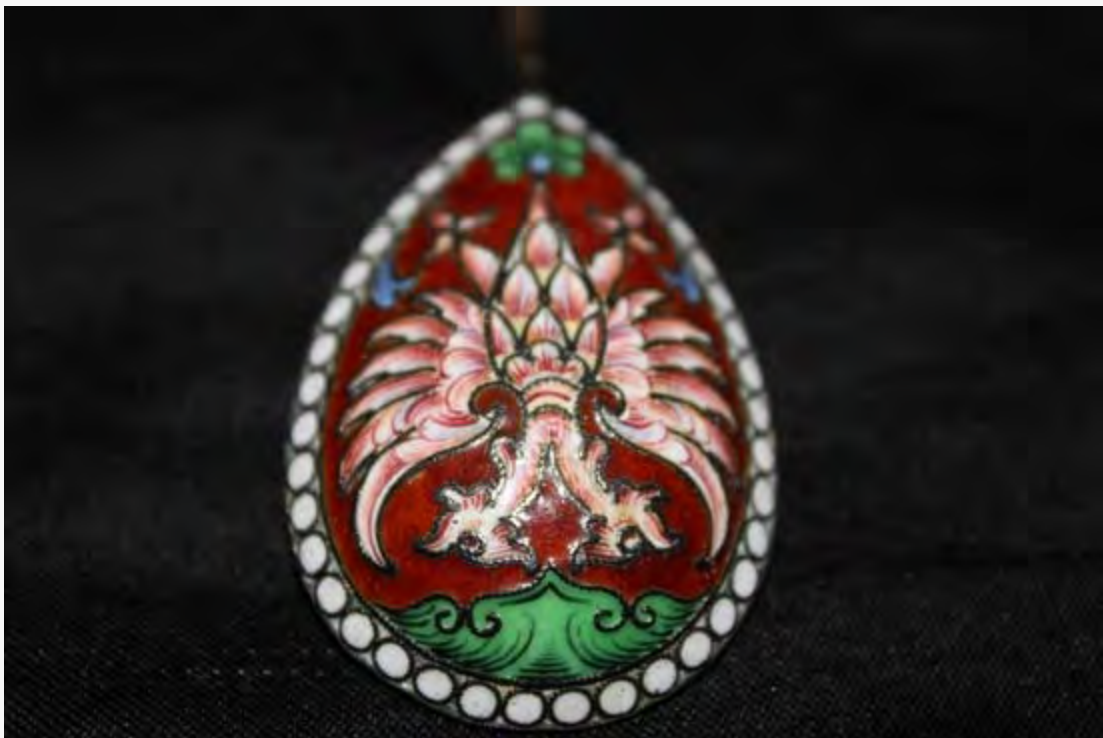
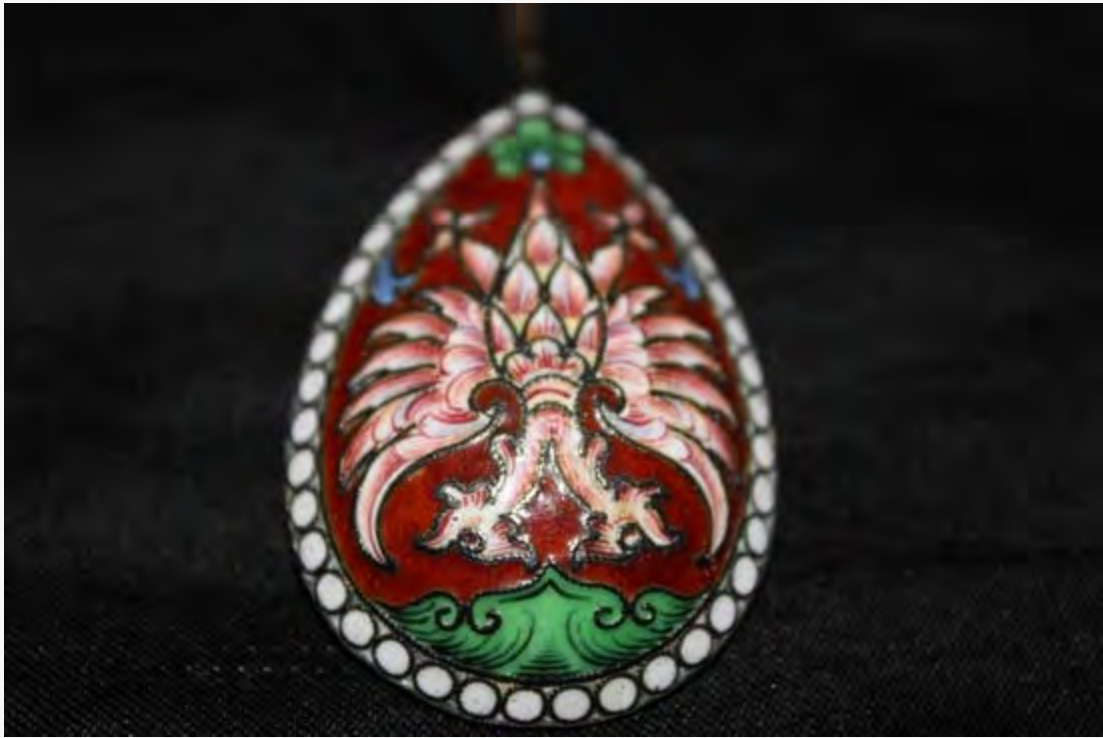
I really like this spoon. Just because of the double headed eagle.

The main color on it is one that I haven't seen before so makes me wonder. It's very hard to make out the assayers mark but from what I see and the picture of the female

head, it is very similar to Ivan Lebedkin, Moscow.

I added a picture of inside the spoon which has someones name so must have been a gift.

(forgive my punctuation. I need to go back to school)







IP: [Logged](#)

agphile

posted 06-04-2013 04:45 AM

Posts: 798
Registered: Apr
2008

The inscription on the spoon transliterates as "S. Peterburg", i.e St Petersburg in English.

IP: [Logged](#)

Kimo

posted 06-04-2013 09:28 AM

Posts: 1597
Registered: Mar
2003

We have some members who stop by once in a while who are quite knowledgeable about Russian silver. I am hoping one of them sees this interesting post and your beautiful enameled silver and can tell you something about it.

Perhaps the title of this thread has not attracted them yet as it does not mention it is about Russian silver?

[This message has been edited by Kimo (edited 06-04-2013).]





I took your suggestion, the thread has been renamed to ***New member's Russian silver***. Thanks.

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93

 posted 06-04-2013 11:22 AM   





I made separate threads/topics for each grouping"

- [Russian Silver Spoons](#)
- [Russian Silver egg & box](#)
- [Russian Silver cigarette case](#)
- [Russian Silver spoon - double headed eagle](#)

IP: [Logged](#)

ciscoman

Posts: 21
Registered: May 2013

 posted 06-05-2013 05:21 PM   





Hello, Thank you very much for making separate topics. Should I keep posting my other items in this topic or add to the other ones created?
I have lots more spoons, eggs, boxes etc. to add.

Kind regards,
Ciscoman

IP: [Logged](#)

Kimo

Posts: 1597
Registered: Mar 2003




 posted 06-06-2013 05:28 PM   

Separate postings are likely the best. Also, please be patient as many members here only stop by infrequently.

IP: [Logged](#)

ciscoman

Posts: 21
Registered: May 2013





 posted 06-06-2013 06:56 PM   

No worries at all thank you 😊

IP: [Logged](#)

jersey

Posts: 1203
Registered: Feb 2005

 posted 06-06-2013 07:32 PM   

Welcome ciscoman!

Your pieces are lovely! I personally have no experience in Russian silver save for one covered sugar bowl. That said however I have a suggestion while you are awaiting other responses. I don't know if you have tried the google search for the forum at the top of the page. Just Put in Russian marks in the box and there are numerous responses which may be of help to you in the meantime.

Good luck, and again welcome to the forum.





Jersey

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr

 posted 06-07-2013 10:05 PM   

quote:

Originally posted by swarter:

New member ciscoman is making an extensive worthwhile contribution in the New Members Forum with little response. Why not move his threads to the Continental Forum where they might get more attention and grant him access to this forum only?

OK

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

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
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Author	Topic: Need help with Silver Mark
Anm8or Posts: 6 Registered: Mar 2013	<p> posted 03-20-2013 09:46 PM   </p> <p>[26-2380]</p> <p>Hi:</p> <p>I am new to this forum. My father just passed away and I am going through all of the family heirlooms.</p> <p>I took our silver and silverplate to an antique dealer and she was stumped about this piece. She thought it could be from Austria possibly mid 1800's but couldn't identify the marks.</p> <p>Any ideas?</p>









I am trying to find out the origin of this family heirloom.

IP: [Logged](#)

Scott Martin
Forum Master





 posted 03-20-2013 11:13 PM   

Posts: 11377
Registered: Apr 93

What does your family think/believe/suspect?

IP: [Logged](#)

Anm8or

 posted 03-21-2013 12:51 AM   

Posts: 6
Registered: Mar 2013

quote:

Originally posted by Scott Martin:
What does your family think/believe/suspect?

There could be many options, but we're not sure. My Mother's side originated from France, Scotland, Germany, Ireland and England. My English ancestors settled in the US during the Revolutionary War and then Mexico. My Father's side is from Denmark and Czechoslovakia.

I think the bowl may be from France, Austria or Portugal- but I am only guessing

I did find a similar bird marking online:



France, Chartres
1784-1789
Flying bird (Paris Generalite) silver hallmark

IP: [Logged](#)

FishW

posted 03-21-2013 09:45 AM

Posts: 21
Registered: Nov
2012

I hope others can be more assistance in regards to origins as I don't know on this one, but I did want to say thanks for sharing, it is a lovely piece.

IP: [Logged](#)

Anm8or

posted 03-21-2013 01:10 PM

Posts: 6
Registered: Mar
2013

quote:

Originally posted by FishW:

I hope others can be more assistance in regards to origins as I don't know on this one, but I did want to say thanks for sharing, it is a lovely piece.

Thank you! I am grateful that my quest for answers regarding this silver heirloom led me to this website. Before this, I never knew anything about silver marks, or that it could lead you to it's origin. I am totally hooked now and hope to take up the hobby of collecting silver. How fun!

IP: [Logged](#)

Polly

posted 03-21-2013 07:56 PM

Posts: 1939
Registered: Nov
2004

I second Fish--lovely piece, and now I'm curious too. I hope some of our European members will chime in.

IP: [Logged](#)

dragonflywink

posted 03-21-2013 09:20 PM

Posts: 975
Registered: Dec
2002

Not really my area, but the form, marks, and even the zig-zag assay mark would be typical of Spanish Colonial silver (there are also some similarly marked fake pieces). Not where I can check my references, but have seen that bird before, as well as the 'crowned columns of Hercules' with, if I recall correctly, two globes representing the old and new worlds.

~Cheryl

IP: [Logged](#)

Anm8or

posted 03-22-2013 12:37 AM

Posts: 6
Registered: Mar
2013

Cheryl:

You must be correct about the Spanish Colonial mark. I found a link to a 1754 Mexico Ferdnd VI Spanish Colonial Silver coin



with the pillars, crown and two circles.

With my great grandparents living in Mexico in the mid 1800's, it is quite possible they could have purchased the bowl there. Also, it is quite heavy at 15 oz. I did read that Spanish silver is heavier than most. Thanks much for the tip.

Now knowing it's most likely origin, any ideas on how I can pinpoint the year or maker?

Karen

IP: [Logged](#)

Hose_dk

Posts: 400
Registered: May 2008

posted 03-22-2013 04:07 AM

I have no idea. But i have checked Mexico and the bird is from Mexico. Sorry others i dont know

The ears look new and my ref say 1900 for the eagle. The bowl however look older, but with my ref that properly right in time ...1900hundreds

[This message has been edited by Hose_dk (edited 03-22-2013).]

IP: [Logged](#)

Anm8or

Posts: 6
Registered: Mar 2013

posted 03-22-2013 08:48 AM

I think I solved the riddle. I found identical marks from these candlesticks on a Summer 2012 Auction



Here is the description from the Auction:



Description: PAIR OF SPANISH COLONIAL SILVER ALTAR CANDLESTICKS (Mexico 17th c.) Each with fluted circular bases, on four cast and engraved acanthus and ball feet, urn shape baluster standards, engraved leaf and fluted top, engraved urn shape sconce.

Hallmarked on top and again on base with eagle of Mexico, Crown over two globes flanked by Pillars of Hercules (similar to New Spain coat of arms) and maker's mark of LIN over CR, also assayer's jagged line mark. Condition: one with small hole in base, the other with small repair patch. Dimensions: 12 1/2" diameter at base, 28 1/2"H. Weight: 379 troy ounces. Provenance: Gwinn, the estate of Mr. and Mrs. William G. Mather, Bratenahl, Ohio.

.....or perhaps my bowl is a fake reproduction? After closer comparison of the marks, they are not identical (bird is facing a different way, CR LIN is not the same font) My bowl seems to be in much better shape for a 350 yr old piece. I'm still stumped.

IP: [Logged](#)

dragonflywink

 posted 03-26-2013 04:52 AM   





Posts: 975
Registered: Dec
2002

Finally had a chance to dig into my references, and found marks virtually identical to yours on page 185 in Leona Davis Boylan's *Spanish Colonial Silver* (1974), unfortunately shown as forgeries; page 195 shows a similar sans serif 'LIN/CR' mark, found among stamps in the Maciel shop in the 1930s by Lawrence Anderson, author of *The Art of the Silversmith in Mexico 1519-1936* (similar stamps to those found on the cited auction pieces were found in the Apolonio Guevara shop). Anderson maintained that the guarantee marks depicting the columns of Hercules with globes rather than an 'M' were not genuine and that all the 'LIN/CR' marks were forgeries of the 1779-88 'LIN/CE' marks of assayer Jose Antonio **Lince** Gonzalez, but Boylan believed they were copied from marks she thought genuine, found on a pair of dated 1729 candlesticks (from the collection of the Museum that published the book), though no record of the 'LIN/CR' assayer could be found.

~Cheryl

IP: [Logged](#)

agphile





 posted 03-26-2013 10:24 AM   

Posts: 798
Registered: Apr
2008

Interesting. If I had come across this piece here in England my first thought would have been late 19th century historicist with pseudo marks, possibly from Hanau or the Netherlands. Presumably there was also a vogue for historicism in Mexico. Might one be able to call the marks pseudo hallmarks rather than fakes? I suppose it depends on how the item was represented when first sold.

IP: [Logged](#)

dragonflywink

 posted 03-26-2013 01:39 PM   

Posts: 975
Registered: Dec
2002

To my mind, pseudo-marks were intended to reassure the buyer that their item was of good quality, and placing them on silver made in a current style, like those found on American coin, or British silverplate, doesn't seem particularly deceptive to me (Gorham's and numerous other maker's trademarks could be interpreted as 'pseudo' British hallmarks) - but to place spurious marks based on much earlier marks, on pieces in 'antique' or 'historical' styles, especially without the addition of proper guarantee marks, smacks of deliberate intent to insinuate greater age to the items. The Hanau manufacturers identified some of their production as 'antique style' at 1870s and later expositions and in advertisements and catalogs - but acting as wholesalers, they could deny responsibility for any 'misunderstandings' regarding the age at the retailer level. Even today, with the relative wealth of information available in reference books, articles and online, pseudo-marked items are frequently, and often confidently, misidentified.

Somewhere, have an old article warning buyers about 'antique' Dutch silver with fake marks, will dig it out and post when I get a chance...

~Cheryl

[This message has been edited by dragonflywink (edited 03-26-2013).]

Kimo posted 03-26-2013 04:31 PM   Posts: 1597
Registered: Mar
2003

I am completely with Cheryl on this. If an object is made in the style of an older date, and the maker puts markings on it that appear to be very much like the original markings, then that is nothing more than a forgery even if the maker sells it for a modest price. If the maker does all of that and boldly marks the piece as a reproduction then I would call that an historical reproduction or such. And if a maker makes an object in an old style but then puts fantasy markings that are not trying to reproduce real hallmarks but instead to give an impression of hallmarks that any person with even basic knowledge would recognize as being pure fantasies then I would call that an historical reinterpretation or something and not a forgery since there is no way for an even moderately knowledgeable person to ever mistake it for being something it is not.

IP: [Logged](#)**Kimo** posted 03-26-2013 04:32 PM   Posts: 1597
Registered: Mar
2003

I am completely with Cheryl on this. If an object is made in the style of an older date, and the maker puts markings on it that appear to be very much like the original markings, then that is nothing more than a forgery even if the maker sells it for a modest price. If the maker does all of that and boldly marks the piece as a reproduction then I would call that an historical reproduction or such. And if a maker makes an object in an old style but then puts fantasy markings that are not trying to reproduce real hallmarks but instead to give an impression of hallmarks that any person with even basic knowledge would recognize as being pure fantasies then I would call that an historical reinterpretation or something and not a forgery since there is no way for an even moderately knowledgeable person to ever mistake it for being something it is not.

Of course I am not suggesting the poster who inherited this object or their ancestors are trying to pass off a forgery, but rather that they are the victims of a forger.

IP: [Logged](#)**ahwt** posted 03-26-2013 06:18 PM   Posts: 2173
Registered: Mar
2003





For me, this attractive bowl represents an enjoyable side of collecting. (Of course maybe I just find all collecting enjoyable)

Someone a long time ago decided to make this bowl in the manner of a Spanish Colonial object, but they adorned the objects with marks close to but not exactly like authentic markings. They also added handles that are different from those commonly used in true period pieces.

I think the silversmith that made the bowl was very skilled in silversmithing and could have made marks identical to authentic ones. He or she chose not to do this. The silversmith also could have made handles that fit in with typical handles of the period. He or she chose not to do this. If the intent was to create a forgery he or she would not have overlooked these simple matters.

The fun part now comes in speculating why an accomplished silversmith would do this. For me "forgeries" of this type become highly collectable in their own right as they carry a good story with them and it is a story that every subsequent owner can complete as they wish.

[This message has been edited by ahwt (edited 03-26-2013).]

IP: [Logged](#)**dragonflywink** posted 03-27-2013 01:53 PM   Posts: 975
Registered: Dec
2002

I like the bowl too, looks to be well-made and now has honest age of its own - again, not really an area of any great interest for me, but personally, can't really see any problems in

form or decoration for a piece made to appear of greater age. Suspect there were a good number of similar fakes produced, intended for tourists who wanted 'antique' Mexican silver, just like those who wanted European 'antiques' and ended up with new Hanau or Dutch pieces. Have to believe, that when these pieces were made in an 'old' style, marked *only* with what would appear to most folks to be correct 'old' marks, there was most likely some intention to deceive. Doesn't really seem all that different from the glut of fake 'antique' Russian silver that's been on the market for many years, continues to be produced because people buy it...

Below are some scans from Boylan's book, showing a couple of Spanish Colonial pieces including one with similar handles, the illustrated marks like those on Karen's piece, and a group of various forged assayer, quality and tax punches found in one 1930s shop (the photograph of the Maciel group just wouldn't scan well).



A. LARGE BASIN, Mexico, 1823–1843. Morley Collection. With floral design and monogram "F.B." on the bottom, inside. Diameter: 38.1 cm; depth: 8.9 cm; weight: 1.7 kg. Marks:





B. LOBED BOWL, Mexico, late 18th. or early 19th. c. Morley Collection. Monogram "Dⁿ TAV" on bottom. Diameter: 14.7 cm; depth: 6.3 cm; weight: 411.08 gr. Marks:



Figure 35

Figure 86

Forgery








Marks from Apolonio Guevara's forged punches Actual size

~Cheryl

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Anm8or

 posted 04-03-2013 12:50 AM   

Posts: 6
Registered: Mar
2013

Again, thanks to everyone who helped find the answer to the approximate age of the bowl. I was suspicious when I noticed the marks were "similar" as the antique candlesticks I found, but not exact. The marks would have to be exact to be real. They ARE an exact replica of the forging stamps on the page 86 posting. I also was suspicious because my bowl was in pretty

good shape to be something that old.

So, it seems to be from 1930 then? That would make sense as my relatives lived in Mexico from 1850 to 1935.

This was a fun adventure. As a side note, I never looked at silver before. Now I carry a magnifying glass with me to look closely at the markings. Thanks all...I am hooked!

IP: [Logged](#)

jag

Posts: 24
Registered: Jun
2011

 posted 04-03-2013 01:31 PM   

quote: "Anderson maintained that the guarantee marks depicting the columns of Hercules with globes rather than an 'M' were not genuine and that all the 'LIN/CR' marks were forgeries"

If I'm reading this correctly, then the pieces in the auction were reproductions also. Agreed?

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Author	Topic: Chinese Cream Pail - Georgian Appearance
MBJ Posts: 26 Registered: Oct 2008	 posted 01-22-2009 04:51 PM    <hr/> <p>[26-1791]</p> <p>I am from Sweden and my interest in collecting is quite academic; I like to find objects, where I have to do some research, but it can sometimes be hard especially in the field of European continental silver or in this case Chinese export silver. Swedish silver is as you probably already know, like British, quite often easy to identify.</p> <p>Seeing this one in the shop, I thought that I had found a nice British Georgian cream pail, but when I turned it upside down I saw the Chinese mark and some sort of diet. The price was so low and the Georgian form interesting that I bought it. At home I started to read about Chinese export silver and I had a widened frame of reference of the development of China trade silver from the 18th century, when the Chinese began making duplicates of Western-style pieces to sell to Europeans and Americans and by the mid-19th century the style developed, Chinese motifs and styles were introduced, not longer being taken for British.</p>

It stands to be corrected, but in my opinion this form of cream pail was in vogue in the mid-18th century and later they became taller and often they were executed in open-work with glass liners.

This one is flaring cylindrical applied with imitated hoops, simple plain swing handle, no traces of engraving and marked on base.

Height 1.97 in (50 mm), width is 1.81 in (46mm), weight 1.83 oz (52 gram)

I would appreciate your opinion and comments about this cream pail and if possible a translation/transcription of the Chinese text of the mark. Is the mark identified? Is it possible to date this pail by style?



IP: [Logged](#)

agphile

posted 01-22-2009 06:26 PM

Posts: 798
Registered: Apr 2008

I cannot help with anything about Chinese export silver, but I agree that the style and size of your cream pail is mid 18th century, perhaps circa 1760. There are collectors of cream pails as well as of Chinese export silver so I suppose there is a risk that this could be a reproduction. However, the reproductions I have seen are all of the later, pierced type with glass liners.

IP: [Logged](#)

vathek

posted 01-23-2009 01:00 PM

Posts: 962
Registered: Jun 99

Late 18th and early 19th (to around mid century) Chinese export silver followed the English forms. It wasn't until later in the 19c that they began using more emblematic Chinese decorations.

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vathek

posted 01-23-2009 01:00 PM

Posts: 962





Late 18th and early 19th (to around mid century) Chinese export silver

Registered: Jun 99

followed the English forms. It wasn't until later in the 19c that they began using more emblematic Chinese decorations.

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agphile





 posted 01-23-2009 06:51 PM   

Posts: 798
Registered: Apr
2008

Just in case my mention of a possible reproduction was discouraging, I should add that this attractive little pail does in fact look like a good find as an early example of such pails as well as an early example of Chinese export silver. I wish I had found it!

IP: [Logged](#)

Dale





 posted 01-23-2009 08:42 PM   

Posts: 2132
Registered: Nov
2002

In Yokohoma silver work, the kind made for tourists, a small basket sometimes shows up as a salt dish. I have seen it partnered with a pump shaped pepper shaker. These were made for the tourist trade, with salts and peppers being a popular item. Another form is of an oriental man with a yoke and two buckets.

IP: [Logged](#)

MBJ

 posted 01-27-2009 02:54 PM   

Posts: 26
Registered: Oct
2008


I am very grateful for your opinions. It has now been confirmed that it is Chinese.

Silverware from China wrote "this is a typical chinese hallmark, it pronounce "Hong Xing" in chinese language, there are hundreds of such hallmarks in chinese silverware, so you can't know which exactly company or silversmith made this item."

If it dates from the early period of Chinese Export Silver (CES), it would be possible that it was aboard a ship of The Swedish East India Company (SOIC) trade with China between 1731-1813 and that it was bought or commissioned in Canton by the company's officials.

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MBJ

 posted 01-27-2009 04:22 PM   

Posts: 26
Registered: Oct
2008




Have you ever heard of chinese "diets" or trimolierstrich? I am quite convinced that this was made on purpose.



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MBJ





Posts: 26
Registered: Oct
2008

 posted 01-27-2009 04:29 PM   

Sorry, tremolierstrich.

IP: [Logged](#)

agphile

 posted 01-27-2009 04:39 PM   





Posts: 798
Registered: Apr
2008

I haven't heard of a diet on Chinese silver. There wasn't an assay office to authenticate silver items before export as far as I know. Might the scratch be later? It is quite feasible that an owner in Europe wanted to check that the item was indeed silver, and of what fineness.

IP: [Logged](#)

Kimo

Posts: 1597
Registered: Mar
2003

 posted 01-27-2009 05:02 PM   





The dating of this would seem to be very difficult. One part about it that bothers me is the handle and the way the ends of the handle are roughly finished by simply clipping the ends and bending them into loops without regard for the way the ends fit against the handle as they curve back to it to close the loop. They appear to have been made rather quickly and without the greater attention to detail that the bucket part seems to have. My experience with old Chinese and Japanese silver is the smiths tended to put a great deal of care into making their work as perfect as possible. Perhaps this one is less so because it was only meant for the tourist or export trade whenever it was made, or perhaps it is a later repair?

[This message has been edited by Kimo (edited 01-27-2009).]

IP: [Logged](#)

MBJ

Posts: 26
Registered: Oct
2008

 posted 01-27-2009 05:27 PM   

Thanks for the prompt answers. Yes I agree it seems quite logic that the diet was made by a Westerner and I fully agree with you Kimo, the worst executed thing is the handle, not the parts of it on the body. I have compared handles with Georgian ones sold at major auction houses. There are plain ones that seem to look like this one. It is hard to see looking at a small picture. But the majority of them; fabricated in the mid 18th century are more elaborate and I will say a bit more "technical".

Best regards/ MBJ

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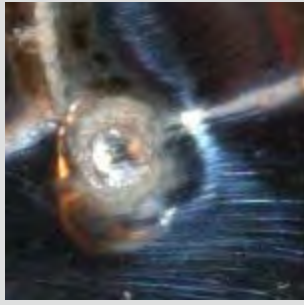
Author	Topic: Silver is best found among plated
Hose_dk Posts: 400 Registered: May 2008	 posted 01-07-2009 01:27 PM    [26-1781] This is for silver stories We like silver but the silver that we like most is silver found among plated. I love to go to second hand stores and find silver not registered as silver or priced like silver. And I am good at that. The knowledge is so low - nobody knows anything about silver, so I take advantage. Do you find that wrong? This french bobbonierre was sold as pewter. We don't talk money here, But it is damaged. (the piece was inside) - damaged pewter price approx. 0 😊



The eagle is 4,5 cm
Diameter 14cm the bowl is 10 cm high and the entire bonbonniere up to the eagles wings is 17 to 18 cm. Weight 400 grams where the 200 grams is for the eagle and top and 200 grams for the button



Minerva's mark at eagle, at top and at bowl. Mark for 950/1000 silver so this is BETTER than sterling. Mark used on large items from 1838 and still.



And mark at the eagle every piece has Minerva mark.



It took me several days to find the mark of the silversmith. I could not find it. I knew it was there but where? From my photos I can see that it was 5 days after purchase that finally.



Master FRAY

Martial Fray, silversmith in Paris between 1849 and probably 1861.

We need some polish. That however was done on the day of purchase carefully carefully carefully it is so delicate and thin.





There you are from the box with plated to glory.
Know how - that important.

Could you have found it? I.e. can you find the FREY mark on the last picture?



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agphile

 posted 01-07-2009 06:42 PM   

Posts: 798
Registered: Apr
2008

Congratulations - a nice find, and there is nothing wrong with benefitting from your knowledge. I am always happy to find a bargain in a shop or with a dealer (although I rarely do).

I would of course have more conscience about buying from a private individual who had no idea about the value of a piece of family silver, but none of my acquaintances have ever offered me any family pieces!

[This message has been edited by agphile (edited 01-07-2009).]

IP: [Logged](#)

Dale

Posts: 2132
Registered: Nov
2002

 posted 01-07-2009 10:14 PM   

You are so right about always checking the silverplate. For years I bought flats of plate at auctions, virtually every one had some solid silver in it, rarely marked sterling but with other marks. One of the best was a set of 6 English Dinner Forks from about 1770. Once bought a pair of candlelabra as plate; they turned out to be Vienna in the 1830's.

Also check the lamps, all sorts of things got made into lamps long ago.

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FredZ

Posts: 1069
Registered: Jun 99

 posted 01-08-2009 09:26 PM   



Congratulations! A wonderful piece. Sounds like you're having a good year so far!

Best,
Fred

IP: [Logged](#)

Marc

Posts: 414
Registered: Jun
2002

 posted 01-08-2009 11:01 PM   

Hi there Hose_dk,

Really nice piece ! Is that a cranberry (red) liner I see. Original? Great color.

When it comes to buying in a shop, if you have made a particularly good buy, never, never, never, tell the owners. Bragging is bad form, and you can kill the goose that laid the silver condomint dish (golden egg).




Best folks to tell, is us here at the forum. It is good to know that there are still good buys out there.

Marc

IP: [Logged](#)

silverhunter

Posts: 704
Registered: Jul
2007

 posted 01-09-2009 04:39 AM   

GOOD MORNING, great story and good hunt. I should have seen the poker face instead of the seller. I recognize the feeling, blood streams very fast through the body, eyes turning around, like a Las Vegas(I've never been there)machine who gives the jackpot but still staying cool. It's a beautiful bonbonschaal(dutch)and early piece, good(clearly)marked. It's hard to find all the marks at this kind of multi decorated pieces,you have to check each possibility,each mm of the silver. Than like you wrote recognize the stamps and all the marks are translated by time and alloy and silversmith.The cleaning looks done great and I know a few methods for cleaning but it sure takes a lot of time and finally result is good to see at your side.

It's also a personal taste for cleaning the whole item or keep the dark lines dirty for to give a strong 3-d look at the decoration.

I haven't seen such one before so it is good to see and what concerning the red glass is also beautiful. Did they also produced the glass in Bohemen area?

I have also some stories about the same subject by collecting silver at strange (lucky) ways! If you will look at the search function once and typing the worths:
dutch jardiniere or normal fishing day,you will recognize the same feeling.

I have joined the story and wish you a lot of enjoyment of the beautiful french bonbonniere.





I think my first impression is 100% it's like a museum I enjoy each part and I'm glad you didn't ask me to explain all the marks, and style and period and decoration motifs etc.etc.etc.

Greetings silverhunter,from a cold but very beautiful white Holland.(Andre).

IP: [Logged](#)

Hose_dk

Posts: 400
Registered: May 2008

 posted 01-09-2009 10:17 AM   

Thanks for the response. Yes you are right.

I am very sorry the glass is not original. I should be blue from Baccarat - but glass break. When I found it had an orange bowl from Hadeland (Norwegian glass) inside. Very nice glass. Even the bowl is a nice piece in it self.





The colour of the glass - it is the picture.

And yes polish polish a never ending story....but it becomes so nice.

IP: [Logged](#)

Kimo

Posts: 1597
Registered: Mar 2003

 posted 01-10-2009 10:39 AM   

The unoriginal glass is unfortunate, but the one you have with it looks nice. You are in luck by having the piece that has broken off and it should not be difficult to have it repaired. Be sure you find a good silversmith or jeweler who is experienced in such work so that it can be done in a way so that the break will not be noticeable. If you wish to bring it back to its original look there are some specialty companies who sell replacement blue glass liners for silver. Some have a large choice of already made glass but if there are no liners that fit they will make one to fit perfectly. If you want a custom made lining the cost will be higher since you would be paying for an experienced glass blower to make it. This is not low cost though.

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


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Author	Topic: comparisen
silverhunter	 posted 10-12-2008 04:26 PM   
Posts: 704 Registered: Jul 2007	[26-1733] <p>The worth comparison I have used in the title of this topic to put some questions about the imitation of silver and using the material tin/pewter. In silver there's a guarantee (when you recognize the marks, pattern, recognize the color/shine or even you can smell. With tin/pewter I prefer(personal taste)dark grey patina of older pieces. With silver I prefer also not totally cleaned silver, but enjoy when the lines are covered with a black dirt substitution which give the ornamental decoration more expression. Tin/pewter is also decorated with marks. Looking to the gilds there were from the 17th century gilds formed by silver/gold and pewter/tin masters who have learned the craft by another master. It's possible that gilds were formed earlier but that's what can be explained by others.(I hope). Considering a spoon which I have bought yesterday and is made from pewter/tin I have to put a question.</p> <p>Considering the pattern it's a old one, the pattern is called a rat tail spoon (if I'm wright and please correct me if I'm wrong).</p> <p>And the end of the steel (below) there is a kind of french lily and above this a crown.</p>

Above this is marked a smaller five pointed star in a circle. In the handle stand some initials (not to recognize) and there was more to see but is nearly totally worn out.

In the part of the handle is formed into the steel there is also a square mark not to identify.(Also nearly worn out).

This spoon is found by research in Amsterdam, has it french influence and in which period is this spoon made.

\

The spoon is in good condition and I hope it's a real old spoon and I hope someone is able to give any information.

A few other spoons which I have are dated from the late 18th century made by pewter/tin and these are more grey colored than this almost silver looking spoon.

Thank you, silverhunter.

The measures are total length 7 inches,
the handle length is 1,5 inch long and above 0,5 inch wide.

The steel is about 3 inches long.

The bowl is 2,6 inches long and 1,4 inch wide.

I hope this helps with also the photo's.






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agphile

 posted 10-14-2008 09:56 AM   





Posts: 798
Registered: Apr
2008

I have delayed responding to your post because I do not think I can help much, but perhaps I can say something about terminology. Rattail correctly describes the decoration on the back of the bowl. A rattail can be found on various styles of spoon. It first appears on English spoons in 1662, copying French styles, and had generally ceased to be used here by the middle of the 18th century. However, it reappears from the later 19th century up to today on spoons imitating the older styles. From your description and photos I think your spoon is a variant of what we in England call the French Fiddle pattern (where the end of the handle curves upwards  on our normal Fiddle pattern it curves down). So in England your spoon might be described as a French Fiddle variant with rattail.

It is not a pattern that is familiar in England and I am no expert on the styles in continental Europe, or indeed on pewter, but I would have guessed your spoon to date from perhaps the late 19th century, imitating or influenced by earlier styles. Sorry if this is not what you hoped to hear. Perhaps someone more expert may come up with a different opinion.

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silverhunter

 posted 10-14-2008 05:02 PM   

Posts: 704
Registered: Jul
2007

Thanks for your reply and the useful information it contained. I now am familiar with the name of the pattern. Hopefully I now am able to get more information, I hope so! I have made a few photos so you can see the pattern from also a few pewter spoons dated from the late 18th century.

The spoon down under is the topic one.

The difference with the 18th century spoons is that they were very dirty and smell like mud. There are a lot of detector users who sell the found materials at internet sites. I have purchased a few little articles about silver. There are a couple of thousands of these kind of

people over here and they filter the ground from pewter, copper etc, that's also the good site of the hobby.

I've checked the rattail patterns which were produced also from the 17th century and in the 18th century in Holland. The decoration(of the rattail)was a lot wider and it's length was nearly till the end of the back of the bowl.

So there's a big difference with the shown french pattern.




It's always nice to find out the differences of all that silver and be helped with information.





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Hose_dk

 posted 12-31-2008 09:52 AM   

Posts: 400
Registered: May
2008

I think that the star is Spanish for silver. Why do you think it is not?

IP: [Logged](#)

silverhunter

📄 posted 01-01-2009 07:21 AM 🗨️ ✎️ 📧

Posts: 704
Registered: Jul 2007

Thanks again for your reaction Hose_dk, of course I still hope it is silver, but there are no other marks on it.If it is a Spanish spoon it should be a very old one, because the tourist from Spain visited our country(Holland)from about the 16th century.

For that age the spoon is hardly worn out.

The reaction after cleaning, the colour hardly change, or the material doesn't become darker. Like your reaction about the silver test with the fluid you mentioned is a possibility of course, only I've to find out where you can buy this product.

Or I let it check by a good jewelry shop if I can't find the product.

There is always a way to find out but I'm helped with your reaction.

Considering the photo of the punch spoon from Norway (considering the marks?) I will make a new topic for it, because the topic was started by someone else.

I hope you will react, thanks a lot.

IP: [Logged](#)

Hose_dk

📄 posted 01-01-2009 09:29 AM 🗨️ ✎️ 📧

Posts: 400
Registered: May 2008

I don't think that testing is a problem (as others said in the other tread) Testing silver does not influence the silver. A spot remains but you can polish that away. Using a common product. In Denmark "Silvo".

I shall try to post a tread where I test silver. And remove the spot.

Your spoon seem to be around 200 years old - a bit less than 200 I would say. in that case it is pewter or silver - I would go for silver 😊

IP: [Logged](#)

silverhunter

😊 posted 01-01-2009 05:37 PM 🗨️ ✎️ 📧

Posts: 704
Registered: Jul 2007

Silver is the thought but gold the dream, but I'm glad when it is a rather old pewter spoon.(Used by a spanish/french tourist formely visited Holland)

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



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Author	Topic: Unidentified German Silver Box or Vinaigrette
MBJ Posts: 26 Registered: Oct 2008	<p> posted 10-23-2008 08:41 AM   </p> <hr/> <p>[26-1739]</p> <p>I bought this nice little silver box with an hinged cover or vinaigrette with unidentified marks, but the seller described it as 19th century and probably from the Baltic States (Estonia, Latvia and Lithuania). The box is 1,06 in high (27 mm) and the width is 0,98 in (25mm) and the alloy is 13/16 (1/16=1 'Lot').</p> <p>After searching my available reference literature, silver forums and homepages I am more prone to that it was produced in Germany 1750--1850. In Sweden we have the same type of silver boxes apt to contain a sponge soaked in vinegar.</p> <p>I found out that Elberfeld, a municipal subdivision of the German city of Wuppertal; that was an independent town until 1929 has a similar weapon, a crowned lion with a grid or gridiron.</p> <p>My interest in collecting is quite academic; I like to find objects, where I have to do some research, but it can sometimes be hard especially in the field of European continental silver. Swedish silver is as you already know, like British, quite easy to identify.</p>



It would be great to hear some opinions on this box or get an advice how to go further in the research!







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silverhunter  posted 10-23-2008 10:54 AM   

Posts: 704
Registered: Jul
2007

Nice piece of silver and in good condition.

Your thoughts go in a good direction, I've looked in the few books I have and when I look at the lion figure I hope it can be 18th century. In the book *silber stempel aus aller welt* (Jan Davis) I find same lion by shape (only without crown) no.936 so that it is made in Germany can be possible. I don't know the history of the period in which this is made but I follow the topic.





Success with the solution and I hope more reactions will come.

Enjoy researching that's one of the nice things which always tells a lot of the history behind a silver object.

Also enjoy the hobby and welcome to the forum from this side.

Regards
Silverhunter.


IP: [Logged](#)

silverhunter  posted 10-23-2008 11:41 AM   

Posts: 704
Registered: Jul
2007

Short reaction, when I look at the patterns of this object they made in Holland in the 18th century is like the showned pattern from your side and the patterns which were made in the 19th century were more based on square patterns. I hope this helps to. Somewhere I've a good article which I've to read again and perhaps there will be information also about the countries you mentioned.
Succes!

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MBJ  posted 10-23-2008 11:59 AM   

Posts: 26
Registered: Oct




Thank you very much for your warm welcome and your fast reply! Yes, the marks looks German to me and I do not get the feeling that they are pseudo-marks from the

2008

silversmiths in Hanau. The box is not that spectacular and it looks worn in a natural way with no sharp edges and the craftsmanship is very good in my humble opinion. /With regards JAKJ

IP: [Logged](#)

MBJ





 posted 10-23-2008 12:20 PM   

Posts: 26
Registered: Oct 2008

Yes Silverhunter, Holland was actually the first country that I thought of when I saw the standing lion. The box was bought on the net and the seller came from Helsingborg a town in the south of Sweden very close to Denmark. The Danes have historically had close trade relations with the Dutch and the Frisian Islands. But I found a link about Frisian silver and found nothing. The engraving as well as the box, (but not with these marks), could as well have been done in Sweden for a wealthier peasant woman. /Warm regards JAKJ

IP: [Logged](#)

agphile





 posted 10-23-2008 06:43 PM   

Posts: 798
Registered: Apr 2008

I am afraid I cannot help with the marks but I just wanted to comment that I think it is a charming little box and say that to me it certainly looks 18th century rather than later.

IP: [Logged](#)

blakstone

 posted 10-23-2008 09:07 PM   

Posts: 493
Registered: Jul 2004





Great research MBJ! It is absolutely 18th century, and you even got the city right: the North Rhine-Westphalian city of [Elberfeld](#). The letter "A" is the year letter for 1762. The maker's mark is a conjoined "WR" for Wilhelm Rütterschwert, who is mentioned in Elberfeld records 1757-1763.

Congratulations on the great box and excellent post!

Ref: Carl-Wilhelm Clasen, *Rheinische Silbermarken* (Rheinbach-Merzbach: CMZ, 1986), p. 160-164, marks 616 & 621, maker #642.

IP: [Logged](#)

MBJ

 posted 10-24-2008 08:02 AM   

Posts: 26
Registered: Oct 2008

Thanks for your kind words and correct sense, agphile!

I am most thankful for your answer and the research you have done, Blakstone. It is often very hard without the reference literature to get any further. I hope that I in the near future can contribute with help concerning Swedish silver. /Best regards MBJ

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

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


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Author	Topic: I can't identify these marks
littleowl Posts: 7 Registered: Oct 2008	 posted 10-18-2008 11:50 AM    [26-1737] Hello Recently I've bought a cutlery set from a Belgian seller. It's described as "ancienne couverts en argent pl800", and each item is marked PL 800. Is it silver plated or 800 silver? Thanks 😊 IP: Logged
Scott Martin Forum Master Posts: 11377 Registered: Apr 93	 posted 10-18-2008 12:36 PM    Please read the yellow box at the start of this page. IP: Logged

Clive E Taylor

 posted 10-19-2008 05:54 AM   

Posts: 450
Registered: Jul
2000

Perhaps a little explanation for the seemingly curt request by Scott.

All the members of the forum are silver buffs - and many very knowledgeable and keen to share their expertise. But in return we like to add to our knowledge by seeing photos of the items being discussed. This also means that a well meant but inaccurate written description does not produce a well meant but wrong reply !

Also the expertise is freely given - but if requested for commercial or personal gain - the view is that this is against policy as most of us would in that case consider it unpaid consultation.



I think the long suffering Scott might perhaps consider moderating his approach so as not to scare people off the site. The view "if all else fails read the instructions" is a common attitude in the current world and although deplorable we live in that world .

Now I've upset everyone ! Result !

IP: [Logged](#)

Scott Martin

Forum Master

 posted 10-19-2008 08:42 AM   

Posts: 11377
Registered: Apr 93

Since Clive's comments were in this thread I am responding here. I welcome suggestions and comments. In this case it might have been better if I had received the comments/suggestions personally via email.....

I would appreciate it if SSF members would be the first (before me) to request that forum protocol be followed as it appears in the Yellow Box and in the Guidelines. I am often not at my own PC so when I reply it will generally be brief. I am extremely dyslexic & not a skilled word smith so you will notice that most of my posts are often re-edited more than once.





And when I am at my PC, most of my time for the forums is spent with the behind the scenes technical issues. So until a New Member has taken the time to read & then comply with the requests in the Yellow Box, it would be great if SSF members would not be so quick to answer a New Member's questions. When a SSF member answers the questions without first insisting that the New Member comply with our house's guidelines then my mail box starts to fill with complaints (more work for me) or some SSF members just stop posting. When a general SSF member does reply without first seeing that the New Member has complied with the requests in the Yellow Box then it appears our SSF Guidelines can be ignored.

The Yellow Box and Guidelines are the results of years of listening to members and their issues. Most of the Guidelines and the Yellow Box has been written by our membership and moderators (not just me).

It would be a welcome relief, if the general SSF membership would take on some of the burden and be the first to request, beseech, and to guide a new member.

IP: [Logged](#)

Clive E Taylor

 posted 10-19-2008 11:07 AM   

Posts: 450

Registered: Jul
2000

Sorry not to have contacted you direct Scot -I tried, but I could not see any method of direct E-mail - it's not given on your profile or anywhere else that I could find - or have I missed something ? (I do not always fully read the instructions either !)

I think your idea of Members not responding to new entrants questions before any newbies shortcomings are rectified is a good one. Also a standard response, putting forward the points I raised by the member first seeing an offending post would help your workload.

For me it's very important not to frighten off potential new contributors - todays newbie might prove tomorrows answers.

Personally I have found that the SMB site is more friendly - and basically more FUN than the other silver sites and I'd like to convey that message to new people rather than a negative one . Some of the regular contributors do go over the line on subjects (I'm a bad example of this) but in many respects that's what makes the forum so enjoyable as well as informative. Certainly the feuding that often affects one of the other sites does not seem to occur here

IP: [Logged](#)

littleowl

 posted 10-19-2008 12:40 PM   

Posts: 7
Registered: Oct
2008

quote:

Originally posted by Scott Martin:
Please read the yellow box at the start of this page.

Hi Scott

I apologize for the inconvenience of my post. It was just a question about a piece of silver (not for personal gain or obtain a non paid survey). I've looked for an answer in many sites and I haven't found any.





I'm not very good posting pictures too!!!

Thanks for your response

Julio

IP: [Logged](#)

Clive E Taylor

 posted 10-19-2008 05:15 PM   

Posts: 450
Registered: Jul
2000

Julio,

I am a technophobe with an inbuilt ability to screw up anything with microchips in it. Even a cardigan has too many buttons for me .

But even I can post photos onto SMP. I just followed the instructions and it worked first time. It fouled up the second time when I got too cocky but that's life.

It's worth the effort.

IP: [Logged](#)

argentum1

 posted 10-19-2008 06:03 PM   

Posts: 602
Registered: Apr
2004

Welcome to the forum.





Please let us know a bit about yourself and what you like about silver. Now for that Yellow Box stuff. Please read the section on how to take photos and the one showing how to post those photos. If you have trouble just ask as there is always someone quite willing to offer advice/suggestions. Remember 'if at first your do not succeed try, try again'.

No one here will snap your head off. Give it a try and see what happens. Before I go there is one more point. File size. If you are not certain just ask and someone will explain the whys and wherefores. What camera will you be using? See you later.

IP: [Logged](#)

Kimo

Posts: 1597
Registered: Mar
2003

 posted 10-21-2008 10:14 AM   

Hi Julio and welcome. The reason we ask new people to tell us a bit about their interest in silver is we are just a small group of people who like silver - talking about it, learning about it, and sharing our knowledge with each other about it, and sharing photos of it so we can all appreciate it while avoiding the inevitable mistakes that come from trying to go by just verbal descriptions.

We have few rules, but we do ask that everyone follow the few we have. One of these is to be polite which you have been, but one aspect of that that you have overlooked so far is for a new person to introduce themself in the same way as a person would introduce themself if they met a new group of people in person. It does not need to be a complete biography, just a bit of information on what your interest in silver may be, what kind of silver you collect, how long have you been collecting, do you have any particular interests at this time, do you have any particular silver expertise or knowledge that you can share either now or in the future, any why are you asking about a particular object. This last bit is only for the first post or two to put people at ease that you are not asking indirectly for business purposes or doing research in advance of selling something which is another of the few but important rules we live by here.

IP: [Logged](#)

littleowl

Posts: 7
Registered: Oct
2008

 posted 10-21-2008 11:53 AM   

Hi everybody!

First of all I want to say it's a pleasure to find people like you in this forum (I beg your pardon if I do not express properly: English is not my first language).

My interest in the world of silver began by chance, surfing in ebay & the web two months ago. When I found auctions of silver items I discovered that silver collectors were quite different of other collectors. I don't know if it's pride, love or a lot of care in little details..., and it's really difficult to bid for a fine piece of silver!

As you'll have guess I don't know nearly anything about silver, and the items I've purchased (with a lot of mistakes) are my first steps.

My professional activity (medical care) is far away from trade issues. I am Spanish and live in Canary Islands..., and I am grateful for your support.



I'll try to post a picture of the marks (if I'm not able I'll ask for help...).

Thanks again

IP: [Logged](#)

littleowl

Posts: 7
Registered: Oct
2008

 posted 10-21-2008 12:33 PM   

Here is the of photo of the marks:







Kind regards

IP: [Logged](#)

bascall

Posts: 1626
Registered: Nov 99





 posted 10-21-2008 01:03 PM   

Welcome to the forum, and good luck with your research. I can't help you with that mark myself, but hopefully someone will be able to do so.

IP: [Logged](#)

silverhunter

Posts: 704
Registered: Jul
2007

 posted 10-21-2008 01:31 PM   

What I've learned until now is that 800 is the third alloy of silver. I have to figure out when the alloy raised from 800 till 830 or 835. I suppose (not guess!) that in a lot of countries the use of better alloyed silver has changed by time, so around 1920? I don't know in which period the Belgium used there alloy of 800 and where the letters PL stands for (perhaps initials of a silversmith or factory) perhaps you can give it a try to send a photo of the total silver object?

Some members recognize patterns or can place them in the right period. When it is made in Belgium I can't give you no further details, but like you said (I also) have to learn about all that silver.

Success with the hobby and enjoy your silver.

A moderator is also like a prompter and I think he won't be tired (or is totally burned out?) by the thought that we all had to learn to use this forum, sure by SENDING THAT PHOTO'S in the right size.

I think I have to read the headlines a few times!

IP: [Logged](#)

littleowl

posted 10-22-2008 02:17 PM

Posts: 7
Registered: Oct
2008

Hi everybody!

Here is the picture of the engraving of one handle (all the pieces of cutlery have the same). I hope it will help



IP: [Logged](#)

littleowl

posted 10-22-2008 02:28 PM

Posts: 7
Registered: Oct
2008

And here is a new photo...



Thanks for your posts!

IP: [Logged](#)

Kimo

posted 10-22-2008 05:37 PM

Posts: 1597
Registered: Mar

Thank you and welcome! I think you are the first person we have had

2003

from Las Islas Canarias. I have only ever been to Tenerife one time many years ago and that was for just two days, but I remember the country as being very beautiful with steep coasts.

I do not recognize the "PL" but the 800 is the marking for the purity of the silve used in making this flatware. It means that there are 800 parts of pure silver mixed with 200 parts of other metals (usually copper). This is one of the purity standards seen often in many European countries. The other commonly seen standard is sterling silver which is 925 parts of pure silver with 75 parts other metal (usually copper). Sometimes you find silver in other standards such as 830, 835, 900, or 950.

Hopefully someone will be able to help with the meaning of the PL.

IP: [Logged](#)

jersey

Posts: 1203
Registered: Feb
2005

 posted 10-22-2008 08:54 PM   

Hi!





Welcome to the Forum. Nice to have you with us. I can only add that couverts en argent translated means silver cutlery. I can only assume PI could be Plated 800 silver. Mark found mostly in Continental silver, I think. Will try to look further but I'm out of the loop for a few days.

Jersey

IP: [Logged](#)

ahwt

Posts: 2173
Registered: Mar
2003

 posted 10-22-2008 08:59 PM   

Welcome to the forum.





I do not know what the PL stands for but the pattern name, in the U.S., for your silver is the Kings pattern. A first discussion on the [Kings pattern](#) and a second discussion on the [Kings pattern](#) are shown at these threads in the American silver before sterling section.

Your silver is very attractive and the pattern is still very attractive today. I imagine a search in other sections would also bring up the Kings pattern as it is a pattern that has stood the test of time.

IP: [Logged](#)

Ulysses Dietz
Moderator

Posts: 1265
Registered: May
99





 posted 10-22-2008 09:19 PM   

I think PL stands for Plata, or silver in Spanish.

IP: [Logged](#)

silverhunter

Posts: 704
Registered: Jul
2007

 posted 10-23-2008 05:28 AM   

Good examples you showed AHWT, beautiful spoons. When the back of the spoon also is decorated, I always enjoy the patterns twice.

All spoons had to be decorated with beautiful decorations at the back side.

Is the top end decoration of the spoon called "shelve" decoration?

Meanwhile my search goes on for the irritating 😊 P L.

IP: [Logged](#)

silverhunter





 posted 10-23-2008 05:32 AM   

Posts: 704
Registered: Jul
2007

When I can quit, searching PL you can tell me, I will appreciate that U.D
!

IP: [Logged](#)

littleowl

 posted 10-23-2008 04:11 PM   





Posts: 7
Registered: Oct
2008

Thanks everybody for your posts!

I've been thinking that the meaning of "argent plaque" is silver plated
in french..., could it be the "irritating PL" a mark for plaque?

IP: [Logged](#)

agphile

 posted 10-23-2008 05:01 PM   

Posts: 798
Registered: Apr
2008

PL 800 is recorded as a mark on Indonesian silver from around the mid
20th century I believe. However, I am not at all sure whether they
were making such European style silver.

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Author	Topic: can't find this christofle flatware pattern
dafff Posts: 4 Registered: Feb 2010	 posted 02-02-2010 04:15 PM    [26-1953] Hello everybody, My name is Johannes from the Netherlands and I came up to this forum on my search for answers about silver. I'm a self employed interior designer. In my job most of the time I'm busy with making interior objects for houses, bars, restaurants or shops (mostly made of wood). My interest in antiques started about three years ago. My interests go out to glass, silver, bronze, ceramics and lightning. I really like it to bite in the theory/history of antiques because in my work as interior designer most of the time I'm dealing with practical information. My other part of the mind likes to be cutled too... Slightly I'm putting this theory in practice by buying antiques or vintage items in sales or auctions and really enjoy it! I don't know if I have enough knowledge to contribute to this forum but I will try. I started to collect some books about (dutch) silver so who knows I might have an answer sometime! 😊

I have this beautiful silverplate flatware set from the Christofle factory but I can't find the right name of this (rare?) pattern. I can't find it in the books and I haven't seen it on the internet. I hope someone here knows what it is. I know the most regular patterns. I think the box is from about 1900-1910. It looks a bit Art Nouveau to me.

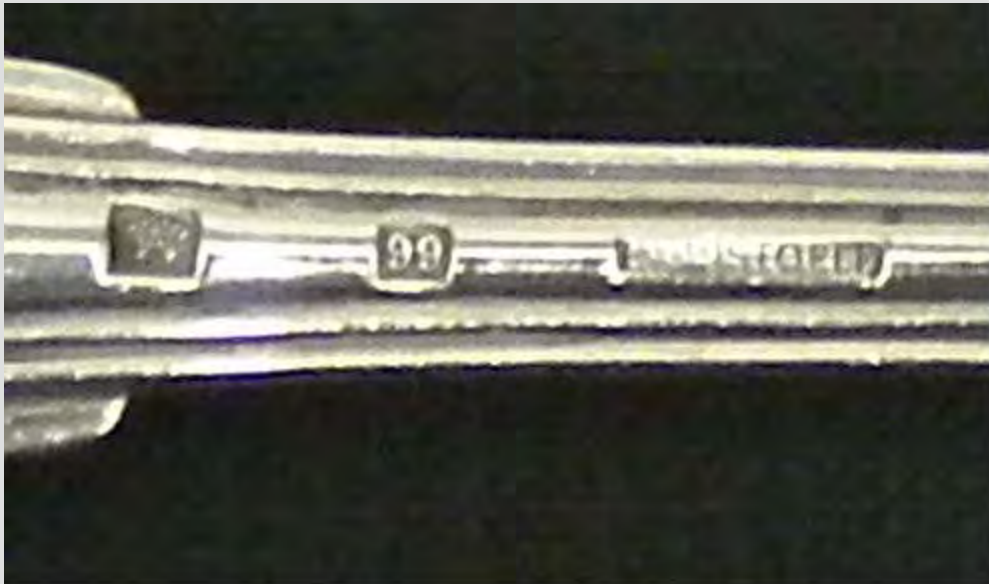
So my questions are:

1. what's the name of the pattern?
2. from what year is it?
3. how's a set like this called and what's the use of it (SOUP?)

Thank you in advance for answering!

Kindest regards





Daff from the Netherlands





IP: [Logged](#)

silverhunter

 posted 02-03-2010 05:27 AM   

Posts: 704
Registered: Jul
2007

Hello,

I hope that I have found your pattern at internet information it is to be find. The pattern number is CTF13. Description Silverplate Glossy, date unknown. Your opinion about 1920-1930 will be fine. Nice to have a total set of flatware by this factory.

Compliments for your introduction, photo's etc. I hope you can show more silver from your side or put a question at the forum.

I'm also dutch and enjoy all the information that there is to be find at this forum about all that

international silver.

Success with the hobby and enjoy the forum.


The search function gives you also good topics about Christofle.

IP: [Logged](#)

Ulysses Dietz

Moderator

Posts: 1265
Registered: May 99





 posted 02-03-2010 10:25 AM   

Interesting to see such a pattern and in a full service! It is a design that in the United States would be a variant on a fiddle-and-thread. The thread is also known (why I cannot say) as a French Thread. This motif dates to the 1820s originally and was made in variations, by many US silversmiths.

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr 2008

 posted 02-03-2010 01:52 PM   

To pick up on your question about the use of the set, customs vary in different countries. A set quite like this would be unusual here (England). I am not sure what size your spoons and forks are. If they are the larger, table size, I assume the spoons would either be for soup or for use as serving spoons - you can never have too many. The forks would be for the main course when they might have been accompanied by a separate set of "ivorine" handled knives.

However, if they are the smaller, dessert size they would be used here for puddings - but our dessert sets usually have large serving spoons rather than ladles. However some pudding courses such as fruit salad or a rice pudding, for example, lend themselves to being served with a ladle.





Selling separate sets for the main course and the dessert course of a meal might be to make for more manageable gifts on a wedding list. It can also be to reflect the practice of clearing the table before the dessert course and re-laying it (in which case the dessert spoons and forks might not even need to match those used for the earlier courses).

Of course, none of the above need apply to a set that was neither made nor sold in England!

IP: [Logged](#)

Kayvee

Posts: 204
Registered: Oct 2004

 posted 02-03-2010 09:42 PM   





Welcome to the Forums! To add a bit to the research that Silverhunter has done: your Christofle pattern has been given an inventory number CTF 13 by that silver replacement site, because they do not know the pattern name. It is no longer in production. If you want to know what Christofle called the pattern you will have to consult old Christofle catalogues. As Ulysses Dietz says, the pattern is a variation of the always popular Fiddle-Thread motif, and resembles the current Christofle Cluny pattern. Almost every manufacturer in France has made a Fiddle-Thread pattern, where the motif first appeared in the last quarter of the 17th C.

Your set is called a "ménagère," because it was purchased to set up a "ménage" or household. It is nice to have the complete boxed set with a table fork and tablespoon for 12 along with one serving piece - a soup ladle. Up until quite recently soup was served at every evening meal in France, so a ladle was a handy serving piece to own. These boxed sets were popular as wedding gifts beginning in the last quarter of the 19th C. A table fork and tablespoon (called a "grand couvert") for 12 are standard for a basic set of flatware in France. The tablespoons are individual place pieces, not serving pieces, and are used for eating soup and all those wonderful saucy dishes (think boeuf bourguignon). The forks and spoons are oversize by North American standards, usually measuring about 21-22 cm in length.

Enjoy your set!

IP: [Logged](#)

daff

 posted 02-07-2010 05:52 PM   

Posts: 4
Registered: Feb
2010



Thank you all for your replies! really helpful!

The forks and spoons are quite big so It might be a set for soup as mentioned above.
It's still difficult for me to determine the production date of the set.

After some internet searching the pattern number I don't get much results. However... I have two catalogues of Christofle (1842-1883 and 1883-1891)and I found the pattern called "violon a filets" (silverplated on metal). Is the name pattern called CTF13 on a later date because it didn't get a proper name (like cluny)?

IP: [Logged](#)

Kayvee

 posted 02-07-2010 11:24 PM   

Posts: 204
Registered: Oct
2004

Great news that you found the pattern name which translates as "fiddle-thread." The letter and number name is not one given by Christofle but by an American silver replacement service. It is their own inventory number for this pattern. Your service was used as standard flatware for eating anything, including soup.

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Author	Topic: Silvermarks "P.Thoresen 830"?
Elisabeth7291 Posts: 53 Registered: May 2009	 posted 05-21-2009 03:18 PM   
	<p>[26-1849]</p> <p>One of the pieces that my husband and I just inherited from his family, I am looking for more information about this silver maker (which will hopefully lead me to the pattern as well). I can't find any reference anywhere on the internet about a P.Thoresen. My husbands family was from Norway and immigrated to New York City in 1919. (They made numerous trips between the two as well.)</p> <p>In the first photo you'll also see the spoon was engraved to my husband's father - "Vilhelm - 30/4-05" Norwegian "William" and the date given - April 5, 1930.</p>







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Dale

😊 posted 05-23-2009 01:34 AM   

Posts: 2132
Registered: Nov
2002





Lovely spoon, and so nice to know the history behind it. The pattern is generally known as 'Pointed'. The work on the front is probably typical of Norwegian work, nicely done. Does the date have any significance?

bascall  posted 05-23-2009 03:13 AM   

Posts: 1626
Registered: Nov 99

Very tasteful. Thank you for redoing the images. They're better than just about all of mine.





IP: [Logged](#)

Hose_dk  posted 05-23-2009 10:34 AM   

Posts: 400
Registered: May 2008

To the best of my knowledge the date is. April 30th 1905.
Thats the way we write. So unless you know the person/date in question I will claim that my date is the correct one.





IP: [Logged](#)

silverhunter  posted 05-23-2009 05:35 PM   

Posts: 704
Registered: Jul 2007

It is rear that there isn't to be find a lot of P.Thoresen at internet. I only found one sugar spoon made for the year of 1890. The bowl was like a leaf and it had a twisted/curly stem. It was made by P.Thoresen so he worked also for 1890 with silver. Perhaps when you know the place were he worked and knowing some other silversmiths from that period around late 19th century and early 20th century in that same area it good give a link. Until now I didn't knew P.Thoresen. I can give it a try and can ask a antiquair in Tønsberg. I've asked him other silversmiths and patterns from Norway and he also helped me a lot.





IP: [Logged](#)

silverhunter  posted 05-25-2009 10:14 AM   

Posts: 704
Registered: Jul 2007

I've found perhaps a family relatif a certain Per Thoresen in Tromsø worked in the period around 1843 and made knives.

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


Elisabeth7291  posted 05-26-2009 07:52 AM   

Posts: 53
Registered: May 2009

We actually think the date means April 5, 1930. Vilhelm is my husband's father & he was born in April 1929. There are other pieces by P. Thoresen - including a matching fork to this spoon. They are being shipped to me & I'll post as soon as I can.

My husband had an aunt & uncle & all three of the children have forks & spoons with either their name or initials that don't quite match up to their birthdate - they are anywhere from 6 months to a year off. Our best guess since they were already living in the US at this time, is that the pieces were gifts from family members in Norway, perhaps the first time they met the new baby?





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Elisabeth7291  posted 05-26-2009 07:54 AM   

Posts: 53
Registered: May 2009

And, thanks to all for the very helpful information!

IP: [Logged](#)

Kimo  posted 05-26-2009 12:01 PM   

Posts: 1597
Registered: Mar 2003

I agree that the 30/4-05 is likely April 5, 1930. The other possibility is May 4, 1930 but I think April 5 is more likely because of the zero in 05. This implies that in this system of writing a date the zero could be another number such as a 1 or a 2 which would make sense if one were distinguish it from the 15th or 25th of the month. Since there is no 15th or 25 month adding a zero to this part would make no sense.

Another possibility other than your relatives not seeing the infants for a while is they could be christening gifts with the dates matching their christenings. Do you have a family bible or other such record that shows these dates?

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Elisabeth7291





 posted 05-26-2009 01:08 PM   

Posts: 53
Registered: May 2009

Kimo - excellent thought. We don't have the records that I know of... they were Lutheran. I'll be on the lookout for that type of information. Thanks!

IP: [Logged](#)

dragonflywink

 posted 05-26-2009 03:42 PM   

Posts: 975
Registered: Dec 2002




Have always known this Norwegian style with various engravings as "Spissgravert" patterns, if I recall correctly, translates to "pointed engraved" or "tip engraved".

Personally, have a hard time seeing this as other than the typical day/month/year dating - are you sure that there wasn't another Vilhelm a generation earlier? The Christening gift thought is a good one, a full size spoon and fork were often presented, along with perhaps a napkin ring and/or other pieces.

~Cheryl

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Hose_dk





 posted 05-26-2009 05:55 PM   

Posts: 400
Registered: May 2008

being a dane I should know how we write time and date.

IP: [Logged](#)

bascall

 posted 05-26-2009 08:11 PM   





Posts: 1626
Registered: Nov 99

I'll go along with 30 April 1905. It seems Scandinavians would be likely to use 05 for the year which is similar to the way we would use '05. The zero for the single digit year in our use and their use is not insignificant. It indicates that the number was paired down from four places to two places. Also the forward slash mark differentiates this style of dating from the formal day, month, year format.

[This message has been edited by bascall (edited 05-26-2009).]

IP: [Logged](#)

silverhunter

 posted 05-27-2009 03:35 AM   

Posts: 704
Registered: Jul 2007



Just a thought sometimes the design/pattern can be older than the date of it, family pieces can be given or be inherit by the family and be dated later for a special event like birth, wedding etc. Like we all know of course. But sometimes it is difficult when we don't know the period the pattern and decoration style is not familiar to a owner. o5 could be also 1805 but in this case it is known as 1905 and even the owner is mentioned.
I think family pieces must always stay in the line of the family.

Or nowadays the most of the posterity don't like silver anymore(but that was another topic). Fools they are for don't have attention for that beautiful shinning material also from Norway. I'm glad that sometimes Scandinavian silver is also showed, because I found it a group of stylistic silversmiths making their own patterns and use their own figurative decoration.

Thanks for showing!
Silverhunter

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silverhunter





 posted 05-27-2009 04:11 AM   

Posts: 704
Registered: Jul 2007

I've also one piece made by Aasen (Norway) and the date is pointed like "15de Mai 1870", I wonder untill which period they used the pointed figures as date indication?
If I may put this question at this topic ofcourse? The question has a scandinavian character.

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silverhunter





 posted 06-11-2009 05:22 AM   

Posts: 704
Registered: Jul 2007

Short late reaction is that the 830 S alloy is used from around 1880 before that period the silver was indicated with 13 1/3 or 13 1/4. So it has to be 1905 and concerning the date they used day/month/year indication. Like Hose_DK (from Denmark)explained earlier.

IP: [Logged](#)

Elisabeth7291

 posted 06-11-2009 08:59 AM   

Posts: 53
Registered: May 2009

Yes, I am now convinced that the date is 1905 and not 1930 - which means the 'Vilhelm' is my husband's grandfather & not his father. There are a couple of other pieces in the collection that we just received that have this same date on them.

However, I'm having a tough time figuring out what the significance of the date would be. This Vilhelm was born in May 1890. He was married in August 1915. Also, one of the pieces (I'll post pictures later) that has this date looks like a baby spoon to me - it is a miniature spoon. It isn't making sense.

Can the Norwegian posters on her help me with the significant date for a 15 year old?

IP: [Logged](#)

silverhunter





 posted 06-14-2009 04:10 AM   

Posts: 704
Registered: Jul 2007

I suppose that will take fifteen years to find out, I give it up!

IP: [Logged](#)

silverhunter





 posted 06-14-2009 04:12 AM   

Posts: 704
Registered: Jul 2007

Will you please in the future show more of your collection, I enjoy it a lot.
Thanks for showing this one!

IP: [Logged](#)

Dale

 posted 06-15-2009 12:49 AM   

Posts: 2132
Registered: Nov 2002

Fifteen is a bit late, but Confirmation is a major Lutheran rite of passage. Usually comes at 13 or 14, but 15 is not unusual. When I was confirmed in the early 60's, the study period with weekly classes, exams and questioning had been cut down to only 2 years. My grandmother's took 4 years of study before she could be accepted into the Lutheran Church. In 1905, Easter was on April 23, found a chart of it by Googling. April 30 would have been the week after Easter, a fairly common date for Lutheran Confirmations.

This assumes that your ancestor was a Lutheran like the other 99% of the population of Norway. Lutheran Confirmation used to be a major event, much more so than High School graduation. The process required study of Dr Luther's Small/Little Catechism, the Old and New Testaments, the History of the Lutheran Church, Ancient Christianity, and other topics. It was really comprehensive. Anyone who missed 2 classes had to start over again from scratch. So, even when it was -30' everyone showed up. One side effect of the Lutheran Confirmation process was that Scandanavia achieved near universal literacy over 400 years ago.





If you know the Lutheran Church he was a member of, you could check with them. Or look in a

family Bible or Måsbok for it. The word you are seeking is Konfirmerade. The records of the Norwegian Lutheran Churches in the US are at Decorah College in Decorah IA.

The 1905 pieces were probably Confirmation gifts given on April 30, 1905 which is called Quasimodogeniti or St Thomas.

IP: [Logged](#)

Hose_dk

 posted 06-15-2009 02:32 AM   

Posts: 400
Registered: May
2008

Confirmation is the word or konfirmeret.

IP: [Logged](#)

Elisabeth7291

 posted 06-15-2009 08:12 AM   

Posts: 53
Registered: May
2009





Silverhunter, Dale, et al -

Thanks so much for the help! They were indeed Luthern. I have a copy of the marriage certificate, which I assume would have the church on it. It is possible that he would have been confirmed in the same church he was married. Only problem, I can't read the certificate - it is in Norwegian! I may take a picture of it & post it here for help with translation. But I think the logic here about confirmation seems right. Thank you!

Silverhunter - more of the collection is on it's way! Stay tuned!

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silverhunter

 posted 06-15-2009 10:08 AM   





Posts: 704
Registered: Jul 2007

Great job Dale to find the solution !.

I hope Hose_DK will give it a try, for translate the coming question(s). I sit in the waiting room, until someone shows more Norwegian silver, at last there is again somebody with taste at this Forum. (no snip and bump please, THANK YOU! 😊).

IP: [Logged](#)

Dale

 posted 06-15-2009 11:38 AM   

Posts: 2132
Registered: Nov
2002





There is a center in NYC for Norwegian American culture, which also has research facilities:

niahistory.org

This might be a place to start your search.

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Elisabeth7291





 posted 06-15-2009 11:53 AM   

Posts: 53
Registered: May
2009

Thank you, Dale! My husband & I are planning a trip to NY later this summer for research & this looks like a great resource!

IP: [Logged](#)

Dale

 posted 06-15-2009 12:05 PM   

Posts: 2132
Registered: Nov
2002





Hose_dk, thanks for the information.

Frequently there are differences between the spellings and usages of Scandanavian Americans and Scandanavians. That is because many of the immigrants came from rural areas and spoke dialects. The Swedish Augustana Church used 'Konfirmerade' in its documents. Of course they also pronounced 'sj' as 'whoooo'. The Norwegian churches used a country dialect in their proceedings.

Does the silver being Confirmation gifts make sense to you Hose_dk? And is my description of the process believable?

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Hose_dk

 posted 06-15-2009 04:09 PM   



Posts: 400
Registered: May 2008

No it makes no sense - well it does but at an earlier date. Around 1900 onwards I would say baptism - before deathspoons (Sweden not Denmark/Norway), wedding silver, confirmation, 18-years, long loyal service etc. but in 1900 only the christening spoon remained. But again old traditions.. I shall translate the document when available.

[This message has been edited by Hose_dk (edited 06-15-2009).]

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bascall





 posted 06-15-2009 07:14 PM   

Posts: 1626
Registered: Nov 99

Here's a phrase that may or may not apply here, maybe I just like it too well. Speaking of languages, a native cannot make a non-native mistake.

IP: [Logged](#)

Dale

 posted 06-15-2009 07:22 PM   





Posts: 2132
Registered: Nov 2002

Many families have members who continue on traditions that are no longer generally observed. Do you feel that the Sunday after Easter is a logical date for Confirmation? That is the only thing that makes sense to me.

Another type of silver item I have seen is the emigration spoon, utvandranars tid. The engraving will say something like: Minne af Eksjö, and the date the person left. I have had a number of larger items, usually Scandinavian and frequently plated, that had engravings along the lines of, Från syskonen in den Gamla Världen till Bengt och Lucy in den Nya Världen. Halsningar från Sverige. The ones that had dates gave a range from about the 1870s into the late 1930s. This may have been a custom that lingered far longer in the immigrant communities than in the old country.

IP: [Logged](#)

Hose_dk

 posted 06-16-2009 12:26 AM   

Posts: 400
Registered: May 2008

Good morning.

I do agree it is a very possible Sunday for confirmation. And it was not my intention to exclude a spoon for confirmation.

My point was that in general it would not be normal, but family tradition etc.

With the 1900 we have entered a period where people do not have their personal piece of silver. Families have a set - depending upon their financial status - plated or silver. 12 forks, spoons, knives etc.





That made the personal spoon disappear. Only in case of a child a personal spoon remained due to the small size needed.

The saving of money in silver spoons had also ended.

I have never seen an immigrant spoon - I suppose that they all left the old world. Therefore they should be in the US. So it is natural that I never happened to find one. But for many other occasions yes. I can imagine the people staying in Europe giving memories. But I cannot recall hearing about it. One learns every day.

IP: [Logged](#)

Elisabeth7291

 posted 06-16-2009 08:11 AM   





Posts: 53
Registered: May
2009

I don't think these are immigrant pieces. The first time he traveled to the US was in 1916 (one year after he married); he moved the family over in 1919. These pieces have a date of 1905.

We do believe the family was wealthy, so maybe they did keep the tradition of giving silver at confirmation?

IP: [Logged](#)

Elisabeth7291

 posted 06-18-2009 08:56 PM   

Posts: 53
Registered: May
2009





We have success!! In a letter from William (Vilhelm) to the pastor at his church from 1946 - he requests a copy of his marriage license and he mentions that he was confirmed in the same church Spring of 1905! Thanks all!

The church was Vor Frue Kirke in Trondhiem.

On a related note, we also have several small books - velvet covers w/ silver clasps - written in German that look like they are from the Lutheran Church. They date from the 1870's & 1881. The look to be the same book (contents) - are they church doctrine? They aren't Bibles, that I can tell.

IP: [Logged](#)

Elisabeth7291





 posted 06-18-2009 08:57 PM   

Posts: 53
Registered: May
2009

So, given this recent discovery, this leads me to believe that P.Thoresen was from Trondheim. Appropriate logic?

IP: [Logged](#)

Dale

 posted 06-18-2009 11:52 PM   

Posts: 2132
Registered: Nov
2002





The books you have are most likely Måsboks for the Norwegian Church. The printing type used is called Fraktur, which is also used for German, Danish and Swedish. It is really hard to read. The front part of the book contains several services in general form. The back has the special liturgies, psalms, gospels and epistles for each service as well as wedding, funeral and so on services. Are the silver clasps marked?

One of them might be a Psalmbook, which is actually a hymnal. They are printed without music and usually have a number. Both take this small form. I always wondered how anyone could read the tiny print during a service.

Vor Frue Kirke was begun in 1207 and probably is still having work done on. It means: Our Lady's Church.

IP: [Logged](#)

Hose_dk

 posted 06-19-2009 12:39 AM   

Posts: 400
Registered: May
2008

Katekismus could be the word. Originally written by Luther "Luthers lille katekismus" Luthers little katekismus" written in 1529 containing the 10 commandments and a learning in how to perform during the churtical seremonies. Used in schools .. I have my mothers she was konfirmeret 1933 and as I recall it dates from that year. It is not used anymore.

The salmebog 😊 they exist in different sizes - the ones in church contain letters in larger size - the personal (well they are given when 13 or 14 years of age) eyes are still in good condition.

Post picture of title - then we can explain what period.

They are so common that pieces from 1800dreds are available at flea markets in large quantities. Don't understand why family don't value their traditions. But here (in Europe) you often see that a person don't know his grandfathers, fathers name or occupation. Did the





person die before birth of a grandson/daughter then that info is gone.

Pieces with metal are more uncommon. - everybody had one but only more rich people bought the metal.

It could be silver or white metal. Most likely the silver is not hallmarked.

IP: [Logged](#)

silverhunter

 posted 06-19-2009 03:17 AM   





Posts: 704
Registered: Jul 2007

It's also nice to research Norwegian emigrants lists, also from 1919. You know the names exactly, but it is nice to see the documents, the ships there were in that period, the quantity of Norwegian (Norsk) emigrants. There is so many history to find, by only a piece of silver with a date and a name and for family very important to know.

[This message has been edited by silverhunter (edited 06-19-2009).]

IP: [Logged](#)

Elisabeth7291

 posted 06-19-2009 12:23 PM   





Posts: 53
Registered: May 2009

Yes, Silverhunter, we do have that information. Grandfather took 5 trips that we can find - two I just found yesterday - from Norway to US: 1916, 1918, 1919, 1920 and 1924. Along with the silver, we received a quite a few letters - some in English, others in Norwegian - books, photos, newspaper clippings, etc. Even Grandfather's Naturalization Certificate. We've learned more about that family from this box than my husband ever knew! Now it is just putting the pieces together!

I think the books probably are Lutheran liturgy - there is reference to the Missouri Synod (spelling?) in it. I'll post a picture after the weekend.

IP: [Logged](#)

silverhunter





 posted 06-19-2009 01:14 PM   

Posts: 704
Registered: Jul 2007

Good to hear that the research is going well, you can make a detailed work project about the family. Just a tip, it's good when you scan the photo's and burn them on a disc (for reserve). From special photo's I've made also double copies. But I think you already have thought about that. Perhaps it is also nice to make a seemap and draw the lines of the jounries on witch date on the map your grandfather and family travelled at sea. I think it's a great job to do and when you effer finish?, for instance you can also make a family three with all the names and dates and put a little photo of the person with the information. At my side there is a person(no direct family in line) who has worked out our family tree and in passing the centuries there has been a change in spelling the family name at three possibilities. The oldest is Quackernaeck and looks at little at the Quacker group living in America.(no family relatif). But let us stay concentrated at your topic and I wish you (+ family) a lot of succes. About my oldest grandfather there was information to find untill the mid 17th century.

IP: [Logged](#)

Hose_dk

 posted 06-19-2009 02:10 PM   

Posts: 400
Registered: May 2008



Regarding hallmarks upon silver books etc. This cross is 2.5 cm and 2.0cm weight is around 1 gram.
It contains no marks what so ever but solid silver it is. Probably from a book.



I know that this has nothing to do with your Norwegian books - just to show the beauty and no hallmarks.

IP: [Logged](#)

Elisabeth7291

 posted 06-22-2009 08:26 PM   

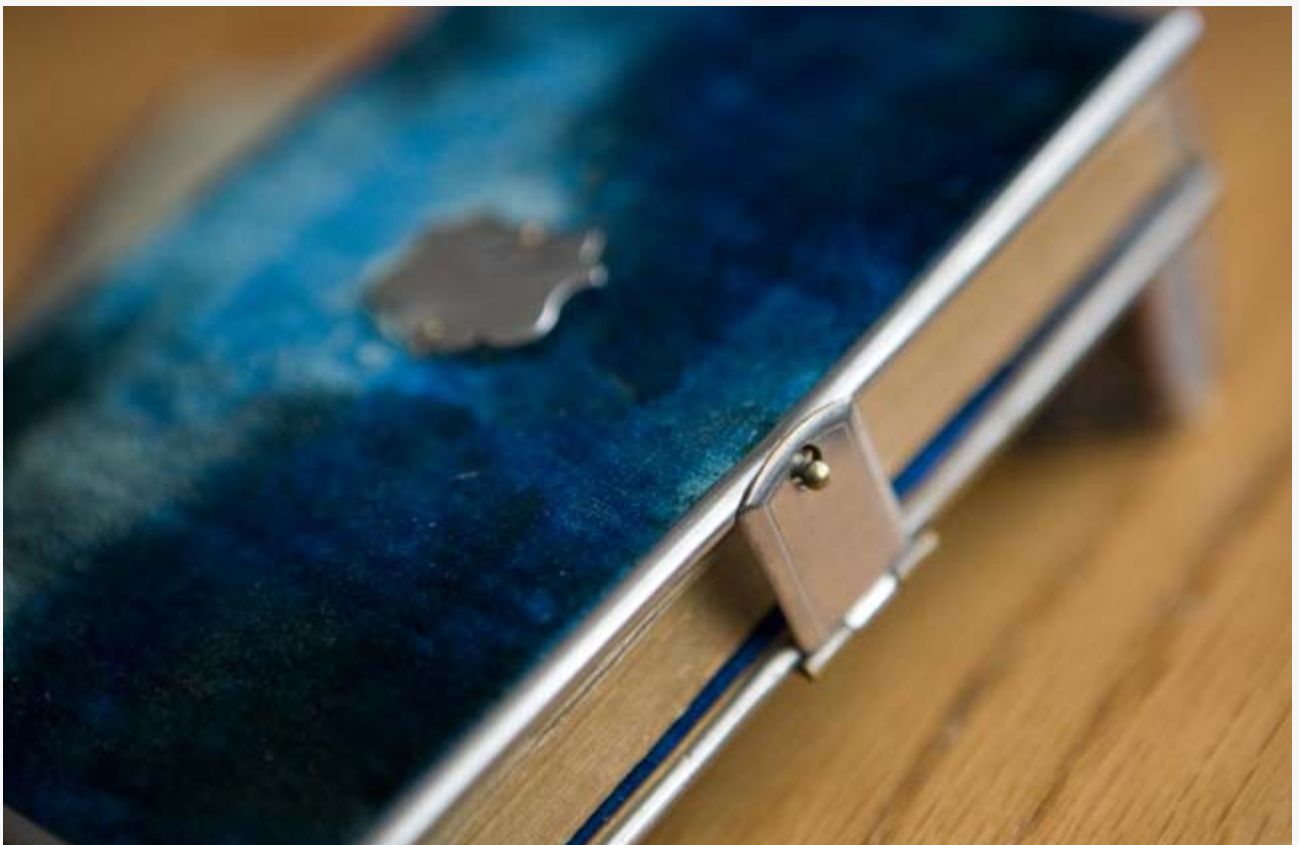
Posts: 53
Registered: May
2009

Here's one of my books:



It is propped on a case; both velvet book have cases. The other two are / were leather. This one is about 5.5 x 4 inches.

Close up of latch & cover silver - no hallmarks or stamps anywhere:



The inside front page:



Language? Lutheran book of liturgy?

Also, I've scanned in a few documents in Norwegian - anyone up for translating?

IP: [Logged](#)

Hose_dk

posted 06-23-2009 12:40 AM

Posts: 400
Registered: May
2008

language German ant is Luther reforming chataloc church [Martin Luther](#)

translation:

Church = ??

for

evangelish - Lutheran congregation (menighed in danish don't know English word)

18 edition

I shall continue afternoon.

IP: [Logged](#)

agphile

posted 06-23-2009 05:21 AM

Posts: 798

Registered: Apr 2008

"Church Song (i.e. hymn) Book, containing the most popular hymns of Dr Martin Luther and other spiritual teachers"

IP: [Logged](#)

Elisabeth7291




 posted 06-23-2009 08:31 AM   

Posts: 53
Registered: May 2009

Thanks, Agphile & Hose_dk!

IP: [Logged](#)

silverhunter

 posted 06-23-2009 11:19 AM   





Posts: 704
Registered: Jul 2007

I wasn't able to take my dictionary out of my bookcase, THANKS A LOT Hose_dk. That old German grammatic is hardly to read also like the old dutch grammatic, but nowadays I'm glad using the comp. Real clear letter types it's a wonder! I also found the second page continue story of Peyton Place.

Nice all that new facts.

IP: [Logged](#)

Hose_dk

 posted 06-23-2009 01:24 PM   

Posts: 400
Registered: May 2008




You got the headlines and I have now printet
Kirchen gesangbuch für evangelisch lutherische gemeinden ungeänberter Augsburgischer
confession

und so weiter (etc)

They used af few letter difficult to see
s is the long line (letter 3 second word) they had a sign for "ss" dobbel s used wery much
ch wery much look like (mistaken for) dj and so on.

IP: [Logged](#)

Dale





 posted 06-23-2009 02:06 PM   

Posts: 2132
Registered: Nov 2002

The mystery deepens. We now have a Norwegian immigrant living in New York City owning a German language hymnal printed in St Louis by a German American Church. I have never seen anything like the book. The publisher is in St Louis, so the silver fittings were probably made there. What is the other book like?

IP: [Logged](#)

Elisabeth7291

 posted 06-23-2009 02:31 PM   

Posts: 53
Registered: May 2009

The other velvet book is almost the same, just a bit larger. Then there are two leather books, but almost all of the leather has come off. They are both older. One has the date "1868" written in it. I don't recognize the names on the leather ones - they are embossed on the outside - so I'll have to pull out the family tree (has names only) to see if I can find them.





As far as I know, all of the family is Norwegian, so yes, the German throws me off a bit.

I'll get pictures of the other books & post them.

[This message has been edited by Elisabeth7291 (edited 06-23-2009).]









IP: [Logged](#)

Hose_dk

 posted 06-23-2009 03:03 PM   

Posts: 400
Registered: May

Well a lot of connections between Scandinavia (ie Denmark and Norway) and Germany.

2008	<p>Bergen (city) was part of the hanseatic league 14th century (I know that is a long time ago) but even today Germany is our largest trading partner.</p> <p>So for a Norwegian merchant - German language might very well be a must.</p> <p>As could be a German husband or wife.</p> <p style="text-align: right;">IP: Logged</p>
agphile Posts: 798 Registered: Apr 2008	<p> posted 06-23-2009 07:05 PM   </p> <hr/> <p>If the Lutheran Church was publishing German language hymnals in the USA I assume that means there were sufficient congregations still using German for worship to justify this. A Norwegian Lutheran might well have attended one of those churches, mightn't he?</p> <p style="text-align: right;">IP: Logged</p>
Dale Posts: 2132 Registered: Nov 2002	<p> posted 06-24-2009 03:42 PM   </p> <hr/> <p>Agphile, the answer to your question is 'no'. There never was one Lutheran Church in the US; there were dozens. All were organized according to country of origin, mainly. The Missouri Synod always stood apart from the other churches. Which is what makes this all so confusing.</p> <p style="text-align: right;">IP: Logged</p>

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


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Author	Topic: Russian Enamel Spoon, Who's the maker?
asheland Posts: 925 Registered: Nov 2003	 posted 06-10-2016 12:05 AM   
	<p>This is a new area of collecting for me.</p> <p>Can anyone positively identify this maker?</p>











Thanks!

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
agphile

 posted 06-10-2016 05:26 AM   

Posts: 798
Registered: Apr
2008

I am no expert on Russian silver, but it looks to me as if it is meant to be Pavel Ovchinnikov with the Moscow mark for 1882-99. I put it this way because Ovchinnikov was a leading Court silversmith and is apparently much faked. You might find it interesting to do a search for him on the 925-1000 forum site where you can enjoy the spats between the experts (real or self-proclaimed) on Russian marks and see some photos of quite exceptional spoons from his workshop.

dragonflywink





 posted 06-10-2016 09:44 AM   

Posts: 975
Registered: Dec
2002

Thank you, agphile - the last part of your response made me laugh out loud...

~Cheryl

asheland

 posted 06-10-2016 10:41 AM   





Posts: 925
Registered: Nov
2003

Thanks for the response. I'll check that out.



Scott Martin

Forum Master

 posted 06-10-2016 01:50 PM   

Posts: 11377
Registered: Apr 93

Just for fun.









IP: [Logged](#)

ahwt

Posts: 2173
Registered: Mar
2003

posted 06-10-2016 04:18 PM

agphile, you have a way with words. I love it.

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
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Author	Topic: Wollenweber silver
mitko07 Posts: 48 Registered: Nov 2005	<p> posted 08-04-2016 05:31 AM   </p> <p>[26-2585]</p> <p>Hello Everybody!</p> <p>It may be little bit unusual request but I need a little bit of help and support. in short - I recently sold this [at auction].</p> <p>The buyer received it in the photographed and described condition. For some reason changes his mind, claims that "the item is not antique and not authentic" and wants to return it even though I do not accept returns. I spent hours communicating with him showing that his claims are absolutely ridiculous. It is absolutely clear to see that the item is absolutely authentic and if possible a replica of such item in such detail and quality nowadays will be useless and crazy expensive to make in one piece.</p> <p>Anyway I was wondering if you guys can help me with opinions regarding the piece and advice. I will be happy if someone with good knowledge of German silver gives his opinion- otherwise all opinions are welcome!</p> <p>Thank you in advance!</p> <p>quote:</p> <hr/> <p>This is a beautiful Art Nouveau Silver Jardiniere / Centerpiece This is a wonderful Silver</p>

Jardiniere / Centerpiece made by Edward Wollenweber, Munich, Germany, ca 1909. The jardiniere was a gift from or to the Swedish legation of the German Kaiser (Emperor). The jardiniere has a pierced bowl stands on six pillars and has floral wreath decorated rim and handles. It has finely hand engraved dedication on both sides "9. Juni 1884-1909" and Coat of arms of German Empire "Kaiserl. Gesandtschaft Stockholm". Marked with Ed. Wollenweber mark, G, Moon and crown German silver hallmarks, 800 for the silver purity, other symbols and #6531. It is in excellent condition considering the age -missing glass liner! Measurements: 16.1 cm high x 42.5cm wide x 22.6 cm wide . Silver weight 1238 grams.





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


Posts:
1597
Registered:
Mar 2003

I am not an expert on German made silver or this maker so I cannot say anything about that aspect. On the other hand, regarding the engravings, they seem to have been done by a somewhat inexperienced hand or maybe an apprentice in the way the letters are a bit uneven and not artistically spaced. Also, the German eagle appears on my computer screen that perhaps it was not actually engraved but stamped or etched or something? Do you have any other examples or photos of examples of this kind of engraving on German government presentation pieces of this era? Is this the quality of engraving that the government accepted when they gave official gifts to other governments? Are there any period photos of this presentation from back in the day? Is there a solid line of provenance? I do not know, I am simply asking a question as to whether this could possibly be added engraving to a period object.

If everything turns out to be correct, then you have a decision to make as to whether to make an exception to your policy of no returns or not. If the price that was hammered down in the auction was not overly high due to a bidding war, perhaps you might make an exception and re-auction it where you would expect to get pretty much the same price so there would be little or no loss of money to you. This might preserve this buyer as a future buyer with you, and avoid his telling all of his friends not to deal with you. Or, you could stick to your position and you would be justified by doing so, though there could be a greater cost to you in the long run in terms of losing a customer and having that customer tell all of his friends and perhaps even his social media people bad things about you even though they may not be deserved at all.

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mitko07

 posted 08-04-2016 12:01 PM   

Posts: 48
Registered:
Nov 2005





Hello Kimo!

Regarding the engraving - it is all done by hand - the eagle and the dedication. There may be a little difference in the spacing, but this is close up photograph of an inch by inch and a half area. The engraving probably have nothing to do with the manufacturer - it was probably custom made for the respective institution with presentation purpose.

Anyway, it is not about the engraving - the buyer already has the piece half way across the globe and he claims that the item "*looks new*", made in the last 6 months, not antique etc. I gave him numerous references with similar items and other explanations. The item is absolutely authentic.

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Kimo

 posted 08-04-2016 01:37 PM   





Posts:
1597
Registered:
Mar 2003

Thanks for the clarification. As I mentioned I know nothing about the silver of this maker from this era so I cannot comment on that aspect, though your point about making something like this today being cost prohibitive is well taken. I assume it sold for less than the cost of making it today.

One other thought, I can see what the buyer is saying about it looking relatively new. Was this object ever subjected to dip cleaning and/or perhaps a bit of buffing to polish it out? Dips can remove most of the patina by cleaning out all of the tarnish in the nooks and crannies that constitute most of an object's patina. Buffing can remove the micro scratches and rubs and that constitute most of what is left of a mostly removed patina. The result is something that is of its age but looking relatively new.

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mitko07

 posted 08-04-2016 02:46 PM   



Posts: 48
Registered:
Nov 2005

The item has not been buffed, but cleaned in detail using silver paste, microfiber cloth, toothbrush etc. It was offered as scrap because of the missing glass insert and sold for about 3 times the cost of the silver itself.

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**Scott
Martin**

Forum
Master

 posted 08-04-2016 04:56 PM   





Suggest to the buyer to sell it to an under bidder.

Posts:
11377
Registered:

IP: [Logged](#)

Apr 93

mitko07



 posted 08-04-2016 05:25 PM   

Posts: 48
Registered:
Nov 2005

I actually already did that - no result. thanks for the suggestion Scott!

IP: [Logged](#)

agphile

 posted 08-06-2016 10:34 AM   

Posts: 798
Registered:
Apr 2008

I've been slow to join in because I am no expert on German silver so cannot comment on whether the item in question is "right". I agree that it seems unlikely to be a brand new piece with fake marks. I own items that look new even though they are over 100 years old – the result of having been kept in storage rather than subjected to regular use.

I am not an Ebay seller and I don't buy much on Ebay because, however honest and accurate the description and however good the photographs, I am usually a little disappointed when I receive the item. I guess that is my fault for letting myself become overenthusiastic. There is no substitute for being able to handle a piece before committing yourself to its purchase. However, I don't let buyer's remorse tempt me into blaming the seller.





On two occasions I have successfully asked for my money back because the items were fakes. The first was just about my earliest Ebay purchase. I suspect the seller was trying it on by listing the item with pretty poor photos. Before claiming, I showed it to a couple of nationally known experts and was able to quote them when making my claim. The second time was more recent, when I was more confident of my own knowledge and was able to explain in detail what was wrong with the item. It was not a question of simply saying it looked too new and shiny!

I guess what I am saying is that, when there were clear photographs supporting the description, I have little sympathy for a buyer who claims "fake" without either hard evidence or expert support. There are things I might have wanted to check out before committing serious money to the item in question, e.g. how the style and the marks, which are clearly photographed, compare with other known examples by the same maker, but that is not to suggest I believe there is something wrong.

However, en passant, I wouldn't describe the piece as Art Nouveau, but the good photograph shows its style quite clearly.

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Kimo





 posted 08-07-2016 11:19 AM   

Posts:
1597
Registered:
Mar 2003

Agphile is correct in his aside that the design is not art nouveau and that the description to that effect would be inaccurate. Your item is very regency in design. One cannot always go by dates when determining artistic styles as older styles do carry over into ears of newer styles for people who prefer more traditional designs. However, Agphile points out that the photos that we assume that you would have included in your auction to show this nice piece would have let any buyer know exactly what it was on which they were bidding despite the title in the auction.

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mitko07

 posted 08-08-2016 11:19 AM   

Posts: 48
Registered:
Nov 2005

Thanks for your opinion agphile and Kimo!
I appreciate your time!

The whole argument and reason for the return request between me and the buyer were his claims that the item *"not authentic", "new, made in the last 6 months"*.





As for the style - while it may be difficult to determine it as typical Art Nouveau / Jugendstil of the later and softer shapes of the crystallized style- the item does have decoration(Laurel wreaths)which was influenced by and used on many Art Nouveau items. I am not saying that the whole construction of the item is the pure Art Nouveau. There were other styles popular at the time and transitions between them. Do a quick google search on " Art Nouveau laurel wreath" images and will see!

I was actually asking for opinions if you would consider the item fake etc.

Thanks

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Kimo

 posted 08-08-2016 01:17 PM   

Posts:
1597
Registered:
Mar 2003





Hi Mitko.

Art nouveau was a rejection of the classical styles, of which your silver is an excellent example. Art nouveau is characterized by natural forms and structures, not only in flowers and plants, but also in curved lines and sometimes women with flowing hair and clothes. Very often it is asymmetrical. Please look up art nouveau on wiki as there are many images there of objects that are art nouveau and illustrate what it is.

best regards,
Kimo

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ahwt

 posted 08-08-2016 05:30 PM   

Posts:
2173
Registered:
Mar 2003

I think I would look at the rules on the auction house where you listed the item. They may have some resolution procedures concerning your dilemma. I have never sold anything on the internet so I really don't know what the answer is.

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


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Author	Topic: Russian silver teacup holders?
silverhunter Posts: 704 Registered: Jul 2007	 posted 08-15-2012 12:53 PM   
	<p>[26-2319]</p> <p>I'm sorry that I don't have send a photo with the question, but today I've bought two Russian(?)teacup holders at a free market in Holland.</p> <p>I think they are silver because they are marked at the bottom with a kind of letter U with a little tail right under and the figures 1100 behind it. There is a silver mark standing in a right angle with the combination M K 6</p> <p>at one stand also the figures 8 and the other a figure witch can translated with the number 4.</p> <p>Perhaps these numbers are some, from a serial teacup numbers which are made in the same style?</p> <p>The teacup holders are made in the filigrain style.</p> <p>I hope someone recognize the M K 6 makers mark. At the moment I'm cleaning them carefully, because they have a beautiful flower design. If</p>




it is able I send a photo if they are cleaned.

It's a long time ago that I visited the forum but it's nice to be back sometimes!

I hope everyone is doing well !!!!

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Kimo





 posted 08-15-2012 04:31 PM   

Posts: 1597
Registered: Mar
2003

Welcome back Andre. You know you need to post nice clear photos of the objects and their markings or else it is almost impossible to say very much about your tea glass holders.

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silverhunter

 posted 08-16-2012 01:39 PM   

Posts: 704
Registered: Jul
2007

Thank you very much for your quick answer Kimo, I try to send some photo's soon. In short time I've find out something about the two tea cup holders and just cleaning them carefully, they are silver plated.

I found a certain look like at internet.





But what interest me are also always the marks stamped into the material. To find out the date and were it was made and who produced it.

Perhaps the combination U 11.00 stands for the silver percentage what is used for plating the total set? just a try from this side.

I've to send the photo's of course, like you asked. There are many examples from Russian tea cup holders, also to be find at internet, great to see all the differences.

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agphile

 posted 08-16-2012 03:27 PM   

Posts: 798
Registered: Apr
2008

Hello Andre

It is difficult to say before seeing a picture, but if what you describe as u with a tail is this letter: \cup it could stand for цена (tsena = price). In the Soviet era articles were often stamped with their fixed price so it might mean something like 11 roubles 00 kopecks.

However, I am not an expert on Russian marks so this is just a suggestion.

Best wishes

David

P.S. A further thought. Could MK6 actually be Cyrillic МКБ (=MKB) which would designate the workshop or factory?

[This message has been edited by agphile (edited 08-16-2012).]

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silverhunter

 posted 05-04-2013 05:37 PM   

Posts: 704
Registered: Jul
2007

Hello David,

I'm very sorry for my late reaction from my site and I hope you still

visit the forum. I want to thank you for your good information and for the suggestions, I'm helped with it.

After I while I was back and was reading a lot of topics at the forum and found your reaction.

Greetings André(w)
All the best wishes.

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

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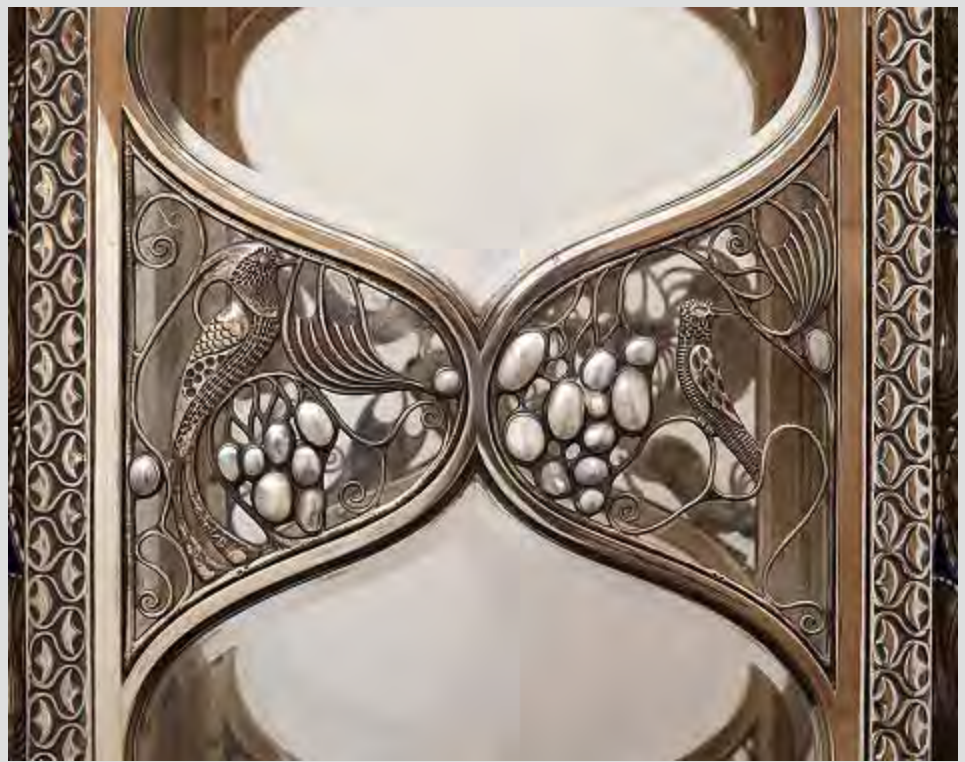
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Author	Topic: Dallas Museum of Art Acquires Wittgenstein Vitrine
Kevin Tucker Posts: 6 Registered: Nov 2005	 posted 01-17-2014 03:33 PM    [26-2441] After many years of yearning over this masterpiece, I was (with the help of an incredibly generous patron) finally able to acquire the Wittgenstein silver vitrine. Not a cabinet for silver, but OF silver - and gemstones, enamel, mother-of-pearl, pearl, etc. Completed in 1908 after two years of work, it was designed by Carl Otto Czeschka for the Wiener Werkstaette...here are some links:







quote:

[The Wittgenstein Silver Cabinet by the Vienna Workshops Recently Acquired by the Dallas Museum of Art](#)

The Dallas Museum of Art today announced the acquisition of a masterpiece for its acclaimed decorative arts and design collection, a solid silver vitrine, or display cabinet, made by the Wiener Werkstätte (Vienna Workshops), a collaborative group of artists, architects and designers founded in 1903. Standing over five feet tall, this vitrine was originally owned by the Wittgenstein family of Vienna and is the largest and most lavish example known of the silverwork of the Wiener Werkstätte. A triumph of early 20th-century design, it is made of silver encrusted with enamel, pearls, opal and other gemstones. The piece was intended to be as much a work of art as any precious object that could be placed within it. The Museum acquired the cabinet earlier this month from a private collection, and it is currently on view in the European galleries on Level 2.

“We are pleased to bring such an exquisite work of international importance into the Dallas Museum of Art’s collection,” said Maxwell L. Anderson, the Museum’s Eugene McDermott Director. “The vitrine represents a significant moment in European design, and contributes to the understanding of the evolution of design aesthetics in the 20th century. We know our community will enjoy experiencing the masterwork both for its importance and beauty.”

Kevin W. Tucker, The Margot B. Perot Senior Curator of Decorative Arts and Design at the Dallas Museum of Art, remarked, “Few, if any, objects so effectively convey the exuberant spirit of progressive Viennese design in the first

decade of the 20th century as does this unique masterpiece. The cabinet and its ornamentation resonate with the tensions between the Werkstätte's progressive aesthetic, historicism and the opulent materials that they favored, eloquently questioning the evolving definition of modernity and the very future of design in Europe and beyond."

Designed by Werkstätte member Carl Otto Czeschka (1878-1960) and presented as the centerpiece of a gallery dedicated to their work at the 1908 Vienna Kunstschau (Art Show), this vitrine reflects a move from the rectilinear forms previously favored by Werkstätte co-founder Josef Hoffmann to an ornamental aesthetic characteristic of the work of Czeschka. The use of opulent materials and particular stylized ornamentation—including a pair of regal caryatid figures supporting the onyx top and a variety of leaves, birds and squirrels that decorate the case—reflects both Czeschka's prior work and the inspiration of modern Viennese paintings by artists such as Gustav Klimt, an associate of Czeschka whose paintings were prominently featured in the 1908 exhibition.

Czeschka was equally successful in the graphic arts and sculptural work, subsequently producing the book *Die Nibelungen* (1909) and interior designs for the Caberet *Fledermaus* and the Werkstätte's most important architectural commission, a palatial house (c. 1905–11) in Brussels for banker Adolphe Stoclet.

This vitrine was purchased at the 1908 exhibition by Karl Wittgenstein (1847–1913), a Viennese iron and steel magnate and the leader of one of the most powerful families in the Austro-Hungarian Empire. Wittgenstein's family engaged in a series of artistic and architectural commissions in the following years, including paintings by Klimt and the remodeling and furnishing of a number of their homes by the Werkstätte. The vitrine, originally installed in the family's palace in Vienna, remained in the Wittgenstein family's possession until 1949, when it was sold at auction and entered another private collection.

In celebration of this unique acquisition, the Museum anticipates receiving a gift of multiple works on paper and design objects from Dr. Alessandra Comini, a leading scholar of turn-of-the-century Viennese culture and the University Distinguished Professor of Art History Emerita, Meadows School of the Arts, Southern Methodist University. These Austrian Secessionist works include a self-portrait by Koloman Moser, currently featured in the touring exhibition, *Koloman Moser: Designing Modern Vienna, 1897–1907*, co-organized by the Neue Galerie New York and the Museum of Fine Arts, Houston.

Silver at the Dallas Museum of Art

The Dallas Museum of Art began its collection of silver in 1987 with the gift of the Hoblitzelle Collection of English and Irish silver, a collection of mostly 18th- and early 19th-century silver. In 1989, The Eugene and Margaret McDermott Art Fund, Inc. established the foundation for the Museum's now-unparalleled collection of American silver of the 19th century through the purchase of several important objects from the Sam Wagstaff Collection,

including Gorham's iconic "ice" bowl and a Tiffany & Co. Chrysanthemum pitcher from the World's Columbian Exposition of 1893.

In the 1990s, the Museum continued developing these holdings through the acquisition of the Stephen Vaughan Collection of 19th-century flatware, the 1889 Belmont-Rothschild humidor by Tiffany and the Oberod Collection of Martelé by Gorham, later adding the unique Martelé dressing table made for the Paris Exposition of 1900 and several other exposition-related works including a unique "Viking" vase made by Tiffany & Co. in 1901. In 2002, the DMA acquired the most important private collection of American 20th-century manufactured silver: the Jewel Stern American Silver Collection. In addition, the museum has recently acquired several important works of late 19th- and 20th-century European silver, including a silver trophy cup by English designer Charles Robert Ashbee, a silver and opal box by Archibald Knox, and a silver and malachite centerpiece by Wiener Werkstätte designer Josef Hoffmann.

quote:

[Silver, Pearls, and Squirrels: The DMA's Newest Acquisition](#)
Published January 15, 2014

The Dallas Museum of Art recently acquired the Wittgenstein silver cabinet, a stunning example of early 20th-century design from the Wiener Werkstätte (Vienna Workshops, founded 1903), which was a major producer of lavishly designed silverwork. Intended to be a work of art as much as the objects housed within it, the cabinet (also called a "vitrine") demonstrates a shift in design toward an elaborate ornamental aesthetic.

Silver Vitrine (for the 1908 Kunstschau), 1908, Wiener Werkstätte (Vienna Workshops), Vienna, Austria, 1903-1932, maker; Carl Otto Czeschka, Austrian, 1878-1960, designer; Josef Berger, Austrian, 1874/75-?, goldsmith; Josef Hoszfeld, Austrian, 1869-1918, Adolf Erbrich, Austrian, 1874-?, Alfred Mayer, Austrian, 1873-?, silversmiths; Josef Weber, dates unknown, cabinetmaker; Wabak, Albrech, Plasinsky, Cerhan (unidentified craftsmen), silver, moonstone, opal, lapis lazuli, mother-of-pearl, baroque pearls, onyx, marble, ivory, enamel, glass, and Macassar ebony veneers (replaced), image courtesy of Richard Nagy Ltd, London, Dallas Museum of Art, The Eugene and Margaret McDermott Art Fund, Inc.

Silver vitrine (for the 1908 Kunstschau), 1908, Wiener Werkstätte (Vienna Workshops), Vienna, Austria, 1903-32, maker; Carl Otto Czeschka, Austrian, 1878-1960, designer; Josef Berger, Austrian, 1874/75-?, goldsmith; Josef Hoszfeld, Austrian, 1869-1918, Adolf Erbrich, Austrian, 1874-?, Alfred Mayer, Austrian, 1873-?, silversmiths; Josef Weber, dates unknown, cabinetmaker; Wabak, Albrech, Plasinsky, Cerhan (unidentified craftsmen), silver, moonstone, opal, lapis lazuli, mother-of-pearl, baroque pearls, onyx, marble, ivory, enamel, glass, and Macassar ebony veneers (replaced), image courtesy of Richard Nagy Ltd, London, Dallas Museum of Art, The Eugene and Margaret McDermott Art Fund, Inc.

Currently on view in its own niche gallery on Level 2, and included in free general admission, the cabinet initially stuns visitors with its brilliant polished finish and begs for closer inspection, enticing viewers with brightly colored enamel, pearls, opals and other gemstones.

Two female figures, called "caryatids," support the cabinet's onyx top while emphasizing the verticality of the object and giving the flowing organic design an added sense of regal structure. Bright blue enamel and bold patterns draw the eye to these elegant figures.

If you look closely, you will see a wide variety of birds, some with elaborate plumage and others so small they seem to disappear among the leaves and pearls. Gemstones dot the eyes of the birds, giving them a spark of life despite their metallic forms.

Squirrels frolic around the cabinet, hiding among the leaves and gathering pearls like acorns. Like the birds, their gemstone eyes enliven them and their differing poses suggest their distinct personalities. Further, the animals represent multiple breeds, including the red squirrel with tufted ears and the grey squirrel with rounded ears.

The cabinet by the numbers:

- 2 – caryatids
- 3 – cubic feet of wood
- 4 – interior glass shelves
- 5 – feet tall
- 10 – types of birds
- 14 – squirrels





If you look really closely, you will find other animals like lizards and mice!

Alexa Hayes is the McDermott Graduate Curatorial Intern for American and Decorative Art at the DMA.

IP: [Logged](#)

Kimo

Posts: 1597
Registered: Mar
2003

 posted 01-17-2014 04:09 PM   

It is breathtaking and it makes me happy to hear that this unique masterpiece will be curated by a notable museum and no longer hidden away.





I especially like the caryatids. Is there any chance of you providing more closeups of each of the main features so we can see more of the quality of the workmanship and the beauty of the jewels, stones, and pearl?

Kimo
Contributing Editor, SSF

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr
2008


 posted 01-17-2014 04:22 PM   

Exquisite!

IP: [Logged](#)

Kevin Tucker

Posts: 6
Registered: Nov
2005

 posted 01-17-2014 06:01 PM   


We will be doing extensive photography of the vitrine in the coming days - as well as conservation analysis and cleaning, so a great deal of information will be forthcoming about our work with this amazing object.

[This message has been edited by Kevin Tucker (edited 01-17-2014).]

IP: [Logged](#)

jersey

Posts: 1203
Registered: Feb
2005

 posted 01-17-2014 06:07 PM   

Kevin!
Congratulations on your museums recent acquisition of this vitrine & a thank you as well to your generous patron.





I say, Absolut Atemberaubend!

Jersey

IP: [Logged](#)

Polly

Posts: 1939
Registered: Nov
2004

 posted 01-17-2014 08:09 PM   

Zowie! Is this magnificent object currently on display? I expect to be in Dallas next month--can I go see it?




(Edited to add: I should have read more carefully--I see the answer is yes. Yay!)

[This message has been edited by Polly (edited 01-17-2014).]

IP: [Logged](#)

Cheryl and Richard

Posts: 154
Registered: May 99





 posted 01-19-2014 02:20 PM   

That is absolutely breathtaking!

IP: [Logged](#)

dragonflywink

Posts: 975
Registered: Dec
2002

 posted 01-19-2014 02:28 PM   





Stunning!

~Cheryl

IP: [Logged](#)

AlanT









Posts: 1
Registered: Apr
2014

 posted 04-22-2014 08:47 PM   

Wow! Absolutely Beautiful! I really couldn't feel the scale of it by just looking at the pictures, but 5 feet tall, holy smokes... That thing is AMAZING!

Edit: Oh, yeah, congrats on your acquisition. That's really a special piece.

[This message has been edited by AlanT (edited 04-22-2014).]

	IP: Logged
Polly Posts: 1939 Registered: Nov 2004	 posted 04-05-2015 09:39 PM    <hr/> I finally got to see this in person. It's amazing. IP: Logged
Polly Posts: 1939 Registered: Nov 2004	 posted 04-05-2015 10:22 PM    <hr/> (I also very much enjoyed the accompanying exhibit about its restoration.) IP: Logged

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Author	Topic: my grandmother's demitasse set
joyechizek	 posted 08-23-2014 05:35 PM   
Posts: 21 Registered: Aug 2014	[26-2475] Sorry, I am new at this. I'll try posting photos of my grandmother's demitasse set that has been passed down to me again. Has anyone seen this secession or Art Nouveau style as primitive as this? Thank you. Joye









IP: [Logged](#)

Polly

posted 08-24-2014 11:32 PM

Posts: 1939
Registered:
Nov 2004

What a beautiful coffee set, Joye! How wonderful to have something so exquisite from your family!

This is not primitive work, but a very skillfully designed set in the Aesthetic style, inspired by Japanese design with reference to European naturalistic design movements such as Rococo. It's playing with the idea of primitiveness, but it is really the height of sophistication.

I can't tell you how much I love your coffee set! I hope you and your family treasure it for many generations.

IP: [Logged](#)

Polly

posted 08-24-2014 11:40 PM

Posts: 1939
Registered:
Nov 2004

PS: If you could post a clearer photo of the sugar tongs, you would give me great pleasure. I have a thing for sugar tongs, and I bet that's an interesting pair.

IP: [Logged](#)

asheland

posted 08-25-2014 09:51 AM

Posts: 925
Registered:
Nov 2003

Indeed a very nice set!

IP: [Logged](#)

joyechizek

posted 08-25-2014 09:54 AM

Posts: 21
Registered:
Aug 2014

Thank you both. Indeed I will try to polish and photograph the marks better. I am not a professional, so my photos of the items are not good. Thank you for the explanation Polly. Joye

IP: [Logged](#)

Kimo

posted 08-25-2014 11:05 AM

Posts: 1597

Registered:
Mar 2003

In addition to Polly's good information, this particular style of Aesthetic design is also commonly referred to as 'Naturalistic' rather than Nouveau or Secession. It was being made by a number of US and European companies in the late 1800s and I feel that they were borrowing from a Japanese style at the time that included such representations of nature but also included different color metals and sometimes even bugs in addition to leaves, vines, seashells and the like.

Some nice examples of this style are ones seen from makers such as Redlich, Whiting and similar makers. For example, the Redlich Rusticana pattern is a nice example. Here is a link to at least one thread on Naturalistic silver on this forum to get you started: [Silver Forum Thread on Naturalistic style silver \(The Shiebler - Redlich Connection\)](#)

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joyechizek

 posted 08-25-2014 11:51 AM   





Posts: 21
Registered:
Aug 2014

Thank you, Kimo!

I've goggled everything I could think of to find something like this style and came up empty...thank you so much for providing the right words and beautiful examples! I am so happy to see something that resembles my grandmother's set. I will work to clean it and take better photos. Thank you all so much for this forum! Joye

IP: [Logged](#)

joyechizek

 posted 08-25-2014 07:29 PM   





Posts: 21
Registered:
Aug 2014



Polly, here's a photo of the tongs. In the late 1880s what did they use tongs for? no sugar cubes...something else? The set has a bowl and tongs but no creamer...coffee, tea, or chocolate? Thank you, Joye

IP: [Logged](#)

Kimo


 posted 08-25-2014 09:24 PM   

Posts: 1597
Registered:
Mar 2003

Please be careful when you clean it. If you do a bit of searching here you will see many bits of good advice on how to clean silver properly. One good one to start with is do not dip it into a liquid cleaner - that would not only take away all of the dark tarnish from the crevices and crannies that is so essential to its patina, but that liquid typically also contains a chemical called thiourea which can cause cancer. Also, do not get overly enthusiastic when polishing since over time you can wear away the detailing in the silver. And, since your silver has so many nooks and crannies, my suggestion is to try using a jeweler's polishing cloth rather than paste cleaner. Paste can get stuck in those crevices and turn white and be difficult to get out. A jeweler's polishing cloth usually is two cloths sewn together with one side being impregnated with a silver cleaning agent to remove the tarnish, and the other being just soft flannel to polish things up afterwards.

IP: [Logged](#)

agphile

 posted 08-26-2014 07:55 AM   

Posts: 798
Registered:
Apr 2008

Your service will have been used for Turkish coffee – strong black coffee served in small cups. People often sweeten it to counteract the strong, bitter taste but milk is never added. The tongs would therefore indeed have been used for sugar. Before the invention of regularly shaped sugar cubes, sugar was sold in cone-shaped sugar loaves which had to be broken up into smaller chunks for the sugar bowl. The history of sugar tongs is nearly as long as the history of tea drinking in the West, going back to the 17th century.

Turkish style coffee remains popular across most of the area of the former Ottoman Empire and parts of the former Austro-Hungarian Empire.

I wish I could help with the maker's mark. It won't have been some insignificant, backwoods workshop so sooner or later somebody ought to recognise it.


[This message has been edited by agphile (edited 08-26-2014).]

IP: [Logged](#)

Scott
Martin

Forum Master

Posts: 11377
Registered:
Apr 93

 posted 08-26-2014 09:20 AM   





See these threads for more Sugar Cone info:

[Another tong war survivor](#)

[Were sugar sifters around in the 18th century?](#)

IP: [Logged](#)

joyechizek

 posted 08-26-2014 10:14 AM   

Posts: 21
Registered:
Aug 2014





Ah, that makes sense. Where did the sugar come from in the 1880s? I don't seem to have a good camera to photograph the marks but the pot, tongs, sugar and tray have pentagon-shaped Diana head with a dog's head on the crest. I believe these were only used in Austro-Hungary from 1867-1872. I've been told that the BF in a punched oval signifies Frank Brüder from Vienna.

As to clean it, this was smuggled into the US by my grandmother, aunt and her nephew, rolled in their dirty laundry in 1947, when they took the Queen Mary steamer to go back to Hungary. My grandmother said it was her inheritance. She died when I was nine and my Aunt Mary has pictures of using it when it was clean. She died last December a month before her 93rd birthday. Since her husband died in 1980, she put these in a moldy basement closet in MN. It was black. I soaked it in water with baking soda and a bit of dish washing soap to which I added some lemon juice but that budged only surface pieces. I looked for the lowest abrasion polish but found out for myself, I made a mess with all the wires and soon found out how difficult it was to get the dried goo out of the crevices. A stenciling brush seems to work, but I'll find a polishing cloth.

Thank you both! Joye

IP: [Logged](#)

Kayvee

 posted 08-26-2014 02:07 PM   



Posts: 204
Registered:
Oct 2004

The most likely source of sugar at that time in Europe was sugar beet production, Germany being the largest producer followed by France. Cane sugar also would have been available, imported from the Caribbean region.

Best wishes for cleaning your interesting coffee service. The job is going to take a lot of patience, but the result will be worth it in the end.

IP: [Logged](#)

ahwt

 posted 08-26-2014 02:17 PM   

Posts: 2173

Thanks for your posting of your great coffee service. Do your cups have any marks on the

Registered:
Mar 2003





bottom. These would have been made by different hands than the silver and they are beautiful also.

Lots of patience is required to polish - also I have used an old toothbrush on occasion to get into the cracks and crevices.

Take your time in doing it as it will be well worth the effort.

IP: [Logged](#)

joyechizek

 posted 08-26-2014 09:59 PM   

Posts: 21
Registered:
Aug 2014











Here's new photos of the cup/saucer combined piece. There are no marks on the bottom, just the clover Diane's head and BF in oval punch on either side of the handle. The cup/saucers are made of 80% rather than 90% as are the others/ Each came with a small but heavy spoon and eggshell porcelain inserts with gold bands on their exteriors and a black and gold floral pattern inside. These all seem to have a gold wash inside and on the bottoms, especially inside the pot and sugar.

I'm thrilled to have found this information on this forum, I will clean it with great care.

Thank you,
Joue

IP: [Logged](#)

Polly

 posted 08-27-2014 12:45 AM   

Posts: 1939
Registered:
Nov 2004

Thank you for posting the additional photos, Joye. What a treat to see that wonderful set. It's a treasure.

IP: [Logged](#)

joyechizek

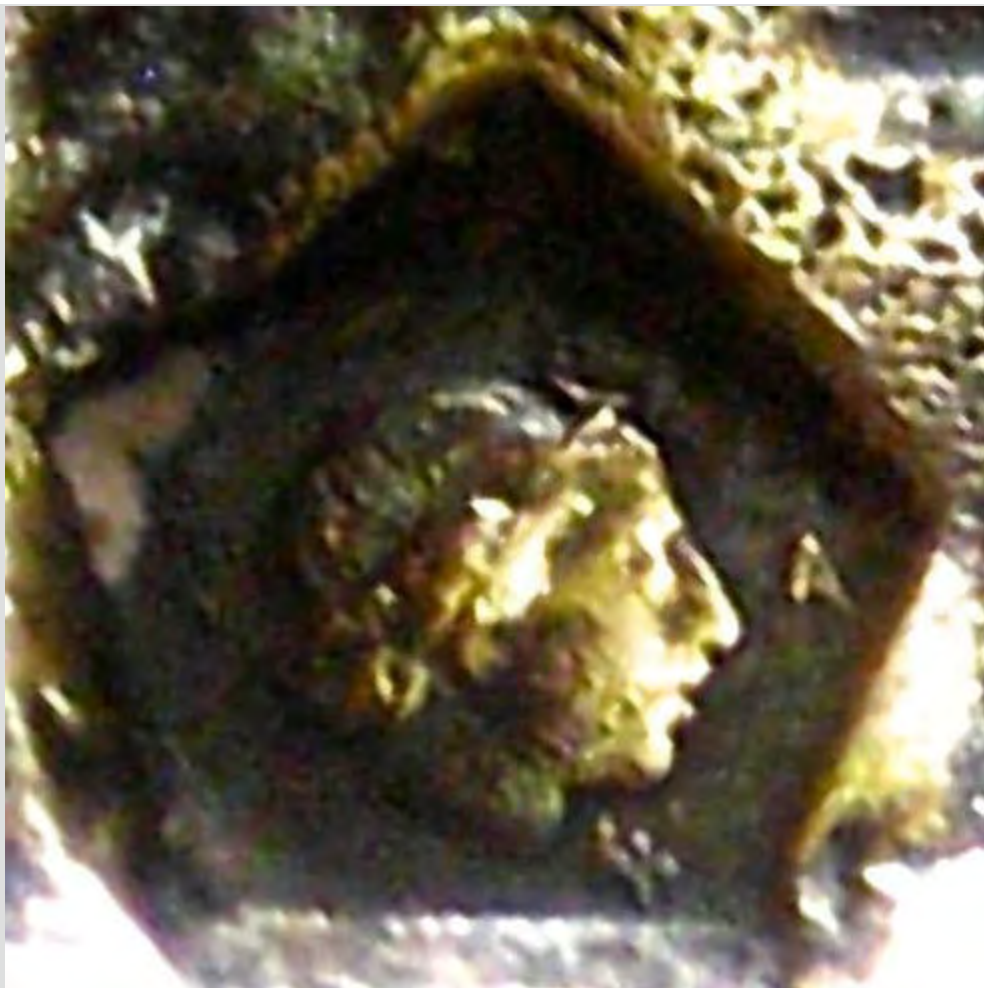
posted 08-27-2014 05:08 PM



Posts: 21
Registered:
Aug 2014









I read the instructions for my camera and got closer shots of the marks. I don't have a tripod. The pot, sugar and tongs have Diana's head in a pentagon with an A. The 6 cup holder/saucers have a Diana's head in a clover shape also with an A and something else on

the left side I can't read. All have an oval punch with BF. I hope this helps.

Thank you,





Joye

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered:
Apr 93

 posted 08-27-2014 05:50 PM   





this post might be of interest:

[My great aunt's silver - what is it?](#)

IP: [Logged](#)

agphile

Posts: 798
Registered:
Apr 2008

 posted 08-27-2014 06:39 PM   

Austrian or Austro-Hungarian marks are not my area but I think your earlier suggestion of Bruder Frank (Frank Brothers) in Vienna may well be right for the BF marks. I've found a note in German on the internet that says the brothers founded the firm in 1887 and that it continued until 1930. The firm seems to have had a reputation for good quality work and good design. However, if this is right, the set, and the other marks, cannot be earlier than 1887. However, I would doubt whether the set is very much later than that date either.




Incidentally, my apologies for the lack of an umlaut over the u in Bruder. I can't find out where on my new computer to locate one!

[This message has been edited by agphile (edited 08-27-2014).]

IP: [Logged](#)

Kimo

Posts: 1597
Registered:
Mar 2003

 posted 08-27-2014 08:12 PM   

Hi Agphile.

There is a little trick that you can use on your computer to generate all kinds of unusual letters and symbols. Try this: hold down your Alt key, it should be somewhere around the bottom left of your keyboard. While holding it down with one hand, use your other hand to type in a one to three digit number and then after typing in the number lift your finger up off of the Alt key. Then Bob's your uncle the special character appears. For a u with the umlaut you hold down the Alt key and while holding it down type in the number 129 and you get ü. There are webpages that show all of these "Alt Codes" that are easy to find if you are interested. ☺ ● ♥


[This message has been edited by Kimo (edited 08-27-2014).]

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Scott Martin

Forum Master

Posts: 11377
Registered:
Apr 93

 posted 08-27-2014 11:47 PM   

For more Alt codes see:

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or

[New member over here](#)

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joyechizek

Posts: 21
Registered:

 posted 08-28-2014 01:09 AM   





Agphille,

Aug 2014

I cut and pasted the name to get the characters right. I've been looking at Bruder Frank in auction and found a couple that date to 1872 like this one, "Viennese Jardiniere, silver, oval, elaborate floral relief, rocailles, 2 handles, 4 feet, colourless glass inset, 51 x 21 cm, silver weight 1144 g, minimal dents, handle sl. loose, min. notched, company mark: Brüder Frank (Neuwirth 2384), Viennese Diana hallmark 1872–1922". Looking at the Austro-Hungarian marks for that time frame they are greatly similar to the 1867-1872 marks, so I believe I'm in the ball park. My grandmother was born in 1880 and was first married in 1904...but the initials match no one in our family tree except the H for her first husband's name Harkas. He was born in 1868 so perhaps had a first wife for whom this was a drowsy piece. My grandmother could have hide it somewhere and then gone back for it right after WWII...? Joye

IP: [Logged](#)

joyechizek





 posted 08-28-2014 03:41 AM   

Posts: 21
Registered:
Aug 2014

Any tips on how to deal with gold wash on inside and bottoms of these items? I didn't try to polish them but did soak in water with a bit of dish soap. Joye

IP: [Logged](#)

agphile

 posted 08-28-2014 08:53 AM   

Posts: 798
Registered:
Apr 2008





Joye

May I just come back on the dating of the set? According to all my references the assay office letter (in this case A for Vienna) was only added to the Diana mark from 1872 onwards, until 1921. The marks therefore cover this date range and are consistent with the date of 1887 for the founding of the Frank brothers' Vienna Gold and Silver Workshop which comes from the Frank family website (Frankfamilie.com), more specifically from a summary of a talk given to a family reunion, so I feel reasonably confident about it. A date anywhere between 1887 and the early 1900s would be fit in with the style of the set and more easily tie it in with your grandmother's first husband if the initials prove to match.

[This message has been edited by agphile (edited 08-28-2014).]

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joyechizek

 posted 08-28-2014 10:16 AM   

Posts: 21
Registered:
Aug 2014



Thank you, Agphile. While the pages are in German, I believe you are correct. BTW, I didn't mean drowsy, but instead drowry piece Bride's family to Grooms family. Thank you, Joye

IP: [Logged](#)

Scott
Martin


Forum Master

Posts: 11377
Registered:
Apr 93

 posted 08-28-2014 11:09 AM   





quote:

Originally posted by joyechizek:
... **BTW, I didn't mean drowsy, but instead drowry piece Bride's family to Grooms family. Thank you, Joye**

You may fix the typo. Click on the edit post icon 

IP: [Logged](#)

joyechizek

 posted 08-28-2014 09:07 PM   

Posts: 21
Registered:
Aug 2014

Thank you, Brian.

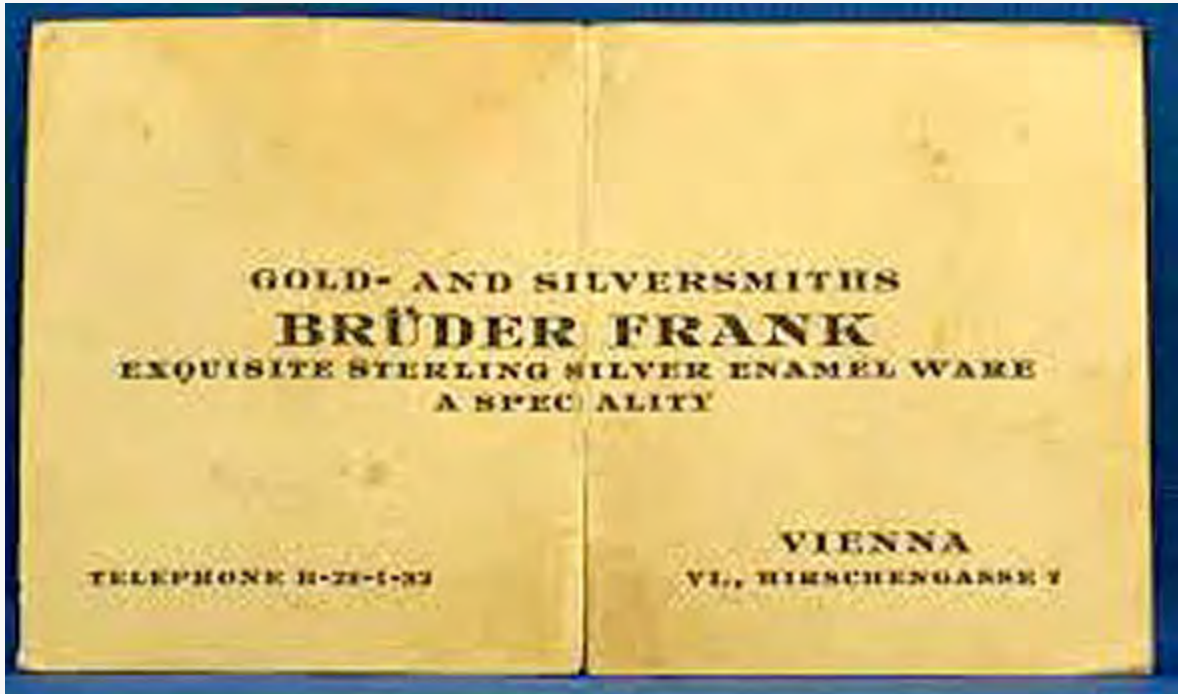
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joyechizek

posted 08-28-2014 09:40 PM

Posts: 21
Registered:
Aug 2014

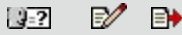


Brüder Frank is not a person. Brüder translates from German to English as brothers, brethren, kin, relatives, male siblings. so it is the name of the company founded in Vienna 1887 by the brothers Eduard, Anton and Rudolf Frank.

IP: [Logged](#)

joyechizek

posted 09-20-2014 09:03 PM



Posts: 21
Registered:
Aug 2014

You all were so helpful to me that I wanted to post a photo of this set after hours with a polishing cloth and toothpicks. Thanks to everyone who gave me information on this set and helpful hints toward cleaning it.

Joye



[This message has been edited by joyechizek (edited 09-20-2014).]

IP: [Logged](#)

Polly

 posted 09-20-2014 11:05 PM   

Posts: 1939
Registered:
Nov 2004

Great polishing job! That set is really wonderful. Thank you again for showing it to us.

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

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Author	Topic: Silver spoon from Italy
Dick Marti Posts: 11 Registered: Feb 2013	<p> posted 03-04-2013 08:15 PM   </p> <hr/> <p>[26-2373]</p> <p>This is a 10cm long spoon that is stamped "Italy" (not Italia) on the bottom of the bowl. The bowl was soldered to the handle. The decoration of the handle is apparently intertwined vines with a wolf suckling Romulus and Remus, a familiar Roman motif. The handle is somewhat worn and the imagery is not very clear. Can someone tell me a bit about this spoon, particularly its possible dates of manufacture? It seems to be old, but I wonder why such a spoon would be stamped "Italy" rather than "Italia". The picture is here:</p>



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Dick Marti

posted 03-04-2013 11:02 PM

This spoon was my Mother's. I'd like to know something about it. I don't know anything about silver, so I have come here to ask questions.

Posts: 11
Registered:
Feb 2013

IP: [Logged](#)

Hose_dk

posted 03-05-2013 12:50 AM

Posts: 400
Registered:
May 2008

Hi Dick Marti





The spoon is a souvenir spoon - Italy is the internationalization. Its part of a serie, from different cities - Venice lion, etc so you could buy 6 spoons from different cities. The motive with Romulus & Remus - relates to the foundation of Rome. Sorry that all I can supply, hope that at least some was useful.

Age would be somewhere from the 50ties onward. Difficult to say when. How long have it been in your position That would give an idea of age.

And again welcome to the forum. Post some more questions and lets see if we can assist. Regards from a danish member.

IP: [Logged](#)

Dick Marti

 posted 03-05-2013 09:33 AM   

Posts: 11
Registered:
Feb 2013

Thanks for your comments.

I will keep this spoon, not sell it. It was my Mother's, but I don't know how she obtained it. There are 2 possibilities: my Dad may have brought it back with him from Italy. He was in Italy in 1945 during the war. The other possibility is that it was given to my grandfather. I have a letter addressed to my great-grandfather congratulating him on the birth of my grandfather in 1893. The man writing the letter mentioned that he was mailing a spoon for my grandfather. So, I don't know whether this spoon came to my Mother by way of my Dad being in Italy in 1945, or from from great-grandfather's friend in 1893. That's why I asked about the age; if it is a 20th century spoon, then it must have come from my Dad's time in Italy in 1945.

IP: [Logged](#)

Hose_dk

 posted 03-05-2013 11:51 AM   

Posts: 400
Registered:
May 2008

I would say the spoon is 1900hundreds - I would have difficulties in dating therefore this would might be 1945.


My 50ties onwards was based upon feeling in my stomach. So 45 might be an option.

So post some more questions - that would be fine. See what we can do.

And for this spoon - polish it, it should shine. Ment to shine when new - ment to shine today. Hand polish cannot harm it in any way.

IP: [Logged](#)

Dick Marti

 posted 03-05-2013 12:33 PM   

Posts: 11
Registered:
Feb 2013





Thanks for your comments.

I did a Image search on various combinations of the words vintage, figural, Italian, spoon, and antique. I found a lot images of very similar spoons. Some had the same handle with a different bowl. Others had handles with different images on the end.

Several people owned sets of these spoons, described as "demitasse" spoons. Others called them "souvenir" spoons.

Several images were from the dreaded auction site and had similar spoons listed for a little. I had gotten a feel that this spoon was 20th century and this agrees with your statement. I was kind of hoping that this was my grandfather's spoon because I have so little of his stuff; I have more of my Dad's. I have also read that these spoons might be brass or pewter (silverplated).





How can I tell what it is made of?

Hose_dk posted 03-06-2013 12:44 AM   Posts: 400
Registered:
May 2008

My mentioning of level Captains Spoons was on the edge. With my history acceptable - for a newbie it would be over the edge and sniped 😊

Difficult to guess of metal - It should have hallmarks if silver. Try to look.

I fully understand you want something from family heritage. I do too [Family silver ?](#)





IP: [Logged](#)**Kimo** posted 03-07-2013 05:15 PM   Posts: 1597
Registered:
Mar 2003

Hi Dick.

To add a bit more to what Hose_dk has already explained, this particular spoon is a tourist souvenir item from someone's travel to Italy. It is possible that it could be as old as the 1940s, but it is equally possible it could be 1950s or 1960s or even 1970s as it is a simple and popular design. Yours is cast from some kind of metal that does not appear to be silver. If it were silver it will have a marking of either .800 or .925 stamped into the metal. The .925 marking would mean it is 92.5% pure silver which is the standard for sterling, or if it were marked .800 that would mean it is 80% pure silver which is about the lowest standard for things made of silver anywhere. If your spoon does not have either of these two common Italian silver markings then it is almost certainly made of a base metal such as pewter or pot metal or such. This one is cast in a mold and compared to ones made of silver it is fairly crudely made with little detailing.

It could be something your father brought back from his time in the Army immediately after the war, but I think that it might be more likely to be something he acquired sometime later in life, perhaps between the 1950s and 1970s either from a vacation to Italy or perhaps it was given to him by someone else who had visited Italy, or he could have even picked it up at a flea market or something.

All of that doesn't really mean very much since the real importance of the spoon is that it is something that was his and it gives you memories of him. I have some things from my father and I wish I had more.

IP: [Logged](#)**Dick Marti** posted 03-07-2013 06:08 PM   Posts: 11
Registered:
Feb 2013



Kimo, thanks for taking the time to post your long and detailed comments. I appreciate it.

That spoon is rather well worn, so worn in fact that it's not obvious that it was crudely made. I searched for markings, but I will look again. I think the descriptions of other spoons like this one were supposed to have the word "Roma" or "Rome" on it. If it was there it is gone now. It seems pretty clear that this is not a spoon from 1893. My Dad was in Italy until November of 1945, and never went back and he did not collect Italian spoons. Unless I see evidence that this particular type of spoon was only made after November of 1945, then I will take it as having been bought in Italy in that year.

I am not a collector of silver, nor a silversmith, nor a salvage operator. I am interested in a lot of different things, but my main interest during retirement is my on-line book-selling business. I recently rented space at a consignment mall and had some space left over after I moved a bookcase into my space (the space is only 2x8 feet) so I bought a box of scrap silverplate and pewter at the flea market, cleaned these up and have offered them for sale. Some pieces are badly damaged and so I asked a question in another thread about silver recovery and got burned for that. In the middle of all that, I have some silver items of my Mother's, including this spoon. I may ask about some of the other items later; I don't want to flood the forum with too many questions at once. Thanks again.

IP: [Logged](#)

Kimo

 posted 03-07-2013 11:32 PM   

Posts: 1597
Registered:
Mar 2003

Feel free to ask questions about your inherited things that you are keeping for yourself. Please do not ask about anything you are currently or planning to offer for sale though.

To give you just a bit of background on those people you see trying to strip the silver from silver plate, there is so little silver on silver plate, the cost to strip it is quite high, and the bullion value of silver is quite modest and is declining as it is not a very rare metal. The far more important point, though, is that silver plate can be beautiful and collectable and stripping the silver from it really ruins what is often something worth preserving. Some silver plated objects are far more artistic and beautiful than some sterling silver objects.

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Hose_dk

 posted 03-08-2013 12:47 AM   

Posts: 400
Registered:
May 2008

Let me add. When stripping the silver off an old item where plating is already damaged. You will sometimes get a butifull brass object. Often items in jugend become quiet attractive comparred to a half worn off silver plate.

I think its a pity but also see how the brass becomes shining.

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**Dick
Marti**




 posted 03-08-2013 08:50 AM   

Posts: 11
Registered:
Feb 2013

One comment and one question: the guy I met at the flea market described his silver salvage operations but also mentioned the nice brass or copper object underneath. So not all is lost. And my question---does anyone every try to replate damaged silverplate? Instead of taking the silver off, put more on it to restore the piece.

IP: [Logged](#)

agphile

 posted 03-08-2013 03:27 PM   

Posts: 798
Registered:
Apr 2008

Yes. It is possible to get items replated. Whether is is worth doing would depend on the item.

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



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
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Author	Topic: Master Gold & Silversmiths from the Netherlands in 1700/1800's
lilith0604 Posts: 7 Registered: Feb 2011	 posted 02-17-2011 04:55 AM   
	[26-2121] Hello everyone, I have always had a great interest in silver. I worked in a jewelers in London in my teenage years. I am now half way through a silversmithing course at our local art college and really enjoying it. I also started doing my family history this year. I have discovered that my great grandfather was a jeweler from Holland. Its in the genes! Does anyone know where I can find information about master gold & silversmiths and the guilds that existed around the 1700/1800's in the Netherlands? Are there any registers of the members of guilds or of makers marks from that time? It seems that my Saalmans ancestors from around the Nijmegen area in the Netherlands were a family of a long line of Gold & Silversmiths. I

have found information about one piece that was auctioned in 2007 that is listed as made by HH Saal 1858, Nijmegen which was my great grandfather's uncle Henricus Hubertus Saalmans born 1804 but that is the only reference I can find on the net. My great grandfather arrived in London in the 1860's and established himself as a jeweler/watchmaker.

I would like to find out what life was like as a silversmith in the Netherlands back then. I would be most grateful for any information that could point me in the right direction.

Thanks
Lil

IP: [Logged](#)

silverhunter

Posts: 704
Registered: Jul
2007

 posted 02-17-2011 05:45 PM   

Hello to you, nice story you wrote and it is always to look for history in the family.

Tomorrow I will look if I also can find something about H.H. Saalmans.

Because in Holland a lot of mistakes were made by changing the family name at birth certificates it's perhaps also possible information can be found with the family name Saalmans spelled like "Saelmans".

History about Family names, normal go back until around 1600.

But I will give it a try and will return if I've found something.

Success with your study and learning.

Greetings silverhunter(andré)from the Netherlands.



Our family name was around 1600 Quackernaek and a family relative was on board of the ship sailed to Japan with the V.O.C.but that's another story.

Nowadays the family name is changed by making mistakes with birth certifications.

IP: [Logged](#)

lilith0604

Posts: 7
Registered: Feb
2011

 posted 02-18-2011 06:21 AM   

Hello Silverhunter,

Thank you so much for the reply.

I will be very grateful if you could find anything for me. I have only just started my family research in the Netherlands but have found that a lot of records have been kept although of course it is more difficult for me as I don't speak Dutch. Only last night I found out that Hendricus had a shop at 'the Lange Hezelstraat' in Nijmegen and he sold gold and silver. Its all so exciting!

How interesting that you have such a lovely story in your own family. I don't know a lot about the VOC so I just looked it up on Wikipedia. It always amazes me how relatively small countries like your own could have such an impact on world trade back in a time when it was a great achievement just to be able to navigate huge sailing ships to far distant lands. What wonderful adventures those men must have had! Did they traded in silver during those times?

It is a good idea to look for different spellings...thank you for the tip.

I look forward to hearing from you.





Kind regards

Lil

living in South West Wales UK

IP: [Logged](#)

silverhunter

 posted 02-19-2011 03:13 PM   

Posts: 704
Registered: Jul
2007

Hello to you Lil,

I've found some information:
(perhaps you already knew, but I give it a try).

Henricus Hubertus Saalmans was married on 23.04.1846.
The father of Henricus Hubertus was called Petrus Michaels Saalmans.

There are also female persons named Saalmans)who lived in
Westfalen, Rheinland Germany.

Perhaps you have family in Liverpool?

I found the names Henry Charles Saalmans and clock and watchmaker
Henry Sr.

There was a gold and silversmith mentioned named Johannes Saalmans
in Nijmegen.

A certain H.J.Saalmans lived in the L.Hezelstr.49 in the city of
Nijmegen around 1915.

Your interpretation about Nijmegen is good.

The silver guilds stopped in Holland in 1798.

Further information was from a website in the U.S.A. that there were
only 7 persons
were born in the 20th century, 12 persons were born in the 19th
century and 1 person also named Saalmans in the 18th century.

This figures were only registered on their website.

Also another spelled name was a silversmith Henricus Saelmans in 's-
Hertogenbosch, town in the province Brabant.





In the 19th century many people died with TBC (tuberculosis) christian
families with standard large family members, a part of their child's
died.

Your opinion about your family is good concerning your gens are silver
and gold.
Artistic etc.

If I found more I let you know!
Greetings André (from Holland)

IP: [Logged](#)

June Martin
Forum Master

 posted 02-19-2011 06:52 PM   

Posts: 1223
Registered: Apr 93

Welcome to the forums,lil.





A good reference for Netherlands' precious metals is called Netherlands'
Responsibility Marks since 1797 published by the Holland Assay Office

in 1997. It includes a brief historic survey and lots of marks. ISBN 90-802403-2-X.

Please keep us posted on your progress.

IP: [Logged](#)

silverhunter

 posted 02-20-2011 08:54 AM   





Posts: 704
Registered: Jul
2007

Another book I've found at internet is called ; Nijmeegs Zilver from 1400-1900.

(G.Lemmens en Juliette Bogaers)it is payable for € 8,95 (second hand in good order)in an antique bookshop in Holland. If you are interested you can give a reaction.

IP: [Logged](#)

lilith0604

 posted 02-20-2011 02:18 PM   

Posts: 7
Registered: Feb
2011

Hello Silverhunter,
Thank you so much. You have found a lot for me and I will definitely follow it all up.

I do know about the Liverpool side but I knew nothing of the German connection except that one son was a soldier in Batavia at some time. I will follow that up as well. Thank you for the actual address of Hendricus as although I knew the street I didnt know the number. Now I shall have somewhere to visit when I go to Nijmegen, if the building is still there of course.

It is interesting that you say a lot of children died with TBC as I wondered why only 2 children of my great great grandfather survived to adulthood. I had read that because Nijmegen was a walled city it got very overcrowded until they allowed building outside the walls. I should imagine that diseases would spread very quickly.

As I would like to see if I can buy some silver items made by my ancestors could you tell me if it is possible to find silver for sale that is made by a certain person. Is there any publication for example that lists the makers specifically?





Thank you again for taking the time to help me so much I really appreciate it.

Warm wishes

Lil

IP: [Logged](#)

lilith0604





 posted 02-20-2011 02:21 PM   

Posts: 7
Registered: Feb
2011

Thank you for the welcome June. I will try to find a copy of that book it sounds very interesting.

IP: [Logged](#)

lilith0604





 posted 02-20-2011 02:25 PM   

Posts: 7
Registered: Feb
2011

I would definitely be interested in the book Nijmeegs Zilver from 1400-1900.

I think I am going to have to learn Dutch!

silverhunter

 posted 02-20-2011 05:33 PM   

Posts: 704
Registered: Jul
2007




No thanks and I hope you can use some information.

I've looked at a certain website concerning maps and found the address. There is street view, research confirm that the building is still used as retail store. Give it a try from your side!

The building is at a corner and in the neighborhood they are repairing other old buildings.

I will look for more information.

agphile

 posted 02-20-2011 06:03 PM   

Posts: 798
Registered: Apr
2008





Andre

I admire the way you cope with English so I hope you will you forgive me for a little English lesson. Instead of "no thanks" in your last post you should say "my pleasure" or "not at all". No thanks is the opposite of yes please and not the equivalent of the germanic "nichts zu danken" or whatever the Dutch version is.

Best wishes

David

silverhunter

 posted 02-21-2011 05:01 AM   

Posts: 704
Registered: Jul
2007

Hello David,

I'm still learning from my mistakes(also now) and please don't think : "no thanks".





I've a lot of homework to do (research)so short reaction from this side.

Not at all - geen dank.
My pleasure - graag gedaan.

I thank you very much and I hope there are some members who also want to help to give information concerning this topic.
(Concerning dutch silvermaster/s .. named Saalmans).

André.

silverhunter

 posted 02-28-2011 05:06 PM   

Posts: 704
Registered: Jul
2007

Hello Lil,

A short reaction from my side is, until now I was not able to visit the library in Rotterdam, but I don't forget it!

I hope to find there silver marks considering your great grandfather if it is possible.

I also check the websites concerning the few auctions I know in Holland perhaps there will be more silver items for sale?.

And I try to buy the book (which I mentioned)and hope to find more information.

Translations will help of course, if there is information in the book about H.H.Saalmans, I let you know!

Like a pit bull I'm hunting (not for silver)but for information.
Greetings!

IP: [Logged](#)

lilith0604

 posted 03-01-2011 06:11 AM   

Posts: 7
Registered: Feb
2011

Thank you so much Andre. I am very grateful that you are taking so much time and trouble to help me. I am quite excited as I have found even more silversmiths in the family.

It really must be in the genes!! I may have left it a bit late in life to take up silversmithing (I'm 59) but it seems I was fated to do it eventually Haha!! I knew my grandfather was a jeweller but I had no idea about the master smiths in his family.

Here is what I have found:-

Henry Saalmans (jeweller in Liverpool England - my great grandfather) was born Hendrikus Johannes Hubertus Wouters in Nijmegen on 12th July 1840. He came to London sometime before 29th January 1866 when he married Elizabeth Whitehead there. They moved to Liverpool and the whole family changed surname to Saalmans about 1890 (his mothers maiden name)I don't know why. They always say 'follow the money' don't they so maybe a family inheritance was involved as they then moved to a much more expensive house.

His father was Johannes Wouters (my great great grandfather)and he was born in Nijmegen on the 22th of February 1811 and married Elisabeth Saalmans. It was her brother who was the Hendricus Huburtus Saalmans that made the condiment set I found auctioned in 2007. Johannes Wouters and Elisabetha Saalmans lived in Nijmegen in the Korte Nieuwstraat about 1833 and in the Hezelstraat about 1853. He left Nijmegen in 1879. I think he may have gone to Amsterdam but I am not sure.

Elisabeth's father was Petrus Michel Saalmans (my great great great grandfather) who was born in 1774 in 's-Hertogenbosch. By 1794 he was in Nijmegen and was granted 'citizens rights'on the 28th of May 1794. I believe you needed this to become a member of the guilds and trade in Nijmegen and even own a property I suppose. He married Joanna de Wild on 3rd May 1803. He owned a house on Lange Hezelstraat, Nijmegen. He died on the 12th March 1854 in Nijmegen.





All of these people were stated to be master gold & silversmiths as their occupation on their marriage records. I can only suppose that there could have been other brothers or uncles that were also in the business but I have not had time for more research yet.

If you can find any reference to any of these names and their makers marks it would be wonderful. You have really started me on an exciting journey Andre 'my pit bull' haha Thank you again.

Warm wishes Lil

IP: [Logged](#)

silverhunter

 posted 03-08-2011 05:22 PM   

Posts: 704
Registered: Jul
2007

Last week I've visited the library in Rotterdam. There was some information, but also information found by internet. If it is possible? I hope you can get my e-mail address from the SMP Forum. I hope it is a possibility?. There are some addresses which I've found for to get more information.

In one of the articles I've found a person who was also interested in the name Henricus Saelmans silversmith in the 18th century it was his betovergrootvader(great3x)grandfather and also found your greatgreatgreatgrandfather's name? Perhaps family relative?

That person works in the archive in the town hall of 's-Hertogenbosch (city Den Bosch, called nowadays). (so he sits close to the fire). Perhaps I can contact this person in the future?. Short reaction from this side, but more news I hope to send you by e-mail if you want of course.
Greetings André.

IP: [Logged](#)

lilith0604

 posted 03-09-2011 06:40 AM   

Posts: 7
Registered: Feb
2011





How kind you are to spend your time helping me and what wonderful information you are finding. It is so exciting that you may have found someone who is related to me! and, like you say, 'sitting so close to the fire' What a lovely expression that is.

I have emailed the forum asking them to send you my email address so I hope you hear from them soon.

Thank you again for your help
warm wishes
Lil

IP: [Logged](#)

silverhunter

 posted 03-09-2011 04:08 PM   

Posts: 704
Registered: Jul
2007

Hello Lil,

Thank you for your fast reply and nice reaction.

Today it was a good hunting, I found the names of five brothers and five sisters of Petrus Michaël Saelsmans. I make a family tree (that is growing fast).

The parents of this big family were Henricus Saelmans married with Henrica Janssen. (They lived all in Den Bosch).

Until one of the direct line moved to Nijmegen like you know already and mentioned yourself.

But I continue my work, like I promised and hopefully I will be able to receive your e-mail address, for to send you all the information I have. I also made a appointment for to send a e-mail to the archive of Den Bosch to get more information if there is?

Greetings André.

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



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Author	Topic: ID Needed Please on plated spoon.
Tude	 posted 01-05-2011 09:24 PM   
Posts: 9 Registered: Jan 2011	[26-2096] . [This message has been edited by Tude (edited 01-07-2011).]
	



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
wev
Moderator

Posts: 4095
Registered: Apr 99

posted 01-05-2011 09:52 PM

Having fixed up the images, may I ask what is the nature of this "research assignment"? Reading the Big Yellow Box will give you an outline of this forum's purpose and guidelines.

IP: [Logged](#)

<p>Tude</p> <p>Posts: 9 Registered: Jan 2011</p>	<p> posted 01-05-2011 10:10 PM   </p> <hr/> <p>[This message has been edited by Tude (edited 01-07-2011).]</p> <p style="text-align: right;">IP: Logged</p>
<p>wev Moderator</p> <p>Posts: 4095 Registered: Apr 99</p>	<p> posted 01-05-2011 10:41 PM   </p> <hr/> <p>You are welcome, but you did not really answer my question or those posed in the big Yellow Box. To be blunt, are you trying to garner information for the future sale of these discoveries?</p> <p style="text-align: right;">IP: Logged</p>
<p>Tude</p> <p>Posts: 9 Registered: Jan 2011</p>	<p> posted 01-05-2011 11:08 PM   </p> <hr/> <p>[This message has been edited by Tude (edited 01-07-2011).]</p> <p style="text-align: right;">IP: Logged</p>
<p>wev Moderator</p> <p>Posts: 4095 Registered: Apr 99</p>	<p> posted 01-05-2011 11:24 PM   </p> <hr/> <p>Thank you for your post. It was in no way intended as a slight. This forum site boasts some leading experts, amateur and professional, and is subject to a heavy traffic of people seeking information for their own monetary enhancement (free of charge, of course). Those who are here for the love of silver and its history are most welcome and will benefit from what we can offer.</p> <p>Now, to the spoons. They are English silverplate, c 1820-1830. They are typical of "fancy" export wares manufactured by any number of Sheffield and Birmingham shops for trade to the US and British colonies. As they are not marked by a specific maker, you are unlikely to narrow the identification further.</p> <p style="text-align: right;">IP: Logged</p>
<p>Tude</p> <p>Posts: 9 Registered: Jan 2011</p>	<p> posted 01-05-2011 11:37 PM   </p> <hr/> <p>[This message has been edited by Tude (edited 01-07-2011).]</p> <p style="text-align: right;">IP: Logged</p>
<p>wev Moderator</p> <p>Posts: 4095 Registered: Apr 99</p>	<p> posted 01-06-2011 12:14 AM   </p> <hr/> <p>Which sounds exactly like a shipment gone awry or someone evacuating -- for whatever reason -- a shop or warehouse of goods. What was the packing? How were they contained? And in what -- what sort of chest? Were there any markings? Without knowledge of the in situ conditions, speculation is limited.</p> <p style="text-align: right;">IP: Logged</p>
<p>Dale</p> <p>Posts: 2132 Registered: Nov 2002</p>	<p> posted 01-06-2011 12:15 AM   </p> <hr/> <p>The mark is of a type used when retailers wanted to give a cachet of English craftsmanship to a piece. A date of 1820-1830 would indicate a</p>

fusion plate of sterling and copper. After about 1845, electroplated spoons became available and were made down to the present with the elusive psuedo hallmarks.

The fact that the decoration is on the back of the handles indicates these were intended for use in the Continental European style in which spoons are laid on the table with the bowl down. Do these have even measurements in inches or centimeters?

The flowers on the one spoon appear to be hand engraved, in the style of the 1870's or 1880's. The other decorations look like diestamped, probably at the time of manufacture, and are beyond my ability to date.

It looks to me like they have been in a fire or great heat.

My take on them would be that these were made in a major English city after 1845. They were intended for a market that used Continental place setting conventions, perhaps Quebec or New Orleans. The flower engraving seems to tie the time to before about 1870.



One thing that needs to be stressed here is that with tableware measurements are frequently the very best way of determining age. Tablespoons and oval soup spoons have grown progressively smaller over the last 200 years, IMHU.

What do you mean by 'stacks'? Were they wrapped in anything? And how many different pieces were in each stack and how many stacks were there? This information allows us to figure out if this is a commercial inventory or household silver. The array and sizes of silver allow us to tell a great deal about the owner of it.

Thanks for the challenge Tude.

IP: [Logged](#)

Tude

 posted 01-06-2011 12:33 AM   

Posts: 9
Registered: Jan
2011

[This message has been edited by Tude (edited 01-07-2011).]

IP: [Logged](#)

Tude

 posted 01-06-2011 12:37 AM   

Posts: 9
Registered: Jan
2011

[This message has been edited by Tude (edited 01-07-2011).]

IP: [Logged](#)




















adelapt

 posted 01-06-2011 12:41 AM   

Posts: 418
Registered: May
2003

To me, these spoons appear to have decorated fronts. As wev suggested, they are quite likely the evidence of a shipment gone awry, otherwise a business gone bust. Is there in fact evidence of plating on them, as mentioned? If not, they could have been destined to be sold "in the metal" to a plater. If there is, then I would have thought electroplating and the later date suggested (c1850/60) may hold. What a fascinating conundrum. Let's hope we hear the outcome.

IP: [Logged](#)

<p>Tude</p> <p>Posts: 9 Registered: Jan 2011</p>	<p> posted 01-06-2011 12:54 AM   </p> <hr/> <p>[This message has been edited by Tude (edited 01-07-2011).]</p> <p style="text-align: right;">IP: Logged</p>
<p>wev Moderator</p> <p>Posts: 4095 Registered: Apr 99</p>	<p> posted 01-06-2011 01:42 AM   </p> <hr/> <p>English manufacturer were quite careful about packaging goods for shipment -- silver and silverplate goods were generally wrapped in waxed papers and made up in boxes or kegs with hard packed wood shavings for sea voyages. Remnants of such would be apparent in all likelihood, hence my question.</p> <p>Understanding that you do not have the goods to hand, it would be worth knowing what else was included.</p> <p style="text-align: right;">IP: Logged</p>
<p>Kimo</p> <p>Posts: 1597 Registered: Mar 2003</p>	<p> posted 01-06-2011 09:29 AM   </p> <hr/> <p>The one on the right with the flowers and leaves does not appear to be hand engraved. It appears to be stamped using a set of tools - like small rods with small dies of flowers and leafs on the ends - that are punched into the metal. Then the flowers and leafs are connected with hand scribed lines. The one on the left appears to be two large die struck designs the scroll on the end, and then the rest. Such designs can be applied in a few seconds by relatively unskilled workers which would make sense for these apparently mass produced spoons.</p> <p>[This message has been edited by Kimo (edited 01-06-2011).]</p> <p style="text-align: right;">IP: Logged</p>
<p>FredZ</p> <p>Posts: 1069 Registered: Jun 99</p>	<p> posted 01-06-2011 12:21 PM   </p> <hr/> <p>The decorations on the spoons are most likely stamped. There are no signs of hand engraving on either spoon. My guess is a shipment that was lost on route and I presume at sea.</p> <p>Fred</p> <p style="text-align: right;">IP: Logged</p>
<p>Tude</p> <p>Posts: 9 Registered: Jan 2011</p>	<p> posted 01-06-2011 02:12 PM   </p> <hr/> <p>[This message has been edited by Tude (edited 01-07-2011).]</p> <p style="text-align: right;">IP: Logged</p>
<p>wev Moderator</p> <p>Posts: 4095 Registered: Apr 99</p>	<p> posted 01-06-2011 02:39 PM   </p> <hr/> <p>As I said, without an actual makers mark, identification is extremely unlikely. Any number of shops used these marks in various combinations over many years.</p> <p>There would have been no reason an American maker would bother imitating such goods -- there was certainly no prestige, social or financial, attached to them that would have warranted copying.</p> <p style="text-align: right;">IP: Logged</p>

Kimo

Posts: 1597
Registered: Mar 2003

 posted 01-06-2011 04:23 PM   


They aren't actually hallmarks. Hallmarks are applied by a trusted organization such as a government assay office or a guildhall to attest to the purity of the metal used and often include a date and maker marking as well. These spoons just have pseudo markings applied by the maker or retailer to help market them to less than knowledgeable people by making them appear to be hallmarked and thus of higher quality than they actually are. These markings don't have any actual meaning.

As for their being American copies of English spoons my thought is no. These look more like Continental spoons exported to the Americans with the thought that the Americans would not know any better as to their being mass produced and of relatively low quality, and with the thought that Americans would be impressed by the pretend markings.

IP: [Logged](#)

Tude

Posts: 9
Registered: Jan 2011





 posted 01-06-2011 05:17 PM   

[This message has been edited by Tude (edited 01-07-2011).]

IP: [Logged](#)

Dale

Posts: 2132
Registered: Nov 2002

 posted 01-07-2011 01:32 AM   

Tude gives another clue:

quote:

'The "stacks" were anywhere from 35 to 50 spoons per, as you would stack flatware in your drawer.'

Until the 1920's silver was sold in multiples of six. Which meant the standard method in the trade was to always store silver in lots evenly divided by six. Having the silver in odd numbers suggests this was not part of the silver trade but someother large scale operation, like a restaurant or steamship company.



I find it interesting that there are no forks, but don't know what to make of this fact.

[This message has been edited by Dale (edited 01-07-2011).]

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr 2008

 posted 01-07-2011 01:47 PM   





Has Tude edited all his or her posts out of existence? They all appear blank now.

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93

 posted 01-07-2011 02:27 PM   

I suspected **tude** would end up revealing themselves in one way or another. I have to say I didn't expect something so immediate/spontaneous.

Unfortunately the posts and deletions happened between site back ups

so I don't have the text to restore 😞.

Needless to say, tude's posting privileges has been terminated. Tude if you want to appeal this decision then e-mail us.

This is an example of why I try so hard to get the new member to fully explain the Who, What and Why as requested in the yellow box.

I do have the images:





IP: [Logged](#)

ahwt

posted 01-07-2011 07:26 PM

Posts: 2173
Registered: Mar
2003

[Tude](#) certainly is a curious name for someone to choose as their nickname.

[This message has been edited by ahwt (edited 01-07-2011).]

IP: [Logged](#)

wev

Moderator

posted 01-07-2011 10:18 PM

Posts: 4095
Registered: Apr 99

Curious perhaps, but not too surprising in this case.

IP: [Logged](#)

silverhunter

posted 02-20-2011 09:01 AM

Posts: 704
Registered: Jul
2007

Perhaps it is a possibility to get a lot reactions from members, by only using a good . ? as reaction?
Back to the point!

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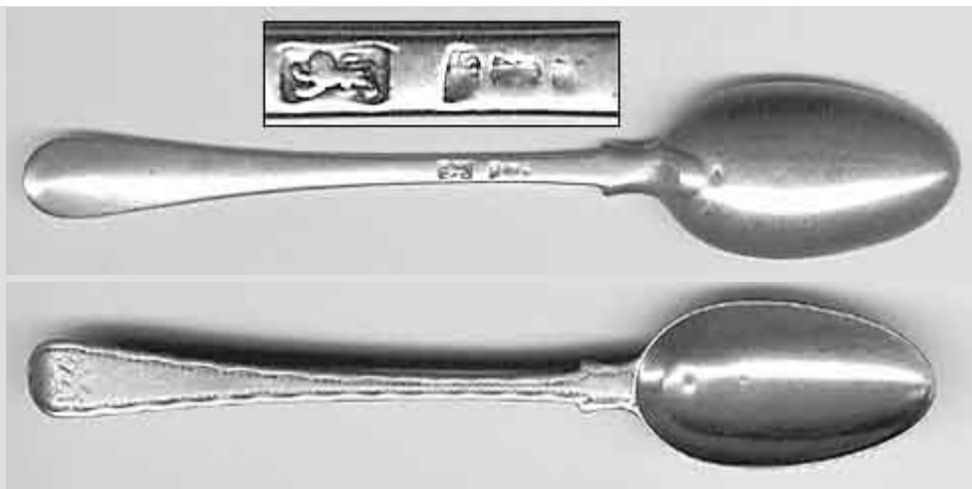
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Author	Topic: Fiddle Pattern Development
nihontochicken Posts: 289 Registered: May 2003	<p> posted 05-19-2003 07:51 PM </p> <p>Hi, all!</p> <p>I thought I'd try out the forum with my new registered name.</p> <p>First, thanks again to those who helped with my Hanoverian tbs. hallmarks.</p> <p>My follow up question is more one of general philosophy. We all know that the Old English Pattern (OEP) directly preceded the Fiddle Pattern (FP) as the most popular style of the time. (Note: I prefer "Oar Pattern" as it seems to me that the later true Fiddle Pattern exhibits the double swelling of the handle, but I will accede to general usage.) The major changes were the abrupt swelling of the handle from the stem, and the addition of shoulders (collars? fins?) at the base of the stem adjacent the drop. But which came first, the chicken or the egg (I love this kind of question 😊), or in this case, the paddle or the shoulders? In America, it appears that there were numerous "shoulder-less" FP (or Oar Pattern) spoons made in the approx. 1800-1810 transition period. But I have yet to see an American shouldered OEP (well, the American equivalent) spoon. OTOH, I have seen some British shouldered OEP spoons, but not any British shoulder-less FP spoons. Here are some pics of the shouldered British OEP teaspoon I have, hallmarked lion passant and maker T.T (probably Thos. Towman, mark reg. 1771), no town or date marks as typical for small teaspoons, but bottom marked indicating likely made prior to 1781:</p>



A shouldered OEP basting spoon just sold on line (alas pics have been removed) that was dated 1782. So, as opposed to what was evident in American practice, the idea of the shoulders apparently preceded that of the oar handle, at least in the Isles. Did the American lineage diverge from the British, only to converge again in the form of the shouldered Fiddle (Oar) Pattern? And who was first responsible for putting together the shouldered stem with the oar handle, Brit or American?

TIA for any enlightenment!!!

Rick

IP: [Logged](#)

nihontochicken

posted 05-19-2003 10:09 PM

Posts: 289
Registered: May
2003

It occurred to me that, yes, the French "invented" the Fiddle Pattern long before it was utilized by Britain and America. However, I'm interested in who first combined the oar handle and shouldered stem in the Anglo-American tradition. Thanks!

Rick

IP: [Logged](#)

labarbedor

posted 05-19-2003 11:44 PM

Posts: 353
Registered: Jun 2002

Well I like your name, but it doesn't fit your character. FYI there are far too many letter substitutions in your question. All I could think of was SPQR. It took me five minutes to figure out OTOH wasn't a pattern. I was about to point out the fiddle pattern was French in origin, but you beat me to it. So I am not sure of the question. Unless you restrict your question to Anglos and leave out Canadians and Mississippi valley Frenchmen your answer is in your second posting. I hate to say it, but the French lead the way in most things cultural. Considering the influx of French silversmith throughout the colonies, I can't imagine one of them didn't just teach the Anglos how to do it. I like the nature of your question, because it reminds one of things like the shouldered OEP, and its possible absence in the colonies. However I've got a better question. We all know that when the French made a spoon the tip was thicker, even to the extent that there was a little shelf. This allowed the owner to scrape the bottom of the bowl for a hundred years before there would be tip wear. Why didn't the Anglos here ever get that right?

Maurice

IP: [Logged](#)

nihontochicken

posted 05-20-2003 12:02 AM

Posts: 289
Registered: May
2003

Maurice and all -

Okay, let me try again. Yes, the French invented the fiddle pattern. Soooo...





1. Was it adopted first by the Brits or by the Americans? By who and when?

2. In the late 1700s, American style began to significantly diverge from that of the British, particularly in drop shapes and finial shape. Later, the styles seemed to somewhat converge again (for a short while) in the form of the shouldered Oar Pattern spoon. In getting there, Brits had added the shoulders first, then the oar handle, whereas the Americans did the opposite. So who first put the shoulders and the oar handle together, and when?

Rick

IP: [Logged](#)

nihontochicken

 posted 05-20-2003 12:12 AM   

Posts: 289
Registered: May
2003

Maurice, I forgot to respond to your question. The reason the Brit and American spoon tips were so thin as compared to the French items is that the Anglo-American mercantilists, always concerned with the value of a buck (or pound) were well aware that the silverware would one day become quite collectible in worth well beyond its silver content, and that tip wear would prove a major factor in separating the top items from the also-rans, thereby also separating the real men from the wannabees. You shoulda known! ;o)

Rick

IP: [Logged](#)

labarbedor

 posted 05-20-2003 10:17 AM   





Posts: 353
Registered: Jun 2002

OOO! Touch! But I'll bet the "American" who first did it turns out to be of French origin. He was just pointing out the mistakes of the others. Who has the earliest shoulder fiddle?
Maurice

IP: [Logged](#)

swarter

Moderator

 posted 05-24-2003 02:23 PM   

Posts: 2920
Registered: May
2003

Rick: in another posting on the coin silver forum you invited me to comment on these questions.

The English have paid more attention to the study of spoons than have the American authorities. I would refer you to Ian Pickford's 1983 "Silver Flatware - English, Irish and Scottish 1660 - 1980" for a detailed treatment with much information on the historical development of the various patterns within Great Britain, including the Coffin End and the Fiddle Without Shoulders (Oar Pattern in Scotland). The more general discussion of American spoons in Martha Gandy Fales' "Early American Silver" is probably as good as any. These should answer most of your questions without a long discussion here.

I would add that, since many of the American silversmiths and their customers came from elsewhere, they brought with them their customs and preferences, and spoon patterns here reflected those tastes. After the Revolution, when Hanoverians had largely disappeared, rounded end (Old English) and downturned fiddles with shoulders were most popular, likely with the English (the popularity of the Coffin End modified OE after 1800 might be attributed to a desire to retain that pattern without appearing Loyalist in the post revolutionary period); downturned, finless fiddles most likely with the Scots; pointed end OE with Scots, Irish, and Germans; and double swell type fiddles perhaps with Scots and Scandinavians. The latter association is less clear, as the pattern also can be derived from the outline of the English Kings pattern, but that may be ultimately traceable Scandinavia anyway.

Which fiddle came first here is difficult to determine. The earliest fiddle with shoulders I can date without equivocation could have been made no later than 1801. The finless fiddles probably followed only a few years later, seem to have enjoyed their greatest popularity early on, and were largely supplanted by the more common shouldered variety. Only the downturned fiddles were made at first - the upturned French style did not attain popularity until the rise of the French derived Empire style. Round and pointed end OE styles continued to be made here into the 19th C (they are not automatically 18th C, as many ebay sellers





would have you believe!).

Actually, some Old English with Shoulders were made in this country, probably in the 70's or 80's (Earlier in England), but perhaps because of war-related economic conditions, there were very few. I have seen published examples by Paul Revere, and possibly by Myer Myers and others, seemingly prominent smiths with wealthier clientele.

[This message has been edited by swarter (edited 05-24-2003).]

IP: [Logged](#)

nihontochicken

 posted 05-24-2003 08:04 PM   

Posts: 289
Registered: May
2003

Thanks, swarter, for your response. I have Fales' book, but failed to see the detail there in which I am interested. I'll have to try Pickford's text. It is interesting that you indicate the the very first fiddle pattern spoons to appear here in the US were shouldered, and were then briefly supplanted by the shoulderless fiddle (or oar) pattern. That is a wrinkle I hadn't seen or considered. It does seem that there were a boatload of shoulderless fiddle (oar) pattern spoons made in the US between about 1800 and 1810, when the fins were added to essentially all American spoons. OTOH, the Brits added fins to a few Old English pattern spoons beginning around 1780 or so, but these apparently never gained much popularity. So in the Isles, at about 1800, it appears that the British went from the standard (finless) Old English pattern to the finned or shouldered fiddle pattern in one swell foop. Before I get the Pickford text, can you indicate who it was introduced the shouldered fiddle in the US "no later than 1801"? Thanks!




Rick

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wev

Moderator

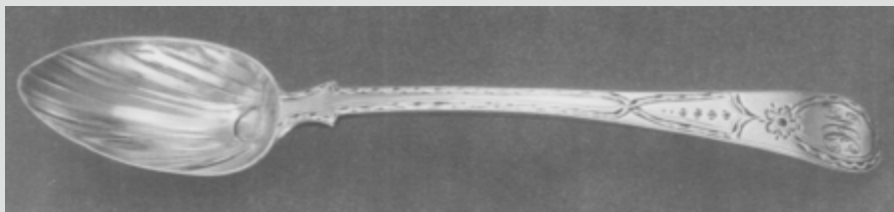
Posts: 4095
Registered: Apr 99

 posted 05-24-2003 08:51 PM   

quote:

...the very first fiddle pattern spoons to appear here in the US were shouldered

I think he was referring to Old English pattern spoons, not fiddlebacks. Here is an example, one of six by Revere, his mark overstamped by J. Austin.



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swarter

Moderator

Posts: 2920
Registered: May
2003

 posted 05-24-2003 09:54 PM   

Rick:

I don't think I said that finless fiddles ever supplanted the shouldered varieties - only that they had a shorter period of popularity. Both were made at the same time, both here and in England, where the fiddles without shoulders were never very popular, nor were they as popular in England as they might have been in Scotland or here.

I have no idea exactly when the first American made fiddles appeared, nor who might have been the first to make them. I am sure that there were plenty of English ones in circulation; exactly who first copied one may never be known. The spoon I referred to is one made by Isaac Davenport sometime prior to 1801, when he stopped working - exactly when it was made cannot be determined, as there is no provenance with it, nor do I know if there is a surviving day book of his in which it might be documented. I would not be surprised if there

were earlier ones by someone else, but there might not have been many. You will not find the kind of specific details you apparently seek in Fales' book nor any other I know of, because they simply may not exist.

The point is that these styles are not inventions - they evolved gradually over time, and in the case of American styles, virtually none are original - all are copies of, or derivations of, styles brought from elsewhere. As far as the major styles go, much the same is true of England - it might be better to wait and read the book carefully before trying to draw any firm conclusions from what is around now. An example of the pitfalls of doing this is that, at least according to Pickford, the shouldered Old English spoons, which were made in England in the 1760's and 70's, are so rare there today because people trying to complete sets of Old English without shoulders, took shouldered ones and had the shoulders removed!

[This message has been edited by swarter (edited 05-24-2003).]

IP: [Logged](#)

FredZ

Posts: 1069
Registered: Jun 99

 posted 05-24-2003 11:03 PM   

Since I am a silversmith I will talk about the making of the early spoons and that many designs originate from the process in making such items.

The thickened tip is a natural result as the spoon is handwrought. If you look carefully at one of the steps of the spoon process as I have detailed in this forum. The tip is thickened while it is narrowed to form the point of the bowl.

Some of the older American spoons I own, dating to the late 18th century when more pointed bowls became popular, do have thickened points and have those shelves talked about.

I imagine some craftsmen need to be frugal in the use of silver when making spoons. We have all seen coin silver spoons so thin that could not hold up to a bowl of ice-cream.

Shoulders are developed as the bowl is forged to widen it and if the craftsman does not intentionally forge the handle to narrow it and remove the fins. The fins can be shaped to form the shoulders.

No doubt the early American craftsmen brought with them the traditions and skill from the countries where they learned their craft. Their apprentices were taught these traditions and techniques.

I have noted the English influence in particular.

Was the fluted bowl a French trait? I have four spoons by William Roe and as we have seen, Revere use a fluted swage in some of his spoons.

Fred

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labarbedor

Posts: 353
Registered: Jun 2002

 posted 05-25-2003 12:59 AM   





Could Fred direct me to the making of the spoon posting? I will bet diamonds against dimes I can find a bigger ledge on a French spoon than on any American one. I have seen small ledges on American ones which were like new, otherwise nothing. If I understand you correctly that means the American silversmiths had to actually remove the shelves. Incroyable.

I am fairly certain, and I have to watch myself with this group, that fluting was very uncommon in French spoons. I have usually associated it with Scotland (at least when not talking about America). I reserve the right to weigh in on the fin question later. I would think it would be very useful to see if a consensus is possible. I would save a copy of the result.
Maurice

IP: [Logged](#)

Scott Martin

Forum Master



 posted 05-25-2003 10:03 AM   

Posts: 11377
Registered: Apr 93

Fred-
Is this the one?
[Spoon Making Sequence \(click here\)](#)

IP: [Logged](#)

FredZ

 posted 05-25-2003 01:23 PM   

Posts: 1069
Registered: Jun 99

Maurice,

You misunderstood. I do not imply that the American smiths removed the shelf. Only that some of them forged and planished the spoon bowl while flat so that it was nearly the same thickness throughout.

To make the shelf we ar talking about, the thickness must be greater at the middle and tip of the spoon for durability and this when filed creates a rather sturdy and wide shelf.





I have no doubt that the French made them bigger and I won't take that as a boast... just a fact.

I am working on making a Word file on the raising of a vessel. I will post it when the images and text are finished.

Fred

IP: [Logged](#)

swarter
Moderator

 posted 05-25-2003 02:30 PM   

Posts: 2920
Registered: May
2003

No words serve as well as a picture or two:

The first shows a French Fiddle (Freedom Fiddle?) and two American ones - the extended pointed tip is present, but not as well developed - there is wear on each.







All American 19th Century spoons originally had pointed tips, before the bowl butchers got through with them - misuse (pot stirring and scraping), buffing wheels, and reshaping to hide wear, have eliminated the tips and flat tops from the bowl edges of most spoons we see. Below is a selection of styles with remaining tips to substantiate this statement (all show varying degrees of wear):



Eighteenth Century styles - trefid, dognose, and hanoverian - had more oblong bowls, rounded at the tips, as did the earliest Old English spoons. Old English and a few late hanoverian bowls became more pointed as the end of the Century approached.

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wev
Moderator

 posted 05-25-2003 02:56 PM   

Posts: 4095
Registered: Apr 99

This may be an appropriate place to establish some definitions. I have made up a PDF of a good basic glossary covering most spoon parts; it shouldn't be hard to discern the source

It is not complete and we may have some disputes over terms, but it is a good starting place.

swarter

Moderator

Posts: 2920
Registered: May
2003

👍 posted 05-25-2003 03:11 PM 🗨️ ✎️ ➡️

Excellent move, Sir Moderator! Something like this is much needed - I hope folks who don't have something like it will print it out and use it!

[This message has been edited by swarter (edited 05-26-2003).]

IP: [Logged](#)**agphile**Posts: 798
Registered: Apr 2008

🗨️ posted 09-10-2011 08:02 AM 🗨️ ✎️ ➡️

This thread predates my membership of the Forum. I thought it might be of interest to revive it with some detail in reply to the original question about when the Fiddle pattern was introduced and when shoulders appeared.

Though rare before the 19th century, the Fiddle pattern actually has a long history in England. This picture shows a tablespoon by David Willaume I, London, 1697.



It is actually a Trefid with only miniscule notches in the stem end but I see it as a proto-fiddle.

Pickford's "Silver Flatware" illustrates a 1739 Fiddle pattern spoon (no shoulders) as the earliest known English example of the pattern proper. My next picture shows a dessert spoon by John Gorham, London, 1747.



Like the 1739 spoon, the stem end curves upwards as it does on Hanoverian spoons of the same period and is without shoulders. Spoons like this were made for customers who wanted to add pieces to a French made service or who were Francophile enough to want a service in the French style.

The next picture shows a pair of serving spoons by WC, London, 1761, in a Fiddle, Thread and Shell variant pattern. I also have a tablespoon and dessert spoon in the same pattern, same maker and date and bearing the same crest. Although acquired separately, they clearly come from a dispersed set made for a Francophile customer.






The stem end still turns upwards, but we now have a pair of narrow shoulders.

I shall continue the story in a further post.

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


Scott Martin
Forum Master

😊 posted 09-10-2011 09:56 AM   

Posts: 11377

This is very good.
Please continue.

agphile

 posted 09-10-2011 12:34 PM   

Posts: 798

Registered: Apr 2008

I'm not sure what date saw the appearance of what we would now see as the standard fiddle pattern with down-turned stem end and shoulders, My earliest example is a dessert spoon by Smith and Fearn, London, 1788.



My apologies for not getting round to taking a better picture. However, you should be able to see that it has all the essential features, though its proportions are slimmer (and to my eye more elegant) than the later Victorian versions. For comparison I show another dessert spoon that is actually just pre-Victorian, by John Sutter, Chester, 1836.



Fiddle pattern spoons remained relatively uncommon through the 1790s, and often still dispensed with shoulders, as this Fiddle and Thread dessert spoon by Eley and Fearn, London,

1799.



However, from 1800 on the familiar Fiddle pattern with shoulders grew quickly in popularity, becoming one of the standards of the 19th century.

To turn to the second question originally posed, about when shoulders first appeared on Old English (OE) pattern spoons, my earliest OE spoon is from 1762 and my earliest OE with shoulders from 1767. These dates don't prove anything but at least support my feeling that OE had appeared by about 1760 and OE with shoulders followed shortly thereafter.

Incidentally, the fashion for shoulders was not restricted to Fiddle and OE. Onslow pattern spoons were sometimes given shoulders. This example is a tablespoon by RR, London, 1772.



And extremely rarely you will find a Hanoverian spoon with shoulders. I have only come across a couple of English examples. This one is a pretty tired teaspoon, worn maker's mark (C-) and lion passant only, and would seem to date from the 1760s.



From all this I am inclined to say that there was a bit of a fashion for shoulders in the 1760s

and 1770s that may have started with the fiddle pattern but was applied on occasion to all the patterns in vogue at the time.

However, shoulders may have made a fleeting appearance in England very much earlier. My final picture is of an unusual spoon with just a maker's mark: AR, the Britannia standard mark of Andrew Archer. The mark and the shape of the bowl, combine to suggest a date of around 1715, give or take a bit. I hope the picture reproduces well enough for you to see that there is a pair of very tiny shoulders on the stem just above the bowl.



IP: [Logged](#)

swarter
Moderator

Posts: 2920
Registered: May
2003

posted 09-11-2011 07:11 PM

American made shouldered Old English style spoons are extremely rare as few surviving specimens are known to exist. Here is a post with [an example from the 1770s: \(rare form #2\)](#)

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr 2008

posted 10-09-2011 01:35 PM

A P.S. on the love affair with French fashions among some of the elite in Britain.



This small, teaspoon-sized marrow spoon is unmarked and looks very French to me. I guess it

dates from around 1760. The crest of the Marquess of Tweeddale is engraved on the back of the bowl. It could have been bought on the continent but I suspect it may have been commissioned from an English silversmith. We know that English smiths did not always get commissioned pieces marked. De Lamerie was a notable example but I am not trying to claim him as the maker. As the stem has shoulders, I thought it might be a relevant addition to the pieces that have been illustrated so far.

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Author	Topic: Provincial "duty dodger"?
swarter Moderator Posts: 2920 Registered: May 2003	<p> posted 10-25-2003 07:44 PM </p> <p>Here is a 7 1/2" hanoverian spoon with four strikes of a punch bearing a device that represents a compass (dividers) topped by a crown or fleur-de-lis. I believe this is most probably an English provincial piece c. 1730. The use of unlettered punches as makers' marks was common in the 17th Century and earlier, when the majority of the population was illiterate, and continued in some areas as late as the 1730's. Multiple strikes of the maker's punch were sometimes made, with the lowest clear and the others partially obliterated to simulate hallmarks, thus giving the false impression that the spoon had been properly assayed and the duties paid.</p> <p>Many such unlettered marks have been recorded, and the areas of origin may be known, although the makers may remain unidentified. I have been unable to find reference to this particular mark Does anybody know - or have a reference with - this mark, or an educated guess as to the region from which it may have originated?</p>



IP: [Logged](#)

swarter
Moderator

Posts: 2920
Registered: May 2003

posted 12-27-2006 02:24 PM

Up from the archives. With so many new contributors, maybe someone now can provide an identification.

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr 2008

posted 03-18-2012 05:32 AM

A very late reaction. Not a mark I've ever seen and by this time (somewhere around 1740) provincial makers were marking with their initials whether or not with an added device.

I wonder whether it might be an unregistered mark used by a Huguenot, the fleur de lys a carry over from the mark used in France? Perhaps one who worked as a journeyman so rarely made items in his own name. Just a thought.

IP: [Logged](#)

swarter
Moderator

Posts: 2920
Registered: May 2003

posted 03-18-2012 01:35 PM

Better late than never - thanks for the input.

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Author	Topic: An odd mark-Scottish Provincial?
Brent Posts: 1502 Registered: May 99	<p> posted 11-19-2003 03:33 PM </p>  <p>I recently obtained this pair of spoons from a friend of mine, simply because of the unusual marks. The spoons themselves are rather nondescript fiddle-pattern. The "basket of flowers" resembles that used in some of the Scottish provincial centers, but I have never seen a mark with this kind of "window" border. The spoons have highly arched handles, which I have noted in similar Scottish spoons. I am leaning</p>





towards a Scottish provincial origin, but have no proof either way. I would be grateful for any suggestions or further ideas. Thanks!

Brent

IP: [Logged](#)

swarter
Moderator

Posts: 2920
Registered: May 2003





 posted 11-19-2003 05:18 PM   

An interesting mark. One more for the books - you keep coming up with the hard ones! There was a two-handled urn (but not a vase) with 3 flowers used in Dundee, but always in a separate punch. Perhaps that is what you are thinking of. There is no silversmith in the Dundee list with these initials for this period. Ian Finlay does not record this mark (or any other with two marks in one punch) in his Scottish chapter in Jackson III, and his book on Scottish silverwork includes no marks whatsoever. I did not find it in any of my 4 Canadian books, either, or in Mayne (Channel Islands). I have no doubt that these are British provincial in origin, but where in the world I have no idea. Perhaps a researcher or someone else with the right books can help.

IP: [Logged](#)

Brent

Posts: 1502
Registered: May 99

 posted 03-08-2008 09:38 AM   





Here is an oldie but goodie from the past. Given that we have added a lot of members since 2003, does anyone have an idea about this mark?

Brent

IP: [Logged](#)

bascall

Posts: 1626
Registered: Nov 99

 posted 03-08-2008 10:15 AM   





In view of Dundee's coat of arms, that town might be worth consideration. Although this may be well known to many, from what I read, provincial silversmiths commonly adopted their burgh's coat of arms as a town mark..... Once again, I should have read the previous replies closer, but still the scant number of flowers in the bowl on these spoons is in line with the Dundee coat of arms..... Shame on me though!

[This message has been edited by bascall (edited 03-08-2008).]

IP: [Logged](#)

agleopar

Posts: 847
Registered: Jun 2004

 posted 03-08-2008 10:55 AM   




Brent there is a small chance that the IC is over struck onto a larger mark that had initials and the flowers. I am making this guess because the 2 marks are different and the one on the left has the IC in a different plane canted down to the right and the flowers leaning toward the left. To me this means that 2 punches were used. If this is true then it might make things easier... or not!

[This message has been edited by agleopar (edited 03-08-2008).]

IP: [Logged](#)

bascall

Posts: 1626
Registered: Nov 99




 posted 03-08-2008 01:57 PM   

There is also an early 19th century Abroath mark that looks like it has potential. I think I'm alone on this one?

IP: [Logged](#)

bascall

Posts: 1626
Registered: Nov
99

 posted 03-08-2008 07:51 PM   

I see where the Dundee mark is called a pot of lillies.

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr
2008

 posted 01-13-2009 06:40 PM   

I have recently received the catalogue for the sale of a private collection of Scottish provincial silver. In it a fiddle pattern toddy ladle of c.1820-1830 with precisely the same marks as your spoons is recorded as by an unidentified Dundee maker.

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Author Topic: **Onslow pattern**

mdhavey
unregistered

posted 12-21-2003 08:46 PM

Here's a fascinating stuffing spoon--was picked up at a local New England country auction for small money. Didn't have much time to examine it, but thought it was the real mcoy. IS IT?? I think the date mark is London 1762 - 3, but what happened to the silver around the date I can't tell. Also can't tell the maker. Anybody?



IP: [Logged](#)

swarter
Moderator

posted 12-21-2003 10:43 PM

Posts: 2920
Registered:
May 2003

This date letter, whichever it is, is from the 1756-1765 date cycle. The date therefore is right for the style, which appeared in this form around 1760. The maker, whose script mark is shown inverted in the photo, may be Thomas Powell, whose marks were registered in 1756 and 1758. The irregularities below and to the side of the date mark appear to be caused by a repair, which has obscured part of the letter; also the punch may have been a bit too wide to fit within the confines of the narrow stem and overlapped the sides and the mark is thus incomplete.




The Onslow terminal was cast, while the rest of the spoon was forged, so the terminal has to be attached by a solder joint. Onslow terminals have been added to spoons of other styles by

cutting off the original ends and soldering on the Onslow terminals. Onslow examples are desirable and are not common, which has led to fakery. To ensure yours is genuine (which should be done when there are casting flaws as there seem to be on yours, in form of pits from trapped air bubbles) the solder joint should be examined - original terminals were usually attached via a slanted *scarf joint*, whereas most fakes are attached by a square-cut *butt joint*. That joint should be near the terminal, so the solder near the marks, which should be near the bowl, is probably an honest repair, but if you cannot find another solder joint further up the stem, then the terminal may be suspect (but the rest of the spoon would be genuine, anyway). Try breathing on the stem, as you would to clean a pair of glasses, and the joint should be revealed as the film of moisture evaporates.

If genuine, you have made a nice find!

IP: [Logged](#)

mdhavey

👍 posted 12-22-2003 01:47 AM   




Posts: 164
Registered:
Dec 2003

What a great reply. Indeed, there is a scarf joint. An upper joint on one side and a lower on the other. Do you know how long this pattern (Onslow) was made in England? I know there is a version made in the US, early 20th century by Tuttle.

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Melissa

unregistered

 posted 12-22-2003 09:33 AM  




Hello, according to Pickford's book on flatware, Onslow was 'first produced in its recognised form about 1760' and continues through today, although deLamerie and others made a similar pattern as early as the 1730's. Some called the pattern Scroll. He continues on to say that genuine examples are hard to find and most are serving pieces. There is one complete table service known, dating from the Regency period.

Good buy!

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swarter

Moderator

😊 posted 12-22-2003 10:48 PM   

Posts: 2920
Registered:
May 2003



quote:

Indeed, there is a scarf joint. An upper joint on one side and a lower on the other.

Congratulations and welcome to the forums.

IP: [Logged](#)

ahwt

 posted 02-09-2014 10:27 AM   

Posts: 2173
Registered:
Mar 2003











Above is a spoon I found at the Nashville Antiques and Garden show. It is a large serving spoon (10 7/8 inches long) with a date mark of 1763 and the city mark for London. The sponsor's mark is for James Tookey. The spoon has a crest in the form of what may be a bear's claw and a monogram M. It also has an attractive double drop.





Mindful of Swarter's admonition to check the joint between the cast scroll and the handle of the spoon I breathed on the spoon, but no condensation formed. The cold weather has caused our furnace to run so long that the humidity in our house has dropped to 10%. I had to put the spoon in the freezer for awhile so that when I blew on it moisture would form. This worked and after blowing on the spoon I could see a scarf joint running from the bottom line of the crest to about an inch lower on the top of the spoon.

The Lady Carnarvon, the Mistress of Downton Abbey, was the keynote speaker at this antique show. Several antique dealers reported customers using images from the Downton Abbey TV show as a guide for what to buy and they were pleased to help them. I don't think I have seen any Onslow pattern spoons on this show, but the beautiful sets shown on that show may have been the reason I brought this spoon.

The Nashville Antiques and Garden Show dealers are now in the new Music City Center on Demonbreun Street in Downtown Nashville. This show has lost dealers in both the antique section and the garden section in recent years, but still is a very attractive show.

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agphile

 posted 02-22-2014 08:41 AM   

Posts: 798
Registered:
Apr 2008

That is what I think of as a nice, classic example of the Onslow pattern. I am probably adding information you already know, but in Fairbairn's Crests the bear's paw erect is attributed to Alland. This probably means that the crest and the engraved W refer to two separate owners unless, say, an American family with initial W had simply chosen to adopt the crest.

Perhaps I might add a bit more about the pattern and some of its variants. I find a straightforward Onslow like yours more pleasing than those which add other decoration such as the example below with feather edging and shoulders at the base of the stem, marked RR (unidentified), London, 1772.



And it is not necessarily the case that an Onslow piece must have a scarf joint. The smaller examples in particular, such as teaspoons or condiment ladles, were often made in one piece. The teaspoon below was cast in one piece. It is punched with DS (Dorothy Sarbitt, entered 1753) and a lion passant.



Larger pieces too may be genuine but still lack the scarf joint. My spoonmaker friend tells me that an Onslow terminal can be shaped by sawing and filing rather than made as a separate casting. The thing to arouse real suspicion is not the lack of a scarf joint but the presence of a different style of joint (e.g. butt or lap).

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ahwt

posted 02-22-2014 09:26 AM

Posts: 2173
Registered:
Mar 2003

Thanks Agphile for the interesting information and pictures of other Onslow pattern forms. I had been looking for this pattern for some time and was happy to find it in person rather than on the internet.

The dealer I bought it from was knowledgeable about the scarf joint and that is something hard to find out about from internet pictures.

I suspect the the Bear's claw erect was used by "W" as a decoration for their silver as that crest shows up quite often on English silver.

Thanks again for the information.

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agphile

posted 03-02-2014 11:18 AM

Posts: 798
Registered:
Apr 2008

I'm now going to be a bit self-indulgent and post more about the Onslow pattern than most would want to know. Living in England and collecting silver for several decades now, I've picked up quite a few examples that illustrate small variations of interest to me at least. I'm afraid my self-indulgence has extended to not taking new photos but extracting pictures of variable quality from my records, so apologies for my laziness in this regard.



This small (4 inches) sifter ladle was cast in one piece and is unmarked. I think it is relatively early. Though a bit less ornate it has stylistic similarities to the unmarked ladles associated with a set of Delamerie condiment jars of 1749 in the Gilbert Collection.



Sadly I don't have a set of condiment jars myself, but I do have a set of ladles that once adorned such jars.





The three ladles to the left of the second picture form this set. The first picture gives a different view of one of them, showing the hook by which they were hung.

The ladle on the right of the second picture is not part of the set but is by the same maker. Its handle is cast from the same mould as that of the larger ladle in the set and its bowl has the same style of piercing. It was not made to be suspended so no hook on the back and the bowl at more of a right angle to the stem.

Note that on this version of Onslow the moulding runs the full length of the stem. All four ladles have just a maker's mark, struck twice, not one I have been able to identify. It appears to be just the letter I with a crown above and a fleur-de-lys sprouting from its foot. Any suggestions for an attribution would be welcome.



This mark makes me suspect a Huguenot maker and wonder whether the date is nearer 1750 rather than the c.1770 I might otherwise have assumed.


I shall pause here, but with the warning that I have a few more Onslow pieces that I am minded to share once I have dug out and uploaded their pictures.

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**Scott
Martin**

Forum
Master

Posts:
11377
Registered:
Apr 93

😊 posted 03-02-2014 11:49 AM   

Very interesting...looking forward to more. Thanks for sharing this.

IP: [Logged](#)

The Onslow or Scroll design first appeared when Hanoverian, with its up-turned stem end, was the prevailing flatware pattern. I suspect it was first used for ladles before spreading to other serving pieces. It was not the only design that gave ladle handles a simple backwards curve rather than the S shape of a Hanoverian ladle.



This Eagle's Head sauce ladle is by James Morison, London, 1749: the same year as the Delamerie jars, illustrated in my earlier post, that were accompanied by Onslow style ladles. However, the Onslow scroll was to become the more popular form, perhaps because it lent itself to spoons as well as ladles as well as possibly being a bit simpler to make. Here are a couple of long serving spoons made 10 years later in 1759, the first by Ebenezer Coker and the second by Isaac Callard.





Note the variations in the detail of the moulding at the stem end. A more marked variation is found on this 1758 soup ladle by Thomas Heming.



Meanwhile this sauce ladle by Thomas Rush, also 1758, has the standard form of moulding that was to remain the most common form of Onslow terminal.



The Onslow pattern is generally found on serving pieces of all sizes from salt spoons to soup ladles or “basting” spoons. Basically, the 18th century examples were designed to accompany the salt cellar, sauce boat, tureen or tea service rather than to match a service of knives, forks and spoons. One of the reasons the pattern seems rare is that there will only have been a handful of serving pieces to set against any flatware service – and of course serving pieces were not restricted to the Onslow pattern. Martin (edited 12-08-2016).]

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ahwt

posted 03-02-2014 05:11 PM

Posts: 2173
Registered:
Mar 2003

Agphile,

Thanks for the great information and pictures. The variations really are significant and show a fascinating side to the development of the Onslow pattern.

Did many of the silversmiths that started with a variation switch over to the more common pattern?

I suspect that pure copying may not have been what these early smiths wanted to do. On the other hand they did want to make a living.

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agphile

posted 03-03-2014 08:40 AM

Posts: 798
Registered:
Apr 2008

I haven't seen, or don't recall seeing, enough Onslow pieces from any given workshop to risk a judgement as to whether individual makers tended to persist with their own versions of Onslow. The use of variant forms certainly continued. Within the last week or so I saw an Onslow sauce ladle from the 1790s in a local antiques shop. Its terminal was in a similar style

to that on the 1759 Ebenezer Coker spoon that I illustrated earlier.

However, when I look at my handful of Onslow spoons from the 1770s they all have similar "classic" terminals. The variety lies in whether or not they have shoulders and whether or not they are feather edged. I believe this to be pretty typical of the majority by then but there will always have been exceptions to the rule.

I guess that most of the time the majority of spoonmakers were churning out what the customers wanted, or were thought to want, and therefore stuck to the standard pattern. However at the top end of the market and with customers who wanted something a bit different there would have been the opportunity for a bit of variety.

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Author Topic: **Tea pot**

ahwt

 posted 04-26-2007 09:51 AM   

Posts: 2173
Registered: Mar 2003





I brought the above pot as a small tea pot, but I have also seen it referred to as a hot milk pot. I think the marks indicate that it was from Birmingham in the year 1913-14. The year 1938-39 also used the letter O, but this mark looks more like a small letter than a capital letter.

The sponsor's mark of WJH is not listed in Jackson and I wonder if anyone knows who that may be.

I recently saw an almost identical design retailed by Tiffany (stated by the seller to be from the early 1900s) and I wonder if anyone know who actually came up with this design.

Does the engraving of the three stylized lions have any significance or is it merely meant to be decorative?

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swarter
Moderator

posted 04-26-2007 05:15 PM

Posts: 2920
Registered: May 2003

I believe this is the Plantagenet coat of arms first used by Richard the Lion Heart. It is still represented (differenced) in one quarter of the the arms of Queen Elizabeth of Windsor. It is purely decorative as used here.

It is not a teapot, as you have surmised.

I do not have a late Birmingham reference, and so cannot identify the sponsor for you.

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DB


posted 04-26-2007 10:04 PM

Posts: 252
Registered: May 2006

Looked in K. Crisp Jones: "The Silversmiths of Birmingham and their marks: 1750-1980", but there is no W.U.H. mark.
The item is always referred to as a Jersey milk can.

IP: [Logged](#)

DB


 posted 04-26-2007 10:06 PM

Posts: 252
Registered: May 2006

And no WJH mark either.

IP: [Logged](#)

vathek

 posted 04-27-2007 06:37 AM   

Posts: 962
Registered: Jun 99

I believe these were for hot water to be poured into a tea cup, but not for brewing tea. As for hot milk jugs, I owned a very nice one once that was cream pitcher sized but had insulated handles and a lid.

IP: [Logged](#)

ahwt





 posted 04-27-2007 08:21 AM   

Posts: 2173
Registered: Mar 2003

Thanks to all for the information. A simple search for "jersey milk can" retrieved several like cans in either plate or ceramic, one of which had the same crest. No doubt this was a popular design in the early 1900s and made its way into various materials.

IP: [Logged](#)

2209patrick




 posted 04-27-2007 06:08 PM   

Posts: 37
Registered: Mar 2006

One possibility is William James Holmes of Birmingham.

IP: [Logged](#)

PhilO

 posted 04-30-2007 03:28 AM   

Posts: 164
Registered: Jul 2004





I have this maker's mark attributed to W J Hutchinson. Holmes registered a mark in Sheffield, but the font is with serifs rather than the sans serif style here.

The jug is a Jersey cream (or milk) jug rather than the Guernsey variety as it has a spout; the traditional Guernsey design lacks the spout.

Phil

IP: [Logged](#)

ahwt





 posted 04-30-2007 08:54 AM   

Posts: 2173
Registered: Mar 2003

Thanks to all again. PhilO's comment about the Jersey and Guernsey variations is very interesting. A Web search shows that the original Guernsey milk can did not have a spout, however cans with spouts have been included in some [later reviews](#) of the history of this type milk can. The Jersey and Guernsey variations obviously were very popular with tourists and the Jersey type with a spout eventually found its way to St. Louis, Missouri where I found it. The appeal of this design is reflected by the reproduction of it by Tiffany in the early 1900s.

IP: [Logged](#)

feniangirl

 posted 05-07-2007 02:43 PM   

Posts: 36
Registered: Mar 2002

I agree that the maker is William John Hutchinson. See :

quote:

[William John Hutchinson](#)



1900, 1929



1901..1911

Buckle, mustard, napkin ring, thimble, vesta Also attributed to W J Holmes

This also supports the earlier date.

IP: [Logged](#)

ahwt

posted 05-07-2007 11:30 PM

Posts: 2173
Registered: Mar
2003

Feniangirl, Thanks for the information and the reference to the web site.
It is interesting to see the various items attributed to Mr. Hutchinson by this web site.

IP: [Logged](#)

Philo

posted 05-08-2007 02:27 AM

Posts: 164
Registered: Jul
2004

A word of warning - the Hutchinson attributions are both mine. The link in feniangirl's post is to my makers' marks web site; see swarter's earlier post in this forum: [Makers' Marks on British Silver](#)

Phil

IP: [Logged](#)

Silver Lyon

posted 05-09-2007 12:23 PM

Posts: 363
Registered: Oct
2004

Serifs are important. So are occupations.

Couldn't this pot be 1938 ??

William J. Holmes are specialist wholesale suppliers and it would be logical for a firm such as theirs to be supplying a Jersey retailer.

His (their really as it is a company) mark NEVER has serifs.

Hutchinson & Co. (William J. Hutchinson) are primarily makers of small goldwork, such as charms, hat pins and lorgnettes; their registered marks ALL feature initials WITH serifs.

Conclusion: William J. Holmes it is 😊

IP: [Logged](#)

Philo

posted 05-13-2007 02:55 AM

Posts: 164
Registered: Jul
2004

I have updated my attributions for Hutchinson & Holmes in the light of Silver Lyon's comments. As this included changing the names of the image files, the links in feniangirl's post no longer work.

Phil

IP: [Logged](#)

agphile

posted 12-03-2008 06:17 PM

Posts: 798
Registered: Apr
2008

Came across this thread while browsing and thought it might be worth adding that the arms on the milk jug are in fact those of Jersey just to comp[lete the story.

IP: [Logged](#)

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
Author	Topic: British salt and pepper
June Martin Forum Master Posts: 1223 Registered: Apr 93	posted 08-14-2007 05:51 PM This evening at dinner in London, we noticed an interesting difference between the silver salt and pepper shakers. The shape was exactly the same except for the salt shaker having more holes than the pepper shaker, as expected. What do you suspect was the difference? IP: Logged
rian Posts: 169 Registered: Jan 2006	posted 08-15-2007 08:34 AM Hi June, I always assumed that it was because pepper was more expensive. IP: Logged
doc Posts: 712 Registered: Jul 2003	posted 08-15-2007 09:31 AM I have heard it explained a couple of different ways. First is the relative cost of pepper vs. salt. But I have also had it explained to me that pepper can overwhelm the taste of a dish, so a single hole allows control of the application of pepper. June, you have made me realize that I have "reversed" the contents of my salt and pepper shakers from Newbridge Silver in Ireland, and it explains why I have been so frustrated in getting salt out of the single

hole container all these years!

IP: [Logged](#)

tmockait

Posts: 963
Registered: Jul 2004

 posted 08-15-2007 04:29 PM   





Why do you assume this arrangement is typical of British salt and pepper shakers and not an aberration? I was just in Nairobi, Kenya, a former British colony. The salt shaker had one hole and the pepper shaker many? I assume the whole configuration and size depends on how easily the spice shakes out.

Tom

IP: [Logged](#)

ahwt

Posts: 2173
Registered: Mar 2003

 posted 08-15-2007 06:15 PM   

Is June asking about a variation other than in the number of holes in each shaker?





Normally I would expect both shakers to be made the same way, with the silversmith changing the hole configuration to suit the assumed use of the item.

One variation could be a gold wash to protect the silver in the salt shaker.

IP: [Logged](#)

rian

Posts: 169
Registered: Jan 2006

 posted 08-15-2007 08:58 PM   

Where I grew up, the common practice was to have a salt shaker with more holes than the pepper shaker. If they were otherwise identical, that was how you distinguished between them.





Now that dietary sodium is a concern, I've heard the suggestion that the contents should be reversed in the hopes that will lead to lower salt consumption?

These days salt and pepper appear at the table most often in grinders rather than shakers. Is this true elsewhere?

IP: [Logged](#)

Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93





 posted 08-16-2007 08:55 AM   

Hint: The difference has nothing to do with the holes.

IP: [Logged](#)

Kayvee

Posts: 204
Registered: Oct 2004





 posted 08-16-2007 11:56 AM   

Sometimes you find a representation that gives a clue to contents of the shaker, the usual being an emblem of the sea, such as a shell for the salt and a pepper corn for the pepper shaker.


IP: [Logged](#)

swarter
Moderator


Posts: 2920
Registered: May

 posted 08-16-2007 01:54 PM   

quote:

<p>2003</p>	<p>Originally posted by Kayvee: Sometimes you find a representation that gives a clue to contents of the shaker, the usual being an emblem of the sea, such as a shell for the salt and a pepper corn for the pepper shaker.</p> <hr/> <p>And what is the configuration of the holes in the ones that are so marked?</p> <p style="text-align: right;">IP: Logged</p>
<p>rian</p> <p>Posts: 169 Registered: Jan 2006</p>	<p> posted 08-16-2007 01:57 PM   </p> <hr/> <p>Sorry I didn't read more carefully. Goldwash to cut salt corrosion is a good suggestion or a design difference to indicate use. Another thing could be an insert to absorb moisture to help the salt flow more freely. Would cork do that?</p> <p style="text-align: right;">IP: Logged</p>
<p>June Martin Forum Master</p> <p>Posts: 1223 Registered: Apr 93</p>	<p> posted 08-16-2007 06:25 PM   </p> <hr/> <p>Okay, I'm sorry I wasn't more clear. The holes are not the issue. To Tmockait's response, you are right, I don't know if the attribute I observed is exclusive to British salt and pepper shakers, it is just the first time I have experienced the phenomena. What we noticed was that the pepper shaker was much more heavily weighted (possibly 3x) than the silver shaker. We wondered if this was done to slow down the amount of pepper one would take or to assist the blind in determining which shaker to use or some other reason?</p> <p style="text-align: right;">IP: Logged</p>
<p>ahwt</p> <p>Posts: 2173 Registered: Mar 2003</p>	<p> posted 08-17-2007 09:33 AM   </p> <hr/> <p>If these are present-day shakers the manufacturer may provide an answer. The idea that it would be easier for blind people to determine the difference is certainly true and if that is the reason it would be a tribute to someone within the English manufacturing chain.</p> <p style="text-align: right;">IP: Logged</p>
<p>DB</p> <p>Posts: 252 Registered: May 2006</p>	<p> posted 08-18-2007 12:14 AM   </p> <hr/> <p>Let me just imagine the process - the blind person would have to take both shakers in his/her hands, weigh them and then pick out the heavier one as the pepper shaker???</p> <p style="text-align: right;">IP: Logged</p>
<p>jersey</p> <p>Posts: 1203 Registered: Feb 2005</p>	<p> posted 08-18-2007 02:49 PM   </p> <hr/> <p>Hello June! This may sound stupid, but did you by chance ask the restaurant regarding the weight. Have you noticed this difference in any other countries? Is it possible that the shaker could have been soldered, or plaster added to fill in and/or make a repair, thereby adding weight? Just some thoughts. Hope you are enjoying your holiday. Jersey</p> <p style="text-align: right;">IP: Logged</p>

Scott Martin
Forum Master

 posted 08-20-2007 10:10 AM   

Posts: 11377
Registered: Apr 93





You didn't need to a comparison as the difference is immediately recognized. Not knowing which was which, I happened to pick up the pepper first and straightaway said what gives? (because of the unexpected weight)

I then reached for the other shaker and although the same shape and size, it was significantly lighter (the same weight as any typical weighted salt or pepper).



We would have asked for an explanation but the situation didn't allow for such an inquiry. We grappled with the possibilities and then figured one of you would have run across it before and would know why.

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agphile





 posted 07-07-2008 12:26 PM   

Posts: 798
Registered: Apr 2008

I came across this thread when browsing and thought I might add a belated comment from England. I am not aware of any standard practice to weight salt and pepper shakers differently, helpful though that might be to the blind. I would expect modern ones to be differentiated by the design, often as simple as arranging the piercing in an S or a P shape. I think the difference in weight might simply be due to a repair (replaced loading) or to the two pieces not having been made at the same time and therefore not matching completely. More traditionally in England the salt shaker would have a single hole, somewhat larger than the multiple holes of the pepper shaker. I think this was because, rather than sprinkle the salt like the pepper, the polite thing to do was pour a little pile of salt on the side of your plate as you would have done when spooning it from an open salt-cellar. However, manners change. As a child I was taught not to sprinkle my salt. Nowadays I do so unashamedly. The introduction of grinders for both salt and pepper may have contributed to my reformation.

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June Martin
Forum Master

 posted 07-07-2008 10:01 PM   

Posts: 1223
Registered: Apr 93

Thanks to all for the input. I may just go back to the establishment in question and ask them straight out why the weight difference. I'll share any insight I get back.

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Author	Topic: Re: Talloncrest's old cast tongs (Br/Ir silver)
agphile Posts: 798 Registered: Apr 2008	<p> posted 04-28-2008 05:53 AM </p> <p style="text-align: center;">Talloncrest's <u>(Old cast sugar tongs?)</u></p> <p>An attractive pair, London circa 1760 I think. There are several makers with WC marks. I think this one may be William Cripps (d. 1766), a leading exponent of the rococo.(But I defer to Clive Taylor's later and more informed comment on the original post. Getting marks right is not my strong point!)</p> <p>Note that the marks are struck where the cast arms join the bow, thus validating all three parts of the tongs.</p> <p style="text-align: right;">IP: Logged</p>

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Author	Topic: English teaspoon with two marks
agphile Posts: 798 Registered: Apr 2008	posted 04-01-2008 04:53 PM [26-1620] As a new member I think I have to comment here on a question that Mark77 posed under "British/Irish Sterling" . In the mid 18th century small items such as teaspoons were marked simply with the lion passant and the maker's mark. Script JT cannot be for Harvey - it would need to be JH. <p style="text-align: right;">IP: Logged</p>
agphile Posts: 798 Registered: Apr 2008	posted 04-01-2008 07:23 PM I should have added that if the right hand edge of the punch is worn or overlaps the stem and the suggestion is that what looks like a T is actually half a script H, it really would need a photo to be able to comment. <p style="text-align: right;">IP: Logged</p>

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Author	Topic: Re 18th century knives, in British / Irish Sterling
agphile Posts: 798 Registered: Apr 2008	posted 04-20-2008 08:09 PM While versions of the "Sterling" mark are found from various provincial locations, it is worth remembering that Sheffield was the major centre for steel cutlery so the sterling mark on a knife handle is most likely to indicate that it too is indeed Sheffield. And as regards the date of the knives in question, their form is right for the mid 18th century. <p style="text-align: right;">IP: Logged</p>

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Author	Topic: Re: Bascall's eccentric tongs
agphile Posts: 798 Registered: Apr 2008	posted 04-24-2008 06:33 PM <u>Eccentric indeed</u> and, I suggest (though not really my period or specialism), provincial - Exeter 1818. Two local makers with WW marks, <u>William Woodman</u> and <u>William Welch</u> , are known to have made tongs. IP: Logged
bascall Posts: 1626 Registered: Nov 99	posted 04-24-2008 07:11 PM The marks are not right, but what a great site. Beautiful silver. 1818 it is. Thank you! [This message has been edited by bascall (edited 04-24-2008).] IP: Logged
agphile Posts: 798 Registered: Apr 2008	posted 04-25-2008 05:15 AM I don't have a reference book for Exeter marks of this period other than the revised Jackson which does not include every mark used by every maker, but I'm pretty sure both makers will have used more

than one punch during their careers so I would still be inclined to think of, say, Welch as the likely candidate.

However, I see what Clive Taylor means about the form of the tongs suggesting a later date. If these are spurious marks, I find the choice of marks to use a little puzzling, though.

[This message has been edited by agphile (edited 04-25-2008).]

[This message has been edited by agphile (edited 04-25-2008).]

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Author	Topic: c 1730 buckle - Newcastle ? Makepeace ?
Clive E Taylor Posts: 450 Registered: Jul 2000	<p> posted 05-20-2008 12:55 PM </p> <p>I recently acquired a small (38mm by 37 mm) buckle which could be either a shoe or knee buckle. The Lion Passant Guardant does not appear to be London as the London Lion normally looks emaciated and this one seems well fed ! Also no registered marks in Grimwade appear to match</p> <p>A possible suspect is Robert Makepeace I of Newcastle but none of his marks given in Gill match. However none of these earlier than one sourced from the copper plate for 1728-30 although he was certainly active before that date .</p> <p>Is this an unrecorded mark of his or can any one make any suggestions ?</p>



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agphile

posted 05-20-2008 01:49 PM

Posts: 798
Registered: Apr 2008

Sorry -this is not about to offer you any constructive help. Richard Morrow of Liverpool would seem to be too late judging by the style of the scratched initials. But this leads me to ask whether there are obvious pointers to date of manufacture in the style of the buckle itself. I'd be interested to know how they changed over the decades.

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Clive E Taylor

posted 05-20-2008 03:38 PM

Posts: 450
Registered: Jul 2000

Thanks agphile. The style of the buckle is, by London style around 1730, although the "bobbled" edge is more characteristic of 1760. But like most fashion items motifs get repeated and the whole thing is very

1730 by London examples of "D" shaped buckles. Your comment on the owners initials - which I think are EA ? - very interesting. What period would you put them ?

Styles in buckles are very hard to pin down as they frequently went "retro" and there are a lot of out of period buckles to confuse. Total absence of date letters before 1790 in London, although Birmingham provided them dutifully from 1773 on what comparatively few examples we have. Very few examples of any shoe buckles prior to 1756 - they were nearly all melted down, although many stock (neck) buckles survive from the 1740 -1756 period. Not being seen, except by one's valet, they escaped the normal scrap and replace for fashion syndrome.

Also provincial areas were often behind London, and older people tended to use old styles long after the young had moved on .

IP: [Logged](#)

agphile




 posted 05-20-2008 06:10 PM   

Posts: 798
Registered: Apr
2008

Thanks for the quick Cook's tour of buckle styles. I agree the initials must be EA though I haven't as far as I recall seen the same decoration to the left of the E on otherwise similarly scratched initials. On my spoons this style of initialing turns up on late 17th and early 18th century specimens and I would be surprised to find it on a spoon much later than 1740.

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Clive E Taylor

 posted 05-21-2008 04:25 AM   

Posts: 450
Registered: Jul
2000

Interesting the concept of being able to confirm dating by styles of owners initials.

It would certainly work with tongs and nips where, like buckles, you do not get a date letter until the late eighteenth century.

But spoons, nips and tongs all were items shared with your peers - and presumably you took care over the style and elegance of your proof and pride of ownership. With buckles only yourself and your servants saw the initials (unless you were going to bed with someone) so virtually all initials were in block form on buckles. These do seem early though!

A very common misconception on shoe buckle dating by size exists. The fallacy is "the smaller the buckle, the older it is".

It is true to say that really big shoe buckles are unlikely to be earlier than 1770 (and very, very , few survive of the real Artois buckles pre 1786 as they were predominately for the upper classes and would normally be quickly scrapped as fashion changed).





But the reverse , that small shoe buckles are early is totally incorrect. Ladies, children, and old-fashioned men all wore small buckles well into the 1780's. Also the 1770's styles made a comeback in the 1790's (and even later in Scotland) with what can only be described as gross versions of the styles popular in small sizes twenty years earlier.

Also in the very late 18th century, when the use of shoe buckles for normal wear had almost vanished, there remained their compulsory use for court, and by extension , formal occasions. This produced a small shoe buckle, normally with an Eley chape usually supplied by James Atkins or his successor, Charkles Rawlins (later Rawlins and Summer).

Many of these survive, indeed many steel versions were being produced well into the twentieth century. The current Queen only abolished the requirement in the 1950's !

IP: [Logged](#)

agleopar

 posted 05-21-2008 09:15 AM   

Posts: 847
Registered: Jun
2004

Could I chip in on a very small detail of this interesting discussion, the initials are engraved, not scratched in. I think of it as the simplest form of engraving and in the colonies it seems to be what the smith could manage by himself without an engraver.




All this gives no help in dating but does mean that it was done early or provincially?

The E mirror E seems to me to be a cipher i.e. double E?

IP: [Logged](#)

swarter

Moderator




 posted 05-21-2008 12:12 PM   

Posts: 2920
Registered: May
2003

Sorry to be contradictory, but the first initial is a form of the letter "I" ("I" was also used for "J"), commonly known as a "barred I," which was a frequently used early form of the letter in engraving, used at least up to the mid 18th Century.

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Clive E Taylor

 posted 05-21-2008 01:01 PM   





Posts: 450
Registered: Jul
2000

I was unsure what the first letter was, but swarter's comment that this "barred I " was used up to at least the mid 18th century is a valuable piece of dating evidence - I have several post 1756 buckles which use an "I" of the more modern form and it seems to me that, in England at least this usage probably disappeared by 1750 .

Having established a date, we now need a Newcastle or English provincial expert to tell us the assay office !!!!

IP: [Logged](#)

agleopar

 posted 05-21-2008 04:18 PM   

Posts: 847
Registered: Jun
2004

Swarter your not contradictory just correctional, I was only guessing and appreciate the knowledge you share. The small size (and enlarged image) was what threw me and now I see why it has to be a barred I, which I did not know of but will be on the look out for as another sign post to that elusive 17th c. spoon I have been trying to find!

IP: [Logged](#)

agphile

 posted 05-21-2008 06:57 PM   

Posts: 798
Registered: Apr
2008

I have to apologize for my careless use of the term "scratched". I guess I tend to use it as an abbreviation for scratch engraved to distinguish from pricked initials, but perhaps even that longer phrase does an injustice to the silversmith or engraver.

When I said I would not expect to see this style of initialing much beyond the 1740s I did not mean this to apply to block initials in general (they can be found up to the 1760s if not beyond) but to the details of the style such as the exaggerated cross strokes to the top



and bottom of the letters. However, that could in this case simply be because the engraving is so small that what was meant as tiny detail seems proportionately larger. The scale of the crossbar for the same reason is probably what threw us over the barred I before Swarter pointed it out.

I have had a quick look through some of my collection and the barred I seems to occur less frequently than a straightforward one, but I found examples of the barred form from 1694 and 1737. Of course, this is just the accident of what I happen to have, not evidence of the earliest and latest date. However at the very least it does not contradict conclusions about the date of the buckle.

I just wish I could offer something useful on the maker or assay office!

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Clive E Taylor

 posted 05-22-2008 03:40 AM   

Posts: 450
Registered: Jul
2000

What is so good about this forum is that although I am no further with the question, I have gained one more piece of information of silver relevance - the barred "I". And chatted to on silver without people actually falling asleep!
Thanks to all

IP: [Logged](#)

agleopar

 posted 05-22-2008 09:55 AM   

Posts: 847
Registered: Jun
2004

Wide awake when you "chat" Clive!

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Author Topic: **Unusual dognose and Hanoverian spoons**

agphile

posted 05-20-2008 07:04 PM

Posts: 798
Registered: Apr 2008

This was going to be an inquiry but the question I will come to is a bit of a long shot so perhaps I am just sharing some unusual variants of early spoon types.



This is a Hanoverian tablespoon, London, 1708, by Andrew Archer. It has a rattail in place of the usual sharp ridge along the front of the stem.



And this is a Hanoverian teaspoon with maker's mark only, very worn but seems to be that entered by Thomas Hannam in 1720. It has a more massive rattail along the stem.



Next is a Dognose tablespoon. It has had a hard life. The only mark still legible is the leopard's head erased. One side of the stem has been slightly trimmed, presumably to remove damage. It too has a massive rattail down the stem. Gask, *Old Silver Spoons of England*, Plate XXVII, illustrates a similar spoon of 1714. It seems likely my spoon is also from around that date.

Over the years I have only seen a handful of spoons with the massive rattail feature, and only the example I own and its pair with the more modest rattail. On the evidence of the three spoons shown I might be tempted to suggest that the more modest version came first to be superseded by the more massive version, though neither version caught on sufficiently to become widespread. However, three examples, only one of which can be properly dated, cannot be taken as definitive.

So to the question, which is simply whether anybody can offer more information about the date range for this rattail feature or about known makers who used it.





I should add that the more modest rattail re-appears on slightly later Hanoverian spoons as part of a rare decorative pattern - the sort of thing that came from the De Lamerie workshop. The example below is probably from the 1730s. It is unmarked which was not unusual when De Lamerie (or others) were supplying items directly to a customer.



argentum1
 posted 05-22-2008 08:43 AM   

 Posts: 602
 Registered: Apr
 2004

Goodmorning, at least in my part of the world. Correct me if I am wrong. What you are calling a 'rattail' is known to me as a 'midrib'. The rattail is located on the backside of the bowl end. The midrib on early spoons was nearly or slightly more than half the length of the handle. As time goes by the midrib disappears only to reappear as very shortened versions that eventually appear only as a very short midrib which has moved to either the front or back of the end tip of the handle. Photos would be most helpful but I am time limited today.

IP: [Logged](#)**agphile**
 posted 05-22-2008 11:14 AM   

 Posts: 798
 Registered: Apr
 2008

Argentum 1

"Divided by a single language" as they say!





Yes, I am referring to what you describe as a midrib, or what seems to be a variant of it. On English spoons at least the rib is not a normal feature of dognose spoons but appears with the Hanoverian style as a long sharp ridge down the front of the stem, shrinking over time as you describe. My picture shows the rib or ridge on a dessertspoon of 1711 - possibly a bit fuzzily but it was the first picture to come to hand.



The unusual feature on the spoons in my first post is that in place of this sharp ridge there is a rounded version that others in the UK have described as a rattail, presumably because its cross-section is similar to that of the rattail on the back of a bowl.

IP: [Logged](#)**swarter**

Moderator

 posted 05-22-2008 08:02 PM   

 Posts: 2920
 Registered:
 May 2003

These two threads from the "Early American" Forum contain discussions and illustrations that relate to this topic and therefore may be of interest:

[c. 1735 Adrian Bancker coin silver spoon](#)
[Travelling silversmith, well-travelled spoon](#)

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18th c. ladle.. British or American? triple marked

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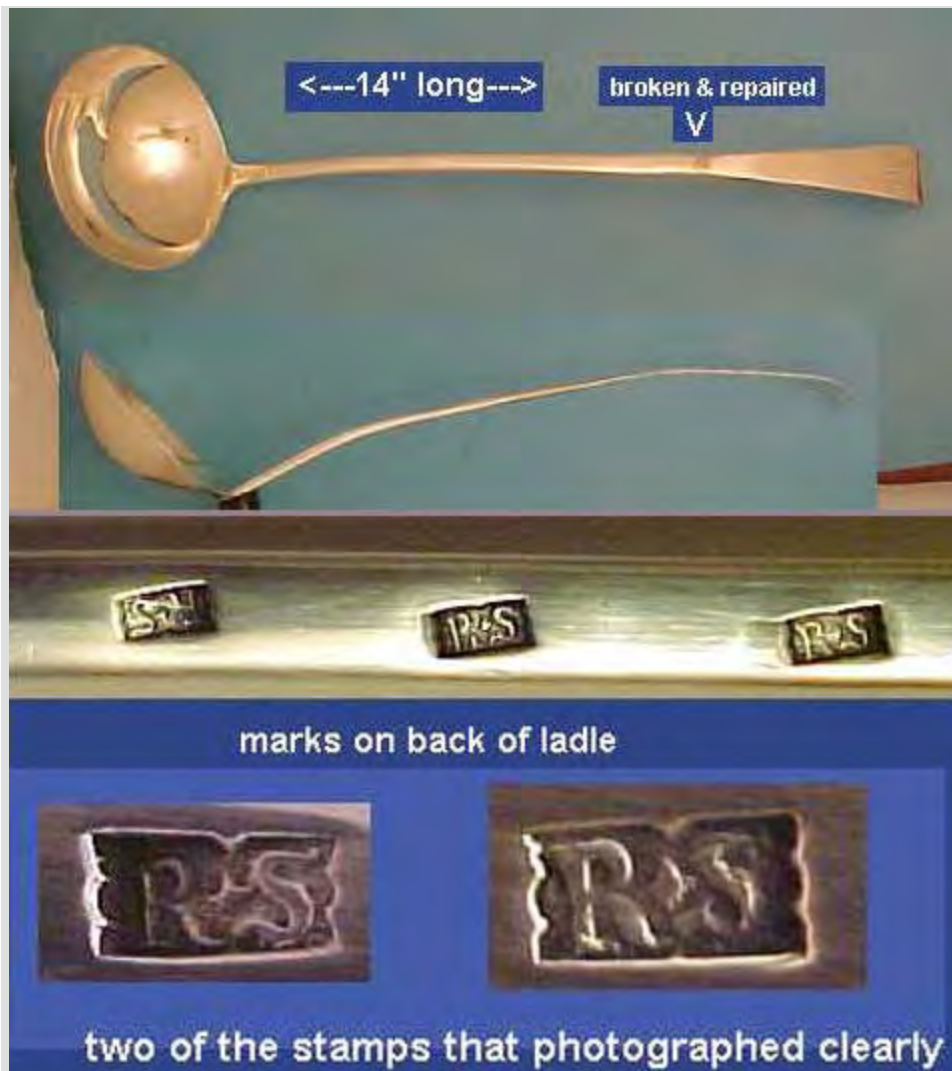
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This topic has been transferred to this forum: American Silver before sterling.

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Author	Topic: 18th c. ladle.. British or American? triple marked
Marc Posts: 414 Registered: Jun 2002	<p>posted 06-18-2008 04:35 PM</p> <p>[08-0557]</p> <p>Hi all,</p> <p>Purchased this ladle from a lady because I was bored.. Not the best reason to go out buying, but it happens!. Must learn to control my impulses... The shape and feel lead me to think it is from England, rather than America, but who knows..</p> <p>This is a late 18th c. ladle, that has been broken (see photo) and repaired. It will go into my collection (accumulation) of unsaleable ladles (56 at last count). What interests me more than anything else is the triple struck mark of "R star S". I am unfamiliar with this mark and after checking my easy sources, "Jackson" for British, and "Kovel", "Belden" and "William Voss" for American, I am left floundering. I always thought that triple struck marks were British provincial,. Any ideas.?</p> <p>Thanks for your help in advance</p>



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agphile

posted 06-18-2008 06:38 PM

Posts: 798
Registered: Apr
2008

I'm afraid this will not be much help, but I don't think the ladle is English. The practice of some provincial makers of simply stamping their maker's mark two or three times was earlier (17th or early 18th century) and not the norm by the period of this ladle. I'd imagine it is colonial but don't recognise the mark.

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Author	Topic: Unknown Mark - RS - Presumed London around 1730
Clive E Taylor Posts: 450 Registered: Jul 2000	<p> posted 08-09-2008 04:55 PM </p> <p>Can anybody shed any light on this mark please?</p>  <p>It's on what I think is an English neck stock or cravat buckle of around 1730.</p>



Usually stock buckles were post 1740 and attached at the back of the neck to secure the cravat or stock. They were one piece and comprised a frame and a studded multi pronged chape. Some early ones however were two part clasps like this and I believe were secured at the front and were often military, or derived from the military.

This pair I think may have started out as two separate clasps, and the pair got mixed up - as the decoration is slightly different on each.

I have pairs of socks that have done the same.

Same maker, same pattern and marks however.

The Lion Passant Guardant appears to be that of London 1720 -1740 and the decoration supports that dating.

However I can find no silversmith, either London or provincial whose mark seems to fit.

Could it be a colonial psuedo mark?

Any suggestions?

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jersey

posted 08-09-2008 07:27 PM

Posts: 1203
Registered: Feb
2005

Hello Clive!
A question please, are those the only 2 marks?

Thank you.

Jersey

IP: [Logged](#)

Clive E Taylor

posted 08-10-2008 04:06 AM

Posts: 450
Registered: Jul

Yes, there only is a makers mark and a Lion Passant on each of the two halves of the clasp.Total thus of two makers and two Lions

2000

Passant. Entirely normal for buckles which very rarely, if ever, had date letters until late in the 18th century and did not get town marks (except for Birmingham and Sheffield) until even later. Tongs and nips followed the same pattern. Believed to be to avoid transposing of marks from cheap objects to larger ones by silversmiths. Result is that most early buckles, nips and tongs can only be dated by positive identification of maker or the form of the assay Lion Passant. For that reason I usually group buckles by the periods 1720 -1740, 1740 -1756, 1756 - 1783, 1783 - 1790. After 1790 most shoe buckles have dateletters , closely followed by the smaller buckles.

IP: [Logged](#)

Clive E Taylor

 posted 08-10-2008 06:46 PM   

Posts: 450
Registered: Jul
2000

Some further information on this clasp buckle.

Originally when I bid for this item on *Bay I thought it would be a 1770-1780 piece of somewhat archaic form, of very thin metal and brightcut. Most surviving clasps come from the 1790's. The photo provided by the vendor showed it closed and hence the middle edge of the bottom half was not visible.





When I received it , I found it to be of thick silver, probably had raised rather than made of pre rolled silver and either cast and chased, or chaste extremely well. Decoration was slightly asymmetric and the previously concealed edge proved have the typical diamond lozenge with dots often found in the 1730's. The stippling of the background is also a feature of the buckles of this period

Hence my acceptance of the Lion Passant as probably the London 1720 -1740 punch.

Any buckle of this era is extremely rare and naturally I was delighted - but exceeding frustrated for not to be able to tie the maker down.

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Polly





 posted 08-10-2008 07:08 PM   

Posts: 1939
Registered: Nov
2004

Can you explain how it was used? I'm having trouble imagining it. Did the cloth go through the slits somehow?

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Clive E Taylor

 posted 08-10-2008 07:51 PM   



Posts: 450
Registered: Jul
2000

The stock is a long piece of cloth with three button holes at each end. Each of the two halves of the clasp has it's three studs inserted into these holes - one each end of the stock . Stock then placed around neck and the two half clasps joined together.

One half (the top one in the photo) has a hook at the bottom edge which engages one of the three slots in the other - which allows a certain amount of adjustment - like a bra strap has one hook but three eyes. Or so I seem to recall !

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jersey

 posted 08-10-2008 08:01 PM   

Posts: 1203
Registered: Feb

Hi Clive!





2005

Am looking for my other marks book.

In the meantime, is not that lion called a lion passant guardant?

Jersey





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Polly  posted 08-10-2008 08:38 PM   

Posts: 1939
Registered: Nov 2004

Illuminating explanation--thank you.

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


Clive E Taylor  posted 08-11-2008 02:16 AM   

Posts: 450
Registered: Jul 2000

Hi Jersey, thanks for looking.

Yes, all the Lions Passant prior to 1822 were Lions Passant Guardant, that is they all had their faces turn looking towards you. London moved to the lion looking ahead in 1821/1822 and most of the provincial offices eventually followed suit, some as late as the twentieth century - and Chester and York never did.

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Clive E Taylor  posted 09-09-2008 02:21 PM   

Posts: 450
Registered: Jul 2000

A bit of further information





Pre 1740 buckles are so scarce that I was really out of my depth on this specimen, and although fairly confident that I had attributed it to date , I sought the advice of one of the very few people I regard as real silver experts on Georgian British Isles silver.

He confirmed in his opinion 1730 -1740, London and not psuedo marks. And wanted to buy it ! I will not embarress by giving his name as he is very politically correct in these matters.

Sometimes one cannot believe your own judgement when something as rare as this comes into your custody .

But, come on folks, who is the maker!





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agphile  posted 09-11-2008 03:27 PM   

Posts: 798
Registered: Apr 2008

Just to show willing I skimmed Heal's London Goldsmiths but didn't spot anybody with the right initials for the dates you suggest, and of course simply finding a name wouldn't prove anything. I imagine Richard Severn, jeweller and toyman, c.1760, would be in the right branch of the trade, as a retailer at least, if he had an unrecorded working history stretching back 20 years or so from the date given by Heal but it would require some massive assumptions to turn this into even a tentative attribution! So, no help from me I fear.

IP: [Logged](#)

Clive E Taylor  posted 09-12-2008 03:00 AM   

Posts: 450
Registered: Jul 2000

Thanks

It's a lead any-how. A "Toyman" certainly retailed or made buckles, so

a Jeweler and Toyman undoubtedly was in the trade.

In the wonderfully haphazard world of the 1730's regulation was a desirable, but not necessarily consistent feature. From the number of unknown marks in the last half of the eighteenth century we all mutter "lost register" but there are many makers marks seen on pieces undoubtedly from before 1740 which are not recorded.

Anyone forgetting the human tendency to break the rules by neglect, ignorance, criminal intent or parsimony misses the point. Many modern civil servants have the same blindness !

IP: [Logged](#)

bascall

Posts: 1626
Registered: Nov 99

 posted 09-13-2008 02:49 PM   

Here's the names of some early bucklemakers for your notes if they might be of use; sorry nothing with the initials RS:

Marriages 1700
Wolverhampton
County: Staffordshire
Country: England
30 Oct 1700 Robert Hum, bucklemaker & Mary Tymmins both this towne.

Staffordshire: West Bromwich - Parish Registers, 1608-1658
1653. Baptisms. Vol. 2.

Staffordshire: Bilston - Parish Registers, 1684-1746
Baptism
County: Staffordshire
Country: England
21 Nov 1724/5 Robert, s. of Edwd. Baggley, jun., Bucklemaker

1653. Baptisms. Vol. 2.
Anno Domini, 1651.
County: Staffordshire
Country: England
14 Dec 1656 Anne, d. of Robert & Anne Marsh, Bucklemaker.

Staffordshire: Bilston - Parish Registers, 1684-1746
Baptisms.
County: Staffordshire
Country: England
25 Sep 1723 Robert, s. of Robt. Foxall, Bucklemaker. private Baptm.





Staffordshire: Bilston - Parish Registers, 1684-1746
Baptisms.
County: Staffordshire
Country: England
29 Oct 1724 Robert, s. of Robt. Mosse, Bucklemaker.

Baptisms and Marriages at St. George's Chapel, Mayfair
Thomas Simes of St James Clerkenwell, bucklemaker 28 Sep 1729

IP: [Logged](#)

Clive E Taylor

Posts: 450
Registered: Jul
2000

 posted 09-13-2008 04:07 PM   

Many thanks Bascall.

Nearly all of these are from the "Black Country", the area around Birmingham which was the centre of the non-silver bucklemaking trade in the late 17th and 18th centuries.

Thomas Simes is a name unknown to me, and from the address of the marriage he was a man of substance. Clerkenwell is traditional City but St Georges, Mayfair is upmarket. Could well be a journeyman silver bucklemaker and although no recorded mark he could have a mark in the lost 1740 -56 Register.

Perhaps even the maker of the buckle shown below. Unrecorded maker TS, date of assay 1740 -1756. Probable date c 1740 -1750





Not unlikely .

IP: [Logged](#)

jersey

Posts: 1203
Registered: Feb
2005

 posted 09-13-2008 06:23 PM   

Hi Clive!

I am still looking for my book. As it turns out it is Jacksons, & you have gotten responses from members who have checked that source out.

Just a question I have. Forgive me, & given the fact that I have little to no knowledge of silver marks outside of the USA, but I am learning though, thanks to the Forum.

I had a crazy thought. I know you said you had gotten advice from someone saying it was London etc, but is it possible the maker could be from Ireland or Scotland?

Maybe our member agphile can help. He is from your area.





Let us know when you have the answer.....it's making me nuts, (more than usual)!

Have a great day.

Jersey

IP: [Logged](#)

bascall

 posted 09-13-2008 06:29 PM   

Posts: 1626
Registered: Nov 99

You're welcome Clive. Has it been suggested yet that you should do a slide show of your buckle collection? If not it would be great!

[This message has been edited by bascall (edited 09-13-2008).]

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93

 posted 09-13-2008 06:42 PM   





I second that suggestion.



IP: [Logged](#)

agphile

Posts: 798
Registered: Apr 2008

 posted 09-13-2008 07:39 PM   

Jersey

Thanks for the kind suggestion that I might help but I fear that Clive has a better grasp of marks than I do - and probably a better reference library as I don't have much on Irish, Scottish or provincial makers (apart from Chester and the West Country). As reported earlier, I have failed to come up with anybody having the right initials and known to have been working at the right date. Sorry to prove something of a broken reed!

David

IP: [Logged](#)

jersey

Posts: 1203
Registered: Feb 2005

 posted 09-13-2008 08:43 PM   

Well agphile, it was worth a shot! BTW I hadn't realized you had responded to the post.....that's my dyslectic brain. But if you couldn't help you never know, you might know of someone that could, and being that you are from England, you would be in a better position than I.

BTW My good friends have now forever crossed the pond to Cambridge. I miss them already. I have asked them to look for "stuff" for me, specifically Chawner/Adams pattern Canova.





Jersey

[This message has been edited by jersey (edited 09-13-2008).]

IP: [Logged](#)

jersey

Posts: 1203
Registered: Feb 2005


 posted 09-13-2008 10:26 PM   

Clive, Sorry to be such a nudge, but is it possible from what I have read re marks of the period, it states that in the Britannia period from 1695 to 1720 marks were the first two letters of his/her name, not their initials. I obviously have no clue whether this applies here or not. I'll go now, thanks for putting up with me.

Jersey

IP: [Logged](#)

Clive E Taylor

 posted 09-14-2008 05:15 AM   

Posts: 450
Registered: Jul
2000

Jersey - thanks your input.

This is for you!

The stock clasp marked RS has a Lion Passant Guardant on it - in the squat rectangular London form used in between 1720 and 1740. There was another similar form one also used by London 1681 - 1697 and the provincial offices also had outbreaks of this type , usually slightly broader, throughout the 18th century. It was also a good standby for contemporary fakers and unscrupulous 19th century German makers ! Coupled with wear , this area tends to be a minefield for the unwary. Certainly the piece is English, not Scots or Irish, or proports to be so. Which was why, given it's rarity ,I needed another, more expert opinion.

During the Britannia period 1697 -1720 the first two letters of the family name were officially to be used. But as usual not every one obeyed the rules ! And the Lion Passant was, in theory not used. Incidentally a more correct name should be "The Britannia ONLY period" - you can still use the Britannia standard even now as an option - although very few people do.

The TS buckle has London Lion Passant (all these Lions were Guardant of course) of the 1740 -1756 form. This, other than style is the only easy method of dating small waree without date letters.





With your Jacksons -check out the punch forms for London in between 1720 and 1822.

You will soon learn how to date to four distinct periods 1720-1740 (squat rectangle - often called the "skinny lion "), 1740 -1756 (a side indented and bottom cusped mark usually called "cottage loaf", 1756 - 1822 (the one with a nipple on the bottom-usually called "pointed bottom" . The latter comes with or without a duty mark of a George Head - those with a George Head being post 1785.

Lecture over !

IP: [Logged](#)

argentum1





 posted 09-14-2008 07:55 AM   

Posts: 602
Registered: Apr
2004

Clive, thank you for your post. I wish more American silver dealers would read the English posts. How many times have I looked at an item with two marks and the seller would reply, it cannot be English as it only have two marks. At this point I have to go to the dentist as I have broken a few teeth by gritting them soo tightly. When I suggest a possible non-American source I sometimes hear this response, "No, it would have to have at least five marks to be English.". Well, here I go back to the dentist again.

IP: [Logged](#)

Clive E Taylor

 posted 09-14-2008 09:07 AM   

Posts: 450
Registered: Jul
2000

Your dealers are right.

All English silver has 5 marks.

Except when they have 4.
Or 3
Or 2
Or 1
Or None.

Otherwise dentists would go out of business

One year they could have 6!

Guess which year?

IP: [Logged](#)

argentum1

 posted 09-14-2008 11:09 AM   

Posts: 602
Registered: Apr
2004

I have found but one ABSOLUTE in my 68 years and that is 'there are absolutely no absolutes'.

IP: [Logged](#)

jersey

 posted 09-14-2008 04:43 PM   

Posts: 1203
Registered: Feb
2005

Dear Clive!

I did not consider your response as a "lecture", that to me means I have been bad & in need of a talking to! I welcome your response a a new & valuable learning lesson, from a knowledgeable teacher. I Thank you kind sir!

My Jackson book alas is still missing, perhaps hiding in the dark caverns of my many bookcases, (I hope). Or it has been lent out to someone I can't recall.

Maybe I can invoke the help one of my favorite saints to aid in your search for a maker since I'm not doing well on my own.....(Kidding).





Do the names of Robert Swanson or Robert Sallam ring any bells?

Any chance of contacting a Museum or your Roadshow people in England?

Jersey

IP: [Logged](#)

Clive E Taylor

 posted 09-14-2008 06:27 PM   

Posts: 450
Registered: Jul
2000

Thanks Jersey - I wasn't sure if I had rabbited on too much - as is my habit - so I try to lighten matters.

I once had a guest on our narrow boat who I proceeded to instruct at great lengths on the basic points of seamanship in a tideway.


Only to find out later he was a retired supertanker master and had more sea days than I had hours !

There are no recorded marks in Grimwade for Robert Swanson which match. He may have an unrecorded one - or Grimwade may have missed one - and certainly as smallworker in the 1730's and 1740's his dates fit. I'll check with Goldsmiths Hall along with another suspect I've found. (You may note I take it all very personally - I regard all unidentified marks as an affront!)

Robert Sallam is probably out of the time frame - he was apprenticed in 1736 and was unlikely to have even an unregistered mark by 1741 which is latest date this buckle , in theory could be assay marked.

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adelapt




 posted 09-15-2008 09:29 PM   

Posts: 418
Registered: May
2003

And your year question? 1797...

IP: [Logged](#)

Clive E Taylor

 posted 09-16-2008 02:54 AM   

Posts: 450
Registered: Jul
2000

I was not actually thinking of 1797. But you are right - yes, you could find 6 marks on provincial silver:

Makers mark
Lion Passant
Town Mark
Date letter
and the Duty mark struck twice.

But I think that's slightly cheating!


Like the junior school examination where the question "Name 6 things that have Milk in them " was answered by " Cheese , Butter, Yoghurt and....er ... 3 cows" !

There's one year (or period of less than 12 months) when there could be, legally and necessarily, 6 entirely different marks on a piece of silver.

Clue - the sixth mark is exceedingly rare. I only have one example ! And that is on a buckle by Hester Bateman.

IP: [Logged](#)

adelapt





 posted 09-16-2008 04:15 AM   

Posts: 418
Registered: May
2003

In that case, 1/Dec/1784 to July 1785 - the duty drawback...

IP: [Logged](#)

Clive E Taylor

 posted 09-16-2008 07:19 AM   

Posts: 450
Registered: Jul
2000





YES !!!!!!!

It's a rare one, especially as by definition the articles bearing it were exported from England.

There must be many in the USA - mine I think came from Jersey. Much sort after by English collectors - I've seen an otherwise very boring teaspoon, again by Hester Bateman , fetch over £400 (cUSD 750), just by it's presence. Like the Britannia mark often mistaken for Irish.

IP: [Logged](#)

bascall

 posted 12-12-2008 03:07 AM   

Posts: 1626
Registered: Nov 99

Clive, here's another buckle maker that you may have record of who is from the same source as Simes: William Hays of Walsall Co, Staff., wed Alice Tudor of Spring Garden, St James Mar 30, 1730.

Clive E Taylor

 posted 12-12-2008 06:10 AM   

Posts: 450
Registered: Jul
2000

Many thanks bascall. I take a note of these just in case they were early silver bucklemakers - but their names are legion !

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Author	Topic: Grimwade -The Georgian Silver Makers Bible
Clive E Taylor Posts: 450 Registered: Jul 2000	posted 09-01-2008 12:32 PM Arthur G. Grimwade London Goldsmiths 1697 -1837. Their Marks and Lives. Anyone researching, dealing in, or collecting English Silver of the Georgian period needs this book - which was out of print until recently. It is now available from AMAZON.co.uk at £70. For some reason AMAZON.com does not list it. A review of this book appears on the AMAZON.co.uk site. Modesty prohibits me from naming the reviewer but please vote for me (sorry him) on the site. IP: Logged
Clive E Taylor Posts: 450 Registered: Jul 2000	posted 10-26-2008 06:02 AM I hope everybody who needs this bought it. The price on Amazon is now £150 IP: Logged
Clive E Taylor Posts: 450	posted 12-11-2008 02:52 PM The price has now reverted to £69.99

Registered: Jul 2000

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swarter
Moderator





 posted 12-12-2008 12:48 AM   

Posts: 2920
Registered: May 2003

An indispensable resource for that time and place. Addall lists it tonight (11 Dec 08) at Amazon.co.uk at \$103.59 USD, \$113.92 with shipping (airmail) to the US; Amazon (US) price is \$157.78, \$161.77 with shipping (ground). US Media Mail is very slow (10-14 days) - it would come from England faster (5-7 days)!

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Clive E Taylor

 posted 12-12-2008 05:58 AM   

Posts: 450
Registered: Jul 2000

This book is one of the major keys to understanding Georgian silver and it's significance cannot be overstated.

The current edition is the third, revised in 1990 .It seems unlikely to be further revised as Arthur Grimwade is dead – this book is his lasting monument. It is the best by far on London makers.

It is very important to read and understand the Introduction, especially the sections "The Registers" and "The Lives" to discover the natural limits of the information provided.

Virtually all the data on the lesser silversmiths (which includes bucklemakers) comes from the Registers of Goldsmiths Hall. Two of these registers are missing, the small workers marks of the 1739 to 1758 period, and the largeworkers of the 1758 to 1773 period. Although Grimwade was able to provide much information on the missing marks of the largeworkers, he was not able to do a great deal for the records of the smallworkers. Thus very little exists on smallworker marks registered in 1739 – 1758. It must also be remembered that a man whose mark was entered in say 1754 may never have entered any later marks, although he could still be working well into the 1760's or early 1770's. Another complication is that often silversmiths registered marks in both the smallworkers and the largeworkers books – often seemingly at random ! So we could have marks missing of silversmiths from 1739 –1773 in some cases.

So the missing data may well span many decades .

What is absolutely vital to remember is that when Grimwade says of a silversmith "First mark entered 1763 " what he really means is "First mark in the surviving registers 1763" If the apprenticeship details are given , you can often make a judgement on the probable date of birth and hence working life, but often they are not available.

Many smallworkers almost certainly had their first marks in the lost 1739 –1758 register. So the smith above as "first mark entered 1763" may have had several previous marks in the lost 1739- 1756 register and be quite an old man in 1763.

Often the minor smiths only registered one punch, which either never wore out, or they never felt the need to register any new ones. Usually we often find a new punch being registered on change of address – but it may have been in use, unregistered, for some time before the move. The early smallworkers, especially bucklemakers, were very much the lower end of the silver world and I suspect were not keen on bureaucracy. I believe and have evidence that many marks were never submitted to Goldsmiths Hall. If a man's workmen were known to the Assay Office from regular visits, the staff would be very unlikely to

check the mark on the items they brought for assay - despite Goldsmiths Hall claims to the contrary. Human nature does not change.

Grimwade separates the marks registered by smiths as "buckle maker" and some other minor categories in between 1773 and 1820 into separate sections, without illustration but gives no details in the main body of the biographies if they had only entered marks in the main categories. However the same smith may have other marks in earlier or later periods which are covered in the main body of the book., He may also have other marks entered as largeworker, smallworker, spoonmaker etc. It must be also remembered that Grimwade was perhaps not overcareful with the minor categories, especially the buckle maker section as he did not consider it of great interest at the time. There is also the story of his cat.

He also had no easy access to probate details of silversmiths which provide some additional names and more details dates of deaths and relationships. Currently these are available on line at the PRO or as a WORD document register available free from myself (all faults included). For example an examination of the will of Samuel Cooke, silversmith, whose will, proved 1st February 1764, indicates the probable maker of SC marked buckles in the 1750 – 1764 period for whom Grimwade has no record. It also shows Elizabeth Cooke (Grimwade 552 & 3538) to be his widow. Grimwade's perfectly reasonable statement that Elizabeth Cooke "MAY have been the widow of Thomas Cooke II" has been used by at least one author to give her as the definite widow of Thomas – whose will, proven 16th December 1761, reveals totally different relationships. One being a very close friendship with his housekeeper.

These notes are not intended as a criticism of what is a truly great book.

It has very few errors, and few omissions.

But it's limitations should be kept always in mind.

Another factor with Grimwade is more subtle. Anything written prior to the publication of the first edition in 1976, be it museum catalogue, book or article , lacked a vital tool and must be regarded as slightly suspect at best!

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 posted 12-12-2008 08:59 AM   




Posts: 712
Registered: Jul
2003

Clive:

Thank you for your notes-I am printing this thread out and tucking it into my copy of Grimwade.

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Clive E Taylor

 posted 12-12-2008 02:50 PM   

Posts: 450
Registered: Jul
2000

Thanks Doc.





The English Georgian silver dealers and collectors come, in my experience, in two grades, those that identify silver from Jackson's only and those that use Grimwade.

Those that use Jackson have a nice easy time - very seldom difficult to find a mark that roughly matches, but they are thus often very wrong!

The more experienced use Grimwade, but learn only gradually that one must tread carefully knowing the limitations. Its a wonderful tool but the silversmiths do not always obey the rules. And on smallworkers a 99% certainty is rare.

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salmoned




 posted 12-12-2008 08:00 PM   

Posts: 336
Registered: Jan 2005

I splurged for a copy. Thanks for the 'heads up'!

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 posted 12-13-2008 11:25 AM   





Posts: 712
Registered: Jul 2003

Clive:

I know what you mean about Jackson vs. Grimwades. I used to be a Jacksonian, but once I splurged on Grimwades, I became a complete convert. It has allowed me to better catalog my London silver; Jacksons is now relegated to research of non-London makers, and to date identification, which I just have not been able to master by memory yet.

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Clive E Taylor

 posted 12-13-2008 02:11 PM   

Posts: 450
Registered: Jul 2000

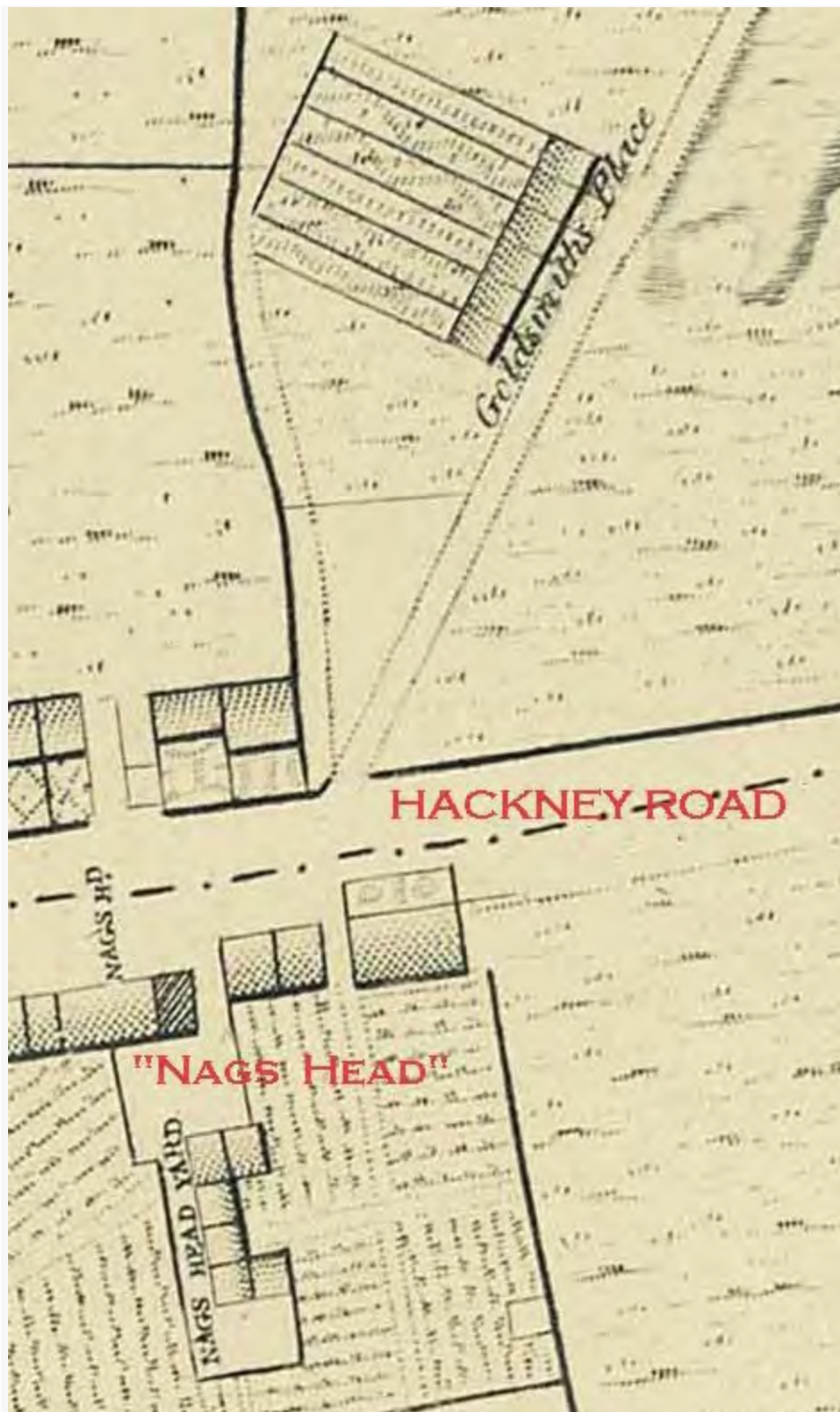
There is just so much in Grimwade. Even the extracts of addresses are usefull.

Although often very obscure, most can be traced with either the A-Z of Regency London (not recommended as you need a magnifying glass and three aspirins) or the MOTCO CD.

For example, John Turner gave his address as





"near the Nags Head, Hackney Road".

The map shows what looks like a little out of town industrial unit for goldsmith, far to the north of London. Well it was in 1799!



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Clive E Taylor

 posted 12-15-2008 05:54 AM   





Posts: 450
Registered: Jul
2000

My wife - who is a map freak - has just informed me that the NE - SW track is now called Goldsmiths Row, and the area marked Goldsmiths place s in 1799 is now Goldsmiths Square. It's only a minutes walk from the Regents Canal - which was not even planned in 1799.

[This message has been edited by Clive E Taylor (edited 12-17-2008).]

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agphile

 posted 12-16-2008 09:23 AM   

Posts: 798
Registered: Apr
2008

Fascinating how footprints of the past remain. It look as if a little group of goldsmiths must have established themselves at a less expensive "out of town" location.

Presumably they were all suppliers to the trade rather than retailers.

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Clive E Taylor

 posted 12-16-2008 11:35 AM   

Posts: 450
Registered: Jul
2000

Yes I doubt he sold much retail! I've seen less than ten buckles with IT marks (which also cover several other smiths) so I suspect he made for other people who got them assayed themselves.

Quite typical. There is an interesting Old Bailey case in May 1799.(t17990508- 49)

LAVE COLEY - I am a silversmith;

Q. Where do you live? -

A. No. 3, Northampton-row

Q. Are you in business for yourself? -

A. Yes; I work for shops.

Q. What shop? -

A. Any shop that will buy my work.

I sold some articles to my cousin, Mr. Coley, a silversmith, in Fetter-lane, about a fortnight ago.

Q. What particular articles do you work? -

A. In the small knee-buckle line; I have sold him dozens upon dozens.

Q. And he is the only person that you can recollect? -

A. I sell him a great many.

Q. Any body else? -

A. I sell to pawnbrokers and silversmiths shops promiscuously.

This guy has no entry in the Goldsmiths Hall registers but obviously was a knee buckle specialist! Interestingly Northampton Row. (D1/p04Bc)is in Clerkenwell (just outside the City) and looks very much like the layout of Goldsmiths Place. Horwood is actually somewhat misleading in his delineation of buildings - he never examined the backs and they can be misleading. In both cases I suspect perhaps a shared furnace and forge was probably a feature.

As we often go past Turners site on the boat I'll see if any client would like to compare a copy of the old map with the current state of play.

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Author	Topic: Unknown Mark MB - but with a twist
Clive E Taylor Posts: 450 Registered: Jul 2000	<p> posted 09-11-2008 09:03 AM </p> <p>I recently bought a pair of shoe buckles with only a makers mark "MB" stamped in two places on each. No other marks at all other than the initials of the presumed owner, SMM . Buckles are almost certainly English, from around 1775 -1784. Normally one would expect to see a Lion Passant Guardant in the place of one of these marks.</p> <p>Mark, as you can see, is more typical of the first half of the eighteenth century.</p>



Buckle should actually be seen as a rectangle - the inward tilt is the result of alteration, perhaps to fit a different style of shoe - or damage.



I've checked Grimwade, Jackson, Gill and Ridgway & Priestly and I do not think the mark is recorded there. Neither can I find any suspects in the Channel Islands.

I would appreciate comment from anyone who has seen any other

examples or knows the originator.

I have however a theory - which will be revealed later - but would appreciate your comments before I make a complete fool of myself. As often happens!

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agphile

 posted 09-11-2008 04:04 PM   


Posts: 798
Registered:
Apr 2008

Can't help with the mark - I only have the same ref books as you (or probably actually just some of them). If wild guesses are in order, it did strike me that Benjamin Mountigue seems to have had a considerable range of marks. Could this be yet another, unrecorded? However, I would guess this style of mark at this date is more likely to belong to a provincial maker, perhaps somebody using an inherited family punch.

I was struck by the three inscribed initials which resemble what would be marriage initials on a spoon, when I would have expected just two initials for a male owner - or is a triangle of initials as common on buckles as it is on flatware?

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Clive E Taylor

 posted 09-11-2008 04:29 PM   

Posts: 450
Registered:
Jul 2000


I had the same thought about the initials. You would expect to see them as , say Michael & Mary Singer on an item like a pair of tongs - but on a pair of shoe buckles ?

The only ones you sometimes find like that are Channel Island names - which are by , as I understand by syllable. So SMM can be Simmond May. But those are usually in one straight line separated by what normally looks like stylised clumps of grass !

[This message has been edited by Clive E Taylor (edited 10-06-2008).]

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salmoned

 posted 09-11-2008 04:36 PM   

Posts: 336
Registered:
Jan 2005





It looks like the mark is an overstrike, could it be MP with traces from the other mark? Oops, I suppose not as you mention multiple marks.

[This message has been edited by salmoned (edited 09-11-2008).]

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wev

Moderator

 posted 09-11-2008 05:47 PM   

Posts: 4095
Registered:
Apr 99

At a glance, I suspect that the S is a later addition, the original initials being MM (or vice-versa). The structure and stroke of the letters say two different hands at work to me.

[This message has been edited by swarter (edited 09-11-2008).]

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Clive E Taylor

 posted 09-11-2008 06:13 PM   

Posts: 450
Registered:
Jul 2000

WEV, I think you could be right about the S being later. It does look cruder, and deeper incised - or perhaps has less wear.

Salmoned, I am almost certain the MB mark is not an overstrike. I have

four to examine and although two show a little punch judder, one is absolutely clean. If they are overstruck it has been done with precision to within a micron ! But I will examine Grimwade to see if the top sunray/crown could belong to anyone else. Knowing my luck it will be Zilbert Xavier !





[This message has been edited by Clive E Taylor (edited 09-11-2008).]

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swarter

Moderator

Posts: 2920
Registered:
May 2003

 posted 09-11-2008 10:34 PM   

quote:

Originally posted by wev:


At a glance, I suspect that the S is a later addition, the original initials being MM (or vice-versa). The structure and stroke of the letters say two different hands at work to me.

That was my thought, too, before I was called away from the computer earlier,

IP: [Logged](#)

agphile

Posts: 798
Registered:
Apr 2008

 posted 09-12-2008 05:18 AM   

Reverting to your point about Channel Island use of three initials, I thought this generally related to two-part surnames of French origin: e.g. Henri Dubois (du Bois) becomes HDB and Henri Legrand (le Grand) HLG. This was because so many names started with Le, La, Du or De la that just using L or D as the initial gave insufficient identification. However, I haven't seen enough examples to know whether the practice spread to other types of name.

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Clive E Taylor

Posts: 450
Registered:
Jul 2000

 posted 09-12-2008 09:40 AM   

The whole matter of Channel Island owners initials is fraught. Certainly I do not understand the usages, especially as even the experts cannot follow some ! I have a pair of buckles with I..DRS which no one is prepared to guess at !

Yes, French two part surnames used two characters for the family name ,plus one for the forename. But English names also used the syllabic form for the two word names, so what would end up as two letter in England ended up as three on Jersey. A further complication is that the officers of the English garrison used a modified, but identifiable form. Of which I cannot remember the details !





Anyone properly understanding the system would benefit all of us by starting a thread on the subject - I'm sure everyone would greatly appreciate it.

[This message has been edited by Clive E Taylor (edited 09-13-2008).]

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Clive E Taylor

Posts: 450

 posted 09-14-2008 05:30 AM   

I stated that I had a theory – and gave a clue in the phrase “with a twist”.

Registered:
Jul 2000

I think that this mark may be that of Benjamin Mountigues (thanks Agphile!) as I have in fact a another slightly larger but otherwise virtual identical buckle marked BM and he is known to have used MB. "A unique example of reversed initials in a mark" as Grimwade says of his June 1772 mark (No 1999). I had always considered this to be an error by the punch engraver, which due to oversight or thrift got registered, but who knows?



This pair being to the same pattern as a known Mountigues design may be coincidence perhaps (although the shape is not common with this decoration) but the coincidence of Benjamin being known to have the only reversed initials mark gives too (pun) many coincidences to be totally discounted.

Is it possible that this MB was a punch used by Benjamin, on items he did not want assayed as either they were for special commission (not "exposed for sale") or substandard or even for export. Actually it was illegal to export silver without assay marks, but this did not deter some silversmiths from trying to save assay etc fees. And the bucklemakers were a particularly unruly lot in general!

The another explanation is that this is a totally unrecorded mark of Matthew Bolton, who was the son of a bucklemaker, and who was very involved in the buckle trade. But that is pure speculation.

All comments very welcome.

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agphile




posted 09-14-2008 05:00 PM

Posts: 798
Registered:
Apr 2008

When I mentioned Mountigues I thought he was at best an outside possibility but I agree that your having the same pattern with a BM mark makes the attribution more credible and perhaps the most likely given the lack of evidence for any other owner of the "crowned" MB mark. Neat thinking!

Clive E Taylor

Posts: 450
Registered:
Jul 2000

 posted 04-19-2010 12:36 PM   

My wife may have resolved the mystery!

She noticed that Grimeade mark 3489, which he dates to around 1770 has a shamrock shaped crest. Examining my four examples of the MB mark it is possible to see that the horizontal area below "the crown" is not consistent on all, but differs. It now appears that the original mark may well that of Benjamin Gigac , very carefully over stamped with MB which is probably Grimwades 1999, Benjamin Mountigue. Or Mountigue acquired the old punch and decided to use it in conjunction with his wrongly made punch.

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
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Author Topic: Cannon handles

agphile

 posted 09-20-2008 07:31 PM   

Posts: 798
Registered:
Apr 2008

This is prompted by the exchanges about the vagaries of English marking in Clive's thread on his unidentified RS. Here is a cannon-handled spoon that unscrews into two parts and would have been part of a traveling or campaign set.



Both parts have just a maker's mark, but a different maker on each. The bowl has the

Britannia standard mark of George Cox that he entered in 1698 while the handle is marked WG which cannot be the first two letters of a surname so should be a pre 1697 sterling mark.



And here is a traveling set where the cannon-handled knife and fork also have just a maker's mark on the handles: the same WG.



The dog-nose spoon, engraved to match the cannon handles, has Britannia standard marks for London 1701 but its maker's mark is missing, perhaps lost in the engraving or struck so faintly that it has worn away.

Just to add to the confusion of marks, the original steel blade and tines in the cannon handles have been replaced with silver ones by Moses Brent, London, 1804.

One can indulge in a range of speculations about how a 17th century sterling period mark gets combined with Britannia period marks, but the coincidence of this happening twice in the case of WG suggests that the maker continued well into the Britannia period to use his old mark, and perhaps indeed to use sterling silver, on items he was not submitting for assay.

WG was clearly a specialist maker of cannon handles. A fellow collector has suggested he is may be William Gardiner whose GA Britannia standard mark is recorded in Jackson's as having been noted on the gilt handle of a cased knife and fork.

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Author Topic: **Miniature Spoons**

agphile

posted 10-05-2008 02:19 PM

Posts: 798
Registered:
Apr 2008

I am prompted to say something about miniature spoons by the thread on a toy spoon in American Silver before sterling (see: [Toy spoon maker](#)). I am starting a new thread here because my examples are of English 18th century spoons and I cannot be sure how far comments relevant to these spoons can be read across to America or into the 19th century.

For most of the century miniature spoons seem to have been considered too small to require assay so most carry just a maker's mark or are not marked at all. I don't believe they were trade samples. Some were toys. A silver toy was not necessarily a child's plaything. Toy was the term used for a whole range of small silverware and trinkets. A small spoon may have helped furnish one of the fashionable Dolls Houses of the period or may have been owned just for its amusement value.

This is a set of four toy Hanoverian rattail spoons, 2 7/8 inches long, shown with a toy saucepan, all made circa 1725 by David Clayton, the most prolific toymaker of the time.



Here is a toy set of knife fork and spoon of c.1740. Only the 3 inch long spoon is marked, by Jeremiah King.



And here is a cased set of c. 1770: four teaspoons, 3 ½ inches long, by John Lampfert with tongs by Richard Mills. The mote spoon is not part of the set and is by Elizabeth Oldfield, c.1750. The size of these pieces is on the borderline – they could just be a small traveling set for normal adult use.



Other miniature spoons were part of the equipment kept in small etuis, their actual use depending on the owner of the etui. Etui spoons will normally be less than 3" long and have relatively slim proportions. I don't own a fully equipped etui but I have put a spoon into an empty one just to demonstrate.



Very small spoons are sometimes found fitted inside snuff boxes. Here are two spoons of that type which may well have been snuff spoons. The 1 ½ inch long dognose example has the makers mark WI. The later 1 ¾ inch long spoon is unmarked. Its style is more French Fiddle than Hanoverian.







I could go on with more examples of miniature spoons but this post is plenty long enough so I shall desist.

P.S. Sorry the last photo above is so awful. I should have deleted it and used the one that is now below and that shows the front of the same two little "snuff" spoons.



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FredZ

 posted 10-05-2008 10:54 PM   


Posts: 1069
Registered: Jun 99

I also have a small Hanovarian spoon marked only EB in an oval. I have read that some of these may have been used as snuff spoons. What is everyone's thought on their use?

Best,
Fred

IP: [Logged](#)

agphile

 posted 10-06-2008 06:22 PM   

Posts: 798
Registered: Apr 2008

Fred

To what extent miniature spoons were actually snuff spoons is an interesting point. There is a tendency in England to describe them all as snuff spoons regardless of the lack of evidence to justify this. I believe the common practice was to take a pinch of snuff with the fingers but the more finicky would use a little spoon. A small minority of surviving snuff boxes have such a spoon fitted. Only the smallest miniatures, under 2 inches long, would fit the normal snuff box, and even these might also have been toys. I could equally imagine them gracing a table in a large, expensively furnished Dolls House.

The picture below shows a range of miniatures ranging from 3 inches long down to 1½ inches.



The dognose example on the left, by Jean Harache, I would think of as a "toy" spoon. The Hanoverian next to it, also by Jean Harache, is from a part set of three and pretty certainly a toy. However, the third spoon (Hanoverian, maker ET) with its slim dimensions is probably from an etui.

I suspect the fourth spoon, a fancy front by Benjamin Cartwright, may also have graced an etui judging by its slim bowl. The next two fancy fronts, both by II, probably John Innocent, were almost certainly intended for etuis. Note the slim stems. Their decoration comes from the same die.

Numbers 7 and 8 are smaller fancy fronts in a similar pattern, unmarked, and could have fitted a small etui or indeed a snuffbox.

The last two spoons on the right are the pair also illustrated at the end of my first post. They are the most likely to have been snuff spoons, simply on the basis of their size.





I guess that a spoonmaker asked to produce a spoon of a given size for a snuff box might make something pretty similar to the spoons he would make for a toy tea set so the final answer has to be that we cannot know for certain once a spoon has become detached from its original context.

All of which takes only a little further!

David

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FredZ

 posted 10-06-2008 08:08 PM   

Posts: 1069
Registered: Jun 99





David,

Thank you for the information and the image of spoons. I will need to dig out my small spoon and post it. I acquired it thinking it might be American since it only had the makers mark EB. I now suspect it is English and was too small to be marked with the Hallmarks. I am surprised it is not marked with the sterling standard.

Best,
Fred

IP: [Logged](#)

agphile

 posted 10-07-2008 08:38 AM   

Posts: 798
Registered: Apr 2008

Fred

All the marks I have been able to identify on miniature spoons are those of London makers. Not surprising because the people buying this sort of thing would be at the luxury end of the

trade. However there were doubtless those in America who were also happy to afford such indulgence and I guess any spoonmaker would be able to produce a miniature if requested. For somebody who didn't make them regularly there might sometimes have been a problem over the size of available dies in the workshop: my little French Fiddle pattern spoon (last but one in the row of spoons) has a disproportionately large drop to the back of the bowl, for example.


Although your little spoon may well be English made, I wouldn't want to rule America out entirely unless the mark could be identified as belonging to an English maker. Edmund Bodington had an oval punch, for example, but with blackletter/gothic style initials.

As regards the lack of the sterling lion passant mark on these miniature spoons, this mark was struck by the assay office. Items too small to be marked conveniently were exempt from assay. It suited the silversmiths to deem these miniature spoons too small. Prior to 1757 this saved them the duty payable on each item and after that date it still saved the assay fee. This changed when a new duty was introduced in 1784 (to pay for the American War of Independence!). I only have a couple of miniatures later than this, both of them fully marked.

David

IP: [Logged](#)

Brent

 posted 10-07-2008 04:32 PM   

Posts: 1502
Registered: May 99

I suspect your "French Fiddle" spoon may be German or Scandinavian. The upturned subtle fiddle handle, chamfered edges on the stem, and the unusually large drop all point to a continental origin, rather than English.


I love minis myself, and have a few American ones, one of which was posted years ago. I may have to dig them out and add to the List in the other forum.

Thanks for sharing all of these little treasures,

Brent

IP: [Logged](#)

agphile

 posted 10-07-2008 06:18 PM   

Posts: 798
Registered: Apr 2008

Thanks Brent

I agree that the spoon may well not be English - it certainly isn't a typical English style, though the occasional larger French Fiddle style spoon was made, presumably for those with a taste for the continental.

David

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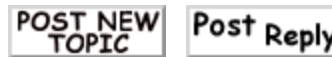
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Author	Topic: Georgian Women Silversmiths - Lady Bucklemakers.
Clive E Taylor Posts: 450 Registered: Jul 2000	posted 10-24-2008 08:47 AM <p>There has an increasing interest in female silversmiths in the last few years and I thought an update and a few corrections about Silver Bucklemaking ladies might prove of general interest. Certainly the notes below give some insights into the social history of the silver world of the late 18th century. The genealogists hopefully will find it useful also.</p> <p>All those below entered marks at Goldsmiths Hall, London, usually specifically as Bucklemakers or are known to have such marks. I have ignored Hester Bateman as her details are well know and buckles were not a major part of her business</p> <p>I would appreciate any further information on any of these ladies or their husbands. If you do not have posting priviledges to the Forum please contact me via enquiries(at) taylorwaterways.co.uk (at) = @ and I will add the details. Please specify "silver buckles" as your email subject as otherwise the Spam filter may get it!</p> <p>.....</p> <p style="text-align: center;">Elizabeth BARROW & Jane WILLIAMS</p> <p>Mark entered 6th March 1789. ("Barrows" given in Grimwade is incorrect). These two ladies were respectively the widow and mother of</p>

John Barrow, silver bucklemaker of 8, Bedford Street, Strand whose will they proved as executrixes on 28th February 1789. Note the speed that things happened in the 18th century.

Elizabeth, whose full name was Elizabeth Denis Barrow was a close relation, probably cousin, of Sir Peter Denis a retired and very successful Vice Admiral who died in 1778. He was of Huguenot parentage and appears to have come from the lower deck as an ordinary seaman by merit ♦ and died a wealthy man with no heirs. Elizabeth seems to have brought John Barrow a considerable private income from her interest in Sir Peter's estate.

John Barrow's will empowered and directed Elizabeth and Jane to continue his silver business for their own benefit and the education of his infant son, Peter Denis Barrow (guess who he was named after !). On the son's 21st birthday he was to join the business as a one third partner ♦ but interestingly the two ladies were still to maintain control. ♦♦♦the continuance of the said trade at the Sole disposal and direction of my said Wife and Mother and not in any manner subject to the direction of my said Son♦ ♦ an unusually pro-feminine stance in a male dominated age .

Young may well have been the maiden name of Elizabeth as she is named at one place in the will as "my said wife Elizabeth Denis Barrow then Elizabeth Denis Young". Or perhaps John was her second husband.

Jane Williams, given as a widow at the time of probate, presumably had had a second husband.

Their mark is not uncommon and the partnership mark of the two ladies has been seen up to 1792/1793. Peter Dennis Barrow did not become a silversmith

Mary BEEDALL & William Yardley

Mark entered 22nd March 1780 at 23 Thorney Street, Bloomsbury. Mary was the widow and sole executrix and beneficiary of Samuel Beedall Silver Buckle Maker of the same address who had died in early 1780. She, as Mary Hill, had married Samuel Beedall seven days after he entered his first mark as bucklemaker 9th January 1776. The witnesses to Beedall's will were William Yardley and Thomas Hill, the latter presumably a close relative and perhaps the silver bucklemaker whose first registered mark was in 1788. Both may well have been apprentices or journeymen of Beedall.

After Beedall's death Yardley, who was 24 years of age, obviously wasted no time, marrying Mary on 30th April 1780, Thomas Hill and John Padmore being witnesses. His name alone replaced Samuel Beadall (sic) as the householder in the poor rate book in August and he entered a solo mark at 5 Thorney Street in November 1780. After this lightning courtship and take-over Yardley never looked back, being a successful silver bucklemaker who, like Samuel Cooke diversified into sword furniture when the buckle trade collapsed in the early 1790's.

He is today only remembered for his perfume trade interests "Yardley's Old English Lavender surviving as a brand until quite recently. Yardley died in 1824 aged 67, still living at Thorney Street. I am not sure what happened to Mary, but she was not neglected" William and her had nine children, the last one born in 1795.

I have never seen the joint mark although Yardley's is frequently found .

Anne BICKERTON

No marks in registers but known to exist as she was fined for

substandard buckles in 1765 and 1766. She was the widow of Henry Bickerton smallworker, of Monkwell Street who died in 1765. She was an executrix and legatee of Henry's will and appears to have carried on trading as a bucklemaker. An Anne Bickerton who describes herself as a Goldsmith in the trial of her maid for theft in 16 Jan 1766 was almost certainly the same lady although no address given in the Old Bailey trial report. Not mentioned in Parliamentary Report of 1773 so she either retired or was dead by that date, unless her absence in Goldsmiths Hall registers caused her omission. Her mark cannot be positively identified but a pair of buckles of the correct period has been seen with an AB makers mark and a London assay mark.

Elizabeth COOKE

Mark entered 24th January 1764 as smallworker of Foster Lane . She was the widow of Samuel Cooke Silversmith of St Leonard(?) Foster Lane whose will dated 17th July 1763 was proved by her as executrix and sole beneficiary on 1st February 1764. This Samuel Cooke presumably had recorded marks in the lost smallworkers register. Grimwades suggestion that she was Thomas Cooke (II)'s widow is erroneous- despite it's acceptance by other writers. She was still alive in 1774, being mentioned in the will of Edward Cooke her brother-in-law

I have never seen her mark, A mark SC with a London assay mark of 1740 ♦1756 has been seen on a stock buckle intended for the Continental market which is believed to be that of her husband, although there is possibility it could be an unrecorded mark of Simeon Coley whose early history is equally uncertain! .

Catherine WHITFORD

Mark entered (as Cattern Whitford) 7th April 1774 at Sugar Loaf Court , Salisbury Court, Fleet Street. She was almost certainly the widow of William Whitford (O), a silver bucklemaker with a mark or marks in one of the lost registers. Fined for substandard silver buckles in the mid 1760's, William was listed as a bucklemaker at Salisbury Court in the Parliamentary Report 1773, and annotated "dead" by George Fair on the Goldsmiths Hall copy of the report ♦ so he probably died in late 1773 or 1774. Catherine's mark is rarely seen.

Mary WHITFORD

Mark entered 6th November 1778 at 6 St Martin Le Grand. She was the widow of Samuel Whitford, mentioned in the Parliamentary report of 1773 as a silver bucklemaker at St Martin Le Grand, who died in late 1778. His will, proved in November 1778 named Mary his wife, and after a few minor bequests, as sole beneficiary and executrix. Interestingly, as will be seen below, one of the witnesses to the will was a William Ballantine ♦ who may have been journeyman or an ex-apprentice of Samuel's. I have never seen her sole mark.

In January 1779 Mary entered a joint mark with William Ballantine as the junior partner, at 6 St Martin Le Grand, the partnership presumably being dissolved by July 1788 when William entered a sole mark at 1, St Martin le Grand.

The joint mark is not common, although William's sole mark is often found. His work is sometimes found in the United States, often without assay marks, so he probably had a thriving export side. At least until 1800 when he went bankrupt!

Mary WALL (nee WHITFORD)

This lady recorded one of the very few incuse marks as a bucklemaker in 1792 and was the widowed daughter of Thomas WHITFORD. He was

another silversmith who had only registered two marks, both incuse marks as a bucklemaker. He died in 1792 and Mary was probably living with him at 6, Kings Head Court , St Martin le Grand at the time. 6,Kings Court incidentally was literally just round the corner from Mary Whitford's address.

I do not think that either Thomas Whitford or Mary Wall made many ,if any, buckles. Thomas describes himself as spectacle maker in his will - and one of his executors was Peter Dolland the very well known optician (or his son) and founder of the oldest existant opticians chains in the UK. I suspect the incuse marks were for spectacle frames - certainly I have never seen them on buckles.




Mary WILLIS

Mark entered 27th June 1798 at 81, Bishopsgate. Probably the widow of the John Willis whose first recorded mark was as a smallworker in 1789. Grimwade records him at 28, Blue Anchor Alley in 1791 and then at 81, Bishopsgate Without in 1794- then confusingly at 28 ,Blue Anchor, Bishopsgate Without in 1796. This may refer to two separate premises being run concurrently or another version of the same address ♦ Blue Anchor Alley being just north of Bishopsgate ♦ hence outside of the City .

Mary Willis appears to have been active for at least ten years as a pair of her buckles have been seen marked with N for 1808/9 (although her MW appears to be an overstrike ♦ she probably bought them in and acted as a retailer). Probably the only one of the widows to continue her business for any length of time - Hester Bateman excepted. Mark not common.

IP: [Logged](#)

agphile




 posted 10-24-2008 02:11 PM   

Posts: 798
Registered: Apr
2008

Fascinating stuff. I cannot add anything to your information but have enjoyed reading it.

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Clive E Taylor





 posted 10-24-2008 04:49 PM   

Posts: 450
Registered: Jul
2000

Thank you agphile. In the past I have found that Google is so good and the genealogists so keen that a posting of this nature can produce unexpected information from very dedicated researchers who find data in areas I never would think of searching !

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Clive E Taylor

 posted 12-08-2010 11:33 AM   

Posts: 450
Registered: Jul
2000

Three more lady silver bucklemakers !

Ann ANDREWS

Ann Andrews was the presumed widow of John Andrews of Brick Lane , Old Street a silversmith and believed a major bucklemaker in the 1750 – 1758 period . .

John Andrews, the son of George Andrews of Colesbatch in Leicestershire, is recorded as having entered a mark as smallworker on 9th August 1758 . However he almost certainly had marks in the lost smallworker ledger of 1739 –1758 as he was free in 1751 and had taken Thomas Wilkinson apprentice in 1754. He was probably the John Andrews of Leicester who married Ann King at St Martin, Leicester in

January 1743, while still in his apprenticeship. One can only speculate as to the reason for the unusually early marriage (he was only apprenticed in 1740) and the late freedom, but "shotgun marriages" of apprentices were not unknown. Freedom was unnecessary to him as Old Street is outside the City and he may have delayed taking it for financial reasons. Either he or his wife had a wicked sense of humour as one of his daughters was named Anne King Andrews (after her mother's father as was customary for the middle name) and a subsequent daughter was Mary Princess Andrews!

John died in March 1759 and was buried at St Luke, Old Street - the parish register records the death as "Suddenly"

Ann entered a mark as smallworker at Brick Lane on 26 March 1759 and entered two further marks in 1760 and 1761.

Her marks are very rare and I have only seen one example on a buckle.

In November 1763 Thomas Wilkinson the former apprentice of John Andrews entered a smallworkers mark at Brick Lane, Old Street, probably the same premises as his erstwhile master and despite being prisoner for debt in the Ludgate Prison in 1772 appears as a bucklemaker at Pear Tree Street in the Parliamentary Report of 1773. I suspect that John, Ann and Thomas all actually successively occupied Pear Tree Street, Brick Lane in the parish of St Luke, Old Street

Did Anne die, retire, or did Thomas marry one of the daughters perhaps?

Christian Maria KATHRENS

An Irish lady silver bucklemaker at last!!!

She was a gold and silver buckle maker who worked from Skinners Row, Dublin. Her makers mark of CK in an oval punch appears in the Dublin registration records for 1765. (Information courtesy of Ronald Le Bas of the Dublin Assay Office and Ms Ida Delamer of their Antique Plate Committee).

I have only ever seen one example of buckles by her - undoubtedly made for the American market. Any further details of her very welcome.

Sarey PRICE (probably Sarah Price)

Little appears to be known about Sarey Price except the address of Blue Anchor Row, Bunhill Row and the registration of two marks as smallworker in June 1761 and June 1763. It is probable that Sarey is a ladies name (Sarah, Sally ?) which explains the illiteracy of the signature, as wives and daughters of silversmiths were not expected to be educated at this period. Her mark, or variants of that given in Grimwade, appears on silver buckles and it is likely this was much of her trade.

She may well have been the daughter or widow of the Andrew Price, who in partnership with a Joseph Mills, was accused of mistreating an apprentice in 1746. Price and Mills were referred to as Silversmiths of St Luke parish in the Middlesex Sessions: Sessions Papers - Justices' Working Documents relating to this case. Andrew Price appears to have been a dubious character as the Gazetteer and London Daily Advertiser reports on 18 February 1756. "The person committed to Newgate last Saturday for manufacturing silver in a clandestine manner etc, was one Andrew Price who was formerly a bucklemaker near Bunhill-row and was only a journeyman to a silversmith in Little Britain at the time

he was taken up"





There is also an Andrew Price who in a witness statement at the Old Bailey on 6th May 1761 informs that "I live in Noble-street. I am a silver-smith"

This may be the father of, or the same silversmith who entered marks in 1763 and 1766 as a smallworker at Noble Street, St Luke's.

The relationships between all these Prices is very uncertain and any help in clarification would be appreciated.

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agphile

 posted 12-09-2010 12:37 PM   





Posts: 798
Registered: Apr
2008

Thanks, Clive, for more fascinating information. Now, if only I could turn your enthusiasm towards 17th century spoonmakers.....

David

IP: [Logged](#)

Clive E Taylor



 posted 12-13-2010 12:00 PM   

Posts: 450
Registered: Jul
2000

Thanks to Scott for sorting out my error re HTML v UBB and to David for reading all this stuff. Both of you probably the only ones who do! David, I'm afraid that the bucklemakers give me enough headaches without the spoonmakers joining in.

IP: [Logged](#)

agleopar





 posted 12-14-2010 07:46 AM   

Posts: 847
Registered: Jun
2004

Although buckles are not on my radar, I doubt I have seen three in 10 years, I have very much enjoyed this post for the light it sheds on the lives of 18c smiths and who knows there are, as mentioned, English buckles here (US)... at the least I know where I can get a ride on a beautiful canal boat!

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Clive E Taylor

 posted 11-20-2011 10:03 AM   

Posts: 450
Registered: Jul
2000

Ann ANDREWS

This lady led an interesting life after her widowhood!

She carried on John Andrews business under her mark until 1762 when she re-married. Her new husband was an Irishman, Laurence Coughlan. Laurence was a somewhat radical Methodist preacher and a friend of John Wesley. Full details in the Oxford Dictionary Of National Biography.

Laurence entered marks in 1762 and 1763 at Ann's premises, although as I see no evidence of him having a silversmithing background , Ann probably still ran the business.

In 1765 or 1766 both Laurence and Ann were in Newfoundland, running the first Methodist ministry in that province.

By 1773, having falled out with both Wesley , and the Canadian establishment, they had returned to England.

Laurence ran at least two chapels in London for a Calvinist Methodist sect.

Laurence, according to John Wesley , died in 1783 .

Ann however died in her late seventies , in 1795.

She died a wealthy widow, leaving at least six house in Shoreditch. And a Burial Ground which appears to have been run as a business !

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Author	Topic: Georgian Silversmiths Private Lives Scandals ?
Clive E Taylor Posts: 450 Registered: Jul 2000	posted 10-28-2008 04:28 AM
	<p>Georgian Silversmiths ♦ Scandals ?</p> <p>Having recently embarked on investigating the wills of some of the silver bucklemakers it has been most interesting to find that some may not have been quite as conventional as we imagine in their private lives.</p> <p>Denis Langton ♦ Smallworker and known bucklemaker His will dated 6th April 1738 gave a guinea to Mr John Langton of Lombard Street, London, Goldsmith for a ring, the remainder to Mrs Mary Mordaunt, widow of the parish of St Clement Danes, who was also named as executrix and who proved the will. No mention whatsoever of any other beneficiaries.</p> <p>However Denis apparently left a widow, Hannah Langton , who unsuccessfully contested the will in 1739.</p> <p>I know nothing of Mary except that she petitioned (probably as executrix of Dennis) for the bankruptcy of Thomas Mouldon, another silversmith , in July 1739.</p> <p>Can anyone provide any more details of this.?</p> <p>Samuel Moulton - Bucklemaker</p>

His will dated 29th day of July 1816 gives a long list of bequests to various now unidentifiable legatees but the residue, presumably the bulk of his estate, to ♦Mary Frith, Spinster, Daughter of Thomas Frith♦ and nominates her as an executor as ♦Mary Frith Spinster now living with me♦.

I have found legacies etc to servants which clearly state ♦my faithful house keeper for many year in recognition ♦.♦ Or words to that effect. This one I think implies a closer relationship ♦ or am I am jumping to the wrong conclusion ?

Thomas Hatton Bucklemaker

Will dated 6th March 1764

Prominent silversmith who described himself as "Silver Buckle Maker♦, the brother of Samuel Hatton ,also described as ♦Silver Buckle Maker♦ Left virtually all his estate to a lady called Margaret Murphy, Widow.

She was given as resident, like himself, in the Parish of St Annes (no address), Soho and in the will was treated as one would expect if she was his wife. The lady was described in one part of the will as "the reputed Wife" of Thomas Hatton and her daughter, Mary Murphy was also described as the "reputed daughter" of Thomas Hatton.

Are the words "reputed Wife " and "reputed Daughter" what we would now term "common law " or ♦de facto ♦, etc or have I misconstrued this situation!

.....

Any comments from those without posting rights could be sent to my Email which is ♦..enquiries(at)taylorswaterways.co.uk ♦ please substitute @ for (at) of course.





I have constructed a list of the Georgian silversmith wills which are available at the British National Archives if anyone is interested. It's in WORD so I can Email it to anyone interested.

As the NA charge ♦3.50 for a PDF file copy of the will I♦ve not got many actual will copies ♦ but they can solve a lot of problems. And cause a few more !

[This message has been edited by Clive E Taylor (edited 10-28-2008).]

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FWG

 posted 10-28-2008 10:03 AM   





Posts: 845
Registered: Aug
2005

At the time, 'reputed' was typically used as equivalent to 'respected' - so no issues with Hatton. I'd say the spinster Frith could be equally well either a "kept woman" or someone Moulton simply took in to care for, and with no evidence to the contrary I'd give him the benefit. Langton could be innocent as well; it would be interesting to see the court records from the contestation because testimony would probably illuminate that.

Generations past - and around the world - certainly engaged in all the kinds of behavior that today are found scandalous by "proper" society, but what was considered improper has varied greatly - and of course still does. And of course members of said "proper" society are not infrequently great indulgers in "improper" behaviors, often at the same time they condemn them for others. But these cases don't scream out to me, although Langton would make me curious.

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Clive E Taylor

 posted 10-28-2008 02:44 PM   

Posts: 450
Registered: Jul
2000

Agreed on the 18th Century meaning of "Reputed" as the opposite of "Disreputable" in ordinary English.
But why should both a wife and a daughter have a different family name even if they were respectable! I suspect that the legal profession used the word for another purpose.

Similarly I have found that unrelated ladies in wills usually had a suitable description to avoid any hint of impropriety - hence my query re Mr Moulton because of the absence of same .

I personally make no moral judgement not my thing - only interest in the culture.

And that is difficult - their language useage is totally different and many words are subtly different as is the mindset.
The petitions of the bucklemakers to the royal family in the early 1790's are virtually incomprehensible to modern eyes -the forms and language being utterly alien.
Very much like Japanese respect language use is to Westerners (and most modern Japanses)

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Clive E Taylor



 posted 12-03-2009 06:16 PM   

Posts: 450
Registered: Jul
2000

Mary Murphy was almost certainly his common law wife . As a widow I suspect her late husband left provision for her in his will for her life only , or until she remarried .
She and Thomas Hatton probably decided that her income was of more use than a marriage certificate !
Mrs Murphy was almost certainly the Mary Hatton who entered a mark as smallworker at Shrift (Frith) Street Soho (Grimwade page 751), Thomas Hattons address .
The timing shows how fast everything worked in the 18th century. Hatton made his will on 6th March 1764, probably on his deathbed as he died the next day. The will was proved on on the 17th March and Mary entered her mark on the 19th March. I've never seen her mark.

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agphile


 posted 12-03-2009 06:48 PM   

Posts: 798
Registered: Apr
2008

That all seems to make sense. Nice to have found the extra info that ties it together.

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Polly





 posted 12-03-2009 07:47 PM   

Posts: 1939
Registered: Nov
2004

That is fascinating!

IP: [Logged](#)

Clive E Taylor

 posted 12-04-2009 10:25 AM   

Posts: 450
Registered: Jul
2000

Some amazing things are coming from Wills.
One somewhat obscure London bucklemaker Francis Daniell left a will instructing his wife what to do with his young daughter in the event of his death. " Take her to your aunt Martha Ingram, widow of Southam"
Now I live in Napton, in Warwickshire in the English Midlands, miles fom London. Southam is two miles away from me. We have traced Martha, who died in 1778 and is buried not three miles from me. And





guess what - she was born Martha Ingram ! Obviouly the sister of Daniell. Note that in 18th century useage the words "father", "brother" , "aunt" etc applied to in lwas as well as blood relatives.

And one equally obscure will has revealed that one famous bucklemaker got his start by marrying his ex- masters niece. The will states that he will inherit the masters business if he marries this lady . Which he did, a few days before the master died ! As the will was dated some two years earlier the impeding death of his master seemed to make his mind up suddenly. Or perhaps the they could not afford to marry until then.

Cannot give full details as I'm supposed to be writing an article on the whole story.

IP: [Logged](#)

Clive E Taylor





 posted 12-06-2009 07:30 AM   

Posts: 450
Registered: Jul
2000

The above post by myself will make more sense if I'd got the names right !
Martha Ingram was born Martha Daniell, and was the sister of Francis Daniell .
Sorry

IP: [Logged](#)

Clive E Taylor

 posted 12-27-2009 05:44 PM   

Posts: 450
Registered: Jul
2000

Breaking News .

I have located details of the action brought by Dennis Landton's widow against the mysterious Mary Mordaunt. The trial is recorded at the National Archives on PROB 18/51/57 and a photo copy of the details should soon be with me. Soon being a very relative turn at the NA.

Hopefully a tale of love, scandal, lust, and intrigue with a titled lady (I think Mary Mordaunt may be The Right Honorable Mary Countess of Pembroke) and a betrayed wife Or perhaps not.
Let's hope the copy and the handwriting will be readable

We now know a little bit more now about Dennis Langton .
Seems to have been a man of many parts, especially banking .





He was involved in 1721 in the financing of a ship doing the triangular run, i.e out to Africa with goods to buy slaves, ransporting them to Virginia or Barbados and returning with a cargo, probably sugar or tobacco to England. Also concerned in other dubious fiscal affairs as reported below .

In 1738 the Daily Post reported "Last week was buriedMr Denis Langton formerly a noted Goldsmith in Lombard Street , who in the year 1720 was deeply concerned in the Bubbles and made the greatest Noise and Bustle in the Town , excepting John Long, of any man in his position ". He did however have a charitable interest in St Saviours School in Southwark - and may have loved cats .

Watch this space in 2010 !





IP: [Logged](#)

Polly

 posted 12-27-2009 08:26 PM   

Posts: 1939
Registered: Nov

Exciting doings! Can't wait for more!

Clive E Taylor
 posted 01-09-2010 02:04 PM   

Posts: 450
Registered: Jul
2000

I must apologise for my accusation of tardiness to the National Archives - the material, immaculately copied and well packaged arrived today.




It's very legal, hard to understand but , Polly will be delighted to know, is a story of love, lust and a woman betrayed!

Basically Langdon left two wills, one of 1724 leaving everything to his "Loving and indulging Wife Hannah Langton " and a later will of 1738 leaving everything to Mary Mordaunt.

Hannah Langton claims that Dennis Langton and Mary Mordaunt "lived together in open adultery for several years before and to the time of the Deceased death and that during such time living together she had several Bastard or base begotten Children born by her and begotten by the said Deceased..."

There's a lot more which I will post if it proves of interest. Or of a grossly sensational nature.



Also I'm still not sure if Mary Mordaunt is indentifiable as the Countess of Pembroke who died in 1759.

IP: [Logged](#)**Polly**
 posted 01-11-2010 03:10 PM   

Posts: 1939
Registered: Nov
2004

Scandal!

I hope the children were provided for, both the legitimate ones and the base-born bastards.

IP: [Logged](#)**Clive E Taylor**
 posted 01-12-2010 11:54 AM   

Posts: 450
Registered: Jul
2000

We shall probably never know.

Certainly Mary (who got the estate) would presumably look after her children and the fact that Hannah did not mention any children in her requests to witnesses implies she had none. The quote I give accusing Dennis of living with Mary etc seems to be part of a ploy to get sympathy as it is in no way relevant to her legal case . My interpretation is that if she had been abandoned, or had children still in her care she would have mentioned it !



The problem with the National Archives PCC files system is that everything is not filed as we would think normal. I expected to find all the records of the court case Langton v Mordant (Mordaunt) in one file. Not so ! Plaintiffs pleas are in PROB 18 series, which also contains the questions asked of witnesses by the plaintiff. PROB 23, 24 and 25 contain the depositions (witness statement in court), answers to the plaintiffs pleas, and other depositions. PROB 28 contains much the same as above but taken by commissioners away from the court. PROB 29 and 30 have the actual minutes of the court. Other PROB series have inventories etc , sometimes being part of court proceeding. There appear to be about a dozen PROB series files which could contain the full story of this trial.

I've only located the PROB 18 documents, and my search online of the other series has failed. This means one or more of the following

- (a) The catalogue entries are not on the online catalogue but only on the card index at Kew.
- (b) The documents have never been are not properly catalogued at all (unlikely), or have been misplaced. I know one county record office who use the initials CBM for Catalogued But Mislaid.
A deadly danger wth all card indexes is the public. If the cards are not secure in a tray, the public will use them as bookmarks and take them home by accident or put them back in the wrong place. In either case the records are lost for ever unless anyone re- catalogues. At Northampton recently we were researching the Eaton family (bucklemakers) and found two Robinson cards in the E filing drawer.
- (c) The files were weeded out years ago and the others destroyed.
- (d) I've goofed somewhere.


IP: [Logged](#)

Clive E Taylor




 posted 03-04-2010 06:38 PM   

Posts: 450
Registered: Jul
2000

Another interesting relationship case has come up due to research into silversmiths wills and lady silversmiths.

Grimwade gives very brief details of an Alexperry PARKES  just stating that there is no record of apprenticeship or freedom and only one mark entered , as a smallworker on 20 June 1765 at Old Street Square .

His full name was actually Alexander Perry PARKES and he died, described in the press as a Silver Bucklemaker, on the 7th July 1765. He appears prior to that date in Goldsmiths Hall records as being fined for sub-standard silver buckles, so he may well have marks in the lost register

His will, dated 5th July 1765, indicated that he was weak in Body , and left his entire estate to an Ann Mills of Old Street Square  unusually giving no description of her relationship or status.

She obtained probate as Executrix on 10th July 1765 , when she was described as a Spinster - so not a married or widowed daughter.

Grimwade also gives details of a smallworker mark entered 13 July 1765 of Anne PEAREE at Old Street Square. - a very illiterate and altered signature according to Grimwade who speculates that the surname was Perry . Grimwade does not link the two entries but the date agrees well with the probate of Alexander Perry Parkes as does the address . This seems to me to be almost certainly the Ann mentioned in the will above. She was probably the Anne Parkes also fined for substandard buckles in the 1763-1769 period.

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Author	Topic: English coffin end
agphile Posts: 798 Registered: Apr 2008	posted 12-23-2008 12:31 PM
	One normally thinks of coffin-end spoons as being typically American but there is the occasional English made example to be found. Here are two teaspoons, by Thomas Wallis, London 1807, and Jonathan Hayne, London 1821. Pickford's "English Flatware" illustrates another Thomas Wallis example from 1808.



I have only come across Old English examples, and mostly teaspoons, though I recall seeing a pair of tablespoons some years ago. I wish I had thought to keep a note of their maker and date. Anyhow, it is a rare pattern in England and clearly didn't catch on here for some reason despite its success in America.

I don't suppose there is any way to be sure which country invented the coffin end, but it somehow seems unlikely to me that Americans would have enthusiastically adopted a pattern from England that was not proving popular. I am inclined to think this is an early instance of England copying America and making the spoons either for export or for the limited market of Americans or admirers of American fashion in England, much as the occasional French style spoon was made here in the mid 18th century.

IP: [Logged](#)

argentum1

posted 12-24-2008 09:15 AM

Posts: 602
Registered: Apr 2004

The English examples I have seen are always a heavier gauge silver than the American counterpart. I would agree with you that the style is quite possibly of American origin although I know of no proof.

IP: [Logged](#)

swarter Moderator

posted 12-24-2008 11:46 AM

Posts: 2920
Registered: May 2003

There have been other mentions of these spoons in the forums. Here is one that illustrates [two other examples \(Coffin End Old English???\)](#), the first from 1810 and the others from 1815 (maker EH, not in Grimwade), and another, [earlier discussion \(English coffin-ends\)](#).

IP: [Logged](#)

FWG

posted 12-24-2008 12:28 PM

Posts: 845

The legend has always been that the pattern was developed as a





Registered: Aug 2005

memorial to Washington's death, but I've never seen any real evidence given to support it. And I'm pretty sure I've seen examples attributed prior to 1799....

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr 2008

 posted 12-24-2008 01:26 PM   

Swarter

Thanks for the references to earlier threads. Picking up on the question of whether there are faked English coffin ends around, I can say that they do exist. I suppose it is a sad fact that, because a rarer pattern can command a higher price, the unscrupulous will be tempted to clip the ends of plain Old English style spoons. Careful inspection is called for! All the spoons shown in these threads do at least fall within the right date range. I would want to look very closely at any example earlier than 1800 or much later than my 1821 spoon.

The maker can also be a clue because in England this was not a standard pattern offered by all makers. My impression is that most of the relatively few coffin ends came from the Thomas Wallis workshop (Jonathan Hayne who made my second example had been apprenticed to Wallis, then went into partnership with him, only entering his own separate mark in 1821 on the retirement of Wallis). However, as I have not kept any record of the marks seen on spoons I did not buy, I hesitate to be dogmatic about this.

It may be worth commenting that on the Wallis/Hayne spoons the back of the stems is plain whereas the spoons by EH shown in one of the earlier threads have a moulding at the stem end like that found on a normal Old English pattern spoon. That probably just demonstrates different practices in different workshops. However, one clue to a possible fake can be that just the pointed tip of the moulding is left, the rest having been clipped or filed to create the coffin end shape.

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

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Author

Topic: **Soup ladle**

agphile

 posted 12-27-2008 08:57 AM   

Posts: 798
Registered:
Apr 2008

I was briefly tempted to post this soup ladle as a "guess the date" quiz but thought better of it.



It is by Parker and Wakelin, London 1770. Just over 14 inches long, it weighs 8 ounces so is a substantial piece. It is not in a style I would normally expect to find on British flatware of this date. At first glance I would have taken it for Victorian, made perhaps 100 years later.

I assume it is an example of a special order that looked across to France for the design inspiration, but I don't know enough about French flatware styles to be certain whether this sort of pattern was around in 1770. I am hoping one of our more knowledgeable members

may be able to enlighten me.

IP: [Logged](#)

agphile





 posted 12-29-2008 04:59 PM   

Posts: 798
Registered:
Apr 2008

Perhaps it would help if I clarified my question a bit. While most 18th century serving pieces match the patterns of the flatware for place settings, the rococo brought in a fashion for more decorative serving spoons and ladles. This ladle could be seen as coming towards the end of that rococo tradition. I imagine that the double swell at the top of the stem and the shoulders are influenced by the shape of some French flatware of the period. Although the ladle's decoration includes rococo elements, the effect is not particularly rococo to my eye. That is partly due to its symmetry and partly to the crowded variety of detail which made me think it Victorian at first glance, a bit like the more ornate King's pattern variants. What I don't know is whether the French already had a taste for such rather heavier decoration by 1770 or this is a peculiarly English development of the rococo.

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bascall




 posted 12-29-2008 10:17 PM   

Posts: 1626
Registered:
Nov 99

There's really nothing much that I can add here, but it is a beautiful ladle. Were 18th century punch bowls and ladles made to match?

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agphile

 posted 12-30-2008 01:22 PM   

Posts: 798
Registered:
Apr 2008

Thanks Bascall





Surviving punch ladles generally have a long, thin handle, typically whalebone (baleen) and differ only in the detail of the silver bowl. I suppose those with embossed decoration on the bowl may well have matched similarly decorated punch bowls. I think it is also at least possible that some silver handled ladles were originally used as punch ladles but are not now recognized as such having become separated from their punch bowls.

As far as soup and sauce ladles are concerned, there are surviving services where their rococo ladles were clearly made to match or suitably complement specific rococo tureens and sauce boats. While this doesn't prove that such was always the case, I think it likely to have been the norm for these items which were at the top end of the market. If I am right, the ladle I illustrated above probably echoed some of the decorative treatment of the tureen it was originally made for.

That said, surviving 18th century ladles are mostly Hanoverian, Old English or Onslow. The latter pattern would have served as a generalized rococo pattern that could sit comfortably with most styles of holloware.

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Clive E Taylor

 posted 12-30-2008 02:39 PM   

Posts: 450
Registered:
Jul 2000


Interesting piece. Like Agphile my immediate reaction was - Victorian or Edwardian. However in my own field - Georgian buckles - there are some examples which just do not resemble the usual styles or even "feel" right but undoubtedly carry the correct marks of the period. Usually these have the marks of silversmiths registered. not in Clerkenwell or Old Street, not the area around Goldsmiths Hall, but in the West End or Cheapside - the fashionable retail areas. Normally buckles by these makers are seldom found in the UK. I suspect therefore that some makers specialised in either the export market, or foreign visitors to England. This theory is re-inforced by the contents of a wreck, the General Carleton of Whitby, sunk in the Balic in 1785. She had among her cargo a large number of buckles, obviously intended for export, of distinctly alien patterns - but almost certainly of English manufacture. In the cotton trade it is well recognised that patterns for the home market 1800 - 1900 were totally different from those sent abroad.

I think this spoon, not being of English taste, was intended for the foreign market.

[This message has been edited by Clive E Taylor (edited 01-09-2009).]

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ellabee





 posted 12-30-2008 04:03 PM   

Posts: 306
Registered:
Dec 2007

It is an odd piece. If it was intended for the foreign market, I have to doubt that it was successful: it's so *stiff*; it has curves, but none of the movement or naturalism of rococo. But, as noted above, it would seem less out of place alongside a tureen or punchbowl that repeated some of its motifs.

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agphile

 posted 12-30-2008 07:00 PM   

Posts: 798
Registered:
Apr 2008





Thanks for the various comments which have prompted me to take a new approach to trying to understand the ladle. I have done a bit of browsing in my library to find examples of tureens or other tableware of around 1770 and I see that there are a few heavily decorated examples in the sort of style that this ladle might go with. They are probably better described as neo-classical rather than rococo. I was perhaps, therefore, on a wild goose chase in looking for flatware precedents when I initially posed my question. The decoration on the ladle probably does simply pick up elements from the tureen it accompanied (which in turn will have been influenced by France, I guess. Given that Parker and Wakelin catered for the top end of the market I think it will have been made for home consumption rather than export, for somebody hoping to be in the vanguard of fashion.

The use of detail from a tureen might indeed explain what I find the least successful aspect of the ladle's design: that the central stem and the terminal don't really hang together as a unified pattern because they are picking up different elements from the partner piece.

I bought the ladle because it seemed interesting and unusual even though not a completely successful design. Items like this are in a way more fun than those you know all about when you get them, simply because they do provoke some inquiry, research and thought.

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blakstone

 posted 12-31-2008 02:09 AM   

Posts: 493
Registered:
Jul 2004

To answer your question about French styles, absolutely yes, heavily decorated "King's" shape flatware was popular in France in 1770. The shape, called "Violon" in France, was introduced there around 1725 and by 1770 was decorated with some fanciful ornament indeed. In fact, some of the specific details of your ladle – the imbrication, the floral patera centering the stem, the "reed and ribbon" edging – are strongly reminiscent of the works of Parisian silversmiths Pierre-Denis Hoart and (especially) Jean-Louis-Dieudonné Outrebon. (Your ladle pre-dates both of them, however, as they did not become masters until 1771 and 1772, respectively.) Still, the ladle seems distinctly inspired by the Louis XV/XVI transitional neoclassical fashion and not any English tradition I'm aware of. The dichotomy between the stem and terminal you mention is actually quite common on French pieces of the time, although generally executed with, shall we say, considerably more *savoir faire*.

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Clive E Taylor





 posted 12-31-2008 06:35 AM   

Posts: 450
Registered:
Jul 2000

The French connection seem indicative not only of foreign influence but possible market. If you look at the trade cards and letterheads given in Heal quite a few are in English and French. Given the traditional English view on learning other tongues "speak slowly and shout at them - they'll understand you if you make the effort" - considerable effort was put into enticing French custom - which implies a market.

IP: [Logged](#)

agphile

 posted 12-31-2008 12:19 PM   

Posts: 798
Registered:
Apr 2008

Blakstone

Many thanks for the very helpful info. Much appreciated. It makes more sense that the ladle was directly influenced by French styles and not simply cobbling together motifs from a tureen – and I wasn't on a wild goose chase after all with my original question.

I probably shouldn't have mentioned rococo when I started this thread but I was puzzled as to why the ladle wasn't in the rococo style that I would have expected still to be in vogue in 1770. As I think about it, I realise that the rococo flatware from around that date had ceased to be high fashion: it was teaspoons in fairly standardised forms for the many rather than individually designed serving pieces for the elite few, some of whom were, I now realise, beginning to buy silver in a neo-classical style.

Clive

You may well be right about the piece being made for export and I don't suppose it is something that can be proved either way. The reason I think it could equally well have been for the home market is that those who were commissioning the neo-classical tureens etc would be likely to have wanted accompanying ladles and serving spoons in the same style – and Parker and Wakelin is the sort of firm they are likely to have dealt with. However, that is speculation and not a view I would want to defend to the death!

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Clive E Taylor





 posted 12-31-2008 02:11 PM   

Posts: 450
Registered:
Jul 2000

By 1770 the rococo style was well out of fashion on buckles- but due to it's asymmetric nature it was never very pronounced in buckles anyhow. But the neo classical or geometric styles on buckles did not come in until the 1780's. The spoon may well have has an English buyer, French styles being often popular in silver as in dress fashion. Clifford's book on Parker and Wakelin does not indicate a direct export trade but does mention several agents who probably did ship abroad. Unfortunately I don't think the sales day books exist prior to 1797, although the Gentlemens Ledger (Clients Accounts) fot the period 1765 -1776 are in the V& A.

IP: [Logged](#)

agphile

 posted 12-31-2008 05:03 PM   




Posts: 798
Registered:
Apr 2008

Thanks Clive. I don't have the Clifford book but I am now minded to get it.

And I have been overlooking an obvious point by referring to my photo and not refreshing my memory about the back of the ladle which has a peacock crest. Fairbairn shows this as being common to a number of families but I suppose it might be worth checking whether any of them feature as P&W customers.

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agphile

 posted 01-05-2009 07:21 AM   




Posts: 798
Registered:
Apr 2008

Thanks to Clive and Helen Clifford's book book that he reminded me of, I think I can now complete the story. Pelham is one of the families to have the peacock crest. Charles Pelham is recorded as buying a dinner service from Parker and Wakelin in 1770 so it would seem this ladle was part of that service.

[This message has been edited by agphile (edited 01-05-2009).]





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Clive E Taylor

 posted 01-05-2009 09:20 AM   

Posts: 450
Registered:
Jul 2000

Thats wonderfull - to be able to trace the piece's original purchaser !
Normally I am dubious over these provenances - but this one looks a 99.9% certainty !

ellabee
 posted 01-07-2009 03:16 PM
 



 Posts: 306
 Registered:
 Dec 2007

agphile, that's inspiring. I wonder if any of the other pieces in the service are floating about in the market...

Would it be possible for you to take a sideways picture of the ladle, so we could see the curve of the handle and bowl?

Does anyone know if that is one of those design features that changed in a systematic way over time, or was it more random / depending on ladle function (soup, punch, etc.)?

Blakstone, thanks very much for the information on the transition from rococo to neoclassical.

IP: [Logged](#)**agphile**
 posted 01-08-2009 04:27 PM
 



 Posts: 798
 Registered:
 Apr 2008





Herewith my attempt at a side view of the ladle.



As for the more general point about the shape of ladles, I have had a look at those in my collection and cannot spot a definitive pattern to how the curve and angle of the handle varies. Of course, my sample may not be large enough for this to emerge. The greatest variety seems to be among sauce, cream and condiment ladles. Not surprising given the range of containers they will have been used with.

And just four old soup ladles is certainly too small a sample, but they do reveal two distinct styles. An early Hanoverian rattail ladle (probably 1719, but the date letter is worn and that would be a remarkably early date - ladles are generally considered to be rare before 1730) has a handle with much the same curves as this 1770 example. However, an Onslow ladle of 1758 and a feather-edge one of 1767 both have handles that continue near vertically much further upwards from the bowl before curving back (as indeed does my modern 1969 ladle).

I hesitate to say whether this variation is linked to particular flatware patterns or to the size and depth of the tureen for which the ladle was intended.

IP: [Logged](#)**Marc**
 posted 01-08-2009 10:50 PM
 



Posts: 414

Hi there Agphile,

Registered:
Jun 2002

Handles on ladles can be (and were) bent into whatever shape the owner desires to fit its vessel. This includes the large soup and punch ladles. If the owner does not want to do it, there is always a tradesman available.

The first thing that you do not want a ladle to do is slide into the bowl, or tureen. Bad form.

The second thing is you want the ladle to look good.. And when it comes to older ladles, the household help used them, not us.

And the third item, is that each owner wants to do it his own way...





I have 55+ soup and punch ladles from 7" long to 16" long, and while they are all lovely (sort of), the arc of the handle differs on all of the old, hand made ones, from the completely straight to a 90 degree angle.

Always happy to confuse..

Marc

IP: [Logged](#)

agphile

 posted 01-09-2009 07:12 AM   

Posts: 798
Registered:
Apr 2008

Thanks, Marc. I think your comments clarify rather than confuse. One of the reasons I have relatively few soup ladles and other larger pieces of flatware is size. I run out of storage space for them. At least, I tell myself it's that rather than the fact that I am too mean to pay the higher prices they generally command!

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Author	Topic: scottish silversmith JS
mark77 Posts: 35 Registered: Oct 2004	posted 01-06-2009 01:39 PM i recently acquired a smallish gravy/sauce spoon made by JS, assayed in edinburgh in 1819.rather plain, it has a monogram on the front end,and other letters/numbers after the hallmarks on the back. can anyone tell me the name of the maker?? i am most appreciative of any hep you can provide. thank you, mark77 <p style="text-align: right;">IP: Logged</p>
swarter Moderator Posts: 2920 Registered: May 2003	posted 01-06-2009 04:21 PM Please post photographs of both the spoon and the marks - otherwise we only would be guessing. <p style="text-align: right;">IP: Logged</p>
mark77 Posts: 35 Registered: Oct 2004	posted 01-13-2009 02:07 PM thanks for your reply swarter. i don't have a digital camera to download pictures on a computer (which i also don't have and definitely don't want.) an educated guess is better than nothing. the maker's mark is JS in a rectangular punch.so, if you know of any scottish silversmith who had

those initials and had his work assayed in edinborough in 1819, then i would like to know. many thanks again. - mark77

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agphile

 posted 02-11-2009 12:29 PM   

Posts: 798
Registered: Apr 2008

Scottish silver isn't my area but if it is any help, Jackson lists the following (date of earliest mention in brackets):

John Sinclair (1800),James Smellie (1806),James Stewart (1806),John Stoddart (1806),John Sherriff (1809),and presumably a different James Smellie (1813). I don't know their specialisms or marks so am not sure how this list helps with an educated guess!

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argentum1

 posted 02-11-2009 12:42 PM   





Posts: 602
Registered: Apr 2004

An educated guess yes but I am not certain what it matters who the person is unless there is some degree of certainty as to their identity. I think I would rather let it be a mystery than to take a wild unfounded guess. However that is totally up to you so good luck. By the way I know almost nothing about non American silver.

[This message has been edited by argentum1 (edited 02-11-2009).]

IP: [Logged](#)

agphile

 posted 02-11-2009 12:57 PM   

Posts: 798
Registered: Apr 2008

Mark 77

Although you don't have a computer, you presumably have access to one in order to contact the forum. You might want to visit this site [Makers' Marks on British Silver](#) to see whether the JS mark they list on Edinburgh flatware of 1819 matches yours.

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Author	Topic: George 2nd Coffee Pot. Maker is ???
Marc Posts: 414 Registered: Jun 2002	<p> posted 01-07-2009 04:51 PM </p> <p>Hi all,</p> <p>I recently purchased this 1735 George II London marked coffee pot and have been trying to find out who the maker was. I have been through Jackson (not Grimwade, but Grimwade is on order) from 1710 on and have not found any mark even close. Perhaps, I have the mark posted upside down,, like I have done before, but I do not think so. The pot is 8.5" tall. There are no coat of arms or any engraving, nor signs of removals on the body.</p> <p>Also, it is nice to see scratch marks on the bottom showing the piece weighed 24 oz, 16 dwt. That is 24.8 troy oz. The current weight of the piece is 24.55 troy oz.. A difference of 1/4 oz or 7.7 grams. Not much lost in 274 years.!</p> <p>The marks on the rim of the lid (quality mark and makers mark) are worn to the point of being unreadable.</p> <p>Thanks for your help.</p> <p>Marc</p>



George II coffee pot
London 1735



Bottom of coffee pot

1.5" between first and last mark

lion pas.

makers mark

leopards head
crowned

date letter for 1735





scratch weight



close up

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agphile

 posted 01-07-2009 06:09 PM   

Posts: 798
Registered: Apr
2008





Nice coffee pot. Mark might be that of John Pero entered in 1732. His mark is IP with a pellet between, a crown above and a device below, all in a shaped punch similar to yours, but I can't make sense of the squiggle between the I and the P where there should be a pellet.

If it is Pero, Grimwade describes his work as rare and of a high standard.

Pero was a Huguenot, apprenticed to Thos Farren, free 1717 and probably dead by 1 May 1740 when Isobel Pero, presumably his widow, entered a mark.

IP: [Logged](#)

Marc

 posted 01-07-2009 09:33 PM   

Posts: 414
Registered: Jun
2002

Agphile,



That is one of the 2 marks I circled in Jackson as being most likely, but I was not sure of the first letter.

Thanks much.

Marc

IP: [Logged](#)

adelapt




 posted 01-08-2009 04:17 PM   

Posts: 418
Registered:
May 2003

Marc,
food for thought.... Could the unusual "squiggle" pointed out by agphile be an indication that Pero was overstriking the mark of another maker?

IP: [Logged](#)

argentum1





 posted 01-08-2009 11:39 PM   

Posts: 602
Registered: Apr
2004

Just a note to say "very nice looking pot". Curious as to where it was found.

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agphile

 posted 01-09-2009 07:05 AM   





Posts: 798
Registered: Apr
2008

Just a bit more on the mark. When your Grimwade arrives you'll be able to compare the size of the punch and the spacing of the letters. The letter I in the Grimwade impression looks rather like a figure 1, as does what I read as I in your mark. The squiggle may be the sign of an over-strike, or it may be a distortion caused by wear and the odd ding or scratch - easier to judge looking at the piece itself.

Whether I've got the mark right or not, the coffee pot looks like a good find.

IP: [Logged](#)

Marc

 posted 01-09-2009 11:53 AM   

Posts: 414
Registered: Jun
2002

Hi Argentum1,

Thanks for the question.

This coffee pot came from a consignment shop I get calls from on a regular basis.

I get calls from all sorts of businesses when they get or see silver because I pay retainers to call me first.

Anyhow, when I got to the shop, the owner took me to the back where a large pile of silver, already priced, sat under a sheet. There were about 25 lots to look through, and my first impression was that the prices were about 30% higher than I wanted to pay. I saw the pot with a \$95 price on it, and thought 'Ellis-Barker' or 'Elkington' electroplate, and went on to look at an Italian gravy boat, and the "Revere" style bowls, and a set of flatware.

Now,.. I do not like to leave Bill's shop without buying something, so I asked Bill if there was any room in the prices... He said no, the prices had been set by the appraiser, and the attorney handling the estate, said let the prices stand. I thought that there should be something there to buy, so I started going through the pile again. This time, I took a second look at the pot and a first look at the marks, and Hanau silver from the 1890's came to mind. The makers mark does resemble the German marks when viewed without my glasses. I pulled them on and upon close examination, the British sterling hallmarks stood out. Now, a "V" date letter is unusual, so I got excited. I was going to buy that pot. There was other British silver in the estate that was correctly identified, but the wear and the spacing of the pot's marks made him (the appraiser) think "electro-platers' pseudos", and he priced it as such.

Since Bill charges 45% to his consigners, I decided that I would take the entire grouping, (high prices and all) and give him another \$500, . finders fees. This gave him a large instant profit, made the estate attorney happy that the merch had sold, and gave me a project. What fun!

As an aside, It has been over 10 years since I used the book, (The Price Guide to Antique Silver, Peter Waldren), and I never used it for prices since they were out of date when the book was published many years ago (1982), but the amount of killer information on evolution of design, fakes, repairs, and hallmarks makes this book necessary to any silver library.

I went home, went to my "Waldron" to look up coffee pots, to see what they looked like, and to see if they were often faked, and what were the most often repairs made.

Then to Jacksons, Then to you.

One hand washes the other.

Marc

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


Ulysses Dietz

Moderator

Posts: 1265

Registered:

May 99

 posted 08-08-2009 03:05 PM   

Has anyone thought more about this coffee pot? The idea of a Huguenot maker in London is right in line with the wonderful complex fluting-which has a distinct continental flavor. I am surely no expert in English stuff, but the look of the bottom doesn't seem fake (the script of the scratch mark looks absolutely right, and not a 19th century hand imitating an 18th century one). Even IF it were an early 20th century Hanau fake, it would be worth what he paid for the whole lot!

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


swarter

Moderator

Posts: 2920

Registered:





May 2003

 posted 08-09-2009 02:01 PM   

It looks to me like there is an overstamp with the letters "WG" between and at right angles to the original letters (turned counter-clockwise 90 degrees).

IP: [Logged](#)

agphile

 posted 08-14-2009 07:05 PM   

Posts: 798
Registered: Apr
2008





Now that you point it out, I can see that what I thought of as a squiggle is probably the G of an overstamped WG. Until recently I had assumed that overstamping was always the result of a retailer adding his own mark, which could well have been the case here.

However, a silversmith friend has recently told me that it will often have been the other way round. Manufacturing silversmiths would often mark a piece for the retailer who had ordered it (the sponsor). Retailers are and were prone to treat the makers badly and cancel orders, themselves having been treated as badly by their clients. The maker would then be left with items marked for somebody who was no longer the sponsor so would have to re-mark them in order to submit them for assay and sell them elsewhere.

I am not sure that this scenario would have applied at the date of the coffee pot, but by the second half of the 18th century, as the distinction between retailers and makers became more marked, it seems a very probable one.

IP: [Logged](#)

salmoned

 posted 08-27-2009 07:11 PM   

Posts: 336
Registered: Jan
2005

The 'WG' appears to me to have been struck after the 'IP' mark. Also, it appears to be in an oval cartouche, more modern in appearance than the underlying mark.

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Author	Topic: English coffee pot 1825-26
Ulysses Dietz Moderator Posts: 1265 Registered: May 99	posted 02-19-2009 07:48 AM This remarkable repousse coffee pot, with a date letter for 1825-26 and all the right hallmarks for London, bears the maker's mark of HH in a rectangle. Your collective wisdom has pointed me to Hyam Hyams. Here is a new picture of the pot and the mark. More details below.



I don't normally deal much with English silver, but the Newark Museum does have a smallish collection (100 pieces?) of mostly middling quality from NJ collectors of the 1910s and 20s. This piece would be the best of its period in our collection, and I couldn't refuse. On one side it shows farmyard birds fending off an attacking hawk:



While on the other side, it is a pond scene, full of waterfowl, that looks almost aesthetic movement.



I've tried to re-size the images so they're not quite so scary. We have woods and cows and mountains.

The repoussé chasing is high relief and splendid--as is all the modeling of the spout and lid--the ivory handle is very grand and quite unlike American silver--and yet this 1825 example foreshadows the whole repoussé craze in American silver. Can anyone help me with identifying the maker?

IP: [Logged](#)

Clive E Taylor

 posted 02-19-2009 09:19 AM   

Posts: 450
Registered: Jul 2000

Ulysses, without a photo of the marks, both assay and makers, it is impossible to give more than a guess. I must admit to some misgivings over the date.

Assuming London assay marks of 1825/26 the following silversmiths appear possible.

Henry Hall (Grimwade 1003) plateworkers mark of 1788 seems too early as he entered no further marks.





Hyam Hyams (Grimwade 1005) plateworkers marks of 1821 seems the most likely .

Two silversmiths with registered smallworkers marks of the period may also have marked it. Henry Household (G 1004) of 1799 and Henry Hull (g 1006)of 1822.

Many smallworkers did mark tea and coffe pots - they bought them from specialist makers, either registered or unregistered, and either over stamped the original makers mark or submitted the items themselves for assay.

IP: [Logged](#)

Ulysses Dietz

 posted 02-19-2009 09:15 PM   





Moderator

Posts: 1265
Registered: May 99

This piece is coming in next week to the Museum, and I'll try to get images of the marks. It has the standard four London marks for sterling in the late Georgian--leopard's head, lion, monarch's head and the date letter (lowercase k). I'm fairly sure it's the 1825-26 k and not the 1905-6 k. It doesn't have an Edwardian feel, and while I'm surprised at the flamboyance of the rococo feel of it, the rococo revival is fully underway in English furniture and architecture (Apsley House, London) by the 1820s...and ornate repousse is definitely going full steam in the USA by 1835, so wouldn't England be a decade earlier?

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PhilO





 posted 02-20-2009 02:48 AM   

Posts: 164
Registered: Jul 2004

I would concur with Mr Taylor that Hyam Hyams sounds the most likely HH for this date - and also reassure Mr Dietz that the date could not be 1905 if there is a monarch's head duty mark.

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Clive E Taylor

 posted 02-20-2009 07:28 AM   

Posts: 450
Registered: Jul 2000





As PhilO states, with a monarch's head and with a small k and a leopard's head London 1825/26 is the only possibility. You have to beware of regarding the leopard's head as always London, as at least two provincial offices used it until late in the 19th century (albeit the crowned version).

It was the sheer unrestrained exuberance of the neo-rococo decoration that made me a little wary.

Rather like Paul Storr on steroids.

IP: [Logged](#)

Polly





 posted 02-21-2009 07:49 PM   

Posts: 1939
Registered: Nov 2004

Wow, that is trippy! I hope you will post clearer pictures once you have it in person. I want a better look at the poor chickens fighting off the air raid--and is that little putto finial hiding his face in terror or shame?

IP: [Logged](#)

Ulysses Dietz
Moderator





 posted 02-22-2009 03:59 PM   

Posts: 1265
Registered: May 99

I took those photos with my phone--as soon as the pieces come into the museum, I'll try to get proper detail shots. It is very trippy...

IP: [Logged](#)

Clive E Taylor

 posted 02-23-2009 08:58 AM   





Posts: 450
Registered: Jul 2000

Really looking forward to the photos.

My comment on Paul Storr was quite serious - he sometimes went so far over the top that he came down the other side. Certainly whoever made/marked this pot was a skilled artisan and designer.

IP: [Logged](#)

Dale





 posted 02-23-2009 06:41 PM   

Posts: 2132
Registered: Nov 2002

Could this be a later decorated piece? It could have started out as a fairly plain teapot and down the road someone decided to fancy it up. The chickens and the hawk is ringing bells about a children's book.

IP: [Logged](#)

Polly

 posted 02-23-2009 09:37 PM   

Posts: 1939
Registered: Nov 2004

Would it even be possible to take a plain teapot and turn it into something as elaborate as this? That isn't something you would have to plan for from the beginning? I'm showing my profound ignorance of the smith's art here.

IP: [Logged](#)

Dale



 posted 02-23-2009 11:26 PM   

Posts: 2132
Registered: Nov 2002

Very possible, Polly. A lot of silver has been decorated long after the fact. In fact, a tea pot would need to be fully assembled before beginning the repousse work. Wikipedia has an article on the subject [Repousse and chasing](#)

IP: [Logged](#)

Polly




 posted 02-24-2009 01:16 AM   

Posts: 1939
Registered: Nov 2004

Ah, I see. Thanks.

IP: [Logged](#)

Clive E Taylor

 posted 02-24-2009 07:03 AM   





Posts: 450
Registered: Jul 2000

I wondered about later decoration as I found the dating a little early for the style. But looking at the spout it seemed to me that it would be extremely difficult , if not impossible , to "improve" this to the degree achieved at a post construction stage. I think it must have been made with enough metal specifically for such extensive work, indeed I suspect some may even be cast work. The lid is a different matter - when it reaches the museum it would be interesting to check if the body assay and makers mark s matches those on the lid.

[This message has been edited by Clive E Taylor (edited 02-24-2009).]

IP: [Logged](#)

agphile

 posted 02-24-2009 08:07 AM   

Posts: 798
Registered: Apr 2008

1825 is not too early for an ornate rococo revival piece of silver. Some components of the teapot were presumably cast and the ornate casting implies that matching repousse decoration was intended from the outset I would have thought.




The earliest rococo revival pieces I can trace quickly are two pairs of sauceboats of 1813 in the Gilbert collection that are exact reproductions of earlier 1742 sauceboats by Frederick Kandler. The decoration is reminiscent of the teapot but is cast and applied rather than repousse work. Other rococo revival pieces in the collection include, for example, a set of candlesticks with dates from 1820 to 1824.

Obviously one would need to see and handle the piece to be certain, but on the face of it this seems a rather splendid addition to the Newark collection.

P.S. An internet search produces one or two examples of Hyam Hyams teapots of this period with repousse decoration but they don't seem to be in the same league as the Newark piece. It was probably this search that led me to type tea rather than coffee pot at the beginning of this post!

IP: [Logged](#)

Ulysses Dietz
Moderator

 posted 03-06-2009 07:39 AM   

Posts: 1265
Registered: May 99

I've handled the piece again, and noticed this time a French importation mark for "large objects" stamped on the lid (it's hinged, so there are no other marks except on the bottom).

So it was exported to France at some point in its life.

Here is the mark on the lid.



And here is a drawing from a book of what the mark looks like, noted as for large imported objects.



I think Hyam Hyams is right--and in searching for Hyam Hyams, I noted that it seems to be a Jewish name.

I love the idea of having a Jewish silversmith, but does anyone know about the existence of Jewish smiths in London in the 19th century.

IP: [Logged](#)

Ulysses Dietz
Moderator

posted 03-06-2009 07:43 AM

Posts: 1265
Registered: May 99

I also wanted to add, having handled the piece again, that the repousse work is very good, and very deep--hence later added work seems unlikely, because you'd have to plan for thick walls to work such deep complex repousse into the design (I think). This ain't no reworked berry spoon.

Here we have the bucolic ducks with cows and woods.



It's good, but it's a little haute bourgeois aesthetically. Like the rich farmers in Dickens...

However, I'd also add that, good as the work is, it isn't perhaps in the "best taste," and I know that's an iffy proposition. Taste is not always easy to understand from a temporal distance, but to my eye, Paul Storr, even at his most over the top, wouldn't have produced this kind of design. It's too florid--and I suspect there's a narrative there somewhere--not Aesop's fables, but something. Here we have the mountains. Perhaps it is just Farm and Field, Domestic and Wild...



This was possibly part of a whole service (can you imagine!?) that used some literary source for narrative repousse work. Am I mad?

IP: [Logged](#)

agphile

posted 03-06-2009 01:23 PM

Posts: 798
Registered: Apr
2008

I don't think you are mad but I can't bring to mind any narrative that seems to fit. This sort of wildlife is a feature of the rococo so it could just be meant as "rural" scenes, I suppose: nature red in tooth and claw!

As regards Jewish silversmiths, there were certainly some in London in the 19th century and before. I guess one would need to plough through Grimwade to pick out likely names. A couple that occur to me are:

Naphtali Hart, first mark entered 1791 in partnership with Duncan Urquhart, died 1858. He was for a time Treasurer of the Bevis Marks synagogue.

And for an earlier example, Abraham de Oliveyra, born 1657 in Amsterdam, in London by 1697 but first mark entered ca.1725. Buried in Bevis Marks cemetery 1750.

IP: [Logged](#)

Clive E Taylor

posted 03-06-2009 05:11 PM

Posts: 450
Registered: Jul 2000

There were quite a few Jewish silversmiths in the latter part of the 18th century as well. The well known Benjamin Mountigue (or Montigue) started off Benjamin Mordecai.





Ulysses is , as I commented in a prior posting, probably correct in assumming it would be very difficult, if not impossible for technical reasons , for this piece to be after embellished. There is a limit to which a piece of silver can be stretched if provision has not been made for it. Also silver gets less malleable with time - as anyone who has tried to straighten a bent pair of

tongs - and wrecked them - can testify ! Not personally guilty but I've been close !

[This message has been edited by Clive E Taylor (edited 03-12-2009).]

IP: [Logged](#)

agphile





 posted 03-07-2009 01:07 PM   

Posts: 798
Registered: Apr
2008

On a different tack, the heading to this thread describes the piece as a coffee pot. Looking at its proportions I wonder whether it is not actually a teapot

IP: [Logged](#)

Polly

 posted 03-07-2009 09:22 PM   





Posts: 1939
Registered: Nov
2004

Zowie!

IP: [Logged](#)

swarter

Moderator

 posted 03-07-2009 11:43 PM   

Posts: 2920
Registered: May
2003

quote:





Originally posted by agphile:

On a different tack, the heading to this thread describes the piece as a coffee pot. Looking at its proportions I wonder whether it is not actually a teapot

Or a hot water pot? Does it have strainer holes at the base of the spout? We had a discussion about these three types of pots [in this thread \(one pot, two Lowneses\)](#) some time ago.

IP: [Logged](#)

agphile

 posted 03-08-2009 10:09 AM   

Posts: 798
Registered: Apr
2008





I ought to check before posting!

Having looked up a few tea and coffee pots of the 1820s I have to say I think Ulysses got the description right and this does indeed look like a coffee pot.

Moral: Don't try to second guess a curator.

IP: [Logged](#)

Clive E Taylor

 posted 03-08-2009 01:57 PM   

Posts: 450
Registered: Jul 2000

quote:

Originally posted by agphile:

Moral: Don't try to second guess a curator.

I have found over the years that there are two kinds of curator.

Those that always assume they know everything about all the numerous subjects they deal with, and a very specialist enquirer knows very little.

And those that know that some enquirers may be able to add to their expertise. Most curators are happily in the latter category, but expect you to prove your views.

That's how we all learn, often the hard way.

I suspect that like many most eighteenth century objects, this pot was used for whatever

purpose the owner wished. There is a very well known coffee pot in the V & A in London inscribed "This silver tea -Pott was presented by" which clearly illustrates the point !

IP: [Logged](#)

Ulysses Dietz
Moderator

😊 posted 03-08-2009 06:26 PM   

Posts: 1265
Registered: May 99

It's easy to second guess a curator! I am not ashamed of my ignorance...and I hesitated to even accept this as a gift because it is such a weird thing--but if it tells the story I hope it tells, it is a great thing for my museum. If it were my personal thing, it would just be a wild and wonderful example of unrestrained silversmithing.







I believe I saw that there were no strainer holes on this piece, hence my thought that it was a coffee pot. But, in all honesty, I am confused in my own memory, and didn't look again when I took the new pictures. Also, I just got in a tea and coffee service (American) on which BOTH the tea and coffee pots had strainers--and I know the coffee pot was meant to be one. In that case, I think the coffee pot is a modification of the same combined elements used to make the teapot (this is an 1885 service), and thus the makers just left the tea strainer holes in both forms for ease of production.

So, you never know. I'll check to make sure next time I see it...if anyone still cares.

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agphile

 posted 03-10-2009 08:08 PM   

Posts: 798

A rose by any other name....

Registered: Apr 2008





I take the points that an item may have been made with one purpose in mind but put to a slightly different use and that the presence or lack of strainer holes is not necessarily definitive.

English pots of this shape at this date seem generally to be classed as coffee pots but, my earlier intervention notwithstanding, the interest of the piece is in its decoration rather than its name!

[This message has been edited by agphile (edited 03-10-2009).]

IP: [Logged](#)

Clive E Taylor

 posted 03-11-2009 05:51 AM   

Posts: 450
Registered: Jul 2000

I think we are all too confused by the Victorian mindset. The rise of the lower middle class during Victorias reign and the consequent closing of ranks of those considering themselves superior had many strange effects. Not the least of which was the rigid formulation of etiquette rules for everything including use and possession of the correct fork , knife , spoon etc in minute detail. Anyone not having the correct equipment or using the "wrong" one , was obviously beyond consideration. This attitude only applied to the middle class, the lower classes were not concerned and the upper class could not be bothered. It was purely a product of the insecurity of the middle classes - and persisted well into the 1950's in the UK.





I do not think that even in the early 19th century that the person owning this pot, who would probably be of high status anyhow, would have been concerned what purpose he or she used it for, or called it - as long as it worked. As late as the Regency I have seen wills and inventory referring to "A Tea or Coffee Pot". Not being ambiguous for ignorance but from indifference .

Ulysses - See much interest your pot has caused even before it's on display !

But I'm still interested to see if the lid assay and makers marks match the body.

IP: [Logged](#)

agphile

 posted 03-11-2009 05:49 PM   

Posts: 798
Registered: Apr 2008

Clive

I think Ulysses has already told us that the hinged lid only has a French import mark.

I am not sure that I go along completely with your comments on the mindset of the 19th century upper class. I think the picture is more complex.

At the time this coffee pot was made the aristocracy still had considerable power both locally and nationally (the Great Reform Act had yet to happen). The tradition of an ostentatious display of plate to impress and to underline this status continued. Those who had made their wealth rather than inherit it tended to have aspirations to join the landed class, acquire titles and take their place in these upper echelons. At the same time many felt it important to demonstrate not just their wealth but also their good taste: to be fashionable.

Fashion would not simply have dictated how your plate was decorated but also what were the "correct" pieces to be used for particular purposes in fashionable entertaining. The first purchaser of this pot may have been rich middle or upper class. Either way, he was prepared to pay a significant premium for the "working" and had aspirations to be in the height of fashion so I think would also have been clear about its intended use.

Of course, there is evidence of other families who were less concerned with display, simply had the silver they needed and used it as was most convenient, replacing pieces only when necessary. It is not a matter of a single attitude towards this sort of thing across a class of society.

And then with the late Victorians I think there is a deal of evidence for an emphasis on etiquette among the elite as well as the middle classes though, again, not all the elite would

be tarred with the same brush. If you were rich enough or secure enough you had greater freedom to decide how far you wanted to conform.

David

IP: [Logged](#)

Polly

 posted 03-11-2009 10:57 PM   

Posts: 1939
Registered: Nov 2004

How was coffee made in England in the 1820s? Would that provide a clue to the use of this pot?

Were ground roasted beans boiled in a kettle and then removed by adding eggshells with whites still clinging to them--a recipe I think I read in Mrs. Beeton's? Or had some form of drip coffee maker been invented?

Would the coffee have been prepared in a separate pot and poured into a serving pot, or would it be prepared in the pot the way tea is?

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93

 posted 03-12-2009 09:03 AM   



Polly,

This prior post might be of interest [Napier coffee maker](#)

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr 2008

 posted 03-12-2009 02:51 PM   

I think drip methods of coffee making had appeared in Europe early in the 19th century but not reached Britain. As far as I know at the time this pot was made coffee would have been brewed up in boiling water and then decanted into the pot. I'm not sure whether the dregs would have been filtered out to some extent as per Mrs Beeton or simply all have gone in to settle to the bottom.

Tea pots tend to be "short and stout", probably to make it easier to top them up with boiling water from a tea urn or kettle, and coffee pots to be taller (I have always assumed to keep a greater volume of coffee clear of the dregs).

It was the big belly on this pot that made me think of tea but coffee pots at this date were also big bellied, the difference being in the height above the belly.





That said, I still think it is the decoration rather than the original use that is the real interest here.

Reverting to Clive's point about the lid, I think even a hinged lid ought to have subsidiary marks on the inside somewhere and it would be worth a careful look to see whether any traces remain.

IP: [Logged](#)

Clive E Taylor

Posts: 450
Registered: Jul 2000

 posted 03-12-2009 03:14 PM   

Sorry, I missed Ulysses note that the lid had only a French importation mark. Can only plead a senior moment!



The absence of assay marks on this piece does worry me a little as I had reservations on the stylistic suitability for the lid to the pot, which have been reinforced. In response to Polly's comment on the putto on top, I have a feeling he/she is saying

"I don't think we're in Kansas anymore".

IP: [Logged](#)

agleopar

Posts: 847
Registered: Jun
2004

 posted 03-12-2009 10:19 PM   

Just a few thoughts on the making of this really fun work (after everybody else is done with it).

It would tell something to see if the chasing (looking at the inside of the pot) stops at the line where the spout, handle ferrules, and maybe the base are soldered to the body. If it does are there any lines that cross the outline of those parts, even just one or two and tiny? This would show that the chasing was done before the parts were soldered on.

If the chasing stops abruptly at the soldered on parts then it was done after.

My guess is it was chased before things were soldered together for the reason that it would be difficult to get to the areas behind the handle ferrules and the spout.

"This ain't no reworked berry spoon." (sorry I had to put that in 😊)

I doubt this was chased after being made although it could be done except for the handle ferrules/spout thing if the angle would not allow chasing punches access.

A comment on the chasing, I think I will quote the master again because he says it so much better "It's good, but it's a little haute bourgeois aesthetically". Technically the subject matter is better than the chasing. I do not think I have said that well but what I mean is the chasing is confident and very competent but not the best, i.e. Storrs chasers would have done small details in the graphics better, water, feathers and perspective. It is good chasing but not exceptional (I think I like it so much for the subject matter which to my eye is a great attempt at a very natural portrait of a country scene), the depth is striking but again for an experienced chaser not too hard to do and the gage of the silver does not have to be extra thick it is more about the knowledge of the chaser in moving the metal so as not to thin it.

Lastly if I could add a little about silvers hardness... When a coffee/tea pot is made as it is raised it goes back and forth from hard to soft. When the body shape is finished it is hard, the minute the spout, ferrules, base, etc. are soldered on it is now soft. If it is given a final hammer (planish) around those parts it is semi hard again, also if it was chased. Silver does not get hard as it ages, at least not in 200-300 years. I love reworking or repairing old silver because once annealed it is like it was the day it was made. Greek/Roman antiquities are a different mater and I would be very wary of moving them!

Sugar tongs and cutlery in general are made extra hard in the making process. Basically they are not annealed after the 3/4 point in making them so that they get a functional hardness from the forging to be springy and stiff. After 200 or so years, especially tongs get bent and straightened so many times that they tend to go beyond their safe range of hardness and start to get over stressed. That is why it feels like the silver is getting hard from age. The solution would be to anneal them but then they would feel like a wet noodle in terms of the spring.



I have gone on way to long and I sincerely hope that the great skill and character of this grand pot is appreciated more by what I have added.

P.S. Could there be a hall mark on the lid buried by the chasing - it seems odd not to have one?

IP: [Logged](#)

Clive E Taylor

Posts: 450
Registered: Jul 2000

 posted 03-13-2009 06:07 AM   

from above

quote:

"I have gone on way to long and I sincerely hope that the great skill and character of this grand pot is appreciated more by what I have added."





Agleopar - your comments from a position of technical expertise are of vast use to someone

like myself without (previously!) this information. I've learned a lot from the above post. If only my own ignorance!

Thanks

IP: [Logged](#)

agphile

 posted 03-13-2009 02:03 PM   

Posts: 798
Registered: Apr
2008





May I second the vote of thanks to Agleopar?

With regard to the lid, I don't think we need to assume it is somehow "wrong". As Agleopar says, marks can easily be lost or obliterated in any decorating work carried out when the piece is being finished after assay. If traces of marks remain, they should normally be on the inside of the lid.

The putto finial may not be quite what you would expect to accompany the decoration on the body of the pot. However, this was not Paul Storr's workshop where a model might be specially commissioned to create a casting for a particular design. I think it quite probable that it was simply a matter of trying to choose whichever "stock" model fitted best. To me that somehow seems to tie in with a well made piece that is following rather than leading fashion but doing so in the early years of the new fashion.

IP: [Logged](#)

dragonflywink

 posted 03-13-2009 03:07 PM   





Posts: 975
Registered: Dec
2002

Fascinating thread, always amazed at the knowledge of the members, and grateful for their sharing.

~Cheryl

IP: [Logged](#)

ellabee

 posted 03-14-2009 11:00 AM   

Posts: 306
Registered: Dec
2007





The rural motif is certainly, um, *insistent*. I'm imagining a city merchant who got rich enough to build/purchase a "country seat", and this pot was part of the celebration and/or equipping of the new house.

It just strikes me that anyone who had really spent much time in the country would be unlikely to go for this look.

IP: [Logged](#)

Ulysses Dietz

Moderator

 posted 03-16-2009 07:09 PM   

Posts: 1265
Registered: May 99





Insistent, huh? Where I come from, we call it pushy. I was studying it again today (dang, forgot to check for a straining patch over the spout inside!)

It does not look to me as if the little hinged lid has been monkeyed with. The design and quality of the chasing is all harmonious (if one dare use that word for a piece like this). Also, the odd putto finial is a choice--Hey lady, you wanna finial, we got a load of finial designs, take your pick--Finally, The French import mark is alongside a little coronet which doesn't look like an English crest, and opposite a monogram...So MADE for export?

I am wondering if an attached hinged lid HAD to have all of the marks, or was this an absolute only for loose parts (candlestick nozzles, etc)--and if this piece was intended for export (maybe THAT explains the push design) every bit didn't need marks.

IP: [Logged](#)

agphile





 posted 03-16-2009 08:03 PM   

Posts: 798
Registered: Apr
2008

Whether for the home market or for export there ought at least to be a little lion passant lurking somewhere inside the lid unless he has been lost in subsequent working or polishing. One is meant to be suspicious if he is missing but I guess it is not unreasonable then to be guided by how well the whole piece hangs together.

IP: [Logged](#)

salmoned





 posted 03-19-2009 10:42 PM   

Posts: 336
Registered: Jan
2005

I imagine 'old money' giving this as a gift to 'new money' that can't resist gabbing about their rural roots. 😊 A piece of high art that can't be discarded because of it's value, yet slanderous of the owner's taste.

IP: [Logged](#)

Clive E Taylor

 posted 03-26-2009 03:39 PM   

Posts: 450
Registered: Jul 2000





Seen recently.
Marks of Cradock & Reid, 1819

To my mind Ulysses's piece is similar but far superior in the main body decoration - but both are equally over the top in the spout and lid areas



IP: [Logged](#)

agleopar

 posted 03-26-2009 06:19 PM   

Posts: 847
Registered: Jun
2004





These 2 pots are what silversmithing should be all about! Sometimes I long for those golden times when time was not the driving force it is today. But then, would it be harder to put my kid through college??

Ulysses is the Putto on a threaded post and if so is that marked if you unscrew it (both the post, nut and Putto)?

And a belated thank you to Clive and Agphile.

[This message has been edited by agleopar (edited 03-26-2009).]





Ulysses Dietz
Moderator

 posted 03-27-2009 08:16 PM   

Posts: 1265
Registered: May 99

1819, really? Wow, that's the earliest rococo revival repousse work I've ever seen.

Clive E Taylor

 posted 03-28-2009 08:10 AM   

Posts: 450
Registered: Jul 2000

The date and maker information were taken from an auctioneer's description - but I know the guy who did it, and he's much more reliable than most.

vathek

 posted 03-28-2009 08:21 AM   

Posts: 962
Registered: Jun 99

any chance of a pic of the lid from the top?

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Author	Topic: Washed up wine taster
agphile Posts: 798 Registered: Apr 2008	posted 06-07-2009 02:37 PM



I thought I might share this small 17th century wine taster, just 2 inches (50 cm.) in diameter across the rim. It was found by a "mudlark" on the foreshore of the Thames, hence its battered appearance. It is unmarked - I have wasted hours trying to make out the remnants of any mark among the scratches and dings - but the style is distinctively 17th century. Was its loss in the river perhaps the result of some over-enthusiastic tasting by the original owner?

IP: [Logged](#)

Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93

posted 06-07-2009 02:50 PM

Very nice.

Have you tried the freezer/condensation technique to get the marks to reveal themselves?

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Scott Martin
Forum Master





Posts: 11377


posted 06-07-2009 03:01 PM

Here's a fun [Mudlarking](#) site.

swarter
Moderator

Posts: 2920
Registered: May 2003





 posted 06-07-2009 06:30 PM   

Years ago, I was offered one of these for \$300 at an antique flea market by a scavenger/dealer who had just bought it from someone else, certainly for much less. I had seen pictures of these but hadn't realized how small they were. It was unmarked and I had never handled one before, and so was uncertain of my ability to distinguish the real article from a reproduction in the few minutes I had to evaluate it, and in those days the dollar was worth much more, and so I passed on it. I have been kicking myself ever since, as it well could have been of 17th C New York Dutch origin. Then again 

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr 2008

 posted 06-08-2009 12:34 PM   

Swarter

I know how you feel. I have several regrets about the ones I let get away, matched by as many regrets about items I did risk acquiring then realised, as I learned more, that they were mistakes.

Scott

Thanks for the mudlark link.

I haven't tried your method of revealing any marks, but I am pretty certain that there aren't any. This would not be unusual on small items of that period. It is a hazard with these early items that one can spend time gazing at little dents or pits of corrosion trying hopefully to convince oneself that they are decipherable marks.

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Author	Topic: Silver Gilt Georgian Spoon
bascall Posts: 1626 Registered: Nov 99	<p> posted 06-17-2009 12:31 PM </p> <p>Here's a five and three quarters inches long silver gilt spoon that was bought in London for thirty-five pence in 1974. Naturally, I was proud as punch with myself at the time for digging it out of a box of odds and ends and realizing that it was hallmarked.</p> <p>Other than being from the long Georgian period, it has always been kind of a mystery to me. The style in particular makes me curious. The monogram looks like "W O." Any help with learning something about this spoon would be very welcome.</p>



IP: [Logged](#)

Brent

posted 06-17-2009 12:45 PM

Posts: 1502
Registered: May 99

It looks like an early Georgian spoon that was reshaped and gilded in the late Victorian period. The engraving looks to be of the later period, and in my experience gilding is often used to hide the later alterations. Still, a good buy for the price!

Brent

IP: [Logged](#)

agphile

posted 06-17-2009 05:51 PM

Posts: 798
Registered: Apr 2008

I agree - Victorian "improvement", but it is all part of the history of flatware (and silver more generally) so a good buy at that price.

IP: [Logged](#)

bascall

posted 06-18-2009 07:21 AM

Posts: 1626
Registered: Nov 99

Brent, Agphile thank you both for your comments. I have always had the impression that the spoon was modified but couldn't resist the opportunity to learn more about it. Possibly, if it had not been modified it would have been destroyed altogether.

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Author Topic: English ladle around 1760

Hose_dk posted 02-22-2009 10:38 AM

Posts: 400
Registered:
May 2008

[07-0640, 08-0587]

Direct delivered from auction purchase. Original England, bought in USA and now returned to Europe - to me.



The story might be know to most of the forum members. But here it is anyhow.

Seller said: Handle made of horn or wood, facsimile 1758 British coin, no hallmarks but tested for silver. Unusual and early silver item.

So most of the description was correct. However the coin is original in fact both coins are. (2 coins - more to follow)

Horn or wood.



It is neither because it is from a whale. In the whales mouth we have barder. And that is what the handle is made of. The ladle is for hot punch so we need a handle that does not transport the heat. Normally a wooden handle is used and at the end of the wood is a ball made of ivory. But not in this case. The bard - on structure it is a line of threads. So if you drill into the end to fasten a ivory ball - you destroy it. Therefor the silver end. As expected. The whales bard can be compared to our nails. It is the same sort of material. When the bard is boiled it becomes soft and can be formed. When twisted and fixed - when it becomes cold it keep the shape.

The 2 coins. The one in center 1758 dates the piece.



An English shilling. It cannot be older. Among 1760 + 30 years. See the kartusch it is pure rococo.



That's where we are in time.



The second coin - that is the rest of the bowl. It is made out of a second coin. And therefore it has no hallmarks - it is not supposed to have hallmarks.

You take a large silver coin. You heat it and then you start hammering. From the center in circles out towards the coin edge. You must never hit the edge.



But you get close to the edge. See how the edge of the bowl is grooved. Bear in mind that the bowl has a larger diameter than the coin - therefore "the space between each ..-

When heating and hammering the silver becomes very thin and the edge get weekend. Therefore never hit the edge.

As it is a coin - no hallmarks is expected. Is it also a British shilling or is it a half crown - or a crown?? don't know, anyone have an opinion? We do not know which silver smith that made this. But we know that it is a time consuming process. Therefore they stopped manufacture. The cost of silver was (approx) 80% of the items price. Add the handle, and the craftsmanship, sales and promotion - in total 20%. That's why they stopped with these time consuming processes. Sheffield plate was introduced and machine was invented.

Now we have the bowl, and the handle. It is now time to make the ornamentation. Think how time consuming that process was. Every little thing is made by hand with a hammer. And still the 20% should cover all that time too. And see how good he was - oh it is nice. I don't know how long the hammering process took - but we talk days.

Today nice but useless.

I have a Swedish friend and he has one similar. He told me the story of his. And I have been searching for one.

And there on line my first buy. Sellers description dated and told us that it was silver. So that was OK. He just did not know this little story regarding the manufacture. I suppose that everybody here knows about use of coins. But I have now given an example.

Interesting and nice - I think.

Please comment and correct me. I would like to know more. I have been told that these are common in England - In Denmark they are not.

Thanks.

IP: [Logged](#)

Hose_dk

posted 02-22-2009 11:09 AM

Posts: 400
Registered:
May 2008



Seems to be to hard to upload - to many pictures. So here is the edge - see how close but still not hit it.

I am talking about right side of picture, at the left side you see the edge of the shilling in the middle - that one is not touched.



IP: [Logged](#)

swarter
Moderator

posted 02-22-2009 12:55 PM

Posts: 2920
Registered:
May 2003

The correct English term for "whalebone" is baleen - plates of keratin, like compressed hairs, that the whales use to strain plankton (minute floating organisms), small fish and shrimp (krill) from the water that they take into their mouths. They then squeeze the water out through the rows of baleen, retaining the plankton.

IP: [Logged](#)

Hose_dk

posted 02-22-2009 01:15 PM

Posts: 400
Registered:
May 2008

Yes thank you. On this picture one can see that a few of the "hair" is missing.



One was lost by me - it was loose and I could take it away - like pulling and it kept getting loose - should I do something - a kind of wax?? to preserve the handle.

IP: [Logged](#)

agphile

posted 02-22-2009 01:17 PM

Posts: 798
Registered:
Apr 2008

These ladles with coin bowls are relatively common in England. The bowls were made from larger coins: dollars or crowns (five shilling pieces). In shaping the bowl the protective decoration round the rim of the coin, intended to prevent coin clipping, was left untouched. In the case of an English crown, this decoration took the form of lettering that reads: decus et tutamen anno regni .. followed by a number for the year of the monarch's reign. This translates as "an ornament and protection, 5th (or whatever) year of the reign". This lettering is still just about legible on my example. If a crown coin was used for yours as well, you may also be able to spot some of this lettering round the rim of the bowl.

It was the retention of this detail which made it clear that a coin had been used, thus guaranteeing the fineness of the silver and avoiding the need for hallmarking.

[This message has been edited by agphile (edited 02-22-2009).]

IP: [Logged](#)

Hose_dk


posted 03-24-2009 04:43 PM

Posts: 400
Registered:
May 2008

Thanks for the reply. You are right regarding promoting the site - no reason. It is some time since I learned the story and I have searched for one. After my bye I have seen multibel of these - funny they just pup op.

Mine does not have the text at edge. It is grooved (I think the word is)

[This message has been edited by Hose_dk (edited 03-24-2009).]

adelapt posted 03-25-2009 08:40 PM   Posts: 418
Registered:
May 2003

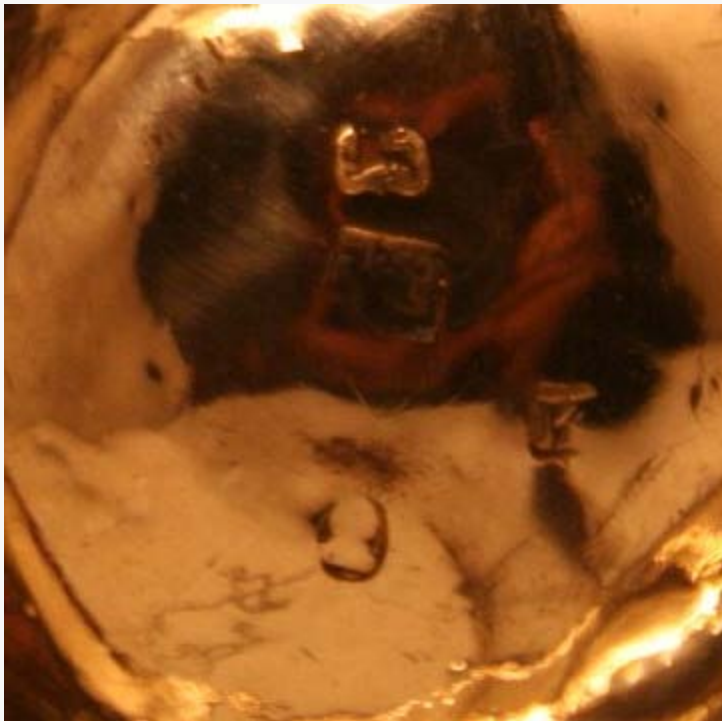
Although you believe that it would have taken "days" to produce this ladle, I would expect that a good silversmith in the late 18thC could have easily produced one in less than a day. Perhaps middletom would care to comment, or Fred Z. A skilled craftsman (who didn't work just an 8 hour day then) was quick and efficient.

Thank you for the detail and comments on your ladle, they were very clear and interesting.

IP: [Logged](#)**Hose_dk** posted 07-14-2009 06:07 PM   Posts: 400
Registered:
May 2008





Thank you for the response - you might be right, I just ??

Never the less I have just been to Guernsy and bought this one - 10 cm long, London 1805. Not made of a coin, but a small one.



Might start a collection.

But why so small? silver expensive - yes but what was a 10 cm long one for?





IP: [Logged](#)**agphile** posted 07-14-2009 06:58 PM   Posts: 798
Registered:
Apr 2008

Possibly used for toddy (whisky or rum and sugar in hot water). Toddy ladles are smaller and shorter than punch ladles but usually around 15 cm so a bit longer than yours. They are more common in Scotland than England. Looking at the proportions I wonder whether the

handle on your ladle has been shortened at some stage in its life, perhaps to remove damage?

IP: [Logged](#)

Hose_dk

 posted 07-15-2009 02:54 AM   

Posts: 400
Registered:
May 2008

Toddy - yes.

The size was a little underestimated. the handle is 10cm. From bottom of bowl to tip of silver at other end it is 15 cm.

The end with the silver top is not made that nice - it could have been changed.



The finish where handle meets bowl is much nicer.

I have not seen this difference when I bought it. But that could be the case.

The weight of the entire piece is 12 gram. So silver can only be around half of that. The bowl is 4cm x 4,4cm x 2cm. The silver is so thin - only like 3 or 4 pieces of paper. but I supposed it has fulfilled its mission - so no need for waste of silver.

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agphile

 posted 07-15-2009 11:17 AM   

Posts: 798
Registered:
Apr 2008

Whether or not the handle has been repaired, it was an interesting buy. You did better than I did many years ago when I was a novice collector, young and naive. I was sold a pair of toddy ladles as being from Edinburgh, 1782 (see picture). Only much later did I realize that they were reproductions from 1908 - same date latter but in a differently shaped punch.



Above: Edinburgh, 1908. Length 17 cm.

Right: John Robertson, Newcastle, ca.1800-1804 (date letter missing).
Length: 14.2 cm.







I associate toddy ladles with Scotland - different drinking habits north of the border. Perhaps yours was made for one of the many Scots who moved south. Most Scottish toddy ladles that I see are all silver like the other example in my picture though this one comes from Newcastle, the English assay office nearest to the Scottish border. They are similar to sauce ladles but with relatively longer and more upright handles. There seem to be far fewer with whalebone handles. I don't know whether that means fewer were made or just that fewer have survived because they are more easily damaged.

What I think of as punch ladles are often also described as toddy ladles but I prefer to reserve the term for these smaller ladles to avoid confusion.

Incidentally, I wonder whether this thread ought to be moved to the British forum?

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93 posted 07-15-2009 03:46 PM   

quote:

Incidentally, I wonder whether this thread ought to be moved to the British forum?

Since everyone participating in this thread has access to the British Forum it is a good suggestion. Thanks aghpile.

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Author	Topic: Toast
Hose_dk Posts: 400 Registered: May 2008	posted 07-16-2009 01:36 AM [08-0588] I know what toast is. We eat 3 or 4 pieces of this thin and square bread. 3 to 4 pieces for a person. But eating habits differs in time and place. This question is not really for this forum. Perhaps more for a historic cook forum. But I don't understand how did people use these? History - how old are these very useful things.



In fact I asked in the train and the taxi driver. But is a toast rack individual. Is there one for each member of the family or 3 slices for the husband and the last triangle for his wife?
I cannot get enough by eating 4 triangles of bread - 1 slice in total :-)

Anyhow Birmingham - Synyer og Beddoes - 1914.

IP: [Logged](#)

agphile

posted 07-16-2009 11:34 AM

Posts: 798
Registered: Apr 2008

Toast racks first appeared in England towards the end of the 18th century. The early ones that I have seen were larger than your small example which is indeed for one or two people. If you have more people than this round the table you need more toast racks. Your rack would hold four full slices if it is left to the individual to cut them up (which is how we manage it at home – more elegant households might halve the slices before placing them in the rack). If you wanted more toast than this, you (or your servant!) would make more toast while the first lot is being eaten. This gives a better chance of the toast still being hot enough when you eat it.

Traditionally toast would be eaten with a full English breakfast, for example porridge followed by bacon and eggs. As a result many of us would find the toast in a rack like yours quite enough, but perhaps Danes have greater appetites? Of course, it is not a rule that toast can only be eaten at breakfast. It can be a nice part of a mid-morning, mid-afternoon or late evening snack. You can, if you wish, enjoy your toast and your attractive rack – I like the design – all day long.

IP: [Logged](#)

Hose_dk

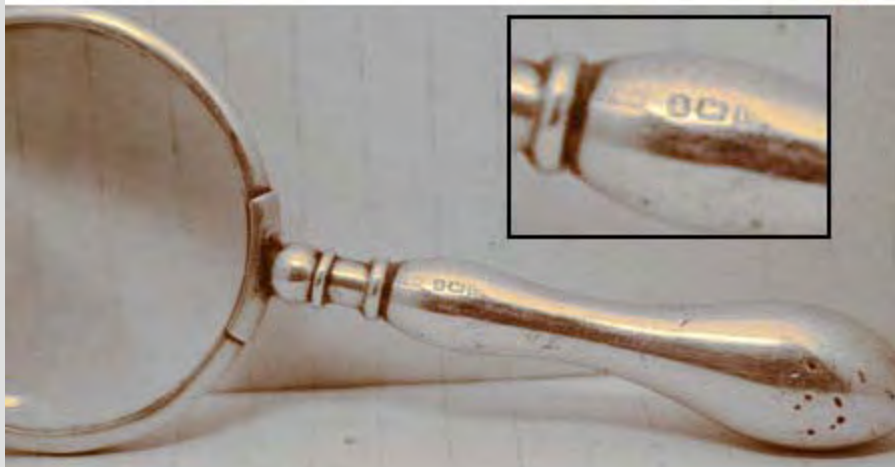
posted 07-16-2009 12:12 PM

Posts: 400
Registered: May 2008

Yes I suppose that cut into half could do. That doubles capacity compared to cut in 4. My thought was how to carry this elegant. In

order to grab the handle they fit in 4 - but they could be with the long end at side.

I bought this one during our cruise last week - we went from Copenhagen and called 8 ports in 10 days. Dover two times so we visited London and Canterbury where I got this one - and a beautiful magnifying glass - is it not nice? My wife gave me this. We where in Brugge and saw 3 in a window - shoppe closed - but in Canterbury. So she gave me this.



Now I can study silver in a dignified way 😊

Birmingham Chrisford & Norris 1919.

IP: [Logged](#)

agphile

📅 posted 07-16-2009 04:16 PM 🗨️ ✎️ ➡️

Posts: 798
Registered: Apr
2008

Sounds like a nice cruise, especially as you managed to bring these silver souvenirs home with you.

IP: [Logged](#)

Dale

💡 posted 07-16-2009 05:50 PM 🗨️ ✎️ ➡️

Posts: 2132
Registered: Nov
2002

My understanding of the old system of serving is that toast was continuously produced at the dining room fireplace. The servant would bring in a full rack of toast, offer it to the diners and then go to the fireplace and begin to toast bread. There are old devices for doing this, they look a bit like a metal rack for pamphlets, and were portable. It does not appear that the toast rack was meant to sit on the table but rather be carried about.

IP: [Logged](#)

agphile

posted 07-16-2009 06:50 PM   

Posts: 798
Registered: Apr
2008

That sounds right, particularly for larger and wealthier households, but I think it is the larger toast racks that would have been used for service like this. Smaller racks such as the one here were surely placed before individuals or couples, or used when you had a tray brought up to your room. I don't know whether it is relevant that the first, rudimentary electric toasters had appeared by 1914 but that might explain why smaller toast racks became popular.

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



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Author	Topic: Maker ID Help
<p>bascall</p> <p>Posts: 1626 Registered: Nov 99</p>	<p> posted 08-06-2009 09:50 AM   </p> <p>Here are six spoons that are each about five and an eighth inches long. They came as a group and look they were in the same household and bought as needed. They are in two different styles with the plain spoon having the more elongated drop and the other one having a well worn armorial and a simpler drop.</p> <p>The makers are not to be found in my meager references. Any help would be greatly appreciated.</p> 





IP: [Logged](#)

agphile

posted 08-06-2009 11:19 AM

Posts: 798
Registered: Apr 2008

I may have the reference books but I am the world's worst at getting marks right - all too prone to overlook some crucial difference between similar looking marks. However, I think you have spoons by Thomas Northcote & George Bourne 1794, Thomas Wallis II 1801 and Stephen Adams II 1835.

IP: [Logged](#)

bascall

posted 08-06-2009 11:37 AM

Posts: 1626
Registered: Nov 99

Great! Thank you very much. The date letter that goes along with the "Stephen Adams II" mark looked like 1795/6 to me. However, you have given me a tremendous start with this much information.

IP: [Logged](#)

Brent

posted 08-06-2009 01:35 PM

Posts: 1502
Registered: May 99

The "U" date letter is indeed 1795, not 1834. It can be tricky with date letters that look about the same in upper and lower-case, and the shapes of the surrounds are rarely consistent. In every case here, the monarch's head shows George III, not William IV.

Brent

IP: [Logged](#)

agphile

posted 08-06-2009 03:47 PM

Posts: 798
Registered: Apr 2008

In that case the maker's mark is for Stephen Adams I (the father). The father's mark should have a pellet between the letters which the son's lacks - not sure whether I can spot a pellet in the pictures. Anyhow, I did warn you about my unreliability with marks!

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bascall

posted 08-06-2009 04:20 PM

Posts: 1626
Registered: Nov 99





Thank you Brent. And no problem agphile. I do have to say that there are three of these spoons with the "SA" mark, and none of them have a hint of a pellet. By the way, the "SA" marked spoons all have the longer and thinner drop. Thanks again.

[This message has been edited by bascall (edited 08-06-2009).]

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr 2008





 posted 08-06-2009 04:34 PM   


Just checked the biographies in my Grimwade rather than relying on memory. The mark is after all that of the son who entered his first mark in 1792, probably following the retirement of his father with whom he had been in partnership. I had been thinking the changeover was a bit later. Moral: check one's facts before putting finger to keyboard!

IP: [Logged](#)

bascall

Posts: 1626
Registered: Nov 99

 posted 08-06-2009 05:01 PM   


 May your research never become so convoluted again. Of course we know it will.

At any rate, thanks so much.

IP: [Logged](#)

Clive E Taylor

Posts: 450
Registered: Jul 2000





 posted 08-06-2009 05:19 PM   

A diagnostic tool for dating post 1785 London silver of the Georgian period is the Assay Mark . If the Lion Passant is looking AT you (the Lion Passant Guardant) it is pre 1823. After May 1822 the punches were changed so that lion looks in the direction he's walking. So the SA mark is the date letter "u" for 1795/96 , not that of 1835/36

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr 2008

 posted 08-06-2009 05:38 PM   

Clive, I need you by my side whenever I am checking silver marks. You would think I might have learnt after 30 odd years of collecting but I seem to have a blind spot. Not sure whether to blame the weakness on my eyes or my brain but probably the latter.

Have you had a good time cruising the waterways this wet summer?

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Author Topic: **Puzzle teaspoon - Guernsey?**

agphile

posted 08-07-2009 08:54 AM

Posts: 798
Registered:
Apr 2008



At first sight this teaspoon might be described as Old English feather-edged with a split double drop. I hope my picture is clear enough to reveal that instead of normal feather edging it has what I think of as a serrated edge – a series of short incisions round the front edge of the





stem. This is not something I have come across on any other spoon.

It carries just a maker's mark struck twice: IA with a device above. A similar mark is recorded in the "old" Jackson for an unidentified Guernsey maker, found on a cup with the engraved date 1776. Ian Pickford's revised Jackson does not include Channel Island marks and I am told the mark is not listed in Mayne's books on Channel Island silver (I don't own copies). I am therefore uncertain how confident, if at all, I can be about the Guernsey attribution though a date in the 1770s would fit the style of the spoon.

I would be interested to know whether others have come across other examples of this serrated edge decoration or can throw more light on the mark.

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FWG





 posted 08-07-2009 02:09 PM   

Posts: 845
Registered:
Aug 2005

It actually is in Mayne's *Channel Island Silver* (p.105), as an unknown Guernsey maker c.1763-1807. Listed as seen on 13 christening cups, 1 baluster mug, 1 3-footed cream jug, 1 snuffer tray, 1 tablespoon and uncounted teaspoons. None of the spoons are illustrated there, though, so no good comps. But the mark is definitely the same.

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agphile

 posted 08-07-2009 04:12 PM   

Posts: 798
Registered:
Apr 2008

Many thanks. My previous informant clearly didn't bother to look properly. It is good to know one can rely on friends in this forum. I am most grateful.

[This message has been edited by agphile (edited 08-07-2009).]

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Brent

 posted 08-07-2009 08:51 PM   

Posts:
1502
Registered:
May 99

That's funny. I bought a Channel Islands spoon from a dealer who said the same thing, that it wasn't in the books on Channel Islands silver, so he didn't know where it was from. When I did get a copy of Mayne, there it was! To be fair, I've done the same thing; neglecting my own reference materials.

Brent

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Author Topic: Goblet w/ Oxford University Arms

Brent

posted 08-27-2009 04:29 PM

Posts: 1502
Registered:
May 99











Here is another puzzler. It is a fine silver goblet, completely gilded and decorated with flat chasing and shallow repousse. One one side is a representation of the arms of Oxford University, with the motto Dominus Illuminatio Mea. The opposite cartouche, seemingly intended for an inscription, is blank. The bowl and foot are spun, and stylistically I would date it to 1850-1870. It looks and feels like solid silver, and I am quite confident that it is. But, there are no marks whatsoever, which I find very odd.

Can anyone shed any light on this fine piece?

Brent

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agphile





 posted 08-28-2009 03:36 PM   

Posts: 798
Registered:
Apr 2008

A nice puzzle. You would expect an item that was some sort of Oxford souvenir to have been sold in England and therefore to have been hallmarked. By Victorian times the provincial maker who might not always mark his work was a thing of the past. I suppose it is possible that an expat Oxford alumnus in the colonies might have commissioned it locally?

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agphile

 posted 09-04-2009 05:48 PM   

Posts: 798
Registered:
Apr 2008

I've been trying to think who on earth would want a silver goblet with an Oxford badge. Not that I mean to be rude about Oxford, but if I wanted something to commemorate my University days at the other place I think I would go for my College rather than the University and for something not too ostentatious. I suspect a similar hierarchy of loyalties would apply at both Universities in Victorian times as well as now. One possibility that occurs to me is that there would probably have been a number of Oxford graduates in most parts of the former British Empire (in the Colonial Service

and the Church, but also in all sorts of other employment or even idleness). Might a group of them have come together in some sort of drinking/dining club and commissioned silver for it? Just idle speculation, of course, in an attempt to support my earlier suggestion of a colonial origin.

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Author	Topic: Richard Rugg
Ulysses Dietz Moderator Posts: 1265 Registered: May 99	posted 10-07-2009 12:20 PM
	<p>This salver, 14 1/2 inches diameter, was given to Newark in 1923 by Louis Bamberger. It bears marks that we have always attributed to Richard Rugg, with a 1765 date letter. The openwork rim is applied to the flat body of the salver and (unseen in the photo) is has openwork rococo feet. I just wondered what people know about Rugg and his work. Our English silver collection is varied but largely middling, and almost all acquired before 1960.</p>



IP: [Logged](#)

agphile

Posts: 798
Registered: Apr 2008

posted 10-07-2009 01:30 PM

Rugg was a specialist salver maker. Other examples of his work now in the USA are at the Sterling and Francine Clark Art Institute (and probably in other collections for which I do not have the catalogues). I am no expert but he seems to me to have produced perfectly competent work in the prevailing fashions.

His mark used to be confused with that of Richard Rew, also a salver maker, but Rew's mark, though similar, is larger. And I'm afraid that is about all I can offer off the top of my head.

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
Author	Topic: Mystery spoon
adelapt Posts: 418 Registered: May 2003	posted 10-31-2009 12:47 AM
	<p>This is a spoon I've had for some years. Never been able to tie it down - the marks are a relatively poor effort at British hallmarks. The "maker's mark" if that is what it is, looks rather like an ear of wheat. If there are letters in it, they are illegible. Seems odd for an outright fake, and seems to have some age to it. Any opinions on it would be most welcome thanks.</p>





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agphile

 posted 10-31-2009 08:17 AM   

Posts: 798
Registered: Apr
2008





An interesting spoon. I've confessed in other threads that I am far from the most reliable person when it comes to marks but I agree with you that I would be inclined to regard these marks as fakes rather than pseudos. The shouldered Old English style flourished briefly in the 1760s/1770s (though revived at various periods subsequently) and your marks seem to me to be an attempt to imitate marks of c.1770, but I can't make out what the "date letter" is actually meant to be. I wondered about the Lyon and Twinam forgeries but can't tie your marks in to any of the examples I have seen published.

The monogram also looks wrong and out of period to me. Oddly, the outline of the letters, but not the decorative detail, is similar to the Montgomery and Pembroke monogram on Nyoman's Paul Storr plate that was discussed in the New Members' Forum a little while ago.

My best guess would be that both the marks and the monogram are late 19th century. They might have been applied to a genuinely old but unmarked spoon to "add value" or to a new spoon to fake age.

IP: [Logged](#)

Brent

 posted 10-31-2009 08:52 AM   

Posts: 1502
Registered:
May 99

Hi,

A nice puzzler. Looking at the close-up of the handle, it looks like it has a nice undisturbed patina appropriate for its age, and the monogram does not look like it was recently done. So, at least the base of the spoon looks to be old. The mark area looks wrong though, but that may just be the picture. How does the patina around the mark look under magnification? Also, the bowl looks like it might have been reshaped and/or buffed?



Anyway, I think you have an old spoon that has been modified, but not entirely made up.

Brent

IP: [Logged](#)

swarter
Moderator

Posts: 2920
Registered:
May 2003

 posted 10-31-2009 11:51 AM   

The elaborate style of the engraving does not look English or American to me, and I do not think there is anything fake about the spoon (if fake equates to counterfeit). The marks, of which I think I have seen one or two of in the past, may be genuine (or at least crude phms), but from where I am not sure at the moment.

If nothing further materializes here, we can consider moving this to the Continental Forum and see what contributors there can provide.

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vathek

Posts: 962
Registered: Jun
99



 posted 11-01-2009 07:51 AM   

I would find it helpful to see a pic of the marks from straight above rather than at a n angle. Might help.

IP: [Logged](#)

argentum1

Posts: 602
Registered: Apr
2004

 posted 11-01-2009 10:29 AM   





Brent

I will not swear to the following but have been told by a Metallurgist that Old Patina on Silver can be duplicated by subjecting the object to repeated heating in a high oxygen atmosphere. I have never tried it as I have no way to ensure the oxygen levels. He did not say anything about temperatures or percentage of oxygen. Even 'experts' appear to be capable of 'old wives tales', who knows.

IP: [Logged](#)

adelapt

Posts: 418
Registered:
May 2003





 posted 11-01-2009 02:43 PM   

I will try for a good overhead photo of those marks. The stem has a good patina, the light flattened it. From memory, the bowl was vigorously cleaned (or buffed) - will check. Thanks all.

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr
2008

 posted 11-01-2009 02:50 PM   

A few second thoughts on reflection. I think Swarter has a point when he suggests a possible continental origin. It would explain the unusual style of the monogram. I originally used the term fake for the marks because British colonial pseudo marks are, I think, generally a feature of the first half of the 19th century. A spoon of this pattern would be unusual in that period as far as British fashions are concerned and I thought these marks seemed to be trying specifically to simulate English marks of the 1760s/early 1770s. However, if so, they are a pretty crude attempt - even down to the lion passant facing the wrong way.

Looking again at the photo I think the marks are original to the spoon, the inward curves to the side of some of the punch marks the result of finishing after the marks had been applied, so I now discard my suggestion that they may have been a later addition and I wait with interest to see if anybody is aware of similar marks that were used elsewhere.

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



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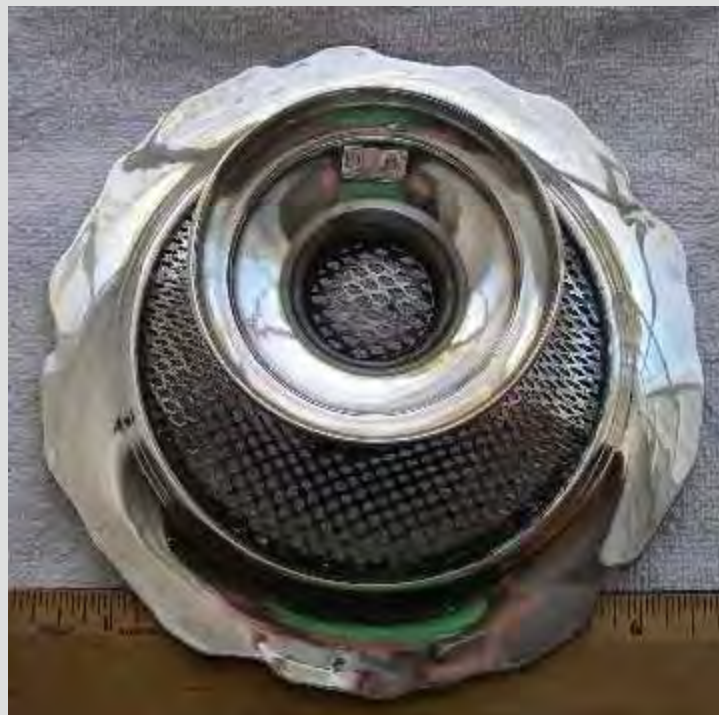
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Author	Topic: Here's a weird one!
Brent Posts: 1502 Registered: May 99	 posted 12-22-2009 07:13 PM   
	



Here's a piece I had to buy just because of the marks. It looks like a nice early-mid 20th C silverplate compote with grape edges, grille-work body and stepped foot. It is definitely silverplate, with copper showing through at one edge.

The marks though:





H in a shield, Gothic G in a circle, and a reasonable facsimile of the maker's mark of Peter, Ann & William Bateman

What do all think? A deliberate fiddle to fool some dope? A "Reproduction"? Who, When, Why?

Brent

agphile

Posts: 798
Registered: Apr
2008





 posted 12-23-2009 09:32 AM   

Weird indeed! Neither the piece itself nor the marks (with or without the "Bateman" bit) look particularly English to me. It seems to me as if the Bateman mark may be a later addition rather than part of the original marking, so perhaps you are right to suspect an attempt to deceive. After all, the Bateman marks do seem to have a cachet that I am not sure they deserve.

IP: [Logged](#)

dragonflywink

Posts: 975
Registered: Dec
2002

 posted 12-23-2009 01:10 PM   

Looks like someone stamped some "interesting" marks on a piece of metal and soldered it on, would suspect that there was intention to deceive. Many folks are just enamored of any kind of marks - years ago a friend bought a lot of silver from a self-taught "jeweler", there were some nice pieces, but also a very heavy "tested as sterling" tankard, simple tapered form, bearing an impressive crowned VR, a number and initials near the lip, nothing I could say would convince her that it was a late Victorian silverplated British pub mug.

~Cheryl

IP: [Logged](#)

Clive E Taylor

Posts: 450
Registered: Jul 2000

 posted 12-23-2009 06:43 PM   

An interesting thing. The comment that "It is definitely silverplate, with copper showing through at one edge. " is perhaps significant . Copper is I believe exceedingly difficult to plate, certainly by electrolysis. Only the Old Sheffield plate process, by a pressure sandwich by rolling thin silver is this normally achieved. I am no expert but could this actually be a Regency period item ? The worst of the rococo revival pieces of the early 1800's are pretty odd. I cannot believe that anyone would hope to deceive by the method of adding a plate with Bateman marks. Anyone being savvy enough to know such a mark is not going to be fooled. No Lion Passant so the piece is legal. My own guess it - perhaps actually retailed by the Bateman factory and marked by them. Certainly I've seen buckles in base metals marked with a silversmiths silver punch.

IP: [Logged](#)

Dale

Posts: 2132
Registered: Nov
2002

 posted 12-23-2009 07:51 PM   





Actually copper carries a current very well and plates easily. One reason it was not used much is that it should not be in contact with food and will pit when exposed to acid in food. Britannia metal was a new improved pewter that could interact with food safely. Plus, many of the early platers were pewterers not silversmiths.

I would agree that the marks were added later. Great piece still.

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chase33





Posts: 362
Registered: Feb
2008





 posted 12-23-2009 11:03 PM   

ok, so what is this piece? a fruit bowl?

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vathek

 posted 12-24-2009 07:57 AM   

Posts: 962 Registered: Jun 99	the grape edge reminds me of a lot of the late 19 - early 20c grape patterns. <p style="text-align: right;">IP: Logged</p>
Marc Posts: 414 Registered: Jun 2002	 posted 12-24-2009 10:37 PM    <hr/> Hi Brent.. What are the dimensions.. Chances are that it had a glass liner at one time.. Nice smooth sides.. Fine form. Good lines.. Sounds like we're talking about horses!. Merry Chrismaka everyone!. Marc <p style="text-align: right;">IP: Logged</p>

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Author Topic: **Thimble case**

adelapt

posted 02-11-2010 01:08 PM

Posts: 418
Registered:
May 2003


This acorn shaped thimble case looks to me to be mid 18th century, and English. The only marking is an illegible maker's mark inside the apex of the screw on lid. At the suggested time such an item could legally avoid hallmarking because of its smallness - under half an ounce (ie. 10dwt). Comments invited! Length approx. 3.5cms/1.4", diam. approx. 2.7cms/1.1"





IP: [Logged](#)

agphile

 posted 02-11-2010 04:11 PM   

Posts: 798
Registered:
Apr 2008

A pretty little object. I can see why you suggest mid 18th century. I don't know enough about small boxes in general or needle cases in particular to try and comment or second guess you on the origin, but I wouldn't mind owning it myself!

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


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Author	Topic: Birmingham candlesticks
Ulysses Dietz Moderator Posts: 1265 Registered: May 99	posted 02-23-2010 07:52 AM
	I'd love to know the maker for this set of four candlesticks, given to my grandparents as a wedding gift in 1907. As I remember, the date letter is 1903--but I still don't have any books that list more recent silversmiths...can anyone illuminate me?









agphile posted 02-23-2010 08:42 AM   Posts: 798
Registered:
Apr 2008

Hawkesworth Eyre and Co, Sheffield (not Birmingham)1904.




The firm was established in 1833 as successors to Blagden, Hodgson & Co in Sheffield.

IP: [Logged](#)**Ulysses Dietz**




Moderator

Posts: 1265
Registered:
May 99 posted 02-23-2010 02:38 PM   

My face is red. I meant Sheffield. Now if I only knew whether they were bought in NYC or given by English friends...Would Sheffield sterling pieces have been retailed in London stores? These are clearly copied from 1760s Adamesque models, pretty closely, too.

IP: [Logged](#)**agphile** posted 02-23-2010 06:06 PM   Posts: 798
Registered:
Apr 2008

Yes, they could have been retailed n London. (Incidentally, the company also registered marks in London as was common and had a London as well as a Sheffield address - not sure whether a shop or just an office in London)





IP: [Logged](#)**agleopar** posted 02-23-2010 06:59 PM   Posts: 847
Registered:
Jun 2004

Agphile – Ulysses,

Can I piggyback on here – how do you find more recent English makers from the last century and this one? The Hall (Assay Office) does not give access and I do not think there are books. I would love to be able to look up contemporary marks especially for London.

IP: [Logged](#)**nautilusjv** posted 02-23-2010 11:49 PM   Posts: 249
Registered:
Nov 2008

Beautiful candlesticks!

IP: [Logged](#)**agphile** posted 02-24-2010 12:30 PM   Posts: 798
Registered:
Apr 2008

Agleopar: I don't have an answer for 20th and 21st century marks. Fallon's "London Goldsmiths and Silversmiths 1837-1914" is still useful for the companies that remained in business. For example, some spoons I had made last year as Christmas presents for my daughters bear the same mark that Fallon shows as entered in 1909 (though it is a very different company now).

When it comes to individual designer silversmiths, I imagine the marks of the more famous, more collected or more prolific may feature on one or more of the websites devoted to marks but I haven't checked and don't know of any single comprehensive source. I only know the marks of the few individuals I have bought from, and I have myself been frustrated in trying to identify the maker of a modern piece I bought second-hand.

Sorry I cannot be more helpful but perhaps somebody else may be able to chip in and put us out of our misery.





Ulysses: When it comes to Birmingham/Sheffield and many other possibilities for confusion I am all too prone to similar slips of the tongue/typing finger. I like to think it is because my mind is on higher things than such mundane detail. My family will offer less complimentary explanations. Next time they do so, I shall cite a distinguished curator in my defence.

David

[This message has been edited by agphile (edited 02-24-2010).]

IP: [Logged](#)

agleopar

 posted 02-24-2010 09:34 PM   

Posts: 847
Registered:
Jun 2004

Agphile, you have confirmed what I feared, that there is no system in place. How disappointing and what an opportunity for Goldsmiths Hall if they do want to promote the trade (and how easy in the digital age). Thank you for explaining.


Out of curiosity what firm still exists that is that old and would make spoons, Wakely and Wheeler, Asprey? Comins and Vanders are gone, who's left?

I would love to know who RC is from about 1972. I worked with Richard Costain at that time but I think this is a different maker.

Ulysses, I think when Sheffield and Birmingham petitioned for assay offices they met in the Crown and Anchor pub and tossed a coin for which would be the mark for each city. Ok that is my very fuzzy recollection (I am too lazy to go check) and since the marks have no historic relation to the cities I never remember which goes with which.

IP: [Logged](#)

agphile

 posted 02-25-2010 01:42 PM   

Posts: 798
Registered:
Apr 2008

Agleopar,

it's Wakeley and Wheeler. The spoonmaker there is Jeff Francis. Here is a pic of some of the spoons in question.



They are excellently made and substantial spoons, but don't blame Jeff for the design which I specified.

David

P.S. I can't help with RC but shall hunt around and let you know if I turn anything up.

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Author Topic: Henry Plumpton

ahwt

posted 03-03-2010 10:21 AM

Posts:
2173
Registered:
Mar 2003

[08-0601]





The garden is calling for help, but the weather continues to quiet my desire to answer. Looking through old silver is, for now, better alternative. At least until the Nashville Lawn and Garden show this weekend.

I do not know the chances of doing this, but I purchased the two tongs above at separate times and they both have the mark of H·P. The lower mark goes with the lower tongs in the first picture and the higher mark goes with the other one. In both cases the top of the H and P is missing. Henry Plumpton from London seems to be the silversmith and he specialized in tongs.

The information I have indicates that he registered his mark in 1761, but does not state how long he worked. He must have been in business a long time to have two tongs come to my part of the world. Even the broken die to mark his goods may indicate a long career. Does anyone know how long he was in business.

IP: [Logged](#)

DB

posted 03-03-2010 11:10 AM

Posts: 252
Registered:
May 2006

The expert on these scissor-shaped tongs is Dr. David Shlosberg. He calls them teatongs, as this is the terminus technicus in old documents. He has an excellent website [.SilverTeaTongs.com](http://SilverTeaTongs.com), and also has written a book about it. Might be worth your while.

IP: [Logged](#)

agphile

posted 03-03-2010 12:41 PM

Posts: 798
Registered:
Apr 2008

Henry Plumpton was free 1740 and still recorded in the Parliamentary list of 1773. He will have had an earlier, pre 1761 mark in the missing smallworkers' register. Your HP mark looks like the one David Shlosberg suggests was the earlier. The outline of the lion passant punch also fits in with this.

On style I would suggest your first pair is 1750s and the second 1740s but if Shlossy spots this thread you may get a more informed opinion.

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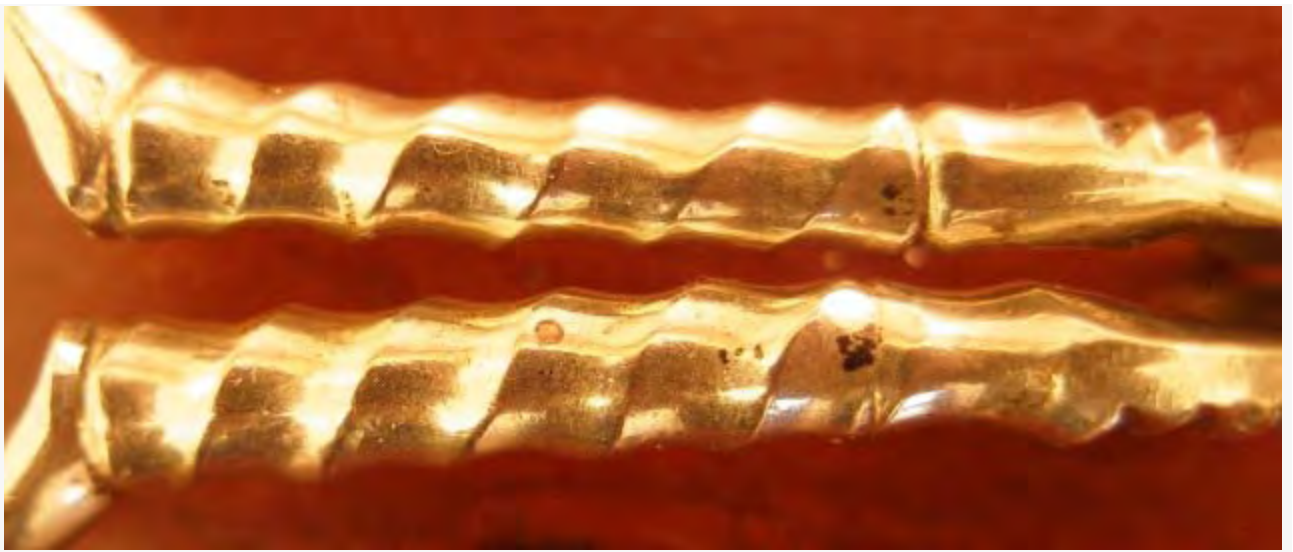
ahwt

posted 03-03-2010 07:03 PM

Posts:
2173
Registered:

Mar 2003





Thanks all for the fascinating comments. I posted another tea tongs above and while unmarked it is most likely English. I must admit I brought this one because it was unmarked, perhaps a little more primitive than most and with that there was the possibility that it was made in the colonies. I now realize that many tea tongs in Britain are unmarked so likelihood that it is American is remote.

This one has twisted legs that are attractive and these must have been made in a different manner than the twisted handles found on many mid-1800s spoons in the U.S. These have a

softer look. It also does not have the hidden pivot point as the two Plumpton tongs, however that does not seem to have affected its longevity as it still functions properly.

In another thread the use of sugar cubes was questioned. I posted a picture on sugar cubes above that my wife has "collected". I say collected as you will notice several of the Christmas cubes are missing - I ate them before I was told they were to be looked at and not to be eaten. We now use just the plain sugar cubes.

IP: [Logged](#)

agphile

 posted 03-03-2010 07:43 PM   

Posts: 798
Registered:
Apr 2008

That's an interesting pair of unmarked tongs. If English, the shape of the hinge and the plain finger rings would suggest an early date, perhaps 1720s, but I have never seen twisted shafts like this. And that sort of decoration would be more likely on later tongs. Perhaps provincial or even colonial American of the mid 18th century using a by then old fashioned form but going to town on the decoration? However, I have no idea what tongs from elsewhere might have looked like and I'd have to say that the overall shape and proportions don't seem to me to be quite in the English tradition. Is there any possibility the tongs have had their shafts replaced? Not something I would like to try and judge from a photo, but most old tongs have suffered some damage and repair during their lives.





I think Shlossy might be interested to see these if you contacted him via his website. I've always found him very helpful (and can occasionally boast that he used one or two of my pieces for illustrations in his book).

As for the sugar cubes, I don't think I could have resisted a nibble.

[This message has been edited by agphile (edited 03-03-2010).]

IP: [Logged](#)

DB

 posted 03-04-2010 02:06 PM   

Posts: 252
Registered:
May 2006



These tongs look Dutch to me - by the way neither Dr. Shlosberg nor I have any business interest, but I know many of your contributors are active dealers. Dr. Shlosberg has written extensively for the SSC Journal, which I edit - and is generally very helpful to all collectors, as he has a deep interest in his field. I repeat this again - as in another post - to suspect behind every harmless inquiry or helpful hint a business interest is a little far-reaching to say the least.

IP: [Logged](#)

Scott Martin

Forum
Master

Posts:
11377
Registered:
Apr 93

 posted 03-04-2010 02:23 PM   

quote:

....by the way neither Dr. Shlosberg nor I have any business interest...

No one said you did.

The Guidelines are there to help foster open online forum discussions. Email addresses are snipped for a lot of reasons as stated in the Guidelines.

Generally the posting of email addresses foster offline communications which doesn't support the open online SSF forum discussions

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ahwt

 posted 03-04-2010 11:40 PM   



Above is the last set of tea tongs that I have of the scissor type. These are only 3 ¼" inches long whereas the largest English tongs are a little under 5" long. These are marked 800, Corrini and have what looks like a humming bird feeding at a flower. The other symbol is not clear to me. The name Corrini suggests Italian origin to me.

These tongs are actually too small for me to use as my fingers do not fit into the openings. Surprisingly the English tongs fit me perfectly, even though people in those days were smaller, on average, than we are today.

DB thanks for your comment about the possible Dutch connection of the tongs with the twisted legs. In another [recent thread \(Reviving the twisted spoon discussion for an ID\)](#) Dale points out that inscriptions using dots are "Scandinavian, or more precisely Baltic". I looked again at these tongs and they have pin pricks on the inside of one of the shell ends of "SC" and the other has the date "1820". These no doubt would indicate when SC acquired the tongs and might indicate the approximate date they were made.









The Dutch I think also picked up this practice of inscribing with a pin prick, as I think did other northern European countries, so these tongs most likely came from northern Europe and not England.

One observation I might make about posting e-mail addresses is from my experience with a non-profit organization that I assist. We post our e-mail address on our website and as a result are deluged with spam. Our internet provider has an additional charge for filtering spam and we are looking into other ways; i.e. cheaper ways to eliminate spam.

We pushed up our date to visit the Nashville Lawn and Garden Show to today and can report that the displays were beautiful. What a treat to be treated to an early spring.

IP: [Logged](#)

ahwt

 posted 07-18-2018 09:11 PM   

Posts:
2173
Registered:
Mar 2003










It has been some time since I found any tea tongs, but this pair seemed interesting. They are unmarked, but from Dr. Shlosberg's book *Eighteenth Century Silver Tea Tongs* several things can be inferred. The rings fall in the category of truncated pear shaped rings and the shafts have quatrefoil shapes adjoining the hinge. I think these characteristics point to a date of 1760 or thereabouts.

The hinge is also interesting in that it has what I think could be termed a flower head engraving. Dr. Schlosberg states that this decoration was typical of Irish tongs from the 1755 period. The grips seem to be a variation of what Dr. Schlosberg calls the pointed four lobed shell and is in line with his observation that designers of grips made them as individualistic as possible.

These tongs also have a engraving that may be WWL probably for the initials of one of the owners. This engraving may have been added later as it is the only part of the tongs that seems strange. Whoever did the engraving seems to have made the Ws too big with the result that not enough room was left for the L.

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Polly

 posted 07-19-2018 10:18 PM   


Posts:
1939
Registered:
Nov 2004

Great tongs! I have a number of tongs of this sort, and I've corresponded with Dr. Schlosberg (what a nice man). I think you're right about the date, but I have several examples with similar engraved flowers that have the marks of London silversmiths, so I don't think you can conclude that these are Irish. The Irish examples I've seen online often seem extra fancy, with lots of loops and curlicues--even more than this pair (which may or may not mean anything).

I've noticed not infrequently that the monograms are much cruder than the rest of the craftsmanship, and I've wondered whether it was common for someone other than the original maker or engraver to add a monogram.

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ahwt

 posted 07-19-2018 11:56 PM   

Posts:
2173
Registered:
Mar 2003

Thanks for the information Polly. Dr. Shlosberg's book is really great. Another book on tongs that became available after the earlier tea tongs is "Georgian Silver Sugar Tongs" by Graham Hodges. It is amazing to me how many tongs these two have documented.





The tongs I showed have no markings at all. They seem to me to be well made and may have been made by a smith away from a big city and the feeling by the customer that everything must be assayed.

It could be that if you did not have your silver assayed, you may not want to put your name on it.

[This message has been edited by ahwt (edited 07-19-2018).]

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Polly

 posted 07-20-2018 10:06 AM   

Posts:
1939
Registered:
Nov 2004

Your pair is so well made, it was obviously made by someone who knew what they were doing. My guess would be that the maker was one of the major makers of tongs, but of course that's just a guess. I have no idea why they didn't mark or assay it. I do have a few unmarked pairs and pairs that lack the assay mark, so I know it did happen. Yours are in great condition, too. Nice tongs!

Agree about the Hodges book (and, of course, the Schlosberg book).

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Author	Topic: A Trip to The Silver Vaults in London
nautilusjv Posts: 249 Registered: Nov 2008	<p> posted 04-15-2010 07:23 PM </p> <p>I recently went to London and had a chance to go to The Silver Vaults in Chancery Lane. I descended a long flight of stairs below street level to reach The Vaults. When you reach the bottom of the stairs you enter through a pair of massive steel safe-like doors with large, thick tumbler locks into something that resembles a bunker- long, antiseptic corridors covered in industrial tile, fluorescent lighting and no windows. The maze of corridors were filled with thick steel doors, some open, some not which led into each particular dealer's space of varying sizes.</p> <p>I entered the first space and felt weak in the knees. I don't even remember the name of that dealer. I have never seen so much silver in one place. Vitrines to the ceiling were filled with it all shining and gleaming. Tables were stacked with pieces of all shapes, sizes and styles. It was like entering Aladdin's Cave or finding the buried treasure of an 18th century pirate or given the surroundings, it was if massive quantities of silver were secured underground by the government because of some national crisis or war. My mouth went dry.</p> <p>I recovered from my initial shock and managed to find a few goodies.</p> <p>A pair of bud vases hallmarked William Comyns, London, 1902.</p>







A tea strainer hallmarked Walker & Hall, Sheffield, 1935.



And 2 lovely napkin rings- the first hallmarked William Neale, Chester 1902. The second hallmarked William Evans, London, 1871.





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Scott Martin
Forum Master

posted 04-15-2010 08:30 PM

Posts: 11377
Registered: Apr
93

See also [The London Silver Vaults](#)
We are moving this thread to the [British / Irish Sterling Forum](#)

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agphile

posted 04-17-2010 02:09 PM

Posts: 798
Registered: Apr
2008

Glad you enjoyed your visit and that you managed to pick up some nice pieces. I tend to find that, unless there is something very specific I am looking for, I am overwhelmed by the choice there and leave having failed to make my mind up on any possible purchases.

A good thing you made your trip when you did. If you had left it until now you would have had better weather - clear blue skies, but with that invisible layer of volcanic dust up there that has grounded all flights and would have left you stranded here.

IP: [Logged](#)

ahwt

posted 04-17-2010 04:35 PM

Posts: 2173
Registered: Mar
2003

What a nice place to be stranded.

IP: [Logged](#)

nautilusjv

posted 04-18-2010 08:32 AM

Posts: 249
Registered: Nov
2008

I don't think I would mind being stranded in the Vaults. I did go at first with an idea of what I was looking for, but the pieces were just too expensive for me, so I just decided to wander and be open to any possibility and then consider price. Luckily, it worked out quite well! I also must say that all the dealers were very gracious and welcoming. All in all it was a wonderful experience.

Kelly

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Author	Topic: Paul Storr Silver Plate, Need Help with COA and Monogram
Nyoman Posts: 69 Registered: Nov 2007	posted 09-08-2009 03:55 AM
	[26-1902] <p>I've always found it near impossible to read monograms, so if anyone can help me to decipher this one, I'd much appreciate it. Same goes with the amoral coat of arms if also possible.</p> <p>Chances are this monogram and coat of arms is for a royal or titled family. This plate is identical in pattern (but not monogram) to a group sold at auction dating the same year (1834) and bearing the monogram of Robert Henry, 12th Earl of Pembroke and 9th Earl of Montgomery (1791-1862):</p> <p>Also, what are silver collector's thoughts about such a large amoral engraving? I have quite a number of amoral Chinese export ceramics in my collection which are highly prized, but on silver, is this considered as less desirable?</p> <p>Many thanks in advance for any help, advice and opinions.</p> 







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Nyoman

posted 09-08-2009 06:52 AM

Posts: 69
Registered:
Nov 2007

Oh goodness, I just re-read my post to discover an most embarrassing misspelling.

Of course I meant armorial and not amoral! What was I thinking?

I know some would say that was a Freudian slip, but truly, I was just not paying attention. Many apologies, and OK to have a chuckle or two!

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agphile

posted 09-08-2009 09:02 AM

Posts: 798
Registered:
Apr 2008

I liked your slip - and the plate!

To the serious silver collector contemporary armorials and inscriptions are desirable and particularly so if they help establish provenance. The arms seem to be those of Harris, Earl of Malmesbury (created 1800) which would explain the M in the monogram. The motto translates as "Remember your country everywhere" - appropriate enough because the 1st Earl was a diplomat.

The silver will have been bought by the 2nd Earl who inherited the title in 1820. I gather that one of his main claims to fame was the meticulous record-keeping of all the game he shot.

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Kimo

posted 09-08-2009 02:29 PM

Posts: 1597
Registered:
Mar 2003

You forgot to add the / marking in front of the letters IMG in the closing code of your image. The last part of the code needs to be [/img].

Thanks for making the correction.

[This message has been edited by Kimo (edited 09-08-2009).]

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agphile

posted 09-08-2009 04:47 PM

Posts: 798
Registered:
Apr 2008

Perhaps I should have added to my earlier post that I think the monogram is simply an M for Malmesbury. The other flourishes are just decoration.

The figures under the hallmarks are interesting. It would seem the Earl had a dinner service of at least 69 pieces in silver (I imagine the numbering covered more than just the plates but he may have had something like 24 plates in each of three different sizes or 36 in each of two sizes!) and I assume the 20,1 is a scratch weight: 20 ounces and one pennyweight Troy. Those were the days - but only if you were born into the right family.

[This message has been edited by agphile (edited 09-08-2009).]

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ahwt

 posted 09-08-2009 04:59 PM   

Posts: 2173
Registered:
Mar 2003

The bird in the center has a rake in one foot and the other foot seems to be in a cast. No telling what that bird got into.





I love the style used to engrave the armorial as well as the armorial itself. The whole illustration has a very pleasant style often found in folk-art and the hedge hogs add more than a bit of humor to the crest.

The engraver could have been the one that did the one referred to by argentum1 in his thread on eagle tongues. He or she was skilled, but not in the classic sense.

[This message has been edited by ahwt (edited 09-08-2009).]

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Kimo

 posted 09-08-2009 06:23 PM   

Posts: 1597
Registered:
Mar 2003

I agree that contemporaneous engravings, whether they are armorials or whatever, are nice in that they form part of the object's history. To the extent they are eye-pleasing and/or telling of the object's history they usually add to the object's value. All too often you see engravings that have been added at a later point in an object's life, or in the case of armorials you too often see pseudo-armorials that are simply added by the maker to increase the decorative qualities of an object in hopes of making it more marketable. Pseudo-armorials don't really add or subtract from an object's value except to the extent they are nicely or childishly done. The one kind of engraving that seriously detracts from an object is the forgery. These are sometimes added to authentic period items by criminals in hopes of attracting greater interest and higher prices from unwary buyers.

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agphile

 posted 09-08-2009 06:46 PM   

Posts: 798
Registered:
Apr 2008

I think the engraving in this case is original since it ties in with the monogram (M beneath an Earl's coronet).

The heraldic description is fun.

For the arms:


"HARRIS, EARL OF MALMESBURY. Azure a cheveron erminois between three hedgehogs or and a chief argent charged with the black eagle of Prussia."

And the crest:

"MALMESBURY, Earl and Baron of, and Viscount Fitz-Harris, (Harris) ; a hedgehog, or, charged on the side with three arrows, one in pale and two in saltier, ar., and across them barwise, a key, az"

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


  

Polly posted 09-09-2009 12:10 AMPosts: 1939
Registered:
Nov 2004

If they were forgeries, they would be not just amoral, but immoral.

Or do I mean immorial?

Definitely not immemorial.

IP: [Logged](#)**adelapt** posted 09-09-2009 09:20 AM   Posts: 418
Registered:
May 2003





Kimo,

your notion that:





"pseudo-armorials that are simply added by the maker to increase the decorative qualities of an object in hopes of making it more marketable" bears questioning.

It is most unlikely that this would be the case, at least in England, and probably anywhere armorials were taken seriously.

It is a dodgy practice for dealers to add arms and/or crests to items to make them more saleable though, and is not uncommon.

IP: [Logged](#)**agphile** posted 09-09-2009 01:40 PM   Posts: 798
Registered:
Apr 2008





I've just seen that this plate has also been posted on another forum with the same question about the armorial engraving. I appreciate that one can look in several directions for help at the same time. However, I don't think one can manage a discussion across two sites simultaneously. As a general comment I would say that it is perfectly possible that the engraving was added a by the third Earl after inheriting so may not be completely original.

IP: [Logged](#)**agphile** posted 09-10-2009 07:17 AM   Posts: 798
Registered:
Apr 2008

Perhaps I should add more explanation to my post above which may betray a touch of irritation. After suggesting that the engraving was probably original because it tied in with the monogram I became uncomfortable that this was too easy an assumption because it seemed odd to put this sort of engraving in the middle of a dinner plate where it would be hidden by food and OTT to have both monogram and armorial. Also, as was implied earlier by AHWT, the engraving did not seem to be of the standard one would expect from the Storr workshop. It was difficult to envisage the Earl buying an expensive dinner service and then popping round the corner to his local jeweller to get it engraved.

I thought I would do a bit more digging before coming back with these challenges to my original assumption and that is when I stumbled across the other forum which is not one I have ever visited before. The key point to emerge there was that what I had read as an M with flourishes could be read as P and M intertwined for the Earl of Pembroke and Montgomery. If a Malmesbury bought up some of the Pembroke silver when it was sold that would explain the addition of the engraved crest.

My irritation was not that somebody brighter had got there first but that I had been left digging for an answer that had already been provided.

IP: [Logged](#)**Nyoman** posted 09-10-2009 10:23 AM   

Posts: 69

◆ My irritation was not that somebody brighter had got there first but that I had been

left digging for an answer that had already been provided. ♦

The fact is, it was only yesterday on that other forum that the definitive answer was finally discovered, and in fact just today that I was able to verify the accuracy of that information through another source.

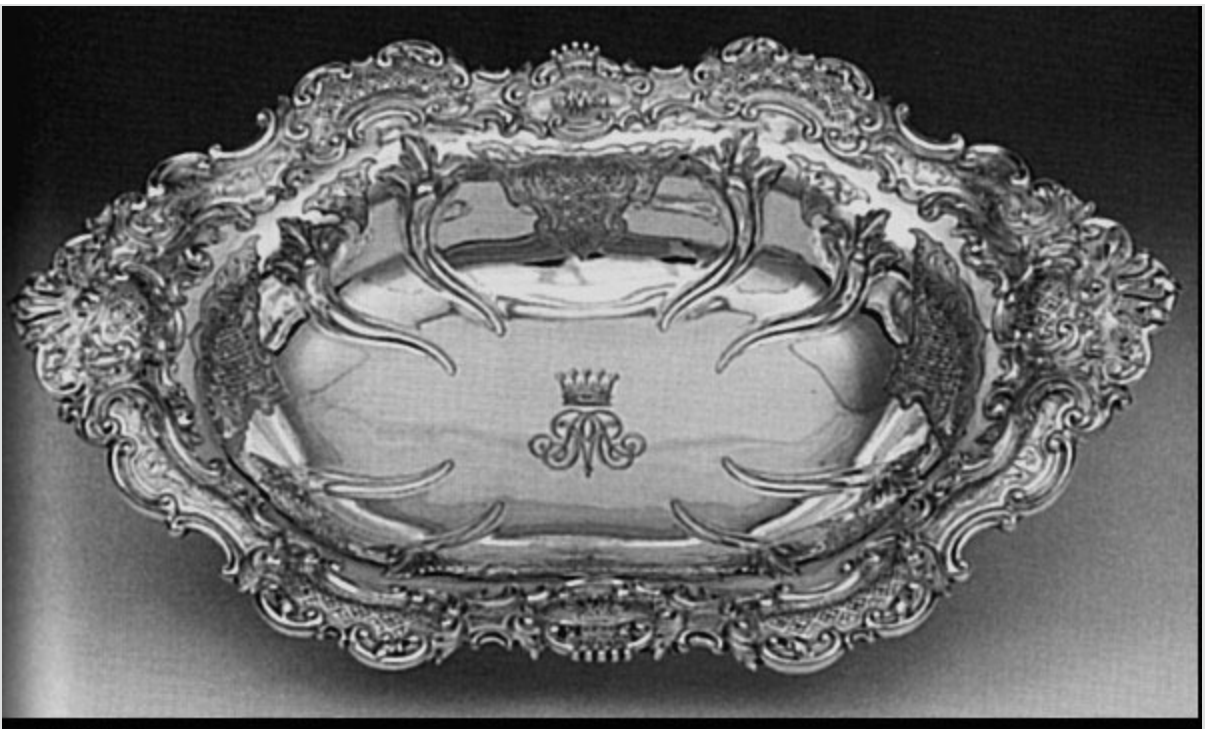
Another reason in the delay to my responding here in a more timely fashion could be time zones. As I am in Bali, I am on GMT + 8 hours.

I'm sorry you feel that you wasted your time, but I have always been one to use multiple sources when doing any sort of research, and I always also seek a second opinion when dealing with medical doctors. I apologize for your irritation, but it is truly unwarranted.

In any event, I do want to thank you and the others who provided information and their opinions regarding my question about the monogram and coat of arms on this plate. What was discovered on the other forum seems to have decisively solved the "mystery" of the monogram and coat of arms on this plate.

According to Joseph R. Bliss, the author of "The Gerome and Rita Gans Collection of English Silver on loan to the Virginia Museum of Fine Arts" this is the monogram of Robert Henry Herbert, 12th Earl of Pembroke and 9th Earl of Montgomery (1791-1862).

Refer the illustration below of a silver basket also made by Paul Storr which appears in this book and bearing the identical monogram as seen in this plate:



BASKET

Silver

Marks:

1. London, 2. sterling standard, 3. 1836-37, 4. maker's mark of Paul Storr (Grimwade, no. 2235), 5. duty stamp, marked on the side of the bowl; engraved on the underside of the base: NO. 2 and MP.

Length: 16 1/4 in. (41.3 cm.)

Weight: 43 oz., 7 dwt. (1238 gm.)

Scratch weight: 43:16



Heraldry

The entwined monograms, both engraved and cast, are those of Robert Henry Herbert, 12th Earl of Pembroke and 9th Earl of Montgomery (1791-1862).

Robert Henry Herbert, 12th Earl of Pembroke and 9th Earl of Montgomery acquired at least two table services from Storr

However, the engraved coat of arms that appears on this plate being discussed is that of James-Howard Harris, third Earl of Malmesbury, (1807-1889) known as the Viscount FitzHarris from 1820 to 1841.

This coat of arms can be found in Edmund Lodge's book, "The Peerage of the British Empire" on page 374.

According to Bliss, "Robert Henry Herbert, 12th Earl of Pembroke and 9th Earl of Montgomery acquired at least two table services from Storr." He also writes that our 12th Earl of Pembroke was something of a renegade by Victorian standards having a tempestuous love affair with the Princess Ottavia Spinelli, the daughter of the Duke of

Laurino. What could be better than a juicy love story to go along with a piece of Paul Storr silver?

From another source:

"Herbert succeeded to the titles on the death of his father in 1827 and took his seat in the House of Lords in 1833. Under a family agreement, his diligent younger half brother, the statesman Sidney Herbert, 1st Baron Herbert of Lea, took control of the family estates centred on Wilton House, Wiltshire. Subsequently by 1837 Herbert was living in Paris. He lived out his exile in the Place Vendôme. He died in Paris, where he is buried in the Père Lachaise Cemetery, his house having been stripped of all the valuable furniture, plate and jewels that he had taken from Wilton more than 30 years previously."

Interestingly, this last detail, "his house having been stripped of all the valuable furniture, plate and jewels that he had taken from Wilton more than 30 years previously" likely accounts for the French import marks on the set of 12 plates sold by Christies that I reference in my first post.

So, how would the coat of arms for Lord Malmesbury end up on this plate? A hint could be found in the auction listing of the aforementioned set of 12 plates:

"Herbert succeeded on the death of his father in 1827 and took his seat in the House of Lords in 1833. In 1837 he was living in Paris, where Lord Malmesbury wrote of him, 'Lord Pembroke lives in great state in Paris, and is as famous for his cook as for his horses. He is a very handsome man' (Malmesbury, Memoirs of an ex-Minister, vol. I, p. 78)."


Of course all that establishes is that Lord Herbert and Lord Malmesbury were associated together, and the details of how Lord Malmesbury acquired this plate requires more research. However, as this plate does not bear a French import mark, that would seem to indicate that Lord Malmesbury acquired it either before Lord Herbert moved to Paris, or certainly before Lord Herbert died, and his house "having been stripped of all the valuable furniture, plate and jewels that he had taken from Wilton more than 30 years previously."

In any event, this plate certainly has a very interesting history recalling an often heard comment about antiques in general "if only this stuff could talk."

Any additional information, thoughts or ideas would certainly be very welcome. Many thanks again for all your help in solving this mystery.

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agphile

 posted 09-10-2009 12:34 PM   

Posts: 798
Registered:
Apr 2008

Nyoman

Thanks for posting your very full outline of the story. That I was irritated (not as serious as being angry!) is, I think, understandable even though I can also understand your looking in more than one place for an answer and delaying a return to this site. I think the difficulty is that I see this as a forum for discussing silver, not just attempting to answer questions, and in this case important elements of the discussion were taking place separately. Anyhow, that is water under the bridge.

As regards how and when ownership of the plate was transferred, I think it would be worth investigating whether there was a sale following the Earl of Pembroke's death. When his house was stripped it was presumably to return valuable possessions to the family home at Wilton House where there would as a result have been multiple sets of silver so the surplus may well have been sold either then or not too long thereafter.




I don't think I would build too much on the fact the Pembroke and Malmesbury knew each other. The quotation about Pembroke's lifestyle is more gossip than an indication of friendship - they were very different personalities. The British aristocracy at that time

was still a relatively small group who would all have known and gossiped about each other.

[This message has been edited by agphile (edited 09-10-2009).]

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Nyoman

 posted 09-10-2009 08:49 PM   





Posts: 69
Registered:
Nov 2007

Many thanks again Agphile for your kind input. I'll bet there was indeed quite a bit of gossip going on during the marriage fiasco of Lord Pembroke.

As it ended up, the love of his life was sent off to a convent and Lord Pembroke was himself arrested and died with no direct heirs.

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Nyoman

 posted 09-11-2009 03:03 AM   

Posts: 69
Registered:
Nov 2007

If you will allow me to continue on a little more, perhaps I can explain how we Balinese can view an otherwise inanimate object, without "life" from an object that we would call "pusaka" or, "with" life.

An integral facet of Balinese culture is animism. But, unlike pure animists, we have absorbed only certain, and not all, aspects of animism along with other aspects of Buddhism and Hinduism.

Within this belief, certain objects can exhibit an aura that is somewhat close to that of living beings. I understand just how crazy this sounds, but it is very true within our culture. While we don't believe such objects are truly "alive" they do reflect life in a way that we believe can be detected. This "ability" (for lack of a better word) to detect this residue of life within a material object is fairly common amongst most Balinese. Those objects that reflect such life forces are held as pusaka because within them, we can learn more about our past, or at the least, feel a deep association to our ancestors.





As a collector, I have lived with this my entire life. At the same time, I have often encountered Western collectors who explain their passion or desire for a piece along the lines of, "it spoke to me." I honestly believe that this "speaking" to me means the same thing I am trying my best to explain. So, it would seem Westerners have the same ability. I think all people have this ability.

I have never known a serious collector, regardless of what they collect, to not have at least an inkling of the sense of an otherwise unexplainable reason for being drawn to an object. In many ways, collecting defies logic. Collectors don't talk about this "magnetizing" draw all that much, rather, they rely more on those logical reasons that are more accepted within the oeuvre of their fellow collectors, dealers, and curators such as its form, its rarity, its condition, its provenance...on and on.

This is just food for thought, and my way of saying thank you once again.

IP: [Logged](#)

agphile

 posted 09-11-2009 11:52 AM   

Posts: 798
Registered:
Apr 2008

You are right. All sorts of things can attract us to an object. And it is even better when there is a link to real people, Storr as responsible for the making or Pembroke and Malmesbury as owners in the case of your plate, but with more humble pieces there can also be a human as well as an aesthetic interest.

IP: [Logged](#)

Nyoman

 posted 09-11-2009 09:26 PM   

Posts: 69
Registered:
Nov 2007

"...but with more humble pieces there can also be a human as well as an aesthetic interest."

I could not agree more with that statement and thank you for adding it to our discussion as this reality is very often overlooked.

Of course with silver or gold, it's unlikely to run into "humble pieces" but in our collection of textiles, ceramics and wooden ware, we have many pieces that not only speak of the creator, but of subsequent owners.

Slightly OT, but I want to also add that I am happy we are over your initial irritation. Having thought about that more, I can better understand your position and I appreciate your candor as well. Once again, many thanks!

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Marc

 posted 09-16-2009 11:46 PM   





Posts: 414
Registered:
Jun 2002

Bigamy for people, "Big AG" for ...

Marc

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Nyoman




 posted 09-18-2009 08:36 AM   

Posts: 69
Registered:
Nov 2007

Marc, I have no idea what you are saying. Can you elaborate please?

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Kimo





 posted 09-18-2009 09:23 AM   

Posts: 1597
Registered:
Mar 2003

This is interesting, but it raises a question in my mind. Why is there a coat of arms of James-Howard Harris, third Earl of Malmesbury on a plate that is marked with the monogram of Robert Henry Herbert, 12th Earl of Pembroke and 9th Earl of Montgomery? If Harris somehow purchased the plate at some point and went to the trouble of having a silversmith engrave his coat of arms engraved so prominently on it, why would he not also have had the Pembroke-Montgomery monogram removed? Certainly, guests coming to dinner at his home would have easily recognized the Pembroke-Montgomery monogram to which Harris was not entitled.

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Nyoman

 posted 09-18-2009 08:39 PM   

Posts: 69
Registered:
Nov 2007



Hi Kimo,

A very good question indeed. Perhaps they were good friends. Clearly they knew each other as documented.

Like I wrote earlier, if only this stuff could talk!

IP: [Logged](#)

Marc

 posted 09-19-2009 12:43 AM   

Posts: 414
Registered:
Jun 2002

Hi all,

Starting with one of our own, being a little upset that you were two timing us by consorting with another site... When a married person has two wives it is called Bigamy..

Now AG is the chemical symbol for silver.

Pronounce each letter by itself. AAA GEE.

Now put the word 'Big' in front of it..

Bigamy... Big A G.

Not everything on the site should be taken seriously.

I do like the hedgehog, and the bird with leg problems. The Brits are not without humor.. And the hart to go with it..

Hope you stick with us..

Marc

IP: [Logged](#)

agphile

 posted 09-19-2009 04:04 PM   

Posts: 798
Registered:
Apr 2008

The Pembroke and Montgomery monogram seems to be repousse and thus difficult to erase without damaging the plate more than would be the case with simply polishing out an engraving. In the case of the matching plates that Nyoman mentioned in the original post the solution was to apply a piece of silver with the new crest over the top of the original monogram. However, Malmesbury probably felt that the M in the original monogram was prominent enough and the P discreet enough to make it unnecessary for him to hide the monogram in the same way. I guess he also saw no reason to hide the fact that this was second-hand Paul Storr silver given its quality and the fact that the provenance was probably common knowledge in the small world of aristocratic English families.

[This message has been edited by agphile (edited 09-19-2009).]

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Kimo

 posted 09-20-2009 10:41 AM   



Posts: 1597
Registered:
Mar 2003

Perhaps and anything is possible. On the other hand, hammering out a repousse and replacing it with another (that of Malmesbury) or just a nice design should not have been much of a challenge to the silversmith who applied the engraving of Harris' coat of arms. I also would think that the Pembroke and Montgomery monogram would have been so well known to most of the likely dinner guests of Malmesbury that it would not have been mistaken for a Malmesbury monogram. Perhaps it was meant as a deliberate snub of Pembroke and Montgomery, though I wonder if it might not have just as easily set tongues wagging about how Harris was too poor to have his own silver made that he had to buy second hand silver. The other possibility is that the coat of arms is not original to the initial procurement of the plate by Harris and was added at some point by someone who did not know the P&M monogram did not fit the Harris arms. This could have been done by a later generation of Montgomery or by someone else.

[This message has been edited by Kimo (edited 09-21-2009).]

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Pritchard

 posted 01-21-2010 12:38 AM   

Posts: 8
Registered:
Jan 2010

The question about this object which puzzles me is why an earl would pay an engraver for his work when the coronets do not conform to the codified standard that being a coronet for an earl depicts four visible strawberry leaves between five visible raised balls.

The coronet in the cypher lacks the raised posts and the strawberry leaves thus making this coronet one of a British baron. The coronet in the armorial lacks the strawberry leaves, thus making it appear to be the coronet of a Portuguese or Spanish viscount

rather than a British earl.

Armorial engravings on silver, gold and other metals were commonly submitted with errors, these seen on this plate being rather minor in comparison to others that I have seen.

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Author	Topic: Early English Spoons
agphile Posts: 798 Registered: Apr 2008	posted 06-12-2010 07:22 PM



At the risk of boring you all with my personal enthusiasms I thought I would share some examples of early English spoons. Somewhere around the 13th century English spoons acquired a distinctive form, the main difference from spoons made on the continent being that English stems have a hexagonal cross-section. The spoon with an acorn finial at the top of the picture can be dated reasonably confidently to the early 14th century on the basis of its form: in particular, the top and bottom facets of the stem are much narrower than on later spoons.

The second spoon with a diamond point finial is a bit of a puzzle to me. The top and bottom facets are even narrower (and not too clearly distinguishable in my photo, I fear). In fact, the stem appears to be transitional between a diamond-shaped and a hexagonal cross-section.

This would suggest the spoon is earlier still. However, I suppose it could have been made with a diamond cross-section, the apparent top and bottom facets the result of wear and polishing over the years. If so, it is more likely to be a 15th century continental spoon and a cuckoo in my nest of early English spoons. I like to cling to the hope that it is, however, English and 14th century or even earlier.

Neither spoon carries any maker's or town mark which is quite normal at this period.



After these two spoons there is quite a gap in my collection until the late 16th century. The spoons to plug the gap are relatively uncommon and so far none has come up for sale at a price I am prepared to pay. To illustrate what I mean about the wider facets on the stems of later spoons I therefore have to jump to a maidenhead spoon by William Cawdell, London 1592. This widening may be linked to making room for hallmarks.

IP: [Logged](#)

swarter
Moderator

posted 06-12-2010 10:30 PM

Posts: 2920
Registered: May
2003

quote:

At the risk of boring you all with my personal enthusiasms I thought I would share some examples of early English spoons.

Never boring. Thanks for the posting.

IP: [Logged](#)

ahwt

posted 06-13-2010 09:05 AM

Posts: 2173
Registered: Mar
2003

Thanks for showing us these interesting and beautiful spoons. Those are the type that I rarely get to see.

IP: [Logged](#)

FredZ

posted 06-13-2010 09:03 PM

Posts: 1069
Registered: Jun 99

The study of spoon forms and their evolution is fascinating to me and so I delight in posts like these. These are great early spoons and were usually forged from a single blank. the tops were usually cast and soldered onto the forged handle.





Thanks for sharing these and feel free to share more.

Fred

IP: [Logged](#)

Polly

Posts: 1939
Registered: Nov
2004

 posted 06-14-2010 12:00 AM   

Not boring in the least!

I love that acorn finial.

How big are these spoons?

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr
2008

 posted 06-15-2010 06:56 PM   

Sorry not to have been quicker to acknowledge and say thank you for the kind words. In reply to specific questions/comments:

Polly: The diamond and acorn top spoons are both 6.1 inches long. The maidenhead is 6.4 inches.

FredZ: Early diamond point and acorn top spoons were actually made in one piece. The separate casting of the finial started when other forms of finial appeared. I'm afraid the picture of my maidenhead spoon, copied from my catalogue, came out rather small. However, I think you can still see the solder mark on the stem just below the back of the maiden's head in the relevant detailed view.

I've taken another picture of the maidenhead, not very successfully I fear, alongside a child size so-called "Moor's Head" by Daniel Carey, London, 1620, as a start to showing more examples of early spoons.



It doesn't take much to get me going. Actually, the "moor's" head is that of a child, probably meant as the infant Jesus, appropriately enough for a child's spoon.

After the acorn and diamond fell out of fashion the most common finial was the seal top in one form or another. My picture shows three examples.



From top to bottom: provincial, late 16th century, maker HW (unidentified); late 16th century, Gladstone and Utting, Lichfield; circa 1619 (date pricked on seal), unknown maker, Beccles. They are respectively 6.5, 6.4 and 7.2 inches long.

The Beccles spoon has had the misfortune to pass through the collection of the Marquess of Breadalbane. He had the regrettable habit of stamping his name on the stems of his spoons.



I think it doubtful that the benefit of the provenance outweighs this vandalism a hundred or so years ago – his collection was sold at Christie's in 1926.



Incidentally, the last picture again reveals the solder line where the finial was spliced to the stem. Wear over the centuries can make this more apparent than it would have been when the spoon was new.

I think that exhausts me, and perhaps any readers, for a single post.

swarter

Moderator

Posts: 2920
Registered: May
2003

 posted 06-15-2010 09:39 PM   

quote:

I think that exhausts me, and perhaps any readers, for a single post.





Doesn't exhaust me - keep them coming!

Lord Bredalbane didn't stamp his name on every spoon he owned - here is an example (posted 7 years ago - how time flies) of one bearing only [his crest \(*One that didn't get away*\)](#).

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr
2008

 posted 06-16-2010 06:47 PM   

Swarter: I wonder whether Breadalbane reserved his crest for the household silver while reserving the name stamp for his collection perhaps?

If I seem hesitant about coming back with more and more spoons, it is partly because I have known eyes to glaze over when I wax too enthusiastic about them and partly because even those who do not collect these early spoons may well have better pictures of better examples in their reference books.

I have tended to gather examples of the various finials rather than concentrate on makers or towns of origin and, apart from the moor's or child's head I have already illustrated, don't own any of the rarer ones. However, this spoon is less common if not actually rare.







Made by Richard Chandler of Plymouth circa 1639 (date pricked on back of bowl), the spoon is a type that was in the past called "Buddha" by dealers and collectors because of the oriental appearance of the finial. In fact, the finial is clearly a female figure. Coming from a harbor town, it may have been inspired by the figureheads of ships.

The finial is unique to this area of the South West. It seems to have derived from an earlier and rarer finial of a naked female, generally referred to as Aphrodite. The combination of rarity and nudity makes the latter command higher prices than I am willing to pay so, sadly, I cannot provide a picture.

IP: [Logged](#)

agphile

 posted 06-17-2010 07:47 AM   

Posts: 798
Registered: Apr
2008



Of course, you did not have to have a finial. The slip top was a common pattern. The name derives from contemporary inventory entries as "slipped in the stalk", i.e. cut across the stem. The table spoon here is by Daniel Carey, London, 1615, and the child size spoon by Edward Hole, London, 1631.

Reverting to FredZ's point about hand forging, it was an interesting development. Roman spoons were cast and finished by scraping. As far as I can judge from the very few surviving examples, Saxon spoons were also cast but the bowls then hammered into shape. The Saxon and early Norman spoons have grotesque animal decoration on their stems. Did hand forging of the whole spoon begin when the stem became plainer, I wonder. Or was it a question of spoonmaking being reinvented as the demand for domestic silver grew and silver spoons were not restricted to the Saxon or Norman elite?

IP: [Logged](#)

agphile

 posted 06-17-2010 06:18 PM   

Posts: 798
Registered: Apr
2008

Back to finials. I am quite fond of the Lion Sejant. Here are a couple of examples by William Cawdell, London, 1610, and IS or SI, provincial and possibly a bit earlier.



It is difficult to recognize the lion in the head on view, partly because the forelegs are hidden by a shield. You would have thought this was the obvious place to engrave a crest or initials but I have only seen this once, on a rare full set of lion sejant spoons. Some lions, particularly on earlier spoons, are modeled without the shield but an example remains on my wish list.

Polly

Posts: 1939
Registered: Nov
2004

posted 06-18-2010 03:40 PM

Agphile, I think there's zero chance of you boring anyone here with. Thank you for this fascinating glimpse of your lovely collection.

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr
2008

posted 06-18-2010 05:27 PM

Thank you, Polly. I suppose I shouldn't leave the topic of early spoons without at least touching on Apostle Spoons. When my collecting interests started to move back in time I firmly resolved not to get into Apostle Spoons. I didn't want to find I was trying to get an example of every Apostle and anyhow I was more attracted by the simpler finials. For example, I really like most of the spoons I have already shown, but I find the female "Buddha" interesting and amusing rather than beautiful. Anyhow, the result of this firm resolve is that I do actually have a couple of Apostle Spoons.



The top spoon is marked AB conjoined. This unidentified maker has been placed in the Salisbury area. Stylistically I would have dated the spoon to the late 16th century but the experts seem to think AB was a 17th century maker so maybe I should settle for early 17th century (unless there were two generations of AB).

The lower spoon, also provincial and circa 1630, has an unattributed fleur-de-lys mark.

Apostle finials were typically cast in three parts: the figure itself, its nimbus (halo) and a symbol to identify the Apostle. The top spoon has lost its symbol and the lower spoon never had one – it was left off some 17th century finials, allowing the Apostle to be whichever you wanted.

The top apostle is a pretty crude casting, perhaps from a very worn model, but the nimbus is reasonably sharp.



This rayed nimbus is one of the reasons I was tempted to give the spoon an earlier date though the main factor was the form of the spoon. Note the difference in bowl shape between the two spoons for example, but I suppose some makers could persevere longer with old fashioned forms.

The second spoon has a Holy Dove nimbus.



In the 16th century this nimbus tended to be reserved for the Master (Christ) finials but by the 17th century it was commonly used for all the Apostles.

The finials on these spoons were generally gilded, as often was the whole spoon. Traces of the gilding remain but these two examples have been spared the re-gilding that often occurs.

By the middle of the 17th century a new, flat-stemmed pattern, the Puritan, was replacing these early spoons with their hexagonal stems, but that is another story.

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr
2008

 posted 07-16-2010 04:14 PM   

I am returning to this thread because my last post left me feeling that maybe I ought to have an example of an apostle complete with emblem to identify him. It didn't take long for this feeling to overcome, yet again, my resolve to steer clear of apostles. I now have a St Peter with his key.







By John Quick, Barnstaple, circa 1620 (for the marks used by the Quick workshop see Tim Kent's "Barnstaple Silver and its Makers"). As you see, it has another variation on the nimbus/halo and has survived approaching 400 years in reasonable condition even if his facial features now look a little odd. Anyhow, I am enjoying this latest acquisition and felt it was worth sharing.

IP: [Logged](#)

swarter
Moderator

Posts: 2920
Registered: May 2003

😊 posted 07-16-2010 05:44 PM   




Photographers suffer from LBA (lens buying addiction); I'm afraid you are afflicted with SBA (spoon buying addiction).. As we say on this side of the pond, "Don't feel like the Lone Ranger", meaning you have lot of company. 🍷

Seriously, though, congratulations on a rare find, and thanks for posting it.

IP: [Logged](#)

FredZ

Posts: 1069
Registered: Jun 99




📅 posted 07-16-2010 10:25 PM   

I never tire of seeing images of early spoons. Images like these introduced me to spoon making at an early age and I got hooked. Keep the images and history coming!
Fred

IP: [Logged](#)

dragonflywink

Posts: 975
Registered: Dec 2002

💡 posted 07-18-2010 05:24 PM   




This is a fascinating thread, it would make a wonderful slide-show.....

~Cheryl

IP: [Logged](#)

Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93

👍 posted 07-18-2010 05:31 PM   

I agree.


agphile,

If you are up to providing the image & text then I will do the back office slide show stuff.
What about it?

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr
2008

 posted 07-19-2010 01:39 PM   

Scott

I could have a go if you are sure. It would just be one person's collection rather than a comprehensive overview and would be light on the rarest or best examples.





My skills as a photographer are pretty erratic. Will the sort of pictures I have been showing in this thread be adequate? And would I need to work out how to do it in powerpoint, or would a text in Word 2007 plus separate pictures be OK?

David

IP: [Logged](#)

Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93

 posted 07-19-2010 01:55 PM   

David,

Great!

quote:

...It would just be one person's collection rather than a comprehensive overview ...

That would be perfect. It will become another presentation in:

A Collector's View®

It seems as if there is a collector for everything. It takes a collectors view to discover the unique, interesting, bizarre and fascinating aspects of everyday objects.

- [A Collector's Eye - Insects & Spider Motifs \(click here\)](#)
- [A Collector's Eye - Antique Buckles & Pins \(click here\)](#)
- [The Wonderful World of Sterling Ring Boxes \(click here\)](#)
- [My Calling-card cases \(click here\)](#)
- [Lily of the Valley Spoons\(click here\)](#)

quote:

The sort of pictures I have been showing in this thread be adequate?

They'll be fine. Not to worry.

quote:

would a text in Word 2007 plus separate pictures be OK?

Also perfect.

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93 posted 08-07-2010 11:55 AM   

Everyone,

Just to let you know there is a first draft of a presentation. The the second draft is in the works. agphile and I have our distractions... but it is coming along.


IP: [Logged](#)**ahwt**Posts: 2173
Registered: Mar 2003 posted 08-07-2010 11:10 PM   

I am looking forward to seeing it. Agphile you have a wonderful collection.

[This message has been edited by ahwt (edited 08-08-2010).]





IP: [Logged](#)**Scott Martin**

Forum Master

Posts: 11377
Registered: Apr 93 posted 08-16-2010 12:10 AM   

The slide show has been finished. Thank you agphile.

See: [A Collector's Eye - Early English Spoons.](#)





IP: [Logged](#)**dragonflywink**Posts: 975
Registered: Dec 2002 posted 08-16-2010 05:03 AM   

Great collection, thanks so much for sharing!

~Cheryl

IP: [Logged](#)**vathek**Posts: 962
Registered: Jun 99 posted 08-16-2010 06:53 AM   





I've always found these spoons fascinating, so thanks for the post of this topic.

IP: [Logged](#)**bascall**Posts: 1626
Registered: Nov 99 posted 08-16-2010 01:46 PM   

Great collection; what a treat! These old eyes would like to see the images a little larger, but the items are so interesting that the size is not a complete distraction.

IP: [Logged](#)**Scott Martin**

Forum Master

Posts: 11377
Registered: Apr 93 posted 08-16-2010 02:01 PM   

Bascall,

If you are using Firefox as your browser, please note you may zoom in on the images (larger or smaller) just by holding down the CTRL key and scrolling the wheel on your mouse.

If you don't have a wheel mouse:



IP: [Logged](#)

swarter

Moderator

Posts: 2920
Registered: May 2003

posted 08-16-2010 02:13 PM

The slide show is a marvelous succinct summary of the evolution the English spoons, and well illustrated. Many thanks for the excellent presentation.

[This message has been edited by swarter (edited 08-16-2010).]

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr 2008

posted 08-16-2010 06:28 PM

Thanks all for the kind words. My thanks in turn to Scott for his editing and his patience.

With regard to Bascall's point, I did wonder about restricting each slide to a single spoon. This would have allowed a larger image of the spoon but made comparisons more difficult. I guess it would be possible to re-work the slide show or to add further slides with single images of particular spoons if there was a general feeling that this would be helpful though, as Scott has said, it should be possible to zoom in and magnify the existing images.

David

IP: [Logged](#)

ahwt

Posts: 2173
Registered: Mar 2003

posted 08-17-2010 09:44 AM

My thanks for a wonderful slide show. The presentation is just right.

IP: [Logged](#)

doc

Posts: 712
Registered: Jul 2003

posted 08-17-2010 11:15 AM

I echo the compliments-really great and very informative. I particularly like the hoof spoon; I have never seen an example of one before.

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93

posted 08-17-2010 11:27 AM

Anyone else care to do a Collector's Corner, Collector's View slide show as well?

If Yes, please start a new thread in the most appropriate associated forum.

Thanks,



agphile
 posted 06-07-2012 09:04 AM
 



 Posts: 798
 Registered: Apr
 2008

A bit of disappointing news about the [Early English Spoons slide show](#). I have come to the conclusion that one of the spoons I illustrated (a 1631 Puritan) is in fact a forgery. I bought it quite a while ago when I was perhaps not quite alert enough to the "too good to be true" rule. I have re-assessed it, following consultation with others, after a similar spoon with identical marks came to my notice. It would seem both spoons are fakes. There may be further examples around so I am inclined to keep the spoon in the slide show as a dreadful warning.

Scott: How easy would it be to change the text of Slide 14 to take account of this? I would suggest the following as the new text:

"By about 1630 a completely new pattern of spoon began to appear with a simple, flat stem. This may be linked to the shift to laying the table with flatware for your guests rather than expecting them to have their own. It is now known as the Puritan because of its simplicity and because its peak popularity coincided with the Commonwealth when Puritanism was at its strongest in England.

As can be seen, the date letter is again at the top of the stems because the spoons have no finial. The three examples here are, from top to bottom:





- Jeremy Johnston, London, 1661, 7.4 inches
- Steven Venables, London, 1651, 5 inches
- purportedly by IV (Joseph Vaughan or John Vaughton), London, 1631, 6.5 inches – but this one almost certainly a forgery.

I should have realized that the 1631 spoon was "too good to be true" when I bought it years ago. A 1632 fork in the Victoria and Albert Museum is the earliest genuine example of the Puritan form that I have actually seen. The hazards for the collector of early spoons include complete forgeries like the example here, later spoons that have been re-shaped and genuine early spoons that have been "improved" by the addition of a new finial, typically converting a seal top to a potentially more valuable Apostle spoon."

On a more cheerful note, I have acquired just a few more early spoons which I don't believe to be fakes. I might share them in a separate post.

IP: [Logged](#)**Scott Martin**

Forum Master

 posted 06-07-2012 10:12 AM
 







 Posts: 11377
 Registered: Apr 93

quote:

On a more cheerful note, I have acquired just a few more early spoons which I don't believe to be fakes. I might share them in a separate post.

That would be great. 😊

I made the requested changes to slide 14.

IP: [Logged](#)**agphile**
 posted 06-07-2012 12:05 PM
 



 Posts: 798
 Registered: Apr
 2008

Thanks Scott

There have been just four additions to my group of early spoons over the last couple of years, adding examples of different finials or stem shape. Here they are in date order.



Baluster Knob, Francis Jackson, London 1560. This is a rare finial found on mid 16th century London spoons and, in a slightly different form, on later Barnstaple spoons. This spoon has been re-gilded and had a later crest (for Fitzgibbon, I think) engraved in the bowl. In more nearly original condition it would certainly have cost more than I would have been prepared to pay.



Hexagonal Seal Top, unidentified maker, London 1576. Most seal tops are crowned by a round "seal". The hexagonal version is rarer. Its origin lies in the earliest versions before the finial was cast separately and soldered to the spoon. A very simple seal top would be shaped to follow the hexagonal cross-section of the spoon's stem. Some separately cast seal tops, as here, continued in this tradition.



Hexagonal Seal Top by AB, Salisbury area, early 17th century. A later example with a more modest, but attractive, finial.






Stump Top, London, c. 1630. This is another rare form. The marks on this example are too worn to identify the maker or be confident of the date – I think it might be 1632 from what remains of the date letter. The top of a stump top's stem takes the form of a pyramid or dome rather than the slanted cut-off of a slip top spoon. They have an octagonal cross-section to the stem rather than the normal English hexagonal stem. The wear on this example makes the cross-section look a bit more like a square with rounded corners. Despite the wear, which made it affordable, this is perhaps my favorite among the recent acquisitions. I like the simple shape and am a little surprised that it doesn't seem to have been as popular as the slip top.

David

IP: [Logged](#)

ahwt

 posted 06-08-2012 09:42 AM   

Posts: 2173
Registered: Mar
2003

David thanks for sharing pictures of your new acquisitions. You have a magnificent collection.



Was the finding of a similar spoon to your Puritan spoon the reason you suspect it was a fake? Would it not be expected that the silversmith made more than one alike? Or is that you have just seen so many that you know something is wrong?

I think in some sense finding fakes must be an art that is only acquired after long experience in a particular field.

[This message has been edited by ahwt (edited 06-08-2012).]

IP: [Logged](#)

agphile

 posted 06-08-2012 11:46 AM   

Posts: 798
Registered: Apr
2008





Yes, it was the second spoon that prompted the doubts. Of course, a silversmith would have made a number of spoons in any given year, but the coincidence when so few puritan spoons survive from the 1630s prompted more careful study of both spoons.

If I had only seen the spoon for sale now I think I would have been suspicious from the outset, but I bought it at a time when I knew less. It was before the Ashley-Russell trial (get PDF: [ashleyrussell.pdf](#)) and I wonder whether he had also turned his hands to puritan spoons before he was caught.

David

IP: [Logged](#)

agphile

 posted 05-20-2014 12:19 PM   

Posts: 798
Registered: Apr
2008








Just trying the new image hosting thingy. If I have been competent enough to make it work, these are pictures of a lion sejant spoon by John Jones, Exeter, c.1576. Unlike the examples I have shared previously, this one has its two front legs – they have not been replaced by a shield.

IP: [Logged](#)

asheland

😊 posted 04-21-2015 01:18 PM   

Posts: 925
Registered: Nov
2003

Great thread here! 😊

IP: [Logged](#)

[next newest topic](#) | [next oldest topic](#)

All times are
ET

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Author	Topic: Basting spoons
agphile	posted 06-26-2010 12:14 PM
Posts: 798 Registered: Apr 2008	<p>I was away for a few days and missed Joe Bruce's thread (What type of Ladle?) in the new members' forum. Incidentally, I sympathize with his struggles over posting pictures. It seems so easy when it works, but getting there.....</p> <p>Anyhow, his item was correctly identified as a basting spoon, the term generally used these days for such large, early spoons or ladles. However, I do not think this was necessarily the term used when the spoon was made or the purpose for which it was intended.</p> <p>In early 18th century inventories I have seen a base metal "basting ladle" recorded among kitchen items and a "soup ladle" among the silver which was normally listed separately. This is at a time when soup ladles with curved handles had yet to be introduced so I believe the latter item must have been one of these "basting spoons".</p> <p>Of course, a wealthy household may well have had some silver for kitchen use. The range of specialized silver items was much smaller than it was to become in the 19th century, so large-bowled spoons such as these probably had a range of uses in both kitchen and dining room.</p>



My pictures show three examples of so-called basting spoons:

Cannon handled, 15.8 inches long, by Robert Cooper, London, 1705,

Wood-handled, 15.5 inches long, by Humphrey Payne, London, 1720,

Hanoverian, 14.3 inches long, by Paul Hanet, London, 1738.

I believe the most probable actual use for the first two was as soup ladles. By the time the third was made soup ladles with curved handles had appeared so I think it was simply a large serving spoon, particularly given its bowl shape. However, modern usage allows all three to be catalogued as basting spoons.

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Author	Topic: A teaspoon with history
agphile Posts: 798 Registered: Apr 2008	posted 11-28-2010 12:13 PM
	The British forum seems to have been quiet for a while so I thought I might share an unusual teaspoon that I acquired a few years ago and that came with an interesting provenance.



It has just a maker's mark for John King of London, free 1660 and active through to the 1680s. There is a repair across the lower stem but the stem seems to be original and otherwise unaltered. With its rattail bowl but plain stem it seems to be a transitional form between the puritan and trefid styles, something that is not supposed to exist among London spoons. The rattail arrived in England with the trefid pattern. The earliest known trefid, also by John King, dates from 1662. I believe the teaspoon to date from somewhere between 1662 and 1675 at the latest, probably earlier rather than later, before a standard trefid pattern had emerged for teaspoons as opposed to larger spoons.

The spoon had been wrapped in a sheet of paper bearing an old hand-written provenance.

— The Last remaining gilt Tea Spoon, of half a dozen, given, along with six cups & saucers, to the Aglionby family, by the celebrated Ann Countess of Pembroke & Montgomery —

— The above mentioned spoons & tea China were latterly in the possession of the Craiks of Flimby in consequence of their connection with the Aglionby family, to whom (Mrs Yates) the China was returned after the decease of their relatives at Flimby —

The text reads as follows.

"The last remaining gilt teaspoon of half a dozen, given, along with six cups and saucers, to the Aglionby family, by the celebrated Ann Countess of Pembroke & Montgomery. The above mentioned spoons and tea China were latterly in the possession of the Craiks of Flimby in consequence of their connection with the Aglionby family, to whom (Mrs Yates) the China was returned after the decease of their relatives at Flimby."

The Countess of Pembroke (1590 –1676) is more usually referred to nowadays as Lady Anne Clifford. She spent the last 27 years of her life on her vast inherited estates in Westmoreland and North Yorkshire having outlived two husbands as well as her uncle and his son to whom the inheritance from her father initially passed. A noblewoman of consequence, and proud of it, she summarized her status in her will:

"I, Anne Lady Clifford, Countess Dowager of Pembroke, Dorset and Montgomery, sole daughter and heir to the late Right Noble George Clifford, Earl of Cumberland, and, by my birth from him, Lady of the Lordship of Skipton in Craven, Baroness Clifford, Westmorland and Vesci and High Sherriffess by Inheritance of the County of Westmorland ---"

The Aglionby family, to whom the tea service is said to have been given, were long standing landed gentry in Cumberland, the adjoining county to Westmoreland where the Countess resided. John Aglionby (1642-1719) and his wife Barbara are the likely original recipients of her gift. One of their daughters, Mary or Margery, married Adam Craik and presumably inherited the tea service. The last of the direct heirs in this Craik line died in 1809 which is probably when the china was returned to Mrs Yates, a sister of the last male Aglionby heir who had died in 1785.

Now, family tradition can be mistaken, but the claimed provenance is consistent with the recorded family information and the approximate date of the spoon. I have been unable to trace the spoon's history since 1809. When it came on the market it passed through more than one set of hands in the trade before I bought it. It was suggested that it may have turned up at an estate sale in Scotland. The Craiks were a Scottish family, Adam Craik a younger son, so the heirs to the branch of the family which hung on to this piece of silver after returning the china may simply have had it kicking around in a drawer for the best part of a couple of hundred years.

A possibly interesting aside for American readers is the involvement with the Americas at various times of the families concerned in the history of this spoon. The Earl of Cumberland, the Countess's father, had commanded privateering fleets at the time of Queen Elizabeth I. The Craiks produced Dr James Craik, George Washington's friend and doctor, and more indirectly John Paul Jones, son of the gardener on their Arbigland Estate. The descendants of Mrs Yates settled in America. Charles Yates who farmed at Mount Pleasant in West Virginia adopted the Aglionby surname (a requirement for inheriting the Aglionby estates in England). His son Frank moved to England in 1867 and re-established the family line this side of the Atlantic.

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adelapt

 posted 12-02-2010 12:59 PM   

Posts: 418
Registered:
May 2003


Thanks Agphile for showing me a variation I've not seen before, and for the interesting account to go with it. You do show the most interesting items!

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**Ulysses
Dietz**

Moderator

Posts:
1265
Registered:
May 99

 posted 12-02-2010 04:38 PM   





I'm interested in the application of the term teaspoon--surely right at the very beginning of the existence of teaspoons in the west. When did American spoons that we can class as teaspoons (i.e. about six inches long) appear first? There is a great new scholarly book on the history of tea, published by the Fowler Museum at UCLA, called "Steeped in History: The Art of Tea"

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swarter

Moderator

Posts:
2920
Registered:
May 2003

 posted 12-02-2010 07:27 PM   





I am not sure if this is what you are asking, Ulysses, but In the 18th Century the small spoons we now call teaspoons were around 4 1/4 - 4 1/2 inches long, presumable because teacups were smaller then, too. Size seems to have increased to 5 1/2" after the revolution, reaching 6" somewhat before 1800, probably because tea was more plentiful, being more affordable without English taxes. Bowl size, however, remained smaller until sometime around the 1830 - 1840 period, when the French influenced fiddle style became popular, and it reached present size.

[This message has been edited by swarter (edited 12-02-2010).]

IP: [Logged](#)

agphile

Posts: 798
Registered:
Apr 2008

 posted 12-03-2010 12:59 PM   

It was remiss of me not to give the length of the spoon in my initial post. It is 9.8 cm (roughly 3.9 inches), a typical length for 17th century teaspoons. It is the only example I know with this pattern of stem and I would be very interested to learn whether there are any others like it still around.

Teaspoons might be expected to have been made from the 1660s onwards as tea drinking grew in fashion but it is rare to find surviving examples that can be confidently dated earlier than the 1680s

My picture below shows some other 17th century teaspoons, all trefids, just for comparison.



The spoon on the left, by William Swadling, London 1688, is much the same size as the earlier teaspoon that started this thread. The others are by John King c.1680; by Abraham Harache c. 1690; William Swadling c.1690; Edward Harrison or Edward Hubbold c.1695; by SH c.1690 (date letter worn away); and lastly by ID/P c.1690. Most have only a maker's mark. Of the two that are fully marked, the date letter is completely worn away on the spoon by SH.

Of course, these spoons could also have been used as sweetmeat spoons, egg spoons or whatever.

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agphile

 posted 12-03-2010 01:54 PM   

Posts: 798
Registered:
Apr 2008

A bit more about early teaspoons. Some sources have it that originally they were provided as singletons and used to measure the tea into the pot, before the advent of tea caddies with pull-off lids that took over the measuring role (which was later taken over in turn by caddy spoons). Sets of teaspoons only appeared after people started to add sugar and needed to stir the cup. Against this, I am told that there is pictorial evidence to suggest that at least some early tea drinkers used spoons to sip the hot brew, so sets would have been needed regardless of whether sugar was added. I don't know for certain which version best reflects what actually happened. However, I am puzzled that we do not see more spoons of teaspoon size from the 1660s and earlier. What did our ancestors use for their boiled eggs before teaspoons were invented?

IP: [Logged](#)

adelapt





 posted 12-04-2010 04:37 PM   

Posts: 418
Registered:
May 2003

If the question about boiled eggs is not "tongue in cheek", here's my explanation. Boiled eggs are murder on silver flatware unless it is cleaned very soon after use (specially if they've salt on them). In the days before mild detergents and running hot water I'd suspect that such flatware came in for some vigorous cleaning, moreso than the average piece. Being about the smallest and lightest spoon around, they would have suffered the most from such handling, hence the low survival rate. I have a couple of Geo 111 teaspoons that were used by a long-lived old aunt for her eggs, and they are paper-thin.

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agphile





 posted 12-04-2010 05:33 PM   

Posts: 798
Registered:
Apr 2008

That makes a lot of sense. My question was only slightly tongue in cheek because I am sure there must have been more small spoons around than we now see evidence of. I hadn't stopped to think about the damage caused by eggs, but, as you rightly say, it must have been a major factor in giving these spoons an above average hard life.

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swarter
Moderator

 posted 12-05-2010 12:31 PM   

Posts:
2920
Registered:
May 2003



Would it not be the sulfur content of egg yolks that could be the prime culprit? Salt often causes pock-marks rather than even thinning, does it not?

I would think the small size of the spoons would have contributed to their scarcity simply because they are so easy to lose, and that there has been so much time in which they could be lost.

[This message has been edited by swarter (edited 12-05-2010).]

IP: [Logged](#)

agphile

 posted 12-05-2010 12:58 PM   

Posts: 798
Registered:
Apr 2008

Yes indeed. And, ironically, at least one of the trefid teaspoons I illustrated has only survived because it was lost. It carries the typical scars of silver that has been excavated after years in the ground though they may not be too obvious in my picture.

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Author	Topic: English silver wine cistern breaks record!
jersey Posts: 1203 Registered: Feb 2005	posted 07-13-2010 04:40 PM Wow! I just read where a giant wine cistern sold yesterday for 2.2£. I am not at my computer so I'm hoping someone can post a picture for all of you to see & share. Thank you! Jersey IP: Logged
FredZ Posts: 1069 Registered: Jun 99	posted 07-13-2010 09:14 PM Here you go!



Sotheby's

The Great Silver Wine Cistern made for Thomas Wentworth sold for £2,505,250

Fred

IP: [Logged](#)

jersey

posted 07-13-2010 10:12 PM

Posts: 1203
Registered: Feb 2005

Hi Fred!

Thank you SO much for your help!
Great piece, no? Wish I had it!

I wish I could post pixs!

Jersey

IP: [Logged](#)

agphile

posted 07-14-2010 06:06 AM

Posts: 798
Registered: Apr 2008

It is a massive piece at 2,597.5 ounces (you could bath in it. If my hasty calculation is right, that makes it £965.50 per ounce. You could easily pay more per ounce for a good early spoon. Does that make the cistern a bargain at the price? I guess the new owner must think so.

[This message has been edited by agphile (edited 07-14-2010).]

IP: [Logged](#)

chase33

posted 07-14-2010 10:19 AM

Posts: 362
Registered: Feb 2008

Here is a link about the cistern before the auction with a great picture of the cistern.



IP: [Logged](#)

jersey

posted 07-14-2010 12:12 PM

Posts:
1203

Registered:
Feb 2005

Hello chase33!

Thanks for a really cool shot!
Wonder how many gallons of wine it would hold?

Anyone have the hallmark of the maker?

Jersey

IP: [Logged](#)

swarter
Moderator

posted 07-16-2010 09:52 PM

Posts:
2920

Registered:
May 2003

quote:

Originally posted by FredZ:
Here you go!



Sotheby's

The Great Silver Wine Cistern made for Thomas Wentworth sold for £2,505,250
Fred

At today's rate, that equals \$3,837,664, which pales in the face of the c.1700 Cornelius Kierstede punch bowl which sold at Sothby's NY this past January for \$5,906,500! Considered the largest known early 17th Century American silver object it was all of 12 1/4 inches in diameter, and 17 1/4 inches across the handles, weight 66oz 8 dwt (2065 g). It can be seen on Sothby's New York website, sales results for sale No. N08608, 22 January, 2010, lot 443.

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jersey

posted 07-17-2010 12:07 AM

Posts:
1203
Registered:
Feb 2005

Well Swarter,

Considering one is English, one American...I'll have one of each thank you very much!

Are Indian beads acceptable as payment? OTOH today they might be! I'll pass on Manhattan..for now!

Seriously, they are both Superb!

Jersey

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**Scott
Martin**

Forum
Master

Posts:
11377
Registered:

posted 08-08-2010 06:24 PM

quote:

[Lord Raby's great wine cistern](#)

June 17, 2010

by John Culme



cistern

*Lord Raby's silver wine cistern,
maker's mark of Philip Rollos senior, Britannia standard,
London, 1705/06,
engraved with the arms of Queen Anne,
which is to be offered for sale in the Treasures sale at
Sotheby's,
London, on 6 July;
weighing over 80kg (2,500 troy ounces),
and measuring 129.5cm (51in) over handles,
it is expected to realize between £1.5 and 2.5 million.
(photo: Sotheby's, London)*

Last week The Daily Telegraph published a photograph taken at Sotheby's, London, of 19 month old Leo emerging happily from what looked like a silver bath. This was no gimmick, however, because the 'bath' was actually a 300 year old cistern or wine cooler which has been sent for sale and the photograph, complete with baby Leo, demonstrated to perfection the vessel's enormous size. In fact, of the ten such cisterns made at the expense of the public purse during Queen Anne's reign, this was the largest and heaviest.

Created between about September 1705 and 9 May 1706 in the workshops of Philip Rollos, this wonderful object has descended in the present owner, the Marquis of Lothian's family since it was made. Even more extraordinary is that it has evaded the notice of connoisseurs of old English silver, including the late Dr Norman Penzer who in 1957 published a list of what he thought were all 25 or so surviving cisterns. Furthermore, it is only within the past three months that the precise origin of the piece has come to light.

The cistern originally belonged to Thomas Wentworth, 3rd Baron Raby (1672-1739); it formed part of his allocation of silver and silver-gilt when Queen Anne's Ambassador to Berlin between 1706 and 1711. The magnificent size of the piece, together with the noble effect of his other plate were calculated to add lustre both to Raby's office and to him personally as a trusted representative of the British monarch.



cistern2

*Lord Raby's great wine cistern recently in a photographic studio at Sotheby's
(photo: Sotheby's, London)*

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Author	Topic: watch case maker?
wev Moderator Posts: 4095 Registered: Apr 99	posted 07-20-2010 09:51 AM Does anyone know who this might be?



The works are signed by Bothamley of Boston, England.

IP: [Logged](#)

agphile

posted 07-20-2010 11:56 AM

Posts: 798
Registered: Apr
2008

Albert Waterfall and Robert Gravenor, trading as Waterfall & Gravenor, watchcase makers, of 15 Hertford Terrace, Coventry. Mark entered at Chester 25 May 1881. Source: Compendium of Chester Gold and Silver Marks by Ridgway and Priestley.

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swarter

Moderator

posted 07-20-2010 12:14 PM

Posts: 2920
Registered: May
2003

And the date letter is for 1883/4.

IP: [Logged](#)

wev

Moderator

posted 07-20-2010 01:13 PM

Posts: 4095
Registered: Apr
99

Thank you both

IP: [Logged](#)

wev

Moderator

posted 07-20-2010 01:38 PM

Posts: 4095
Registered: Apr
99

Thought I'd add some shots of the piece itself (it's awfully pretty)



IP: [Logged](#)

Posts: 2920
Registered: May
2003

Neat watch.

Some information on the Bothamly family of watch and clockmakers:

quote:

jagkar
Guest

[Default Pair case maker Bothamley Boston](#)

Picked up a pair cased PW recently, bearing the hallmarks of London for 1823. The only engraving on the back plate is Bothamley Boston and what might be 3391 as a serial number. My question is whether this is the maker or could it possibly be a US jeweler who was in Massachusetts. I believe there is a perfectly good Boston in England also. Shugart doesn't list this name in his early makers.

jagkar
#2
Old 07-04-2002, 06:01 PM
jagkar

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jagkar
#3
Old 07-04-2002, 07:54 PM
Oliver Mundy
Guest





Default Pair case maker Bothamley Boston
This is certainly the English Boston, which is an ancient town on the east coast in the county of Lincolnshire. There seems to have been something of a dynasty of Bothamleys; Baillie (Watchmakers and Clockmakers of the World, 3rd ed. 1951) records William (c. 1757) who moved from Kirton in the north of the county to Spalding forty miles further south, and then there is Jarkinson Bothamley (a watch hallmarked 1791) at Boston itself (Spalding and Boston are about twelve miles apart). A few lines further on he mentions T. Bottomley of Boston (1784), who is probably of the same family. Perhaps your watch indicates a third generation.

[The Bothamleys of Boston, Lincolnshire, and an unusual wall clock](#)

IP: [Logged](#)

PhilO

Posts: 164
Registered: Jul
2004




 posted 07-20-2010 05:31 PM   

The Post Office Directory of Lincolnshire for 1868 lists Henry Bothamley, watch & clock maker, at 58 Market Place, Boston. Kelly's Directory of Lincolnshire 1896 lists Henry Wm Bothamley at 57 & 58 Market Place and he is also in the 1913 directory at the same address.

I have a particular interest here as it is the area in which I grew up. With regard to the Bothamley family information I must point out that although there is a Kirton in the north of Lincolnshire (Kirton in Lindsey) there is also a Kirton just 4 miles from Boston and 10 miles from Spalding so it's probably more likely that William Bothamley was originally from this Kirton.

IP: [Logged](#)

wev
Moderator

 posted 07-20-2010 10:56 PM   

Posts: 4095
Registered: Apr
99

Since that proved so easy for you knowledgeable folks, how about this?





IP: [Logged](#)

PhilO

Posts: 164
Registered: Jul
2004

posted 07-21-2010 01:50 AM

Philip Woodman & Sons, London 1857.

IP: [Logged](#)

swarter

Moderator

Posts: 2920
Registered: May
2003

posted 07-21-2010 02:21 PM

Not sure of their numbering conventions, but the watch in the 1881 case is 9552 and the case has a matching number, while the one in the 1857 case is 40494 with no matching case number. The latter one may have been recased. Many watches with gold cases were removed from their cases which were melted down when gold prices were high, as they are now, and that movement may look fancy enough to have originally been cased in gold.

[This message has been edited by swarter (edited 07-21-2010).]

IP: [Logged](#)

wev

Moderator

Posts: 4095
Registered: Apr
99

posted 07-21-2010 02:30 PM

It would make sense for the first watch. The dial face is flat and engine turned silver with inlaid numerals and decoration in yellow, green, and rose gold -- the silver case is something of a let down by comparison.

IP: [Logged](#)

wev

Moderator

posted 07-23-2010 08:49 PM

Posts: 4095
Registered: Apr
99

This is a watch works by another of the Bothamleys, Parkinson (b. 1751)
It is sans case, but I thought the engraving of Father Time and the
pointing hand too good to pass up.



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Author	Topic: Trefid spoons with "guidelines"
agphile Posts: 798 Registered: Apr 2008	<p> posted 08-27-2010 01:28 PM </p> <p>It is not unusual to find trefid spoons with faint lines engraved along the front of the stem parallel to each edge, generally referred to as guidelines. The assumption is that these guidelines were an aid to shaping the stem but I have never understood how that was meant to have worked. I can see that a template might be used to mark out the intended final shape of the stem but would have expected this to mark the actual edge, not a line a little way inside that edge. Rather fewer than 10% of my trefids have these guidelines. It is of course possible that others had them originally but have now lost them as a result of polishing and wear.</p> <p>I have photographed four examples in the hope that these mostly very faint guidelines will be visible in the pictures.</p> <p>Laceback tablespoon, Robert King, London, 1678.</p>



Exeter tablespoon (town mark in bowl only), pricked EM over HM over 1685 on back of stem but probably of earlier make. The crude engraving at the top of the stem clearly carried out separately from the guidelines.



Plain provincial tablespoon by TB (maker's mark on stem only), circa 1695. Unusually the guidelines are repeated on the back of the stem.



Provincial laceback tablespoon by NT (maker's mark on stem only), pricked SW over RA over 1690 on back of stem. The comical, be-wigged face on the stem end is an unusual feature.





I am wondering whether any of our members who are more knowledgeable about the history

of silver or the craft of the silversmith can throw more light on the function of these guidelines.

IP: [Logged](#)

agphile

 posted 08-27-2010 02:32 PM   

Posts: 798
Registered: Apr
2008

A further comment now that I have seen how the pictures show up. The guidelines really are very faint on all but the second spoon.

You need to zoom in, ideally to 200% or even 400%, when I think there is a reasonable chance you will make them out. I can, but of course I know exactly what I am looking for.

IP: [Logged](#)

mazarine

 posted 09-11-2010 12:20 PM   





Posts: 6
Registered: Apr
2010

Very interesting question. Such 'guidelines' on Trefid spoons are often mentioned in sales catalog descriptions, and are indicative of minimal wear, and yet their exact original purpose is not obvious.

This is really a question for a spoonmaker but my guess is that the lines were indeed guides to the eventual shape of the handle. Once the handle was hammered flat but the edge shape was not finished, these lines might have indicated the intended contour of the edge. Rather than marking the intended edge itself, however, they were placed a set distance away from it so that they would not be destroyed by the hammering and would remain visible until the edge was finished.

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agphile

 posted 09-11-2010 01:08 PM   





Posts: 798
Registered: Apr
2008

Thanks, Mazarine. That makes sense. (Why didn't I think of it?)

David

IP: [Logged](#)

argentum1


 posted 12-05-2010 05:24 PM   

Posts: 602
Registered: Apr
2004

Interesting topic. I just wonder if possibly those lines were actually just simplistic decorative additions.

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agleopar





 posted 12-05-2010 08:11 PM   

Posts: 847
Registered: Jun
2004

Can I jump in with no expertise with spoons of this age but from a makers point of view (and that said by no means do I know all there is about making spoons), it seems that Argentum is on the right track. Mazarine makes plausible assumptions but the lines would be very hard to get onto a spoon in progress and any hammering beyond the lightest would mar and move the lines if not obliterate them. After the spoon is finished and filed up it is a very easy thing to set a simple set of dividers to the right opening and scribe these lines.

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agphile

 posted 12-06-2010 01:19 PM   





Posts: 798
Registered: Apr
2008

That's very interesting. Silver reference books seem to regard these lines as "workman's guidelines" but the books are written by collectors rather than silversmiths. This won't be the only example where a spoonmaker tells me that a writer on silver has jumped to an unlikely conclusion. However, if the lines are just decorative it remains a bit of a puzzle that they should be so faint.

I am now wondering whether they might have had some other practical purpose. For example, it would presumably take some sawing and perhaps filing to finish the trefid stem end. Would these lines be any help in lining up that work? Or am I just clutching at straws?

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agleopar





 posted 12-06-2010 09:32 PM   

Posts: 847
Registered: Jun
2004

Not at all. I think that has real merit as a possibility. Just to let you know it is not hard to hammer a stem straight and symmetrical and then file it up and all irregularities disappear. It might help to scribe the "guide" lines to help keep it all in order when the top is shaped.

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agphile

 posted 12-10-2010 11:32 AM   

Posts: 798
Registered: Apr
2008

Thanks, Agleopar. I guess we cannot know for certain without evidence about the detailed practice of spoon making at the time. One thing the guidelines don't seem to have helped with is lining up die struck decoration. On most trefids the alignment is fine but on the occasional provincial example it is very obviously skewed.



Both the pictured provincial spoons have guidelines, though they don't show up in my picture, On both the stamped decoration is notably askew. I am told that a press would have been

needed to strike this sort of pattern and that it is all too easy for the spoon to move out of position under the die. Perhaps some provincial smiths were less meticulous than the London ones when it came to scrapping spoons that went wrong in this way.

The spoon on the left is also the fourth shown in my original post. The one on the right is by another unidentified maker (flower and anchor marks) and is pricked ED over TW over 1683.

I am not sure what the sequence of operations would have been. If the stem end was given its final shape after the decoration had been applied I imagine the guidelines would have helped in keeping the spoon straight rather than bending to follow the outline of the skewed pattern.

Although they are very thin, the guidelines must have been reasonably deep to survive as they have even on the more worn of the two spoons. Whether or not the lines had the suggested practical purpose, they must have been deemed decorative enough to feature on the finished spoon.

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Author Topic: **Saucepans**

agphile

posted 12-29-2010 07:40 PM

Posts: 798
Registered:
Apr 2008

Though I mostly collect spoons, this doesn't stop me buying other silver that catches my eye and is affordable. I try to keep within a budget and often settle for a piece that is a bit tired or that is not clearly marked rather than save up for a more pristine example. Some years ago I found myself fancying the idea of a large silver saucepan. I suppose that a saucepan shares the two main features of a spoon – a bowl and a handle.

One thing led to another and I have ended up with the three shown below. They have been languishing/tarnishing in a cupboard for several years and I'm afraid I didn't get round to cleaning them up before taking this snap.







The large saucepan is about 4 inches high at the rim. I'll come to its marks in a moment. The brandy saucepan is by William Fleming, London 1724 and the toy saucepan by David Clayton circa 1725 (maker's mark only).

The large saucepan has one very worn mark on the rim that appears to match an unidentified IN recorded by Jackson on various London items in the 1680s to 1690s. It is too faint for my photography to catch it. There is also a cluster of marks round the centring dot on the base.



They all appear to be identical, perhaps something like a pine cone, and don't look English. If the saucepan really was by the late 17th century IN you would expect it to be fully marked and a saucepan from c.1690 would be a rare though not impossible find. I think it more likely to be from the early 18th century, either made in continental Europe with IN the English importer/retailer or possibly made by an unidentified English provincial IN and then at some stage exported when it acquired its base marks. Any helpful thoughts on this would be appreciated.

swarter
Moderator





 posted 12-29-2010 09:50 PM   

Posts: 2920
Registered: May 2003

Not my area of expertise, but to start the discussion, I think the marks surrounding the center punch are several strikes of an Augsburg city mark. The one directly above the punch appears to be the most complete, and looks like the style of mark used throughout the 17th Century, but is not clear enough to match to one particular mark in Rosenberg's table of drawn marks, and I don't know if the dating of the marks is now considered accurate, since I have no more recent literature for Augsburg. He has no IN (or NI) master's mark in his listing, which is certainly not complete. I defer to anyone with better information.

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agphile

 posted 12-30-2010 11:59 AM   

Posts: 798
Registered: Apr 2008

Thanks Swarter. I had wondered about Augsburg but hesitated to suggest it because I know so little about marking practice beyond the shores of Britain. I've also wondered about pseudo marks. I don't see the saucepan as an example of Hanau-type historicism but it is not unknown for pseudo marks to have been applied in an attempt to make an unmarked early item more saleable.



I should have said more about the IN mark on the rim. There is a mullet below the very faint initials. I cannot get the initials to show in a photo (they really are just a shadow) but my picture shows the best image I can get alongside a rather blurred photo of the mark from Jackson which I think it resembles.



I think you can just make out part of the mullet and the v shaped bottom of the cartouche. However, I am certainly not confident the mark is an exact match.

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Polly





 posted 12-30-2010 01:12 PM   

Posts: 1939
Registered: Nov 2004

Can you say more about silver saucepans in general? Silver is a great conductor of heat--does that make it an especially good saucepan material? Or were these meant for show rather than use? It seems like a very expensive material to use for cooking.

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agphile

 posted 12-30-2010 05:02 PM   

Posts: 798
Registered: Apr 2008

I wish I could give a fuller answer to your question, Polly. I'm clear that these saucepans were for use in the dining room. I have seen examples of the so-called brandy saucepan from the late 17th century through to late 19th. I wouldn't put it past the late Victorians to have used them for warming brandy but my understanding is that they were really intended for sauces (which may or may not have been laced with brandy). I have read somewhere, but cannot lay my hands on the reference, that the sauce could be as simple as melted butter.

I imagine the saucepans were filled in the kitchen but could then be warmed over candles, or over the fire in the dining room, to stop the sauce congealing.

The larger saucepans seem mainly to date from the late 17th/early 18th century. Perhaps they fell out of favour as more "elegant" solutions emerged for keeping the contents of a dish hot. I am not sure what exactly they were used for. They are still too small for soup. Perhaps it was just larger quantities of sauce or perhaps some sort of gruel for diners who had lost their

teeth (you will see that I am guessing wildly).





I find the simple form of these saucepans, combined with their heavy gauge of silver, attractive but haven't so far come up with a modern use for mine.

David

[This message has been edited by agphile (edited 12-30-2010).]

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Polly

 posted 01-01-2011 02:52 PM   





Posts: 1939
Registered: Nov 2004

Happy new year, David! I think you should use them for melting chocolate to dip strawberries in.

Silver's excellent heat conduction makes me scratch my head. Don't people find china teapots & coffee pots keep their coffee and tea hotter than silver?

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agphile

 posted 01-01-2011 05:22 PM   

Posts: 798
Registered: Apr 2008

And a Happy New Year to you too, Polly!

I prefer strawberries with sugar and cream, but I might just try your melted chocolate one day.

An interesting point about silver's conductivity. In the case of saucepans, of course, the metal allows the pan to be heated or re-heated over a flame.

You are right, though, that a silver teapot cools a bit more quickly than a china one. However, I have never seen a tea cosy used on a silver teapot.

I imagine that in practice the pot would be filled just enough for the number of cups to be served initially and then topped up later from the tea kettle if second cups were to be served.

I suppose a silver pot was more showy than a china one, as you suggest, and less vulnerable to breakage.

David

[This message has been edited by agphile (edited 01-01-2011).]

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adelapt

 posted 01-02-2011 10:17 AM   

Posts: 418
Registered: May 2003

It's a bit of a drift off the actual topic, however... A silver teapot, well polished, and particularly with ball feet, loses heat very slowly when well filled with boiling water. They radiate very little, and I've found with the one of mine I experimented with, that it was far too hot to hold a hand against even after an hour (no cosy on it).

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Author	Topic: Late 18th century ladle--advice needed
Polly Posts: 1939 Registered: Nov 2004	<p> posted 01-10-2011 05:41 PM   </p> <p>I found a late 18th century coin silver punch or soup ladle listed as silverplate on an online charity auction. I bid and (after some exciting moments) won--for more than I had quite planned on, since someone else noticed what it was and a little bidding drama ensued. But all in a good cause.</p> <p>Anyway, the ladle arrived today, and I need some help identifying it and some advice about repairing it.</p> <p>Here's the ladle:</p> 







It's nice and heavy. It has a bright cut handle with the monogram WB in a lozenge beneath a sort of starburst in another, lighter lozenge.



IP: [Logged](#)

Polly

Posts: 1939
Registered: Nov
2004

 posted 01-10-2011 05:41 PM   

The bowl is damaged. It's a little out of round, with a deep dent in the bottom and two cracks on one side. Otherwise the ladle is in great shape.



The bowl has a charming double drop on the back. The back of the handle is stamped twice with the mark IC:



So first of all, who is this IC? There seem to be lots of possible silversmiths with the initials J.C. or I.C. working around the 1790s (am I right that that's when this was made?). Any idea which one this is?

Also, I need some advice about getting it repaired. I would like to be able to use it occasionally as a punch or soup ladle, and I would like to make sure it doesn't get damaged further.

Is the damage to the bowl the sort of thing that a good silversmith can repair easily?





Is it a bad idea to have it repaired--would that damage the authenticity and make it less desirable for other collectors? Not that I'm planning to sell it, but I don't want my heirs (or myself a few decades down the line) cursing at me for ruining it.

If repairing it is possible and advisable, how do I go about finding someone trustworthy to do it? I certainly don't want to give it to someone who would mangle it!

IP: [Logged](#)

swarter
Moderator

Posts: 2920
Registered: May
2003

 posted 01-10-2011 06:25 PM   




The decoration on the ladle is typical of the Irish Star "pattern" so It is likely that it is not American but Irish, possibly provincial, as it lacks hallmarks. Double and triple strikes of the mark are not uncommon on Irish provincial silver. If so, I would say it is definitely worth repairing, and may be why the bidding was so spirited, as Irish silver commands a premium. The style of drop is not commonly encountered in American coin silver of the period. The mark is not illustrated in Jackson, and I have no other literature that would apply, and my experience with this "pattern" is limited to the handful of examples I have, and I have not encountered it in American silver, but it is always possible for someone of Irish heritage to have had it made for them.

In spite of the damage, it is a nice find.

IP: [Logged](#)

ahwt

Posts: 2173
Registered: Mar
2003

 posted 01-10-2011 06:31 PM   

Joseph Carpenter from Norwich Connecticut seems the likely silversmith. Belden lists his dates a 1747-1804 and I assume those are his birth and death dates.

That is a wonderful ladle. The dents would be easy to remove, however the problem with fixing the slight tears is finding silver that matches the color of the rest of the bowl.

The one time I repaired a similar tear on a cup the inside had a gold wash that was mostly gone and a new gold wash covered up the slight difference in color. Your ladle is much rarer than the cup I repaired and the slight tear will not interfere in your using it for it intended purpose.

Great find!

IP: [Logged](#)

ahwt

Posts: 2173
Registered: Mar
2003

 posted 01-10-2011 06:35 PM   





I will go along with Swarter's findings as he is much better than me in these matters. Perhaps someone with references for the Irish can help.

In either case it is a beautiful ladle.

IP: [Logged](#)

Polly

Posts: 1939
Registered: Nov
2004

 posted 01-10-2011 06:54 PM   

Oh, interesting! So it's Irish?

Is Irish silver from this period rarer than American? I would imagine lots of it got melted down during the famine in the 1840s--or did the famine not affect people rich enough to own silver soup ladles? (This IS for soup, right? I think of punch ladles as being smaller.)

What's the significance of the star, do you know? Is it just decorative, or does it symbolize something?

So what's the consensus about repair? Get the dents taken out and be gentle with the bowl edge, but don't try to repair the tears?





Stuart, if you're confident that this is Irish, maybe you could move this thread to the British/Irish Forum?

Many thanks!

IP: [Logged](#)

vathek

Posts: 962
Registered: Jun
99

 posted 01-11-2011 07:30 AM   





Very attractive ladle, would be quite pretty repaired and polished. Can't help but wonder how it came to be so abused.

I would assume that if you had it tested if it's at least sterling then probably Irish? but below that U S?

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr
2008

 posted 01-11-2011 01:19 PM   

I can't recall seeing the bright cut star decoration on anything other than Irish silver. If there was ever any symbolism in the use of the star, I don't think anybody now knows what it was. I suspect it was simply a fashion that took off there but was not picked up elsewhere.





Dublin silver of the period does not seem particularly rare to me, but I think Irish provincial silver is relatively rare and sought after. I'm afraid my library does not extend to reference books on Irish silver so I cannot help with the IC mark. If it could be confirmed as the known mark of an Irish provincial maker I imagine it would make your soup ladle very interesting to collectors who specialise in this field.

If it were mine I would have the ladle repaired by a good silversmith and I wouldn't worry about the seams showing where the splits to rim of the bowl are fixed. The point would be to restore its appearance and extend its useful life, not to disguise the fact that it had undergone repair and thus mislead any subsequent owner.

IP: [Logged](#)

Polly

Posts: 1939
Registered: Nov
2004

 posted 01-11-2011 01:57 PM   

Thanks, all, for the advice and information.

IP: [Logged](#)

doc

Posts: 712
Registered: Jul
2003

 posted 01-13-2011 09:36 PM   

Polly-great find! I have a number of books on Irish silver, including the Crawford museum catalog of Cork silver, and did not find the mark or a name that might fit within the timeframe of this piece; the Irish star pattern was most often used in the 1780's and 1790s. But Stuart is correct that provincial Irish silver, particularly Cork, is often marked more than once and would lack any other hallmarks. And I have a couple of Irish pieces, including larger ladles, that have similar double drop as your piece.

If you do a computer search of Irish star and bright cut, you can find a retailer's website with similarly marked spoons with the Irish star design that the dealer has tentatively identified as American, but there is no support in the listing for that attribution.

I'd say a tentative Irish attribution is a good one, and would make the piece worth fixing.

IP: [Logged](#)

doc

Posts: 712
Registered: Jul
2003

 posted 01-13-2011 09:44 PM   

To further answer your questions, Irish silver, particularly provincial, is rare and desirable. Recent changes in the Irish economy have driven down prices at auctions in Ireland.





I think perhaps the ladle is a toddy ladle, which would also be consistent with Irish attribution as well. I have never seen this particular form, but the relatively small and deep bowl make it more usable for liquor than soup.

I do not know what the historical significance of the Irish star pattern is; none of the books I have provide any discussion of this, but it is something I have wondered about; perhaps a religious reference to the Star of Bethlehem?

IP: [Logged](#)

Polly

Posts: 1939
Registered: Nov
2004

 posted 01-13-2011 11:35 PM   





Thank you, Doc.

I've packed the ladle up to send it to an excellent silversmith for repair (planning to mail it tomorrow), so I can't measure the volume of the bowl right now, but it's not all that small, though it is deep. It would a cup very generously. I'll measure it when it comes home.

IP: [Logged](#)

Hose_dk

Posts: 400
Registered: May
2008

 posted 01-15-2011 11:59 AM   

Financially it is not worth repairing. The bowl you can undo yourself. Take a spoon made of wood. squeeze a bit - just a little and continue. by that way you can strait out small soft marks. like this one.

I would take care before I had a silversmith make the hole - could you not use it as it is?





regarding origin - If nobody found that makers mark. Alternatives exist. Germany was my first. It is not danish which is possible but no match on mark.

That makes Germany most likely.

IP: [Logged](#)

bascall

Posts: 1626
Registered: Nov
99

 posted 01-15-2011 12:20 PM   




Searching Irish Star brightcut on google images brings up a fair number of examples of the "pattern."

The drop alone makes me think continental, but others no doubt know better.

IP: [Logged](#)

Hose_dk

Posts: 400

 posted 01-15-2011 05:30 PM   

I have search and seen - yes. Could be.

Registered: May 2008





That is correct. However star differs. I have a spoon from the Netherlands with a star. And remember this deep cut was a weapon towards Old Sheffield plate - so the deep cut was used in m any countries.

But I suppose that you are right.

IP: [Logged](#)

Polly

Posts: 1939
Registered: Nov 2004

 posted 01-16-2011 12:06 AM   




The silversmith I'm sending it to is a member of this board--I trust him way, way, way more than I'd trust myself to attempt any repair!

I didn't get to the post office, and now I won't have a chance until next Wednesday--Monday is a holiday, and I'll be out of town on Tuesday. So it will be longer than I expected before I can measure the volume of the bowl.

IP: [Logged](#)

Clive E Taylor

Posts: 450
Registered: Jul 2000

 posted 01-17-2011 04:17 PM   

Might I throw another thought in ?





The star feature is found on tongs of many makers, including Scotland and Newcastle.

The IC looks remarkably like that of James Crawford of Newcastle ... I have a pair of buckles with a very similar mark which I am 95% certain is by Crawford

IP: [Logged](#)

Polly

Posts: 1939
Registered: Nov 2004

 posted 01-18-2011 09:24 PM   




Interesting, Clive!

If it's from Newcastle, why no assay marks?

IP: [Logged](#)

Clive E Taylor

Posts: 450
Registered: Jul 2000

 posted 01-21-2011 05:23 PM   



Like most bucklemakers he was a crook ! Gill states that originally the Newcastle Company wanted to refuse him the right of assay but the London Company advised them they had to accept his work. But told them to watch him like a hawk and jump on in if he put a foot wrong. In more delicate terms of course !

Also please rember that in England if a piece was "not exposed for sale" , i.e made to special order , assay was not compulsory

IP: [Logged](#)

Polly

Posts: 1939
Registered: Nov 2004

 posted 01-21-2011 06:35 PM   

Which story is more romantic? My ladle was made in provincial Ireland; it was made in the US by or for a homesick Irishman; or it was made in Newcastle by a crook!?

I love all three possibilities.

IP: [Logged](#)

doc

posted 01-22-2011 08:05 AM

Posts: 712
Registered: Jul
2003

I think Clive may be on to something. Irish versions with the star pattern more often have a pointed end, known as the Celtic point.

IP: [Logged](#)

Scott Martin
Forum Master

posted 01-22-2011 08:21 AM

Posts: 11377
Registered: Apr
93

Via Email (the sender was requested to post this themselves, but after several days ...) :

quote:

Hi Polly,

This is a lovely ladle which I think is certainly Irish. The style of bright cut decoration with the cartouche for the owner's initials is classically Dublin, Cork or Limerick and the style of engraving is not Scottish or from Newcastle. The heel peg or strap on the back of the bowl where the handle joins is the type usually associated in Ireland with a ladle.

It is also unlikely to have come from England or Scotland because the duty on Silver at the time was lower in Ireland than elsewhere in the UK, as it was then. This was only raised to the same level in 1807.

Date wise my feeling is 1775/1790 as many people have already said.

The marks are difficult but the double makers mark usually indicates provincial (not Dublin where they were strict about silver being fully marked). Of the Cork marks and records nothing stands out. There are no initials for gold or silversmiths with the initials IC or JC (J is often shown as I in the 18th century) There are 2 watch makers for IC in Cork but it is again unusual for watch makers to make spoons.

However there was a Limerick goldsmith/silversmith called John Cullen who is mentioned in 1784, no mark has been attributed to him in the books I have. However the following link takes you to silver in the Limerick Museum. On page 20 there is a Masonic Vessel with a mark of IC or IG which is attributed to him, sadly they do not show the mark but if you email them the photograph they may check it against the mark on the flask.



**Masonic vessel, Limerick silver by IG or IC.
Globular with masonic engraving**

Masonic vessel, Limerick silver. Flat backed globular vessel with short neck and ribbed below rim, non opening lid surmounted by a crest at back which is perforated with three holes; spout at 45 degrees to

body on either side, both opening into interior, with ribbed band around rim; front engraved with a floral cartouche at centre of which is an open compass on a set square with two towers above and one below; crest of a lower arm emerging from a cloud at right with hand holding a mason's trowel vertically; motto below "Concordia Fratrum" Marks, fairly worn, on back at centre "I (a star) C or G" in a rectangle (John Cullen or John Gloster a possibility?)


If it proves to be Limerick then it is pretty rare. Good luck.

[Limerick Silver Spoons](#)

Regards,
Charles

IP: [Logged](#)

Polly





 posted 01-22-2011 02:41 PM   

Posts: 1939
Registered: Nov
2004

Wow, a wealth of info! Thank you, Charles (and Scott)!

IP: [Logged](#)

Polly

 posted 01-27-2011 03:16 PM   

Posts: 1939
Registered: Nov
2004

The ladle is back from the kind ladle physician, all watertight and unsquished. It holds exactly 2/3 cup.

The silversmith told me it had been repaired before, 50 or 100 years ago, which made me feel better about repairing it again.

Now, who's coming over for hot whiskey punch?








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denimrs

Posts: 102
Registered: Dec
2005

 posted 01-27-2011 03:22 PM   

Polly,





It is beautiful and that was fast turn-a-round too. I bet you are very glad you had that fixed up!

Elizabeth

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr
2008



 posted 01-27-2011 06:27 PM   

A lovely restoration job and absolutely the right thing to have done. Congratulations to you and the silversmith.

IP: [Logged](#)

Polly

Posts: 1939
Registered: Nov
2004

 posted 01-31-2011 05:36 PM   

Thanks, all, for the kind words and helpful advice.

I emailed the Limerick museum and will report back if I hear from them.

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chase33

posted 01-23-2011 11:24 AM

Posts: 362
Registered:
Feb 2008

I purchased these candlesticks yesterday and would like to know if I have correctly read the hallmarks since I am not all that familiar with British silver. They are approximately 8 1/2" tall and have removable bobeches. All four pieces have the same hallmarks. Based on the markings this is my interpretation:

- 1) they are sterling
- 2) made in Sheffield
- 3) made in 1904
- 4) made by James Dixon and Sons









Any confirmation would be greatly appreciated as well as any additional information.

Thanks

Robert

IP: [Logged](#)

agphile

 posted 01-23-2011 03:17 PM   

Posts: 798
Registered:
Apr 2008





A handsome pair. And yes, you have read the marks correctly (though, as my main interest is earlier silver, I do not have any reference work to confirm exactly what marks were used by Dixon).

[This message has been edited by agphile (edited 01-23-2011).]

[This message has been edited by agphile (edited 01-23-2011).]

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PhilO

 posted 01-24-2011 02:23 AM   





Posts: 164
Registered:
Jul 2004

That is Dixons' mark - first registered in 1867.

If I were to be really pedantic I would have to say that the only bit you have correct is that the candlesticks are sterling silver. JD&S is the sponsor's mark so we can't be 100% sure that they were made by Dixons. The crown shows that they were assayed, not made, in Sheffield and the date letter shows that they were assayed in either 1904 or 1905, as the assay year did not coincide with the calendar year.

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chase33

 posted 01-28-2011 08:30 PM   

Posts: 362
Registered:
Feb 2008





Thanks for the replies. Now I have some other questions: What is sponser's mark? Is it the same as a retailer's mark on US silver? And how can I tell if a mark is a sponser's mark or a makers mark?

Thanks again

Robert

IP: [Logged](#)

PhilO

 posted 01-29-2011 02:53 AM   

Posts: 164
Registered:
Jul 2004

Sponsor is the term used for the person / entity held responsible by the Assay Office for the quality of the silver. The sponsor sends the items for assay and, as such, could be the silversmith or the importer of the silver or the end retailer. Under the terms of the Hallmarking Act silver does not have to be hallmarked unless or until it is exposed for sale so the sponsor could be any of the above. Consequently there is no way of knowing 100% certainly whether the sponsor's mark represents the actual maker or not. In the case of your candlesticks Dixons were a large manufacturing silversmithing company so we can be pretty sure that they themselves were the makers.

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Author	Topic: Clive's article on George Smith
Scott Martin Forum Master Posts: 11377 Registered: Apr 93	posted 04-07-2011 02:14 PM Clive has an article on George Smith, Georgian silver buckle maker, in <i>The Journal of The Silver Society</i> #26 2010. pages 60-68. Clive, Excellent article. The photos are very good -- did you take the photos? IP: Logged
Clive E Taylor Posts: 450 Registered: Jul 2000	posted 04-08-2011 06:23 PM Amazing, someone has actually read it ! Thanks Scott . Photos - guilty as charged. Please note that the otherwise incomprehensible line on page 67. left side , last paragraph, should read "Smith but seems to have concentrated on retail sales and to investing his prior profits into property. The concept of moving to other areas does not seem to have been a problem for George;" Somewhere in the proofreading/editing process myself and the editor

got our knickers totally scrambled. I apologise for any total bafflement this has caused !

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr 2008

 posted 04-10-2011 01:37 PM   

Clive

An excellent article. I managed to deduce what was meant when I hit the proof-reading error. If I managed, I guess most others will have done so as well. And it is gratifying to know that I am not alone in this sort of cock-up though mine have not been in such an exalted publication.





I have always felt there were too many George Smiths and have cavalierly dispensed with numbering the names when listing my pieces. Now that you tell me there was yet another GS, or two George Smith II, I feel strangely justified.

David

IP: [Logged](#)

Clive E Taylor

Posts: 450
Registered: Jul 2000

 posted 04-10-2011 02:32 PM   

I have two readers !
many thanks. .

One day I might be able to complete the story .

As well as the falsifying of George's wedding date I think he may have been guilty of worse.

I am very suspicious that either George, or more likely his wife was involved in the deaths in 1766/67 of one or more of John Eaton, Samuel Eaton, Thomas Eaton and perhaps William Taylor. It seemed to be open season on Eatons and silver buckle makers .

I seen buckle makers up to most things now !
Pity no coroners enquiries records survive.

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Author	Topic: save the hallmark!
Scott Martin Forum Master Posts: 11377 Registered: Apr 93	 posted 04-21-2011 01:54 PM    quote: save the hallmark! 

There is a real danger that hallmarking in the UK could be abolished as part of a new initiative launched by the Government on 7 April 2011 called the Red Tape Challenge.

To prevent this 700 year old tradition disappearing overnight, The Goldsmiths' Company Assay Office urges you to register your support for hallmarking on the Red Tape website: *link gone from the Internet*
(redtapechallenge.cabinetoffice.gov.uk/hallmarking/)

Background

The Red Tape Challenge has started by examining the retail sector and asking the electorate for their views on topics as diverse as 'Sunday Trading' and 'Trading with the Enemy'. The aim is to reduce regulation which stifles enterprise and industry. The message from the Government appears to be that every regulation highlighted will be abolished – unless visitors to the website express sufficient good reasons to convince Ministers that this particular regulation must be kept.

Hallmarking is among the eight key topics on which the population is invited to air their views from now until 5th May 2011. There are other important topics there too, of huge significance to retailers and consumers.

We believe it is imperative to the British consumer for the current and future UK Jewellery Industry to maintain hallmarking as a statutory independent service.

For further information on the importance of hallmarking and why it should be saved download our document 'The Case for Hallmarking' here.





You only have until 5th May 2011 to reply and help to save hallmarking - PLEASE ACT NOW!

Thank you for your support.

Dr Robert M Organ
Deputy Warden

IP: [Logged](#)

Scott Martin
Forum Master

 posted 04-21-2011 02:27 PM   

Posts: 11377
Registered: Apr 93

quote:

Dear London Silver Society Member,

THIS NEEDS YOUR URGENT ATTENTION.

A new challenge has arisen to our hallmarking system. As part of its drive to reduce bureaucracy, the Government has ordered a review of a number of organizations and systems as part of its Red Tape Challenge, and regrettably, one of its targets is our long established hallmarking system, which is considered to be the most effective in the world. Not only can one trace any article of silver or gold to the exact year it was made and the person who made it, it has been a guarantee of quality known throughout the world for nearly a thousand years, and is the current

benchmark standard for silver (.925 Sterling).

To register your protest against this suggestion, please follow this link to help prevent the destruction of this crucial part of our history; it will take just a few seconds to register your support for hallmarking on the Red Tape website. Please note that the deadline is 5th May for submissions, so don't delay visiting the site: *link gone from the internet*

Please do also forward this message on to your friends, family, and anyone else you think might be interested in this issue.





Best wishes,

Jonathan Gray
Hon Secretary
London Silver Society

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Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93

 posted 04-21-2011 02:34 PM   





Is this important enough that we send a message/link to Silver Salon Members via email?

Of course only SSF members who have opted in to get email from the Silver Salon Forums will be sent the email. Even so, it will be several thousand.

IP: [Logged](#)

swarter
Moderator

Posts: 2920
Registered: May 2003

 posted 04-21-2011 02:38 PM   

It seems that there, as well as here, the younger generations have less and less respect for traditions, let alone the wisdom of doing anything the way their forebears did. Dire economic times don't help either - governments are looking to "trim fat" by cutting "unnecessary expenditures" wherever they can. So we are seeing one more protest - remember the old saying "it is the squeaky wheel that gets the grease."





One has to wonder though whether they will pay any attention to the opinions of no UK citizens.

[This message has been edited by swarter (edited 04-21-2011).]

IP: [Logged](#)

Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93

 posted 04-21-2011 02:52 PM   





We don't want to be mistaken as a SPAMmer, so we don't send email very often to our SSF registered users.

I would like to hear from a few more persons in this thread or via email about whether to send the message out.

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agphile

Posts: 798
Registered: Apr

 posted 04-21-2011 03:40 PM   

UK members of this forum are likely, because of their interest in silver,





2008

to have been alerted to this by a range of contacts including Goldsmiths Hall so I am not sure another email would necessarily help, but at the least it would do no harm. I would certainly want to encourage folk to register their views

IP: [Logged](#)

adelapt

Posts: 418
Registered: May 2003

 posted 04-21-2011 09:36 PM   

I think responses, even from outside the UK, would be well worthwhile. The information has been circulated to members of the Silver Society of Australia. For the sake of the British, the hallmarking system has given them a very useful "edge" or marketing advantage, and that would be lost if the system was disbanded. Those who trade in silverware from the UK, wherever they are, would eventually feel the loss. Less likely to cut any ice with the bureaucracy, but important to many of us, is the art/historical aspect of the system. As many US respondents to the appeal for support have put it, "If it ain't broke, don't fix it."

IP: [Logged](#)

jersey

Posts: 1203
Registered: Feb 2005

 posted 04-21-2011 09:56 PM   

Hello Scott.

I too saw this the other day but computer was down & could not post the info.

I knew you would be aware of it.

I just can't comprehend the why of it.





I know the manufacturers & silversmiths must be besides themselves.

Jersey

IP: [Logged](#)

hannahl

Posts: 11
Registered: Mar 2003





 posted 04-21-2011 10:37 PM   

Hello there. Just received your email and I'm all set to sign the petition. When I got to the site however, they asked for ID of the regulation in question--a number of hallmark laws are listed in a link, the most recent 2007. What is it necessary to write in?

IP: [Logged](#)

adelapt


Posts: 418
Registered: May 2003

 posted 04-22-2011 12:09 AM   

It is not really necessary to go through the link on that site and trawl through the regulations they mention. As you scroll down on that page you'll see there have been over 3,000 entries already, some from within the precious metals trades, but many from those who see the problem from the outside. If you read some of those, they could act as a guide. If you can give good reasons for your response, one would assume it would get a better reception than a "knee jerk - me too" kind. Good luck with it!

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Scott Martin
Forum Master

 posted 04-22-2011 07:44 AM   





Posts: 11377
Registered: Apr 93

It not necessary to provide the *ID of the regulation*. This is indicated in the second sentence.

quote:

Please enter the name of the specific regulation(s) you would like to comment on. ***If you are leaving a general comment, leave this field blank***





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agphile  posted 08-10-2011 06:59 PM   

Posts: 798
Registered: Apr 2008

Good news. Thanks to the volume of representations I gather that the government has decided that the hallmarking regulations are a "good thing" and will therefore remain.

IP: [Logged](#)

June Martin
Forum Master  posted 08-10-2011 10:54 PM   

Posts: 1223
Registered: Apr 93

Hooray! At least some semblance of sanity in this crazy world of ours.

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Author	Topic: Unknown London Silversmith or Chinese Export?
Nyoman Posts: 69 Registered: Nov 2007	<p> posted 09-18-2011 03:32 AM </p> <p>Early 19th century English silver which is based on Chinese design, or influence, is still a challenge to me, and I expect it's also a challenge to other collectors.</p> <p>Here's teapot I recently purchased, and aside from its obvious "relationship" to the China trade, (viz the finial) I personally wouldn't have had much interest.</p> <p>IMHO the "book is still out" regarding early British makers of silver in Canton and its environs. But that is not a necessarily important comment regarding this tea pot, as it well (and likely was) made by a London based silversmith in 1822. I can't find this maker's mark in any of my usual sources, so does anyone else recognize this maker's mark?</p> <p>Many thanks in advance for any comments rendered by the esteemed members of this forum.</p> 





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agphile





 posted 09-18-2011 04:50 AM   

Posts: 798
Registered: Apr
2008

Looks like George Hunter (Grimwade 817)

IP: [Logged](#)

Nyoman

 posted 09-18-2011 07:37 PM   

Posts: 69
Registered:
Nov 2007

Many thanks! One of these days I must invest in a copy of Grimwade's book!

Kind regards!

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Author	Topic: Identification help please???
StaceyMarie Posts: 9 Registered: Aug 2009	<p> posted 08-05-2009 01:09 AM </p> <p>[26-1891]</p> <p>Hello all.</p> <p>I'm new to this forum so I'm hoping you can help me out.</p> <p>I bought a small box of sterling flatware at an auction a couple days ago and it has a 1950's Tiffany spoon, and a Towle spoon, but there are two ladles with pictorial hallmarks. Based on my research there ladles are sterling George III ladles from London made by Thomas Willis and they were made in 1794.</p> <p>So, how far off am I on my assessment? Please correct any errors I made and I would also like to know if you think I got a good deal on these? I'm not looking for an appraisal or an auction estimate, just new to sterling collecting and wondering if the flatware was worth the deal.</p> <p>Also, does anyone know who Thomas Wallis is and how collectible is work truly is?</p>



Stacey

IP: [Logged](#)

agphile

 posted 08-05-2009 09:01 AM   

Posts: 798
Registered: Apr
2008

Yes. Thomas Wallis II, London 1794 - a prolific flatware maker. Apprenticed to Thomas Wallis I in 1771, working with his own mark from 1778-1810 then in partnership with Jonathan Hayne from 1810-1821, died 1836.


This pattern is known as "Old English" and is absolutely typical of the period. It might be collected by those who want to gather examples of particular styles and periods or those who want to have decent pieces of old silver they can use. I find this simple pattern particularly appealing in ladles. These pieces do not have the additional cachet of rarity or a celebrity maker. However, it looks to me as if you made a good purchase.

[This message has been edited by agphile (edited 08-05-2009).]

IP: [Logged](#)

StaceyMarie

Posts: 9
Registered: Aug
2009

 posted 08-05-2009 09:09 PM   

I am grateful for the reply. I'm happy to get such a lucky find!

Thx,

Stacey

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Author	Topic: Sterling? Napkin Rings
nautilusjv Posts: 249 Registered: Nov 2008	posted 10-16-2011 07:38 PM
	<p>I bought this pair of napkin rings online. They were listed as plate, but I am sure the hallmarks indicate English sterling hallmarked London 1884, a date which makes sense with the aesthetic motifs engraved on the rings.</p> <p>Any thoughts?</p> <p>Thanks!</p> <p>Kelly</p> 











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swarter
Moderator

Posts: 2920
Registered: May
2003

 posted 10-16-2011 10:13 PM   

Your interpretation of the hallmarks appears to be correct. Nice pieces. Congratulations.

I don't know if this qualifies as Chinoiserie, but the decoration seems to have an oriental flavor with the bamboo and birds.





nautilusjvPosts: 249
Registered: Nov
2008 posted 10-17-2011 07:01 AM   

Thanks Swarter for your confirmation.

I would say the pieces are more aesthetic especially with the 1884 date. Although these rings are English, bamboo, fern fronds, the bird, flowering branches all seem motifs common in American aesthetic pieces particularly in plate.





Thanks again, Kelly

[This message has been edited by nautilusjv (edited 10-17-2011).]

IP: [Logged](#)**agphile**Posts: 798
Registered: Apr
2008 posted 10-21-2011 01:42 PM   

At the time of the aesthetic movement in England there was a strong Japanese influence on matters of taste which will account for the oriental look of the decoration.





David

IP: [Logged](#)**nautilusjv**Posts: 249
Registered: Nov
2008 posted 10-21-2011 10:02 PM   

Thanks David for your reply.





So true. It did always seem to me though that the Japanese influence was more ubiquitous in America than in the UK or that might be because I collect American Aesthetic plate. From the forum, I do know of Edward Barnard's Japanese flatware which is almost identical? to Gorham's Japanese (I guess there is a bit of a debate about this topic). Maybe others could post images of British sterling and plate that is influenced by Japanese art like the napkin rings I started this post with? I would love to see examples.

Thanks, Kelly

IP: [Logged](#)**agphile**Posts: 798
Registered: Apr
2008 posted 10-22-2011 01:16 PM   

I'm afraid my collecting interest is largely pre-Victorian so I don't own any examples to share here, and I guess it would be cheating to copy one or two illustrations from books in my library!

David





IP: [Logged](#)**nautilusjv**Posts: 249
Registered: Nov
2008 posted 10-22-2011 10:21 PM   

I had lunch today with a friend who is a dealer in American Aesthetic Silverplate. I brought the napkin rings to show her my find and then we discussed whether or not there was much Aesthetic silver produced in England. Her opinion was that there was notably by the maker Hukin & Heath, but much less than America and in England more traditional, Georgian forms continued to survive. She also had a gorgeous kettle on stand with Aesthetic motifs- fans, mons etc. and the frame looked like gnarled branches. If I can get a pic of it I will post it.

Cheers, Kelly

IP: [Logged](#)

doc

 posted 10-23-2011 09:16 PM   

Posts: 712
Registered: Jul
2003

I have not seen much in the way of British Aesthetic silverplate with Japanese influence, but there is certainly a great deal of Japanese influence in British pottery and china during that period.

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nautilusjv

 posted 10-25-2011 06:42 AM   

Posts: 249
Registered: Nov
2008

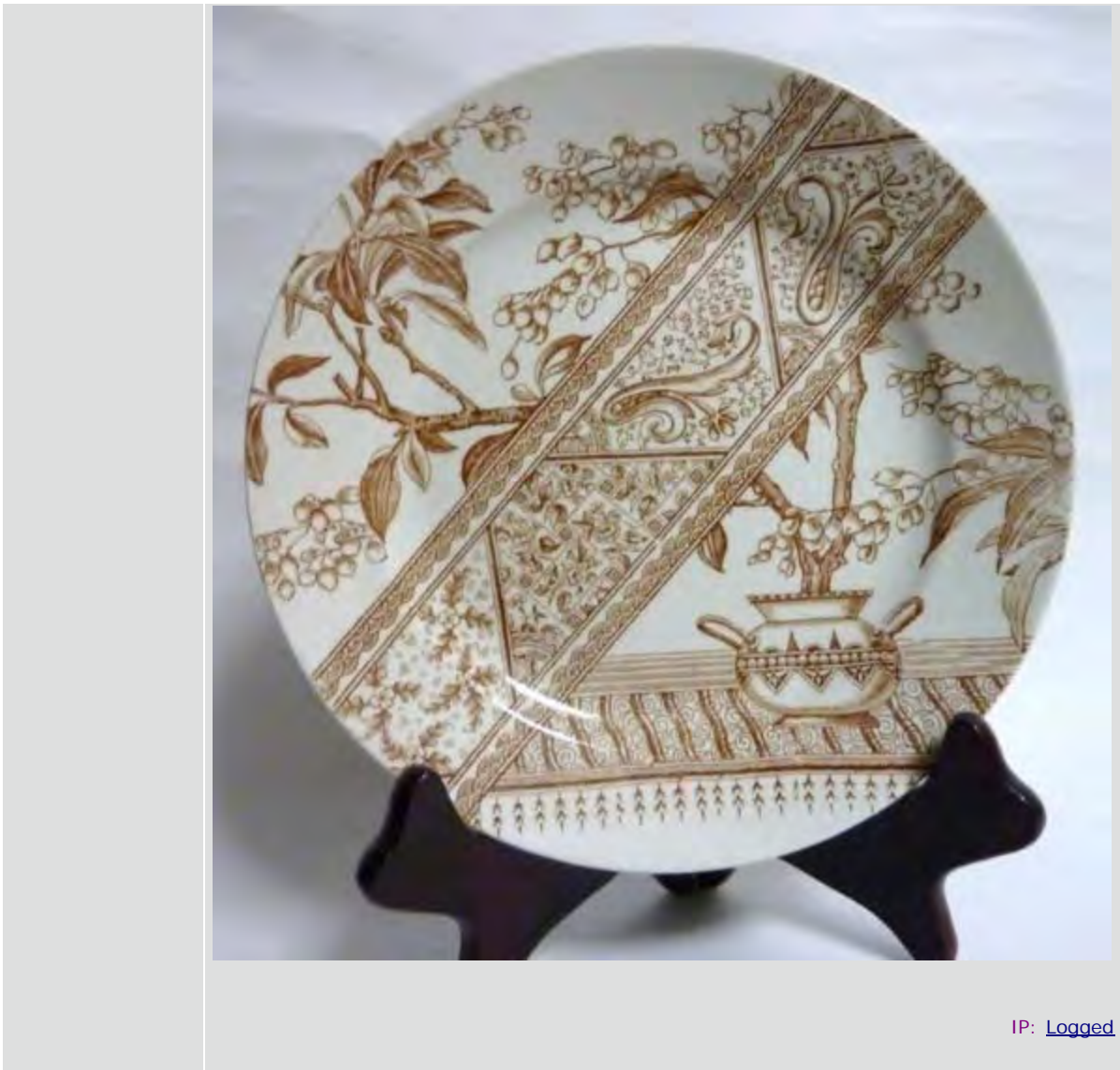
Thanks for your reply doc. You are quite right that English Aesthetic creativity had a full blossoming in pottery and porcelain.

I collect brown and black Aesthetic transferware patterns. Here are 2 prime examples:

1) A 7.375" dark brown transferware plate in the "Miako" pattern by Powell, Bishop and Stonier, c. 1880.



2) A 7.75" brown transferware plate in the "Chesterfield" pattern by John Gildea, pattern registered 1886.



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Author	Topic: Gorham Birmingham UK - teaspoon
wessex96 Posts: 54 Registered: Feb 2009	<p> posted 04-18-2010 08:31 AM </p> <p>[26-1974]</p> <p>This spoon was made in the Gorham factory in Birmingham, UK. I had the impression that the designs of all Gorham items manufactured in the UK originated in the US.</p> <p>Can anyone confirm this?</p> <p>Also, can anyone help with the name of the pattern of this spoon?</p> <p>Thanks.</p> 



IP: [Logged](#)

jersey

Posts: 1203
Registered: Feb 2005

posted 04-18-2010 12:09 PM

Hi Wessex !

The. Pattern is Empire 1906.

Gotta run company coming.

Jersey

IP: [Logged](#)

wessex96

Posts: 54
Registered: Feb 2009

posted 04-26-2010 01:00 PM

Thanks for that, Jersey. I could not find the pattern in Carpenter's book.

IP: [Logged](#)

jersey

Posts: 1203
Registered: Feb 2005

posted 04-26-2010 06:30 PM

Hello again Wessex!

The confusion here is, if I am not mistaken is in the Gorham mark. Apparently it is the marks used in the UK, which turned the lion around. It confused me too till a did a search for Gorham marks in the UK. Your piece is silverplate not sterling.

Perhaps another forum member can explain this better.

Jersey

Jersey

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr 2008

posted 04-26-2010 06:47 PM

Jersey

I read the marks as Gorham, Birmingham,1915, sterling (not plated). Marks like this would be illegal on plated items in Britain

David

[This message has been edited by agphile (edited 04-26-2010).]

IP: [Logged](#)

wessex96

 posted 04-26-2010 06:56 PM   

Posts: 54
Registered: Feb
2009

Yes, I agree the marks are for Birmingham, UK, for sterling silver. (However, I have read that the Gorham 1906 Empire pattern was often used on silver plate in the US.)

Ian

IP: [Logged](#)

DB

 posted 04-27-2010 09:11 AM   





Posts: 252
Registered: May
2006

Re Gorham in England, a short excerpt from John Culme: The Directory of Gold&Silversmiths, Jewellers and Allied Traders 1838-1914.

Gorham products first appeared in England marketed by the agency John Henry Buck in 1894, then 1904 Gorham opened a showroom under the management of Abraham Cotton in London, in 1909 they took over a Birmingham factory, previously owned by Hary Emanuel and registered the above manufacturer's mark. Remarkably Gorham salesmen did not carry samples but just great books with full-size photographs - a long description of how Gorham's factory worked (they made sterling and electro-plated goods) is given here also. Gorham maintained their Birmingham factory until WWI and was a large exhibitor at the Jewellers Exhibitions of 1913 and 1914.

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jersey

 posted 04-27-2010 02:28 PM   





Posts: 1203
Registered: Feb
2005

This is what I may be confused about. This refers to a tip I read about Gorham marks. The lion on Gorham silver, does not always mean that the wares are sterling, as it does in England. All American sterling silver is marked STERLING and sometimes also has 925 or 925/1000 in the mark, to indicate sterling silver. If you have an item with the Gorham 3 symbol mark, and it doesn't say STERLING, or MARTELE, it is silverplate.

Jersey

IP: [Logged](#)

dragonflywink

 posted 04-27-2010 03:00 PM   

Posts: 975
Registered: Dec
2002





Ummm, rushing at the moment, but have to say that "tip" is just so off in so many ways....regardless, this piece, as mentioned, bears the proper British hallmarks.

~Cheryl

IP: [Logged](#)

Scott Martin

Forum Master

 posted 04-27-2010 03:42 PM   

Posts: 11377
Registered: Apr 93

From our pocket guide (click image to enlarge):



IP: [Logged](#)

jersey

Posts: 1203
Registered: Feb 2005

posted 04-27-2010 04:55 PM

Thanks Scott

The marks on the spoon are Anchor, Lion, small letter g, in that order. Those I don't find those marks in that order anywhere.

Help!

Jersey

IP: [Logged](#)

dragonflywink

Posts: 975
Registered: Dec 2002

posted 04-27-2010 05:42 PM

Jersey,

I believe that you're seeing the anchor, lion and "g" as Gorham marks. They are British hallmarks, the anchor for the Birmingham assay office, the lion-passant indicating that it's sterling, and the lower case "q" (not "g"), indicating the year of assay - 1915 (the cartouche shapes are also important); if this piece had been assayed a year later, the letter would have been an "r" instead of the "q". The Gorham maker's mark in this case is the "G.M.Co".

IP: [Logged](#)

jersey

Posts: 1203
Registered: Feb 2005

posted 04-27-2010 06:17 PM

Thanks Cheryl!

That's just what I thought, that the hallmarks were English. It was the Gorham co mark that had me going.

Did not know they did that.

BTW who are you rooting for in the Nhl to win the cup?

I'm going with my Godson who's a Hawks season tkt holder. My GF in England is for the Capitals & my other GF is for the Penguins. This is all our choices now that our favorite Devils blew it again.

Jersey

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
Author	Topic: What type of Ladle?
joe Bruce Posts: 20 Registered: Jun 2006	<p> posted 06-20-2010 09:42 AM </p> <p>[26-1986]</p> <p>Hello everyone,</p> <p>My name is Joe, I visit the forum on occasion and enjoy it very much! I am a collector of 18th and 19th Century English silver pieces, Ceremonial trowels, Presentation keys and other pieces that catch my eye.</p> <p>I go to many estate sales in the Detroit area and Grosse Pointe, Mi.</p> <p>I am always amazed at some of the beautiful things I find, sometimes just sitting in a closet, like an 1820s English sterling meat platter by Joseph Craddock \$12.00! Just one example.</p> <p>Well I won't bore you with my chit-chat, the reason I am posting is I need help in identifying what type of ladle this is or what it was used for?</p> <p>Any input would be greatly appreciated!</p> <p>I found it last Friday at an estate. I do know it was made in Newcastle 1728 by James Kirkup, it measures about 16" long and has its original mahogany handle, it is fully hallmarked and has contemporary initials engraved on the side as well. The bowl itself measures just over 4" long.</p> <p>I plan on adding this to my collection. I have included 3 pics. Many thanks in advance!</p>





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


 posted 06-20-2010 11:58 AM   

Posts: 252
Registered:
May 2006

My "wild guess" is punch ladle [before the photos].

IP: [Logged](#)

**joe
Bruce**

 posted 06-20-2010 08:38 PM   

Posts: 20
Registered:
Jun 2006

My guess on this piece is it was a skimmer or warmer?

It is straight with no curve and has a fairly shallow, oval shaped bowl.

What do you guys think?

Thanks again for all your help!
Joe

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swarter
Moderator

 posted 06-20-2010 09:42 PM   





Posts:
2920
Registered:
May 2003

I suspect this is either a gravy or basting spoon; some large spoons also have been referred to as hash or stuffing spoons, but I would favor the former use for this one.

Nice find.

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**joe
Bruce**





 posted 06-20-2010 10:14 PM   

Posts: 20
Registered:
Jun 2006

Swarter,
A basting spoon, that makes sense. I never thought of that because of its large size but after your post I searched online and found an American basting spoon about the same size and shape. Thank you for your input!

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 posted 06-21-2010 10:12 AM   





Posts: 252
Registered:

I have a very similar looking German ladle in my collection, it was for serving dumplings, but

May 2006 did English cooks make dumplings. In French silver this would be called a stew spoon, but the English ate this for sure.

IP: [Logged](#)

swarter
Moderator


 posted 06-26-2010 10:35 PM   

Posts: 2920
Registered: May 2003

For further information, see the informative post [Basting Spoons](#) by agphile in the British/Irish Sterling Forum.

IP: [Logged](#)

agphile

 posted 06-28-2010 12:58 PM   

Posts: 798
Registered: Apr 2008

Perhaps I should have posted my bit on basting spoons in this thread. At the time I was writing, the pictures of Joe Bruce's spoon weren't showing. I can now see that it has a shallower and flatter bowl than the first two examples that I illustrated. Perhaps his is one of the few "basting spoons" that were actually meant mainly for basting.

IP: [Logged](#)

agphile

 posted 02-07-2012 04:28 AM   

Posts: 798
Registered: Apr 2008

A little more information. I have come across two or three other basting spoons with a similar, flat bottomed bowl and of around the same date, all from Newcastle. The style may have been a local preference but I can't say whether it would have had a more specific local use.

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Author	Topic: London Salt Cellar -- Hussars?
denimrs Posts: 102 Registered: Dec 2005	<p> posted 07-23-2010 09:59 AM </p> <hr/> <p>[26-2009]</p> <p>One of the items from my mother is this beautiful (I think) salt cellar. Researching in my various books and online I was able to determine that it was made in London in 1810. But, I have been unable to find the maker's mark. So, I am hoping someone here will be able to help on that question.</p> <p>But, even more confusing to me is the mark on the front, which I think reads "Conamur, XVIII, Hussars". Not sure about the spelling of the top word. So far I have been unable to find anything that tells me what this stands for. It looks to me as if it has been there from the beginning, but perhaps not? Any ideas at all will be welcome.</p>





The dimensions of this are: 3 1/2" wide, 2 3/4" deep, and 1 1/2" tall. And, it seems quite heavy to me, weighing 5.25 ounces on my kitchen scale.

Thanks for looking.
Elizabeth

IP: [Logged](#)

wev
Moderator

Posts: 4095
Registered: Apr 99

posted 07-23-2010 11:21 AM

From the mess of the 18th Hussars (Queen Mary's Own), whose motto was *Pro rege, pro lege, pro patria conamur* (For king, for law, for country we strive)

[This message has been edited by wev (edited 07-23-2010).]

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr 2008

posted 07-23-2010 12:39 PM

As regards the maker, I am tempted to read the mark as SH rather than HS and to think of Samuel Hennell. The problem then is that he entered this mark on 22 June 1811, a couple of months too late for the date letter. However, I have come across other cases where a mark seems to have been used before it was officially entered, so maybe...

I should add thst marks are not my forte so let's hope that somebody with a better grasp chips in.

IP: [Logged](#)

Patrick Street

Posts: 24
Registered: Sep 2003

posted 07-24-2010 01:52 AM

It's possible that the mark belongs to Robert Hennell I and Samuel Hennell which was entered on 28 October 1802. That is, RH over SH with pellets between the letters. See Grimwade p168-9. In this case the top of the mark has been rubbed or not properly struck in the first place.

IP: [Logged](#)

denimrs

Posts: 102
Registered: Dec
2005

 posted 07-24-2010 12:05 PM   

wev,
Thanks for the hussar information. Knowing that the XVIII is part of the title/label helped me find better info online.

Does this mean that this salt cellar began its life in the officer's mess of this group?





agphile and Patrick -- Thank you for pointing me toward the fact this mark might be upside down on the piece, and be SH instead of HS as I was assuming. With this insight, I found one other that seems a possible match -- Solomon Hougham. It also has the pellet between the letters. At this point I am assuming it could have been either the Hennells or Hougham.

Thank you all.
Elizabeth

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr
2008

 posted 07-24-2010 02:01 PM   

Yes, it will have been part of the mess silver.




I don't think Hougham had a mark with a pellet. There isn't one shown in Grimwade, the main reference work. Simon Harris had pellet but seems an unlikely candidate. I think he was a bucklemaker. Yours is the sort of item that could have come from the Hennell workshops.

David

IP: [Logged](#)

denimrs

Posts: 102
Registered: Dec
2005

 posted 07-24-2010 02:23 PM   

agphile/David,

Thanks again. I went back to the sources I had used and found that they were items attributed to Hougham and not a source of maker marks. So, perhaps the person who did the attributing made an error. One was on a pair of similar salt cellars which made me think that was it.

Elizabeth

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr
2008

 posted 07-24-2010 04:17 PM   

I have just checked another book in my library - "Identifying Antique British Silver" by T R Poole, an experienced silver dealer. Against the Samuel Hennel mark he records 1790 as the earliest example known to him (21 years before the mark was officially entered and when Hennell was probably working for but not yet in partnership with his father).

Poole records the Simon Harris mark between 1795 and 1816 so Harris must probably have made more than buckles to get into the list. This mark is in a punch with a double circle outline and I don't think it matches the one on your salt.




Either Samuel Hennell was marking silver long before he should have done or there was an unidentified SH using a similar mark, seems to be the conclusion. As Hennell is a good, collectable name and there are

precedents for accepting pre 1811 marks as his, I think I would claim him as the maker until and unless anybody proves different.

David

IP: [Logged](#)

denimrs

 posted 07-27-2010 09:25 AM   

Posts: 102
Registered: Dec
2005

quote:

Originally posted by agphile:

....Either Samuel Hennell was marking silver long before he should have done or there was an unidentified SH using a similar mark, seems to be the conclusion. As Hennell is a good, collectable name and there are precedents for accepting pre 1811 marks as his, I think I would claim him as the maker until and unless anybody proves different.

David

Your logic makes sense to me. Thanks!

Now, if only I could uncover the journey this took from officers mess to my home in Indiana. 😊

Elizabeth

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Author	Topic: Britannia Caster - 1699-1715
5mai Posts: 5 Registered: Sep 2009	<p> posted 09-06-2009 06:17 AM </p> <p>[26-1900]</p> <p>Hello all,</p> <p>I own a Britannia Silver Queen Anne castor. The last mark on the right is a mystery to me. Other marks, from left appear to be Britannia (almost obscured) and Lion head erased for 1699-1714.</p> <p>I am a collector, who also dabbles in the odd buy and sell. My main interests are George II items (George I too, but I can't afford them!). I would like to know what this right hand mark is. I have been right through Grimwade and just about every other book on silver I can find, with no result.</p> <p>I got very lucky with this Queen Anne item - I don't see myself ever owning another, and won't be selling it. The hallmarking system gives nice security to buyers, but it surely also reduces the chance of a bargain!</p> <p>Any assistance would be appreciated.</p>









5mai

IP: [Logged](#)

agphile

 posted 09-07-2009 07:24 AM   

Posts: 798
Registered:
Apr 2008

Nice find. Afraid I can't help with the mark. My items from that period are all spoons. As spoonmakers are unlikely to have produced casters I don't think it will help to try and find a mark that seems to match (and I don't recall any that do so anyhow).





I assume from the photo that the mark may be something like a large initial followed by a smaller one with a pellet over it but I rather fear that not enough may remain for identification unless somebody recognises some small remaining detail or can get at it by knowing likely caster makers.

If it is any comfort, I have a good few pieces with marks too rubbed to decipher and now simply accept that this is inevitable with early silver unless one chooses to collect near perfect marks rather than attractive or interesting pieces.

[This message has been edited by agphile (edited 09-07-2009).]

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5mai

 posted 09-07-2009 07:55 AM   





Posts: 5
Registered:
Sep 2009

Thanks agphile: I hadn't thought of another letter following. The piercing does look very similar to that on another caster by Charles Adam, but the mark is nothing like that gent's.

5mai

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agphile

 posted 09-07-2009 10:17 AM   





Posts: 798
Registered:
Apr 2008

A very long shot just to show willing. Any chance it could be John Read (Grimwade 2302)? The mark of Daniel Sleamaker with whom he started off in partnership has been noted on a caster. I have to confess that to make this fit I have to assume that some of what now shows was not part of the original mark and also use a fair bit of imagination on the rest

but you have the advantage of being able to see the mark in the flesh in order to rule this out or consider it a possibility.

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5mai

 posted 09-07-2009 05:04 PM   

Posts: 5
Registered:
Sep 2009


Thanks Agphile. 2302 is an interesting suggestion. A crown at the top is the most obvious solution, but there does seem to be a line above this. I feel quite sure it is a maker mark - I can find no date mark that fits.

I did use the method of covering the area with carbon black from a candle, applying adhesive tape and then sticking the tape to a sheet of white paper. But, I found the clearest impression came from applying the black and then rubbing this off lightly with my finger. This left black in the depressions. The downside is that some possibly irrelevant detail is picked up, but I don't think I can get a clearer impression. You are right about looking at marks in the flesh - the black impression is 2D only.

5mai

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Pritchard





 posted 01-21-2010 12:07 AM   

Posts: 8
Registered:
Jan 2010

The lions head touch mark is not a "lion's head erased" but rather a "lion's head couped" (coupé being a straight line to the neck. Heraldically speaking, erased heads (that is with a jagged edge at the neck) were much more commonly seen in Scotland than England.

IP: [Logged](#)

agphile

 posted 05-02-2010 08:07 AM   

Posts: 798
Registered:
Apr 2008

I have been slow to notice Pritchard's comment. The Britannia standard mark is a lion's head erased, not coupé. What seems to be the case here is that the wear on the mark means the jagged neckline no longer shows up.

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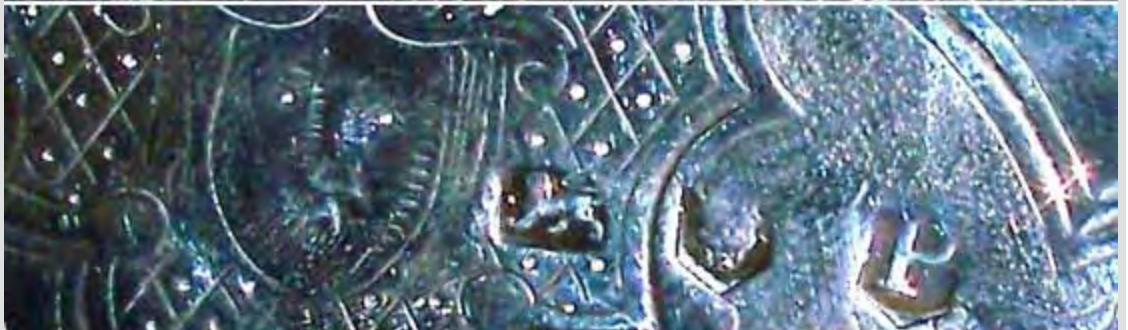
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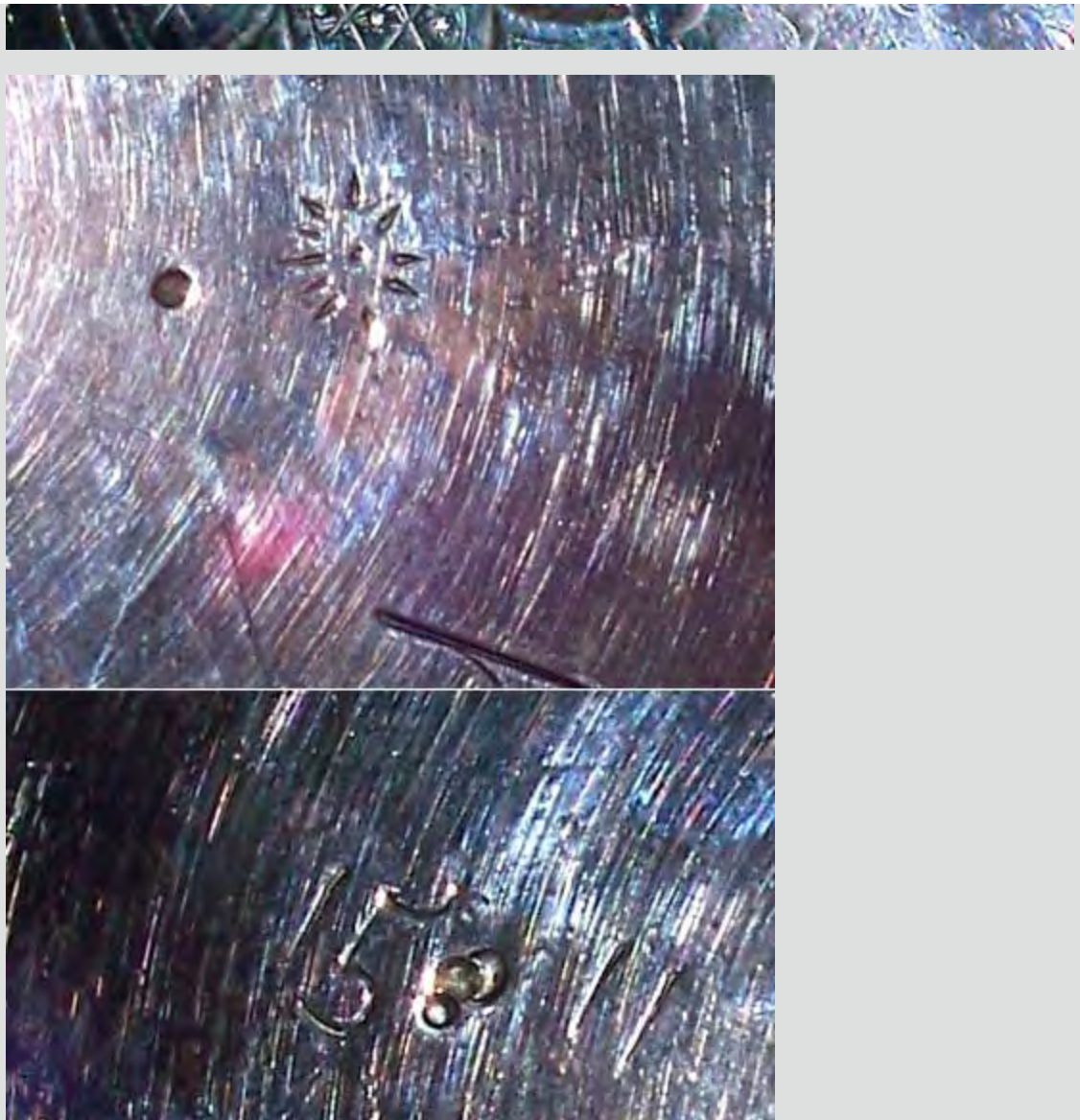
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


Author	Topic: Unusual early English salver
dpross Posts: 1 Registered: Sep 2010	posted 09-10-2010 07:48 PM [26-2040] Good evening all I'm truly baffled with this recently acquired salver. 10" in diameter, footed, weighs 500 grams. Where do I start? LOL Engraved decoration of 4 angels? with coat of arms in the center. Hallmarked early 18th century on the front, the back is a gift inscription reading "The gift of lady Irwin & Lady Mary Howard to their God Daughter Anima Joy" with "1511" in the center and some other small star like marks. The piece doesn't appear to be early 18th century, but earlier? Any input greatly appreciated, I have a number of photos, will post a few this time. TIA, Danny





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agphile

 posted 11-10-2011 01:00 PM   




Posts: 798
Registered:
Apr 2008

I must have missed this when it was first posted. Unless I am missing something else now, I don't think the salver should be particularly baffling. The marks seem to be for London 1730. That date is consistent with the relatively rare octafoil shape. The 15.11 is a scratch weight: 15 troy ounces and 11 pennyweight. But I can't explain the starlike marks.

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wev

Moderator





 posted 11-10-2011 02:49 PM   

Posts:
4095
Registered:
Apr 99

Lady Irwin is likely Anne Howard (c 1696-1764), who married Richard Ingram, 5th Viscount Irwin in 1717. Lady Mary (c 1695-1746) was her sister.



IP: [Logged](#)

agphile





 posted 11-10-2011 07:02 PM   

Posts: 798
Registered:
Apr 2008

A penny has just dropped. I imagine we held back from commenting originally because we were waiting for more of an introduction from the enquirer. If this was a trade enquiry that may have been a good thing!

swarter
ModeratorPosts:
2920
Registered:
May 2003 posted 11-10-2011 09:24 PM   

With only one post to the new registrants credit, it is obvious that was the case, but no one had asked for more information from the poster who may not have bothered to read the rules for posting. Scott has been moving old posts from the newbie forum to the appropriate specialized forums where they might get some attention or provide information for the appropriate interested parties - after the time lapse it is unlikely that the poster will find it here, but even if he should, and although the information here given is new, the time requirements for selling an item after posting technically may have been met. If not, it shouldn't have been resurrected.

IP: [Logged](#)**Scott Martin**Forum
MasterPosts:
11377
Registered:
Apr 93 posted 11-11-2011 07:52 AM   

The New Member did the post and WEV asked:





quote:

*Please review the posting guidelines and do not post images as links**You would also be well served to re-read the large yellow box and introduce yourself as is suggested.*[This message has been edited by wev (edited 09-10-2010).]

Since:

1. No response to WEV'S Request.
2. The New Member's only post, ever.
3. Never an intro by the new member.
4. The photos were gone (originally not posted correctly).
5. It had been over a year....
6. etc.



I removed the bla bla (ie., snips, comments, requests, etc.), restored the photos, identified the original thread number, made the post more readable, corrected spelling/typo's and moved the post from the New Member's to the British / Irish Sterling forum.

IP: [Logged](#)**Scott Martin**Forum
MasterPosts:
11377
Registered:
Apr 93 posted 11-11-2011 09:51 AM   

Well it seems dross aka Danny when he first did his post turned on notifications... today via email

quote:

Kindly stop sending me these "notifications", since I'm unable to answer the snide comments, a year later yet. Collectors my ass...

IP: [Logged](#)**wev**
ModeratorPosts:
4095 posted 11-11-2011 10:49 AM   

Yep, that's me all over.

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Author	Topic: Reference material advice needed
allentownboy Posts: 67 Registered: Feb 2009	posted 11-10-2011 03:29 PM Hi everyone, I am curious to know if anyone here can point me toward reference material that relates to pseudo or imitation silver hallmarking on Early Period Sheffield plate. I am not talking about Hanau pseudo marks, but instead the marks relating to English Sheffield plate made before the law went into effect banning any marks on Sheffield plate which I think took place in 1774 (???) until an official registry of marks was created in 1785. Anything with reference pictures would be super helpful. Any guidance would be greatly appreciated! <p style="text-align: right;">IP: Logged</p>
agphile Posts: 798 Registered: Apr 2008	posted 11-11-2011 11:31 AM I'm no expert on Sheffield plate but a starting point might be "Bradbury's Book of Hallmarks" now published by the Sheffield Assay Office. It includes a section on Sheffield Plate marks and is inexpensive. You can check it out on the Sheffield Assay Office website. <p style="text-align: right;">IP: Logged</p>
allentownboy	posted 11-14-2011 01:45 PM

Posts: 67
Registered: Feb
2009

Thanks agphile, I appreciate the advice!

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Author Topic: **Mixed media**

agphile

posted 12-13-2011 12:00 PM

Posts: 798
Registered:
Apr 2008

I thought I might use a few minutes on a dull December day to share a few more early spoons. These examples were probably made more for show than for use. If pressed, I describe them as spice spoons but without any evidence to support that description.



The spoon on the left is made from a cowrie shell, silver mounted. It has no marks and I guess is from the 17th century. It should perhaps not have been included in this forum as it could well have been made in continental Europe rather than England. I have seen a near identical spoon in a museum in Krakow.





The centre spoon with a mother of pearl bowl can be dated to circa 1680 by the shape of its trefid stem. A maker's mark (GN) is struck twice on the stem and the seller thought this was probably a Penzance maker.

The spoon on the right, again with a mother of pearl bowl, has no marks. This shape of stem and trefid end is often found on provincial spoons, particularly West Country, from between roughly 1670 and 1685 so I feel safe in describing it as West Country c. 1680.

Back then exotic shells and mother of pearl would have seemed rarities and maybe more intriguing than a common or garden solid silver spoon.

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**Scott
Martin**
Forum
Master





 posted 12-13-2011 12:18 PM   

What size are they?

Perhaps they are caviar spoons?

Posts: 11377
Registered: Apr 93

IP: [Logged](#)





agphile  posted 12-13-2011 12:31 PM   

Posts: 798
Registered: Apr 2008

The two outside spoons are roughly 5.3 inches long and the centre spoon just over 6.3 inches.

I'm not sure that caviare featured in English diet of the 17th century, but who knows?





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Paul Lemieux  posted 07-27-2012 09:55 PM   

Posts: 1768
Registered: Apr 2000

I am not too familiar with these spoons and British silver of this period is not my area of expertise. Are the shell portions original to the spoons, or later modifications (I ask having seen several 19th/early 20th century spoons retrofitted with shell bowls).

IP: [Logged](#)

agphile  posted 07-28-2012 06:58 PM   

Posts: 798
Registered: Apr 2008

Although surviving examples are relatively rare, the spoons are a known form of the period and the bowls are original, or in the case of the spoon on the right may be a like for like replacement at some stage in its life: its bowl is not as good a fit as on the others.

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Author	Topic: What is this piece?
chase33 Posts: 362 Registered: Feb 2008	<p> posted 01-08-2012 10:58 AM </p> <p>Hey all,</p> <p>I hope everyone had a great holiday season!</p> <p>I'm hoping that someone can tell me about this piece. So far, I know it is a Birmingham piece made in 1892-1893 (if I got this wrong, let me know). It is a small "jug" without a pouring spout. It stands about 3 1/2" high, 2 1/2" wide. The lid is very tight-fitting and the inside is gold-washed. First guess is a container for a spice (i.e., mustard or pepper). The maker's mark is WG but I can't find to who that mark was registered.</p> <p>Any help would be greatly appreciated.</p> <p>Side View:</p>



Front View:



Top View:



Hallmarks on "jug":
[



Lid:



Robert

IP: [Logged](#)

dragonflywink

posted 01-08-2012 11:36 AM

Posts: 975
Registered: Dec
2002

Guernsey (or Jersey) Cream Jug.

~Cheryl

IP: [Logged](#)

chase33

posted 01-08-2012 12:05 PM

Posts: 362
Registered: Feb
2008

Thanks Cheryl. I had ruled out a use for any liquids due to the lack of a pouring spout, the small size and the goldwash interior. After a quick search on Guernsey cream jugs, I see that the jug was made usually in copper without the spout in order to carry the cream from the barn to the table without spillage. Also learned that they became popular collectibles in the late 1890-1900's so I guess mine is a souvenir piece from that time (I suppose it could also have been used for a single serving).

Thanks again. Its amazing what one piece of info can lead to you!

Robert

PS Anyone know that maker (WG)?

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Scott Martin
Forum Master

posted 01-08-2012 12:14 PM

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TELEPHONE 2717 MADISON SQUARE

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Guernsey Jug

Sheffield Silver
FOR
CHRISTMAS



3 in 1 Coffee Set

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Scott Martin
Forum Master

 posted 01-08-2012 12:41 PM   

Posts: 11377
Registered: Apr 93

quote:

[Traditional Copper Guernsey Milk Can](#)

The traditional copper Guernsey milk can has been made by craftsmen on the island for over 1000 years. The can was still in use in the first half of the 20th Century but today its function is purely decorative.

The Island of Guernsey

Guernsey is one of the Channel Islands situated in the Gulf of St. Malo about 30 miles from the Normandy coast of France and 80 miles from the south coast of England. It has a land area of approx. 24 square miles with a coast line of 45 miles. English is the official language, although a Norman-French patois is still spoken by some of the older population.

Originally part of the French Duchy of Normandy, the Channel Islands became linked to the English Crown with the conquest of England by William, Duke of Normandy in 1066 AD. Today the islands are considered to be part of the British Isles but not of the United Kingdom. They are internally self-governing, making their own laws and establishing their own taxes.

The Guernsey Can

The Guernsey Can, the last surviving relic of Guernsey's Norman ancestry with a pedigree of nearly one thousand years, is the pride of every true Guernsey home, whether granite cottage, farmhouse, or manor of a feudal fief.

It came over from Normandy in France with the original cattle in 980 AD. These cattle were the founders of the world-famous Guernsey Golden breed. The 'Froment du Leon' is the most prominent ancestor of the Guernsey Cow, and can still be seen in Brittany. According to the Norman chronicles, the Duke of Normandy sent monks from Mont St. Michel to Guernsey, and they brought the

cattle with them.

The can's shape permits the least loss by "slopping" of the precious milk, so rich in cream and colour.

Guernsey's wedding gift to H.M. the Queen, then Princess Elizabeth, and Prince Philip, now Duke of Edinburgh, comprised a set of six, ranging from half-pint to three pints. They bore the seal of the Bailiwick of Guernsey which dates back to reign of Edward 1. Guernsey's wedding gift to the late Princess Margaret was a Gold Miniature Can. Illustrious visitors to Guernsey such as the late Princess Marina and Field Marshal Viscount Montgomery received these cans as gifts from the States of Guernsey and its people.

The Guernsey Can is often used as a gift at many States of Guernsey sponsored events.

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agphile

Posts: 798
Registered: Apr 2008

 posted 01-08-2012 01:28 PM   




I've had a hunt round my references but can't trace a Birmingham WG of the right date - my library mostly covers earlier periods.

I was going to say something about these attractive cans or jugs but others have got there first and covered the ground much more fully than I might have done.

IP: [Logged](#)

ahwt

Posts: 2173
Registered: Mar 2003

 posted 01-08-2012 11:36 PM   

[An earlier thread \(Tea pot\)](#) shows a similar pot. This one has a spout typical of ones from Jersey and has the arms of Jersey.

IP: [Logged](#)

adelapt

Posts: 418
Registered: May 2003

 posted 01-09-2012 04:52 PM   

The maker's/sponsor's mark on your jug, "W.G" looks to be that of William Goss, who entered his mark at Birmingham in February 1882. He entered a somewhat different mark later that year too, but could well have used them concurrently. The source of this information is K. Crisp Jones, "Silversmiths of Birmingham and their Marks, 1750-1980"

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Author	Topic: Gawen Nash early mark
Polly Posts: 1939 Registered: Nov 2004	posted 03-27-2012 01:27 PM
	I bought two pairs of scissors-style tea tongs the weekend before last--what I think of as my Wild Spoon and Tong Weekend--and I thought you guys might be interested in seeing one of them. It's the one on the right in this photo:




I showed a photo to Dr. David Shlosberg of tea tong fame, who got rather excited about the mark. He tells me this is the first entered mark of tea-tong specialist Gawen Nash, entered on July 1, 1724, and since the tongs also have the lion passant in the oval punch that was only used in 1724 and 1725, he feels these tongs are from that date. He says this is the only pair of tongs he has seen with Gawen Nash's first mark on them.

Here is the mark:



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Polly

 posted 03-27-2012 01:29 PM   

Posts:
1939

Here is the lion on the other end of the tongs, along with a monogram:

Registered:
Nov 2004





The ends have a lovely and distinctive bit of decoration:



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swarter
Moderator





 posted 03-27-2012 01:39 PM   

Posts:
2920
Registered:
May 2003

What a haul you had that weekend! This one is really special.

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agphile

 posted 03-27-2012 03:32 PM   




Posts: 798
Registered:
Apr 2008

I like the bowl decoration - feel the envy as I type these words. And it is good to be able to date them so well despite the lack of a date letter on these items, both for its own sake and because it helps when trying to date other tongs of similar form. Congratulations on another

nice find.

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Polly

 posted 03-27-2012 03:48 PM   

Posts:
1939
Registered:
Nov 2004

Thank you, swarter and agphile.

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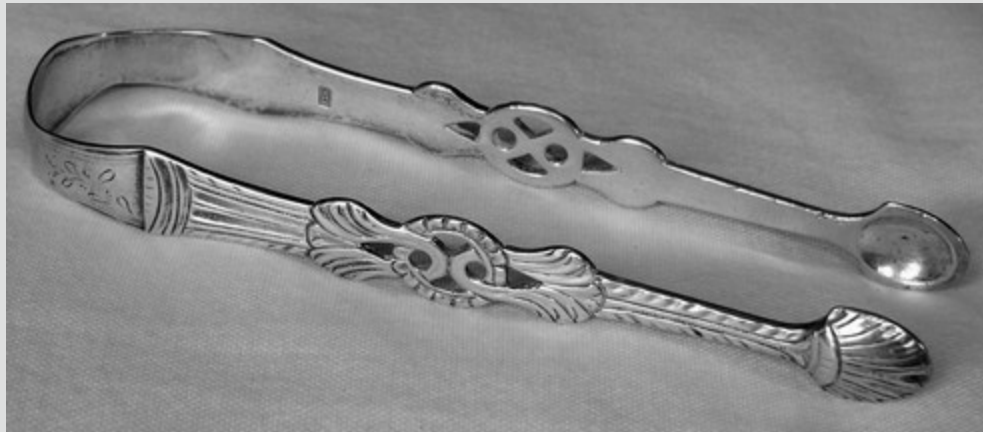
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Author	Topic: tongs again -- maker?
wev Moderator Posts: 4095 Registered: Apr 99	<p>👤 posted 03-30-2012 06:46 PM</p> <p>Another pair from the box of forgotten finds</p>  <p>The marks are quite clear and there's a date letter, which appears to be a lower case i.</p>



That doesn't look like a London lion -- or does it? Is it 1784, George Smith II? Someone else?

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agphile

 posted 04-01-2012 06:06 PM   

Posts: 798
Registered: Apr 2008

Despite years of collecting I am pretty hopeless when it comes to spotting whether a punch is a known variation or not so I have hesitated to offer comment. I think we need to hope that Clive Taylor visits this thread because he knows more than most about George Smith, is much brighter than I on marks and I rather think his wife collects tongs. I might try an email to him.

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Clive E Taylor









 posted 04-02-2012 01:21 PM   

Posts: 450
Registered: Jul 2000

Marks of George Smith are varied and some, like this one, are very similar to other GS's. However this does look like one of George Smith II of Huggin Lane. I've a very similar one on several buckles which I've catalogued as "Probably George Smith "

However the Lion Passant and the "I" puzzles me greatly. That oval lion does not look like any pre-duty one for London I've ever seen. There's a small oval one seen on tongs from the early 1790's but not like this. Although we know George Smith was a bit of a rogue, if he had any spurious assay stamps he was never caught, and would have been bright enough to get the details right.

So one puzzle. The odd "I" or "i" or even numeral 1 is also odd. Pre duty tongs did not have date letters and my only thought is that this

	<p>may be a workmans mark. Very baffled .</p> <p style="text-align: right;">IP: Logged</p>
<p>swarter Moderator</p> <p>Posts: 2920 Registered: May 2003</p>	<p> posted 04-03-2012 12:29 PM   </p> <hr/> <p>Possibly of colonial origin? Not in my literature on Canada, Bermuda or Channel Islands, but I don't have South Africa, Australia or any of the others.</p> <p style="text-align: right;">IP: Logged</p>
<p>agphile</p> <p>Posts: 798 Registered: Apr 2008</p>	<p> posted 04-03-2012 01:36 PM   </p> <hr/> <p>It's not among the marks recorded in Welz's Cape silver and Silversmiths.</p> <p style="text-align: right;">IP: Logged</p>

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Author	Topic: Queen Elizabeth II Diamond Jubilee Solid Silver money clip
Scott Martin Forum Master Posts: 11377 Registered: Apr 93	posted 06-04-2012 03:42 PM I was surprised to see Clive's post this morning (R.Cave mark on Irish silver) ... I expected he and Sue might be out celebrating 😊. It got me thinking about Queen Elizabeth II Diamond Jubilee. Here is a hallmarked money clip.



IP: [Logged](#)

agphile

posted 06-04-2012 07:29 PM

Posts: 798
Registered: Apr 2008

Yes, there has been quite a bit of jollyng. In the agphile household we are just recovering from from having all the family round - 6 grandchildren with their 3 sets of parents. Showers of rain interrupting our hopes of an al fresco meal, but we had fun.

And you remind me, I suppose I ought to get something with the jubilee mark.

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Author	Topic: Help Pleez, is this sterling or have I been taken?
Cyn Posts: 51 Registered: Jan 2002	posted 05-30-2008 05:34 PM [26-2660] Hi, Thank you for stopping in. I purchase this serving set at an estate sale and was told it was sterling. I did a quick search and only found a silver plate serving dish with this mark. Thank you for your help.



IP: [Logged](#)

jersey

posted 05-30-2008 05:57 PM

Posts: 1203
Registered:
Feb 2005

Hi Cyn!

What else did they say about it?

It's a little hard for me to see but can you write out the letters, & is that a lion facing left?

It's hard to say if you were taken given the fact that we don't know what you paid.....that aside, there are some very desirable silver plate manufacturers. It is a very pretty set.

Also, a word of caution when buying something. If the seller says it's-----& you are not sure, ask if you may return it if it is not what they proport it to be. Any reputable seller will let you do this. Also get a receipt with the description. If they won't do this because all is sold no returns, as-is, don't buy it or else caveat emptor, and take you chances.

My 2 cents for the day!

Jersey

IP: [Logged](#)

Cyn

posted 05-30-2008 07:09 PM

Posts: 51
Registered:
Jan 2002

Hi Jersey:

The hallmark stamp is WH & SB (I can't make out the last mark either).

IP: [Logged](#)

**Paul
Lemieux**

posted 06-03-2008 12:47 AM

Posts: 1768
Registered:
Apr 2000

Didn't see the pictures, but based on your description of the marks, your items sound like English silver plate.

IP: [Logged](#)

agphile

posted 06-03-2008 05:38 AM

Posts: 798
Registered:
Apr 2008

Possibly the silver-plate mark of William Hutton and Sons of Sheffield, but I too haven't seen the picture.

[This message has been edited by agphile (edited 06-03-2008).]

IP: [Logged](#)

Cyn

 posted 06-03-2008 05:59 AM   

Posts: 51
Registered:
Jan 2002

Sorry about that, I deleted the photos from my host site. Anyway, everyone is fabulous here, even without photos you hit the nail on the head! Thanks again.

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Author	Topic: shadow of a drop
vathek Posts: 962 Registered: Jun 99	<p> posted 05-18-2009 01:19 PM </p> <p>[01-2735]</p> <p>This spoon is by Solomon Hougham, 1797. I thought the drop on it was curious as it's barely there. I know it's not from wear as the scratch weight is still clearly visible. I also find the pronounced downturn unusual, but it seems intentional as it's evenly done and I see no signs of stress marks.</p> <p>Any thoughts appreciated.</p>



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argentum1

 posted 05-18-2009 03:10 PM   

Posts: 602
Registered: Apr
2004


Congratulations on a nice find.

I will not swear to it but I doubt that the scratch weight is original. Possibly something was done to it and weight was recorded at that time.

Keep in mind that I am perfect and have never made a mistake. If you believe that then have I got some nice swampland to sell you. If you find out be sure to let us know or perhaps someone here will give a good answer.

IP: [Logged](#)

vathek

 posted 05-18-2009 03:59 PM   

Posts: 962
Registered: Jun 99

You may be right about the scratch weight, probably no way to ever know for sure.

IP: [Logged](#)

Kimo

 posted 05-18-2009 04:47 PM   


Posts: 1597
Registered: Mar 2003

I think the clarity of the hallmarks are a more reliable indication of lack of wear, but then all that they mean (or the scratchweight if it is indeed from about the same time as the manufacture) is that there has been minimal wear to that particular part of the handle. Spoons are used for stirring or scooping and that is done mainly by the business end - the bowl. If this spoon were used for scooping something somewhat abrasive for many years one would expect there to be heavy wear to the bowl area and perhaps not so much to the handle.

The downturned end does look to be straight across and it could be the way it was made, but I can't help but think an equal or perhaps even more likely explanation is that the end was used to pry something long ago and this is just a bend. It could be either. Has anyone ever seen any other examples of spoons by this maker and did he incorporate such a bend as a part of his design in his other work?

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swarter
Moderator

 posted 05-18-2009 06:57 PM   

Posts: 2920
Registered: May 2003





Looks to me like wear on the heel of the bowl, and I agree that the bend is probably not the original configuration.

Also I do not think it ever was the practice for a smith to put a scratch weight on a spoon - it is customary only to put it in a spot normally unseen on the bottom of a hollowware piece where it would not be observed while being handled in normal use. There is no place to hide such a mark on a spoon.

[This message has been edited by swarter (edited 05-18-2009).]

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agphile

 posted 05-18-2009 07:02 PM   



Posts: 798
Registered: Apr 2008

I only have one spoon by Solomon Hougham and it doesn't feature such a pronounced downturn to the stem end. Judging purely by the photo I'd be inclined to think the down turn is the result of some later accident or abuse. However, hand forged spoons do vary in their profile with some having more exaggerated features than others so this could well be the original shape.

I quite often come across spoons where the greatest sign of wear is to any decoration on the part of the bowl that makes contact with the table or the bottom of the storage, as in the case of the long drop on this spoon. I think it simply means the spoon has been moved around more frequently (for cleaning, counting or whatever) than it has actually been subjected to heavy use.

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bascall

posted 05-18-2009 07:40 PM   



Posts: 1626
Registered:
Nov 99

Is it possible that the weight of the silver lost because of wear on the drop is just not enough to cause a noticeable change in the scratch weight?

IP: [Logged](#)

agphile

 posted 05-18-2009 07:58 PM   

Posts: 798
Registered: Apr
2008

Swarter is right that scratch weights on spoons are unusual. I don't think scratch weights were normally applied by the original silversmith. I may be wrong, but my assumption is that they tended to get added for inventory purposes or sometimes when an item was pawned or passed through a shop as a second-hand item, i.e. they do not necessarily record the original weight when brand new.

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bascall

 posted 05-18-2009 08:26 PM   





Posts: 1626
Registered:
Nov 99

Scratch weight is the sort of thing I could imagine a customer requiring of a maker for the sake of control of his "money." It makes even more sense that it was done later though for inventory and for tax assessment.

By the way mid nineteenth century Tennessee and likely other states did not tax silver teaspoons and tablespoons, so holding silver in that form would be a tax free asset.

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vathek

 posted 05-19-2009 02:44 PM   

Posts: 962
Registered: Jun
99

I'm uploading 2 more pics. One shows the lip of the bowl still intact with no wear and the other pic the other side of the bend at the handle end. There is a notable lack of any 'trauma' here which I would expect if a soft silver spoon were used to open or attempt to pry something. To exert enough force to bend the end would certainly leave nicks and gouges in the metal but the surface wear is completely even.



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agphile

 posted 05-19-2009 07:38 PM   

Posts: 798
Registered: Apr
2008

Yes. It does look as if the curve at the stem end was intentional rather than accidental.
























The drop will never have been very heavy and, although the bowl tip is still in good nick, it looks to me as if there is some wear to the decoration at the top of the stem which I would have thought consistent with what I have said about wear to the drop: a spoon that has been regularly handled and cleaned but not subjected to heavy use.

Anyhow, a nice item to have. I always think there is more pleasure from a piece that promotes a bit of speculation and discussion.

Incidentally, you probably already know this, but the duty mark on your spoon is also of interest. This cusped duty mark came into use part way through the assay year on 6 July 1797 to mark an increase in the level of duty charged and remained in use until 28 May 1798 after which the date letter changed and the duty mark reverted to its normal oval outline.

[This message has been edited by agphile (edited 05-19-2009).]

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<p>vathek</p> <p>Posts: 962 Registered: Jun 99</p>	<p> posted 05-20-2009 08:11 AM   </p> <hr/> <p>Agphile: I didn't know that about the duty mark. That's the great thing about collecting silver is that there is always something else to know. thanks. p.s. I do notice that the bent tip does suggest resting it on the lip of a bowl or some other vessel.</p> <p>[This message has been edited by vathek (edited 05-20-2009).]</p> <p style="text-align: right;">IP: Logged</p>
<p>agphile</p> <p>Posts: 798 Registered: Apr 2008</p>	<p> posted 05-21-2009 06:27 AM   </p> <hr/> <p>There's a pair of 1796 SH tablespoons on the .co.uk version of that auction site. The pictures aren't ideal but it looks to me as if they too may have a fairly pronounced downturn to the stem end. If so it may just be a peculiarity of this maker at around this date. My example without the same downturn is a slightly later teaspoon of 1801.</p> <p>However, as you say, it may have a practical value in preventing spoon handles from slipping into a bowl or even (less likely) making the spoons easier to pick up for somebody with arthritic fingers.</p> <p style="text-align: right;">IP: Logged</p>
<p>vathek</p> <p>Posts: 962 Registered: Jun 99</p>	<p> posted 05-21-2009 06:56 AM   </p> <hr/> <p>Couldn't find those Agphile but did find some other examples which appear to have the same configuration, although I couldn't find any pics from the edge of the spoon.</p> <p style="text-align: right;">IP: Logged</p>
<p>agphile</p> <p>Posts: 798 Registered: Apr 2008</p>	<p> posted 05-25-2009 11:36 AM   </p> <hr/> <p>The seller was only prepared to post within the UK so perhaps the lot would not have got through to an American site?</p> <p>An afterthought about the scratch weight on this spoon. Is this the set of symbols scratched alongside the lion passant on the back of the stem? I ask because I cannot resolve them as representing a weight. Of course, it may be my eyes or my screen to blame. However, they look to me more like the code a shopkeeper in England might have used when the spoon was up for sale second hand. For example the L/- could be a price code in shillings and pence (or even pounds and shillings) reminding the shopkeeper what he had paid for it or what the minimum selling price was while not giving the information away to a potential customer..</p> <p style="text-align: right;">IP: Logged</p>
<p>vathek</p> <p>Posts: 962 Registered: Jun 99</p>	<p> posted 05-25-2009 01:25 PM   </p> <hr/> <p>Interesting thoughts Agphile. As near as I can make them out the scratching on the back reads 2 underlined, under that what looks like P081 (which I took to be pennyweight, but it doesn't come out right) and then what I took to be a -1- but may be an L 1-.</p> <p style="text-align: right;">IP: Logged</p>
<p>agphile</p> <p>Posts: 798 Registered: Apr 2008</p>	<p> posted 05-25-2009 03:52 PM   </p> <hr/> <p>I can't prove it but this makes me more sure that these are a shopkeeper's (or pawnbroker's) code. I would interpret the 2 as meaning there was a pair of</p>

spoons, the next bit as some sort of stock reference number and the last bit as the price. In pre-decimal England two pounds twelve shillings and sixpence was written as (£) 2/12/6 and twelve shillings and sixpence was written as 12/6. 12 shillings exact would have been 12/-. This is why I read the last bit as L/- and took it to represent a price.

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Author	Topic: Silver in London
nautilusjv Posts: 249 Registered: Nov 2008	posted 12-28-2009 04:39 PM Hi everyone. I will be travelling to London at the end of March 2010 and am looking for recommendations for antique fairs or auction houses to find silver. Any suggestions would be appreciated. Thanks, Kelly <p style="text-align: right;">IP: Logged</p>
agleopar Posts: 847 Registered: Jun 2004	posted 12-28-2009 07:19 PM I was there in May and Bermondsey market still had a fair bit of silver and I was told that Portobello road market was also doing well and walking through Camden Passage a few dealers had some bits and bobs. Hope this helps, its not a fair or auction but I love the lottery of the markets? <p style="text-align: right;">IP: Logged</p>
nautilusjv Posts: 249 Registered: Nov	posted 12-28-2009 07:23 PM Thank you agleopar! Luckily, I have a dear friend in London, not a silver enthusiast, but at least she knows her way around the city.

<p>2008</p>	<p>Kelly</p> <p style="text-align: right;">IP: Logged</p>
<p>agleopar</p> <p>Posts: 847 Registered: Jun 2004</p>	<p> posted 12-29-2009 08:03 AM   </p> <hr/> <p>And the Chancery Lane Silver Vaults? They are what they are but if you have never seen them it is sort of like going into Aladin's cave. There is a small good auction house in the west end I just do not remember the name/address.</p> <p>Also check to see what is showing at Goldsmiths Hall, if they have something on it could be worth going.</p> <p>Lastly the V+A silver collection!!</p> <p>Sorry if these are obvious and you have seen them...</p> <p style="text-align: right;">IP: Logged</p>
<p>Scott Martin Forum Master</p> <p>Posts: 11377 Registered: Apr 93</p>	<p> posted 12-29-2009 09:42 AM   </p> <hr/> <p>See prior posts:</p> <p style="text-align: center;">The London Silver Vaults Visit to London</p> <p style="text-align: right;">IP: Logged</p>
<p>agphile</p> <p>Posts: 798 Registered: Apr 2008</p>	<p> posted 12-30-2009 09:17 AM   </p> <hr/> <p>Agleopar's advice is excellent. If you decide to visit the Silver Vaults I am tempted to suggest you take in one of my favourite museums which is nearby (nothing to do with silver, but unique and fascinating): Sir John Soane's Museum</p> <p>There will probably be a small antiques fair on somewhere in London most weekends but I think a visit to one of the markets Agleopar suggests would be a better bet. There is however a major fair 17-23 March: The BADA Antiques & Fine Art Fair Worth a visit if the dates fit.</p> <p>I cannot spot any specifically silver sales at London auction houses in March. An internet search for London auction houses nearer the date should bring up their websites and the chance to browse any on-line catalogues to see whether silver of interest to you is included.</p> <p>Hope this helps</p> <p style="text-align: right;">IP: Logged</p>
<p>jersey</p> <p>Posts: 1203 Registered: Feb 2005</p>	<p> posted 12-30-2009 01:46 PM   </p> <hr/> <p>Hi!</p> <p>Along with the other suggestions that have been made I have Info from friends in Cambridge, England that have suggested you ck out Hatton Garden & the Newark Antiques Fair. Also, places not far from London, like Brighton, where they often have fairs.</p> <p>Have fun!</p> <p>Jersey</p>

nautilusjv

 posted 01-01-2010 06:55 PM   

Posts: 249
Registered: Nov
2008

Thank you everyone for the information. Hopefully, I will return with some nice pieces to share with everyone.

Happy New Year!

Kelly

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

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Author	Topic: Silver Automaton Swan
June Martin Forum Master Posts: 1223 Registered: Apr 93	posted 12-26-2012 11:45 AM [08-0823] <p>I just read about an amazing silver automaton swan made in 1773 by a London showman named James Cox and watchmaker John Joseph Merlin. The mechanical swan was bought by John Bowes after seeing it at the 1867 Paris International Exhibition and placed on display at the Mechanical Museum that Bowes built in County Durham England.</p> <p>Every afternoon at 2, the swan puts on its show. It sits atop a lagoon lined with 122 silver plated leaves. It looks left, then swings its head to the right to preen itself. Then it spots a fish in what appears as running water and swoops it up, chews and swallows it.</p> <p>Three sets of machinery make the swam come alive. One is for the music, one creates the illusion of running water and darting fish and the most complex set of machinery is in the swan's neck enabling it to preen and catch the fish.</p> <p>Has anyone reading this actually seen the swan? I would love to.</p>



IP: [Logged](#)

jersey

😊 posted 12-26-2012 11:58 AM   

Posts: 1203
Registered: Feb
2005


Hello June!

Its great! Check out [the video \(click here - mp4 media file\)](#).

Jersey

IP: [Logged](#)

Polly

📄 posted 12-26-2012 01:28 PM   




Posts: 1939
Registered:
Nov 2004

That is fantastic!

IP: [Logged](#)

swarter

Moderator




📄 posted 12-26-2012 04:29 PM   

Posts: 2920
Registered:
May 2003

That video is amazing - thanks to both of you for posting this.

IP: [Logged](#)

doc

📄 posted 12-26-2012 08:08 PM   




Posts: 712
Registered: Jul
2003

All I can say is WOW! Thanks for sharing.

IP: [Logged](#)

**Richard
Kurtzman**

Moderator





📄 posted 12-27-2012 11:57 AM   

Posts: 759
Registered:
Aug 2000

This video version is not as good resolution wise, but is emotionally satisfying.

[watch the video](#)

IP: [Logged](#)





agphile  posted 12-27-2012 01:11 PM   

Posts: 798
Registered: Apr 2008

Try and see th full BBC Inside Out film of the Silver Swan.

The Bowes Museum is well worth a visit if you are ever in that part of England.

IP: [Logged](#)

chase33  posted 12-28-2012 11:33 PM   





Posts: 362
Registered: Feb 2008

I want one of these! I bet World Market has a few - LOL!

Seriously, it is a wonderful piece and I can;t imagine taking the whole thing apart and putting it back together.

Just one question: where does the fish go after the swan has eaten it?

IP: [Logged](#)

Scott Martin
Forum Master  posted 12-29-2012 01:08 AM   

Posts: 11377
Registered: Apr 93

The fish is always in the bird's beak. Its hidden until it rotates into view.

IP: [Logged](#)

Hose_dk  posted 12-29-2012 03:23 AM   

Posts: 400
Registered: May 2008





Amazing - this link goes to a Danish newspaper. And it starts with a commercial - don't know how to link without - sorry.
Text also in Danish.

However its the The Ethiopian Caterpillar made in Switzerland in 1820, pure gold and juvels. First exhibited in London in the 1820ties.

[try this](#)

As this one has nothing to do with the swan we can leave this reply for a few days. After new year I can delete this reply again (if that is possible)

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agleopar  posted 12-29-2012 08:50 AM   

Posts: 847
Registered: Jun 2004





Both of these are fantastic! I have seen automata that are quite amazing but never in precious metals!

The swan is just mind blowing in that it is so old, seems to be in perfect working order and has a charm that defies its mechanical guts.

How many hours and the skill of years to creat? I showed them to a friend and they asked how much to buy one... I know we do not talk about the price of objects but my response was truly priceless. As they will never be made again.

There was a gem carver who put together a team of goldsmiths/watchmakers in the 80's-90's and made 18k automata for the likes of Forbes but honestly they are well made but simple.

IP: [Logged](#)

Hose_dk  posted 12-29-2012 09:24 AM   

Posts: 400
Registered:
May 2008

The catapilar was made by a wachmaker. Well known maker but only 6 of his entire production remains. The catapilar was sold in 2010 for 3.9 million DKK ie 400.000 pound.

IP: [Logged](#)

Polly

Posts: 1939
Registered:
Nov 2004

 posted 12-29-2012 12:18 PM   

To make something like that, you need to be a skillful silversmith/metalsmith (some of those still exist), a skillful engineer (plenty of those around), and a skillful watchmaker (not as many of those).





That combo of skills, updated, still goes into product design. Except the point nowadays is to make it mass-producible.

IP: [Logged](#)

June Martin

Forum Master

Posts: 1223
Registered: Apr
93

 posted 12-29-2012 12:27 PM   





Thanks to everyone for sharing the videos. The caterpillar is great.

IP: [Logged](#)

Richard Kurtzman

Moderator

Posts: 759
Registered:
Aug 2000

 posted 12-29-2012 03:04 PM   

Apparently this once had a silver and rock crystal waterfall backdrop that has since been lost. It also plays six different tunes.

Here is a video showing some close-up detail.

[watch here](#)





And here's a longer video with an intro narration.

[watch here](#)

IP: [Logged](#)

agleopar

Posts: 847
Registered: Jun
2004

 posted 12-29-2012 09:30 PM   







Andreas von Zadora Gerlof has made many very beautiful and complex automata. The Four Seasons clock is one of his best.

IP: [Logged](#)

Polly

Posts: 1939
Registered:
Nov 2004

 posted 01-11-2013 10:35 PM   

This isn't silver, but the Roentgen show at the Met--magnificent 18th C furniture full of secret drawers that transforms itself at the touch of a button or the turn of a key--has an automaton of Marie Antoinette playing the clavichord. (? Not sure that's the right word. A piano-like instrument that the automaton played with a pair of mallets, one in each hand.)


[1st Video](#)
[2nd Video](#)
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The show closes 1/27 and I HIGHLY recommend it. I just went this evening.

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ahwt

Posts: 2173
Registered: Mar
2003





 posted 01-14-2013 11:51 PM   

Thanks for the links. Does anyone know the tune played?

I think my favorite after the automaton of Marie Antoinette is the traveling game table. So simple, but yet so complex.

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Polly

 posted 01-15-2013 09:34 AM   

Posts: 1939
Registered:
Nov 2004

Marie Antoinette is playing a tune by Christoph Willibald Gluck. I don't know its name. There are a couple of clocks in the same show that also play (or played) Gluck tunes.

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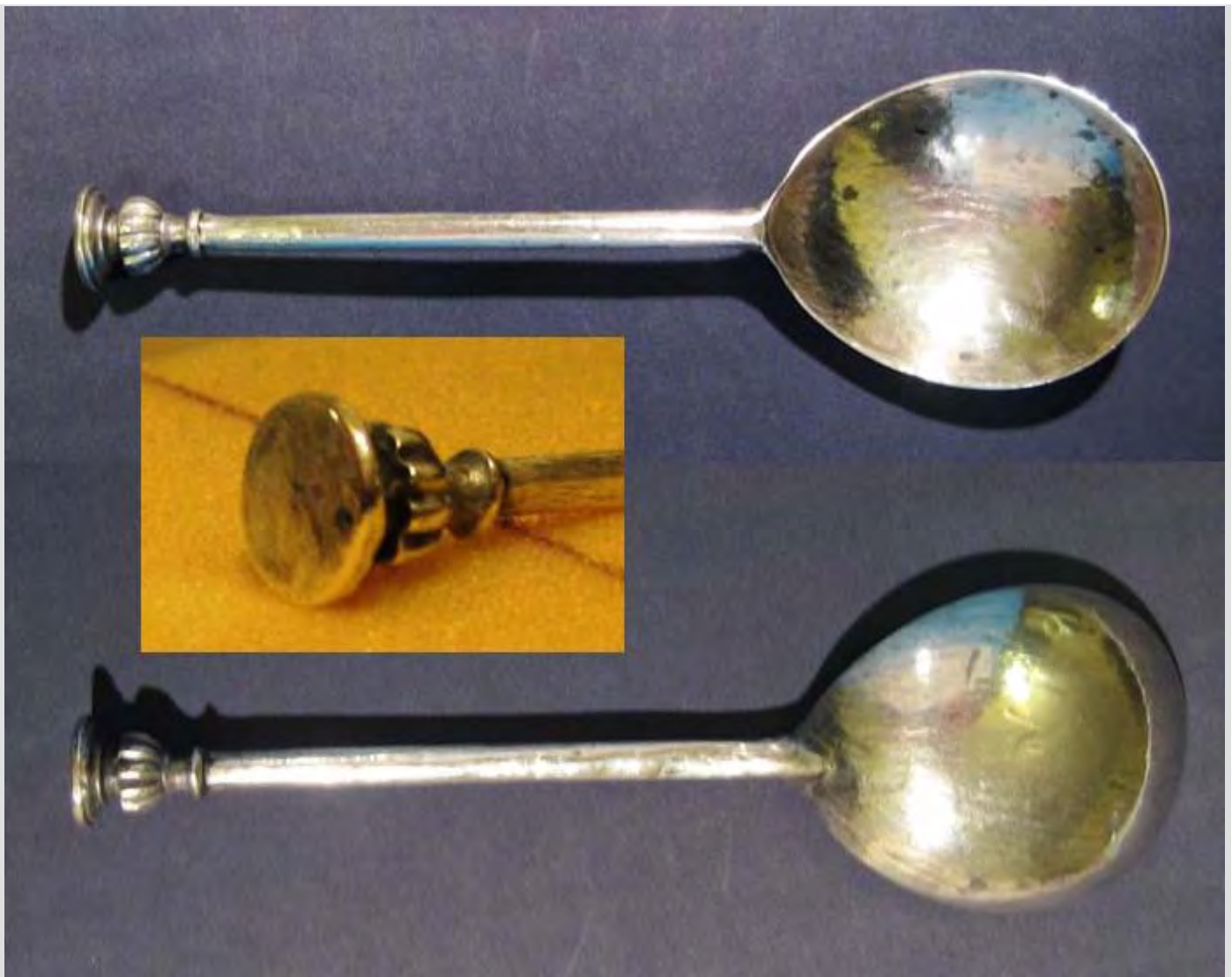
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Author Topic: **An early seal top, or not**

agphile posted 02-15-2013 01:43 PM

Posts: 798
Registered:
Apr 2008

I am not sure whether to be amused or annoyed by this unmarked spoon.



At first glance it seems to be a provincial English hexagonal seal top spoon of the 16th or early 17th century but, though my picture may not reveal the necessary detail, it only takes a moment to spot that something is wrong. The bowl is soldered to the stem. On an English spoon of the period spoon and stem should have been raised as a single piece. Then the finial is joined to the stem with a butt joint rather than the lap joint that would have been expected. However, all three parts of the spoon seem genuinely old.

What I think has happened is this. Metal detectors will from time to time uncover broken bits of old silver spoons. When reported under the portable antiquities scheme such pieces are likely to be disclaimed and returned to the finder rather than bought in for a museum. There is not much of a market for broken spoon parts, nor would they be particularly interesting to display. Somebody has had the bright idea of soldering together three bits to make up a complete "antique" spoon.

Obviously naughty if offered for sale as a genuine original, but it may not necessarily been done with this in mind.

Was it an enterprising way of using what might otherwise be scrap? Or a reprehensible act of forgery and vandalism? I'd be interested to know how others react.

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ahwt

posted 02-17-2013 10:55 AM





Posts:
2173
Registered:
Mar 2003

Thanks for sharing your interesting story. I would doubt one would ever know for sure why the various pieces were put together; but I think that mystery just adds to the charm.

I would be tempted to use this spoon as a spoon just for the fun of it.

[This message has been edited by ahwt (edited 02-17-2013).]





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vathek  posted 02-17-2013 01:27 PM   

Posts: 962
Registered:
Jun 99

maybe a long shot but is it possible a spoon maker had some failed attempts that they were trying to salvage?

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agphile  posted 02-17-2013 06:43 PM   

Posts: 798
Registered:
Apr 2008

When you actually handle the spoon and see the detail of the joins that is not revealed by my inadequate photography, I think it is fairly clear that the assembling of parts was not done by a spoonmaker and that the parts do not all come from the same original spoon. Whatever the reason for putting them together, I find it a fun piece. I just have to make sure it is not mixed up with my genuine antique spoons. I would not want anybody to be misled about it after I am gone, or to think that I was taken in by it.

It is one of a few items in what I call my sin bin of spoons that purport to be early but are not really, from outright fakes to altered and "improved" specimens, mostly aimed at deceiving the more naive collector. The history of fakery is not without interest.

However, I would like to think that this one was not an attempt to deceive but simply an attempt to do something interesting with what would otherwise only have scrap value. A bit of recycling, if you like, comparable to the way one of my daughters has used salvaged items in the restoration of what was a very delapidated Victorian house.

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Author	Topic: Re 18th century knives, in British / Irish Sterling
agphile Posts: 798 Registered: Apr 2008	posted 04-20-2008 08:09 PM While versions of the "Sterling" mark are found from various provincial locations, it is worth remembering that Sheffield was the major centre for steel cutlery so the sterling mark on a knife handle is most likely to indicate that it too is indeed Sheffield. And as regards the date of the knives in question, their form is right for the mid 18th century. IP: Logged

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Author	Topic: Third-century spoons
Polly Posts: 1939 Registered: Nov 2004	<p> posted 05-24-2013 04:10 PM </p> <p>quote:</p> <p><u>Third-century spoons</u></p>  <p><u>Mrs. How, who died in 2004 at 89, kept 45 ancient spoons and a fork in her private ... They date as far back as the third century, and many were ...</u></p> <p>Access to this article requires a NYT log in....something I don't have.</p> <p style="text-align: right;">IP: Logged</p>

Polly Posts: 1939 Registered: Nov 2004	<p> posted 05-24-2013 08:13 PM </p> <p>Apologies, Scott--my computer automatically logs me into the website, and I didn't realize it was restricted.</p> <p>Here's a longer quote:</p>
-----------------------------------------------------	------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------





"Mrs. How, who died in 2004 at 89, kept 45 ancient spoons and a fork in her private collection. On June 4, [an auction house] will offer them with four- and five-figure estimates each.

"They date as far back as the third century, and many were excavated at British archaeological sites, including burial grounds, chalk pits and riverbeds. The handle finials are shaped like acorns, spears and apostles, or bear the monograms of unidentified original owners.

"Mrs. How's descendants had lent the collection to the Ashmolean Museum of Art and Archaeology at Oxford for display, until last year. The historian David J. E. Constable published a book, "The Benson Collection of Early Silver Spoons" (Constables Publishing), just in time to learn that the family was selling the pieces."

IP: [Logged](#)

swarter
Moderator

 posted 05-24-2013 10:00 PM   

It opens for me without a login.

Posts:
2920
Registered:
May 2003



The auction is sale No 1126, at Christie's, King Street, London. The spoons are lots 301 - 340. The online catalog is abbreviated, but the full catalog is available for download and is viewable with Adobe Reader.

IP: [Logged](#)

Scott Martin

Forum
Master

Posts:
11377
Registered:
Apr 93

 posted 05-30-2013 11:54 AM   

THE BENSON COLLECTION OF PRE-REFORMATION SILVER SPOONS

MRS HOW: A PERSONAL RECOLLECTION

Some forty five years ago, as a green young curator at the London Museum, then in Kensington Palace, I first encountered Mrs How's characteristic combination of acerbity and generosity. I wanted to identify some marks on the silver mounts of a curious little Tudor pot. Having failed to find them in the massive three volumes of her monumental *English and Scottish Silver Spoons, Mediaeval to Late Stuart and Pre-Elizabethan Hallmarks on English Plate*, or in the almost equally monumental Jackson, I popped the pot into a handbag and took a bus to her atmospheric premises in Pickering Place, off St James Street. Disconcerted by the Old English mastiffs slumped under her refectory table, I was further thrown off balance by her sharp comment; *'Don't ever bring an object on a bus again; I will always come to the Museum'*.

After that entirely merited criticism of my naivety, she started to discuss the mark, pulling out photographs for comparison and helpfully answering my half-articulated questions. That bracing combination continued to typify our relationship. She shared her notes on regional silversmiths, recorded in distinctive green ink, which she had assembled from churchwardens accounts, the Minute books of the Goldsmiths' Company and other sources. She showed me objects, offered whisky in a gold tumbler cup and arranged for me to attend a meeting of the Antique Plate Committee at Goldsmiths' Hall, a window into an esoteric world of expertise. She served on the Committee for 33 years, an index of her commitment to the wider public benefit.



After I moved to the Victoria and Albert Museum and began cataloguing the national collection of the Tudor and Stuart silver, the period closest to her professional interest, she helped with some major acquisitions, notably repatriating a rare Elizabethan casting bottle (sold by How of Edinburgh to a family

A significant part of our curatorial duties was to advise various branches of the state, and the funding bodies, confidentially and in the national interest. Her impeccable connections meant that, for example, when a national institution wanted to acquire an object, export stopped at a very high price, and was applying for a disproportionately large slice of hard pressed public funds, she could quietly chat to the Chairman over the weekend, suggesting alternative sources. An appeal to the public was successful and the object has pride of place, an intervention for which she neither wanted nor claimed credit.

The rich paper trail left by early silver, an essential tool of her trade, was how she identified specific town and makers' marks. That recognition of the value of research has been passed on to the next generation of spoon collectors, led by Tim Kent FSA. His many publications about London and regional spoonmakers, *The Finial*, a journal which thrives thanks to Daniel Bexfield's sponsorship, & current research into East Anglian silver supported by the Silver Society, are all manifestations of her longstanding commitment to the value of research, both commercially and for its own sake.

The study of early spoons is complicated; as Tim Kent has shown recently, we can see problems of authenticity already in the 1850s. Ben How valued the truth and was willing to accept new evidence, for example revising her views about East Anglian spout cups. In the 1940s it had been the trade practice to remove spoons as later additions, but when we looked together at a cup in the collection of the Victoria and Albert Museum, which still had its spout, and I showed her some Stuart inventory references, she agreed that her earlier judgement had been wrong. Similarly it had been trade practice to clean off any surface traces of silver or gilding on small brass cream jugs, since these were seen as later additions. But she acknowledged that they fitted a pattern of genuine 18th century fraud, recorded in the searches of the Goldsmiths Company, where braziers stamped pseudo-hallmarks and gilded the base metal to deceive.



in Bulawayo half a century before) and a spectacular set of Restoration candlesticks by Jacob Bodendick. These private deals had parallels in the exceptional objects she sold to major silver collections in the United States and Canada. She also made some twenty sales of early silver to the British Museum. The most striking of these is the famous Astor set of thirteen Apostle spoons from Hever Castle, marked for London 1536 and the earliest of the four known sets to comprise thirteen different figures as terminals.

Collaborating from the age of twenty with Commander G.E.P. How, a dashing naval hero, mentioned in despatches after the Battle of Jutland, she had close connections with the establishment across the British Isles. Already part of the silver scene before the Second World War, she became a leading figure in the next half century, a woman in a man's world of dealers and collectors. Late in life, confined to her room, she kept a few early spoons in a drawer by her bed, to handle and remind her of happier times.

Philippa Glanville, F.S.A.

Author of *Silver in Tudor and Early Stuart England*, London, 1990.



MRS HOW (1915-2004) AND HOW OF EDINBURGH

Jane Penrice Benson had the early ambition to be an archaeologist. This later evolved into an interest in silver. It was the suggestion of a family friend and neighbour, Lieutenant Colonel John Bennett-Stanford, that she help him catalogue his collection of early spoons, which led to her lifelong interest in spoons. This ultimately led to her marriage and her choice of career. One spoon from Bennett-Stanford collection is included in the Benson collection and is offered as lot 337. The lion's share of the Bennett-Stanford collection had initially been formed by the celebrated collector of spoons and early silver Hubert Dynes Ellis (d. 1925). When Bennett-Stanford decided to sell this part of the collection in 1935 the young Miss Benson assisted the recognised silver expert and dealer Commander George How (1894-1953) in preparing the Sotheby's sale catalogue in 1935. The Commander had founded his firm, How of Edinburgh, in 1931 and following the Ellis sale Miss Benson joined the company. She and the Commander were later married in 1946.

The Hows firmly established their impressive reputation as leading experts on early silver and English spoons; they published the first volume of their monumental work *English and Scottish Silver Spoons, Medieval to late Stuart and pre-Elizabethan Hallmarks on English Plate* in 1952. Following the Commander's death in 1953 Mrs How continued to expand the business, setting herself apart with her academic approach to the subject and with the organisation of a magnificent exhibition of English silver held at the Royal Ontario Museum in 1958. The exhibition *Seven Centuries of English Domestic Silver* included many high profile loans from private collections, including the Royal Collection. The present sale includes nine spoons from this landmark exhibition. She was a long-standing member of the Antique Plate Committee at Goldsmiths Hall. She was one of the most

such as the Metropolitan Museum in New York and assisted in the saving of many great works for the nation. Her lengthy obituary in *The Times* also noted that she was a prize breeder of the massive English mastiffs with which she won best of breed at Crufts twice. She was a strong willed personality, generous with her knowledge to those she liked and dismissive of people who locked away their collections. She entertained clients who visited her at her rooms in Pickering Place, a delightful early 18th century courtyard off St. James's Street, a stone's throw from Christie's, to champagne served from early silver beakers or goblets. It was to and from these rooms that she could be seen driving a succession of powerful cars - lastly a Bentley Turbo which she acquired in her eighth decade.

The Benson Collection was 'always distinct from the stock of Messrs. How of Edinburgh'. This observation was made by Timothy Kent F.S.A., a highly regarded expert of early spoons, in the introduction to the David Constable's recently published book on the collection, *The Benson Collection of Early Silver Spoons*, Golden Cross, 2012, p. 3. Although many of the greatest spoons sold in the 20th century passed through her hands she retained for her own collection some of the very best, the rarest or those most illustrative of a certain form or type. Although access to her collection was carefully controlled during her lifetime, being shown only to good friends and her best clients, Mrs How inspired generations of collectors. She also established with academic rigour a process by which early hallmarks and spoons might be studied. Many of the spoons were bought at auction as is evident from the provenances. Some were given or presented to her and some bought privately. Many which entered the collection before the publication of her celebrated work on early spoons and mark feature in the three volumes. Mrs How

influential dealers and advisors of her time. Over her long career Mrs How dealt with some of the greatest pieces of English silver, discreetly advising many of the top collectors of the 20th century, both private and institutional. She sold to museums





held the firm belief that collections have a finite lifespan, some twenty years, some longer.

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93

 posted 05-30-2013 02:06 PM   





301
A ROMAN SILVER SPOON
 CIRCA 25 0-350
 The ovoid bowl with
 faceted tapering handle,
 with reeded hook
 5 3/8 in. (13.8 cm.)
 9 dwt. (13 gr.)



302
A ROMAN SILVER SPOON
 CIRCA 350 A.D.
 The circular bowl with
 rat-tail, with tapering
 faceted handle
 5 5/8 in. (14.3 cm.) long
 2 dwt. (0.32 gr.)



303
A ROMAN SILVER SPOON
 CIRCA 350 A.D.
 The fluted elongated bowl,
 the rat-tail terminating in a
 circular knop, engraved on
 each side with a cross, one
 with traces of niello, with
 faceted tapering handle
 8 7/8 in. (22.7 cm.) long
 1 oz. 9 dwt. (46 gr.)

IP: [Logged](#)

agphile

posted 06-04-2013 02:13 PM

Posts: 798
 Registered:
 Apr 2008

Well, the sale has happened. The Roman spoon at lot 303 fetched a staggering price.

The spoons I had my eye on all went beyond my budget but the set of 6 apostles failed to sell - historically interesting but I guess condition counted against them at the sort of price hoped for.

I'm glad David Constable got his book out before the collection was dispersed.

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Author Topic: [Help with spoon info](#)


vathek posted 05-26-2013 11:44 AM

Posts: 962
Registered:
Jun 99

[01-3073]

This is a pretty standard salt spoon by Wakely & Wheeler 1902. I'm posting in general because I can't figure out what the decoration refers to. The crown is a monarch's crown, and the date 1902 was the year of Edward VII coronation, so I would expect the monogram to be an E. On the back is the abbreviation Exon. which stands for exoniensis, or the University of Exeter. I'm having some difficulty linking all these things together and would appreciate any thoughts.







jersey posted 05-26-2013 04:03 PM   Posts:
1203
Registered:
Feb 2005

Hi Vathek!

Just a thought but the company is still in existence & has a website,
Maybe you could ask them directly for info regarding your spoon.

Jersey

IP: [Logged](#)**Kimo** posted 05-26-2013 09:05 PM   Posts:
1597
Registered:
Mar 2003



I'm not sure. I might add three bits of information that I am not sure will help.

First the spoon was made in 1898 according to the hallmarks so it would not have been made especially for an event in 1902. The engraving would have been added afterwards.

Second, 1902 was the year that Prince George, Duke of Kent was born. As he was never king, I am not sure this would mean much, but it would link the 1902, the G, and the crown.

Third, another royal 'G' with a 1902 connection is that was the year that King George of Saxony ascended to his throne. There was a close connection between the royal houses in Germany and England so perhaps this might be another possibility?





I don't know, I am just tossing some thoughts around.

IP: [Logged](#)**vathek** posted 05-27-2013 08:28 AM   Posts: 962
Registered:
Jun 99

Kimo: I must have been looking at Birmingham instead of London for the date letter. If it were for the birth of Prince George, I would think it more likely to show a ducal or princely crown instead of a monarchs. Perhaps the spoon was unsold stock dressed up for a new occasion?

IP: [Logged](#)**swarter**





Moderator

 posted 05-27-2013 12:17 PM   Posts:
2920
Registered:
May 2003

This thread should be moved to the British/Irish Forum, where someone with the appropriate knowledge might see it.

IP: [Logged](#)**vathek** posted 05-28-2013 09:47 AM   Posts: 962
Registered:
Jun 99



Jersey: thanks for your suggestion. I did some poking around on the net and it does seem there is another company with that name but I'm not sure what their relationship to the original one would be. I doubt they'd know if the spoon was engraved by an owner in any case.

IP: [Logged](#)**jersey** posted 05-28-2013 02:13 PM   Posts:
1203
Registered:
Feb 2005

Hi again!

The firm does say they were started in 1791 etc.
I would certainly give them a try, no harm no foul to ask.
All they can say is yes....or no they have no info for you.

Jersey

agphile
 posted 06-07-2013 05:07 AM   





 Posts: 798
 Registered:
 Apr 2008

I was away on holiday while this topic was running and have only just got round to chipping in though I cannot shed any real light on the significance of the engraving.

However, at the date of this spoon Exon most likely refers to the Bishop of Exeter or possibly the Mayor or City Council. Exeter University was not created until 1955 and I don't think that its predecessor colleges would have used Exon as their descriptor.





Wakeley and Wheeler have gone through various changes of ownership and location over the years. I have visited their present workshop on a couple of occasions. They still have much old Victorian stuff (dies etc.) but I am confident they won't have the paperwork to identify an order going this far back or, as a small team of working silversmiths, the time to search even if they had some old ledgers. Given the disparity between assay and inscription dates, the engraving may well have been done by a retailer on an item from stock anyway.

A passing though unlikely thought. The bells of Exeter Cathedral were restored in 1902. Might the inscription refer to some associated event?

IP: [Logged](#)**vathek**
 posted 06-07-2013 07:10 AM   





 Posts: 962
 Registered:
 Jun 99

agphile: thanks for your thoughts. It looks as if there may not be a common thread to the engravings on the spoon. Perhaps it's more about someones personal experiences that wouldn't make sense to someone else.

IP: [Logged](#)**vathek**
 posted 06-07-2013 07:18 AM   

 Posts: 962
 Registered:
 Jun 99

Here are some things that happened in Exeter in 1902: 1902 Queen Victoria dies. The Coronation of Edward VII is celebrated in Exeter in May 1902. The Theatre Royal shows its first moving film show.

IP: [Logged](#)**agphile**
 posted 06-07-2013 11:09 AM   

 Posts: 798
 Registered:
 Apr 2008

Well, here's a bit of speculation, though I don't really think it is the answer. Exeter has an ancient Guildhall, said to be the oldest still functioning civic building in England. It would probably have been the scene for some celebration of the 1902 coronation. Might the G stand for Guildhall, making the spoon a souvenir of the event at that location?

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Author

Topic: Puritan spoon

agphile

 posted 07-25-2013 12:32 PM   

Posts: 798
Registered:
Apr 2008





I recently added this provincial puritan spoon of c.1673 to my collection. No marks but typical of Barnstaple spoons.

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93




 posted 07-25-2013 01:34 PM   

Looks good. Both the spoon & photo posting.

IP: [Logged](#)

swarter
Moderator

Posts: 2920
Registered: May 2003

 posted 07-25-2013 01:37 PM   

Looks like you have done it. Nice addition to your collection, too. Thanks for posting it.

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Author Topic: 1707 spoon

agphile

posted 09-22-2013 08:23 AM

Posts: 798
Registered:
Apr 2008



Things seem a bit quiet so I thought I'd share another spoon that I dug out recently and photographed for somebody else's research. The spoon is interesting in a number of respects.


It bears the pricked date 1707, probably engraved when it was new. Its shape is almost Dognose, right for that date, but not quite. The stem end is more like a spatula, lacking the "nose" at its tip. There is laceback decoration on the bowl and the stem, common on trefids but extremely unusual on the later Dognose pattern.

According to Tim Kent spoons with a spatula end were a specialty of Edward Sweet of Dunster so the ES on this spoon is probably an unrecorded mark of his. In or around 1707 he should have been sending his spoons to Exeter for assay and marking them with his SW Britannia standard mark. I wonder whether the use of an ES mark was to make it appear that the spoon was made before this requirement even though by its shape it is pretty clearly post 1700.

I imagine the spoon may well not be Britannia standard but the fact that it may be a bit naughty adds to its interest as far as I am concerned.

IP: [Logged](#)

swarter
Moderator

 posted 09-22-2013 12:07 PM   

Posts: 2920
Registered:
May 2003

Interesting. Thanks for posting it.

IP: [Logged](#)

ahwt




 posted 09-22-2013 12:31 PM   

Posts: 2173
Registered:
Mar 2003

Great post. Antiques are always more interesting when they have a story to tell.

IP: [Logged](#)

asheland

 posted 12-22-2015 10:46 AM   

Posts: 925
Registered:
Nov 2003

Great thread indeed!

IP: [Logged](#)

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Author	Topic: epns indication letters.
silverhunter Posts: 704 Registered: Jul 2007	<p> posted 11-06-2008 05:13 AM </p> <p>[26-1742]</p> <p>Hello to you all,</p> <p>I've a short question about epns, at one of my spoons is standing the name of the factory and at the end the letter A. The letter A stand for the quality of the epns.</p> <p>The only thing I want to know is: Is there a indication like A,B,C,D. quality because at one spoon(which quality is worse) stand the letter D.</p> <p>The spoon is made by Kay&Co and if someone knows something about this factory I'm interested.</p> <p>Thanks a lot, Silverhunter</p> <p>IP: Logged</p>
argentum1 Posts: 602 Registered: Apr 2004	<p> posted 11-06-2008 09:08 AM </p> <p>EPNS is Electroplated Nickel Silver and sometimes the thickness of the silver plating is indicated by a letter or wording such as 'Quadruple plate'.</p> <p>IP: Logged</p>

silverhunter



 posted 11-06-2008 09:30 AM   

Posts: 704
Registered: Jul
2007

Thank you for reply Argentum 1 but my question is:
How many letters are there for electro plating indication : A,B,C,D or more?

IP: [Logged](#)

agphile

 posted 11-06-2008 03:30 PM   





Posts: 798
Registered: Apr
2008

On English EPNS I have only ever seen "A" or "A1" as a mark meant to indicate good quality plating (though I don't think we have any legal definition to guarantee what that quality actually is). I don't believe any British maker would use further letters from "B" onwards to indicate lower quality plate. More likely they would simply not mark an "A". Other letters therefore will have a different significance, perhaps indicating the pattern, perhaps an extra bit of the maker's mark, or perhaps just there to help the marking look more like a hall mark.

[This message has been edited by agphile (edited 11-06-2008).]

IP: [Logged](#)

silverhunter

 posted 11-06-2008 05:14 PM   

Posts: 704
Registered: Jul
2007

Thank you Agphile for your clear reaction, I've made a photo of the (epns?)spoons. No epns mark on these, but only the factory name Kay&Co. In another topic I was also told that the A in the shield mark was the quality indication. The letter D is also stamped into a shield on these spoons so the question was formed at my side.
(A-D?as a quality scale)

I have understood your explanation and I hope this photo shows what I mend.





The handle of the steel is turning down at the end.The spoons are rather old(I hope)and perhaps someone knows the factory?

The biggest spoon is 8.5 inch long and the smaller one plm.4.8 inch long.



IP: [Logged](#)

silverhunter

 posted 11-06-2008 05:17 PM   





Posts: 704
Registered: Jul
2007

And the photo of the mark of course.



IP: [Logged](#)

agphile

 posted 11-06-2008 07:06 PM   





Posts: 798
Registered: Apr
2008

I don't know much about epns but I am sure no maker would have had a quality scale running from A to D for the thickness of the plating. They were, of course, free to invent their own descriptions. The "D" here may stand for some fairly meaningless term like "double plated", meant to imply a reasonably thick layer of plating (whether or not the plating was in fact heavy).

I am afraid I don't recognise the name of the firm. If English, I don't think they were one of the major manufacturers.

IP: [Logged](#)

jersey

 posted 11-06-2008 07:31 PM   

Posts: 1203
Registered: Feb
2005





Hello!

There was, and still is I think a retailer Kay & Compy in Worcester. This may be them, I think they started in 1794. Maybe agphile is familiar with them.

Jersey

IP: [Logged](#)

silverhunter

 posted 11-07-2008 07:51 AM   

Posts: 704
Registered: Jul
2007

Thank you a lot Agphile and Jersey good to know all this information. I'm helped with it. I try to find out more about Kay & Co in Worcester. So this factory produce more than two centuries, and will have produced also sterling flatware, I suppose?

Until now I have a few spoons(UK)with the letters A or D in the shields. Still I keep on hunting for differences of letters.

Have a nice weekend! Silverhunter.

IP: [Logged](#)

agphile

 posted 11-07-2008 11:47 AM   

Posts: 798
Registered: Apr
2008

It was clever of Jersey to spot Kay and Co of Worcester. I hadn't heard of them. My excuse is that my collecting interests tend to lie with earlier periods. As a result my reference books also tend not to cover the 19th century or later. However, I do have the Ridgway and Priestley Compendium of Chester Gold and Silver Marks 1570-1962 from which I see that a range of Sponsor's marks was entered for the firm between c.1892 and 1906 (some "K & Co" and some "WKK" for William Kilbourne Kay). The firm is described as watchmakers, watch importers and wholesale jewellers. I don't know whether they still exist. They were apparently not manufacturers but would have had their marks put on items made for them by others. They may well have included flatware among the goods they sold, so Kay and Co on EPNS probably does refer to them, though I might have expected to see a further mark reading "EP" or "EPNS" if your spoons are indeed plated.

As regards the "quality" marks on EPNS, I don't believe any firm would use a mark meant to indicate second or lower quality, hence my interpretation of the "D" mark. Firms did not always use letters of the alphabet for these marks. We have an old pair of spoons in the kitchen drawer marked "21 dwts" (21 pennyweight) and "1". The 21 dwts presumably suggests how much silver is used in plating a given amount of nickel silver as this weight of silver would be enough on its own to make a small dessertspoon, and I assume the figure 1 stands for first quality.

P.S. I should have added that you can find a history of the company at www.kaysheritage.org.uk

quote:



Kays was a major employer in Worcester, from the time W. Kilbourne Kay formed the company in 1890, until its closure in 2007. There can be few families, living in the city, who have not, at some time, had one of their relatives work at Kays in some capacity or another.

Kay & Co Ltd was based for many years in the purpose built premises, known as St Oswald's, situated in the Tything, the historic street that runs north from Worcester city centre. This building is a superb example of the architecture of the early 20th century and was designed by Simpson and Ayrton, a distinguished London firm of architects, who also designed the Worcester Art Gallery, Museum and Victoria Institute in Foregate Street. This is a view of the St Oswald's building that was taken in the early 1960s.

quote:

[A History of Kays](#)

Worcester was the home of the famous mail-order company, Kays, although in its heyday the company had many offices and warehouse located in many areas of the U.K..

This is a brief history of the company, based on what we have discovered to date. It includes many details and facts that have been obtained through research using the company's archives, that are now form part of the Kays Heritage collection.

If you can add more details about the company's history, its employees, its operations or the locations from which the company operated, then please contact the group.

Kays can trace its heritage back to a jeweller and watchmaker based in Goose Lane, Worcester. The street was renamed as St Swithin's Street at some point during the 19th century but the shop itself still exists and is currently owned by a local florist.



The shop was the original home to John Skarratt, an apprenticed clock and watchmaker from London, who founded his business in 1794 in these premises. His business grew and prospered.

By 1814, Skarratt had moved his business to number 2, Broad Street. The shop was expanded sometime in the mid-1860s and was renumbered to number 3 Broad Street. Skarratt's shop still exists as the "Shoe Zone" in the modern Broad Street.

The first formal record of William Kilbourne Kay living in Worcester is given in the census of 1881. He is recorded as living in gentlemen's accommodation at number 10 Park Street, with Mrs Martha Taylor as his landlady. He shared these accommodations with four other gentlemen.

William Kay was born on September 11th 1856, in the city of Portsmouth and so he was 24 years old when he was recorded in the 1881 census. His early years were spent as a lodger with a number of families under the protection of the local parish, as he was an orphan. His mother had died shortly after he was born and his father had subsequently remarried. Sadly, in 1860, both his father and step-mother died leaving William and his younger half-brother, Edwin, as orphans.

As a young man, William Kay moved to Worcester in the early 1870s and took employment with the grandson of the original John Skarratt - John Martin Skarratt, who had taken over the running of his grandfather's (who died in 1829) and his father's (who died in 1859) business.

William Kilbourne Kay was married in February 1883 to his sweetheart, Jessie Farenden, a primary school governess, at St Luke's Church in Southampton, and their first child was born the following December. The address for the birth given on the birth certificate reveals that Mr & Mrs Kay were living above the shop of JM

Skarratt at number 3 Broad Street.

In 1886, shortly after the birth of his second son, Kay left the employ of Skarratt and went into partnership with a local architect named George Jones. The two gentlemen started up their own jewellery and watch business, known as Kay, Jones & Co of Worcester, from premises in The Foregate. The Kay and Jones families shared a home at Fort Royal and it is there that Kay's third son is born in 1888.



By 1890, Kay and Jones had dissolved their partnership, but Kay remained in the Foregate premises and changed the name of the company to Kay's of Worcester. He employed four staff, comprising two clerks, an errand boy and himself. It was strictly a "cash with order" business, based on orders received direct from the customers who subscribed to Kay's catalogue. The early catalogues were not dissimilar to those concertina files used today and in which household bills are kept. Kay filled the catalogue with handbills of his product range. There were no fashion or clothing items for sale. Kay's early "book" catalogues are filled with jewellery, watches, clocks and household items.

In the census of 1891, Kay is now recorded as living at Wilberforce House, Ombersley Road, Worcester with his wife, three children and two servants. His occupation is given as a "wholesale jeweller". His business was prospering and he had the money to buy a good size family home.

The company had its own premises at number 4 The Foregate between 1886 and 1894 and they still exist to this day.

As with all commercial enterprises, the need to expand to fulfil demand forced another change of premises on Kay in 1894. After some negotiations, Kay moved his business to a site in Shrub Hill Road. These impressive buildings had originally been built for a railway engineering company in the 1850s and had been used for Worcester's Commercial Exhibition of 1882 and afterwards had been used by a number of small enterprises.

The buildings were modernised and new manufacturing plant installed. As with the Foregate, Shrub Hill had many advantages in that the "offices and manufactories" were very close to Worcester's main-line railway station. Mail order was driven by the simple need to get goods delivered directly to the customer as quickly as possible and the closeness of the railway helped Kay to make a real success of his business.

Business must have been prospering, for in June 1895 Kay's "Universal Stores" of Worcester was registered at Company's House as Kay & Co Ltd., the name it still uses to this day.

In one of those twists of fate, Kay entered into discussions during 1896 to buy out John Martin Skarratt, the grandson of the original John Skarratt, and the man who gave him his first job in Worcester. The two businesses were amalgamated in the May of that year after the contracts were signed and monies paid. Kay could then

legitimately claim that his business had been in existence for over one hundred years. An important marketing ploy in the troubled times of the late nineteenth and early twentieth centuries. There was also another very important aspect to this amalgamation. Skarratt & Co held a contract with the Great Western Railways (GWR) to supply "clocks, watches and timepieces" to the railway and this contract passed to Kay & Co Ltd. JM Skarratt retired to Cheltenham where he died in 1908.

Kays entered the twentieth century as a successful commercial concern. The manufacture of many of the items featured in the catalogue was undertaken in the factory in Shrub Hill Road. Many others were being subcontracted to other "manufactories" in England and Europe. In particular the watches and clocks were assembled, by hand, in Worcester. There was a great play made to the "Made in England" mark on many of the items sold. It was at this time (1902) that the board of directors accepted that the company should diversify and start to sell "Manchester Goods and Ladies Tailoring". It was stated in the minutes of the board that unless the company did diversify it would go into decline as the competition in the watch and jewellery business was growing.

By 1906, it was again apparent that the business had to change premises once more. The reduction in the need to manufacture goods in Worcester and the expansion of the sales accounting effort meant that a purpose built office and warehouse would be needed.

During 1906-07 the company negotiated the purchase of the land adjacent to St Oswald's Hospital in the Tything, Worcester for £4000 with the Diocese of Worcester. The site was then redeveloped into the offices that were to be the company's home for the next 94 years. Number 23, The Tything was the centre of all of Kays' activities and was designed to Kilbourne Kay's own specifications. The total cost of the new offices was approximately £16,800, which included an advanced central heating and cooling system, its own internal telephone system, electric lifts and staff toilet facilities.

The advent of the First World War caused a great deal of concern to the business as most of the men were called to serve King and country, including Kay's sons, Tom and Edwin who were both directors of the company and his third son, Jack, who was a commissioned Army officer. There was great debate by the board as to how the business could possibly survive the dire situation that prevailed over the war years, particularly as suppliers of their catalogue goods may not be able to deliver them. Many items were obtained from European countries so it was critical that other supplies could be found. Kay recognised the worth of having a stable workforce and it was at this point in history that a larger number of ladies started to be employed in the company in a wider variety of roles and duties.

The company faced new business pressures when the war ended and it is to Kilbourne Kay's efforts that much of the success of the business in the post war years can be attributed. He always wrote to the "travellers" giving them personal encouragement to do better for themselves and the business. These were the men who travelled (hence their name) around their territory visiting each of their customers, recruiting new customers and maintaining accurate accounts of their business.

Kay and his sons, Tom and Edwin, travelled across the U.K. and Europe re-establishing business links with suppliers and buying stock for the catalogue. This "grand tour" also ensured the continuation of the business by establishing new business contacts for items that could be sold through the catalogues.

Kays expanded as a business after WW1 and a review of the catalogues from this period shows the wide range of merchandise that was carried by the company.

By the mid 1920s, William Kilbourne Kay took a reluctant step backwards from the running of the company due to his continuing ill health. This resulted in Jack Kilbourne Kay, the youngest son, resigning his commission in the Army to take up a directorship in the company in 1926.

By the end of the decade, William Kilbourne Kay was suffering more and more with ill health and, in May 1929, he died at his home, The Elms, Battenhall, Worcester. The family suffered further tragedy four years later when Tom Kilbourne Kay, the eldest son and Managing Director, died in April 1933 as a result of contracting pneumonia after "sleeping in a damp bed" while on business in London. Edwin became Chairman and M.D. and Jack, the joint Managing Director. Both brothers were in their mid to late forties by 1936 and had decided that they could not continue running the company. They decided to sell the business and started to look for a suitable buyers.

The history of the company now takes another turn. In 1937, the newly appointed Managing Director of Great Universal Stores Ltd of Manchester, Isaac Wolfson and his brother, Charles, made a visit to the offices of Kays in Worcester. Negotiations took place that resulted in the majority of the company's shareholdings, held by the Kay family, being sold to G.U.S. and Kay & Co Ltd benefiting from being given "administrative and managerial support" from G.U.S. for the next twenty-five years.

One of the immediate results of the involvement of Isaac Wolfson in the running of the company was that a new building was constructed on some land owned by the company along the road from number 23, The Tything.

These became the stockrooms and additional offices for the company and were opened in January 1939. Unfortunately these offices caught fire in May 1941 and were totally destroyed as a result of the inferno. The impressive facade was left intact and can still be seen at 9-10 The Tything. New single-storey office accommodation was built behind this impressive frontage after the war finished.

World War Two saw similar challenges to that experienced in 1914-1918. The catalogues were reduced in size to below 100 pages, due to paper rationing, but were still issued twice each year and they contained colour illustrations. Rationing coupons were needed, as well as money, to buy most things. Easy payment terms were heavily promoted, having been introduced back in 1910. Kays' offices were used as a stockroom for food and other supplies needed for the war effort.

When WW2 finished, the land behind the Tything offices was purchased by the County Council and the green lawns were dug up and replaced with a cinder car park area. Many residents of Worcester may remember the Ministry of Transport vehicle licensing and tax office being on this car park at the back of the Tything where it remained up until the late 1970s. In the 1960s, Worcestershire County Council had plans to redevelop the whole site, including Kays' buildings into a new headquarters complex for their staff. Fortunately these plans never came to be. The thought of three thirteen storey office blocks in this area of Worcester does not bear thinking about and would have been a planning disaster.

In 1951 Kays expanded once more and bought an impressive red brick factory in Northwick Avenue, Barbourne in order to cope with the post-war growth in mail-order business. This was used as a warehouse throughout the next two decades. Closed in 1971 and then re-opened as an office three years later, after refurbishment, the Barbourne site remained a major part of the Worcester operations until it closed in 2002. It is now a residential building.

The post war sales boom also changed the direction of the company's business as it was recognised that those customers in the north of England and Scotland needed an office of their own. The company bought an old flax mill, known as the Temple Works in Marshall Street, Leeds. This impressive building was designed by the original owner to look like an Egyptian temple, hence the name. Northern and Scottish agents and their customers were transferred to Leeds in the spring of 1953. As far as the Scottish agents were concerned this was a short-term move as later in 1953 an office was also opened in Glasgow, when the company moved to rented office accommodation in Albion Street.

In 1956, further expansion of the northern part of Kays' business saw the building

of the Marshall Street offices, which were in use until the autumn of 2004.

In Worcester, a new single storey warehouse was built at 202 Bransford Road and this land purchase also gave Kays ownership of the historic Cinderella Sports Ground, the original home of Worcestershire County Cricket Club. The pavilion here still has a Kays' clock in its gable end and this was donated to the WCCC by a member in 1896. (Sadly due to much political toing and froing in 2006 Shop Direct started to demolish the pavillion and although a conservation order has been placed on the building it has been open to the elements for the winter and must be in a dreadful state)

In 1958, Kays bought an existing factory on the Berry Hill Estate in Droitwich and used this as a despatching warehouse for the larger items in the catalogue such as lawn mowers, cycles and other bulky items.

Growth in the business saw rapid expansion during the 1960s. Offices were opened in Newtown (Powys as is, Montgomery as was), York, Lancaster and Bristol. Further expansion of the Leeds warehousing site was also completed.

It became obvious to the company that the warehouse facilities in Worcester need to be developed to cope with the expected increase in business. Part of the site of an engineering works, Alley and MacLellan, at 205 Bromyard Road was purchased with plans to create a new warehouse facility on the site. This was added to later when the whole site was bought and a new warehouse was designed and built on the land in the late 1960s. In the mid-1980s, a large automated storage warehouse was also built. The two warehouses used the most advanced warehouse systems available and remained one of the major despatch and stock warehouses in the company although the operations on the site closed in February 2007.

Perhaps the greatest change came in the late 1960s when the development and implementation of the computer systems that were to take the company forward in all of its operations, was approved by the board. Initially the computer team was based in the St Oswald's' building (no. 23, The Tything) and another was set up in Leeds a little later. These teams created the applications that allowed a further era of rapid business expansion.

In the late 1960s, another office building was purchased, this time from British Railways, adjacent to the railway station at Shrub Hill in Worcester. In yet another twist of fate, the company had returned, after a period of over sixty years, to its roots. The merchandise buying teams together with the publications department were relocated to the appropriately named, Elgar House. This move allowed the computer teams to expand into offices at St Oswald's where the main computer installation was located.

The 1970s saw a period of growth and stabilisation of the operations, although the postal strike of 1971 acted as a catalyst for the creation of the GUS group's own transport fleet, known as White Arrow Express and what later became Reality. Closer operational ties were forged with the sister mail-order operations of the British Mail Order Company (BMOC) and these links became more and more evident throughout the 1980s, when GUS Home Shopping Ltd was formed. This company became the controlling organisation for the catalogue sales operations within the GUS group.

Kays business continued expanding in this period and investment in new building was made for the Leeds operation. A four storey warehouse was constructed at Sweet Street, Leeds and this opened in 1981.

This warehouse served the agents and customers in the northern half of the U.K. and continued to do so until it closed in August 2004.

In 1994 Kays celebrated its 200th anniversary. A number of special events were held in Worcester including a celebration lunch for invited guests, in the July of that year. A plaque was unveiled by the wife of the chairman of GUS on the shop at St Swithin's Street where John Skarratt started the business in 1794 and

eventually amalgamated with Kays in 1896.

And it is there that the story of Kays now reaches its end.

By the year 2000, Kays was still a trading, published catalogue business but was now part of a GUS company known as Argos Retail Group and the company's services, such as warehousing, IT, Call centres etc, were part of another GUS company, the Reality Group.

In 2003, GUS sold the entire mail-order operation to March UK Ltd, a company formed by the Barclay Brother's business empire. These entrepreneurial businessmen had purchased the Littlewoods mail-order catalogue business in 1997 and the process of amalgamating these two famous names in the mail-order industry started.

It was announced in May 2006 that the warehouse operations at Worcester would close at the end of 2006, effectively bringing to an end any links with the Kays name in Worcester after two centuries. On February 23rd 2007, the warehouse operations at Worcester ceased and the staff left the site for the last time.


Shop Direct are concentrating their business operations in the north-west of England centred around Liverpool, the original home of the Littlewoods catalogue business.

As an aside, the company that was for many years one of the most successful retailers in the U.K., namely Great Universal Stores plc, ceased to be quoted on the Stock Exchange in September 2006 after the various divisions such as Burberry, Experian and Home Retail (Argos and Homebase) were de-merged from the plc.

In May 2007, Littlewoods Shop Direct Home Shopping Ltd and their subsidiary Home Delivery Direct, announced that they would be relocating the National Sort and Distribution centre, currently at Droitwich, to a site in the Coventry area. This move would be phased in over the next eighteen months or so. When the Droitwich distribution centre closes the very last link to Kays and its operations in Worcestershire will have gone, ending over 210 years of commercial activity, by the company, in the county.

IP: [Logged](#)

silverhunter

 posted 11-07-2008 04:53 PM   

Posts: 704
Registered: Jul
2007

Thanks Agphile again, I am now totally informed and you gave all the answers.

I've visited the website you mentioned and it's always nice to see where a piece is produced and which distance it has covered.

These two UK spoons I bought with some other dutch silver spoons.





The oldest spoon at this side is from 1798 and came from Kaliningrad, but I was informed about the silversmith ILK by member Blakstone(in another topic).

It's always nice to get reaction/s at the question/s you put in a topic. But like you wrote you're collection goes further back in time, great to hear and I keep on dreaming at this side. I will read your reaction over because it is a lot of information so thank you for spending so many time and for total reaction.

Andre(silverhunter).

IP: [Logged](#)

ahwt

 posted 11-13-2008 08:54 AM   

Posts: 2173

In the United States A-1 was one symbol among many that was used to denote silverplate.

Registered: Mar 2003

Quadruple plate, A-1 plus, extra coin silver plate, AA, and the abbreviation dwt proceeded by a number; e.g. 10, 12 or 16. In the latter marking the number referred to the weight of silver in penny weight that was used in a certain number of forks. I have forgotten the number of forks used in this calculation, but it is either 12 or 24. Manufacturers often used the word "warranted" with this designation.

I do know if any of the marks used in the United States reflected an industry standard or if they were simply a device used by the manufacturer to promote their products.

The mark D in a shield on your spoon may have been some indication by the manufacturer as to the quality of the silverplate or it may have had an entirely different meaning. Most of the silverplate items I have seen from England have a series of marks that mimic English hallmarks used on solid silver. Often, more marks appear on silverplate than are used solid silver. This clearly was a marketing tool used to convince the buyer of the quality of the goods.

IP: [Logged](#)

silverhunter

 posted 11-14-2008 01:03 PM   

Posts: 704
Registered: Jul 2007

Thank you very much for your clear reaction

AHWT, I'm helped a lot with it. Now I know for 200% the meaning of all facts.

It's always nice to learn the differences in marks used in the USA and the continent like Europa is called, like I understood.

So it was a great job from your side!

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Author

Topic: Snuff Spoon

agphile

posted 05-11-2014 04:34 AM

Posts: 798
Registered:
Apr 2008

Time flies. About 6 years ago, in a thread on [Miniature Spoons](#), I illustrated two tiny spoons of the type that would have been fitted inside a snuff box. Thanks to a friendly dealer who gave me first refusal I have just added a third example, but this time complete with its snuff box.



You will see that the box, which measures roughly 1¾ by 1½ inches, has an inner lid

to which the spoon clips. There are no marks on the box or the spoon. Judging by its style the seller thought the box was from around 1700 or between 1700 and 1720. I am no expert on small boxes but on looking through my reference books I see what he means. However, the Hanoverian style spoon lacks a rattail which would normally place it in the 1730s or later. My own earliest dated Hanoverian spoon without a rattail is from 1726.

Assuming the box contains its original spoon, as seems probable, I am inclined to compromise between the differing date estimates and suggest circa 1725 for the ensemble. Would this seem a reasonable assumption?

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Hose_dk





 posted 05-11-2014 04:44 AM   

Posts: 400
Registered:
May 2008

Very nice. I have never seen one before. Sorry that it has no marks.
However I would say that the use of spoon and snuf I would date to late 1700dreds.
The rococo period. But that is only a guess.

IP: [Logged](#)

Polly

 posted 05-17-2014 10:47 PM   

Posts: 1939
Registered:
Nov 2004

How wonderful!

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Author Topic: [Cased teaspoons and tongs](#)

agphile

posted 06-05-2014 04:43 AM





Posts: 798
Registered:
Apr 2008





Really just trying new photo host. Above is a recent acquisition, the set London c.1745. Spoons by Samuel Roby and tongs by Alexander Osborne.

agleopar

 posted 06-05-2014 02:44 PM   

Posts: 847
Registered:
Jun 2004

Those spoons are stunning! Tongs are not so shabby either. Rocco in full swing.

I wonder was the case a later retail effort or could it be period?

IP: [Logged](#)

agphile





 posted 06-05-2014 06:44 PM   

Posts: 798
Registered:
Apr 2008

I am as certain as can be that it is the original case. It is the right style for the period. Having been kept in it for the best part of 300 years helps to explain the condition of the pieces.

IP: [Logged](#)

Polly

 posted 06-07-2014 11:35 AM   





Posts: 1939
Registered:
Nov 2004

Oh, wow! So crisp! Heart beating faster!

If you get a chance, I would love to see the side view of the ends (paws? shells? the part that picks up the sugar) of the tongs.

IP: [Logged](#)

agphile

 posted 06-07-2014 01:35 PM   

Posts: 798
Registered:
Apr 2008





Will this do?

David

PS I think Schlossy calls them the grips. It can all be very confusing. At one stage I found myself calling both ends of the tongs the grips (!) but I now talk of finger rings for the other end.

IP: [Logged](#)

Polly

 posted 06-07-2014 10:20 PM   

Posts: 1939
Registered:
Nov 2004

Thank you. Those are a delight.

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Author Topic: **Strainer Spoons**

agphile

posted 06-07-2014 05:48 AM

Posts: 798
Registered:
Apr 2008

Now trying the next version of the photo hosting trial. Sorry for the variable quality of these pictures - just using photos that happen to be on this computer. I thought it might be mildly interesting to illustrate a few different strainer spoons.



Above is a mid 17th century strainer, slip top and without marks. Quite a hefty spoon. It is just under 14 inches long.



This one is by Thos and Wm Chawner, London, 1762. Not as big: 10.75 inches. On these types the strainer bit down the centre of thw bowl is sometimes removable, but not on this example.



This last example is Thos Chawner, London, 1772. Feather edge pattern - the feather edging continues along the bowl cover. It is 11.5 inches long.

I guess they all had slightly differing uses but when I attempt to theorise about this I notice a pitying look in my wife's eye. She is rightly convinced that I have no grasp of cookery.

[This message has been edited by agphile (edited 06-07-2014).]

IP: [Logged](#)

Polly

posted 06-07-2014 11:37 AM

Posts: 1939
Registered:
Nov 2004

How does your wife think they were used?

IP: [Logged](#)

agphile





posted 06-07-2014 01:43 PM

Posts: 798
Registered:
Apr 2008

Polly

I'll have to ask her. So far it has just been amusement at whatever explanation I offer. I'll come back to you.

agphile

 posted 06-08-2014 03:25 PM   Posts: 798
Registered:
Apr 2008

Polly

Sorry for the delay in coming back to you. My wife denies ever mocking my attempt to explain the use of straining spoons. Indeed, she denies ever having heard me attempt an explanation. I sometimes suspect that she just doesn't pay attention because, for some reason, she does not fully understand the attraction of accumulating old spoons (even though she does profess to like some of them).

Be that as it may, we have now chatted about the use of straining spoons, recognising that neither of us knows enough about the food and serving practice of the time to be definitive. I think all the spoons were for dining room rather than kitchen use. I had originally assumed they were all versions of the so-called olive spoon, intended for straining meat or poultry "olives" from the liquid in which they had been cooked. However, in his book "The Albert Collection" Robin Butler only describes the bottom of the three spoons shown below as an olive spoon. The other two he calls straining spoons.



Nonetheless, we both think the top spoon shown here and the first spoon in my original post must have been used similarly for meat, dumplings or whatever, even if it was not for the fashionable "olives" of the 18th century.

However, the second spoon in my original post, with its central divider, was probably used differently. I have seen it said that its purpose was to skim the gravy and hold back the fat floating on top. That seems plausible to us.

The middle spoon here and the last one in my original post are intriguing. As it happens, they illustrate a point I was aware of: the half cover can occur on either side of the bowl. I have never done a count to try and establish whether one side was more popular. It seems to me unlikely that the 18th century was making special provision for left-handers. Perhaps there were different uses depending on whether it was the juice or the solid that was meant to be transferred to the plate. I actually find it hard to see a particular advantage to this design and would be happy to be educated if any forum member knows more..

David

Polly


 posted 06-08-2014 11:25 PM   

Posts: 1939
Registered:
Nov 2004

David, your wife sounds a lot like my husband!

I have nothing very useful to add (except wouldn't melted fat flow through the holes?), but I look forward eagerly to reading others' contributions to the discussion.





IP: [Logged](#)**agphile**

 posted 06-09-2014 04:13 AM   

Posts: 798
Registered:
Apr 2008

You may be right about the fat, but the assumption was that there would have been time for it to cool and congeal a bit given the distance between kitchen and dining room and the longer time taken over dinner back then. Or were there perhaps other nasties to skim off?





IP: [Logged](#)**seaduck**

 posted 06-10-2014 10:11 PM   

Posts: 341
Registered:
Dec 2006

agphile -- what are the lengths of the three spoons in your last post? Wondering how these strainer spoons are different from "mote" spoons....length? Are mote spoons a subset of strainer spoons?

IP: [Logged](#)**agphile**




 posted 06-11-2014 03:41 AM   

Posts: 798
Registered:
Apr 2008

The sizes given in the book are, from top to bottom, 14.75 inches, 11.9 inches and 10.75 inches.

Interestingly, mote spoons were referred to as tea strainer spoons back in the 18th century.

IP: [Logged](#)**agphile**

 posted 12-19-2015 12:49 PM   

Posts: 798
Registered:
Apr 2008

I am coming back to this topic because I have added another spoon to this sub-set of the collection, and this time with a detachable strainer.




12 inches long and by Abraham Barrier, London, 1775-80 (date letter worn, but Barrier entered this mark in 1775. The spoon is bottom marked and top marking was introduced in 1781).

It has made me realise something. I had assumed one reason for having a detachable strainer was economy. It allowed the spoon to be dual purpose. That might have been true in some cases, but not here. You will see that there is also a row of piercing in the bowl of the spoon. The complete ensemble will have been more expensive to make but restricted to the one use. The benefit is a matter of hygiene. It will have been much easier to clean properly. Of course, this may have been self-evident to everybody else, but I'm afraid the penny has been slow to drop for me.

IP: [Logged](#)

asheland

 posted 12-22-2015 10:50 AM   

Posts: 925
Registered:
Nov 2003

I like that example! Very nice.
Is the detachable piece hallmarked?
(just the lion passant)

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agphile



 posted 12-22-2015 12:16 PM   

Posts: 798
Registered:
Apr 2008

No, it is not marked. I assume the maker treated it as a separate item that could be deemed too small to be conveniently marked. I imagine the associated piercing of the spoon bowl was done after hallmarking so the Assay Office would not have known there was a piece to be added.

IP: [Logged](#)

agphile

 posted 11-14-2017 01:46 PM   

Posts: 798
Registered:
Apr 2008



I got this wooden handled straining spoon a couple of month ago. It is by Richard Crossley, London, 1801. I am sharing it now partly as a result of trying unsuccessfully to upload multiple photos in one go and not wanting to waste the photos.

But the interesting thing is its size, a massive 21¾ inches long. That is 6 inches longer than my biggest basting spoon

[This message has been edited by agphile (edited 11-19-2017).]

IP: [Logged](#)

asheland

posted 11-15-2017 10:10 AM

Posts: 925
Registered:
Nov 2003

Great example! Richard Crossley made some fine flatware.

IP: [Logged](#)

Polly

posted 11-15-2017 12:12 PM

Posts: 1939
Registered:
Nov 2004

These are beautiful.

[This message has been edited by Polly (edited 11-15-2017).]

IP: [Logged](#)

Scott
Martin

Forum
Master

Posts:
11377
Registered:
Apr 93

posted 01-30-2018 08:51 PM

quote:

[Originally posted by hff - Crossley strainer:](#)

Although I chiefly collect early Virginia and SC coin silver, I have begun a collection of 18th century Georgian pierced work, esp.sifters. Hence, I was amazed to see the massive Crossley strainer spoon posted by Agphile on 11/15/17. What a fabulous object! It is seemingly a spoon for a special function---one of a kind? For what exact purpose it was used is a mystery to me and to my wife whom I consider to be a "specialist" in the kitchen. Due to its impressive size the spoon almost has an "industrial" feel, but why then the need for its fine decorative piercing, similar to that on sifter spoons. What could the Crossley spoon have strained? If the neatly turned wooden handle is original (which it looks to be), then the spoon appears to be little used. Agphile, do you have other info. on the spoon such as type of wood for the handle, provenance, or hint of its specific function? Have you tested its utility in your kitchen?

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Author	Topic: Sucket and See
agphile Posts: 798 Registered: Apr 2008	posted 06-22-2014 12:18 PM
	After Scott has gone to the trouble of setting up a new, dedicated photo host, it seems a shame not to continue testing it.



These pictures show a group of rare sucket spoons-cum-forks, all with teaspoon sized bowls. Sucket was a term for candied fruit or vegetable. There are references to these combined spoons/forks in 16th century inventories but I have never seen a surviving example earlier than the last quarter of the 17th century. My pictures show the following spoons, reading from left to right.

- 1) By John King, London, 1683. It is unusual to find a fully marked example. Like teaspoons of the period, most lack a full set of marks.
- 2) By I·H or H·I (maker's mark only, unidentified), c.1700.
- 3) By John Holland 1, London, c.1715 (maker's mark and Leopard's Head Erased only).

Separate sweetmeat forks and spoons were also made and were becoming more common by the time of the last two spoons above. Combined spoons and forks much later than these examples are likely to have had other uses, e.g. for pickles or as part of picnic sets.

IP: [Logged](#)

swarter
Moderator

posted 06-22-2014 12:36 PM

Posts:
2920
Registered:
May 2003

Very nice to see. Thanks for posting.

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Author	Topic: Sugar Tongs
agphile Posts: 798 Registered: Apr 2008	posted 08-26-2014 01:33 PM
	<p>I've just got a new iMac. After years of struggling with Windows I am now struggling with a system where everything is a bit different. This post is partly just to test that I have worked out how to cope with images but is also partly prompted by recent references to tongs in other threads.</p>



I thought it might be interesting to show a few examples of very early sugar tongs, or tea tongs as they were called at the time they were made. The picture shows the following from the top (extracted individually from my inventory so not to scale with each other).

Andiron type tongs, c.1695, by Abraham Harache, London.





Andiron type tongs, c.1720, no marks.

Hinged andiron type tongs, c.1721-25, by Gundry Roode, London.
Scissor action tongs, c.1725, by Gundry Roode, London.

I think the designs show an interesting progression. The next step was to be the introduction of scrolls and curves to the arms and shafts.

IP: [Logged](#)

Polly


 posted 08-26-2014 10:54 PM   

Posts: 1939
Registered: Nov 2004

You certainly got my attention with those wonderful old tea tongs! Thank you for posting, and good luck with the new computer.

IP: [Logged](#)

agphile

 posted 09-07-2014 12:32 PM   

Posts: 798
Registered: Apr 2008

Polly's kind comment would normally have been sufficient encouragement for me to come straight back to show off a few more tongs. I have been delayed simply because I am rather slow at mastering my new computer and finding where photographs have got to among the files transferred from old pc to new iMac. This slowness has not been helped by the distraction of various inescapable domestic chores. Each time I get back to the computer I find I have forgotten what little I had managed to grasp the last time. However, by virtue of taking some new photographs, I think I have now got to the point where I can share a handful of further examples, all London made, that I think are pretty or interesting.



The first is a pair of silver gilt rococo tongs of c.1726-28, marked DB and Lion Passant. The DB may possibly stand for Denis Boursin who has the right initials and was listed by Healey as working in London around the right time. I had thought this might be an exceptionally rare pair but when David Shlosberg was writing his indispensable Tea Tongs book he managed to turn up another unmarked example, and a third similar unmarked pair has turned up more recently. That still makes the pattern pretty rare. Even if mine is not unique, it is at least the only one of the three to have been hallmarked.

I had been put in touch with David because he was wanting to check out as many pairs of tongs as he could. Most of my small collection was of no special interest and simply fed into his statistics but I benefitted from his help in identifying some makers and assigning dates where I had been uncertain. However, as well as the pair above, the pair below caught his interest - and yet again he managed to turn up another example, once more denying me the smug feeling that I might have something unique.



The Green Man engraved on the hinge is more common as a medieval architectural decoration and probably also relates to the rare Woodwose or Wild Man finials on a few early, 16th century spoons. It is odd to find him on an item of circa 1735 that would have graced a refined lady's tea table. The marks on my pair are too worn to read but David thought the other pair, and thus probably both, were possibly by Robert Collier.




I wanted to add a couple more examples but the photo host tells me I am trying to exceed the file size limit so they will have to wait.

IP: [Logged](#)

Scott Martin

Forum Master

Posts:

 posted 09-07-2014 01:06 PM   

quote:

...but the photo host tells me I am trying to exceed the file size limit so they will

11377
Registered:
Apr 93



have to wait...

Its not a storage issue so it must be the size of the file you are trying to upload. Right now the file size max size allowed to be uploaded is 1024kb.

Have others had the problem?

IP: [Logged](#)

Polly

 posted 09-07-2014 07:57 PM   

Posts:
1939
Registered:
Nov 2004

agphile, you are much too modest. Those are glorious! I love the almost Egyptian-looking gilt pair with the snakes, and the Green Man is great too.





More, more!! Please?

IP: [Logged](#)

**June
Martin**

Forum
Master





Posts:
1223
Registered:
Apr 93

 posted 09-07-2014 09:06 PM   

I love the Green Man face on the hinge. Great candidate for the Faces in silver threads.

IP: [Logged](#)

agphile

 posted 09-08-2014 08:27 AM   

Posts: 798
Registered:
Apr 2008

Yes, the individual photos were too big and, as of yesterday, I had not discovered where on the computer to see the size or to resize. Having gone through a complex, and in the event unnecessary, process of transferring the photos to my old computer, resizing them there and transferring them back, I have just discovered where this can be done on the new computer! I cannot understand why a couple of pictures taken in the same session as all the others should have ended up so oversized. I suspect computers and digital cameras were designed to challenge me, or I was designed to challenge them. Anyhow, I hope this now works for the couple of examples I couldn't upload yesterday.

This pair by John Mansfield, c.1735, is similar in style to but more delicate than the Green Man tongs.





The contrasting decoration on either side of the hinge is what catches my interest here. A squirrel on one side and a bird of prey that might fancy the squirrel for dinner on the other. They are not engraved as crests.

Finally a later rococo example by Thomas Justis, c.1765.





One side of the hinge has been left completely undecorated, presumably to allow for an owner's crest or initials which do not seem ever to have been added - I don't think the scratches you can see are the traces of a vigorous erasure.. The blank disc looks rather lonely when none of the rest of the surface area has escaped decoration but I am resisting the temptation to add my own ownership inscription.

Incidentally, I have to apologise for repeating myself. I see that I did post the Green Man tongs in the Famous Faces thread some time ago. I had forgotten that.

IP: [Logged](#)

Polly

posted 09-08-2014 04:46 PM

Posts: 1939
Registered: Nov 2004

These just get better and better! I adore that squirrel!

What other treasures do you have squirreled away?

IP: [Logged](#)

agphile

posted 09-08-2014 06:39 PM

Posts: 798
Registered: Apr 2008

Polly, I don't think it gets better and better. Just a few further examples to show what I mean.



This pair of naturalistic, leaf and ladybird tongs (unmarked) ought to date from c.1740. However, the quality of the casting and finishing is nowhere near as fine as on some of my teaspoons or my Francis Harache mote spoon from that period. This makes me wonder whether it is a copy cast from an original rather than the real McCoy, though doubtless there were differences in quality between contemporary pieces.

Then just a couple of my more normal pairs.



The top pair by John Gorham, c.1750, seems to me a straightforward example of a typical style. The mark you can see on one of the shafts is a scratch, not a repair. I could have made them look more respectable by photographing the other side if I had thought of that in time.

The larger pair below is by Henry Brind, c.1765. I quite like the way the crinkle-crankle shafts are echoed on the finger rings. Not unique - David Shlosberg illustrates a similar pair. I could probably dig out three or four further pairs that wouldn't look very different from one or other of these two but I don't think it would add much to what I have shown unless I start boasting about quantity rather than quality. They would probably just demonstrate that I am not very good at weeding out a collection of sub-collections that have had time to grow to an unreasonable size.

IP: [Logged](#)

Polly

posted 09-09-2014 11:15 AM

Posts:
1939
Registered:
Nov 2004

agphile, do you hear that knocking on your door? That's me, come to insist that you serve me tea with your wonderful tongs while you show me your entire silver collection.

IP: [Logged](#)

swarter
Moderator





posted 09-09-2014 12:56 PM

Posts:
2920
Registered:
May 2003

Outstanding. Thanks for posting and keep them coming!

IP: [Logged](#)

agphile

 posted 09-09-2014 07:19 PM   





Posts: 798
Registered:
Apr 2008

Polly, you are welcome to drop in for tea any time. It's just a short hop across the Atlantic.

Swarter, thanks. You will see I have decided to switch to mote spoons for the moment (and by all means drop in for tea too)

IP: [Logged](#)

Polly

 posted 02-06-2019 05:05 PM   

Posts:
1939
Registered:
Nov 2004

I'm very excited about my new tongs, which I bought as silverplate last week for the price of a sandwich.

David Shlosberg in his Tea Tongs book lists a pair of andiron-style tongs found with the mark "AH crown above, pellet below," which he describes as "unascrbed, ? late 17th century." I think it's probably the same mark that's on my pair, which looks very similar to the third pair agphile posted in this thread.

Mine has a lion on the opposite shell end, which is a bit puzzling, because it's stamped in between the ridges, not on the ridges, if you know what I mean. (If you don't, maybe the photos will help.)

Agphile, what do you think of these tongs?













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Polly





 posted 02-07-2019 09:22 AM   

Posts:
1939
Registered:
Nov 2004

I heard from Dr. Shlosberg, who says my tongs are by Abraham Harache. According to Wikipedia, "Abraham Harache was born in 1661 and was baptized at Quevilly on 9 October.[5] He, like his brother, was a master goldsmith by the time he arrived in London although he appears to have been a smallworker (producing mostly spoons and snuff boxes). He was here by 22 August 1686[11] but was not endenized until March 1700[12] and there is no record of his mark although it has been tentatively identified. He too lived at Compton Street on his arrival in England but moved to St. Giles in Great St. Andrew Street, Seven Dials in 1708. He died in 1722 and was buried at St. James's Paddington."

IP: [Logged](#)


ahwt

 posted 02-07-2019 02:51 PM   

Posts:
2173
Registered:
Mar 2003

Abraham Harache may have been one of the Huguenots that immigrated to England about that time.
What a great find.
Sugar cubes are easy to find so you certainly could use these for their intended purpose. Or they could be used for picking up packets of Splenda from a sugar bowl.

Polly

 posted 07-11-2019 12:12 AM   

Posts:
1939
Registered:
Nov 2004

Hey, agphile! Look what I found--the twin to your Gundy Roode baluster pair:







ahwt

posted 07-11-2019 02:14 PM

Posts:
2173
Registered:
Mar 2003

A lovely example. This has been a really great month for you and your finding hidden treasures.

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Author

Topic: Mote Spoons

agphile

posted 09-09-2014 07:04 PM

Posts: 798
Registered:
Apr 2008

Having indulged myself with a thread on sugar tongs - it is one way of playing with these items having collected them - I thought I might move on to another specialised piece of flatware for the tea table, the mote spoon, or tea strainer spoon as it was called in its day. There is an on-going debate about how the mote spoon was used. Was it to fish tea leaves out of the tea bowl or cup? Or was it, as has been persuasively argued, a precursor to the caddy spoon, the piercing allowing dust to be sifted from the tea leaves before they were transferred to the pot?

I don't know the answer. The caddy spoon theory is partly based on the fact that proper caddy spoons started to be made towards the end of the 18th century at the same time as mote spoons were going out of production. However, I have seen references that suggest tea strainers also appeared towards the end of the 18th century. If true, this would offer similar support to the tea leaf fishing theory. However, I'm not certain about when tea strainers first appeared. How would one know today whether one was looking at an early tea strainer or at a small lemon strainer for punch? Of course, I suppose our ancestors were perfectly capable of using an object for more than one purpose.

One thing that may attract me to the more traditional fishing theory is that one or two of my classier mote spoons have rather fine (in the sense of thin) piercing that I am not sure would really work for sieving tea dust.

Be all that as it may, let me share a few examples of the mote spoon.



The lower of the two shown above is an example of the earliest type from c.1690, made with a long wire stem soldered to the simple pierced bowl by a rattail. They are often not marked but when there is a mark it is found on the bowl - in this case IL for an unattributed maker.

The top spoon is a bit later, c.1720. By now the spoon is made in one piece and the bowl has scroll rather than simple piercing. There is a vestigial "spearhead" forming the point at the top of the stem. It remained the case that mote spoons were often unmarked or had only a maker's mark. This one has actually been assayed and carries both the lion passant and a slightly odd maker's mark. It seems to be Andrew Archer's AR Britannia standard mark while the lion passant indicates sterling standard. From time to time cases of this sort of marking confusion occur. There are various possible explanations but the simplest is that somebody just picked up the wrong punch.

Now may I jump to the tail end of the mote spoon's life in England?





This was made by Samuel Key (maker's mark only), c.1770. The spearhead finial is now larger. The bowl shape reveals that it was made to go with newly fashionable Old English style teaspoons. Its piercing is further decorated with engraving. I could be tempted to date this spoon a bit later than the early 1770s except that I am not sure how long Samuel Key remained in business beyond 1773 when he was last recorded.

Between these examples from the earlier and later 18th century you will find mote spoons with variations in the piercing and in the bowl heels - to match teaspoons (single drop, double drop, shell back etc) - but all with the long pointed stem, usually ending with a spearhead. It is perhaps more interesting to look at those which were made to go with some of the rarer spoon patterns.





The naturalistic mote spoon above is by Francis Harache (maker's mark only), c.1740. I think you will see why, by comparison, I was a bit dismissive of the naturalistic tongs I showed in the thread on Sugar Tongs.

The lower silver gilt mote spoon is unmarked but I would guess accompanied some rococo teaspoons of c.1740. These two spoons are examples of the sort of piercing that I doubt would work for sifting out tea dust.

Finally I'd like to share a pierced teaspoon. These are very occasionally found in sets of teaspoons and would also have been tea strainer spoons so should possibly now come under the more modern term of mote spoon, though the pointed stem is what the term would immediately bring to mind for most people.



When one like this turns up on its own, divorced from its original set, one has to wonder whether the piercing is a later "enhancement". At first sight you might think so in this case because the piercing runs through the basket of flowers stamped on the back of the bowl. On

a closer look it can be seen that the piercing carefully leaves individual flower heads untouched on their stems and has been designed to enhance rather than damage the decoration. I am satisfied that this is an original that would have accompanied a full set of picture front teaspoons with Apollo gracing the front of the stem and a flower basket the back of the bowl.

And I think that is more than enough to satisfy my need to play with my spoons, at least for the time being.

[This message has been edited by agphile (edited 09-09-2014).]

[This message has been edited by agphile (edited 09-09-2014).]

IP: [Logged](#)

Polly

 posted 09-09-2014 09:05 PM   





Posts: 1939
Registered:
Nov 2004

Agphile, I am enjoying these threads more than I can say! I hope you will go on to show us more categories from your collection. You have such exquisite taste, and I'm learning so much.

Can you speculate on the purpose of the long, thin, spear-pointed handles of the mote spoons? They look as if they must have been meant to pierce something or perhaps spear something, but what?

IP: [Logged](#)

ahwt

 posted 09-10-2014 10:38 AM   

Posts: 2173
Registered:
Mar 2003

Thanks Agphile for all your posts. Great pictures of things I just see in museums. It looks like you have mastered your new computer.

Polly I think, but do not know for sure, that the pointed end was used to spear or otherwise push out tea leaves that are caught in the sieve built into the inside a tea pots. The invention of the tea bag eliminated the need for all these beautiful objects.

IP: [Logged](#)

Polly





 posted 09-10-2014 04:14 PM   

Posts: 1939
Registered:
Nov 2004

Interesting, awht. Did teapots at that time have straight spouts? (The straight handles wouldn't work well with curved spouts.) (Well, maybe they would if you poked them inside the teapot instead of inside the spout?)

IP: [Logged](#)

agphile

 posted 09-10-2014 05:18 PM   

Posts: 798
Registered:
Apr 2008

Polly, my wife would be a little surprised to see my taste described as exquisite - not the adjective I think she would choose. I must be benefitting from reflected glory. Taste was a matter of importance to many of our 18th century predecessors for whom silver was intended as a display of good taste as much as a display of wealth. As a collector I acquire pieces that are either typical of their period or unusual. This pretty much covers the ground and means that one way or the other some of my items must appear tasteful rather than that I am a discriminating collector.

AHWT is right about the purpose of the pointed stem though I don't think there is any hard evidence for it. The use of the mote spoon was probably considered so self-evident and routine back then that nobody bothered to record it or offer guidance to a novice user. However, all authorities agree that this must have been the use and it certainly makes sense. I assume that the curve of a spout was gentle enough to allow sufficient space for the mote spoon's stem to pass through. I'm afraid I don't have a teapot of the right period with which I can experiment but it works on a more modern teapot with a curved spout.

Incidentally, the Apollo front pierced teaspoon at the end of my previous post is by Jeremiah King (maker's mark only, struck twice), c.1745. Sorry I forgot to include this information when

writing the post.

I don't think there is much more I can usefully say about mote spoons but I might mention that you very occasionally come across something being described as a blind mote spoon (i.e. a spoon with a pointy stem and a bowl that is not pierced). Such spoons are clearly not mote spoons but the description makes it easy to visualise what they look like. I have no idea what they might have been used for except in cases where the stem is exceptionally long which would suggest a Scottish masking or mashing spoon, used for stirring the tea in the pot, presumably on the assumption that this would help the brew along. Here is an example., 7 inches long.







Maker's mark only, IB in a shaped cartouche, probably for James Brown, Perth, c.1725. Masking spoons do not have to have pointed stems like this. By the later 18th or early 19th century they are also found with handles in the same patterns as the teaspoons of the time.

[This message has been edited by agphile (edited 09-10-2014).]

IP: [Logged](#)

agphile

 posted 12-20-2015 01:21 PM   

Posts: 798
Registered:
Apr 2008

At the beginning of this thread I mentioned the theory that mote spoons were the predecessors of caddy spoons though I was not convinced by the argument. What I should have done is show a mote spoon alongside a tea caddy to allow others to see how practical the mote spoon could have been in this role. It might be an idea to remedy that omission. In the past I have apologised for inadequate photos retrieved from my records. This time I have taken new photos. They seem to me even worse than my efforts of years ago, particularly in the case of the second picture below. Sorry for that.





The pictures show a tea caddy of 1725 alongside a mote spoon of much the same date. I think it is pretty obvious that the mote spoon would not really have worked to dig tea leaves neatly out of the caddy, whereas it would have been simple to dispense tea leaves into the cap and from the cap into the teapot. I am sure, therefore, that the original purpose of the mote spoon must have been to fish tea leaves out of the tea bowls or cups.

However, by about the 1740s other designs of tea caddy were beginning to appear with hinged lids or wider pull-off lids instead of the sort of cap illustrated above. Something would have been needed to get the tea from those caddies to the pot. Before the invention of caddy spoons later in the century I imagine either teaspoons or mote spoons would have been pressed into service. I am not sure why a mote spoon would have been preferred to a teaspoon. Without hard evidence I guess we simply have to go by what we feel to be the most likely.

IP: [Logged](#)

seaduck

posted 12-20-2015 02:18 PM

Posts: 341
Registered:
Dec 2006

<<The use of the mote spoon was probably considered so self-evident and routine back then that nobody bothered to record it or offer guidance to a novice user>>

I suspect this is a frequent problem affecting all manner of things historical. Maybe there is a journal somewhere, where a daughter wrote, "Mother was quite cross this afternoon to find her teacup filled with leaves and the mote spoon not at hand!" Of course, that would also require a reader/researcher who would understand the significance of the passage and the foresight to somehow publish or broadcast the find.

IP: [Logged](#)

ahwt




posted 12-20-2015 10:23 PM

Posts: 2173
Registered:
Mar 2003

Your early tea caddy appears to be without a lock. It is my understanding that locks came later when taxes became so high on tea that theft became a concern.
Thanks for the interesting post.

IP: [Logged](#)

agphile

 posted 12-21-2015 05:16 AM   

Posts: 798
Registered:
Apr 2008

Seaduck





Yes. The irritating things when trying to research something like this are both the lack of recorded contemporary references and the tendency of some modern writers about silver to state something as a fact without mentioning their evidence and often, as it turns out, without any evidence...Having said that I now have an uneasy feeling that I may sometimes have been guilty myself!

ahwt

Another gap in my knowledge here. Caddies were generally kept in purpose-made wooden boxes, often as a pair and ensuite with a sugar vase. The lock was then on the box rather than its silver contents. I had assumed that my caddy was originally boxed in this way and that tea was locked up from the outset, but you may well be right that locks came a bit later.

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asheland





 posted 12-22-2015 10:15 AM   

Posts: 925
Registered:
Nov 2003

Great thread!

IP: [Logged](#)

agphile

 posted 02-21-2016 12:53 PM   

Posts: 798
Registered:
Apr 2008

I must remember not to rely on my memory! I was leafing through one of my books, "The Albert Collection" by Robin Butler, in search of something else when I came across the record of a tea caddy assayed in 1718. It had a wide, hinged lid (no pull-off cap) and a lock. I had forgotten about this when I wrote that this sort of caddy was beginning to appear by the 1740s. The two styles clearly co-existed for longer than I suggested.

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Author Topic: **Berry spoons**

ahwt

posted 09-21-2014 07:42 AM





Posts:
2173
Registered:
Mar 2003



[A berry spoon](#) is shown in an exhibit at the Birmingham Art Museum. This spoon is by Hester Bateman and is dated 1786/87. My understanding is that the decoration in the bowl of the spoon would have been added during the mid to late Victoria period.

I have not seen this exhibit, but hope to see it sometime in the future. This Art Museum has a wonderful collection of Wedgwood ceramics and is well worth a visit.

agphile

 posted 09-26-2014 01:58 PM
 



 Posts: 798
 Registered:
 Apr 2008

I agree that berry spoons are examples of later Victorian decoration. Some folk seem to like the decoration and collect them. Others see this treatment of Georgian spoons as Victorian vandalism. While I don't particularly like the decoration, skilled though it often is, it seems to me that it is part of the history of flatware fashion. In all probability the spoons would have gone for scrap if they had not been recycled like this so I am not on the side of the purists who can get very sniffy about them.

What does make me cross is the dealer who advertises, say, a 1740 Berry spoon with no mention that it is later decorated. I wonder how many novices in the world of silver have overpaid thinking they are getting a spoon in original condition?

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Author

Topic: Rococo

agphile

 posted 12-22-2014 11:18 AM   

Posts: 798
Registered:
Apr 2008







A Christmas present to myself, but first the bad news before anybody rushes to alert me to it. Attached to the exuberant rococo handle of this sifter is a replacement bowl, simple in style though nicely pierced. I don't think it looks bad despite the mismatch in styles. I guess the original bowl would have been some sort of extravagantly fluted shell.

So, why am I pleased to have this despite knowing what is wrong with it? Well, I like to be able to show the way in which fashions evolved. This handle gives me an example of a particular rococo style that fed into the later Onslow pattern: cut off the up-turned top of the terminal and you would have a proto-Onslow.

The handle has just two very worn marks: a lion passant that seems to be the pre-1739 version and an illegible maker's mark. All I can say about the latter is that it appears to have a three pointed crown or a plume of three feathers above the faint remains of a couple of initials. It might even be for George Wickes - the quality and heft of the original piece suggests a leading maker supplying the wealthy and fashionable - but who knows? I am happy to date it to circa 1735 and to regard the bowl as part of its history rather than a reason for treating it just as scrap.

IP: [Logged](#)

swarter
Moderator





 posted 12-22-2014 01:02 PM   

Posts: 2920
Registered:
May 2003

That is an interesting handle. Someone obviously thought enough of it to save it by replacing the bowl.

IP: [Logged](#)

agphile

 posted 12-23-2014 12:03 PM   

Posts: 798
Registered:
Apr 2008





A nicely judged comment. My wife felt the piece might be improved if the bowl were given a new and simpler handle while I wonder what I might be tempted to do if I now came across a rococo ladle with a damaged handle but an intact bowl.

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**June
Martin**

Forum
Master




Posts: 1223
Registered:
Apr 93

 posted 01-01-2015 11:53 AM   

It is indeed a beautiful handle. And I think it is very instructive to demonstrate the contrast in styles. Thanks for sharing and Happy New Year.

IP: [Logged](#)

agphile

 posted 07-01-2015 06:12 PM   

Posts: 798
Registered:
Apr 2008

Just added another Rococo piece, this time a hefty soup ladle, London made: 8.6 troy ounces and 13 inches long.



I took a bit of a risk with an absentee bid at an auction when I hadn't been able to visit and view the ladle. It looked reasonable in the catalogue photographs but the auctioneer's condition report did refer to a possible repair. Now that I have it in my hand I can see this possible repair, but it is not something that hits you in the eye or that shows up in a photograph. The handle and the bowl were made separately and soldered together. I think the solder may simply have become more evident after some 250 years of use, rather than have needed re-doing. Either way I am happy with the piece. Because of this possible repair, and perhaps because the maker had not been identified, it proved to be far more affordable than these heavy and decorative early items usually are.

The ladle had been catalogued as 1759 but that was a misreading of the gothic date letter and



it actually dates from 1769. The maker's mark was said to be too worn to read. However, a private buyer has more time to study marks than a busy auctioneer and I am confident that the shadowy remains actually read IR for John Romer. It doesn't take much research to come across a number of Rococo soup tureens made by Romer in the 1760s. This ladle presumably accompanied one such tureen.

It was made later than the one that started this thread, at a time when Old English had largely replaced Hanoverian as the normal pattern for basic flatware. This has influenced the design of the ladle: the stem end now curves down rather than up.

Some of my pleasure in this new acquisition comes from having a bit more Rococo in the collection and some from the business of identifying the marks. It can be more fun than acquiring a pristine piece with documentary marks where there is nothing more to do than gloat over the new possession.

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Polly

 posted 07-01-2015 07:38 PM   


Posts: 1939
Registered:
Nov 2004

Wonderful ladle!

I think a downturned handle is a better idea for a ladle than an upturned one--helps stop the ladle from slipping into the soup.

IP: [Logged](#)

agphile

 posted 12-08-2016 07:00 PM   

Posts: 798
Registered:
Apr 2008

It has been quiet on this Forum for a little while so I thought I might show a couple more Rococo ladles to bridge the gap in dates between the two I have already shared in this thread.



A soup ladle by Philip Roker II, London, 1748. The foliate terminal is similar in style to those on naturalistic teaspoons of the period but the effect is rather different on this large and heavy soup ladle. The engraved crest of a demi eagle displayed out of a mural coronet is used by several families so does not really help to provide a bit of provenance.



A fancy front sauce ladle by WC, London, c.1760. The marks are too closed up and worn to read the date letter. I was tempted to say by William Cripps but there are too many makers around with WC initials for me to be certain. Of its two crests, the top one does not feature in my edition of Fairbairn and the lower, later one is shared by several families so again of no real help as far as provenance is concerned.

I have just been a little irritated by reading yet another bit of expert advice to the effect that one should only collect the best examples one can afford as far as old silver is concerned. That is not my approach. Of course, I like to have some top quality items such as the 1748 soup ladle, but my interest is in charting the changes in fashion. With this in mind, I am quite happy to have some pieces that are tired, repaired or otherwise less than first rate as can be seen from the examples in this thread (and, indeed, in other threads). If I were to become more of a perfectionist, I would have a smaller, less varied collection that would not illustrate the history in the same way. My approach may not make as good an investment, but I don't collect for profit. Am I being silly?

IP: [Logged](#)

asheland 😊 posted 12-09-2016 09:47 AM 🗨️ ✍️ 📄

Posts: 925
Registered:
Nov 2003

I don't necessarily disagree with that. Although I avoid damaged or repaired pieces typically, I'll occasionally buy a tired piece or dented piece if the wear is consistent with age.

I usually aim for pieces that talk to me and sometimes these dented or tired pieces do just that.

And remember, a lot of us will never sell these pieces anyway, so if you enjoy them that is what is most important!

Great ladle by the way! 😊

[This message has been edited by asheland (edited 12-09-2016).]

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93

📄 posted 12-09-2016 12:12 PM 🗨️ ✎️ ➡️

We don't really collect but there are exceptions.

Our interests are very diverse in the world of silver. So we can't help when our current focus causes us to explore/purchase and we end up with a divergent mini collection. Once our interest/research has been satisfied, then sometimes we are lucky to sell our explorations/research/"mini collection" for break even or a profit.

Then there are the rescues we never intended to purchase but couldn't let something great go to melt. With the shrinking marketplace our unintended mini collections of rescues is not so mini. And these days, since it is harder to find homes for the rescues, unfortunately we are doing less rescues.

Perhaps our largest homogeneous collection is our reference books and ephemera.

Knowledge is the basis for buying smart. But the Internet has created a lot of noise and often inaccuracies resulting in less persons who really know the subject and therefore a shrinking marketplace. Unfortunately new opportunity to collect for profit has been undermined by the Internet noise ... just because something has a high price on the internet doesn't mean it actually sells for that price.

So new opportunists with little interest in silver & the silver arts/history often overpay and are then stuck trying to find someone else to make their same mistake. So there are lots of sellers, with overpriced items and fewer knowledgeable collectors because there is little affordable as an entry to start collecting.

IP: [Logged](#)

ahwt

Posts: 2173
Registered: Mar 2003

📄 posted 12-11-2016 09:40 AM 🗨️ ✎️ ➡️

Thank you for all your interesting posts. Your ladles really are wonderful and informative. I also wonder about experts/dealers whose advice steers one away from items that are not perfect. However, the good side of this is that items that are not perfect tend to be a good bit lower in price with the result that I can buy more of the items that interest me. Another trend that I see in the American silver market is the inclination these days to call silver from St. Louis southern silver. I lived in St. Louis for most of my life and St. Louis is no more southern than the man in the moon is southern.

[This message has been edited by ahwt (edited 12-11-2016).]

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr 2008

📄 posted 11-16-2017 12:56 PM 🗨️ ✎️ ➡️












Sorry about the quality of these photos. I hadn't meant to use them but suddenly found I needed something to test out Scott's latest success with the photo-hosting site. Anyhow, this is a recently acquired rococo soup ladle by William Turner, London, 1755. The crest is for Clan Fraser of Lovat. It is not really visible in the photo however!

[This message has been edited by agphile (edited 11-16-2017).]

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Polly

 posted 11-16-2017 01:28 PM   




Posts: 1939
Registered:
Nov 2004

I love seeing these ladles.

Wouldn't it be amusing to use your rococo for cocoa? --Okay, maybe not.

IP: [Logged](#)

agphile

 posted 11-17-2017 06:52 AM   





Posts: 798
Registered:
Apr 2008

Oh dear,Polly. You have started me on a new displacement activity. I could use my art nouveau for Bordeaux and my Baroque for Hock (or for coke if you rhyme this with Baroque), and Biedermeier for beer by the fire.

It may take some time to come up with something for neo-classical or mannerist or even art deco. I must make myself stop.

IP: [Logged](#)

Polly

 posted 11-17-2017 02:09 PM   

Posts: 1939
Registered:
Nov 2004





You obviously must use your Art Deco for Prosecco.

IP: [Logged](#)

June Martin

Forum
Master

Posts: 1223
Registered:
Apr 93

 posted 11-17-2017 05:27 PM   

Good one Polly. It had me stumped.

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Author	Topic: Lionel Alfred Crichton
asheland Posts: 925 Registered: Nov 2003	posted 01-22-2015 03:13 PM <p>Does anybody know if Lionel Alfred Crichton's collection went to auction when he died? If so, was there a catalogue from this sale? From what I understand, it would have been in the 1930's</p> <p>I have a spoon that was owned by him in the 1920's and would find it fascinating to have the old catalogue (if it even exists) that possibly has my spoon in it! I know it's a wild goose chase, but thought I would ask...</p> <p style="text-align: right;">IP: Logged</p>
agphile Posts: 798 Registered: Apr 2008	posted 01-24-2015 05:54 AM <p>Not a helpful reply I'm afraid - I've never seen any references to a Crichton sale let alone a catalogue for the sale. To put this in context, I see occasional references to the sale of the Breadalbane collection but have never come across a catalogue for it. The one catalogue for a pre WW2 sale of early spoons still coming up for sale occasionally is that for the 1935 sale of the Ellis collection, probably because it was a source document for early marks and extra copies were printed to recognise the likely demand. All I can really say is keep looking and hoping. Good luck with the hunt!</p> <p style="text-align: right;">IP: Logged</p>

asheland

📅 posted 01-24-2015 09:40 PM 🗨️ ✍️ ➡️

Posts: 925
Registered: Nov
2003

Thank you! I'll keep looking, you never know what you'll find out there...

IP: [Logged](#)

agphile

📅 posted 05-28-2015 03:41 AM 🗨️ ✍️ ➡️

Posts: 798
Registered: Apr
2008

I ought to have remembered and mentioned a book that might be of interest: *Old Silver Spoons of England* by Norman Gask, originally published in 1926 but copied and reprinted in 1973. It uses many photos and descriptions of spoons owned by Lionel Crichton, taken from his case book. If your spoon is 17th century or earlier, it might just feature.



There is a copy of the reprint lurking on my shelves if you should want me to check whether any of the illustrations and descriptions match your spoon.

IP: [Logged](#)

asheland

😊 posted 05-28-2015 11:21 AM 🗨️ ✍️ ➡️

Posts: 925
Registered: Nov
2003

Thank you for that information! 😊
It's funny you mention that book, as indeed that's how I found out that my spoon was one of his! If I remember correctly, it's on page 100 or thereabout.
I didn't know this when I bought the spoon, it was later that I noticed it in the book.
Quite a pleasant surprise it was! 😊

IP: [Logged](#)

agphile

📅 posted 05-28-2015 06:09 PM 🗨️ ✍️ ➡️

Posts: 798
Registered: Apr

Yes. Always nice to discover a bit of provenance.

2008

Another thought that may not help you in your search. Lionel Crichton died in 1938 at the age of 72. His business, Crichton Brothers, continued trading and only closed down in 1950. I imagine his collection could simply have been treated as stock and sold off over the years from the firm's shop.

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asheland

 posted 05-29-2015 09:53 AM   

Posts: 925
Registered: Nov
2003


I wasn't aware of that, but indeed possible that his spoons remained with the business. Interesting indeed!

I'm not sure if you know Gary Bottomley from Reign Beau, but that's who I got my spoon from, and it's still on his website.

In the book, it's the Jeremy Johnson seal top spoon from 1642. Look at them and see if you agree, I'm as sure as ever that's my spoon! 😊

IP: [Logged](#)

agphile

 posted 05-29-2015 11:41 AM   

Posts: 798
Registered: Apr
2008

Yes, I know Gary and have bought the occasional spoon from him.

The photograph in my copy of the book is a bit murky but I think you must be right about yours being the Crichton spoon. The matching initials could possibly be explained as being on two separate spoons from a dispersed set but the positioning of the leopard's head punch seems to me to be the clincher pointing to a single spoon.

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asheland

 posted 05-29-2015 12:29 PM   

Posts: 925
Registered: Nov
2003


I agree with you that the other possibility is another from the same set. But as you noticed, the Leopard's Head is to the side. I initially bought the 1973 reprint, but after finding my spoon and my new increased interest, I looked around and finally found the original 1926 edition and bought it.

In the 1926 edition (which is exactly the same) the B&W plates are much, much clearer than the 1973 reprint, and to my delight, I could also see that long scratch in the centre of the bowl in the picture. That is what gave me the certainty I have now.

It was an added bonus to the deal! 😊

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agphile

 posted 05-29-2015 01:47 PM   

Posts: 798
Registered: Apr
2008

Maybe I should get a copy of the original edition too! I've put-up with the murky photos of the reprint mainly because I find various more recent works better for general reference purposes, in particular the massive three volumes of How from the 1950s. However, you never know, I might also have the luck one day to acquire one of the Crichton spoons and need to check it out against a better photo...

Incidentally, I've done a bit more browsing which may or may not help in trying to trace the spoon's history since it featured in the book.

Crichton's only son was killed in WW 1. However, his son-in-law, Victor





Albert Watson (1897-1974) was a partner in the firm and the Watsons seem to have been the main heirs. Crichton had also collected American silver and in 1954 they sold his collection of American silver to the Flynt collection in Deerfield.

I haven't turned up any reference to their selling his English collection which makes me think it may indeed have been treated as stock of the business.

IP: [Logged](#)

asheland

Posts: 925
Registered: Nov
2003

 posted 05-29-2015 02:01 PM   

I am grateful for your help in this!

I am fascinated in finding out anything I can about this spoon and this has been very fun and interesting so far!

I recommend the 1926 edition mainly for the better pictures, however, my copy although complete and original is delicate. I have to turn the pages with care as they could very well pull out.

I've kept both copies and will use the newer one for simply reading and the old one for picture comparison.

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Author

Topic: **Hallmark Dilemma**

nautilusjv

posted 10-17-2015 01:36 PM

Posts: 249
Registered:
Nov 2008

Hello.

I have an English ceramic hunt jug of 2 hounds chasing a rabbit that has a sterling mount and I am having trouble reconciling the date of the jug with the maker and the date of the hallmark. The jug is most likely from the 1830's/1840's and the jug does have a Georgian duty mark which I think is George III, but could be a successor as well, but not Victoria as she faces the other way. The main problem you will notice is that the city mark is either rubbed or absent from the hallmark. The maker's mark appears to be P dot B and I found 2 London smiths with this mark and in the right timeframe: Roger Biggs or even better Richard Britten. Any help much appreciated. My friend who deals in ceramics suggested perhaps that a scrap piece of sterling was used for the mount without regard to the hallmark. Interesting.





[This message has been edited by nautilusjv (edited 10-17-2015).]

[This message has been edited by nautilusjv (edited 12-28-2015).]

IP: [Logged](#)

Posts: 798
Registered:
Apr 2008



Is that not the date letter A for 1796? If so, Roger Briggs fits the date. Britten is too late.

I don't think this would be a re-used bit of "pre-marked" scrap silver.

I am no expert in ceramics but would have thought the jug was a fairly traditional form that might have been made in the 18th century even if more common later.

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nautilusjv

posted 10-17-2015 08:52 PM

Posts: 249
Registered:
Nov 2008

Thanks for your input agphile! I thought it was 1796 too, but my friend a dealer in English wares among other things sees the jug as being from the 1830's 1840's. And you are correct the form would be seen in the 18th century as well. Is there any reason why hallmarks would leave out a city mark? Thanks again for your input.

[This message has been edited by nautilusjv (edited 10-17-2015).]

IP: [Logged](#)

agphile

posted 10-18-2015 04:16 AM

Posts: 798
Registered:
Apr 2008

The city mark was left out on small pieces of silver such as teaspoons at this time, presumably to prevent fraudulent transposition to a larger item. I guess the mounting was considered small in this context.

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vathek

posted 10-19-2015 05:24 AM

Posts: 962
Registered:
Jun 99

Was the silver rim possibly added later to cover some damage?

IP: [Logged](#)

nautilusjv

posted 10-19-2015 05:25 AM

Posts: 249
Registered:
Nov 2008

Thanks agphile! That is a nice little fact about the marking and the teaspoon. I spoke with a English ceramics dealer I know in London and he believes the jug dates to the 1790-1820 period which would then conform to the hallmark date of 1796 with the maker most likely being Briggs. So dilemma solved!

IP: [Logged](#)

nautilusjv

posted 10-19-2015 07:19 AM

Posts: 249
Registered:
Nov 2008

I thought that too vathek, but then that would mean the jug was late 18th century & my friend a dealer in English wares dates the piece to 1790-1820 which fits with the 1796 "A" date letter. I suppose the mount was a way to gussy up the jug & make it more special. Thanks for your input! Kelly

[This message has been edited by nautilusjv (edited 10-19-2015).]

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 - Spaulding company (originally: plated spoon)

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Author	Topic: Spaulding company (originally: plated spoon)
middletom Posts: 467 Registered: May 2004	<p> posted 10-07-2015 09:24 PM </p> <p>This is my first entry under this subject, I believe. My wife's nephew, who works in construction, gave me a spoon he dug up on the property of a house being torn down. He said it was about eight feet down. It was quite crushed and mangled, but I was able to largely straighten it out. The marks, once I removed the dirt from them, were a Q, then a cat's face and then a side view of a lion. After those was a similar stamp S&Co. After those stamps, which are the deep ones with the raised image, is another light one (with the letters struck into the metal) stating "Spaulding&Co" then "England" beneath that. Despite the side view of the lion, I know this is not sterling. The metal is very silvery in color, though I had expected brass. It is also heavy for its size. I know the "Spaulding&Co" used to be a store, in Chicago I think, and ONC at one time sold to them.</p> <p>I can't really detect any silver plate, there seem to be no wear through spots.</p> <p>Can anyone identify what this was made from and by whom?</p> <p>Geoff Blake</p> <p style="text-align: right;">IP: Logged</p>
Scott Martin Forum Master	<p> posted 10-07-2015 11:40 PM </p>

Posts: 11377
Registered:
Apr 93



Photos please.



IP: [Logged](#)

middletom

posted 10-17-2015 12:42 PM

Posts: 467
Registered:
May 2004

Scott, I will try to get photos but my camera is not the best for close-up shots. Even if I can get a good photo, down loading it to my computer may not work for the camera is a Kodak and the download software for that camera is no longer valid. If I have success I'll be sure to post them.

Geoff

IP: [Logged](#)

jersey

posted 10-19-2015 06:38 PM

Posts: 1203
Registered:
Feb 2005

Hello middletom

Information I have says that the Spaulding company in London makers of flatware 1952-1967. They marked their spoons from 1952-1954 "Spaulding & Co England possibly for export to the US.

Hope this helps.
Have a great day!
Jersey

IP: [Logged](#)

agphile

posted 10-20-2015 04:23 AM

Posts: 798
Registered:
Apr 2008

Geoff

Are you 100% sure the spoon isn't sterling? Might years of burial have changed the feel of the metal? The marks you describe seem very much like London sterling. You could check the S&Co maker's mark on the excellent Silvermakersmarks.co.uk site to see how it matches.

It would have been illegal for over 100 years for a British maker to put marks like this on a base metal or plated item. To follow on from Jersey's input, the Q might be the date letter for 1951/2 which could tie in with the Spaulding and Co England stamp but you would need to check this against a date letter table.

David

IP: [Logged](#)

middletom

posted 10-23-2015 08:27 PM

Posts: 467
Registered:
May 2004

Thank you Jersey and David for that information. The metal doesn't look like sterling and it is very hard, but the lion stamp would seem to say it is sterling. The cat face I mentioned in the second stamp is actually more of a panther face with small rounded ears.

I will give that site a check and may be I'll find the answer.
Geoff

IP: [Logged](#)

middletom

posted 10-23-2015 08:41 PM

Posts: 467
Registered:

David,

May 2004


I just went to the site you referred me to and found it obviously is sterling. The mark, as you mentioned, the cat, is London and the style of the letter Q is for 1951. And the lion is exactly like that on the spoon so we are talking sterling and I have put this thread in the wrong place. Sorry, Scott.

The spoon has a number of deep digs in it, either from the gravel it was buried in or from being hauled from the ground by a back-hoe. I am going to clean it up and then submit a picture of it. Maybe a before and after pair of photos.

Geoff

IP: [Logged](#)

agphile

 posted 10-24-2015 12:23 PM   

Posts: 798
Registered:
Apr 2008

I can understand how a silver spoon can appear not to be silver. I was very doubtful about the spoon illustrated below. The metal felt too hard and brittle. The colour seemed wrong. It is c.3½ inches long, marked in the bowl and on the stem and with the initial W incised on the stem end. The marks didn't convince me it was silver



Then, on a visit to the Assay Office at Goldsmiths Hall I had the chance to see one of their clever x-ray machines used to test it. It proved to be a high grade silver copper alloy (just under 95% silver) with traces of lead, the lead showing that it is of early manufacture.

So I have an interesting little spoon, probably from around 1600, but no idea where it comes from as I have been unable to identify the marks.

I wonder whether my spoon had been buried like yours and whether the pressure of the weight above it or the knocks it may have received without any annealing had some effect on the metal.

Anyhow, before and after shots of your spoon would be fascinating to see

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Martin
Forum Master
Posts: 1223
Registered:
Apr 93

Geoff, before and after photos would be super!

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Author Topic: **Cape Silver**

agphile

posted 11-23-2015 06:39 PM

Posts: 798
Registered:
Apr 2008

Though my main collecting interest is early English flatware I do spread my wings more widely on occasion. For various personal reasons Cape of Good Hope silver has always been an attraction. I haven't accumulated many items and it has taken 20 years to land examples of the pieces I particularly wanted.

About 20 years ago I picked up a silver mug by John Townsend of Cape Town, c.1830.



I was perfectly happy with it but felt I would like to find something that was more distinctively "Cape". I turned to the book "Cape Silver and Silversmiths" by Stephan Welz and settled on a Cape orange spoon as what I really, really wanted. 10 years later I was still looking and hoping but with no success. I then turned for help to a dealer in South Africa who advised me that orange spoons approached hen's teeth in rarity, something I was already discovering for myself. He pointed out that konfynt (preserve) forks were also a distinctive Cape form, were more easily to be found and were made in a variety of styles. So I bought a konfynt fork.



By an unidentified JB, circa 1810. Note that it has just three tines and that the stem end turns down whereas it turns up on normal table or dessert forks. Both these variations are pretty

typical, though not inevitable, features of konfyf forks. However, I then began to think it would be good to have another example in a more exuberant Cape style rather than plain old fiddle pattern. My new S African dealer friend happened to have a matching konfyf fork and spoon. They soon made their way to me.



This time by a JB who can be identified: Jan Beyleveld of Cape Town, c.1820. This fork too has three tines and a downturned stem end. The decoration is typically Cape.

For nearly 10 further years I continued to hope I would come across an orange spoon sooner or later, and then this year some orange spoons turned up among a collection of Cape silver in a Cape Town auction. With the help of my dealer friend I was able to acquire a pair.



They are by Jan Lotter, who seems to have made most of the known examples. They will have been made circa 1813-1817 and are the typical orange spoon (or lemoen lepel) shape. As well as Lotter's maker's mark they bear HB as the initials of a previous owner. They were actually illustrated in the Welz book that sparked my desire for an orange spoon. I lusted over their photograph some 20 years ago and now I have not any old orange spoon but those actual spoons. Sometimes there is a happy ending.

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Author Topic: **Marrow Spoons and Scoops**

agphile

posted 12-22-2015 12:19 PM

Posts: 798
Registered:
Apr 2008

They come in all sizes, but the typical marrow spoon will be of tablespoon size, its bowl matching those on other spoons of the same date and its stem formed as a scoop to extract the marrow from beef bones. I think of them as serving pieces because they were not part of the normal place setting for each diner. However, they were often included in an individual's travelling flatware and cutlery set.

I haven't wanted to build up a parallel collection of items that differed from my spoons simply by having a scoop for a handle but I felt it was interesting to have a handful of examples, in particular from the early years of the form. Marrow spoons first seem to have appeared in the 1680s or 1690s.





These two marrow spoons both have teaspoon sized bowls. The top spoon is 6 inches long and by Lawrence Jones, London, c.1690 (pre-Britannia standard maker's mark only). The lower spoon is 5¾ inches long and by George Titterton, London, c.1700 (Britannia standard maker's mark only).

It is quite normal for smaller spoons of this period not to be fully marked. The small size probably means that both these spoons were meant to be portable, perhaps part of a travelling set. It probably doesn't really show up in my photo but the Titterton spoon has a small collar round the stem just above the scoop. Almost like the shoulders on much later spoons except that it circles the stem rather than just projecting at the sides. It is a feature I have noticed on one or two other marrow spoons of the 1690/1700 vintage.

Next a size or two up:





The top example here is tablespoon size, just under 8 inches long, and fully marked for John Cory, London, 1700. The lower one is dessert size, just over 6½ inches long, and by Thomas Issod, London, c.1690 (pre-Britannia maker's mark only). The engraved decoration is of a type found on both trefid spoons and marrow spoons at this period. Spoons with this decoration were often gilded and traces of gilding remain on the Issod spoon.

Finally, a couple of slightly later marrow spoons, both with teaspoon sized bowls so probably intended for travelling.





The top spoon by IO, London, c1750 (maker's mark and lion passant). The IO might be John Orme 1. It does not match the mark he entered in 1734 but he may have had a later mark in the missing register. I can't come up with another candidate.

The other spoon is unmarked, probably also c.1750. It bears the crest of the Marquess of Tweeddale. It looks continental rather than British but there were always at least some customers with a penchant for foreign and in particular French fashions. It is at least possible that it was made on commission by a London or Edinburgh maker, bit I can only guess.

I'll add something about marrow scoops, as opposed to spoons, in a second post shortly.

IP: [Logged](#)

agphile

 posted 12-22-2015 06:16 PM   

Posts: 798
Registered:
Apr 2008

Just a bit to add on marrow scoops, that is flatware with a scoop at each end rather than a spoon bowl at one and a scoop at the other. Marrow scoops seem to have been introduced a bit later than marrow spoons. The earliest dated examples I have seen are from around 1705. However, through the course of the 18th century they seem to have become more popular than marrow spoons judging by the relative numbers of survivors.





One marrow scoop looks much like another if one doesn't study the fine detail so I have restricted myself to collecting a couple of examples.



The smaller piece, 5 inches long, came in its original case (also in the picture). I guess that, like the smaller marrow spoons, it was meant for travelling. The larger one, 7³/₄ inches, is the more normal size for domestic use. Both pieces are by Phiip Roker II. The larger is fully marked for London, 1753. The smaller has just his unusual full name punch, P ROKER, and probably dates from c.1740.

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agphile

 posted 12-23-2015 07:46 AM   

Posts: 798
Registered:
Apr 2008

Just a bit more on scoops. You come across the occasional piece from the Victorian era with just a single scoop. The only similar pieces from the 18th century that I have seen are miniatures from the latter part of the century.



This one is 4 inches long and by Smith and Fearn, London, 1793. I had thought of it as a toy but I have seen similar pieces described as small marrow scoops from campaign sets. I haven't actually seen a campaign set with one so I remain open minded about the original use. Might it even have been medical like the unmarked director and scoop below?



It is 5 inches long. I picked it up years ago and at the time assumed it was some sort of medical probe. I later gathered it was called a director and scoop. The long scoop was the director, used to guide a scalpel, and the shorter scoop served to scatter something like antiseptic powder. The website of an Indian medical supplies company still offered similar looking directors and scoops although it didn't explain their use. However, when I shared this allegedly expert advice elsewhere it was pooh-pooh'd. The thing might be called a director but it must be for use as a probe, I was told.

Whatever the rights and wrongs of all that, it is not a marrow scoop and only features here in case it has any relevance to the Smith and Fearn scoop.

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asheland 😊 posted 12-30-2015 03:19 PM 📄 ✎ 📧

Posts: 925
Registered:
Nov 2003

Great thread!

IP: [Logged](#)

agphile 📄 posted 03-09-2016 01:47 PM 📄 ✎ 📧

Posts: 798
Registered:
Apr 2008

MARROW SCOOPS

I am returning to this topic simply because I have recently yielded to temptation and bought another small marrow scoop, unmarked but from circa 1730.



I was obviously wrong when I said I hadn't seen "single" scoops earlier than my late 18th century miniature example. My new one was in the Albert collection and I will have seen it when the collection was on display some years ago now. There is baroque decoration to the stem end and the back of the stem is engraved with the Prince of Wales feathers and coronet, probably for Prince Frederick, son of George II and father of George III. The letters P W are on either side of the engraving. It is assumed that they stand for Prince of Wales but I doubt that they are original. I suspect they were added by a later owner. Be that as it may, it is a pretty little piece, just $4\frac{1}{4}$ inches long.





To make it easier to compare sizes the picture below shows my three small scoops together, with a British penny as a further aid to sensing the scale.



Where this sort of post can be misleading is in giving the impression that these smaller scoops are more common. Far more of the full size scoops survive. I just haven't collected them.

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asheland

 posted 03-10-2016 10:55 AM   

Posts: 925
Registered:
Nov 2003





I like these threads! 😊

I have three marrow scoops, all London, from George 1, 2, & 3.

I decided to seek George IV, William IV and Victoria. Kind of a fun way to collect them.

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agphile

 posted 03-10-2016 11:35 AM   

Posts: 798
Registered:
Apr 2008





Worth keeping your eyes open for a Queen Anne example as well. They are to be found and are not necessarily too expensive.

For a bit of variety some of the later examples may have shoulders or a bit of decoration, such as a thread edge to the central part or a fancy heel to the larger scoop. And then there are the relatively rare "reverse" scoops where the bowls of the two scoops face in different directions. I'd better stop here. You've nearly got me heading off in that collecting direction myself.

[This message has been edited by agphile (edited 03-10-2016).]

IP: [Logged](#)

asheland

 posted 03-11-2016 12:06 PM   

Posts: 925
Registered:
Nov 2003

I love it! I think of the varieties, too.

I want my Geo IV and later to have shoulders as that's the proper style for the period, but I would consider an Old English example, especially a nice George Adams Victorian example of Bead or plain Old English.

A Queen Anne example would be splendid! I'll definitely keep my eyes open for one...

Fun discussion indeed! 😊

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Author Topic: **Specialised Spoons**

agphile

posted 01-25-2016 01:34 PM

Posts: 798
Registered:
Apr 2008

I thought I'd dig out another little subset of spoons to share. It is not exactly a coherent group but the broad heading of specialised spoons might cover it. I'll start with some trefid condiment spoons.



From the right they are by:

Thomas Allen, London c.1680 (maker's mark only), 4¼ inches long.

Francis Garthorne, London c. 1680 (maker's mark only), 3¾ inches long.

Isaac Davenport, London 1700-1711 (fully marked, but date letter too worn to date precisely), 3¾ inches long.

However, there is a problem with the Davenport spoon. It is a fake, one of many castings made from a genuine original spoon. A group of six are illustrated in Ian Pickford's "Silver Flatware". It is the identical placing of the marks and inscription on each spoon that gives them away. From time to time I notice others being offered for sale, often by dealers who should know better. I keep this one partly so that I can show it as a dreadful warning and partly because I don't have an original example with this bowl shape.

Incidentally, these spoons are similar in length to the smaller type of early teaspoon – see the picture below of the fake alongside three teaspoons by William Swadling, London 1688, John King c.1675 (maker's mark only) and NC conjoined c.1680 (maker's mark only, struck three times).



I don't know how clear it is in my photo, but the two teaspoons on the right have wider bowls than you might expect to see on a teaspoon. I sometimes see such wider bowled spoons listed as condiment spoons. I suppose the thought is that they might have been used to shovel out the contents of a spice box. I am content to think of them as teaspoons that might also have had secondary uses.

I'll stop here for the moment but I have a few more spoons that I like to come back with when I next have a moment.

[This message has been edited by agphile (edited 01-25-2016).]

[This message has been edited by agphile (edited 01-25-2016).]

IP: [Logged](#)

Registered:
Apr 2008

In the previous post I used the term condiment spoon as something of a catch-all. I don't know precisely how the spoons were used. Was it with the trencher salts of the period, or to take other condiments out of their containers? The variations in size suggest that there might have been a variety of specific uses. My next trefid spoon, at the left in the picture below, is really quite tiny at 3 inches in length.





As in the previous post I have included a British penny in the photos to help in comparing sizes between the pictures. All trefid condiment spoons are rare survivors; a little one like this, rarer still. It can probably be dated to c.1685. The maker's mark is incomplete but may be that of Israel Pinckney.

Next to the trefid is a Hanoverian spoon of the same size but differently proportioned. Maker's mark only for George Ellis (the mark entered in 1721 and the spoon not too far removed from this date.). It was sold to me as a medicine spoon which may be a fair description. I think of it as a measuring spoon for very small doses or applications of whatever, but it is a delightful little item.

On the right of the photo is another, rather later Hanoverian spoon of c.1745 by Thomas Jackson 1. It is 3½ inches long. The curve in the handle makes it almost a ladle. The bowl shape is similar to that on the cast copy of a Davenport spoon in my initial post. On later pieces I associate this bowl shape with both mustard and egg spoons. This spoon is too short for comfortable use with eggs. I think that when it was made, mustard was still being served as a dry powder but this bowl shape would have been no less useful for that. I think we can assume it was a condiment spoon and quite possibly a mustard spoon if we want to be more precise.

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asheland

😊 posted 01-27-2016 12:16 PM 📷 ✍️ ➡️

Posts: 925
Registered:
Nov 2003

Great spoons and write up!

IP: [Logged](#)

agphile

📷 posted 01-27-2016 02:13 PM 📷 ✍️ ➡️

Posts: 798
Registered:

Thanks for those kind words, Asheland. It is really a bit self-indulgent of me to start this sort of thread. I think I've said before that it is a way of playing with my spoons. It also makes me

think about how individual pieces relate to each other and how best to group items in my collection. If the result is of even passing interest to some members of the forum, that is a bonus!

It strikes me that, having included a couple of Hanoverian style items in the last post, I ought for completion to show a few Hanoverian pieces that are unmistakably salt spoons. I have just now taken a couple of hasty photos. They are awful but my camera battery has run out on me so I shall use them now while the mood is on me rather than wait to try again.



From left to right the items are:

1. Salt shovel, c.1740, marks too worn to read.
2. Salt shovel by Ebenezer Coker, c.1750.
3. Shell-bowled salt shovel by Ebenezer Coker, c.1740.
4. Picture front salt spoon, c.1740, marks too worn to read. Bowl has been repaired/replaced and may originally have been something like on no. 3 above.





5 & 6. Whiplash salt spoons, c.1740-50. No marks.

Numbers 1 and 2 are the most common form at this period with the more crinkly edged bowl of no. 1 pointing to its being the earlier.

I shan't move on to the salt spoons and shovels of the second half of the 18th century which broadly follow the fashions of flatware more generally.

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Polly

 posted 01-27-2016 05:07 PM   



Posts: 1939
Registered:
Nov 2004

Thank you, agphile! I always enjoy your photos and posts, and this is no exception.

(I thought I'd already posted to say this, but apparently I didn't hit <Submit Reply>)

IP: [Logged](#)

agphile

 posted 01-27-2016 06:10 PM   

Posts: 798
Registered:
Apr 2008

Thanks, Polly. That's kind of you. But I'm afraid it only encourages me to waffle on further!

When I said I wouldn't move on to later 18th century salt spoons, I didn't mean I would ignore the later years completely. Having shown a tiny Hanoverian medicine or measuring spoon, I thought it might be interesting to show a couple of later and more normal sized Old English medicine spoons.





On the left by George Smith 3, London c.1775 (maker's mark and lion passant only, both very worn), $3\frac{3}{4}$ inches long.

On the right, with a "celtic" point to its stem end, by William Robertson, Edinburgh c,1795 (maker's mark, thistle and duty head only), just under 4 inches long. This one has some scars (teeth marks?) on the bowl.

And finally, a nice oddity marked for William Sumner and Richard Crossley, London, 1775:



It is $6\frac{3}{4}$ inches long with one bowl roughly dessert spoon size and the other like a rather large teaspoon. However, double ended measuring spoons really only appeared later in the 19th century as far as I know. This one is an alteration. The stem of a normal spoon has been reshaped to make the smaller of the two bowls. I think it must have been done by a proper spoonmaker who would have had the right tools such as the stake to shape the bowl. The spoon has had some use and there is no way of knowing when it was altered. I like to think it was in the 19th century with the practical aim of making a measuring spoon rather than more recently with the aim of faking one, but who knows?





And there I should perhaps stop before I drift too far from discussing genuine spoons of the 17th and 18th centuries.

[This message has been edited by agphile (edited 01-27-2016).]

[This message has been edited by agphile (edited 01-27-2016).]

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ahwt

 posted 01-28-2016 12:51 AM   

Posts: 2173
Registered:
Mar 2003

agphile, Thanks for all your wonderful posts of things I never see and for your clear explanations. I really enjoy these posts.

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asheland 😊 posted 01-28-2016 10:18 AM 📄 📝 📧

Posts: 925
Registered:
Nov 2003

agphile, viewing this thread reminds me of how much I enjoy Georgian silver! Lovely pieces indeed!

I actually have one of those medicine spoons like yours, but mine is Victorian. 1870-something.. 😊

Great thread! Keep them coming! 😊

IP: [Logged](#)

agleopar 📄 posted 01-28-2016 09:10 PM 📄 📝 📧

Posts: 847
Registered:
Jun 2004

Agphile, don't stop, drift, please!
Very much enjoy your discourse and images of these little gems.

Today I saw an absolutely crisp and fine 1729 London Hanovarian table spoon, all four marks readable. I so want it!

IP: [Logged](#)

agphile 📄 posted 01-30-2016 01:23 PM 📄 📝 📧

Posts: 798
Registered:
Apr 2008

Oh, all right then. As I haven't yet spent my penny, I've included it in a few more photos. I was too lazy to dig out a tripod and other aids, so some are so fuzzy that I may be too ashamed to use them. However, the main ones are probably no worse than my usual hit or miss attempts. I have rather less to show for later 18th and early 19th century examples than I managed for the earlier period. My interests moved back in time before I had amassed very much, but here goes, first with just a few pieces from the late 18th century.





From the top we have:

1. Old English salt shovel marked for George Gray, London 1793.
2. OE shell-bowled salt spoon, Stephen Adam, London 1764.
3. OE shell-bowled with bright cut zig-zag decoration to stem edge, c.1780 (bottom mark completely worn).
- 4 & 5. Pair OE salt shovels. George Smith, London 1798. Inscribed JMC over 1791 (7 years before they were assayed!).




Nothing too exciting in any of this. The first two really only differ from examples shown earlier in having their stem ends turn down rather than up. Number 3 is an early-ish and modest example of bright cutting. And the final pair shows a different bowl shape that was popular around this time. This last two are also a bit larger and chunkier than the others. As we move towards and into the 19th century, salt spoons generally tend to be bigger and heavier. I think it was probably the inscription that prompted me to go for this particular pair. I can now demonstrate that inscriptions do indeed sometimes commemorate an occasion that predates the item itself quite significantly.

Next just a couple of 19th century examples alongside an earlier pair.



The top pair probably date from somewhere around 1760 and are marked with the lion passant and WC. There are so many makers with the right initials around this date that I give up on trying to attribute the mark to a particular maker. There is a comment in my catalogue that I have noted a matching salt spoon marked AF for Andrew Fogelburg. It doesn't say where or when I noted this and I cannot now remember. However, it reinforces my feeling that the spoonmaker WC worked for the upper end of the market.

I think it fair to describe this pair as fairly chaste late rococo. By contrast the two lower spoons in the photos are heavy and vulgar rococo revival examples by Story and Elliott, London 1813, and Robert Gainsford, Sheffield 1819. They are both silver gilt though my photograph has somehow managed to wash the colour out..

agphileposted 02-01-2016 07:04 PM   Posts: 798
Registered:
Apr 2008

I have just tried to retake some of the photos that I had abandoned as too blurred and shall now press on regardless of the quality of the pictures. It gets too boring to go on clicking in the hope of better things!



Two Onslow pattern salt spoons, both with bottom marks that are too worn to read and dating from c.1770. The one on the left a little tired, with its stem rather out of true as a result of wear over the years. The one on the right with an unusual and neat version of the Onslow finial.



I have sometimes wondered whether one use of the miniature versions of standard spoon patterns might have been as condiment spoons. These two examples are roughly $3\frac{1}{4}$ inches long and their bowl size is smaller than on any of the 18th century salt spoons shown above. I think I have to conclude that they were not intended for salt. These two are Old English pattern by George Smith, London 1798, and Smith and Fearn, London 1791, respectively. However, my conclusion applies equally to earlier Hanoverian miniatures.



This takes us on to the Fiddle pattern and the 19th century. There is nothing special about these two examples apart from the fact that they make an interesting comparison. The small salt shovel is by Jos Wilmore, Birmingham 1821. It is very lightweight indeed, made in two pieces that I imagine were simply stamped out. They are soldered together with a "v" heel to the bowl. This is Birmingham catering for those who want silver but cannot afford to spend too much on it.





The larger salt spoon is by John Harris IV, London 1830. Of heavy gauge, this is a plain but substantial spoon: London catering for a more affluent clientele. I like to be able to show the contrast between the two spoons

And I think that really brings to an end what I have to say or show on this topic. My thoughts are drifting back to my earlier spoons which paradoxically have been my more recent loves.

[This message has been edited by agphile (edited 02-01-2016).]

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asheland

 posted 02-02-2016 11:05 AM   

Posts: 925
Registered:
Nov 2003

I like the range of periods shown here. Fiddle pattern has it's place indeed.

Wonderful spoons.

I vote thread of the year! 😊

agleopar, I love Hanoverian tablespoons with crisp hallmarks! I feel your pain. 🍷

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Author Topic: **Transitional Trefids**

agphile

posted 02-03-2016 01:46 PM

Posts: 798
Registered:
Apr 2008

I thought it might be a bit interesting to bring together a few spoons that put a provincial variant of the Trefid pattern in context. To begin at the beginning – and I'm sorry if this obliges many of you to read through a fair amount of stuff that you are already familiar with - the restoration of the monarchy in 1660 imported not simply a new King, but a Court that in exile had become accustomed to French fashions. The popular Puritan spoons and forks suddenly seemed old-fashioned.



Puritan Tablespoon, Jeremy Johnston, London, 1661



It was not long before new silver flatware in the French style was being ordered, what we now call the Trefid pattern.





The picture shows 3 London made Trefids. From the top by John King 1666, Lawrence Coles 1669 and Coles again 1690. The earliest known London made Trefid was hallmarked in 1662. It was by the same maker as the 1666 spoon above and similar to it in its detail. By 1666 the Trefid had largely replaced the Puritan as the pattern of choice in London. Key differences, in addition to the Trefid stem end, were the rattail on the bowl and a step-up between bowl and stem:



Puritan



1666 Trefid



1690 Trefid

The leopard's head hallmark was moved to the back of the stem because striking it in the bowl might have damaged the rattail. And note that all three spoons have a stem with parallel sides, only widening at the top for the Trefid terminal.

Of course, the provinces were influenced by the new London fashions, albeit with a bit of a time lag, but that does not mean they were followed slavishly as these examples from South West England show.





The top spoon is a Puritan. The exaggerated widening of its stem and its engraved decoration are typical of Barnstaple, though not necessarily restricted to that town. The inscription on the back of its bowl includes the pricked date 1673. Similar spoons are generally dated between 1660 and 1670.

The next two spoons are what I would call transitional Trefids because they retain so many features of the Puritan. The one in the middle has just an Exeter town mark in the bowl. Its inscription includes the date 1685, but I have seen a similar spoon, similarly decorated, that was pricked 1669.

The bottom spoon is marked with WL conjoined, probably for William Lewis of Wincanton, in the bowl and thrice on the stem. It has pricked initials but no date. I have it down as c.1670.

I think it is fairly clear just from the pictures that, apart from their Trefid stem ends, these two spoons have more in common with the Barnstaple type Puritan than they do with London Trefids. No rattail (so marks in the bowl), provincial looking stem decoration, no step-up from bowl to stem.

You might think this was just because some provincial spoonmakers had not invested in the tools they would need for a proper Trefid, such as a die for the rattail. However, the evidence suggests that the Trefid without rattail was a regional variant that persisted in popularity for the rest of the century alongside "proper" Trefids in the London style. I'll produce some supporting evidence in a later post when I next find a moment or two.

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asheland 🧐 posted 02-04-2016 09:50 AM 📷 ✍️ 📄

Posts: 925
Registered:
Nov 2003

I'm loving these threads! 😊
Fantastic spoons and write up!

I'm hoping to add similar spoons to my collection as time and money allow.



IP: [Logged](#)

ahwt

posted 02-07-2016 11:07 PM

Posts: 2173
Registered:
Mar 2003

Thanks for this posting and the nice history lesson. I learn more things on the site.

IP: [Logged](#)

agphile

posted 02-16-2016 01:24 PM

Posts: 798
Registered:
Apr 2008

I am sorry to have taken so long to acknowledge your kind words. Various domestic preoccupations have kept my fingers away from the keyboard. A belated thank you.

Asheland: Collecting these older pieces can indeed get expensive. I try to avoid those where the price is so astronomic that one would feel obliged to hire an armed guard to escort them to and from a bank vault. To put it differently, if I find myself hoping my wife doesn't ask what I paid, I know I have paid too much as far as family priorities are concerned, even if the market has determined it was the going rate.

AHWT: And meanwhile, when I look at your various posts I find myself regretting that I haven't given more attention to hollow ware. I recall years ago stopping at three cream jugs, for example, on the basis that we wouldn't use any more or want a display cabinet stuffed with cream jugs. Much the same for other types of hollow ware. Why didn't I think of cups and beakers as items where multiple examples could be useful as well as attractive? But there you are. I concentrated on flatware, initially because it was affordable and easy to store. As my interest moved backwards in time the price advantage was somewhat eroded but availability came to the fore. Flatware survives in greater quantity than hollow ware.

Now to try and round off my little essay on transitional trefids. I hope I haven't given the impression that the London styles did not reach the South West. They did. Herewith two examples of so-called laceback trefids, a variant that appeared in London around the mid 1670s and not too much later than that in the provinces.



The spoon on the left is by Robert King, London, 1678. The provincial example on the right is unmarked but a spoon by Gabriel Felling of Bruton has been noted with its decoration from the same die. The date 1689, pricked on its stem, is the likely date of manufacture.

Provincial transitional trefids continued to be made alongside such more standard patterns, sometimes plain and sometimes with engraved decoration quite unlike that on any London spoon.



The tulip like decoration is on a spoon marked X (presumably for Exeter) in the bowl and on the stem. The other is on a spoon marked with a flower head in a dotted circle (unattributed), again in the bowl and on the stem. They both probably date from around the 1680s.

Finally, a couple of examples without any stem decoration.



The top spoon is by John Avery of Exeter, maker's mark only. He was only made free in 1689 so it is reasonable to date this spoon to the 1690s. incidentally, by now there are only stem marks and no bowl mark on either of these spoons.

The lower spoon is by Thomas Foote (maker's mark only). Its inscription includes the date 1694. Foote became a freeman of Exeter in 1697 but had probably earlier completed an apprenticeship in Southampton. Either this spoon was made in Southampton or he was making and marking spoons in Exeter before he became a freeman there.

The lower spoon is also a rare example of an engraved rattail. It has a semicircular drop rather than the normal "v" heel of transitional trefids. This has been a feature of every engraved



rattail I have seen. The combination is a distinct variation indicating that the engraved rattail was intended from the outset rather than a decorative afterthought.

The dates of these last two spoons support my thesis that the transitional trefid was a popular local form from the late 1660s through to the end of the century

[This message has been edited by agphile (edited 02-16-2016).]

IP: [Logged](#)

asheland

 posted 02-16-2016 04:08 PM   

Posts: 925
Registered:
Nov 2003

Great spoons!

IP: [Logged](#)

**Scott
Martin**

 posted 02-16-2016 04:16 PM   




Forum
Master

Posts:
11377
Registered:
Apr 93

Great spoons.
Great sharing!
Thanks so much!!!

IP: [Logged](#)

adelapt

 posted 02-25-2016 06:46 AM   

Posts: 418
Registered:
May 2003

Agphile - your posts are always both entertaining and educational. Thank you so much for treating us so generously!

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Author	Topic: Help needed
jjjarvis Posts: 11 Registered: Jan 2010	posted 01-18-2010 09:07 AM
	[26-1948] I would like to identify what the following marks mean:  Know marks are warn, they have been placed on the spoon in the following picture (included for identification purposes):- 
	IP: Logged

Kimo

posted 01-19-2010 09:04 AM



Posts: 1597
Registered: Mar 2003



Hi jjjarvis and welcome to the forum. We are a small forum of silver enthusiasts and we welcome everyone who wishes to join us in our discussions. However, we are unlike many other forums in that we ask that new people please briefly introduce themselves before joining in (that is the purpose of the material in the yellow box at the top of the page). Could you please tell us a bit about your interest in silver, what you hope to learn from your question, and what is your purpose in asking?

Kimo
Contributing Editor

IP: [Logged](#)

jjjarvis

posted 01-19-2010 08:12 PM

Posts: 11
Registered: Jan 2010

At the moment, I am looking for work - I have been asked to check some spoons that are hallmarked. Only know about silver mint marks, but do not know how to read these hallmarks (would really like to know how to do this before buying a book).

IP: [Logged](#)

Kimo

posted 01-20-2010 02:31 PM

Posts: 1597
Registered: Mar 2003

Thanks jjjarvis. These appear to be markings indicating silver plate rather than silver. I am a bit confused that when you mention you are doing this for someone else and that you need information for other websites. Are you interested in pre-sale research on these?

IP: [Logged](#)

jjjarvis

posted 01-21-2010 01:19 PM

Posts: 11
Registered: Jan 2010

Can confirm that one area I am looking at is sales - and I am investigating this spoon for a Charity that is local to myself. Would not ask for any kind of valuation here though - but can be considered as a pre-sales investigation (nobody in the charity really knows how to read these hallmarks - I suspected they may indicate Silver Plate, but would rather check).

This spoon was given to the charity without any information - and they asked me to check whether it was silver (think I have others with an additional marking that this spoon does not have - which I suspect is a makers mark rather than a hall mark).

IP: [Logged](#)

Kimo

posted 01-21-2010 06:16 PM





Posts: 1597
Registered: Mar 2003

Thanks, jjjarvis. Unfortunately this particular forum is not the best place for pre-sale research, even for charities, though searching the archives here does provide quite a bit of useful information for whatever purpose one wishes to use it. There are other websites that you might find helpful that are easy to find by searching on words and phrases such as silver marks and hallmarks - note that the word hallmark officially only applies to English silver markings while the term silver marks is the correct term to use for markings of all other countries. Such websites provide some of the more commonly encountered markings you see on silver. Silver plate markings can also be found, but there is much less information on them since there has not been much government control over these and there have been just so many of them compared to silver markings over the years. Perhaps such websites will meet most or all of your needs, but if not there is an excellent listing of silver books under the link at the very bottom of every page in this forum. It is the link called 'silver library' A couple of good books to acquire for a start would be "Encyclopedia for American Silver Manufacturers" by Rainwater, and "International Hallmarks on Silver" by Tardy. To see if you find them useful for your needs you could likely get them on loan from your library, or if they do not have them you could ask them to get them from another library for you on interlibrary loan.

Regards,
Kimo

IP: [Logged](#)

2209patrick


 posted 01-21-2010 09:36 PM   

Posts: 37
Registered: Mar
2006

Pinder Brothers, Sheffield, England.

IP: [Logged](#)

jjjarvis

 posted 01-24-2010 01:05 PM   




Posts: 11
Registered: Jan
2010

Many Thanks

Jon Jarvis

IP: [Logged](#)

jjjarvis

 posted 01-28-2010 09:20 AM   

Posts: 11
Registered: Jan
2010

The above is par of a collection of spoons, which I have now managed to identify as being a collection - but not a set of identical - there is 2 of the above silver plate spoons, as well as a couple of Silver Plate spoons from Henry Hobson. Trying to identify whether following is silver plate (both pics are from 1 spoon):





IP: [Logged](#)

Kayvee

posted 01-28-2010 10:04 AM

Posts: 204
Registered: Oct
2004

If you use the wonderful Search function you will get a number of posts that will answer your question.

IP: [Logged](#)

jjjarvis

posted 02-01-2010 10:53 AM

Posts: 11
Registered: Jan
2010

Have now checked the nice search facility. Accept that Potosi Silver is a nickel alloy now - with thanks. Have done further investigations with this search, just to see how good it really is - and the view I came to is that it is a good search engine with a limited scope - could be more helpful if more information was available within its search area (for information, I was using the word PURISSIMA - with my luck the meaning of this word will be similar to POTOSI SILVER, but it has not been defined within this forum, which is the scope of the search engine). Still think that the search engine is good for what it can do.

IP: [Logged](#)

Kimo

posted 02-01-2010 05:59 PM

Posts: 1597
Registered: Mar
2003

That is correct, Potosi Silver has no silver in it - it is simply a nickel alloy. There are also many other terms that have been developed by companies trying to market their wares and imply that they are silver when they are not.

Do you have a photo of your item with the word PURISSIMA on it? I am not sure I have seen this word, but hopefully others here have. Unless there are silver marks my guess is

that it is just another marketing term made up by a maker to help sales.

IP: [Logged](#)

jjjarvis

 posted 02-02-2010 01:52 PM   

Posts: 11
Registered: Jan 2010

Decided to show the markings - even though they are similar to the Potosi Silver mark (which leads me to assume that this fiddle style spoon is a similar manufacture - probably not silver, but some alloy / composit / plate). The mark I mentioned before is as follows :-







Its associated marks, which are separate from the above are below (I assume these are the marks to identify the manufacturer similar to silver):-



Would like to identify what this fiddle style spoon is made from (probably 20th century UK, like the rest).

IP: [Logged](#)

jjjarvis





 posted 02-03-2010 10:59 AM   

Posts: 11
Registered: Jan 2010

Just done some more investigating of this item. Apparently, Purissima is Italian for Pure - unsure as to the relevance, but if it is, the next question is pure what? That may be defined within the other set of marks on this spoon (which is similar to the one at the start of this blog).

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agphile





 posted 02-03-2010 01:25 PM   

Posts: 798
Registered: Apr 2008

I haven't come across "purissima" before but I am sure Kimo is right and it is just a fancy name for a range in nickel alloy or in e.p.n.s. - meant to imply quality, but really pretty meaningless in that case.

IP: [Logged](#)

jjjarvis

 posted 02-04-2010 08:09 AM   

Posts: 11
Registered: Jan 2010

With all probability (and considering that the other spoons I received from the same source are either Nickel Alloy or EPNS), I also consider that this is Nickel Alloy or EPNS (unless somebody knows different - which is why I placed the information). Should improve what can be found using the search (especially useful for newbies).

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Author Topic: **Naturalistic Teaspoons**

agphile

posted 03-27-2016 10:42 AM

Posts: 798
Registered:
Apr 2008

I've just been playing with my spoons again and thought it might be mildly interesting to show a little group of them here. Most 18th century teaspoons were made in the same standard patterns as the rest of the flatware for the table. However, because teaspoons did not have to fit in the hand in the same way as a soup spoon or a dinner fork, there was scope for some makers to offer more exuberant designs, notably naturalistic pieces in the rococo taste.



I think it was our friend Hose_dk who described assemblages like this as sets of six spoons (one missing). Anyhow, here we have 5 teaspoons by Francis Harache, London (maker's mark only). I think that spoons in this style could have been made anywhere between c.1740 and c.1760 so shan't try to be more precise with a date.

Next, three single teaspoons.





From top to bottom:

Teaspoon by Isaac Cookson, Newcastle, c.1750

Teaspoon of unknown origin, marked with a W and a flower head punched twice.

Teaspoon, unmarked as is often the case. It is sometimes difficult to judge whether such spoons are original or later copies cast from a genuine original casting.

Next, for comparison, rococo and rococo revival examples.



Top: teaspoon by Charles Gordon, London, 1835.

Bottom: teaspoon marked PR, probably for Philip Roker II, London, c. 1740.

And finally, what I think is the most ridiculous teaspoon in my collection.



It is unmarked and I have to confess that I am not confident it is an original 18th century Harlequin piece rather than a copy cast from an original, but I don't mind because either way it illustrates one of the extremes of fashion at the time.

IP: [Logged](#)

ahwt

posted 03-27-2016 09:43 PM

Posts: 2173
Registered:
Mar 2003

Thanks for posting pictures of your wonderful spoons. I love them all. In an earlier post I think you referred to a spoon you own from the Albert Collection. Were many things sold from this collection?

I have always assumed everything went to a museum.

I bought the book when it came out as it had a swiss beaker similar to one I have. I don't have many things that appear in books like that and I glad I did as it shows an amazing collection.

IP: [Logged](#)

agphile




posted 03-28-2016 06:07 AM

Posts: 798
Registered:
Apr 2008





Thanks, ahwt.

Like you, I had wondered what happened to the Albert Collection. It went on show at a London dealer's in 2004 when the book was published and available for purchase but the silver was only for viewing. It then disappeared from public view, but over the years I noticed the occasional item or group of items with an Albert Collection provenance being offered for sale. When recently I bought my marrow scoop with that provenance, I asked the dealer about its history. According to him, the collection had been bought en bloc by a consortium of dealers. It was then presumably dispersed mainly via private sales. I don't know whether any of the collection remains together as some sort of investment. My marrow scoop was being sold on commission for an individual who had bought it from one of the consortium.





[This message has been edited by agphile (edited 03-28-2016).]

ahwt posted 03-28-2016 11:12 AM   Posts: 2173
Registered:
Mar 2003





Thanks for the interesting information. The mysterious nature of this collection really adds to its desirability as it has a great story to tell. Glad you found your marrow spoon.

IP: [Logged](#)**seaduck** posted 03-28-2016 09:15 PM   Posts: 341
Registered:
Dec 2006

I want to thank you for posting these. Every once in a while, I see something that completely expands my understanding of form and history. I never would have guessed that such things might date from the early-mid 18th century, as I think of this sort of free-form naturalism as a late 19th century thing. Never realized that those guys were doing a revival!

IP: [Logged](#)**asheland** posted 03-29-2016 10:32 AM   Posts: 925
Registered:
Nov 2003

Great thread as always!

IP: [Logged](#)**Polly** posted 04-03-2016 10:06 AM   Posts: 1939
Registered:
Nov 2004

Those are wonderful.

It's so interesting to see how "naturalism" appears in so many different times and places, always distinctive.

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Author	Topic: 2 more Whatzits - similar but different
Scott Martin Forum Master Posts: 11377 Registered: Apr 93	<p>🌐 posted 03-31-2016 06:41 AM   </p> <p>2 more Whatzits - They are similar but different.</p> <p>Care to speculate? 😊</p> 



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Scott Martin
Forum Master

posted 03-31-2016 07:53 AM

Posts: 11377
Registered: Apr 93

Hint: Most often found in a sports persons pocket.

IP: [Logged](#)

asheland

posted 03-31-2016 09:43 AM

Posts: 925
Registered: Nov 2003

Nothing to add, but I'm intrigued.

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agphile

Posts: 798
Registered: Apr 2008

 posted 04-01-2016 04:03 AM   

If sport back then was anything like more recently, might these have been containers for performance enhancing substances? Otherwise I'm stumped.

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr 2008

 posted 04-01-2016 04:25 AM   

Or how about a golf tee dispenser?

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93

 posted 04-01-2016 06:17 AM   



Here is what they have in common. Butt there is more.





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dragonflywink

😊 posted 04-01-2016 06:22 AM   




Posts: 975
Registered: Dec
2002

Guessing flasks with a separate compartment for something like the previously mentioned butt-markers, or some other small items...

~Cheryl

IP: [Logged](#)

dragonflywink

😊 posted 04-01-2016 06:33 AM   


Posts: 975
Registered: Dec 2002

Was writing my post when you showed the flask part, then found them - butt markers and fishing flies...

~Cheryl

IP: [Logged](#)

Scott Martin
Forum Master

👍 posted 04-01-2016 07:29 AM   

Posts: 11377
Registered: Apr 93





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Author Topic: [Slices, spades and trowels](#)

agphile

posted 04-17-2016 02:01 PM

Posts: 798
Registered:
Apr 2008

There is some silver flatware that I don't collect. I don't like fish slices, those serving pieces with blades that look like overgrown fish knives or sometimes just like fish. I think I know why. I used not to like fish when I was younger. That was the result of my sister and I having pet cats when as children we were living in a London flat. From time to time my mother would boil some fish as a treat for the cats. The cats might have enjoyed this but the disgusting smell of the boiling fish would pervade the whole apartment. It took years for me to overcome that disgust and actually enjoy any fish dish. Enough of the disgust seems to linger to take away any possible interest in adding a fish slice or two to the collection.

However, it has not stopped me from acquiring a handful of serving slices, spades or trowels that do not have fishy connotations.



This small serving slice by Joseph Wilmore, Birmingham, 1806, is nothing very special. I bought it years ago simply because the slightly scooped blade has a symmetry that fish slices lack. I am not sure what it will actually have been used for. Please don't tell me it was fish.



A couple of butter spades. The top one with an ivory handle by Robert Hennell, London, 1793. The other by Thomas Watson, Newcastle, c.1795 (date letter missing).

And finally, my favourite in this small group, a large serving trowel by Henry Bickerton, London, 1769.



I can just see this being used for a nice, generous slice of pudding or pie.

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93

posted 04-17-2016 02:49 PM

Your first item looks to be a *Stilton Cheese Scoop*

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr 2008

posted 04-17-2016 06:33 PM

I don't think it is a cheese scoop. The blade is too large, much larger than on any cheese scoop I have seen, as well as being a rather different shape. At the same time it is a relatively thin gauge of silver and I am not sure how well it would stand up to extracting chunks of cheese.

The shape of this slice seems to me best suited to serving something like a potato croquette or a chocolate eclair, but I am probably clutching at straws when I say this. I can't see it working with stilton, but then I'm not too impressed with the more normal stilton scoops either. Depending on how the cheese is presented I am happy to use a cheese knife or an ordinary spoon.

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93

posted 04-17-2016 07:00 PM

If it is light weight then it could be for something else.

Contrary to general modern opinion, Stilton scoops weren't for serving. They were used to prepare a wheel of cheese at table.

June & I have numerous cheese scoops.... depending on the country/period there are very different weights, sizes and shapes.

IP: [Logged](#)

agphile

Posts: 798
Registered:

posted 04-18-2016 04:57 AM

One of the problems of having only a photo to go on is that it doesn't show the thickness so

Apr 2008

can be misleading. I recall that when I bought the scoop, many years ago now, I wondered about stilton but dismissed the thought because it didn't seem strong enough as well as not being the shape I would associate with a traditional English stilton scoop (I wouldn't know about other parts of the world).

I appreciate that stilton scoops were and are used on the wheel or half wheel, but thought for serving rather than preparing: <http://www.stiltoncheese.co.uk/US/care/scoop.html> That is unless you think something else was used to remove the cheese from the wheel after it had been broken up by the scoop. Otherwise, the only preparation I have been aware of is the idea of pouring some port into the cheese. I'm not sure whether the idea was to keep the cheese moist or simply to cut a corner because port is a traditional accompaniment to cheese. Anyhow, I tried it once and cannot recommend it. It did nothing for the stilton or for the port.

I am no expert on cheese or cheese related implements so feel free to correct me on any of this. Incidentally, this discussion prompts me to show another item that is normally described as an apple corer though I have seen claims that it is really a cheese tester.



It is 5½ inches long. If I compare it with the size of a stilton cheese iron I am left reasonably satisfied that apple corer is far more likely to be the correct description. It only carries a maker's mark, IP. I cannot be confident about attributing it to one of the many silversmiths with those initials and I assume it dates from c.1780. With its simple form it could be significantly earlier, but not much later or it would have run into the marking requirements of the new duty introduced in 1784.

[This message has been edited by aghile (edited 04-18-2016).]

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93

posted 04-18-2016 08:45 AM

In our publication

THE BOOK OF SILVER
FLATWARE
SILVER MARKS & PATTERNS

Perhaps the most difficult research for us, since it took years of discussions with many different food historians until a clear understanding developed about the history/use of a Stilton Scoop. Here is an excerpt from our 3 page section on

Stilton Cheese Scoop
Background

quote:

.....

Today the practice of using a Stilton Cheese Scoop is a lost art. Use the Stilton Cheese Scoop by starting at the center of the wheel. You might imagine that this resembles scooping ice cream, but it doesn't. The scoop is pressed firmly into the center of the wheel and is rotated and pried such that the cheese fractures along the distinctive blue veins. A properly matured Stilton's veining will cause the cheese to break up into the appropriate serving size. It was also believed that by revealing the vein, the tongue will first taste the vein thereby enhancing the overall flavor experience.

Nowadays, a traditional Victorian style dinner or a formal banquet is one of the few times you might see a full wheel of Stilton being served with a cheese scoop. Although it is traditional to use a Cheese Scoop, it also is problematic. A scooped wheel is thought to be wasteful and it certainly causes the cheese to dry out more rapidly. A prematurely dried out Stilton cheese becomes hard, unattractive and loses most of its distinctive flavor.

The Stilton Cheese Makers' Association realized that modern lifestyles are such that it is more common for a wheel of cheese to be utilized at several meals. Therefore, they designed a new special Stilton server. The new Stilton server allows the wheel to be cut into neat "cake like" wedges. The Stilton can be covered with plastic wrap and stored in a refrigerator between servings. The wheel can be returned to the table for several days looking and tasting as good as it did on the first appearance.

As it regards the "old English tradition" of pouring port over the Stilton... Its a good way to ruin a great cheese and a fabulous port. I don't recommend it.

Here is another variation:



I believe your apple corer was perhaps a pocket version which has been separated from its cover.

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93




 posted 04-18-2016 09:39 AM   

There is a fun well made video by John Kirkwood called [How to make Blue Stilton Cheese at home](#). This man has great patience 😊 .

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr 2008

 posted 04-18-2016 01:07 PM   

Scott

Thanks for the clarification about the use of a stilton scoop. That explains why I have always wondered about the usefulness of such implements. I was trying to visualise them digging chunks out of the cheese to serve hungry diners. The idea of causing fractures along the veins never occurred to me.

I'm glad we agree about the nonsense of pouring port into a stilton wheel.

And interesting to see your pictures of some scoops - very different from any English examples that I am aware of, but that may just be because I tend to concentrate on earlier periods.

I had a nice piece of stilton with my lunch today. Served it with a knife and found myself wondering whether something like a miniature crumb scoop would be a useful invention to pick up the crumbly bits, but then I scooped them up on the blade of the knife as I do most days.


And I think I am content to go on buying at the cheese counter of the local store rather than trying to make my own, but interesting to see an enthusiast at work.

[This message has been edited by agphile (edited 04-18-2016).]

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr 2008



 posted 04-18-2016 01:30 PM   

I forgot to add that the apple corer may indeed have been a pocket version as you suggest. They often come with a detachable corer part that can be unscrewed and then turned round to be screwed back and hidden within the handle. In this case, however, the corer is fixed but I guess there may originally have been a separate cover or case for it.

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr 2008

 posted 04-08-2017 07:07 PM   

For over 20 years I have been content to own the single example of an apple corer that I illustrated above. The suggestion that it might be a pocket corer missing its case resulted in my taking a closer interest than I might otherwise have done when several apple corers came up for sale at the same time recently. I noticed that those like mine with fixed corers all lacked a case and were larger than the unmistakable pocket examples with corers that could be unscrewed and stowed in the handle. The inevitable happened and I ended up buying one of the latter (by Joseph Taylor, Birmingham, 1800). My pictures show my original corer and the new acquisition together to compare the sizes, as well as the new piece with its corer part stowed away.



Sorry if my photography is of its usual abysmal standard. Of course, this does not prove that the larger, fixed corers were not also intended to be portable but I now think they are more likely to have been kept at home.

Incidentally, I might add a bit about a possible maker for my original corer, marked IP. Grimwade shows an IP mark for James Perry, a hilt maker. It is not an exact match but it occurs to me that a hilt maker might well have made this sort of item as a sideline. Just a thought.

[This message has been edited by aghile (edited 04-08-2017).]

IP: [Logged](#)

asheland

posted 04-10-2017 10:53 AM

Posts: 925
Registered:
Nov 2003

Interesting piece. I need an example now. 😊

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Author	Topic: Tappit-Hen
Scott Martin Forum Master Posts: 11377 Registered: Apr 93	<p> posted 04-21-2016 06:44 AM </p> <p>I have seen a "Tappit-Hen" in pewter. I don't recall ever seeing one in sterling. Have you seen it in sterling?</p> <p>I also have seen "Tappit-Hen" defined as a measuring jug or a unit of measure. But I am confused because I have seen the form in various sizes and am not sure what the unit of measure is?</p> <p>What little I know is a Tappit-Hen seems to be of Scottish origin. Tappit is Scottish for topped. Tappit-Hen were made to be drinking vessel. Whether it was for a particular drink I don't know.</p> <p>Tappit seems to refer to the distinctive knob on the lid. They also can be crested or uncrested (see photo below).</p> <p>The Scottish and old English units of measurement is terminology I am not familiar with. (see 1820 Table below)</p> <p>Anyone with a better understanding of any the above?</p>

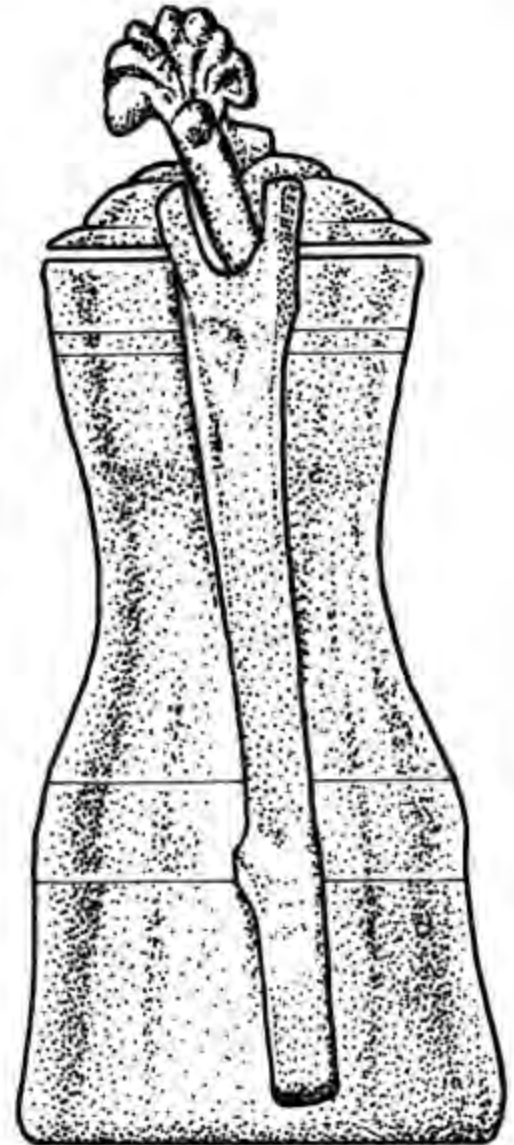
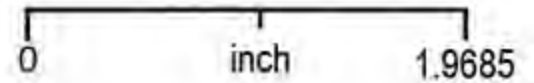
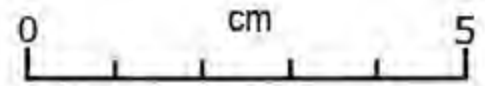
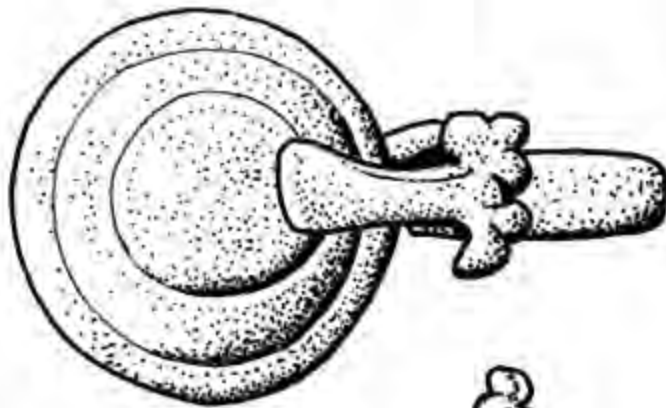
Scottish Tappit-Hens



crested

uncrested





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1820.

iv

INTRODUCTION.

Tables of Weights and Measures.

DRY MEASURE.

IN ENGLAND.

2 Pints, *pts.* = 1 Quart, marked *qt.*
4 Quarts, = 1 Gallon, *gal.*
2 Gallons, = 1 Peck, *pk.*

4 Pecks, = 1 Bushel, *bus.*

8 Bushels, = 1 Quarter, *qr.*

This measure, in England, is used for all kinds of Grain, and also for Seeds, Fruit, Salt, Oysters, &c.

IN SCOTLAND.

4 Lippies, *lip.* = 1 Peck, marked *pk.*

4 Pecks, = 1 Firlot, *fir.*

4 Firlots, = 1 Boll, *bol.*

16 Bolls, = 1 Chalder, *ch.*

The above measure is used in Scotland for all kinds of Grain, Meal, Potatoes, &c. The Lippie and Forpat are the same.

Note.—The Peck of Meal weighs 8 lb. Dutch, or 8 lb. 12 oz. English.

The Peck of Potatoes, in Glasgow, weighs 42 lb. } English.
in Edinburgh, 28 lb. }

LIQUID MEASURE.

4 Gills, = 1 Mutchkin.

2 Mutchkins, = 1 Chopin.

2 Chopins, = 1 Pint.

2 Pints, = 1 Quart.

4 Quarts, = 1 Gallon.

54 Gallons, = 1 Hogshead of Ale.

63 Gallons, = 1 Hhd. of Wine or Spirits.

Note.—The English Gallon, by which Ale or Beer is measured, contains 282 cubic inches. The Scotch Gallon for Ale or Beer is three times as large, or 846 cubic inches.

The Spirit Gallon contains only 231 cubic inches, and the Quart, Pint, and Mutchkin in proportion.

A Pint of Spirits is $28\frac{7}{8}$ cubic inches, and a Gill $6\frac{3}{4}$ cubic inches.

There are 35 Gills in the Gallon of Spirits.

A Scotch Pint of Spirits, though usually reckoned the same as half a Gallon, is about one-tenth less, because a Scotch Pint contains only 105 cubic, or solid inches, whereas half a Gallon of Spirits contains 115½ cubic inches.

IP: [Logged](#)

agphile

posted 04-21-2016 07:08 AM

Posts: 798
Registered:
Apr 2008

I have always known this as Tappit Hen. This is the spelling regularly seen in pub names for example. A tappit hen is a crested hen (scottish tappet = topped = crested). From that it was used as a jokey name for a lidded pewter mug. It will presumably have been used for beer.

I don't think that the hen is a measure giving a single standard shape or size for the mug but your pictures show how they are usually represented. As the name applies to a drinking vessel used in a pub I wouldn't expect to find silver examples unless some have been made as expensive souvenirs.





[This message has been edited by agphile (edited 04-21-2016).]

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93

 posted 04-21-2016 07:25 AM   

I you are correct it should be "**Tappit-Hen**".

Using Tappit and just a little searching I found at the University of York the following *Proc Soc Antiq Scot* 141 (2011), pgs 279–292 [The early evolution of the tappit hen](#).

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93





 posted 04-21-2016 07:55 AM   

I going to correct my starting post from tappin to tappit. This way searching will be more accurate.

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr 2008

 posted 04-21-2016 08:23 AM   

Well, I guess that article is as definitive as one is likely to find!

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Author	Topic: Early Creswick warming dish
allentownboy Posts: 67 Registered: Feb 2009	posted 04-26-2009 06:32 PM
	<p>[26-1838]</p> <p>Hi everyone,</p> <p>I wanted to share a new piece that I just acquired last week that I thought you all might like. I must admit that I don't know a ton about the piece, but I will tell you what I can.</p> <p>Anyone who can fill in the blanks is welcome to do so!!</p> <p>This is an early warming dish/tureen from the early part of the 19th century made by the Creswick manufactory in Sheffield, England.</p>



I am inclined to date this piece between 1811 (when Creswick's shop was supposedly founded) and the 1820's because of the solid silver panel inserts in the lid on both sides. This practice, which my understanding was for engraving purposes, was discontinued in the 1820's, so this is what I am basing my assumption upon.



The piece measures 14" long by 10" wide by 9.5" high.

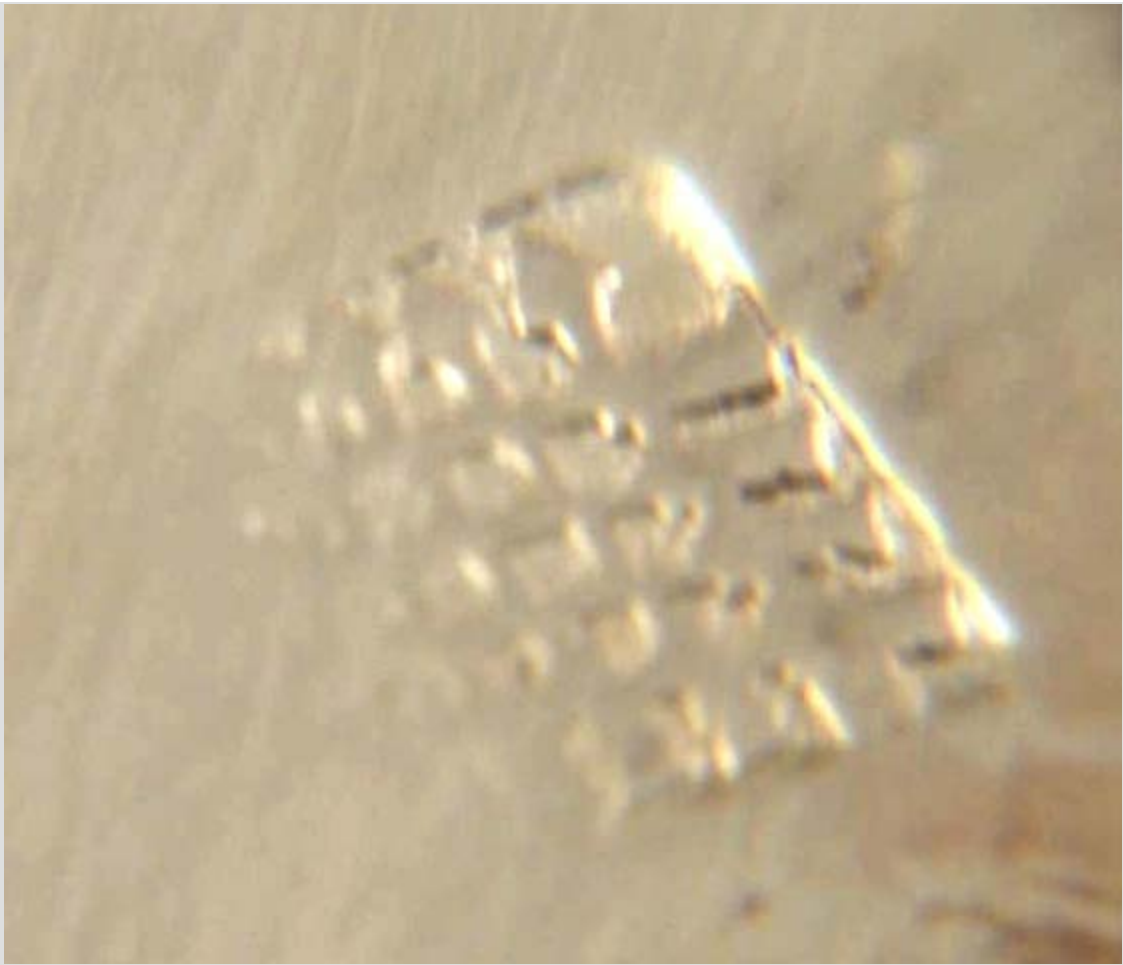


It breaks down into 4 separate pieces: The base with an insert for some sort of heating fuel, the dish that sits inside the base and holds the heated water, the entree dish that nests inside the dish containing the water, and the lid.



All in all, the entire piece weighs a hefty 13 pounds!

Each of the pieces is marked with the following marks:





Also, the lid and entree dish is marked with a "3", but the base and water dish is marked with

a "1" and a "4", respectively. I thought I had heard somewhere that these numbers may indicate that this was part of a set of pieces of the same type, like there was four of them at some point and they have been separated over the years. Don't quote me though!!

In doing a quick bit of research on Creswick, I am given to understand that the second mark may possibly be a journeyman's mark, which was something common to their early pieces and then discontinued. I am also given to understand that the crossed arrows mark was also used by Hutton once they merged with Creswick in 1900. This piece is DEFINITELY NOT Hutton.

IP: [Logged](#)

silverhunter

 posted 04-27-2009 05:28 PM   

Posts: 704
Registered: Jul
2007

At first if we talk about silver craftsmanship is this one of the examples, I can understand that you want to get reactions at this superb,magnificent,excellent decorated in beautiful style proportioned into a totally masterpiece like it is.

So that what I wanted to say as reaction to the proud owner.

I don't know if the search function at the forum can also give you information (Creswick) but if I remember well I think there are one or more topics about Creswick, I will check that also from my side.

I have only find some marks at several sites but you already told some information about your beautiful dish.





I think many reactions will follow so I keep watching this topic.

Succes and enjoy your beautiful silver master piece.

Greetings
Silverhunter!Andre.

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Dale

 posted 04-28-2009 02:17 AM   

Posts: 2132
Registered: Nov
2002

Wonderful piece, congratulations on owning it. We do not know the function of the numbers, but can surmize they refer to something. The idea that there were at least four of your servers seems plausible. And that the interchangeable pieces were numbered is also plausible. Having four of these would make sense for a larger home with 10 family members at each meal. Two veges, mashed and soup would use all of them for one meal.

BTW it is my understanding that Sheffield Plate is still made. As of ten years ago, it was extensively used in the production of dresser items, particularly hand mirrors and brush tops. The inserted sterling cartouche for a monogram is still in use also. Rolls Royce jet engines have Sheffield Plate radiators for cooling.

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agphile





 posted 04-28-2009 10:53 AM   

Posts: 798
Registered: Apr
2008

A nice item. In England we would call it a breakfast dish. While you all sat down at the same time to be served for the main meals, breakfast was more informal. You turned up when you were ready and helped yourself from a choice of dishes being kept warm on the sideboard. There could well be four or more such dishes from which to make a selection.

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allentownboy

 posted 04-28-2009 04:02 PM   

Posts: 67
Registered: Feb
2009

Thanks everyone, I just thought it was a small treasure when I found it, and really had to have it! The person selling it didn't know anything about the marks, but I was familiar with the Creswick hallmark as soon as i saw it!

I was aware that Sheffield Plate was still being produced, but did not know the sterling cartouches were still in use today. That was news to me. What I had meant, and did a poor job of writing it out in my original post, was that Creswick had apparently stopped the use of the silver insets in the 1820's, so that was what I was referring (rather badly I'm afraid) to. I believe that they also switched production to electroplate at some point in the 1840's.





I also didn't know that it would have been considered a breakfast dish. I wrongly assumed that it would have been a dinner item. I appreciate that information as well!

The one thing I keep looking at, however, is the handle on this piece. Maybe it is just me, but upon closer inspection, one notices that the border of the dish has a shell and scroll detail, the paw feet have a scroll/shell-like design, but the handle departs from this theme and incorporates leaves and berries (I think!) which seems not in keeping with the rest of the other design elements. Am I looking for a problem, or does anyone else notice this as well?

Thoughts?

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silverhunter

 posted 04-28-2009 05:32 PM   

Posts: 704
Registered: Jul
2007

I think it is just a unique piece and hardly find another like this.

I have seen some others, but more common and not so beautiful designed. It's full of decoration, I just like the piece very much.




Considering the numbers I don't know where they stand(are marked at which place?) but perhaps when they are easy to read I wonder if it can be a indication for serving number, knowing which food it had for serving in the right sequence (order of succession?).

I'm using a dictionary so I can make failures, but I hope it is to recognize what I try to say. What I also find unique is the lion claws resting at the balls. Without the balls it should also be nice (personal thought). I will try to find a look like, like yours but I think it is hard to find. I like this kind of ornamental decorations and specially the grasp or grip. Good clear photo's you have send! I read your reaction over (twice) to understand it totally and perhaps when I have found a look like for instance at internet I let you know! Or in the few books of silver I have.

What I also like in reactions in other topics when other members send their photo's of look likes and study material is showed.

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agphile

 posted 04-28-2009 06:19 PM   


Posts: 798
Registered: Apr
2008

Regarding the handle, if it can be unscrewed from the lid for cleaning I suppose it is possible that handles were accidentally swapped between two dishes. However it doesn't look too out of place to me - a mixture of motifs on the same item is not uncommon in the 19th century.

And the fact that we call it a breakfast dish does not mean that it couldn't also have been used as Dale describes in circumstances where the diners helped themselves or each other from dishes set on the table. It was in grander houses where footmen served the main meals to the diners that the use was more likely to be restricted to breakfast.

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bascall

 posted 04-28-2009 06:59 PM   

Posts: 1626
Registered: Nov 99

Incidently, agphile will no doubt have a better idea, but maybe the heat source would have been called a spirit burner?

IP: [Logged](#)

agphile

posted 04-28-2009 07:17 PM   



Posts: 798
Registered: Apr
2008

Yes. Bascall is spot on.

IP: [Logged](#)

allentownboy



posted 04-28-2009 07:30 PM



Posts: 67
Registered: Feb
2009

I appreciate the replies!

Bascall, you are right. I rather crudely referred to it as an "insert". I need to get the terminology down if I intend to contribute here!

By the way, your comment made me go take a closer look at the spirit burner, and although I knew it was missing the lid portion of it, I never bothered to look at the bottom of it. I found some other maker's marks, the likes of which I am unfamiliar with. See the pics:









The burner measures exactly 2.75" in diameter and fits with no "wobble room" into the round holder set into the bottom of the main dish.

Does this maker's mark look familiar to anyone? It seems to be "H R" with something possibly in between (a symbol or another letter???). I darkened the pic a bit to try to get it to show up better.

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allentownboy

 posted 04-28-2009 07:34 PM   

Posts: 67
Registered: Feb
2009

Oh, and Agphile, I almost forgot...

The handle does, in fact, screw off. It is held in place by not only the screw, but there is a "pin" that is on the bottom of the handle that fits into a hole in the lid to keep it from rotating and add stability (I suppose!).

IP: [Logged](#)

bascall





 posted 04-28-2009 07:57 PM   

Posts: 1626
Registered: Nov 99

Allentown, you're doing fine from where I'm sitting. What a nice dish.

IP: [Logged](#)

agphile

 posted 04-29-2009 07:32 AM   

Posts: 798
Registered: Apr
2008

I think the mark is probably H&R but cannot volunteer an attribution other than to say it will not be the leading London silversmiths Hunt and Roskill. I imagine the spirit burner would have been bought in from a specialist supplier but I have no reference works that cover spirit burner makers. That would be a nice research project for someone!

The precise fitting arrangement for the lid would give me comfort that the handle is probably original.

[This message has been edited by agphile (edited 04-29-2009).]

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Author

Topic: The Nelson Fork

Scott Martin

Forum Master

Posts:
11377
Registered:
Apr 93

posted 05-03-2016 02:25 PM





**Combined knife and fork
National Maritime Museum, Greenwich, London**

Combined knife and fork belonging to Vice-Admiral Horatio Nelson (1758-1805). one of a number he used after the loss of his right arm at Santa Cruz in 1797. Unmarked silver three-pronged fork with a separate steel blade attached by a screw alongside the prongs. The head is mounted in an ivory handle and is engraved on the back with a ducal coronet and initials 'NB' . It has a shaped silk-lined red leather case.



Combined knife and fork for one-armed man, silver-plate, Nelson pattern, from Royal United Service Institution, World War 1.

Eating a meal using only one hand can be difficult. The design of this combined knife and fork is known as a Nelson pattern, named after Horatio Nelson (1758-1805), the British naval hero who lost an arm during the Battle of the Nile in 1798. He was presented with a similar knife made from gold. This silver plated knife dates from the First World War. Many of the thousands of arm amputees from that conflict were issued with these Nelson knives as part of their rehabilitation. A simple but highly effective design, Nelson knives are still available today. This example was previously owned by the Royal United Services Institute. They were established in 1831 and continue to research and study every aspect of national defence and security, including military tactics and terrorism.

Made in: Europe

Date: 1914-1918

Made from: iron; silver (metal)

Location: Science Museum, Blythe House



A "Nelson Fork"~ It was developed and used from 1797 on, by Horatio Nelson, after he was attacked fighting in the Napoleonic Wars, resulting in the loss of his right arm. Nelson was given command of the British naval ship, Agamemnon. He served in the Mediterranean, helped capture Corsica and saw battle at Calvi. He lost his right arm at the Battle of Santa Cruz de Tenerife in 1797. He subsequently used, what came to be known as, a 'Nelson Fork' in order to assist him in cutting and eating food with the same hand. etiquipedia.blogspot.com

T.P.'s Weekly
November 3, 1905
pg 564

quote:

[Lord Nelson]His knife and fork

Miss Gill, into whose possession "Nelson House" came, writing in May, 1905, says:

My father was dining with him, and Nelson remarked the discomfort of putting his knife down each time. "Look at mine, knife and fork in one; will you please accept it? I'm going to town tomorrow, and will get another. They are made for me." Father accepted, and used it ever after to his death. This, the original combined knife and fork, is in the possession of the family: as alike Nelson's signature; but the second Nelson knife and fork alluded to above is to be seen at Earl's Court Exhibition.

Official Catalogue of the

Royal United Service Museum
London, 1908
pg 144

quote:

2068. — Combined Gold Knife and Fork, with steel edge. It was always used by Lord Nelson, after the loss of his right arm at Santa Cruz on 24th July, 1797. It was presented to him by Countess Spencer, wife of Earl Spencer. 1st Lord of the Admiralty. At the sale of Lord Bridport's effects in 1895 it was purchased by Mr. J. A. Mullens. — Given by J. A. Mullens, Esq.

Lloyd's of London
The Nelson Collection

quote:






Nelson's combined knife and fork

An English high carat gold combined knife and fork of fiddle and thread pattern, with a steel knife edge set into the fourth tine of the fork, the back engraved with the initial N surmounted by a Baron's coronet, bearing a maker's mark only, possibly GA, used by Lord Nelson after the loss of his right arm at Santa Cruz on 24th July 1797. Nelson was created a Baron after the battle of the Nile. This knife and fork is likely to have been made c.1800. Given to Lord Nelson by Countess Spencer, wife of Earl Spencer, First Lord of the Admiralty. Purchased from a bequest by G J Egerton.

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ahwt





 posted 05-03-2016 09:00 PM   

Posts: 2173
Registered: Mar 2003

One has to be careful not to lose part of ones tongue when using this utensil .

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agphile





 posted 05-04-2016 04:25 AM   

Posts: 798
Registered: Apr 2008

Just in case anybody is puzzled by the inscription NB on the first fork illustrated, and with apologies to all who are perfectly familiar with this, Lord Nelson was created Duke of Bronte by the King of Naples in 1799. Thereafter he referred to himself as Nelson and Bronte.

IP: [Logged](#)

ahwt

 posted 05-04-2016 11:33 AM   

Posts: 2173
Registered: Mar 2003

There is some evidence that [Patrick Brunty](#) changed his name to Bronte because of his admiration for the Admiral. The Bronty sisters might have been the Brunty sisters.

[This message has been edited by ahwt (edited 05-04-2016).]

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



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Author Topic: **Folding Flatware**

agphile

 posted 05-10-2016 01:59 PM   

Posts: 798
Registered:
Apr 2008

A recent purchase prompts me to compare a few pieces of flatware that can be folded up or taken apart to make them more easily portable. In years gone by I may have shown some of them in other posts for one reason or another, so bear with me if this becomes too repetitive. However, I'll start with the latest acquisition and, as it happens, the oldest item.





A gilt trefid folding spoon with engraved decoration. No marks but dating from circa 1680-1690. It has a contemporary crest: on a chapeau a lion statant gardant ducally crowned and collared. This is the crest used by the illegitimate sons of King Charles II. The date and quality of the spoon is consistent with such ownership but there were rather a lot of illegitimate sons by nearly as many mistresses and I cannot narrow down the identity of the first owner further.

For comparison, a slightly later collapsible spoon.



A cannon-handled spoon with engraved decoration, makers' marks only – for George Cox on the bowl part and (possibly) William Gimber on the handle. Made in London, circa 1700. No inscription to offer any clue as to the original owner, but another piece of some quality.

Moving on a few years to a collapsible fork.



No marks, but probably from circa 1730-1740. It would once have been partnered with a matching knife and probably a folding spoon. In this case the top of the handle pulls off, allowing the tines to be stowed inside the handle when packed away. On some similar forks or knives from campaign sets the handle can contain other tools or containers for spices.

Finally, a piece I no longer own.



A historicist item of the late 19th century with Dutch pseudo marks and, I think, a French import mark. It would originally have had a spoon bowl as well that could be clipped over the tines. I let it go because it wasn't complete and didn't really fit in with what I was collecting.

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Polly





posted 05-10-2016 10:41 PM

Posts: 1939
Registered:
Nov 2004

How utterly delightful!

IP: [Logged](#)

asheland

 posted 05-11-2016 09:36 AM   

Posts: 925
Registered:
Nov 2003

Indeed, great stuff! I like your latest addition!

IP: [Logged](#)

ahwt

 posted 05-11-2016 11:33 PM   

Posts: 2173
Registered:
Mar 2003

Beautiful spoons. Some interesting tales if these spoons could talk.

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


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Author	Topic: William Haverstick Silver
sandeesuzie Posts: 6 Registered: May 2008	<p> posted 05-19-2008 11:13 PM </p> <p>[26-1660]</p> <p>Can anyone help me?</p> <p>I recently picked up a silver meat dome. It is stamped with a WH, then an R, then a B, then an S.</p> <p>I did some research and found out it was William Haverstick, an American silversmith from Philadelphia. He lived in the late 1799's and early 1800's and fought in the revolutionary war at the battle of Princeton.</p> <p>I do not know what the R, B, and S stand for.</p> <p>I also see what I think is a G.S. 5 on the inside.</p> <p>On the front it says City of London.S.S.</p> <p>I researched that and think it was a ship that sailed from London to New York.</p> <p>Can anyone tell me what all this means?</p> <p>I think its a really nice piece and would love some history.</p> <p>Thank you all in advance!!</p>

ahwt

 posted 05-20-2008 06:00 PM   

Posts: 2173
Registered: Mar
2003

[An English website](#) shows what may be the same mark on a spoon.







They attribute the mark to William Hutton & Sons, of Sheffield England and note that the spoon is silverplate.

Often if you have a distinctive phrase; e.g. "City of London S.S." put it in quotes and perform an internet search with Google or Yahoo. Their search engine will often find sites on point.

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argentum1





 posted 05-20-2008 07:42 PM   

Posts: 602
Registered: Apr
2004

Always include a photo as this avoids misunderstanding of terms/descriptions. What you think it looks like and what others visualize are often not the same. Besides that we want to see it. Thanks.

IP: [Logged](#)

sandeesuzie

 posted 05-20-2008 09:26 PM   

Posts: 6
Registered: May
2008

Hi argentum1! Thank you for your reply! I have tried to add pictures to this post so you can see the piece I am talking about and the marks. I hope I did it right!



IP: [Logged](#)

Posts: 1597
Registered: Mar
2003





Hi Sandeesuzie and welcome.

The importance of photos can not be understated since there are so many similar looking markings and verbal descriptions are always going to be understood in different ways by different people. Your meat dome is a good example of this where your initial thought was to identify it as made of silver by a circa 1800 American silversmith when it is a silver plated British example from a later time period.

I think your example is interesting because of the ship company engraving. This sort of thing is often called hotelware since it is most commonly found with engravings from well known hotels, but it is also found with restaurant, ship, train, military, and other company engravings where there were dining facilities needing large quantities of sturdy and inexpensive yet fancy looking serving pieces.

IP: [Logged](#)

agphile

 posted 05-21-2008 02:08 PM   





Posts: 798
Registered: Apr
2008

I am uncertain whether the meat dome is actually from the ship as I would have expected the name to read SS City of London in that case, though I am no expert in usage and others may be confident that the SS for steamship can also appear after the name itself.

The engraved arms and motto are those of the City of London Corporation and I do just wonder whether SS might be the abbreviation for some organisation under the umbrella of the Corporation?

IP: [Logged](#)

silverhunter

 posted 05-22-2008 06:30 AM   

Posts: 704
Registered: Jul
2007

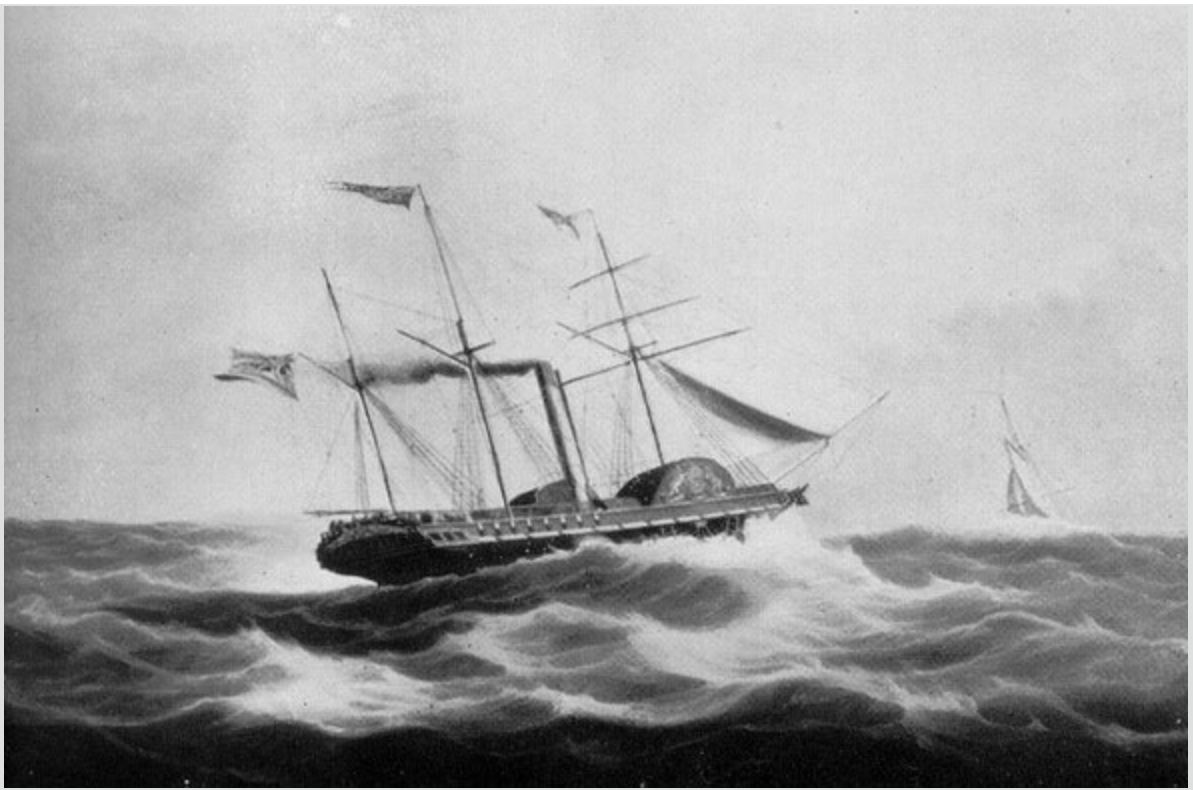
Good idea as for searching on Google, what I've found 'till now is that the S.S. City of London was built in 1844. The ship was during the period of 1862-1927 sailing for the Aberdeen Steam navigation Company. I don't know when the "City of London" stopped his history but hopefully I will find out later on. Another ship S.S. Aberdeen is pictured and traveled from Aberdeen to London.

It gives a good indication of what the S.S.City of London should have looked like.

It's a beautiful silver object and nicely engraved.





I always like the history behind subjects so I hope I can also find RBS.

It's good to know where it belonged to in that period!



IP: [Logged](#)

argentum1

 posted 05-22-2008 08:31 AM   

Posts: 602
Registered: Apr
2004

This is purely conjecture on my part but here goes. As the age of 'sailing' ships was coming to an end with the advent of steam powered ships; the protocol for names may have changed. With a sailing vessel the name is first then the home port is seen under the ships name. Naval vessels are indicated by 'USS' or 'HMS' etc. So, during this early period of steamship introduction/development a new naming protocol had to be assigned. Perhaps at this early stage the ships name appeared first then the type of ship appeared last i.e. 'City of london SS'. Then at some later date there came a juxtaposition of name/type of ship i.e. SS City of London. A Naval Historian could probably sort it out.

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seaduck





 posted 05-22-2008 10:43 AM   

Posts: 341
Registered: Dec
2006

A search on yahoo.uk yields a 'wreck report' for << "The City of London" (S.S) >>, which collided with the Vesta on Aug 13, 1879 and sank.

IP: [Logged](#)

seaduck

 posted 05-22-2008 12:18 PM   

Posts: 341
Registered: Dec
2006





I take it back...sounds like we're going down the wrong path (or keeping with the theme, that we're on the wrong tack). I asked a friend who is the curator of maritime art at the Peabody Essex Museum, and got this response (tho' he hasn't seen the images):

<<I would think it isn't the steamer, given the strange placement of SS and also the arms of the city, which wouldn't apply to the ship.>>

























My new theory: City of London Sanitation Services. 😊

IP: [Logged](#)

argentum1

 posted 05-22-2008 01:01 PM   

Posts: 602

Registered: Apr 2004	<p>Hello Sandeesuzie. I got mixed up/confused when I saw a photo of a ship. There is no ship on your piece, sorry for my confusion. Have you tried emailing any English silver sites? There is a British silver forum here perhaps someone there has a better grasp of the piece. Good luck and please let us all know what you find.</p> <p style="text-align: right;">IP: Logged</p>
silverhunter Posts: 704 Registered: Jul 2007	<p> posted 05-22-2008 01:36 PM   </p> <hr/> <p>I think it was a boat, that's for sure!</p> <p>Fantasy gives a lot of fun at my side.</p> <p>But who gives the solution, I wonder for instance the silversmith is also nice to know.</p> <p>I hope all the silver mark lovers take their books and will give a answer to this one.</p> <p>I will follow the topic.</p> <p style="text-align: right;">IP: Logged</p>
FWG Posts: 845 Registered: Aug 2005	<p> posted 05-22-2008 01:51 PM   </p> <hr/> <p>Although the marks don't exactly match those given in Mappin, they appear to be those of William Hutton or William Hutton & Sons, Sheffield & London, mid-19th century, platers. The WH mark matches exactly, as does the B, but Mappin illustrates marks with S and P flanking rather than R and S. This fits with the website that ahwt pointed to above.</p> <p style="text-align: right;">IP: Logged</p>
silverhunter Posts: 704 Registered: Jul 2007	<p> posted 05-22-2008 02:20 PM   </p> <hr/> <p>Thanks FWG from my side.</p> <p style="text-align: right;">IP: Logged</p>
Kimo Posts: 1597 Registered: Mar 2003	<p> posted 05-22-2008 05:05 PM   </p> <hr/> <p>I'm leaning with it not being related to the ship and more to it being related to some part of the government of the City of London.</p> <p style="text-align: right;">IP: Logged</p>
silverhunter Posts: 704 Registered: Jul 2007	<p> posted 05-23-2008 08:13 AM   </p> <hr/> <p>And so we all try to find a solution?</p> <p style="text-align: right;">IP: Logged</p>
silverhunter Posts: 704 Registered: Jul 2007	<p> posted 05-23-2008 09:44 AM   </p> <hr/> <p>Another idea perhaps it belonged to a church. The reason is that I just found in a French dictionary the meaning of S.S. it means : Sa Sainteté (his holiness). I don't know exactly the (Latin?) favorite maxim, which belongs to the escutcheon of London but it looks to me complete:Lord lead us, his holiness. So perhaps this one is used by religious?</p> <p>So the boat/ships doesn't exist any more.</p> <p>Argentum, still one photo, I can't help it you are right!</p>



"

I'm beginning to doubt how many ships are renamed by the of "city of London, to many I think. (Without s.s.of course).

IP: [Logged](#)

bascall

posted 05-23-2008 10:01 AM

Posts: 1626
Registered: Nov
99

It doesn't help much, but there is a fork on another silver site which by my recollection had the same trademark as this dome and was labeled City of London SS on a circled belt with a big buckle. There's probably a proper name for the decorative belt motif that is used a lot in Britian.

IP: [Logged](#)

Dale

posted 05-24-2008 12:58 AM

Posts: 2132
Registered: Nov
2002

From the photo, the construction has elements of hand work, particularly the screw and bolt look hand made. Could this be Sheffield, ie fusion, plate? It is clear that certain items continued to made of fused copper/silver long after electroplate took over the market. Hand mirrors were one, that continues to the present IMHU. From what I have seen and handled, I suspect that domes, at least large ones, were made in Sheffield plate for a long time after 1850.

What are the dimensions? That really helps determine things. Usually domes for commercial meals are rather small, but there are lots of them. Domestic ones are the big items.

IP: [Logged](#)

agphile

posted 06-02-2008 07:24 PM

Posts: 798
Registered: Apr
2008

I hope we have not caused too much disappointment by revealing that the dome is not American silver but silver-plate and by William Hutton of Sheffield, England; and that it is not from a ship but from the City of London Corporation. It remains an interesting and attractive item however. A solid silver meat dome would be a rarity indeed. Organizations and families that had most of their flatware and other table items made in silver were still likely to use silver-plate for larger and heavier pieces like this.

And the City of London is as interesting an original owner as a shipping company in my view. We are talking here of the historic City that remains an independent enclave within the sprawl of Greater London. The City is headed by its Lord Mayor (whereas Greater London has a mere Mayor). It hosts state banquets at the Guildhall which the dome may have graced and I wonder whether the "S.S." might stand for something like "state service"? An inquiry to the London Guildhall Library or the London Metropolitan Archives might throw more light on the subject.




The motto under the crest translates as "Lord guide us" which seems a proper sentiment for the City Fathers. When I consider other parts of our local and central government I confess I

am more likely to think "God help us".

Interesting how it might have got to America. I wonder whether the City turned its hand to entertaining US troops during WW2 and the dome was liberated then. That may seem an unworthy thought but it is the sort of thing the soldiery of any country is prone to and would have required greater skill and enterprise than merely liberating one of the silver spoons we are always advised to count, so please don't take this as betraying any anti-American sentiment.

IP: [Logged](#)

nautilusjv

 posted 10-18-2011 10:16 PM   

Posts: 249
Registered: Nov
2008





I read this thread with great interest especially Dale's point that Sheffield/fusion plate continued for certain items long after the appearance of electroplating. Was there a particular advantage to using fusion plating for certain items? Better ware, function? Were those pieces marketed that way? Were claims made that sheffield plate was better than electroplating? Or was no distinction made in the selling of these items? Totally curious!

Also, excuse my ignorance but what does IMHU stand for?

Thanks, Kelly

IP: [Logged](#)

ahwt

 posted 10-19-2011 10:36 AM   

Posts: 2173
Registered: Mar
2003

I think IMHO means "in my humble opinion". I think U was struck instead of O.





Old Sheffield plate (OSP) used sterling silver while electroplating covers the object with pure silver. OSP ages the same way that a solid sterling piece ages and develops a similar patina. Some would say that it develops a bluish character or color component that pure sterling does not develop. The reason for this difference may be caused by the interaction of the sterling with the copper base. In any event it adds to the charm and mystery of OSP and is one reason why it has always been one of my favorite types of silver.

I miss Dale comments and hope that he is well.

[This message has been edited by ahwt (edited 10-19-2011).]

IP: [Logged](#)

nautilusjv

 posted 10-20-2011 12:58 AM   

Posts: 249
Registered: Nov
2008

Thanks awht that all makes sense. I have only one piece of OSP in my collection, a salver by Robert Gainsford. It does indeed have a different feel and look than electroplated pieces.

Thanks again, Kelly

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Author Topic: **Picture Front Spoons**

agphile

posted 06-20-2016 08:24 AM

Posts: 798
Registered:
Apr 2008

I thought I might share another small group of 18th century spoons that I have collected over the years: picture front teaspoons. You will often see them referred to as cast spoons but I believe that in fact their decoration was normally die-stamped. I have yet to come across a reference book that is much help in identifying the subjects of these picture fronts. The catalogue for the sale of a collection two or more decades ago was quite useful but I now can't remember the date or the auction house to try and track it down again.

Perhaps one of you will be able to help, or to put me right if I have got anything wrong in my comments on the spoons that follow.



I think this first example shows a helmeted female head, which I interpret as Minerva, but I am open to correction. The acorn shaped bowl is an occasional feature of picture front spoons. I did once wonder whether it has some Jacobite significance but I suspect it is just a stylistic quirk. As is typical of small spoons during this period the spoon is only partially marked, for Elizabeth Jackson, but can be dated to 1748-50, between when she was widowed and when she remarried.

The next example is a little later, perhaps c.1760. The maker's mark is too worn to be



identified.

I originally identified this as Silenus, the fat and debauched foster father of Bacchus. I have since been persuaded that it is as likely, if not more likely, to be Falstaff, the fat and debauched surrogate father of Prince Hal.

It is not always humans or gods.





This rather worn spoon shows what I take to be a phoenix. Its marks are squashed and illegible but it also probably dates from c.1760.



As you can see, I have simply picked up examples that interest me without worrying too much about marks or condition. I have several more spoons in this group which can follow when I next find a few minutes to compose a post.

PS Sorry about the varying quality and size of the pictures. It doesn't matter how clever the technology of photography has become, I seem to be able to defeat it.

[This message has been edited by agphile (edited 06-20-2016).]

IP: [Logged](#)

asheland

 posted 06-20-2016 10:26 AM   

Posts: 925
Registered:
Nov 2003

I also believe those to be die stamped rather than cast.




Great spoons! 😊

IP: [Logged](#)

Scott Martin

Forum
Master

Posts:
11377
Registered:
Apr 93

 posted 06-20-2016 11:35 AM   

"...*die stamped rather than cast*..."

Its difficult to tell from a photo.

I suspect:





The first is from a die.

The second could be either.

The third could be either but I'm leaning towards cast.

IP: [Logged](#)

agphile

 posted 06-22-2016 08:18 AM   

Posts: 798
Registered:
Apr 2008

Thanks for the comments. On the question of die-stamped or cast, I have for years simply assumed that most of these spoons are stamped, shaking my head sadly at the ignorance of dealers who choose to describe them as cast. However, I have to agree it is difficult to be certain much of the time, even more so when relying on a photo rather than the actual spoon, so I thought I had better hunt round for an expert view. I remembered that some of my early picture front acquisitions matched spoons illustrated in "English Silver Spoons" by Michael Snodin. Incidentally, I think this is probably still the best introductory guide for the English spoon collector. Second hand copies are available very cheaply in the UK.

Anyhow, I looked up my Snodin, which had been untouched for years. He illustrates four picture fronts, describing three of them as stamped and one as stamped or cast. One of those he describes as stamped is identical to the one I identified as a phoenix in my original post, but he calls it an eagle. Who am I to argue with him? I guess he is responsible for "stamped" becoming my default view from the outset. I wouldn't want to argue the case for any particular spoon but, looking at all my examples, I remain of the view that most were probably die-stamped.

Let me get back to the spoons and show a few more deities.



From left to right:

Flora (or possibly Ceres but I would expect wheat sheaves rather than flowers for the Goddess of Harvest). By Thomas Jackson I, London, c.1750.

Neptune (or, at least, a figure holding a trident) by George Smith II, London, c.1760.

Apollo (identified by his halo and the bow he is holding) by Jeremiah King, London, c.1745.

I'll follow up with a few more examples when I next get a moment.

asheland

📅 posted 06-22-2016 10:43 AM 🗨️ ✍️ 📄➔

Posts: 925
Registered:
Nov 2003

Great spoons as always! 😊

I have a copy of that book, it's a great reference for the price.

Those spoons also (appear) to be stamped. The silversmith members here may have an opinion, too.

Great spoons regardless!

IP: [Logged](#)

agphile

📅 posted 06-24-2016 09:28 AM 🗨️ ✍️ 📄➔

Posts: 798
Registered:
Apr 2008

Well, a majority of British voters have opted to stampede for the cliff edge. To take my mind of things, I return to my picture front spoons. Next up some cherubs or Cupids.



From left to right:

Cupid. You may just be able to see the small wing behind his shoulder. Marked with London lion passant and a maker's mark too worn to decipher. I think possibly c.1760-70. Note the way the edge of the stem has been shaped round the decorative scrolls.

A cherub, c.1750, maker's mark WC. Snodin illustrates an identical spoon by the same maker and describes the figure as Cupid. I have chosen to say cherub because I think Cupid is usually shown with wings. This is the spoon where Snodin was unsure whether the stem design had been stamped or cast.




Snodin also suggests that the rare acorn shaped bowl had Jacobite significance, something I was more dismissive of in an earlier post. I have only come across these acorn bowls on picture front spoons, with no obvious link to any specific picture. The fact that they only appear on these more decorative spoons is what makes me suspect that they may just be a decorative quirk. However, I may just be reacting against a wider romantic tendency when describing 18th century antiques to imagine all sorts of unlikely Jacobite symbolism (or indeed a commercial tendency if "Jacobite" inflates the price).

Lastly, another cherub, I think from the same die as the previous spoon. This time the spoon is unmarked and I think it may be a little later, say c.1760, partly because of its slimmer proportions. The outside edges of the scrolls surrounding the cherub seem ever so slightly trimmed as a result.

I shall pause for breath but shall come back later with just a few more examples.

IP: [Logged](#)

asheland



 posted 06-24-2016 10:45 AM   

Posts: 925
Registered:
Nov 2003

Lovely spoons as usual! Keep them coming!

IP: [Logged](#)

ahwt

 posted 06-24-2016 11:28 PM   

Posts: 2173
Registered:
Mar 2003

What difference does it make if the spoons were cast or die stamps?
They are all wonderful examples of days gone past. Thanks for sharing your spoons with us.

IP: [Logged](#)

Polly





 posted 06-25-2016 08:45 PM   

Posts: 1939
Registered:
Nov 2004

Thank you, as always, for the informative and interesting posts. Great spoons.

IP: [Logged](#)

agphile

 posted 07-10-2016 05:25 PM   

Posts: 798
Registered:
Apr 2008

Sorry for the long delay in acknowledging the kind words. Not so much that I have been genuinely busy: more that I have allowed various other preoccupations to expand into the available time. Anyhow, back to my picture fronts.



This is a group of three mask fronts. From left to right:

A Satyr's head by Hester Bateman, silver gilt, circa 1780. As is typical, marked only with lion passant and maker's mark. Less typical is the detail of the decoration and the shape of the stem which lead me to think it is later than the other examples I have. The circa 1780 date is supported by the mark appearing to be the one entered by Hester in 1778 while the spoon is bottom marked and hence prior to 1781.

Next, a small mask above an acanthus leaf. The mask too worn to say whether it represents any particular being. Unidentified maker's mark only, struck twice, (I?)N or N(I?), circa 1760.

Lastly, a larger mask among scrolls and shells, less worn but I am still unclear who or what, if

anything it represents. Lion passant and maker's mark only for John Mackfarlan, London 1739 (the year the mark was entered. Mackfarlan died the same year).

[This message has been edited by agphile (edited 07-10-2016).]

IP: [Logged](#)

ahwt

 posted 07-10-2016 11:58 PM   

Posts: 2173
Registered:
Mar 2003

Beautiful and mysterious decoration. Thanks for sharing.

I would also like to say I really enjoyed seeing the Scottish Open today. The weather looked as good as the golf.

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Author	Topic: A Few Hanoverians
asheland Posts: 925 Registered: Nov 2003	posted 06-20-2016 11:08 PM I just thought I'd show a few of my spoons.



IP: [Logged](#)

asheland

posted 06-20-2016 11:13 PM

Posts: 925
Registered: Nov
2003

Left to right:
London, Philadelphia, Dublin, Edinburgh.

IP: [Logged](#)

agphile

posted 06-21-2016 06:39 AM

Posts: 798
Registered: Apr
2008

Thanks for this. Very respectable looking spoons - they put some of my more careless purchases to shame. Nice to see not just a range of places of origin but also a variety of detail: rattail to double drop.

IP: [Logged](#)

asheland

posted 06-21-2016 10:03 AM

Posts: 925
Registered: Nov
2003

Thank you for the compliment! 😊

I initially wanted an example from each of the main assay offices, but happened to get a good date range and variation of the regional styles.

I love Hanoverian spoons!

[This message has been edited by asheland (edited 06-21-2016).]

IP: [Logged](#)

Polly Posts: 1939 Registered: Nov 2004	 posted 06-21-2016 12:43 PM    <hr/> Nice spoons! Do you use them? <div style="text-align: right;">IP: Logged</div>
asheland Posts: 925 Registered: Nov 2003	 posted 06-21-2016 04:32 PM    <hr/> I used the rattail once!  And yes, I plan to use them all at some point. The Philadelphia example is Colonial American! <div style="text-align: right;">IP: Logged</div>
Polly Posts: 1939 Registered: Nov 2004	 posted 06-22-2016 01:52 AM    <hr/> Maybe Ben Franklin ate with it! (I know, he probably didn't. But he COULD have!) <div style="text-align: right;">IP: Logged</div>
asheland Posts: 925 Registered: Nov 2003	 posted 06-22-2016 10:46 AM    <hr/> I know!  That's a lot of the fun! The history these spoons have is so terrific. <div style="text-align: right;">IP: Logged</div>

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Author

Topic: [Mote Tongs?](#)

agphile

posted 11-02-2016 01:17 PM

Posts: 798
Registered:
Apr 2008

Somewhere around the beginning of the 18th century there was a bit of an experiment with a combined tool for the tea table, a pair of sugar tongs and a mote spoon in one. It didn't catch on so surviving examples are relatively rare. They can therefore command silly prices.

The other day I was doing an internet search related to silver spoons. It led me to a lot in a provincial auction. The lot comprised a Victorian salt spoon of no special interest and three pairs of sugar tongs. There was a fuzzy photograph and very little description – nothing about marks or condition – and I hadn't been looking for tongs. However, the middle pair looked familiar and possibly interesting. I decided to risk an absentee bid despite not having had a chance to see or handle the items.

Well, my bid was successful. When the items arrived I found that I had acquired a beaded edge salt spoon of 1890 that my wife decided was sweet and took into her possession; a pair of sprung sugar tongs, also 1890, that matched our dining room silver (this had not been apparent in the photo) so has gone into our flatware and cutlery drawer; a pair of bright cut sugar tongs of 1795 with noticeable damage to one bowl and therefore an addition to the pile of items awaiting disposal when I get round to it; and finally a pair of combined tongs-cum-mote spoon.



The tongs have pierced bowls that can be used like the bowl of a mote spoon. There is a central spike that screws out and can be used like the pointed stem of a mote spoon.

There are no marks, which is not unusual on this sort of small article, but I would think it dates to somewhere around 1700-1720. And I am not surprised the design didn't catch on. It must have been a bit fiddly and irritating to use. However, I am delighted to have an example. All the pieces together cost me significantly less than I would normally expect to have to pay just for a pair of tongs of this period, let alone a pair with mote spoon adaptations.

Usually when I spot something of potential interest at an auction I find others spot it too and either outbid me or force me to pay more than the bargain price I had hoped for. It is a pleasant feeling to have got a bargain for once.

IP: [Logged](#)

Martin

Forum
Master

Posts:
11377
Registered:
Apr 93

It reminds me of one of our "whatzits". I'm not saying right away just in case someone might want to guess.



IP: [Logged](#)

ahwt

posted 11-03-2016 12:39 AM

Posts: 2173
Registered:
Mar 2003

Great find.

I suppose that sometimes combinations can get to cumbersome to be useful. The normal mote spoon is a little like a pencil and an eraser combination and these combinations were very popular. While two functions are easy to deal with, adding a third may be just too much. Scott the tongs in your example look a little like individual asparagus tongs, but I don't know what the pick would be used for.

asheland 😊 posted 11-03-2016 09:19 AM   

Posts: 925
Registered:
Nov 2003


Those are interesting! Well done! It's fun to find deals once in a while. 😊

IP: [Logged](#)

**Scott
Martin**

Forum
Master

Posts:
11377
Registered:
Apr 93





😊 posted 11-03-2016 09:24 AM   

Not asparagus tongs.

IP: [Logged](#)

agphile

Posts: 798
Registered:
Apr 2008

 posted 11-04-2016 05:18 AM   

Scott

I think I remember your thingies and I think I remember them being described as lemon squeezers. However, I cannot remember whether that was the right answer. If it is, my apologies for jumping in, but I do not understand why the spikes to hold the piece of lemon need to be so long.

AHWT

Your pencil and eraser comparison seems spot on. With both pencil and mote spoon it is simply a matter of using one end or the other. These tongs need to be disassembled and reassembled each time they are used.

Asheland




Thanks. I fear that my limited list of good deals is outweighed by a much longer list where it is the seller who has done well, but we live in hopes of slowly righting the balance. I just need to find the odd unrecognised Henry VIII Lion Sejant or the like.

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**Scott
Martin**

Forum
Master

Posts:
11377
Registered:
Apr 93

😊 posted 11-04-2016 08:49 AM   

Lemon squeeze is correct!

IP: [Logged](#)

asheland 😊 posted 11-04-2016 09:23 AM   

Posts: 925
Registered:
Nov 2003





"Henry VIII Lion Sejant or the like"

That would be nice indeed! 😊

IP: [Logged](#)

ahwt

Posts: 2173
Registered:
Mar 2003

 posted 11-06-2016 10:52 AM   

Patented inventions are normally combinations of known things, but sometimes the combination is thought to produce nothing new.

The pencil and eraser combination was patented in 1858, but in 1875 the U.S. Supreme Court ruled the patent invalid. The Supreme Court ruled that "A combination, to be patentable, must produce a different force, effect, or result in the combined forces or processes from that given by their separate parts. There must be a new result produced by their union; otherwise it is

only an aggregation of separate elements.”

In this case the Supreme Court felt that nothing new had been invented as the pencil was old and the eraser was old so no new result occurred. The convenience of the user did not play into their thinking. That one could write and erase with one hand added nothing new in their view.

I wonder if anyone thought of trying to get a patent on the mote spoon.

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Author Topic: **Unusual or rare hallmarks / duty marks**

cbc58

posted 01-07-2017 12:08 PM

Posts: 267
Registered:
Aug 2008

As a new collector, recently learned through a prior post (Asheland - tip wear) that there are some unusual or rare hallmarks / duty marks out there.

Would like to learn if items with these marks are indeed more collectible or sought after, and if some might share what to be on the lookout for in terms of rarity/desirability.

This adds another dimension to the thrill of the hunt - and after reading about these rare marks, did a little searching and came across a spoon dated 1804 that has an extra letter "H" on it.



In searching as to what might be the reason for the H - came across this post made here by Silver Lyon back in 2006 ([Georgian spoon](#)):

"The Oval King's Head duty mark is the one in use from 1798 and was used in 1804 from 16th May when the date letter changed from H until October 9th 1804.

From October 10th 1804 the duty payable on silver was raised from 1/- (one shilling) to 1/3d (one shilling and three pence).

To show that the greater duty had been paid, the duty mark was altered - gaining the 'blip' at the base - This was important as pieces that were exported could have the amount of duty paid reclaimed by the maker!"

Would this mean that this spoon would be able to be dated from Oct 10th - Dec 31st 1804? Would that make it more desirable to collectors?

Or is it the changeover from H to I what he is referring to and this "H" might mean something else...


Asheland commented:

"Some rare hallmarks that come to mind is the duty drawback mark, and the Darby patent mark. (both 1780's)".

Might there be others? Thank you in advance.

[This message has been edited by cbc58 (edited 01-07-2017).]

agphile

 posted 01-07-2017 01:48 PM   

Posts: 798
Registered:
Apr 2008

The H is not part of the hallmark on this spoon and not what Silver Lyon was referring to. At this date the hallmarks on spoons (lion passant, leopard's head, date letter and duty mark) were in a stub rather than struck separately. The stub with date letter i was used from May 1804 to May 1805, with the "blip" at the base of the duty mark present from October onwards. The blip would also have been there on the duty head punches used on items where the marks were struck separately, of course.





I am afraid I do not know what the H signifies here. It seems very unlikely to be a journeyman's mark. They are usually more modest devices struck close to the maker's mark. Nor does it seem much like an owner's or a retailer's mark.

From time to time one comes across unexplained marks like this. Less often found is a bit of research that provides an explanation for any of them. Maybe somebody will pop up with something on this H.

I don't collect marks so am not the person to advise on other possible rarities. (That is, I collect silver and the marks are invaluable for understanding the pieces, but I don't buy an item for its marks. Nothing against others who do).

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cbc58

 posted 01-07-2017 02:40 PM   

Posts: 267
Registered:
Aug 2008

Thank you for the information. So the duty mark with the blip puts this after Oct. 10th.

The H is a mystery. Nothing like a good mystery.

[This message has been edited by cbc58 (edited 01-07-2017).]

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asheland


 posted 01-09-2017 12:35 PM   

Posts: 925
Registered:
Nov 2003

That H is interesting. My guess is the same, likely a journeyman's mark or possibly a retailer?

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asheland





 posted 01-09-2017 12:37 PM   

Posts: 925
Registered:
Nov 2003

I'd recommend a copy of "Jackson's Hallmarks" It shows most of these markings. Even the pocket edition is pretty good...

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cbc58

 posted 01-09-2017 02:54 PM   





Posts: 267
Registered:
Aug 2008

Thank you for mentioning that book - might get it but am still waiting for my book on spoons which should be here shortly.

There is a wealth of knowledge out on the web and have learned some more about rare and unusual marks. Have come across two pieces of silver for sale that have that short-duration duty mark like on your basting spoon. Not yet comfortable enough on their scarcity to determine if they would be a good investment to own. Both in very good - excellent condition and selling at about 3x material value.

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asheland

 posted 01-10-2017 10:09 AM   

Posts: 925
Registered:
Nov 2003

If you are unsure about a piece based on price, I'd recommend you hold off. It's best that you are comfortable with your purchases when starting off. Even I am unsure about the investment aspect of these duty marks.





As far as I understand, outside of the "Duty drawback mark" and the "Darby patent mark", they don't matter much as far as adding extra value.

I stand to be corrected on that, but from what I see they don't matter much value wise, they are just neat to have.

I got my basting spoon basically for the silver weight (I have friends in the trade) 😊 so there was literally no downside buying it despite the tip wear.

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cbc58



 posted 01-10-2017 02:51 PM   

Posts: 267
Registered:
Aug 2008

Thanks for the advice. I have passed on quite a few opportunities not knowing what I was really buying. Just received my book on flatware and have already learned a few things. Lot's of silver out there...

IP: [Logged](#)

asheland

 posted 01-11-2017 12:09 PM   

Posts: 925
Registered:
Nov 2003

That's a great book to have for this.

IP: [Logged](#)

agleopar

 posted 01-13-2017 09:32 AM   

Posts: 847
Registered:
Jun 2004





My bestie in London, who has been collecting spoons since Noah had this to say about the Haich...

"These are invariably retailers marks and occasionally owners marks.

Madly difficult to trace- especially with one letter- I have two Irish retailers marks on London made spoons, so distance might come into play. There is a beautiful 18th c mark reading TAX that infuriates all us 'marks of wonderful obscurity' people. It must belong to Theodore Alexander Xcercis, because the best minds in the business cannot tie it into anything to do with tax!"

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Clive E Taylor

 posted 01-18-2017 10:25 AM   

Posts: 450
Registered:
Jul 2000

A point to remember is that not all assay and makers marks are official .In this case the maker is probably George Wintle whose output is one of the most suspect of all makers. He was not brought to trial until 1813 after a mass raid on his factory in 1812 by Goldsmiths' Hall discovered numerous fake punches. However I have reason to believe that the forgery of assay marks on a large scale had been going on since the early 1780's, perhaps an attempt to evade the newly introduced duty. Further evidence also suggests that he had several makers punches made for his use which were never registered. And he got away with it !

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


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Author	Topic: London?
wev Moderator Posts: 4095 Registered: Apr 99	posted 01-22-2017 02:10 PM I presume this not the mark for London 1810/1811?  If I am wrong, any likely maker? IP: Logged
doc Posts: 712 Registered: Jul 2003	posted 01-22-2017 06:26 PM My gut is Chinese Export, but don't recognize the maker mark. IP: Logged

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93

 posted 01-22-2017 10:12 PM   

quote:

trefid2

posted 01-22-2017 08:09 PM

Without seeing the piece (I assume it's a spoon?), my thought is it's from Exeter dated to 1811. The dates work for William Welch II however William Woodman was also working pretty close to this time as well. Both were noted for flatware.

quote:

wev

posted 01-22-2017 08:14 PM



Thank you. It is a smallish teaspoon. I will post some images tomorrow.

You need to apply for full membership

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agphile

Posts: 798
Registered: Apr 2008





 posted 01-23-2017 05:20 AM   

I agree with Trefid2. William Welch II seems most likely

IP: [Logged](#)

doc

Posts: 712
Registered: Jul 2003

 posted 01-23-2017 08:07 AM   

Agreed as well on Exeter; the thing that confused me was the "period" mark after the date letter.

IP: [Logged](#)

wev

Moderator

Posts: 4095
Registered: Apr 99





 posted 01-23-2017 10:55 AM   

Thank you all. The period after the P is just a flake in the background oxidation. Here is the spoon, which measures 5 inches.



IP: [Logged](#)

ahwt





 posted 01-23-2017 11:14 AM   

Posts: 2173
Registered: Mar 2003

As the city mark was left off, did the form of the other two marks identify the city as Exeter?

IP: [Logged](#)

agphile

 posted 01-23-2017 12:52 PM   

Posts: 798
Registered: Apr 2008

The shape of the lion passant's cartouche is different in Exeter.

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Author Topic: Whip End Spoons of the 18th Century

agphile

posted 02-01-2017 08:43 AM

Posts: 798
Registered:
Apr 2008

[08-0890]

I've already shown some of the following spoons in other threads but a recent purchase tempts me to pull them together in a single topic. Whip end salt spoons from the 18th century are not particularly unusual. Like many small items from this period they are normally unmarked. Here is a little group of three alongside a Victorian intruder.





From left to right we have:

- basic whip end shape, unmarked, mid 18th century,
- variant with twisted stem, unmarked, mid 18th century,
- variant with whip curling in other direction and an improbable kink forming a heart shape,
- the Victorian intruder by William Dudley, Birmingham, 1849, here just to show that the form re-emerged with the rococo revival.

None of these spoons is anything very special. I have them simply to illustrate one form of condiment spoon. The whip end form is, however, extremely rare for other types of spoon. I doubt whether it was ever used for dessert, table or larger serving spoons. You might come across a teaspoon example once in a blue moon. It might not surprise you that I could not resist a singleton that came up for sale recently, particularly as it was a match for my favourite silver gilt rococo mote spoon. Here they are side by side.



The design and workmanship is of much higher quality than that of the salt spoons. The two spoon bowls are clearly from the same mould. Neither spoon is marked but I am inclined to think they are earlier rather than later, i.e. pre 1750.

The teaspoon has the simplest form of stem and whip end. The very few other examples I know of have more decoration on the stem. Anyhow, I am delighted to have the new spoon both as an example of a rare pattern and as a mate for my mote spoon.

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93

😊 posted 02-01-2017 09:14 AM 🗨️ ✎️ ➡️





Very nice. Thanks for sharing.

You say "*clearly from the same mould*".





They look dye struck not cast.

Also the marks in the bowl look like they were nicely done. Seeing a closeup might be fun.

Again thanks for sharing your treasures with us.

asheland posted 02-01-2017 10:00 AM   Posts: 925
Registered:
Nov 2003




Splendid spoons!

IP: [Logged](#)**ahwt** posted 02-01-2017 12:31 PM   Posts: 2173
Registered:
Mar 2003

Interesting post on a pattern I had never seen before. I don't know much about whips, but did the name come from the actual look of a whip?

I did see on one site that the bowls were cast on his spoons. Was that typical?

Thanks for all your interesting posts.

IP: [Logged](#)**agphile** posted 02-01-2017 06:17 PM   Posts: 798
Registered:
Apr 2008

To pick up on some of the points that have been mentioned, I see this shape of spoon variously described as "whip", "whiplash" or "whip end", presumably because the loop at the end of the slim stem is thought to resemble the sort of whip that might be carried by a coachman or carriage driver. It seems to be a modern name for the spoons and I don't think anybody knows how they might have been described when they were first made.

As to whether the bowls were cast or die struck, the decoration on most English spoons of the period was die struck. One exception was the naturalistic or foliate form of rococo spoon. I assumed cast in the case of this pair partly because there is some relationship to the naturalistic rococo style but more particularly because of the way the moulding that rises from the bowls wraps round the stems. I could be wrong, but it doesn't look die struck to me. I certainly wouldn't want to generalise from the example of this particular pair, however.

I assume it is the piercing of the mote spoon that caught Scott's eye. It is indeed finely done. Knowing my ineptitude with the camera I have cheated a bit. Rather than taking a new close-up I have simply cropped the existing pictures to show just the bowl.





I hope this has magnified the detail of the fancy piercing of what is quite a small bowl rather than make my lack of focus or camera shake more obvious.

IP: [Logged](#)

June Martin

Forum Master

Posts: 1223
Registered:
Apr 93

posted 02-01-2017 06:52 PM

Beautiful spoons. Was not familiar with whip end form so it is great to see.

IP: [Logged](#)

agphile

Posts: 798
Registered:
Apr 2008

posted 05-10-2017 05:10 AM

Apologies for returning to a topic that I have probably already done to death but my interest was re-awakened by something I spotted in a recently acquired book, "Silver for Entertaining, the Ickworth Collection" by James Rothwell. Ickworth, now a British National Trust property, is the former home of the Hervey family, Earls and later Marquesses of Bristol. Unusually, the family silver has remained with the property. The heart of the book is a catalogue of this silver. Fascinating because it shows how the silver of one aristocratic family was amassed over time.

One entry that caught my eye was for the 12 unmarked salt spoons that were associated with a set of saltcellars of 1752 by Frederick Kandler, so presumably of the same date and possibly also by him.



My scan of the illustration may be a bit hazy but I think you can see that, as well as another

version of the whiplash stem, we have bowls that, although smaller and more worn, are the same pattern as those on my tea and mote spoons. It is a bit tenuous to think I can therefore link the tea and mote spoons to Kandler as well, but it probably helps date them and place them firmly at the top end of the market at the time they were made.

Meanwhile, I have picked up another rather worn salt spoon with yet another variant of the stem. I probably would not have bothered if I had not started on this thread and thus found myself thinking about the pattern as I looked through the stock of a dealer friend. I blame the forum for tempting me into expenditure.





[This message has been edited by agphile (edited 05-10-2017).]

IP: [Logged](#)

asheland 😊 posted 05-10-2017 09:39 AM 📄 ✎ ➡

Posts: 925
Registered:
Nov 2003

Very nice indeed!

IP: [Logged](#)

ahwt 📄 posted 05-10-2017 09:06 PM 📄 ✎ ➡

Posts: 2173
Registered:
Mar 2003

Thanks for the new pictures. Those are interesting spoons and I have asked several silver dealers that I know if they had like spoons. To their credit they knew what I was talking about, but they did not have any or remember having any in their inventory. I think in the states they would be considered a fairly rare item.

[This message has been edited by ahwt (edited 05-10-2017).]

IP: [Logged](#)

agphile 📄 posted 05-15-2017 03:44 AM 📄 ✎ ➡

Posts: 798
Registered:
Apr 2008

Thanks for the kind comments. I've been away for a few days. Hence the delay in responding.

As regards rarity, if I wanted another mid 18th century condiment spoon in this style it probably wouldn't take me too long to find one here in the UK. However, it is unlikely that there would be more than one or two examples on the market at the same time.

If I wanted another teaspoon, on the other hand, I might have to wait years or even decades. And, as I mentioned earlier, I doubt whether any larger spoons in this style were ever made.

Of course, most pieces of the period will have been straightforward Hanoverian pattern. And I wonder whether the slim stems of these whiplash types made them more vulnerable to damage so that an even smaller proportion of them has survived.

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Author Topic: Snow-day tongs, monogram

Polly

posted 02-09-2017 03:39 PM

Posts: 1939
Registered:
Nov 2004

It's snowing, and I have a new pair of sugar tongs.

After consulting Graham Hodges's book GEORGIAN SILVER SUGAR TONGS, I've decided they're by John Lambe, c. 1784. But the monogram is clearly from about a century later.

I wonder whether the later owner bought them used and had the original monogram erased, whether they somehow got handed down in the family, or what.

I like the acorn-shaped ends.





IP: [Logged](#)

Polly

posted 02-09-2017 03:40 PM

Posts: 1939
Registered:
Nov 2004




The marks:





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ahwt

 posted 02-09-2017 11:56 PM   





Posts: 2173
Registered:
Mar 2003

Great tongs. For some reason tongs with acorn ends are not common and they are one of my favorites.

The monogram does add a little "hello there", but it adds a little interest in who was the previous owner.

IP: [Logged](#)

agphile

 posted 02-10-2017 08:28 AM   

Posts: 798
Registered:
Apr 2008





I like the tongs. We have that wiggly pattern along the edge our dining room silver, though on flatware that is 100 or so years younger than your tongs. Even so, we could always find room for another pair at this end if you feel that you now have too many and should repatriate this pair..

Incidentally, the tongs may be a year or two younger than you suggest. The King's Head duty

mark is not the incuse version of 1784 and 1785 so they must be 1786 or later

IP: [Logged](#)

asheland





 posted 02-10-2017 10:39 AM   

Posts: 925
Registered:
Nov 2003

Great tongs! 😊

IP: [Logged](#)

Polly

 posted 02-10-2017 01:09 PM   

Posts: 1939
Registered:
Nov 2004





Ahh, thanks agphile! You're right about the date; reading Hodges' entry for Lambe's tongs more carefully, I see I should have said c. 1786-1791 (in 1791 he switched to a rectangular punch).

I bought this pair for a song as "vintage." Feeling smug and pleased with myself. (ALMOST makes up for the "silver plate" soup ladle I recently spent too much on because I was convinced it would turn out to be coin silver; nope, it was indeed silver plate.)

Anyway, thanks for the kind words, everyone.

IP: [Logged](#)

ahwt





 posted 02-10-2017 07:41 PM   

Posts: 2173
Registered:
Mar 2003

[John Lambe](#) was discussed in another thread some years ago that may be of interest to you. The Lambe tongs that I own have ordinary ends and do not have a duty mark. This could mean that they may have been imported to the US without the duty payment to the Crown. The search ability on this site really is quite good and it is really amazing the information that one can find. My thanks go to Scott, the moderators and all the other contributors.

IP: [Logged](#)

Polly

 posted 02-10-2017 08:46 PM   

Posts: 1939
Registered:
Nov 2004

That is very interesting, awht--thank you.

I endorse your thanks to Scott, mods, and contributors.

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Author	Topic: Fiddle, thread and drop
trefid2 Posts: 71 Registered: Jul 2015	posted 08-21-2016 07:59 PM [26-2587] I came across a pair of fiddle, thread and drop pattern sauce ladles yesterday while out and about. They were made in London 1785 by George Smith III.









This is the earliest date I have seen for this pattern has anyone seen earlier examples? From the limited research I have done, it would appear George Smith's name is often connected to this particular pattern. A London silver dealer has one listed on his website, London 1793 by Smith and Fearn. It was a pleasant "turn of events" to check the reverse of a fiddle and thread ladle and find a surprise on the back.

IP: [Logged](#)

Vetdaddy





 posted 08-21-2016 11:21 PM   

Posts: 70
Registered: Feb
2016

Nice catch! The condition looks great and a pair at that. It's all about the hunt!

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agphile

 posted 08-22-2016 04:49 AM   

Posts: 798
Registered: Apr
2008





That's a nice pair of ladles. I don't recall seeing an earlier example of this particular variant. Indeed, it is my impression that the fiddle pattern in general only began to be a standard offering in England in the mid to late 1780s. However, it can be quite frustrating trying to check on the prevalence or existence of the fiddle pattern in the 1780s. All too many careless or ignorant dealers advertise spoons as from the 1780s when they are actually from the 1820s after the leopard's head lost its crown.

I cannot say whether there is a particular Smith/Fearn link to the pattern or it is simply that they were among the most prolific spoonmakers of the period so examples with their marks are likely to be the most common. It is the case, though, that my one example of Fiddle, Thread and Drop is a tablespoon of 1794 by Smith and Fearn. Like your ladles, it lacks the shoulders that are normally associated with English fiddle pattern spoons. Meanwhile, Pickford illustrates a pair of Fiddle, Thread and Drop forks by Smith and Fearn of 1795 that do have soft shoulders.

It is always pleasing to catch the moment when fashions are changing. I suspect your ladles do just that.

IP: [Logged](#)

asheland

 posted 08-22-2016 03:27 PM   

Posts: 925
Registered:
Nov 2003

Excellent pick up!

IP: [Logged](#)

trefid2


 posted 08-22-2016 10:44 PM   

Posts: 71
Registered: Jul
2015

Well written agphile. Pickford's example appears to have the drops on the front of an upturned fiddle. I assume because forks of the period were usually upturned, this pattern wouldn't work on the back thus the reason for the front decoration.

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agphile

 posted 08-24-2016 06:48 PM   

Posts: 798
Registered: Apr
2008




Yes, you are right and I wonder whether this may offer part of the explanation for this attractive pattern being so rare. When we switched our preference to Old English and Fiddle pattern spoons with downturned stem ends, we continued to make our forks with the upturned stem in the Hanoverian style. I think this was because of the way the fork is held in use at a British table. It never seemed to bother anybody that spoons now turned one way with a tiny moulding on the back at the top of the stem while forks turned the other with the moulding on the front.

With the thread and drop pattern, the drop makes the difference between spoon and fork rather more obvious. The drop also makes it difficult to put a crest or initials on the front of the fork so that has to move to the back, but after 1781 the space there will have been taken up by top marking. For the forks illustrated by Pickford the assay office must have been asked to strike the marks a little lower to allow space for the crest with the result that they look rather crowded.

I wonder whether this sort of bother may have discouraged silversmiths or silver buyers from going for the pattern. Or was it just that the pattern is pretty discreet and those willing to pay a bit extra for some decoration preferred it to be a bit more in your face?

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trefid2

 posted 08-24-2016 10:18 PM   

Posts: 71
Registered: Jul
2015

Makes me wonder if there is a canteen service of unknown size out there in this variant. Seems strange that someone would have only ordered two ladles. I don't recall having seen a canteen service in this pattern. I'm thinking if there is, it would be a good looking set when displayed.

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Author	Topic: What is it?
trefid2 Posts: 71 Registered: Jul 2015	<p> posted 08-14-2016 06:47 PM </p> <p>[26-2586]</p> <p>I bought these yesterday as a curiosity. Has anyone an idea of what these are used for? I have to confess I have no clue.</p> <p>They are made by Joseph Jennens & Co, Birmingham 1907. They are 1 3/4" in length and each weigh 7 grams. The design appears to be a rose(?) and also stamped, "Prov Pat 20832, J&Co (hallmarks for Birmingham 1907)".</p> <p>Somebody suggested corn cob holders but I don't think so, they aren't sturdy enough for that. Any thoughts?</p>





IP: [Logged](#)

vathek

posted 08-15-2016 06:40 AM

Posts: 962
Registered: Jun
99

corn cob holders or for hors d'oeuvres.

IP: [Logged](#)

trefid2

posted 08-15-2016 09:22 AM

Posts: 71
Registered: Jul
2015

Vathek, the hors d'oeuvres option is a possibility. My first reaction is they don't appear durable enough to be used with corn on the cob.

IP: [Logged](#)

**Roger
Nevling**

posted 08-15-2016 10:52 AM

Posts: 58
Registered: Oct
2005

They are not long enough for hors d'oeuvres. Sets I have seen come in sets of 6 and are all over 3 inches long. And corn holders generally have 2 prongs so the ear doesn't spin, although I wouldn't give up on that idea completely. Hmmmmmm ?

IP: [Logged](#)

**Scott
Martin**

posted 08-15-2016 12:16 PM

Forum Master





[Hester Clarke Fine Jewellers](#) began as *Wilson & Gill* have you asked them?

Posts: 11377
Registered: Apr
93



IP: [Logged](#)

Polly





 posted 08-15-2016 02:16 PM   

Posts: 1939
Registered:
Nov 2004

The children of the elite could use them to pop balloons.

IP: [Logged](#)

asheland

 posted 08-15-2016 02:54 PM   

Posts: 925
Registered:
Nov 2003

I like them!

IP: [Logged](#)

trefid2

 posted 08-15-2016 07:17 PM   

Posts: 71
Registered: Jul
2015

Scott, thanks for the heads up. I haven't contacted Hester Clarke Fine Jewellers but I'll see if they respond to an email with pictures. Might there be a patent office in the UK that would have a record of the number?

Balloon popping would be fun but make sure their full of water, that's a

requirement on the West Coast today.

IP: [Logged](#)

trefid2





 posted 08-16-2016 09:17 AM   

Posts: 71
Registered: Jul
2015

I've been in contact with Christopher Clarke, chairman of Hester Clarke Fine Jewellers. He appeared eager to solve the mystery and indicated he would search their archives for any information. Fingers crossed...

IP: [Logged](#)

**Roger
Nevling**

 posted 08-16-2016 02:05 PM   

Posts: 58
Registered: Oct
2005

I tried to check the patent number, they do have a nice on-line checker, but to no avail as I believe the patent # to be too old.

IP: [Logged](#)

wev

Moderator

 posted 08-16-2016 09:49 PM   

Posts: 4095
Registered: Apr
99

Patent 20832 was granted for 'Food from yeast, Cattle or like' on Sept. 19, 1906 to J. Schmidt Burton-on-Trent.

Provisional patents are not listed on line that I can find.

IP: [Logged](#)

trefid2





 posted 08-17-2016 12:52 AM   

Posts: 71
Registered: Jul
2015

Interesting Wev. I checked the number again and I believe it to be as stated. Just wondering why the prov patent noted wouldn't have become an actual patent under the same number.

IP: [Logged](#)

ahwt

 posted 08-17-2016 05:49 PM   

Posts: 2173
Registered: Mar
2003

In the US provisional patent applications are not published, but I do not know what the UK system was like in 1907.


Since it was a provisional application it could be that the invention never matured into a patent.

Joseph Jennens & Co appears to have been a very successful company that manufactured buttons and other small items.

They might be useful in holding watercress sandwiches together.

IP: [Logged](#)

trefid2

 posted 08-17-2016 10:04 PM   

Posts: 71
Registered: Jul
2015

I received a reply today from Christopher Clarke, He indicated their old catalogues from around 1907 did show similar skewers but only in silver plate and only going down to 4". He believed them to be mini skewers which were for table use when serving small game birds. He couldn't find any commemorative date around 1907 that could have used the Tudor Rose hilt motif.


He further stated that the original makers in Birmingham were noted for supplying militaria of all kinds to regimental messes, so it could have been produced as a generic item for them. These then might have been

supplied via Wilson & Gill to either individual officers , or the mess itself in quantity. Since they are a boxed set of 4, they may well have been purchased for private personal use.

Interesting information and most kind of him to volunteer his time and knowledge.

IP: [Logged](#)

Polly




 posted 08-18-2016 03:58 PM   

Posts: 1939
Registered:
Nov 2004

Interesting! Thank you for the update. I'll admit that skewering small game birds makes more sense than balloon popping.

IP: [Logged](#)

agphile

 posted 08-18-2016 05:10 PM   

Posts: 798
Registered: Apr
2008

Interesting indeed, and nice to find an old family firm that has kept at least some of its old records and takes an interest.

However, I am not fully convinced by the game skewer suggestion. Partly because of the size and partly because of the provisional patent which suggests some novel function had been thought of. You couldn't patent a simple skewer and in England the route to protecting a particular design of some such normal object was the registered design.

I find myself wondering about something like a lemon or orange squeezer. You pierce a half lemon or a thick slice. It can then be picked up by the ring though it still has to be squeezed by the fingers. I believe there was a German patent around this time for something similar but with a couple of springy flaps to use for the squeezing.





Or possibly in this case you used a pair of the little skewers to squeeze with. It would explain the purpose of the tudor rose disc at the top.

If by any strange chance my suggestion proves to be right, I am not surprised that this invention didn't catch on - and it may not have been considered enough of an invention to justify the ultimate award of a patent.

Just a thought. Whatever the truth, it is an attractive little set.

IP: [Logged](#)

trefid2

 posted 08-19-2016 12:54 AM   





Posts: 71
Registered: Jul
2015

I agree Agphile, the mystery isn't necessarily solved. Regardless of their intended purpose, I'll have a few uses for them at the dinner table.

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Scott Martin

Forum Master

 posted 03-16-2017 10:26 AM   





Posts: 11377
Registered: Apr
93

I have been thinking how I might use these "mini" skewers today.

At dinner, if I was putting on the table a serving plate of individually sized skewered cheese wedges/blocks then these would provide a nice decorative way to select (by hand) the cheese.

IP: [Logged](#)

June Martin

 posted 03-18-2017 11:27 AM   

Forum Master
Posts: 1223
Registered: Apr 93





These little beauties look to me like they are cheese ball holders which would be in line with the patent description relating them to use with dairy.

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93

 posted 03-18-2017 11:51 AM   

June,

Are you thinking cheese knob? If yes, the skewer might be a little longer than required but I suppose it might work.





see: [A Whatzit](#)

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93

 posted 01-21-2018 02:28 PM   

quote:

[Originally posted by Janet1 in new members forum:](#)
**Re a [whatzit from trefid2 on Aug 2016](#). Jennens skewers.
From British Irish forum.**

These are for military belt buckles. They are called cross belt pricker plate fittings.







IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93

 posted 09-03-2019 11:16 PM   

quote:

[Originally posted by trefid2:](#)
This is a reply to the post [What is it?](#) which was originally posted Aug. 14/16 in the English/Irish sterling section.

I've recently come across a boxed set of 6 of the exact items on a UK website. Three appear to be hallmarked for 1907 and stamped "Prov Pat 20832" and three are hallmarked for 1908 and stamped "Pat No 20832 - 1907". It would appear a patent was indeed granted for this item. Interesting that Wev indicated that "Patent

20832 was granted for 'Food from yeast, Cattle or like' on Sept. 19, 1906 to J. Schmidt Burton-on-Trent".

The dealer has called them "sweetcorn holders", I've emailed him to see if this description is based on patent information or on personal opinion. A bit of a head scratcher.

[This message has been edited by Scott Martin (edited 09-03-2019).]

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Author	Topic: Georgian Pedestal Sugar Bowl?
nautilusjv Posts: 249 Registered: Nov 2008	<p> posted 03-19-2017 10:14 AM </p> <p>Is the pedestal sugar bowl a common form in Georgian silver as compared to the more dominant boat shape? Or is it uncommon?</p> <p>Question: Is it okay to post here a photograph that a dealer published on Facebook?</p> <p>Thanks!</p> <p style="text-align: right;">IP: Logged</p>
agphile Posts: 798 Registered: Apr 2008	<p> posted 03-19-2017 10:46 AM </p> <p>I would say that the boat shape was the predominant form from c.1780 to c.1800. After that we begin to see the 19th century (leading to Victorian) "anything goes" as far as fashion is concerned. Before c.1780 circular sugar bowls were the most common form. whether on a pediment, footed or with legs.</p> <p style="text-align: right;">IP: Logged</p>
nautilusjv Posts: 249 Registered: Nov	<p> posted 03-19-2017 10:52 AM </p> <p>Thanks agphile! That is very useful information. Thanks!</p>

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Author	Topic: Dr Christopher Dresser
ooshmcboosh Posts: 2 Registered: Aug 2013	<p> posted 08-28-2013 03:51 PM </p> <p>[26-2418]</p> <p>Hi,</p> <p>My names matt and I love silver/silver plate but don't know too much about it, I just "know what I like".</p> <p>I have a new house and I'm just getting settled in, I'm only 28 years old but I think I have older taste as I've suddenly got the urge to kit my pad out with the finer things in life rather than gadgets, gizmos and naked pictures of women!</p> <p>Anyway, I'm not too bothered how much this is worth as its not for sale but I'd like to know if it's one of Christopher Dressers original pieces or a later copy. It's silver plate, but I love the design and I understand he was ahead of his time too.</p>



Hope someone can help. If not no worries.

Thanks guys 😊

IP: [Logged](#)

doc

📅 posted 08-31-2013 03:10 PM 🗨️ ✎️ 📄

Posts: 712
Registered: Jul
2003

What a fantastic piece!

IP: [Logged](#)

jersey

📅 posted 09-16-2013 09:04 AM 🗨️ ✎️ 📄

Posts: 1203
Registered: Feb
2005

Hello,

After discussing this post with a knowledgeable friend we have concluded that your piece is a fake or reproduction.

The original was designed c1880 and manufactured by James Dixon & Sons, Sheffield. They worked in both sterling and plate. The sterling marks would have to be on the piece if it were sterling; the plate work would almost certainly have the maker's trade mark and possibly but not necessarily the design registration mark as well. The maker's mark would probably incorporate the "trumpet and banner design which came into use in 1879-1880, but if it wasn't included some version of "James Dixon & Sons" or "JD&S" would certainly have been present, having been in use since the 1830s.

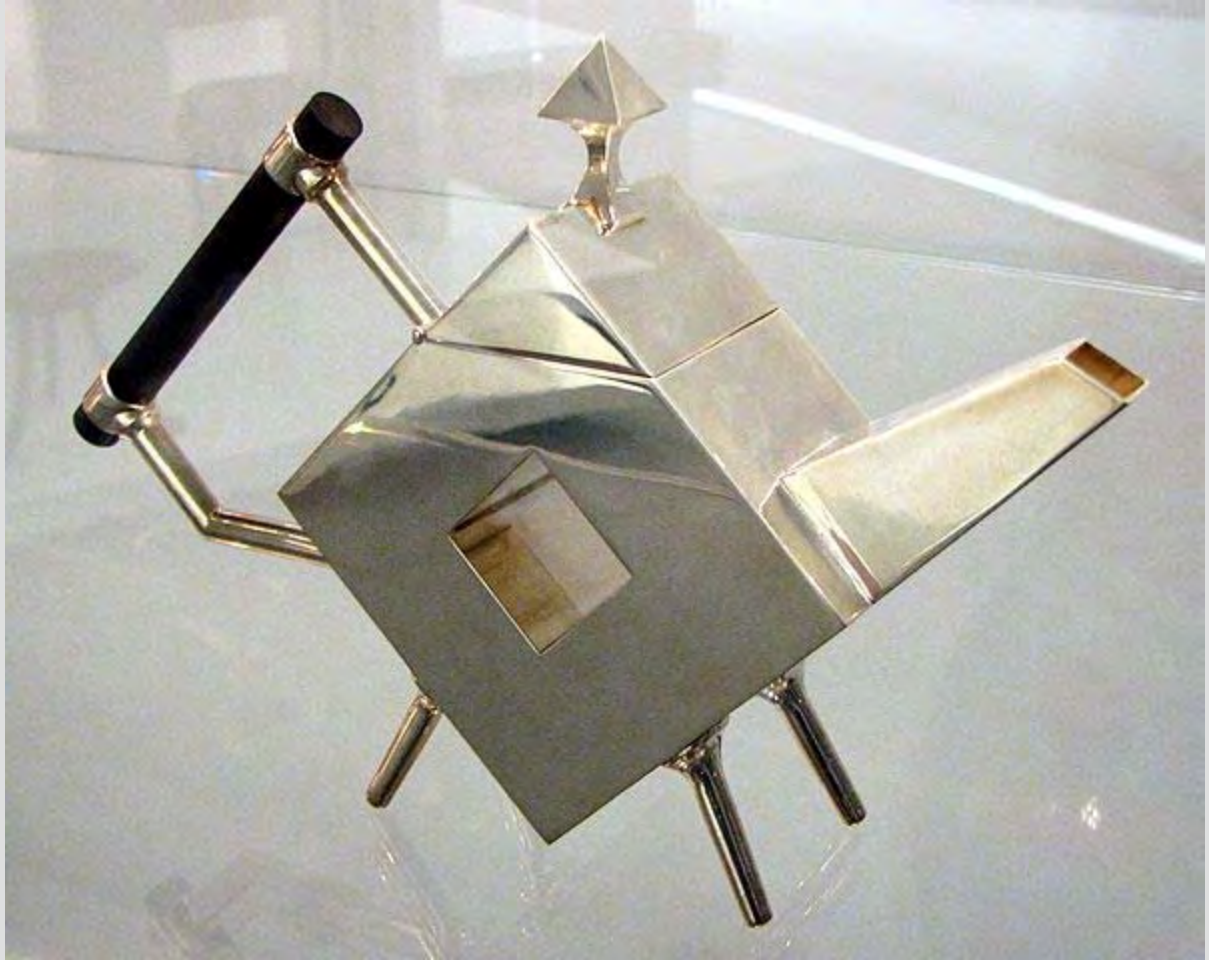
Comparing the pictures submitted here with two images that can dependably be of "originals", the knob of the lid is too elongated, the lower handle support arm is bent at the angle, not mitered, the cut-out in the sides of the pot is proportionally too small and there should be no border trim whatsoever around the cut-out.

Finally, Christopher Dresser had a "signature mark" which had a history of use on objects

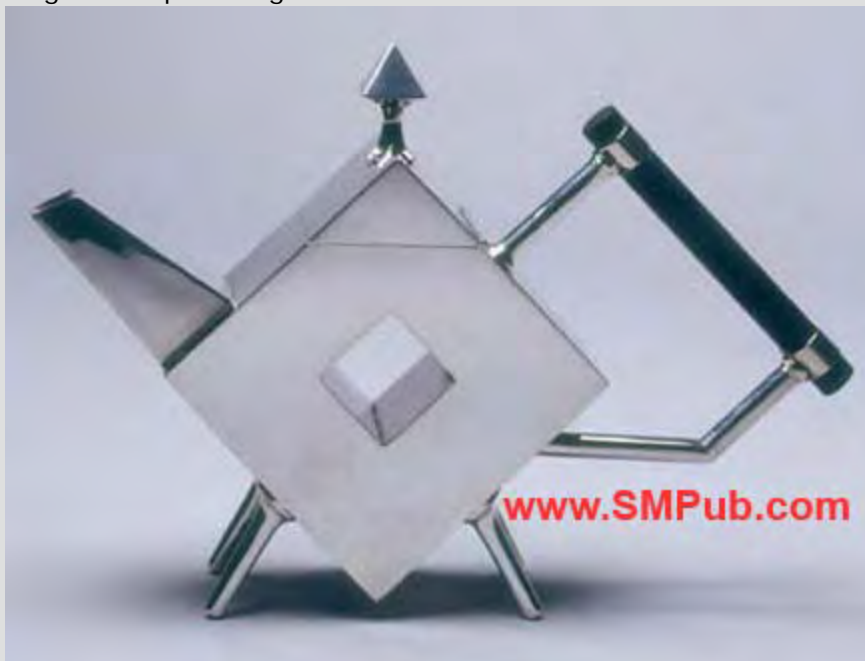
made by the Dixon and Sons firm in that period. This "Dr C Dresser" bears no resemblance.

References:

Original Teapot Image 1



Original Teapot Image 2



[James Dixon & Son](#)
[Marks](#)

Christopher Dresser Signature Mark



Its still a nice piece so enjoy.

IP: [Logged](#)

Scott Martin
Forum Master

posted 09-16-2013 10:01 AM

Posts: 11377
Registered: Apr 93

Thanks Jersey & friend.

IP: [Logged](#)

agphile

posted 09-16-2013 11:02 AM

Posts: 798
Registered: Apr 2008

I had been hanging back from comment in the absence of any follow-up by the original poster. I agree with Jersey that the piece appears to be a reproduction (or a fake if it was sold as a genuine early example). Given that Dresser was a designer rather than a maker, there is no reason not to enjoy the design regardless of date of manufacture.

The V & A has a silver-plated example. This link gives some more detail, including how it is marked and detail of the manufacturing process from the 1879 entry in the Dixon calculation book.

Teapot

Place of origin: Sheffield, England (made)

Date: ca. 1879 (made)

1879 (designed)

Artist/Maker: Christopher Dresser, born 1834 - died 1904 (designer)

James Dixon and Sons (maker)

Materials and Techniques: Electroplated nickel silver with ebony handle

Credit Line: Purchased with generous support of the National Heritage





Memorial Fund, the Art Fund, the American Friends of the V&A and an anonymous donor, the Friends of the V&A, the J. Paul Getty Jr. Charitable Trust and a private consortium led by John S.M. Scott
Museum number: M.4-2006

Gallery location: British Galleries, room 125e, case 1

Public access description

Object Type

Because tea is made by infusing dried tea leaves in boiling water, the handle of the teapot is often made of wood or some other organic material to prevent it from becoming too hot.

Design & Designing

Christopher Dresser designed utilitarian objects for the general public, making full use of the latest techniques of mass production, and he is therefore often regarded as the 'father of industrial design'. His most innovative designs were for objects to be made in metal. Unlike his designs for ceramics and glass, which often resemble plant forms in their shape, ornamentation or colouring, his designs for metalwork objects tend to be fully abstracted from their organic source. He frequently employed symmetrical, rectilinear shapes and undecorated surfaces. This design appears in the costing book of James Dixon & Sons for 1879 as design no. 2274 and is described as 'English-Japanese', pointing to the Japanese influence in some of Dresser's most radical metalwork designs.

Trading

Dresser was a prolific worker and produced designs for numerous manufacturers, including Hukin & Heath (about 1878-1890s), Elkingtons (about 1875-1888) and James Dixon & Sons (about 1879-1890s). Some of his designs were considered too ahead of their time to go into production, and six exist only as prototypes.

Descriptive line

Teapot, electroplated nickel silver with ebony handle, made by James Dixon & Sons, Sheffield, designed by Dr. Christopher Dresser, 1879

Physical description

Description from the Dixon calculation book of 1879 (now in the Sheffield Central Reference Library): "Teapot. Holds 1 1/2 Gilt. Designed by Dr. Dresser. Body first put together in six pieces, 3 3/4 inch square [body], then the top part sawn off for the cover. Flat wire hard soldered inside top part of body and round the cover inside. Spout put together in four pieces: square tube, 1 1/16 inches made and passed through the centre of body and hard soldered in. Cast and turned part with tube socket hard soldered in ends for ebony handle. Cast knob." The "Stamping" line is not filled in but the six pieces of metal used for the body were cut out with a stamping machine. Two of them the 3 3/4 inch square sides turned on end as a lozenge (giving the body a diamond shaped profile) while the remaining four make up the square box-shaped body. A corner of the box shape was simply sawn off to make the lid, needing no extra metal and less labour than making a separate lid. (The lid is attached to the body by a plain hinge at the rear). The square hole in each side would probably have been stamped out by machine so that when the box shaped body was assembled, the square tube that forms the hollow centre could be inserted. The handle was made in three cast and turned parts (the lower, angled, arm requiring two), with separately made tube sockets to take the ebony rod. The four legs were cast and turned and hard soldered at right angle to the side walls of the body. (Rudoe, Judy, Design and Manufacture, Evidence from the Dixon & Sons Calculation Books in ed. Charlotte Gere and Judy Rudoe, "Christopher Dresser in Context," London, The Decorative Arts Society, No.29, 2005, p.70-1. ill.)

Museum number

M.4-2006

Object history note

Designed by Christopher Dresser (born in Glasgow, 1834, died in Mulhouse, France, 1904)

Made by James Dixon & Sons, Sheffield

'Silver City' Exhibition RF.2006/131

'Design by Design' Exhibition RF.2006/104 & 2007/16

'Design Cities' Exhibition RF.2007-755

Historical context note

Andrew McIntosh Patrick was the Managing Director of the Fine Art Society, 148 New Bond Street, London W1Y 0JT for 30 years until 2005. Between 1972 and 2005, he acquired a collection of metalwork designed by Dr. Christopher Dresser of approximately 50 pieces which until the sale of his collection by the Edinburgh auctioneers, Lyon & Turnbull on April 19, 2005, was the most distinguished collection of such material in either a public or private collection.

Exhibition History

The Cult of Beauty: The Aesthetic Movement 1860-1900 (Fine Arts Museums of San Francisco 18/02/2012-17/07/2012)

The Cult of Beauty: The Aesthetic Movement 1860-1900 (Musée d'Orsay 13/09/2011-15/01/2012)

The Cult of Beauty: The Aesthetic Movement 1860-1900 (Victoria and Albert Museum 02/04/2011-17/07/2011)

Christopher Dresser, A Design Revolution. (Victoria and Albert Museum 09/09/2004-04/12/2004)

Design Cities (Design Museum 05/09/2008-04/01/2009)

Design Cities (Istanbul Modern 23/04/2008-10/08/2008)

Design by Design (Galeries Nationales du Grand Palais 24/09/2007-08/01/2008)

Silver City, James Dixon & Sons, 1806-2006 (The Millennium Galleries, Sheffield 05/08/2006-29/10/2006)

The Shock of the Old, Christopher Dresser's Design Revolution. (Cooper-Hewitt 05/03/2004-25/07/2004)

Christopher Dresser 1834-1904 (Palazzo della Triennale 01/01/2001-03/03/2002)

URL

<http://collections.vam.ac.uk/item/O78328/teapot-dresser-christopher/>

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Author Topic: [poor hallmarking](#)

cbc58

posted 06-20-2017 06:52 PM





Posts: 267
Registered:
Aug 2008

Came across some silver items for sale and could have purchased them for much less than the silver content - but the hallmarking turned me off. Wondering if collectors feel the same way about hallmarks like those below -- and wonder why a silversmith would do them in such a way. These are actually the first I have seen like this and they almost look like test pieces. Do others come across this often?



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agleopar

 posted 06-20-2017 09:05 PM   

Posts: 847
Registered:
Jun 2004

These do seem a bit outside the norm. Some times 1 or 2 out of 12 are badly struck.


I think the smith struck their mark and the assay office did the rest with a 3 in one punch. In this case the the bloke doing the marking might have just come back from a liquid lunch...

One thing to consider is that it is the hall marks themselves that give silver of this age and older its power. It is a modern affectation having well placed, well organized marks.

Personally I would enjoy the oddity of these.

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swarter
Moderator





 posted 06-20-2017 10:37 PM   

Posts: 2920
Registered:
May 2003

WE over WF is Wm Eley and Wm Fearn, London, "a" for 1818.

IP: [Logged](#)

cbc58

 posted 06-20-2017 10:42 PM   

Posts: 267
Registered:
Aug 2008

tk's for the reply. interesting that you say the assay office may have done the 3 part punch. I assumed that all hallmarks were done by the silversmith and that the assay office simply checked them. would that be correct?? -- or is it common for the assay office to put on the city/date/year/duty marks and the smith only put on their mark ?

IP: [Logged](#)

agphile

posted 06-21-2017 03:59 AM   

Posts: 798
Registered:
Apr 2008



In Britain the assay offices were and are responsible for testing and hallmarking silver. Hence the term "hallmark" (the mark of Goldsmiths' Hall). The date letter was not included with the town mark as an aid to future collectors but to identify when, and thus by whom, an item was assayed.

Up to the early 18th century provincial makers could do their own marking in areas where there was not an assay office but were not allowed to include the lion passant mark used by the assay offices. In 19th century Scotland provincial makers continued to do their own marking if they felt like it. As I understand it, this was on the argument that Scottish law only required sterling to be assayed so it was OK as long as you didn't overtly claim that the silver was of sterling standard. English law, on the other hand, required silver to be of Sterling or Britannia standard.

As Agleopar says, it is only in more recent times that the hallmarks have also been treated as part of the decoration requiring careful application. Some folk have fun collecting and recording the mistakes that occur in early hallmarking which can sometimes simply be the result of a very busy day at the office.

I would not be put off by marks such as you illustrate. I probably wouldn't even have seen the haphazard punching as something to remark on when it comes to silver of this age. That might just imply that I can be a careless collector, of course.

[This message has been edited by agphile (edited 06-21-2017).]

IP: [Logged](#)

cbc58



posted 06-22-2017 08:41 PM



Posts: 267
Registered:
Aug 2008

Thank you for the replies. I must be OCD because off-center/slanted hallmarks like in the pic are not my cup of tea. I have come to appreciate crisp, clear marks and quality that shines through.

Correct me if I'm wrong, but I think you are saying that the marks outside of the makers marks are put on by the assay office. If that is the case then that leaves the finished product up to chance depending on how many tankards of ale's the person in the assay office had prior to punching in the marks. Tks.

IP: [Logged](#)

asheland



posted 06-23-2017 10:18 AM



Posts: 925
Registered:
Nov 2003

Funny thing is those hallmarks are quite appealing to me. 😊
As long as they are deep and crisp, I actually prefer them to vary in placement, it actually gives the pieces character. It's the lightly stuck and over polished pieces that I cannot stand.

Those look like a nice group of spoons to me.

You should see how they are on George I and II pieces! 🇬🇧

IP: [Logged](#)

asheland



posted 06-23-2017 10:36 AM







Posts: 925
Registered:
Nov 2003

Here are some earlier pieces from my collection:







They are all over the place on some of them! 😊




ahwt posted 06-23-2017 05:24 PM   Posts: 2173
Registered:
Mar 2003

I agree with Asheland. Eley and Fearn were very successful flatware specialists and these pieces have a story to tell that most of their other pieces will not have.

I think the WE over WF mark is very attractive and even more so when they were partners with William Crawler.

IP: [Logged](#)**cbc58** posted 06-30-2017 12:03 PM   Posts: 267
Registered:
Aug 2008

have a question on rubbed marks. if a makers mark is rubbed, but you can still identify who it is (in this case Hester Bateman on a spoon) - does that make a significant difference to collectors - or is it looked at as just part of the aging process through use? Guessing it would take a lot of handling to get a rubbed mark.

IP: [Logged](#)**ahwt** posted 06-30-2017 09:52 PM   Posts: 2173
Registered:
Mar 2003

Some collectors may be picky, but I do not think it makes any difference for most objects.

It may make it harder to authenticate a rare piece or a highly sought after silversmith. I can imagine that some pieces for rare and expensive silversmiths have been forged and then the mark is rubbed down to hide any defects.

[This message has been edited by ahwt (edited 07-01-2017).]

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


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Author Topic: **labor to make this ladle ?**

cbc58

 posted 07-14-2017 09:03 AM   

Posts: 267
Registered:
Aug 2008





I recently acquired a 12" shell ladle dated 1799 and wonder how much time and labor may have been involved to make it. Had seen a video here in the past about Old Newbury Crafters making a sterling spoon out of a blank piece of silver and I think they indicated they could make a spoon in about 20 minutes. This is beyond a simple spoon and learning about the process back then makes me appreciate what I am collecting. Just wondering if I am correct in thinking that this took a fair bit of work to make. Here are a couple of pics:





IP: [Logged](#)

asheland

 posted 07-14-2017 09:28 AM   


Posts: 925
Registered:
Nov 2003

We have a few silversmiths on here that should be very helpful with this. I too appreciate how things are made and would imagine a large ladle with the shell bowl would be a little more labour intensive.

It looks like a nice piece! Can we see the hallmarks and engraving?

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cbc58

 posted 07-14-2017 10:20 AM   




Posts: 267
Registered:
Aug 2008

It is not engraved. Here are the hallmarks - which are rubbed. Jury is out on who the maker is...



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agphile

 posted 07-14-2017 11:46 AM   

Posts: 798
Registered:
Apr 2008

If I am right in reading the mark as RC, I would think this is most likely to be Richard Crossley.

Like Asheland I would like to see what our silversmiths say about any difference between spoons and ladles, size for size, as far the time taken to make them is concerned. I assume there was a die for the shell bowl and it did not have to be hand chased.

IP: [Logged](#)

cbc58

 posted 07-14-2017 04:29 PM   

Posts: 267
Registered:
Aug 2008

I wonder if the bowls were formed over a die with a hammer or possibly somehow with force or pressure, or maybe they were cast in a mold...




Found this link on here about ONC making shell ladle bowls with a drop forge. If that is the way they did it back in the day, guessing it might require starting with a sheet of metal of uniform thickness placed in the forge. Were there suppliers of sheet silver back then that sold to silversmiths or did they get ingots and melt them down themselves to make sheets and blanks?

[Old Newbury Crafters - page 4](#)

[This message has been edited by cbc58 (edited 07-16-2017).]

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Polly





 posted 07-21-2017 02:31 PM   

Posts: 1939
Registered:
Nov 2004

Rob (agleopar), one of our working silversmith members, will have the answer to your question. Yoo-hoo, Rob!! Calling allagleopars!!!

IP: [Logged](#)

ahwt



 posted 07-21-2017 09:05 PM   

Posts: 2173
Registered:
Mar 2003

It is a very nice ladle and you might ask the seller if he is willing to pay half of thr repair costs.

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cbc58

 posted 07-21-2017 10:17 PM   

Posts: 267
Registered:
Aug 2008

quote:




Originally posted by ahwt:

It is a very nice ladle and you might ask the seller if he is willing to pay half of thr repair costs.

They won't pay half.. or even a little.

IP: [Logged](#)

agleopar

 posted 07-22-2017 07:29 AM   

Posts: 847
Registered:
Jun 2004

Hello cbc58, sorry I am in Maine with little access to the web so I did not see your post. I love ladles! Briefly, a good spoon maker, one who works hot in the English way, can forge a table spoon in 20 minutes and finish it in the hour. A ladle will be forged in a mattern of hours. My guess for yours is 3-4 but the finishing, including the chasing, would also be 2-3 hours. So not quite a days work.

After 30ish years of making spoons I was asked to make large basting spoons - almost the size of a ladle. It surprised me because the 10 ounce ingot stayed hot and soft longer than a 2-3 ounce spoon and was fast to reheat because it was still so hot. The forging went quite fast! This inspired me to make ladles which the thought of doing so had been intimidating and I loved it





The Sheffield spoon maker David Baggaley made a 30 + ounce spoon starting with a 50 ounce ingot and it took him 50 hours total!

I hope this answers your questions. A last thought, a ladle is a challenge because of the amount of effort to forge the width of the bowl. It also then has to be sunk and or raised more than a spoon so they are for the experienced forger.

P.S. My times for a ladle are slow, 8 hours forging, because I am a very part time spoon forger!

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Polly



 posted 07-22-2017 07:10 PM   

Posts: 1939
Registered:
Nov 2004

Apologies for distracting you from your lobsters and sailboats, Rob! I hope you're having a smashing time in the Vacation State. So the ridges that make this ladle shell-shaped would have been hand chased rather than forged in a die? (Am I using those words correctly?)

IP: [Logged](#)

agleopar

 posted 07-24-2017 12:23 PM   

Posts: 847
Registered:
Jun 2004

Yes Polly, I believe when and where this was made it would have been chased. It's a quick easy job as chasing goes. Later ladles might have had a die made up. Close inspection with magnification should reveal hand chasing but if it was finished (polished) very well it will be hard to spot.

The Maine report for those who keep track of these things: 2 blue lobsters have been found this summer the southern one was on the news already. The one I saw 3 days ago on Mount Desert island had just been found. And yes it was blue and apparently they estimate the occurrence to be 1 in one million!

[This message has been edited by agleopar (edited 07-24-2017).]

IP: [Logged](#)

Polly

 posted 07-24-2017 12:36 PM   

Posts: 1939
Registered:
Nov 2004

Blue lobster:

quote:



New Hampshire lobsterman Greg Ward might want to go buy a lottery ticket.

The 32-year veteran fisherman hit the genetic lottery earlier this week when he hauled in a rare blue lobster - the chances of which scientists say are about 1 in 3 million.

"I've never seen anything like it," Ward told the Portsmouth Herald. "Usually, the stronger lobsters are usually the reddish-brown color but this one still had a hard shell. This one was not all the way white and not all the way blue."

Ward, a native of Rye, New Hampshire, was hauling pots near the New Hampshire-Maine border when he noticed what he originally thought was an albino lobster, something even rarer than the blue-tinged version.

Rob Royer, Aquarist and Marine Mammal Rescue Assistant at the Seacoast Science Center in Rye, told the Herald the odds of catching an albino lobster are roughly one in 100 million.

"Every time we get a call about an albino lobster, I get a little skeptical just because they are so rare," he told the paper.

Though less rare than their albino cousins, "Blue lobsters are still pretty uncommon," Royer said. "We'll get about five or six calls every summer."

Ward called the science center the same day he made the catch, offering to give them the lobster for display, Fox 25 Boston reports. It wasn't totally blue, which added to the rarity.

"This one was whitish on the bottom which I haven't seen many of before," Royer told the station.

Royer said Ward's lobster will eventually go on display in Seacoast Science Center's "exotic" lobster tank as soon as it gets adjusted to the center's tanks and water. He said it currently has another blue lobster on display, a bright orange lobster and a "calico" lobster.


Ward's first mate Jango Troy told the paper it was great to see a different kind of lobster.

"You see so many lobsters that are alike, day in and day out on the boat," said Troy, a Portsmouth resident. "When you happen to see one that's different, it really sticks out."

Ward's lobster isn't the only one that has "stuck out" recently. Within the last year, a Massachusetts fisherman caught his second blue lobster, and an even rarer yellow lobster was discovered in New York.

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ahwt

 posted 07-24-2017 02:50 PM   

Posts: 2173
Registered:
Mar 2003




Agleopar, Thanks for the information on making shell bowl ladles. The hand chasing is pointed out on some web sites that have similar ladles pictured. I think this should be noted and next time I have an opportunity I would like to compare one made on a die and one hand chased.

The blue lobsters really are unique creatures. Remember though that the odds of winning the Powerball are 1 in 292,201,338 so one or even three in one million for blue lobsters is a different game. There are also blue crabs and blue crayfish, but they are not so rare.

Agleopar have great time on your vacation.

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cbc58

 posted 07-24-2017 02:58 PM   





Posts: 267
Registered:
Aug 2008

Agleopar - thank you for the information on bowl construction. Am curious if you know if this particular ladle bowl would have started out with a sheet of silver of specific thickness... and if so... would a silversmith have to make that themselves or could they purchase it from someone? Would it have been made on a drop forge like in the picture at Old Newbury crafters?

Never seen a blue lobster before...

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agleopar

 posted 07-24-2017 10:08 PM   





Posts: 847
Registered:
Jun 2004

Cbc58 all hand forged spoons, forks and ladles start from different sized ingots not sheet. It is quite easy to melt and pour ingots from scrap silver. On a ladle the work is forging out the bowl to the required width without getting it too thin.

The drop hammer at Old Newbury is used to form the bowl not hammer the ingot. If a shop is big enough it usually has a drop hammer but a small one would do it by hand.

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agphile

 posted 07-27-2017 05:06 AM   

Posts: 798
Registered:
Apr 2008






Sinking the bowls of soup ladles at the workshop of Francis Higgins and Son in London in the 1930s.

I thought this photo was relevant to the topic but it has taken me a while to track it down. It was published in *The Finial* (journal of the Silver Spoon Club of Great Britain) back in Sept/October 2005. It had been provided by the late and much missed Alan Kelsey. Alan had been the foreman spoonmaker at C J Vander. Francis Higgins was merged into the Vander workshop in the years following WW2 as the demand for hand forged silver declined.

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agleopar

 posted 07-28-2017 08:27 AM   

Posts: 847
Registered:
Jun 2004

Agphile, I love process shots like this. It is a great regret that I did not shift myself and try to visit Vanders in the early 70's. I did go to a number of shops - Garrards and a few smaller ones. But Vanders still was making spoons and trays!

As to the image, I always tell students to use the biggest hammer to get the job done quickly. This is a great example!

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cbc58



posted 07-29-2017 01:00 PM



Posts: 267
Registered:
Aug 2008

thank you for the pic and info. very interesting and really makes me appreciate the effort put in to making older pieces.

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Author Topic: **Tongs--can you read this maker's mark?**

Polly

posted 07-15-2017 05:50 PM

Posts: 1939
Registered:
Nov 2004

English sugar tongs, bright cut, round ends:



Marked with the lion in a pointy-curved-bottomed cartouche, with no monarch's head, which means pre-1784, right? Plus a maker's mark I can't figure out:



What do you make of the maker's mark? It looks to me like it's JH, or maybe JW or maaaaayyyyyybe TH or TW?? I looked at Graham Hodges' book and website about tongs, and the only mark it even vaguely resembles is Thomas Wallis II: [TW - Thomas Wallis II - London Makers's Marks](#)

But mine really does look more like JH than TW, at least to my eye. It's very hard to get a decent photo of the mark, because the tong arms get in the way.

The monogram is M+S+M. Is that a menage-a-trois? Mainstream Media? I've never seen 3 letters with +'s between them before.



IP: [Logged](#)

swarter
Moderator

posted 07-15-2017 09:44 PM

Posts: 2920
Registered:
May 2003

Nice probably late 18th or early 19th C tongs.

I'm fairly certain the first two letters are "G" (script) and "o" (possibly for George); the rest are obscured partly or completely by tarnish - you need to clean it up some to make make them out.

In the absence of any hallmarks (unless you didn't show them) this probably is not English, although it could be provincial, colonial, or even American.

[This message has been edited by swarter (edited 07-15-2017).]

IP: [Logged](#)

Polly

posted 07-15-2017 11:53 PM

Posts: 1939
Registered:
Nov 2004

Thanks, Swarter. It's English; here's the little lion:







Sorry the photo's so blurry. The marks are tucked away between the arms, where my camera can't easily get at them.

I'm pretty sure the maker's mark is just two letters. I don't think that thing that looks like an O really is one--I think it's just a squiggly serif, part of the second letter. I wish I could get the camera closer to the marks so it could focus on them instead of on the top arm.

IP: [Logged](#)

PhilO

 posted 07-16-2017 02:14 AM   

Posts: 164
Registered:
Jul 2004

My suggestion would be Joseph Hicks of Exeter. An example of his earliest mark can be seen on my web site at



My image originated on the silversugartongs site, but I note that it is no longer illustrated there.

Phil

IP: [Logged](#)

agphile

posted 07-16-2017 04:27 AM

Posts: 798
Registered:
Apr 2008

I agree that Joseph Hicks seems likely. The cursive version of his mark is illustrated in Miles Harrison's "Exeter and West Country Silver 1700-1900" as well as on Phil's site.

This attribution would narrow down the date of your tongs. Miles shows Hicks as working from 1778 and, as you say, the tongs pre-date the 1784 duty mark.

IP: [Logged](#)

agphile

posted 07-16-2017 07:37 AM

Posts: 798
Registered:
Apr 2008

Oh, and a PS on the three engraved initials. Many possible explanations:

An unusual form of the marriage triangle for something like Martin and Mary Smith.

An owner with a double barrelled surname such as Martin Smith Morrison.

An owner from the Channel Islands where, because so many of the French surnames begin with De or Le or St, they regularly add an extra initial for a later syllable of the surname.

Or, if you are right about a menage a trois, I can't help seeing it as a sadist with a pair of masochists, but surely not for a pretty pair of tongs like these.

(I have had to edit this post because my bossy computer keeps trying to correct me so that, for example, it turned menage a trois into menage a trots. I don't believe a household of left wing activists would own silver tongs and have insisted on reverting to trois.)

[This message has been edited by agphile (edited 07-16-2017).]

IP: [Logged](#)

swarter

Moderator

posted 07-16-2017 01:42 PM

Posts: 2920
Registered:
May 2003

Thanks PhilO - I stand corrected.

IP: [Logged](#)

Polly

posted 07-16-2017 06:11 PM

Posts: 1939
Registered:
Nov 2004

I had lunch today with a gleopar (Rob) and his lovely wife, and I showed them the tongs. Rob doesn't believe they're English. He thinks the lion is a pseudo mark. "That's a pathetic little lion. Look at that ridiculous skinny tail," he said.

Anyone agree?





I tried to get a better shot of the lion:



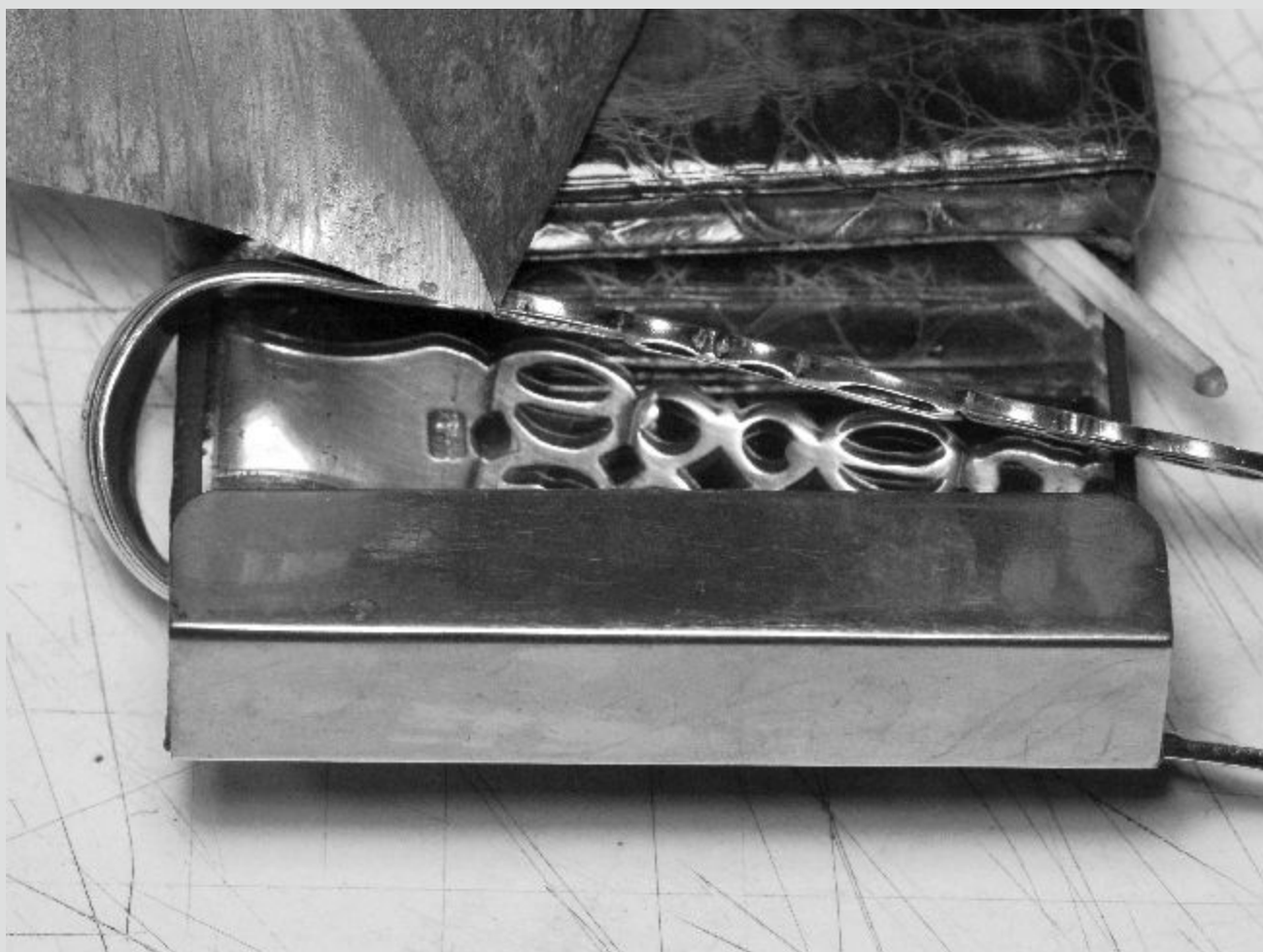
IP: [Logged](#)

wev
Moderator

Posts: 4095
Registered:
Apr 99

 posted 07-16-2017 08:36 PM   

These are the worst sort of marks to shoot. You might try something like this -- and pardon the less than elegant setup; I just used what was to hand.







A small mirror is diagonally between the legs and held in place with a weight on top. It isn't a 45°, but it's enough angle to get a clear parallel image shooting into the mirror



You will have to flop the image, of course. The better the mirror, the less doubling you will get - the one I used is on a '30s vintage pocket powder case (not sure now why it was on my desk).

IP: [Logged](#)

agleopar


 posted 07-16-2017 10:10 PM   

Posts: 847
Registered:
Jun 2004

Phils attribution of Joseph Hicks looks to be right -which means my glib remark at lunch is not! Polly's lion is very rubed and it did not seem to be strongly modeled, which is why I thought not English... Oh well that will teach me to be hasty!

IP: [Logged](#)

ahwt

 posted 07-17-2017 10:47 PM   

Posts: 2173
Registered:
Mar 2003

Polly those are a very nice pairs of tongs. The monogram certainly is mysterious and also the decoration I think is curious with the top decoration extending down the side to meet decoration on the leg. I am surprised that this was not done more often as it is very pleasing.

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Author Topic: Dorothy Sarbitt

Polly

posted 07-30-2017 09:56 PM

Posts: 1939
Registered:
Nov 2004

Female 18th C silversmith alert! I found this pair of tea tongs by Dorothy Sarbitt, c. 1750s, lurking in the silverplate section of that big place that sells stuff. The delightful Dr. David Shlosberg, who wrote the book on 18th Century Silver Tea Tongs, confirms (over email) that they are indeed by Sarbitt. He tells me they're only the second pair of her tongs he's encountered. They are marked with her DS mark, but without the duty lion.





IP: [Logged](#)

Polly

posted 07-30-2017 09:58 PM

Posts: 1939
Registered:
Nov 2004





I like that the flowers engraved on the hinge are different--a pansy and a rose, maybe?

Monogrammed on the outside of the foot:



IP: [Logged](#)

agphile




 posted 07-31-2017 03:51 AM   

Posts: 798
Registered:
Apr 2008

What a delightful find! I am envious. Are you sure they wouldn't like to return to the UK where they could be reunited with my Dorothy Sarbitt teaspoon?

IP: [Logged](#)

Polly




 posted 07-31-2017 10:50 AM   

Posts: 1939
Registered:
Nov 2004

They could be virtually reunited with your Dorothy Sarbitt teaspoon right here, were you to share a photo!

IP: [Logged](#)

agphile

 posted 07-31-2017 11:23 AM   

Posts: 798
Registered:
Apr 2008



Oh, all right then. Not the best photo but it is all I have stored on the computer. An Onslow teaspoon, maker's mark only. I think I may also have shared it in another thread a while ago.

IP: [Logged](#)

agphile

posted 07-31-2017 11:30 AM

Posts: 798
Registered:
Apr 2008

P.S. They may not seem to match (you cannot really have Onslow tongs) but they do have something in common. Like elements of your tongs, the spoon is cast rather than hand raised.

IP: [Logged](#)

Polly

posted 07-31-2017 11:56 AM

Posts: 1939
Registered:
Nov 2004

Hello, Spoon! Was it common to cast spoons? I wonder why she did it that way.

IP: [Logged](#)

asheland

posted 07-31-2017 12:29 PM

Posts: 925
Registered:
Nov 2003

Great find! Those are sweet!

IP: [Logged](#)

agphile

posted 07-31-2017 01:40 PM

Posts: 798
Registered:
Apr 2008

I agree. Even without the beautifully clear maker's mark this would be a desirable pair of tongs.

On the question of cast spoons, the overwhelming majority of 18th century spoons was hand wrought. Exceptions were found among the naturalistic rococo styles where casting was the way of producing the foliage like stems and bowls, and the Onslow pattern where the terminals were cast or, for smaller pieces, the whole spoon cast in one piece.

IP: [Logged](#)

Polly

posted 07-31-2017 01:59 PM

Posts: 1939
Registered:
Nov 2004

Many thanks to both of you. Agphile, if you get a chance to take a photo of the mark on your Sarbitt spoon, I would love to see it.

IP: [Logged](#)

agphile

posted 08-01-2017 09:01 AM

Posts: 798
Registered:
Apr 2008

Polly

You cannot imagine the problems you have created. First, I could not find the spoon. Panic. After a bit of a hunt it turned up in a perfectly sensible place, just not the one I thought it should be.

Next, the matter of actually getting a photo. I do not have one of those clever telephones. My iPad doesn't seem to be any good for close-ups. My old digital camera is very erratic. The new one that I recently bought to replace it seems worse. Surely it can't be me?

To add to the difficulty, the mark on the spoon is pretty worn though it is clearly DS. You cannot see the outline of the cartouche that is so distinct on your tongs but I have compared the lettering with the reproduction in Grimwade and it matches the Sarbitt mark, but no other, for size and spacing.

Incidentally, there is also a faint shadow next to it that might be the remnant of a lion passant.

Anyhow, I took countless photos with both old and new camera, deleted most of them as useless and ended up with the following three blurred images which are probably of no use to you.







If I ever get to understand my new camera better I might try again, but for the moment I need a rest from electronic gadgetry.

I don't know whether you have looked Dorothy Sarbitt up. It would seem she was the widow of Hugh Mills who had entered his first mark in 1739 and probably died in 1746 when Dorothy Mills and Thomas Sarbitt are recorded as a partnership. A DM over TS mark has been noted on salt cellars of 1748 and a cream jug of 1749. Dorothy Mills entered a DM mark on her own in

1752 and then a DS mark as Dorothy Sarbitt in 1753 from which it seems that she married Thomas but was soon widowed again. I don't know how long she continued to run a workshop.

IP: [Logged](#)

Polly

 posted 08-01-2017 11:19 AM   

Posts: 1939
Registered:
Nov 2004

Aw, I'm so sorry to have triggered your panic! I'm sure you've tried all this, but I've had success taking photos from a distance and cropping close. Also, if your camera has a flower icon, that's the macro, which should make it easier to focus close up.

Somewhere in my wanderings on the internet I read something about a Dorothy Mills, widow, marrying a John Sarbitt, bachelor, not Thomas, so perhaps she married Tom's brother or son? (This would be more convincing if I remembered where I'd read it.)

IP: [Logged](#)

agphile

 posted 08-01-2017 12:53 PM   

Posts: 798
Registered:
Apr 2008

You're right, Polly. I was relying on my reference library. Grimwade assumed that Dorothy married Thomas. The researchers who update Grimwade on the 925-1000 site have discovered that she actually married John, a watchmaker.

The likely sequence of events therefore seems to be that after the death of Hugh Mills she runs the workshop in partnership with Thomas Sarbitt who retires or dies in 1752 whereupon she enters her DM mark. In 1753 she marries John Sarbitt and enters her DS mark. Unless John died within a month of the wedding this was not as his widow.

I don't know whether the implication is that she kept John's hands off her business or simply that John was not free of the Goldsmiths so could not have a mark in his name. Poole (another reference book) has 1754 as his latest sighting of the DS mark which might suggest that she was simply keeping a mark registered while she disposed of her business. That would neatly date our pieces to 1753/54 but would be a shame if we would like to think of her as an early Hester Bateman.

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Polly





 posted 08-01-2017 09:46 PM   

Posts: 1939
Registered:
Nov 2004

I think this has the ingredients of a good murder mystery.

IP: [Logged](#)

Polly

 posted 11-02-2017 03:45 PM   

Posts: 1939
Registered:
Nov 2004

I now have a collection of Georgian tongs by silversmiths named Dorothy. Two is a collection, right? Here's a photo of my collection. In addition to the Dorothy Sarbitt tongs, I now have a pair of tongs by Dorothy Langlands of Newcastle, 1804-1814.



Here are the marks of the two pairs together:



The other marks on the Langlands tongs:



Does anyone know of any other Dorothys I should be looking for?

IP: [Logged](#)

agphile


 posted 11-02-2017 05:59 PM   

Posts: 798
Registered:
Apr 2008

Two is certainly a collection, but this one might be difficult to grow. I could only spot two other Dorothys (or should the plural be Dorothies?) listed in "Women Silversmiths 1685-1845" by Philippa Glanville and Jennifer Faulds Goldsborough: Dorothy Manjoy of Dublin, active 1715-31, and Dorothy Grant of London from c.1679-1712.

IP: [Logged](#)

Polly

 posted 11-02-2017 07:01 PM   

Posts: 1939
Registered:
Nov 2004

Thank you, agphile--something to aspire to.

It would probably be easier if I were collecting Ann(e)s or Marys.

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Author Topic: [Victorian Chalice, London, 1843](#)

asheland 😊 posted 10-30-2017 01:11 PM

Posts: 925
Registered:
Nov 2003

I got this on Saturday at an antique mall, it was BLACK!

After a careful polish it came out beautifully!
The hallmarks are SO SMALL!!! I actually managed to capture them fairly well.

Does anyone know who this maker is?















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**Scott
Martin**
Forum
Master

 posted 10-30-2017 01:51 PM   

I remember this before I lost it. That is one great looking cup.

Posts: 11377 Registered: Apr 93	If I recall correctly Richard K. had a comment about the maker. IP: Logged
Polly Posts: 1939 Registered: Nov 2004	 posted 10-30-2017 03:13 PM    Beautiful! Well done with the photos. Your antique mall has great stuff! (And you have a great eye.) IP: Logged
agphile Posts: 798 Registered: Apr 2008	 posted 10-30-2017 07:37 PM    Neat looking chalice. Charles Reily and George Storer. IP: Logged
asheland Posts: 925 Registered: Nov 2003	 posted 10-30-2017 09:58 PM    Thank you everyone for the comments and the information! 😊 IP: Logged

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Author Topic: **Spoon shapes and decoration**

agphile

posted 11-13-2017 01:46 PM

Posts: 798
Registered:
Apr 2008

I tend to group my 18th century spoons according to their form: Hanoverian, Old English, Fiddle Pattern, King's shape. However, from time to time I like to pull out a few and organise them differently, for example to show how similar styles of decoration were applied to a range of spoon shapes.

My photograph below shows thread and drop decoration on three tablespoons of differing shape.





From left to right we have Hanoverian, Old English and Fiddle pattern. The Hanoverian and Old English examples are by the same maker, GS. It is not an exact match for any of the marks recorded in Grimwade but I think it must be George Smith III, particularly since the Fiddle pattern one was made in 1794. by the partnership of George Smith III and William Fearn. I cannot date the first two so confidently. The Hanoverian spoon's date letter is very rubbed but I believe it to be the "a" for 1776. The Old English spoon has lost its date letter completely but must be much the same date, and certainly before top marking was introduced in 1781.

The drop on the fiddle pattern spoon is extended by further droplets running down to the hallmarks that have now moved up the stem. However, the simpler drop is retained on a small Old English spoon of 1793, also by the Smith and Fearn partnership. I bought this one for its




unusual bowl shape rather than for the pattern



I could probably do a similar exercise for other motifs such as thread and shell but I'm not sure it would prove anything, and it would take me a while to sort out and photograph examples, so I shall leave it at this.

IP: [Logged](#)

asheland

😊 posted 11-14-2017 10:24 AM   

Posts: 925
Registered:
Nov 2003

Great thread! I like seeing the patterns as they evolved side by side.

IP: [Logged](#)

Polly

📄 posted 11-14-2017 11:28 AM   

Posts: 1939
Registered:
Nov 2004



If we were all computer whizzes, we would make an animation of the forms evolving from one to another. Wouldn't that be fun to watch?

IP: [Logged](#)

Scott Martin

Forum
Master




Posts:
11377
Registered:
Apr 93

😊 posted 11-14-2017 11:31 AM   

Give me the photo sequence and I'll do the animation. 😊

IP: [Logged](#)

Polly

📄 posted 11-14-2017 10:32 PM   

Posts: 1939
Registered:
Nov 2004

Ah, I forgot--one of us IS a computer whiz!!

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Author Topic: **Benjamin Mountigue**

ahwt

posted 11-25-2017 08:24 AM

Posts: 2173
Registered:
Mar 2003

Benjamin Mountigue's, also known as Benjamin Mordecai, mark is on this nice ladle. The marks are for London December 1, 1784 until 1785 although the "I" date mark is not quite that shown in Jackson. I needed another ladle like a hole in the head, but this simple graceful design is always a favorite of mine and the price was right.

Does anyone know the animal on the engraving?







IP: [Logged](#)

PhilO

posted 11-25-2017 12:37 PM

Posts: 164
Registered:
Jul 2004

The armorial is the Lamb and Flag, the badge of, among others, the Knights Hospitallers of St John. It has also been used as a family armorial so a look through Fairbairn's Crests might give a few potential owners' names.

Phil

IP: [Logged](#)

ahwt

posted 11-25-2017 03:24 PM

Posts: 2173
Registered:
Mar 2003

Thank you, PhilO. I thought it might be a lamb or sheep.
I could see this being used by someone in the woolen industry.

IP: [Logged](#)

Polly

posted 11-25-2017 08:00 PM

Posts: 1939
Registered:
Nov 2004

Beautiful sharp marks.

IP: [Logged](#)

agphile

posted 11-26-2017 05:21 AM

Posts: 798
Registered:
Apr 2008

I am probably now stating the obvious but, in case it helps, the origin of the lamb crest is as a religious symbol: the Paschal Lamb or the Lamb of God.





My copy of Fairbairn lists 22 families that use the crest so that would not really help you

narrow the history of the ladle without some provenance. If you try to google the crest you may experience the irritation that I suffer because search engines and the sources they search do not seem to understand that crest has a specific meaning and is not the same as a coat of arms.

A very nice ladle, by the way. I think Old English is the ideal pattern for ladles and sometimes wonder why on earth I bother to collect examples of the more fanciful patterns.

IP: [Logged](#)

vathek





 posted 11-26-2017 07:02 AM   

Posts: 962
Registered:
Jun 99

Given that the lamb seems to have a halo, might this have belonged to a cleric?

IP: [Logged](#)

agphile

 posted 11-26-2017 08:53 AM   

Posts: 798
Registered:
Apr 2008





The halo is because it is the Paschal Lamb but does not point to a specifically clerical use. It has even been used as the badge of a regiment in the British army - the Queen's Royal Regiment - probably in honour of Queen Catherine whose crest it was rather than as evidence that God was always on our side.

It tends to be linked with St John so is often taken as the crest or badge of organisations dedicated to St John or families that have at some point in the past had him as their patron saint.

[This message has been edited by agphile (edited 11-26-2017).]

IP: [Logged](#)

ahwt

 posted 11-26-2017 12:04 PM   

Posts: 2173
Registered:
Mar 2003

The use of a lamb or sheep in the past was a favorite in many areas. Sheep are just about everywhere in Staffordshire figures. My wife collects Staffordshire figures and besides dogs I think sheep are the second most represented.







Brooks Brothers uses a lamb suspended in a ribbon and that symbol goes back to Philip the Good, a 15th century Duke whose knights were notably named–The Order of the Golden Fleece. Apparently Philip made a fortune with his sheep.

Thanks Agphile for the information about crests. I imagine this ladle was owned by someone connected directly or indirectly to the wool industry.

IP: [Logged](#)

agleopar

 posted 11-26-2017 01:16 PM   

Posts: 847
Registered:
Jun 2004





Lovely ladle!

The Kings head mark is the intaglio version used from Dec.1, 1784- May 1786 it was to show that the new duty was paid, as said but was changed to cameo when they made the punch that was used in the fly press that had all the marks.

It in itself has a bit of rarity, which I love, also because of the timing. It is not proved but the king needed money after that disastrous little debacle in the colonies....

IP: [Logged](#)

ahwt





 posted 11-26-2017 09:17 PM   

Posts: 2173
Registered:

Agleopar thank you for the information about the marking of silver with the intaglio design. I

Mar 2003 did not realize that the duty mark changed as you described. Intaglio has always been a great word and I note that its usage peaked in the books that Google looks at in 1874.

IP: [Logged](#)

Polly  posted 11-27-2017 09:22 AM   

Posts: 1939
Registered:
Nov 2004

I so enjoy being part of a community whose members look up the word /intaglio/ on google ngram.

IP: [Logged](#)

asheland  posted 11-27-2017 01:28 PM   

Posts: 925
Registered:
Nov 2003

Lovely ladle! I also have a soft spot for nice Old English Pattern pieces whatever they are. And the crest makes the piece in my opinion!

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


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Author Topic: **Toasting Fork?**

trefid2

 posted 01-15-2018 05:09 PM   

Posts: 71
Registered:
Jul 2015

I've recently purchased what at first guess is a Victorian 13" toasting fork, made in London 1897 by Robert Stebbings, weight of 81 grams. Any insight on whether it might not be a toasting fork but have had another function? My thought is being solid silver, it would be a heat conductor as a toasting fork.





IP: [Logged](#)

ahwt

posted 01-16-2018 01:39 AM

Posts: 2173
Registered: Mar 2003

Nice fork. It could be a toasting fork and the user may put on gloves or use a towel to hold the end when it gets hot.

Most toasting forks that I have seen have a wooden end. I often have wondered why the wooden end did not burn as it would have been very close to the fire.

It would have been a perfect fork for Oliver Larrabee to use when he was fishing for the last olive in that very tall jar in the movie Sabrina.

IP: [Logged](#)

trefid2

posted 01-18-2018 12:03 AM

Posts: 71
Registered: Jul 2015

Indeed! It's an oddity which I'm sure I can find some use for in the kitchen but I'll stick to the modern toaster for my bread.

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93

posted 01-18-2018 09:51 AM

My siblings eagerly helped themselves to things on my dinner plate.... I think they would have loved that fork! 😊

IP: [Logged](#)

Kimo

posted 01-21-2018 11:42 AM

Posts: 1597
Registered: Mar 2003

I do not know exactly what this would have been used for. Toasting is possible, but I am a bit hesitant to jump on that bandwagon given the strong conductivity of sterling making it impractical to put one end over heat without using some kind of glove or finger protectors. The same extra long form in a spoon shape is often called a stuffing spoon and perhaps this might possibly be a stuffing fork?? Hopefully someone will know for sure as I would like to learn.

IP: [Logged](#)

Janet1

posted 01-21-2018 01:37 PM

Posts: 46
Registered: Oct 2017





Re a [whatzit from trefid2 on Aug 2016](#). Jennens skewers. From British Irish forum.

These are for military belt buckles. They are called cross belt pricker plate fittings.



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trefid2





 posted 01-21-2018 07:18 PM   

Posts: 71
Registered:
Jul 2015

Kimo, I also can't help but think it had another function but the toasting fork idea is the first to mind. On a side note, if we put it with a stuffing spoon and a carving knife, we have a place setting for a giant. I wonder if he would stir his coffee with a dessert spoon?

IP: [Logged](#)

trefid2

 posted 01-21-2018 07:48 PM   

Posts: 71
Registered:
Jul 2015

Janet1 that's a very interesting thought and well researched. The blades are flat and they do have the ring at the end to link a chain. The hilt however is round, wouldn't that play havoc with the fit? A military purpose is consistent with what the retailer sold.

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Janet1





 posted 01-21-2018 08:07 PM   

Posts: 46
Registered:
Oct 2017

Trefid2,
Yes you seem to be right about that. Not the first time I got ahead of my skis. My apologies, Janet

IP: [Logged](#)

Janet1

 posted 01-21-2018 08:26 PM   





Posts: 46
Registered:
Oct 2017



Maybe, this is worn outside, not a belt buckle as I thought.

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trefid2





 posted 01-21-2018 09:22 PM   

Posts: 71
Registered:
Jul 2015

Janet1, there's nothing to apologize for, your input is valid and the posted picture helps to explain your thoughts on a possible use. I do think your in the right directon with a military link.

IP: [Logged](#)

agphile

 posted 01-22-2018 06:56 PM   

Posts: 798
Registered:
Apr 2008

Whether or not it is the right answer, it is fascinating to see the metamorphosis of a functional iron tool for the military into a bit of silver bling for the well-dressed cavalry officer. Similar, I suppose, to the way the gorget shrank from being a piece of armour to become a silver badge of officer's rank.

Still, to revert to the fork that started this thread, I don't believe it was a toasting fork, which would typically have much more widely spaced prongs. I would suggest it was simply a large serving fork. I have not come across a more specific name for such large forks (except in the case of salad servers which are normally shaped a bit differently from normal forks).

In England in the 19th century and into the 20th the term used in the trade for a large serving spoon was Gravy Spoon. I have later 20th century flatware catalogues for Francis Higgins and for Wakeley and Wheeler who were producing hand made flatware in traditional patterns, still using their old Victorian dies. They offer what they simply describe as a large serving fork to accompany a gravy spoon if desired. If that term was good enough for these silversmiths with

a long history behind them, I doubt we can discover a better one now.

IP: [Logged](#)

ahwt

📅 posted 01-30-2018 06:35 PM 🗑️ ✎️ 📧

Posts:
2173
Registered:
Mar 2003

A couple of years ago everywhere I looked I saw toasting forks for sale. I brought these two and I think one or two others that I put somewhere. I think that there must have been a Martha Stewart type article about these as they really did seem to appear everywhere. The two below I think are typical of the shorter toasting forks and are silver plated. One has a Faux ivory handle and the other an antler handle with an attractive star carved at the end of the handle.

I have never used them for bread or toast, but they do work as a cold meat fork.





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Author	Topic: asparagus tongs
ranger1202 Posts: 24 Registered: Jan 2018	posted 01-20-2018 05:28 PM
	[26-2697] I really like these mechanical asparagus tons but have been unable to find the maker and year of mfg. Any help would be appreciated.
	<div style="border: 1px solid gray; padding: 5px; text-align: center;">Image was deleted or was moved </div>
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Picturetrail.com

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agphile

 posted 01-20-2018 07:16 PM   

Posts: 798
Registered: Apr
2008

Never sure whether I can trust my eyes these days, but if the mark on the right is a lion passant (going downhill in the picture) this would be the British mark for sterling silver and the tongs would date from before 1784 when an extra duty mark became obligatory. Back then small items were marked with just the lion and the makers mark. The tongs could have been deemed small enough for this to apply.





If I am right in reading the maker's mark as IB, there were too many makers with those initials for me to feel I can suggest a candidate.

Similar circular sprung hinges are also sometimes found on sugar tongs from around 1780.

[This message has been edited by agphile (edited 01-20-2018).]

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agphile

 posted 01-20-2018 07:23 PM   





Posts: 798
Registered: Apr
2008

Never sure whether I can trust my eyes these days, but if the mark on the right is a lion passant (going downhill in the picture) this would be the British mark for sterling silver and the tongs would date from before 1784 when an extra duty mark became obligatory. Back then small items were marked with just the lion and the makers mark. The tongs could have been deemed small enough for this to apply.

If I am right in reading the maker's mark as IB, there were too many makers with those initials for me to feel I can suggest a candidate.

IP: [Logged](#)

Janet1



 posted 01-20-2018 10:33 PM   

Posts: 46
Registered: Oct
2017

Hi and Welcome,
I had found John Buckett possibly attributed this mark. But I'm quite the novice, maybe someone can double check on that. But it's a lovely piece. Janet

IP: [Logged](#)

agphile

 posted 01-21-2018 06:11 AM   

Posts: 798
Registered: Apr
2008

The mark that appears to match (I:B) is listed among the unregistered marks in Grimwade's London Goldsmiths as found on sugar tongs of 1770 and tentatively attributed to Buckett. However, Buckett had registered a mark with cursive initials in 1760 as a sword cutler and was still recorded as a sword cutler in a 1773 Parliamentary Report. Grimwade doesn't explain why he was suggested as the maker of the tongs. The "unregistered" mark with a colon between the initials was presumably actually recorded in one of the two missing registers. If in the Smallworkers for 1739-58, you might wonder why the later 1760 mark was not used on the asparagus tongs. If in the Largeworkers for

1758-73, this was actually the wrong register for somebody making tongs. Of course, things were not always as neat as this, so my doubts are not exactly definitive.

Somebody who has a silver mark for use on fittings for swords could feasibly have diversified into making other items but I would want to see more evidence before accepting Grimwade's suggestion, particularly given that so many other silversmiths at that time shared the same initials. Perhaps I am being too cautious. In any event the asparagus tongs and the sugar tongs must be by the same London maker.

Incidentally, I am not sure how, after editing my original reply to the original post I then managed to repeat my unedited reply as well. Must have clicked something in error! Sorry for the duplication.

[This message has been edited by agphile (edited 01-21-2018).]

IP: [Logged](#)

agphile

 posted 01-21-2018 06:45 AM   

Posts: 798
Registered: Apr
2008





Reading the above I think I ought to add something about dating the tongs. The bright cut decoration on the arms is extremely unlikely to be earlier than c.1775 so the tongs can pretty confidently be dated to c.1780. This gives the starting point for trying to identify the maker.

And I am sure that many, perhaps most collectors would happily accept Grimwade's attribution to Buckettt since Grimwade is the standard reference book. Janet1's wording of "possibly John Buckettt" is the safest way to put it after setting aside my doubts.

[This message has been edited by agphile (edited 01-21-2018).]

IP: [Logged](#)

PhilO

 posted 01-21-2018 11:38 AM   

Posts: 164
Registered: Jul
2004

I have seen this I:B mark with a 1779 hallmark on a candle snuffer so c1780 sounds good to me.

Phil

IP: [Logged](#)

agphile

 posted 01-23-2018 08:47 AM   

Posts: 798
Registered: Apr
2008

Phil

I see that you show reservations about this mark on your silversmiths website. I had not thought to check there before making my original response. I think that the italic I:B may have been an interpretation of a worn punch and was possibly in fact the same as the mark we are discussing.

Its tentative attribution to Bucket goes back to the 1921 Jackson - I suspect simply because the initials matched. His cursive 1760 mark is recorded in the same edition as appearing on candlesticks of 1763. These entries are then repeated in the Pickford's revised Jackson.

When an unexplained attribution is simply repeated through editions of Jackson and Grimwade I think it is reasonable to worry about its validity. On the other hand, as long as the cursive JB mark was not mis-identified, the appearance of one mark on candlesticks and the other on a later candle snuffer might tie the two together and

demonstrate that Buckett did diversify. But would he have diversified into both candlesticks and tongs?


I think we are right to be cautious.

David

IP: [Logged](#)

PHILO

Posts: 164
Registered: Jul
2004

 posted 01-23-2018 12:54 PM   

David

We have to accept Jackson's sighting of Buckett's cursive mark on the 1763 candlesticks but, like you, I am somewhat dubious about the attribution of this I:B mark to him. Buckett's 1760 registration was as a sword cutler and he was still listed as a sword cutler in 1773. Candlesticks to snuffers to tongs are not necessarily huge leaps but by how much would this particular leopard have changed its spots?

I fear that this mark along with others from the lost registers may never get a definite attribution.

Phil

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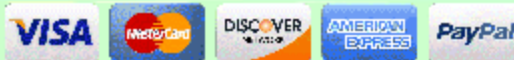
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
Author	Topic: Stock in trade
wev Moderator Posts: 4095 Registered: Apr 99	posted 06-19-2008 09:22 PM Taking a flier on a tiny, blurry picture, I picked up another very rewarding Fletcher family letter -- an 1836 invoice from Fletcher & Bennett of Philadelphia to Fletcher & Reeves of Louisville. I have done up a transcription [This message has been edited by wev (edited 10-25-2013).] IP: Logged
bascall Posts: 1626 Registered: Nov 99	posted 06-20-2008 07:16 AM Interesting subject matter, clear communication, and beautiful language. Thank you wev.

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swarter

Moderator

Posts: 2920
Registered: May 2003

 posted 06-20-2008 11:58 AM   




Expensive stuff for the period. Amazing how these routine documents survive.

IP: [Logged](#)

wev

Moderator

Posts: 4095
Registered: Apr 99





 posted 06-20-2008 12:15 PM   

Doing a straight conversion to 2007 dollars using the consumer price index, it runs to \$16,366 worth of goods. Such calculations are, of course, a rough guess at best.

IP: [Logged](#)

Marc

Posts: 414
Registered: Jun 2002

 posted 06-20-2008 10:38 PM   

William..

Really neat bill. Thanks for posting it.

I am a little confused.. I know how to add, and subtract and even multiply and divide, and can (or used to be able to) do statistical analysis, but I am at a loss as to how 4 doz tablespoons at \$84.08/doz figures in the next column totals as \$126.98. Same idea with the teaspoons.. (is this government accounting? Perhaps there is a chance to unconfuse me.

Thanks for the math lesson in advance..





Marc

IP: [Logged](#)

wev

Moderator

Posts: 4095
Registered: Apr 99

 posted 06-20-2008 11:21 PM   

Beats me.

I think the first column represents the cost of silver and the second the total including the making: $1.75 + .89 \frac{1}{2} \text{ each} \times 48 = 126.98$ (more or less) or roughly 2.65 each. If this is true, it is an interesting contrast to the 1834 wholesale prices charged by [Hocknell & Steele](#) in New York where the best quality tablespoons cost out at a touch over \$1.70 each.





I would welcome any other suggestion.

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wev

Moderator

Posts: 4095
Registered: Apr 99





 posted 06-20-2008 11:35 PM   

As an addendum, Thomas was, by 1840, charging Henry \$4.96 per tablespoon for the silver and the making.

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agphile

Posts: 798
Registered: Apr

 posted 06-21-2008 05:53 AM   

Might the first column be the total weight in ounces/pennyweights?





2008

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swarter

Moderator

Posts: 2920
Registered: May 2003

 posted 06-21-2008 01:16 PM   





It makes no sense that cream ladles would cost so much less than teaspoons. There are four columns, so the first and fourth must be for something else, like engraving or finishing. They had \$400 credit to their account, so who knows where or how that might have been applied.

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wev

Moderator

Posts: 4095
Registered: Apr 99

 posted 06-21-2008 03:31 PM   

quote:


It makes no sense that cream ladles would cost so much less than teaspoons.

There are only 5 cream ladles, not 5 dozen as in the teaspoons, so they cost nearly \$2 a piece.

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr 2008

 posted 06-21-2008 08:54 PM   

I am still inclined to think that column 1 gives the weight (used only for the flatware), column 2 the unit price, column 3 a sub-total which is product of unit price by number of units, and column 4 the total figure. The figures in column 4 are added to produce the overall bill.

A slightly higher charge per ounce for making the smaller flatware, which this interpretation implies, makes sense to me. But the same logic applies if column 1 is actually the cost rather than the weight of the silver.

IP: [Logged](#)

Marc

Posts: 414
Registered: Jun 2002

 posted 06-21-2008 09:52 PM   

William, At \$2.00 each for tablespoons, I realize that silver was not for the masses. That would be the equivalent of \$300. or so today would it not?

As you said, this is a 'Bill' with a family (Fletcher) relationship, so the figuring probably was more transparent because of this.





Marc

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wev

Moderator

Posts: 4095
Registered: Apr 99




 posted 06-21-2008 10:05 PM   

Actually, it would be a few pennies shy of \$50. Perhaps one of our smiths might estimate the bill for knocking out a 1.5 ounce tablespoon from scratch metal would be today?

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wev

Moderator

 posted 06-21-2008 10:25 PM   

Posts: 4095
Registered: Apr 99

Dangerous as it might be to compare documents by two hands across several years, here is a [transcription](#) of an 1840 letter from Tom Fletcher to brother Henry, also detailing goods. The weight of silver is clearly stated here, together with the cost of the making.

[This message has been edited by wev (edited 10-25-2013).]

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






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Author	Topic: Shameless self promotion
Ulysses Dietz Moderator Posts: 1265 Registered: May 99	 posted 09-20-2009 09:38 AM    <p>I just wanted to note for those interested that Acanthus Press is just releasing a new book called DREAM HOUSE: THE WHITE HOUSE AS AN AMERICAN HOME, which looks at the president's residence in comparison to the prevailing notion of HOME in America. I co-authored the book with an old friend and colleague. He handled gardens and architecture, and I covered interiors and objects. I put this here because silver is, of course, one of the topics covered. The story of the silver used in the White House over time might be of interest. No one has ever approached the White House in this way, and while it was hell to produce, the result is very satisfying. Did you all know that both the Monroes and President Jackson favored French silver?</p> <p style="text-align: right;">IP: Logged</p>
Dale Posts:	 posted 09-20-2009 01:45 PM    <p>Congratulations on this great accomplishment. Look forward to reading it.</p>

2132
Registered:
Nov 2002

IP: [Logged](#)

swarter
Moderator

 posted 09-20-2009 04:47 PM   

Posts:
2920
Registered:
May 2003

Now available from Amazon @ \$50 (\$75 list).

Your seventh book (including one novel and one thesis)? I had no idea you were so prolific! 😊

IP: [Logged](#)

**Scott
Martin**

Forum
Master

Posts:
11377
Registered:
Apr 93

 posted 09-20-2009 05:44 PM   





Can we purchase the book via the Newark Museum at a similar discount. I am looking to send \$ to the museum without it hurting my wallet.

IP: [Logged](#)

**Ulysses
Dietz**

Moderator

Posts:
1265
Registered:
May 99





 posted 09-21-2009 07:10 PM   

We will be selling Dream House at the Museum, but I'm not sure when that will start. However, I don't know if we'll have any discount, other than the usual members' discount--it's not a Museum book--I did it as an outside venture. Getting it at Amazon or B&N seems the best deal!

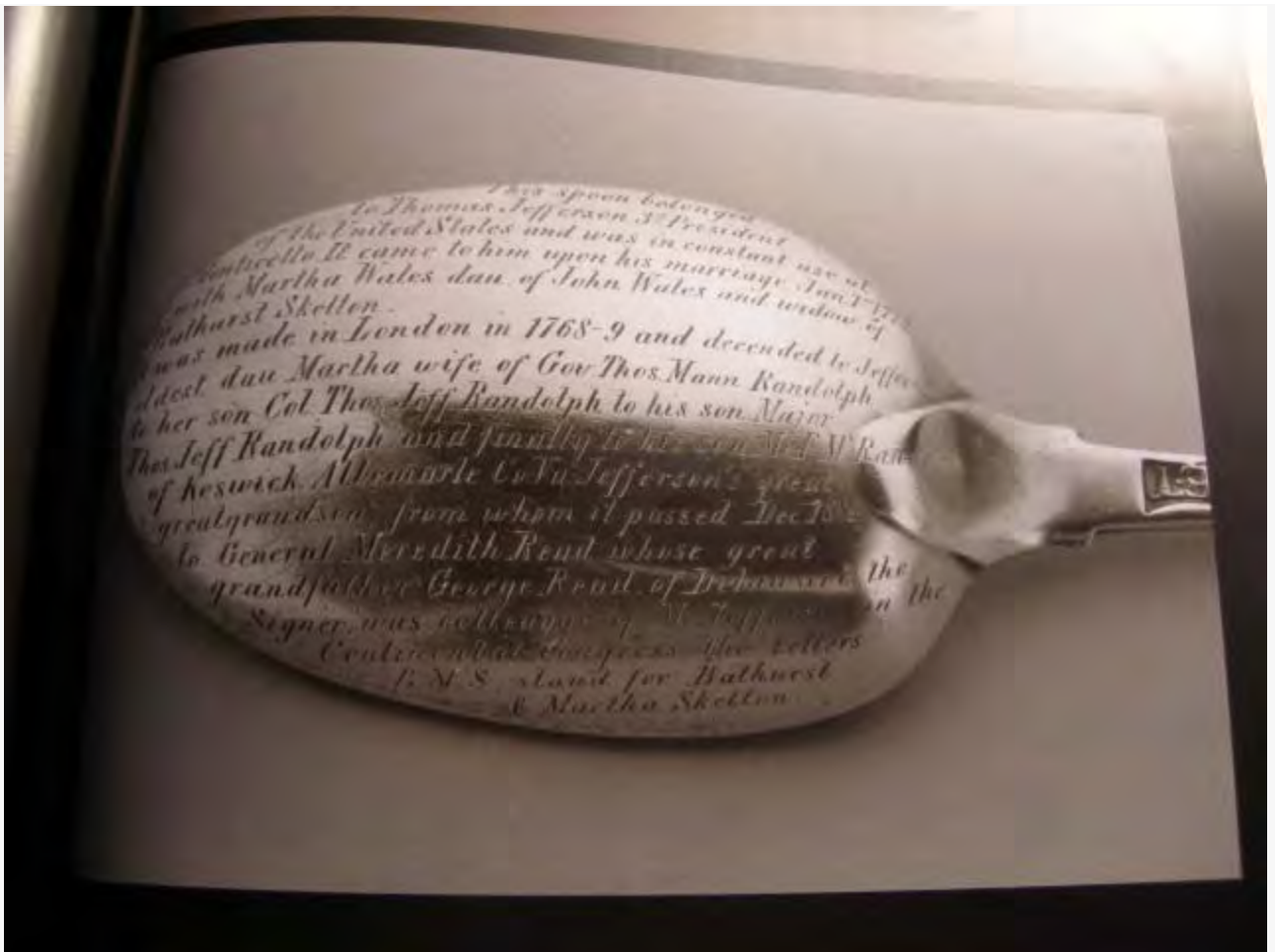
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ahwt

Posts:
2173
Registered:
Mar 2003

 posted 09-30-2009 10:37 PM   

Perhaps a companion book to the DREAM HOUSE: THE WHITE HOUSE AS AN AMERICAN HOME by Ulysses is the book "Entertaining at the White House" by Peter Schifando and J. Jonathan Joseph with a forward by Nancy Reagan. This book has only a few pages on silver, but it does include the picture below.



The spoon shown belonged to Thomas Jefferson and has a partial family history engraved on the back of the bowl. The engraving states that the spoon was made in London in 1768-9. The picture also shows the last two letter of the sponsors mark - E pellet T. Hopefully Ulysses in his book will tell us who these initials refer to.

IP: [Logged](#)

agphile

 posted 10-01-2009 06:05 PM   

Posts: 798
Registered:
Apr 2008

Just in case Ulysses doesn't go into this detail in the book, the mark looks like one of those attributed to Elizabeth Tookey (Grimwade 3559). She took over on the death of her spoonmaker husband. The mark will have been in the missing register but Grimwade et al are confident of the attribution.

Nice to think a Brit provided the spoon.

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


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Author	Topic: Georg Jensen Ad 1931
Dale	 posted 10-05-2009 08:05 PM   
Posts: 2132 Registered: Nov 2002	An ad from 1931 for Georg Jensen and for Royal Copenhagen Porcelain, which appears to be a close neighbor.



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Ulysses Dietz





Moderator

Posts:

1265

Registered:

May 99

 posted 10-07-2009 12:08 PM   

This is why I consider Jensen an American silversmith, because he, and he alone of all the Danish art silversmiths, was embraced fanatically by the American market. In 1929, after the crash (as I've said before somewhere here) our curator went out and purchased several pieces of Jensen from their store in New York...



On a similar basis I can also claim Jensen as British - my wife's grandfather was buying Jensen pieces in London at much the same time!

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


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Author	Topic: Chinese Silversmith cured
Scott Martin Forum Master Posts: 11377 Registered: Apr 93	 posted 11-30-2009 11:40 AM   

Brooklyn Eagle.

August 4, 1843

REMEDY FOR CHINESE LYING.—A Chinese silversmith, to whom the English gave the name of Tom Workwell, brought home some silver spoons, as he called them, to a captain of a ship who had ordered them. The gentleman, suspecting his friend Tom had played him a trick common in China, of adding no small quantity of tutenague to the usual proportion of alloy, taxed him with the cheat, which he denied, with the strongest asseverations of his innocence. The captain then told him he had brought with him a famous water, called lie water, which being placed on the tongue of a person suspected of telling an untruth, if the case were so, burned a hole, if otherwise, the party escaped with honour and unhurt. Tom thinking it a trick, readily consented, upon which, with much form, a single drop of aquafortis was put upon his tongue; he instantly jumped about the room in violent pain, crying out, "Very true, half tutenague, half tutenague," in hopes that confessing the fact might stop the progress of the lie water, which from the pain he felt, he had some reason to think possessed the qualities ascribed to it. Several Europeans who were present, and who had bought different pieces of plate from him, now put similar questions to him, and he confessed it had been his uniform and constant practice to add a very large quantity of tutenague to every article made at his shop, for which, during the continuance of pain, he promised ample reparation.—*Cheltenham Chronicle.*

Aqua fortis, or "*strong water*," in alchemy, is a corrosive solution of nitric acid (HNO₃) in water. ☹

from *Universal Geography*, 1824:

quote:

.....Silver mines are abundant in China, but are little worked; perhaps the ignorance of the Chinese is the cause of that circumstance. Gold is chiefly obtained from the sand of the rivers in the provinces of Se-tchuen and Yun-nan, near the frontiers of Thibet. No gold or silver money is coined. The tutenague is a white metallic substance, of which the Chinese make vessels and chandeliers. Its exact nature is still a problem. Some say that tutenague is the name given by the Chinese to zinc; others consider the tutenague of China as an artificial mixture of different metals, while the tutenague of India, according to them, is pure zinc without any alloy of lead.* M. de Guignes affirms that it is a native mixture of lead and iron peculiar to China. The province of Hou-quang contains a mine which furnishes it in great abundance.

The yellow copper of Yun-nan and other provinces is Copper. used for making the small coin which is current through the whole empire. But there is also a peculiar copper of a white colour, which the Chinese call petung, or according to some pa-kfong. The knowledge which we have of this metal does not enable us to decide on its precise nature. According to Rinumaun it is a composition of copper, nickel, and iron. To render it softer it is alloyed with tutenague, or what answers better, a fifth part of silver.

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agphile

 posted 11-30-2009 12:27 PM   



Posts: 798
Registered:
Apr 2008

According to Keith Pinn's book "Paktong, the Chinese alloy in Europe, 1620-1820", Paktong was an alloy of copper and nickel with zinc added, while Tutenag was plain zinc. Europeans however mostly applied the term tutenag to the alloy which was a predecessor of "German silver".

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swarter

Moderator

 posted 11-30-2009 04:52 PM   

Posts:
2920
Registered:
May 2003

Aqua fortis is nitric acid! Strong stuff! 😬

[This message has been edited by swarter (edited 11-30-2009).]

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Author	Topic: Daniel Whafdale - "A Coffin of Gold"
Scott Martin Forum Master Posts: 11377 Registered: Apr 93	 posted 12-04-2009 05:02 AM   





A COFFIN OF GOLD.

Daniel Whafdale, an American silversmith, who died in 1831, was buried in a coffin of gold made and designed by himself. The inside of the coffin was lined with purple velvet, at ten dollars a yard, whilst the inscription plate was encrusted with precious gems, the whole thing being valued at between fifty thousand and seventy thousand dollars.

Oxford, Canterbury New Zealand

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agphile

 posted 12-04-2009 07:17 AM   

Posts: 798
Registered: Apr
2008

What a shame he missed out on having his corpse plated to complete the show (see your fascinating post in the silverplate forum [[Successful experiment in Electroplating](#)]).

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

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


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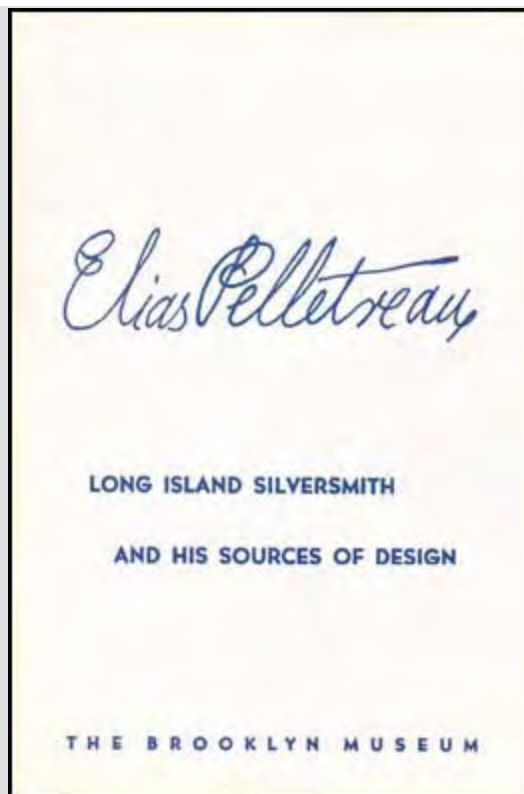
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Author	Topic: Sign up here - Free PDF copy of the Elias Pelletreau, Long Island Silversmith.
Scott Martin Forum Master Posts: 11377 Registered: Apr 93	 posted 08-27-2010 07:44 AM    Sign up here - Free PDF copy of Elias Pelletreau Long Island Silversmith And his sources of design



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






































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

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<p>adelapt</p> <p>Posts: 418 Registered: May 2003</p>	<p> posted 08-27-2010 07:58 AM   </p> <hr/> <p>Could you please sign me up for that one?</p> <p style="text-align: right;">IP: Logged</p>
<p>swarter Moderator</p> <p>Posts: 2920 Registered: May 2003</p>	<p> posted 08-27-2010 09:37 AM   </p> <hr/> <p>Add me, too</p> <p style="text-align: right;">IP: Logged</p>
<p>ahwt</p> <p>Posts: 2173 Registered: Mar 2003</p>	<p> posted 08-27-2010 09:45 AM   </p> <hr/> <p>I would also like a copy, thanks Scott.</p> <p style="text-align: right;">IP: Logged</p>
<p>doc</p> <p>Posts: 712 Registered: Jul 2003</p>	<p> posted 08-27-2010 10:34 AM   </p> <hr/> <p>I would like one as well.</p> <p style="text-align: right;">IP: Logged</p>
<p>chase33</p> <p>Posts: 362 Registered: Feb 2008</p>	<p> posted 08-27-2010 05:39 PM   </p> <hr/> <p>Sign me up as well. Thanks Scott</p> <p style="text-align: right;">IP: Logged</p>
<p>chicagosilver</p> <p>Posts: 227 Registered: Aug 2005</p>	<p> posted 08-27-2010 07:49 PM   </p> <hr/> <p>Yes please. Thanks.</p> <p style="text-align: right;">IP: Logged</p>
<p>dragonflywink</p> <p>Posts: 975 Registered: Dec 2002</p>	<p> posted 08-30-2010 03:36 PM   </p> <hr/> <p>Please add me to the list and thank you.</p> <p>~Cheryl</p> <p style="text-align: right;">IP: Logged</p>
<p>agphile</p> <p>Posts: 798 Registered: Apr 2008</p>	<p> posted 08-30-2010 05:58 PM   </p> <hr/> <p>Please add me too. Thanks.</p> <p>David</p> <p style="text-align: right;">IP: Logged</p>
<p>taloncrest</p> <p>Posts: 169 Registered: Jun 2004</p>	<p> posted 08-30-2010 10:34 PM   </p> <hr/> <p>I'd like one too. Thanks!</p> <p style="text-align: right;">IP: Logged</p>
<p>argentum1</p> <p>Posts: 602 Registered: Apr 2004</p>	<p> posted 08-31-2010 01:31 PM   </p> <hr/> <p>Please sign me up. Thank you for your continued efforts to make us all a bit smarter/wiser.</p>

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
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Posts: 336
Registered: Jan 2005

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americanpotluck

 posted 09-01-2010 01:45 PM   

Posts: 23
Registered: Apr 99





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Scott Martin

Forum Master

Posts: 11377
Registered: Apr 93

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

The person that couldn't get the download is on a MAC. Does anyone have anything to suggest?

How did the rest of you do?

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chase33

Posts: 362
Registered: Feb 2008

 posted 09-02-2010 09:00 PM   

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
Thanks Scott and have fun in Idaho Falls

Robert

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dragonflywink

Posts: 975
Registered: Dec 2002

 posted 09-02-2010 09:58 PM   





Very nice ~ both versions downloaded just fine for me with XP, can't help with Mac issues.

~Cheryl

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taloncrest

Posts: 169
Registered: Jun 2004

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agphile

Posts: 798
Registered: Apr 2008

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
I too just took the smaller version. No problems (I'm on Windows Vista). An excellent document so many thanks. (I thought I had posted my thanks yesterday but I think I must have failed to click

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ahwt

Posts: 2173
Registered: Mar 2003





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Arthur

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


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Thank you very much for that. I just took the basic version (so far) and with XP it was fine.

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americanpotluck

Posts: 23
Registered: Apr 99

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<p>Scott Martin Forum Master</p> <p>Posts: 11377 Registered: Apr 93</p>	<p>👤 posted 11-04-2010 11:52 PM </p> <hr/> <p>We recently found an unsigned, circa 1968, 110 page manuscript about the Moulton's and Towle. The manuscript has difficult to read pencil corrections and notations.</p> <p>I am wondering if this manuscript has ever been published?</p> <p>I OCR'd the TOC & the first couple of chapters:</p> <table style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: left;">Chapter</th> <th style="text-align: right;">Page</th> </tr> </thead> <tbody> <tr><td>1. First E-William The Settler</td><td style="text-align: right;">1</td></tr> <tr><td>2. ...Then William His Son</td><td style="text-align: right;">5</td></tr> <tr><td>3. Gentleman Joseph</td><td style="text-align: right;">11</td></tr> <tr><td>4. Moultons Make Their</td><td style="text-align: right;">15</td></tr> <tr><td>5. Federalist Ferment</td><td style="text-align: right;">22</td></tr> </tbody> </table>	Chapter	Page	1. First E-William The Settler	1	2. ...Then William His Son	5	3. Gentleman Joseph	11	4. Moultons Make Their	15	5. Federalist Ferment	22
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FIRST WILLIAM THE SETTLER

CHAPTER I

Like the history of our country, the story of the Towle Silversmiths begins with people trying to find a way of making a living in the New World three thousand miles from birthplace and home. The people of this story bore the name of Moulton and the New world was new to the point of rawness when William Moulton, in 1634, left his familiar village of Ormsby, Norfolk in England. He was bound for Ipswich, a settlement recently planted on the New England coast north of Boston. This district was known by the Indian name of Agawam to many who journeyed there.

Authorities disagree as to William's age when he took the momentous step of sailing as "servant to Captain Page", according to the ship's roster. Captain Page was in command of the ship. William's age is given as seventeen in some accounts but twenty in others. At all events he did not remain a servant long as, on the lengthy and dangerous voyage, he employed some time both pleasantly and profitably in courting the captain's daughter, Margaret Page. His wooing could not have taken place while strolling around the deck or leaning over the rail to watch the waves; as a young and able-bodied stripling, he must have been called upon to do many services around the ship besides waiting on the captain's family. However, he managed to change his condition from servant to prospective son-in-law and he and Margaret were married not long after the ship's arrival in Ipswich.

Most of the ship's passengers stayed only a few months in Ipswich, since the little colony was crowded with emigrants and food was becoming scarce. Mr. Henry W. Moulton who compiled the "Annals of the Moulton Family" states positively that Captain Page, with members of his family, moved from Agawam to Newbury, in 1635. Two historians of Newbury, John James Currier and Joshua Coffin, do not name either Page or Moulton in their lists of the first arrivals in Newbury from Ipswich, but Coffin does mention the fact that there were some persons who came in the group "whose names are not known with certainty". Page and Moulton may have belonged to this anonymous number.

Elder Parker, lately of Newbury, England, led this band a few miles along the coast to the Indian territory of Quassecunquen, north of Agawam, soon to be named Newbury in honor of their leader. The ship entered the river, now named the Parker, passed the sandy bulwark of Plum Island, and proceeded slowly through low marshlands, still brown even in May, to a small beach where the passengers disembarked. One Nicholas Noyes, it is said, was the first passenger to leap ashore; in this day, a long line of Noyeses occupies a segment of the Newburyport telephone directory. Also, Newburyport history bristles with Noyeses.

The time of the Newbury settlement was the era of the Great Migration. Hundreds of colonists left England chiefly because of the

religious persecutions of the period, but also to secure land for themselves and their descendants, rather than to remain tenants of the lords of the English manors. They were welcomed almost with ardor by the Great and General Court of Boston, as the Assembly of the Massachusetts Bay Colony grandly styled itself. The policy of the early governors was to remove as many of the new arrivals north as rapidly as possible, so the Court handed out grants of land most generously to whomever was qualified to receive them. By taking up land along the coast, the emigrants would serve as a buffer against the French who were pushing south from Canada. Newbury was strategically located in this politically-motivated effort and more over had great possibilities for farming and husbandry, as the leaders of the expedition to Quascacunquon correctly assumed.

The Newbury leaders, at this time, were unquestionably Elder Parker and his nephew, James Noyes, with whom Elder Parker, a bachelor, made his home. The minister, it is said, had "a most delicate and sweet voice", but he never hesitated to raise it in behalf of his convictions. He demanded that he and a committee of parishioners of whom he approved, to the number of seven, should direct the affairs, not only of the church but of the town as well. Because "selected" in this way, they became known as selectmen. This procedure was not peculiar, of course, to Newbury. Newbury had a number of residents whose voices may not have been as musical as Parker's, but whose ideas were quite as adamant. They argued that the government of the settlement, if not the church, should be placed in the hands of chosen representatives of the people. The question of citizenship in the parish was also an issue. The quarrel raged for years and the General Court in Boston was several times called upon to settle knotty points.

Sometimes such high affairs excited the tiny settlement, but a good scandal gave more zest to the village gossips who ordinarily had nothing more thrilling to dwell upon than the arrival of a stranger on horseback or the birth of twin calves to Farmer Hsley's cow. How delightfully shocking then when some villains (teenagers probably) broke into the meeting-house and destroyed the enclosure and benches where some of the young; women of the parish had been given permission to sit during the services--a privilege which was evidently hotly resented. And then there was the shocking conduct of Mistress Hugh March and Mistress William Chandler who actually wore sill: hoods and scarves to meeting. Their husbands were summoned before the magistrates without delay and had to prove that they were each worth over two hundred pounds apiece, which affluence made such a display quite lawful.

It is doubtful whether William Moulton's wife would have been eligible for such luxuries since he remained in a lowly position during his stay in Newbury. Although married--happily, it seems--to a captain's daughter, his fortunes did not brighten until he removed, with his father-in-law's family, north to Hampton, in the present State of New Hampshire. Two of his brothers, Thomas and John Moulton-- who seems to have preceded him across the ocean--had settled there on grants of land side by side, and it may be that this circumstance had something to do with the change of residence.

In Hampton William prospered, acquiring a house, fields, pasturage, and herds of sheep and goats. His first grant of land was for only ten acres, while Capt. Page was allotted forty. This was in accordance with the ruling in London that each person who brought forty pounds with him should have two hundred acres; the less money, the fewer acres.

But William, sadly enough, did not live many years to enjoy his improved condition. He died in 1663 at the age of forty-seven "of a

long and wasting illness", probably tuberculosis. He left his wife and nine children his house and barn were given to his oldest son, James, but his widow was assigned half of the double house and two orchards for her lifetime or until she remarried. The two oldest sons were instructed to give her sufficient hay for her cattle and annually to provide her with twenty loads of wood, twenty-five bushels of corn, fourteen of wheat, and five "of a good grade of malt for brewing beer". To each of his children he bequeathed a favorite horse and one or more cows, besides sums of money. The last item of the will reads as follows: "I do appoint concerning my child which is yet unborn, that, if God give it life until it comes to the age of fourteen, it shall choose a guardian and then my two sons, Joseph and Benjamin shall pay unto the said child the sum of five pounds to be improved in the hands of said guardian for the profit of said child until it comes of age."

It is gratifying to think of William Moulton coming to this wild country empty-handed and a mere toy, then prospering even if in a small way. His must have been a fortunate life, blessed with sufficient wealth, reliable children, and a wife for whom he felt the tenderest affection, judging by the anxious care he expressed for her in his will.

THEN WILLIAM HIS SON CHAPTER II

William II, the "unborn child" mentioned in his father's will, inherited, it seems, his forebear's rugged self-reliance, enterprise and industry. His father's legacy was paid to him at fourteen and, presumably he chose a guardian at the same time, according to his father's instructions. At sixteen, however, he was his own master and, striking out for himself, departed from Hampton, across the few miles of creek and salt marsh, to Newbury, the town that his father and mother had left many years before.

Why he made his way to Newbury, we can only conjecture, His brothers were doing well in Hampton, but perhaps they demanded too much from their young sibling. His mother had re-married and there were two or three younger children crowding the farmhouse. Possibly he and his step-father did not get along amiably. But family affairs may not have entered into it at all--it may only have been the adventurousness of youth and the desire to make his own way that caused him to leave his birthplace. At all events, he set off by himself with his legacy and the interest that had accrued to it in his pocket and arrived shortly at the ferry in Newbury, across the Merrimac River from Amesbury.

Whoever sees the place now can hardly conceive of it as it was in William's day, a tiny but flourishing community, with an inn, a tannery, a that-building yard, and several houses. The houses must have had barns, live-stock, and well-kept fields belonging to them. Today, in order to find the ferry landing, one follows a country dirt road which rapidly becomes an overgrown footpath and shortly all trace of that is lost among underbrush, tall stalks of wild asters and goldenrod, and third or fourth-growth trees closing in and hiding all view of the river. The wilderness has taken over!

But, who knows? With the present need for housing a new real estate development may mushroom there at any moment, producing a twentieth century version of the ancient Amesbury Ferry settlement.

At the tannery, located on the river at Bartlott's Cove, near the situation of the present Newburyport water works, William got his first job, the very unromantic one of "thawing" and curing hides. The Bartlett brothers who ran the tannery were important members of that tiny community which also contained Chases, Merrills, Poors, and

Woodmans, all names which are still familiar in west Newbury or have been until fairly recently. William doubtless realized his good fortune in being employed by the leading citizens. Of course he had to work long hours, but he evidently had time to become acquainted in the neighborhood. On one of the outlying farms lived the Webster family (ancestors of the famous statesman, Daniel Webster) who had a young daughter, Abigail. William decided that Abigail would wake him a good wife and, after some time of courtship, they were married in 1685, ten days after his twenty-first birthday.

Abigail must have been a prudent and thrifty wife for William, as Old Newbury records show, was taxed, in 1688, for two houses, one horse, one ox, two cows, and six sheep. The house where they lived was on the Terry Road; when it was torn down in the middle of the nineteenth century, the date 1683 was found, carved on one of the rafters. It had been abandoned many years, but a later Moulton--not one of the Goldsmith line--rescued the old doorstone and had it installed at the entrance of a grand new dwelling built on Moulton Hill in the 1880s. This edifice was constructed of wood, but had many attributes of a medieval castle with turrets, towers, and battlements, causing Moulton Hill to be re-christened Castle Hill, a name which still clings to it, although the "castle" has long since disappeared.

William soon branched out from the tannery. He managed a small store and erected a mill for making fuller's earth, a clay-like substance used to clean dirt and grease from wool. He also bought land near the rocky caves of Devil's Den where limestone had been found, and converted it by burning, into the quicklime needed by Colonial masons. And, most significantly for this story, he built a smithy, providing the community with the services of both a blacksmith and a "whitesmith", one who worked with tin or pewter, also finishing and polishing iron.

Here, for the first time, the mention of silver comes into the Moulton legend, but it seems to be only a legend, unverifiable by fact. There is a well-known tradition that this William made small silver articles at this forge, such as shoe and knee-buckles, silver buttons, and an occasional silver spoon as well, employing an itinerant smith versed in such craftsmanship. However, no piece of silver with his mark has ever been found and, in the inventory of his estate, no mention of goldsmith tools is given.

There is no doubt whatever about other activities of William's busy life. He was influential in the establishment of Queen Anne's Chapel of the Church of England, in West Newbury. The church of the Puritan majority in Newbury fought vigorously against allowing Her Majesty's religion to be recognized. Eventually the General Court in Boston gave reluctant consent to the erection of a chapel and William helped the Bartletts to build it, in great haste lest the permission be withdrawn. The little chapel which, when finished, had only fifteen members, was denied an ordained minister to preach there and hold services, for some time. Since the tithing-men of Newbury were zealous in seeing that all residents of the town attended worship every Sunday and the powerful First Church was several miles from the ferry settlement, there may have been other reasons than doctrinal fervor behind the plan for a near-by chapel. Even our hardy ancestors may have enjoyed sleeping a little late on a Sunday morning! But it would be unfair to attribute such unworthy inclinations to William and the Bartletts. They were evidently ardent and sincere believers in the doctrine and creed of the Church of England. William even believed in giving his Indian employee the advantages of religion, as one of the names on the chapel roster was that of "Dinah-Indian servant of William Moulton. Joined in 1698". It was most unusual to have an Indian enrolled on a parish record.

It cannot be said that the chapel flourished for there was much acrimonious argument with members of the First Church and even vandalism against the building. Moreover the clergyman sent to officiate in its pulpit were not of the best caliber. Queen Anne, however, as a gracious patroness, sent it a gift of some church silver. Eventually the diocese transferred the charter to St. Paul's Church in Newbury and the chapel, deserted, by its congregation, fell into decay. The silver was also transferred to St. Paul's and was stolen from there many years later. In the present Belleville Cemetery a beautiful Gothic cross in stone marks the place where Queen Anne's Chapel once stood.

As the 17th century drew to a close the long struggles of the French and Indian wars began. Cleverly incited by the French, Indians who had fled north from advancing English settlers, now returned on vengeful raids. Maine, New Hampshire, and the new settlements west of Boston witnessed shocking massacres, but the eastern seaboard of Massachusetts suffered only a few attacks. One, however, was in West Newbury, uncomfortably close to the Amesbury ferry. A band of Indians descended on a remote farmhouse after the men had driven into town with a cartload of produce. The women and children were herded off by warriors who first killed a baby and set fire to the house. One girl, however, escaped to give the alarm and the militia assembled under the command of Captain Stephen Greenleaf, an old hand at Indian warfare. Following his strategy, the men hid near a ford and surprised the savages as they attempted to cross with their prisoners. All the women were rescued, although some died later from their injuries. The town rewarded Captain Greenleaf with forty pounds for his leadership in the action and for the wound which he received at the time. William Moulton and his son Joseph, then only fifteen, served in a similar expedition in 1709 under Captain Thomas Noyes, to search out and destroy bands of Indians raiding north of the Merrimac. (Captain Noyes reports that there were nine Moultons in "my particular company"). A band of these Indians had already attacked and burned Haverhill in 1708, carrying off a cousin of Abigail Moulton's named Hannah Dustin, her son, and several other persons. Hannah must have been a most redoubtable female as, under her leadership, the captives turned the tables on their foes by killing and scalping them as they slept around their campfire. Afterwards the prisoners found their way here in the Indians' canoes.

But the Indian alarms were not allowed to interfere with the business of every day, in the settlement. William was apparently never idle. After a few years he bought a house downstream from the ferry, on Fish Street, afterwards State, in the more built-up portion of Newbury, but he seems to have worked mainly at the smithy where he is said to have made gold beads--quite an art, in those days, and a popular adornment for ladies. There could not have been an active market for diamonds or other precious stones, so gold beads were the fashionable jewelry then and were highly valued. In old hills, a string of gold beads is often mentioned as a legacy for a daughter, grand—daughter, or a favorite niece.

David Burnan of Connecticut describes the process of making these ornaments in a "Receipt For Making Gold Beads" reprinted in an article by Mrs. Dean Fales in the January 1965 number of the Essex Institute historical Collections, as follows: "First, after your gold is plated down, boil it out in alum and water & then scouer it with sand. (Rule for plating: Allow 9 pennyweight of gold to be made about 3 feet in length which will cut out 53 beads of a cannon size, which ought to be 11 inches and a half long when finished). Then cut it out & punch out the centers and then half hollow them & then anneal them & hollow them up & then rub them down & then cramp them & then charge them & then solder them & then boil them out & then file them up & then

polish them & then anneal them & then color them & then boil them out in clean water & then burnish them & then open the holes to a suitable bigness & then they are completed which ought to weigh, when done, about 4 pennyweight, 8 grains, which comes to 30 shillings (at 7 spr. Bwt & 3d per grain) and 20 shillings for making them which comes to 50 shillings for a necklace." (Copied from Shop Records of Daniel Burnap, clockmaker, by Penrose Hoopes, Hartford, 1958).

Probably each goldsmith had his own "Receipt" for making beads, but, as this quotation shows, it was no simple nor easy task. Some of the bead necklaces had charming clasps exquisitely engraved, but these, like the heads, rarely bore a maker' mark.

William sired nine children, of whom five were boys. Batt, the eldest son, moved to Amesbury and worked as a carpenter; Joseph remained at the smithy until he was thirty-five when he moved to the Fish Street house; William was a weaver and seems to have also gone to Amesbury; while the fourth son, Jonathan, stayed on the family property at Moulton hill as a farmer. The last son died young.

William died in 1732, leaving a considerable estate for the times of 1433 pounds sterling, as well as household furnishings, real estate, and the tools used in his many occupations--but no goldsmith tools. In spite of his numerous holdings and interests, he styled himself in his will simply as "Trader".

GENTLEMAN JOSEPH CHAPTER III

Newbury tradition has long credited the second William Moulton with being the first Moulton silversmith, but even the most ardent traditionalists have admitted that the evidence is shaky. For the second William's son, the first Joseph, the silversmith legend is stronger and has been generally accepted until recently. Then Stephen Decatur, in an article published by Antiques Magazine, January 1941, demolished that belief also. Decatur says that no silver with Joseph I's mark on it has been found; that the mark hitherto attributed to him is actually that of his son Joseph; that the date of the spoons so marked is subsequent to his death in 1756; that in his will no goldsmith's tools are mentioned; and that he did not refer to himself as "Goldsmith" in his will.

Against these arguments stand the possibility that the marks of the two Josephs are so similar that they could easily be confused; that small pieces of silver such as buckles and buttons rarely bore the marks of their maker; that teaspoons bearing the elder Joseph's mark may not have survived, having been lost or melted down, as often happened; that the goldsmith's tools may have been given to his sons prior to his death; and that he did not call himself "Goldsmith" in his will, evidently preferring the more aristocratic appellation of "Gentleman". The old knowledge that silver-bearing ore was mined at "Watts' Hole" (not to be confused with "Watts' Cellar", near Market Square, Newburyport) part of the Moulton property at the Amesbury Ferry, tends to strengthen the plausibility of Joseph I's claim.

However, this may be, Joseph I, son of William II, was born in 1694. He married Mary Noyes of Newbury, worked as a blacksmith (and possibly a silversmith) at the Amesbury Ferry until he was 35 when, in 1729, he moved to his father's Fish Street house. Fish Street was the chief commercial and residential street of the town, much more of a civic centre than the small ferry settlement. It appears from the records that William bought the land and then built the house, probably employing his son Batt as the carpenter. 1 Until the Newburyport Five Cent Savings Bank was erected in 1927 the house still (stood though

much altered from its original appearance. Many people still remember it as having an apothecary's shop (Charles L. Davis, proprietor) on one end, next to a provision store. Then came a doorway where one entered a square hall with good paneling and a graceful arch framing the narrow staircase with two turns and landings--the only remaining traces of its former elegance. Judging by these small evidences of careful and attractive interior decoration, the house must have had considerable charm originally. The other side housed a small store which had various proprietors, ending as an electrical supply place. How—much of this dwelling William and Joseph occupied is uncertain, but there is some evidence that a forge was set up on their premises behind the house.

By the middle years of the eighteenth century the Colonies had become much more settled and prosperous so that articles of luxury and expense found a ready market. Joseph not only fashioned the gold beads which almost all the Moultons made, but also maintained a jeweler's and "notions" store where he sold such novelties as shawls, purses, fans, snuff-boxes, tobacco boxes, patch boxes (used to carry the tiny ornamental black patches with which ladies coquettishly embellished their faces), and masks "in the Venetian style".²

That Joseph's store was profitable is proved by one small but significant fact. In 1737 a tax of 30 shillings was imposed on the owners of a coach or chaise. This tax could scarcely have brought riches to Newbury's treasury since only six carriages were registered in the town, the fourth one of the group being Joseph Moulton's chaise. The tax only survived for three years. At about this time he seems to have acquired the title of Captain, perhaps honorary, perhaps in humorous recognition of his service as an Indian fighter in his early youth.

As Joseph flourished, so did the town. Newbury had begun to build ships not long after its settlement and this enterprise increased tremendously as the years went on. The ships were sent off on lengthy and profitable voyages to Great Britain, France and the West Indies. A new class of wealthy merchants and ship-owners set about building themselves more spacious and handsome houses than the simple old farm structures dating from the early days of Newbury's establishment. There are several of these fascinating "transitional" houses still to be seen in Newbury and Newburyport, notably the Dalton Club on State Street and the Short House in Newbury, the latter now fortunately owned by the Society for the Preservation of New England Antiquities.





The increase in population and affluence sharpened the division between the town's two sections whose inhabitants had entirely dissimilar occupations and interests. In old Newbury the emphasis was mainly on animal husbandry and farming as it had been since the beginning, with a few ventures into fishing which included salting or drying the catch; but in the newer part of town, the "Port" near the Merrimac River and the harbor, the greater part of the population was employed in ship-building and other trades connected with shipping (such as rope and sail making) and with the voyages of the ships themselves. Discontent was rife among the "waterfront people" who were determined to separate from the old town and become a different community. This was at last accomplished in 1764 by act of the General Court and a large segment of Newbury became Newbury Port - as it was then spelled. (Old Newbury, in the local vernacular, is often referred to as Oldtown). By and large the change was accomplished quite peaceable in spite of the hot words and violent threats which had preceded it.

This important event, however, Joseph Moulton never saw. He had died

in 1756, 8 years before the partition, a prosperous and respected citizen of the still-united town, although it seems that he never held public office. Status was evidently of great moment to him, for, as has been said, in his will he signed himself "Joseph Moulton, Gentleman", a distinction which neither his forebears nor his descendants claimed. Lest this stiff word leave an impression of a rather pompous individual riding proudly about in his chaise and deigning to salute only those whom he considered his equals or superiors, let us also remember that he was a hard-working blacksmith and had been a rugged soldier at fifteen.

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agphile

 posted 11-05-2010 01:31 PM   

Posts: 798
Registered: Apr 2008





I wouldn't know whether this history ever reached publication, but the bit you reproduce makes an interesting read. I don't like being a spoilsport, but I have to say I don't go along with the idea of a shipboard romance as the beginning of William Moulton's story.

I read his appointment as Captain's servant as implying that the match was already agreed or hoped for before they set sail. Servant in those days covered any employee however senior. Afloat, a post as Captain's servant was a normal way of training towards becoming a ship's officer (a sort of apprenticeship) and was therefore to be desired. It looks to me a case of young William having been singled out rather than one of a menial winning the hand of his master's daughter.

IP: [Logged](#)

wev

Moderator

 posted 11-05-2010 03:25 PM   

Posts: 4095
Registered: Apr 99

Following up on Margaret, she married John Sanborn after William's death in 1663. Sanborn's decedents did pretty good in silver, as well:

Ebenezer Austin -- 1st Cousin 3 Times Removed
James Austin -- 1st Cousin 3 Times Removed
Josiah Austin -- 1st Cousin Twice Removed
Nathaniel Austin -- 1st Cousin 3 Times Removed
Bradbury Melon Bailey -- 4th Great-Grandson
Charles Bailey -- 4th Great-Grandson
Ebenezer Eaton Bailey -- 4th Great-Grandson
Joseph Trowbridge Bailey -- Husband of 1st Cousin 6 Times Removed
Roswell Hopkins Bailey -- 4th Great-Grandson
Samuel Chase Bailey -- 4th Great-Grandson
Samuel Philbrick Bailey -- 4th Great-Grandson
David Brainard Blake -- 1st Cousin 6 Times Removed
Horace Strong Bradley -- 1st Cousin 6 Times Removed
Benjamin Bunker -- Husband of 1st Cousin 4 Times Removed
Jason Buswell -- 4th Great-Grandson
Humiston Chapin -- Husband of 1st Cousin 5 Times Removed
Lucius B. Childs -- Husband of 1st Cousin 5 Times Removed
Sampson Davis -- Husband of 1st Cousin 5 Times Removed
Daniel Chase Denham -- 1st Cousin 5 Times Removed
Benjamin Dexter -- 1st Cousin 6 Times Removed
Josiah Allen Dexter -- 1st Cousin 7 Times Removed
Daniel Noyes Dole -- Husband of 3rd Great-Granddaughter
Ebenezer Gove Dole -- 4th Great-Grandson
Henry Lyman Dole -- 5th Great-Grandson
James Easton -- 1st Cousin 5 Times Removed
Hiram Eaton -- 1st Cousin 6 Times Removed
Horace Eaton -- 1st Cousin 6 Times Removed
Isaiah Eaton -- 1st Cousin 5 Times Removed





Herbert Melancthon Federhen -- 5th Great-Grandson
John Federhen -- 5th Great-Grandson
John Federhen -- Husband of 4th Great-Granddaughter
Ebenezer Ferren -- 1st Cousin 7 Times Removed
Baldwin Gardiner -- 1st Cousin 5 Times Removed
Sidney Gardiner -- 1st Cousin 5 Times Removed
Benjamin F. Gardner -- 1st Cousin 4 Times Removed
Eliakim Garretson -- 1st Cousin 3 Times Removed
Ellis Gifford -- 1st Cousin 6 Times Removed
Nathaniel Jenks Gilman -- 1st Cousin 6 Times Removed
Richard Gove -- 4th Great-Grandson
Daniel Graham -- 2nd Great-Grandson
Ivory Hall -- Husband of 1st Cousin 6 Times Removed
William Daniel Harshman -- Husband of 1st Cousin 8 Times Removed
James Hill -- 1st Cousin 4 Times Removed
Nelson Holland -- 1st Cousin 6 Times Removed
Stanford Hovey -- Husband of 5th Great-Granddaughter
Jonathan Perkins Hoyt -- 4th Great-Grandnephew
Timothy Keith -- 1st Cousin 5 Times Removed
Timothy Keith -- Husband of 1st Cousin 4 Times Removed
William Keith -- 1st Cousin 5 Times Removed
Allen Kelley -- 1st Cousin 5 Times Removed
Edward G. Kelley -- 1st Cousin 6 Times Removed
Henry A Kelley -- 1st Cousin 6 Times Removed
James Stanford Kelley -- 1st Cousin 6 Times Removed
William B. Kelley -- 1st Cousin 7 Times Removed
Alva Kimball -- Husband of 4th Great-Granddaughter
Leverett Kimball -- 1st Cousin 6 Times Removed
Lewis Alfred Kimball -- 1st Cousin 8 Times Removed
Lewis B. Kimball -- 1st Cousin 7 Times Removed
Wallace Lowe Kimball -- 1st Cousin 7 Times Removed
David Fisk Knowles -- Husband of 4th Great-Grandniece
Edward William Marston -- 4th Great-Grandnephew
William McDougall -- Husband of 5th Great-Granddaughter
Samuel Phillips Mitchell -- 1st Cousin 6 Times Removed
William Mitchell -- 1st Cousin 6 Times Removed
William Northey -- Husband of 1st Cousin 3 Times Removed
John Perley Peabody -- Husband of 5th Great-Granddaughter
Henry Sleeper Pearson -- 3rd Great-Grandson
Frank James Preston -- 5th Great-Grandson
George Lafayette Preston -- 6th Great-Grandson
George Lafayette Preston -- 5th Great-Grandson
Lafayette Washington Preston -- 4th Great-Grandson
William Sanford Preston -- 5th Great-Grandson
Samuel B. Purple -- Husband of 1st Cousin 6 Times Removed
Phineas Parkhurst Quimby -- 3rd Great-Grandson
William Quimby -- 3rd Great-Grandson
Freeman Collins Raymond -- 1st Cousin 6 Times Removed
Abner Rogers -- 1st Cousin 4 Times Removed
Paul Rogers -- Husband of 1st Cousin 3 Times Removed
Thomas Russell -- Husband of 1st Cousin 5 Times Removed
Henry Salisbury -- 1st Cousin 5 Times Removed
Amos Sanborn -- 4th Great-Grandson
Frederick Coleman Sanford -- 1st Cousin 5 Times Removed
William Senter -- Husband of 4th Great-Granddaughter
Alvah Skinner -- Husband of 1st Cousin 5 Times Removed
John Sprague -- 1st Cousin 5 Times Removed
Jacob Stockman -- 1st Cousin 5 Times Removed
Joseph Edward Straker -- Husband of 1st Cousin 7 Times Removed
Caleb Swan -- 1st Cousin 4 Times Removed
Anthony Francis Towle -- 4th Great-Grandnephew
Edward Bass Towle -- 5th Great-Grandnephew
Henry Towle -- Husband of 3rd Great-Granddaughter

William Anthony Towle -- 5th Great-Grandnephew
Joseph Warford -- Husband of 1st Cousin 5 Times Removed
Elijah Whiton -- 1st Cousin 5 Times Removed
Moses Wing -- 1st Cousin 4 Times Removed
Phineas Rice Wing -- 1st Cousin 6 Times Removed
Hollis Addison Witt -- Husband of 4th Great-Grandniece
Eleazer Wyer -- 1st Cousin 4 Times Removed
Eleazer Wyer -- Husband of 1st Cousin 3 Times Removed

IP: [Logged](#)

David C Walters

Posts: 64
Registered: Apr 2012

 posted 04-22-2012 03:31 PM   

Hello Scott,

I was excited when I recently came across this post as I have been looking for a copy of this manuscript for a few months now. I know who wrote it and will get that information posted as soon as I can go through my notes and locate the information. I have been trying to get my hands on a photocopy of at least chapter 12 (I'd love a photocopy of the whole thing, but that one chapter is the most critical). Let me know if you'd be willing to work something out. Either way, I'll repost with the author's information soon.

David




[This message has been edited by David C Walters (edited 04-22-2012).]

IP: [Logged](#)

Richard Kurtzman

Moderator

Posts: 759
Registered: Aug 2000


 posted 04-27-2012 04:46 PM   

Hi David, Any word yet on the author?

IP: [Logged](#)

David C Walters

Posts: 64
Registered: Apr 2012

 posted 04-29-2012 10:20 PM   

Hello Scott,

I apologize for the delay in getting back to you. My wife has family in from out of town and I was a little preoccupied.

I have recently been in correspondence with Jessica Gill, the archivist at the Newburyport, MA public library and she might have some additional information for you.





David

[This message has been edited by David C Walters (edited 06-25-2012).]

IP: [Logged](#)

David C Walters

Posts: 64
Registered: Apr 2012

 posted 05-09-2012 09:58 AM   

Scott, Richard:

I just heard back from Jessica Gill at the Newburyport Archives and she confirmed that she may be able to help you.

David

[This message has been edited by David C Walters (edited 06-25-2012).]

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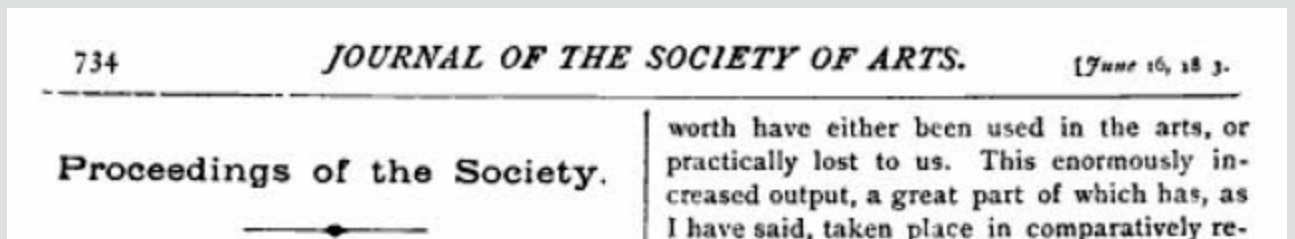
Author Topic: "American Silverwork" article in 1893 British publication

dragonflywink 😊 posted 12-22-2010 02:24 PM 🗨️ ✍️ ➡️

Posts: 975
Registered: Dec 2002

This is an 1893 British article from the *Journal of the Society of Arts* on the reading of a paper by Horace Townsend, followed by some comments by listening members. I found it to be a good read and quite interesting - could only wish that it had accompanying pictures of the pieces referenced in his presentation. When I have a bit more time, will post an article on the Japanese alloys mentioned in the references to Japanese influence.....

~Cheryl



APPLIED ART SECTION.

Tuesday, May 30, 1893; GLEESON WHITE
in the chair.

The paper read was—

AMERICAN SILVERWORK.

BY H. TOWNSEND.

While I felt not a little honoured by the request which was made to me a few weeks ago in this place, so redolent of the memories of men famous in arts and letters, I felt more than usually diffident at the prospect of displaying my own shortcomings. However, I can only trust that the interest of the subject upon which I am to speak will outweigh the obvious unworthiness of the speaker. Indeed, if I succeed in carrying out my own intentions I shall appeal to you, not so much through my own inherent virtue of eloquence, as by being the means of a display of that virtue in others.

I am going to talk to you to-night about the silverwork of America, and it will not be, I take it, unfitting, before plunging *in medias res*, if I endeavour to briefly and succinctly lay before you the reasons which lead me to believe that the subject is one which entitles itself to be considered, even at such length as that at which I propose to treat it. Nothing is more apparent to any one who, like myself, is addicted to the bad habit of staring in shop windows during the progress of his daily walks abroad, than that during the past ten years the employment of silver for the fashioning of all articles of household use or personal adornment, has been largely on the increase. We are, in fact, living in a veritable "silver age."

Into the economic causes which have led to this vastly increased use of what we are accustomed to call a precious metal, this is not, I conceive it, the exact place, nor am I a fitting person, to inquire too closely. It is, however, apparent that the enormously increased output of silver from the newly discovered mines in Colorado, and other of the Pacific States of America, has played the chief part in the increased and increasing use of the metal in question. Since the discovery of America, for instance, silver has been produced to the value of no less than £14,000,000,000, of which only £3,000,000,000 can be accounted for in existing coinage. This means that. £11,000,000,000

cent years, has naturally affected the intrinsic value of the metal; that is to say, its ratio to-day as compared with gold, is only about half of what it was 500 years ago. The Roman ratio was, in the early days of the Republic, 10 of silver to 1 of gold, and subsequently increased to 12 to 1. The discovery by Spain of the mines of Potosi raised it to 13½ of silver to 1 of gold, at which it remained until the end of the 17th century, when the Portuguese practically governed the rate, and raised it to 16 to 1. In the last few years it has approached more nearly to the ratio of 20 to 1 than has ever been known in the world's history. This relative cheapness of the metal has, doubtless, led to its more general introduction into our daily life. Be the cause what it may, however, the fact is certain, that one cannot walk down Bond-street or Regent-street without seeing, in every other shop window, trinkets and nick-nacks, personal ornaments, and household utensils, glittering in all the untarnished radiance of the white metal. Nor to silversmiths proper is this display confined, but silver trifles, either for use or ornament, find a place in the windows of half-a-dozen other tradesmen and artificers. If this be the case in London, still more so is it in New York, where it would be difficult to find any article of daily use which one cannot procure, either entirely fashioned of silver, or in the adornment of which silver plays a most prominent part.

It is in articles of personal, and chiefly feminine, adornment that the new era of silverwork is chiefly noticeable in both countries, but especially so in America. Long swinging chatelaines, to hook on to the belt, and go clattering along by the wearer's side, suspending silver-covered note-book, silver-mounted scissors, penknife, pincushion, and so forth, by silver chains; silver-mounted shoe button-hooks, with chased and *repoussé* work handles; writing-cases, covered with plates of pierced silverwork; boxes of silver, for storing hair-pins; round boxes, for the storage of the delusive face powder and its feathery puff; quaint little receptacles for bonbons; silver-handled brushes, silver-backed combs of tortoise-shell, and mirrors backed with hammered silverwork; heavy silver filigree buckles and girdles; silver-handled paper cutters, penholders, opera-glass holders, spectacle cases, postage stamp holders, pencil

cases, are displayed to catch a lady's fancy. For her husband and brothers the range is

and 2 dwts. of fine silver to 18 dwts. of alloy. Although there is now no duty on gold or

hardly less limited, and includes match-boxes of silver, cigarette and cigar cases, silver chests for cigarettes lined with cedar wood, hunting flasks, sovereign purses, shaped like tiny watches, key-rings, shaving-soap cases, and so forth; while, for domestic uses, or for the purpose of entertainment, gilt-lined bonbon trays, tiny little lamps, inkstands, cigar ash-trays, photograph frames of filigree mounted on velvet, silver gong stands and bells, card-trays, grape-holders, candlesticks and snuffers, and the usual array of teapots, cream-jugs, and other articles, classed under the generic title of "household plate," are to be found everywhere.

When, however, we come to consider more closely, and compare the actual manner in which this fashioning is effected in the two countries, we are struck at once by the wide difference of method, almost of principle, employed. Roughly speaking, we may say that the silverwork of England is a tradition, and that of America a discovery. The silver-smith on this side of the water is hampered, I freely admit, in some directions. The mere fact of the standard fineness of his metal being rigorously guarded by law, while it has allowed the uninformed public to form a more sure estimate of the intrinsic value of his wares, has, in some mysterious way, lessened their artistic importance. For the last 200 years, at least, some sort of check seems to have been placed in this country on the manufacture of silver, though it was not until the beginning of the 14th century, I believe, that any actual legislation upon the subject was put into operation. It was then decreed that a leopard's head should be stamped upon all sterling articles of gold and silver. In the year 1337, the Goldsmiths' Company of London was incorporated by Edward III., and this body, until the present day, have been wont to imprint their company mark, which is the same leopard's head to which I have referred, upon all articles of sterling silver which are manufactured in London. As you are doubtless all aware, there are six other Assay Offices in this country, namely, those of Birmingham, Chester, Sheffield, Edinburgh, Glasgow, and Dublin. The Hall-mark, which, by these offices, is stamped upon the articles of gold and silver, is evidence that these have been tested and the latter found conformable to the invariable standard of 92.5 per cent. of silver, and 7.5 per cent. of alloy, or 11 ozs.

silver plate, the Hall-marking is practically compulsory, and not only this, but foreign plate, although it comes in free of duty, must be marked before being placed on sale, and, in addition to the ordinary Hall-marks, have the letter "F" enclosed in an oval escutcheon. There is no manner of doubt but that this legal hampering of a trade or art which ought fairly to be as free as any other has seriously checked its development, at all events as regards what might have become many important branches of the main stem. At present, it is enough for me to point out that in America no such system prevails, and that to this fact is in some measure due the greater artistic freedom and originality which I hope to convince you is the distinguishing feature of the American silverworker. This craftsman, too, has been fortunate in being, to a much greater extent, free from the enveloping atmosphere of trade tradition, which has wellnigh asphyxiated his English brother.

When the modern English silversmith is a staunch copyist and artistic forger, his skill, in a mechanical direction, enables him to produce work which is pleasing to the trained eye, and his reproductions of Queen Anne work and Italian and Dutch Renaissance—as in the fashionable tea-services, on the one hand, and in, for instance, the elaborate open-work chatelaines, on the other—are, so far as copies can be so, satisfactory.

In the early years of the American colonies their silverwork, like the majority, if not the entirety of their luxuries, came to them direct, and by importation from the parent country. The old silverwork of Queen Anne and the early Georgian period is hunted for by the American collector, in his own New England and Southern States, with all the keenness that is displayed in the same search by those misguided people on this side the Atlantic who are accustomed to pay more for the Hall-mark than for the article itself. In the early days of the independence of the States I believe that little silver plate of any importance was manufactured in the country itself, and when, in the early years of this century, the trade had become more or less established in New York, Philadelphia, and Boston, it was to England, or perhaps more especially to France, that the craftsmen looked for their designs, which, I need hardly say, when the period is taken into consideration, were about as bad

as bad could be. The impetus given to all domestic and, notably, all artistic manufacture, in the United States by that extraordinarily epoch-making exhibition at Philadelphia in the centennial year of 1876, affected no less, indeed perhaps a little more than the others, the art of silver ware manufacture.

The most strenuous note in the American artistic character is a reflex of that which dominates their political faith. It is that of freedom, or, as in connection with art matters, the word might be spelled, originality. This, though at times it is apt in art as in politics to degenerate into license, is in the former happily restrained by that other, and perhaps more hopeful, American characteristic, appreciativeness. As in their architecture so in their subsidiary arts, the Americans seem unconsciously to assimilate, in a degree unknown to nations fettered by the bonds of tradition, all that is good in the art work of other peoples, and at the same time to impart to the conglomeration thus obtained a distinct flavour of their own individuality. In no branch is this more distinctly obvious than in their silverwork, though not a little of this virtue, for so I must consider it, is due to the life-labour of one man, whom I can only class, in the important influence he has exerted upon the American art of his generation, with that distinguished architect, Mr. H. H. Richardson, whose name, if not his work, is probably familiar to many here present. The man I refer to was curiously enough no silversmith himself; indeed, in the strictly technical sense of the word, he was not even an artist. I speak of the late Mr. Edward C. Moore, who was secretary to the Tiffany Company, to the kindness of whose London representative I am indebted for the loan of the few articles which you see before you to-night. Mr. Moore, at a time when his firm had already attained that unique position in the economic and social life of New York which they now occupy, recognised that they were in the habit, as is still the case with even the more important silversmiths of this country, of confining their designs for domestic table ware, to the few patterns which in the course of time have come to be considered as standard. Spoons and forks, for instance, were invariably modelled on the lines of the old fiddle pattern, the king pattern or the beaded, and, as is invariably the case when monotonous repetition prevails in a craft, that which originally may once have possessed some meaning and some beauty of its own had become a mere lifeless, senseless

copy, with the vices of the original intensified, and its virtues rendered of no avail.

Almost from the first Mr. Moore succeeded in imparting to the work of his firm a virtue which I venture to think has been its leading characteristic ever since. And here, again, I must point out that in this he was but reflecting the spirit of his age and country. We may say what we will about American art work; we may abuse it (and in many cases we are perfectly justified in doing so) as being vulgar and *outré*, we may accuse it (and with justice) of an uneasy restlessness, which detracts to a large extent from its undoubted originality and cleverness; but in ninety-nine out of a hundred cases we find that it possesses the redeeming quality of interest. In no other branch of American art, and in no other American craft, is this quality more patent than in the silverwork. This I take it is the chief lesson which our silversmiths on this side of the Atlantic have to learn from America. Let me take as an illustration the most common and ordinary articles of household use. The peculiar qualities of silver, its malleability, its ductility, its practical freedom from oxidisation, and its indifference to the action of certain acids, render it not so much a luxury as a necessity for certain of our household utensils. Even the most economically-minded householder must, therefore, reckon among his belongings a certain number of silver spoons and forks. The intrinsic value of the metal would lead one to suppose that a certain amount of additional cost, in respect to the manual labour of fashioning it, might well be bestowed upon it. The articles which are made from it, and of which I now speak, will last more than one lifetime, and are constantly and recurrently put before our eyes, morning, noon, and night. It would certainly seem, therefore, that we are not asking too much if we demand from those who are responsible for its production, a certain amount of individuality and freshness of design as well as technical skill and soundness of workmanship. But in England there exist, among trade silverworkers, as I have already hinted, a more than slavish adherence to tradition and a slothfulness of mind, as it were, which no other craft can parallel. The spoons with which I eat my soup in my house I find reproduced in all their clumsy, heavy artlessness at the house of the neighbour I visit to-morrow, and were I to dine out in this England of ours on 300 of the 365 evenings of the year, I doubt whether in

the whole of that time I should handle more than three distinct patterns of silver plate. In America the case is far different, in that one finds in a majority of households a display of table ware which has been constructed to an original and a unique design. Not that each one has his table ware made specially to order, but the varied assortment of trade patterns of silver ware which are found not only at Messrs. Tiffany's, but at half-a-dozen other silversmiths' establishments in New York, Philadelphia, and Boston, renders it easy for the householder to choose some such variation from the standard and accepted shapes as will reflect more or less his own idiosyncrasy. Thus one finds that a New York dinner-table has something to attract one's attention and call forth either admiration or the reverse, while it gives also some clue, howsoever slight, as to the presence or absence of artistic taste and knowledge on the part of one's host. I want to say, and I must make a little brief excursion from my main subject to say it, that I expected to be able to show you to-night a representative collection of ordinary domestic American silverware. I had relied upon the kindness of the London representative of Messrs. Tiffany, but I had, in a measure, reckoned without my host, for I had forgotten the disabilities imposed upon a foreign workman by the legal trammels restricting the sale of silver in this country. Messrs. Tiffany are unable to keep on hand any of their more worthy examples, and what they have been kind enough to send to-night consist merely of a few odd pieces, which are but random and far from representative examples of their workshops. To these a friend has kindly added one or two pieces of ordinary domestic ware and ornaments. I should like you, however, at the close of my random little talk, to examine for yourself this simple spoon and fork, which is, apparently, as I hold it up, a mere variation upon one of our English stock shell patterns. Closer examination, however, will convince you that there is a distinction as well as a difference, and that the distinction is on the side of the American. It has what our similar pattern entirely lacks—proportion, subtlety, and grace of line, and, plain as it is, the perfection of modelling. From the practical point of view, too, it holds its own against its European competitor; it is well balanced and "holds itself," if I may so express it, in the hand in a manner which could only be the result of thought and intelligent care on the part of its modeller. Take, again, this little oyster fork, which

requires a somewhat closer examination to reveal its good qualities. It is more ornate, but it is not on that account that I value it. I saw not long ago, in the shop of a West-end London silversmith, a collection of table ware which was much more elaborate and much more expensive than this little piece, but the engraving and the modelling of those English examples were, as compared with this, heavy, clumsy, and almost vulgar. They entirely missed the virtue which this, and which, indeed, the majority of American work, possesses, of being essentially silver and nothing but silver. I mean by this, that there is in every metal an inherent meaning and capacity which, beyond everything, should control the designer. The design which is perfectly proper and fitting for silver should strike us as manifestly out of place and inharmonious if applied to any other metal possessed of widely differing qualities. This to many of you present to-night will sound as the veriest truism—and so it is. Yet it is a truism which seems to be a heresy in the eyes of some English silversmiths.

As an Englishman, I cannot help experiencing a sort of vicarious shame when I go into shop after shop, house after house, and see the same painfully glittering and meaningless surfaces, the same commonplace curves, the same lifeless ornamentation, and compare them all, in my own mind, with the constant delight and pleasure I experienced in New York as I turned over the contents of an ordinary shop show-case, or called upon some friend whose acquisitive faculty had led him in the direction of silver ware. Here in England we are content, not so much to endeavour to revivify a corpse, as to hospitably entreat, and to be perfectly satisfied with the presence at our feasts of the mere mummy of an art. To travel out of the path beaten by the hammers, or the rut cut by the gravers of two centuries ago, seems to the English smith not only useless, but positively vicious. His fashions may change, perhaps, but they change only as regards the model he is content to slavishly follow. When he is a copyist he is too often soulless; when he summons courage enough to be original he is generally mindless. In America, on the contrary, he is ever on the look out, not only among the archaeological dustheaps of the centuries, but in the world of science of to-day, and in the almost newly-discovered world of still living Oriental art. From science he has borrowed many a secret of metallurgy. From the East, and

from Japan especially, he has learnt many a lesson of form and colour. He has pressed into his service, sometimes, I own, with unwarrantable rapacity, the methods of other arts. He has not been content to simply engrave the surface of his metal, but has yearned for and obtained the freedom and facility of the etcher's needle. As regards this liberal and broad-minded subjection to outside influences, there is much that is worth consideration in the different attitudes which the English and American silversmiths have respectively assumed towards the marvellously beautiful and ingeniously scientific alloys which, under the names of shibu-chi and shakudo, the Japanese have known and cunningly worked for centuries; or towards the equally beautiful effects gained by the same artificers through the use of patinas, which give to silver and its alloys a bloom as of a sun-kissed peach or ripened plum. The English have passed them by with timorous indifference: the Americans have spent large sums of money and an infinity of thought and care, and while deftly refraining from any servile copying, have adapted rather than translated these foreign arts into their own language. You will see two or three examples of the curiously welded alloys to which I refer among the little collection here, and I would beg you to especially note that while the Japanese influence is undoubtedly strong, none of the pieces I have here could by any possibility be mistaken for examples of native Japanese workmanship.

It is, in fact, the strong desire of the American workman to avoid any appearance of actual copying, while I am afraid his English brother, supposing him to have the necessary skill to work in so ingenious a fashion, would use his utmost endeavour to turn out something which, in its imitative fidelity to the original, should deceive an expert Japanist. Even when he does not care to expend the time and labour necessary to produce these beautiful but necessarily expensive articles, the American silversmith has an eye for colour, and for the effects of contrast, which is apparent in some other of my examples.

His employment of copper, not in any secondary position, nor necessarily as a base metal, but as having a beauty of colour entirely its own—a beauty which may well be enhanced by the apposite radiance of the white metal—is as frequent as it is happy.

instance, which you see here, is not by any means a perfect example of design, but it has, I consider, an amount of interest which would be altogether absent were it constructed entirely of the one metal. That the surface patina, produced by the slight oxidation of time, is an important factor in our admiration of unique metalwork, has also been fully recognised by the transatlantic craftsmen; and, though I must confess he has carried this trick to an extreme in some cases, he has in others employed it with rare skill and good judgment. This fault of excess may be laid to his charge, also, in regard to the etching—of which I have before made mention—but that he was able to appreciate the value of a free, as compared with a mechanically-restrained incised line is certainly a point in his favour. In regard to this, I cannot resist telling a little anecdote which I only heard last night. An American friend of mine had a very dainty cigarette case, etched with a freely-treated design of thistles, decoratively treated. The lines were coloured, in a niello-like fashion, with a very soft and beautiful brown, a colour which gave value to, and agreeably contrasted with, the grey of the not too highly polished silver surface. She wished to have made here in London a writing case to match her thistle-adorned cigarette case, and to this end consulted one of the most eminent firms of silversmiths in London. They had never heard of etching upon silver, and did not believe it could be done, but they had no doubt they could engrave it to her utmost satisfaction. She debated with them upon this question of etching *versus* engraving, but to no purpose, and finally sent them the cigarette case as a model, and trusted, somewhat feebly, for the best. Her writing-case arrived home, with stiffly engraved commonplace thistles dotted here and there over its hopelessly burnished and brilliant surface, and with it arrived what once was her beautiful cigarette case, beautiful, alas, no longer! It looked like a piece of scratched and defaced tinware. When, breathless with indignation, she sought an explanation from the manager, she received the suave assurance, "You see, it looked so dirty, that we thought you would like us to clean it nicely, so as to match our own work. I can assure you," he added, "we had to use strong acid, in order to remove the ugly brown stains!"

But I do not wish to give the impression that the American silverworker is wholly

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fads and affectations. He can meet the Old World artist upon his own ground, and equal, if not excel him. I think the best work we have in this country is that in which *repoussé* work is largely employed. I have a little toilet set, which has been kindly lent to me by the friend whose cigarette case was so unkindly treated, which will show that the American *repoussé* work is not to be despised, though I by no means put it forward as a perfect example of its class. This little box, though chosen quite at haphazard, is evidence that while the mechanical skill displayed in their work is quite as great as that of our own hammerers, in freedom and individuality of design they are superior; while in the work with the graver, which may be said to add the cachet of distinction and personality to all good *repoussé*, they are, among modern workmen, unrivalled. Nor when they endeavour to work in a strict archæological style are they at fault. What I have said concerning their adaptation from the Japanese holds good also as regards their treatment of Renaissance forms. The bag-clasp which you see here is an instance of this, trivial and slight though it may be. It is quite in the manner of Italian 16th century work, as you will see, and yet with a distinctively modern note running through it. The little figures seem to me designed and modelled with a marked degree of graceful freedom, and yet of precision, while the cartouche of the buckle is in itself a lesson in little of the advantage of working in the spirit rather than according to the strict letter of a formal style.

I should also like to call attention to the pierced work, which, in its combination with glass, is so characteristically American. The flask you see here is an example of what I mean, and illustrates fairly well the manner in which they apply the methods of the old-time artists in metal to our 19th century requirements. Nor have the Americans forgotten that they are the inhabitants of a country richly endowed with forms of natural life which may be conventionalised and adapted to decorative purposes. The terranin, the snail, and the hison

thing I may have said which appeared derogatory to our English work is meant to apply simply and solely to those articles of silver ware which any one can buy in any Regent-street or Bond-street shop, and, on the other hand, all that I have brought forward in favour of the American work, as compared with our own, is confined equally to the same class of articles.

I have seen in England specimens of artistic work in silver and other metals which will compare most favourably with the creations of the cinque-centists and mediæval metalworkers, but almost invariably this work has proceeded from the studios of sculptors of eminence, or from the workshops of amateurs. I am not, of course, so foolish as to belittle the marvellous creations of such an artist as Mr. Gilbert, or even to undervalue the skill of Professor Herkomer, who, at his house in Bushey, has for some time been producing to his own design a service of carefully-modelled silver, which has much of originality to commend it.

In one respect, however, I may say a good word for our countrymen at the expense of the American. Ecclesiastical silver ware is to be found in some workshops here which cannot be paralleled either in America or in any other country in the world for its adherence to the best traditions of the mediæval craftsmen. It is more than archæologically correct, it is alive with the true spirit of the devotionally-minded silverworkers of an age when religion permeated the life of the artisan as well as of the priest. It is worth noting, by the way, that the same holds true as regards their architecture also. The American church work cannot be compared in any respect to the best of ours, though some of us are bold enough to consider that in domestic and commercial buildings they have a great deal to teach us.

Finally, let me endeavour to sum up the differences which I conceive exist between the silverwork of our own country and that of the world beyond the ocean. Here the workman is hidebound and fettered by tradition and trade custom, there he freely enlists into his service all that may in any way render his

have all been pressed into service with more or less success as decorative *motifs*.

I have been endeavouring, in sufficiently brief fashion, to impress upon you the fact that one at least of the arts of a country we are far too apt to consider as given over to the outward barbarian is worthy of our most respectful consideration. But let me insist that any-

work more interesting or more individual. How much of this is due to the care that is taken in America to educate the workman in the art as well as the mere *technique* of his craft, I am unable to say. Certain it is that a firm such as that of Tiffany, to which I have so often referred this evening, has made it a point not only to choose its apprentices and

workmen from the more intelligent classes of the community, but have insisted on the necessity of their acquiring an education at the drawing-board as well as at the bench. To this end they have established special schools of art within their own little community, and their example has been widely followed by other leading firms. Nor should it be forgotten that of the purchasing public of the two countries each has its own peculiarities, and I think the American silverworker, who desires to cultivate art for art's sake, meets with greater encouragement financial, as well as otherwise, from his clients. At the same time this indifference to novelty and individuality is one that acts and reacts. Our silversmiths here declare that they are never asked for anything more than commonplace conventionality, but, on the other hand, they make not the slightest attempt to lead the public off the well-beaten path.

We are distinctly not an inartistic nation, and especially so as regards the applied arts, and the cordial encouragement which, in spite of all growls to the contrary from some of our leading decorators, I venture to assert, has been given to the creators of a new school of applied design in woven and printed fabrics, pottery and ironwork, leads one to inquire, with some degree of plaintiveness, whether it is not time for us to take a step forward, in what should be one of our most characteristic, as it has been, for centuries, one of the most carefully-cherished of our minor arts. May it not indeed be this very coddling and swathing up in bands of soulless tradition that has nearly stifled out its life, and if, even though it be at some loss to our self-esteem, we gain a breath of free air blown to us by the winds which set from off the shores of the New World, may we not look for a cordial acceptance of the new teaching by our art-loving English people?

monials, &c., you did not see the same commonplace designs, nor in other articles for table use the imitation of unsuitable forms, which were too familiar in England, where a testimonial to one's merits too often took the form of an insult to one's taste. There were also traces of the influence of other national arts besides the Japanese. Persian work especially had had its influence, and also Indian and Saracenic ornament, and all sorts of Damascene ware might be seen. Niello and shakudo work also seemed to have a certain vogue. The marked character of American silver was that it seemed to have a certain style, which did not consist merely of originality, still less of novelty. It was with art, to some extent, as with literature. When a new genius appeared, he generally began by selecting his models very carefully, searching first amongst old materials and picking out those best fitted for his purpose, and then, by a happy audacity, introducing the colloquialisms of the day—those words born of their surroundings. When these were welded together, the result was either journalism of the worst type, or a new style, according to the genius of the writer, who could blend old and new, with his own individuality controlling all. One might say that adaptation was the mother of invention. It was just that welding together of old ideas and new in which the Americans appeared to have been so successful, and which made the great charm of their work.

Mr. LEWIS F. DAY had been much struck by the moderate way in which the reader of the paper had stated his case. Nothing had been said which the most susceptible English silversmith could well resent. There was not the slightest doubt that American work was much more interesting, and more individual than anything which had been done in England for some time past. He remembered seeing some of Tiffany's work at one of the Paris Exhibitions—not the last—and it was one of the two or three things which remained fixed on his mind. He was rather curious to know how the originality of the American work, which had been so much insisted on, was to be accounted for; whether the position of the artist, with regard to the employer, was in any way different in America from what it was in England, and how it was that he was allowed freer scope. In France, to some extent, the craftsmen were little masters, and a man could earn his living as an artist in silversmiths' work. In England, such

The CHAIRMAN expressed regret that Mr. Townsend had not had time to deal with some of the larger pieces of American silversmiths' work. One thing which struck him very much during a year's stay in New York was the appearance of the silversmiths' windows, not only the magnificent specimens to be seen in them, but the skill in which they were set out, so that one object did not kill another. It was proved there that the artistic was not necessarily the unsaleable. In cups or goblets for prizes, testi-

workmen were brought up by large firms, and were practically compelled to go in the narrow trade groove, which made their work so uninteresting. How was it that in America, a commercial country, this individuality was possible? Was it that the American had more faith in art than the Englishman? America had not yet produced anything very great in the way of silversmiths' work, perhaps; but there was much more hope in it than in our work. That was what impressed him in American work—the hopefulness of it.

Mr. F. W. FLETCHER expressed his pleasure at seeing the specimens of work in mixed metals or alloys of different colours, such as had been recommended by Professor Roberts-Austen. Professor Percy, he believed, was the first to introduce into Europe the idea of using these beautiful alloys, but English makers had been much too slow in taking up these combinations, by means of which the most wonderful effects could be produced. Silver, gold, copper, and platinum, might all be used with advantage. He had made a mixture of as many as seven metals, and he knew that Professor Roberts-Austen had tried very hard to get metalworkers to use the alloy called *moku-me* by the Japanese.* English silversmiths confined themselves too much to the one colour of silver. It was possible by alloying it with gold to produce a greenish yellow, and with copper to produce colours from light grey, termed *shibu-ichi* by the Japanese, to something like an orange. Copper, with a small proportion of gold would, by certain methods of pickling, produce a dark blue or purple; and another interesting alloy was gold and aluminium, which gave a beautiful ruby colour when the aluminium was added in small proportion, and did not require pickling to enhance its effect. There was a great field open for artistic workers in these alloys.

Mr. HUGH STANNUS was much struck with the remark that English silverwork was tradition, whilst the American was discovery. It might also be said that in English design our artists appear to prefer the path of safety, like the great silver workers of Augsburg and the other imperial cities, in the Middle Ages, who had a tradition which they followed, whilst constantly seeking to improve; and that seemed to be the true path of progress; while the Americans were actuated by the audacity, the courage, the desire to seek new things, which characterised their Puritan forefathers, who left England two centuries ago to find a new world across the Atlantic. The same men who went out in the *Mayflower* would, if they lived now, make American silversmiths' work. The unfortunate effect of the English system of assaying and marking silver on design had been made evident in that room before. There was no doubt that it had a great influence in curbing in every way the individuality of English art. English people valued silver at so much per ounce,

and the art everything; that he should take pewter, which would never be melted down for its value as metal, and get his artists to put their best work into it. He might put silver or gold rims to his tankards, or a silver lining to the teapots, but the body of them should be pewter. Then he would satisfy all true artists, and there would be a chance of immortality for his work. Unfortunately, however, the British matron would not appreciate such work; she would have silver or nothing. He was entirely in sympathy with Mr. Townsend, with reference to the alloys and the patina which was formed upon the surface of some of the articles, and mentioned some old silver candlesticks, which had a beautiful patina, though there was always a strong desire on the part of the mistress to scrub it off. He thought he might be able to throw some light on the cause of this fine silverwork in America. He remembered how, some years ago, the head of one of the leading American firms went to Sheffield, and took back with him a small colony of the cream of the silverworkers in that town. Just as trees and flowers were the stronger for being transplanted, so it was in the case of these artistic workmen. Besides that, there was more purchasing power in America than there was in England, and, consequently, men were more encouraged to do their best. It would be interesting to know what was charged for the "fashion" of each of the pieces shown; so that a comparison might be made with similar English objects, which were sold at so much per ounce for the metal, and so much for fashion. If the prices were the same as in England, the superiority was certainly with America in some instances, but if they were not, of course there was no parallel. The toilette set, he ventured to say, he could not consider worthy of the encomiums passed upon it, and he thought any Sheffield chaser who turned out such work would get a wiggling for it. The spoon, on the other hand, was an admirable piece of engineering, the rib running down the handle giving strength, and allowing the metal to be thinner at the edges; in English work the shank was the same thickness throughout, which was obviously a waste of metal. The same people who invented the sewing-machine and the type-writer had applied their brains to this kind of work, but he claimed the credit for Sheffield brains, sharpened, no doubt,

and wherever that was the case, it was adverse to any artistic work, because its convertibility was such a fatal factor. The purity which enhanced the value of an object in the eye of an Englishman also enhanced it in the eye of a burglar, and, in periods of depression, in the eye of the metal melter. Through the necessities of Charles I., much of the grand old mediæval plate of Oxford was lost to us, being melted down and coined into money. He (Mr. Stannus) had suggested to a friend that he should produce objects in which the material should be as nothing,

* See lectures by Prof. Chandler Roberts-Austen before the Society of Arts, 1888-90-91.

by the American atmosphere. Americans attained originality, and doubtless, with a little more attention to art, they would attain a further stage, that of excellence. He remembered seeing Tiffany's work at the last Paris Exhibition but one, and it seemed to him to consist to a great extent in a glorification of hammer-marks. They knew that a bowl had to be hammered-out, but there was no necessity that the marks of the process should remain so apparent, because when the object came to be cleaned, the hammer-marks would partially disappear, and it would neither have the sharp marks of the hammer nor the beautiful

perfection of a spoon bowl. Tiffany's exhibit, at the last Paris Exhibition, appeared to be a mixture of Persian forms, with the freedom or irregularity of Japanese decoration in some cases; in others there seemed to be an attempt to cover the object all over with ornament. In any articles which required to be cleaned, the ornament was very much in the way. In all artistic matters it was well to see what other people had done; and he, therefore, desired to thank Mr. Townsend for having brought the subject before the Applied Art Section in so interesting a manner.

Mr. W. AUMONIER said that he had been much interested in the paper, but should have liked to hear something more about the men who did the work, in particular, something about the Gorham Silversmiths' Company. He knew that the head man or art director there was an Englishman, and that there were several English designers. He should like to know whether this work was really done by Americans, or largely by imported labour.

Miss WEBSTER said she paid a visit to America in 1888, remaining there all the year, and, though she missed some things there which were considered necessities in England, she was much struck with the superiority in many respects of their silverwork. The china in ordinary use, in Montreal, principally made at Trenton, in the United States, was very beautiful, and in Quebec she purchased for a trifling price some little articles in oxidised metals of various colours, which she had never seen anything approaching to in England. In New York she was much struck with the silver, china, and cut glass, which was superior to anything which could be seen in London. Every one who had spent only a few weeks in America must have noticed the longer hours of work, and the great energy and concentration with which the work was carried on. This was shown in the silverwork as well as in everything else. The spoon was a great improvement on the usual English pattern, but with regard to the oyster fork, though beautiful to look at, it was too elaborate in ornament for practical use, unless there were a butler and two footmen to look after the plate, as it would be very difficult to keep clean. For

The vote of thanks having been carried unanimously,

Mr. TOWNSEND, in reply, said he was quite conscious of the incompleteness of the paper, but he had not much time to prepare it, and had relied very much on having a good exhibit of the plain table ware referred to by the Chairman, as well as more elaborate nick-nacks. With regard to the cause of the originality to which he had referred, he thought it was due to the independence and individuality of the national character. The Americans were a nation of individualists, and it affected their art and architecture as much as it did their politics and ethics. They cared nothing for tradition in politics, and not very much for it in art. He thought that was, to some extent, a mistake, and that they would soon learn to appreciate what was good in former work. Here we had a great deal too much reverence for tradition, though we were now beginning to shake off those trammels. In many of the minor arts the Americans were a little ahead of us, simply on that account; but in matters of artistic sanity and taste they were behind, and, in fact, the more the two nations were brought in touch with each other on these matters, the better it would be for both. Again, women had greater influence in America than here. They were really the only leisured class at present, though one more approaching that of our own country was now growing up; now, however, the women did all the buying, and, to a large extent, led the public taste. This fact would help to explain many things. He had refrained from saying as much as he should have liked about mixed metals, because he had been preceded there by a much greater authority, Prof. Roberts-Austen, but to him it was one of the most interesting branches of American silverwork. He valued those few articles of mixed metals infinitely more than any of the other things. No doubt the habit of appraising value by the ounce affected English silversmiths' art very largely, and the craze for old silver was based very much on the same thing. Things were valued, not as examples of fine workmanship, but simply as examples of a certain date and as possessing a certain weight. He had seen this plainly exemplified at great

ordinary use table ware should have a smooth, plain surface. The engraved flask was very beautiful. On the whole, she thought the Americans excelled rather in ornamental articles than in those for daily use.

The CHAIRMAN, in proposing a vote of thanks to Mr. Townsend, said he hoped it would turn out that the workmen who had produced these articles were Americans; for, if they were English, it would reflect a double shame on England for not keeping them at home. What struck him, in connection with American table ware, was the severe simplicity of the design. In almost every case, they were without line or pattern of any description, but followed the most exquisite curves and shapes.

He should like to see pewter more used, but silver ware ought to be made so valuable that no price per ounce would pay for it. An American buyer never asked the weight of an article in silver. They were sold at so much the piece, and they were not very expensive; the oyster fork, for instance, was ticketed 13s. 6d. Of course, such articles would only be used on state occasions, and would not be injured by being a little oxidised or tarnished in the interstices of the ornament. This did not mean that it need remain dirty; it could be washed in hot water very easily. In reply to Mr. Aumonier he should say the workmen were all Americans; they were naturalised, at all events, in art. They might have been originally English; every

American was originally something else, but they had become thoroughly Americanised. A man went from here who had been accustomed to plod through his eight hours, or as much less as he could compass as his day's work, and there was not much go about him; but he had not been six months in America before he was keeping up with the procession over there. He believed climatic influences had a good deal to do with it, but the man became an American in a few years, and then he should be considered an American, although as a boy or a man, he might have been imported. Tiffany's was quite an American institution. He did not look upon it exactly as a shop; it was practically a co-operative society. Each man had an interest in the business, whether he sold the thing or made it. One spirit pervaded the entire establishment in a most extraordinary manner; as you went through the workshops you could see a different look in the man's eye to what you saw here, and he carried himself in a different way. That was the great secret; it began with the man who carried out the work. The man who drew the design had not so much to do with it; in fact, the greater part of it was work in which the design could only be a mere indication or suggestion of the finished result.

Mr. EDWARD J. WATHERSTON writes:—Mr. Townsend's paper will, it is to be feared, be unpleasant reading to some of my brother silversmiths, but I confess to no slight degree of satisfaction, seeing that it repeats and, to a great extent, emphasises the evidence which I offered before the Select Committee on Hall-marking, in 1878. I have never altered my opinion. Nothing in the way of development of the art of the silversmith is to be expected, in this country, so long as compulsory Hall-marking, as at present practised, is the law of the land. Art students are not attracted to the trade; on the contrary, they are repelled. "Better to work in brass," say they; and they turn to brass and meet with success. Of course, in saying this, no reflection is cast upon the officers of our Assay Office. They are not to




their productions; but, remember, they are very well paid for the trouble they take. A forty-five per cent. *ad valorem* duty prohibits foreign competition, and, therefore, prices are enormous, and there is an ample margin of profit. That Messrs. Tiffany and Company make very fine plate must be admitted, but, as proved in the Paris Exhibition of 1878, prices ruled quite 50 per cent. above what is possible to be obtained for modern plate in England. Take spoons and forks as an example. English people want them, now, at 4s. 9l. per oz. How can art be expected to flourish at such a price? Certainly it could not in America. Lastly, we are martyrs to the old plate craze—old Hall-marks. There are people who will give any price for antique plate, however ugly, and however badly made. Even Vechte's Titan Vase, made for the Exhibition of 1851—one of the finest productions of this century—only found a home at Goldsmiths' Hall in the course of last year. Had it but been 150 years old, it would have realised a sum equal to twice its weight in gold. It would not stand the "per ounce" test; so, for more than 40 years, it failed to find a customer. And yet British silversmiths are blamed for not putting more art into their work!

upon the subject of our early silverware. They are not to blame. There are the musty old Acts of Parliament; there is the law; plate must be scraped and assayed in the manner adopted by our forefathers; and until the law has been reformed nothing can be done. But there is something to be said on behalf of the British silversmith, and I gladly say it. The art of the silversmith is hampered, not only by the hindrance of compulsory Hall-marking, but also by the craze for cheapness which pervades modern society. We are martyrs to the "per ounce" system. We do not escape even in the case of presentations to Royalty. Presents to the Duke of York will be, are, subject to the same test, weight of silver! Again, let us return to America. I fully agree with all Mr. Townsend says about the thoughtfulness of American silversmiths, and the time and care which they devote to

IP: [Logged](#)

Ulysses Dietz
Moderator

Posts: 1265
Registered: May 99


 posted 12-22-2010 03:48 PM   

Wow. An amazing article--and it says so much about the moment from a remarkably clear-eyed observer. The idea about "discover" and variety of design is what strikes home--because that's exactly what curators have been going on about for years--but I've never seen this article. I wonder if Charles Venable cited it in his big book for Dallas back in the 1990s.

IP: [Logged](#)

adelapt

Posts: 418
Registered: May 2003




 posted 12-22-2010 08:51 PM   

What a great and fresh-eyed article for the period. I am very glad to have been able to read it, so thank you very much for taking the trouble to make it available for us. How interesting it would be to see for comparison an American article looking "backwards" over the pond, as it were, perhaps contrasting the avalanche of glitzy American novelty with the sobriety (and/or dullness) of the old country.

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agphile

Posts: 798
Registered: Apr 2008

 posted 12-23-2010 07:53 AM   





I had just finished reading the current issue of the Society's Journal (now the RSA Journal) when I turned to my computer and read this extract from an 1893 issue. The Society continues to flourish: see [[gone from the internet](#)] thersa.org/about-us/history-and-archive/rsa-history-timeline]
RSA history timeline

The reported paper is absolutely in line with the Society's objective of encouraging improvement in the arts and industry and its emphasis on good design. Interesting the way that hallmarking laws were held partly to blame for the unadventurous state of British mainstream silversmithing. I'm not convinced that was really the case, though the assay rules did prevent some innovation such as the development here of mixed metal pieces. It is always tempting to blame regulation, but the assay did not prevent the changes that were already in the air at the time and does not seem to be a problem for today's designer silversmiths.

IP: [Logged](#)

agleopar

Posts: 847
Registered: Jun 2004

 posted 12-25-2010 05:09 PM   

Great read for a lazy Christmas day and a Merry one to all.
Speaking from my personal history of training in London, where hall marking was the be all

and end all, and then returning to work in the US, I found it very hard to go against my pavlovian training not to mix metals. Still today hall marking holds back the trade but the real killer in the trade is not bringing in the best designers and advancing the art. I find it ironic that the company cited so often above, today has fallen into the bad habits of the old London trade.

Smithing in England today has a new vitality that comes from all the new young smiths working independently.

[This message has been edited by agleopar (edited 12-25-2010).]

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Author	Topic: Could you pass me thesugar please?
Hose_dk Posts: 400 Registered: May 2008	 posted 03-27-2009 09:45 AM    <hr/> <p>[20-0104]</p> <p>Some years ago I found out that I needed something for my sugar. At an auction site I found a piece from the Danish city of Randers. Made 1813 and engraved with initials and year. That why we know the age from danish provincial silver.</p> <p>Somebody wanted this more than me - so I forgot all about it.</p> <p>2 weeks ago I went to a flee market. And there was</p>



Seller requested one price that she right away reduced it by 20% - she could see in my eyes that..... - my reply I will think. I really wanted that piece - but never be to hasty in negotiating. I looked at the rest of the flee market and bought a few minor things - so did my wife. Wife is definitely not into silver or antiques for that matter. Back to the lady in question and without shame I suggested another 20% reduce in price. Never she said my husband will never agree. My wife on the other hand stated that I never got the money for that one. I already spend to much and I had just bought bla bla bla...

Shamelessly I emptied my purse - and my wife emptied hers - together we could not even match my quotation. So I must request another price reduction - and she had even not agreed to the first one...

Seller said "It will be here next week then ,,,,"
can you see? now we have reached my bid.

My reply "but I will not be here next week!"

Seller would ask her husband - now he was in the cafeteria - most likely drinking beer - and a little money in hand is better that more money in the distant perhabs future..

What had I bought? Empire from time or Biedermeier 🙄 - Biedermeier sucks - empire or earlier. Keep your new.... stuff.
Wife has diabetes - but whenever I eat strawberry this is my sucker....



Mark N.B.M (BniSje 5661) is Niels Bach MniSrup born 1787 in niSdum gets citizenship in Randers 30th April 1813 he dies 1850. The silver illustrated in BniSje is dated up to 1841. According to danish practice one mark is expected - and fully valid.



But something is missing - look at that square in top - well I must find something. A ball - a little round ball will do. Where to find ? but it is possible 😊

Now why all this fuss in the beginning of text? Why all the talk about an finished lost auction?

Looking at old pictures - picture saved from then 2 years back in time - internet auctions are good.



ps - where to find that top? My piece must be made shortly after this one - this 1813 one. Look the holes are similar, shape - everything..just engraving differs.

That top - wife I know what to do for the next 20 years!!!

IP: [Logged](#)

agphile

posted 03-27-2009 01:54 PM

Posts: 798
Registered: Apr
2008

Nice story. Nice sugar caster. Shame about the finial. Good luck in your search for a replacement (I think you may need it).

IP: [Logged](#)

jersey

posted 03-27-2009 05:55 PM

Posts: 1203
Registered: Feb
2005

Hello!
Keep the faith & keep looking for the top. Bring the piece with you on your travels to make sure you have the right fit. With the advantage of the internet it might not take you as long to find it as you thought. I finally found a part I had been looking for, for 5 years. It happened that the part I needed was on an otherwise completely damaged piece. Got it for a song! Mine happened to be the same Manufacturer, model number etc. as the damaged piece. I was very lucky!

Jersey

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agleopar

posted 03-30-2009 08:34 PM





Posts: 847
Registered: Jun
2004

Even without the top it is a very handsome sugar caster - great eye!

IP: [Logged](#)

bascall

Posts: 1626
Registered: Nov 99

 posted 03-30-2009 09:04 PM   

How nice. The one with the finial looks good, but yours without it must be easier to keep clean.

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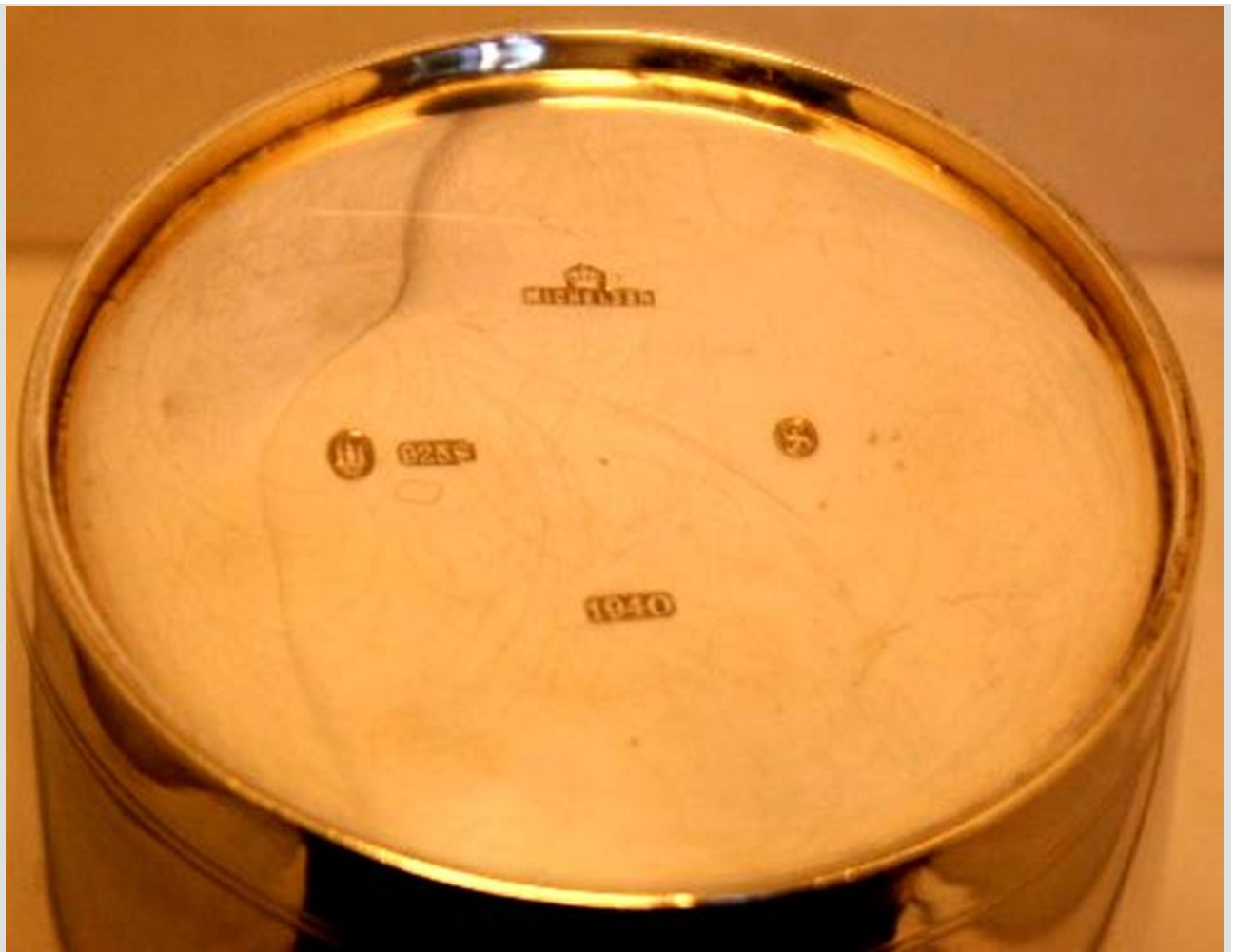
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Author	Topic: The story of a war hero WWII
Hose_dk	 posted 04-15-2009 12:11 PM   
Posts: 400 Registered: May 2008	<p>[20-0108]</p> <p>We all like a good story. And what I like is to re-invent the story behind an item. I don't mean making a story, but to recover the story - get the facts that has been forgotten. Sometimes the story dates back in time hundreds of years. Sometimes it is recently forgotten stories. So it is in this case.</p> <p>This is not silver but it caught my attention.</p>



It was at a visit at a secondhand shop. They had some artifacts from the Royal Guard - in Denmark. When a man has been the Royal Guard for his military service - often his son will be there too. The picture shows the royal monogram from a king Frederik VIII - king between 1906 and 1912. Before the hero in my story. Most likely the pieces belonged to our heroes father. And now it starts getting sad. Nobody wanted these things so they went to the second hand shop. Sad that no family to have the things and to remember.

The next item to catch my attention was this.



Sterling silver 925 - from the Royal silversmith Michelsen - 3 towers over 40 for Copenhagen
1940 - 1940 for Micheelsen year mark - last mark guardian.



14cm high.



Amalienborg is the Royal castle and April 9th 1940 is not any day. That is the day that the Nazi regime occupied the kingdom of Denmark. Now I started smelling a good item - a museum's piece. I do know my history - now I had to get details regarding this (ugly) silver piece - It is ugly I think but the story is good.



The story is - when the Nazi occupied Denmark armed battle took place at a number of locations. Among them was Amalienborg. 3 Danish soldiers were wounded, fortunate not killed. When they came from hospital each of the 3 men was given 3 pieces of silver. 1. box for matches 1. cup from the king and 1 beaker from the Royal Guards association.

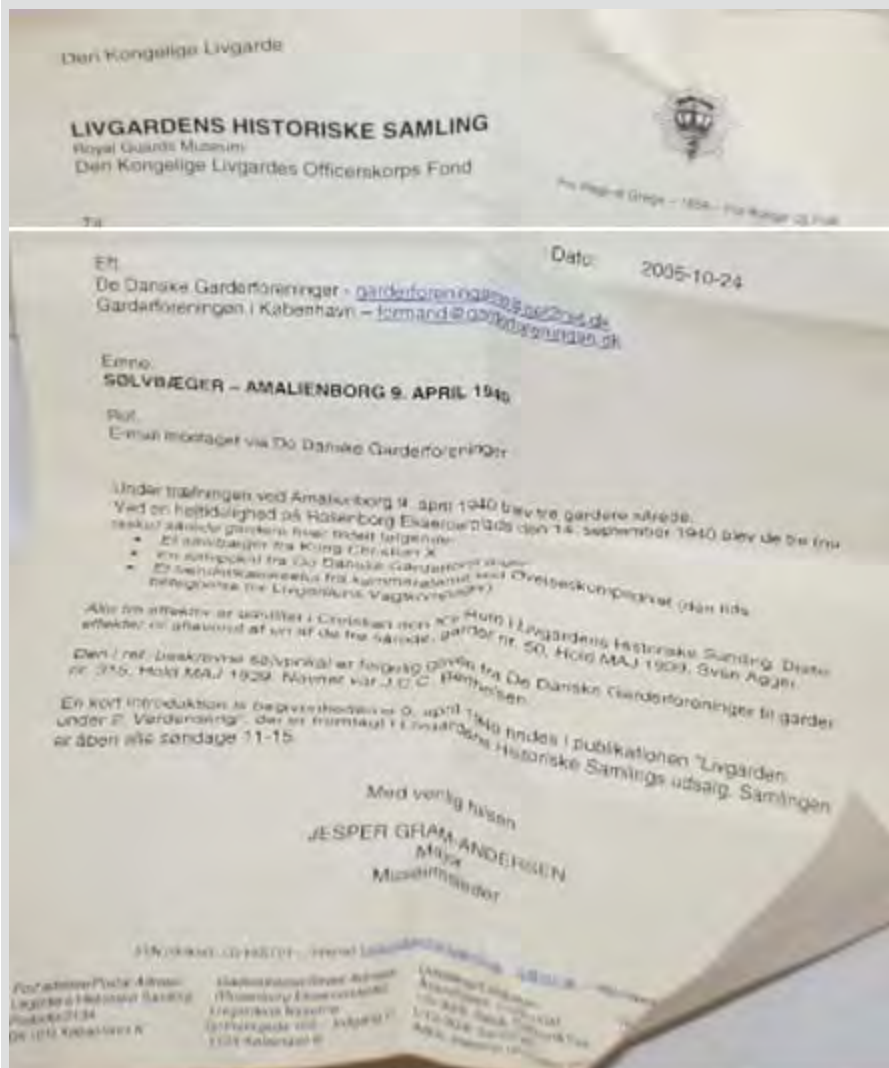
I have the last one.

3 sets exist - one of the soldiers gave his set to the museum of the Royal Guards. Where set no 2 is I don't know, but I have one third of the set no 3.

Guard J.C.C.Bertelsen no. 315 from May 1939 is the one that I have a piece from. And now the sadness of the story - shame that this man died and no one to bring his reward for future generations. Sad that no one kept the story to tell. He risked his life in 1940 to protect the danish way of life. In 2005 nobody remembered.

But I found the story and keep record so that the story will not be forgotten.

The letter from a Major in the Royal danish guards confirming and telling the story.



Now this was a true story - the good stories are out there you just have to find them.

Anyone fancy another story?

IP: [Logged](#)

adelapt

posted 04-15-2009 04:29 PM

Posts: 418
Registered:
May 2003

Thanks - that was great!

IP: [Logged](#)

agphile

posted 04-15-2009 06:11 PM

Posts: 798
Registered:
Apr 2008

Yes. Very glad you have saved this piece and the story it has to tell. As you say, sad that the memory was not to be preserved by the family.

IP: [Logged](#)

Scott





posted 04-15-2009 09:48 PM

MartinForum
MasterPosts:
11377
Registered:
Apr 93

It is really great that you have this. In some ways it is better than it remaining with family that doesn't appreciate it like you do.

Thanks so much for sharing this with us. Now we also will remember and it will not be forgotten.

IP: [Logged](#)**Dale**Posts: 2132
Registered:
Nov 2002

 posted 04-16-2009 12:55 AM   

Tak for posting this story. Your ability to research is awesome. Glad that your capable and knowlegable work brought these to you.

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Author	Topic: Tumlinge - is this too much guessing?
Hose_dk Posts: 400 Registered: May 2008	<p> posted 04-18-2009 03:14 PM   </p> <p>We buy stuff and we want to get live silver. Sometimes we start thinking - but my mind does that reflect the mind of a silversmith in 1818? Don't know again my story include hard facts and possibilities...</p> 



I know that you guys have some very nice pieces of silver. These tumlinge are damaged and have had a hard life. They come from Sweden and Swedish standard is 1. katfott (for silver) 2 makers mark 3. city mark and 4 year mark.



but what is this only 3 marks - where is nr 4?



And the other tumling also 3 marks - why?
The 2 cups fit into each other like a hand in a glove



unless you happen to put the wrong one into the other - then they don't match,



IP: [Logged](#)

Hose_dk

posted 04-18-2009 03:31 PM

Posts: 400
Registered: May
2008

The tumlinge are 6 cm in diameter and 3,5 cm high. Weight is 14 gram each. 28 gram in total.

The 2 tumlinge is made so that one fifth into the other. Decoration is almost same.

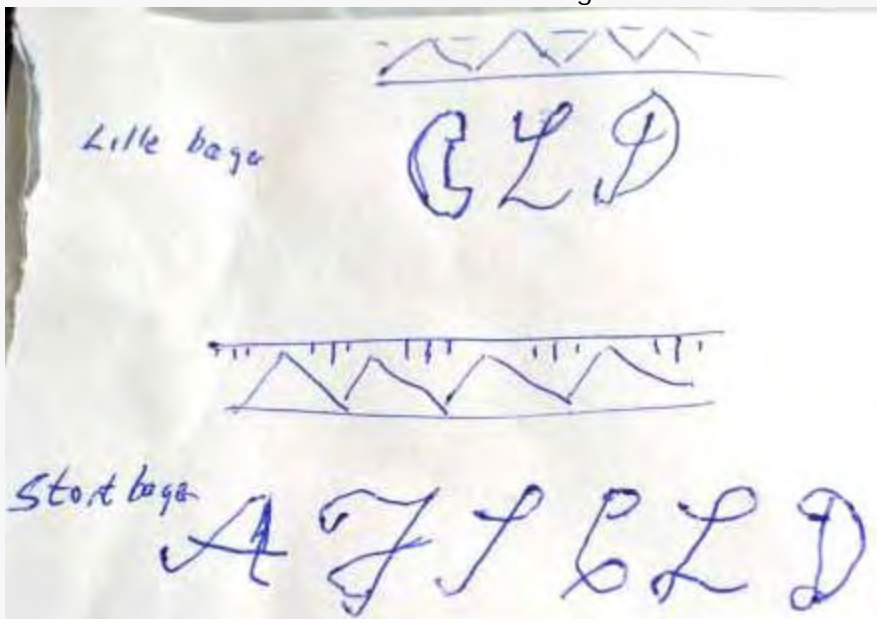
The 2 have different marks, one contain master + silver + city the other has master + silver + year. When we evaluate the 2 under one they are fully marked. But each is insufficient marked.

Master is Johan Jacob Ulfsberg 1793-1824

City is Nyköping

Year is N3 for 1818.

Now why have he not given both tumlinge 4 marks? The engraving is worn out so I have tried to make a drawing.



My guess is that it i wedding cups D=datter (daughter) S=son
In the silversmiths mind a couple marrying should together form a unit
- not each person but a pair.

I think that in his mind "one fifth into the other" and "one don't have fully marks - both to crate a full marking"



Is those symbolic gestures are right - or am i guessing again?

I have not yet found the couple that was married in 1818 - but one day....

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr 2008

 posted 04-18-2009 04:26 PM   

Old silver that has had a hard life but been well used, like your cups, has a charm of its own. And I like your theory about the marks. How dull it would be simply to assume that the silversmith must have made a mistake.

PS In English we would probably call them tumbler cups, though strictly speaking the term should only apply to cups with round bottoms.

[This message has been edited by agphile (edited 04-18-2009).]

IP: [Logged](#)

Hose_dk

Posts: 400
Registered: May 2008

 posted 04-18-2009 05:50 PM   

Inded one should never accept the most reasanabel explanation. Always expect the unusual and unlikely 😊

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








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




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


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Author	Topic: Wedding gift for 1870s bride?
Polly Posts: 1939 Registered: Nov 2004	<p>  posted 06-18-2009 09:18 PM    </p> <hr/> <p>Imagine you're a wealthy New Yorker buying a wedding gift in the early 1870s. The groom is the heir to a fortune, a member of an important NYC society family; the bride is the daughter of a country lawyer. What would you give the young couple?</p> <p style="text-align: right;">IP: Logged</p>
doc Posts: 712 Registered: Jul 2003	<p>  posted 06-19-2009 01:36 PM    </p> <hr/> <p>What an intriguing question-one that I assume has an answer that will be revealed to all in good time! I personally would give a stuffing spoon-practical yet fun and substantial enough to be noticed.</p> <p style="text-align: right;">IP: Logged</p>
bascall Posts: 1626 Registered: Nov 99	<p>  posted 06-19-2009 02:57 PM    </p> <hr/> <p>A photo album with a silver repousse front piece would be my choice.</p> <p style="text-align: right;">IP: Logged</p>

Polly

Posts: 1939
Registered: Nov
2004

 posted 06-19-2009 02:58 PM   

Oh, there isn't an answer yet! I asked because I'm hoping you silver fiends will have good suggestions.

There is an explanation, though: I write novels for teenagers, and my next one is about the bride in question.

Clearly she needs a tea set from one of the great makers. Tiffany? Gorham?

What are the most attractive early 1870s patterns? If only it were the 1880s I would give her tons of Narragansett...

She's a sweet country girl, but her husband has somewhat more sophisticated taste-- and rich friends & relatives.





Where will you buy her her stuffing spoon? Will you have it engraved?

IP: [Logged](#)

wev

Moderator

Posts: 4095
Registered: Apr 99





 posted 06-19-2009 03:11 PM   

Am I to sit on the groom's side or the bride's? That would make a deal of difference.

IP: [Logged](#)

dragonflywink

Posts: 975
Registered: Dec
2002

 posted 06-19-2009 03:35 PM   





Hmmm, suppose it would depend upon the degree of wealth and my relationship to the couple.....

~Cheryl

IP: [Logged](#)

Polly

Posts: 1939
Registered: Nov
2004

 posted 06-19-2009 03:41 PM   

You're all on the groom's side. The bride's only relatives are an elderly uncle (I don't think he's giving her silver) and her mother and stepfather, a missionary, who have gone off to the wilds of I'm not sure where yet--Asia? Africa? Somewhere too far away to attend the wedding, anyway. And they don't have much money. She has a few school friends.

The groom, on the other hand, is a popular man with many wealthy friends & relations.

IP: [Logged](#)

wev

Moderator

Posts: 4095
Registered: Apr 99

 posted 06-19-2009 05:46 PM   

Hmmmm -- I'm feeling rather more Edith Wharton about all this:





















An old family teapot of less-than-best quality with the old monogram polished out and a new one, in elaborate black-letter, put in

or

a heavy, richly chased Tiffany frame with a picture of *his* mother

(it's been that sort of day)

IP: [Logged](#)

<p>wev Moderator</p> <p>Posts: 4095 Registered: Apr 99</p>	<p> posted 06-19-2009 07:53 PM   </p> <hr/> <p>My last having fallen flat, perhaps a pair of goblets, chased with putti and suitable floral garlands, one engrave <i>Our Love</i> and the other <i>Eternal</i>?</p> <p style="text-align: right;">IP: Logged</p>
<p>wev Moderator</p> <p>Posts: 4095 Registered: Apr 99</p>	<p> posted 06-19-2009 07:57 PM   </p> <hr/> <p>quote:</p> <p style="margin-left: 40px;">Will you have it engraved?</p> <hr/> <p>"What's good for the Goose is good for the Gander"?</p> <p>Sorry, couldn't resist.</p> <p style="text-align: right;">IP: Logged</p>
<p>Richard Kurtzman Moderator</p> <p>Posts: 759 Registered: Aug 2000</p>	<p> posted 06-20-2009 12:17 AM   </p> <hr/> <p>Polly, During this period, either Tiffany and Gorham would most likely be the maker of choice.</p> <p>Beyond that possibly an elaborate tea and coffee service or a table service ie. punch bowl or centerpiece with candelabra.</p> <p>Style: Probably figural or ornate High Victorian. If you wanted something a bit more restrained you could go Classical or Renaissance Revival.</p> <p>I hope this helps.</p> <p style="text-align: right;">IP: Logged</p>
<p>Dale</p> <p>Posts: 2132 Registered: Nov 2002</p>	<p> posted 06-20-2009 01:15 AM   </p> <hr/> <p>Something from their list at the jewelry store bridal registry.</p> <p>If I wanted to make a splash, and had enough time, I would commision a silver fronted book in which wedding guests could write best wishes. Then lock the book up, give it to the happy pair and send the key on their first anniversary.</p> <p style="text-align: right;">IP: Logged</p>
<p>bascall</p> <p>Posts: 1626 Registered: Nov 99</p>	<p> posted 06-20-2009 07:45 AM   </p> <hr/> <p>Here's some 1860's rational from the Atlantic Monthly on what a wedding gift should be that might be interesting : The Atlantic monthly By Making of America Project</p>

part of Boynton, and it was something to know that Mrs. Harris had received the shock of such a heterodox opinion.

"And what did Mrs. Harris say, Laura?"

"She said she agreed with me entirely."

"Did she really?" said I, drawing a good long breath.

"Yes, — and she said she would as soon, and sooner, go to a silversmith's and pull over all the things on the counter. There were knives and forks, tea-spoons and table-spoons, fish-knives and pie-knives, strawberry-shovels and ice-shovels, large silver salvers and small silver salvers and medium silver salvers. Everything useful, and nothing you want to look at. There wasn't a thing that was in good taste to show, but just a good photograph of the minister that married them, — and a beautiful little wreath of sea-weed, that one of her Sunday-school scholars made for her. As to everything else, I would, as far as good taste goes, have just as soon had a collection of all Waterman's kitchen-furniture."

Laura stopped at last, indignant, and out of breath.

"There was a tremendous display of silver, I allow," said I; "the piano and sideboard were covered with it."

"Yes, and thoroughly vulgar, for that reason. A wedding-gift should be something appropriate, — not merely useful. As soon as it is only that, it sinks at once. It should speak of the bride, or to the bride, or of and from the friend, — intimately associating the gift with past impressions, with personal tastes, and future hopes felt by both. The gift should always be a dear reminder of the giver; a picture, — Evangeline or Beatrice; something you have both of you loved to look at, or would love to. But think of the delight of cutting your meat with Edward's present! forking ditto with Mary's! a crumb-scraper reminding you of this one, table-bell of that one; large salver, Uncle, — rich; small salver, Uncle, — mean;

gold thimble, Cousin, — meanest of all. Table cleared, ditto mind and memory, of the whole of them — till next meal, *perhaps!*"

Laura ceased talking, but rocked herself swiftly to and fro in her chair. It is not necessary to say we were in our chambers, — as, since our British cousins have ridiculed our rocking-chairs, they are all banished from the parlor. Consequently we remain in our chambers to rock and be useful, and come into the parlor to be useless and uncomfortable in *fauteuils*, made, as the chair-makers tell us, "after the line of beauty." Laura and I both detest them, and Polly says, "Nothing can be worse for the spine of a person's back." To be

"Stretched on the rack of a too-easy chair,"

let anybody try a modern drawing-room. So Laura and I have cane sewing-chairs, which, it is needless to add, rock, — rock eloquently, too. They wave, as the boat waves with the impetus of the sea, gently, calmly, slowly, — or, as conversation grows animated, as disputes arise, as good stories are told, one after another, so do the sympathizing and eloquent rocking-chairs keep pace with our conversation, stimulating or soothing, as it chances.





And now I come to my first trouble, — first, and, as it happened, of long standing now; insomuch that, when Laura asked me once, gravely, why I had not made it a vital objection, in the first place, I had not a word to reply, but just — rocked.

She, Laura, was stitching on some shirts for "him." They were intended as a wedding-gift from herself, and were beautifully made. Laura despised a Wheeler-and-Wilson, and all its kindred, — and the shirts looked like shirts, consequently.

I linger a little, shivering on the brink. Somehow I always say "*him*," — nowadays, of course, Mr. Sampson, — but then I always said "he" and "him." I know why country-folk say so, now. Though sentimentalists say, it is because there is only one "he" for "her," I don't believe it. It is because their names are **Jotham**,

Polly

Posts: 1939
Registered: Nov
2004

 posted 06-20-2009 11:10 AM   

Excellent suggestions, everybody! Wev's repurposed third-best silver is great. From a cranky relative who disapproves of the bride, no doubt.

I recently read this in a novel by Mrs. Southworth (Why Did He Wed Her, 1884): "You see, little kitten, I didn't like the bride or bridegroom. Yet 'custom' compelled me to send a gift; self respect obliged me to make it an expensive one; malice instigated me to make it one that, however costly, should be neither useful nor ornamental, nor in any way delightful to the newly married pair. --Goodness gracious me alive! What did you give them, Mrs. Walling? --A complete set of the Grecian and of the Roman classics in the original, bound in dull brown vellum, with dull brown edged leaves. And neither of the pair can read a word of Greek or Latin. Fancy their feelings! Yet, you see, no one can criticize the gift."

I also love Dale's locked book full of warm wishes to be read a year later. That will be especially poignant for my bride. My groom is going to die immediately after the wedding as the story begins, leaving the bride weeping in a house full of gifts. (Her new sister-in-law will take her off on the planned honeymoon, a grand tour of Europe, "for their health," but really to get her away from the house full of memories and all the concerned strangers.)




Does anyone know when wedding registries began? Would they have been in good taste in the 1870s?

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swarter

Moderator

Posts: 2920
Registered: May
2003




 posted 06-20-2009 11:30 AM   

You would need to know what the groom already has before deciding on something that would duplicate. I would think a basic set of personalized flatware would be a necessary starting point, before any more elaborate serving pieces are considered.

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr
2008

 posted 06-20-2009 01:55 PM   




On the wedding registry point, I can't speak for the USA but in England this is a fairly recent innovation if I am correct in interpreting it as a list of desired gifts. I don't recall any such lists when my generation was getting married in the late 50s/60s and I do recall being a bit sniffy when I first came across them some years later though I now appreciate that they make good sense.

In my day what used to happen was discreet enquiries of the bride's parents if one wanted to get it right, but it was a stock joke that the happy couple would receive countless duplicates and be left with gaps: 10 toast racks and no teapot.

IP: [Logged](#)

Polly

Posts: 1939
Registered: Nov
2004

 posted 06-20-2009 02:24 PM   

The young lady in the delightful story Bascall posted jokes about getting dozens of butter knives or teapots.

It's a very useful story, as well as charming. I wonder who wrote it? It's unsigned, as far as I can tell.

IP: [Logged](#)

bascall

Posts: 1626
Registered: Nov 99

 posted 06-20-2009 06:16 PM   





The wedding registry if I'm not mistaken is also the term that applies to the church official's list of ceremonies performed, so of course we're referring to the wedding

gift registry. Just thought this might be worth a mention.

[This message has been edited by bascall (edited 06-20-2009).]

IP: [Logged](#)

doc





 posted 06-20-2009 08:39 PM   

Posts: 712
Registered: Jul 2003

What fun this topic is! My vote would be a teaset in Tiffany's Saratoga pattern, perhaps in a nod by your character to the fact that he/she won the purchase price of the set at last season's races. Or perhaps because our bride and groom met during the racing season (a logical place for a farm girl and a wealthy New Yorker to cross paths!!). Sorry, got carried away in writing your novel!!!

IP: [Logged](#)

Dale

 posted 06-21-2009 01:09 AM   



Posts: 2132
Registered: Nov 2002

Wedding or Bridal Registries began in 1924 at Marshall Fields. The company had gotten fed up with returns of duplicate items, so they asked the couples to fill out a list of items desired. Fields would then check off each item as it was purchased. Target made this electronic in 1994. Not as old as I had thought, but 85 years is a long time.

If the bereaved bride is living in a fully furnished home, why does she need gifts?

IP: [Logged](#)

Polly

 posted 06-21-2009 11:42 AM   

Posts: 1939
Registered: Nov 2004

Thanks--I thought the wedding GIFT registry must be a 20th century invention.

Dale, she's not living in a fully furnished home, she's living (in the brief time after the wedding and before the honeymoon) in a partly furnished home full of wedding gifts. Before his sudden death, her husband was planning to do some shopping abroad, on their honeymoon.

IP: [Logged](#)

Polly





 posted 06-21-2009 11:46 AM   

Posts: 1939
Registered: Nov 2004

Doc, I'll definitely give them some Saratoga in your honor! Perhaps from a physician who loves racing.

IP: [Logged](#)

Ulysses Dietz
Moderator

 posted 11-08-2009 09:07 AM   

Posts: 1265
Registered: May 99

Loved the passage from the novel--was it really 1860s? You can see how silver had become a major wedding gift, and not to everyone's satisfaction. However, the issue of taste is brought up, and thus if you want to think silver (that's who we are) Saratoga would be OK, but the latest pattern from Tiffany was Japanese, first developed in 1871. A dessert service (six forks, six spoons, six fruit knives) in Japanese would be useful and tasteful and thoroughly modern.

In the high-society weddings of the later Gilded Age, gift-giving was a competition. Because the groom is the wealthy one, and the bride is from a modest, country background, then it would not have been untoward to give her a set of gold and tortoiseshell combs (to keep her hair up--although that's fairly intimate). Silver hair combs were much in vogue in the early 1870s. I imagine that boxed sets of silver serving items had begun to be the vogue--all in nice silk plush cases lined with satin. But remember that neo-grec stuff was still very hot--Gorham produced many of its best neo-grec patterns in the early 1870s. A nice fruit stand, a pair of compotes (or

comports); a pair of lidded vegetable dishes with cast animal finials--all could have been from Gorhams early 1870s line.

IP: [Logged](#)

jersey

 posted 11-09-2009 01:55 PM   

Posts: 1203
Registered: Feb
2005

Many years ago I had gone to my second & last auction looking for an advertised piece that it turned out to have been pulled. I did decide to stay & wound up with a "box Lot" of junk. The only reason I bid on it was because there was an wedding album in the lot & I thought it would be a nice gift for my cousins upcoming wedding (she likes old things). As it turned out the album was from 1902 & completely filled in. They were a VERY wealthy family from New Rochelle NY. All the gifts were silver pieces, much of it flatware, & it seems heirlooms as opposed to new from Great Aunt this & Grandmother that

Mother, Father etc. The list contained over 500 gift givers.

The best & worst part of this story is that near the end of the auction a set of silver,(not identified by maker), service for 12 with serving pieces was up for bid. No one bid on it however because at that time I guess no one wanted to polish the "stuff" & even at scrap value which would have come to \$400 it was expensive for this local crowd. I was interested but my DH noticed a Q initialed on them..that was a no no!

After I had a chance to read through the Album at home & went through her list of gifts I realized it was given by "Mom & Dad" & it was made by Tiffany! At that point I wanted to cry, & I still do from time to time when I think about it!

P.S. My cousin never got the album!

Jersey

IP: [Logged](#)

Polly

 posted 11-09-2009 06:54 PM   

Posts: 1939
Registered: Nov
2004

Thank you for that detailed answer, Ulysses. The Mrs. Southworth novel I quoted was from 1884; Bascall's passage from the Atlantic Monthly short story was from 1861. I'm not sure which you were referring to.

Jersey, your story is very sad and reminds me of the time I found a baby book in a used bookstore bargain bin, complete with first footprint, first word, lock of hair from first haircut, etc etc. I bought it (48 cents), tracked down the (former) baby in question and gave him the book. He seemed completely mystified by my concern. I guess he didn't value it very much at that point in his life, his mid-20s. It had wound up at the used bookstore by mistake after his parents got divorced.

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Author	Topic: A Tale of Two Spoons
agphile Posts: 798 Registered: Apr 2008	<p>📄 posted 12-24-2009 11:18 AM 🗨️ ✎️ ➡️</p> <hr/> <p>About 25 years ago I found myself changing from a more or less normal person who bought the occasional piece of silver because he liked it and had a use for it. I was becoming a collector and beginning to specialize in pre-Victorian flatware.</p> <p>I started to haunt local antiques fairs. At one of these fairs, as I was chatting to an elderly couple who were part-time dealers, they were approached by a young boy and his mother. The boy had found an old spoon in the garden.</p>



A Fiddle, Thread and Shell basting spoon, a fraction under 12 inches long (30.4 cm.) and weighing around 4 ounces (120 grams). Marked for William Chawner, London 1831.

Goodness knows how a spoon that size came to be lost in the garden. An over-convivial and careless picnic party? The loot of a thief, hidden and not recovered? Or had a child of an earlier generation "borrowed" it to do a bit of gardening and then abandoned the poor thing?

Anyhow, the dealers bought the spoon at a price acceptable to both parties but probably not far off scrap value. They kept it because it matched the flatware they used at home so I was unable to take it off them, much as I would have liked to.

Shortly after that, at another local fair, the same dealers had a spoon of an age not normally found at such small fairs.



A Queen Elizabeth I provincial seal top spoon of c. 1585 in good condition, maker's mark G over IV (at the time unattributed) struck in the bowl and twice on the stem.

I really coveted that spoon but it was a good deal more expensive as well as a good deal older than any I had bought before. Conscious of my responsibilities for a wife, three children and a mortgage, I walked sadly away. However, I did not neglect to let my wife know how much I had wanted the spoon but how righteous I had been in not squandering money on it.

A couple of years later we celebrated our silver wedding and I received a surprise present from my wife: that very spoon! On hearing my story she had contacted the dealers, bought the spoon and sworn them to

secrecy. Kind as this deed was, she may now regret her generosity because the spoon was the start of a slippery slope. I have grown increasingly keen on early, and therefore expensive, spoons.





A bonus as far as this spoon is concerned came when Tim Kent, an authority on English silver, was able to attribute its marks to John Gladstone and John Utting of Lichfield on the basis of marks on church plate in that area.

To round off the tale but on a sadder note, when the dealer's wife died and he was "downsizing", he remembered my interest at the time he bought the basting spoon and offered it to me. It too now has a special place in my collection as a memento of dealers who were also friends and who were in many ways responsible for awakening my interest in silver.

IP: [Logged](#)

swarter
Moderator

Posts: 2920
Registered: May 2003





 posted 12-24-2009 01:01 PM   

That was a nice note to start off on, but it's like a virus. isn't it? Once you are inoculated you are infected for life! 😬

IP: [Logged](#)

Brent

Posts: 1502
Registered: May 99

 posted 12-24-2009 01:38 PM   

Great story! Thanks for sharing it, and the wonderful pieces involved.

I don't have any silver quite that old, but I find that I gravitate towards older and older antiques as time goes on.





I have a small medieval stone column capital carved with the Nativity, which I always find awe-inspiring to hold. Likewise a pile of early Sanskrit documents, and a neolithic Chinese jar. It is just a pleasure to have such things around.

Brent

IP: [Logged](#)

ahwt

Posts: 2173
Registered: Mar 2003

 posted 12-24-2009 06:26 PM   

Agphile,





Beautiful silver and a great story.

I think the antique bug produces immunity to boredom and the freedom to explore new worlds. We should all be so fortunate to have this virus and hopefully have the sense to resist any "cure".

IP: [Logged](#)

ellabee

Posts: 306
Registered: Dec 2007

 posted 12-24-2009 09:04 PM   

Lovely story, agphile! Merry Christmas and a happy new year to all.

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|  1886 - TABLE MANNERS IN THE TIME OF QUEEN ELIZABETH





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Author	Topic: 1886 - TABLE MANNERS IN THE TIME OF QUEEN ELIZABETH
Scott Martin Forum Master Posts: 11377 Registered: Apr 93	 posted 09-27-2011 01:59 PM    <hr/> <p>The Star New Zealand Issue 5575, Page 1 24 March 1886</p> <p>quote:</p> <hr/> <p style="text-align: center;">TABLE MANNERS IN THE TIME OF QUEEN ELIZABETH.</p> <p>A reader of "Kenilworth" is apt to grow enthusiastic over the days of good Queen Bess and her brilliant Court. If, however, he wishes to know how thoroughly Scott's magic pen has bewildered him, let him read any history which reveals the style in which the Queen and her Court lived. He would be surprised to find that such were her surroundings that few of the laboring classes of today</p>

would endure them.




The serving was of the roughest kind. Huge joints of meat were brought to the table on the roasting spits. The carver held the meat with one hand while he cut it with the other, and the guests helped themselves with their fingers. After eating what they wished, they threw the remnants to the dogs and cats under the table.

There were no forks with which to take up the meat, and no plates to hold it. Huge slices of bread served for plates, and were called trenchers. Those became soaked with gravy, and were often eaten with relish. If left, they were gathered in a basket and given to the poor.

Yet they did a great deal of work in those days of rude living. It was the brilliant age of English literature and statesmanship. There was much "*high thinking*" then, showing that the mental and moral causes are more operative on men than physical causes.

IP: [Logged](#)

Polly

 posted 09-28-2011 01:16 PM   

Posts: 1939
Registered: Nov
2004

Horrors! How could Shakespeare have written Hamlet when he didn't even use a fork?????

IP: [Logged](#)

swarter Moderator

 posted 09-29-2011 12:27 PM   

Posts: 2920
Registered: May
2003





quote:

TABLE MANNERS IN THE TIME OF QUEEN ELIZABETH.

I didn't know there were any! 😊

IP: [Logged](#)

agphile



 posted 09-29-2011 03:42 PM   

Posts: 798
Registered: Apr
2008

Those were the good old days before the introduction of that effeminate continental affectation, the fork, started us on the road to decadence.

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asheland





 posted 08-02-2016 09:59 AM   

Posts: 925
Registered: Nov
2003

That was a fun read! 😊
Hard to imagine, really!

IP: [Logged](#)

Gaspare

 posted 04-13-2018 02:03 PM   

Posts: 97
Registered: Jan
2004

thats pretty wild. Maybe because its New Zealand[?] Forks been around for ages. Did a small search,,
11th century in Italy.
France 14th cen.

Spain 16th cent. and supposedly by the late 1660s England were using forks. Granted I'm sure they are nothing close to what we have today. Probably 2 tined pieces or similar.

The story reminds me out of something you'd see in the Robin Hood movie!

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
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Author	Topic: Haggling
<p>agphile</p> <p>Posts: 798 Registered: Apr 2008</p>	<p> posted 04-27-2013 07:14 PM   </p> <p>I sometimes think I am too softhearted for this hobby of collecting old silver. When I have spent a long time looking through and discussing a dealer's stock I am left with a guilty feeling that I may have been a nuisance and ought to buy at least something, so I do. As a result I have ended up with several items that I never really wanted. They may be nice enough but they don't particularly fit in with my collection or meet a need for something we might use.</p> <p>And then there is haggling over price. It seems to work the wrong way for me. A couple of examples from a good few years ago. At a local antiques fair I stopped to glance at a set of EPNS commemorative pastry forks simply because I was slightly surprised to see something other than spoons in this category. The dealer immediately quoted a price. I explained that I didn't want to buy. He immediately reduced the price further and I explained again. The process was repeated several times over. Eventually I crumbled and bought them just to end the conversation. I am sure they were a bargain but I don't collect EPNS or commemorative items nor, as a left-hander, do I like pastry forks.</p> <p>For others haggling may be about getting down to the right price. For me it seems to have been about being brow-beaten into an unwanted purchase, admittedly at negligible expense. If you know anybody who would like a set of 6 plated pastry forks commemorating the 1937</p>

coronation of King George VI, let me know.



I had a similar experience with a different dealer at another fair. This time it was a teaspoon. I suspect the dealer (a part-timer rather than an expert) had picked it up thinking it might be something like a 17th century triffid spoon, which it clearly wasn't. He offered it to me and I said no thank you. He then followed me round the fair suggesting ever lower prices I can't think why he was so desperate to sell given that the price ended up somewhere around scrap value. Anyhow, softhearted as ever, I crumbled again.



The spoon has just the worn and indecipherable remnant of a maker's mark. I have wondered, with no evidence, whether it might be a piece of American coin silver from around 1860 and would be mildly interested to know how likely that is.

I hope I have learnt from experience. At least I haven't repeated this sort of mistake in recent years, but I still never seem to manage getting such drastic reductions for items I really want.

IP: [Logged](#)

taloncrest

posted 04-27-2013 10:36 PM

Posts: 169
Registered:
Jun 2004

Agphile, I find your pastry fork rather interesting. There is a silverplate pattern by Oneida from around 1933 that appears to be identical to yours. Do a search for Charmion Peerless and see if it looks like yours. Charmion was the pattern name and Peerless the brand.

But the more I think of it, Oneida did sell it's patterns in Great Britain, as there is one pattern that was sold in Great Britain under the name Hampton Court, but was sold in the US as Coronation.

IP: [Logged](#)

Polly

posted 04-27-2013 11:10 PM

Posts: 1939
Registered:
Nov 2004

Agphile, you have a tender heart. If this were a fairy tale, your spoon would turn out to be the magical kind that grants three wishes; if the wishes are self-serving it grants them in a literal-minded way that causes the wisher to suffer, but if they're generous wishes they bring great good fortune to the wisher.

Be that as it may, it doesn't look like American coin silver to me.

IP: [Logged](#)

Hose_dk

posted 04-28-2013 06:19 AM

Posts: 400
Registered:
May 2008

The Art and Science of Negotiating was the name of a course I took at the University.

And right - the Things we don't want are cheap. Always cheaper. My cheapest and best negotiations are done when I really want something but I know that wife will disapprove. That

sets a limit of my spending - often I meet that goal.

In your case - often I look whether its silver or plate. And seller desperate to sell. My standard reply - I looked at hallmarks - and some tells that it is older than expected. These are of interest.

When seller continues - my reply is "Price is not everything I must also have room for it at home.

Having said that - I have a few Things bought because I got caught in a negotiating 😊

IP: [Logged](#)

Scott Martin

Forum Master

Posts: 11377

Registered:

Apr 93

 posted 04-28-2013 12:21 PM   

A good subject/post - thanks. 😊

There are dealers who are knowable and fair about pricing. And then there are dealers who are not. Today there seem to be more of the second.

Though fewer, there are still a lot of dealers the who are knowable and fair about pricing and they tend to get our business. But at shows we look at everything regardless.

At an unfamiliar dealer's show booth we know right away the situation when the dealer's first words are a price, followed by "but I can do better." And then without pause this is followed by sales hyperbole and often with inaccurate knowledge. Clearly we are dealing with a motivated seller but all too often the seller's price is unrealistically too high this is generally when we start to move on.

As we are leaving, the seller will sometimes offer a further reduction. If the new lower price is right then we have a deal but generally it is still too lofty of a price. We used to counter with what we would be willing to pay ... not any more. The reason is that our realistic price most often results in an aggravated seller.... presumably because the seller paid too much and now can't sell without losing money. We don't like to aggravate dealers/sellers, so we move on.

If the item we left behind is of interest we write it down. At the end of the show we review all our notes and return to a few dealers/sellers to see if they are feeling good about what they have sold and are the now in the mood to let it go at our price?

There are a few dealers/sellers who "know us" but don't really know us. And they are often the dealers who don't put price tags on their merchandise. This won't stop us from looking but generally we do a lot of listening while looking. We are listening because we want to hear the price others are getting. We have learned the seller/dealer's price to us is higher because the seller/dealer is afraid we are interested because they are making a mistake and under valuing the item. We don't give their inventory much of a look.



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agphile

Posts: 798

Registered:

Apr 2008

 posted 04-28-2013 12:58 PM   

Taloncrest

Spot on. It is the same pattern. The forks are marked DORCHESTER SILVER PLATE which I assume must be a trade name Oneida was using in the UK. A search shows quite a lot with this mark on sale in the UK, much of it in this pattern including a surprising number of commemorative pastry forks. It makes me wonder whether the whole 1937 UK production run might have been marked for the coronation.

Polly

Just in case, I tried to make a philanthropic wish but was unable to suppress a sneaking hope

that one of my soft-hearted purchases might turn out to be something special after all, so you now have me worrying what the consequence of that might be. But thanks for the comment on the spoon. Not English and not American, but now I can at least say it must be from somewhere else.

Hose

I fear I cannot match your approach to negotiation. Any price paid would be too much for my wife who has been gently encouraging me to get rid of stuff before I acquire any more. It was this encouragement that led me to dig out the items that started this thread, among a host of others, as a start to listing what might go. I haven't actually got rid of anything yet but I do make a show of working on the list whenever I buy something. I am not sure she is convinced by this but I actually agree that I need to have a clear out sooner or later. It would be nice to end up with a coherent collection without the clutter of other bits and pieces.

Scott

Thanks. These days I mostly buy from specialist dealers or specialist auctions. This means less chance of the absolute bargain but also less of the unrealistic nonsense from the inexpert dealer. The chance of finding an unrecognised treasure at an antiques fair or flea market is ever more remote in my preferred field of early spoons so I do much less of that sort of hunting now.

David

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
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Author	Topic: Translation
agphile Posts: 798 Registered: Apr 2008	<p> posted 03-19-2016 08:56 AM   </p> <p>I have just been browsing upcoming auctions in case I spot anything of interest. The site I use for this can be a bit of a Nanny, translating the descriptions from foreign catalogues rather than leaving it to me. This can be more challenging than being left to cope with the original language. Here are some verbatim examples where the original language will have been Dutch.</p> <p>Set silver spoons, 835/000, Hollands, with hinged trays, twisted steal awarded a jerk.</p> <p>Four unique silver pasteilepels, 835/000. Spoons with a free round tray with twisted handle and cut awakens with an engraved leaf.</p> <p>Set silver Art-Deco spoons, 835/000, with fillet operation on the steal.</p> <p>Two silver plated paplepels, 830/000 with images. To steal the spoons are an image of a rider bucks and a king with servants.</p> <p>Five tight spoons topped with fruit.</p>





A scoop of sugar, topped with a sailing ship and into the bin imagine the nightwatchman

(A small clue to help translation into real English. Steal must = stele = stem or handle.)


Mind you, if I were to attempt to translate any of my writings into one of the languages with which I claim some familiarity, the result would be equally laughable, so I shouldn't mock.

IP: [Logged](#)

Scott Martin
Forum Master





 posted 03-19-2016 11:28 AM   

Posts: 11377
Registered: Apr 93

It would be fun to see artists renderings of the above descriptions 

IP: [Logged](#)

ellabee

 posted 03-21-2016 09:52 PM   

Posts: 306
Registered: Dec 2007

*A scoop of sugar, topped with a sailing ship and into the bin
imagine the nightwatchman*

This one sounds like the beginning of a Maurice Sendak story...

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






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Author	Topic: What should museums collect?
Ulysses Dietz Moderator Posts: 1265 Registered: May 99	 posted 05-15-2008 08:58 AM    Hello all, desperate forum leader here. Having had a lot of fun at the January Christie's auctions showing what silver I thought I'd like for the Museum's collection to my Friends of Decorative Arts (to no avail, I might add)...I wondered: What kind of silver thing do YOU think a museum should collect? What should a museum collection of silver DO? IP: Logged
agphile Posts: 798 Registered: Apr 2008	 posted 05-15-2008 01:22 PM    OK. A few top of the head thoughts based on what I would hope to see if visiting a museum other than a major national collection such as the V&A in London. I am assuming that the role of the museum in relation to silver is to preserve (and study) artifacts and to present them for our education. To do the educational bit you also have to entice and entertain.

First, silver of the area. If silver was or is manufactured in the catchment area of the museum, I would expect the museum to have representative examples and to be the home of some expertise.

Second, some well chosen items to complement (or be complemented by) other collections: silver to match furnishings, or jewellery and accessories to match costumes for example, in order to put silver in the context of how and by whom it was used. Typical modern items might well be added to this side of the collection whether for exhibition now or in the future as they become history.

Third, silver with local connections. The tea set used by x or the cup presented to y can be used to illuminate local history as well as helping to spark interest.

Fourth, some examples of excellence, chosen for the quality of workmanship and design, whether ancient or modern, from home or abroad. I don't think this category needs any other theme.





Finally, I can't expect every museum to have the sort of collection that covers the history of silver, national and international, from the earliest times to the present. It is perhaps more interesting to come across some sort of more specialist collection within a collection. This might have started with a donation/legacy or, I suppose, might reflect the particular interest of an individual curator building on what was already in the main collection, but it seems to me valuable to have at least one topic within silver which can be presented in some detail. And it doesn't have to be a local topic. The point would be to move from broad brush to detail in relating one item to another.

I guess I have either stated the obvious or missed the point. And if I am really honest, what I most want to see is a museum collection based on my particular obsession, but I think one devoted solely to silver spoons might be a turn-off for your wider audience.

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wev
Moderator

Posts: 4095
Registered: Apr 99

 posted 05-15-2008 03:17 PM   

I would add, only half in jest, whatever the biggest donor collects. . .





As to what a museum should do, my personal -- and selfish -- desire is for institution to make a real effort at putting what they do have on line, open for study. Winterthur's large research collection, for example, is on the other side of the country and I have no reasonable hope of seeing it in person. I can mail my contacts there with a question and, if they have time, they can pull a record and, if available, a picture of something and mail it to me, but is a tiresome process and I dislike the imposition, as I have little to offer in return. I know such programs aren't cheap, but neither is a big piece of Tiffany or whoever these days and there's every chance that it will ultimately draw and serve a larger audience than a static display.

But it's hot and I'm feeling cranky

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seaduck

Posts: 341
Registered: Dec 2006

 posted 05-15-2008 10:19 PM   

Desperation breeds inspiration.....what a great question.

It's of course the question behind any museum collection, and made all the more difficult as museums are increasingly cast into the role of entertainers rather than educators and guardians of the Cultural

Patrimony.

Agphile offered a great response. I would also underscore the need to collect new and recent work -- to keep the collection alive over time, but also to offer new interpretations and understanding of existing material.

I like to see things in museums that I expect to see, but also things that push me a bit, even if I don't know it at the time...pieces that expand my knowledge. Maybe an artist/maker, or a form, or work of a period that I wasn't previously familiar with.

I think a strong collection goes wide -- in terms of the breadth of its holdings -- but also on occasion goes deep: has a few focus areas that become the definitive collections of those genres...the 'must see' collections that become part of the museum's 'brand'.





Agphile also mentioned something that is worth exploring: collecting silver that somehow relates to or augments another collecting area or another department. Maybe it relates to other ADA departments. Or maybe it relates to something unexpected. For example, in the case of Newark, maybe it relates to the natural sciences. (I'm sorry, I'm not familiar with that part of your museum's mission.) That could translate, for example, to expressions of nature in silver.

(BTW--I enjoyed the Christie's Jan auction,too...it was simply a great exhibition.)

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Ulysses Dietz
Moderator

Posts: 1265
Registered: May
99

 posted 05-16-2008 05:58 PM   

Good news: great responses
Bad news: Don't know what else to add!

It almost sounds like I'd paid you two for the replies. Our biggest problem is real estate...not having permanent galleries (yet) for silver as a medium is a sore point--but something we will be able to address once we raise the funds to complete (begin) our Signature Project. The online issue is timely and I couldn't agree more. This applies to more than just our silver collection--if it's not on view, it really ought to be on line. Alas, the fundamental mission of scholarship and education is very clearly secondary today (not gone, by any means, just shunted to the back).





My gut reaction is to agree on the entertainment trend...and yet the real culprit in our case might be marketing. I realize that we spend far more money on advertising today than we do to expand the educational value of our website Unless you're the Met, and even they spend a fortune on advertising, you really have to advertise to get attention. The education potential of our website--of which we're painfully aware--is less important to the institution than getting people in the door (and paying to advertise to make that happen).

We also spend enormous amounts on educational programs aimed at school and at children (something at which we excel) but the flip side is neglect of things such as publications and a dearth of curatorial staff to aid in research.

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Clive E Taylor

Posts: 450
Registered: Jul

 posted 05-16-2008 07:00 PM   

This has been a wonderful thread - and nearly all mirrors the thoughts

2000

of most of us.

But the unstated problem is we none of us wants to define the proper role of a museum today.


In the past it was to conserve, educate, research and entertain. Probably the first two being primary. Today with political correctness, anti-elitism, the tendency to try to avoid responsibility by every party and the demands of marketing and image as goals in themselves things are not so clear cut.

What Ulyesses, is the, to use a business oriented and misused phrase, "mission statement" of your museum ?

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agphile

Posts: 798
Registered: Apr
2008

 posted 05-16-2008 07:19 PM   





But funding issues must lie behind much of the problem. If a museum is very dependent on income from admission fees, that must affect the priorities. If, as for many in the UK, it is dependent on public funding linked to a requirement for free admission, it finds itself strapped for cash to do all it wants anyhow. And the level of public funding may itself be influenced overtly or covertly by the visitor headcount. If debased values are one side of the coin, I rather think funding issues are the other.

[This message has been edited by agphile (edited 05-17-2008).]

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Dale

Posts: 2132
Registered: Nov
2002

 posted 05-17-2008 12:25 AM   

Museums should have an inventory of their collection, available on line. A complete inventory of everything. This might help counteract the 'packed away for fifty years' meme we keep hearing. Getting to a Target level of quality in inventory can't be that difficult.

Many collectors have told me the story of giving a collection or an item to the museum. And that it was never displayed. Some have been philosophical, others angry. A recent donations permanent area would help. And might bring in more donations.





There have been many times when a museum curator marveled at something I had in my booth. And then said something to the effect that his museum would never, ever display silverplate. Couldn't explain why, just that it was never done. Very annoying.

Hayes KS has one of the largest fossil collections in the world. Really, out in the back of beyond, there it is. For no clear reason, there was also an 1847 Vintage punch ladle mixed in one of the cases. I offered an identification of it and just got an icy stare from the curator.

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Ulysses Dietz
Moderator

Posts: 1265
Registered: May
99

 posted 05-17-2008 11:44 AM   

Online inventory should be do-able, although you realize that we've spent the past ten years trying to get the old accession cards (from 1909 onward) transposed into our collection database, and we're probably only 2/3 of the way there. That means full time staff working full time for ten years--and 2/3 done.

We do in fact have a plan to unveil an "internet museum" in 2009 as part of our centennial. This would involve making our collection

database, ARGUS, accessible through a specific internet module, allowing for searches and images, etc. So, it's going to happen, sooner or later, but the associated costs are staggering when you add it up...

If you'll all recall, I once had a more-or-less complete inventory of our American silver collection on line, with a "mini gallery" of silver (related to my 2005 exhibition, Style, Status, Sterling)...I am hoping that will be back online soon; but it was never a top priority to get these collection-related pages back on the new website--marketing and membership pages (as well as current exhibition pages, I have to admit) were the front-burner issues.





Our mission statement, which is revisited every ten years, does in fact focus on maintaining a collection and education. But the practical realities of that are, like most museums, driven by marketing. It's not so much admissions money, because that really doesn't amount to all that much, relative to our budget; but body count--justifying our existence by showing how many people have come through the door.

One of the two main reasons we are trying to raise \$235 Million for a new building, is so that we can have (a) more permanent exhibition space, including space for curators to do funky little scholarly shows that most people won't care about, and (b) a large space in which to mount glamorous popular big-audience exhibitions. We have the smallest changing exhibition space of any museum in our budget level in the USA, and that's for us, the crippling factor for us.

[This message has been edited by Ulysses Dietz (edited 05-17-2008).]

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Scott Martin
Forum Master

 posted 05-27-2008 10:40 AM   

Posts: 11377
Registered: Apr 93

For me this is a very complex and large subject.....

To over simplify how museums operate; they are institutions that gather, document, archive and exhibit. From dictionaries:

quote:

Museum: an institution devoted to the procurement, care, study, and display of objects of lasting interest or value; also : a place where objects are exhibited

Museum: an institution dedicated to preserving and interpreting the primary tangible evidence of humankind and the environment.

I think the existing museum paradigm is good and should continue. Additionally, I would like to see the role of museums individually and unitedly expanded in how/what it is they do.

Historically, museums tend to be thematically or locally isolated. Even so, occasionally, they share items or a touring exhibit.

Museums collections are forever expanding. Often this is impacted by budget & real estate issues. As budgets get tighter & real estate becomes more expensive, this translates into diminishing storage and exhibit space. And as the collections grow, then proportionally less of a collection is seen by the public. This is usually followed by economical rationales for deaccessioning significant portions of what was once considered important enough to be in the collection.

It is clear that museums must put existing collections online. This will

enable more of the world to see and appreciate things that are hidden away. Especially if what is in storage will not be exhibited for many years (if ever). It will also keep collections virtually intact even if they are physically no longer together.

Each institution is approaching their online exhibiting effort somewhat uniquely. Before too many institutions roll out divergent standards, I feel it is import for a basic uniform cataloging standard to be set. This way individual collections become a part of big virtual collection.

Anyone who has used a search engine has witnessed the promise of a global information catalog but at the same time has had to suffer the intrinsic problems caused by inefficient and non uniform information cataloging/indexing. For the wild free form side of things on the Internet this may work but it doesn't improve or support study or scholarly investigation.

Even if a private collection is given to a museum, realistically, the institution (even if it has unlimited wealth) can't collect and archive everything. But in a virtual world it becomes more possible.

There is nothing better than seeing a collection in person. But when it is not possible to personally see an exhibition then seeing proper documentation (cataloging, photographs, etc) is a reasonable alternative.

Another alternative that complements the electronic documentation is "visible storage". "Visible storage" is where collections are displayed in a much more compact fashion, in glass-walled storage rather than in a gallery presentation. Objects in the glass-walled storage are organized in much the same manner as they are in closed storerooms, for example by medium and type; "coin silver", "pewter objects" or "bronze sculptures." Each item is identified by its accession number. This number can then be used for locating information about the object in the online catalogue at one of many computer terminals that usually adjoins the viable storage.

Visual storage also allows for small focused exhibitions as well as rotating more of a collection into the public's view.

The Henry Luce Foundation has provided several institutions with the impetus and means for creating Visual Storage Study Centers. There are several institutions in the NYC area with Luce Study Centers, so if you can, be sure to visit.

Many individuals would like to keep their collections intact. Some may consider the option of donating to a museum to keep their collection together. But the collector may not have the financial means to become a donor because their wealth is in the collection. Donating the collection may create a tax deduction of little value if there is minimal income against which to deduct. A lack of wealth outside of the collection would preclude the potential donor from providing the perpetual funding with which the museum could maintain the collection.

But donating a collection for virtual storage could prove to be a more viable option for all. The tax/financial/business mechanics of how to make such a donation are many and varied, and would be best discussed in a different thread. Let's just look at the immediate benefits. Documenting a collection and integrated it into the museum's virtual collection provides something for all. The collector gets to see their collection remain intact for perpetuity. The Museum expands and compliments its holdings without significantly increasing physical overhead and maintenance costs. Future generations and scholars, the world over, will now have access to what otherwise might never have

been accessible. And if some or all of the collection is able to be physically included in visual storage then oh so much the bettered.

More another day.....

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Clive E Taylor

 posted 05-27-2008 11:12 AM   

Posts: 450
Registered: Jul
2000

I totally agree with having items on line - this has to be the way forward.

But it creates another problem. Once items which never normally see the light of day are accessible to everyone on-line, and all, as far as we know is recorded for study, why keep the articles ?

I would hate to be a curator faced with the task of deciding which articles must be kept and which sold (sorry, "deaccessioned"). Not only the legal and moral issues involved in selling someones bequest, but what is not regarded as significant now.....

Also what should be recorded. A holographic image is in my opinion the answer. A friend of mine, June Swan was the curator of the Boat and Shoe Museum in Northampton UK, (Northampton was to the footwear industry in England what Detroit is to the American Car industry) . She is "the" world expert on footwear and has, personally, the biggest archive of notes on shoes I have ever seen. If June saw a pair of shoes, she drew it, photographed it and measured it. But she failed entirely to note the width of the latchet straps on shoes in the late 17th and 18th century. An omission which now causes us great embarrassment as we could then relate buckle chape sizes and co-relate our dating system. So perhaps we cannot dispose of the "surplus"

I have a friend with a large and valuable collection of pre 1700 silver. So valuable that it lives in a bank vault and he has a wonderfully illustrated data base of it at home - and he has not seen any of his pieces for years - and cannot afford to add to it. Should he sell and just keep the data base ?





Personally I like to be able to play with my toys and not just see their pictures !

[This message has been edited by Clive E Taylor (edited 05-27-2008).]

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Ulysses Dietz

Moderator

 posted 05-27-2008 03:44 PM   

Posts: 1265
Registered: May
99

I think at this point in history most museums have learned that deaccessioning based on fashion is a grave error. However, depending on the institution, deaccessioning based on mission and/or based on quality (culling the herd) is still done and done openly. It is always done with careful research, both intellectual and legal, to determine the best possible course of action.

Online collections are great, and the wave of the future; however, a virtual object is not an object. Maintaining an online database of objects of a certain type for some scholarly reason is a great idea--but it is not a museum. Winterthur has a huge collection of PHOTOGRAPHS of objects it does not own, but which are labeled/signed or otherwise documented to be by a specific craftsman/shop/company. This, if put online, would be a tremendously useful research tool, but it would not be a museum.

I can't imagine putting a collection (or part of one) online if it was not still in our possession. The shoe strap comment above underscores the point that, once the object is gone, its usefulness as a research tool is limited by the information that was kept. Now, the only reason we have ever deaccessioned is due to relevance (mission) or quality/condition. We have sold at auction some major pieces because they were not relevant to our mission. And I mean, like a Picasso, a Monet, a Cezanne (we collect American painting and sculpture). The donors who gave the pieces continue to have their names applied as donors to the purchases made from the funds thus generated (including silver). In my department, we have deaccessioned objects that were in bad condition, duplicates(not pairs or sets), or simply not good enough. An object with a great local history that is also really bad quality OR in really bad condition, is liable for disposal. Very few histories are sacred, but all histories are studied carefully to determine how important they are. Because I collect at all levels (i.e. popular, inexpensive objects as well as so-called masterpieces) for cultural reasons, my driving reasons to eliminate something are condition and relevance. Because our furniture collection is largely American, and because the non-American furniture we have is entirely mediocre, I have been dispersing the foreign furniture unless there is a compelling historical reason to keep it. We had a bunch of 19th century French reproduction furniture from a rich New York family; most of it is gone, because it has no compelling history and no relevance. We have kept a few of the best things that we use in the Ballantine House.

To word it a little more harshly: just because someone donated a revered ancestor's piece of crap does not mean that we need to keep it forever. Our error was in accepting the gift in the first place. Objects are accepted for kind-hearted but wrong-headed reasons. It has taken every museum a long time to learn that this is bad, and things are disposed of from collections to correct past mistakes. If you want a museum to treasure your gift, then only give them treasures--by whatever measurement they define treasure.





In terms of silver, I have no interest in deaccessioning anything in our collection. Silver doesn't really take up much space, so I'm happy enough to store it all, and I'd love to put it all on line someday. There are some random silver things that we were given in the past that, in careful thinking, we perhaps should not have accepted. In particular I think of a group of Dutch sugar shovels from the 19th century that are largely irrelevant and not particularly fascinating in themselves. But they don't take up much space. I cannot imagine quite how they'd ever be compelling to scholars, but then I'm ignorant enough to know that I won't do anything now. They might just represent NJ interest in Dutch heritage. On the other hand, we also have a group of Hester Bateman silver collected by a Newark gramde dame in the 1920s-40s, and which came to us in the 1950s. I would never consider getting rid of that, because it documents something important (silver collected in Newark, the fascination of elite American women with Hester Bateman, etc.), even if the silver itself is not earth-shaking. If they had come from some random collector and if we had no other English silver at all, then I might think differently. This is where the deaccessioning issue gets very delicate.

If a collector owns a great group of things (lets say silver things) and cannot afford to give them away, then he/she should keep them as a legacy for his/her family, or sell them at auction, after demanding a beautifully illustrated and researched catalogue. That's a great way to document a collection that will be dispersed. (Come to think of it, too bad auction houses don't keep virtual catalogues of things they've sold by category online!).

I do go on.

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tmockait

 posted 05-27-2008 06:22 PM   


Posts: 963
Registered: Jul
2004

The key to a good museum exhibit is not what is collected but how it is displayed. Collect those things for which you can recreate the context in which they were used. Case after case of Hapsburg silver at the Hofburg did little for me. However, seeing an actual imperial table setting complete with explanation of how a royal banquet unfolded - now that was worth the price of admission.

Tom

IP: [Logged](#)

Marc

 posted 05-27-2008 10:48 PM   

Posts: 414
Registered: Jun
2002

VOLUNTEER !

Whatever we think the mission of a collection should be, Museums need our help. We can help with our money and we can help with our time.

I, personally, would love to see collections online.. I love silver and would be thrilled to help museums catalogue, describe, measure, weigh, clean, photograph, or do any work that would advance the cause.

Marc

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





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Author	Topic: The Most Beautiful Piece of Silver in the World
Ulysses Dietz Moderator Posts: 1265 Registered: May 99	 posted 07-26-2008 07:07 AM    [15-0376] I don't know the answer to this: But what do YOU think is the most beautiful piece of silver in the world? ("The one that I own" is not really cricket.) I have to think about this--I've got eight hours of driving today to go get my kids from summer camp. Clue: What is beauty, anyway?
bascall Posts: 1626 Registered: Nov 99	 posted 07-26-2008 05:20 PM    For me, it's the piece that just attracted me the most, and that changes all the time. It doesn't matter if it's flatware, holloware or jewelry and old or new. No doubt the actual point of this "exercice" has gone over my head, so this is the best answer


IP: [Logged](#)

that is likely to come from me.

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr
2008

 posted 07-26-2008 07:00 PM   

"Beauty is in the eye of the beholder" so I doubt we could ever all agree on a single item. I agree with Bascall that even the individual beholder may have ever-changing preferences. I could offer four trial answers and defend any of them:




- a. An early seal top spoon that my wife gave me on our Silver Wedding. A complete and delightful surprise. My opinion is of course coloured by sentiment, but associations must have some influence on our perception of beauty.
- b. The one that got away. The item I most recently coveted but was not brave enough or rich enough to put in a high enough bid for.
- c. The very first Old English pattern ladle: simple, graceful, form matching function.
- d. A set of soup spoons that we had made for us. We specified the design so they must be absolutely ideal!

And if the above is biased towards flatware, that is the eye of the beholder at work again.

IP: [Logged](#)

jersey

Posts: 1203
Registered: Feb
2005

 posted 07-26-2008 08:42 PM   





My new Sterling Grandson!

Jersey

IP: [Logged](#)

ahwt

Posts: 2173
Registered: Mar
2003

 posted 07-27-2008 11:00 PM   

I would vote for the Maynard dish with the mark of Paul de Lamerie. It is shown on page 85 of the book "Beyond the maker's Mark - Paul de Lamerie Silver in the Cahn Collection", by Ellenor Alcorn. The book has good photos, but I do not think anyone could capture the beauty of this piece or the admiration and wonder that it creates when it is seen in real life.







is shown at this website with some of the other works that were in the exhibit.

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr
2008

 posted 07-28-2008 07:39 AM   

OK. AHWT puts me to shame. Let's try a bit harder and forget my flatware obsession.

I wondered about something like the Burghley Nef:



However that is perhaps more an impressive piece than one of simple beauty.





The piece of silver I would most love to own and that I think is beautiful work of art by any standards is this little figurine, found not too far from where I live:



Dating from 1250 - 1350 and found at Mundensbury Farm, Great Munden, Hertfordshire in 1999, this is the unidentified standing figure of a priest, apostle or saint, only about 1 1/4 inches high. Elongated stance, head covered by hood, tunic belted at waist, flowing drapery is split on the sides to reveal decorative embroidered lining. Right hand in front of chest, left hand sadly broken off.

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Ulysses Dietz
Moderator

 posted 07-28-2008 10:28 AM   

Posts: 1265
Registered: May 99





Although I realize what a completely subjective answer this must be...I've always loved the pair of tureens by Meissonier for the Duke of Kingston, one of which (the Cleveland example) is in the current rococo show at the Cooper-Hewitt.



It was a trick question, because I know this depends on what it is about silver that floats your boat. I don't know if I could even answer this question dispassionately about the Museum's collection, or even about the pieces I've acquired for the collection...

IP: [Logged](#)

ellabee

 posted 07-28-2008 12:12 PM   

Posts: 306
Registered: Dec
2007

I looked through the books I have, trying to gauge my reactions, and it keeps coming back to a salver by Jacob Hurd from the Garvan collection at Yale.



For a higher-resolution view, go to the [Yale Art Museum](#) and search on accession number 1940.125. The salver is also pictured on page 152 of *Silver in American Life*.




For this question, I put aside technical achievement and impressiveness, and just concentrated on my own desire to look at the object. I found that what appeals to me most are relatively plain objects with some engraving or chasing, but that are not covered with decoration. The contrast is an important part of the appeal.

But, on the other hand, I remember being similarly riveted by a picture in a book I don't have, a Bigelow & Kennard *trompe l'oeil* piece that simulates a fringed fabric; it's in Venable's *Century of Splendor*. That's the image that came to mind when I first read Ulysses' question.

IP: [Logged](#)

ellabee

Posts: 306
Registered: Dec
2007

 posted 07-28-2008 01:05 PM   

If I could have any piece of silver in the world, I would want this one.



Production details from the book *Silver* by Jessie McNab:

quote:

The figure was made from fifteen or more pieces of silver sheet, soldered together and modeled from the inside by tooling. The facial lines and design on the skirt are chased.

Circa 3000 B.C.E., from southwestern Iran. It's in the Metropolitan.

IP: [Logged](#)

Polly

Posts: 1939
Registered: Nov
2004





 posted 07-28-2008 05:58 PM   

I second Ulysses. I've been back to the Cooper-Hewitt show four times so far just to stare at that thing again.

IP: [Logged](#)

dragonflywink

Posts: 975
Registered: Dec
2002

 posted 07-28-2008 09:43 PM   

Pondered on this one for some time, and all the pieces shown and mentioned, have without doubt, their own special beauty. For myself, some of the mixed metal Japanese-inspired pieces

by Tiffany and Gorham take my breath away, as do a number of the sinuous and richly enameled Liberty Cymric pieces. One piece that is engraved in my mind is a mid 18th century tea canister by Danish silversmith Jens Isachsen Friis (pictured in Boesen & Bøje's *Old Danish Silver*), its elegant simplicity never fails to delight me. At the other end of the spectrum is a late 19th century Dragestil drinking horn by Norwegian maker Henrik B. Møller (pictured in Widar Halen's *Dragons from the North*), the density of detail and grotesquely wonderful dragon just fascinates me and I find it quite beautiful in a very different way.

~Cheryl





IP: [Logged](#)

swarter
Moderator

posted 07-28-2008 10:42 PM

Posts: 2920
Registered: May
2003



This is one of two large silver microscopes made for King George III and the Prince of Wales (later George IV) about 1763 by George Adams. It is made of "brass covered with beaten silver" (Sheffield silver).



IP: [Logged](#)

Ulysses Dietz
Moderator

Posts: 1265
Registered: May 99

😊 posted 07-29-2008 09:50 AM   

That Hurd salver at Yale is a piece I've actually handled, back when I was a student and they made us polish the silver (!!!).

I have to say, the cow offering the goblet of whatever is amazing--the face on the cow (bull?) is amazing. Just goes to show, it's all terribly subjective.

IP: [Logged](#)

bascall

Posts: 1626
Registered: Nov 99


😊 posted 07-29-2008 06:47 PM   

Borrowing from a Lillian Beckwith book title this for me is "Beautiful Just."



IP: [Logged](#)

ellabee

 posted 07-30-2008 12:25 PM   

Posts: 306
Registered: Dec
2007

How were the Meissonier and de Lamerie pieces produced?

In the tureen, for example, were the shells and lobster cast and applied? What about the decoration in the center and around the sides of the plate?

I realize how little I understand about silver production as I study these two pieces.

IP: [Logged](#)

ellabee

 posted 07-30-2008 12:28 PM   

Posts: 306
Registered: Dec
2007

The more I think about it, the more I come to the conclusion that virtually the entire tureen must be cast; likewise the decoration on the Maynard plate. So the incredible skill begins with the production of the molds...

IP: [Logged](#)

ellabee

 posted 07-30-2008 05:58 PM   

Posts: 306
Registered: Dec
2007

Wanting a closer look at the tureen, I went to the Cooper-Hewitt site. Didn't get a better image, but did pick up the information that while the tureens and platters were designed by Meissonnier, they were *made* by Henri-Guillaume Adnet and Francois Bonnestrenne (the older of the two craftsmen by quite a bit).

Then, on a hunt for information about casting, came across this highly relevant passage on p. 19 of *Silver*:





quote:

In the eighteenth century, during the rococo period, cast relief additions were soldered onto raised or cast bodies of highly decorated wares. Although their names are unknown and unsung, the artists who carved the wooden models from which molds were made for casting the metal were indirectly responsible for the *elan* of the finished work. They were probably independent artisans not employed in the silversmith's shop itself, although many may have worked regularly to the orders of a particular silversmith.

So, possibly, M. Bonnestrenne carved the molds from Meissonnier's drawings, while M. Adnet did the casting and soldering?

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blakstone

 posted 07-31-2008 02:01 AM   

Posts: 493
Registered: Jul 2004





I have a copy of Sotheby's sale catalogue for the tureen (New York, May 13, 1998, sale #7146); the lavishly-illustrated 98-page catalogue is devoted exclusively to the tureen's history and construction, with biographies of its designer, makers and original owner.

Bonestrenne made the stand/underplate; Adnet made the tureen and cover. From the catalogue: "The Kingston tureen is composed of dozens of separate cast parts, all rendered by the lost wax process, then soldered on, as on the cover, held together by screws or riveted pins." The body was cast in two parts, it says, while the crab on the lid alone was cast in no less than fourteen parts, the molds probably taken from nature! The pieces were refined by chasing before assembly and finished by selective burnishing afterwards, to heighten the difference in textures and control the play of light.

It is a remarkable work of art. I can honestly say that I had little appreciation for the rococo until I saw this piece; it literally changed my opinion of an entire aesthetic, and taught me a whole new way of seeing.

IP: [Logged](#)

ellabee

 posted 07-31-2008 02:02 PM   

Posts: 306
Registered: Dec 2007





Thanks so much for that information, blakstone.

Whoa. An entire catalogue devoted to one piece. Granted, an unusually complex and magnificent height-of-style-and-quality piece. Now I'm even more envious of those of you who took the opportunity to see it up close.

What was the Cleveland Museum's winning bid? (I'm assuming this is within the guidelines, as this item is off the market and out of all of our realms.)

IP: [Logged](#)

ellabee

 posted 07-31-2008 02:42 PM   

Posts: 306
Registered: Dec 2007

Apologies for this digression into commerce. Will return to beauty hereafter.

From the [International Herald Tribune](#) in 1999:

quote:

The story of the rococo pair of tureens commissioned in 1734 by the Duke of Kingston and designed by Juste-Aurele Meissonnier is an apt symbol of the return of the J.P. Morgan era.

In 1909 the pair was sold at auction in Paris. It was bought by Morgan via Jacques Seligmann, a famous dealer acting as his agent. When the pair resurfaced at auction in 1977 at Christie's in Geneva, it fetched \$1.1 million, and was broken up.

One tureen went to the Cleveland Museum of Art, the other to the great European collector, Baron Heinz Thyssen-Bornemisza.

On May 13 last year, that same piece, consigned by Baron Thyssen, sold at Sotheby's New York for \$5.72 million ♦ the second highest price ever paid for silver. Europe has now lost the pair.





Christie's likewise had a catalogue devoted to the tureens when they were being sold in 1977, though from the listing at an antique-books dealer it doesn't sound quite as elaborate or informative as the Sotheby version.

Appropriate to the forum, if not the thread: many thanks to the Cleveland Museum for making this masterpiece available to the public.

IP: [Logged](#)

ellabee

Posts: 306
Registered: Dec
2007

 posted 07-31-2008 03:13 PM   

Cheryl, thanks for your reference to Liberty & Co. work. The resulting exploration turned up many images that appeal to my sense of beauty (of the approachable sort, as opposed to the awe that the Meissonnier tureens induce).

Here are two, from the sold archives of a British firm specializing in late-19th and early-20th century art nouveau and Jugendstil etc. work.



C.R. Ashbee, British, 1905.







Kate Harris, British, 1902.

IP: [Logged](#)

ahwt

Posts: 2173
Registered: Mar
2003





 posted 07-31-2008 04:15 PM   

The Persian cow is a delight to see and I can imagine the great and wonderful stories that went with this image. I wish we were still using myths and stories in our culture of today.

IP: [Logged](#)

salmoned

Posts: 336
Registered: Jan
2005

 posted 07-31-2008 07:38 PM   

Ahwt, I can't imagine what you mean, - our culture is rife with myths. Virtually every aspect of our various shared belief systems is based on misinterpreted, unexamined myths - from creation to ultimate disposition. Even the non-mythical Theory of Evolution is fraught with mythical appurtenances. Were it not so, we wouldn't be quite so oblivious to the natural and obvious answers to our current worldwide problems. Oops, don't get me going...

I, too, appreciate that object. The look of the eye reminds me of the Mona Lisa - knowing, self-aware and of equal stature with the viewer. The feminine lower portion combines with the bovine upper in an aesthetic representation of life-giving nourishment and service to both body and mind. From another perspective, it appears a piece of quintessential kitsch - amusing and modern in the extreme. I find this bipolar aspect extremely diverting.

[This message has been edited by salmoned (edited 07-31-2008).]

IP: [Logged](#)

Polly

Posts: 1939
Registered: Nov
2004


 posted 07-31-2008 08:19 PM   

I'm enjoying this thread so much! More opinions & pictures, please, everyone. I want to see more superlative treasures.

IP: [Logged](#)

dragonflywink

Posts: 975
Registered: Dec
2002

 posted 07-31-2008 08:49 PM   

Add me to the admirers of the lovely cow lady - she is entrancing.

Ellabee - have been a fan of British Arts & Crafts since my teens, not just the metalware, but also furniture, textiles, etc. Have always liked the pieces Kate Harris designed for Hutton & Sons, and the sensuous lines of the one you show makes it one of my favorites - believe the same design is in one of the British museums (though which one eludes me at the moment).

~Cheryl

IP: [Logged](#)

ellabee

Posts: 306
Registered: Dec
2007



 posted 08-01-2008 04:35 PM   

That dragon belongs in 'Great Faces in Silver' if he isn't there already!

IP: [Logged](#)

Ulysses Dietz
Moderator

Posts: 1265
Registered: May 99




 posted 08-25-2008 09:27 AM   

That Kate Harris piece is DA BOMB! Georgian art nouveau at its most perfect.

IP: [Logged](#)

doc

Posts: 712
Registered: Jul 2003

 posted 08-25-2008 09:51 AM   

I have to agree, Ulysses. I had not seen this piece before, and it really is spectacular.

IP: [Logged](#)

Ran across this 1903 Goldsmiths & Silversmiths Co. ad showing the Kate Harris designed piece above (would love to look through the catalogue offered).

THE

GOLDSMITHS COMPANY,

112, REGENT STREET, W.

(Silversmiths to H.M. the King.)

AWARDED
NINE GOLD
MEDALS.

AWARDED
THE GRAND PRIX
PARIS, 1900.

The Goldsmiths Company's Showrooms, 112, Regent Street, W., contain the most magnificent specimens of modern Art Silver Work, comprising many beautiful works in new and original designs. Reproductions of the Antique also occupy an important place in the Company's stock, at about one-eighth the cost of the original.

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The Goldsmiths Company hold a stock far superior in point of Quality, Finish, Originality, and Magnitude, to any that can be seen elsewhere, and the prices will be found much more moderate.

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EDWARDIAN SILVER CATALOGUE.

("A veritable work of Art."—THE PRESS)

Sent POST FREE to all parts of the World.



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FLOWER VASE

Flower Vase with three elegant legs, Hammered body, riveted mounts.
Height 6½ inches.
Price - £5 : 7 : 6

EDWARDIAN SILVER CATALOGUE

POST FREE.

SOLID SILVER JARDINIÈRE

An Oval Jardiniere for fruit or flowers, with modelled scroll handles and finely chased and hand-pierced ornamentation, and fitted with art green glass lining.
Total length 17½ inches.
Price - - £41 : 0 : 0

SELECTIONS OF GOODS FORWARDED ON APPROVAL. Carriage Paid.

THE

GOLDSMITHS & SILVERSMITHS COMPANY

112, REGENT STREET, LONDON, W. LTD.

~Cheryl

IP: [Logged](#)

Moderator

Posts: 1265
Registered: May 99

Anyone want to guess what this baby is? I had never seen it and we discovered it (another curator and I) in the Museum's storage area. It was given to us in 1920.



IP: [Logged](#)

Scott Martin
Forum Master

Posts: 11377
Registered: Apr 93

posted 07-26-2010 03:16 PM

Very beautiful. Who made it and how is it marked.
Would we get a hint if we saw the inside and/or the bottom?

IP: [Logged](#)

ahwt

Posts: 2173
Registered: Mar 2003

posted 07-26-2010 04:37 PM

Looks like a rooster egg basket.

IP: [Logged](#)

dragonflywink

Posts: 975
Registered: Dec 2002

posted 07-26-2010 06:27 PM

The beautiful detail, denseness of the floral decoration and mixed metals make me think of some Meiji period Japanese silver I've seen.

~Cheryl

IP: [Logged](#)

Ulysses Dietz
Moderator

posted 07-27-2010 11:24 AM





Cheryl is such a ringer! It is indeed a tiny little Meiji covered box--just 2.5 inches wide and

Posts: 1265
Registered: May 99

2.75 inches high. It is signed, in Japanese, on the bottom. "Kinzan" was the maker, or the workshop that produced it. The Japanese loved such finely detailed work--but it had huge influence on the west as well.

IP: [Logged](#)

dragonflywink

 posted 07-27-2010 02:56 PM   

Posts: 975
Registered: Dec
2002

Wow, assumed it was fairly small, but that is a tiny little stunner! An 1870 article in *The Builder*, a British publication, on "*The Decorative Art of Japan*" states, "*No European silversmith, bronzist, or other worker in metal can emulate, or can altogether comprehend, the wonderful chasing, inlaying, tinting, and inexplicable transforming of metallic substances, effected by the Japanese metal-workers.*" And here's an interesting short article from an 1893 Jewelers' Circular on "*Quaint Japanese Exhibits*" at the Colombian Exposition:

Quaint Japanese Exhibits.

A Japanese silver tea set has bird and flower designs. Cigar cases have wonderful roosters in lacquer and bright engraved plumage, yellow gold feet and red gold comb; and a six foot counter case is filled with Japanese gold and carved pearl jewelry in quaint designs and most wonderful colored golds.





An artistic and expensive exhibit is that of Shinzo Yoshida, of Osaka, a famous Japanese gold and silversmith. Five caskets and four pairs of vases, bronze finished, are truly remarkable and range in value from \$32 for a mite of a casket to \$1,272 for a pair of vases but ten inches high. Cuff buttons, studs, scarf pins and scarf rings range from \$15 for an unpretentious scarf pin to \$95 for a gem of carving in yellow gold cuff buttons. Three pairs of large bronze vases range from \$17 to \$67.50 a pair, the latter fifteen inches high with cover and upper third of vases of bright scroll work on dull finished ground, the lower two-thirds of bronze finish ornamented with clusters of large silver chrysanthemums. Five large bonbon boxes in different finishes of silver and bronze with covers decorated in Japanese designs range from \$27 to \$145 according to designs. A pair of cuff buttons is formed of a spider's web of bright gold overlaying a brown gold base. In one web is a gold spider; in the other is entangled a gold fly which requires a magnifying glass to bring out the details of fine workmanship.

~Cheryl

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Nyoman

Posts: 69
Registered: Nov
2007

 posted 04-19-2011 08:03 PM   

For me the most beautiful piece of silver in the world is the sons of liberty bowl made by Paul Revere currently housed in the Boston Museum of Fine Arts.

While more eye dazzling objects could be easily found, it would be hard to argue that the bowl represents the most beautiful thought of our time, that being the right to life, liberty and the pursuit of happiness.

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Author

Topic: Shangri-La silver

Ulysses Dietz




Moderator

Posts:

1265

Registered:

May 99

😊 posted 11-12-2008 11:53 AM   

Here are three pieces of silver in our collection, all acquired in 1920, from Dr. Albert Shelton, the missionary from Newark who started our Tibetan holdings.

The libation ewer is 16th century, inspired by Islamic forms. 12 3/4 inches high



The teapot is a typical Tibetan form but now very very rare in silver. 14 inches high, from the 18th century.



And the archetypal butter lamp, 13 inches high, is 18th or 19th century. All of these pieces came





from Batang, and were used in Monasteries.



Not that I know anything about Tibetan silver, except that we have more of it than most museums, because we started collecting Tibetan material in 1911.

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agphile

 posted 11-12-2008 01:19 PM   

Posts: 798
Registered:
Apr 2008

Delightful items. If I ever get across to the USA again I think I need to take in your museum.

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


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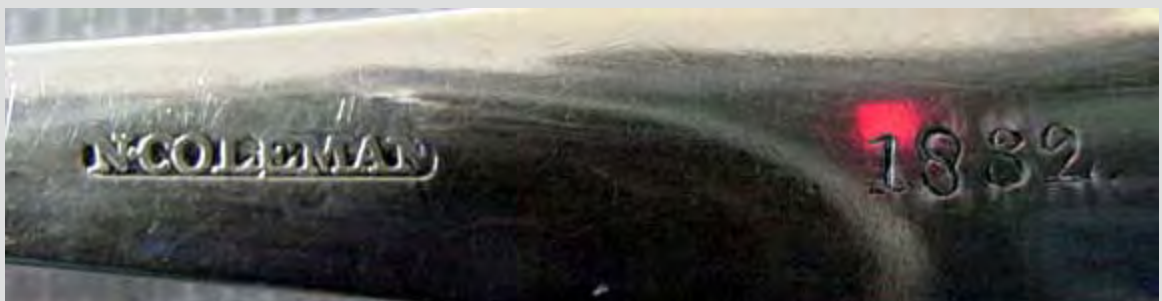
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Author	Topic: Nathaniel Coleman
Ulysses Dietz Moderator Posts: 1265 Registered: May 99	<p> posted 11-12-2008 12:06 PM   </p> <hr/> <p>Herewith a rare object which actually is on display in our "House & Home" galleries.</p> <p>A tea strainer spoon by Burlington, NJ, silversmith Nathaniel Coleman.</p>



The maker's mark and date of 1832 suggest (assuming that they were not added later) that this was made shortly before Coleman stopped working in 1835 (as per Louise Belden).



I keep trying to latch onto images of our collection as I find them...this is budget season and I'll do anything to avoid thinking about budgets.

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

agphile

posted 11-12-2008 01:25 PM

Posts: 798
Registered:
Apr 2008

One of the many pleasures of retirement is freedom from budgets (the domestic apart) and time to browse the forum, so escape and post images as often as you like!

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ellabee Posts: 306 Registered: Dec 2007	 posted 11-14-2008 10:29 PM    A tea strainer spoon seems like such a practical item, but I suppose it would be an extra, with a regular tea strainer the norm. <p style="text-align: right;">IP: Logged</p>
Marc Posts: 414 Registered: Jun 2002	 posted 11-15-2008 01:57 AM    Hi there Ulysses, Really neat piece. Dimensions please. "A curator's viewpoint" is the first forum I look at to see if there is a new or updated posting. Thanks you. Marc <p style="text-align: right;">IP: Logged</p>
vathek Posts: 962 Registered: Jun 99	 posted 11-15-2008 11:23 AM    Nice thing about pieces like this is that after 175 years or so they are still usable for their original function. <p style="text-align: right;">IP: Logged</p>
Ulysses Dietz Moderator Posts: 1265 Registered: May 99	 posted 11-16-2008 08:04 AM    I'm not in my office, but I'd say the bowl is 3inches across and the whole is 7 inches long. <p style="text-align: right;">IP: Logged</p>

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


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Author	Topic: collecting rationales for a curator
Ulysses Dietz Moderator Posts: 1265 Registered: May 99	 posted 03-08-2009 06:19 PM   
	<p>Some thoughts on how I collect. When I got to Newark 29 years ago, there was already (unbeknownst to me) a substantial but largely ignored silver collection. It was spotty, but had some great things. I used this collection as base on which to build a more comprehensive collection:</p> <ol style="list-style-type: none">1. By adding styles2. By adding makers3. By adding forms4. By adding stories <p>One goal was to have a complete checklist, if you will, of all of the styles from 1650 to the present. Then I wanted to get great examples by specific makers who were an important part of the story of silver in America. You have to have Tiffany and Gorham; but you also ought to have Whiting, Wood and Hughes, Kirk, Shiebler. But aside from style, I tended to first look for forms that spoke to the needs of a particular era (a cruet stand, a sauce boat, a martini shaker); or one specific form (teapots for example) that offer vivid evidence of how styles</p>

change over a long time. Sometimes I was interested in the story a piece of silver tells by way of an inscription or family history. (The Ball, Black service made as wedding silver in 1857 for an Irish born doctor from Newark) Sometimes, but rarely as a primary consideration, I wanted to balance silver from major silver production centers (NY, Philadelphia, Boston) and also secondary production centers (San Francisco, Chicago, Cincinnati).

I guess the point is, I don't collect randomly, although gifts tend to be random, I actually refuse gift offers of silver if they don't enrich our collection, rather than just enlarge it.

The Recent gift that has just come into the Museum encompasses several aspects of that. We had a few great examples of early 19th century neoclassical silver when I got to Newark--tea and coffee services by both Fletcher and Gardiner, and by Simeon Chaudron. But nothing else. So about twenty years ago I purchased a late classical tureen by Bailey & Kitchen, made by Taylor and Lawrie in the 1830s, and a dead ringer for an English piece of the same moment. But since then, my mind has more been on adding style and stories. This gift gives us two great examples of Philadelphia silver of the 1840s and 1850s, each in a distinct variation of the rococo style that is different from anything produced in NY or Boston at the time.







Those pieces have been recently added to forums on [Sterling Silver Forum Bailey & Co. sterling mark](#) and [American Silver before sterling Forum Bailey & Co. mark pre Sterling?](#).

Plus (as shown in this forum [100th birthday present to Newark](#)) the gift included examples of Gorhams's neo-grec style that were wonderful expansions on the neo-grec things we already own, deepening our group of Gorham objects as well.

The San Francisco-retailed coffee pot by Wendt placed in the Sterling forum adds not only a great style example, and a great maker example (our first by Wendt), but also a great story, both in the cross-continental retail trade of the 1870s in silver, but in the subsequent obliteration of marks for one reason or another.

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agphile

 posted 03-08-2009 08:45 PM   

Posts: 798
Registered: Apr
2008

Makes sense to me. The private collector of limited resources has to focus more narrowly, of course. A museum collection such as you are developing provides the wider picture, thank goodness. Wouldn't it be great if you could publish a catalogue!

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Clive E Taylor

 posted 03-09-2009 05:44 AM   

Posts: 450
Registered: Jul
2000

The curator suffers from one great advantage - his purchases are paid for by either public or corporate money - but they largely dictate his tastes ! Or is it blessed by a disadvantage !

A private collector's taste and budget are set only by his own income and his wife and dependents.

Both can usually negotiate/manipulate to a certain extent but there are limits . My wife steadfastly refuses to go without food or clothes on some occasions and curators (not mentioning Brighton in UK) do have to buy things other than their pet subject if their sponsors get tired of it !

The whole aspect of museum display has become far more populist in the last 20 years, and dumbed down "interpretation" is more important than a comprehensive collection for the purists. Almost certainly the correct way to go, unless like me , you are a purist !





Gifts must be a nightmare to the curator. We have a museum not a hundred miles from me who had a wonderful benefactor some forty years ago whose purse was as wide as her scope. The then curator had the impossible task of trying to keep the supply of great important items coming in, while educating the donor to avoid lumbering her with unwanted items. Especially as in theory all items had to be on show. The aspect of the Museum's scope changed, the old curator retired - the new administration went populist and NOTHING is now on display. And access to the benefactor's collections is by appointment only. But since the collection storage is in chaos, and the visitor is left alone with it on occasion, no-one uses it for fear something goes missing. The last I heard was they were trying to find a method of selling the collection.

Ulysses I envy your budget and resources, but not your imposed balancing act !

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Scott Martin

Forum Master

 posted 03-09-2009 07:23 AM   

Posts: 11377
Registered: Apr 93

The rationales for what makes up a collection..... For the individual collector the rational might run from whimsical to targeted. For institutions, first there is the institution's mission statement, followed by individual curatorial direction and then influences from the institution's resources (funds, fund raising, board direction, etc.). [Ulysses, I am sure it is more involved, maybe you'll enlighten us.]

Individual or Institutional, I am certain the push/pull influences can be significant. As in Clive's example ... *income and his wife and dependents...*". I believe Ulysses's outline greatly helps guide the push/pull and at the same time allows curatorial flexibility.





1. **Styles**
1650 to the present
2. **Makers**
great examples by specific makers who were an important part of the story of silver in America
3. **Forms**
forms that spoke to the needs of a particular era
4. **Stories**
the story a piece of silver tells by way of an inscription or family history

I think the above makes sense. I would like to see Newark's collection photographically organized in all four categories into a timeline. Not only would this be informative and a great study tool but it could help potential collector contributors make selections in their own collections.

Putting Newark's silver collection on line in a photographic timeline is something I would like to see.

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Clive E Taylor

 posted 03-09-2009 07:37 AM   

Posts: 450
Registered: Jul 2000

I agree that on-line is the way to go. But no one classification will please everyone and whether date, style, maker, article type is used as a primary key is always going to be an issue.

My own view is to use a populist classification, but allow users a database style search/display system for all users to see things in the way they wish. Not possible at present, except item by item, but with online programming being the coming thing on the internet, that will be the future.

Another problem for curators is going to be interactive comment. This is again coming - but will be a nightmare to moderate. Please remember the average guy out there is not very bright.....and half of the rest is by definition worse!

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










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Author	Topic: A silver gallery for Newark?
Ulysses Dietz Moderator Posts: 1265 Registered: May 99	 posted 03-27-2009 08:19 PM    I'm not making any guarantees, but... It looks as if, in 2010, I will be reinstalling one of my decorative arts galleries (in our 1885 Ballantine House "House & Home" galleries...) as a silver gallery. So...I'd like to launch an impromptu focus group: Given that this is a smallish space, how do YOU silver buffs think it should be organized? IP: Logged
wev Moderator Posts: 4095 Registered: Apr 99	 posted 03-27-2009 09:00 PM    I think we need to know something of the collection's make-up. Time span? Local, regional, broad representation? Type specifics (ie hollowware, flatware, presentation, association, etc)? Are there associated galleries and how are they arranged? IP: Logged
Ulysses	 posted 03-30-2009 09:26 PM   

Dietz

Moderator





Posts: 1265
Registered:
May 99

Our collection is American silver, 1600s to the present, with strength in the 19th century. Local makers, but also from all over the US. Flatware, hollowware, jewelry. Lots of things with family history. Presentation pieces (some really nifty ones) but forms over time, style changes over time.

IP: [Logged](#)**swarter**

Moderator

Posts: 2920
Registered:
May 2003




 posted 03-30-2009 10:20 PM   

How small is "smallish?" It would help to know how many pieces you could accommodate. That might dictate which themes would be appropriate.

IP: [Logged](#)**Ulysses
Dietz**

Moderator





Posts: 1265
Registered:
May 99

 posted 03-31-2009 07:59 PM   

Smallish. Meaning maybe 18 x 20. It's a bedroom in a Victorian house, essentially, since all of my galleries are in the Ballantine house. But, it's better than nothing. I have silver scattered throughout the period rooms and galleries of the house, but this would allow me to explore the idea of silver in the context of the home...

I'm toying with the idea of having cases built to go on specific pieces of furniture, and thus allowing me to include furniture and to show silver in context that way, too.

IP: [Logged](#)**agphile**Posts: 798
Registered:
Apr 2008

 posted 04-01-2009 06:28 PM   

May I offer some rambling and probably naïve thoughts?

Given a smallish space and the need to make a selection from your collection perhaps we need to consider the interests and needs of the visitors you would most like to attract, or alternatively the theme that is likely to attract the widest range of visitors. I am trying to imagine an approach that would reconcile the interests of, for example:

The casual visitor who just wants the chance to admire your best and most important pieces,

The schoolchild who would like to see something that is fun and intriguing (and whose interest we want to catch),

The local historian or heritage buff who wants items of local interest,

The art student who wants to study the craftsmanship involved in making silver or the changes in taste over time,

The history student who wants to relate the history of silver to economic and social developments,

The designer just looking for inspiration,

The silver buff who would like to see a reference collection of some sort and is interested in all sorts of detail, including marks and what may seem to others over-subtle differences between like items.

Your idea of displaying silver on furniture implies that you might have in mind a theme to do with how silver was used. This could cater well for most of the above fairly arbitrary categories, as could a number of other possible themes. It has the advantage of providing more context and may look better than serried ranks of cabinets stuffed with silver to the point of being overwhelming. A possible disadvantage is that it might make it more difficult to study the detail on individual items if you cannot get close enough to them because the furniture is in the way.





Parallel or alternative themes for an American display (and I offer these thoughts with some diffidence as a foreigner) might be the progress from following European fashion to becoming a

fashion leader, the impact of machine made silver on design and taste, the contrast between machine made and factory made and the survival of hand-made as other materials replace silver in the mass produced market.

However, the human story is probably why the owners wanted silver, what they looked for in it and how they used and displayed it at different times.

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doc

 posted 04-02-2009 05:05 PM   





Posts: 712
Registered:
Jul 2003

I really enjoyed visiting the Charleston Museum and their chronological display of Charleston silver. I found it helpful to see the change of styles in a somewhat linear fashion.

I also once saw a very interesting space saving idea for an interactive display at a historical site in Ireland. They used vertical file cabinets and had plexiglass over the top of the file drawer. When you opened it, a recording played and there was a display item under the plexiglass. Kids loved it and you could put several cabinets in the middle of a room which was otherwise unworkable space.

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Dale





 posted 04-02-2009 08:25 PM   

Posts: 2132
Registered:
Nov 2002

Could you post pictures of the room so we might better visualize the setting? And maybe some of your existing displays? That would be a big help. Thanks

IP: [Logged](#)

Paul Lemieux

 posted 04-02-2009 08:32 PM   

Posts: 1768
Registered:
Apr 2000

When you say you are thinking of incorporating the silver with furniture, how much furniture do you mean? Given the small space, I, as a silver buff, would prefer to see as much of the area as possible devoted to silver and keep other media to a minimum.

Is there anything stopping you from rotating the display every couple months or to offer an in-depth focus on different topics? Maybe presentation silver for a couple months, then Japonisme the next, etc., etc. That would enable you to work within the limits of your confined space but still be able focus on individual topics/periods fairly closely.





Otherwise, I like doc's point about having a chronological arrangement (perhaps the best/most unusual from each period). Such a presentation seems like it might be the most effective for the casual museum-goer, but still interesting to more expert silver-philers.

Dale is right, pictures would be a great help.

[This message has been edited by Paul Lemieux (edited 04-02-2009).]

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swarter
Moderator





 posted 04-02-2009 10:12 PM   

Posts: 2920
Registered:
May 2003

You say that you have silver scattered around in other rooms - are those pieces in any particular context? Is there any theme that you would want to carry through or one from which you would want to depart? If there is none, I would think that a display of silver with Newark and/or New Jersey connections (makers and/or pieces with local history) would be appropriate for a smaller space - I assume you have enough to allow for some rotation over time.

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Ulysses Dietz
Moderator

 posted 04-05-2009 02:48 PM   

The themes in our HOUSE AND HOME galleries vary. Why do we choose things for our home?

Posts: 1265
Registered:
May 99





Are we doing the right thing? And then there's silver in the various period rooms, and in the orientation gallery. For example, three of my most important early pieces are in Are We Doing The Right Thing? That's a John Coney caster from 1700, a Gerritt Onckelbag tankard from 1690, and a Joseph Richardson Sr. Tankard from 1740. Plus I have various other pieces of silver that are discussed from different points of view such as status (i.e. American silver vs. English silver vs. plated silver vs. pewter)and function (food service, specialization in the 19th c.)...but silver is only part of the overall dec. arts display of furniture, ceramics, glass.

The gallery I plan to use had been till last year called Do Things Make Us A Family? and featured a case of silver that was related to births and weddings and anniversaries.

I have taken some pictures of the gallery in its current set up--as an installation piece of contemporary art that uses 5000 real insects arranged on the walls in ornamental designs. It's pretty fabulous, but once it goes in June, I'll start planning what to do, and the Director wants something new, and even suggested a silver gallery, because so much of my silver is in storage.

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swarter
Moderator





 posted 04-05-2009 06:34 PM   

Posts: 2920
Registered:
May 2003

It sounds as if some of the other potential themes are covered at least to some extent. I would go with the NJ connections - that should be of local interest and should peak interest thru newspaper and local TV coverage to draw attendance from locals who have visited before (the Been There, Done That crowd) and boost local support for the Museum in the process.

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Ulysses Dietz
Moderator

 posted 04-20-2009 10:56 AM   

Posts: 1265
Registered:
May 99

Here are three images of my possible future silver gallery (2010)as it is currently installed, wonderfully and bizarrely, with the work of artist Jennifer Angus--INSECTA FANTASIA. There are over 2000 real insects installed on the walls and in the vitrines. But it does give you the idea of the space--a moderate domestic scale room. Eleven-foot ceilings. It's about 17 x 18 feet.





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doc

posted 04-20-2009 12:40 PM

Posts: 712
Registered:
Jul 2003

Having seen the room, I think the interior lends itself a display that shows the full extent of the Victorian craze for flatware and serving pieces for every possible item would be interesting. A roped off table fully set with side display cabinets for specialized serving pieces. The Dallas Museum of Art does a very nice job of displaying Mr. Bennett's collection of fish and other serving pieces by having them in a waist high lit cabinet.

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FredZ

posted 04-20-2009 02:58 PM

Posts: 1069
Registered:
Jun 99

I would suggest making a rotating exhibit. One for each historic period. I would limit it to local pieces.

Best,
Fred

IP: [Logged](#)

**Ulysses
Dietz**

Moderator

posted 04-21-2009 07:52 AM

Posts: 1265
Registered:
May 99

Aha! Trapped by reality. Once this gallery is installed, I won't be allowed to change it--other than tinker with individual objects--for at least a decade (which is to say, until after I retire). Rotation of galleries takes a lot of time and energy, and few museums have the resources to do this. Rotating galleries was what i had in mind when we opened the Ballantine House galleries in 1994...because of the 35,000 objects i have in storage...but the truth is that it has never happened. It would take a long post to explain in more detail.

Suffice it to say that what gets installed next year will be what the silver community gets for

the foreseeable future. The gallery will be conceived of as for silver enthusiasts, however, rather than the general public. I can always work the general public in....

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Ulysses Dietz

Moderator

Posts: 1265
Registered:
May 99

 posted 08-17-2009 10:20 AM   


I am currently thinking of trying to do what the Met Museum did for its Fletcher & Gardiner show--which is to use furniture as pedestals for cases holding silver. Now, you can see that the room is small, but I've recently had restored a great 1830s pier table and a great 1850s square piano. These might make great "pedestals" for silver related to that period.

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swarter

Moderator

Posts: 2920
Registered:
May 2003

 posted 08-17-2009 12:19 PM   





What did the Met do regarding the proximity of foot traffic? In a small room you would not be able to isolate the tables for security and would have to fix the cases to the restored tables, which might cause damage that you would want to avoid. Am I being paranoid or merely cautious?

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Ulysses Dietz

Moderator

Posts: 1265
Registered:
May 99

 posted 08-19-2009 03:31 PM   

well, we wouldn't want to damage newly-restored surfaces, so I can only assume the Met came up with a system that protects the tops...this is all very iffy for me, since I haven't begun to figure this out in detail.

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Author	Topic: The Problem with Services
Ulysses Dietz Moderator Posts: 1265 Registered: May 99	 posted 11-21-2009 05:46 PM    <hr/> The Newark Museum has a bunch of wonderful tea and coffee services--five or more pieces--from the 1820s through to the 1920s. When we set up our gallery for silver for 2010, I know I won't be able to show the entire services (or we'd fill the room with just services). Should I always just show the MOST IMPORTANT (?) piece--i.e. the tea kettle or the coffee pot; or would it be admissable to choose just the creamer and sugar? I suppose the waste bowl is never going to appear in a limited space situation. Any advise. <div style="text-align: right;">IP: Logged</div>
Scott Martin Forum Master Posts: 11377 Registered: Apr 93	 posted 11-21-2009 05:53 PM    <hr/> Include photos of the entire sets. Also close ups of interesting details & marks. If space is a problem put the photos in a gallery album. <div style="text-align: right;">IP: Logged</div>
adelapt	posted 11-21-2009 06:38 PM   

Posts: 418
Registered: May 2003



I like Scott's idea, but suggest that showing items in pairs might be useful. That way they show the style in two different objects, such as creamer & sugar, which can be juxtaposed. I can see the attraction of single major items, so a judicious use of singles and pairs may be a good compromise.

IP: [Logged](#)

agphile

Posts: 798
Registered: Apr 2008

posted 11-21-2009 06:46 PM

Scott's suggestion makes sense.

It would be nice if you could show one or two complete services, then either the most eye-catching individual items from the rest or the same item, teapot or whatever, which makes comparisons easier.

However, any comment from me is wistful unless I somehow manage to fix a trip across the Atlantic when the time comes, so perhaps I should just keep quiet.

IP: [Logged](#)

argentum1

Posts: 602
Registered: Apr 2004

posted 11-21-2009 07:21 PM

Just tell the museum staff that they are now under your control and they must surrender all their spaces to SILVER. That should do the trick.

IP: [Logged](#)

swarter
Moderator

Posts: 2920
Registered: May 2003

posted 11-21-2009 07:44 PM

I would think (not knowing your entire plan for the room) that one service should be chosen, so there would be a context for the pieces in relation to each other. Another way to approach it might be to make up a composite service, with one different piece from each set (I'm not sure I like this idea, though). Either one would leave you more room for other sorts of objects.

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DB

Posts: 252
Registered: May 2006

posted 11-22-2009 09:41 AM

Since every tea set takes up approx. the same space, why not alternate and give people the chance to see eventually all of the tea sets in the museum's collection. Just a thought..... this way cleaning could be done, when a set is not on display.

IP: [Logged](#)

seaduck

Posts: 341
Registered: Dec 2006

posted 11-22-2009 12:14 PM

I would select one or two tea sets to show in their entirety. If two, I would go for the showiest, most over-the-top set from the late 19th c, and pair it with an early set circa 1800 -- not only would you be showing the evolution of the form, but you could also discuss the shift in technique as well as social/cultural customs and context. (You can even bring it to the 21st century by noting that most people today seem to use the waste bowls for packets of sugar substitute!)

And then I would consider selecting one form and focusing on multiple


representations of it from various sets. Teapot, or creamer, for example. Teapots are more iconic. Or a combination: three teapots, three creamers, all from different sets.

And then I would develop an online gallery, showing absolutely everything! You could have a touchscreen in the gallery so people who are really interested could explore more, and those of us who are a distance away could explore it all at home.

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Ulysses Dietz
Moderator

Posts: 1265
Registered: May
99

 posted 11-22-2009 05:40 PM   





Good ideas all. I will try to get pictures up here. Remember that this gallery is about eighteen feet square. But I like the idea of showing two services in toto--one early and one late; and then pieces from other services alongside to fill out the idea. The notion of grouping creamers and/or sugar bowls over time is excellent.

My dilemma is increased by the physical number of things to choose from. We have some tremendous individual weird objects--a fabulous Gorham Martele cup from 1905; a pair of art modern candelabra by Tiffany from the 1939 World's Fair; plus a bunch of 2009 gifts that I need to show somehow somewhere soon. I particularly like the idea of taking over the minds of the entire staff and making them all give me their exhibition space.

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doc

Posts: 712
Registered: Jul
2003


 posted 11-22-2009 07:31 PM   

I am sure that we'd be happy to serve as a jury if you want help winnowing down the choices!

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argentum1

Posts: 602
Registered: Apr
2004

 posted 11-25-2009 04:50 PM   

At some long ago time I seem to recall an unusual display arrangement. Wall space was used as well as display cases. This is where it takes a twist. Flat panels were suspended from the ceiling over the display cases. These were, if I remember correctly, two sheets of plastic just thick enough to display knives, spoons, forks and other small thin items. Both sides of the items could be viewed. They were the width of the display case over which they were positioned.

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