



## PRACTICAL GUIDELINES & EXAMPLES FOR RECORDERS OF METALWORK

Much of the detail given here will repeat information given in the section of the Handbook above but there will also be tips and examples to help with what can be a very complicated section. As well as the **Handbook**, **Sample Pages**, and **Inside Churches**, you will also find the books and supplements listed below and under **Resources** on this website, a great help. You should also make full use of the Help Desk (see **Resources**) during the recording process. These are church recorders who have the advantage of more experience and sometimes specialist knowledge and are happy to help with puzzles, be they hallmarks, or latin inscriptions or armorials.

**This Section will look at the items to be included in the order in which they are recorded:**

**Group 1 Precious metal objects** - gold, Britannia silver, sterling silver, silver plated objects, pewter - *in that order*. These will be mainly liturgical items used in church services and could include chalices, communion cups, patens, ciboria, altar crosses, alms dishes, flagons and cruets with precious metal fittings for wine and water for the Eucharist, incense boats, spoons, portable sacramental objects including cases, candle sticks, and candle snuffers (scissor-shaped).

**Group 2 Brass and similar metal objects** - altar crosses, processional crosses, missal stands, lecterns, candlesticks, candle extinguishers, churchwardens' staves and vergers' wands, altar vases, basins and ewers for water (at both altar and font), some objects listed in precious metal which may equally well be made of brass, ornate chandeliers and candelabra but not ordinary lighting.

In **Scotland**, communion tokens may also be found, and may fall into any of the metal groups 1, 2, and 3. These were first suggested by John Calvin (1509-1564) during the Protestant Reformation and the practice was soon adopted in Scotland too. The thinking was that 'tickets' (stamped cards) should be issued by the minister or elders or deacons to allow admission to the communion service. They could be withheld for disciplinary reasons and to be refused entry was, of course, a disgrace. The cards were soon replaced by tokens of various metals, at first roughly cast but in due course made in a greater variety of shapes with the name of the church or initials of the minister and a date cast in. They were usually about 2cm across.

**Group 3 Wrought iron and other base metals** - internal gates and screens, metal boxes (both large trunks and offertory boxes but not safes), votive candle stands, flower stands, and old and special loose keys (other keys are recorded with their doors).

**Group 4 Bells** - hand-bells first and finally tower bells - *the last number in this section*.

Any memorial or dedication plaque or notice relating to an object in this section but not part of it must be recorded with that object. Items gifted in memory will also be listed at the end of the Memorials section

**Take care** not to include anything which does not belong to the church.

**This list is not exhaustive** but helps with numbering, which should be in the above sequence.

**LOCATION OF OBJECTS:** Check whether any objects which belong to the church and which should be recorded are kept in a bank or the diocesan treasury and for which special arrangements to record and photograph them at one session will have to be made.

**WHAT TO EXCLUDE:** Safes, and objects of mixed materials where the metal element is not the main purpose of the object and which will be recorded elsewhere. For example communion rails with wooden rails and wrought iron supports are recorded in Woodwork, and



a brass desk on a marble pulpit is recorded in Stonework. It is important to ensure that objects are recorded in one place only.

**ESSENTIAL BOOK: Jackson's Hallmarks**, Pocket edition, ed. Ian Pickford, pub. ACC Art Books

This is a must for those recording church plate. Please read the Introduction too - essential in relation to **Scottish precious metals** where there are some important differences in hallmarking.

**USEFUL BOOKS:** (See also Bibliography under **Resources**)

***Making Sense Of It***, (for Latin – by the late Anne Haward) (*in Resources*)

Emmerson, Robin - ***Church Plate***, pub. Church House.

Wyler, S B ***Book of Sheffield Plate.....with full table of marks*** Bonanza Books, USA 1949

***Pewter*** in the Shire series which has a useful bibliography.

The following **Reference Books** may be found in a public library (and some with the Help Desk):

Jackson, Sir CJ - ***Silver & Gold Marks*** (Antique Collectors' Club, large edition)

Grimwade, A - ***London Goldsmiths 1697-1837*** (particularly good for biographical details).

Culme, J - ***Directory of Gold and Silversmiths 1838-1914.***

Peal, C - ***Pewter of Great Britain.***

Various authors - ***The Church Bells of ----- (county)***

**SUPPLEMENTS listed below or under Resources:**

Guide to Recording Hallmarks; Hallmark Shapes; Silver Makers' Marks

Church Pewter; Other Marks on Metalwork

Bell forms and other information about tower bells

Roman Numerals sheets

Guidelines for Heraldry

**NUMBERING:** As stated above, objects in the Metalwork section are not numbered clockwise round the church. The sequence starts with objects made of precious metal or pewter in the following order: gold, Britannia silver, and sterling silver, and in date order within each metal grouping. Then silver plated objects followed by pewter. The numbering then continues with objects made of brass and other base metals, and finally bells, with hand-bells first and, at the last number, tower bells. It is important to keep pairs together and to record sets of objects as a group eg. 106A, 106B, and to include any case or box in the group.

Establish your numbering order and agree the list with your leader and photographer. Your leader will check all the section lists to make sure that nothing appears as an object on more than one list, although there may be some cross-referencing of links and historical detail. You can then record individual objects out of order if that is more convenient, inserting them into the section against the established number. Groups 1 and 4 are the most difficult to record so it can be a good idea to begin with the more straightforward objects in groups 2 and 3.

**RECORDING AN OBJECT in 1-10 Format:**

First complete the Title line as shown in the example below.

Then, for each object, provide as many as possible of the ten pieces of specific information as listed in the example, beginning with a description at 1. Do, if possible, use the template or protocol which the Group Leader and Compiler are using to format the Record as this will save a lot of adjustments later on. The notes in the various examples give additional points to bear in mind as you record.



**PRECIOUS METAL OBJECTS:** When handling precious metals, remember to wear white cotton gloves, support hinged lids, and use a soft tape for measuring. You will need metric scales to weigh objects made of gold, Britannia silver, sterling silver, silver gilt and pewter (but not silver plated items).

**TEMPLATE using the 1-10 format:**

This also shows some extra points to remember for precious metal objects.

**Additional condition statement at the head of the section:** It may be decided to enlarge some of the hallmarks when they are scanned in, in which case the following should be added: *All hallmarks in the text are enlarged unless otherwise stated.*

**Title line:** All objects in this group must have **photographs (Ph)**, but remember, **never give a location for the precious metal objects.**

**103 COMMUNION CUP Ph**

1 **Description** This is just what you can see, but everything you can see. Give a brief summary description first, particularly if it is a large or complicated object. Then describe the details systematically, including any lettering, inscription or heraldry. In addition to all the other information, the **location, description and interpretation of the hallmarks** is given here. Example: *There are five hallmarks 1cm below the rim of the cup: maker (E·P in roman caps in a rectangle), lion passant, leopard's head, date letter (gothic cap R in a rectangle with chamfered upper corners and a pointed shield base), duty mark (sovereign's head), and three hallmarks on the rim of the lid: maker, lion passant, date letter.* In addition to the full hallmark on the main body of the object, all removable parts (lids, handles etc) should have a partial hallmark.

2 **Material only** Chalice and communion cups are often gilded inside and are then recorded as: *Sterling silver, parcel gilt.* (parcel = partly)  
Note: When recording brass, you may find a reference to *culn* or *latten*. These are forms of brass and not makers' names

3 **Date made** 1852-53. Date letter **R**. London Assay Cycle. (ref a)

4 **Measurements** Measure, beginning with the weight in grams: wt. 375g. h. overall 18, h. of bowl 9 x diam of rim 9, diam of foot 11cm.

5-6 **Maker** E·P for Edward Pairpoint. (ref b)

7-9 Per format.



10 **References:** a) Jackson, p 34. b) Goldsmiths.

**PHOTOGRAPHS AND DRAWINGS:** Discuss illustrations for the Record with the Leader, Compiler and Photographer to ensure that special details are not overlooked. Take your own working photographs. Photographing silver is technically complicated because of the need to avoid reflections. However, with advances in digital photography and using a light tent and a diffused light (see the **Photography supplement**), the photographer can achieve excellent results. Hallmarks can be photographed and enlarged and, hallmarks on objects which are very fragile, include parts made of glass, have been gilded, plated, have very modern finishes or laser hallmarks, must be photographed carefully to avoid damage.

**HALLMARKS:** The hallmarks here show the maker's mark E·P, the lion passant for sterling silver, the leopard's head for the London Assay Office, the London Assay Cycle date letter for 1852-53, and the compulsory duty mark of the sovereign's head as applied between 1784 and 1890. In the 20<sup>th</sup>c, voluntary commemorative marks for royal events (coronations and jubilees) may also be found.



Different assay offices have different symbols, - Sheffield a crown, Birmingham an anchor and a castle for Edinburgh. Before 1975, the London date-letter cycles started on 19th May (Feast of St Dunstan, patron saint of goldsmiths) when the new Assay Master was elected, hence in this example **R** is expressed as 1852-53. But the letters were not synchronised between offices so care is needed to select the matching style of letter and shape of shield from the right assay office list using the Pocket edition of **Jackson's Hallmarks**. This is an essential book as noted above and will help you identify many of the makers and dates.

In the Supplements following these Guidelines and Examples, there is a step-by-step Guide to Recording Hallmarks and a table of some Silver Makers' Marks which, together with the Pocket Jackson, should help you make a start. Then, whether you have found all the details or not, we ask that you email the information, together with good photos of the item and the hallmark, to one of the experienced recorders for metalwork on the Help Desk. For those who have a problem, help will be given and, for those who have found all the information, it may be something unusual or useful for the Help Desk to know about.

**SILVER-PLATED OBJECTS** do not have the Assay Office hallmarks but may have a maker's marks or be labelled EPNS (electro-plated nickel silver). No weight is given for silver-plated items. Other marks are shown in a supplement below.

**PEWTER ITEMS** may have a maker's mark and, in the case of 17<sup>th</sup> c pewter, there may also be a triad ownership mark of three initials, the upper one for the surname and the lower two the initials of the man and the woman. See the Supplement below.

**BRASS, CULN and LATTEN** The word **culn** or **latten** appearing on a metal tablet, usually in a lower corner, refers to the material (a form of brass) not the maker. This should be described at 1 and the relevant term put at 2. See the Supplement below.

**BELLS** - Tower bells are always the last item in the Metalwork section. If there are also Hand Bells, they are recorded immediately before the Tower Bells, together with their case.

#### **TOWER BELLS - See supplements below as well as these additional notes**

Recording the tower bells should be done in conjunction with the Tower Captain. Some bell towers have easy access via turret stairs which are well lit and have handrails. But access to some bells is less secure and, in such cases, you should contact the Tower Captain or DAC Bells Advisor and ask them to fill in the Bell Forms and take the photographs. You should then gratefully acknowledge the help given at the beginning of the paragraph or in the Introduction.

You may also find details in the last Deanery quinquennial inspection or by contacting bell founders or bell hangers. The books listed above include the series called the *Church Bells of (the county)*. Not all counties are covered and, as these were written in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, they will only include bells which predate the book and have not been recast since. Your county book may provide you with all the details you need to complete both the bell forms and the section in the record, plus the bonus of information about the bell founder and the ringing practices of the church.

You may also find a facsimile of the bell inscription and diameter of the bell mouth which can then be scanned into the record. *Making Sense Of It*, which you will find in **Resources**, may help you translate the inscription. The local *Victorian County History* books or British history on-line may provide more background information to make a very interesting record of the tower bells. In addition, where there are three or more bells, more details may be found on line at [www.dove.cccbr.org.uk](http://www.dove.cccbr.org.uk)

The Bell Forms found in the Supplements can then be completed by you or the Tower Captain and a tidy copy inserted at the end of the section. All the information, including that on the bell forms, is then incorporated into the 1-10 format. You may also find it easier to set out some of the detail in a table of specifics as shown in the following example:

Bell No.	Diam. cm (ins)	Inscription	Weight Kg (cwt)	Note
1 Treble	70.5 (28)	(No inscription)	228.6 (4½)	D#
2	77.5 (30)	Crown Sancte o George o ora o K	292 (5¾)	C
3 Tenor	86.5 (34)	<b>BARTHOLOMEWE ATTUN + 1594</b> (On soundbow)    O    O	355.6 (7)	B
Sanctus	35.5 (15)	(No inscription)	35 (2qr 20lb)	n/k

This is the one occasion in the record when imperial measurements (inches and cwt) are acceptable!

In 2 - materials - you can say something like: Bells and fittings all of conventional materials. The bells are of bellmetal (77% copper, 23% tin), the frame of timber/iron, and the headstock and clappers of cast iron.

**At the end of the Metalwork section** photocopies of letters and emails from expert advisers, or outside bodies, should be inserted in all copies of the record, digital or printed. They should **not** be scanned in to pages with the church record heading but be stand-alone copies.

**EXAMPLES of various items found in Metalwork Sections now follow.** There are also lots of examples in *Inside Churches* and in the *Sample Pages*, and the recorders on the Help Desk will have more to share with you.

**100 SPOON Ph (listed first as made of Britannia silver)**

- 1 Britannia silver spoon, gilded overall, of a simple design with a dog-nose finial to the handle and a long rat's tail join to the bowl. It is otherwise plain and classical in style.

The hallmarks are set along the back of the handle as introduced for Britannia silver in 1697: half (because of lack of space) of the maker's mark (a roman cap **S** with a spot below in a shield which rises at the top and is lobed at the base), Britannia (instead of the sterling lion passant) and a lion's head erased (instead of the crowned leopard). There is no date letter.

- 2 Britannia silver.
- 3 There is no date letter remaining.
- 4 wt. 17g. l. overall 14.5 x w. bowl 3.25 x l. handle 9.5cm.
- 5-6 The maker has not been identified.
- 7-10 -



**107A CHALICE Ph**

- 1 Sterling silver chalice in the gothic revival style with a hemispherical bowl, gilded inside and joined with a stepped collet to a cylindrical stem, just above the midpoint of which is a large lobed gothic knop with six lozenge bosses. There is a stepped collet at the junction of the stem to a high hexagonal foot with a stepped lobe at the base of each panel. The stem and foot are both hollow. Round the outside of the bowl, bordered by a moulding, is a band of inscription on a stippled ground in blackletter style: + calicem ♦ salutatis ♦ accipiam ♦ et ♦ nomen ♦ Domini ♦ invocabo (Trans: I will take the cup of salvation and call upon the name of the Lord). On one face of the foot is the sacred monogram **ihs** in gothic l/c on a hatched ground.

The hallmarks are struck between the rim and the inscription band: maker (**EB** over **JB** in roman caps in a four-lobed shield), lion passant, leopard's head, date letter (gothic cap **R** in a shield with chamfered upper corners and a pointed base), sovereign's head duty mark.



- 2 Sterling silver, parcel gilt.
- 3 1852-53. Date letter **R**. London Assay Office. (ref a)
- 4 wt. 60g. h. overall 9cm. h. of bowl 2.5 x diam at rim 4.5cm. h. foot 2 x diam 5cm.
- 5-6 **EB** over **JB** for Edward and John Barnard. This is one of the marks used by Edward junior and John Barnard after the deaths of their father and brother. For more detail see 107B.
- 7-9 -
- 10 a) Jackson, p 34.



**107B COVER PATEN Ph**

- 1 Sterling silver cover paten, forming a set with the communion cup at 107A. It is circular with a rolled edge and a shallow depression with six lobes into the well. In the centre of the well is incised the sacred monogram **ihs** in flourished gothic l/c. Round the rim, against a stippled ground, is inscribed in gothic caps and l/c and with \* representing a leaf: + Agnus\* Dei\* qui\* tollis\* peccata\* mundi\* da\* nobis\* tuam\* pacem. (Trans: Lamb of God, who takes away the sins of the world, give us your peace.)

The hallmarks are on the underside of the rim: maker (**EJB&W** in a four-lobed shield), then, spot-marked in diamond formation, lion passant, leopard's head, date letter (gothic cap **Q** in a shield with chamfered upper corners and a pointed base), sovereign's head duty mark, followed by the number 326.

- 2 Sterling silver.
- 3 1851-52. Date letter **Q**. London. (ref a)
- 4 wt. 23g. h. 0.5 x diam. 7cm.



- 5-6 **EJB&W** for Edward, John & William Barnard.
- 7 **Edward Barnard and his three sons** used this mark in the mid 19<sup>th</sup> c. (more detail in the original and refs b & c)
- 8-9 -
- 10 a) Jackson, p 34. b) Jackson, p 53. c) V&A museum website.

### 105 ALTAR CROSS

The cross has a fleur-de-lys at each terminal, c-scrolls in the angle of each arm and the sacred monogram *ih̄s* in gothic l/c in a raised roundel at the intersection. The stepped foot is set on a rectangular base, on the front of which is a memorial inscription in gothic caps and l/c, quoted in 9 below.

The hallmarks are on the back of the cross at the intersection as follows: maker (E & Co Ld in sloped roman caps and l/c in three aligned circles, anchor, lion passant, date letter (l/c roman **f** in a rectangular shield with a shield-shaped lower edge).



- 2 Sterling silver.
- 3 1905-6. Date letter **f**. Birmingham Assay office. (ref a)
- 4 wt. 1283g. h. 46 x w. 37cm.
- 5-6 **E & Co Ld.** Elkington & Co Ltd. Known for important, high quality work. (ref b)
- 7-9 per format
- 10 a) Jackson, p 85. b) Jackson, p 91.



**136A INCENSE BOAT & SPOON Ph****SACRISTY**

- 1 Incense boat in the shape of a boat with a high prow and a wide vertical "stern" which is spanned by a rectangular "deck" with a gallery surround. The prow is covered by a hinged lid with a lifting knob. The underside of the prow and the centre of the stern have a patterned trim. The foot is stepped and trumpet-shaped and is slightly dented. On the "deck" is an inscription in sans serif caps and l/c: OREMUS / d.d. / B.C.T. (Let us pray. Given as a gift. B.C.T.) BCT has not been identified.

The spoon has a twisted stem and urn-shaped knob.

- 2 Unidentified silver-coloured metal.
- 3 20<sup>th</sup> c.
- 4 Boat: h. prow 11.5 x h. stern 9 x w. stern 8cm. Length overall 15cm. Spoon: l. 13cm.

5-10 -

**136B THURIBLE Ph**

- 1 Pear-shaped thurible (or censer) with cast-in ornamentation and elaborate pierced patterns in a middle-eastern style on both the body and the cover. The foot is plain, stepped and spreading. There are three double rings, equally spaced above the widest part of the body and attached above the band of patterning.

A brass chain is attached to each ring and leads to a plate with a thumb-piece. From this a fourth chain connects to the lid of the thurible, passing through a spreader plate which keeps the chains apart.

- 2 Unidentified silver-coloured metal.
- 3 20<sup>th</sup> c.
- 4 h. 33 x diam 13 x foot 9cm.

5-10 -



## 142 SCREEN Ph

## NAVE TO LADY CHAPEL

- 1 Wrought iron screen in three sections, painted black with the detail picked out in gold-coloured paint and set in the wooden structure which divides the Nave from the Lady Chapel. All three sections are of a matching design but the centre section is fixed while the two outer sections each provide a wide gate with handle, lock and key, hinged on the outer edge and opening into the Lady Chapel. Each section has a scrolled and foliate overthrow and scrolled shoulders above a plain square section framework of stiles and verticals. The lockrail is set comparatively low and in each case has the dedication plaque fixed to it. Between the verticals are wrought iron spindles above the lockrail and square section uprights below. In the centre of each section is the coat of arms of the presenting regiment of the armed services: the Parachute Regiment, the Royal Marines and the Airborne Forces. Each has a plaque on the lockrail: (centre) brass plated, incised in roman caps and l/c and filled red.

NB Only the centre section is recorded here.

Centre section:

This centre screen was made and presented by the Royal Marines to mark their affiliation with this Church at a Service attended by HRH The Duke of Edinburgh on 23<sup>rd</sup> April 1974.

- 2 Wrought iron, brass.  
3 1974.  
4 Overthrow and crest: h. 63 x w. 160cm.  
Screen: h. 215 x w. 307cm.  
5 Cecil Brown, architect.  
6 Central section made in the workshops of the Royal Marines. (ref a)  
7-8 Central section donated by the Royal Marines.  
9 -  
10 a) Faculty MS 21545/42, 22 May 1975.

