

# Liberty of London and their punch marks on 'Tudric' Pewter

*This article is intended only as an introduction to Liberty and their Pewterware marks. It also incorporates some work not for Liberty but by makers and designers that did work for Liberty. Their other work is shown to give an idea of the influences leading to Liberty's Tudric ranges.*

Names referred to in this article include

Arthur Lazenby Liberty	William Hair Haseler and heirs	Archibald Knox
Oliver Baker	Arthur Silver and heirs	David Veasey
C F A Voysey	Dr Christopher Dresser	Walter Scherf* 'Osiris'
Orivit*	William Moorcroft	J P Kayser*

Some are mentioned in more detail elsewhere those are marked with an \*. Some are but briefly mentioned.

For further and more detailed information regarding the designs of Tudric Pewter the reader is directed to –

*The Archibald Knox Society at -  
[www.archibaldknoxsociety.com](http://www.archibaldknoxsociety.com)*

*The Designs of Archibald Knox for Liberty & Co by Adrian J  
Tilbrook*

*Archibald Knox by Stephen A Martin*

## *Marks & Monograms (the decorative arts 1880-1960) by Malcolm Haslem*

Pewterware changed in the last decade of the 1800s from being of everyday use into being items of decorative purpose with the aim 'to combine utility and good taste with modest cost', and giving those who were able to purchase, pieces of good design to live with and enjoy.

Art Nouveau achieved this through its vibrant and swirling designs. The leading producer at the height of popularity of Art Nouveau was WMF of Germany. This particular design theme started in England about 1895 and ended with the first world war. It was perhaps at its peak in the very early 1900s. After the war designs were far less free and much more sombre perhaps reflecting the shock of that conflict.

In London Arthur Lasenby Liberty (1843-1917...born in Chesham Buckinghamshire) with financial help from his future father in law founded the Liberty store in 1875. He had worked in Regent Street for at least ten years prior (at Farmer & Rogers of Regent Street from the age of 19 until it closed down in 1875), and in starting his own store he believed he could improve the look of home wares and dress.

Building relationships with leading designers in the 1890s he was a driving force (and provided a world class showcase) for Art Nouveau designed products. His aim was to keep his costs down by applying Art Nouveau design to runs of products rather than individual pieces. His stated purpose was "the production of useful and beautiful objects at prices within the reach of all classes". (Clearly he had not met this writer's ancestors....)

He absolutely intended to promote the name of 'Liberty' and not the names of individual designers.

1899 saw Archibald Knox designing for Liberty. 'Cymric' was the silver range and 'Tudric' was the name of the pewter range. Rex Silver of the 'Silver Studio' (founded by Arthur Silver) was another such designer working with Liberty.

Designer David Veasey (aka pseudonym, 'Tramp') was there at the very beginning of the Tudric ranges and produced very delightful boxes and clocks.

An example of his work is the Loving cup shown towards the end of this article –( number 010).

Oliver Barker another designer was also working with Liberty early in the creation of Tudric pewter – his first recorded piece was a fruit bowl (number 067).

The Liberty business started out (1875-6) in small Regent Street (218a) premises with a staff of one porter and one sales assistant. By 1894 the business became a public company with a capital of £200,000. Leading shareholders other than his own controlling interest were his parents and his wife's parents.

After commissioning designers for fabrics from about 1888 he may have commissioned designs for pewter from 1894. Sometime in 1896 and 98 he was greatly influenced by the 'Art Pewter' work of J P Kayser of Krefeld Germany.

(He later (1909) sold some of the Liberty designs to his competitor James Connell of Cheapside. – 'Connells')



Arthur Lasenby Liberty 1843-1917



Liberty & Co Regent St. London.

In 1898 Liberty's embarked on a new metalwork venture. In 1899 they produced a catalogue of Cymric silver ware and by 1901 were producing Pewterware. It was in 1901 that Liberty's took a 60% share in the Birmingham metalworking firm of W H Haseler of 16 to 26 Hylton Street Birmingham.

There were three Haselers working – father William H Haseler and sons William Rabone and Frank Haseler. A James Haseler was a designer for Liberty but it is unknown if he was an employee or an independent like Knox or worked in essence for W H Haseler albeit as Liberty & Co (Cymric) Ltd After the Liberty takeover they did continue to market items of their own in silver and of jewellery marked W H H presumably (if unusually so) this was accepted by Liberty.

Liberty's imported pewter up to 1903 when they concentrated fully on their own 'Tudric' range. They achieved an individual style quite different from what they had imported but also made it to a very high standard. It was made solely by the Birmingham firm of W H Haseler. ("Solkets" was a mark used by Haseler). .

There are many different combinations of marks used on the pewterware. The early numbers beginning with zero and followed by up to three numbers are the most sought after pieces by collectors, though such numbers do not offer the certainty of the design being by Knox or Silver. Oliver Baker was also designing 'Tudric' pewter for Liberty in about 1907.

The addition of 'ceramic jewels' (also called – enamels, enamelled ceramics, Ruskin jewels, Ruskin cabochons – and often seen as a simple piece of turquoise shiny enamelled look applied singly to the design, often but not always about the size in an ovoid shape of between a 2 1/2p and 5 p UK coin). This whilst shown clearly in Knox's design drafts is thought to have been Arthur Liberty's own idea to embellish and improve marketing of the 'Tudric' range. The application of these enamels or semi precious stones was with silver pieces to the customers individually chosen requirements at extra cost.

The earliest designs are perhaps those with a Celtic influence usually not marked with 'Tudric' but simply with a design number.

Here follows an extract from a review by C J Foulkes in the Liberty exhibition catalogue for the Modern Celtic Art Exhibition of 1903 at The Grafton Gallery –

*“A compound of such possibilities and in colour rivalling silver itself in the soft lustre of its sheen must, of necessity attract the producer and the artist craftsmen by reason of its adaptability to practical uses. In the present collection of modern pewter will be found many interesting examples of a quite recently founded industry, and working for the time being only on a modest scale. Naturally in its price it has a distinct advantage over silverware, and in the practical side of everyday life it has to be recommended because of its cleanliness and freedom from corrosion of verdigris. Being a metal that melts at a lower heat than enamel, this form of enrichment can only be used in the form of applied panels, but to give the new pewter a distinctive note of its own, the iridescent beauties of the pearl shells have been used with great effect. The shell is let in in small bands or plaques, and sometimes the addition of copper is made with the most happy results.*

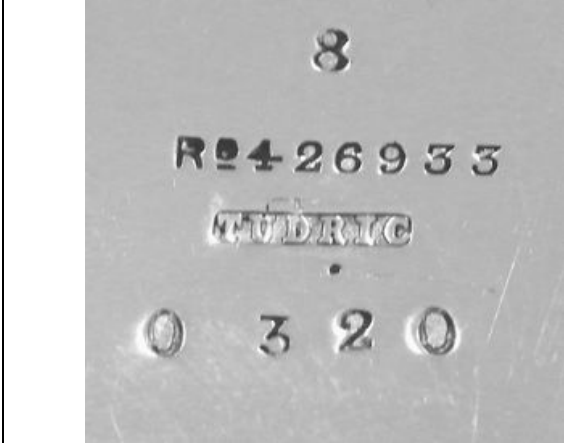
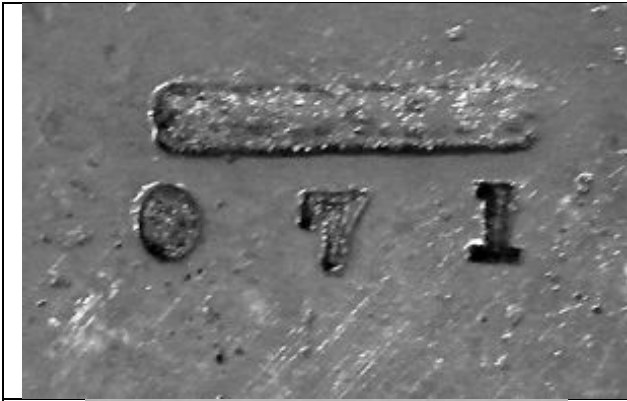
*The future uses of this new pewter for domestic purposes are practically innumerable, and with the exception of spoons and forks it can be used in place of electro-plate save only where it would come into contact with great heat. Its name ‘Tudric’ gives us a key to an aim and purpose – the encouragement and maturing of an art that is purely national, something that will speak for itself as the indigenous product of our own country. For while not neglecting the commercial aspects of their new venture the exhibitors are endeavouring to combine them with an artistic ideal of which they may well be proud”*

The punch mark numbers stopped in 1914 at around the mid 1500 numbers. They restarted after the war but then the pewter was plain beaten & almost austere in its lack of decoration. All the exuberance seemed to die with the war. There were a small group of pieces that had a zero added to the sequence. These include - 02430, 02450,02460,02490,02510 - and there are both pieces with and without the extra zero. Such use of the extra zero appears to have been quite random and without any now understood apparent reason.

Punch Marks follow recently found underneath pieces of Art Nouveau Pewterware on “Tudric” pieces in a private collection. They were most likely applied during 1903 -1914. This is intended to show variations and is not intended as a complete list of all types of punch mark that might be found.

There are many examples of Liberty Pewter to be found in other articles concerning Art Nouveau Pewter on this website (usually in the Interesting Pieces section)







Also this punch mark was  
seen at A E Williams of  
Birmingham in 2009

LIBERTY

Likely this punch was used later in the 20<sup>th</sup> century than the other punch marks shown here.

**Examples of the Liberty Pewter ranges – these examples occur elsewhere on this website in different Art Nouveau – Pewter Collecting articles.**

**Those following with highlighted numbers correspond to the pewter marks shown above.**



**Bollellin by Knox 044**

Plain and with Enamel - also shown further below with Moorcroft insert



**Biscuit Barrel**



**01168 - Knox**



0334 – Knox  
With enamels



0231 - Knox



0124 - Knox



0251 - Knox



025 – Knox  
Sugar bowl part of a tea set



0311 - Knox



0229 - Knox



0276 - Knox



0237 - Knox



0163 - Knox



0124 - Knox



088 - Knox



010 by David Veasey



0221 - Knox



509 - Knox



0547 - Knox



0820 -Knox



01140 - Knox

A rare Tudric punch mark, on a very unusual clock and the early number (0168 or 9) indicates 1903. The designer of this quite splendid piece is unknown. It is a large, heavy, and totally hand wrought, the naturalistic repousse bark effect and copper sundial face are very much Arts & Crafts style of design. The clock is about 9 ¼" tall and the clock mechanism is French.



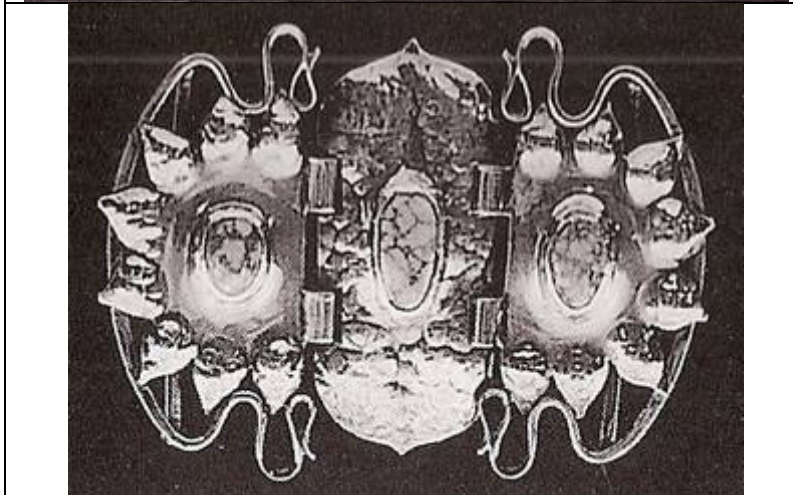
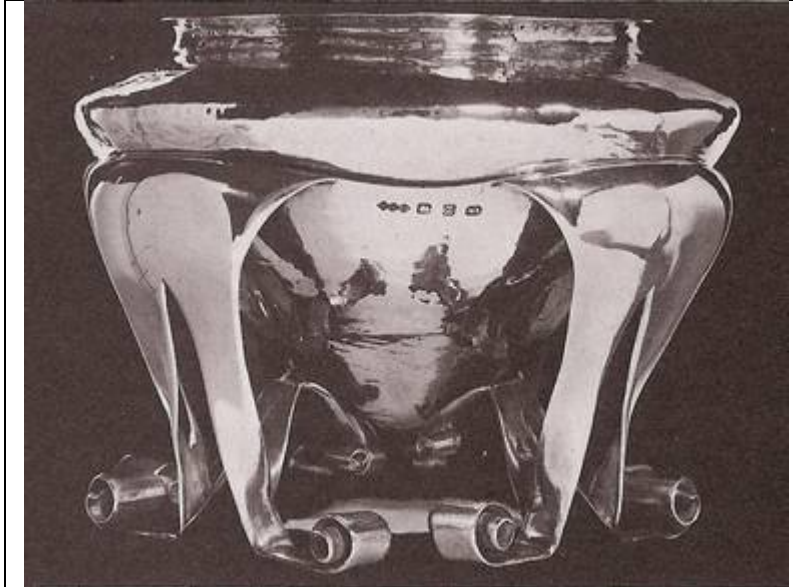
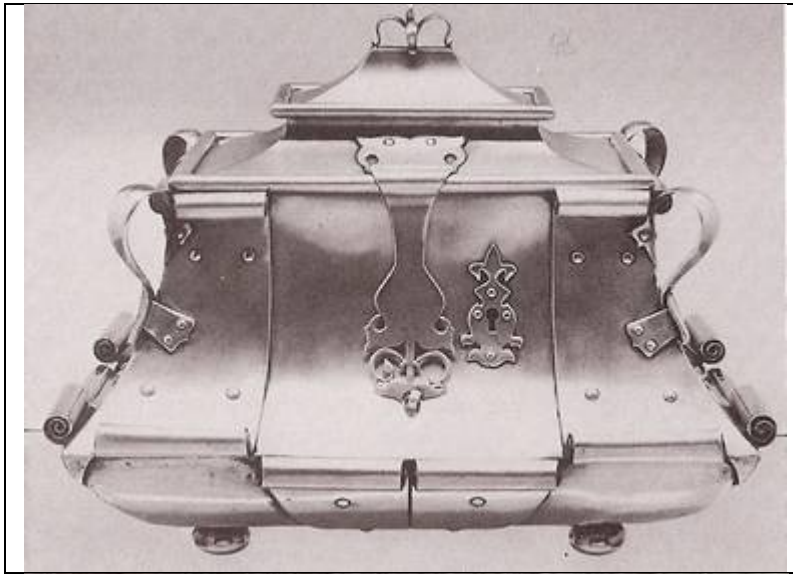
Information following was in part sourced from

[www.achome.co.uk/pictorial/liberty.htm](http://www.achome.co.uk/pictorial/liberty.htm) Arts and Crafts Home – a design source for home decoration.

## **Oliver Baker (1856-1939)**

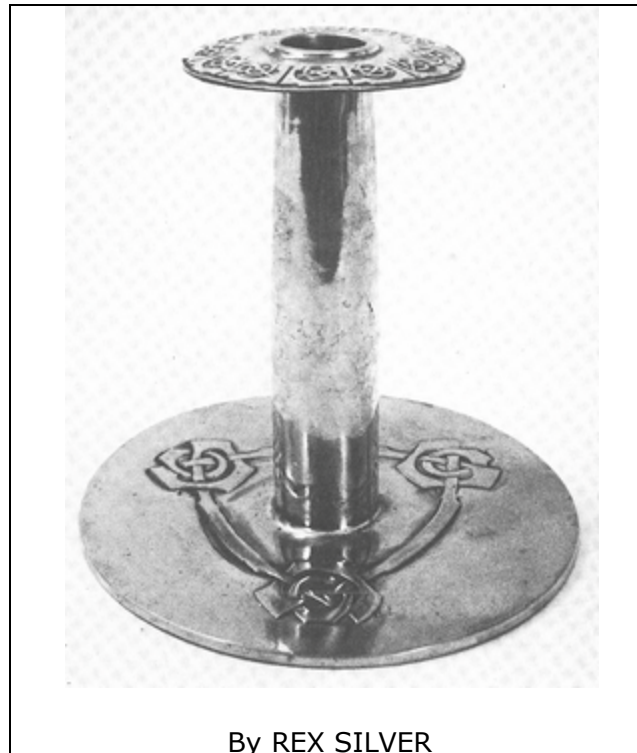
A painter, antiquary and designer, who had run an Antique shop in Stratford upon Avon and a frequent exhibitor at the Royal Academy from 1883, Oliver Baker was a key figure in the Liberty Cymric scheme for which he produced many designs. He also designed pewter for the firm. He was a close friend of William Rabone Haseler and may have sold him the piece of Elizabethan pewter that inspired the launching of 'Tudric'. He was also brother in law of WR and F Haseler.

The following illustrations are not always of pewter pieces or designs for pewter but are shown here to represent the styles of design work that this designer favoured –



## Silver Studio, Hammersmith, London

General design studio established in 1880 by Arthur Silver (1853-96). These studios provided Liberty & Co with textile designs, pewter, silver and jewellery, and many designs for Cymric ware. Later, Arthur's eldest son Reginald 'Rex' Silver directed the practice, at first with his brother Harry and then by himself. After Arthur Silver's early death, it was continued by Harry Napper until Rex came of age. It continued until 1963.



**Arthur Silver (1853 - 1896)** Designer and craftsman, founder of the Silver Studio in 1880 and father of Reginald 'Rex' Silver and Harry Silver. The Silver Studio specialized in every aspect of design from plasterwork, metalwork, furniture and book jackets to the design of complete interiors, and they provided Liberty & Co with a great number of furniture designs.

**Harry Silver (1882 - 1972)** Metalwork and textile designer with his father's studio. Influenced by Archibald Knox, he executed designs for Liberty Cymric silver after 1906, and supervised the design production of the Silver Studio from 1901 to 1916, when he joined the army.

**Reginald 'Rex' Silver (1879 - 1965)** The son of Arthur Silver and the brother of Harry, he administered the Silver Studio from 1901 until its closure in 1963.

## David Veazey

Liberty & Co are known to have put into production at least one design by David Veazey: the winning design for a silver tea caddy in a competition organised by Liberty through 'The Studio' magazine in 1899. It was produced both in silver and, later, in pewter, bearing the number 049C. The signature used by the artist on this occasion was 'Tramp'.



## David Veasey Designed Clock about 1903

13 inches tall, 7 inches across the base and 3 inches deep, All original Lenzkirch 8 day platform movement with its original key, designed by David Veasey circa 1903 –

Also made in an 8" tall size. This size around £8000 for an example as immaculate as this

## Below - David Veasey Rosebowl

The bowl has a real arts & crafts feel to it, tree of life motif with trailing roots which go down & under the base, small embossed butterflies still present, the motto's are crisp

& fresh, interior is excellent with only the most minor signs of age and use and this is rare, the bowl measures 12.5 inches across the handles the bowl diameter is 9.5 inches and it measures 4.5 inches high, weight approximately 3lb 10oz (1600 grams) so a large heavy piece with good presence.



## **C.F.A. Voysey (1857 - 1941)**

An English architect of stature and designer of furniture, textiles, carpets, tapestries, wallpapers, ceramics and metalwork. His furniture was generally austere and architectural, using straight lines and very little ornament except for a characteristic pierced heart shape, and other cut-out motifs, in the backs of chairs. He produced many textile and wallpaper designs for Liberty & Co between 1890 and 1910. Charles Voysey and George Walton were among a distinguished group of furniture

designers who worked directly for Liberty. Incidental is that Voysey designed some wonderful mantel clocks.



Liberty & co Tudric clock made around 1902 design number 099 - designer C F A Voysey Market price today dependant on good to immaculate condition range say £8000 to £10,000..... Size11.5"

## **Archibald Knox (1864 - 1933)**

**Many examples of his designs shown in the Liberty article**

Born in Cronkbourne on the Isle of Man, Knox, the principal silver and pewter designer for Liberty & Co, created Celtic designs of the highest quality for the Cymric and Tudric schemes. He had previously worked for the Silver Studio and for Christopher Dresser's Design Studio in Barnes, south-west London, and had taught design at the Wimbledon and Kingston-on-Thames School of Art. At Kingston his teaching methods

were considered too unorthodox by the South Kensington Examiners and he resigned his post in 1911.

A description of Knox's new Celtic range from a Liberty catalogue of 1899 - 1900 shows how keen Arthur liberty was to promote his work:

The especially interesting feature... is its complete and unmistakable differentiation from all other descriptions of modern silverwork. The suggestion, as it were, having its origin in the work of a far earlier period than the greater part of the gold and silver plate ornaments to be found even in the Royal Collections today, the bulk of which only dates back to the Restoration. Cymric silver, although original and initiatory of a new school of work, is suggestive of a more remote era than this, and simplicity is the keynote of its design...

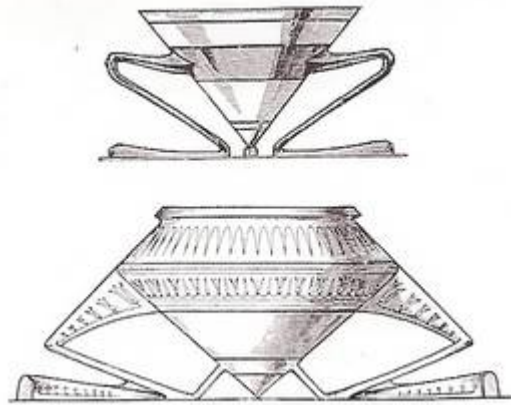
After 1912, when Knox ceased to work for Liberty's, he went to America where he designed carpets for Bromley & Co of Philadelphia.

Many different pieces designed by Knox are shown on this website and indeed in this article.

## **Dr Christopher Dresser (1834 - 1904)**

Botanist, designer, metalworker and writer on art and the principles of art and design, Dresser, born in Glasgow, was a key figure in the history of modern design. IN contrast to his early enthusiasm for the Japanese taste and the Aesthetic Movement, he was a radical and revolutionary designer of glass and metalwork who fully accepted the machine and the approach to modern methods of mass production, and demonstrated a remarkable ability to anticipate the Bauhaus manner as early as 1879. He was a close friend of Arthur Lasenby Liberty who owned shares in the Bond Street firm, the Art Furnishers Alliance, of which Dresser became manager in 1880. In 1883 this firm went into liquidation, and in 1889 Dresser moved to Barnes in West London where he ran a studio with the help of some ten assistants. Among them were Archibald Knox and almost certainly Rex Silver of the Silver Studio. His son Louis joined the furniture department of Liberty & Co in 1896. Dresser's main practical association with Liberty was through the design of Clutha glass.

The following illustrations are not always of pewter pieces or designs for pewter but are shown here to represent the styles of design work that this designer favoured, especially notable with Dresser are the almost ultra modernistic spaceship designs produced during the middle 1800s –



These designs gave rise to later Art Nouveau vases almost spaceship like



A designer with a fondness for detailing clearly 'rivet' work - real or implied



A decanter type desing from the middle 1860-80s!

# Walter Scherf & Co, Nuremberg, Germany

Manufacturers of pewter produced under the trade name of 'Osiris' and sold by Liberty & Co at the turn of the century. Mark 'Osiris'. There are a large number of pieces elsewhere on this website which show pieces and thus designs for which Scherf and Osiris were known.

## OSIRIS

The OSIRIS factory was founded in 1899 by father Friedrich August Scherf ( 1839-1922)

and son Walter Scherf (1875 -1909). It was called the " Metallwarenfabrik Fur Kleinkunst

Walter Scherf & co" in Nürnberg

The factory was very small. In the beginning they had two polish machines, three grinders,

one lathe and an 8 PK steam machine.

Before Walter Scherf became head of OSIRIS, he worked at the firm ORIVIT, until 1899 .

He took some workers with him and some ideas .

From 1899 until 1909 the factory produced 1300 items .They outnumbered the firm KAYSERZINN with some 300 items . The firm developed a new sort pewter in 1902: the so-called "ISIS" metal. It was more expensive to buy, but not better in quality.

The firm worked with great designers

such as : Peter Behrens

Joseph Maria Olbrich

Josef Hoffman

Friedrich Adler

Bruno Paul

Josef Wackerle

Hermann Gradl

Hermann Friling

Lorenz Hofelich

Richard Riemersmid

And of course " Walter Scherf "

They had won several prizes :

certificate of honour in Turin( 1902)

Gold medal of Konig-Ludwig Price (1902)

Gold medal in ST Petersburg (1903/1904)

First and second prize in St. Louis, USA (1904)

Gold medal in Cape town South Africa (1904/1905)

Gold medal in Chistchurch New Zealand (1906/1907) and many certificates and honor medals

In the year 1906 they changed the name OSIRIS to "ISIS Werke GmbH. kunstgewerblicher Erzeugnisse"

Because of bad management the firm was almost bankrupt and sadly in the year 1909 Walter Scherf took his own life. The end of "OSIRIS" -"ISIS" was in 1909

### **Orivit', Cologne, Germany**

General pewter manufacturers whose products Liberty sold in the early 1900s. Mark 'Orivit'.

## **William Moorcroft, Staffordshire**

Arthur Liberty first encountered Moorcroft in 1898, when the latter was in sole charge of the art pottery workshop of the firm of James Macintyre & Co at Burslem. The two men rapidly became friends, and Liberty's began to sell Moorcroft's earliest range of 'Florian Ware'. After 1913, When Moorcroft left James Macintyre & Co to start his own workshops at Cobridge, he continued to supply Liberty with such lines as 'Hazeldene' (trees in a landscape setting), 'Claremont' (toadstools) and the green and red 'Flaminian' ware which he created specially for Liberty. Some pieces of Moorcroft, such as vases and tazzas, were set in Tudric pewter bases. Many pieces carry the mark 'Made for Liberty'. Signature W.Moorcroft in bold script always appears. Until the 1920s this is in green, after which it is mainly in blue

The first Bollelin dish below with Moorcroft insert is said to be c 1910.





Pewter lidded and rimmed tea set in pomegranate pattern

Marks painted in Blue sold at Bonhams Knowle November 4<sup>th</sup> 2010

So likely made after 1920 (sold for £1260 incl buyers premium)

(Not thought to be for Libertys but an example of Pewter & Moorcroft combined)

## **URANIA -**

### **J.P. Kayser & Sons, Krefeld, Germany**

German metalwork firm founded in 1885 near Dusseldorf by Jean Kayser. From the mid 1890s they manufactured pewter Jugendstil objects such as ashtrays lamps, beakers, vases, tea and coffee sets best known as 'Kayserzinn'. Their main designer was Hugo Leven, a name to be compared with that of Liberty's main pewter designer, Archibald Knox.



A poor photo of J P Kayser in his studio where prototype pieces were first modelled in plaster

## **Messrs Connell & Co of Cheapside, London**

Liberty sold off many exhausted lines of pewter to this firm who produced their own adapted versions, often from the original designs by Archibald Knox. Their shapes, however, were always traditional and the use of blue and green ceramic tablets was seldom as effective as the electric blue and marine green so often employed by Liberty & Co. Most of the Knox designs were sold to Messrs Connell around 1909 -10 when demand for this type of pewter began to wane.

## LIBERTY MARKS NOT SHOWN HERE

L (small raised Y) & C within a lozenge registered 1894 and used on imported items

L & Co – three interconnected small diamond shapes – used 1899-1927

Almost a four leafed clover shape with L, C, C, Ltd with & in the middle used from 1903 by Birmingham based Liberty & Co (Cymric) Ltd

## William Hair Haseler & his successors

Information sourced from Graces Guide -



(1 Gladstone Buildings, Richard St, Wyse St, Birmingham)



1884. From Kelly's Directory of Worcestershire

of 16-26 Hylton Street, Birmingham. Telephone: Northern 2173-4. Cables: "Solkets" Goldsmiths, Silversmiths and Jewellers.

- 1898 The firm of **Haseler and Co** went into formal partnership with Liberty and Co (registered in
- 1901) when the two firms joined forces to launch the Cymric silver scheme under the title Liberty and Co (Cymric) Ltd - using freelance designers.
- Post-WWI. After the First World War Liberty changed course and the silver range echoed 'Liberty Print' dress fabrics with small flowers giving everything a 'hand-made look'.
- This silver was still produced by **W. H. Haseler and Co** until the partnership was dissolved in 1926.

- 1929 Listed Exhibitor. Manufacturers of Pewterware, Badges and Medals, Silver Challenge Cups and Trophies, Silver Jewellery, Enamelled Jewellery, Enamelled Silverware, Electro-plate challenge Cups and Trophies. Birmingham Jewellers' and Silversmiths' Association Member. (Stand Nos. J.43 and J.54)

Information sourced from Dr Stephen A Martin's book – 'Archibald Knox'..published 2001 – here the dates conflict slightly with the above – but his source had reason to have good knowledge of detail

W H Haseler was established as a jewellery business in Birmingham in 1849.

Solkets – this mark derives from the Birmingham telegraphic address of W H Haseler as an abbreviation for solitaires and lockets, W H Haseler's ' original jewellery business.

1899 September maker's mark - L & Co –Birmingham Assay Office by William Rabone Haseler with two of Liberty's board members - W Street and J W Howe (this mark is in three conjoined lozenges). (A previous mark using the same letters was first registered by A L Liberty in 1894.)

1901 a new Company Liberty & Co. (Cymric) Ltd (dissolution in 1927 – trading again as \* Haseler until sold in 1946)

William Rabone Haseler had many designer friendships including the designer and antiquary Oliver Baker who may have sold him the piece of Elizabethan pewter that helped persuade John Llewellyn to revive real pewter rather than continue with their German BM imports.

Cymric is from the old Welsh word for Wales. John Llewellyn is thought to have initiated the metalware producing business. J L had been the head of the textiles dept, had a seat on the board, and considerable influence with A L Liberty, whose parents were shareholders in Liberty and who decided with W R Haseler designs for Cymric range.

Source of information – Max Haseler son of W R Haseler who worked with his brother Frank Haseler

Enamelled plaques were produced by Fleetwood Varley working from home in Gloucestershire, he had previously worked for Ashbee's Guild of Handicraft (in Birmingham)

Moorcroft pottery in pewter mounts were added to the range of Tudric in about 1922 by Max Haseler. But long before that A L Liberty's friendship with Moorcroft had decoirated ceramic pieces added to pieces (see above under William Moorcroft).

## **An Example of the Entrelac style of Design**

