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THE
ROGER
BROOKES
BEQUEST



SPLENDID

TJC

fairball

FAIRBALL IS THE MAGAZINE OF THE FRIENDS AND VOLUNTEERS OF THE JOHNSTON COLLECTION AND IS CREATED BY VOLUNTEERS FOR OUR SUPPORTERS.

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THANKS

WE GRATEFULLY ACKNOWLEDGE THE SUPPORT OF THE FRIENDS OF THE JOHNSTON COLLECTION TOWARDS THE PRODUCTION AND DISTRIBUTION OF FAIRBALL.

The Johnston Collection acknowledges the Wurundjeri people of the Kulin Nation as the traditional custodians of the land on which we meet, exhibit and celebrate art and heritage.

This *SPLENDID* edition of *fairball* represents the culmination of many months and years of commitment and effort of numerous individuals.

On behalf of the Trustees of The W R Johnston Trust and staff of The Johnston Collection, we wish to acknowledge that the exhibition *SPLENDID* and its accompanying publication are supported by a specified fund established from the Estate of Mr. Clive Hele (Roger) Brookes and administered through the Perpetual Trustee Co. Ltd.

We are extremely grateful to members of the Brookes and Deakin families, especially Mr. John H. H. Brookes and Mr. Andrew D. Brookes who worked tirelessly to transfer the remarkable bequest of Mr. Clive Hele (Roger) Brookes to TJC, a collection also donated in memory of his parents Sir Wilfred Deakin Brookes, CBE, DSO, AE and Mrs. Betty (née Heal) Brookes who had laid the foundation of the collection.

We also thank Mr. Linton Lethlean OAM, solicitor, who introduced Mr. Roger Brookes to Ms. Nina Stanton (TJC | Director 2000–2008) when advising him about the future of his collection and who both established and reinforced a burgeoning and fruitful relationship with TJC.

The essayists for this *SPLENDID* edition, Ms. Dennice Collett, Mr. Andrew Dixon, Mrs. Robyn Ives, Mr. Matthew Lafite, Mr. Tony Lewis, and Ms. Louise Voll Box all deserve high praise. We are delighted to be able to include articles written with the voice of Mr. Roger Brookes under his pseudonym of Argent and thank the Silver Society of Australia for their kind permission to republish them. We thank Mr. Andrew Dixon for his time spent in soliciting the essayists and his exhaustive research on the work and life of both Sir Wilfred Deakin Brookes and Mr. Roger Brookes and thank him for sharing this information with us.

We also wish to acknowledge the overview and appraisal of the collection by TJC Ambassador Mr. Andrew Dixon, long-term supporter of and adviser to Mr. Roger Brookes; TJC Ambassador Mrs. Robyn Ives, independent curator and lecturer who advised Mr. Roger Brookes on his ceramics collection; and Mr. Matthew Lafite, collection curator to Mr. Brookes; as well as those who have assisted Mr. Brookes over the lifetimes and phases of the collection including photographer Mr. Tim Smart and assistant Mr. Colin Coster.

Mr. Robert Colvin and Mr. Mitchell Luo have spent many hours photographing the objects to produce such splendid images that can be seen in this publication via our online catalogue. Mr. Mitchell Luo imaged the silver items and Mr. Robert Colvin the balance of the collection.

Thank you to the curatorial and collection volunteers Mrs. Dorothy Morgan and Mrs. Christine Bell for the enormous work undertaken in the transfer of The Brookes Bequest into the permanent collection, into storage, to display, and publication online. Similarly to Museum Study interns Ms. Tate Lawler and Ms. Rebecca Thomas who also worked towards publishing The Brookes Bequest online, so that it is truly accessible to all.

Thanks to the staff and volunteers of TJC who have overseen administrative, marketing, and management of The Brookes Bequest as it makes its new home at TJC.

We gratefully acknowledge the additional support of the *SPLENDID* exhibition by The Friends of TJC and TJC Ambassador, Mr. Andrew Dixon.

TO MS. NINA STANTON | *Your vision realised*



The Trustees of The W R Johnston Trust wish to acknowledge and welcome the beneficent arrival of The Brookes Bequest into the Permanent Collection of TJC.

Mr. Roger Brookes (1929–2020), collector and philanthropist, was an ardent supporter, an inaugural Ambassador and over time, came to consider that TJC could be the next home for his family's collection.

The Brookes Bequest is a carefully considered connoisseur's collection of sumptuous sterling silver of outstanding merit due to the rigour involved in its distinguished selection.

This impressive collection was amassed over generations, initially by the bequestor's mother (Mrs. Betty Brookes (1900–1968), family gifts and bequests as well as acquisitions by his father Sir Wilfred Deakin Brookes, CBE, DSO, AE (1906–1997), and then added to in a deliberate and very focussed manner by Mr. Roger Brookes (1929–2020) for over two decades.

The Brookes Bequest of English silver ranges from the late 16th century to the mid-19th century and includes in its vast collection of objects an array of notable early English silversmiths, a revealing selection of London Huguenot silversmiths and a glorious roll call of women silversmiths, the latter which were especially selected with TJC in mind.

As well as brilliant silver, this extensive collection also includes gorgeous ceramics, dignified furniture, glorious glass, excellent clocks and watches, very fine paintings including miniatures, and *objet d'art* predominantly of English origin.

With great foresight, our foundation bequestor Mr. William Johnston proposed that, at any time, other antiques and art works may be added to TJC. The Brookes Bequest becomes an occasion when the most substantial and significant addition to

the Permanent Collection since the museum was established and opened to the public in 1990, is made. The Trustees absolutely appreciate that through the prescience of Mr. William Johnston, the significance and importance of The Brookes Bequest has affirmed and assured the exciting future and continuing transformation and evolution of TJC.

The Brookes Bequest numbers over some 700 items that includes not only silver, furniture, ceramics, and glass but also fine art, prints and drawings, horology (clock, watches, barometer), bound books, *objet d'art*, and reference books. The Brookes Bequest will increase the enthusiasms, knowledge, study, display, and interpretation of the Elizabethan through to the Georgian and Regency periods, illustrative of stylistic development, technical production, and cultural issues, especially through the medium of silver. It will undoubtedly, and has already, become a vital compendium for the study of fine and decorative arts.

The Trustees wish to thank Mr. John H. H. Brookes, Mr. Andrew D. Brookes, and Perpetual Trustee Co. Ltd, as well the generous support of a specified fund established from the Estate of Mr. Clive Hele (Roger) Brookes, now known as The Sir Wilfred and C H (Roger) Brookes Charitable Foundation, for this publication and the accompanying exhibition *SPLENDID*.

The Brookes Bequest is a lasting legacy of Mr. Roger Brookes' discernible enthusiasms as a collector and philanthropist.

DR. GRAEME L. BLACKMAN AO FTSE FAICD
CHAIR | THE W R JOHNSTON TRUST



CELEBRATING COLLECTORS AND CONNECTIONS

The Brookes Bequest collection begins as a family's personal collection. Pieces arrive to mark milestones, celebrate events, to use, and to display. Through splendid objects the collection tells stories of arrivals, departures, and the ebbs and flows of interests of an esteemed family proudly developing a private collection and caring enough of it to present it to the public for all to benefit and enjoy.

The origin of the collection lies with Mr. Roger Brookes' English maternal grandparents, Arabella and Albert Henry Heal of *Oxton Hall*, Birkenhead.

On a study tour of paper making technologies and serving briefly with the Royal Air Force Reserve in England in 1928, Wilfred Brookes was visiting his father Herbert Brookes' acquaintance Albert Henry Heal (A H Heal) at his family home *Oxton Hall*, Birkenhead, where he was introduced and became engaged to twenty-eight-year-old Bertha (Betty) Heal youngest daughter of Albert Henry Heal. Betty had two older sisters Eudora and Kathleen. The twenty-two-year-old Wilfred was invited to choose any piece of silver he wanted from his prospective father-in-law's collection as an engagement present. Wilfred chose and was given a Georgian silver *tankard* by Langlands and Goodrick, Newcastle, 1755 (A1503) that was standing on a nearby table. Betty told Wilfred later that this was his prospective father-in-law's favourite piece. Married in England in 1928, the newly-weds were also given a substantial Victorian period *canteen of cutlery* in the Queens pattern (A2037).

From this modest genesis a new collection begins that would captivate two further generations of collectors.

Returning to Australia, Betty and Wilfred settled in Toorak. Clive Hele (Roger) Brookes was born on 26 September 1929. Young Roger received several of the customary christening presents such as a boxed *christening set* of 1926 (A1737) and *christening*

spoon of 1924 (A1661) both by Birmingham manufactory, William Suckling Ltd. These were however bettered by a Paul Storr *mug*, London, 1829 (A1595) from his grandfather Albert Henry Heal; a Samuel Hennell *tankard*, London, 1816 (A1637) from his Great Uncle Harold Brookes; and a Rebecca Emes & Edward Barnard *wine strainer and funnel*, London, 1824 (A1648) from his Aunt Eudora (née Heal) Sandeman-Allen who had married into a family of wine merchants. These were in comparison to his father's electroplated silver *christening mug* in 1906, manufactured by Cooper Brothers in Sheffield (A1626).

Roger was christened Clive Hele Brookes. Some time after Wilfred and Betty decided that their child's given name "Clive" was too close to that of English film actor Clifford Hardman "Clive" Brook (1887 - 1974) who became notable in the 1930s. Before long "Clive" became known on a first-name basis as "Roger", for which there was no recent familial precedent. His middle name "Hele" referred to ancestral forebears through generations of Hele having been traced back to around the twelfth and thirteenth centuries and Sir Roger Hele-de-Hele and other Roger and Sir Roger Hele(s). It has been said that Betty particularly liked the name Roger and the connection to a Hele family ancestry and pedigree.

In 1933 the new family returned to England to visit an ailing Albert Henry Heal, who was thought not to live very much longer. Albert Henry Heal died in England in 1934. Betty, being one of three sisters, inherited one-third of the contents



left | makers mark of William Grundy (English, d. circa 1780), from a *pair of covered cups*, London, hallmarked 1768, sterling silver overall: 340 x 315 x 152 mm (each), bequest of Mr. Clive Hele (Roger) Brookes, Melbourne, 2021, in memory of his parents Sir Wilfred Deakin Brookes, CBE, DSO, AE and Mrs. Betty (née Heal) Brookes (A1568)

above | unknown silversmith, *trencher plate*, London, hallmarked 1686, sterling silver | 70 x diameter (at top) 285 x diameter (at base) 180 mm, bequest of Mr. Clive Hele (Roger) Brookes, Melbourne, 2021, in memory of his parents Sir Wilfred Deakin Brookes, CBE, DSO, AE and Mrs. Betty (née Heal) Brookes (A1536)



from her family home, *Oxton Hall*. Her portion of the estate was shipped from England in a large container. It included early English oak furniture, paintings and portraits, a large elaborately decorated George IV Sheffield plate *salver*, circa 1830 (A1739), metamorphic candelabra, serving dishes, and an extensive Copland dinner set. Many of these items are to form the nucleus of the Bequest collection of silver, ceramics, glass, paintings, books, and oak furniture. The young family were instantly surrounded with objects which had cultivated Betty's deep appreciation of her parents' collection and no doubt encouraged Wilfred, and later Roger's appreciation.

Recently widowed Arabella Heal, and her eldest daughter Eudora came to Australia to spend Christmas in 1934. During her visit Arabella Heal gave Roger a Queen Anne *tumbler* by John Tiffin, London, 1713 (A1601) and a sparrow beak *cream jug*, by William Lukin, London, 1722 (A1597).

The collection inherited by his mother Betty and subsequent gifts from various members of the Heal family must have been an influence and encouragement to Roger's future confidence in collecting and later (in the late 1950s) seems to have sparked an interest in his father to research and seek out pieces which would further enhance the collection.

The family travelled to England in 1937 for Wilfred's business and returned to Australia around September 1938. As an adolescent Betty had studied painting at the prestigious Slade School of Fine Art in London and while back in England Betty had shown a keen interest in and took a course in pottery. Back in Melbourne, Wilfred built Betty a wood-fired brick kiln especially for her to fire the various items, including jugs and candlesticks and some accomplished Chinese inspired

decorative storage jars, that she made. Betty said it took seven years to make a potter and her ceramics show a level of understanding and proficiency.

In 1936, the family were living at St. Leonard's Court, South Yarra and Roger followed in his father's footsteps and started attending *Wadhurst*, the junior school of nearby Melbourne Grammar until 1941. Wilfred, having signed up in the Royal Australian Air Force in 1939, was posted to Townsville and later Papua New Guinea where he served with distinction. Consequently, Roger was sent to boarding school at Geelong Grammar in 1942, staying there until 1946. He then attended Taylor's Coaching College to continue his studies.

Not necessarily a keen scholar, Roger took a break from his studies returning to Taylor's College for another year in 1948 to matriculate. Roger affectionately recalled the effect of his English classes where he learned poetry. On the long drive between their *Ranalah Estate* holiday house in Mt Eliza and Melbourne with his father Roger recalled, "*we used to recite Robert Browning's poems like Andrea del Sarto and My Last Duchess*". He went on to say, "*I particularly enjoyed poetry and doing English*" thus establishing a life-long love of poetry and Roger's continued ability to revel in the impulsive joy of being able to recite poems spontaneously and with ease.

Roger was a great conversationalist; he loved to talk about all manner of subjects and had a natural curiosity to always learn and engage with ideas, experiences, and opinions. Nevertheless, Roger was private, shy, a quiet intellect with an incredible memory, and a dry sense of humour. He was very well read and wrote well. When asked by members of his immediate circle why didn't he get married Roger said he had never met the

right girl. Roger was a man of habit and routine and could, at times, appear to be a little stuffy. Roger was brought up in a conservative era and household where it was customary to speak to people more formally. He was frequently addressed as “Mr. Brookes” by many people he met. This was the way he was referred to at TJC, or in more formal settings.

Finishing at Taylor’s in early 1949, Roger went into sharebrokers J B Were’s as a “runner” and commenced accountancy studies at night before returning to more formal studies. Roger graduated with a Bachelor of Commerce from The University of Melbourne in 1953, spending a very happy final year in 1953 as a resident of Trinity College.

Wilfred was demobilised from the Air Force in 1945 and resumed working at the family business, the Australian Paper Manufacturers (APM) as a senior technical advisor. Soon after, Wilfred left APM and joined the Board of Associated Pulp and Paper Mills (APPM) and was appointed to several other company boards.

Wilfred was back in England for business and visited some of Betty’s family in 1947. By then Wilfred was steadfastly establishing his career becoming highly regarded in the business world in Melbourne. Wilfred and Betty returned to England in 1949. It was Betty’s first trip back since 1937. Arabella had died in 1945 but her two sisters were still living. Around this time Arabella’s grand *teapot* by Richard Pearce, London, 1825 (A1534) with a matching *milk jug* also by Richard Pearce, London, 1822 (A1517) and a *kettle on stand*, England, 19th century (A1738) were given to Betty from the estate of Arabella Heal.

Due to Betty’s arthritis, she refocussed her creative energies away from pottery and returned to painting and becoming an accomplished artist, and to music, playing her grand piano. Likely Betty followed in the footsteps of her father Albert Henry Heal whose watercolours of *Plymyard Manor, Cheshire*; and *On the Lane Plymyard Manor, Cheshire*, and wistful images of the *Dairymaid* (depicting Kathleen his middle daughter) and *Plymyard Manor* (depicting Betty as a milkmaid) provided a model of recordings of daily life that she would follow.

Betty continued to complete the decoration of their homes with her watercolour landscapes that included such views as *Westernport Bay*; *A Beach scene*; *The Acropolis Athens*; and views closer to home in oil such as *20 Heyington Place in Winter* and *Entrance Hall, 20 Heyington Place*. Betty also made sensitive recordings of her family sketching intimate and delicate pencil/charcoal portraits of *Wilfred Brookes* and *Mr Brookes*; as well as *Roger Brookes* at the time he graduated (A2036) and a *miniature portrait of Master Roger Brookes*. Later in life Roger would also take up portrait sketching with works such as his pastel on paper *portrait of Sir Wilfred Brookes* (A2091).

After graduating in 1953, in 1954 Roger went to work as an administrative assistant at Dunlop. However, Roger had developed a strong connection to the land, originating with his extended family’s pastoral holdings, *Brookwood*, *Westbury*, and *Texas* in central Queensland (which were later sold in 1963). By the end of the year Roger had returned to work as a farmer-grazier on family properties at *Cloverdown*, *Stumpy Gully Road*, *Balnarring* and in *South Wangaratta* and in 1955 did a six-month stint as a jackaroo at *Brookwood*, a sheep station which he appeared to really enjoy. Roger gave the

impression that he would have preferred a simpler life in the country and occasionally reminisced about his subsequent visits to the sheep stations in Central Queensland, the last one being in 2003. He continued correspondence with Mr. Ted Bayliss Snr, the then retired *Brookwood* station manager, and the new owners as well as with other connections he had made while he was a jackaroo there.

Since his engagement in 1928, any interest that Wilfred had in English silver lay dormant for over three decades. By 1957-58 Wilfred ignited an interest in collecting antiques and researching Betty’s silver. Roger recalled he would pore over silver reference books about “her” silver items.

I saw my father sitting in an easy chair in the sitting room with a magnifying glass examining the marks on my mother’s silver. I knew absolutely nothing about silver marks at the time and had to have the subject explained to me. In addition, he referred to a silver book which I think was The Book of Old Silver by Seymour B. Wyler (1960). After that every spare moment my father seemed to be sitting in an easy chair with a table beside him. On the table would be several silver items, a magnifying glass, and the silver book.

There were probably several influences at work. Roger thought Wilfred may have been motivated by reading on silver or discussing such matters with his contemporaries. Wilfred had, by the late 1950s, become a very successful businessman, he could aspire to the status success represented, and had discretionary funds to expend. A good collection of silver, amongst other assets, other than property, could demonstrate an improved social status. Roger also suggested the other spoken, or unspoken, convention associated with silver was that, apart from displaying status, for centuries silver has been used as an easily convertible form and means to store wealth and diversify investments.

Since the time of their marriage, Wilfred had not added to Betty’s family silver collection. Then, between the period of 1962 and 1968, Wilfred earnestly devoted himself to acquiring a major collection of English silver and went to very good sources for help.

In April 1962 the family returned to England and travelled through Europe. They made time to attend the Antique Dealers Fair at the Savoy Hotel [London Antique Fair] and purchased several pieces. As Wilfred frequently visited England for business, he continued to seek out and buy from long-standing auction houses like Phillips and Sotheby’s, distinguished and reputable dealers such as J. H. Bourdon-Smith Ltd, Marks of Mayfair, Holmes of Old Bond St, How (of Edinburgh) St James’s, Tessiers Ltd of New Bond Street, and the highly regarded Garrard and Co., of Mayfair.

One of the earliest pieces Wilfred acquired was a piece of early English silver, a *porringer (caudle cup) and cover* by Richard Hoare, London, 1677 (A1500). This was followed by other early pieces such as a *beaker* by David Tanqueray, London, 1673 (A1732), and ecclesiastical pieces such as a *communion goblet*, London, 1637 (A1560) and a *chalice and paten*, London, circa 1576 (A1549). In 1977 he purchased a *tazza (on a trumpet foot)*, London, 1686 (A1536) with flowers, bird and lion motifs on which the *porringer* could be stood.

This would lead to some other very impressive acquisitions including early spoons such as *seal-top spoons* by William Cawdell (London, 1624 A1543; London, 1593 A1544); *apostle*

spoon by James Cluatt, London, 1612 (A1554); *seal-top spoons* by William Lovejoy (London, 1619, A1545; London, 1619, A1546); *trefid spoon* London, 1676 (A1555) and a *slip top spoon* London, England, 1646 (A1552) by Stephen Venables; *trefid spoon* by Jeremy Johnston London, 1660 (A1556); *trefid spoon* by Thomas Allen London, 1691 (A1585); and *trefid spoon* by Thomas Issod London, 1695 (A1586).

Collecting was not without its glitches in carrying pieces back to Melbourne. Roger would recall an amusing incident during a side trip to Norway and Sweden in the middle of their London holiday:

Before departure my father had put all the silver items in one of the suitcases together with a number of waistcoats, which he placed on top. The clothes he would need in Scandinavia were packed separately. That evening in Oslo there was a great commotion. He had taken the suitcase with the waistcoats and silver and left the clothes behind in London! Frantic messages were sent across to get the situation rectified and I am not sure how long this took. It certainly created plenty of discussion and a certain amount of embarrassment.

Wilfred used to buy from local Melbourne dealers and from the receipts he seemed to regularly head to the Connoisseurs Store, Kozminsky's, and Crichton Interiors, as well as Andrews (S + J Broadway), John D. Dunn, William Drummond & Co, Leonard Joel, Joshua McClelland Print Room, and Windsor Antiques.

Another early piece acquired in Melbourne was a small *salver* (with a central engraved armorial) by William Peaston, London, 1747 (A1498).

Wilfred's surge in collecting directly coincides with the purchase 20 Heyington Place, Toorak in late 1962. Their new family home is a large double-storey house that had been constructed in 1933 to designs by architect A. Mortimer McMillan, a skilled practitioner in the Old English style. It was built on land subdivided from the grounds of the 19th century mansion *Dalmeny* for the manufacturer and grazier Henry Esmond Spry (1886–1962) and his wife Violet. By the end of the 19th century Heyington Place was well established as a prestigious residential enclave of mansions on large estates and 20 Heyington Place equated with stability, venerability, success in society and business. After a peripatetic life with so many houses leased, rented, and owned, 20 Heyington Place was at last a place to remain and establish a long-term home. It will play a substantial role in the Brookes' lives, and Roger's life until 2013.

A substantially larger house, with more rooms, provided more opportunity for more effects; space to create and display collections. Roger explained that this became one of the imperatives for building the collection, along with continuing to diversify Wilfred's portfolio of investments.

Decorating the domestic interior of 20 Heyington Place continued sporadically. The old English oak furniture from *Oxton Hall* was transferred here. While at 9 Scotsburn Grove, Betty had purchased a Turkish rug, Chinese carpets, an oval Mahogany dining room table and purchased six more

Hepplewhite-style Mahogany chairs. Around 1966, Wilfred acquired two *oak chairs* (A1323.1, A1323.2) and another *oak chair* with a caned seat (A1324). At first glance, the duo appear legitimate, however as with many examples of early English oak furniture one is of the 'Jacobean' style and dates to around 1920. Nevertheless, they were the right fit for the house. In April 1963 the farm at Wangaratta was sold and some of the contents ended up at 20 Heyington Place. Roger would recall that [by now] "*at least we had enough furniture.*"

Walls were hung with mirrors and paintings. Some of the paintings were those sourced from *Oxton Hall* and were by Frederick (Fred) Hall (English, 1860–1948) who was part of the significant Newlyn School of artists. His pastoral subjects *Shepherd and Flock Returning to the Farm* and *Farmyard with Figures and Hens* were displayed, along with a watercolour by David Cox Jnr, English, 1808–1885] *Old Inn, Ightham Mote, Kent*, 1878, that would remind, at least Betty, of home and her family. There was also a large portrait in oil of a young Betty (aged around 11 years) by Liverpool-based portrait and landscape painter J. V. R. Parsons (English, flourished 1891 - 1914) that was hung in the stairwell.

The Brookes also collected works by Australia artists such as an Ernest Buckmaster (Australian, 1897–1968) seascape view of *Cape Schanck, Elephant Rock* (that had been purchased for the dining room at the "old 28" St. Georges Road) and Sir William Dargie's (Australian, 1912–2003) *Harbour Scene with Boats*.

In 1967 Wilfred purchased more furniture in London to accommodate the growing number of pieces he had acquired. One of these was the 1820s Egyptian Revival style Rosewood *side cabinet* (A1868) more suitable for the storage and display of the growing collection of blue and white ceramics. Many of the silver pieces in the collection could be described as sideboard silver, to be shown on sideboards or on mantelpieces. Wilfred achieved this with such pieces as the William Grundy *pair of covered cups*, London, 1768 (A1568) which were displayed openly on the dining room table or mantelpiece.

Along with a dozen or so Georgian *wine glasses*, Wilfred continued to acquire silver at pace until Betty was forced to comment that she "*didn't want the place looking like Hardy Brothers.*" This dismissive aside was marked, as Hardy Brothers was an Australian jewellery business and certainly not in the league of the prestigious retailers that Wilfred purchased from. Betty would love to repeat this to Roger, and occasionally amuse guests with her anecdote.

It could also justify a burst of 'toy' or 'little and interesting *objet d'art*' purchases such as silver boxes, snuff boxes, vinaigrettes and visiting card cases by Birmingham silversmiths such as Nathaniel Mills (Birmingham, 1834, A1541; Birmingham, 1837, A1615; Birmingham, 1844, A1611; Birmingham, 1832, A1650), Edward Smith (Birmingham, 1841, A1628; Birmingham, 1845 A1542), Joseph Willmore (Birmingham, 1819, A1614) and Thomas Shaw (Birmingham, 1829, A1610) that could be discretely scattered into the collection without drawing attention. This also, feasibly, explains the numerous caddy spoons (George Knight, London, 1824, A1630: The Gold and





Silversmiths Co Ltd, London, 1904, A1631; London, 1896, A1632; London, 1809, A1633; Joseph Willmore, Birmingham, 1808, A1634; Joseph Taylor, Birmingham, 1790, A1635).

A Thomas Heming, *kettle on stand*, London, 1745 (A1680) was originally from the estate sale of the collection of the newspaper proprietor Sir Keith Murdoch (1885-1952) that was held at 39 Albany Road, Toorak, in March 1953. Sir Keith was a connoisseur and patron of the arts who had acquired a fine collection of Australian, British, and European paintings, prints and drawings alongside a remarkable collection of Chinese ceramics and antique furniture. Roger later corresponded with his widow Dame Elizabeth Murdoch AC (1909 - 2012) to let her know he had acquired it to which Dame Elizabeth replied that she “remembered it well and was sad to part with it but was glad that your father acquired it for his collection”. She went on to say that “your father’s collection was so interesting and beautiful. I always admired it enormously. It was kept in perfect condition.”

In 1964 Wilfred purchased a 1777 Belgian silver *chocolate pot jug*, (A1508) as they needed one for entertaining. It was one of very few pieces of non-English silver that Wilfred ever acquired. There is a handful of Irish silver (see also A1510, A1518, A1570, A1604). Continental pieces include a textbook example of a German parcel-gilt silver *standing cup and cover*, Nuremberg, circa 1650 (A1584) and a *beaker*, engraved with the initials ‘S W’ from Augsburg, circa 1743 (A1638) which appears in the portrait.

One of the last purchases by Wilfred was a *fruit bowl*, Birmingham, 1831 (A1572) by the firm of prominent Birmingham industrialist Matthew Boulton (English, 1728–1809). Boulton was initially a ‘toy’ maker of silver buttons and buckles who, with steam driven technology developed by James Watt, became a major producer of silver and Sheffield plate, a silver substitute. The *fruit bowl* adds a level of useful interest in design and manufacture, at that transitional point from workshop-made to mass production, by a maker who was attempting to sell pieces at better prices to a wider public who wished to buy them.

Betty Brookes died in 1968, at which time Wilfred reined in his collecting. He sold some pieces including a silver porringer. He was awarded Commander of the British Empire in 1972. Wilfred retired from most of his company positions in 1978 and on his retirement became chairman (later patron) of the Deakin University Foundation and was awarded an Honorary Doctorate of Letters by Deakin University on 26 May 1982. Wilfred was knighted for his services to industry and the community in London in 1979.

Roger continued in his career as an accountant. From 1968 he worked at the Colonial Gas Co. After becoming a Certified Practising Accountant (CPA) he moved to ALCOA Australia, where Wilfred was a director. While working there Roger, an early adopter of Information Technology and computing, undertook further postgraduate studies in IT at RMIT.

The first item of silver Roger purchased by himself was a small Georgian silver *cream pail* by Edward Aldridge and John Stampe, London, 1754 (A1596) as a Christmas present for Wilfred. He purchased it from John H. Bourdon-Smith, a renowned and indefatigable London-based silver dealer who was visiting Australia at the time and this, both dealer and present, would have impressed his father.

The engagement gift of the Langlands and Goodrick *tankard* Newcastle, 1755 (A1503) may have influenced Wilfred to buy a notable *tankard* by David Willaume I, London, 1701 (A1540) in 1974. Wilfred did buy a few more cabinet pieces. One of these was a splendid Rococo-style *coffee pot* by John Broughton, London, 1767 (A1520) on a neatly paired Paul Storr, *stand with burner*, London, 1824 (A1521). Tankards, coffee pots, and salvers were impressive and of the right measure to fit into and create balanced displays in the cabinets in the drawing room of Heyington Place.

When Sir Wilfred died on 1 August 1997, Roger took over the custodianship of the family home and collection. With it came responsibility, by this time, of an impressive collection of English silver, ceramics, and furniture which had its genesis in the collection of his English maternal grandparents, Arabella and Albert Henry Heal, to which, over a collection period of 35 years, had been added nearly 150 items of fine English silver by Sir Wilfred.

Roger did not add to the collection straightaway. At this time Roger said he had no particular interest in silver, or the collection, until he started to think about replacing some of the pieces that Wilfred had sold, including a silver *porringer* – which he later achieved with the purchase of a *porringer*, London, 1690 (A1679).

One of Roger's first actions was to continue the support of the many charities including Deakin University Foundation and Kooyong Lawn Tennis Foundation that Sir Wilfred had championed.

Roger, in addition, gave substantial support to Melbourne Grammar, Graduate House and Trinity College at the University of Melbourne. Roger would go on, in 2006, to sponsor the annual The Brookes Oration hosted by Deakin University (which was named after Alfred Deakin, Roger's paternal great-grandfather). The Oration is named in honour of Roger's father, Sir Wilfred Brookes. Roger would present the Brookes Medal to the top MBA student each year.

In the 1980s Roger travelled to the Middle East, Greece, and Turkey. Following his retirement from ALCOA Australia in 1985 Roger made numerous trips overseas to explore his fascination with The Silk Road and enthusiasm for Islamic architecture and arts.

Around 2004 Roger started to think about the future of his collection and Heyington Place. He was introduced to Nina Stanton (TJC Director 2000 - 2008) by his solicitor Linton Lethlean, who was advising Roger about the future of his collection.

In thinking about the future of the collection, Nina Stanton, Andrew Dixon, and Robyn Ives encouraged Roger to consider purchasing pieces by women and Huguenot silversmiths, and English blue and white porcelains especially from the Caughley and Worcester manufactories with TJC in mind.

The potential new foci for the development of the collection were not without precedent as it already held a number of items by both women and Huguenot silversmiths and porcelains that had been acquired by Sir Wilfred. Roger was amenable to the proposals especially as he knew that a substantial proportion of the audience of TJC was female, and it seemed like a good idea to have a representation of women silversmiths.

Andrew Dixon became a regular weekend visitor to Heyington Place from 2004. He assisted Roger curate and catalogue the collection adding photos, filing documentation, and ensuring relevant stories were recorded and research noted.

A new phase of the collection was about to begin. Roger started collecting for himself, tentatively through reputable and reliable local brokers and dealers, some of whom had been preferred by Sir Wilfred including Kozminsky. As Roger's confidence and interests grew, this circle widened to include Abbott's Antiques, Barrie Cathcart's Antiques, Lynzay Antiques. Peter Foster Antiques, Vanopa Antiques & Fine Art, Janet Niven Antiques and Moorabool Antiques for ceramics, and Kevin Murray; Kozminsky; Martyn Cook Antiques and Rutherford's for silver; and Harvey Wilkins Antiques, John Wilson Antiques for furniture, as well as attending the *Melbourne Antique Fair* at the Malvern Town Hall and variations of the Australian Antique & Art Dealers Association Antiques & Art Fairs in Melbourne and Sydney. More recently the advice of Mathew Lafite and internationally Mary Cooke Antiques offered sources for silver. As with some 21st century collectors the internet opened a new world to acquire works for Roger's home.

On one London trip Roger asked his cousin John to visit the premises of a favourite dealer of his father's John H Bourdon-Smith Ltd in Duke Street, St James.

Roger became more involved with the activities of TJC. He became a member of The Friends. In 2005 Roger was informed about an early, large, and heavy *soup tureen* by Alexander Johnston, London, 1755 (A1255). It features the Arms of Stonor impaling Blundell, for the marriage of Thomas Stonor, 2nd Lord Camoys (1766 - 1831) of *Stonor House*, Oxfordshire. The notable *soup tureen* was the first piece Roger supported, initially donating the funds to TJC anonymously, later indicating that he wished to be acknowledged for the support provided.

A rationale for collecting Huguenot silversmiths, who had left France and settled in England to escape religious persecution, was that their advanced silver-making techniques and designs provoked English craftsmen to make comparable works to meet the burgeoning demand for more sophisticated French-styled pieces, thus having a huge impact on English silver production. Likewise, the interest in women artists and craftspeople was being provoked by museums and more widely by society who were asking "Why Have There Been No Great Women Artists?"

This would have been especially pertinent for Nina Stanton, who would have motivated Roger's thinking. Roger had, incidentally, been given the Rebecca Emes and Edward Barnard *wine strainer and funnel* London, 1824 (A1648) as one of his christening presents.

Wilfred's acquisitions had included a number of key women silversmiths such as Susannah Barker's, *baby rattle*, London, 1792 (A1613); Hester Bateman's, *wax jack*, London, 1783 (A1523); Rebecca Emes and Edward Barnard's, *bell*, London, 1820 (A1574); Dorothy Mills' (née Sarbitt, sometimes Sarbit) *pair of salvers*, London, 1768 (A1529); Elizabeth Oldfield's *marrow scoop*, London, 1753 (A1651); and Mary Rood's, *set of four trencher salts*, London, 1722 (A1507).

Roger went on to purchase further pieces by women silversmiths. These were by Hester Bateman including a *marrow scoop*, London, 1789 (A1662); *helmet-shaped cream jug*, London, 1790 (A1674); *mug*, London, 1781 (A1690); and *pedestal caster*, London, 1783 (A1691); and a Rebecca Emes and Edward Barnard, *wine cup*, London, 1823 (A1641).

New women silversmiths were added including [Peter and] Ann Bateman, *four salt spoons*, London, 1799 (A1708); Elizabeth Cooke, *salver*, London, 1771, (A1720); a *salver* attributed to Elizabeth Jones, London, 1786 (A1606); and a handful of pieces which were later identified in the Victorian *canteen of cutlery* (A2037) to have been made at various dates by Elizabeth Eaton and John Eaton (see A2039, A2050, A2051, A2052, A2065).

Additional Huguenot silversmiths began to be purchased with TJC in mind. In the same way as the women silversmiths, Wilfred's collection also included works by the Huguenots. Wilfred had acquired a simply engraved *tumbler* by David Tanqueray, London, 1673 (A1732) in the mid-1960s. Wilfred had already purchased the David Willaume I, *tankard*, London, 1701 (A1540) in 1974.

The Huguenot collection grew to include works including John (Jean) Jacob *cup and cover*, London, 1741 (A1692) and a *cake basket*, London, 1753 (A1722); Jacob Margas *caster*, London, 1712 (A1599) and a *tea kettle* (with matching stand with burner), London, 1712 (A1701); along with a *coffee pot* by David Willaume II, London, 1732 (A1681) and a Pierre Gillois *sugar vase*, London, 1781 (A1678), and William and Aaron LeStourgeon, *argyle*, London, 1769 (A1656).



The growing accumulation of silver required more storage and a handsome Irish Mahogany and Rosewood *Secrétaire bookcase*, circa 1820 (A1871) was acquired to accommodate the new pieces in early 2005.

The association with TJC progressed, and by 2005 Roger was interested in building on his mother's collection of Caughley blue and white porcelain decorated with the 'Fisherman' pattern.

Betty had inherited a collection of attractive cabinet pieces from several manufactories from her family in England. It included a Swansea Pottery *set of twelve fruit plates*, circa 1814–1817 (A1809), New Hall china manufactory *set of three dessert plates*, Shelton, circa 1790 (A1338) and Derby Porcelain Manufactory *bread and butter plates*, Derby, circa 1815 (A1339). These made a decorative display in Arabella's *secrétaire bookcase*. Smaller individual pieces such as her Rockingham ceramic factory *vase*, circa 1865, (A1340), Herbert Minton and Co., *teacup and saucer*, early 19th century (A1804) and Worcester porcelain factory *cup and saucer*, circa 1775 (A1826) added to delicate examples that reflected her taste.

Roger was encouraged by Robyn Ives, a collector but also a lecturer and President of the Wedgwood Society of Australia who had a good understanding of 18th century English pottery and porcelain. With Roger, Ives sketched out a workable and discrete focus on English blue and white porcelain, focussing on the Caughley and Worcester manufactories.

Ives prompted Roger to broaden the scope from the 'Fisherman' pattern. Rather than building a collection of representative pieces of this one pattern or design, Ives suggested the seeking of different designs and patterns, both painted and printed, to provide a comparison to and understanding of the fashionable periods encompassed based on pieces Betty had.

The new works he acquired increased not only the range of motifs but innovations and fashionable inspirations. The Caughley porcelain factory *coffee pot (with Birds on Branch pattern)* late 18th century (A1765) also compares forms of thumb grip similar to silver. A Worcester porcelain factory *teapot with 'Two Quail' pattern*, circa 1770 (A1833) is decorated in the Oriental style that were a commercial success for the pottery.

A large and impressive Worcester porcelain factory *teapot*, circa 1770–1780 (A1763) has a printed 'Three Flowers' pattern and a rose finial which was a distinguishing feature of the manufactory's teapots and coffee pots. To add a comparative example to the silver *strawberry dishes* by William Cattell, London, 1784, (A1561) and John Angell London, 1829 (A1551) the Worcester porcelain factory *strawberry dish with Pine Cone pattern*, circa 1760 (A1823) show an alternative serving dish for the table.

To contain the burgeoning number of porcelain pieces, Roger acquired a tall, slim and elegant Chippendale-style breakfront *display cabinet*, circa 1770 (A1886). Roger was delighted that the provenance was from both the estate of Mrs. Marjorie May Kingston (1918 - 2009) a renowned collector of art, furniture, porcelain, and silver, and that she had originally purchased it from William Johnston's Kent Antiques in Armadale.

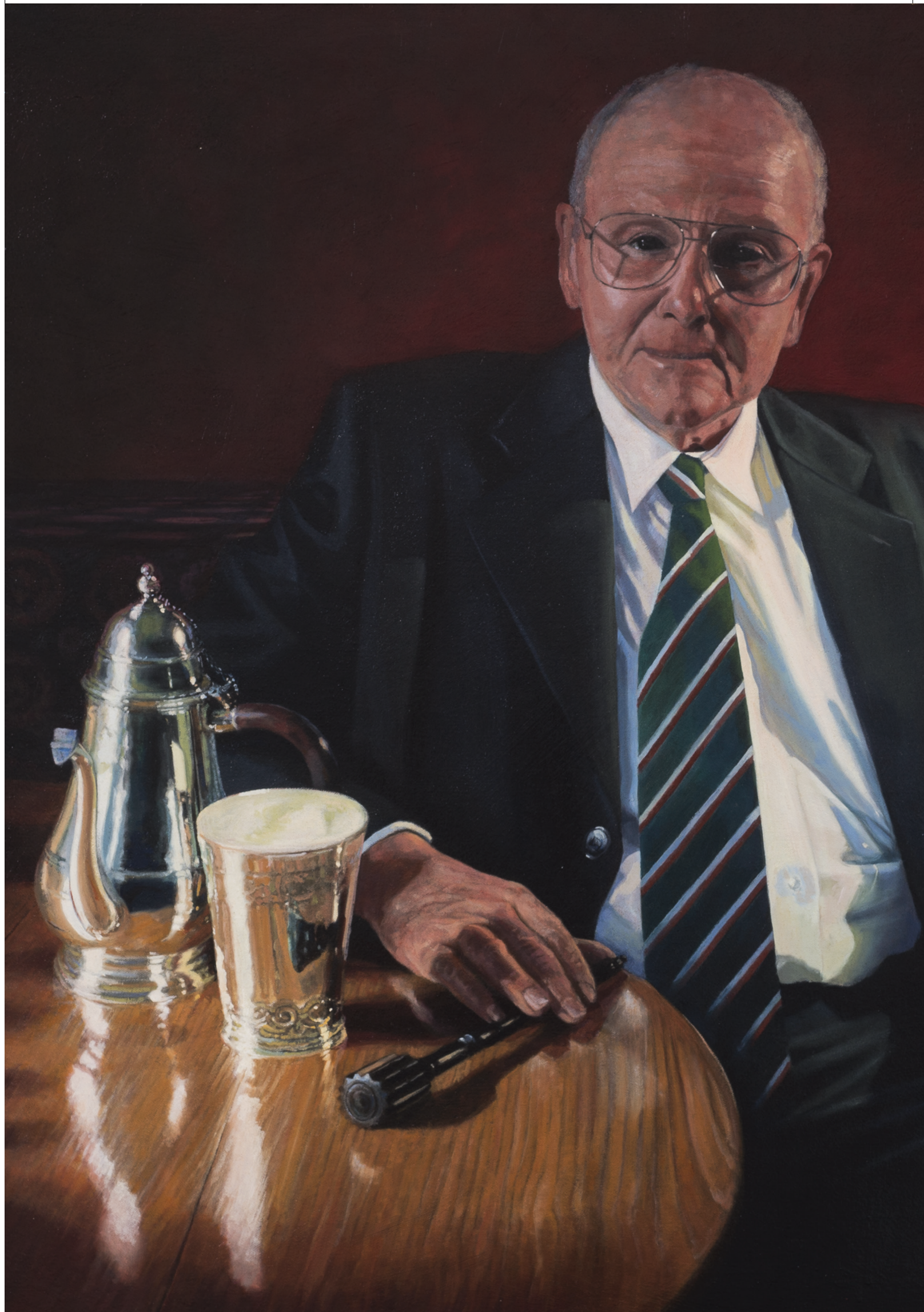
Roger continued pursuing his new interests in silver with a set of six *entrée plates* by Daniel Smith and Robert Sharp, London, 1784 (A1653) which are a fine addition to a grand dining table.

The purchase of a *chocolate pot* by Jonathan Madden, London, 1705 (A1657) sparked Roger's interest in armorials. Provenanced through its finely engraved armorial, the *chocolate pot* was formerly in the collection of the first Lord High Chancellor of Great Britain, William Cowper, 1st Earl Cowper (circa 1665–1723) and his wife Mary, Countess (née Clavering) Cowper (1685–1724) of *Panshanger*, a large country house in Hertfordshire. An undated *moulinet* (A1658) was also acquired to go with the *chocolate pot*. Andrew Dixon donated funds to acquire a *portrait of William Cowper, 1st Earl Cowper* by Jonathan Richardson (English, 1665–1745), England, 1706 (A1259) hoping that one day they might be reunited.

Roger commissioned Melbourne artist Gary Proctor to paint his *portrait (man with a moulinet)*, 2007 (A2033). In it, Roger is seated next to his mother's oak *gateleg table* (A1878) with the Jonathan Madden *chocolate pot* (A1657) and *moulinet* (A1658), one of his father's *beakers* (A1638) and wears his Trinity College striped sports tie. Proctor creates a still life portrait revealing the warmth of Roger and, with a few simple objects, expresses the story of his father and mother, a son and

above | maker unknown, *secrétaire bookcase*, Ireland, circa 1820, Mahogany, Rosewood, parcel gilt, 2150 x 1160 x 580 mm, bequest of C H (Roger) Brookes, Melbourne, 2021 (A1871)

right | Gary Proctor (Australian, active circa 2008), *portrait (man with a moulinet)*, Melbourne, 2007, oil on canvas, bequest of C H (Roger) Brookes, Melbourne, 2021 (A2033)





man, their shared familial loyalty united through objects, and his former university college.

In the next phase of collecting, Roger's acquisitions continued with a bevy of early plain and simple *teapots* (see A1699, A1700, A1705, A1712, A1716); a pleasing group of *argyles* (see A1656, A1672, A1729); two outstanding *tankards* (see A1703, A1717); and a number of *serving dishes* (inc. A1670), many of these with armorials, which added curiosity, and rarity to the collection.

Armorials provided another opportunity for an enquiring Roger to research, decipher and interpret. Armorials were put on objects to reinforce status, following the long-standing tradition of aristocracy to display their coats of arms on their possessions as visible evidence of standing and lineage. As England became wealthier, people of lower ranks were able to afford silver and aspire to the status it represented. Silver (and porcelain) pieces of the upper classes and, later, for less noble clients soon became emblazoned with their arms, patron saints, or personal devices and ciphers.

One of these armorial wares was a *pair of vegetable tureens* by William Elliott London, 1817 (A1670) which are notable for their family crest and the detachable cast finials of a fierce mythical creature on the lids. However, as with many of the pieces in the collection, to date, these arms have not yet been identified.

The teapots are distinguished by their plainness and simplicity, some with the addition of armorials or commemorative inscriptions. The "Dutch" style Christopher Canner *tea pot*, London, 1704 (A1705) with its octagonal curved spout and ivory handle, is engraved with a contemporary coat of arms.

In England the earliest pouring vessel intended to be used as a teapot has been dated at 1670 and there are very few teapots dated before 1710 making this Queen Anne period teapot a remarkably rare example.

A Humphrey Payne bullet-shaped *tea pot*, London, 1724 (A1716) with engraved heraldic crest on the body is distinguished by being a saffron pot and being inscribed *Spica ad Bibendum* (*Spice to taste*) on base.

This is a phase when provincial silversmiths, that is those from outside London, were also collected, and is a nice symmetry back to the basis of the collection whose first piece was provincial, the *tankard* from Newcastle. A John Carnaby *tea pot*, Newcastle, 1721 (A1700) is an early teapot and features an octagonal pear-shaped design, while the West Country Robert Joseph Collier's *tea pot*, Exeter, 1725 (A1699) is a simply delightful bullet shape devoid of armorial but with an applied shell decoration to base of spout. A large *tea pot* by Robert Gordon, Edinburgh, 1742 (A1712) is engraved with the arms of Spearman impaling Young, is affectionately engraved on the base for the marriage of Charles Spearman of Thornley Hall, county Durham to Margaret, sister of William Young, governor of Trinidad and Tobago 1759 which adds interest to direct and indirect links to colonialism and a range of British and global histories - social, industrial, political, and cultural.

Once more, perhaps with a sense of symmetry to Wilfred's collecting early English silver, Roger purchased two pieces by Irish maker Matthew West, one of the most renowned silversmiths of Dublin. The body of his *cream jug*, Dublin, 1770 (A1570) is naively chased with the figure of a milkmaid



stood next to a rustic farmhouse while his *sugar bowl*, Dublin, 1770 (A1696) is similarly chased with a milkmaid stood next to a Georgian-style house and both depict everyday pastoral landscapes.

A discrete part of Roger's later collecting were three *argyles* by William and Aaron LeStourgeon, London, 1769 (A1656); Charles Aldridge and Henry Green, London, 1778 (A1672); and Andrew Fogelberg, London, 1778 (A1729). All performing the same function of keeping gravy warm, each are distinctive in their elegant design and exquisitely simple form.

An argyle was an ingenious vessel invented to keep gravy or sauces hot and these were popular between 1765 and 1800. They were made in silver, porcelain, earthenware (see A1808), and Sheffield plate in shapes similar to a covered coffee pot with a handle and spout. There were two ways of keeping the liquid hot. There was an external jacket, filled with hot water, that enclosed an inner gravy reservoir. The user poured hot water into the 'jacket' through the aperture at the back (see A1729). Alternatively, a hot iron was placed in an internal socket (see A1672). A wicker handle could protect the user's hand from the heat (see A1729). These argyles have a spout rising from the base to avoid pouring out the fat, which separated and rose to the surface as the gravy cooled.

As his inquisitive interests changed, Roger developed other discrete collections. He maintained a modest collection of shells, rocks, minerals, numismatics, stamps, and more recently a collection of Indigenous and Oceanic art.

Roger's support of TJC continued when he donated a selection of fifteen Georgian period wine glasses to the 'teaching

collection' in 2007. Soon after Roger was appointed an inaugural Ambassador of TJC in 2008, an appointment he held until 2017. To enhance his learnings, Roger also became involved with the Silver Society of Australia's Melbourne meetings, becoming an active member in 2013 and occasionally he wrote articles for their newsletter. To encourage participation and new membership, he supported their meetings being held in the Kent Room at TJC. Around the same time, he generously sponsored a formal dinner for the combined Melbourne and Sydney members in the Sir Norman Brookes Room at the Kooyong Lawn Tennis Club. It was through his involvement with TJC and the Melbourne meetings of the Silver Society of Australia, that Roger fervently shared his collecting enthusiasms and philanthropic endeavours.

Roger moved to a new apartment at Mathoura Road, Toorak in 2013 and a further fourteen items of furniture, tea caddies, and porcelain were donated to TJC. Before he left Heyington Place, Roger commissioned Melbourne-based artist Jason Roberts (Australian, born 1969) to depict his home in *portrait (20 Heyington Place)* (A2035) as a memento of his time lived there.

As with any collector Roger was always concerned for the safety and security of his collection. Ingeniously, he made an online purchase of a reasonably priced (and very large) Elkington Plate George III-style *hot water urn*, circa 1936 (A1735). Elkington & Co. were Birmingham silver manufacturers founded in the 1830s. The Robert Adam-style *hot water urn* was a design and shape that remained unchanged since it was first manufactured by them in the mid-19th century. Roger



proudly displayed this piece at the entrance to his new home as an obvious decoy to any would-be burglars to be distracted by and in the expectation that they would nab it in preference to his other pieces.

While much of Roger's collecting had frequently centred on items that would fit in cabinets, some of the later acquisitions were for the centre of the dining or tea table, rather than the sideboard. His collection never included epergnes, or centrepieces, so the acquisition of cake baskets and bread baskets marked a new direction. Elaborate pierced silver baskets began to be made in England in the late 16th century and could be used in whatever way their owners chose. Some were intended for fruit or sweetmeats; some could hold cakes or bread.

It is highly likely that the two baskets Roger purchased, were not for their function and form, but were predominantly for the provenance that their armorials indicated. The Samuel Herbert and Co, *cake or bread basket*, London, 1750 (A1727) has a large hand engraved cartouche enclosing an armorial and the motto *Luceat et crescat* (*Let it shine and grow*) for the Blackwood family. Similarly, the John (Jean) Jacob, *cake or bread basket*, London, 1753 (A1722) has a later hand engraved coat of arms and the motto *Industria* (*By Industry*) for Sir Robert Peel who was Prime Minister of the United Kingdom from 1834–1835 and 1841–1846. The top of the swing handle is engraved with the contemporaneous arms of Francis Darby (1783–1850) of Sunnyside House, Coalbrookdale. The *bread basket* was later in the possession of Sir Robert Peel, as his coat of arms indicate.

A number of the final items Roger acquired were sourced in Melbourne. An object that brought Roger great delight was a substantial *tea urn* by John Denzilow (or Denziloe), London, 1784 (A1715) due to its fine form and the finely engraved

gartered Danish royal arms on the piece, along with the motto *PRUDENTIA ET CONSTANTIA* (*By prudence and steadfastness*). The crest, and hallmark for 1784, indicates that the *tea urn* was likely commissioned for, or by Frederick VI of Denmark and Norway (who reigned from 1768–1839), to commemorate his confirmation as regent.

One of Roger's last purchases was a dome-covered *tankard* by Robert Cooper, London, 1682 (A1703) which appropriately returned Roger to the origins of the collection and his father's engagement present. The very large heavy *tankard* with cast oak leaf finial, cut card work decoration, and a thumb piece consisting of a couchant lion with outstretched paws symbolised the restoration of the English monarchy in 1660.

Roger Brookes died at his home on 25 July 2020. By the time of his death, Roger had added a substantial number of works of silver, dozens of pieces of porcelain, and maintained and developed one of the most significant collections of predominantly English 18th century silver in private ownership in Australia.

Sir Wilfred and Roger Brookes' careful (never impulsive) and astute collecting, emerged, at first, from an engagement present and a selection of works from Betty's family home in *Oxton Hall*. Wilfred's resulting interest in silver eventually transformed a few pieces into a collection of remarkable merit. Roger built on these foundations and made his own significant additions of Georgian silver, furniture, and porcelains to his parents' collections.

Through this magnificent bequest Roger Brookes, and his family, will be remembered as the keeper and maker of a great collection, a generous philanthropist, and a discerning collector.

ANDREW DIXON

WHY I COLLECT SILVER PART I

Towards the late 1920s a young Australian bachelor went to England bearing a letter of introduction to a Birkenhead family. On arrival he rang up. He could still remember the telephone number in the mid-1990s; he was immediately invited to stay there for the weekend.



The young man was impressed by the quiet elegance of the place with its tasteful furnishings. He was introduced to a young lady and subsequently the couple became engaged. During the engagement his future father-in-law said: "Now you can choose any piece of silver in the house you like."

Standing on a table was an impressive silver *tankard** and the young man said: "I would like that." The older man handed it to him straight away. Later when the couple were together his fiancée said: "That was my father's favourite piece of silver you chose, and he picked it up and handed it to you without batting an eyelid."

After marriage the couple settled in Australia, and I was born after an appropriate interval. Then came a number of challenges: first the Depression and then the death of my grandfather in England when my mother received a few silver items from his estate. Some years later this was followed by the War.

For reasons not explained, in the early 1960s my father started to take an interest in silver and purchased a book on silver marks: he began studying it at the weekends together with his wife's silver. This led my mother to exclaim with slight annoyance: "Your father's in the sitting room looking at my silver with a magnifying glass."

Shortly after, the first piece of silver was acquired: this was a small hot milk or water jug [*chocolate pot*] of continental origin, now believed to be Belgian (A1508).

More pieces of silver were gradually purchased; however, my mother's attitude towards this activity was somewhat ambivalent, possibly because it watered down the importance of the original collection or for other reasons.

She referred to an antique collector we knew as being "acquisitive". I believe one reason for opposition, may have stemmed from the fact English professional classes thought it inadvisable to put items on display, known to have originally been the property of the aristocracy, and therefore deemed inappropriate for those in a different social situation.

An antique bearing an armorial could give the impression of trying to claim a family connection where none existed. Another reason may have been that collecting for the sake of collecting was simply "not done". However, in some quarters it was acceptable to acquire a few tastefully selected objects provided the question of money did not come into it.

On my mother's death I acquired her collection and on my father's death his; I had the latter valued for future capital gains tax purposes. I knew nothing about antiques, a fact that was immediately apparent to the valuers. This left me with two alternatives: either sell the collection (an idea which appalled me) or retain it and start to learn something about silver with the objective of making a few purchases. I decided to go on.

Possibly my interest in collecting stems from the fact I grew up with silver items in the house and this has influenced me in a subliminal way. Perhaps genetics was partially responsible. This leads to the question as to why we collect anything. Security for the future.

ARGENT

*Here are some details about the *tankard* | A *tankard* with a banded dome cover with volute thumb piece and loop handle with heart-shaped terminal, the tapering body with a circular band, on a spreading circular foot. Stamped with makers mark JL over JG (John Langland I and John Goodrick: mark registered 1754), lion passant guardant, leopards head crowned, three castles, date letter Q. See *Jackson's* (1989 edition) page 500

above | makers mark of Langlands and Goodrick (active 1754 - 1757), *tankard*, Newcastle, hallmarked 1755, sterling silver | 180 x 185 x diameter 130 mm | weight 766 gm, bequest of Mr. Clive Hele (Roger) Brookes, Melbourne, 2021, in memory of his parents Sir Wilfred Deakin Brookes, CBE, DSO, AE and Mrs. Betty (née Heal) Brookes (A1503)

EDITORS NOTE | The article by Roger Brookes was first published under the pseudonym Argent in the *Newsletter* of the *Silver Society of Australia Inc* August 2010, pp 17. It has been updated and amended to correctly identify the engagement *tankard* which had previously been identified as A1509. This article has been reproduced with the kind permission of the *Silver Society of Australia Inc*.



TANKARDS

A tankard is traditionally a single-handled drinking vessel with a lid. Usually much bigger in size than a mug and very often of quart capacity.

In England, silver tankards do not appear to have been made before the 16th century, and they have not been found mentioned in wills or inventories earlier than the reign of Elizabeth I. The medieval ceremonial drinking tradition continued to be observed in large households during the 16th century, which saw the lord or most senior person present, always served with drink in the most handsome of the available covered cups. Other cups, often uncovered, were then brought by the yeoman along the table to each guest in turn. During the 17th century, this customary ceremonial practice lapsed as families retreated into private dining rooms and habits changed.

According to Jackson (1911), *"the earliest known example appears to be one of the year 1548 in the possession of Lord Swaythling ... a small flagon-shaped tankard, six inches in height bearing the London hallmarks for 1548-9. It originally belonged to Dr. Wright, Archdeacon of Oxford, who had bequeathed it in 1561 as of the value of £9 to £10."*

Two basic forms of 16th century tankard are illustrated in figures 1 and 2 (see this page, right): a very rare pear-shape and the more standard tapering cylindrical type. The former according to Schroder (1988), may have been derived from pottery or pewter shapes. The latter are generally assumed to have originated in a type of mounted vessel whose body was made from an ox horn.

Today, most extant tankards date from the late 17th century through to the first quarter of the 19th century. The Brookes Bequest contains seven English silver tankards of London and also North Country extraction, spanning the reign of Charles II to George III.

The earliest tankard in The Brookes Bequest is a Charles II silver tankard, hallmarked for London 1682 by Robert Cooper (figure 3, see page 20, top, see also front cover and page 23 top left A1703).

Of large size, with a finely modelled figure of a couchant lion and cast acanthus leaf spherical finial, with intricate cut-card work decoration to the top of the hinged cover. The five-lug hinge securing the cover to the body was required to support the significant weight of the lid. The piece also has a central support girdle and scroll handle with cartouche shaped terminal. The detailed cut-card work decoration applied to the cover, in addition to a full set of London hallmarks which correspond with those struck to the body of the piece is seen in figure 4 (see page 18, top left).

The restoration of the monarchy in 1660 caused the London silversmiths to produce more ornamental tankards ... a weighty and finely modelled couchant lion with front paws extending towards the centre of the cover is sometimes found.*



top right | makers mark of HS, tankard, London, hallmarked 1572, silver, 190 mm, [Schroder, T. (1988). *The National Trust Book of English Domestic Silver 1500-1900*. Penguin Books] (figure 1)

bottom right | makers mark of TT, tankard, London, hallmarked 1578, silver and silver gilt | 194 mm, collection of the British Museum, London, [Schroder, T. (1988). *The National Trust Book of English Domestic Silver 1500-1900*. Penguin Books]. (figure 2)

left | makers mark of John Mitchison (English, active 1784-circa 1792), tankard, Newcastle, hallmarked 1788, sterling silver, 218 x 185 x diameter (at base) 132 mm; base 112 x 112 mm, bequest of C H (Roger) Brookes, Melbourne, 2021 (A1717) (figure 6, see also bottom left, page 20)



The identity of the maker of *tankard* hallmarked for London, 1690 by maker WC below a crown is unrecorded (*figure 5*, see *page 21*, *second from top*). With dome cover and double C-scroll thumb piece; the loop handle engraved with the initials 'TWLM' and dated 1731; the tapering body decorated with a single band, raised on a banded circular foot. The cover on this piece is interesting, mostly due to the extent of the domed top.

The famous Huguenot silversmith David Willaume I is the maker of a very substantial *tankard* from the beginning of the 18th century (*figure 6*, see *page 19*). One will note the stepped, flatter domed cover and volute scroll thumbpiece. This time with a finial, a similar characteristic with *figure 3* (see *page 21*, *top*). The rococo chased decoration is later and most likely added in the middle years of the 18th century to keep up with changing fashions.

Note the extent of the domed cover on the tankard by Humphrey Payne of 1738 (*figure 7*, see *page 21*, *second from bottom*), and its similarity with *figure 5*. Owing to changing tastes in the first half of the 18th century, it was commonplace to request your silversmith to "update" 17th century tankards. As a result, the extent of the dome to the cover of *figure 5* has likely been exaggerated in circa 1730, some forty years after its date of manufacture.

The earliest English provincial silver *tankard* in The Brookes Bequest (*figure 9*, see *this page*, centre, A1503) is hallmarked for Newcastle, 1755 by the makers John Langlands and John Goodrick. This piece was an engagement present to Wilfred Deakin Brookes from Albert Henry Heal of *Oxton Hall*, Birkenhead on the occasion of Wilfred's engagement to Albert Henry Heal's youngest daughter Betty Heal in 1928. It was Wilfred's first piece of Georgian silver.

John Langlands and John Goodrick took over the business of their master, Isaac Cookson upon his death in 1754. John Goodrick died in 1757 and Langlands carried on the business. The Langlands family became the largest silversmiths in Newcastle and successive generations continued the family trade for sixty years.

One observes the baluster shape of the *tankard* by Joseph Bell dating to London, 1760 (*figure 10*, see *page 20*, A1640). The circular trumpet foot is indicative of styles of the second half of the 18th century, differing from their earlier counterparts which tended to be made with flatter squat bases.



top left | detail of makers mark of Robert Cooper (English, active mid-17th century – post 1697), *tankard*, London, hallmarked 1682, sterling silver | 210 x 230 x diameter 150 mm, bequest of C H (Roger) Brookes, Melbourne, 2021 (A1703) (*figure 4*, see also *cover and page 23*, top left)

centre left | detail of makers mark of Langlands and Goodrick (active 1754 – 1757) *tankard*, Newcastle, 1755, sterling silver | 180 x 185 x diameter 130 mm | weight 766 gm, bequest of Mr. Clive Hele (Roger) Brookes, Melbourne, 2021, in memory of his parents Sir Wilfred Deakin Brookes, CBE, DSO, AE and Mrs. Betty (née Heal) Brookes (A1503) (*figure 9*)

bottom left | detail of makers mark of John Mitchison (English, active 1784–circa 1792) *tankard*, Newcastle, hallmarked 1788, sterling silver | 218 x 185 x diameter (at base) 132 mm; base 112 x 112 mm, bequest of C H (Roger) Brookes, Melbourne, 2021 (A1717) (*figure 12*, see also *page 18*)

right | makers mark of David Willaume I (French; English, 1658 – 1741 | fl. 1697–1728) *tankard*, London, hallmarked 1701, sterling silver | 210 x 210 x diameter (at base) 152 mm | with later rococo chasing, bequest of Mr. Clive Hele (Roger) Brookes, Melbourne, 2021, in memory of his parents Sir Wilfred Deakin Brookes, CBE, DSO, AE and Mrs. Betty (née Heal) Brookes (A1540) (*figure 6*)







The second English provincial silver tankard in The Brookes Bequest is illustrated in *figure 11 (this page, bottom right)*. A fine example of a Newcastle tankard, made by John Mitchison in 1787 (A1717). This tankard is modelled in a typical Newcastle design with the swirl lobed bands and flat top to the cover. This piece has a slightly tapering main body which is plain in design and stands on a stepped spreading base decorated with swirl fluting and reeded bands. The hinged domed cover also displays a swirl lobed band and rises to a plain domed section, with flat top. The scroll carrying handle displays a cast cipher thumb piece and pendant drop mouldings, in addition to terminating in a beautiful heart shaped motif, at the base, with bright cut border. The front of the main body is very finely engraved with a shield surrounded by a cartouche of pluming scrolls and floral sprays (*figure 12, see page 20, bottom left*).

The Arms and Crest are those of two very ancient Scottish families, these being Moncrieff, created 1626, of *Tullibole Castle*, impaling the Bruce family of Kinloch. The Moncrieff's are of great antiquity and possibly descend through a female stem of the Celtic Royal Dynasty. The name Moncrieff is derived from the Barony of Moncrieff in Perthshire. Their lands take their name from the Gaelic name *Monadh Craibhe* meaning hill of the sacred bough. *Tullibole Castle* is a 17th century castle in the Crook of Devon, a village in Perthshire. It was built by John Halliday in 1608. In 2012, a memorial was unveiled at the castle, commissioned by the current owner of the castle Rhoderick Moncrieff. It commemorates the Crook of Devon Witch Trials of 1662 where previous members of the Moncrieff family sent eleven people to their deaths because they were believed to be witches!

AFTERWORD

It has given me great pleasure to discuss some of the details of the tankards in The Brookes Bequest. I recall with fondness the times Roger and I would consider the ceremonial drinking practices of times gone by and Roger's delight in lifting one of his tankards (empty, of course!) in imitation of how one might have used a covered drinking vessel as intended.

MATTHEW LAFITE FSA SCOT. FRSA

left | makers mark of Joseph Bell I (English, active after 1707, tankard, London, hallmarked 1760, sterling silver | 200 x 170 x diameter (at base) 105 mm, bequest of Mr. Clive Hele (Roger) Brookes, Melbourne, 2021, in memory of his parents Sir Wilfred Deakin Brookes, CBE, DSO, AE and Mrs. Betty (née Heal) Brookes (A1640) (*figure 10*)

right, from top to bottom |

makers mark of Robert Cooper (English, active mid-17th century – post 1697), tankard, London, hallmarked 1682, sterling silver, 210 x 230 x diameter 150 mm, bequest of C H (Roger) Brookes, Melbourne, 2021 (A1703) (*figure 3, see also front cover and page 20, top left*)

silversmith not identified, tankard, London, hallmarked 1690, sterling silver | overall 175 x 175 x diameter 120 mm | maker's mark 'W C' below a crown, bequest of Mr. Clive Hele (Roger) Brookes, Melbourne, 2021, in memory of his parents Sir Wilfred Deakin Brookes, CBE, DSO, AE and Mrs. Betty (née Heal) Brookes (A1509) (*figure 5*)

makers mark of Humphrey Payne (English, before 1694–1751), tankard, London, hallmarked 1738, sterling silver | overall 170 x 160 x diameter at base 120 mm, bequest of Mr. Clive Hele (Roger) Brookes, Melbourne, 2021, in memory of his parents Sir Wilfred Deakin Brookes, CBE, DSO, AE and Mrs. Betty (née Heal) Brookes (A1506) (*figure 7*)

makers mark of John Mitchison (English, active 1784–circa 1792), tankard, Newcastle, hallmarked 1788, sterling silver | 218 x 185 x diameter (at base) 132 mm; base 112 x 112 mm, bequest of C H (Roger) Brookes, Melbourne, 2021 (A1717) (*figure 11, see also page 19, page 20 bottom left*)





EARLY SILVER SPOONS

During the reign of Elizabeth I, Queen of England, only the very wealthy could afford the luxury of having a silver spoon. In some ways there is a parallel with the ownership of a Rolls Royce limousine today. In those days a spoon was a personal item that travelled with its owner. Usually it would be their only spoon.

Each person, from the poor to the rich, used only a knife and spoon to eat with. Personal forks were not used in these early times. The poor used wooden spoons or perhaps shells bound to a stem. Middle class citizens had spoons made of latten, an alloy of copper, tin, zinc and lead, or spoons made of pewter. Spoons made of silver were only for the very rich.

The 16th century spoon resembled the modern spoon in that it

had a stem and a bowl. In every other respect it was different. The handle was a hexagonal stem. The bowl was shaped like a fig. Silver spoons were made out of one piece of silver save for the finial. They were usually made by specialist spoon makers. The finial was cast separately and attached, in the case of spoons made in London, by cutting a V into the stem and soldering the matching taper to make up the join. If the spoon was made in the provinces it was likely to be attached by soldering matching flanges together.

There were many forms of the finial and The Brookes Bequest illustrates two of the popular styles. The first is the 'seal-top' so called because it resembled the seal that was used to sign documents. The top of the pedestal was engraved with its

above, left – right |

makers mark of William Cawdell (English, 1560–1625), formerly attributed to James Cluatt (English, d.1627) *seal-top spoon*, London, hallmarked 1593, sterling silver | length 162 x 46 x 16 mm, bequest of Mr. Clive Hele (Roger) Brookes, Melbourne, 2021, in memory of his parents Sir Wilfred Deakin Brookes, CBE, DSO, AE and Mrs. Betty (née Heal) Brookes (A1544)

makers mark of James Cluatt (English, d.1627), formerly attributed to William Cawdell (English, 1560–1625), *'Apostle' spoon (with St. Matthew finial)*, London, hallmarked 1612, sterling silver | length 182 x 50 x 16 mm, bequest of Mr. Clive Hele (Roger) Brookes, Melbourne, 2021, in memory of his parents Sir Wilfred Deakin Brookes, CBE, DSO, AE and Mrs. Betty (née Heal) Brookes (A1554)

makers mark of Stephen Venables (English, flourished 1635–88), *'slip top' spoon*, London, hallmarked 1646, sterling silver | length 168 x 48 x 14 mm terminal engraved 'MB' at the tip, bequest of Mr. Clive Hele (Roger) Brookes, Melbourne, 2021, in memory of his parents Sir Wilfred Deakin Brookes, CBE, DSO, AE and Mrs. Betty (née Heal) Brookes (A1552)



Within The Brookes Bequest is a collection of early silver spoons that illustrate the progression of the form of spoons from the 16th century to the forerunners of the modern spoon.

owner's initials. Despite the name, seal-top spoons were not used to verify documents. The *seal-top spoon* was made in London in 1593 by the specialist spoon maker James Cawdell (A1544). The second is an '*Apostle' spoon* (A1554). It has a figure of one of the twelve apostles as its finial. The finial of this spoon depicts St. Matthew, holding a money bag as he had been a tax collector before becoming an apostle. It was made in London by another specialist spoon maker, James Cluatt, in 1612.

Apostle spoons were made both singly and in sets. A full set numbers thirteen spoons. The extra spoon is called the Master spoon because its finial represents Christ. While there are some variations of the apostles who are represented the usual

set has a depiction of St Matthias replacing Judas. Very few full original sets of this period survive today but individual apostle spoons are more numerous because they were popular christening gifts.

The custom of giving silver spoons as christening gifts has coined the phrase 'born with a silver spoon in their mouth' as only the very wealthy could afford to do this.

A '*slip top' spoon* (A1552) is so called after the old English word for pruning, known as slipping. Hence a spoon without a finial was known as being 'slipped in the stem'. Slip-top spoons had been made from at least the 15th century but did not develop further until the advent of the puritan spoon. This one was made by Steven Venables in London in 1646.

above, left – right |

makers mark of Jeremy Johnston, *Puritan spoon*, London, hallmarked 1660, sterling silver | length 170 x 47 x 17 mm, bequest of Mr. Clive Hele (Roger) Brookes, Melbourne, 2021, in memory of his parents Sir Wilfred Deakin Brookes, CBE, DSO, AE and Mrs. Betty (née Heal) Brookes (A1556)

makers mark of Stephen Venables (English, flourished 1635–88), formerly attributed to Stephen Venables Junior, '*trefid end' style spoon*, London, circa 1676–1677, sterling silver | length 190 x 47 x 10 mm, bequest of Mr. Clive Hele (Roger) Brookes, Melbourne, 2021, in memory of his parents Sir Wilfred Deakin Brookes, CBE, DSO, AE and Mrs. Betty (née Heal) Brookes (A1555)

makers mark of Henry Greene (English, active 1700–1734), '*dog-nose' spoon*, London, circa 1700, sterling silver | length 220 x 40 x 12 mm | terminal engraved "MH" verso, bequest of Mr. Clive Hele (Roger) Brookes, Melbourne, 2021, in memory of his parents Sir Wilfred Deakin Brookes, CBE, DSO, AE and Mrs. Betty (née Heal) Brookes (A1553)



A forerunner of the spoons in common use today is called a Puritan spoon. Although the shape appeared in the late 1630s they did not become popular until after 1650. By this time Oliver Cromwell had won the English Civil War (1642–1651) and the austere style reflects the mores of the time. This example was made in London by Jeremy Johnson in 1660 (A1556).

The 'trefid end' style spoon (A1555) did not appear until after the restoration of the Monarchy. Perhaps the most outstanding feature of these spoons is that they are the first 'tablespoons'.

As previously noted, except for the mega rich, spoons were a personal item, used exclusively by their owner. Even when visiting, a person would bring their own spoon and a knife. Although forks were used for cooking, their use at the table did not become popular until the latter part of the 17th century.

Thus the provision by the host of spoons for each of their guests represented a marked change to the customs of dining and thus are the forerunners of this modern manner of hospitality.

The 'dog-nose' spoon (A1553) illustrates the transition to the design of the modern spoon. The end has lost the 'trefid' form and the stem has become deeper and more narrow. This trend was to continue for the next fifteen years by which time English spoons resembled the ones in use today.

It is notable that this spoon was made of the 'Britannia' standard of silver, being a minimum content of 97.5% pure silver. Previously the standard was 'Sterling' silver which has a pure silver content of 92.5%. The change came about in 1697, caused by the problem that English sterling silver coins were being clipped and the clippings exported, resulting in coins that were no longer worth their face value. Hence they were recalled and reissued in the higher standard with milled edges to prevent the clipping. Despite these measures, the changes were not a success, and the sterling standard was reintroduced in 1720.

In many ways the early spoons in The Brookes Bequest reflect the progress of the collector as they become more discerning. As the collector becomes more sophisticated they seek out earlier spoons, of better quality. This is reflected in the 'Apostle' spoon (A1554), the seal-top spoon (A1544), and the 'slip top' spoon (A1552).

TONY LEWIS

left, above | detail of makers mark of James Cluatt (English, d.1627), formerly attributed to William Cawdell (English, 1560–1625), 'Apostle' spoon (with St. Matthew finial), London, hallmarked 1612, sterling silver | length 182 x 50 x 16 mm, bequest of Mr. Clive Hele (Roger) Brookes, Melbourne, 2021, in memory of his parents Sir Wilfred Deakin Brookes, CBE, DSO, AE and Mrs. Betty (née Heal) Brookes (A1554)

left, below | detail of makers mark of William Cawdell (English, 1560–1625), formerly attributed to James Cluatt (English, d.1627) seal-top spoon, London, hallmarked 1593, sterling silver | length 162 x 46 x 16 mm, bequest of Mr. Clive Hele (Roger) Brookes, Melbourne, 2021, in memory of his parents Sir Wilfred Deakin Brookes, CBE, DSO, AE and Mrs. Betty (née Heal) Brookes (A1544)

right | detail showing a table setting from *Tea and Chinoiserie in The White Room* as seen in *SPLendid | The Roger Brookes Bequest* held from 28 September 2022–26 February 2023 and featuring: attributed to makers mark of Richard Pearce (b. circa 1790) teapot, London, hallmarked 1825 (A1534) and milk jug, London, hallmarked 1822 (A1517); silversmith not identified, *salver*, Sheffield, circa 1830, Sheffield Plate (A1739); silversmith not identified, *strainer*, London, circa 1820–1830, sterling silver (A1575); all from the bequest of Mr. Clive Hele (Roger) Brookes, Melbourne, 2021, in memory of his parents Sir Wilfred Deakin Brookes, CBE, DSO, AE and Mrs. Betty (née Heal) Brookes
photograph by adam luttick | luts photography | Melbourne





TRANSFORMATION AND TRIUMPH

17TH AND 18TH CENTURY HUGUENOT SILVERSMITHS IN LONDON

The story of the Huguenots is a familiar refugee tale – the flight from persecution and economic hardships, seeking refuge and forging a sense of place and purpose in a new environment.

As Protestants, life in 17th century France was marred by religious persecution. Louis XIV's revocation of the Edict of Nantes in 1685 which had afforded some civil and religious rights to the Huguenots was the impetus for an estimated 200,000 protestants to flee the kingdom. The Huguenots had largely congregated in provincial cities and towns specialising in a range of industries for which they developed considerable renown - silk weaving, watch and clockmaking, metalworking and cabinetmaking. They were also noted for their mercantile skills. The exodus of such literate artisans and merchants was a poor outcome for an economically exhausted France. Lost wars and stupendous regal extravagance had depleted the nation and edicts demanded that plate be melted to service the kingdom's debt. For goldsmiths there was simply no employment.

Although forbade from leaving France Huguenots still departed via protestant neighbours, Germany, Switzerland, and the low countries. The many thousands that came eventually to England settled mostly in London. France's loss was London's gain. A wealthy and fashionable city it was the seat of government, the royal court, of manufacturing and of 'taste'. Huguenot silk weavers concentrated in the Spitalfields area of East London, silversmiths and cabinetmakers around Soho.

This great influx occurred at a time when the consumer market, an increasingly affluent and emerging middle class, sought high quality domestic goods. Coffee, chocolate and tea were quite new introductions to both England and France and the fashionable ritual of tea drinking amongst the well-to-do was growing.¹ A large highly skilled émigré workforce was available to not only meet this increased demand for new wares but prepared to do so for cheaper wages.

Furthermore, English taste was changing. Dutch influence prevailed but with the accession of William and Mary in 1689 this was about to change. William and Mary were enamoured

with things French. The arrival of skilled Huguenot craftsmen well versed in the French decorative language was timely.²

So what influence did the Huguenot silversmiths impart and is this evident in the bequested works by David Willaume I, Jacob Margas and Samuel Margas (attrib), David Willaume II (attrib), Jean/John Jacob and Pierre Gillois?

Like their English compatriots the Huguenots were driven principally by market demand, successfully applying their skills to current taste and local requirements. Their output is distinguished by the quality of manufacture and technical superiority, richness of finish and detail. Indeed, it has been documented that the quality of the Huguenot silver influenced native born silversmiths, thereby greatly improving the standards of locally produced goods.³

The Huguenots introduced casting techniques for candlesticks (English sticks, influenced by Dutch taste, had previously been embossed⁴); and the 'cut card' technique, a sophisticated type of pierced appliqué work. The use of heavier gauge silver was highly characteristic – evident in both the Willaume I tankard (A1540) and the Willaume II coffee pot (A1681). And so too was higher relief work.

The rapidly expanding fashion for silver goods however resulted in looming economic difficulties as sterling coinage was clipped and melted to keep up with demand.⁵ By way of remedy, Britannia standard with its slightly higher silver content was introduced in 1697 and used for wrought plate, with sterling reserved for coin of the realm. Sterling was revived as standard in 1720.⁶

The earliest Huguenot master in the bequest, David Willaume I (1658-1741), goldsmith/metalworker and later also banker/financier was born into a family of goldsmiths and apprenticed to his father. His arrival in London is uncertain, however he was endenized in 1687 and registered his own mark as a largeworker some 12 years later in 1698.⁷

left | makers mark of Jacob Margas (English, active 1706-1730), formerly attributed to Samuel Margas (English, after 1708), *kettle, with stand and burner*, London, hallmarked 1712, sterling silver, ivory | overall 360 mm; .1 pot: 255 x 195 x diameter 180 mm; .2 base: 105 x 190 x 175 mm; .3 burner 50 x diameter 75 mm, bequest of C H (Roger) Brookes, Melbourne, 2021 (A1701)



This lengthy apprenticeship is noteworthy. We know that most Huguenot artisans did not have registered maker's marks in their native France and many worked as apprentices, journeymen and outworkers in London, producing goods or providing specialist services for other established Huguenot or even English masters who had works assayed with their marks.⁸

An exceptional craftsman, Willaume enjoyed the patronage of some of England's wealthiest clients.⁹ His magnificent Queen Anne tankard (A1540) dated 1701 (with later engraving) demonstrates why. Supremely heavy at over 1.5kg, and of spectacular proportions, the vessel had no stylistic precedent in France.¹⁰ Probably intended as a fine presentation piece it has clearly never suffered anything other than polite handling and use. The precision and intricacy of the hinge is worthy of note, resting on a chased leaf on the splendidly modelled scroll handle. The gadrooning to the spreading base and rim of the cover shows exceptional technique and crispness.¹¹ It is an eloquent essay in technical mastery and refinement applied to what is ostensibly a utilitarian object, albeit one of the highest calibre.

Jacob Margas commenced his apprenticeship in London under native born master, Thomas Jenkins.¹² His pillar caster of 1712 (A1599) demonstrates his seamless command of the Queen



Anne style. With decorative piercings to the cover, reeded waist and foot, and distinctive early bayonet locking mechanism it is stylistically identical to casters made by native silversmiths such as Charles Adam. Originally a French creation, the caster was introduced into England in the middle of the 17th century.

The Margas tea kettle with stand and burner (A1701) of the same year is beautiful in its simplicity and plainness and an exercise in exquisite manufacture. It has been attributed to Samuel Margas, London born in 1690 and apprenticed to his brother Jacob in 1708, but the kettle probably bears the mark of Jacob.¹³ The tea kettle first appears in England in the late 1680s. An artefact of high luxury and an accompaniment to the new ritual of taking tea the tea kettle defined the owner as having high social standing, refinement, and wealth (tea was after all hugely expensive). It also demonstrated that its users were practised in the genteel art of enjoying leisure.¹⁴

The interior of the kettle with its neat hammering marks shows the intricate art of 'raising' the bowl, of working the raw metal into the desired shape. The exterior has been planished and burnished to a mirror finish. The hinged elements and handles, feet, and supports are finely engineered and cast, and the ivory components would have been outsourced. This kettle is evidence that a range of specialists, not one 'master', participated in its crafting.

above, left | makers mark of Jacob Margas (English, flourished 1706-1730), *caster*, London, hallmarked 1712, sterling silver | 160 x diameter 65 mm, weight, bequest of Mr. Clive Hele (Roger) Brookes, Melbourne, 2021, in memory of his parents Sir Wilfred Deakin Brookes, CBE, DSO, AE and Mrs. Betty (née Heal) Brookes (A1599)

above, right | makers mark attributed to David Willaume II (English, 1696-1761), *coffee pot*, London, hallmarked 1732, sterling silver | 235 x 220 x diameter (at base) 115 mm, bequest of C H (Roger) Brookes, Melbourne, 2021 (A1681)



The faceted spout is notable. Porcelain tea wares from China and Japan which graced elegant tea tables were highly prized and the distinctive geometric profile of some oriental wares became an increasingly common design element in local manufacturing in the 18th century. Without English or French precedent, the spout on the Margas kettle may indeed allude to this exotic influence.¹⁵

The 1732 sterling *coffee pot* (A1681) attributed to David Willaume II (son of David Willaume I) is an amalgam of existing styles and new. Again, numerous specialist techniques were employed to make this fine piece, with its meticulous flush hinging, exquisitely moulded spout and mounts and tiny 'pins' against a plain body. While the cylindrical body profile differs little from the first examples introduced in the 1680s,¹⁶ the substantial and weighty body of this pot is characteristically Huguenot. The simple shape contrasts with the lavishly cast spout, its curvaceous leafy mounts and decorations indicative of emergent Rococo influence in English design.¹⁷

The splendour of Rococo is finely illustrated in works by Jean (John) Jacob. Little is known about this craftsman, other than he married into the Courtauld family and entered the records as a largeworker in 1734. Quite a rare maker, but regarded by Grimwade as 'first rank', he is noted for his baskets, candlesticks and holloware of which TJC has two representative examples, a 1741 *cup and cover* (A1692), bearing the arms of a Lady of the Westall family, and a masterful cake basket

(A1722). This basket made in 1753, is a magnificent item with its intricate piercings, lavish casting to the feet and handle and fine applied Vitruvian scroll border. The basket also has excellent provenance, bearing the later arms of Sir Robert Peel who twice served as British Prime Minister during the 1830s and again in the 1840s.

The final work of the bequest is by a later member of the Huguenot diaspora, Pierre Gillois. A specialist maker of tea caddies, Gillois has created an associated item for the tea table, a grand urn vase for another prized luxury commodity, sugar. Made in 1781, the *sugar vase* (A1678) is embellished with five rows of simple but refined beading exhibiting the contemporary, elegant restraint of Neoclassicism made fashionable in architecture, interiors and the decorative arts through the published volumes of designs by Robert and James Adam.

The generous bequest of works by master Huguenot silver makers in England from the early to later 18th century by the late Roger Brookes provides us with an opportunity to glimpse a transformative period of English silversmithing. Through just a few select pieces of silver we witness how Huguenot artisans made their mark in their adopted homeland, applying their skills and artistic language to peculiarly English objects, and meeting consumer desire for new and high-quality domestic tea and dining wares in particular in an era of both splendour and social change.

DENNICE COLLETT

SILVER LADLES

Ladles come in all sizes. Whilst soup ladles would have had a far earlier association, the ladles that we recognise today were introduced at the time of soup tureens in the 1720s and were used to transfer portions of soup to bowls specially designed for soup. Styles tended to follow those of the other flatware of the period.



One of the earliest examples of the ladle has a pear-shaped bowl and a curved, tubular handle with either a bird's or a beast's head at its terminal. These were generally supplied with a magnificent soup tureen made by prominent silversmiths of the day, among them Paul de Lamerie and George Wickes.

The oval fluted body of the *soup tureen* is supported on four cast feet in the shape of reversed scrolls; the cover is surmounted by a curvilinear handle. The *soup tureen* features the arms of Stonor impaling Blundell for Thomas Stonor of Stonor, Oxfordshire, born 9 December 1766 who married Catherine, daughter and co-heir of Charles Robert Blundell.

above | makers mark of Alexander Johnston (English, active 1733-1748?), *soup tureen*, London, hallmarked 1755, Sterling silver | 263 x 390 x 200 mm, purchased with funds provided by Mr Clive H (Roger) Brookes, Melbourne, 2005 (A1255)

SMALL STERLING SILVER SAUCE LADLE

Martin, Hall & Co Ltd is a well-known firm of manufacturing silversmiths and platers said to have been founded in 1820. In 1854 the partnership Richard Martin (of Martin Brothers & Naylor) and Joshua Hall (brother of Ebenezer Hall) under the style Martin, Hall & Co. was created. In 1866 the firm was converted into a Ltd. The firm had factory premises in Sheffield and showrooms at 28 Bouverie Street, Fleet Street, London. The London premises were moved to 22 Ely Place, Holborn in 1883. Martin, Hall & Co were represented at several exhibitions including *The Great Exhibition of 1851*, International Exhibition of 1862, and the Sydney Exhibition of 1879 where they showed silver and electroplated and silver-plated cutlery.

right | makers mark of Martin, Hall & Co (English, 1854-1866), *sauce ladle*, Sheffield, hallmarked 1863, sterling silver | length 140 mm | weight 38 g, bequest of Mr. Clive Hele (Roger) Brookes, Melbourne, 2021, in memory of his parents Sir Wilfred Deakin Brookes, CBE, DSO, AE and Mrs. Betty (née Heal) Brookes (A1603)



To Make Asparagus Soup

Take a Hundred of Asparagus, put the Greatest part of them with two Lettuces into three Quarts of Water – Boil them till they are tender enough to pulp thro' a Cullender; they should be Boil'd two or three Hours after they are put thro' the Cullender, add the remainder of the Asparagus, put some Cream and flour to make it a sufficient thickness, and add pepper and Salt, to your taste – The Asparagus you put in last are to Swim in the Soup.

FROM AN ERDDIG RECIPE BOOK, CIRCA 1765



A GEORGE III STERLING SILVER SOUP LADLE

William Turner [sic] entered his mark as a plateworker on 21 June 1754 at Addle Street, London then moved to Wood Street in 1758. He died in 1772. When William Turner was in partnership with James Williams, he is recorded as producing a soup ladle with the Onslow pattern between August 1753 and June 1754.

The Onslow pattern was first produced in its recognised form about 1760 both with and without shoulders. It has a stem that widens toward the ribbed scroll terminal which curves downward. Rudimentary forms can be found in the 1730s - particularly ladles - by Paul de Lamerie and others. The pattern is often said to be named after Arthur Onslow (1691-1768) who was six times the Speaker of the House of Commons. However, there is no evidence to support this idea and in the Francis Higgins' catalogue the pattern is named as 'Scroll'. Genuine examples are difficult to find and most of these are serving pieces. Genuine services are of the utmost rarity.

above | makers mark of Walter Tweedle (mark registered June 1754), formerly attributed to William Turner (mark registered 1775), *punch ladle (in Onslow pattern)*, London, hallmarked 1782, sterling silver | length 250 x (bowl) 80 x 80 mm | weight 118 g, bequest of C H (Roger) Brookes, Melbourne, 2021 (A1709)



A GEORGE III STERLING SILVER SOUP LADLE

Michael Keating's marks have been seen stamped on silver flatware items between 1762 and 1800. He used three stamps with the initials 'MK' the second and third stamps with a pellet between the letters. The crest on the *soup ladle* finial shows an animal (similar to a hind) above a ducal coronet.

above | makers mark of Michael Keating (Irish, flourished 1762-1800), *punch ladle*, Dublin, Ireland, hallmarked 1775, sterling silver | length 360 x 70 mm | bowl diameter 90 mm | marked Hibernia, Harp Crowned, date letter 'U' for 1768 | makers mark twice "MK" | weight 200 g, bequest of Mr. Clive Hele (Roger) Brookes, Melbourne, 2021, in memory of his parents Sir Wilfred Deakin Brookes, CBE, DSO, AE and Mrs. Betty (née Heal) Brookes (A1518)



A GEORGE III STERLING SILVER SOUP LADLE

This *soup ladle* in the 'celtic Point' pattern has a fine plain arched handle with curved stem. The maker's mark is not Alexander Gardner & Co but Alex Graham & Co. [sic]. The mark in Jacksons page 550 shows the mark as A G & Co. The maker's mark on the *soup ladle* shown has an ampersand which is out of alignment with the surrounding letters.

above | makers mark attributed to Alexander Gardner and Co (Scottish, flourished 1794-1803, formerly attributed to makers mark of Alex Graham & Co (Scottish, flourished 2nd half 18th century), *ladle*, Edinburgh, hallmarked 1799, sterling silver length 350 mm; bowl: 110 x 85 mm | marks are Town Mark of castle, thistle, date letter for 1799-1800 and duty mark, bequest of C H (Roger) Brookes, Melbourne, 2021 (A1667)



A STERLING SILVER SOUP LADLE

Thomas and William Chawner were brothers who were in partnership from 1759-64 at 60 Paternoster Row, London. Thomas was apprenticed to Ebenezer Coker in 1754 and was Free on 13 January 1762. William was apprenticed to Francis Piggott in 1750 and Free in 1757. Thomas and William Chawner were specialists and very fine flatware makers.

This *soup ladle* has a shell bowl and plain handle with a coat-of-arms on the finial. assayed London, 1764-6 letter "J" plus leopard's head crowned and the lion passant.

above | makers mark of Thomas and William Chawner (English, flourished 1759-64), *ladle*, London, hallmarked 1764, sterling silver | length 360 mm; bowl: 95 x 95 mm, bequest of C H (Roger) Brookes, Melbourne, 2021 (A1668)

ARGENT

EDITORS NOTE | This article by Roger Brookes was first published under the pseudonym Argent in the *Silver Society of Australia Inc Newsletter*, April 2012, pp 8-11. The original article has been edited, abridged, and some information has been updated. This article has been reproduced with the kind permission of the *Silver Society of Australia Inc*.

COMMUNION CUP AND COVER

In the early 1560s the Church of England had a problem. It was enjoying a resurgence of popularity as it recovered from the efforts of Bloody Mary (Mary I of England, reign 1553 – 1558) to re-impose Roman Catholicism on England. With the ascension of the new Protestant Queen, Elizabeth I in 1558, the populace flocked back to the Anglican churches.

This created a difficulty. In the Roman Catholic Church (and indeed until the latter part of the last century) only the priest drank the wine at Mass. Hence the chalice could be quite small. In the Anglican church all who took communion drank from the cup and the old chalices had to be constantly refilled.

At this time the Archbishop of Canterbury, Matthew Parker, issued an edict that every parish had to have its chalice remodelled into a capacious Communion cup. Almost all of them complied and there are only about thirty pre-edict Anglican chalices that survive. One of these is in the collection of the NGV (cat. No. D201.1-2-1973).

The new design deliberately used the form of the secular goblets in use at that time to differentiate it from the earlier form of the chalices. This communion cup is a fine example of the many that were made after that edict. Bearing the date letter “t” for 1576-7, it was made in London by a maker who used the initials “IP”.

This cup had formerly been attributed to a maker by the name of ‘John Pickenyge’ and in Brookes’ documentation it was described as by that maker. Due to the destruction of the records of the Goldsmiths Hall in a fire in 1681, no certain attribution of this mark can be made.

Despite thorough searches, the source of this attribution has not been discovered. While the makers mark “IP” appears in the second edition of the authoritative *Jackson’s Silver and Gold Marks* which was edited by Ian Pickford as a “Maker of

many com.[munion] cups between 1563-79” there is no record of a “John Pickenyge” using this mark in any of the standard reference works. There is a record of a goldsmith by the name of John Pikenynge working in London between 1563 and 1566 but there is no further information of him working after this date.

Usually, Communion cups were made with a matching paten but this example has a handle on the cover instead of a foot, and is able to double as a paten. It is unmarked but bears a contemporary engraved date of 1576 on the handle.

Elizabethan silver is rare. This comes about because in the days before banks as we know them, wealthy people usually put their liquid funds into buying silver. While they could, they used it and regularly had it refashioned into the then modern style. When they needed money it was melted down and turned into coin to pay their debts. This happened on a massive scale during the English Civil War in the middle of the 17th century and any silver made earlier is scarce. However church silver was more likely to survive than secular silver, the main hazard to its longevity was being sold to finance the necessity of maintaining church buildings. Once sold, it was subject to the same treatment as secular silver.

Having regard to the ongoing destruction of such objects over the four centuries since it was made, fine pieces like this communion cup and cover are a valuable rarity.

TONY LEWIS





ENTERPRISING WOMEN: WORKING SILVERSMITHS AND BUSINESS VISIONARIES FROM THE ROGER BROOKES BEQUEST

For the most part the story of silver making has been explored through the accomplishments of men.

Roger Brookes elected to gently redress this imbalance, acquiring works by notable women silversmiths intending them for TJC. In so doing, he has provided rich opportunity to explore the stories of women artisans and businesswomen from the 1720s–1820s and the practices of London family silver workshops in an age of industrial and social change, and innovation.

London in 1700 had a population of about 600,000. Having undergone a program of urban renewal and development following the Great Fire of London in 1666 the city grew exponentially during the century that followed to become the most populous in Europe. As England's economic and financial hub, the centre of government and where royalty and the wealthy resided, it attracted artisans across a range of disciplines to practise their respective crafts.

Towards the end of the 17th century the influx of skilled French Huguenot craftspeople to London enabled high quality silver goods to be competitively produced. By the middle of the 1700s, industrial inventions and new manufacturing techniques enabled quicker and cheaper production of fine domestic silver wares for a rapidly expanding social group, the so called 'middling sort of people',

those with disposable incomes eager to improve themselves and demonstrate their 'good taste'.¹

Fortuitously, Neoclassicism through the influence of architects and designers Robert and James Adam was embraced by all decorative disciplines from the 1770s onwards, reaching its apotheosis in the 1780s and 90s, its simple lines eminently suited to the 'mass production' of silver wares. Its stylistic predecessor, the Rococo, with its asymmetric extravagance was the antithesis of modern production methods.

It is notable that the women silversmiths in The Brookes Bequest: Hester Bateman, Ann Bateman, Susanna Barker, Elizabeth Cooke, Rebecca Emes, Elizabeth Jones, Dorothy Mills (Sarbutt), Elizabeth Oldfield, and Mary Rood were widows of

left | makers mark of Hester Bateman (English, 1709 - 1794), *helmet-shaped cream jug*, London, hallmarked 1790, sterling silver | 185 x 120 x (base) 62 x 62 mm; diameter 75 mm, bequest of C H (Roger) Brookes, Melbourne, 2021 (A1674)

below | makers mark of Mary Rood (English, active 1721-1725), *set of four trencher salts*, London, hallmarked 1722, sterling silver | 28 x 72 x 58 mm (each), bequest of Mr. Clive Hele (Roger) Brookes, Melbourne, 2021, in memory of his parents Sir Wilfred Deakin Brookes, CBE, DSO, AE and Mrs. Betty (née Heal) Brookes (A1507)





silversmiths, or widowed and had established a partnership with a male relative. The possible exception appears to be Anne Smith, about whom we know little other than she established a partnership with a Nathaniel Appleton. She is recorded in the literature as marital status, 'unknown'.

So why do we know so little about female silversmiths? Much has to do with the conventions of the age. Upon marriage, a woman's identity merged with that of her husband and she was afforded no independent legal rights.² Women's involvement in silver production was unrecorded, despite the fact that many were trained and skilled, but widowhood presented an opportunity to lift that anonymity. As a silversmith's widow a woman now had the right to register with the Goldsmiths' Hall, be inducted into the guild, and thus take on apprentices and freely trade under her own mark. Until widowhood, all the women silversmiths in The Brookes Bequest collection were obscured by their spouse's marks – the so-called maker's marks.

Silver workshops at the time were populated by apprentices, journeymen, and family members variously contributing skilled or unskilled work in the silver production process.³ It is timely therefore to address the function of the silver maker's mark. The mark was not that of a solo artisan, but rather denoted the person registered by the guild, typically the business owner, and usually the person responsible for presenting finished items to the assay office for their purity to be verified.⁴ (The

practice continues unchanged today.) The registered individual may, in fact, not have been involved at all in the actual silver making process.

Workshops also produced goods for other silversmiths and retailers which would then be legally stamped with their own mark. Hester Bateman's late husband John, a classified chainmaker and wireworker provided components for other trades. Upon his death, Hester was bequeathed the business and John's tools of the trade and registered her own mark at the Goldsmith's Company. Hester Bateman and Company comprising her sons and her late husband's apprentice, John Linney, however, supplied silver to others for many years before issuing items under her own mark.

The earliest pieces in The Brookes Bequest are the George I octagonal *salt trenchers* by Mary Rood from the early 1720s (A1507). Little is known about Rood, but it is reasonable to assume that Mary and her husband jointly fabricated trenchers, their speciality, under the James Rood mark and following her spouse's death, Rood seamlessly continued production of these items, registering her mark and her classification as a largeworker in 1721. A rare maker, her work, all sets of trenchers, is represented in various international collections including the Museum of Fine Arts, Boston; The Metropolitan Museum of Art; and Museums of Scotland, and all date from the narrow period 1722–1725. Salt was a prized commodity, but it is fascinating that Mary Rood was able to sustain her business producing this single item.

above | maker's mark of Dorothy Mills (sometimes Dorothy Sarbitt, Sarbit) (English, active circa 1753), *pair of salvers*, London, hallmarked 1753, sterling silver | 32 x diameter (irregular) 240 mm (each), bequest of Mr. Clive Hele (Roger) Brookes, Melbourne, 2021, in memory of his parents Sir Wilfred Deakin Brookes, CBE, DSO, AE and Mrs. Betty (née Heal) Brookes (A1529)

Dorothy Mills, also known as Dorothy Sarbitt (or Sarbit) also continued the salver making speciality for which her husband, Hugh, was known. She registered two marks, Dorothy Mills in 1752, then Dorothy Sarbitt in 1753 after partnering with goldsmith Thomas Sarbit, also a salver maker, some years prior. The handsome George II pair of *salvers* (A1529), are of exceptional quality, demonstrating Mills' fine abilities as a classified largeworker. Dated 1753 they have crisp Mills marks, are of heavy weight with typical Rococo cast shell and scroll borders and pad feet.⁵ They also bear engraved armorials (currently unidentified).

With Elizabeth Cooke we see the blooming of Neoclassicism. Cooke, smallworker and silversmith, registered her mark in 1764, three years after the death of her husband. Her 1771 *salver*, (A1720), now with a soft aged patina, is a fine example of the Adam style with its embossed swags of husks, flowers, and applied beaded rims punctuated with anthemion and other devices. This decorative vocabulary was now widespread within the decorative arts, evident in wares produced by contemporary porcelain manufactories, Worcester, Caughley, Chelsea-Derby and the fashionable London workshops of decorators such as James Giles. As Regency architect Sir John Soane later observed, 'everything was Adamitic'.⁶

Reaching its zenith in the last two decades of the century, the understated elegance of the style is evident in the 1784 *waiter* by our third salver specialist, Elizabeth Jones (A1714). Again, a woman whose history is uncertain, Elizabeth is assumed to be, possibly, the widow of a Robert Jones. She produced items of beguiling simplicity and this fine example with its immaculate beaded edge and triangular beaded feet is a signature piece, dating from a year after her registration as a plateworker.

The elegance, quality and beauty of the Mills, Cooke and Jones salvers bely the physical work and multiple steps involved in their fabrication. Silver making required strength. To beat cold plate, hammers, and mallets of considerable weight – many kilograms, were required.⁷ Metal too hard to manipulate was annealed, that is, heated until a workable malleability was achieved. Cast components such as borders and feet required liquid metal; joining and seaming involved soldering. Items were filed, planished, burnished, polished, and if required, engraved, or chased.

The most renowned female silversmith is undoubtedly Hester Bateman, and while her silver making skills were exceptional, it was her business acumen that set her apart. She was illiterate, yet founded a family dynasty that lasted 80 years, produced thousands of items and even exported to America. Bateman had an extraordinary ability to read the market, meeting its demand for good quality, fashionable and



above | makers mark of Rebecca Emes & Edward Barnard (English, estab. 1808, closed 1828), *wine cup*, London, hallmarked 1823, sterling silver, gilt | 80 x 115 x diameter 78 mm, bequest of Mr. Clive Hele (Roger) Brookes, Melbourne, 2021, in memory of his parents Sir Wilfred Deakin Brookes, CBE, DSO, AE and Mrs. Betty (née Heal) Brookes (A1641)

below | makers mark of Rebecca Emes & Edward Barnard (English, estab. 1808, closed 1828), *christening mug*, London, hallmarked 1822, sterling silver | 95 x 95 x diameter 65 mm, bequest of Mr. Clive Hele (Roger) Brookes, Melbourne, 2021, in memory of his parents Sir Wilfred Deakin Brookes, CBE, DSO, AE and Mrs. Betty (née Heal) Brookes (A1589)



reasonably priced goods. She differentiated herself from many other practitioners by producing a diverse body of work. Classified as a smallworker but also a goldsmith, spoonmaker, and plateworker (a worker of wrought metal) she produced all manner of tea and table wares, cutlery, trophies, and ecclesiastical objects. Representative examples in The Brookes Bequest include a *marrow scoop* (A1662), *helmet creamer* (A1674), *mug* (A1690), a *caster* (A1691) and a *wax jack* (A1523).

An 'early adopter', Bateman utilised extra fine sheet silver for her wares, a product made possible by revolutionary steam engine technology invented by James Watt and commercially developed by another entrepreneurial figure of the age, polymath engineer, inventor and Birmingham silversmith, Matthew Boulton.

Bateman also recognised the potential of fine sheet to successfully compete with products made of Sheffield plate, a 1740s development which fused silver on copper. Hester Bateman's graceful domestic pieces in light silver sheet with bright cutting, pierced and beaded designs were key to her success. Her elegant sweeping pedestal helmet-shaped *creamer*, 1790, and her simply decorated *caster*, 1783, are such examples (A1674, A1691). Other processes for stamped and pierced decoration known as *ajouré* which had previously been laboriously undertaken by hand, were now mechanised. Pierced items required less silver and were therefore cheaper to make, and the decoration with its repeated patterns married well with the elegant restraint of current Neoclassical taste.

By the end of Bateman's career, her workshop comprised three properties in Bunhill Row producing huge quantities of items. A year after her retirement, in 1791, a silver flatting mill was installed across the rear of the workshop, the first in all of London, indicative of the prosperity of the Bateman business and the continuing enterprise of Hester's successors.

Bateman's son Peter and her daughter-in-law Ann, widow of Hester's son Jonathon, jointly registered their mark in 1791.⁸ Ann married Jonathon Bateman twenty-two years before registering her mark with Peter and we can reasonably surmise that she was an integral member of the Bateman family business prior to her widowhood. Ann's husband too left her the tools of his trade upon his death. And just like Hester, Peter and Ann continued to produce a diverse body of work under their stamp over a 14-year period.

While the Bateman enterprise provided mass produced goods to a broad market, other women silversmiths ran successful niche businesses. Specialist small worker Susanna Barker was also classified as a working goldsmith, implying she was a maker of small personal items and a retailer. She is recorded as working in the silver precinct, Gutter Lane, near the Goldsmiths' Hall, from 1778 to 1793. A contemporary visitor to the area in 1775 provided a compelling picture of Gutter Lane bustling with activity and trade, with thousands of candles burning, "as if illuminated for some festivity".⁹ Barker appears to have produced a select range of goods for well to do customers. She is best known for her intricate wine labels and 'bottle tickets' for condiment and toiletry bottles. The labels demonstrate that Barker also took advantage of stamping technologies to make her processes simpler and cheaper.

As a smallworker and exquisite miniaturist she also made 'toys', nutmeg graters for example, and items such as the 1792 silver and coral *rattle and teether* in the collection (A1613). Hung with bells and fixed with a piece of red coral, the *rattle* is a prestige item, likely given as a christening gift to the child of a wealthy family. Red coral was imbued with ancient beliefs in its protective powers, mystically warding against illness and adversity. The tinkle of silver bells too was thought to keep evil at bay.¹⁰ The Barker *rattle*, missing just one bell is in remarkably

right | makers mark of Susannah Barker (English, active after 1778-circa 1793) *baby rattle*, London, hallmarked 1792, sterling silver 140 x 50 x 30 mm, bequest of Mr. Clive Hele (Roger) Brookes, Melbourne, 2021, in memory of his parents Sir Wilfred Deakin Brookes, CBE, DSO, AE and Mrs. Betty (née Heal) Brookes (A1613)

above left | makers mark of Hester Bateman (English, 1709-1794), *marrow scoop*, London, hallmarked 1789, sterling silver length 240 x 20 mm; bowl length 75 mm, bequest of C H (Roger) Brookes, Melbourne, 2021 (A1662)





good condition, bearing no scars of being chewed, dropped or thrown suggesting it was an item for occasional rather than everyday use.

Anne Smith, smallworker, with her business partner Nathaniel Appleton also produced a niche group of simple utilitarian wares specifically for the table. The *pedestal creamer* with its undulating barbed rim and double scroll handle, (A1502) and toddy ladle with wrythen baleen handle (A1558) dated 1771 and 1772 respectively, are typical examples of their work. We know some details of Nathaniel's life, apprenticeship and marriage and that he, not he and Anne, is recorded as having two apprentices. Anne's history as a silversmith remains undiscovered.

Rebecca Emes entered the silversmithing trade having married John Emes, a painter and picture engraver who, in 1796, became a partner in the silversmithing firm of Thomas Chawner and his son Henry. Emes eventually assumed sole ownership, but it was Rebecca who worked in the business. Upon her husband's death, Rebecca formally partnered in 1808 with Edward Barnard and Henry Chawner under the banner of Emes and Barnard. She worked for 20 years, during which time the business enjoyed much success. Principally a retailer their workshop produced a wide range of items including sumptuous prestige items and household table wares.

The reeded *christening mug* in The Brookes Bequest demonstrates a lovely utilitarian simplicity as does the *wine funnel and strainer*. (A1589) (A1648) But the *wine cup* with its applied and richly chased vine border demonstrates the facility of the business to confidently embrace the new. (A1648) All items were manufactured during the 1820-1824 period, and while the *tankard* demonstrates the longevity of Neoclassicism, the 1823 *wine cup* with its vine border heralds the decorative richness and opulence of the Rococo Revival, championed by the Prince Regent, later George IV.

The quiet affirmative action of The Brookes Bequest has broadened the representation of women silversmiths within the TJC, providing an opportunity to survey the contribution of women to the London silvermaking industry over the course of a century. While much about the lives of the silversmiths in the collection remains scant, the skills, enterprise, and vision of these women to successfully continue family businesses and innovate in an era of rapid social change and technological development is evident in their output and should come as no surprise. They were vital contributors to workshops long before the demise of their spouses but simply rendered invisible through custom and law, then neglected by history.

DENNICE COLLETT

top left | makers mark of Rebecca Emes & Edward Barnard (English, estab. 1808, closed 1828), *wine funnel (and strainer)*, London, hallmarked 1824, sterling silver | 160 x diameter 80 mm, bequest of Mr. Clive Hele (Roger) Brookes, Melbourne, 2021, in memory of his parents Sir Wilfred Deakin Brookes, CBE, DSO, AE and Mrs. Betty (née Heal) Brookes (A1648)

bottom left | makers mark of Hester Bateman (English, b.1709, d.1794), *wax jack*, London, hallmarked 1783, sterling silver | 80 mm, bequest of Mr. Clive Hele (Roger) Brookes, Melbourne, 2021, in memory of his parents Sir Wilfred Deakin Brookes, CBE, DSO, AE and Mrs. Betty (née Heal) Brookes (A1523)



A COURSING CUP AND COVER

Coursing is the pursuit of game or other animals by dogs – chiefly greyhounds and other sighthounds catching their prey by speed, running by sight and not by scent. Coursing is probably the oldest of all sports and is as old as the various species of the greyhound breed itself.

The drawings of domesticated hunting dogs, clearly of greyhound type depicted on the murals of the tombs of Amten in the valley of the Nile and on the sepulchral walls of Rechmara, dating back to 1500 BCE are proof both of the pride and pleasure that man has taken in his sporting hounds and of the antiquity of coursing which extends far beyond the origins of Christianity itself.

Coursing may have been introduced into Britain from the east by the Phoenicians about 500 BCE. Flavius Arrianus in his *Cynegeticus* (CE 150) - the earliest and most exhaustive treatise on coursing - refers consistently to the greyhound as the 'Celtic hound'.

Coursing continued through the Middle Ages, by which time, in most countries, ownership of sighthounds was prohibited by law for all but the aristocracy. In England, King Canute passed a law which specified that greyhounds were not to be kept by any person inferior to a gentleman in rank. It is known that the infamous King John accepted greyhounds in payment of fines and taxes.

Coursing has been a common hunting technique, practised by the nobility, the landed and wealthy, and commoners with sighthounds and lurchers. The sport was practised by all levels of society, as remained the case until Carolean Forest law appropriated hunting grounds, or commons, for the king, the nobility, and other land owners.

Animals coursed include hares, rabbits, foxes, deer of all sorts, antelope, gazelle, jackals and wolves. Jackrabbits and coyotes are the most common animals coursed in America. Competitive coursing in Ireland, the UK and Spain has two dogs running together. In America, generally speaking three dogs are run together.

The *Protection of Wild Mammals (Scotland) Act* and the *Hunting Act 2004* (in England and Wales) made it illegal to course any type of mammal except rabbits and rats. Dogs are still permitted to chase (flush) game into the path of a waiting gun as long as no more than two dogs are used.

The first known coursing club came into existence in 1776

at Swaffham through the enterprise of Lord Orford who is regarded as the father of modern coursing. Lord Orford died in 1797 while watching his famous bitch *Czarina* - unbeaten in 47 courses - defeat her opponent *Maria*.

By the last quarter of the 18th century the greyhound was the dog most commonly coursed, though whippets were occasionally included in some coursing meetings. The greyhound is the fastest dog of all the breeds, and it was that speed which became the primary focus of coursing matches.

With success of the Swaffham Club, and the growing popularity of organised coursing, others quickly followed including the Ashdown Park Club (1780), the Malton Coursing Club (1781), the Newmarket Society (1805), the Louth Coursing Society and the Ilsley Club (both 1808), the Beacon Hill Club (1812), the Morse Coursing Society (1815), the Derbyshire Coursing Society (1817), the Deptford Coursing Union (1819), the Amesbury Club (1822) and the Altcar Club (1825). Additional clubs continued to be founded well into the second half of the 19th century as organised coursing continued to grow in popularity.

The Altcar Club was founded in 1825 by Lord Molyneux and originally staged two meetings each year on the Sefton family estates at Altcar, Lancashire. The club's two major trophies were the Altcar Cup and the Members' Plate.

The Waterloo Cup - the Derby of coursing - was established in 1836 and until 2005 was held annually at the Altcar Club, near Liverpool. The event was named for the Waterloo Hotel in Liverpool, where the first promoters met. The National Coursing Club was formed in 1858.

It was inaugurated in 1836 by Mr William Lynn, proprietor of the Waterloo Hotel in Liverpool's Ranelagh Street. Encouraged by the extra trade generated by the Waterloo Cup, the Liverpool entrepreneur turned his attention to the Turf the following year and organised the first running of the Grand Liverpool Steeplechase, known as the Grand National since 1839. It was the biggest annual hare coursing event in the United Kingdom and was often referred to by its supporters as the 'blue ribbon of the leash' event of the coursing year.



THE WATERLOO CUP IN AUSTRALIA

In Australia, the Waterloo Cup started in 1868 as live hare coursing at Naracoorte in South Australia until 1985 and it then became a lure coursing event. It is Australia's oldest greyhound race and was run in August 2014 for the 140th time.

In 1886 the winner of the South Australian Coursing Club's principal greyhound race was awarded a trophy donated by the club's president, Robert Barr Smith, a prominent Adelaide businessman and philanthropist. A keen sportsman, Barr Smith's own dog was defeated in the 1886 Waterloo Cup.

Consigned from The Estate of the Late Dr Jan Altmann, the Waterloo Cup is an excellent example of Australian silversmithing. It was made by one of Australia's most highly regarded colonial silversmiths, Henry Steiner (1835–1914), who trained in Germany and came to Adelaide during the gold rush in 1858.

Although the Cup bears the mark of Henry Steiner, it was retailed by August Ludwig Brunkhorst, another well-known Adelaide German silversmith and former employee of Steiner. Ludwig Brunkhorst took over Steiner's business in 1844 when Steiner returned to Germany.

The 1886 South Australian Coursing Club Waterloo Cup is simple in its design, bearing none of the usual decorative engravings typical of Victorian silver during that time.

Local media noted the unique design and size of the 45oz trophy, with The South Australian Weekly Chronicle describing it as 'massive though of chaste proportions' on 1 May 1886.

The Waterloo Cup has been exhibited at the National Gallery of Victoria, Melbourne and the National Gallery of Australia, Canberra as a significant piece of early colonial silversmithing.

The New Zealand Federation of Coursing Clubs was formed in 1877. The first Waterloo Cup over 527m was run near Oamaru in 1879 and is New Zealand's oldest established racing trophy.



AN ENGLISH COURSING CUP & COVER

Here is a George IV sterling silver *Coursing Cup and Cover*, hallmarked London 1829 with the date letter O. The maker was Joseph Craddock with the mark I C in an oval but has the name of Joseph Widdowson inscribed around the base.

The Cup has a domed cover with a recumbent greyhound surmount on a bed of stiff leaves; the campana shaped body with twin acanthus leaf scroll handles and chased with the figure of two dogs and handler above the acanthus base raised on a knopped spreading column and circular foot with leaf chased border and engraved with the makers name to the rim. Height 29 cm; weight 1172g.

No record exists of Craddock's apprenticeship or freedom. For most of his career he was a plateworker in partnership with other silversmiths. He recorded his mark with Thomas and Joseph Guest as plateworkers in Red Lion Street in 1806 and 1808, with William Ker [sic] Reid (1787-1868) from 1812 until 1824, and alone thereafter.

Craddock's known work consists of good-quality domestic and presentation placed in the neo-classical style. Craddock appears to have had three addresses, but was working at the last one, which was 3 Carey Street Lincoln's Inn Fields, at the time the cup was made.

Other inscribed marks on both the cup and the cover and around the base are "J (Joseph) Widdowson facet London". "Facet" means "made" in Latin. Joseph Widdowson's mark was entered 1829 but neither the cup nor the cover have the "J W" mark. Grimwade does not say to whom Widdowson was apprenticed but simply says "Free by redemption as Goldsmith, 7th May 1828" and gives his address as 100 Fleet Street.

The greyhound on the top of the cup is likely to be a famous greyhound of the day. The same applies to the two greyhounds shown with the handler. I assume the handler was a servant but there is a case the handler was a famous highly esteemed identity who had won many races. Is the dog on top "Top Dog" and the two on the body of the cup winners but not to the same extent? Presumably this is a "one off" cup and not one that would have been made every year? There may be (I would think probably be) other coursing cups still about. In any case I would think it likely more than one was made. This would make it acceptable to write something.

ROGER BROOKES

above | the 1886 Waterloo cup

left | makers mark of Joseph Craddock (registered London 1825), retailed by J[oseph] Widdowson (English, ?-?), *coursing cup and cover*, London, hallmarked 1829, bequest of Mr. Clive Hele (Roger) Brookes, Melbourne, 2021 in memory of his parents Sir Wilfred Deakin Brookes, CBE, DSO, AE and Mrs. Betty (née Heal) Brookes (A1569)

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THE EVOLUTION OF A PORCELAIN COLLECTION

In 2005, then TJC Director, Nina Stanton invited me and my late husband Bill to Heyington Place, Toorak to meet Mr. Roger Brookes.

Roger, a well-known silver collector, had decided to collect English blue and white porcelain, particularly Caughley and was seeking advice. His mother Betty had inherited from her family in England a small group of plates and vases from the Swansea, New Hall, and Derby manufactories. They were mostly decorated with floral patterns and made a decorative arrangement in display cabinets in Heyington Place. At some point in time her husband Wilfred had given her a set of six Caughley porcelain *tea bowls and saucers* each with printed 'Fisherman' pattern and gilt banded borders (A1742). Roger was interested in adding to and strengthening this set of *tea bowls and saucers*, and other pieces, that had been initiated by his father.

I had not seen the collection before, so I took some reference books to the meeting, including *Godden's Guide to English Blue and White Porcelain* by Geoffrey R Godden FRSA published in 2004 by the Antique Collectors Club. This particular reference proved to be useful as it was the most current publication on the subject at the time.

It was immediately apparent that Geoffrey Godden's book refuted the attribution by earlier authors that objects printed in blue and with painted marks on the base that appeared to be of Oriental origin were by Caughley. *Godden's Guide* illustrated wasters from the Worcester kilns, i.e., the discarded remains of ceramic objects damaged in the firing process, with these exact marks on their base. This published evidence changed the attribution of some objects in his mothers' collection from Caughley to Worcester.

The marks became known as 'disguised numeral marks' and appeared from around 1780 on Worcester pieces. At the core of the mark is a single number from 1–9. An example is the

Worcester *dish* (*Pagoda pattern*), circa 1775 with the numeral 7 mark (A1749).

The numeral is then embellished with brush strokes that can make it disappear or in turn become exotic and perhaps have an 'Oriental' mark. A small, moulded *bowl* (A1741)

is marked with, what has become known to Worcester collectors as, a 'Mock Oriental' mark. It is painted in underglaze blue and appears on Worcester objects from 1760 – 80 and different variations of this mark are frequently found.

Inadvertently this change of attribution from Caughley to Worcester gave Roger the opportunity to broaden the collection, if he wished. He was free to include other manufacturers and other patterns of blue and white ceramics. A decision was made to source as many different types and forms of objects decorated with the 'Fisherman' pattern, and this would reinvigorate an aspect of Betty's collection.

In 2007 I was asked by Nina Stanton to provide Roger with my thoughts on how he could approach future collecting.

This consisted of two options. One was to broaden the scope of the porcelains by including other manufacturers besides Worcester and Caughley that would provide comparisons of makers, manufacturing, their techniques, and decoration.

The other was to continue acquiring Worcester and Caughley blue and white painted and printed wares, including a variety of objects and patterns, rather than build a collection solely based on the 'Fisherman' pattern. This latter approach would provide a comparison and appreciation of the stylistic periods within a suggested timeframe from around 1740 to the late



left | Philip Christian & Co. (English, active 1765-1778) | Shaw's Brow China Works, *tart dish*, Liverpool, circa 1765-1778, porcelain | 45 x diameter 140 mm, bequest of C H (Roger) Brookes, Melbourne, 2021 (A1796)

above | Worcester porcelain factory (estab. circa 1751, closed 1862), *dish* (pagoda pattern), Worcester, circa 1775, porcelain | 30 x 180 mm | numeral 7, bequest of C H (Roger) Brookes, Melbourne, 2021 (A1749)



1790s. It would maintain Roger's interest in the collection and provide more scope for teaching or displaying the porcelains, based on numerous themes.

As it happened Roger embraced both options.

With this framework in place, Roger was able to meticulously plan and source a veritable rollcall of new designs, as well as forms, from the Caughley and Worcester manufactories. Patterns such as Argument; Birds on Branch; Cannon Ball; The Chrysanthemum; Fence; Fence and Pagoda; Hollow Rock Lily; Mansfield; The Milkmaids; Mother and Child; Narcissus; Pagoda; Prunus Root; Rock Warbler; Plantation; Pine Cone; The Pleasure Boat (The Fisherman) / Fisherman and Cormorant; The Three Flowers; Two Quail, and Walk in the Garden make an impressive selection of comparative motifs. Forms progressed from tea bowls to teapots and tankards to more unusual shapes such as spoon trays, junket and strawberry dishes, a lettuce strainer and an asparagus server, pickle dishes and milseys (milk strainers).

As well as collecting porcelain, it was also necessary that Roger acquire reference books to complement his growing awareness and understanding of this discrete part of his collection. Likewise, I directed Roger towards dealers with quality stock, who readily shared their knowledge of ceramics in general and the objects they were selling. This would increase his knowledge and appreciation of the pieces and bring further enjoyment to the collecting process.

In 2009 I revisited the approach for Roger's ceramic collecting and noticed that several English porcelain designs were taken directly from oriental designs, either Chinese or Japanese. These Chinese or Japanese blue and white porcelain objects with designs used on English porcelain could also be included to increase the breadth of the ceramics. Occasionally he added highly coloured pieces such as the Worcester *tea pot and tray*, circa 1775 in the 'Old Japan Fan' pattern that also has a 'Mock Oriental' mark (A1834).

This boosted Roger's interest and pleasure in the ceramics, whilst maintaining a core focus of English porcelain that had already been established.

Roger's dedication to enhancing the porcelains led him to acquiring the latest reference books on English porcelains. One was Simon Spero and Henry Sandon's book on *The Zorensky Collection of Worcester Porcelain* also published by Antique Collectors Club. Another was the recently published *Liverpool Porcelain 1756-1804* by Maurice Hillis. Dr. Maurice Hillis and his wife Lyn were well known Liverpool porcelain collectors and members of The Northern Ceramic Society, a group of collectors initially based around Stoke-on-Trent, now with a world-wide membership, who have an interest in ceramic objects of all periods produced in the north of England. Whilst published under Maurice's authorship, in the Foreword to *Liverpool Porcelain 1756-1804*, written by Geoffrey Godden, the contribution of Maurice's wife Lyn to both their collection and the publication is recognised.

The addition of the latter reference book to Roger's library, lead him down another collecting path and provided further links to his mother's pieces.

Betty was born in Birkenhead, a town and ferry port on the Wirral Peninsula on the south bank of the Mersey River opposite Liverpool, at a time when the area was part of the County of Cheshire. The geographical and familial link of these porcelains to his mother's birthplace, and the variety of production by makers such as Philip Christian *tart dish* (A1796) illustrated in Hillis page 264, plate 6.109 for the design, provided Roger with an additional and meaningful direction in the scope of the porcelains.

This final thread in his ceramic collecting takes Roger full circle and leads him back to his original reason for collecting Caughley, to enhance his mother's collection and increase the pleasure he derived from it.

The porcelains and reference books from The Brookes Bequest will continue to provide countless opportunities to explore the history of these objects, their manufacture and social history. Something Roger Brookes would heartily endorse.

ROBYN IVES

top right | Caughley porcelain factory (English, estab. circa 1771, closed 1799), *tea bowl and saucer* (from a set of six), Caughley, circa 1795, porcelain | bowl: 45 x diameter 80 mm; saucer: diameter 120 mm | 'Fisherman' pattern, bequest of C H (Roger) Brookes, Melbourne, 2021 (A1742)

centre right | Caughley Porcelain factory (estab. circa 1771-1799), *bowl*, Caughley, 18th century, porcelain, feather moulded 50 x 110 mm, bequest of C H (Roger) Brookes, Melbourne, 2021 (A1743)

bottom right | Caughley Porcelain factory (estab. circa 1771-1799), *tea bowl and saucer* ("The Milkmaid" pattern), Caughley, circa 1780, porcelain, printed, overall 70 x diameter 140 mm; cup: 40 x diameter 75 mm; saucer: 28 x diameter 120 mm, bequest of C H (Roger) Brookes, Melbourne, 2021 (A1764)



THE QUEENE'S NEW CLOTHES:

AN ADORNED PRINT OF ELIZABETH I

This image of Elizabeth I, Queen of England and Ireland (1533–1603) is an intriguing example of print culture, and a rare survivor (A1895). This work brings together ideas related to the production, consumption, and dissemination of prints, and the 18th century pastime of cutting and pasting prints into new creative forms.

The print's lettering suggests it was printed and sold by successful printer/publisher John Overton (1639/40–1713) at 'Ye White Horse without Newgate', London. Although Overton operated from this address from 1668–1707, the design was probably created earlier. In 1665, Overton purchased the stock of another successful printseller / publisher Peter Stent (active circa 1642–1665), who had also operated at 'Ye White Horse' before he died of the plague.¹ 'Elizabeth' is visually aligned with Stent's prints of English royalty and the aristocracy published in the middle 1600s. The placement and font of Overton's address suggest this lettering may have been added or altered later, so it is possible the plate was acquired from Stent and then re-issued with Overton's name. The text and treatment of the background also bear remarkable similarity to an engraving of Elizabeth I (c.1659) by publisher / printseller Robert Walton (1618–1688), a competitor to Overton.² Duplication and re-use of texts and images was common in the print trade at this time.

Although originally printed *en masse* for a 'popular' market, a later, unknown hand has skilfully trimmed and removed sections of the print to transform this 'multiple' into a unique artwork. Luxurious textiles have been adhered to the verso, the effect augmented by metallic trim. These embellishments, now visible through the cut-away sections of the printed paper, create an enhanced image of the monarch. Prints such as these, decorated with textiles, are variously described by scholars as adorned prints, decorated prints, or dressed plates. Prints featuring theatrical celebrities ornamented with shiny metal fragments of foil ('tinsel prints') were another variation, popular in the early 19th century.

The embellishment of prints with textiles can be located within the European fashion for manipulating prints and paper that peaked in the 18th century, when the adept performance of print cutting and pasting became a marker of elite sociability and taste.³ Some of these activities — undertaken by men and women — include cutting paper into decorative shapes (such as intricate paper foliage cut by Mary Delany (1700–1788)); glass transfer painting (using prints as templates for painting on glass); *découpage* and *japanning* (varnishing prints onto furniture or fans); and the adhering of prints onto domestic interior walls ('print rooms').⁴

These fashionable, print-related entertainments were noted in magazines and advertisements. Overton's 1672 catalogue publicised prints with designs useful for 'all handicrafts'.⁵ In the 1720s, *Mercure de France* noted the fashion for *découpage* and featured advertisements for decorative print designs. English publishers targeted the growing market for paper-based crafts with advertisements for prints 'useful to the Ladies' including those suitable for *japanning*.⁶

Prints depicting fashionable women in elaborate gowns ('fashion prints') were particularly popular, early 18th century subjects for cutting and adornment with fine silks, laces, and gilt details.⁷ Contemporary textiles — including off-cuts from a new garment or furnishings — were used as print decoration, but prints adorned in this way may have already been several decades old. Dating the textile embellishments on 'Elizabeth' is challenging without undertaking scientific analysis of the fibres and dyes.

Not everyone was convinced about the fashion for print and paper cutting. Writers expressed concern that the print collections of connoisseurs would be at risk from eager *découpeurs* seeking new prints 'with scissors in hand'.⁸ English poet and satirist Alexander Pope (1688–1744) criticised the craze's frivolity in his poem, *On the Countess of Burlington Cutting Paper*: 'See, madam, see the arts o'erthrown / Between John Overton and you!'

Despite their popularity, adorned prints are now relatively rare survivors, especially those dating from the 1600s. The decorative nature of adorned prints meant they were often displayed in domestic settings, rather than stored with other prints in albums or portfolios. As a result, adorned prints have been especially susceptible to light and insect damage, and to changing tastes. Today, only a few examples are extant in collections such as the British Museum, the Bibliothèque nationale de France, The Morgan Library and Museum (New York), and the V&A, although occasionally, some tired specimens can still be seen gracing the walls of country houses.

The many facets of 'Elizabeth Queene of England' make it a fascinating and important addition to The Johnston Collection.

DR LOUISE VOLL BOX



printed by John Overton (English, 1639/1640-1713), untitled (Elizabeth Queene of England), London, circa 1668-1707, print on paper, silk fabric, thread, metal | 300 x 170 mm, bequest of C H (Roger) Brookes, Melbourne, 2021 (A1895)

WHY I COLLECT SILVER PART II

Around 1964 my parents employed a middle aged rather plump English lady as a cook. Although she was a most excellent cook, she did have one failing in that sometimes the brandy or sherry required in the cooking found its way in another direction resulting in a certain unsteadiness when trying to slice the vegetables.

Apparently Mrs. X (not her real name) had at one time been employed on the Scottish estate owned by the Duke of Buccleuch – an important long-established family.

It was at this time that my father made his first antique silver purchase from the Melbourne auctioneers Leonard Joel. This was described at the time as being a French side-pouring chocolate pot, 18th century, makers mark rubbed, possibly NM, with dome cover and baluster body with linen swags and turned walnut handle, on three cabriole legs with scroll feet. Height 13 cm; weight 216 g.

Incredibly it was knocked down for the price of £199. There was always some doubt that its use was for chocolate as it could have been for coffee, hot milk, or hot water.

Until very recently nobody has been able to narrow its use down any further, hence this still provides an opportunity for readers to offer any ideas on the subject.

My parents obviously delighted by its elegant shape, decided to find a practical use and used it for coffee, which was served after dinner in demitasses on a tray, upon which there was also a sugar basin and milk jug.

They explained the purchase to Mrs. X, who was evidently not particularly impressed and started to refer to it as “the old tin can”, this much to my mother’s disapproval. “Now where’s the old tin can?” she would ask.

For many years it was simply referred to as a chocolate pot of continental origin and not thought particularly significant. Then one day, Patrick Street, a member of the Silver Society saw it and pronounced it of considerable interest. Naturally, I was pleasantly surprised. He then explained to me about the silver marks, and it was something of a revelation.

The maker’s mark indicates it was possibly made in Belgium, the mark “F” means foreign, the initials now found to be WM stand for an Englishman William Moering whose first registered mark was dated 1892, and who was the agent importing into England this item of much earlier manufacture. He also imported other silver things including a jug, a spoon, and a box.

If the unwise decision to discontinue silver marks is adopted in England then the provenance of many future silver items will be lost – a tragedy.

The mark WM’ belongs to William Moering, a Foreign Agent who registered his mark at the London Assay Office in December 1882 and objects have been seen with his mark between 1897 and 1902 including a box, a chatelaine, imported items, a jug and a spoon. The “U” mark = 1895 London Assay Office. Normally one would find on Belgian silver four marks: the silversmith’s mark, two city marks (poinçon de la ville) and a letter date – in this case it’s the last two numbers from the year. So ‘77’ with a crown on top is 1777. In Belgium the use of the letter date mark ceased in 1749 following an ordinance from Maria Theresia who changed the letter date mark into a mark utilising the last two of numbers of the year. This year-number date mark lasted until 1798 – the end of the Ancien Régime and the beginning of the Napoleonic period.

ARGENT



William Moering maker's mark



The inverted Crown with the number 77 below = 1777.



The dot with the arrow above is the maker's mark (unknown).



The crowned “G” is the town mark for Ghent.



right | unidentified Belgian silversmith, imported by William Moering (English, active 1882-1902), *chocolate pot (hot milk jug)*, Ghent, hallmarked 1777, importers mark London, hallmarked 1895, sterling silver | 130 x 145 x diameter 70 mm, bequest of Mr. Clive Hele (Roger) Brookes, Melbourne, 2021, in memory of his parents Sir Wilfred Deakin Brookes, CBE, DSO, AE and Mrs. Betty (née Heal) Brookes (A1508)

EDITORS NOTE | The article by Roger Brookes was first published under the pseudonym Argent in the *Newsletter of the Silver Society of Australia Inc* in June 2011, pp 5. This article has been reproduced with the kind permission of the *Silver Society of Australia Inc*.



THE BROOKES AND THE DEAKINS

PATERNAL



Great-grandfather

WILLIAM
BROOKES

1834 – 4 September 1910

William Brookes made a fortune as a goldminer in Bendigo, paper manufacturer in South Melbourne, industrialist, railway builder and pastoralist in central Queensland.

By the mid-1880s the family lived in a very grand home in Albert Park (now South Melbourne) called Brookwood in Queens Terrace (now Queens Road) on the corner of Louisa Street. The family also owned the impressive hill station retreat Penola at Mount Macedon until 1951.

right | William Brookes and family, circa 1897. Left –right: James Bertram, Mabel, William, Norman (seated at front), Catherine (wife), May, Harold, Jennie (nee Strong, died 1899) and Herbert.



Great-grandfather

ALFRED
DEAKIN

3 August 1856 – 7 October 1919

Alfred Deakin was one of the fathers of Australian Federation and second Prime Minister of Australia who served three terms (1903–04, 1905–08, and 1909–10).

Alfred Deakin rendered great service in the political arena as Australia moved from the colonial era to the Australian Federation.



Great-grandmother

ELIZABETH MARTHA
ANNE "PATTIE"
DEAKIN

CBE (NÉE BROWNE)

1 January 1863 – 30 December 1934

Pattie Deakin was the wife of Alfred Deakin. She was the daughter of prosperous distiller and spiritualist Hugh Junor Browne (1829–1905) whose family lived in a grand terrace house in Wellington Parade (where the East Melbourne Post Office is now). She was known for her philanthropic work and was the first President of the Lyceum Club.

Sir Wilfred Deakin Brookes, CBE, DSO, AE and Mr. Clive Hele (Roger) Brookes were both proud of the fact that they were part of two notable Melbourne families, the Brookes and the Deakins.

The Brookes family prospered in the fields of industry (gold mining and paper manufacturing), the pastoral industry and had distinguished themselves in public service, political activism, philanthropy, and tennis.

FAMILY

*Grandfather*

HERBERT ROBINSON BROOKES

20 December 1867 – 1 December 1963

Herbert was a mining engineer, the first full Australian envoy to the United States, a philanthropist, a pastoralist, a political activist, a supporter of the arts and an inaugural board member of the Australian Broadcasting Commission. He inherited substantial holdings from his father and served as president of the Victorian Chamber of Manufactures.

Herbert Brookes married Ivy Deakin, Alfred Deakin's eldest daughter in 1905.

*Grandmother*

IVY DEAKIN BROOKES

14 July 1883 –
27 December 1970

Ivy was an Australian community worker and activist. She held leadership positions across a wide range of organisations in Victoria. She served as president of the National Council of Women of Australia from 1948 to 1953.

above | Ivy Deakin on her wedding day, 1905

*Father*

SIR WILFRED DEAKIN BROOKES

CBE, DSO, AE

17 April 1906 – 1 August 1997

Wilfred Deakin Brookes was a Melbourne businessman.

He initially worked at the family paper mills and travelled abroad to England and Scandinavia to study paper making technology.

For many years Wilfred served as a director, and often Chairman, on leading company boards in the mining, paper manufacturing and insurance industries. These included such familiar names as APPM, Colonial Mutual Life Assurance, and Broken Hill South.

Knighted for services to industry and the community. He retired from most of his company positions in 1978 and on his retirement became chairman (later patron) of the Deakin University Foundation and was awarded an Honorary Doctorate of Letters by Deakin University on 26 May 1982.

Herbert Brookes' youngest brother, Sir Norman Everard Brookes (14 November 1877 – 28 September 1968) was an Australian tennis player and Australia's first Wimbledon champion in 1907 and again in 1914.

Norman Brookes married Mabel Emmerton and they both had distinguished careers. Dame Mabel Balcombe Brookes (15 June 1890 – 30 April 1975), society and charity leader, and was an avid collector. She had a lifelong fascination with Napoleon, because of her family's connection with Napoleon's exile on St Helena.

left | Norman and Mabel Brookes in 1914



MATERNAL FAMILY



Grandfather

**ALBERT
HENRY HEAL**

1864 - 26 April 1933

Albert Henry Heal was an insurance agent and company secretary and director who played an active role in the Parish of Eastham and the Historical Society. Census records indicate he and his family lived at *Plymyard Manor*, Bridle Rd, Eastham (now called Abbey Grange) in 1919 and by 1926 they were living at *Oxton Hall*, Talbot Rd, Oxton.



Grandmother

**ARABELLA
(BELLA) HEAL**
(NÉE KEMP)

1864 - 24 May 1945

Albert and Arabella had three children: Eudora born in 1892, Kathleen born in 1895 and Bertha (Betty) born in 1900.

The family lived at *Plymyard Manor*, Bridle Rd, Eastham in 1919 and by 1926 they were living at *Oxton Hall*, Talbot Rd, Oxton.



Mother

**BERTHA (BETTY)
BROOKES**
(NÉE HEAL)

11 September 1900,
- 4 May 1968

Bertha (Betty) was the youngest daughter of Albert Henry Heal and his wife Arabella Heal. She was born in Didsbury, England and grew up in Birkenhead. Betty was an accomplished artist and musician.

Betty met and married Wilfred Brookes in 1928. They returned to Melbourne where their son Clive Hele (Roger) was born in 1929.

Pre-war they lived in various homes in Toorak and Armadale and for a time in Mornington. After the war they lived in Scotsburn Grove and at 28 St Georges Rd and in 1962 moved to a grand Old English style house designed by architect A Mortimer McMillan at 20 Heyington Place.

above | portrait of Betty and young Roger



above | Arabella and Albert Henry Heal
in the garden of *Oxton Hall*, circa 1926



left | Roger in his workshop

right | graduate portrait of Roger Brookes, 1953



MR. CLIVE HELE (ROGER) BROOKES

1929 – 2020



left | Roger with some of his silver collection, 2010

right | Roger surrounded by books



Mr. Clive Hele (Roger) Brookes was the only child of Sir Wilfred Deakin Brookes and his wife Bertha (Betty) (née Heal) Brookes. He was the great-grandson of Alfred Deakin, the second Prime Minister of Australia. He was born, grew up and lived in Toorak for most of his life.

Roger attended Geelong Grammar from 1942-1946 and continued with higher education at Taylor's College, Melbourne. In 1950 Roger returned to tertiary studies and resided at Trinity College and graduated with a Bachelor of Commerce from The University of Melbourne in 1953.

For a brief period, he worked as a farmer/grazier on family properties.

By profession, Roger Brookes was an accountant who worked in the natural gas and aluminium industries.

Roger Brookes had a very strong commitment to community engagement and service. Throughout his life, he made significant contributions to Australian society in business, education and arts, many vital community services, and philanthropy.

His involvement with philanthropy began in the 1950s, and he gave to, and worked alongside, a broad range of organisations.

In 1997 Roger assumed the patronage of the many charities his father, Sir Wilfred Brookes had championed.

In 2006 he established the annual Brookes Oration, hosted by the Business School of Deakin University (named after Alfred Deakin, Roger's paternal great-grandfather). The Oration is named in honour of Roger's late father, Sir Wilfred Brookes.

In March 2007 Roger established the Sir Wilfred Brookes Charitable Trust, in honour of his late father. The Brookes' Cultural Heritage Scholarship in the Faculty of Arts and Education at Deakin University to support research into cultural heritage and museum studies was established by Roger in 2020.

Mr. Clive Hele (Roger) Brookes died at home in Toorak on 25 July 2020.

Mr. Andrew Brookes and Mr. John Brookes, Roger's cousins, have been appointed advisors to the Foundation.

ANDREW DIXON

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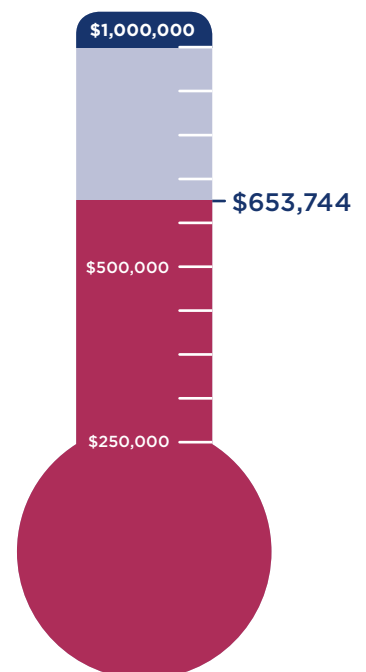
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- encourage participation in The Johnston Collection's activities to the public at large

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Mr. C H (Roger) Brookes +
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Mrs. Christine Bell
Mrs. Christine Reid
Mr. Peter Gray



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THE CUP THAT STARTED A COLLECTION

William Johnston was given a small Minton potteries cup (circa 1815) by his grandmother when he was about 8 years old. He kept it all his life, later recalling that this cup started his passion for collecting.

Minton, Stoke-on-Trent, est. 1793 -, Thomas Minton period, circa 1809 -17, cup, circa 1815, The Johnston Collection (A0660-1989)

left | watchmaker [Joseph] Martineau, (English,?-?)
(interior of) watch and pair case, London, 1696 (circa 1750)
sterling silver | diameter 55 mm
bequest of C H (Roger) Brookes, Melbourne, 2021 (A1697)

THANKS

The Johnston Collection applauds the following individuals and foundations for their generous support of TJC and our OPENING DOORS fundraising campaign launched in May 2015:

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Mary & David	Robyn Caddy	Caroline Cook	Dorothy Edwards	Sharon Dickman	Kerrie Howard	Michael Kirwan	Caz McLennan	Caz McLennan	Kerry Smith		
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A LASTING LEGACY

When you leave a bequest to The Johnston Collection you generously extend a way of making a lasting contribution which will enable the Collection to benefit and inform future generations of visitors.

Bequests, no matter the size, will help to strengthen the future of The Johnston Collection. Your enduring gift will enable us to continue our quest to offer visitors a unique, intimate engagement with art, design and ideas.

Bequests are managed by The WR Johnston Trust and we are happy to discuss with you any special areas of interest.

Your bequest will enable us to:

- Ensure The Johnston Collection will be sustained for future generations
- Generate exhibitions in *Fairhall* so that we will continue to present innovative, educational and culturally rich and diverse programs
- Commission new works that showcase and celebrate the unique talents and contributions of Australia's dynamic creative individuals and communities
- Encourage participation in The Johnston Collection's activities to the public at large
- Acquire works which will add to and develop areas of the permanent collection which have limited representation
- Revitalise and upgrade *Fairhall* exhibition-house and its under-utilised garden

Bequests are invaluable in the achievement of the Collection's remarkable vision.

When you leave a bequest to The Johnston Collection, you will be supporting the legacy of William Robert Johnston (1911–1986) who, on his death, endowed The WR Johnston Trust to ensure that his dream of an exhibition-house for the public's enjoyment will be sustained.

above left | detail from Derby Porcelain Manufactory (English, circa 1748–1848), *pair of plates*, Derby, circa 1815, porcelain, [pearlware], hand-painted, polychrome enamel decoration | 25 x dia 200 mm, gift of Clive H (Roger) Brookes, Melbourne, 2014 (A1339)

HOW TO MAKE A BEQUEST TO THE JOHNSTON COLLECTION

By making a simple decision to include The Johnston Collection in your Will, you will support the important task of ensuring that William Johnston's gift to the people of Victorian is protected for future generations.

We invite you to make a notified bequest in your Will. You can do this by:

- Writing a letter to The Johnston Collection advising of your intention to make a bequest
- Providing a copy of the relevant extract from your Will, and
- Providing a confirming letter from your solicitor

Bequests can be made in a variety of ways to suit your situation, but there are three main types of bequests:

- A set amount of money (pecuniary bequest)
- A residue or a % of the residue of your estate once other bequests have been made (residuary bequest)
- A specific asset, e.g. property, art works, shares (specific bequest)

For many philanthropic donors, the residuary bequest is the most popular. However, you can decide how you wish to support The Johnston Collection, a treasure in Melbourne's artistic and cultural landscape.

We strongly recommend that you seek professional advice from your solicitor or financial adviser in arranging a bequest.

If you are considering leaving The Johnston Collection an object from your personal collection, we encourage you to contact us first to discuss its suitability and fit within the scope of the permanent collection. The Johnston Collection only acquires objects which are compatible with its Collections Policy.

Bequests, no matter the size, will help to strengthen the future of The Johnston Collection. Your enduring gift will enable us to continue our quest to offer visitors a unique engagement with one of the most dynamic exhibition-houses in Australia.

FOR MORE INFORMATION ABOUT MAKING A DONATION, OR TO MAKE A BEQUEST, CONTACT US:
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FOOTNOTES:
TRANSFORMATION AND TRIUMPH

- Catherine de Braganza, the Portuguese wife of Charles II was reputedly very fond of tea, hence the art of tea drinking became fashionable at court and in genteel circles.
- Interpretations of French Baroque designs for example were also available to craftspeople through pattern books of engraved ornament.
- Reusch, Brooke Gallagher, *Huguenot Silversmiths in London, 1685–1715* (2001). Dissertations, Theses and Masters Projects Paper 15196263124, p.26
<https://dc.doi.org/doi10.21220/s2-w1pb-br78>
- Candlesticks were generally made in sheet silver prior to 1685 and were quite light.
- owners of plate (silver) were encouraged to melt their collections for currency.
- The Britannia silver standard of 958 (95.84% of fine silver) had a new mark featuring the lion's head erased, and the seated Britannia holding an oval shield. The sterling silver standard for coinage remained at 925 (92.5% of fine silver).
- <https://www.koopman.art/artistdetail/232815/david-willaume-i>
- Reusch, Brooke Gallagher, *Huguenot Silversmiths in London, 1685–1715*, ibid, p.27
Reusch documents that this practice was commonplace as can be seen in surviving records from the London Assay office. A 1681 fire destroyed most records however, but the author assumes that the practice continued.
- For a comprehensive list of Willaume's English aristocratic clients see <https://www.koopman.art/artistdetail/232815/david-willaume-i>
- The tankard had been used in England for centuries, and probably became familiar to émigré Huguenots through German and Dutch beer steins.
- A near identical example by David Willaume (without engraving) was offered at Christie's, 23 October 2008 as Lot 229
<https://www.christies.com/en/lot/lot-5127887>
- Thomas Jenkins was curiously registered through the Butcher's Company demonstrating that craftsmen did not have to practice the craft of the company to which they belonged, but they did need to belong to a company to take on apprentices and operate as a retailer.
- The kettle bears the mark, MA surmounted by a crown and with a star below. Both Jacob Margas and Samuel Margas's first mark bear the initials MA surmounted by a crown.

Jacob's distinguishing mark however is the star below the initials. In contrast, Samuel's early mark is distinguished by a fleur-de-lis. Furthermore, this 1712 kettle pre-dates Samuel's first mark, registered in 1715. Other works by Jacob Margas also confirm use of the star. See Mary Cooke Antiques. <https://www.marycooke.co.uk/british-silver-1649-1759/an-exceptionally-rare-important-pair-of-queen-anne-britannia-standard-cast-tapersticks-made-in-london-in-1708-by-jacob-margas>
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First published in the *Proceedings of the Huguenot Society of Great Britain & Ireland*, Vol XXVII No. 1 1998, p.3/10
- <https://collections.vam.ac.uk/item/O7877/coffee-pot-unknown/>

One of the earliest examples of an English coffee pot dating from 1681–2 in the collection of the V&A Museum London, demonstrating the tapering cylindrical form.

- Reaching its apotheosis in the magnificent works of Paul de Lamerie, Nicholas Sprimont and Paul Crespin during the 1730s and 1740s

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ABOUT THE AUTHORS

ARGENT is the pseudonym of Roger Brookes and used as a contributor to the *Newsletter of the Silver Society of Australia Inc*

DENNICE COLLETT is Consultant specialist, Decorative Arts, at Gibson's Auctioneers and Valuers in Armadale and previously was the long serving Decorative Arts Manager at Phillips Auctions in Malvern.

With formal qualifications in Music, Fine Art and Museum Studies from the University of Melbourne and Monash University, Dennice is always enthralled by the beauty, craftsmanship, and stories behind the objects she handles.

ANDREW DIXON has been a volunteer at TJC since July 2000. He was appointed a TJC Ambassador in 2008. He also serves on the Board of the *Villa Alba Museum* in Kew and on the volunteer team at the National Trust's *Labassa Mansion* in Caulfield North.

Since 2004 Dixon has helped curate the Brookes' collection at Heyington Place and Mathoura Rd in Toorak and record stories of Roger, his family, and the items in The Brookes Bequest.

ROBYN IVES has been a volunteer at TJC since July 2006. She is President of the Wedgwood Society of Australia. Collector and independent lecturer with an extensive knowledge of Wedgwood, and a particular interest in post Mediaeval English pottery. She is a regular lecturer at TJC, and other venues, and is a coordinator of TJC Volunteer Guide Training Program.

MATTHEW LAFITE FSA Scot. FRSA is a specialist in English, Irish and Scottish silver and a member of the London Association of Art & Antique Dealers and the Australian Antique Dealers Association. Matthew is approved to value English, Irish and Scottish silver dating from 1300 onward, for the Australian Government's Cultural Gifts Program.

TONY LEWIS During his career as a barrister, Tony Lewis specialised in scientific evidence. He is a member of the Silver Society of Australia and the English Silver Spoon Collectors Club. He has completed the *Fakes and Forgeries* course at Goldsmiths' Hall in London and lectures on antique silver.

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front cover | makers mark of Joseph Bell I (English, active after 1707, *tankard*, London, hallmarked 1760, sterling silver | 200 x 170 x diameter (at base) 105 mm, bequest of Mr. Clive Hele (Roger) Brookes, Melbourne, 2021, in memory of his parents Sir Wilfred Deakin Brookes, CBE, DSO, AE and Mrs. Betty (née Heal) Brookes (A1640)

back cover | Christopher Canner I (active 1694–1706) | “Dutch” style *teapot*, London, hallmarked 1704 | sterling silver, Ivory | 170 x 150 x 125 mm; diameter (body) 105 mm | bequest of C H (Roger) Brookes, Melbourne, 2021 (A1705)



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