



Hart Silversmiths Trust

Inspire | Conserve | Educate

## Historical Drawings Conservation Project



A registered charity  
reference number XT27245



## Background

### The Hart Workshop

To date there have been four generations of Harts who have been the backbone of the Workshop since its inception in 1902. In its 100-year history, there have been a number of themes running through all the generations: traditional silversmithing with the emphasis being on traditional, teaching the craft of silversmithing, love of the land and sports.



Workshop 1906

### 1902 – 1926 – The First Generation

The Harts Workshop in Chipping Campden is the last operating remnant of the Guild of Handicraft, which C.R. Ashbee established in 1888.



Charles R Ashbee was one of the leading lights of the Arts & Crafts Movement alongside William Morris. The purpose of the Guild was to keep alive, and teach, traditional craft making skills in the face of their erosion by the industrialisation of manufacturing. In 1902, Ashbee moved the Guild and its activities to the small Gloucestershire town of Chipping Campden where they set up their workshops in and around the Old Silk Mill in Sheep Street in the middle of the town. The Guildsmen and their families numbered over 150 people and one of the Guildsmen was the young silversmith

George Henry Hart. The Guild of Handicraft Ltd went into voluntary liquidation in 1908 after which George Hart then took on the running of the silversmiths workshop.



Following 1908, the Workshop's fortunes took several different turns and it was through George Hart's persistence and endeavors that it survived. Shortly after 1908, George had the opportunity to diversify into farming; he was originally from Hitchin, Herefordshire, and had a deep-seated love of the countryside. He ran both a farm and the Workshop until the mid 1920s.

Throughout a lifetime of silversmithing, George not only made numerous pieces of gold and silver but also spent many hours producing drawings and designs, which are works of art in their own right. It is his drawings and design work that are the driver for this project.



Harry Warmington

In 1912 George began training his stepbrother Reynell Huyshe and local boy Harry Warmington in the art of silversmithing. Harry was to become a very talented engraver. With the outbreak of the First World War, both Reynell and Harry joined up and were 'lost' to the Workshop until 1919. On Reynell's return from the War, George formed a partnership with his stepbrother, which lasted until the latter part of the 1920s when Reynell went back to the Southeast to teach at the Art School in Gravesend. Harry remained at the Workshop until his retirement in 1966.

### 1928-55 – The Second Generation

George Hart's older son, George Philip, joined the Workshop in 1928 and his younger son, Henry Owen, came in 1933. By the mid-1930s, the majority of the work produced was ecclesiastical but there was a beginning of a demand for civic pieces including presentation cups and domestic items, which ranged from candlesticks to teaspoons to tea sets. Whilst the majority of the church work was crafted in gold, most of the domestic and civic pieces were made in silver.





George, Henry and Harry

At the outbreak of World War Two, both George's sons joined up; both returned to the Workshop following demobilisation. In 1950 the pull of the countryside and the outdoor life was such that George Philip decided to pursue a career as an agricultural engineer. Henry stayed and began to take the leading role at the Workshop. However, like his Father, he also pursued farming interests.

## 1956-1981 – The Third Generation

In 1956, Henry's oldest son, David joined the Workshop followed by another son Rex in 1971. Thus, the third generation became engaged with silversmithing, continuing the traditions started by their grandfather.



Henry and Rex

With George Hart's death in 1973, Henry and his sons, David and Rex, were the mainstay for the next 13 years. In 1984 Rex, despite his talent as silversmith, decided that his real passion was farming.

## 1982 – to the present day – The Fourth Generation

Through the 1980s, David, alongside his father, Henry, took on more of the responsibilities for running the Workshop and realised that he needed to look outside the family for new recruits. Fortunately, Derek Elliott, a local boy from Moreton-in-Marsh and a pupil at Chipping Campden School, decided to respond to a School Assembly announcement about the Workshop looking for new recruits. Derek paid them a visit and was immediately hooked; he was recruited in 1982.

The next Hart to embrace silversmithing was William, David's son. William had read Computer Sciences at university but, ultimately, could not deny the pull of working with silver; he started work in 1990. Julian, David's nephew originally studied motor-vehicle engineering. Like his cousin, William, he, too, felt was attracted by the lure of the trade.



The modern day silversmiths

## What is the Hart Silversmiths Trust Drawings Conservation Project?

There are some 3000 original drawings and designs, mostly done by George Henry Hart, which have been donated to the Hart Silversmiths Trust for safekeeping.

The Project began in June 2012 and was completed on 31 December 2016. It was supported by a range of people including volunteers, experts in document conservation and education professionals. The Trust identified a range of work to be done on the drawings:

- ◆ **cleaning**, where appropriate
- ◆ **professional restoration** and/or preservation work
- ◆ **cataloguing**, using a formal, recognised method
- ◆ **archiving** in an acid-free, temperature-controlled environment

***Most importantly, the Trust decided to create a digital archive in order to make the collection available for educational and research purposes.***

The importance of the Project is encapsulated by **ICE**: Inspire; Conserve; Educate. The Trust is committed to:

- ◆ **inspiring** those who wish to find their creative spirit through working with metal
- ◆ **conserving** drawings and designs as part of the arts and crafts heritage
- ◆ **establishing** an archive for **educational** purposes





The series of pictures above shows:

- ◆ One of the original drawings that George Hart did for the monstrance commissioned by Scunthorpe Roman Catholic Church in 1958.
- ◆ The silversmiths making this piece: David Hart seated; his father Henry immediately behind him; and his grandfather, George to the right.
- ◆ The finished article which, as can be seen, is slightly different from the drawing.



The photograph on the left is a Processional Cross that was made for Gloucester Cathedral in the mid-1920s.

It was used at the Coronation of Queen Elizabeth in 1953.



*On the left:* drawing of a monstrance before professional conservation work was started.

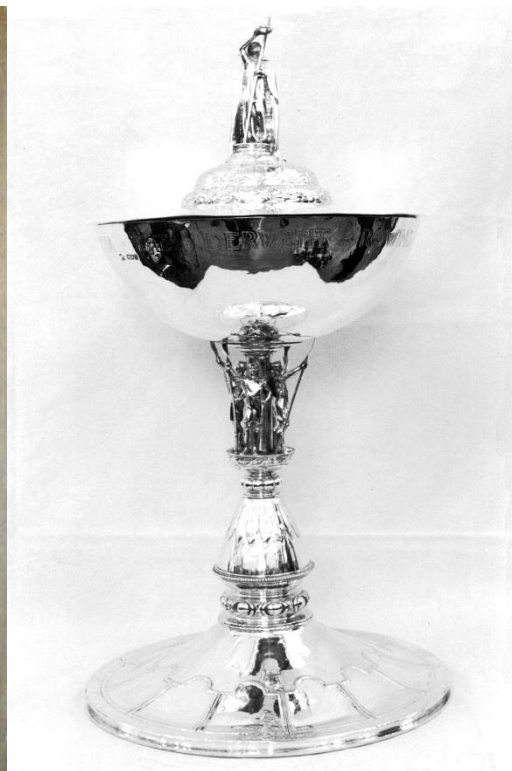
*On the right:* the drawing after the work had been completed.



Some of the most important drawings housed in the collection.

The Derby Regatta Cup 1908

This Cup was designed and made for the Derby Regatta Rowing Trophy and completed by George Hart in 1908. George used three rowers, complete with oars, to support the bowl. These rowers were probably initially carved in wood by George's brother Will Hart from which sand castings would have been made in silver. The cup was forgotten about for many years after the Derby regatta ceased to be an annual event but was rediscovered intact in 2002 and was proudly displayed at the Hart Centenary Exhibition in 2002 alongside the original design.



## The Royal Ascot Hunt cup 1927

In 1926, at the request of King George V, The Worshipful Company of Goldsmiths held a competition to design trophies for three Royal Ascot races. Whilst the King did not accept any of the winning designs for the races, the Company commissioned the trophies to be made for their collection. The Clerk of the Company wrote of George Hart's winning design:

“The large cup and cover, silver gilt. 27 inches high, is a transition piece showing the influence of William Morris in the magnificent chasing of flower patterns which appear all over the cover, bowl and base, reminiscent of Morris tapestry. The frieze of sea-horses links up the top and lower parts, helped by cable and ovolo mouldings of various sizes.”



The sea-horses were probably carved by George's brother Will Hart in wood as a model from which casts could be made. These models are still used in the workshop today when necessary. The chasing on the cup is generally regarded to be some of George Hart's finest work.



## Examples of different types of drawings in the collection

### Religious











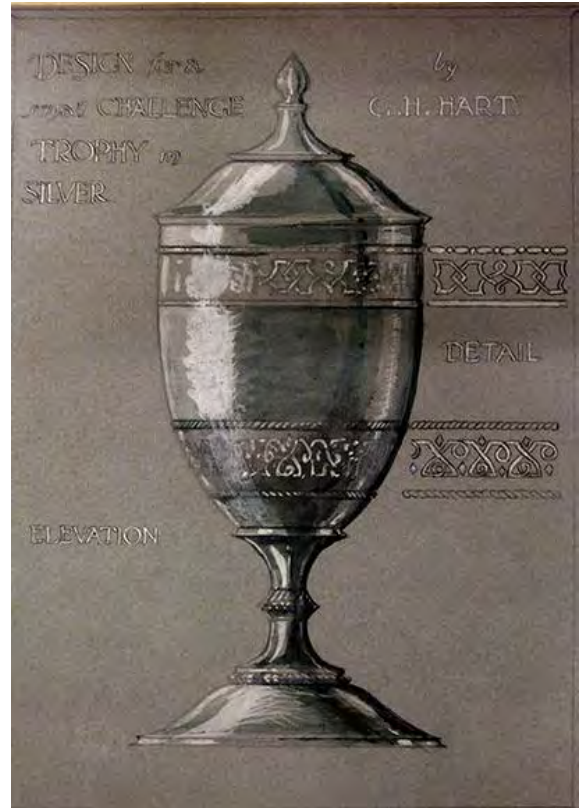
Civic



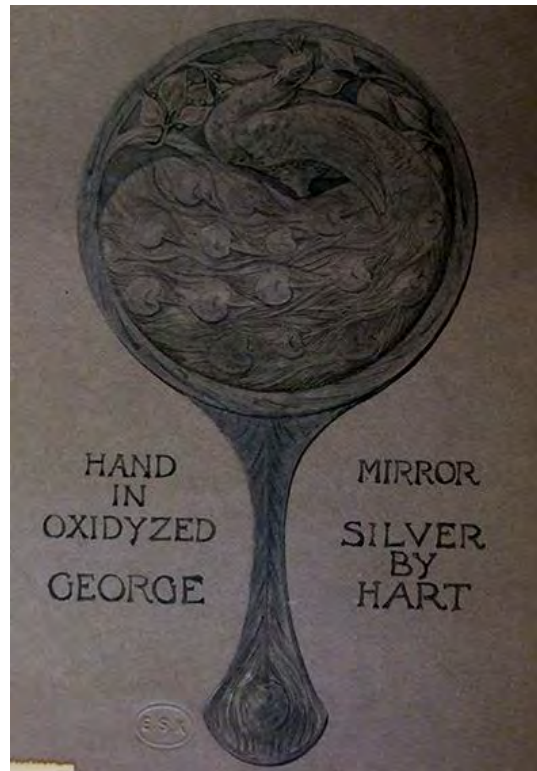




# Cups and Trophies



Domestic





Jewellery







## Educational Resources

### We have available the following learning resources:

#### Making a chalice

An illustrated booklet describing the stages in making an object from start to finish. We have a 16 page leaflet which is available for anyone to take away. If you are interested in learning more about silversmithing there are evening classes held at the workshop. Please feel free to enquire about any spaces that may be free.

#### Teacher's learning pack - Symmetry Key Stage 1

This is a Key Stage 1 worksheet for teachers. This activity could be used as part of a school visit or in the classroom's work in maths – exploring the principles of symmetry.

#### Teacher's learning pack - Symmetry Key Stage 2

This is a Key Stage 2 worksheet for teachers. This activity could be used as part of a school visit or in the classroom's work in maths – exploring the principles of symmetry

#### Learning box

A box that can be taken away by teachers to illustrate in simple terms how objects are created in silver. It contains various tools that can be used by a teacher or their students to help educate how silver pieces are made.

#### Further reading

Richard Russell has written a fine book which tells the history of the workshop. Anyone who would like to use it for educational purposes can take one without charge.

We welcome enquiries from anyone who would like to use any of the trust's resources for educational purposes



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This Booklet has been produced by The Hart  
Silversmiths Trust

For further information on our learning resources  
please visit

[www.hartsilversmithstrust.org.uk](http://www.hartsilversmithstrust.org.uk)

