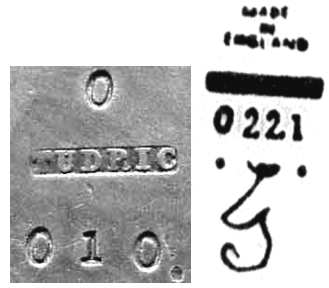

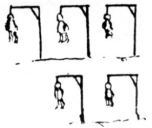

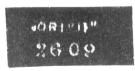



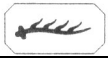




Art Nouveau/Jugend, Art Deco and Modern marks




Jan Gadd





England


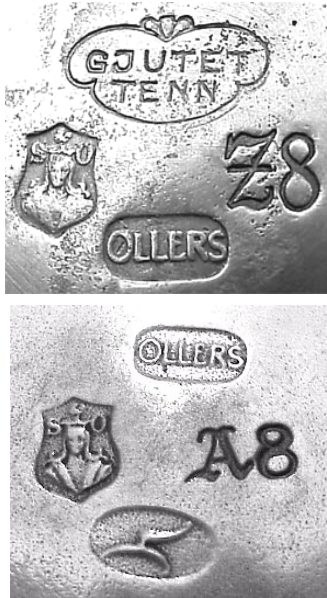

No.	Maker	Marks
1	<p>Liberty, London. Founded in 1875 by Arthur Lasenby Liberty (1843-1917), the firm imported Jugend-style pewter from several German firms until 1903 when the Birmingham firm W.H. Haseler were commissioned to cast Liberty's own designs under the name "Tudric". Designers: Archibald Knox from 1901 and later Rex Silver and Jessie M. King.</p> <p>The below from Mark Golding's Website:</p> <p>"Archibald Knox (1864 - 1933) 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.</p> <p>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:</p> <p>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...</p> <p>After 1912, when Knox ceased to work for Liberty's, he went to America where he designed carpets for Bromley & Co of Philadelphia."</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>Jessie M. King (1876 - 1949) A Scottish painter, designer and book illustrator, Jessie King studied at the Glasgow School of Art and became a prominent member of the Glasgow School. She designed jewelry and silverwork for Liberty's Cymric range, and also textiles.</p>	
2	<p>W.H. Haseler, Birmingham, also used own "designer-label" Solkets. Goldsmiths, silver smiths and jewelers, founded in 1870 by William Hair Haseler. The firm of Haseler & Co went into formal partnership with Liberty & Co when the two firms joined forces to launch the Cymric silver scheme under the title Liberty & Co (Cymric) Ltd.</p>	
3	<p>Gilbert Marks, Croydon, from c. 1885.</p>	
4	<p>Gaskell & Chambers, Birmingham, cast several objects in the new styles, mostly simple items by in-house designers.</p>	



5	Engelfields, London, also cast a few "designer-objects".	
France		
1	<p>Arthur Chaumette, a repro manufacturer, Paris. Chaumette cast the designs of several of the leading French designers of the Art Noveaux school from c.1895.</p> <p>+Jules B. Brateau of Paris produced 88 different designs from 1895. The moulds for these designs were purchased by Chaumette in 1950.</p> <p>+Desvergues, 1912</p> <p>+Dubois, 1912</p> <p>+Marioton, 1912</p> <p>+Hélène Guastalla, 1927</p>	 
Germany		
1	<p>Württembergische Metallwarenfabrik (WMF), Geislingen. Founded in 1853 as Straub & Schweizer; Straub & Sohn from 1866. Joined with A. Ritter & Co. in 1880 to form "WMF". Employed 6000 people at its peak.</p> <p>Designers: Mostly anonymous factory employees working in the "style-of-the-day". Head of studio was the sculptor Albert Mayer. Hans Peter designed for the firm as an independent.</p> <p>Trade marks: Ostrich (from German "Strauss" and Greek [?] "Straub" - the originator's name.)</p>	     
2	<p>WMF bought in 1905 and so came into possession of the famous 3650 kp/cm² hydraulic Huber Press:</p> <p>The ORIVIT AG was founded in 1894 as "Rheinische Bronze-giesserei für Kleinplastiken" in Köln-Ehrenfeld by Wilhelm Ferdinand Hubert Schmitz (1863-1939). From 1896 they started making luxury items in a new alloy they called ORIVIT metal (89,85% pewter 7,9 % antimony 1,9 % copper 0,12 % silver). In 1900 the factory changed its name to "ORIVIT AG für Kunsthandwerkliche Metallwarenfabrikation" and in 1901/02 a new factory was built in Köln- Braunsfeld and began with a revolutionary new press "the Huber – Presverfahren".</p> <p>In 1906 "ORIVIT " AG acquired ORION and 60 designs were used by "ORIVIT" (presumably after the WMF takeover).</p> <p>W-over-MF-marks were used from 1907 although old Orivit marks still visible in the old moulds.</p> <p>Designers: Hermann Gradl (1883-1964), Georg Grasegger, Walter Scherf (1875- 1909), Victor Heinrich Seifert, Johann Cristian Kroner (1838-1911), Georges Charles Couldray, Theo Blum.</p>	
3	<p>Georg Friedrich Schmitt founded on April 4, 1903 Orion Kunstgewerbliche Metallwarenfabrik, G.F. Schmitt, Nürnberg. The product range was very similar to that of "OSIRIS". Friedrich Adler was a designer. Orion had a product range of c. 250 items.</p> <p>In 1906 "ORIVIT " AG acquired ORION and 60 designs were used by "ORIVIT" – after the WMF takeover?</p>	

4	<p>J. P. Kayser & Sohn, ("Kayserzinn"), founded in 1885 by Jean Kayser with a studio in Köln and factory in Oppum near Krefeld w. of Düsseldorf. Best known artists: Hugo Leven, Karl Geyer, Hermann Pauser, Karl Berghoff and Johann Christian Kroner. Exported to Liberty in 1899. Their main designer was Hugo Leven, a name to be compared with that of Liberty's main pewter designer, Archibald Knox.</p>	
5	<p>Metallwarenfabrik Für Kleinkunst Walter Scherf & co ("Osiris"), Nürnberg. Exported to Liberty in 1899. The OSIRIS factory was founded in 1899 by Friedrich August Scherf (1839-1922) who worked at the firm ORIVIT until 1899 and his son Walter Scherf (1875 –1909). From 1899 until 1909 the factory produced 1300 stock items or patterns and thus outnumbered the firm KAYSERZINN with some 300 items . The firm worked with great designers : Walter Scherf, Peter Behrens, Joseph Maria Olbrich, Josef Hoffman, Friedrich Adler, Bruno Paul, Josef Wackerle, Hermann Gradl, Hermann Friling, Lorenz Hofelich and Richard Riemersmid. In 1906 the name was changed to "ISIS Werke GmbH. Kunstgewerblicher Erzeugnisse" Due to bad management the firm was almost bankrupt and in 1909 Walter Scherf took his own life, the year OSIRIS –SIS closed down.</p>	
6	<p>Felzenstein & Mainzer, (F&M, "Norica Zinn" from 1904). In 1886 Simon Felsenstein and Sigmund Mainzer started a small pewter factory Nürnberg and by 1900 they had 30 workers and 8 lathes in their factory. This firm also had large sales of souvenir beakers featuring views of towns and cities all over Europe, always within rococo-cartouches, marked F & M over N. From 1908 the firm exported such beakers with city scenes to the U.S.A. On October 20, 1918 the BING company acquired F&M.</p>	
7	<p>Nürnberger Metall- und Lackierwarenfabrik, Gebrüder Bing, ("Bingit-Zinn"), Nürnberg, founded in 1895 by the Bing brothers. On October 20, 1918 the Bing-company acquired F&M.</p>	
8	<p>Eduard Hueck, Lüdenscheid, from 1864 who in 1900 employed 100 workers. Designers: Peter Behrens, Albin Müller and the architect Josef Maria Olbricht (with his own designer mark monogrammed in a square) who in 1897 became a co-founder of the Wiener Sezession.</p>	
9	<p>J. Lichtinger, München. Joseph Lichtinger (1851-1900) opened the factory c. 1873 as "Die zinnwaarenfabrik Lichtinger & Cie". The factory made pewter, glass and stoneware. Important designer: Karl Gross. This firm exported to Liberty in 1899, mainly table ware, for sale in their Regent Street shop. In 1896 Joseph sold the factory to Otto Löwenstein who was also the owner of the Jacob Reinemann glas factory . Around 1902 Otto Löwenstein re-opened the factory under the name "Reinemann und Lichtinger". Joseph Maria Olbrich was the first designer who worked for the new company. Other designers were Friedrich Adler and Franz Ringer. The factory closed in 1934.</p>	
10	<p>Ludwig (Robert) Mory, München. Founded in 1883 and was important for the development of the Art Nouveau movement in Germany as a co-founder of "Deutschen Werkbundes". A descendant Ludwig Mory was a well-known writer on pewter and a co-author of the publisher Brückmann's "Zinn Lexikon".</p>	
11	<p>Albin Müller, Darmstadt. Known for the soft geometric forms in the "Ancient-Nordic" style. (Both Archibald Knox and Rex Silver had similar design ideas.)</p>	
12	<p>John Hiedl & Sohn, München.</p>	
13	<p>Josef Hörmann, Nürnberg.</p>	

14	<p>Eugen Wiedamann, Regensburg. This firm was a very large repro-manufacturer of metal ware during the second half of the 19th C. and until WWII. They were never quite as devious with their old style marks as August Weygang in Öhringen, but quite good (or bad) enough to confuse modern collectors. (Old Wiedamann seemed to be fond of the mark with three crowns over pewterers initials which is the mark of Cologne, which he combined with genuine town marks of for instance Landshut in Bavaria!)</p> <p>Wiedamann, who also cast pewter in the art nouveau styles (as did Weygang) were remarkably allowed to use tin to produce art-pewter and also to produce a booklet of designs during the war (as a "brag" for the Nazis?) Some art nouveau designers were mentioned in the 1915 catalogue: Chr. Metzger for some household ware and Iwan Seligmann and Friedrich Adler, Hamburg, for some modern style Judaica. The firm exists today (1998) in Regensburg as a retailer of modern fairly awful pewter ware.</p>	
15	<p>August Weygang, Öhringen. Weygang had a similar output to Wiedamann, but all designs probably in-house.</p>	
16	<p>Friedrich Wilhelm Quist (or Qist or Qvist), Esslingen (near and s/e of Stuttgart in Baden-Württemberg). The firm originated from the plant founded in 1866 by Jakob Swiss Jr. In 1872 the firm modified its name in Actien Plaqueé having among the major shareholders Wilhelm Friedrich Quist (1831-1903). In 1890 c. the firm became F.W. Quist Metallwaarenfabrik and Quist family continued to manage the firm until 1951. The factory closed in 1981 for bankruptcy.</p>	<p>Mark also 'FWQE' on pewter.</p> 
17	Hans Peter , Esslingen. He was also a designer for WMF.	
18	Franz Topp , Beckum, Westphalia.	
19	F. van Houten & Sohn , Bonn.	
20	Bernhard B. Simon and Moritz Rosenow Kunst- und Luxuswarenfabrik , Berlin used the brand "Wonesor".	
21	F.H. Dautzenberg Jun. , Krefeld.	
22	Bitter & Gobbers , Krefeld.	
23	Elektra Giesserei, H. Feith und A. Flock , Köln.	
24	Josef Schmeidl , München	
25	de Steinicken & Lohr , München.	
26	Wilhelm & Lind , München.	
27	Reineman & Lichtinger , München.	
28	Nathan Bauernfreund , München	
29	Gebr. Thannhauser , München.	
30	Deutsche Werkstätten , Hellerau, near Dresden (year?). Designers: Richard Riemerschmid , Wolfgang von Wersin , Professor Hillerbrand .	
Austria		
1	Wiener Werkstätten , Vienna, co-founded in 1903 by Josef Hoffmann and Koloman Moser .	

Holland		
1	J.N. Daalderop , "Royal Holland Pewter", Tiel.	
2	Orania , ??? (Often seen in Britain).	
Denmark		
1	Mogens Ballin , Copenhagen, from 1900 (lived 1871-1914). Ballin was very influential for the next generation of designers such as Just Andersen.	
2	Hans Peter Hertz , Copenhagen, took over the business from the early designer Mogens Ballin and used the monogrammed mark HPh. Just Andersen designed jewellery for Hertz (and Michelsen) early in his career.	
3	Ib Just Andersen , Copenhagen, 1884-1943. This is probably the most underrated of all the modern (Art Nouveau/Art Deco/neo-classical) designers both internationally and in Denmark. Early in his career he designed jewellery for Hertz and Michelsen and also later for his own firm. He also designed for Georg Jensen, who eventually took over his firm from Andersen's widow Alba, who continued the business for some time. His output consisted mainly of smaller decorative objects in pewter, brass, bronze and copper. He also developed his own lead/Antimony alloy which he named "Disko" after Disko Bay in Danish Greenland where he grew up. Casts in this alloy were patinated as bronze, copper or brass and were marketed as a "bronzes", presumably for people of more modest means. Andersen had showrooms in Berlin, London, New York and Los Angeles. His mark should be read "Just A". Andersen's more ambitious work is still well under priced.	
4	A. Michelsen , Copenhagen, took over Just Andersen's business.	
5	Georg Jensen , Copenhagen, (1866-1935). Mainly a designer in silver, he also employed top designers for both pewter and stainless steel ware such as Just Andersen , Astrid Fog , Count Bernadotte of Sweden and the now very fashionable Henning Koppel ('HK' illustrated). Both George Jensen and Just Andersen/Michelson are now in the ownership of the Royal Danish Porcelain Factory ("Royal Copenhagen"), in turn owned by the Carlsberg Trust, the brewery group. (The Carlsberg Trust also owns the famous Swedish glass works of Orrefors and Kosta-Boda.)	

6	<p>W.G. Tin. Touch also states 'DANSK HANDARBEID'. Found on a 1930s Art Deco footed vase with three 'trolls' with mermaid tails supporting the bowl. This designer/producer is not known to the Kunstmuseet in Copenhagen or to Bruun Rasmussen, the leading Danish auctioneer.</p>	
Sweden		
1	<p>Schreuder & Olsson, Stockholm. This firm has cast designs by many leading Swedish artists and designers from the turn of the century such as the painter Edwin Ollers, (1888-1959), the sculptor Aron Jerndahl, (1853-1936), Olof Ahlberg and others. Schreuder & Olsson's mark in a shield of the "Queen of Lake Mälär" with S and O flanking the crowned head is invariably found in conjunction with the name of the designer and also a date-letter.</p> <p><i>"S O" in touch with designer stamp "Ollers" and "cast pewter". Z8 and A8 are the date letters for 1950 and 1927, the years of manufacture. Swedish pewter was struck with a date letter from 1694, the letter-series modified to follow Swedish silver marks in 1759. A8 below is 1927. The mark in a horizontal oval below is an approval mark issued by the Swedish Hand Craft and Design Council for use by the pewterer on designs approved by them.</i></p>	
2	<p>Svenskt Tenn, Stockholm. Founded in 1924 by the industrial designer Estrid Erikson, born in Hjo 1894 where the parents were hotel owners. She is mainly responsible for the enormous popularity in Sweden of pewter objects in the Art Deco-style from the early 1930s. The sculptor Anna Petrus-Lyttkens designed in 1929 a Picasso-esque vase and the famous "Lion-plastique", with the twisted and up-turned head, now in many museums of applied art and illustrated by Ludwig Mory and others. The architect Josef Frank, 1885-1967 from Vienna (also professor of architecture in New York) joined Svenskt Tenn in 1932 as a designer of furniture, fabrics and pewter in the Art Deco style. Other 1930s designers were: Torwald Arlef, Nils Fougstedt, Björn Trägårdh, Robert Hult, Ossian Elgström and Marie-Louise Blomberg.</p> <p>(The name "Svenskt Tenn" is unfortunate as it simply means "Swedish Pewter" and can therefore legitimately be put on pewter by any Swedish manufacturer! Svenskt Tenn probably had to make a trademark registration with the Swedish Patents Office of their "Svenskt Tenn" mark surrounded by three crowns and of an angel mark with 'ST' in Gothic writing.)</p>	

3	<p>Santesson, Stockholm. (AB Gamla Santessonska Tenngjuteriet). Successors to Guild pewterers, they mainly produced degenerate late Victorian items but also cast objects designed by artists such as the architect Ferdinand Boberg (1860-1946).</p>	
4	<p>Ystad Tenn, Ystad. This firm had a very large production in the 1930s of mainly Art Deco pewter articles (some very good indeed) and later moved to the county of Blekinge at a date unknown to me. L8 = 1937.</p>	
5	<p>C. G. Hallberg, Stockholm. Elis Bergh, Hakon Ahlberg, Nils Fougstedt and Edvin Ollers were on the designer staff of the firm during the 1920s, and during the 1930s Sylvia Stave, mainly for design of their production of silver ware.</p>	