

THE WORK OF ARTHUR AND GEORGIE GASKIN

CATALOGUE

ARTS & CRAFTS JEWELLERY



Arts & Crafts Jewellery: the work of Arthur and Georgie Gaskin

Introduction: the Gaskins and Chipping Campden

From the 1880s onwards the theorists and practitioners of the Arts and Crafts movement were bringing British design to the attention of the world and Chipping Campden was to play a major role in this story. This small market town was a prosperous place in the Middle Ages. The wool trade was the source of its wealth. A mild climate and lush grazing for sheep resulted in wool becoming one of England's major exports to Europe. The textile industries from Flanders to Florence depended on English wool for their fine woven cloth.

When the wool and the silk weaving trades declined in the eighteenth century, the town became a quiet rural backwater but still retained a solid prosperity as a market town. In 1900 there were less than 2000 people living in the town.

Throughout the nineteenth century a major demographic shift took place in Britain. At the beginning of the century about 75% of the population lived in the country and 25% in cities. By 1851 the census indicated for the first time that more than 50% lived in cities growing to 75% by 1900. A simultaneous significant increase in the population was almost entirely urban. Large numbers of people were now virtually enslaved in an industrial revolution and a changed work environment. As early as 1829 Thomas Carlyle was lamenting: 'Men are grown mechanical in head and heart, as well as hand. They have lost faith in individual endeavour, and in natural force of any kind.'

Chipping Campden, tucked comfortably into the Cotswold countryside, has a handsome curving High Street lined with houses built of local honey-coloured limestone. It is dominated by the tower of the beautiful church of St James, built in the fifteenth century with the wealth of the local wool merchants. It is one of a number of Cotswold wool churches. A visitor in 1924 wrote:

'I stood in silent astonishment. Between the church tower and the sun lay the antique town in one graceful curve of what seemed infinite detail and variety yet of matchless harmony. Built all of stone, turned absolutely to gold just then... It was indescribable, simply a dream.' Many young Arts and Crafts architects including Charles Rennie Mackintosh came to admire the Cotswold churches and traditional local architecture.

Into this golden town an intrepid band of about 30 craft workers and their families – about 130 people in all – arrived from the East End of London in 1902, led by the remarkable C. R. Ashbee. He was an architect, writer, printer of fine books and an exceptional designer driven by socialist principles and inspired by the writings of A. W. N. Pugin, John Ruskin and William Morris.

After university in Cambridge where he had been influenced by the socialist enthusiasm of the time, Ashbee trained in London as an architect. His evenings were spent lecturing at Toynbee Hall to workmen of the East End on the writings of John Ruskin. In 1888, aged 25, Ashbee established the Guild of Handicraft to manufacture beautiful objects with an associated school for craftsmen. It was a social experiment with a practical base. The Guild prospered and he proposed a move for the venture to the Cotswolds in 1902.

Nostalgia for 'that land of lost content' became an intrinsic part of the thinking that permeated the Arts and Crafts movement towards the end of the nineteenth century. There grew a feeling that the crafts belonged to the countryside and that their style

should reflect something of past traditions. Furthermore, with the developing social concerns of the time, many believed that the workers, peasants and craftsmen had been better off in that happy far-off world of the past and could be once again.

After the Guild of Handicraft had moved to the little country town, C.R. Ashbee and his wife Janet worked tirelessly to make the project work. The terrible commercial truths however eventually brought the great project to an end in 1908. A combination of competition from large commercial firms such as Liberty who freely plagiarised their designs with imitation 'handmade' pieces, high transport costs, the restricted labour market in the country, and a general downturn in the market proved fatal. Sadly this was one of those fairy tales not destined to end happily ever after – but it was a wonderful time in Chipping Campden.

The beautiful things designed and made by the Guild in those years – silverware, furniture, jewellery, metalwork and hand-printed books – lived on and were to influence design world wide. The Guild showed over 50 pieces at the Vienna Secession exhibition in 1900 and their work was much admired in European artistic circles. It is a sad irony, bearing in mind the economic travails of the Guild in its dying years, to see the beautiful things manufactured in Chipping Campden at that time being sold today for vast sums to the leading art galleries and collectors of the world. A pique-a-Jour enamelled brooch made there in 1904 by William Mark, for instance, was recently sold for \$175,000 to a leading American art gallery. Mark was one of a number of craftsmen who chose to remain in the town after the collapse of the Guild. Some of the families, notably the Hart family, continue the craft tradition to this day; working silversmiths in the same old silk mill which had housed the original brave venture. They recently celebrated a continuous one hundred years in their workshop.

Chipping Campden was not far from the Gaskins' Birmingham home in Edgbaston and they had been frequent visitors to the area. Like many artists and designers from Birmingham they moved to the Cotswolds in later life. They came to live in the town in 1924, making their home in Camperdene House, on the High Street near the junction with Sheep Street, until Arthur's death in 1928. Subsequently Georgie moved to West Malling in Kent where she died in 1934. They are buried together, a stone's throw from Court Barn, in the churchyard of St James's Church.

It is appropriate that Court Barn Museum, set up to promote the legacy of craft and design in the north Cotswolds, should show the work of these two artists who have a close connection to Chipping Campden.

Arthur and Georgie Gaskin

Arthur Gaskin was born in central Birmingham in 1862, one of three sons of Henry Gaskin and his second wife, Emily. The family moved to Wolverhampton in about 1865 and Arthur was educated at the local grammar school. One of his contemporaries there was Laurence Hodson, the son of a prosperous brewer. They remained close friends and Hodson became a significant patron of many Arts and Crafts artists and designers including the Gaskins. He was also godfather to their daughter, Joscelyne.

According to a memoir written by Georgie at the time of the Memorial Exhibition in 1929, Arthur's father was a decorative artist who painted mainly portraits and drifted into furniture decoration when the taste for japanned pieces became fashionable in the late nineteenth century. The major exhibition *Arthur and Georgie Gaskin* held at

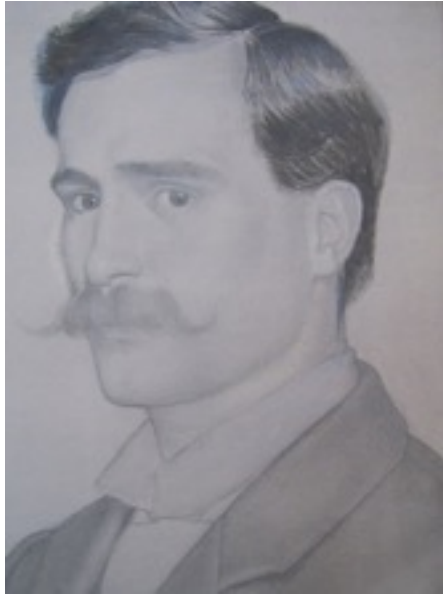
Birmingham in 1982 included a table 'decorated with flowers, grained and gilded' by Henry Gaskin. Georgie went on to recall that Arthur was trained as an artist by his father from a very early age and was constantly drawing. His father gave him pictures of puppies, kittens and the like to copy faithfully and then found a ready market for his son's finely finished copies. Arthur attended the Government School of Practical Art in Wolverhampton where, despite being a shy boy, his proficiency was such that he was soon being asked to teach the 'lovely young laydies' as he called them who were his classmates. This was an early indication of the teaching talent for which he became known in later years.

Birmingham, where the Gaskin family returned to live in about 1879, was a city of contrasts. On the one hand it was highly industrialised; the jewellery industry alone employed perhaps 30,000 people working in about 700 workshops in the heart of the city. On the other hand it had the good fortune to have an enlightened and cultured public administration. In the 1870s a group of local merchant families, mainly non-conformist Quakers and Unitarians, began to take an active part in the political life of the city. Families such as the Kenricks, the Cadburys and the Lloyds had been patrons and substantial collectors of contemporary art. Under the leadership of Joseph Chamberlain they became involved in local politics and demonstrated a purposeful sense of civic duty. Chamberlain's brother-in-law, William Kenrick, for example, was elected Mayor and later Chairman of the Museum and School of Art Committee. It was under his direction that the Museum assembled one of the best collections of Pre-Raphaelite paintings in the world. He also encouraged the teaching of crafts in the Municipal School of Art saying: 'The workman will once more have a thorough knowledge of his craft and will take pleasure in making what passes through his hands perfect and useful.' He could have been writing a manifesto for the Arts and Crafts movement! Such was the involvement of principled burghers in the civic and cultural life of the city that contemporaries made comparisons between Birmingham in the 1880s and Florence in the time of the Medici.

In 1883 Arthur entered the Municipal School of Art (the first established in Britain). He came under the influence of the inspiring headmaster, E. R. Taylor and later of his successor Robert Catterson-Smith. Taylor was an innovative force who, with the backing of Kenrick, was intent on blurring the boundaries between fine and decorative arts and who introduced workshops for a varied programme of craft activities. He also arranged for distinguished lecturers such as William Morris, Edward Burne-Jones and William Lethaby to speak at the school. On his retirement in 1903, he was succeeded by Catterson-Smith (an Irishman) who had assisted with the illustration work for the Kelmscott Press and was recommended for the headship by Burne-Jones, Philip Webb, William De Morgan and Walter Crane – a formidable body of Arts and Crafts men! Catterson-Smith's contribution to the development of the Birmingham style is perhaps underestimated. He insisted that his pupils should work directly from nature; budding craftsmen were given a leaf or branch to draw and this Ruskinian approach spread throughout the craftwork of the period in Birmingham.

Under the influence of these teachers Arthur's work gradually took on a more reflective style tinged with the medieval undertones that became the trademark of many book illustrators of the period. His father was reported to have greatly lamented the change to this dreamier and less saleable work produced by his son. Sadly, as things turned out, his father proved to have unerring commercial instincts in this case.

One of Arthur's contemporaries at the School of Art was Joseph Southall who was to become his closest friend. Subsequently Southall noted that as students they had both considered a career in architecture but finally decided to be artists. The two men corresponded virtually on a daily basis throughout their lives, their letters sprinkled with witty sketches. In 1897 Southall invited Arthur to accompany him on an extended tour of Italy and France. It was about this time that Southall taught Gaskin to paint in tempera, the medium used for his finest work. One of his masterpieces in tempera was 'The Annunciation' purchased by his lifelong friend, Laurence Hodson.





Arthur painted several portraits of his parents but he also liked to introduce little vignettes of them into his book illustrations. In 1893 Arthur was commissioned by the publisher, George Allen, to illustrate a translation of Hans Christian Andersen's *Stories and Fairy Tales* translated by Oskar Sommer. One illustration in 'The Old Street Lamp' features a touching family portrait of his parents at home. He also drew his mother to illustrate another of Andersen's stories, 'The Little Elder Tree Woman', while a drawing of her aged 70 was published in *The Yellow Book*, vol.IX, 1896.

By 1885 Arthur's talents as an artist and teacher were recognised by his employment to teach at the Municipal School of Art. He was teaching for up to twenty hours a week by 1903. It was probably in this role that Arthur first met Georgie Evelyn Cave France when she enrolled at the School of Art as a student in about 1887. She affectionately described herself as his pupil in a later book dedication.

Georgie was born in Shrewsbury on 8 December 1866, the eldest daughter of William Hamner France, a contractor's agent, and his wife Frances Emily Cave-

Brown Cave. There is little information on her early life; her daughters reported that she seldom spoke of her childhood. However the family was well off and socially well connected with links to a land-owning family in Ireland. The eldest son of the Irish branch was killed in action in France in 1914 and a handsome memorial plaque designed and made by Arthur survives in the parish church, Ballinkill, County Galway. Georgie was well educated and attended school in Germany as a teenager.

Arthur and Georgie married in 1894. Although Georgie's family felt she had married beneath her station, the marriage was a happy one by all accounts. They set up home at Richmond Villa, Warwick Road, Olton near the railway line into Moor Street in central Birmingham. For Arthur this represented a move to the greener spaces outside the city. Alan Crawford has commented on the significance in the Gaskins' married life of the commuting railway line: Arthur going into to work and coming out to Georgie in that middle-class compromise land with country associations.

They had two daughters, Joscelyne born in 1903 and Margaret born in 1907. Arthur was devoted to his daughters and made many delightful drawings and paintings of them as they grew. His skill in drawing children was well known and described by Southall in an article in *The Studio* magazine of 1915. He wrote: 'Here, one feels, is a true leader in the art of seeing, one who can point out beauties that we had not suspected, and can therewithal open to us the gates of a country full of delight and hope.' Georgie tended to dress her children in an artistic way inspired by the peasant smocks popularised by Kate Greenaway's illustrations and always tended towards the exotic in her own dress. As a young woman she had striking red hair but lost it early in life through illness. She wore a wig made from her hair. Throughout much of her life she suffered from ill health – rheumatism, arthritis, and frequent colds. Many of her illnesses could possibly be attributed to the fumes from the enamelling muffle kiln that was in use constantly at their home until they moved house to Edgbaston. Arthur never enjoyed the best of health, perhaps for the same reason. It was not realised until later how dangerous the fumes from the muffle kiln were for enamellers.

They were a popular couple. Georgie's friends included Georgiana Burne-Jones and May Morris, who was godmother to their daughter, Margaret. Many of Arthur's friends and colleagues remarked on his good nature, his love of young people and his unfailing good humour. Georgie, it would appear, was the manager of the family. She made things happen and was commercially quite astute. She certainly was the one in charge of the purse strings. She wrote, presumably in jest, to a friend in 1902: 'I 'do' my husband's letters as a rule and any little odd jobs, thus completely spoiling him... I expect you will be thinking me a hard taskmistress and I daresay I am really – but after this one pendant is made the 'slave' shall have a holiday...'

In the first years of their married life Arthur worked part-time as a teacher and they both relied on book illustration to make a living. A busy period as illustrators for the next five years ended with a series of commercial disappointments. These setbacks led to a change in direction and they both set about learning to work in metal and to make jewellery.

In the 1898-99 session of the School of Art Georgie enrolled on a class described as 'Designs executed in the materials intended'. She was 32 but worked alongside an even more mature student, Oliver Baker who became a well-known designer for Liberty. Baker, a landscape painter and active antiquarian, was 42 when he enrolled on this class. Like the Gaskins he also came to live in Chipping Campden in later years.

Remarkably the Gaskins were exhibiting their first jewellery within months. They showed work under their own names at the Arts and Crafts Exhibition Society's London show in 1899. Several of their fellow-students including Oliver Baker and Bernard Cuzner also exhibited their work, uncredited, under the Liberty's banner. It seems that the Gaskins had decided to make a name for themselves. A review of their exhibits in *The Studio*, vol. XVIII, stated: 'Perhaps the chief interest attaches to the jewellery, the joint work of Mr. and Mrs Gaskin. The motive for undertaking this branch of art was that, living as they do in Birmingham, a principal centre of the manufacture of jewellery, they have always the painful evidences of the need for reform in that industry. While the technique is flawless it is lamentably deficient in artistic quality of design... Although they can only spare time in the evenings to devote to their common undertaking, the success they have attained is most encouraging.' This motivation for taking up jewellery design was so often quoted by reviewers in the early years that it must have been personally expressed by the Gaskins. In reality however there was the obvious pressure in their early married life to make a living. In any case their joint career in jewellery making had been launched and their output of jewellery was quite extraordinary and of huge variety.

In 1903 a very significant opportunity presented itself. The Vittoria Street School for Jewellers and Silversmiths had been set up in 1890 as a trade school, part of the Municipal School of Art, in the heart of Birmingham's Jewellery Quarter. Its headmaster since 1901 was Robert Catterson-Smith. Two years later he was appointed head of the Municipal School of Art and his position at the Vittoria Street School was given to Arthur. William Lethaby, the influential head of the Central School of Arts and Crafts in London, wrote: 'A remark of somebody suggested to me that probably Mr. Gaskin was applying for the Mastership at Vittoria Street: if this is so, surely there could be no better master found.'

The appointment to the Vittoria Street School headship in September 1903 with an annual salary of £500 provided a very welcome basis for the Gaskins' income and settled the direction their careers would take. The School marked the event with an exhibition of Arthur's work. A. S. Wainwright, who reviewed the exhibition for *The Studio*, vol. XXX 1904, observed: 'Naturally main attention was centred on his exhibit of jewellery. Rather a revival of the old Italian jewellery than any striking innovation, it possesses many points of merit of its own. The choice and arrangement in pleasing effects of colour of inexpensive gems or stones, suggested the possibilities of a wider scope for the trade designer and workman from the standpoint of beauty and effect, rather than that from intrinsic value only.'

Apart from financial security, the headship also provided the Gaskins with ready access to a skilled and enthusiastic pool of assistants from among the staff and pupils of Vittoria Street and also at the Municipal School of Art where John Paul Cooper was in charge of metalwork. The pupils included very skilful craftworkers including Cuzner, Bernard Instone, William Blackband, Kate Eadie, Margaret Awdry and others. The list of assistants regularly included Effie Ward a superb enameller, A. E. Jones, Lily Dale and James Morris with Charles Hopkins and John Hardwick appearing later.

The Gaskins probably made some impact on the jewellery trade over the years through their example and through Arthur's influence at the Vittoria Street School. There is no doubt that his influence on the 'quite rough and untutored lads' he taught was considerable. He persisted in a unique method. Social life, cultural activity and

discussions to develop the interest of his pupils were a feature of this. There are many accounts from ex-pupils of the impression he made on them and of the affection in which he was held. At the annual prize-giving of the Birmingham Jewellers' and Silversmiths' Association in 1902 the Chairman was reported as saying: 'All employers of labour must have daily evidence of the widened interest and improved intelligence of the young men and youths who have been privileged to come under Mr. Gaskin's influence.' Any teacher would have been proud of such a compliment but, sad to say, the vast majority of the work passing through the Birmingham Assay Office continued to remain extremely well made but mediocre from a design point of view.

Arthur retired from the headship in 1924 due to ill health. Cuzner, the son of a watchmaker, who had first attended Vittoria Street as a night student, left an interesting appraisal of Arts and Crafts work towards the end of a working life in jewellery and metalwork. He wrote: 'There were many weaknesses in the [Arts and Crafts] movement. It was too often insincere, while giving lip service to social democracy, its product, in the main, could only be bought by the rich. It was often precious and contaminated by Art Nouveau. Equally often it was quite out of touch with the ordinary life of the ordinary person. It took no pains to understand the problems of industry or the use of mechanical aids. It ignored the fact that craftsmen at all times and in all places used such of these aids that came to hand.' He continued: 'On the other side many of the leaders of the Arts and Crafts movement were men of real intellectual powers. They, more than anyone, made possible a better and deeper understanding of essential principles. They saw clearly that a true appreciation of tradition was necessary for advance. These men showed us that it was the actual quality of workmanship, intimate knowledge of tools and materials and warm lively interest that gave the work of our forebears its charm, convincing rightness and look of inevitability. A further point, the closeness of the older craftsmen to nature, was made clear. We were taught that a fine work must arise as naturally as a plant grows out of the soil. Forms and details should develop as it were of themselves and not come from the coercion of the material into some pre-conceived shape.'

These are insightful observations indeed from a man who spent an entire lifetime in the world of Arts and Crafts jewellery. One imagines that he was referring to Arthur, whom he had known for much of his working life, as one of the 'men of real intellectual powers.' Cuzner had referred to Gaskin in 1899 as: 'A man of sensitive to fine qualities.'

Illustration

As President of the Birmingham Society of Arts William Morris was a frequent visitor to Birmingham. Both he and Walter Crane visited Birmingham to give talks at the Municipal School of Art and were a strong influence on the staff and students. Morris lent the School a complete set of the Kelmscott Press books. As a native of the city Edward Burne-Jones also had a special relationship with the School.

Arthur's work as an illustrator began while he was still a student. He showed designs which were well received for a book *John Inglesant* by the Birmingham author and playwright J. J. Shorthouse at the Royal Birmingham Society of Artists' exhibition in 1882. His first published illustrations appeared in *The Art Student*, a magazine published in Birmingham in 1886.



Between 1890 and 1894 he provided illustrations for *The Art Rambler* and *The English Illustrated Magazine*.



In his role as teacher at the Municipal School of Art Arthur encouraged his pupils' interest in book illustration and organised the production of two books illustrated by students and fellow-teachers. The first of these *A Book of Pictured Carols* was published in 1893. Georgie designed the title page and border and Arthur an illustration for 'Good King Wenceslas'. There were also illustrations by Henry Payne, Mary Newill, Charles Gere, Sidney Meteyard and others, several cut by Bernard Sleight. A second Municipal School of Art production, *A Book of Nursery Songs and Rhymes*, followed in 1895. Arthur provided the illustration for 'Little Bo Peep' and Georgie for 'Little Tom Tucker'; other illustrations were provided by other students and staff. Georgie also provided the elaborate border designs for each page.



1895 brought the publication of J. M. Neale's *Good King Wenceslas* with an introductory note by William Morris. This is the book that Arthur is best remembered for and the first printed by the Birmingham Guild of Handicraft Press. Arthur made six woodcut illustrations, all full page, using the common Arts and Crafts device of cutting the text, decoration and illustration as a whole unified design onto the woodblock. He personally printed the initial limited run on hand-made paper. The book was critically very well perceived. A review in *The Artist* stated: [The pictures] are as vigorous as the northern wind which shaped the mediaeval legend as it spread, and refreshingly beautiful as the illustrated books which issued from the North Italian presses at the end of the fifteenth century...'

About this time there was a revival of interest in children's literature. New technology in colour printing also made possible the production of reasonably priced and attractively illustrated books by established artists such as Walter Crane and Kate Greenaway. Georgie decided that this booming market provided an opening for her. In 1893 she produced several colour illustrations for the monthly magazine, *The Child's Pictorial*, her first published work. The publisher, Andrew Tuer, a collector of

rare children's books, wrote a number of books on the history of children's literature including *A History of the Hornbook* 1895 for which Georgie provided several full-page illustrations. Her first venture as both a writer and an illustrator, *ABC: An Alphabet*, featured a delightful series of images. According to the review in *The Bookman Supplement*, 'there is not one design that is puny or merely imitative.' The text too was witty and charming. The book was dedicated to Helen Mary Hodson, the newly-born daughter of the couple's



close friend, Laurence Hodson, and it has remained popular – the most recent facsimile edition was published by Blackwells in the United States in 1997.

The Gaskins worked together on a number of projects including *The Quest*, a short-lived periodical set up by Charles Gere and Louis Fairfax Muckley in 1895. Arthur provided initials and illustrations while Georgie worked on the advertising designs – including different designs for Stickphast Paste for each of the six editions. *The Yellow Book*, vol.IX 1896, was illustrated throughout by members of the Birmingham School and included Arthur's bookplate portrait of Georgie and a portrait of his mother. Georgie's contribution was a bookplate design for her god-daughter Isabelle.

In 1896 Georgie won first prize in a competition for illustrations to be used in *The Calendar of the Seasons* published by Marcus Ward & Co. As a result the publisher commissioned her to illustrate *Holy Christmas*, a collection of seasonal hymns and

carols. Some of Georgie's finest designs appeared in this book, printed on hand-made paper in the style of the private presses with one hundred deluxe copies bound in vellum. That year also saw the publication of an illustrated version of one of the more famous of the early nineteenth-century pious books for children, *Divine and Moral Songs for Children* by the Rev. I. Watts. Georgie provided fourteen illustrations and dedicated the book thus: 'These little pictures are dedicated to My Husband by his pupil and wife.' The book was well received by the critics but, having been presented with a copy, Georgiana Burne-Jones wrote to Georgie: 'I must confess we were appalled by Dr Watts' share of the work and I hope you will not be vexed when I will tell you that I deliberately took out your pictures & burnt the book!' She obviously did not appreciate the moralistic tone typical of children's books from that earlier period.



Meanwhile Arthur's career as a book illustrator was developing impressively. He had known William Morris for some time, visiting him at Kelmscott Manor in 1892 to show him some of his drawings and again with Southall the following year. In 1893 he received the commission he had desired. He was asked to illustrate *The Shepheardes Calendar* by Edmund Spenser for the Kelmscott Press. Arthur provided the twelve full-page illustrations and initial letters. The book was very well received on its publication in 1896. According to *The Times*: 'It is a choice example of Kelmscott printing ... Mr. Gaskin's designs are of the same character as those in his well-known rendering of the ballad of 'Good King Wenceslas', and fully maintain the reputation he has acquired as a master of black-and-white... The figure subjects, charmingly conceived throughout, are varied with admirable skill, and, with the landscape backgrounds are instinct with graceful beauty.... Altogether it is a most charming and desirable book, one which will be highly prized by collectors of productions of the Kelmscott Press.'

However the major tragedy of Arthur's career as an illustrator was the rejection by Morris of the designs he had been asked to prepare for the latter's romance, *The Well at the World's End*. Some of Arthur's designs for this project are dated 1892 and probably follow on from his first visit to Kelmscott Manor. He produced nearly twenty exquisite designs which were developed to proof stage. They were full of dynamic life, movement and interest and seem to interpret perfectly the spirit of the story. It is generally agreed that they were among Arthur's best work and it is difficult to understand why they were not used. There has been much debate on the subject but, reading Morris's letters to Arthur between June 1893 and July 1895 when the designs were finally returned, there was a fussy and critical attention to detail on Morris's side, together with a distinctly chilly tone that one would not expect from collaborating artists. Arthur never publicly exhibited his drawings following their rejection. In the end Burne-Jones produced the four illustrations used in the published book.

Arthur's career as an illustrator was coming to a close by 1901 by which time Georgie had already ceased working in book illustration. He provided an illustration for Georgiana Burne-Jones's Memorial of her husband in 1904. That year two drawings dated 1901 appeared in a German publication – these were his last published works. By 1900 the Gaskins had abandoned book illustration in favour of jewellery design although Arthur never lost his love of drawing and the woodcut. He returned to this work in his later years and his woodcuts are characterised by great freshness and expression. He was made an Associate off the Royal Society of Painters, Etchers and Engravers in 1927, the year before he died.

Jewellery

The jewellery of Arts and Crafts was inspired by the medievalising influence of Pugin, William Burgess, Ruskin and Morris. The Pre-Raphaelite artists were fascinated by jewellery, particularly Dante Gabriel Rossetti who had a large collection of medieval and renaissance jewellery which was lovingly shown in his work. Pugin and Burgess developed this style using enamels and mainly cabochon stones of rich colour supported on clear metal structures. This general somewhat ecclesiastical feeling persisted for two generations until a more playful secular style gradually emerged.

There was a revival in the art of enamelling in the 1880s led largely by Alexander Fisher who introduced many artists and designers to this craft. But at the forefront of the theory and craft of Arts and Crafts jewellery was Ashbee who wrote in the *Art Journal* in 1894 that 'jewellery is not the least of the lost children of Art.' As in most things he had strong views on proper design in jewellery. He was inspired by the artist-craftsmen of the Renaissance and chose one artist in particular as his model – Benvenuto Cellini. Designs with semi-abstract, naturalistic themes mysteriously suggesting insect and plant shapes and clearly evident metallic structures predominated. He enjoyed experimenting with a large collection of inexpensive gemstones in his possession. 'Get to love your stones' he advised, 'handle them, finger them, play with them.' Writing in *Modern Jewellery and Fans in 1902* Aymer Vallance said of Ashbee: 'He stood almost alone at the beginning.'

Ashbee wrote articles on subjects such as Renaissance jewellery, the wearing of jewellery, and the setting of stones that were published in the *Art Journal* in the 1890s. At about the same time, in 1893 he gave a talk to the Birmingham Guild of

Handicraft on 'Design in its application to Metalwork.' Although it was some five years before the Gaskins got involved in making jewellery, it is possible that they attended this or other of Ashbee's talks. His approach – using inexpensive materials with only a few faceted stones, and carefully complementary colours – was a major influence on the Gaskins, Henry Wilson and the other artists who started to show jewellery at the Arts and Crafts Exhibitions in increasing numbers from about 1899.

As a student Georgie had won a National Book Prize for modelled designs for jewellery in 1889 followed by others for different designs through the 1890s. And by 1898 both the Gaskins were moving away from book illustration to other forms of design. Alan Crawford has recorded that in 1899 Georgie gave some enamel work designed by Arthur to the London based metalworker W.A.S. Benson to show to an acquaintance. Whether Arthur had himself made the enamel work is unclear.

The first pieces of jewellery the couple exhibited at the Arts and Crafts Exhibition in London in 1899 was described as 'encouraging' by the reviewer in *The Studio*, 'although they can only spare time in the evenings' and 'employ but the humblest of appliances.' This was faint praise but probably fair. It was so repetitive and ordinary that several of the pieces were illustrated upside down in the published photographs. The work was two-dimensional and obviously the painstaking, worthy efforts of people learning their craft. It had the appearance of their graphic border work but a glove box in tempera painted by Georgie and illustrated on the same page of the magazine shows far more attractive scrollwork than the jewellery. The reviewer went on to point out that the Gaskins lived in Birmingham, at the centre of the jewellery industry, and that they were on a mission to counteract the evil of bad design at its source. This sounds once again like the Gaskins speaking.

Georgie showed some painted decorative work as part of the display mounted by the Bromsgrove Guild in the Paris Exposition of 1900 and the couple's jewellery was next exhibited at the Glasgow International Exhibition in 1900. They exhibited at the Cork International Exhibition in 1902 in a section devoted to women's work as decorative artists and reviewed in *The Studio* where, understandably Georgie alone is credited. The reviewer wrote: 'Her work, moreover, always exhibits care in every detail, and this cannot be said of the work of most woman jewellers.' It is clear that the couple were determined to bring their work to a wide public as quickly as possible and that rapid progress was being made on the manufacturing side. In a letter to the designer Henry Wilson, Arthur wrote: 'Your jewels are just an inspiration. Oh you are a clever beggar! But the people with money in Brum are not quite up to them, though I can assure you they have given infinite delight to those of us who are doing 'what we can'. But the things that we sell must be from 7/6 to 25/-.'

In 1902 *The Studio* published *Modern Jewellery and Fans*, the definitive work covering the best of European jewellery design of the day. The British section was written by Aymer Vallance. It included two early pieces of jewellery by the couple which he described as 'a new departure for Mr. Gaskin with their plates of chased metal recalling the beautiful fashion in Norwegian and Swedish peasant jewellery.' Writing more generally about the Gaskins he stated:

'One is always glad to welcome an artist who is courageous and firm enough ... to reform the industry of his own neighbourhood. Such is the aim of Mr. and Mrs Gaskin. Their home is a locality where a large amount of deplorable jewellery is produced ... the trade jewellery of Birmingham is bad in that in style and outline it is utterly devoid of artistic inspiration while at the same time it is perfect as concerns mere technique.



Mr Gaskin therefore saw no alternative but to start afresh, reversing the accepted order of things ... absence of mathematical uniformity is no doubt held to be a blemish in the opinion of the tradesman but it gives a living and human interest to the work, and a decorative quality to the work which machine made articles cannot claim to possess.'

This statement reflected a dangerous view, misinterpreted from the writings of Ruskin, that was unfortunately held by many Arts and Crafts jewellers – that good and skilled workmanship must mean bad jewellery, not that it was bad design that made bad jewellery. The Arts and Crafts people often were too slow and reluctant to learn from a sophisticated trade whose skills had developed over millennia. By the turn of the century, large numbers of enthusiastic amateurs, many of them female, had started to produce much imitative jewellery with Henry Wilson's technical manual *Silverwork and Jewellery* in one hand and a blow-pipe in the other. These were often the 'Dear Emilys' as the Ashbees rather savagely called them, who had added to the Guild of Handicraft's woes when the going got tough. Ironically the Guild, fired with educational zeal, had given training to some of these ladies in the workshops at Campden.

But there was a change of attitude in this matter. A reviewer from *The Studio* 1908 referring to work shown at the New Gallery, London stated: 'Mrs Gaskin was one of the first lady jewellers to realize the absolute necessity of good technique. Good design and colour may serve to attract the casual and ignorant observer but without good craftsmanship an art object can never be perfect.' Already the better practitioners like Wilson and the Gaskins had learnt to employ the best trade practices and skilled craftworkers to bring their designs to fruition.

The Gaskins produced an amazing quantity of material in their early experimental period – peasant jewellery of Scandinavian influence, elaborate medieval style pieces, and delightful enamels of Georgie's later children's book illustrations. A pendant in this exhibition is perhaps the missing link between illustration and jewellery.

It is absolutely in the spirit of Georgie's little children in books such as *The*



Travellers. They also began to produce pieces with delicate tracery suggesting their mature work.



Two contemporary sketchbooks of jewellery design by the Gaskins have survived. The most important one, illustrating their design development, is held by the Victoria and Albert Museum, acquisition number E672-709-1969. It contains 113 drawings and 26 tracings for jewellery dating from 1902 to 1923. It is basically a scrapbook of designs, probably put together by Georgie in later years and annotated by her. It includes notes of stones and metals to be used, where pieces were exhibited, and dates of sales. There is a client list indicating a sophisticated clientele with a sprinkling of aristocracy. Prices are not mentioned but several versions of some pieces were made. In one case a jewel was made using the client's own stones. The sketchbook has helped to date accurately some pieces in this exhibition.

The second sketchbook dated 1903 is in Birmingham Museum and Art Gallery, acquisition number 1986 P54. It contains about 89 pages of sketches of historic work made at Great Malvern Priory, Birmingham Museum, the British Museum and what was then the South Kensington Museum (now the V&A). The drawings are details of silverwork, jewellery etc and include Italian and early German designs and medieval silver. The focus is on the constructional details and this was clearly Arthur's subject of study.

The mature Gaskin style did not start to develop till about 1902 when the typical leaves begin to appear, initially in a very two-dimensional form. By 1903 they adopted a more sculptural approach to the leaf design and used set green paste as leaves surrounding semi-precious stones, suggesting dormant buds about to come into flower. In the following years the jewellery burst into a profusion of flowers. The wirework had an organic energy while the green paste leaves enhanced everything they surrounded. The effect has been described as suggesting an English cottage garden in high summer populated with tiny flitting birds. They showed a very sure sense of colour and increased confidence in the choice of materials in work such as the Queen Alexandra necklace and pendant of 1909 presented to mark the opening of Birmingham University. Frequently jewellery was made in the suffragette colours of

green, white and violet – whether by chance or design is not certain.

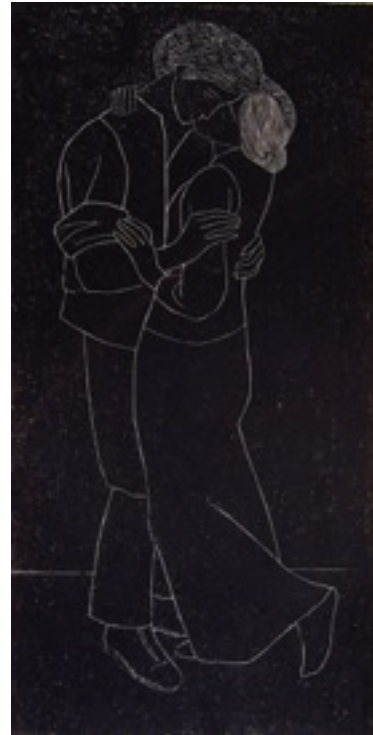


The Gaskins established a huge reputation for their work. They often exhibited at the Royal Birmingham School of Artists. In the 1909 show they exhibited an astonishing 53 pieces of jewellery. They also continued to take part in every show of the Arts and Crafts Society in London. As late as 1923, they were showing twenty-four pieces of jewellery at the Royal Academy Exhibition of Decorative Art.

The question of attribution for the design of the jewellery raises some difficulties. Pieces shown at Cork in 1900 had been attributed solely to Georgie because that section of the exhibition was confined to women artists alone. After Arthur died in 1928, Georgie continued to produce jewellery under her own name (Mrs Arthur Gaskin) in Chipping Campden and then in West Malling, Kent. These pieces were presented in cases of mourning black. At the time of the 1929 Memorial Exhibition at Birmingham Museum and Art Gallery, Georgie wrote a letter to Kaines Smith, the director stating that 'in the jewellery I did all the designing and he [Arthur] did all the enamel, and we both executed the work with our assistants.' However she

recommended that the jewellery should be exhibited as partially Arthur's work and elsewhere it was often credited to the Gaskins working as a team.

Following the 1982 exhibition at Birmingham Museum and Art Gallery it had become generally accepted that Georgie was the sole designer of the jewellery. There are several facts that bring that conclusion into doubt. Firstly Georgie's recommendation, mentioned, above that they should be jointly credited for the jewellery in the 1929 exhibition. Then, going back to the exhibition celebrating Arthur's appointment to the Vittoria Street School headship, he must have designed if not made that jewellery. The two surviving sketchbooks detailed above seem to be Arthur's work. The sketchbook at the V&A, although annotated by Georgie, is clearly composed of Arthur's working designs for manufacture. Finally there is the jewellery designed and made as gifts from Arthur to Georgie – this surely must be work of his design.



We shall never be quite sure how the collaboration between husband and wife worked. Their children were unclear about it although Laurence Hodson's daughter, Mary, remembered seeing Georgie playing around with stones and wirework against a white background and settling on basic design ideas. Perhaps she then asked Arthur to make the working drawings shown in the sketchbook? However what is clear is that the collaboration was a fruitful one with Georgie as the commercial driving force and an understanding of what their discerning clients would buy. As the reviewer in the Magazine of Art in 1903 put it: 'The demand is such that strenuous effort is

needed for Mrs Gaskin, who has a gift for divining the individual wants of her clients, to maintain in every case that touch of personality which contributes no little to the attractiveness of her work. I have always thought that jewellery, requiring as it does dainty taste in the designing and delicate manipulation in execution, is an industry specially suited to lady artists, and it is surprising how few comparatively appear to give it a thought. Mrs Gaskin's achievements ought to show what can be done by anyone possessed of the above qualifications.' The Gaskins were extremely successful in what they set out to do. Perhaps they did not transform the Birmingham jewellery industry as they had hoped but they gave pleasure to many people and were fortunate to be among the few Arts and Crafts designer-makers to make a reasonable living doing so.

Sean O 'Lubaigh

September 2013

JEWELLERY CATALOGUE

Abbreviations

A&CES= Arts and Crafts Exhibition Society. If accompanied by
by date eg. A&CES 1899 = exhibition of that year.

A&CM= *The Arts & Crafts Movement* exhibition held at Fine Arts
Society 1973.

Bt= Bought

BG&S= *Birmingham Gold and Silver* exhibition held at BMAG ,
1973.

BMAG= Birmingham Museum and Art Gallery.

BMAG 1982 = *Arthur & Georgie Gaskin* exhibition at BMAG, 1982

Cat = catalogue

Colln=Collection

DMS = *Der Moderne Stil* – published in 2006 by Julius Hoffman
Verlag , Stuttgart. This collection is comprised of illustra-
tions of European furniture, ceramics, glass, metalwork
and jewellery c 1899-1905

EP = *The Earthly Paradise* exhibition held at Fine Arts Society,
1969

Exhib = Exhibited

GASKIN 1903 = Exhibition of Arthur Gaskin's work at Vittoria
Street School in 1903.

GASKIN 1929 = *Memorial Exhibition Arthur Joseph Gaskin*, BMAG
1929

Gere = *Victorian Jewellery Design*, 1972

H&H = *By Hammer and Hand* exhibition at BMAG, 1978

Inscr = inscribed

Lit = literature

MDJF = *Modern Design in Jewellery and Fans* published *Studio*

Prov = provenance

RA = Royal Academy

RBSA = Royal Society of Birmingham Artists

V&A = Victoria and Albert Museum

V&DA = *Victorian and Edwardian Decorative Art*, V&A 1952



Plate 1 , J 3 top, J 1 middle, J 2 bottom .

J 1 : Necklace c. 1901, (see Plate 1)

Silver and opal .

Beaten silver panels connected by chain to cased opals and to a triangular panel with fire-opal insert. The central panel is pricked and chased with heart motifs in the style of Norwegian peasant jewellery. This piece is one of the earliest items of jewellery by Arthur Gaskin, made in the first or second year of their venture into manufacture. At about this time he made a number of items in this pricked decorative style such as the presentation spoon with heart motif exhibited by Spink & Sons in 1992.

This necklace, with another, similarly decorated, is illustrated (plate 44), in the special publication for *The Studio - Modern Design in Jewellery and Fans* edited by Charles Holme. It was published in 1902 and was an overview of European design in

jewellery etc. with the British examples reviewed by Aymer Vallance.

Vallance refers to the early struggles of the Gaskins, ' Starting with humble, nay, rudimentary apparatus, to make jewellery with their own hands' He goes on ; ' Their designs are so numerous and so varied- rarely is any single one repeated, that it is hardly possible to find a description to apply to all '. In truth the examples being shown at A&CES 1903/4 and illustrated in *Der Moderne Stil* showed a staggering range of styles, little of which resembled their later inimitable style of jewellery.



Detail J 1

J 2 : Pendant necklace c 1901 / 1902 , (see plate 1)

Silver and chrystal. Total chain length 70 cm. Lower pendant 3.5 cm. x 2.5 cm.

This pendant is in the earliest scrolled wirework style, simple scrolls without yet any organic thrust.

The wirework supports seven, cased, tear- shaped chrystals.

Two supporting tear-shaped chrystals connect by double chain and triple chrystal cluster to the main chain.

This open simple wirework is shown in a number of examples illustrated in DMS 1903/04.

Note the distinctive hook fastening similar to J 1 which we can date to 1901.

A similar open wirework can be seen illustrated in *The Studio* ,Vol. 26, 1902 shown at the Arts and Crafts exhibition in Cork in 1902 attributed to Mrs. Gaskin. The entry was confined to ladies-- this may explain the solo attribution.

J 3 (a) : Pendant c 1901/02 (see Plate 1)

Silver and Crysoprase 4.4 cm. x 2.5 cm.

Simple silver wirework, heart-shaped pendant with suspended smaller, heart-shaped Chrysoprase internal pendant. This type of pendant is shown in plate 45 of MDJF published by *The Studio* in 1902 and attributed to Arthur Gaskin.

The basic heart shape was developed and frequently used over the years (see cat numbers J 5 and J 6 etc.), but in this example we see the first emergence of the open wirework leaf, drawn in metal – this is seen also in J 5 (a linear draughtsman's representation). This was a first sprouting of what was to become a typical profusion. These were the first signs of the organic motif in their work.

J 3 (b), see Plate 2, is a similar, but later version in gold to J 3 (a) , c. 1904/04. There is, however, a little difference in that we now have a more developed and more sculptural shape to the leaves. The same small development may be seen in comparing J 5 and J 6.

Lit: DMS 1904, Plate 45, fig. 2

Exhib : A&CES 1903

J 4 : Pendant 1904



Fig. 2 : detail J 4

Silver gilt and enamel , 5.6 cm. overall see fig. 2.

Pierced oval pendant with tapered pendant loop, showing a little enamelled girl wearing a blue dress and cream pinafore standing framed by pink fritillaries and green enamel leaves.

Signed 'G' and the reverse inscribed J.V. Gaskin, 16 St Bernards Rd Olton, W.

Lit : Shown on front cover of cat for BMAG 1982 and described Cat G 7.

DMS , 1903, Plate 78, Fig. 6 illustrated.

Exhib : A&CES 1903, with the enamel work credited to Effie Ward.

Effie lived nearby and did much important enamelling for The Gaskins.

BMAG 1982

J 5 : Necklace c. 1902/1903 (see Fig. 3)



Fig.3

Silver, opal and chrystal .

Upper pendant

Lower pendant

Double lenght of silver chain connects two open wirework links, set with, cased , pink, opals and four facettet chrystals each ; triple chains connecting the links to the upper and lower pendants .

The upper pendant wirework support sports the linear early type of leaf and supports a cased, matching opal and seven facettet chrystals. The lower pendant is heart-shaped and supports another cased, matching opal and ten chrystals.

The top double chain has a concealed snap catch set with an opal and two chrystals.

The necklace is unmarked and has its original green leather case of same design as J 6.

The necklace was purchased at auction in Kent in 2007 together with item J 6 which was marked as a gift from Arthur to Georgie dated 1903.

From the style of the leaves on both necklaces we can see that J 5 was a little earlier than J 6, possibly 1902. It is pretty certain that J 5 was an earlier gift to Georgie.

The stones used in both J 5 and J 6, crystals and opals symbolize purity and faithfulness.

Lit : A similar silver and crystal necklace is shown in the BMAG 1982 catalogue, having the same solid leaves as J 6. This was shown at A&CES 1903. The same necklace shown in DMS, 1903, Plate 78 and also in *Antique and Twentieth Century Jewellery* by Vivienne Becker.



Plate 2

J 4 Top , J 3(b) Middle, J 8 Bottom

J 6 : Necklace c. 1903 (see Fig. 4)



Fig. 4

J 6 : Silver, opal and chrystal

Upper brooches : 3.3 cm. x 3.2 cm., Upper Pendant : 6.2 cm.x 4.0 cm. Lower Pendant : 6.7 cm. x 3.8 cm.

Elaborate necklace ornament consisting of two upper, virtually square brooches connected, by triple chains with beaded floret decoration, to a rectangular wirework piece from which is suspended a heart-shaped pendant with cased opal drop.

The two upper brooches have cased opals surrounded by faceted chrystals supported by silver wire foliage.

Below these , the rectangular wirework element is set with five cased opals and twenty six cased chrystals.

The heart-shaped pendant suspended below with three links has four opals and twelve faceted chrystals set in silver foliage.

The necklace is a gift and in a purpose made case inscribed ' Arthur to Georgie April 16th 1903 ' (see Fig. 4). The relevance of the date is unclear. They were expecting their first child at this date.

One must assume that the necklace was designed and probably made by Arthur and shows extraordinary skill after only about three years experience.

Item J 5 was purchased together with this item at auction, in Kent, in 2007 and was in a similar but uninscribed green leather case. J 5 was made a little earlier and had the open type of silver leaf decoration.

Georgie lived in Kent after Arthurs death and died there in 1934.



Plate 3

J 9 left, J 10 top, J 7 bottom, J 11 right.

J 7 : Pendant and chain : c. 1910, original design c. 1902 (see Plate 3)

Overall length 39 cm., 6.2 cm. x 3.2 cm.

Signed verso : 'G'

Facetted amethyst with fine rope moulding around case linked by silver ring to open wirework triangles filled with scrolls, again, in turn, linked to roundles of mother-of-pearl at either side.

From this arrangement is suspended the main pendant with centrally mounted, upright oval cabochon-cut amethystine quartz stone surrounded by a swelling curved wire frame.

On either side of the central stone, two small facetted amethysts and, above, a mounted mother-of-pearl plaque and two silver florets. Below, two stems with silver leaves and beading with a larger facetted amethyst from which drops a silver floret and a cased tear-shaped mother-of-pearl drop. This drop echoes two tear shaped cased mother-of-pearl plaque projecting at an angle on either side of the central stone.

The chain terminates in a bar and ring catch.

The original design for this pendant is shown in the V&A sketchbook, between pages E692 and E693 on a page of sketches dated 1902. The pages showed a number of pieces shown at A&CES 1903, *Caspaspe* and *Joscelyne*. The name for J7 has been lost but appeared to end 'ea'.

Several versions of this pendant exist, one was shown BMAG 1982 and, another of chalcedony and mother-of-pearl was sold at auction in 1998.

The design appears to have been developed from a hat-pin design illustrated in *The Studio* 1902, having been exhibited in Glasgow.

Prov : this version sold Christies ,December 2001.

Lit : *Art Journal* ,1901, New Series

DMS , Vol. 5 plate 60, fig. 2

BMAG 1982 (cat. G 19)

Exhib : A&CES 1903.

BMAG 1982

J 8 : Pendant : Briar Rose c. 1903 (see plate 2)
4.2 cm. x 3.0 cm. ; overall length 40.0 cm.

Signed verso on drop ; 'G', also signed on pendant ; 'G'

Horizontal oval moonstone set in rope moulding with surrounding four florets from which is suspended by decorated link the main pendant constructed of milled bar. It has a central collet –set upright moonstone with rope moulding. Decoration consists of four half-pearls, four chrystals and nine silver florets.

A tear-shaped mother-of-pearl hangs from a decorated loop.

Cat. number G 4 in BMAG 1982, illustrated plate 159, page 78, is of similar design. The catalogue entry mentions a number of similar early pieces shown at A&CES 1903 ,illustrated *DMS* 1904.

The name Briar Rose refers to the general wirework design, while various combinations of stones were used.

A moonstone version was reviewed following exhibition at the Glasgow exhibition in 1901 ; Lewis F. Day stated ; *'All the more satisfactory is it to record the success of artists like Mrs. Gaskin, whose pins and pendants, if not pretending to anything very consummate in the matter of technique, are well enough made to satisfy lovers of art attracted by the grace and delicacy of their design'*.

Lit : *Art Journal*, 1901 ,Vol. 1.

DMS, Vol. VI, 1904, plate 63

J 9 : Cloak Pin c. 1902 (see Plate 3)
7.0 cm. x 2.0 cm.
Silver and Green paste.
Signed verso : 'G'

Central rectangular green paste with three tear-shaped pastes with three florets, silver leaves and beads.

A pin of this type was shown at the Cork Arts and Crafts exhibition in 1902, attributed to Mrs. Arthur Gaskin and illustrated in *The Studio* , vol. 26, 1902 ,p. 299.

Peter Hinks, in his book *Twentieth Century British Jewellery*, suggests the design was inspired by an Algerian design. Other similar pins illustrated in *The Studio*, Vol. 61, 1914 and in *DMS* , 1903/04, Pl. 78, fig. 3.

J 10 : Pendant ; c. 1907 (see Plate 3)

Silver and opal ; 4.9 cm. x 2.6 cm.

Central upright white opal cased with ropework moulding, surrounded by scrolling organic wire and silver leaves, some ribbed with beaded florets. Suspended below, a smaller cased round opal with similar moulding

The V&A drawing book page E693-1969 shows a scrap sketch marked Myrtle of a very similar pendant, with similarly shaped opals and settings but with additional pearls. On the same page there is shown also a necklace marked N.G. (New Gallery) 1907 Myrtle – Green paste, Mexican Opals.

J 11 : Brooch ; c. 1913 (see Plate 3 right)
3.5 cm. x 2.3 cm.

Gold and turquoise matrix.

Gold wirework frame of typical organic style with vertical, centrally mounted, collet set, cabochon cut, turquoise matrix with solid back. Floret, bead and leaf decoration and very typical of small brooches of the period.



Fig. 5 ; Nicolette

J 12 : Pendant Necklace : ' Nicolette ' c. 1907
9.0 cm. x 4.9 cm. (max.), overall length 43.0 cm.

Silver, enamel, mother-of-pearl, blister pearls, turquoises, chrysoprases, pink and green tourmalines.

Two- part pendant with turquoise drop, the upper part rectangular, with central oval pearl and pink tourmaline above set in green enameled leaves among silver wirework stems. Enamelled stone set flowers . Loop with silver floret attaches to a heart-shaped pendant with mother-of- pearl heart, pink tourmalines above and

below, blue and green enamel leaves, silver beads and enamel flowers set with chrysoprase and turquoise in descending order. An elaborate chain consists of eight decorated links on either side in a conforming design, part enameled and terminates with bar and loop catch.

The pendant only was exhibited BMAG 1982 (cat. G 12) and at V&DA 1952 (cat. W62).

A detailed drawing of the necklace appears in the V&A drawing book (E676-1969) and is inscribed Nicolette, New Gallery, 1907.

Prov : By family descent.

Lit : (a) Cat. V&DA 1952 page 127 and illustrated in separate catalogue.

(b) *Jewellery*, by Bury – described *Asphodel*.

(c) BMAG 1982 cat. page 79

Exhib : V&DA 1952

: Cotswold Craftsmanship, Cheltenham, 1952 (204)

:BMAG 1982



Fig. 6 : (J 13)

J 13 : Necklace c. 1908 (see Fig. 6)

Silver Gilt, pearls, amethysts, and green chrysoberyl.

A two- part pendant, a wedge- shaped upper part, connected to two links by triple chain and from which the lower heart-shaped part is suspended. There is a river pearl drop suspended from this. Decorated with leaves and profusely set with pearls and stones. Two upper links connect by single chain to a catch decorated in conforming style.

Prov : Commissioned by James Henry Sellers (Furniture designer 1861-1954)

Lit : *The Studio*, Vol. 44, 1908, ill. P. 61, with critique p. 59

Exhib : (a) New Gallery 1908

(b) H&H Birmingham, 1978

(c) BMAG 1982



Plate 4 , J 14 top, J 15 middle, J 17 bottom.

J 14 : Pendant ; c. 1909 , (see Plate 4)

5.8 cm. x 2.7 cm.

Silver Gilt, Gold and Garnet.

Heart-shaped wire structure of shape developed c. 1902 and exhibited A&CES 1902.

Open wirework with leaf decoration supporting a centrally mounted cabochon cut garnet with tear-shaped garnet above with four surrounding small cabochon garnets. Below, a silver gilt suspension to tear-shaped cabochon garnet in rope moulding. This was a common basic design and appears several times in the V&A sketchbook.

J 15 : Pendant necklace ; c. 1909

3.8 cm. x 2.0 cm. ; overall length, 42.0 cm.

Silver chain with interspersed circular and tear-shaped mother-of-pearl and crystal. Suspended from this chain, a horizontal oval pendant with central moonstone. Three mother-of-pearl roundels, silver leaves and tendrils with beads and florets decorate the frame. Below hangs a tear-shaped mother-of-pearl drop connected with a tiny moonstone.

This pendant was sold at auction in 2010.

J 17 : Pendant c. 1909

4.5 cm. x 3.5 cm., overall 42.0 cm.

Silver with central vertical opal. Silver scrolling wire frame mounted with fourteen faceted crystals and decorated with a profusion of leaves and beads. Below hang three faceted crystals.

This is a simple elegant design but with an unusually highly decorated back similar to J 16 and the Alexandra necklace.



Fig. 7 : J 16

J 16 : Gold necklace c. 1909 Pink Clover ? (see Fig. 7)

4.5 cm. x 3.5 cm. , chain 42.0 cm.

Gold, opals, pink topaz, mother-of-pearl, diamonds and chrystals.

Triple gold chains connecting wedge-shaped links decorated with tiny green paste leaves surrounding florets of pink topaz, pearl and opal with the topmost horizontal rectangular element which is set

with a central collet set opal surrounded with florets of pearl and topaz.

Below, connected with a link composed of a topaz and two pearls, is a lower heart-shaped pendant with conforming green paste leaves, pearls, diamonds and topaz.

Suspended below are two tiny green paste leaves and a tear-shaped cased white opal.

The chain terminates in an unusual decorated bar and a beautifully bound loop. This type of catch is shown in the V&A drawing book on another elaborate gold necklace and on a necklace in the BMAG collection (part of the Hull-Grundy gift).

The drawings show a number of similar necklaces ; e.g. on p. E694-1969 (marked Pink Clover and a note, Gold and Silver sold Baillie Gallery 1909) This is possibly this necklace but the drawing shows a baroque pearl drop rather than the opal on this version. At BMAG 1982, a necklace (G 50) shown in the V&A drawing book to be of the same design has an opal drop. This was made in 1913. The backs of the cases are elaborately decorated in a manner similar to the Alexandra necklace and J 17.

This necklace was sold at auction Bonhams 1997.



Fig. 8 : Detail of back J 16



Plate 5 , J 19 left, J 18 middle, J 20 right.

J 18 : Necklace c. 1908 Maybuds ? (see Pl. 5)

6.4 cm. x 6.0 cm. ; overall length 40.0 cm.

Silver, pearl, mother-of-pearl, chrysoprases and tourmalines.

Crescent shaped pendant with cased central blister pearl with rope twisted moulding flanked by two faceted rubellite tourmalines with another above. On either side a cabochon chrysoprase , case set, all nestling on a foliate background with ten florets. Pendant drop of case set cabochon chrysoprase supporting a tear-shaped cased blister pearl. Double linked to either side of the main pendant triangular wirework set with pearl and with surrounding silver leaf work connects to seven alternating links at either side.

The links are a symmetrical mix of everlasting knots, gem set links and links set with mother-of-pearl. The chain has a bar and loop catch.

The main pendant shape with double link connection is similar to the upper pendant of a necklace called *Maybuds* in the V&A drawing book (E 681-1969). This page is dated 1908.

Another similar necklace shown in catalogue BMAG 1982 (p. 80) is dated 1909.

The colour scheme of green, white and violet suggests a suffragette connection, as do the other pieces on Plate 5.

This necklace sold at Sotheby 2005.

J 19 : Brooch (converted pendant) : *Friendship* c. 1911 (see Plate 5)

4.5 cm. x 4.0 cm.

Silver, pearls, green paste and pink tourmalines.

The brooch is set with one large central blister pearl with four smaller pearls set around in cruciform shape . All pearls in ropetwist casing.

Four tear-shaped tourmalines, set as flowers in ropetwist cases mounted between the smaller pearls. Leafy growth entwines the stones and pearls. Six additional facettted tourmaline set as florets also appear to grow from the stems.

Around the perimeter, silver florets and beading complete the decoration.

The wire understructure is lavishly decorated at the back in the manner of the important pieces of the period. This type of decoration is first indicated in the drawing book in 1902 (E692-1969) for *Caspaspe*.

The drawing book (E698-1969) shows a two part pendant, annotated ' *pink, green paste and pearl, Mrs. Heaton, March 1911*' which is clearly this piece but converted. The decoration of the back is the same.

The catalogue for BMAG 1982 (G 31) describes the pendant which had already converted to a brooch at that date. The pendant , converted was turned through 90 degrees giving the present horizontal emphasis.

The pendant is shown, in colour, in Wainwright's lavishly illustrated article, *The Jewellery of Mr. and Mrs. Arthur Gaskin* which appeared in *The Studio*, Vol. 56, p. 297 showing the upper pendant still intact. There is a similar pendant on p. 299 with chrystals in place of the smaller pearls. This now appears to be in the Cheltenham Art Gallery (part of the Hull-Grundy gift).

Prov : Sold at auction , Mallams, December 2011.

Exhib : BMAG 1982

A&CES 1912 ? (391q) ' Friendship'

Lit : *The Art Journal*, 1914

The Studio, 1914 and *The Hull –Grundy gift to the Cheltenham Art Gallery and Museum ; Ashbee to Wilson*, p. 24

J 20 : Brooch : c. 1913 (see Plate 5 right)
5.0 cm. x 4.5 cm.

Silver ,tourmalines, green paste and chrystal.

An oval, silver frame with central raised moonstone surrounded by four rubelline tourmalines, four green pastes and four tear-shaped chrystals.

The scrolling organic frame is decorated with silver leaves and delicate florets. This design is shown in another pendant illustrated in *The Studio* , Vol. 61, 1914.

In common with the other pieces shown on Plate 5 , uses stones of green, white and violet – the suffragette colours – **G**ive, **W**omen, **V**otes.

Prov : Sold at auction, Bonhams, 2001.



Plate 6 , J 33 top, J 21, J 25, J 31 bottom.

J21 : Brooch ; c. 1910 (see Plate 6)
2.4 cm. x 2.0 cm.

Silver and turquoise matrix.

Signed verso 'Gg',- an outer G with inner g. This mark was used for a time around 1909. May signify Georgie Gaskin or 2 Gaskins ? BMAG 1982 had two pieces G17 and G 19 marked thus and there is a brooch in Cheltenham Museum with this mark also on a somewhat similar brooch.



Fig. 9 : J 22

J 22 : Pendant (converted to brooch) ; Pendant originally forming part of the Queen Alexandra Necklace ? ; 1909
7.0 cm. x 4.5 cm.

Gold, gem-set oval pendant brooch with central foiled cabochon sapphire on an elaborate leaf and flower decorated wirework frame ground. Set with foiled emeralds, pink tourmalines or topaz, half pearls and rose-cut diamonds. All settings, rope-moulded. A closed case foiled emerald drop, now fitted with a gold pin and safety chain.

Case verso elaborately decorated.

The pendant appears to be identical to the pendant shown in a photograph (if not the same pendant) in the V&A drawing book of a necklace presented to Queen Alexandra on the opening of Birmingham University in July 1909.

As noted in the catalogue for BMAG 1982, a pencil and pastel sketch in the drawing book (E692-1969) , not E691 as stated, appears to show a preliminary idea for this necklace, with the basic form and cruciform setting of the upper pendant worked out but to be developed. From the photograph of the completed necklace the pendant is identical. One of the assistants who worked on the necklace was James Morris.

Recent enquiries reveal that this necklace is no longer in the Royal Collection, but how the pendant appeared for sale at auction remains a mystery.

Prov : Sold at auction Dreweatt Neate, Jan. 2008.

Lit : *Art Journal*, 1909, p. 375, description and illustration.

The Studio, 1909, illustrated.

BMAG 1982, cat. Ill., P. 96

Exhib : *Art Decoratif de Grand Bretange et D'Irland*, Paris, 1914

GASKIN 1929, (260), Birmingham.

BMAG, 1982, Birmingham, (H3)



Fig. 10 : J 23

J 23 : Necklace : ' Estelle' c. 1909 (Fig. 10)

Overall length ; 43.0 cm.

Signed verso 'G'

Silver, pearl, moonstones, chrysoprase and agates.

Heart-shaped pendant based on the early 1901 design (J 3), of open silver wirework decorated with leaves and florets, having an upright centrally placed, collet set, moonstone. This stone is surrounded by small chrysoprase cabochons and half pearls. Suspended below, a baroque claw-set pearl flanked by two further cased agates. Two small chrysoprase hang alongside.

The heart-shaped pendant is suspended below a rectangular panel similarly decorated. This panel connects by triple chain to wedge shaped conforming links and to a bar and toggle clasp.

The main stones have rope moulded settings.

The V&A drawing book shows the necklace (E695-1969) which is faintly marked ' Estelle'.

The previous (E694-1969) shows a similar opal and gold version of the necklace sold at the Baille Gallery, 1909 – possibly J 16.



Fig. 11 : J 24

J 24 : Pendant ; 'The Dove' 1910 (Fig. 11)

4.7 cm. x 4.2 cm.

Silver, blister pearl, pearl and enamel.

Centrally placed deep blue enamel with white dove in flight, four tear-shaped, light green enamels painted with a variety of white flowers (one restored), set with blister pearl, all set in rope mouldings with organic silver wirework supporting eight silver enameled, turquoise flowers, green enameled leaves and eight white enamel flowers around the edge. The flowers all having silver bead centres. Three baroque claw set pendant pearls suspend below, as shown in the V&A drawing book which details

the pendant on p. E 685-1969. The pencil and colour wash drawing is annotated ; 'The Dove'/ International 1910. When the pendant was displayed at BMAG 1982, two of the pendant pearls were missing and have been replaced to conform.

Prov ; Sold as part of the estate of the Gaskin's eldest daughter Joscelyne at auction, Bonhams, November 2003, lot 391.

Lit. ; (a) : Gere 1972, *Victorian Jewellery Design* where the drawing is shown, Plate 72.

(b) : H&H , 1978, Plate 88

(c : Cat. of BMAG 1982, p. 83 where the pendant and the drawing are shown.

Exhib. : RBSA, 1910, (A7)

BMAG 1982, (G 24)

Daimaru Museum, Tokyo and Osaka, 2004.

J 25 : Necklace : c. 1912 (Plate 6)

1.8 cm. max. x 39.0 overall.

Silver, mother-of pearl with cabochon cut and faceted amethysts. Necklace having five plaques centered with faceted and cabochon amethysts collet mounted in rope mouldings. Between these four smaller wirework plaques centred with mother-of-pearl. The necklace terminates with four connected cabochon amethysts ,chain and looped catch.

This unusual style has similarities to a necklace , (F 87), shown at BG&S ,1973 as part of a suite with green paste stones. This dated from the Olton period, 1912-1919.

J 26 : Brooch ; c. 1911 (Plate 7)

5.2 cm. x 1.0 cm.

Silver, blister pearl, pink topaz and enamel.

Signed verso : 'G'

Central blister pearl in blue enameled setting with flanking pink topaz in petalled setting. A stream of green enameled leaves along the central stem.

This is a very unique piece and no sketch has survived in the drawing book. It is dated c 1911 on stylistic grounds.



Fig 12 ; J 27

J 27 : Necklace ; 'Key of Spring', 1912 (Fig 12)

4.2 cm. x 6.0 cm. , overall length, 40.0 cm.

Silver, aquamarine and chrystal and enamel.

A two-part pendant, suspended from a very elaborate chain. The upper part, with tear-shaped aquamarine, centrally placed and two horizontally set tear-shaped chrystals on a wirework understructure. Four white enameled flowers with silver beads surrounded by green and blue enamel foliage. Between upper and lower pendants, a cased aquamarine connects by reeded link. The lower pendant is wedge-shaped with central circular aquamarine set in a white enameled petal mount and decorated with white flowers, beads and florets. Below hang three tear-shaped drops, two chrystal and an aquamarine.

The chain design has been carefully designed, is complex and beautifully made with an exquisite little catch (see detail Fig. 13)

This necklace is shown in great detail in V&A drawing book (E 689-1969). A similar chain is shown (E690-1969) for a necklace 'Felicity'.

This necklace is illustrated in *The Studio*, Vol. 57, 1913 having been shown at A&CES, 1913 at the Grosnevor Gallery and is titled 'Key of Spring'. A number of other pieces are mentioned from this exhibition which included work from the Ramsay sisters and work from a promising student of Arthur's, Kate Eadie.

Lit. ; *The Studio*, Vol. 57, 1913, p. 291.

Exhib. ; Grosnevor Gallery, A&CES, 1913.



Fig. 13 ; Detail J 27



Plate 7 ; J 26 top, J 27 middle, J 28 bottom. (see Fig. 7)

J 28 : Surete Pin ; c. 1910.

Length : 7.8 cm.

Silver, chrysoprased, moonstone .

A cabochon cut chrysoprased cased at either end , flanked by two small cabochon moonstones, supported on scrolling wirework with gilded beading highlights.



Plate 8 ; J 29 top, J 30 middle, J 35 bottom.

J 29 : Pendant and chain : c. 1925 ; 'Pink Clover' ?
(see Plate 8) ; 5.2 cm. x 3.2 cm.

Marked verso on applied plate : 'G'

Silver, moonstones, pink topaz, green pastes and aquamarine.

Silver wire structure with central upright oval moonstone, flanked by faceted amethysts with further above and below. The central stone surrounded by eight faceted and cabochon topaz, two set on a petalled base with a profusion of green paste leaves sprouting from the organic foliate wirework.

A cased moonstone is suspended below with rope twist moulding and florets.

The chain terminates with bar and loop.

This is an example of the final ' Summer' flowering of the later jewellery. The use of green paste leaves gives a lush appearance to complement the floral suggestion.

The V&A drawing book has many similar designs e.g. E 700-1969 and E 703- 1969. The drawing marked 'Pink Clover' is particularly close and the colour scheme fits.

This brooch may date from the Campden period 1924-28- a similar brooch exhibited at BMAG 1982 (G 78), Plate XVII was thus dated.

J 30 : Pendant ; c. 1910 ' Bird of Paradise' ? (see Plate 8)
5.0 cm. x 5.0 cm. , chain 40.0 cm.

Silver and blue opals.

Oval wirework pendant with upright central opal set in a case decorated at the back, surrounded by seventeen small cased blue Opals. Three tear-shaped, cased opal drops with rope-moulded cases. Wire structure covered with silver leaves and florets. Reeded link to chain which terminates with a bar and loop catch.

A necklace with many similarities appears in the V&A drawing book p. E 698-1969 dated 1910 and annotated ' Bird of Paradise'
This style appeared as early as 1902 – see DMS, 1903, Plate 60, Fig. 2 (exhibited A&CES, 1902.

J 31 : Pendant ; c. 1912 (see Plate 6)

Coral , mother-of-pearl and silver.

Heart-shaped coral pendant supported by an arrangement of a single coral and two mother-of-pearl beads, which in turn is borne by two tiny silver birds in flight from its silver chain.

This love token dates from about 1912.

Small inexpensive pretty love charms of the type were sometimes made from cornelian or other pebbles found on holiday beaches (see J 35).

A ring shown on p. 84 of the BMAG 1982 catalogue (G 37) has the same arrangement of two pearls, coral bead and heart-shaped coral and was, perhaps, a companion for this pendant.



Plate 9 ; J 34 top, J 36 middle, J 37 bottom, J 32 sides

J 32 : Earrings ; c. 1913 (see Plate 9)

Drop 4.0 cm. x 1.0 cm.

Silver and turquoise matrix.

Pair of collet- set turquoise matrix cabochons with rope-twist moulding with trefoil beading below, suspended from a wire foliate knot with quadrefoil beading and screw fittings.

None of the earrings in the drawing book have screw fittings. The earrings may have formed part of a suite.

J 33 : Brooch ; c. 1913 (see Plate 6)

4.0 cm. x 1.5 cm.

Silver, coral, diamond and silver gilt.

A centrally placed cabochon coral of square shape, collet mounted and surrounded with silver beading, foliage and florets, four of which have rose-cut diamond centres

Page E 705-1969 of the drawing book shows some pencil sketches for small brooches, one of which is rectangular and similar to this. This is noted to have an opal and green paste leaves but is some years later – marked as 1916/17.

J 34 : Pendant cross c. 1912 (see Plate 9)

Silver and green paste

Central faceted rectangular green paste surrounded by four small and four large pastes at the extremities. Small floret and reeded suspension loop with a tear-shaped cased paste drop below.

A cross of similar design with champlevé enamel decoration and set with opals and emeralds was made for Laurence Hodson about 1904 and was shown at V&EDA 1952 (W 60). This is now in the collection of BMAG.

Lit : Illustrated in *The Studio* ,Vol. 61, 1914; Arthur Wainwright p. 296.

J 35 : Necklace ; c. 1913 (see Plate 8)

Pendant 5.0 cm., overall 42.0 cm.

Silver, cornelians and agate .

Signed verso ' G' (as was the Cadbury jewellery-see note below)

Oval agate set in petalled case with rope-twist moulding with tear-shaped agate drop also with similar case with rub-over setting connecting a silver square shaped link, one of five links in all.

These pierced foliate links interspersed with cornelian beads are similar to the smaller links shown in the catalogue for BMAG 1982 (G87).

The necklace is very reminiscent of the jewellery made for the Cadbury family while the Gaskins lived in Olton (see BMAG 1982 cat. G51, G 53, G 54, G56 and G 58). The Cadbury family were clients and close friends for many years. The Cadbury children, on holiday, would collect pebbles on the beach at Dunwich c 1913 and these were polished and set by the Gaskins as jewellery . Sometimes stones were added as they were collected and as the children grew.

J 36 : Pendant and chain ; ' Juanita' c. 1913/14 (see Plate 9)

5.0 cm. overall inc. drop x 2.8 cm. ; chain 50.0 cm.

Silver, chrystal and green paste.

Central, upright, tear-shaped, facetted chrystal set in milled wirework with smaller chrystal above and open-cased chrystal drop. Main stone flanked by petal-set smaller chrystals and surrounded by five pastes. Pendant terminates with another rectangular green paste, from which a chrystal drop descends. Five florets decorate the surface.

Pendant connects to chain with two oval foiled pastes in closed cases.

This pendant is shown in the V&A sketchbook- a pencil drawing on p. E 704-1969 and marked ' Juanita'.

J 37 : Pendant and chain ; c. 1913 (see Plate 9)

4.0 cm. diam., chain ; 52.0 cm.

Silver, pearl, aquamarine and topaz.

Circular pendant built on an elaborate wire and milled wire frame with a profusion of florets. Central large natural pearl in rope moulded case with four half-pearls surrounding and with four each attendant aquamarine and topaz.

A very similar pendant shown pictured in *The Studio*, vol. 61, 1914, p. 300.

Chain with bar catch and decorative beading.

J 38 : Pendant ; c. 1913 (see Plate 12)

4.2 cm. x 4.0 cm.

Silver, mother-of-pearl, chrysoprase and amethyst.

Signed verso on drop ; 'G'

Rectangular wirework panel with central natural pearl flanked by two facetted amethysts in rope-moulded settings. Above and below four cabochon chrysoprase. Three cased mother-of pearl drops supported two by cased chrysoprase and the third by a cased amethyst. Six florets and silver leaves decorate the wirework. Pendant linked to chain by two cased chrysoprase and chain terminating in a bar catch.



Plate 11 ; J 40 top, J 39 bottom.

J 39 : Ring 1917 (see Plate 11)

2.7 cm. x 2.1 cm.

Inscribed ; 8.4.17

Gold, silver, Madagascar aquamarine, emeralds, diamonds and pearls.

Double gold band, the shoulders, openwork with gold leaves, silver florets with beading surrounding a square aquamarine of approx.. 3.5 carats with set pale green emerald decoration and pearl-set shoulders.

The shape but not this setting is illustrated in *The Studio* Vol. 61, p. 295. Another example is G 84 in catalogue of BMAG 1982, p. 94. A further similar example sold at auction, Dreweatts, in 2013.

J 40 : Brooch ; ' Silver Wings' 1917 (see Plate 11)

4.1 cm. x 3.8 cm.

Silver, opal, pink tourmalines and green paste.

Rounded rectangular shape with central rectangular opal surrounded by four smaller opals and eight gem mounted pink tourmalines. Four applied silver birds flit about the green paste leaves and silver florets.

A detailed colour washed drawing of the brooch is shown on p. E 706-1969 of the V&A drawing book and is marked Silver Wings Nov. 1917.



Fig. 14 ; J 41 brooch top, pendant (a) middle, pendant (b) bottom and earrings right and left.

J 41 : Suite of green paste jewellery post. 1917 (see Fig. 14)
Pendant (a) 8.4 cm x 3.5 cm., pendant (b) 3.2 cm. x 3.2 cm..
Brooch .9 cm. x 4.6 cm., earrings 4.0 cm. x .5 cm.

Pendant (a) signed verso ' G ' and brooch signed verso on cinquefoil plate ; ' G '

Pendant (a) has a silver suspension loop with cable centre ; open wirework frame with central green paste in case with rope moulding from which radiate scrolling wires forming heart shapes with rectangular pastes between and the two uppermost set with green pastes. Open scrolling wire support the lowest stone and pendant drop.

Pendant (b) is comprised of a catch of four green paste leaves and five groups of beaded florets, thin chains to corners of pendant ; central upright oval stone with four leaves at the corners and square stones between, pendant drop

Brooch : a thin tapering bar with rectangular green paste with beaded florets either side. Beads and stones at either end.

Earrings : each with a hook and a single green stone from which hang two groups of three stones with silver beads between each and a pendant drop.

The V&A drawing book p. E 706-1969 shows a necklace , 'Honeysuckle' with a central piece very similar to this design and with a link very like the catch of pendant (b).

The Studio Vol. 61, 1914, p. 296 shows a brooch identical to pendant (b).

Prov : Laurence Hodson and by descent to his great great granddaughter. Sold at auction at Tennants , July, 2009.

Exhib : BMAG 1982 (G 60) – see Cat.

J 42 : Hat brooch ; c. 1921 (see Plate 12)

3.2 cm. diam.

Signed 'G' inside pin mount.

Silver and chrystal.

Circular hat brooch, six multifaceted chrystals in open backed cases set on silver stems with leaves.

Two hat brooches exhibited BMAG 1982 are similar in style (G 74 and G 75). Family tradition dates them to the Edgebaston period, about 1921.



Plate 12 ; J 43 top, J 42 middle, J 38 bottom.

J 43 : Brooch ; c. 1923 ? (see Plate 12)

5.5 cm. x 3.5 cm.

A stylish, colourless chrystal or paste, floral spray brooch with central cushion-shaped stone, collet set within a rope-twist mount and surrounded by pear-shaped and circular cut stones.

The vigorous organic design is unusual and tentatively dated c. 1923.

Prov ; by family descent through the estate of the Gaskin's eldest daughter Josceleyne . Sold at auction, Bonhams ,Nov. 2003.



Plate 10 ; J44 top, J 46, middle, J 45 bottom.

J 44 : Brooch ; c. 1918 (see Plate 10)

2.3 cm. x 2.0 cm.

Signed verso ; 'G'

Silver, gold and lapis.

Large lapis mounted with silver plaited wire, thin gold cable and rolled twisted wire with seven scored squares of gold (one missing).

This brooch was exhibited BMAG 1982 (G45).

Prov ; It was sold at auction ,Bonhams, Nov. 2003, in company with a matching lapis ring with shoulders with pierced textured coil and reeded decoration. It is likely that W.T. Blackband collaborated on these items.

The ring is shown in the V&A drawing book (E 707-1969) and illustrated in the BMAG 1982 catalogue (G 68).

Prov ; By Gaskin family descent.

J 45 : Ring ; c. 1909 (see Plate 10)

1.8 cm. x 2.5 cm. over stone.

Signed ; 'G'

Gold and silver, diamonds and red tourmaline.

Silver band with applied wire ovals, the openwork shank with foliage and a gold flower and central diamonds. Cabochon stone in openwork bezel of scrolls and two oak leaves.

This ring was commissioned by Laurence Hodson.

Charlotte Gere in *European & American Jewellery 1830-1914* records Arthur's protest that he did not have any facility to store such expensive materials as diamonds – confirming their use as unusual. The Gaskins, however, by 1914, were producing some very grand jewellery such as the necklace for Queen Alexandra (J 22) and other gold necklaces such as J 16.

Prov ; Hodson Family by descent. Sold at auction July, 2009.

Exhib : BMAG 1982 (G 80) and illus. in catalogue.

J 46 : Pendant ; c. 1930, original design c. 1921 (see Plate 10)

' Phillida'

6.8 cm. x 2.7 cm.

Signed verso ; ' G'

Silver, parcel gilt, chalcedony and tourmalines.

Pear-shaped structure of rolled milled wire with suspension loop of alternating silver and gilt wires, the front lavishly set with an upright central oval, blue chalcedony in a silver case with double gilt rope mouldings and pierced roundels outlined in gilt wire.

Four pink tourmalines set in seven-petalled florets surrounded by small silver florets, beads and silver/gilt leaves. Above, two angled tear-shaped green tourmalines with a blue chalcedony and silver leaves between. There are two blue cabochon chalcedony pendants and between them, a central drop of square green tourmaline above a cabochon cased blue chalcedony.

Black velvet case, interior printed ; Mrs. Arthur Gaskin/ Jeweller/ Chipping Campden. It was Georgie's practice for some time after Arthur's death to use similar black (mourning ?) cases even when she had moved to West Malling in Kent (see case for G 85 shown at BMAG 1982 , sold at auction Dreweatts, 2013)

Much of the late jewellery was made by John Hardwicke.

The V&A drawing book shows this design on p. E 708-1969 dated 1921, marked ' Phillida' with a circle drawn about it, presumably to indicate a re-naming, as the word ' Nicolette' appears below. This is confusing since there is the piece titled Nicolette (J 12), a necklace. Listed under this are several client's names.

Prov ; Hodson family by descent to his great great granddaughter. Sold at auction 2009.

Exhib ; BMAG 1982,. (G 85)

Described in A&CES catalogue 1926 as " Mary's Jewel". Designed by GC & Arthur J Gaskin, executed by GC & AJ Gaskin, assisted by John Hardwicke. Lent by Mrs. Hodson.

