

# Notes on Liberty Tudric & "Art Nouveau" Pewter

Additional information for website readers appears to be difficult to find. There must be out there somewhere copies of the Liberty catalogues of the early 1900s showing their ranges. We read that there are copies in the V & A Museum and we do intend to ask them if we might publish copies of a catalogue or two by scanning in those pages that apply.

Meanwhile for our website readers' interest we have come across courtesy of the UK Pewter Society some remains of early catalogues and early articles. These are part of the notes of Peter R G Hornsby who also wrote Pewter of The Western World and did trade as dealer Robin Bellamy and with his wife Jennifer did collect Tudric Pewter. However these notes are not in good order or especially detailed but it was thought worthwhile to gather them together as they do give some idea of what went on in the early 1900s and some articles give clues as to the thoughts then and later.

We hope you find these 'notes' interesting.

The first 'catalogue' extracts having missing pages 58,72 and perhaps 73.

This is likely the very first such promotion of Liberty Tudric Pewter.

In the designs the artistic hands of Oliver Baker, Rex Silver and some Archibald Knox are apparent. Likely this then was issued about 1903-1904.

Liberty did not promote artists names, he promoted "Liberty", he did not use their own factory numbers for the pieces shown. Where hand written numbers are shown these are all low numbers beneath 100 which gives the thought that this was the first publication featuring "Tudric".

Extracts follow showing STILE LIBERTY - the name give to the distinctive Liberty Style in Italy - though the details are in English and some pieces offer guides to the Libert Tudric numbers of pieces in the first section . Finally a section entitled the Liberty Metalware Venture by Shirley Bery for extra background detail to Arthur Liberty and his importance in the field of design and marketing.

# "TUDRIC" PEWTER.

(REG<sup>d</sup>)

"The Metallurgist" says:—

"In addition to the distinctive  
" 'Cymric' Silver-work, Messrs.

" Liberty have also become the  
" exponents of the Pewterer's  
" craft in some of its most  
" pleasing forms. - - - - -

" As all judges of pewter know,  
" its composition affects the  
" colour to a degree that makes  
" all the difference to the speci-  
" mens of the various periods.

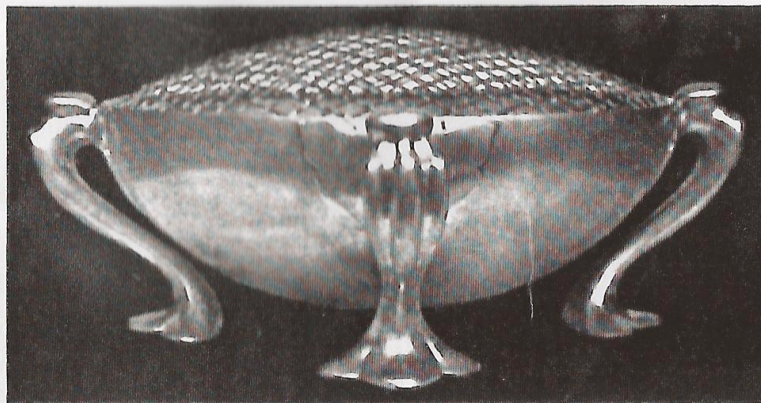
" In the variety now introduced  
" by Messrs. Liberty under the  
" name of 'Tudric,' they have  
" successfully reproduced the  
" lustrous silver-like surface of  
" one of the periods held in  
" highest esteem by collectors.

" Although only a recent intro-  
" duction, the work is so full of  
" possibilities that it is antici-  
" pated the production of  
" 'Tudric' Pewter will assume  
" sufficient importance to con-  
" stitute a permanent Home  
" Industry." - - - - -

Some of the specimens in  
stock are illustrated on the  
following pages. - - - - -

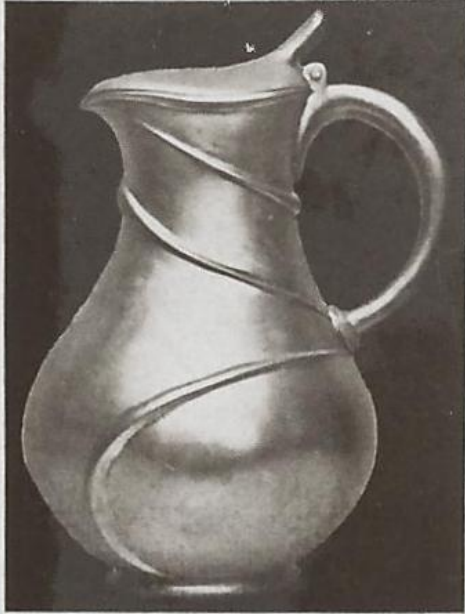
**CUPS AND BOWLS.**

**No. 1. Loving Cup (two handles).**  
Height, 8 inches.  
Price, £1 . 10 . 0.  
Without handles.  
Price, £1 . 5 . 0.

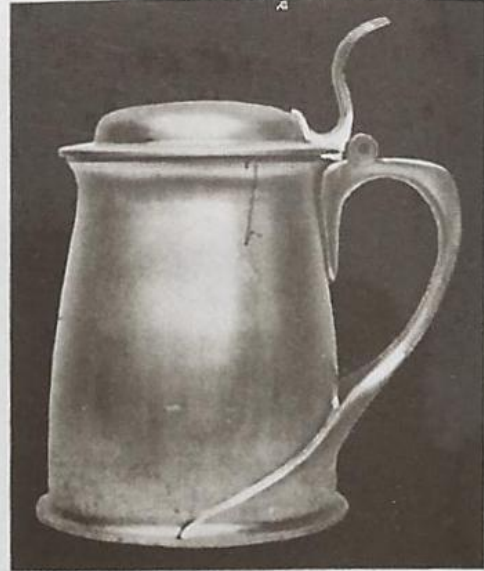


**No. 2. Flower Bowl.**  
Diameter, 13 inches; Height, 4 1/2 inches.  
Price, £2 . 10 . 0.  
Copyright.

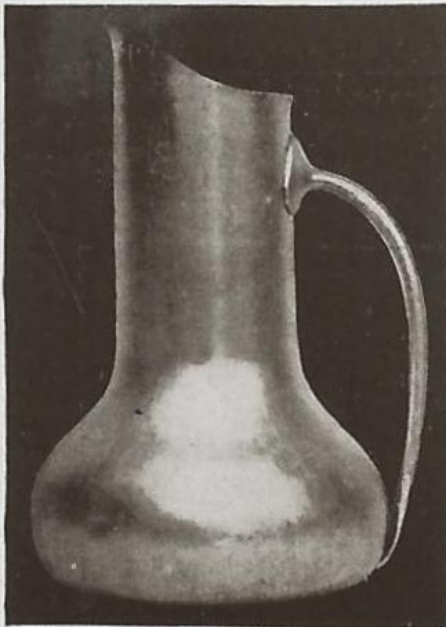
JUGS.



No. 1. Hot Water Jug.  
Height, 8 inches.  
Price, £1. 5. 0.



No. 2. Tankard.  
Height, 6 inches.  
Price, 18 6.  
Without cover.  
Price, 15 6.



No. 3. Water Jug.  
Height, 11 inches.  
Price, £1. 5. 0.  
With hinged cover.  
Price £1. 10. 0.



No. 4. Water Jug.  
Height, 11 inches.  
Price, £1. 5. 0.

Copyright.

Liberty & Co.]

[London & Paris.

**TANKARDS  
AND JUGS.**



**No. 1. Tankard.**  
Height, 5, inches.  
Price, 15 6.



**No. 2. Tankard.**  
Height, 5 inches.  
Price, 13 6.



**No. 3. Jug and Cover.**  
Height, 14 inches.  
Price, £2 . 15 . 0.



**No. 4. Jug.**  
Height, 14 inches.  
Price, £2 . 10 . 0.

Copyright.

SERVIETTE RINGS AND BOXES.



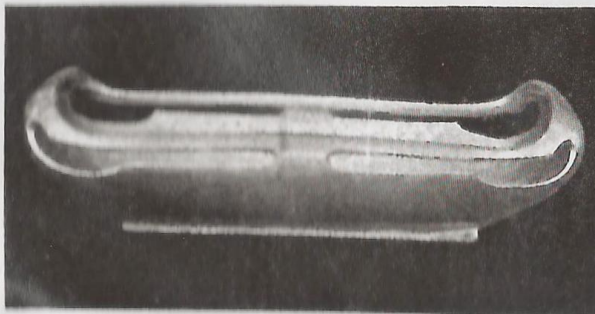
No. 1. Serviette Ring.  
Width, 1½ inches.  
Price, 1 6.

No. 2. Serviette Ring.  
Width, 1 inch.  
Price, 1 6.

No. 3. Serviette Ring.  
Width, 1½ inches.  
Price, 1 6.



No. 4. Biscuit Box.  
Height, 7 inches. Width, 6 inches.  
Price, £1. 15. 0.



No. 5. Sweet (or Fruit) Bowl.  
Length, 7½ inches. Width, 4½ inches.  
Price, 11 6.



No. 6. Powder Box.  
Height, 3½ inches.  
Price, 12 6.

Copyright.

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**BASINS AND TEA SETS.**



No. 1. Sugar Basin (or Porringer).  
Diameter, 6 1/2 inches.  
Price, 9 6.



No. 2. Porringer (or Sugar) Basin,  
Diameter, 6 inches.  
Price, 15 6.



No. 3. Tea Caddy and Spoon.  
Height, 7 1/2 inches.  
Price, £2 . 2 . 0.



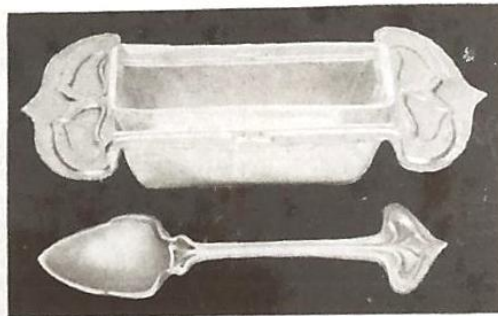
Cream Jug.  
Height, 2 1/2 inches.  
Price, 8 6.

TEA SET. No. 4.  
Tea Pot.  
Height, 5 1/2 inches.  
Price, 30 .

Sugar Basin.  
Height, 4 inches.  
Price, 7 6.

Copyright.

DISHES.



No. 1. Preserve Dish and Spoon.  
(Glass lined).  
Price, complete, 10/6.



No. 2. Entrée Dish and Cover, with moveable division.  
Price, £2 . 10 . 0.  
Length, 13 inches.  
Price, £2 . 2 . 0.



No. 3. Entrée (or Vegetable) Dish and Cover.  
Diameter, 11 inches.  
Price, £1 . 15 . 0.

Copyright.

Liberty & Co.]

[London & Paris



FLOWER VASES, ETC.



No. 1.  
Flower Vase.  
Height, 6 1/2 inches.  
Price, 8 6.



No. 2. Stamp Box.  
Length, 4 1/2 inches.  
Height, 1 1/2 inches.  
Price, 8 6.



No. 3.  
Two-handed  
Vase.  
Height, 7 1/2 inches.  
Price, 12 6.



No. 4. Card or Fruit Tray.  
Diameter, 10 inches.  
Price, 15 6.  
Or. set with three stones as illustrated.  
Price, £1. 1. 0.



No. 5. Bowl.  
Diameter, 7 1/2 inches.  
Price, £1. 15. 0.



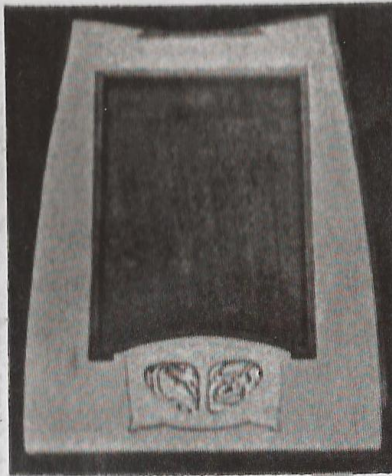
No. 6. Cigar Box.  
Length, 8 1/2 inches. Width, 5 1/2 inches.  
Price, £1. 15. 0.

Copyright.

Liberty & Co.]

[London & Paris.

## PHOTOGRAPH FRAMES AND JUGS.



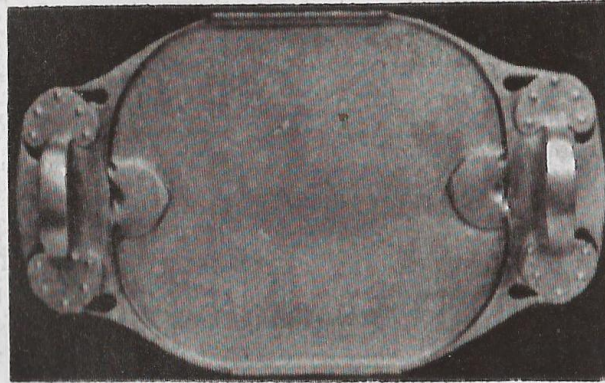
No. 1.

No. 1. Photo-  
graph Frame  
(cabinet size).  
Height, 8½ ins.  
Width, 6 ins.  
Price, 15/6.

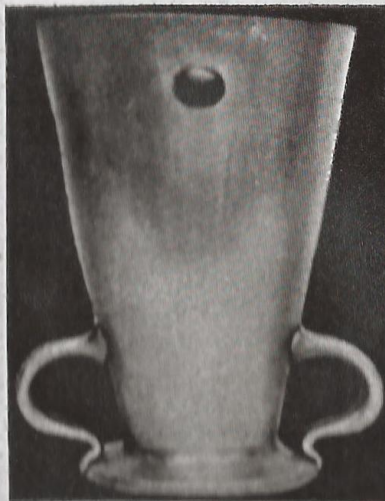


No. 2.

No. 2. Photo-  
graph Frame  
(cabinet size).  
Height, 8½ ins.  
Width, 6 ins.  
Price, 15/6.

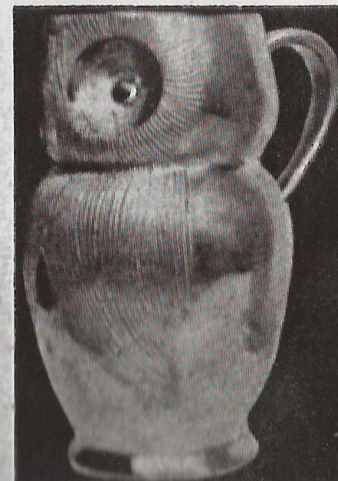


No. 3. Tray.  
Length, 18½ inches. Price, £1. 17. 6.  
Length, 21½ inches. Price, £2. 2. 0.



No. 4.

No. 4. Flower Vase,  
set with Conne-  
mara stones.  
Height, 8 inches.  
Price, £1. 5. 0.  
Without stones.  
Price, £1. 2. 6.

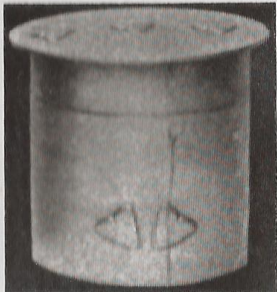


No. 5.

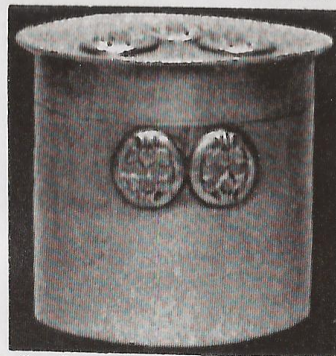
No. 5. Water Jug.  
Height, 7½ ins.  
Price, £1. 5. 0.

Copyright.

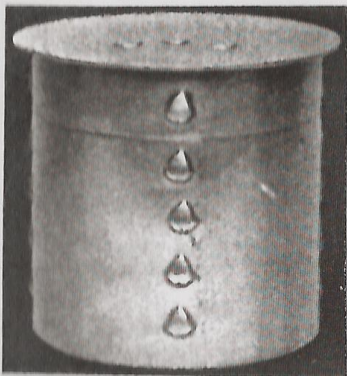
**POWDER BOXES.**



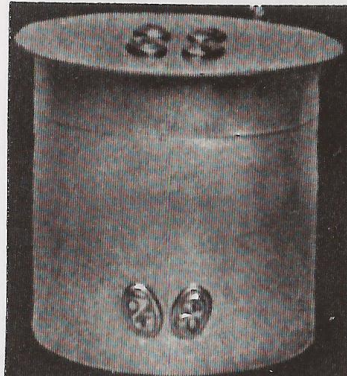
**No. 1. Powder (or Tobacco) Box.**  
Height, 2½ inches.  
Price, 10/6.



**No. 2. Powder (or Tobacco) Box.**  
Height, 3 inches.  
Price, 12/6.



**No. 3. Powder (or Tobacco) Box.**  
Height, 3½ inches.  
Price, 14/6.



**No. 4. Powder (or Tobacco) Box.**  
Height, 3½ inches.  
Price, 15/6.



**No. 5. Powder (or Tobacco) Box.**  
Height, 4 inches.  
Price, 16/6.

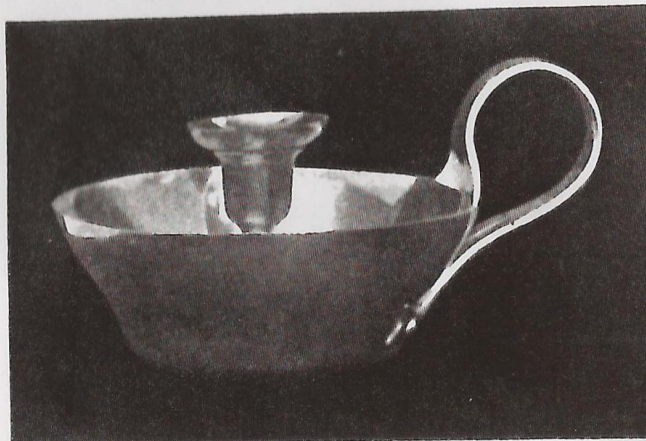


**No. 6. Powder (or Tobacco) Box.**  
Height, 4 inches.  
Price, 17/6.

Copyright.

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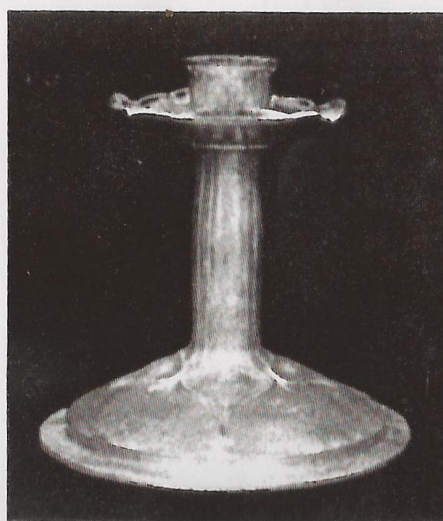
CANDLESTICKS.



No. 1. Candlestick.  
Diameter, 7 inches.  
Price 18 6.



No. 2. Candlestick.  
Height, 5 1/2 inches.  
Price, 10 6.



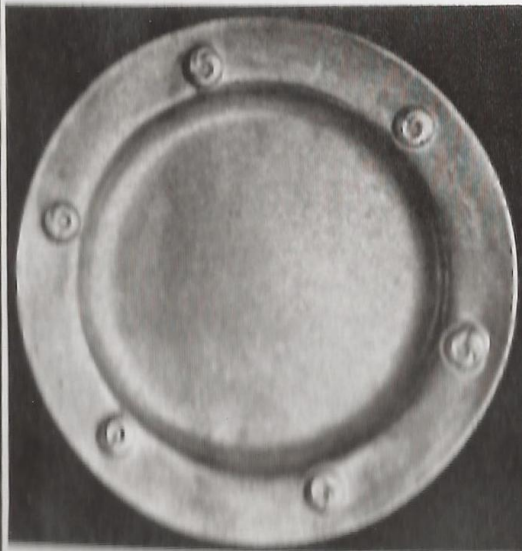
No. 3. Candlestick.  
Height, 5 1/2 inches. 023  
Price, 13 6.

Copyright.

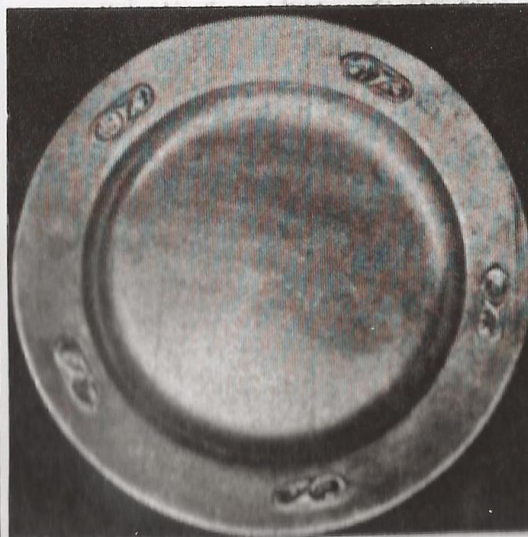
### SALVERS.



**No. 1. Salver.**  
**Width, 15 inches.**  
**Price, \$1 . 8 . 6.**



**No. 2. Salver.**  
**Width, 9 1/2 inches.**  
**Price, 10 6.**



**No. 3. Salver, set with pearl shell.**  
**Width, 9 1/2 inches.**  
**Price, 17 6.**

Copyright.

## CLOCKS.



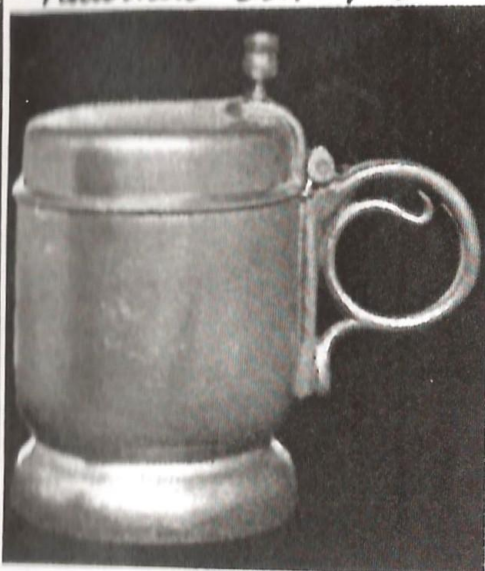
No. 1. Hanging Clock.  
Inlaid with pearl shell.  
Price, £4 . 15 . 0.



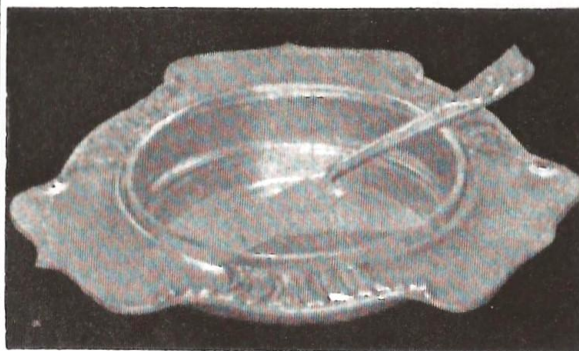
No. 2. Pewter Clock, set with pearl shell.  
Height, 13½ inches.  
Price, £8 . 6 . 0.

Copyright.

## TANKARDS, JUGS, ETC.

*Returned Oct. 6/03*

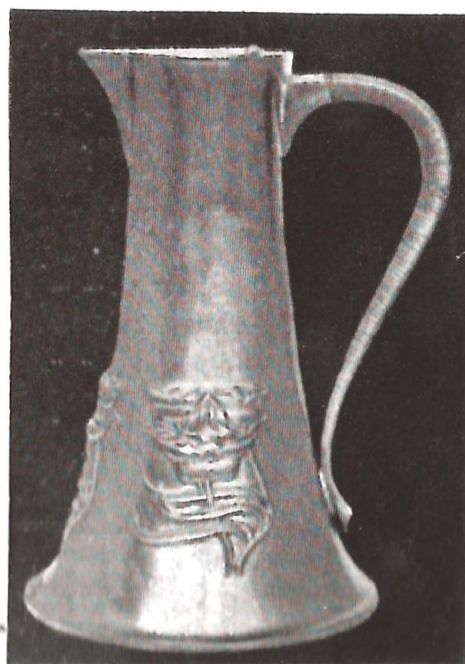
No. 1. Tankard and Cover.  
Height, 5 1/2 inches.  
Price, £1 . 5 . 0. ✓



No. 2. Butter Dish and Knife.  
(Glass lined.)  
Diameter, 6 1/2 inches.  
Price, 10 6.



No. 3. Bowl.  
Diameter, 9 inches.  
Price, £2 . 12 . 6.



No. 4. Pewter Jug and Cover.  
Height, 9 inches.  
Price, £1 . 15 . 0.  
Without Cover.  
Price, £1 . 5 . 0.

Copyright.

**D 166 A & B Claret Jug and Two Goblets**

Pewter, decorated with trailing vines and berries. **A**, jug: H. 34.2 cms. **B**, goblets: H. 10.7 cms.  
 GERMAN, c. 1900. Made by Walter Scherf & Co., Nuremberg.  
**A** marked: "OSIRIS"/500'; **B** marked: 'OSIRIS/504/ISIS'.  
*Ill*: L.c. no. 66, 1900, p. 70, no. 8 (jug only).  
 V & A (Circ.941, 942 & 943—1967: the gift of Mr Martin Battersby).

**D 167 Pair of Candlesticks**

Pewter; twisting stems decorated with stylised plant design. H. 42 cms.  
 Possibly designed by Hugo Leven (1874–1956). GERMAN, c. 1902. Made by J. P. Kayser Sohn, Krefeld. Marked: 'Kayserzinn/4427 (within oval outline)/18.'  
*Ill*: A. L. Liberty, 'Pewter and the Revival of its Use' in *JSA*, LII, 1904, p. 633, fig. 7; G. Bott, *Jugendstil, Kunsthandwerk um 1900*, Darmstadt, 1973, p. 221, pl. 249 (*ill*: without nozzle); L.c. no 78 [1902], p. 10, no. 8.  
 V & A (Circ.947 a & b—1967, 948 a & b—1967: the gift of Mr Martin Battersby).

**D 168 Bowl**

Pewter; boat shaped and decorated with squirrels. L. 19.3 cms.  
 GERMAN, c. 1903. Made by J. P. Kayser Sohn, Krefeld. Marked: 'Kayserzinn/4430' (within oval outline).  
*Ill*: L.c. no. 78 [1902], p. 10, no. 3.  
 Mr M. Regan.

**D 169 A-G Liqueur Set**

Jug, tray and five glasses: glass with pewter mounts. H. of jug 22 cms.  
 GERMAN, c. 1910. Made by 'Orivit', Cologne. Marked: 'ORIVIT/2192, 2193, & 2194.'  
*Parallel ill*: L.c. no. 78 [1902], p. 10, no. 2.  
 Mr Dan Klein.

**D 170 Cake Basket**

Pewter; oval form decorated with swirling water and bubbles. L. 33.3 cms.  
 GERMAN, c. 1910. Made by 'Orivit', Cologne. Marked: 'AOG/ORIVIT/2199'.  
*Ill*: L.c. no. 212, 1912, p. 76, no. 12.  
 V & A (Circ.944—1967: the gift of Mr Martin Battersby).

**D 171 Tray**

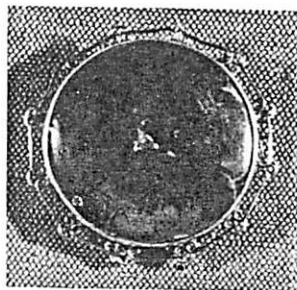
Pewter; flat oval form with heart-shaped motifs at each end. L. 47 cms.  
 1901. Marked: '4/TUDRIC/042'.  
*Ill*: Q, CX, 1901; L.c. no. 75 [1902], p. 66, no. 3.  
 Mr Dan Klein.

**D 172 Jug**

Pewter, in the form of an owl with two sea-shells inset as eyes, 1902–3. H. 20.5 cms.  
 Marked: '5/TUDRIC/035'.  
*Ill*: L.c. no. 75 [1902], p. 66, no. 5.  
 Mr Dan Klein.

**D 173 Clock**

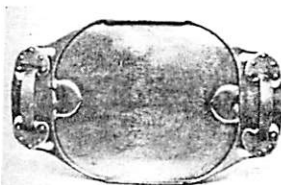
Pewter; square sectioned with a conical top and flat base. H. 19 cms.  
 Possibly based on a design by Archibald Knox, 1903. Marked: 'TUDRIC/0245'.  
*Ill*: L.c. no. 83 [1903], p. 37, no. 1.  
 Liberty & Co. Ltd.



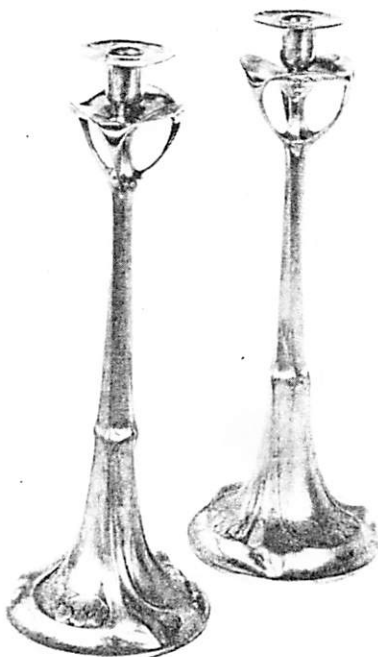
D 164



D 170



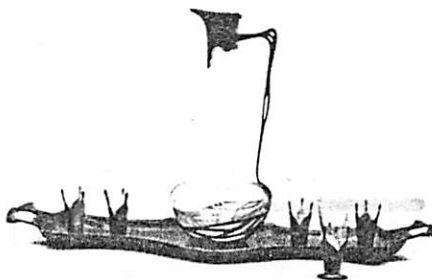
D 171



D 167



D 172

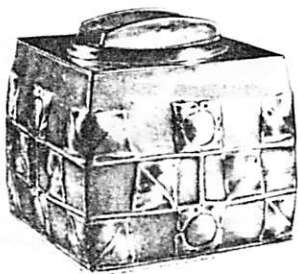


D 169 A-G



D 173





D 177



D 178



D 179

**D 174 Entrée Dish**

Pewter; circular, with a slightly concave conical cover which has a single spur handle. W. 24.7 cms.

Probably designed by Archibald Knox, 1903. Marked: 'Made in England/English Pewter made by Liberty & Co./0293.'

*Ill:* L.c. no. 83 [1903], p. 38, no. 1.

V & A (Circ.154 & A—1965).

**D 175 Pair of Vases**

Pewter; hour-glass shape, with two twisting handles. H. 18.1 cms.

c.1902. Marked: 'Made in England/' "TUDRIC"/030/Solkets', under a crossed plants motif.

Parallel *ill:* L.c. no. 75 [1902], p. 65, no. 3.

Liberty & Co. Ltd.

**D 176 A-F Tea and Coffee Service**

Five pieces and matching tray; pewter with cane-covered handles. Low, spherical and tall cylindrical shapes decorated with a stylised honesty motif. Greatest H. 22.2 cms. Tray: W. 49 cms.

Designed by Archibald Knox, 1903. Design registered 1903. Marks: A, teapot: '2/Rd.

420290/English Pewter/0231/Made in

England/Solkets.' B, coffee pot: '9/English

Pewter/Rd. 420290/0231'. C, hot water jug:

'H/English Pewter/Made by Liberty & Co./

0231/Rd. 420290'. D, milk jug: 'Solkets/

Made in England/English Pewter/0231/Rd.

420290/P'. E, sugar bowl: '5/Made in England/

English Pewter/0231/Rd. 420290/Solkets'.

F, tray: 'H/English Pewter/Made by Liberty

& Co./0231/Rd. 420290'. The Solkets mark

used by Haseler's, is always followed by a

device of crossed sprays.

*Ill:* F, A. L. Liberty, 'Pewter and the revival

of its use,' in *JSA*, LII, 1904, p. 636, fig. 12;

A-E, W. T[uckfield], 'Archibald Knox' in

*Mannin*, no. 7, Douglas, 1916; M. Amaya,

'Liberty and the Modern Style' in *Apollo*,

LXXVII, 1963, p. 110 (fig. 3); L.c. no. 97

[1904], p. 37, no. 2.

Private Collection.

**D 177 Biscuit Box**

Pewter, decorated with three horizontal bands of stylised square-shaped leaves and flowers. W. 12 cms.

Designed by Archibald Knox, c. 1903.

Marked: 'English Pewter/0194/ Made in

England'.

*Ill:* *Mannin*, 1916; *JSA*, LII, 1904, p. 639,

fig. 18; *Apollo*, LXXVII, 1963, p. 110, fig. 4;

L.c. no. 107, 1905-6, p. 79, no. 3.

V & A (Circ.934 & a—1967: the gift of Mr

Martin Battersby).

**D 178 Biscuit Box**

Pewter; cylindrical, decorated on the sides with stylised flower forms set with blue-green enamels. H. 12.7 cms.

Probably designed by Archibald Knox, 1903-4. Marked: 'Made by Liberty & Co./ English Pewter/0193'.

*Ill:* L.c. no. 97 [1904], p. 40, no. 1.

V & A (Circ.361—1964).

**D 179 Beaker and Holder**

Plain green glass beaker with pewter holder, decorated with a pierced design of stylised tendrils, leaves and berries. H. 13.75 cms.

Designed by Archibald Knox, 1905. Marked: 'English Pewter/Rd. 460340/0534/7' (design

registered in 1905). The glass probably made by James Powell & Sons, Whitefriars, London.

*Ill:* L.c. no. 119 [1900], p. 75, no. 3; *Mannin*, 1916.

V & A (Circ.751 & a—1967).



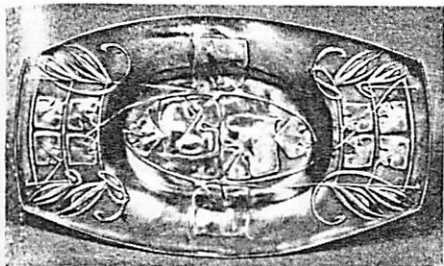
D 174



D 175



D 176 A, B, C, E, D, F



D 180

**D 180 Small Cake Tray**

Pewter; rectangular with curved sides and oval centre, decorated with stylised leaves and flowers. L. 23.2 cms.

Probably designed by Archibald Knox, c. 1904. Marked: 'English Pewter/0547'.

Ill: L.c. no. 107 [1905-6], p. 74, no. 3.

V & A (Circ. 935—1967: the gift of Mr Martin Battersby).

**D 181 Cake Basket**

Pewter; oval, with a curved handle. Decorated with stylised, square leaves on trailing stems. L. 30.7 cms.

Probably designed by Archibald Knox, 1905. Marked: 'TUDRIC/0357/Rd. 449032' (design registered in 1905).

Ill: L.c. no. 107, 1905-6, p. 79, no. 2.

V & A (Circ. 914—1967: the gift of Mr Martin Battersby).

**D 182 A & B Pair of Two-branched Candlesticks**

Pewter. The central stem decorated with pieced leaves and berries on tendrils. H. 28.2 cms.

Probably designed by Archibald Knox, 1905.

A marked: '4/English Pewter/Made by Liberty & Co./0530'. B marked: '8/Made in England/Rd. 459548/English Pewter/0530/Solkets' (under a crossed plants motif).

Ill: L.c. no. 119, 1906, p. 79, no. 1; J. M. Richards and N. Pevsner, eds., *The Anti-Rationalists*, 1973, p. 155, fig. 5.

Mr Dan Klein.

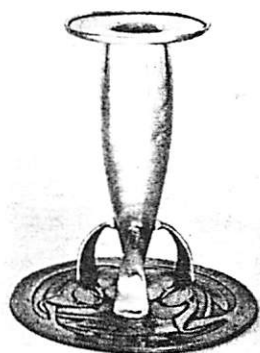
**D 183 Candlestick**

Pewter; in the form of an inverted cone with curved sides, set on a circular base with three side spurs. The base decorated with three interlocking plant forms. H. 14 cms.

Probably designed by Archibald Knox, c. 1903. Marked: '8/TUDRIC/0221'.

Ill: L.c. no. 97 [1904], p. 28, no. 1; G. Bott, *Jugendstil, Kunsthandwerk um 1900*, Darmstadt, 1973, p. 221, pl. 251.

V & A (Circ. 931—1967: the gift of Mr Martin Battersby).



D 183

**D 184 Candlestick**

Pewter; small oval candle holder set on three tall stems, rising from a circular base decorated with circular motifs. H. 22.5 cms.

Probably based on a design by Archibald Knox, 1903. Marked: 'J/English Pewter/0223'.

Ill: L.c. no. 84 [1903], p. 30, no. 1.

Liberty & Co. Ltd.



D 184

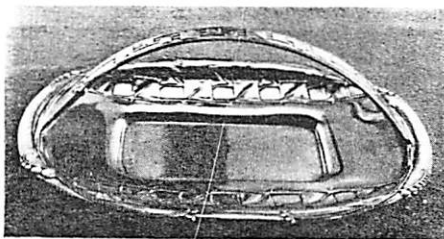
**D 185 Dish**

Pewter; circular with curved edge, decorated with stylised, swirling tendrils and leaves. Diam. 25.8 cms.

Possibly based on a design by Archibald Knox, c. 1903. Marked: 'TUDRIC/044/Made in England'.

Ill: L.c. no. 83 [1903], p. 39, no. 1.

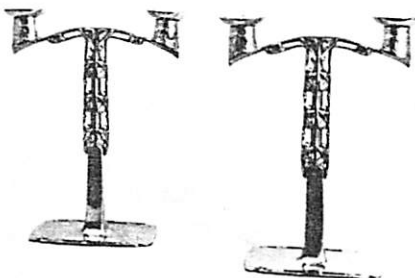
Liberty & Co. Ltd.



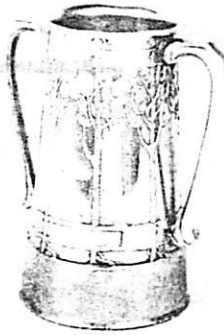
D 181



D 185



D 182



D 186



D 187



D 188



D 189

**D 186 Loving Cup**

Pewter; cylindrical, with two large angular handles. Decorated with tree forms with knotted roots and honesty; a plain ribbon band cuts across the trees. H. 19.6 cms. c. 1902-4. Marked: '010/TUDRIC'. Parallel *III*: L.c. no. 75 [1902], p. 59, no. 1. In many versions of this cup the band of ribbon bears the words 'For Old Times Sake'. V & A (Circ.912—1967: the gift of Mr Martin Battersby).

**D 187 Biscuit Box**

Pewter; cylindrical, slightly flared at the base, decorated with small heart-shaped leaves. H. 17.7 cms. c. 1902-3. Marked: 'TUDRIC/059'. *III*: L.c. no. 75 [1902], p. 62, no. 4. V & A (Circ.911 & a—1967: the gift of Mr Martin Battersby).

**D 188 Hot Water Jug**

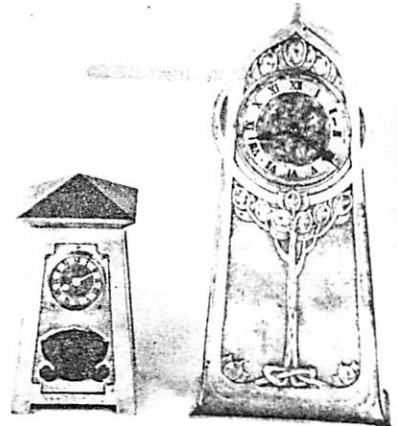
Pewter, with cane-covered handle; cylindrical, with a hinged cover; the sides decorated with circles and swirling lines. H. 21 cms. Possibly designed by Archibald Knox, c. 1903. Marked: 'Made in England/English Pewter made by Liberty & Co./0305'. *III*: L.c. no. 97 [1904], p. 29, no. 3. V & A (Circ.933—1967: the gift of Mr Martin Battersby).

**D 189 Hot Water Jug**

Pewter, with cane-covered handle. A swelling conical body and hinged cover; the sides decorated with circles and interlaced stems. H. 20.5 cms. Designed by Archibald Knox, 1904. Marked 'Rd. 427010/TUDRIC/0307'. *III*: *Mannin*, 1916; L.c. no. 97 [1904], p. 29, no. 2. V & A (Circ.328—1970).

**D 190 A & B Two Clocks**

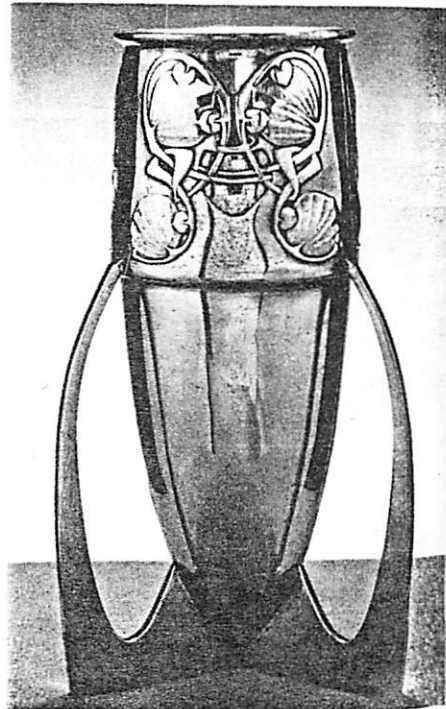
Pewter, with enamel decoration. **A**: decorated with a tree form with knotted roots and honesty; green and brown enamelled face. H. 33 cms. **B**: four-sided shape, tapering towards a pyramidal top, with a blue-green and red enamel motif on the front. H. 18.3 cms. **A**, c. 1905. Marked: 'TUDRIC/0150'. **B**, c. 1903-4. Marked: 'Made in England/Made by Liberty & Co./0629'. V & A, **A** (Circ.913—1967: the gift of Mr Martin Battersby); **B** (Circ.137—1964).



D 190 B &amp; A

**D 191 Vase**

Pewter; inverted cone with curved sides, set within three handles also forming the base; upper part decorated with interlaced plant forms. H. 29.2 cms. Probably designed by Archibald Knox, c. 1906-9. Marked: 'English Pewter/0927/Made in England'. *III*: L.c. no. 165, 1909, p. 115, no. 9. V & A (Circ.936—1967: the gift of Mr Martin Battersby).



D 191

**D 192 Inkstand**

Pewter; in the form of a shallow dome with a hinged cover. Decorated with an interlaced knot design with flower forms. Diam. 12.7 cms.

Probably designed by Archibald Knox, c. 1904. Marked: 'TUDRIC/6/0521'.

*Ill.* L.c. no. 107, 1905-6, p. 73, no. 2: *Apollo*, LXXVII, 1963, fig. 3.

V & A (Circ.922—1967: the gift of Mr Martin Battersby).

**D 193 Inkstand**

Pewter; cylindrical, with a hinged cover, set on a square tray; decorated with a small flower motif. W. 15.4 cms.

c. 1903-4. Marked: '9/TUDRIC/0141'.

*Ill.* L.c. no. 97 [1904], p. 33, no. 3; *Apollo*, LXXVII, 1963, p. 113, pl. 2 (with enamel decoration).

V & A (Circ.1—1968).

**D 194 Pair of Vases**

Pewter, with enamel decoration. In the shape of conical flasks decorated on the sides with rounded flower forms of blue and green enamel. H. 17.8 cms.

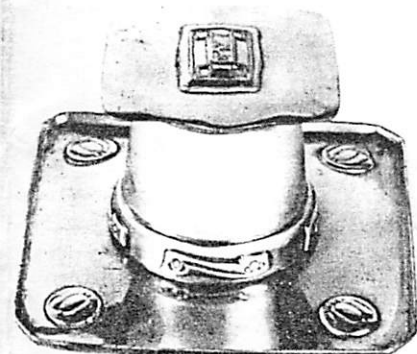
Probably based on a design by Archibald Knox, 1904. Marked: 'Rd. 426775/1323/TUDRIC' (design registered in 1904).

*Ill.* L.c. no. 97 [1904], p. 32, no. 5.

V & A (Circ.923 & 924—1967: the gift of Mr Martin Battersby).



D 192



D 193

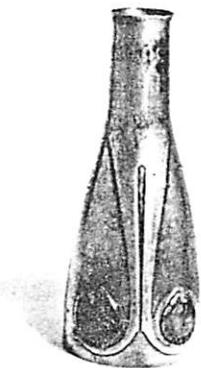
**D 195 Cake Basket**

Pewter, with enamel decoration; oval, decorated with sprays of heart-shaped leaves on curving stems. The floor covered with blue enamel. L. 23.4 cms.

1905. Marked: '3/Made by Liberty & Co./Rd. 448914/English Pewter/0359' (design registered in 1905).

*Ill.* L.c. no. 119, 1906, p. 76, no. 3.

V & A (Circ.938—1967: the gift of Mr Martin Battersby).



D 194

**D 196 Pair of Small Vases**

Pewter, with enamel decoration. Small domed base and thin tapering neck; decorated on the base with flower heads and triangular areas of blue and green enamel. H. 15.2 cms.

c. 1906. Marked: 'TUDRIC/0818'.

*Ill.* L.c. no. 131, 1907, p. 55, no. 8.

V & A (Circ.919 & 920—1967: the gift of Mr Martin Battersby).



D 195

**D 197 Cigarette Box**

Pewter; rectangular shape, set with three turquoise studs in the lid. L. 17 cms.

c. 1902-5. Marked: 'TUDRIC/0125'.

Parallel *ill.* L.c. no. 75 [1902], p. 65, no. 6.

Private Collection.

**D 198 A-C Three Cigarette Boxes**

Pewter, with enamel decoration. **A:** a rectangular box with enamel plaque of a seascape set in the lid. L. 18.5 cms. **B:** square box with enamel plaque of landscape with trees set in the lid. L. 9 cms. **C:** rectangular box with enamel plaque of a seascape set in the lid. L. 21 cms.

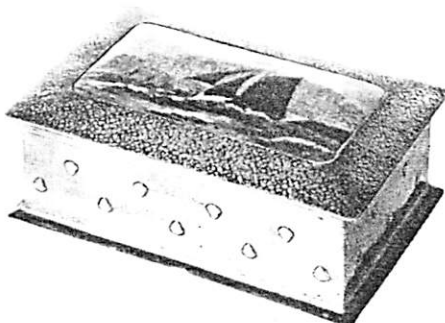
c. 1910. **A** marked: '1/English Pewter/Made by Liberty & Co./10121'. **B** similarly marked, but without the first numeral. **C** marked: '078'.

Parallel *ill.* L.c. no. 185 [1911], p. 13, no. 12.

**A** & **B**, Liberty & Co. Ltd; **C**, V & A (Circ.958—1967: the gift of Mr Martin Battersby).



D 196



D 198 C



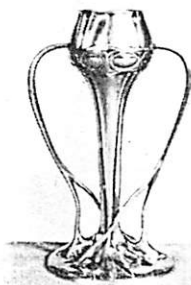
D 197



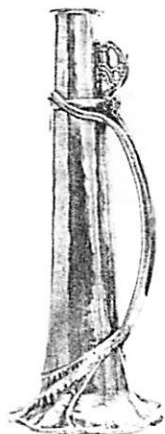
D 199



D 200



D 202



D 203

**D 199 Clock**

Pewter, set with nacreous shell. Rectangular in plan, with a sloping fin on either side. H. 16.8 cms.

Possibly designed by Archibald Knox, c. 1903. Marked: 'TUDRIC/0252.'

*Ill:* L.c. no. 83 [1903], p. 37, no. 3. Mr Dan Klein.

**D 200 Dish**

Pewter, set with nacreous shell. The rim decorated with five open knot motifs each containing two pieces of shell. Diam. 14.1 cms. c. 1902. Marked: 'TUDRIC/0109.'

*Ill:* L.c. no. 75 [1902], p. 69, no. 3. V & A (Circ.927—1967: the gift of Mr Martin Battersby).

**D 201 Bowl**

Pewter, decorated with a band of stylised flowers; two handles extend beneath the bowl to form the feet. W. 29.2 cms.

Designed by Rex Silver, 1903. Marked: 'Rd. 41420/English Pewter/Made by Liberty & Co./0229' (design registered in 1903).

*Ill:* L.c. no. 107, 1905-6, p. 79, no. 1; J. M. Richards & N. Pevsner, eds., *The Anti-Rationalists*, 1973, p. 156, pl. 8. V & A (Circ.275—1961).

**D 202 Vase**

Pewter; small, flower-like bowl and stem-like handles rising from a circular base.

H. 24. 7 cms.

c. 1903-4. Marked: '6/TUDRIC/029.'

*Ill:* L.c. no. 83 [1903], p. 33, no. 4. V & A (Circ.930—1967: the gift of Mr Martin Battersby).

**D 203 Pair of Vases**

Pewter; tall cylinders with handles and irregular shaped base. H. 34.2 cms.

c. 1905. Marked: '5/TUDRIC/0213'.

Parallel *ill:* L.c. no. 83 [1903], p. 35, nos. 1 & 2.

V & A (Circ.928 & 929—1967: the gift of Mr Martin Battersby).

**D 204 Bowl**

Pewter, with enamel decoration. Circular, on pedestal base, decorated with swirling tendrils and stylised plant forms, some covered with blue enamel. Diam. 37.5 cms.

c. 1904. Marked: 'TUDRIC/06.'

*Ill:* L.c. no. 97 [1904], p. 38, no. 4. V & A (Circ.910—1967: the gift of Mr Martin Battersby).



D 201

**D 205 Dish**

Pewter, decorated with a peacock in the centre. The five small roundels with peacock motifs on the rim are paralleled by the small links shown as D 133. Diam. 33 cms.

c. 1905. Marked 'TUDRIC/0114'. Liberty & Co. Ltd.

**D 206 Jug**

Pewter; barrel-shaped. The sides decorated with fish leaping from waves. H. 17.3 cms. c. 1905. Marked: 'Tudric Hand-Wrought Pewter/Liberty & Co.' (within a scrolled outline).

Liberty & Co. Ltd.

**D 207 Candlestick**

Pewter; decorated on rim and base with interlaced knot motif. H. 16 cms.

Designed by Rex Silver, c. 1905. Marked '08/TUDRIC'.

The original design for this piece is included in this exhibition as D 273.

Private Collection.



D 204

**D 203 Inkstand and Calendar**

Pewter, with blue and green enamel decoration; glass bottles; celluloid calendar sheets. Small rectangular tray with a circular design of swirling stems, a frame for the rectangular calendar and two compartments for square ink bottles. L. 25.3 cms.

c. 1905-10. Marked: '3/English Pewter/01060'.

Parallel *ill*: L. c. no. 83 [1903], p. 40, no. 2. V & A (Circ. 937 & A-I—1967: the gift of Mr. Martin Battersby).



D 208

D 205

**D 209 Pair of Chamber Candlesticks**

Pewter; low forms with wide flaring bases and divided handles. Diam. 19.3 cms.

c. 1905-10. Marked: 'TUDRIC/02610'.

Mr H. P. Viti.



D 209

**D 210 Bowl**

Pewter; a globular shape with three divided handles. Diam. 25 cms.

c. 1910. Marked: '9/English Pewter/Made by Liberty & Co./0337'.

*Ill*: L. c. no. 195 [1912], p. 15, no. 5.

Mr H. P. Viti.



D 206

**D 211 Vase**

Pewter; trumpet-shaped with circular base, decorated with a band of stylised honesty. H. 26.2 cms.

c. 1908. Marked: '0970/TUDRIC'.

*Ill*: L. c. no. 191 [c. 1911], p. 3, no. 7.

Liberty & Co. Ltd.



D 207

**D 212 A-D Tea Service**

Teapot, hot water jug, milk jug and sugar bowl; pewter with cane-covered handles.

The shapes of the set are based on cone forms; the sides decorated with a four knot motif.

Greatest H. 18.4 cms.

c. 1910. Marked: '0/Made in England/TUDRIC/0303' and '1 1/4 pints' on teapot and hot water jug only.

Liberty & Co. Ltd.



D 212

**D 213 A & B Pair of Mirrors and Log Box**

Hammered brass set with blue ceramic studs.

A, mirrors: W. 63 cms. B, box: H. 43 cms.

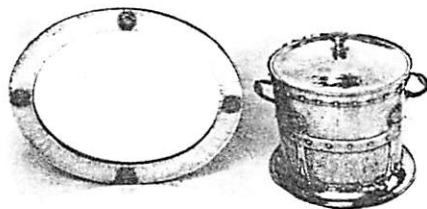
Made by an unidentified firm, c. 1905.

Mirrors marked with composition label on back: 'Liberty, London'.

*Ill*: A, L. c. no. 107 [1905-6], p. 81, no. 3

(entitled the 'Tenbury' Oval Mirror).

A, Liberty & Co. Ltd; B, from the collection of John Llewellyn.



D 213



D 211

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THE

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LIBERTY

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METALWORK

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VENTURE

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*Shirley Bury*

In 1959, the firm of Liberty & Co., of Regent Street, presented to the Victoria and Albert Museum file copies of their catalogues dating from the early 1880's onwards. These catalogues have been an invaluable source of information about the range of silver and jewellery which was launched by Liberty's under the title of 'Cymric' in 1899—the name being chosen in recognition of the Celtic inspiration which was claimed for many of the designs. In fact, Liberty silver was strongly influenced by the English Arts and Crafts and Continental Art Nouveau, both interpreted in terms of commercial production, which makes it a particularly intriguing study.

Few other firms at this time attempted anything but a cheap mass-produced imitation of the Art Nouveau. This was true of many Birmingham manufacturers in search of novelty, who turned out stamped wares in thin silver decorated with the most popular motifs of the style, female heads set in a waving surround of hair, plants with stems conforming to the whiplash curve, and so on. Liberty's, however, and to an appreciable extent the London workshop of the Sheffield firm of William Hutton & Sons, which under the direction of C. W. Blackman produced some fine silver in the Art Nouveau manner from 1897 until about 1907, aimed at producing modish wares showing something of the concern for craftsmanship which characterized the English Arts and Crafts Movement.

It is ironic, of course, that the impact of Art Nouveau should have been felt in this country mainly on the level of commercial production, while the Arts and Crafts Movement remained comparatively unaffected by stylistic developments abroad. William Morris had helped, by his work and writings, to spark off all the activity on the Continent, but his followers, in metalwork as in the other decorative arts, managed to insulate themselves against any counter-influence with a high degree of success. C. R. Ashbee was one of the few English Arts and Crafts metalworkers of the time who, possibly as a result of taking part in exhibitions on the Continent, modified his style slightly in the late 1890's under the influence of Art Nouveau. Even then, the modification was made unconsciously; for Ashbee continued to profess his dislike of the style because of what he considered to be its unforgivable mannerisms. Nevertheless, the enhanced grace and lightness of Ashbee's designs for silver and jewellery after 1898, and particularly his use of multiple wire threads separating at their ends in tendril fashion, which appeared as the structure of his jewellery, and as the handles of his bowls and cups, show how well the influence had been absorbed and transmuted into English form.

The 'Cymric' wares were com-

paratively late entrants in the field. The firm entered their first mark for silver (L<sup>y</sup> & Co) at Goldsmiths' Hall in February, 1894, probably with the sole intention at first of using it for the Japanese and other foreign silver which they imported as part of their stock-in-trade.<sup>1</sup> Under an Act of 1842, all such silver offered for sale had first to be assayed in this country. In April, 1899, as the 'Cymric' scheme got under way, another version of the mark was registered, and towards the end of the year the range was launched in earnest. Several pieces were shown at the Arts and Crafts Exhibition, which took place in November and December, and the firm's Christmas catalogue devotes five pages to illustrations of 'this new school of silver-work . . . conceived and produced under the immediate direction of Messrs. Liberty and Co.'

The marks of 1894, 1899 and a third of 1900 were entered on behalf of the firm by A. W. Howe, the Managing Director and Secretary of Liberty's when the firm became a limited liability company in 1894. It was acknowledged, however, that the prime mover in the scheme was Arthur Lasenby Liberty, the founder and Chairman of the firm. At the age of nineteen, Liberty had been appointed manager of the Oriental Warehouse of Farmer & Rogers in Regent Street, one of the favourite haunts of Rossetti and his circle, who came to buy blue and white porcelain. When the warehouse closed down in 1874 and Liberty in the following year opened a similar concern in the same street, his clientele followed him. Liberty soon sought fresh fields to conquer. Inspired by the Japanese brocades that he imported, he started a range of 'Art Fabrics,' with richly textured surfaces and glowing colours which won them an enthusiastic following in this country and on the Continent: *Stile Liberty*, the Italian term for the Art Nouveau, shows what an immense impression these fabrics made in Italy.

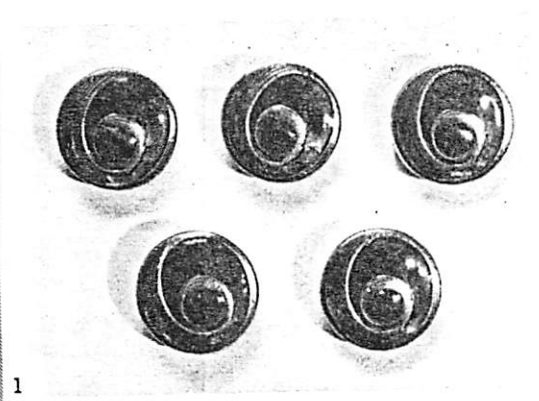
Liberty had already embarked on production in other fields of the applied arts when he came to silver and jewellery in 1899.<sup>2</sup> Two or three years afterwards, he was to add the range of 'Tudric' pewter to his enterprises. Fortunately his explanation for this move still exists, in the text of a paper on pewter which he read to the Royal Society of Arts in

[continued on page 111]

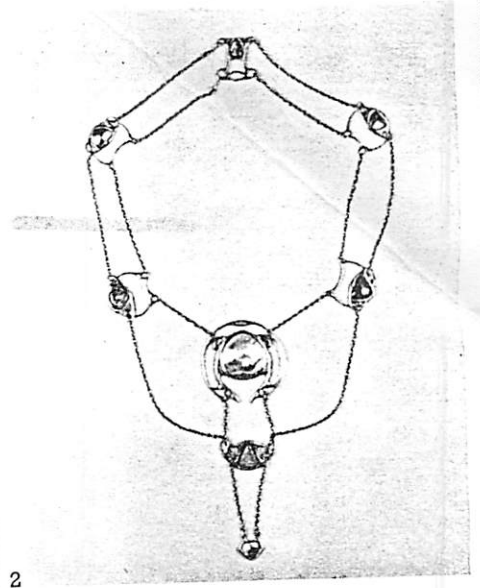
<sup>1</sup> The firm may have made a small beginning as manufacturers of jewellery and silver wares as early as 1894, for when they registered as a Limited Liability Company in November of that year they described themselves as . . . jewellers, goldsmiths and silversmiths, dealers in gold, silver, precious stones, curios and articles of vertu, etc. Company file 42342, now at Public Record Office. The files of the firms registering under the Companies Acts of 1862 onwards are an invaluable and hitherto almost completely neglected source of information about Victorian manufactures.

<sup>2</sup> Liberty had also been one of the few people whom Christopher Dresser was able to persuade to take out shares in the avant-garde but short-lived Art Furnishers' Alliance in 1882. Company file 14236, Public Record Office.

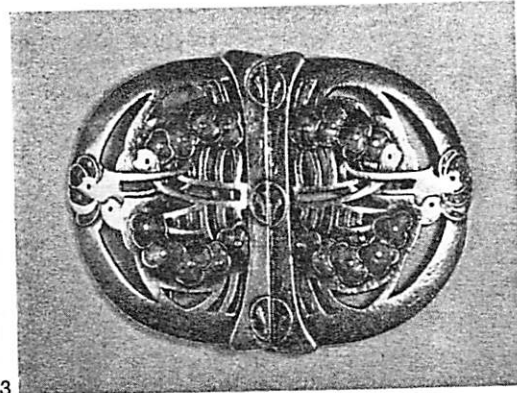




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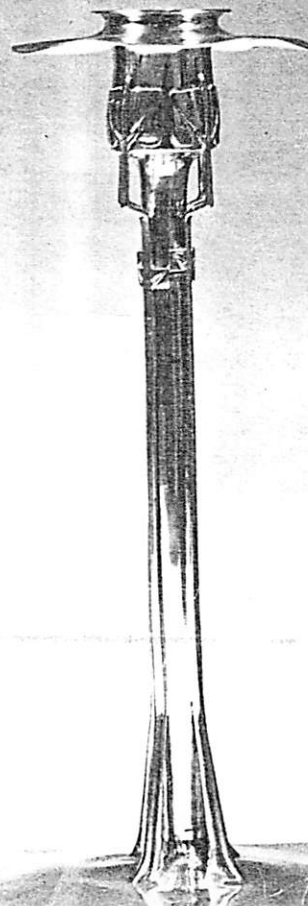
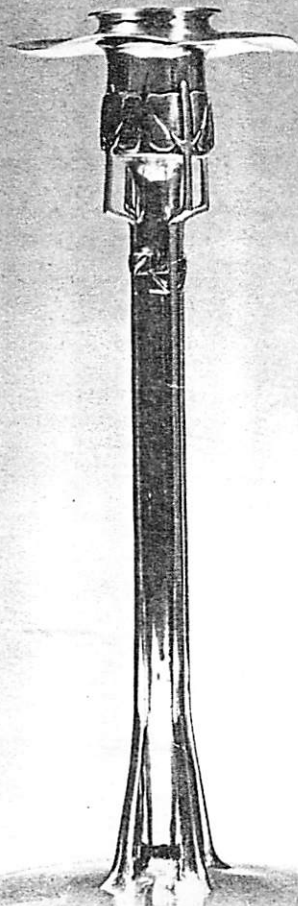


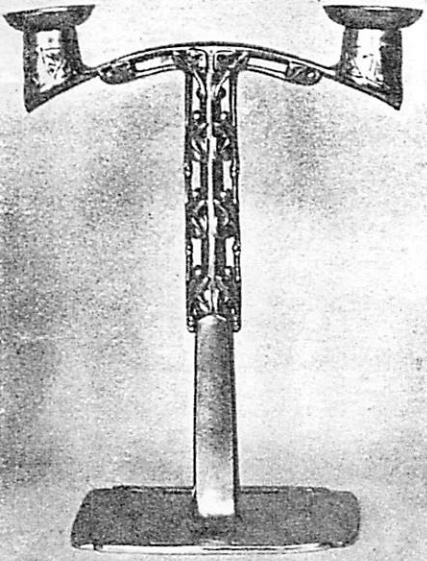
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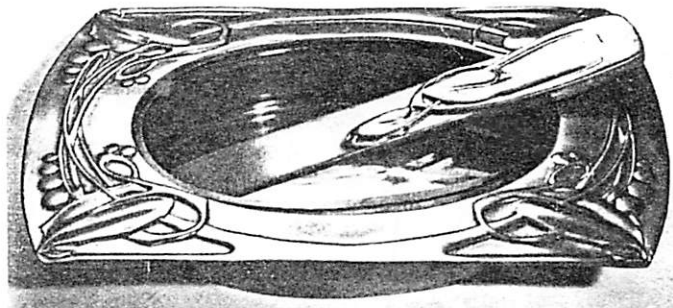
3

1, silver buttons with enameled decoration in blue and red, made by W. H. Haseler, 1907. 2, necklace of gold, opals and mother-of-pearl, made by Liberty & Co. (Cymric) Ltd. about 1903. 3, silver and enameled buckle, designed by Jessie M. King, 1905. 4, silver candlesticks, designed by Rex Silver, 1906.





5



7



8

5, electro-plated pewter candlestick, probably designed by Archibald Knox about 1904. 6, pewter flower bowl, designed by Rex Silver, 1905. 7, pewter butter dish and knife with green glass liner, probably designed by Knox about 1905. 8, silver sugar bowl and spoon, also probably designed by Knox, 1904.

6



May, 1904.<sup>3</sup> Some years since, he stated, his firm had 'adopted for designs, in silver plate and jewellery, the *motif* and lines of ancient Celtic ornament. The results proving fairly satisfactory, the question arose, "Why not apply the like forms and designs to the manufacture of pewter?" Thus, rightly or wrongly, the pioneers of the revival of Celtic ornament decided to work in pewter on somewhat parallel lines with silver, and came to the conclusion that nothing is produced by the silversmith which may not, as occasion arises, be made in pewter, but with the distinct proviso, that any attempt to imitate the precious metal should be avoided.'

This statement, more ingenious than ingenuous, immediately raises a number of questions. Did Liberty's, for example, really sponsor the vogue for Celtic forms at this time? The answer is that they did not. Without going into the complicated background of the Celtic Revival, it remains true that Alexander Fisher, the silversmith and enameller, who was never noted for his avant-garde designs, and indeed, never claimed this particular distinction for himself, was decorating his silver with Celtic interlacing as early as 1896. Moreover, the Liberty designs were not entirely Celtic in inspiration. It is clear from the firm's published catalogues that there were many other influences less openly acknowledged: traces of the Japanese in some of the buckles and other items of jewellery, of Henri van de Velde's angular functionalism in cravat pins and brooches, of the *Jugendstil* in certain of the emphatic lines of the bowls and cups. Nearer home, there are silver-mounted claret jugs so reminiscent of some of the most beautiful designs of Ashbee's Guild of Handicraft that it is at first difficult to see any difference between them. The resemblance was not missed by the people associated with the Guild, which was always on the verge of bankruptcy. In 1908, Janet Ashbee was provoked to a despairing entry in the joint journal that she kept with her husband. Citing the thousands of pounds sunk by Liberty's in this one venture, she asked whether the Guild was justified in its struggle to earn the few hundred pounds necessary for its continuance.<sup>4</sup> Four years later the Guild was in dissolution, less, it must be confessed, as a result of outside competition than of the impossibility of functioning as an oasis of hand-craftsmanship in a machine age.

Liberty's, on the other hand, geared their production to both the hand and the machine. The uneven-hammered surface of their silver, to which the firm drew particular attention, was achieved by hand, as was the practice of setting silver articles with semi-

precious stones, but it is probable as the designs were mass-produced that these refinements were a final gloss, put on to forms which were sometimes shaped initially by machine. The names of the workshops which made the Liberty pieces for the first two years after the introduction of the range of 1899 are, unhappily, unknown at the moment. These workshops were probably in London, because of the London mark registered by the firm; and at one time they other included a small concern run in Soho by a man called Myer, whose son sold up the business a few years ago, together with some jewellery which for some reason or other had never been delivered to Liberty's. Very early on, however, the firm established a connection with Birmingham. Most of the pieces which were exhibited by the firm at the sixth exhibition of the Arts and Crafts Exhibition Society late in 1899 were either designed by, or made by, Birmingham artist-craftsmen. A case in point was a silver bowl designed by Oliver Baker (1856-1939), a painter and etcher educated at the Birmingham School of Art, and made by Jessie and A. H. Jones whose work had been exhibited by the same school at the Society's fifth exhibition in 1896. Another was a silver spoon, ornaments with gold and turquoise, designed and made by Bernard Cuzner (1877-1936), who was just at the end of his training at the Birmingham Art School. These and other pieces must have been prototypes for the School certainly had no facilities for mass-production, nor would this have been allowed by the local authorities; and Cuzner, for instance, boasted that he himself had never duplicated a piece in his life.

While a number of London workshops probably went on turning out small quantities of work for Liberty's, the great bulk of production was undertaken from mid-1901 by the Birmingham firm of W. H. Haseler, founded by William Hair Haseler in 1871 and from 1896 directed by William Rabone Haseler and Frank Haseler. A new firm was formed for this purpose, known as Liberty and Co. (Cymric) Ltd. and registered at the Board of Trade on May 17, 1901.<sup>5</sup> Arthur Lasenby Liberty and W. H. Haseler appeared on the list of subscribers; the directors were Howe and John Llewellyn, of Liberty and Co., and W. R. and Frank Haseler. The actual financial basis of the firm is made clear in an agreement dated May 22, 1901, whereby Haseler's undertook to sell to Liberty's the lease of their premises in Hylton Street, together with their plant and tools, in return for £2,000 in the form of shares in the new company. Liberty's held shares to the value of £3,000.

After the arrangements for the new company were settled, a

<sup>3</sup> *Society of Arts Journal*, LII, 1903-4, p. 626.

<sup>4</sup> *Ashbee Memoirs*, Vol. II, p. 135. (Typescript, Victoria & Albert Museum.)

<sup>5</sup> Company file 70230, Public Record Office.

mark for L & Co. was entered at the Birmingham Assay Office, and more designs for silver and jewellery were commissioned. A little later, the 'Tudric' pewter range was launched. As before, a careful and economic balance was struck between hand work and machine aids; some of the silver was spun, and the pewter was cast. The factory maintained a high output, but a curious feature of the whole arrangement is that it not only enabled Haseler's to continue with their own work, but to mark a proportion of the Liberty designs as their own. This is apparent, for example, in the enamelled buttons, 1, of 1907, which bear the maker's mark of W.H.H. although they appear in a number of Liberty catalogues. Moreover, Haseler's issued their own catalogues illustrating without any reference to Liberty's designs from the 'Cymric' and 'Tudric' ranges.

The question of the identity of the Liberty designers has yet to be solved fully. We do not yet know, for example, who designed the delicate gold, pearl and opal necklace, 2, which appears in a Liberty catalogue of about 1903-4. The design policy of the firm favoured complete anonymity, and the names of designers are omitted from the catalogues. Indeed, but for the fact that the firm contributed occasional pieces to Arts and Crafts Society exhibitions, and were bound by the rules of the Society to give details of design and manufacture, and that other pieces were illustrated in periodicals such as *The Studio*, which likewise gave details of their designers, tracking down the artists concerned would be even more difficult than it is. The cost books of the firm, which could have provided this information, were destroyed only a few years ago, while Haseler's, having changed hands, have kept almost nothing in the way of written records. The earliest designers, who began working in 1899, include Oliver Baker, who although known as a painter had never before attempted anything in this genre, A. H. Jones, who later became an independent metalworker, Bernard Cuzner, afterwards one of the most outstanding silversmiths and jewellers of his generation, and Reginald (Rex) Silver (b. 1879), who after training at two art schools was then working in his father's design studio in London. Arthur Gaskin (1862-1928), who was on the staff of the Birmingham School of Art before his appointment as Principal of the Vittoria Street School of Jewellers and Silversmiths in 1902, did some jewellery designs for the firm in the early 1900's. At about the same time, Archibald Knox, a young teacher at an art school in Surrey, began a long career as a Liberty metalwork designer. In 1905 or thereabouts, Jessie M. King (1876-1949), a member of the Glasgow School, was recruited to design both silver and jewellery. Her

approach to design is typified by the charming silver and enamelled buckle, 3, with its stylized bird and flower motifs.

The astonishing thing about these artists is their youth. Baker and Gaskin were both older, but Baker was new to the field of silver and jewellery, while Gaskin had only been concerned with metalwork since 1898. Baker brought a kind of Renaissance bragadoccio to his work, decorating his silver with elaborate cartouches and elaborately scrolled feet rather in the manner of Alfred Gilbert's work in silver of a decade earlier. Gaskin was content to produce a muted version of his usual style of jewellery design. It was the younger ones, however, particularly Rex Silver and Archibald Knox, who provided the dash and brought the whole venture up to date. Silver was only twenty-one when he designed the pair of candlesticks, 4, which were chosen for illustration in *The Studio* of that year. The squared-off motifs that he favoured evoke some contemporary Austrian designs, and occur again in the pewter candlestick, 5, of about 1904, which was probably designed by Knox. Silver's vigour is apparent again in the pewter flower bowl, 6, of 1905, the bowl itself cradled in a pair of simple handles, each end extended to form a foot. Silver's jewellery designs were also influenced by work on the Continent: some of his pieces are in the manner of van de Velde, whose jewellery was illustrated in the *Magazine of Art* in 1900. Archibald Knox worked in a similar bold manner: it is likely that the pewter butter dish, 7, of 1905 and the silver sugar bowl, 8, of 1904 were designed by him. They are all in the Liberty tradition of uncompromising shape and strong ornament.

Given the very fact of their modishness, it is remarkable that these designs stayed in production for so long. Some of the Art Nouveau pieces continued to be issued throughout the 1920's and even, exceptionally, in the early 1930's, although the original Liberty-Haseler agreement came to an end in 1926. Liberty & Co. (Cymric) Ltd. was wound up in 1927. Haseler's continued to work for Liberty's, but the connection was now much less close than before. The break became more or less complete with the war years, when all but four of the pewter moulds disappeared into the war effort. The last member of the Haseler family to be connected with the firm sold up his interests over a decade ago, and the firm now work only occasionally for Liberty's. Of the designers who were associated with the venture in its early years, only Rex Silver is still alive, and he has most kindly helped to identify some of his own work.

6 Silver, Knox (who came from the Isle of Man) and Jessie King all submitted their designs to the firm in London. They were in no way concerned with the practical details of the manufacture in Birmingham, according to Rex Silver.