

A brief summary of notable Victorian & Edwardian practitioners in the arts of :

- **Silver Design and Manufacturing**
- **Jewellery Design**
- **Horology (Watch and Clock Making)**

Silversmiths

Silver was very important to the Victorians especially in Tableware due in no small part to it's sterilising properties of water. Silver during this period was highly adorned until the advent of the Arts and Crafts movement with it's drive for functional form in manufacture.

ANGEL III, Joseph

Head of a firm of manufacturing retail silversmiths founded in Clerkenwell at the beginning of the 19th Century by his grandfather Joseph Angel I and his father Joseph Angel II.

Joseph II & III formed a partnership in 1840 and in the same year Joseph II's brother and nephew, John and George also formed a partnership.

Joseph II & III moved from Clerkenwell to factory premises in Panton Street, Haymarket before 1842, and about then to retail premises at 10 The Strand. Joseph III took control of the firm and entered his mark alone at the Goldsmiths Hall in 1849.

In time the factory in Panton Street closed and the firm became Angel & Brown.

Joseph III died in 1891.

Stylistically the Angel products are complex and interesting, in fact far from diluting their energies the split between Joseph II & Joseph III and John and George seemed to increase them.

Both firms specialized in domestic ware of a 'practical' and novel nature and were well represented at the Great Exhibition. Joseph III and George exhibiting on separate stands.

Objects on Joseph III's stand included the Aesop's Fable Tea & Coffee Service and the Vintage Claret Jug, both detachable jackets, minutely

worked with small figures and animals set into complicated surrounds of Rococo features, which excited much comment at the time. Joseph III also made daring use of enamel, and his tea sets and cake baskets were considered by critics to be either the height of luxury or at the other extreme in bad taste.

ASHBEE Charles Robert: 1863 – 1942

English architect and designer in all media, founder of the Guild & School of Handicraft in 1887. A follower of William Morris, he was the author of *Modern English Silver* (1903). His later work is Art Nouveau in character, combining various techniques and materials.

BAILEY & KITCHEN

Philadelphia silversmiths and jewellers founded in 1833 and trading under this name between 1839 – 1846. Their successors **BAILEY, BANKS & BIDDLE CO.** are still in business today (2005).

BARNARD Edward & Sons

Large manufacturing London silversmiths to the retail trade during the 19th Century, who output accounts for a great deal of the present day silver which was made in London from premises in Hatton Garden.

Their origins can be traced from Anthony Nelme's business which had been founded in 1689.

As Edward Barnard & Sons the firm continued until 1910, when it became a limited company. In addition to a whole range of domestic plate, they were able to produce work to special orders.

Barnard & Sons also produced Electrplate and even supplied silvered plates for Daguerrotypes.

CHANNER & CO.

London firm specializing in the manufacture of table silver. In the 18th Century and early 19th Century the silversmiths GEORGE SMITH, WILLIAM ELFHEY, WILLIAM FEARNs and WILLIAM CHANNER among others were concerned.

WILLIAM CHANNER of Hosier Lane, Smithfield, entered his first Sponsors' Mark alone at the Goldsmiths Hall in 1815 and died in 1834. His widow, Mary, succeeded the business then called CHANNER & CO. In 1840 Mrs Channer entered a joint mark with her foreman G W ADAMS.

Soon afterwards Adams took control of the firm, although he exhibited under his own name in 1851 & 1862.

The firm continued until about 1884, when it was absorbed into Holland, Aldwincle & Salter.

Channer & Co's output struck with the mark of G W Adams after 1840 consists mainly of forks and spoons in all the contemporary styles. The greatest rival was the firm of FRANCIS HIGGINS during the middle of the 19th Century and these two firms were the most prolific table silver

manufacturers in London, supplying most of the retail trade and large manufacturing retailers like HUNT & ROSKELL and GARRARD'S.

DRESSER Dr. Christopher 1834 – 1904

English botanist and a leading designer and design reformer advocating simplicity, symmetry and a decorative functionalism.

His interest in oriental art resulted in a visit to Japan in 1876. He opened an Oriental warehouse in London in the 1870's and objects designed by him were displayed at the ART FURNISHERS ALLIANCE in the 1880's.

He was the original designer of CLUTHA glass and his silver designs were carried out by HUKIN & HEATHS and ELKINGTONS (Platers)

GALE William & Son

New York silversmiths acquired by DOMINICK & HAFF in the 19th Century and eventually by REED & BARTON.

Their dinner service of 381 pieces presented to Commodore Mathew Calbraith Perry represents the height of the Rococco style in America.

GARRARD & Co

Probably founded in London in the 1700's by GEORGE WICKES. The firm succeeded RUNDELL, BRIDGE & RUNDELL as Royal Goldsmiths in 1830. They were leading makers of presentation pieces in the 19th Century.

GIBSON William & John Langman,

(aka The Goldsmiths & Silversmiths Co. Ltd : British Silverware).

GIBSON, a native of Belfast, came to London and entered a joint mark with his partner LANGMAN in 1881, founding shortly after The Goldsmiths & Silversmiths Co. Ltd. retail goldsmiths, silversmiths and jewelers with manufacturing interests.

In 1952 the company amalgamated with GARRARD & Co. Ltd., and this amalgamation then itself merged in 1963 with the firms MAPPIN & WEBB, ELKINGTON & Co. Ltd., ADIE BROS, and WALKER & HALL to trade under the amalgamation name of 'BRITISH SILVERWARE'.

KIRK Samuel & Son

The trading name between 1846 – 1861 of the oldest surviving silversmiths in the United States, since 1924, called SAMUEL KIRK & SON Inc.

Various other trading names were used at other periods. Samuel Kirk, the founder, opened a shop in Baltimore in 1815 and it was he who introduced the REPOUSSE, ROCOCO or BALTIMORE style into American silver.

LIBERTY & Co

Founded in London in 1875 by ARTHUR LAZENBY LIBERTY (1843 – 1917) as an oriental warehouse.

In addition to imported goods, they retailed wares of British manufacture and designed and patented their own furniture, and in partnership with W H HASELER of Birmingham, silver wares, jewellery and pewter.

MARTIN, HALL & Co. Ltd.

Established in Sheffield in c.1854 by the partners RICHARD MARTIN & EBENEZER HALL. By 1866, the concern had become a limited company with offices in London, Sheffield and Glasgow. They were manufacturing and wholesale silversmiths to the retail trade supplying domestic ware and table silver. They also manufactured ELECTROPLATE goods.

The firm was dissolved in 1936. In c.1878 their London agent JAMES SLATER joined the manufacturing silversmiths HENRY HOLLAND & Son which until 1884 was known as HOLLAND, SON & SLATER.

PUGIN Augustus Welby Northmore (1812 – 1852)

First great Gothic revivalist, son of Auguste-Charles Pugin, the architect, he worked for the silversmiths RUNDELL, BRIDGE & RUNDELL. In 1830 he set up an independent practice and among those manufacturers who worked for him was JOHN HARDMAN & Co., the Birmingham metalworker who executed some of his designs for church plate.

RAWLINGS Charles & William Summers

London small workers, specializing in the manufacture of snuff boxes, vesta cases, vinaigrettes, mounts for pipe bowls and wine labels, many of which are finely engraved.

CHARLES RAWLINGS, the senior partner, entered his first mark in 1817 and succeeded to the premises of THEODOSIA ANN ATKINS, a buckle maker, and DANIEL HOCKLEY & THOMAS BOSWORTH, small workers. In 1829 Rawlings entered a mark with SUMMERS and they continued in partnership until Rawlings' death in 1863.

Summers continued working until the late 1870's.

REILLY, Charles & STORER, George

London makers specializing in wine labels, also makers of center pieces, tea-sets and other domestic and display plate.

They were successors to the business of JAMES HYDE, a working silversmith specializing in wine labels, through MARY ANN HYDE & JOHN SAMUEL REILLY. Charles Reilly and George Storer entered their first mark together in 1829 and continued working until the early 1860's.

STORR & MORTIMER,

MORTIMER & HUNT, HUNT & ROSKELL

London manufacturing retailers, Paul Storr, having left RUNDELL, BRIDGE & RUNDELL in 1819, moved to a factory in Harrison Street, Grays Inn Lane (now Grays Inn Road). He quickly went into partnership with John Mortimer, the assistant of a William Gray, a retiring retail goldsmith and jeweller, of 13 New Bond Street.

Storr and Mortimer now styling themselves as manufacturing and retail goldsmiths, jewellers and silversmiths, and possessing an influential clientele base, moved to 156, New Bond Street in 1838.

Owing to changing economic conditions and Mortimer's recorded ineptitude as a businessman, the shop which he managed is said to have been so vastly overstocked as to have strained the financial affairs of the partnership to breaking point.

Storr brought his relative by marriage JOHN SAMUEL HUNT into the firm as a partner. Storr retired to Tooting in 1839 and died in 1844.

The firm continued as MORTIMER & HUNT. Then when Mortimer left in 1843 the firm became HUNT & ROSKELL with Robert Roskell of Liverpool as the new partner. Although John S Hunt died in 1865 and his son John in 1879, Hunt & Roskell continued until 1889 when the firm was bought by J W BENSON, who retained the name. It was incorporated as a limited company in 1897.

An important establishment, rivaled only by Garrard & Co. Ltd., it supplied presentation pieces, racing trophies, domestic wares, table silver, writing desk furnishings and jewellery.

Like Garrards, Hunt & Roskell employed specialist makers such as the firms of FRANCIS HIGGINS and CHANNERS & Co., both table silver makers. Hunt & Roskell prominently exhibited at several exhibitions, notably in London in 1851 and 1862.

Their principal designers included H H ARMSTEAD and A J BARRETT.

TIFFANY & Co

New York retailer and after 1868 (when the company was incorporated), silver manufacturer responsible for introducing the English Sterling silver standard into the U.S.A. and for disseminating a taste for Islamic and Oriental works of art.

The reputation of the company inaugurated as TIFFANY & YOUNG in 1837 was due in no small part to the contribution of Edward C Moore as chief designer and partner from 1868 to 1891, when at which date he was succeeded by John T Curran.

Tiffany & Co during the early period of its history should not be confused with Louis Comfort Tiffany, who appears below in his own Right as an accomplished painter and designer of Jewellery.

The

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summary of Victorian & Edwardian notable practitioners in the arts continues with

· Jewellery Design

Jewellers

ASHBEE: CHARLES ROBERT (1863-1942)

Pioneer of Art Nouveau jewellery in England, Ashbee was not by training a jeweller, but through his involvement with the ARTS & CRAFTS MOVEMENT he became interested in its design.

In 1888, inspired by Ruskin, Ashbee founded the Guild & School of Handicraft in the East End of London. Ashbee, with the help of a practising metalworker, trained the Guildsmen, also educating himself in the processes as he went.

The amateur quality of much Guild silver, metalwork and jewellery is partly the result of Ashbees' policy of recruitment, which reflected his own philanthropic motives and his dislike of commercial manufacturers.

Ashbee was a brilliant designer creating a style equivalent to Art Nouvea with simple wire forms embellished with cabochons, enamels and occasionally small precious stones. He also translated Cellini's treatises on goldsmiths and sculpture in 1898.

BROGDEN: JOHN

Partner in the firm of Watherston and Grogden of 16, Henrietta Street, Covent Garden, London and exhibitor at the Great Exhibition of 1851.

Brogden subsequently ran the firm under his own name. The Watherston's father and son removing to Pall Mall. Brogden is best known for his jewellery in the Classical taste – he also worked in the Greek, Etruscan, Renaissance and Egyptian styles using gold, enamelling, precious and semi-precious stones. A set of cameo jewellery by Brogden, exhibited in Paris in 1867, is in the Victoria & Albert museum, London.

His personal sponsors/makers mark J.B. is struck on some of the partnerships pieces.

BURGES: WILLIAM

English designer responsible for only a few items of English jewellery, the most outstanding of which, was a set of marriage jewellery made for Lord Bute, but his knowledge of techniques and styles about which he wrote on

several occasions was a source of inspiration to his fellow designers in the ARTS & CRAFTS MOVEMENT.

CASTELLANI: FORTUNATO PIO (1793-1865)

Italian goldsmith and jeweller, Castellani's great achievement was the rediscovery of the Etruscan technique of Granaglia, long thought to have died out. Castellani, however, found peasant craftsmen in the Umbrian Marches still practising the technique and brought some of them to Rome. Fortunato retired in c.1858 and the business was afterwards managed by his son Augusto (1829-1914) who had the artistic help of his brother Alessandro (1824-83). Alessandro's political views had brought about his imprisonment in the Castel Sant' Angelo, released in 1858 he was forced to leave Italy temporarily and went first to Paris and then to London. He advised the British Museum and the South Kensington Museum on purchases selling part of his vast collections to them. The Castellani Firms jewellery is marked with crossed **C**'s.

CUZNER: BERNARD (1877-1956)

English silversmith and jeweller, Cuzner trained at the Vittoria Street School for jewellers and silversmiths, Birmingham, under R. Catterson-Smith and Gaskin. As a very young man he worked briefly for Liberty's Cymric scheme designing silver and jewellery, but for much of his career he was an independent craftsman.

GARRARD & CO.

A firm founded by the early Georgian goldsmith George Wickes in Panton Street, London and taken over by Robert Garrard senior (d.1818) in the late 18th Century. After his death it was run by his sons Robert, James and Sebastian.

Garrard's succeeded Rindell's as Crown jewellers c.1840 making substantial contributions to the Great Exhibition of 1851 and subsequent International Exhibitions.

GASKIN: ARTHUR (1862-1928)

Painter, illustrator, silversmith and jeweller, Gaskin was a member of the Birmingham Group of Artists. Together with his wife, he designed and made delicate jewellery in gold and silver, which is usually constructed with wires and decorated with enamelling. He contributed a few jewellery designs to Liberty's Cymric scheme.

LIBERTY: SIR ARTHUR LAZENBY (1843-1917)

Neither a jeweller nor a designer, Sir Arthur Liberty was a manager of Farmer & Roger's Oriental Department from 1863-75. He subsequently opened his famous shop in Regent Street, London specialising in imported exotic ware and oriental goods and materials.

Patronised by Rossetti, Whistler and others, Liberty began to extend the range of his wares. Successful ventures with fabrics, costumes and furniture (specially commissioned for the firm), encouraged him in 1899 to launch his Cymric scheme for metalwork and jewellery. Designs were commissioned from promising, although unacknowledged artists, most being produced in the Birmingham factory of W. H. Haseler. Modern in design and attractive, Liberty's mass-produced wares were extremely popular.

PHILIPS: ROBERT (d. 1881)

Goldsmith and jeweller of Cockspur Street, London, Philips was mainly famous for his splendid coral jewellery, the best of which was made by outstanding craftsmen in Naples. He also sold works in gold in the **CLASSICAL** and other styles.

PUGIN: AUGUSTUS WELBY NORTHMORE (1812-52)

Architect, antiquary, designer and writer, an advocate of the style **GOthic**, Pugin was a master in that idiom.

He designed in all varieties of Gothic, but came to prefer the work of the later original styles, insisting that his designs were executed in the old manner.

He preferred Cabochon stones to the more 'manufactured' faceted ones and revived and developed the art of Champleve Enamelling which was otherwise used at that time almost exclusively in the design of mourning jewellery.

A set of jewellery originally designed in 1847-8 for his intended third wife, Miss Helen Lumsden (who jilted him), and given to Jane Knill (whom he married), was executed by John Hardman & Co. of Birmingham and exhibited in the Medieval Court of the Great Exhibition of 1851.

Three items from the set are in the collections of the Victoria & Albert Museum.

TIFFANY: LOUIS COMFORT (1848-1933)

Painter, interior designer, jeweller, glass worker and son of Charles Lewis Tiffany. He began making jewellery in 1848 and founded the Association of Artist in 1879 (later known as Tiffany Studios). On the death of his father in 1902, he also became Art Director of Tiffany & Co., New York. Under Charles Lewis's direction, the firm's jewellery and silver were strongly influenced by the Japanese style, his son turned it in the direction of Art Nouveau. Tiffany jewellery was sold at Samuel Bing's shop in Paris.

WILSON: HENRY (1864-1934)

Architect, silversmith and jeweller, Wilson developed an increasingly rich style based loosely on Byzantine models. He was a highly skilled craftsman and taught at the central School of Arts and Crafts and the royal College of Art, London.

His jewellery is often intricate in design and execution, set with a variety of stones and often also enamelled. He was one of the few English

craftsmen to make use of the human figure in his most elaborate designs. He wrote a manual entitled Silverwork and Jewellery in 1903.

The

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· **Horology (Watch & Clock Makers)**

Horologists

AIRY: GEORGE BIDDELL (1801-92)

Astronomer Royal from 1835-81, KCB – 1874, he died aged 90 having devoted much of his life to the perfecting of timekeepers.

ATKINS: GEORGE (1807-98)

Operated from the Conhill, London from 1840-42 and succeeded by his son SAMUEL ELLIOT ATKINS. He became Clerk of the Worshipful Company of Clockmakers, resigning this office in 1878 to serve as master in 1882.

BAIN: ALEXANDER (1810-77)

The almost forgotten Scots inventor of **ELECTRIC CLOCKS**, active in Edinburgh from 1838-58, he was the first to utilise electricity as a motive power for a clock and to transmit electrical impulses to a series of dials. His was the first step on the road to the modern proliferation of electrical and electronic horological timepieces, yet is almost forgotten by historians who concentrate on the development of the mechanical timepiece until the advent of quartz in the 1960/70's.

BARRAUD & LUND

Barraud family firm based in London, which was founded in the mid 18th century, reaching a peak under PAUL PHILIP BARRAUD (d. 1820), a famous chronometer maker. It was joined in the 19th century by members of the LUND family who had expertise in chronometers and also in electrical horology. The firm wound up in 1929.

BARWISE:JOHN

In 1841, John Barwise was associated with BAIN in an electric clock patent; his firm also spanned the 18th and 19th centuries. BARWISE was chairman of the BRITISH WATCH CO. and died in 1842.

BENSON: JAMES W.

Manufacturer of a wide range of wares, from TURRET clocks to WATCHES and an exhibitor at the International Exhibition of 1862. His premises were located at 58/60 Ludgate Hill, London. In 1875 he wrote a small book on horology, TIME & TIME-TELLERS.

BRITISH WATCH CO.

Formed in c.1840 to manufacture watches by mass-production methods using machine tools designed by the Swiss craftsman P. F. INGOLD. The Company failed owing to total opposition from the trade.

CAMERER CUSS & CO.

Founded in Bloomsbury in 1788 and active through to almost the end of the second Millenium.

Originally described as 'wooden clockmakers' they produced clocks in the style of the BLACK FOREST craftsmen, latterly as the company prospered it turned to quality timepieces of both its' own and others manufacture.

COEL: JAMES FERGUSON (1799-1880)

Able London watchmaker and expert springer, Cole devoted much attention to the lever escapement of which he designed several forms. For sometime he was VICE-PRESIDENT of the Horological Institute.

DENT: EDWARD JOHN (1790-1853)

English clockmaker originally apprenticed to a tallow chandler, but lodged in the house of a London watchmaker from whom he learned the art of making repeater mechanisms. Worked as a finisher of repeating mechanisms until 1830 and later turned his attention to the compensation of chronometers and secured the confidence of AIRY, the astronomer-Royal. On his recommendation, DENT supplied the clock for the Royal Exchange in 1844, which led to his being asked to quote for the great clock of the Houses of Parliament, which order he subsequently obtained. He died in 1853 and it fell on his eldest stepson FREDERICK (d.1860) to complete the contract.

Since FREDERICK had no great interest in the trade, the supervision of the work on the Westminster clock was left largely to the barrister E. B. DENNISON, who acted for AIRY in his absence. DENT'S contract did not include the dials and the hands, which were designed by the architect CHARLES BARRY nor the provision or fixing of the bells. The clock was set going in May 1859.

FRODSHAM: CHARLES (1810-71)

Son and apprentice of W. J. FRODSHAM and a skilful and successful London watchmaker, CHARLES FRODSHAM experimented with the compensation balance and the balance-spring and wrote several papers on technical subjects.

FRODSHAM: WILLIAM JAMES ERS (1778-1850)

One of a line of English clockmakers who brought up four sons to the trade. WILLIAM FRODSHAM entered into partnership with WILLIAM PARKINSON, was admitted to the Clockmakers Company in 1802 and was Master from 1836-37.

GLASGOW: DAVID (1824-1911)

Worked for LOSADA (*see below*) and afterwards at 20 Myddelton Square, London. Glasgow was like many others here listed a VICE PRESIDENT of the BRITISH HOROLOGICAL INSTITUTE and was an authoritative figure in the field of technological horology.

INGRAHAM: ELIAS (1805-85)

Foremost clock-case designer of the period. The most famous of ELIAS INGRAHAM'S innovations was a sharp Gothic shelf clock called a STEEPLE CLOCK. In 1852 he founded a clock business which became one of the largest in the world and was carried on to the fifth generation.

JUMP: JOSEPH (d.1899)

Son of RICHARD THOMAS JUMP who had joined VULLIAMY in 1812, JOSEPH JUMP himself was apprenticed to VULLIAMY in 1827, remaining with him until his death in 1854, after which he worked in Bond Street and Pall Mall, London.

LOSADA: JOSE R.

Immigrant Spaniard who set up as a watchmaker and clockmaker in the vicinity of Euston Road, London in 1835; later in Regent Street. He dealt mainly in the highest grade timekeepers. After his death he was succeeded by his nephew RIEGO at 105 Regent Street, London until c.1890.

McCABE

English firm famed for its fine watches and clocks, especially in INDIA. They operated from 32 Cornhill, London from 1838-83, when the current member of the family, ROBERT McCABE closed the shop declining all offers to purchase the business. McCABE'S best watches were engrave

JAMES McCABE and the lowest quality BEATSON. The firm were specialists in DUPLEX escapements.

MURRAY: JAMES

He founded his business in Cornhill, London in c.1814 and became a celebrated chronometer maker and watchmaker. He was succeeded by his two sons JAMES & JOHN.

ROTHERHAM & SON

Conventry firm who exhibited the only display of machine-made British watches at the Great Exhibition of 1851. The father died in 1864 aged 74 to be succeeded by his son JOHN. The latter died in 1905 aged 67.

S. SMITH & SON

London makers of highly complicated watches and timepieces for observatory use. They were the forerunners of the SMITH'S INDUSTRIES LTD which manufactured everything from Alarm clocks to Automobile Instrumentation.

VULLIAMY: BENJAMIN LOUIS (1780-1854)

Eminent London clockmaker active from 1810-54, B. L. VULLIAMY was the son of BENJAMIN and the grandson of JUSTIN both celebrated in their time. Between them they held the ROYAL WARRANT as clockmakers for 112 years, under 5 individual Sovereign Heads.

B. L. VULLIAMY'S reputation as a designer of TURRET CLOCKS led to his being asked to produce a design for the Palace of Westminster Clock (BIG BEN) which he duly submitted after some procrastination over his not receiving the invite alone. He later withdrew the design when it was not accepted outright.

WELCH MANUFACTURING CO.

E. N. WELCH consolidated his clock companies under this name in 1864. It subsequently became one of the largest BRISTOL companies and continued in successful production until E. N. WELCH'S death in 1887.