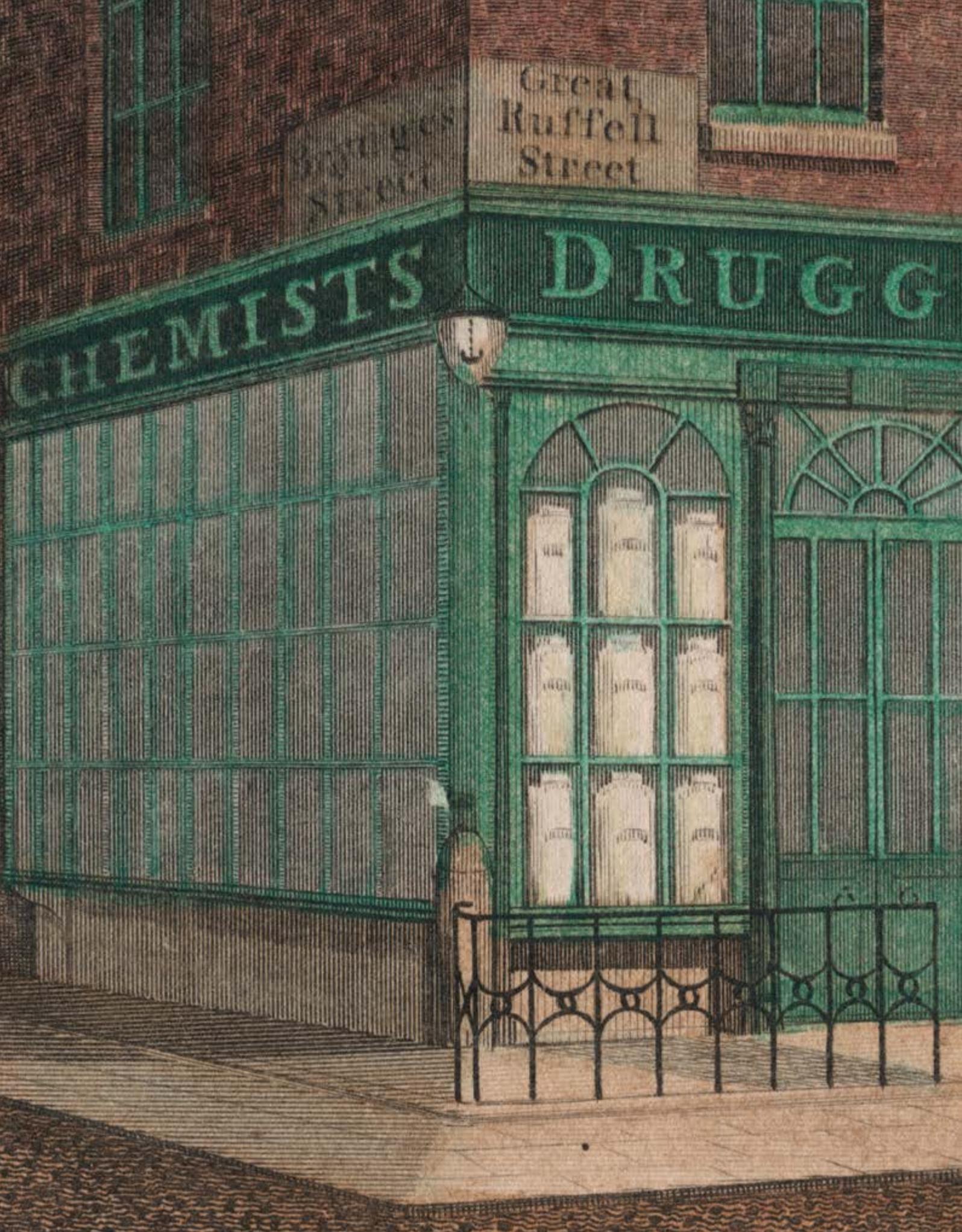


Great  
Ruffell  
Street

CHEMISTS

DRUGG



**A TABLE OF THE EQUATION OF DAYS**  
 Shewing how much a good PENDULUM CLOCK ought to be faster or slower than a true SUN-DIAL every Day in the Year.

Month	Jan	Feb	Mar	Apr	May	June	July	Aug	Sept	Oct	Nov	Dec
12	00	00	00	00	00	00	00	00	00	00	00	00
11	00	00	00	00	00	00	00	00	00	00	00	00
10	00	00	00	00	00	00	00	00	00	00	00	00
9	00	00	00	00	00	00	00	00	00	00	00	00
8	00	00	00	00	00	00	00	00	00	00	00	00
7	00	00	00	00	00	00	00	00	00	00	00	00
6	00	00	00	00	00	00	00	00	00	00	00	00
5	00	00	00	00	00	00	00	00	00	00	00	00
4	00	00	00	00	00	00	00	00	00	00	00	00
3	00	00	00	00	00	00	00	00	00	00	00	00
2	00	00	00	00	00	00	00	00	00	00	00	00
1	00	00	00	00	00	00	00	00	00	00	00	00

*Let the Clock go much faster or slower than the time by 4. Just according to the Table for the Day of the Month when you set, and if the Clock go true, the Difference of 4 from the Just any Day forward will be the same with the Table.*

*M. Baker of Clocks and Watches  
 of any Careless Clock  
 or Watch made by  
 By John Elwell  
 of Royal Clockmakers  
 LONDON.*

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# T is for Tradecard

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## T is for Tradecard

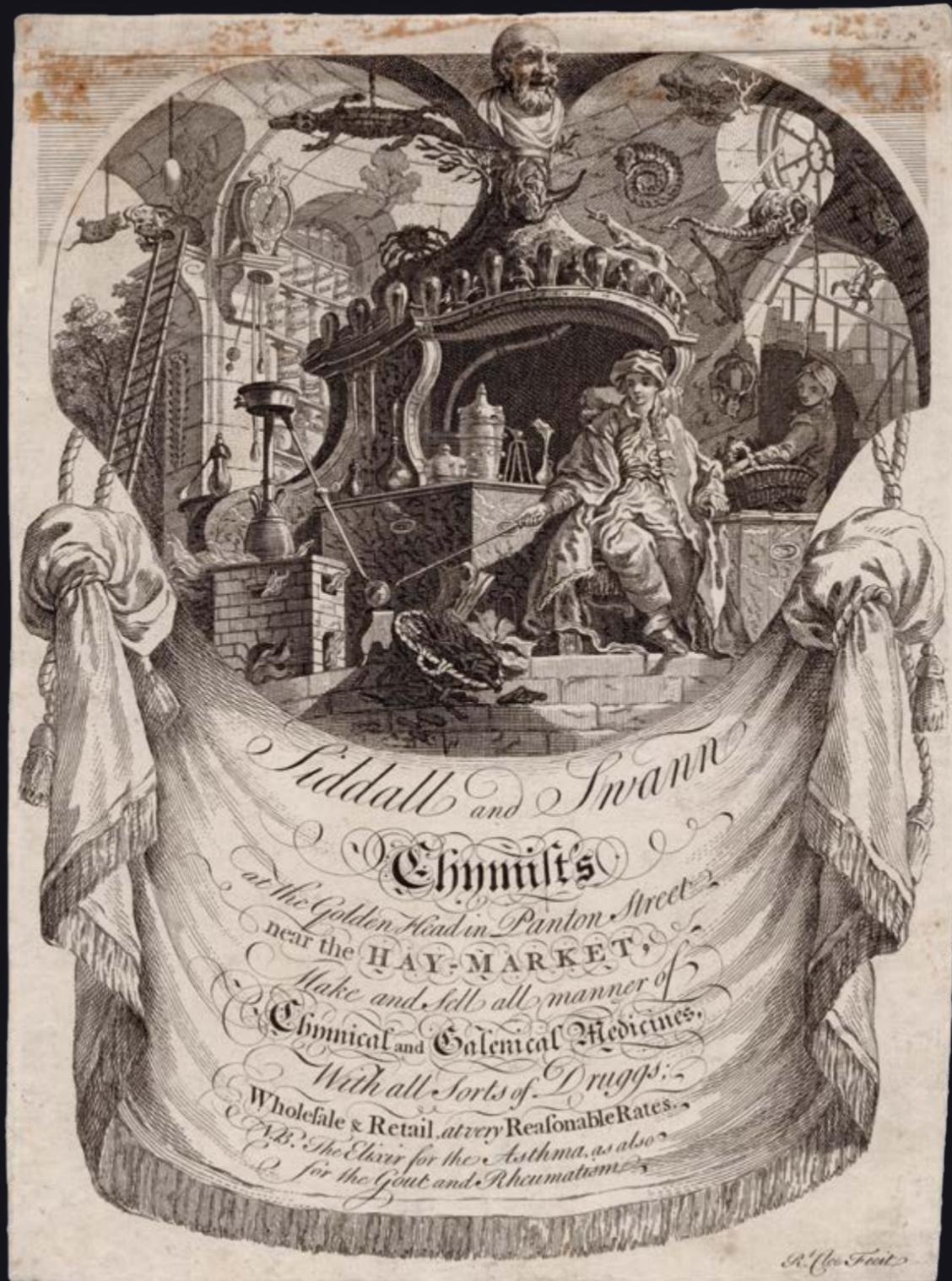
“Half the money I spend on advertising is wasted; the trouble is, I don't know which half.”

(either William Hesketh Lever (1851-1925), founder of Unilever and later the first Viscount Leverhulme, or John Wanamaker (1838-1922), department-store magnate, depending on whose advertising one believes...)

Now more than ever, advertisements are everywhere. Google and Facebook, two of the most valuable companies in the world, derive the majority of their income from the art of consumer persuasion. Promotion of businesses has come a long way from the town criers, trademarks, and signboards of the pre-modern world, but before the pop-ups, social media, and video advertising of the digital age, there was the printed trade card of the first information revolution.

Popular from the end of the seventeenth century in London and Paris, trade cards performed the dual functions of advertisements and maps, directing the public to the merchants' stores – often with rambling descriptions to help locate the business in an era where formal street address numbers were rare. Trade cards were sufficiently small so that they could be carried in the gentleman's pocket or lady's purse.

In order to press their case, eighteenth century merchants started to demand cards with increased impact, and a sophistication that would make Patrick Bateman green with envy. They employed well known artists and engravers such as Francesco Bartolozzi (item 22), Paul Sandby (item 27), and William Hogarth (items 50 and 89) to design their cards. Such cards stand as reminders of archaic professions such as “Flea Master” (item 33), “Leech Farmer” (item 60), “Muffle Maker” (item 73), “Peruke Maker” (item 80), “Plumassier” (item 81), “Snuff Maker” (item 91), and “Toy Man” (item 101), and are redolent of the times of their manufacture.





Eventually trade cards evolved into business cards, which, in a far blander form, remain in use today, but not before the attractive designs of the eighteenth century spawned a passion for collecting, which became a popular hobby in the nineteenth century. This interest ensured that a small number of these ephemeral items have survived in a few well-known collections, such as those of the British Museum, Bodleian Library, Waddesdon Manor, and Wellcome Collection, for example. Precious few, however, remain in private hands. We are, therefore, extremely pleased to present the selection of 155 items within these pages from the collection of the late Peter Jackson.

Peter Jackson (1922-2003) was an artist and illustrator who brought London's history to life and made his vast library available to all.

He began working life in 1949 as an illustrator, drawing historical cartoons for the London Evening News, which he continued until 1980, and, over the years, contributing to *The Eagle*, *Look and Learn*, and many children's books. His library, which also started in 1949, grew into one of the largest and most remarkable private collections in the UK.

Jackson was a man of many talents: antiquarian, artist, author, bookbinder, broadcaster, and sculptor – but his passion was for London. For more than 50 years he acquired items associated with London and its history. His love of London led him to write many books on the subject, including, in collaboration with Felix Barber *London: 2000 years of a city and its people*, considered by Bernard Levin to be “the richest pictorial history of London ever compiled”. This was followed by *A history of London in Maps*, *London Bridge*, *Walks in Old London*, and *George Scharf's London*, and many more articles and essays.

He became Chair of The London Topographical Society in 1974, and remained in this position until his death in 2003. He was also Chair of The Ephemera Society from 1999-2001. He was elected a fellow of the Society of Antiquaries in 1980.

In 2002, at a ceremony at Guildhall, Lord Briggs, President of the Ephemera Society, presented Peter Jackson with the Samuel Pepys Medal for his contribution to ephemera studies. On 3 May that year, the day after he died, Peter Jackson was awarded the OBE.

Welcome to catalogue XV, T is for Tradecard, a celebration of the printed tradecard from the collection of Peter Jackson.

## A is for Abolitionist

### 1 SHARP, [Granville]

*O Sing praises unto our God, sing ye praises with Understanding.*  
Mess.rs Sharp.

Publication  
London, [c1760-1800].

Description  
Engraved trade card.

Dimensions  
135 by 125mm. (5.25 by 5 inches).

£1,500

Book-plate of Granville Sharp, the son of Dr Thomas Sharp, the Archdeacon of Northumberland. Sharp was born in 1735 and held a significant position in the Ordnance Office under King George III. He was also a Biblical scholar, classicist, talent musician, and noted abolitionist, proposing a colony of free Africans in Sierra Leone.

His book-plate shows a detailed illustration of an organ set behind an elaborately engraved choir screen. In the centre of the lower edge is the Sharp family arms in a Chippendale frame, and surrounding the entire image are the words of a prayer:

“It becometh well the just to sing praises unto our god. O Sing praises unto our God, sing ye praises with Understanding. I will sing unto the Lord as long as I live. Amen”. Although this reflects the words and spirit of several psalms, it does not appear to be taken directly from the Bible. An inscription below the engraving records that Granville Sharp himself drew the design for the book-plate. Sharp lived from 1735 to 1813, making it likely that the present book-plate was made some time in the later half of the eighteenth century.



## A is for Account Book Manufacturers

### 2 LE BLOND, Abraham; and Robert LE BLOND

*Le Blond & Co. Engravers, Copper Plate, Letter Press and Lithographic Printers. Stationers & Account Book Manufacturers... Door Plates made and engraved... Office Seals and Stencil Plates... Orders by Post Punctually Attended to, and Forwarded Carriage Paid to all parts of the Kingdom.*

Publication

London, 4, Walbrook, near the Mansion House, & 6, Church Court, Clements Lane, [1840-1847]

Description

Lithographed trade card, printed in sanguine

Dimensions

115 by 70mm (4.5 by 2.75 inches).

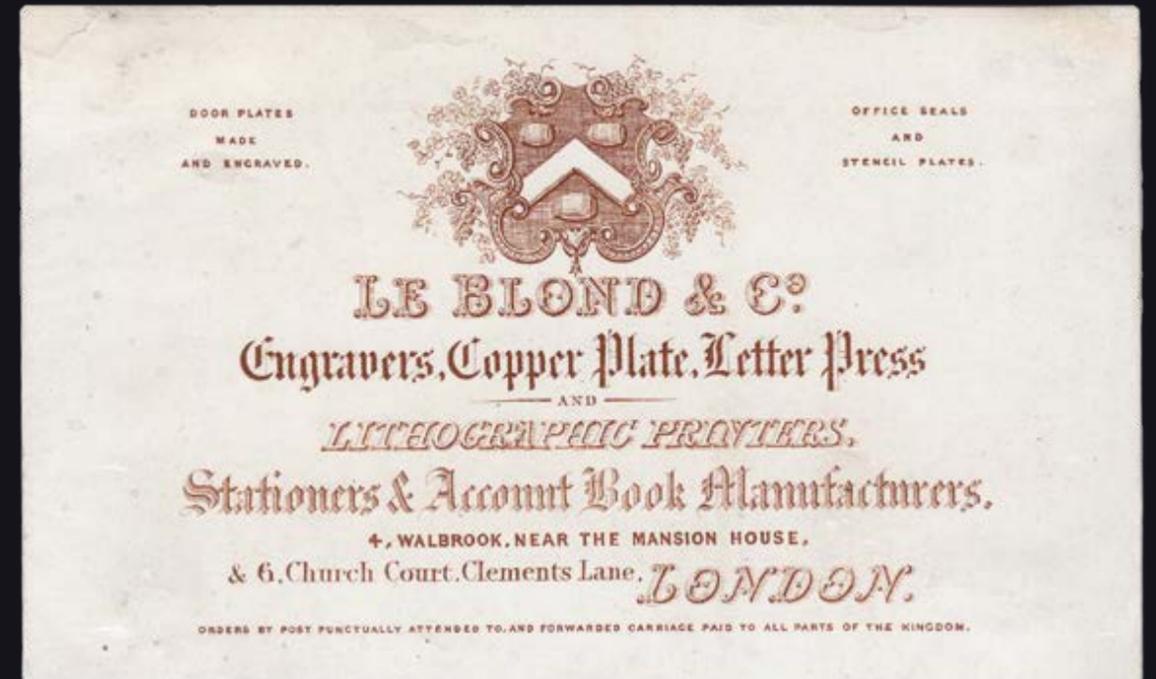
References

Courtney Lewis, 'The Le Blond book', London 1920

£1,250

Family lore holds that the Le Blonds were descended from James Christopher Le Blon, "the well-known figure who in the time of Hogarth was the first to print pictures in their natural and proper colours from a series of metal plates, which was the real origin of printing in colours by the three-colour process" (Courtney Lewis). It is therefore fitting that the Le Blond & Co., firm of printers, established by brothers Robert (1816-1863) and Abraham (1819-1894), in about 1840 in Walbrook, is now most often associated with the iconic "Baxter" print. George Baxter had obtained a patent for a process of printing in colours with woodblocks in 1836. In 1849, Le Blond became a licensee of the process, continuing to reissue prints by this method until 1868, when the proliferation of chromolithography, superseded it.

By 1847, the firm had moved to 24 Budge Row and Walbrook. In 1881 the business of Le Blond & Co. was moved to Carron House, 14 Upper Thames Street, London, with works at Kingston, Surrey. When it moved it borrowed money on debentures, under which, in 1894, a receiver was appointed, who sold off all the assets, the business itself being ultimately purchased, we believe, by Messrs. Fry and Barclay.



## A is for Angler

### 3 SNEATH, C[harles]

*C. Sneath, Fishing Rod & Tackle Maker*

Publication  
[London], No. 11 Compton Street,  
Clerkenwell, [c1839].

Description  
Engraved trade card.

Dimensions  
65 by 90mm. (2.5 by 3.5 inches).

£500

Trade card of Charles Sneath, who sold fishing rods and tackle during the mid-nineteenth century from 11 Compton Street, London. The simply card offers the purveyor's name and address, and is illustrated by an idyllic engraving of a fisherman casting his line into a large river or lake.

Thomas Holland's 'The British Angler's Manual' of 1839 and 1841 both list as one of the London manufacturers from whom "every material used in angling may be had in perfection". Two years later, in 1843, records show the death of a Charles Sneath in Clerkenwell.



## A is for Appraiser

### 4 LEGG, Robert

*Robert Legg Upholder, Appraiser & Undertaker ... Son of the late Rob.t Legg opposite Bloomsbury Market.*

Publication  
[London], at the Sign of ye Leg near Southampton Street in Holborn [from 1780]

Description  
Engraved trade card

Dimensions  
155 by 205mm. (6 by 8 inches).

References  
BM Heal 125.62

£2,000

Robert Legg, the elder, had founded the family undertaking business with his wife, Elizabeth, which flourished from 1707-1738, after which it was inherited by his son, Robert Legg, the younger.

This later Legg's elaborate trade card, featuring exotic Chinoiserie motifs, was engraved by Matthias Darly of Chandos Street, son of well-known engraver of satirical prints, Matthias/Matthew Darly (c1720-1775), who had worked with Chippendale during the 1750s.



## A is for Architect

### 5 OSGOOD, Benjamin; and John OSGOOD

*Benjamin & John Osgood Carpenters,... Perform all sorts of Carpenters Works; Survey and Measure Land, and all kinds of Work & draw Accurate Plans &c. They also furnish Funerals to any part of Gr:t Britain &c. NB A Convenient House for publick or private funerals.*

Publication  
[London], at the Rising Sun by London Stone in Cannon Street, [c1811-1820]

Description  
Etched trade card.

Dimensions  
160 by 195mm. (6.25 by 7.75 inches).

References  
BM Banks 89.24; Burgess, 'A Practical Essay on the Art of Flower Painting', 1811, p.32

£2,000

A superb scene elegantly displaying some of the fundamental arts and crafts of Regency architecture. The location of the Osgood workshop, by the London Stone, in Cannon Street, is a fitting one.



## A is for Art Supplier

6 **NEWMAN, James; and Giovanni VITALBA**

*Ja.s Newman Colourman & Pencil Maker*

Publication  
[London], Gerrard Street Soho, [24 January, 1794].

Description  
Stipple engraved trade card with contemporary colour wash

Dimensions  
190 by 150mm (7.5 by 6 inches).

References  
BM Banks 89.24; Burgess, 'A Practical Essay on the Art of Flower Painting', 1811, p.32

£1,200

First issue of this trade card, published by James Newman (c1757-1835), the founding father of James Newman Ltd, established his firm at Gerrard Street in 1784. It was still supplying artists from premises in Kensington High Street until 1959. The later issue (BM Heal 89.106) appeared in 1803 with Newman's address given as Soho Square. Designed for Newman by Giovanni Vitalba (1738-1816), an Italian artist, pupil of Bartolozzi, and living in London.

Described by the National Portrait Gallery as "one of the leading businesses of the late 18th, 19th and early 20th centuries. Early trade cards, dating to the period from 1785, establish James Newman as successor to Lawrence Smith of Princes St, who was possibly his grandfather. These trade cards specify his product range, including colours made by Reeves. Newman, or more probably his father, apparently also named James, is known to have been active as a 'pencil maker' from Princes St, Leicester Fields as early as 1774 when one of the artists exhibiting at the Society of Artists annual exhibition, the engraver, Monsieur Letteret, gave this as his address in the exhibition catalogue... James Newman was one of three businesses singled out in 1811 by the drawing master and flower and landscape painter, John Cart Burgess, as having brought watercolours to the greatest perfection, the other two being Reeves & Woodyer and Smith, Warner & Co. "In my opinion", Burgess wrote, "Mr Newman may justly claim a pre-eminence over all other colormen", singling out certain colours made by Newman as peculiarly excelling those of other manufacturers: Red Lake, Indian Red, finest Ultramarine, English Smalt ("never ground sufficiently fine for use, except by Mr. Newman"), Antwerp Blue, Gamboge, Indian Yellow, Constant White ("the only one that I have found durable"), Sepia and Vandyke Brown. In the same year, 1811, another commentator, Paul Sandby's biographer, while attributing the improvement in watercolours to John Middleton [see item XXXX], described them as "now brought to so great perfection by Reeves, Newman, and others".



## B is for Baker

### 7 HOGARTH, William; and Richard HAND

*Richard Hand The Oldest Original Chelsey Bunn Baker... NB Who has the Honour to Serve te Royal Family*

**Publication**  
[London], at the Kings Arms, at Chelsey Remov'd from ye Old Original Celsey Bunn-house 1718.

**Description**  
Engraved trade card.

**Dimensions**  
(sheet) 220 by 160mm. (8.75 by 6.25 inches);  
(plate) 175 by 130mm (7 by 5 inches).

**References**  
BM Heal 6.13

£2,500

Trade card for the Old Chelsea Bun House, where the famous Chelsea Bun was first baked and sold in its thousands.

At the turn of the eighteenth century, Richard Hand, the proprietor of the House, began to sell a bun made of rich, flavoured dough, rolled into a spiral, scattered with currants, brown sugar and butter, and finally glazed with syrup. This creation earned Hand the nickname 'Captain Bun', and would soon take on the name of the shop, becoming widely known as the Chelsea Bun within a matter of years. Indeed, in 1711, Jonathan Swift mentions the "Rrrrrrrrare Chelsea buns" in his journal.

For the next century, the Chelsea Bun retained its extraordinary popularity, receiving the patronage not only of local Londoners but also royalty; after the death of Richard Hand, his wife received five guineas from Queen Charlotte, who took her children to the Bun House! When Mrs Hand followed her husband, the business was taken over by their son, who increased the income made on baked goods by selling also butter to local customers. The Bun House later fell into the hands of his older brother, upon whose death in 1839 the bakery reverted to the Crown, there being no more Hands left to inherit it. Nonetheless, the Bun House went out with a bang, with *The Mirror* reporting that "he sold on last Good Friday, April 18th, 1839, upwards of 24,000 buns...".

Unfortunately, the original Bun House was knocked down, although another bakery was later built in its place and continued to sell the delicacy. The original building consisted of a single storey fronted by a portico. As described in 'The Gentleman's Magazine and Historical Chronicle' of 1839, "the colonnade extended over the foot pavement into the street, and afforded a tempting shelter and resting-place to the passenger to stop and refresh himself". It was situated on Jew's Row, by the Ranelagh Pleasure Gardens; in fact, when these gardens closed in 1804, the Bun House experienced a notable drop in business.

The present trade card seems to have been produced after Hand had been "Remov'd from ye Old Original Chelsey Bunn-house", and was the licensed operative at the Kings Arms, a pub dating back to Charles II, whose name and arms it bears to this day. Heal believes that the inscription beneath they royal crest attributing the engraving to the famous artist William Hogarth is a latter addition that is not to be trusted. The quality of the engraving, and particularly of the animals that flank the crest, certainly seem to fall short of Hogarth's standard.

Engraved by William Hogarth (1697-1764), the celebrated satirical artist and printmaker, and a number of series of engravings on moral subjects, including, most famously, 'The Harlot's Progress' (1732), and 'The Rake's Progress' (1735).



## B is for Beer Merchant

### 8 TERRY, Garnett

*Dorchester Beer, for Home Consumption & Exportation*

Publication  
[London], At the Vaults under the Coal Exchange, Billingsgate, [1770-1796]

Description  
Engraved trade card

Dimensions  
80 by 110mm (3.25 by 4.25 inches).

References  
The Heal collection holds a number of trade cards for Terry.

£450

A trade card advertising the availability of Dorchester beer at the Vaults under the Corn Exchange in Billingsgate, London.

Dorchester beer is described at length in 'The Complete English Brewer; or, the Whole art and mystery of brewing, etc' written by George Watkins and published in 1773:

"A peculiar fine kind of strong beer brewed in and about Dorchester has long been famous; and, has indeed deserved to be so. From being celebrated upon the spot, it has been sent into all parts of the kingdom; and is now one of the first beers in repute in England. There are some advantages on the place which tend to the excellence of this drink; and, from great practice, the brewers there, and thereabouts, having, a perfect knowledge of making it: but this kind of drink is not limited absolutely to the place. We shall teach the brewer how he may make it, any where; and, that in so exact a manner, that the palate of the Dorchester brewer himself should not find out the difference... Dorchester beer is a kind of strong malt-liquor, distinguished from all others by its briskness, softness, and pure taste. The ingredients of which it is made are the same with those of all other kinds of malt liquor; and therefore the peculiarity must be owing to the management."

However, by the time of E.N. Hayman's 'A Practical Treatise to Render the Art of Brewing More Easy', published in 1823, the popularity of Dorchester beer seems to have died down: "This beer was formerly much esteemed, but since the introduction of Windsor and Burton ales, its sale has become very limited, in all probability from the circumstance of pale, malt being, employed therein instead of amber". In 'A Treatise on the Art of Brewing' (1820), Friedrich Accum suggested that "Dorchester Beer is usually nothing else than Bottled Porter", Porter being a well-hopped, dark beer made with brown malt, which was developed early in the seventeenth century.

It is interesting that Accum specifies the bottled nature of Dorchester beer, especially at a time when bottled beer remained a luxury item for only the wealthy. High internal pressure required thick glass bottles, which were more expensive to manufacture, and as screw-top beer bottles were not invented until 1879, breweries also had to employ a multitude of workers to spend their days knocking in corks.

Although the present trade card does not mention bottles, it does advertise its beer as "for Home Consumption & Exportation", home consumption surely being more convenient from a bottle than a cask. Above the information is an illustration of the Coal Exchange building in Billingsgate, from the vaults beneath which Dorchester beer was sold. It is interesting that neither the purveyor's name nor the name of the business are given. Since Dorchester beer's popularity seems to have peaked around the turn of the nineteenth century, it is likely that the present trade card is from that period.



Engraved by Garnett Terry (1746-1817), of "Pater Noster Row", who operated from various premises there from 1770-1796. Described as a printmaker, map-engraver, banknote engraver, printer, jeweller and bookseller. He was apprenticed to William Weaver of the Tinplate Workers Company in 1761. He engraved seven maps for 'Taylor & Skinner's survey and maps of the roads of North Britain or Scotland' (1776); and also for them 'A map of the county of Louth' on four sheets (1778), the general map and most of the maps for 'Taylor and Skinner's maps of the roads of Ireland ...' (1778); Richard Cowl's, '... this plan of the borough of Plymouth ...' (1779); and for Paul Rapin de Thoyras 'The history of England' (1784-1789).

Terry testified as an expert witness in several Old Bailey trials for forgery, stating that he is "the engraver employed by the Governor and Company of the Bank of England, I engrave the plates for the one and two pound notes". "At his own expense he built a nonconformist meeting- place in Curtain Road, Shoreditch, where he preached for many years and to which he bequeathed over £6,000" (BM).

## B is for Bookbinder

### 9 GRIVES, J.

*J. Grives, Successor to the late Mr. Campbell Bookbinder and Stationer to their Majesty's & the Prince of Wales... Libraries repair'd in the neatest manner.*

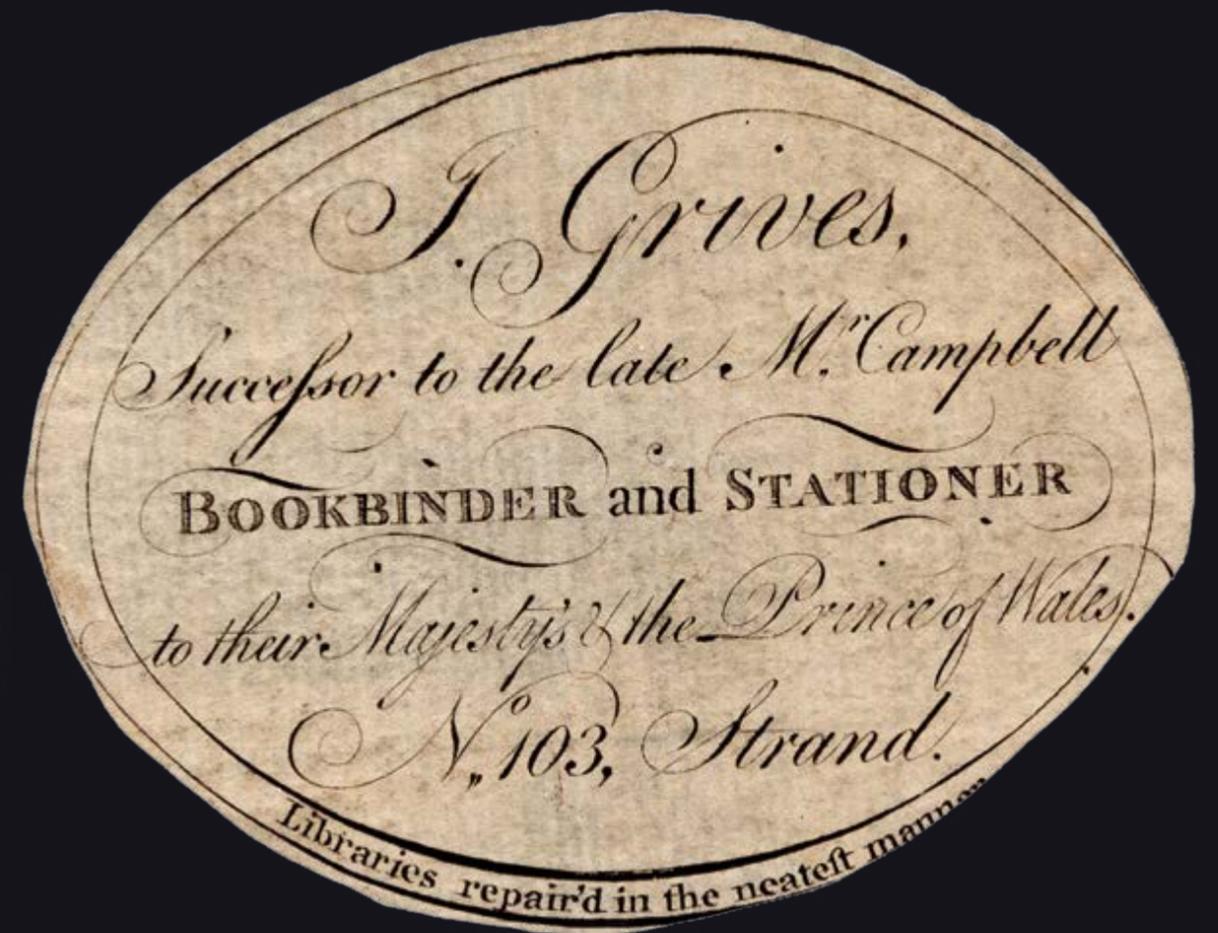
Publication  
[London], No. 103, Strand, [1787-1788]

Description  
Engraved booksellers label

Dimensions  
60 by 80mm. (2.25 by 3.25 inches).

£120

J. Grives published a number of topographical prints from their address in the Strand between 1787 and 1789. They also have the honour of being one of the very first vendors of the first issue of 'The Times' in January 1788.



## B is for Bookbinder

### 10 DEED, John Simpkin

*John S. Deed & Sons, Leather Manufacturers & Merchants, Morocco, Roan, Skiver, Calf, & Chamois Leather Dressers. Manufacturers of Sheep & Lamb Skin Wool Rugs, Cocoa Mats, Matting &c Curriers of Coach Harness & Shoe Leather.*

Publication  
London, W.C., Warehouse, 451, New Oxford Street, [after 1867].

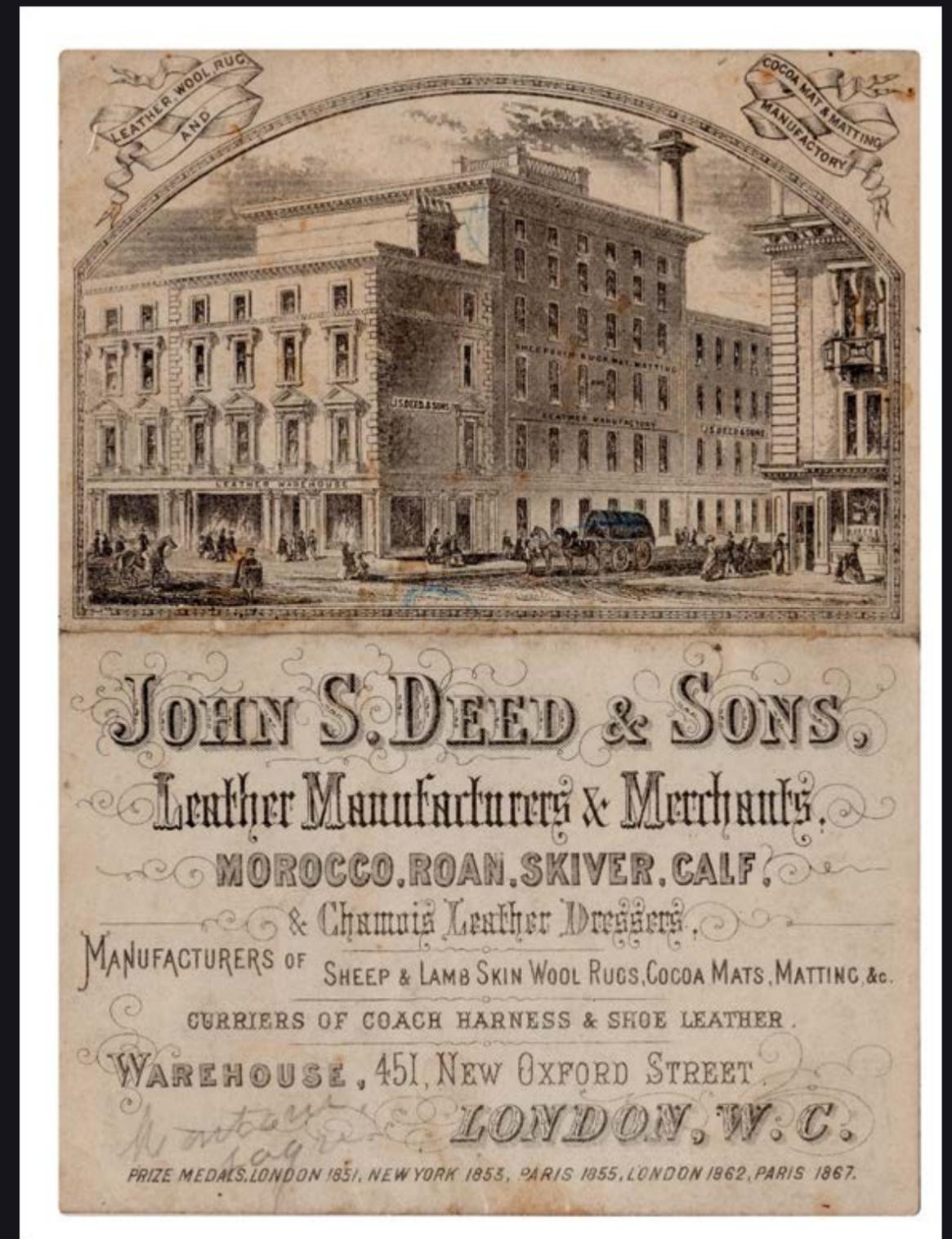
Description  
Lithographed trade card.

Dimensions  
155 by 115mm (6 by 4.5 inches).

£120

Winning "Prize Medals, London 1851, New York 1853, Paris 1855, London 1861, Paris 1867", John Simpkin Deed (c1809-1892) was the proprietor of a leather emporium at the corner of New Oxford and North Audley Streets. Deed is first recorded as a leatherseller by the Sun Fire Office in 1834, at 10 Little Newport Street. It appears that he later took his sons into partnership, operating John S. Deed & Sons from 451 New Oxford Street.

The present trade card, which was made in the later half of the nineteenth century, shows a vignette set at the Deed Warehouse, beneath which the many leather goods on offer are advertised. Upon his death in 1892, Deed was living in Finchley Road and had four servants in his employ; his heirs continued to operate the leather business from a different address on New Oxford Street. The company was listed as an exhibitor at the British Industries Fair as late as 1947.



## B is for Bookseller

11 GROENEWEGEN, Johannes; and  
Abraham Van der HOECK

*This Book is to be sold by J:  
Groenewegen & A: vander Hoeck*

Publication  
[London], in the Strand, [1715-1728]

Description  
Etched bookplate.

Dimensions  
130 by 80mm. (5 by 3.25 inches).

References  
BM Heal 17.59; Met 26.28.566; Swift,  
"Dutch Penetration of the London Market  
for Books c1690-1730", 1990

£150

Featuring a bust of Horace this bookplate was used by Groenewegen and Van der Hoeck from 1715 to 1728. Booksellers in the Strand, they also offered a series of fixed price book auctions in partnership with Pierre Gosse between 1721 and 1726. These were almost exclusively of composed of Continental books, shipped from Holland by Gosse. They had a reputation for deception and sharp dealing, marking up their book prices by at least one hundred times, and offering a "hotch-potch" selection of books, as if from a single eminent library. A contemporary description of the outfit, reported by Katherine Swift: "Mr. van Hoeck, a Dutch man, who Sell's Books in the Strand, brought to my Lord a small parcel of modern Manuscripts with a List & their lowest Prices; which proved so abominably wicked that he was sent away with them immediately; and without any part of the Animadversion which he deserved".



## B is for Bow Maker

### 12 BUCHANAN, James

*James Buchanan, Wholesale and Retail Archery Manufacturer, ... Importer of Spanish & Italian Yew, Flemish & German Bowstrings, &c.*

Publication  
London, 191, Piccadilly, [c1850-1860].

Description  
Engraved trade card.

Dimensions  
65 by 90mm (2.5 by 3.5 inches).

£485

Trade card for James Buchanan, one of the four most successful and renowned bow-makers of his day, the others being Thomas Waring, Thomas Alfred and Peter Muir. During the nineteenth century, archery became more widely-practiced as a form of social recreation, with upper-class women taking up bows in large numbers for the first time. Catering to the increased demand for materials, a number of manufacturers and merchants who had previously focused on umbrellas and fishing rods now turned to bows as a new and lucrative source of income.

Born in Scotland in 1809, Buchanan first appears in the records as a bow-maker in the London directories of 1850, active at his premises at 191 Piccadilly, as advertised on the present trade card. By 1860, he had relocated to 215 Piccadilly, and later changed the name of the business to Buchanan and Co Ltd, which was still active at The Archery Works, 15 Pall Mall in 1900. Due to the quality of his bows, which were always marked with "Buchanan of Picadilly" above the grip, Buchanan was granted a Royal Warrant as 'Archery Manufacturer to the Royal Family'.

The present trade card, which seems to be from early on in his career, while he was still operating from 191 Piccadilly, shows an engraving of a small group of archers. Two men and two women stand beside a practice target, from which they have upgraded to shooting live targets in the form of deer. In the background stands a turreted castle, pointing towards the sort of upper-class clients Buchanan was used to supplying.



## B is for Bread and Biscuit Baker

### 13 CHAPMAN, [Edward]

*Chapman Fancy Bread and Biscuit Baker, Pastry Cook &c. Cakes of all sorts Wholesale & Retail.*

Publication  
[London], Original Oakley Bun House Chelsea, [c1824-1836].

Description  
Engraved trade card.

Dimensions  
70 by 90mm. (2.75 by 3.5 inches).

References  
BM Heal 6.8

£350

Trade card for Edward Chapman, proprietor of the Old Chelsea Bun House. Chapman is listed in various documents as proprietor of the Chelsea Bun House between 1824 and 1836; presumably he worked alongside or on behalf of the final member of the original Hand family. To judge by the list of baked goods provided on the present trade card, the Bun House offered far more than its signature delicacy. The card displays the bakery's distinctive shop-front, which Heal notes stood on what is now "the site of No.52 Pimlico Road".



## B is for Breeches Maker

### 14 ROGERS, William

*William Rogers, Breeches Maker.*

Publication

London, at the Sign of the Breeches, No 17, in Hanway-Street, Opposite to the West End of Great-Russel-Street, Bloomsbury, [c1780s].

Description

Engraved trade card.

Dimensions

185 by 205mm. (7.25 by 8 inches).

References

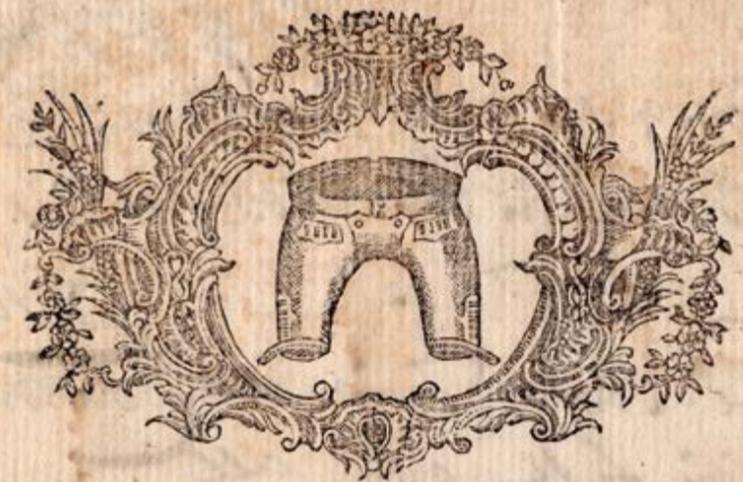
BM Heal 21.28

£650

Circulating in the early 1780s, judging by the bills founds written on other examples, the present trade card advertises the services of William Rogers, a breeches maker of Bloomsbury. It announces that he "Makes Buck and Doe Skin Breeches: Likewise Black and Cloth Colours, at reasonable Rates. All Orders will be carefully observed, and will wait on those who please to favour him with their Commands, (by Letter or Message) to any Part of London. N.B. Breeches cleaned and mended. No Business transacted on Sundays."

Above the text is an apt illustration of a pair of breeches, reflecting Rogers' shop sign, although the engraving does not make it any clearer whether Rogers produced breeches specifically designed and manufactured for equestrian activities, or for the formal style of dress favoured by eighteenth century gentlemen. Another trade card from 1791 advertises that Rogers was then working in partnership with a Cawkwell at the same premises at 17 Hanway Street, and in 1793, 'Wakefield's Merchant and Tradesman's General Directory for London' likewise lists them both at this address.

Rogers also appears to have been a key member of an active evangelical society, at least during the last decades of his life: "after he had retired from business, [he] spent a great part of his time in promoting the welfare of the society. He finished his labours and life Jan. 4, 1797".



WILLIAM ROGERS,  
BREECHES MAKER,

AT THE

Sign of the Breeches, N<sup>o</sup> 17, in Hanway-Street,  
Opposite to the West End of Great-Ruffel-Street,  
BLOOMSBURY, LONDON;

**M**AKES Buck and Doe Skin Breeches :  
Likewise Black and Cloth Colours, at rea-  
sonable Rates.

All Orders will be carefully observed, and will wait on those  
who please to favour him with their Commands, (by Letter or  
Message) to any Part of LONDON.

N. B. Breeches cleaned and mended.

†† No Business transacted on SUNDAYS.

## B is for Brushmaker

### 15 GRANT, John

*Brush Maker And late partner with Mr John Thomas deceas'd, Son of the late Mrs Ann Pitham... Makes and sells all sorts of Ship & House Brushes, Brooms, Mops & Hair Sives; all Orders in the Brush-making trade in the cheapest and best Manner, as in Mr. Pitham's time, and punctually comply'd with. Likewise all sorts of Goods in the Turnery Way. Howard's Masheen and Ball; and the Strongest and Best of Shoe-makers & Harness-makers hairs. Painters Brushes & Tools for Country, Town & Exportation. N.B. The most ready Money for good Bees Wax, Hogs Hair & Horse Hair.*

#### Publication

London, London Bridge, At the Four Brushes, the Corner of the Square, [1751-59].

#### Description

Engraved trade card.

#### Dimensions

180 by 140mm (7 by 5.5 inches).

#### References

BM Heal, 24.7

£1,000

John Grant was active at premises beside London Bridge from 1851 to 1859, after which point he moved to Leadenhall Street, keeping his recognisable sign of the Four Brushes. At his shop, Grant produced and sold various domestic items, specialising in brushes and brooms. Despite seeming rather mundane objects, an immense amount of time and skill went into creating brushes before the invention of industrial glue. Made by passing bunches of bristles through small holes and then binding them with wire, brushmaking was a consuming task in Grant's day, with a single hairbrush taking around one day to "draw".

Grant's trade card is surmounted by an illustration of his shop sign, with the copious text beneath surrounded by an ornate framework made up of decorative motifs and the tools of the trade. The text establishes Grant's authority in the realm of brushmaking by describing him as "late partner with Mr John Thomas deceas'd, Son of the late Mrs Ann Pitham" and assuring potential customers that Grant continues to operate "in the cheapest and best Manner, as in Mr. Pitham's time". Although little evidence of their businesses remains, it is clear that Ann Pitham and her son must have been well-established brushmakers themselves. Grant's card also advertises the availability of "Bees Wax, Hogs Hair & Horse Hair" and "all sorts of Goods in the Turnery Way" at the Four Brushes.



## C is for Carriage Supplier

### 16 BRAWN, Thomas

*Gentlemen and Ladies may be accommodated at the least Notice with near Four wheel'd Post Chaises and good Horses,...*  
by their most Humble Serv.t  
Thomas Brawn.

Publication  
[London], at the Plough Inn, in Princes Street, Leicester Fields,

Description  
Engraved trade card.

Dimensions  
150 by 110mm. (6 by 4.25 inches).

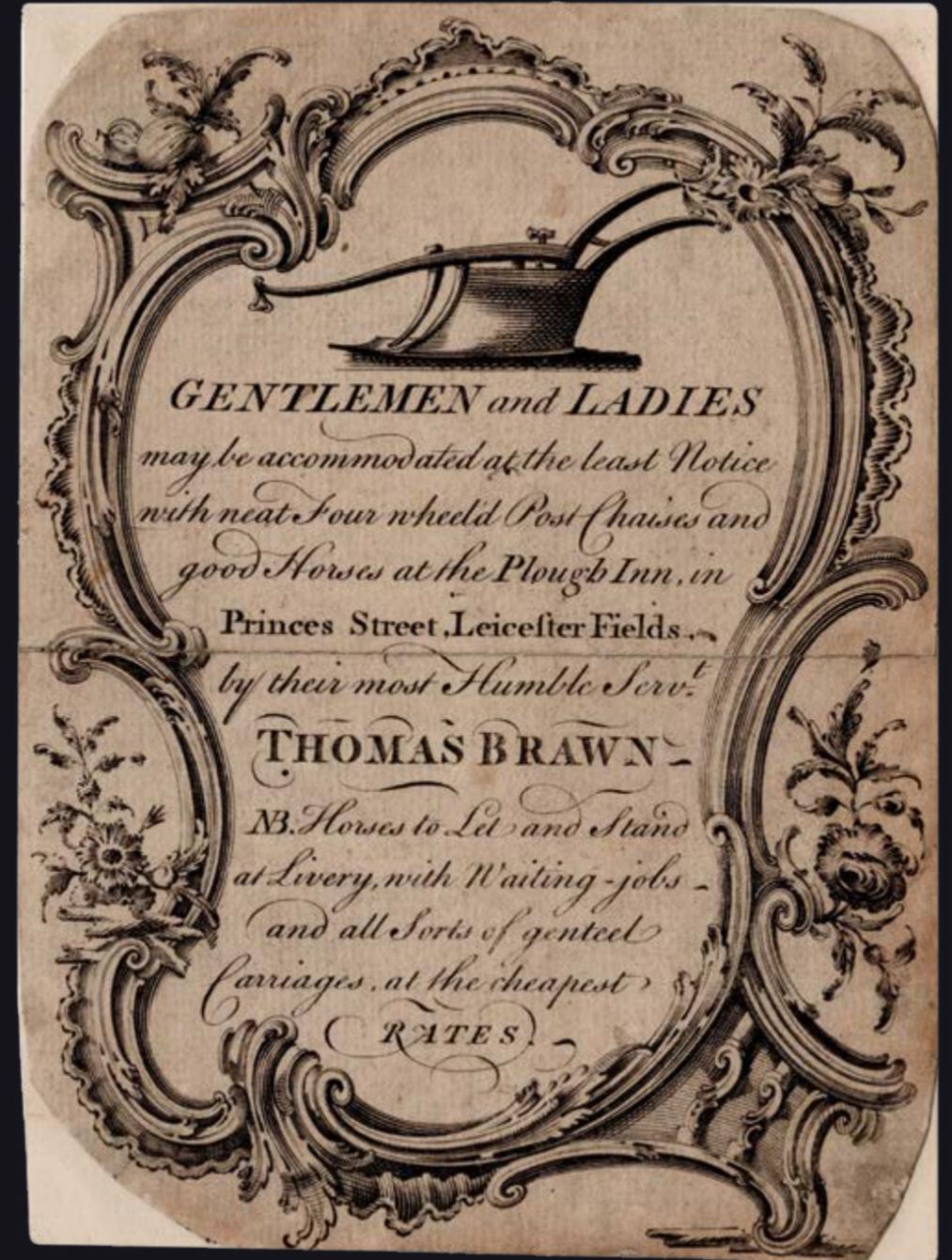
References  
BM Heal I.89

£450

An early form of hackney coach was available to hire in London at the turn of the seventeenth century, and by the mid-century, the huge growth in the carriage market led to new traffic regulations and improvements to roads and buildings within London. During the seventeenth and eighteenth centuries, carriages and communications underwent numerous developments; in 1743 John Trull, an English artillery officer, obtained the first patent for the renting of travelling carriages throughout Britain. A number of enterprising men soon followed in his footsteps.

In January 1755, 'The Whitehall Evening Post, or London Intelligencer' contained an advertisement for four men who could "supply Gentlemen with Post-Chaises at Sixpence, and four-wheel Chaises at Ninepence per Mile, vix, from London". The first to be named in Thomas Brawn, of the Plough Inn on Princes Street. It may be the same Thomas Brawn whose registration to vote was rejected in 1784, on the grounds that he did not own enough land.

Brawn's trade card advertises that in addition to four-wheeled post chaises, he also offers "Horses To Let and Stand at livery, with Waiting-jobs and all Sorts of genteel Carriages, at the cheapest Rates". The text is framed with an elaborate border and surmounted by an illustration of a plough, in reference to his premises at the Plough Inn.



## C is for Carver

- 17 ALKEN, Henry; Samuel Williams FULLER; and Joseph Carr FULLER

*S & J. Fuller, Carvers, Gilders, & Picture Frame Makers... Publishers of the greatest variety of Sporting Prints, & rudimental Works on the Art of Drawing*

Publication  
London, 34 Rathbone Place, [c1821-1822]

Description  
Lithographed trade card

Dimensions  
140 by 165mm (5.5 by 6.5 inches).

£600

The image is a hopeless hunting scene after Henry Thomas Alken (1785-1851), from the 'The Right Sort' series, published by the Fullers in 1821-1822. Alken's first sporting prints were published in 1813, but he hit his stride in about 1816 when he published his best-selling 'The Beauties and Defects in the Figure of the Horse Comparatively Delineated', after which he was positively prolific, issuing many series of hunting sketches by publishers including the Fullers, Thomas McLean, and Rudolph Ackermann.

Self-advertised elsewhere as: "Printsellers and publishers, stationers, artists' colourmen, playing-card makers", the partnership of Samuel Williams Fuller (c1777-1857) and Joseph Carr Fuller (c1782-1863) was established by 1809 when it operated from the "Temple of Fancy" at 34 Rathbone Place, as here. Their partnership was dissolved in 1854, and in 1862, their "Extensive, Interesting, and Valuable Collection of Modern Engravings, and Illustrated Books, principally the Stock of Messrs. Fuller (sold in consequence of the retirement of the senior partner)", was auctioned by Southgate and Barrett.



## C is for Cheesemonger

### 18 WILSON, R[obert]

*Stilton Cheddar & Fancy Cheese of superior Quality. R. Wilson, Purveyor to their Majesties.*

Publication

London, No. 153 Regent Street, near Burlington Street, [c1822-1843].

Description

Trade card engraved by François Pierre Fargues.

Dimensions

65 by 90mm (2.5 by 3.5 inches).

£200

Trade card for Robert Wilson, a cheesemonger who claims to have sold “fancy cheese” to “their Majesties”, which could refer to either George III, George IV, William IV or Victoria, so many monarchs did his career span.

'Johnstone's London Commercial Guide and Street Directory' (1818) and 'Kent's Original London Directory' (1823) list Robert Wilson at 42 Castle Street, Oxford Street. 'Robson's Street Directory' of 1832 and 'Pigot & co.'s Directory of London and Its Suburbs' of 1839 have him Robert Wilson as active at 153 Regents Street, and a few years later 'The Post Office London Directory' (1843) put him at 11 Vigo Street, Regents Street. In 1855, the 'History, Topography, and Directory of Northumberland' a list Robert Wilson & Co at 8 Ravensworth, suggesting he may have moved out of London during the intervening years. 'Miscellanea Genealogica Et Heraldica' of 1888 list a cheesemonger named William Wilson in London, but whether this refers to Wilson's son or other relative, or is simply another cheesemonger with the same name, is not clear.

Topped with the royal crest in reference to his most important clients, Wilson's trade card advertises a selection of the delicacies available at his shop, including “stilton cheddar & fancy cheese”, “a great choice of Yorkshire and Westmoreland Hams” and “fresh and Epping butter daily”. According to Josiah Twamley in 'Essays on The Management of the Dairy' (1816), “some counties or districts are particularly celebrated for the excellent quality of their butter. The Epping butter is most highly esteemed in London and its neighbourhood; great part of it is made from cows, which feed during the summer months, in Epping Forest, where the leaves and shrubby plants are understood greatly to contribute to its superior flavour”.



## C is for Chemist

19 **SIDALL, [Richard]; [David] SWANN; and Robert CLEE**

Siddall and Swann, Chymist's... Make and Sell all manner of Chymical and Galenical Medicinals, with all sorts of Druggs; Wholesale & Retail, at very Reasonable Rates. NB. The Elixir for the Asthma as also for the Gout and Rheumatism.

Publication  
[London], at the Golden Head in Panton Street near the Hay-Market, [c1750-1785].

Description  
Engraved trade card.

Dimensions  
245 by 185mm (9.75 by 7.25 inches).

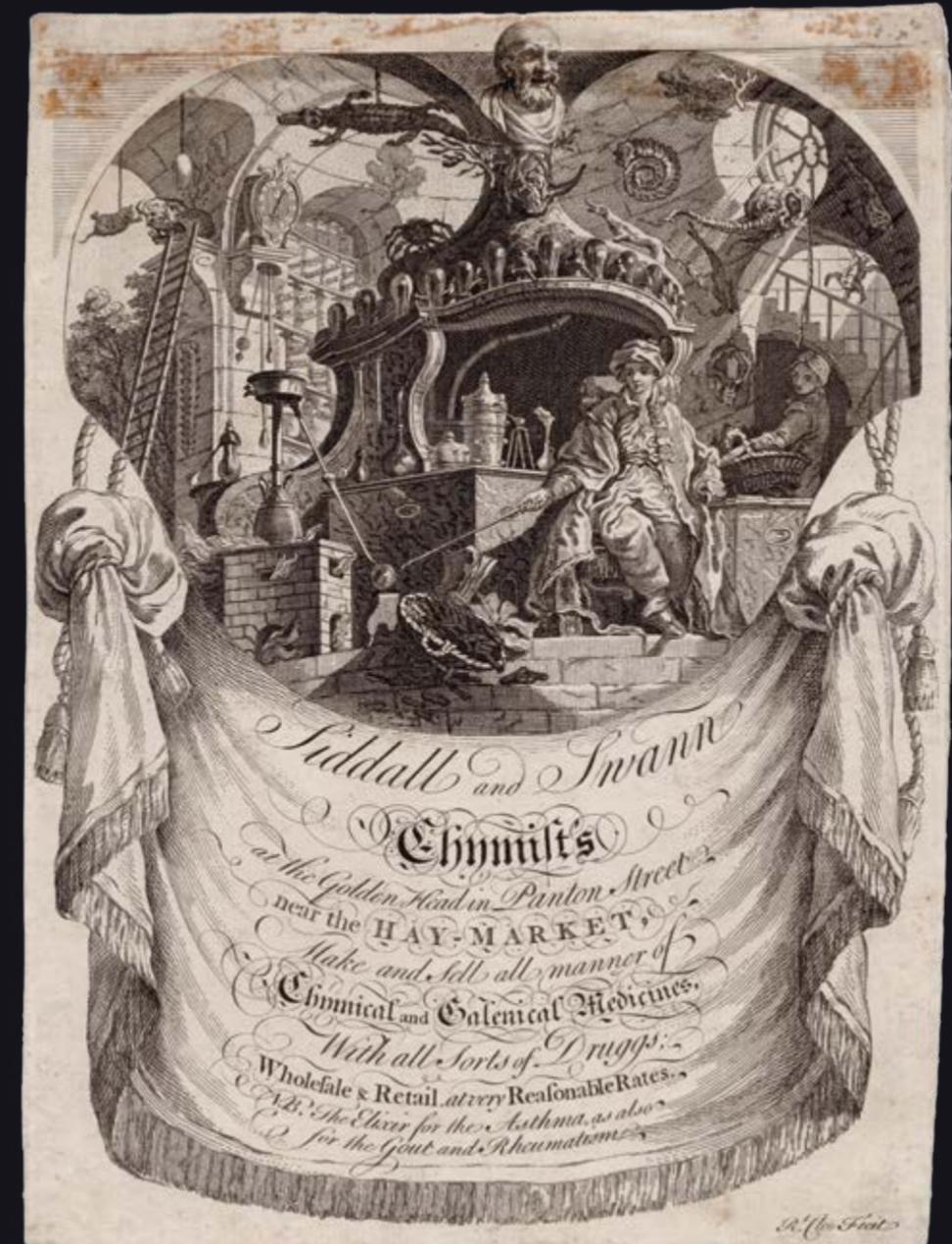
References  
BM Heal 35.64

£3,000

Based at the Golden Head in Panton Street, Richard Siddall was a chemist and druggist, sometimes partnered with David Swann, during an interesting period of medical history. The mid-eighteenth century saw significant progress, as doctors were increasingly trained in the scientific method and hospitals made more professional, but there was still a great deal unknown about the anatomy and its processes, bacteria, infection and the nature of diseases. Those who fell ill still relied on remedies with little basis in scientific fact, such as “the elixir for the asthma, as also for the gout and rheumatism” advertised by Siddall and Swann.

The image on the trade card also indicates that the chemists may have continued some of the alchemical processes historically used in medicine. The two men shown, perhaps intended to represent Siddall and Swann themselves, work in flowing robes and turbans with a definite sense of the exotic and mysterious about them, melting and distilling substances in brick furnaces, with alembic vessels scattered about their workspace. Although alchemy had become distinct from chemistry by the mid-eighteenth century, and alchemists were widely regarded as quacks, Siddall and Swann seem to have embraced its enigmatic appeal. Other exotic objects appear at the apothecary, including a crocodile, an elephant head, a rhinoceros head, a crab, coral, fish and shells. The entire scene is surmounted by a bust of the ancient doctor, Galen; the text below advertises that among their goods for sale are a range of “Galenical Medicines”.

The image is actually based on a painting by Jacques de Lajoue called 'La Pharmacie' which he painted for the Duc de Picquigny in 1735. Just three years later it was replicated in print in London by an engraver named Charles Nicolas Cochin, but the present card was engraved by Robert Clee, also of Pantan Street, whose career spanned the mid-eighteenth century. Clee was well-connected and produced trade cards for a number of traders in the same area of London as Siddall and Swann.



## C is for Chocolatier

20 [ANONYMOUS]

*Magasin de Bonbons, Chocolats, Confitures, Sirops et Liqueurs de toutes especes, Boites à dragés pour Baptêmes et Mariages, ainsi que les objets d'etrennes.*

Publication  
[Paris, nineteenth century].

Description  
Engraved trade card.

Dimensions  
(diameter) 160mm (6.25 inches).

£600

The present print appears to be not a trade card but a product label, similar in design and shape to many of those found on food products in nineteenth century France. There is a blank rectangle where the contents of the package could be written by hand, and beneath this is a sentence clarifying that the goods come from a “sweet, chocolate, jam, syrup and liqueur shop” (trans.). It also advertises that they can provide such delights for celebrations including baptisms and marriage. Indeed the image at the centre of the print appears to show a newly married couple leaving the church, both elaborately dressed and attended by a small boy and bridesmaid. The whole label is surrounded by a decorative floral frame.



## C is for Clogg Maker

### 21 BERRY, Tho[ma]s

*All sorts of fine leather clogs.  
Tho:s Berry... Selleth All sorts  
of Fine Leather fine Leather  
Patterns Corke Cloggs for Ladies  
all Sorts of Cloggs for Gentlemen  
and all other sorts of Cloggs and  
Patterns Likewise All sorts of  
Leather Cloggs for Children Sold  
by whole Sale or Retaile*

Publication  
[London], at the Pattern & Crowne under  
St. Dunstons Church in Fleet Street,  
[c1799].

Description  
Engraved trade card.

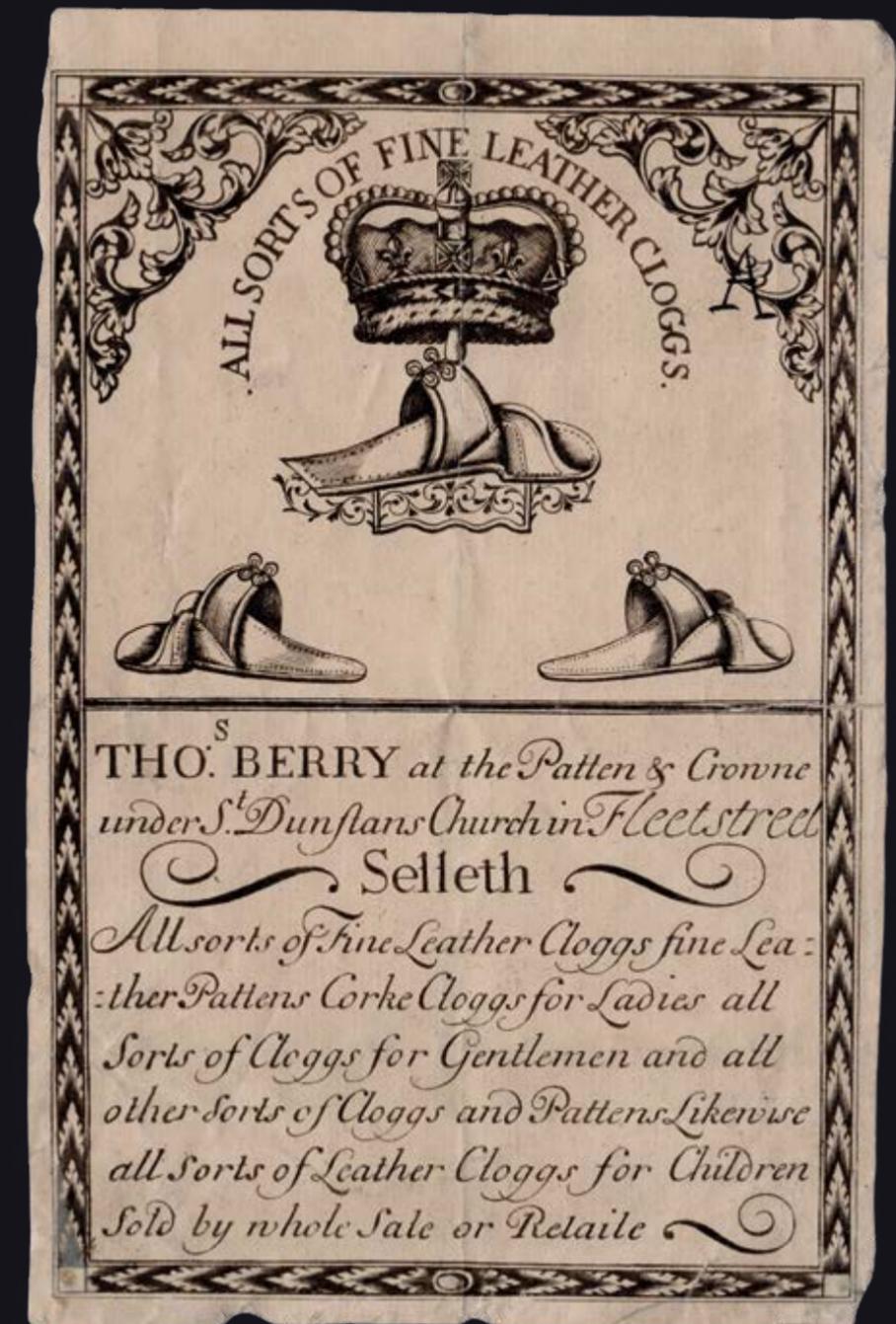
Dimensions  
170 by 115mm (6.75 by 4.5 inches).

References  
BM Heal 18.7

£1,600

Trade card for Thomas Berry, a shoemaker who was active on Fleet Street selling "all sorts of fine leather clogs". Given that he uses a sign, the "pattern and crown", rather than a number to locate his address suggests that the card was produced in the latter half of the eighteenth century. The London Gazette of 1808, however, listed a Thomas Berry of Fleet-street as a "man's mercer", that is, a supplier of fine cloth and tailor's goods, although it is not clear whether this is the same merchant as the clog dealer.

Illustrating the trade card are images of three fine leather clogs, the central with a greatly elaborate design on the sole and surmounted by a crown. This may signify that Berry supplied his leather goods to the royal family. The images and text are framed by a decorative border.



## C is for Cobbler

22 HAMMOND, C[harles] C.  
Hammond.

*Ladies' & Gentlemen's Boot & Shoe Maker... Repairs neatly executed.*

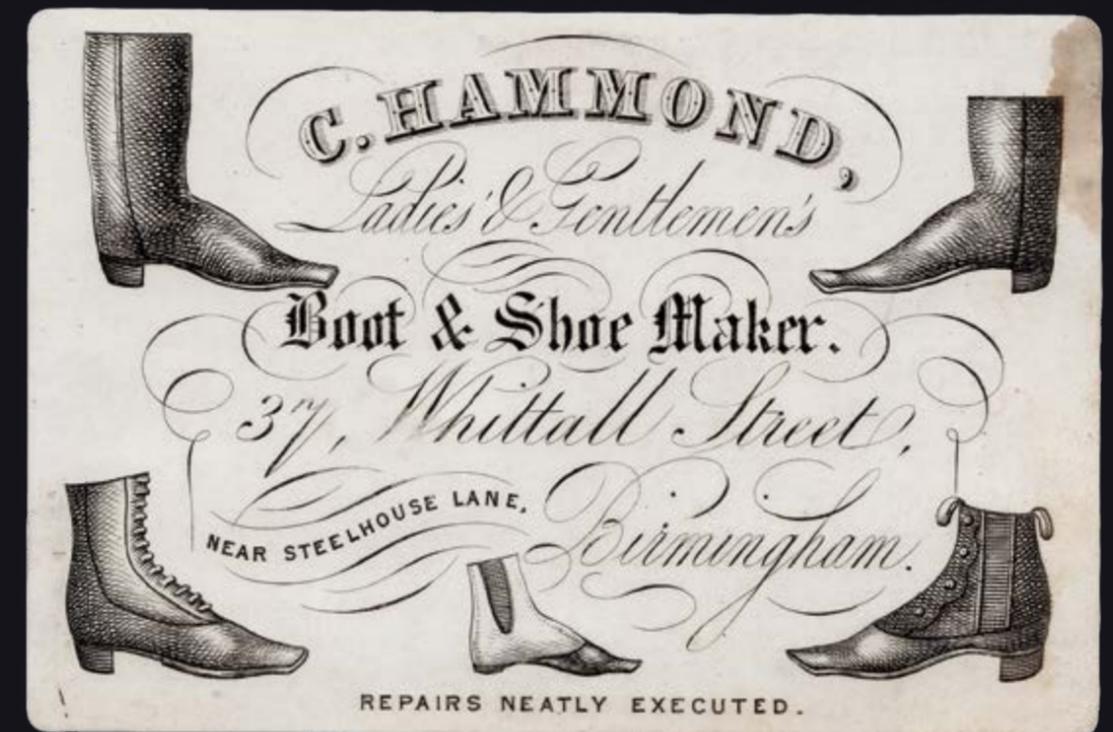
Publication  
Birmingham, 37, Whittall Street, Near Steelhouse Lane, [c1858].

Description  
Engraved trade card.

Dimensions  
65 by 90mm (2.5 by 3.5 inches).

£300

Trade card for Charles Hammond, a cobbler active in Birmingham during the mid-nineteenth century. Hammond is listed in 'General and commercial directory of the borough of Birmingham' of 1858 as operating at the address listed on the card, 37 Whittall Street, but there are otherwise very few records of his activity. The card is aptly decorated with engraved illustrations of both men and women's boots, which Hammond made, sold and repaired.



## C is for Coffin Maker

### 23 LOW, Robert

*Robert Low Junr. Coffin Maker, Coffin Plate Chaser & Undertaker, ... Furnishes Funerals in the most Compleat manner, Also supplies the Trade with every requisite for that purpose on the most reasonable Terms.*

Publication  
London, No. 3 Castle Street, Leicester Fields, [c1770-1789].

Description  
Engraved trade card

Dimensions  
80 by 125mm. (3.25 by 5 inches).

£450

Trade card for Robert Low, an undertaker who operated from his premises at Castle Street near Leicester Square. Low not only made and sold coffins to individuals, but also supplied other undertakers with all the tools of the trade. The information about his services and location is framed by a selection of illustrations: standing either side of the notice are two guards; certain items pertinent to the trade, such as candlesticks and gloves, are found above and below; and along the upper and lower edges are a number of flags, banners, and heraldic crests.

The period of Low's activity is not clear, as the present trade card proves difficult to date with much precision. In 1790, 1798, 1810, and 1822, the records of the Sun Fire Office list other occupants trading from 3 Castle Street, and a House of Lords report from 1844 noted that the address was home to a "Gaming House entered by the Police" on August 2, 1842. The name of the engraver found along the lower edge, however, does provide a clue. William Darling was active at Newport Street from 1770 to 1789; he later entered Islington asylum, where he was the subject of an "inquisition into lunacy, into his state of mind and his property". We can therefore say that Low's undertaking business was active at some point during the 1770s and 1780s, if not before and/or after as well. Indeed, the fact that he specifies that he is "Robert Low Junr." on his trade card indicates that his namesake father may have been an undertaker too.

Engraved by William Darling (1737-1799), who was apprenticed to Matthew Darly in 1752. "Darling resided in an Islington madhouse from at least 31 May 1788, when he was described as 'formerly engraver of Newport Street' and was the subject of 'a commission and inquisition into lunacy, into his state of mind and his property' (National Archives, C211/7/D54). William Darling was probably suffering from dementia by this stage but he had been well enough to make a will dated 26 July 1787 in which he left virtually everything to his wife Mary and bequeathed a mourning ring to his erstwhile apprentice James Mackey [sic] for 'his diligent and faithful service'... the partnership with John Peter Thompson, trading as Darling & Thompson, was made by Darling's wife Mary. 'He was a gross fat man and very funny'" (Nigel Tattersfield for British Museum). A number of trade cards engraved by Darling are held in the British Museum collection, although not this one.



## C is for Colour-man

### 24 DRAKE, Nathaniel

*Nathan Drake Color-man, ... Sells all sorts of Colours, Wholesale & Retail, As Indico's [sic], Smalts, Water Colours in Shells, & Liquids, Crayons, fine Pictures, & other Varnishes, lacquers, Gold & Silver Sice, Silver & other Mettals, in Powder, also Pallets, Pencils, Tools, & fine Prim'd Cloths, together with Poland, & Common Starch &c. at the most Reasonable Rates.*

**Publication**  
London, at the White Lyon in James Street, Covent Garden, near Long Acre. [c1750-1762]

**Description**  
Engraved trade card

**Dimensions**  
165 by 115mm. (6.5 by 4.5 inches).

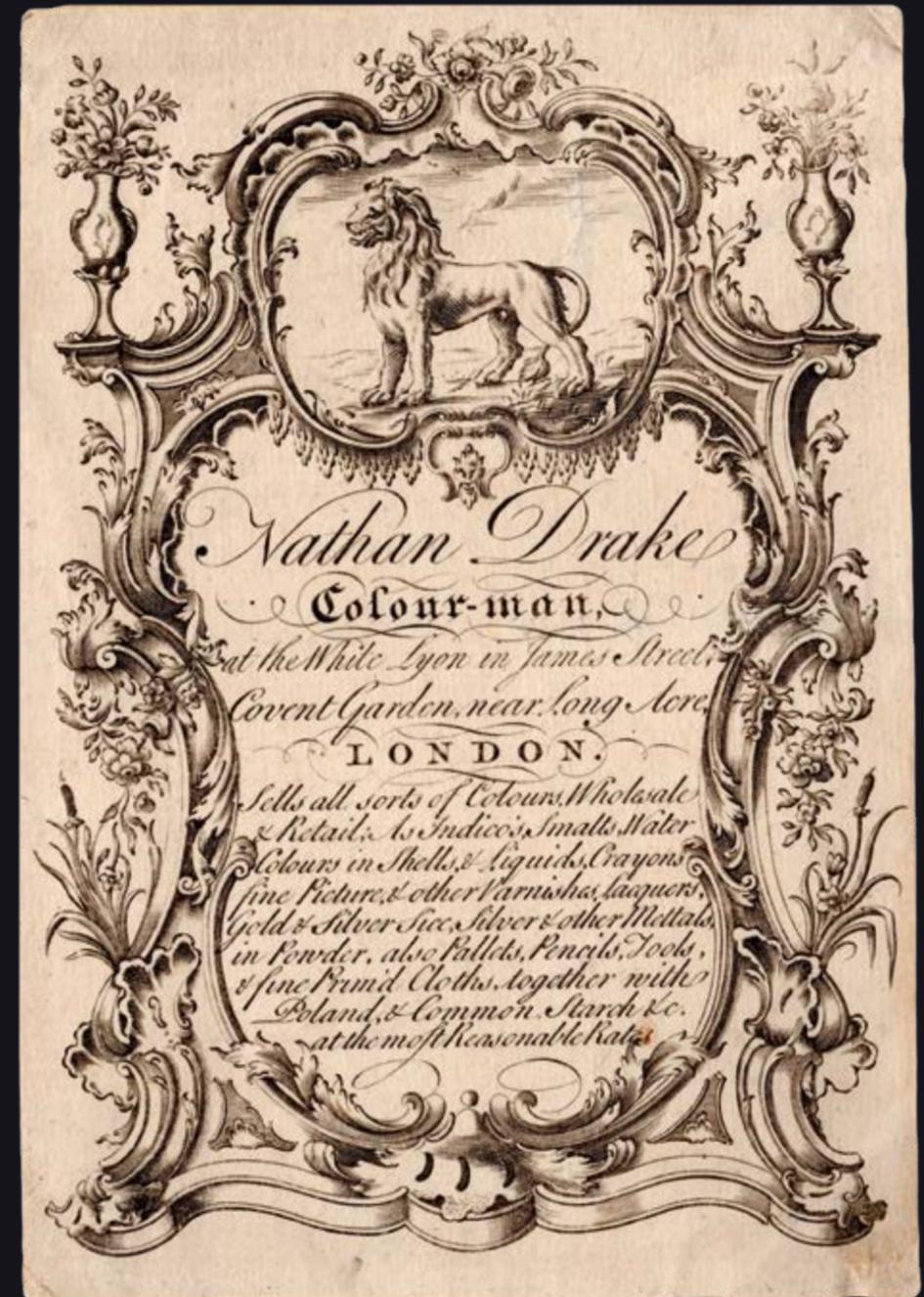
**References**  
BM Heal 89.52; Lewis Walpole Library, 66 726 T675

£2,250

This elaborate trade card in the finest rococo style, advertises Drake's services from his first, "White Lyon" address, where he was established from 1750. He later succeeded Robert Keating (fl 1749-1758), also a "colour-man", at the "White Hart in Long Acre", ie number 52, in about 1763. The London Directory for 1777 records him still at this address.

Nathaniel Drake (1727-87), also known as Nathan Drake, was arguably the leading artists' colourman in London, from the 1750s to the 1780s. He was a cousin of the York painter of the same name, Nathan Drake (1726-78).

Shortly before his death, "Nathan Drake was bequeathed £100 by Redmond Simpson, musician and portrait collector. In his own will, made 17 January and proved 12 March 1787, Nathan Drake left a life interest in much of his estate to his wife, Jane, and then to his son Richard. He specifically permitted his wife to carry on his trade as colourman, which she may have done for a period since directory listings continue until 1790. A sale was advertised in March 1788 of his household furniture, plate, linen, china, pictures, prints and books (but not his stock-in-trade), to take place on his premises at 52 Long Acre. His wife died the following year. The York painter, Nathan Drake, is said to have given Drake's Long Acre premises as his contact address in the 1771 Society of Artists catalogue, but this does not tally with the copy of this catalogue in the National Portrait Gallery library. Nor can the 'Mr Drake', who exhibited at the Free Society in 1783, using Vine St as his address, be linked with the artists' colourman" (National Portrait Gallery online).



## C is for Confectioner

### 25 GREATWOOD, John

*John Greatwood, Confectioner,  
Fruiterer, &c.*

Publication  
Birmingham, No. 26 New Street, [c1845].

Description  
Engraved trade card

Dimensions  
90 by 120mm (3.5 by 4.75 inches).

£400

In *The Citizen* of 1845, John Greatwood is listed as a confectioner, while 'Slater's National Commercial Directory' (1846) describes him as a fruiterer, both recording his address as 26 New Street. *The Citizen* in fact lists Greatwood as the Birmingham supplier of "Howqua's mixture", "an Admixture of 40 Rare Black Teas" produced by one Captain Pidding. Other delights advertised on his trade card include "rich bride cakes", "fine seven year old venison", "soups &c", "pines mellons grapes," "ices &c" and indeed "every article of confectionary wholesale & retail". In addition to these goods for sale, Greatwood also supplied "rouths & balls".

The card is lavishly decorated with illustrations of the abundant wares available at Number 26. Atop the plinth is a platter overflowing with fruits, flanked on either side by pineapples standing in tall dishes. A stand of cakes and grape vines are also featured, in addition to a range of dead animals such as rabbit, pheasant and deer, the latter presumably the "fine seven year old venison". Beneath the platter of fruit is a Latin motto reading "labore et honore" ("with hard work and honour").

Engraved by Joseph Joesbury (1795-1858), a successful and prolific local Birmingham engraver, whose sons succeeded him in his business.



## C is for Curator

26 COX, James; F. BARTOLOZZI;  
and B. REBECCA

*Mr. Cox's Museum.*

Publication  
[London], 1772

Description  
Engraved trade card

Dimensions  
90 by 135mm (3.5 by 5.25 inches).

References  
BM Banks 67.37; O'Donoghue, 'Catalogue of Engraved British Portraits preserved in the Department of Prints and Drawings in the British Museum', 25

£600

James Cox, London jeweler, watchmaker and manufacturer of "expensive automata that had a great vogue in China. Opened a museum of his productions in Spring Gardens in early 1770s. Whole contents disposed of by lottery in 1774 (for which a printed prospectus was issued)" (BM). His elegant trade card, depicting putti and divine muses, engraved by Francesco Bartolozzi (1727-1815) after a drawing by Biagio Rebecca (1735-1784) coincides with the opening of his museum in February of 1772

A trade card in the Heal Collection (Heal 67.99) advertises "James Cox, Goldsmith at the Golden Urn, in Racquet Court, Fleet Street, London. Makes Great Variety of Curious Work in Gold, Silver, and other Mettals [sic]: Also in Amber, Pearl, Tortoiseshell [sic] and Curious Stones. N.B. Buys Gold, Silver, curious Stones, Amber, Jewels and Curiosities".

Cox is best known for his extravagant musical clocks, made under the supervision of John Joseph Merlin (1735-1803), his chief craftsman, and his Museum. "The possibility of a lottery may already have been in Cox's mind in February 1772, when he opened his museum in the lavishly refurbished Great Exhibition room in Spring Gardens, Charing Cross, in central London. The museum had originally been planned as a way of publicizing articles destined for export, and was on a grand scale, including twenty-two spectacular automata ranging from 9 feet to 16 feet high. In spite of the substantial entry fee of half a guinea, the museum immediately became one of London's fashionable sights. Dr Johnson recommended it to Boswell soon after it opened: 'For power of mechanism and splendour of show', Johnson told him, it 'was a very fine exhibition' (Altick, 69). Boswell agreed, though some visitors regretted the lack of 'utility': in *Evelina* (1778) Fanny Burney's heroine observed that the museum was 'very astonishing, and very superb; yet, it afforded me but little pleasure, for it is a mere show, though a wonderful one' (ibid., 70). In spite of its popular success the museum could not resolve Cox's financial difficulties and after a year he petitioned parliament for permission to dispose of its contents by lottery" (Roger Smith for DNB).

Heal writes: "Some account of Cox's Museum is given in MacMichaels 'Charing Cross' pp.26 & 291. In 1781 the Museum was in Spring Gardens. Later this gallery was Wigley's Auction Rooms. The contents of Cox's Museum in Spring Gardens were dispersed in a Lottery in 1773. An elaborate catalogue or 'Inventory' of 45 pages was issued describing all the lots in great detail. A transcript of this catalogue is on the back of this mount. James Cox carried on a jeweller's business at No.103, Shoe Lane 1757-1777".

Few of the more opulent automata made by Cox's workshop survive, but they include the elaborate Swan now in the Bowes Museum, and the Peacock clock in the Hermitage Museum, St Petersburg.

Bartolozzi, renowned Italian engraver and etcher, who worked in London from 1764. He was a founder member of RA in 1768, and purchased a large house in Waltham Green, North End, Fulham in 1780 where he set up an engraving factory of pupils and employees. In 1802 he fled to Lisbon in financial distress, where he remained for the rest of his life.



## C is for Cutler

### 27 BRIAN, J

*Improved French Cooks Knives & Warranted Razors. J. Brian, Wholesale Cutler. Manufacturer of Table Knives, Forks, &c. Dealer in Ivory, Stag & Buck Horn... Cutlery ground and repaired daily.*

Publication  
[London], 8 Great St. Andrew Street, Seven Dials, [c1842-1874].

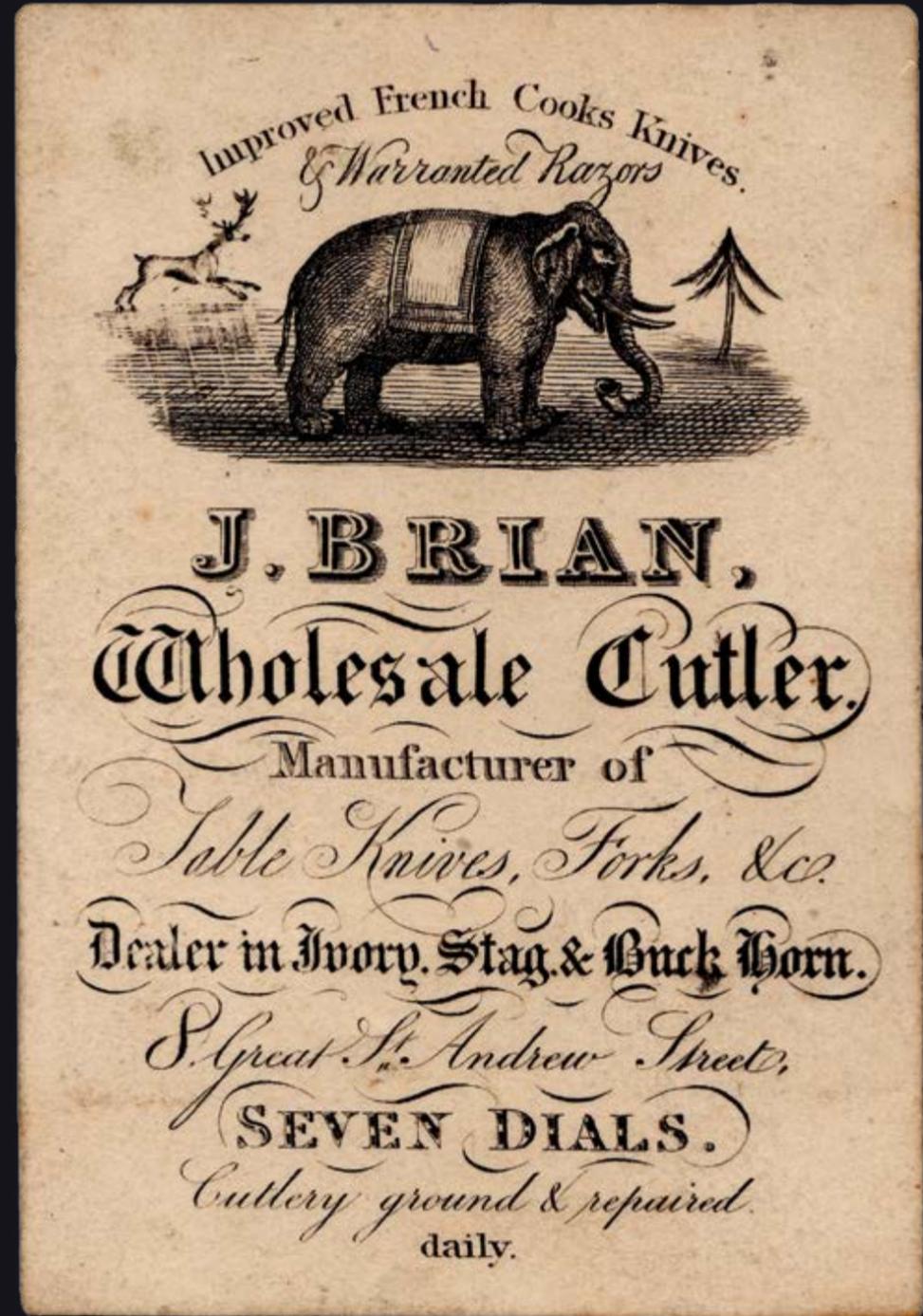
Description  
Engraved trade card.

Dimensions  
90 by 60mm. (3.5 by 2.25 inches).

£400

The trade card of J. Brian advertises his services as a cutlery manufacturer and seller. Along with traditional “table knives, forks, &co”, which he made, sold and repaired, Brian was also a “dealer in ivory, stag & buck horn”, as illustrated at the top of the card by an engraving of an elephant and a deer. During the colonisation of Africa, up to one thousand tonnes of ivory were exported from the continent to Europe. Closer to home, Brian would have had a far more ample and less expensive supply of horn from native male deer.

Interestingly, Brian is not found in the records as the sole trader in cutlery at the advertised premises. The 1842 ‘Robson’s London Directory’ lists “Brian & White, 8 Gt St Andrew St, Seven dials”, as does the 1874 ‘Post Office Directory for London’. It is not clear whether the present trade card was made before or after Brian’s partnership with White, or perhaps even during, but it suggests that he was certainly active in Seven Dials during the mid-nineteenth century.



## D is for Decorator

28 BARNARD, J.

*J. Barnard, House Decorator,  
Carver, Gilder and Picture Frame  
Maker.*

Publication  
[London], 48 Upper Marylebone Street,  
Portland Place, [before 1818]

Description  
Engraved trade card

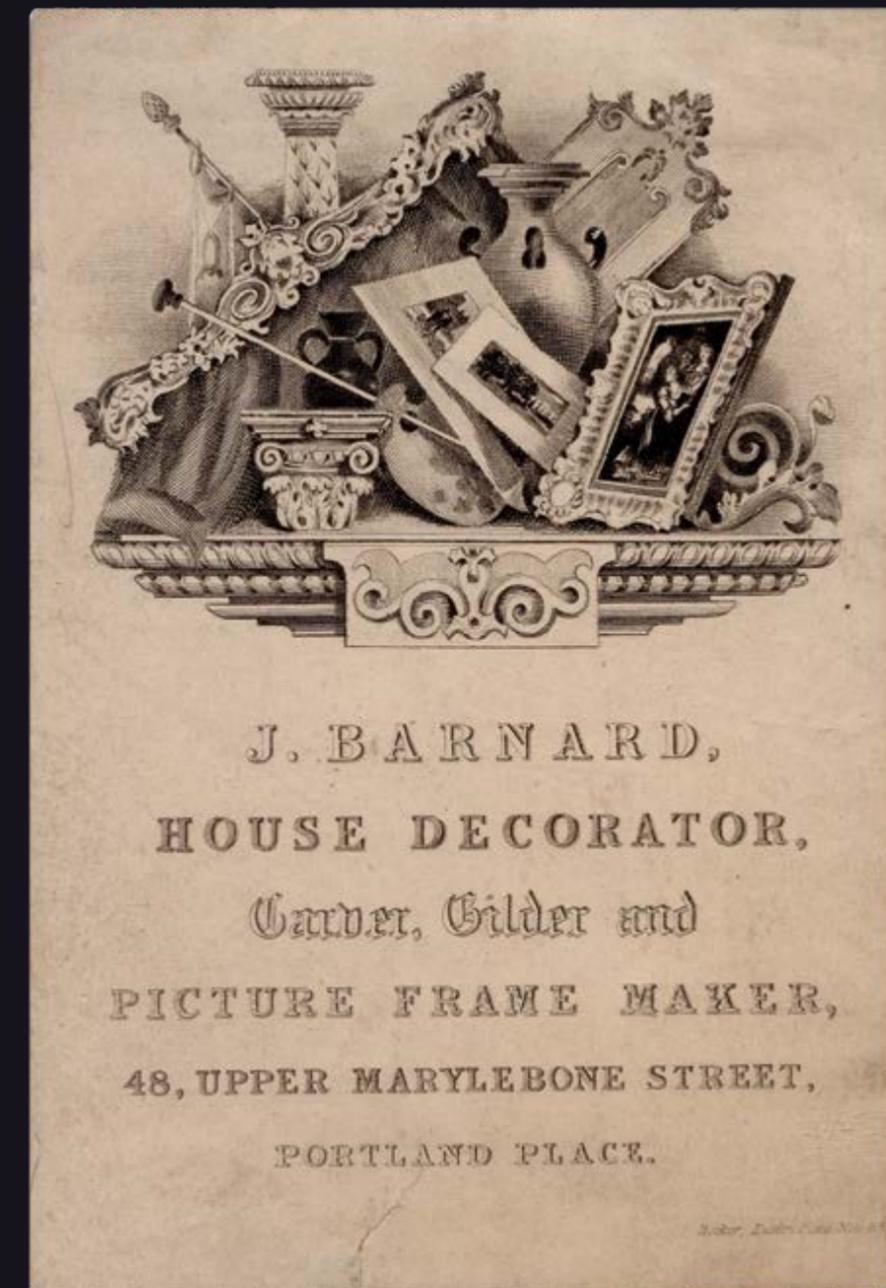
Dimensions  
115 by 75mm. (4.5 by 3 inches).

References  
BM Banks 90.40

£350

Decorated with all the tools of Barnard's trade, this card was engraved by Francis Paul Becker, of [18] Euston Place, New [Road], who dissolved his engraving and printing partnership with Arthur Edward Walker in 1839.

The only other example of this trade card, and only reference to J. Barnard that can currently be found, is annotated on the verso by Sarah Sophia Banks (1744-1818)



## D is for Distiller: “Drop as Rain Distill as Dew”

29 MORTON, James; and Charles BEDELL

*James Morton & Charles Bedell Distillers. ... Make & Sell Rich Citron Water little inferior to Barbado's at Ten Shill.s P Gallon Green Usquebaugh with great Variety of other Cordials*

Publication  
London, At the Cordial Warehouse in Ludgate Street [c1760]

Description  
Engraved trade card

Dimensions  
210 by 165mm. (8.25 by 6.5 inches).

£2,000

Morton & Bedell also distilled “Plague Water,... Doctor Stephen's Water,... Hungary Water,... Aqua Mirabilis,... Spirit of Saffron,. Spirit of Scurvey Grass,... Distilled Vinegar at 3s p Gallon Spirit of Wine for Lamps at 5s p Gallon. Likewise Sell Arrack, Rum, Brandy, Hollands Geneva, Barbado's, Citron and Mint-Water, French Perceco, and Neat Wines, at the Lowest Prices”.

Plague water, would have been a best-seller for Morton & Bedell, as the Plague continued to haunt London until the nineteenth century. Their recipe may have contained any, or all, of these ingredients: Rue, Agremony, Wormwood, Selandine, Red Sage, Balm, Mugwort, [Snap] Dragons, Fetherfew, Burnett, Sorril, Tormentil, Scordium, Cardus-Benedictus, Dittanter, Bittany, Marigolds, Scabius, Peniroyal, Rosemary, Angellico leaves, Elingcompene roots, Cowslips, Burae, Clovegilly flowers, Aniseeds, Coriander, steeped in white wine and brandy, before distilling...

The Beinecke Library holds a similar trade card for Charles Bedell on his own, dated c1757, presumably after parting ways with Morton (of whom no more is known). Bedell was appointed “Distiller in Ordinary to his Majesty” in January of 1758, upon the death of C. Collins, a position which he held, according to the registers, until at least 1820.



## D is for Draper

### 30 BARLOW & JENKINS, [Thomas]

*Barlow & Jenkins, Mercers & Taylors... A large & fashionable assortment of ready made Waistcoats, under d. Pantaloon, Overalls, Cotton & Elastic, drawers, Dressing Gowns &c.*

Publication  
[London], No. 27, Fleet Street, opposite St. Dunstons Church, [1803-1812].

Description  
Engraved trade card.

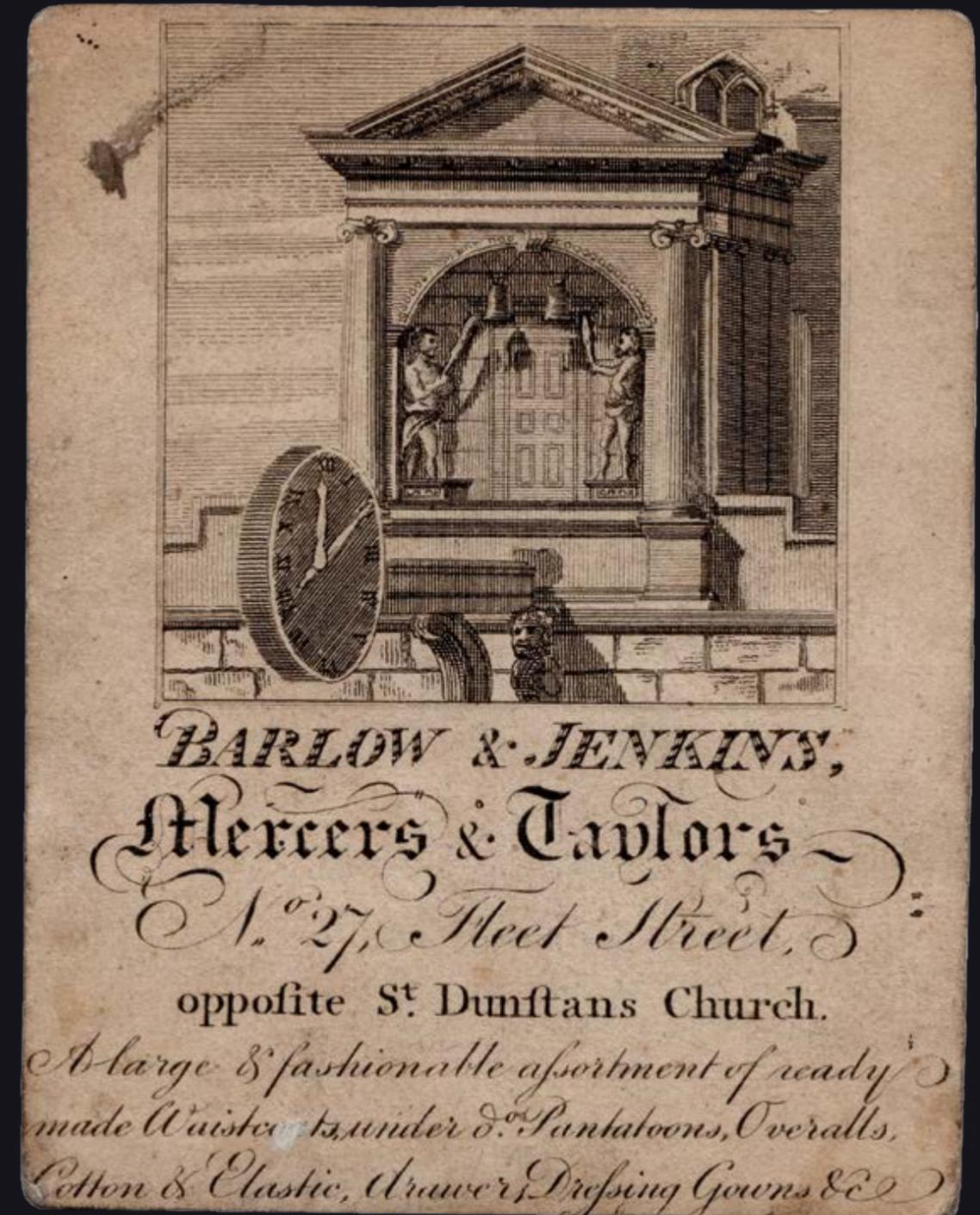
Dimensions  
100 by 75mm (4 by 3 inches).

£250

Trade card for Barlow & Jenkins, tailors and mercers of 27 Fleet Street, London. In 'Kent's Directory' of 1803, "Barlow & Hopkins, Drapers & Mercers, 27, Fleet-street" are listed, while 'The Post-Office Annual Directory for 1812' names only Thomas Jenkins at the premises. Given the similarity in the names, it is quite possible, even likely, that 'Hopkins' is a misspelling of 'Jenkins', the result of a communication or chirographical error. This suggests that the partnership between Barlow and Jenkins may have broken up some time between 1803 and 1812, with the latter continuing the business on his own.

The premises appear to have been used as a tailors shop from around the turn of the nineteenth century, with 'Wakefield's Merchant and Tradesman's General Directory for London' of 1793 listing 27 Fleet Street as the address of a bookseller named Edward Beetham. The business continued by Jenkins then appears to have closed or moved before 1928, as 'Pigot and co.'s national commercial directory' for that year records another occupant.

Although there is little information available about the Barlow and Jenkins tailoring company, it is remarkable that their trade card lists "elastic" as one of the materials used in their work. Rubber, a key component in elastic material, a rare commodity at the beginning of the nineteenth century; in 1820, Thomas Hancock would patent an elastic product used for to fasten gloves, suspenders and stockings, but it was not until the twentieth century that elastic became a common feature in clothes. Illustrating the upper-half of the trade card. Is an engraving of what is presumably Barlow and Jenkins' shop sign, showing a clock and a miniature architectural representation of a portico containing two bell-ringers.



## D is for Drawing Master

### 31 ROBERTSON, Archibald; and Paul SANDBY

*Archibald Robertson, Print-Seller and Drawing-Master, in Savill Row Passage, adjoining Squib's Auction Room Sells great variety of Italian, French and Dutch Prints and Drawings; Best Swiss Crayons, variety of Drawing Paper, Port Crayons, all sorts of Italian and French Chalks, Colour Boxes, the best black Lead and Hair Pencils, India Ink, Port-folios with or without Leaves, Ladies black Tracing Paper, and very fine Transparent Do. for Etching, with Copper Plates prepared for Do. Etching Needles &c. &c. &c. Visiting Cards Engraved in the most elegant manner; Great choice of Paper Hangings in the newest Taste. N.B. Sandby's works in Aqua Tinta, to be had complete. Prints Framed & Glazed, and Drawings neatly fitted up.*

Publication  
London, [after 1777]

Description  
Engraved and etched trade card, with aquatint vignette.

Dimensions  
200 by 130mm. (7.75 by 5 inches).

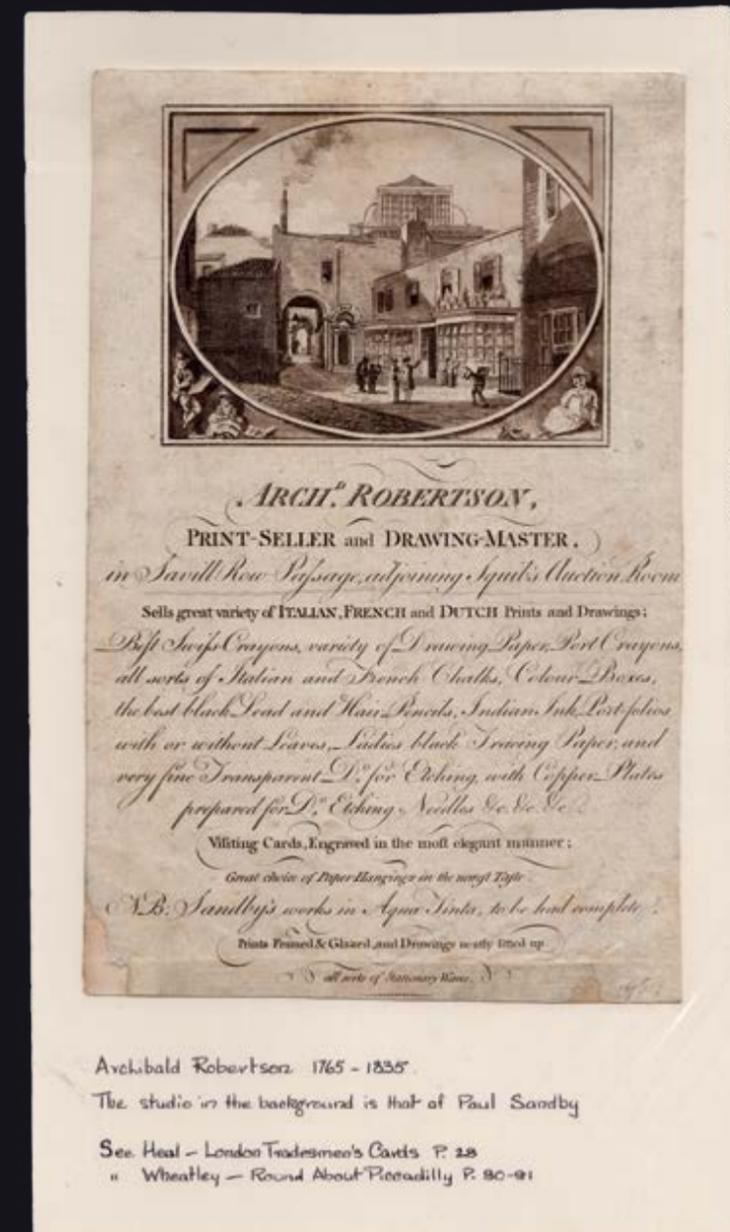
References  
BM Banks 56.23; see BM Heal 100.61

£1,400

Trade card of Archibald Robertson, drawing master of "Savill Row Passage", later "Savile Place", demolished in 1936 to make way for a wider continuation of Savile Row to Conduit Street. The oval vignette is a fine aquatint view of the top end of Savile Street with Robertson's shop to the right, showing the arched passageway which led to Mill Street and then on to Conduit Street, by Paul Sandby.

Robertson (fl 1777-1796) held premises at the entrance to Savile Row Passage until 1782, when he moved to 15 Charles Street, St. James's. Known as a landscape painter, his first aquatints were printed in 1777 and were jointly published with Paul Sandby, who lived over Robertson's shop and may have tutored him in the art form. James Squib, auctioneer occupied 22 and 23 Savile Row Passage from 1777-1788, and "Squibbs Aucti..." appears above the archway, with the large glass lantern that illuminated their rooms above and to the right. The space was possibly then sublet by Lord Barrymore for use as a private theatre, before George Squib continued the family auction business well into the nineteenth century.

Paul Sandby (c1731-1809), was a well-known watercolourist, printmaker and collector. Born in Nottingham, in 1745 he joined his brother Thomas Sandby at the Board of Ordnance and took part in the survey of the Scottish Highlands after the Jacobite Rebellion. From the 1750s he was based in London, and influential in the campaign to found the Royal Academy. In 1768, he was appointed drawing master to the Royal Military Academy at Woolwich. He made a number of satirical etchings, notably against Hogarth in 1753-4 and the early 1760s. He often collaborated with Thomas Sandby in providing figures for his topographical watercolours. Much later, in the mid 1770s, he turned his hand to the art of aquatinting, when he is associated with Robertson, issuing a series of aquatints of Wales from 1775-1777. His private collection [Lugt PS in a square] was sold at Christie's on the 17 March 1812.



## D is for Druggist

### 32 PRICE & CO.

*Price & Co. Chemists and Druggists*

Publication  
[London], Nos. 1 & 2, Great Russell Street, Covent Garden, [c1809].

Description  
Engraved trade card.

Dimensions  
130 by 180mm. (5 by 7 inches).

References  
Cf. Heal, Topography, 389

£750

Bearing a coloured image of their pharmacy at the intersection of Great Russell Street and Bridges Street, Price and Co. advertise their services as chemists and druggists on the present trade card. In 1809, 'The Repository of Arts, Literature, Commerce, Manufactures, Fashions and Politics' contained an advertisement for "PRICE and Co. Chemists and Druggists, excellent in Colds and slight Fevers", but no other record remains of the company; the Post Office directories listed only a Price and Sequiera as druggists at 4 Leadenhall Street, from 1808 to 1812. There does exist the will of a William Price of Great Russell Street from 1832, which may refer to the same chemist.

Heal dates another of Price's trade cards to 1809, presumably because of the advertisement in 'The Repository'. The card described Price and his partner as "Physicians Prescriptions, and Family Recipes accurately prepared. Medical Advice by Gentlemen of long experience in various climates in every Department of the Profession".



## D is for Dyer

### 33 WALKER, John

*John Walker Silk Dyer*

Publication  
[London], At the Crown in Leaden-Hall  
Street over against Billiter Lane, [before  
1703]

Description  
Engraved trade card, annotated

Dimensions  
150 by 100mm (6 by 4 inches).

References  
Heal 57.54 (photograph only)

£800

Walker's card has been annotated by his widow to read: "John Walker's Widdow, Silk Dyer...". Heal notes an example in Samuel Pepy's library, and therefore dates it to before 1703.



## E is for Engraver

### 34 SAWYER, Henry

*Henry Sawyer Every Description of Engraving and Printing neatly executed.*

Publication  
[London], 14 Queens Street, & No.3 Little Dean Street Soho, [from 1810]

Description  
Engraved trade card.

Dimensions  
65 by 95mm. (2.5 by 3.75 inches).

References  
See BM D2.2262 and D2.2267 for similar trade cards with alternative addresses

£150

Very similar trade cards for Sawyer in the British Museum show his premises operating from different addresses in Soho, including numbers 17 and 19, Church Street; and No.27, Dean Street. Henry Sawyer (fl1810-1837), engraver and print maker; possible relation to Richard Sawyer (1785-1852), who also operated from 27 Dean Street from about 1812-1819.



## E is for Equestrian

### 35 HUGHES, [Charles]

*Mrs Hughes. Mr Hughes.*  
[Manuscript] *Equestrian Entertainers*

Publication  
[London, for F. Newbery, and sold at Hughes's Riding-School, 1772].

Description  
Engraved frontispiece with manuscript annotation pasted on lower edge.

Dimensions  
90 by 160mm. (3.5 by 6.25 inches).

£750

In 1772, equestrian Charles Hughes published 'The Compleat Horseman: or, The Art of Riding made Easy', which he sold at his riding school "near Black-friars Bridge" for one shilling. The frontispiece to this specialised work showed an illustration of Mr Hughes and his wife, the latter providing an example of how ladies could "fit gracefully, and. ride with Safety". Three pages of the short book are dedicated to "Directions for Ladies to Ride Gracefully", although no further mention is made of Mrs Hughes in particular.

They had opened their school together on Easter Monday 1772, and soon gained great renown for Hughes' daring stunts. The following year they toured Hungary and France with their equestrian show, but in 1774 their. company was forced to close because they had no licences for music and dancing. From there travelled throughout Europe to France, Sardinia, Naples, Spain, Portugal and Germany, and also visited Morocco. In the meantime the British government granted Hughes permission to continue performances so that by 1775 the couple were able to reopened their business as the Amphitheatre Riding-House.

In 1782 Hughes opened the Royal Circus and Equestrian Philharmonic Academy at Blackfriars Road, which included a stage as well as the arena. Thus horse-riding was incorporated into the circus, an innovation which proved hugely popular: at the opening on 2 November 1782 more than half the people attempting to enter had to be turned away. After a decade in the circus, Hughes turned to another lucrative trade, that of supplying high-quality horses to wealthy Russians.

In this way, he found favour with Catherine the Great's courtier Count Orlov, who invited the Hughes to visit St. Petersburg with a troupe of performers and circus horses. Catherine consequently ordered imperial circuses to be built at St Petersburg and Moscow, which Hughes operating the equestrian side of things. When a legal challenge arose in England, he sold his remaining stallions to Catherine and returned to London, where he spent his. remaining years providing horses hunts until his death in 1797. The death of Mrs Hughes, previously Miss Tomlinson, is not recorded.



## F is for Feathermen

### 36 JARVIS, Richard and Anne

*Jarvis & Son, Coffin-Makers, Undertakers & Feathermen, opposite Northumberland House Charing Cross. Supply the Trade with every Article in the Funeral Business of the very best Quality, and on the most reasonable Terms.*

Publication  
[London, c1800-1810]

Description  
Etched trade card

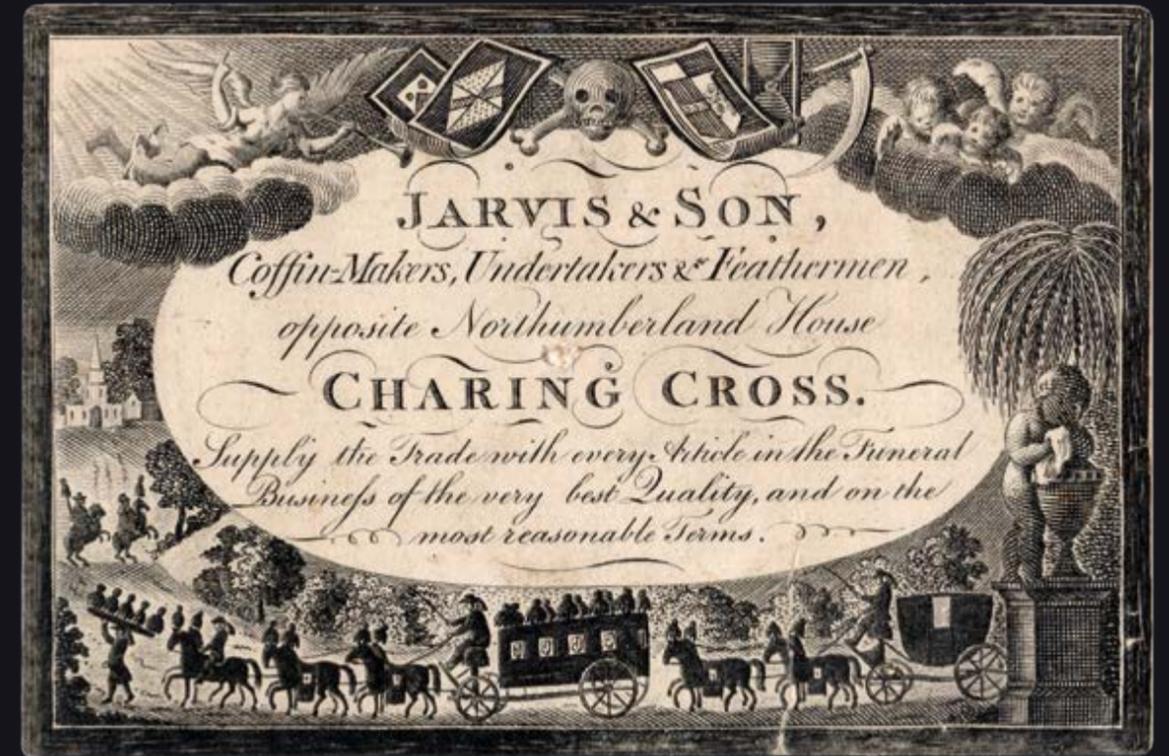
Dimensions  
80 by 120mm (3.25 by 4.75 inches).

References  
See BM Banks,124.20

£500

Resplendent with memento mori, this trade card features the most elaborate and solemn of funeral processions. Striding out ahead of the cortege is the Featherman: a figure traditionally dressed in all-black, but occasionally sporting a skeleton costume, bearing a coffin lid adorned with tall jet-black ostrich feathers.

Richard (1774-1848) and Anne Jarvis (1780-1836) established their funerary business in Charing Cross in the last years of the eighteenth century. They were exceedingly successful, and expanded to include establishments in Marylebone, Long Acre and Piccadilly. From 1810, they held a patent for a design feature for their coffins that prevented grave-robbery. The Jarvis's had six children that survived to adulthood, including four sons.



## F is for Flea Master

### 37 BERLOLOTTO, [Louis]

*Signor Bertolotto's Extraordinary Exhibition of the Industrious Fleas, Patronised by Her Royal Highness the Princess Augusta; Their Majesties the King and Queen of The French; the King and Queen of the Belgians; the Nobility and Gentry &c. &c.*

Publication  
[London]. At the Cosmorama Rooms, 209, Regent Street, 1834.

Description  
Engraved advertisement.

Dimensions  
250 by 95mm (9.75 by 3.75 inches).

£750

Although fleas had historically been used by watchmakers to demonstrate the intricate workings of their horology, Louis Bertolotto still made a splash in London during the 1820s by advertising his "extraordinary exhibition of industrious fleas". It is believed that the Italian Bertolotto had displayed his fantastic fleas in Paris before showcasing them in London, where crowds were amazed by the tiny creatures "dancing, playing on musical instruments, flirting, fighting, pulling a bucket from a well".

They had been trained to do this with a refined technique: first the fleas were sorted into two groups according to whether they appeared more disposed to walk and jump. They were then harnessed with thin golden wire that remained around them for the rest of their lives. The wires, attached to fine chains, could then be manipulated to encourage the fleas to perform certain movements and routines, which they would eventually be trained into doing independently. Bertolotto, the undeniable expert on all things fleas, even published 'The History of the Flea with Notes and Observations' in 1834.

Bertolotto's industrious fleas appear to have performed not only throughout England, where they were seen in Bognor, Wiltshire and Birmingham in 1837, and later in Plymouth, London again and Cambridge, but also across the world, with performances recorded in the United States and Canada. These claims may not be entirely truthful, however, since a number of other flea circuses popped up during the mid-nineteenth century using Bertolotto's name as a selling-point. Likewise, Bertolotto's own announcement that his show had been "patronized by Her Royal Highness the Princess Augusta; Their Majesties the King and Queen of The French; the King and Queen of the Belgians" cannot be corroborated by other evidence.

The Cosmorama Rooms on Regent Street seem to have been a hub of weird and wonderful exhibitions during the early Victorian period, with posters advertising appearances such as that of the word's smallest man and another of a man covered in multicoloured hair. Tickets for Bertolotto's exhibition of 1834 at the venue were priced at one shilling each, with admittance "from 10 till Dusk". The advertisement, printed by E & J Thomas of the Strand, is dominated by extensive text and illustrated at the top with an image of two fleas fighting in a ring.



**Signor Bertolotto's  
EXTRAORDINARY EXHIBITION  
OF THE  
INDUSTRIOUS  
FLEAS,**  
PATRONISED BY  
Her Royal Highness the Princess Augusta; Their Majesties  
the King and Queen of the French; the King and Queen  
of the Belgians; the Nobility and Gentry, &c. &c.

**At the Cosmorama Rooms,  
209, REGENT STREET.**

Besides the wonderful and interesting feats performed by Signor Bertolotto's Fleas, in the course of last season, such as dancing, playing on musical instruments, flirting, fighting, pulling a bucket from a well, and a quantity of others, which have astonished every spectator, this season there will be the following, which cannot fail to surprise even those who are become familiar with their wonderful talents.

Mr. Hop-kins having accumulated a plum by his industry and attention in his trade of tallow-chandler, and having retired from business, hath thought himself of providing partners for his daughters, the Misses Hop-kins; thinking London the best place for "matches," left his comfortable house to show off his wealth and daughters in the higher classes. They arrived in town for the season in a beautiful chariot and four, with postillions, footmen, and all the requisites to make an impression; dressed in the pink of fashion, giving themselves such airs, that every body will take them to be of the *haut ton*. Lord W. (a well known whip) driving a *Tandon*, two spirited colts, by his unremitting attention to the Hop-kins, seems to have an eye on something belonging to them, and the Misses acknowledge his civilities by encouraging smiles.

The *Grand Mogul*, seated under a splendid palanquin, borne by an Elephant, attended by slaves, who fan him as he proceeds on his route smoking his *Hookahs*.

The *Game of the Ring* will be executed by four young sparks, and set in motion by a steady hand.

Mademoiselle *Pucetta* will dance a *Pas Seul* on the Tight Rope.

By General *Desire*, the much admired first-rate Man of War, 120 Guns, drawn by a Single Flea! being 400 times the weight of the insect!

All the above personages, as well as the Horses, Colts, &c. are performed by a set of talented Fleas, dressed or harnessed as their character requires.

Three dethroned Kings, *Charles X.*, *Don My-jewell*, and the *Day of all-jeers*, reduced to ride on Fleas without attendants.

A Flea, as *Cosmomer*, will occasionally *Fire a Cannon*, the report of which will be heard all over the room.

A *Stage-Waggon* is drawn by a beautiful team of Fleas, and a variety of other objects equally surprising.

Any comment on the merit of this Exhibition would be useless; the unparalleled success it has obtained during the last two years, is sufficient proof that it deserves, (as it has obtained,) the public patronage.

\* \* \* *Evening Parties attended.*

The History of the Flea, by L. Bertolotto, may be had at the Exhibition Room.—Price One Shilling.

**Open from 10 till Dusk. Admittance 1s.**

E. & J. Thomas, Printers, Easter Street, Strand.

## F is for Fraudster

### 38 RANDOM DE BERENGER, Charles Augustus; and Christopher STAINBANK

*Random – Late Partner with Ackerman - & Stainbank, Print Sellers & Publishers... A constant Succession of new Publications, consisting of Medallions, Transparencies, & Borders, also a great Variety of Shell, Flower, China & Landscape Drawings, Gold Ornaments, Colors, Paste Board Shapes, & every Requisite for Drawing, and Fancy Work on the most reasonable Terms, & of the best Quality. Liberal Allowance to the Trade.*

Publication  
London, No 17, Old Bond Street, [before 1814]

Description  
Engraved trade card

Dimensions  
95 by 70mm. (3.75 by 2.75 inches).

References  
See BM D 2.3448 for a stipple engraved trade card for the same firm

£420

The Random of “Random & Stainbank” was none other than infamous stock-market rigger, the mysterious “Colonel de Bourg”, who arrived late at night on the 20th of February 1814, fresh off a boat from Calais, with the (fake) longed-for news that Napoleon was dead. When the Stock Exchange opened the next morning, Government bond prices went through the roof,... and de Bourg and his co-conspirators began to sell off thousands of pounds worth of Omnium bonds that they had invested in only the week before.

Augustus Charles Random de Berenger, born plain Charles Random, married a wealthy Prussian baroness, and so adopted her title as his own. Before he hit upon the idea of stock market fraud as a way to make a living, he worked as a colourist at Rudolph Ackermann’s establishment in the Strand, and then with Christopher Stainbank in Bond Street, as here. He had been a legitimate soldier, with the rank of Lieutenant Colonel, but also a convicted debtor held under house arrest by the ‘Rules of the King’s Bench’. He was tried and convicted for his part in the Stock exchange fraud, and upon his release, and with a large inheritance, he bought a substantial property in Chelsea, from which he operated a gymnasium, and published a book on self- and home defence.

Engraved by Bateman, probably J. Bateman who operated from premises in the Strand in the early 1800s



## F is for Funeral Furnisher

### 39 WALBANCKE, Edward

*Edward Walbanke Undertaken,  
Hosier and Glover*

Publication  
[London], at the Three Kings opposite  
Great Turnstile Holbourn.

Description  
Engraved trade card.

Dimensions  
(sheet) 202 by 162mm (8 by 6.5 inches).  
(plate) 180 by 130mm (7 by 5.25 inches).

£2,200

As an undertaker, Edward Walbancke was undoubtedly aware of his own mortality, as proven by the fact that he was included, in 1778 and 1783, in a 'List of the Members of the Corporation of the Amicable Society', which is considered the first life insurance company in the world. Sadly, Walbancke died at only 51 in 1784, upon which he was laid to rest in the family vault in Edmonton. According to the report in 'The Gentleman's Magazine', he was buried 'in great funeral pomp, six coaches and six following his hearse'.

During the following half-century, there were at least two other Edward Walbanckes working as undertakers in London, and despite sharing the same unusual surname, there is no clear family connection between them. The present trade card was almost certainly that of the first Walbancke, and was likely produced during the mid-eighteenth century, as his address is specified not with a number but by the sign of the Three Kings that hung above his premises and which is illustrated at the top of the card.

The trade card explains that Walbancke "furnishes Funerals, both Public & Private to and from all Parts of Great-Britain in ye Best Manner & at the most Reasonable Rates, Likewise Sells all Sorts of Hosiery & Glovery, Worsteds, Baizes & Flannels, Italian and Burial Crapes, & Black & White Ribbands at the Lowest Prices. NB. Goods Appraised". This text is framed by an ornate border.



## G is for Glover

### 40 VEALE, George

*George Veale Glover*

Publication  
London, at the Lamb near Cecil Street in the Strand, [c1786-1793].

Description  
Engraved trade card.

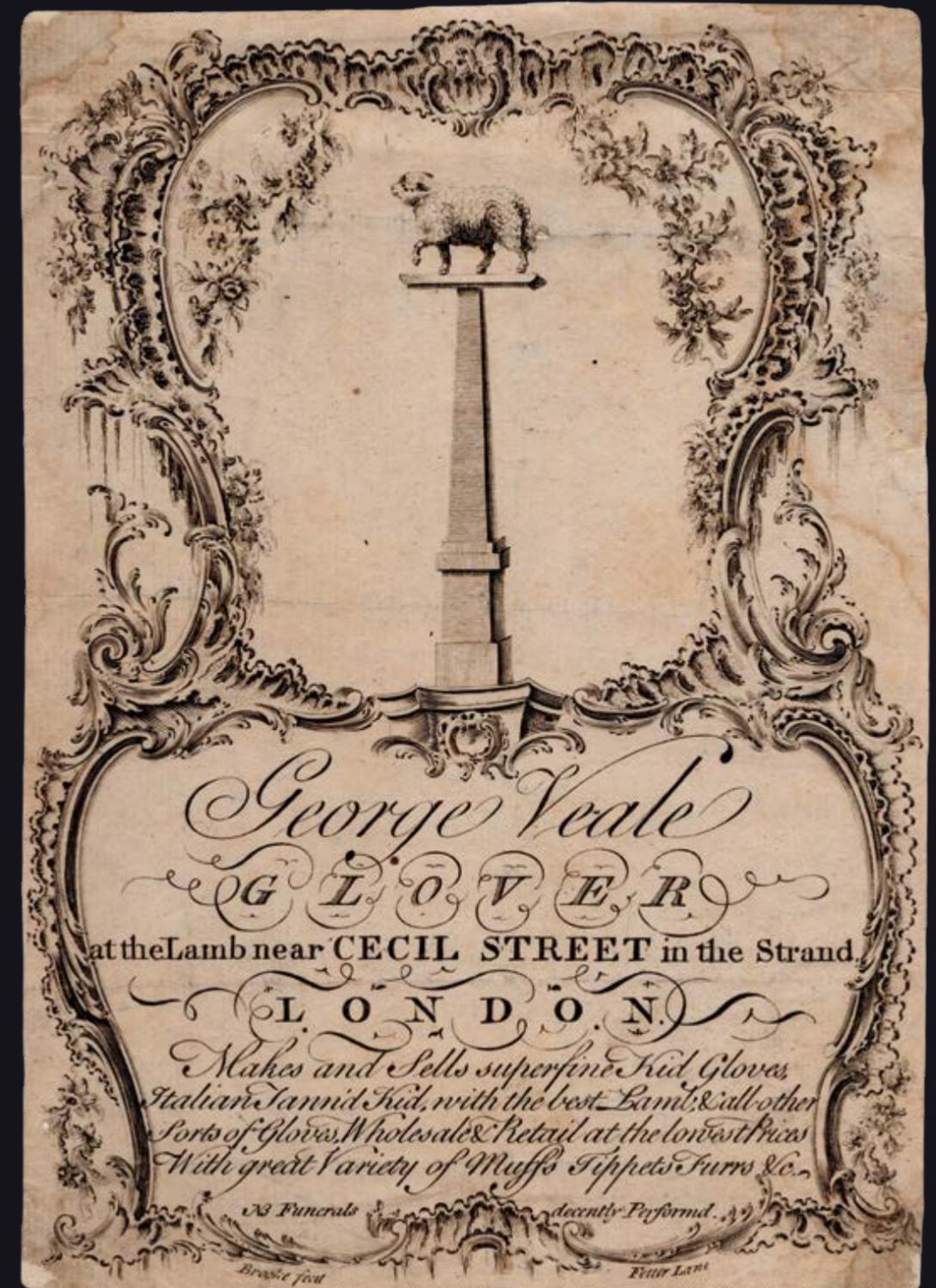
Dimensions  
215 by 155mm. (8.5 by 6 inches).

References  
?BM Heal 72.419

£1,100

On his trade card, George Veale advertises that he “Makes and Sells superfine Kid Gloves, Italian Tann’d Kid, with the best Lamb & all other Sorts of Gloves, Wholesale & Retail at the lowest Prices With great Variety of Muffs, Tippets Furrs &c. NB. Funeral decently Performed”. An ornate frame surrounds the text and the illustration, which shows a lamb on a high pedestal, in reference to Veale’s address “at the Lamb near Cecil Street in the Strand”.

London directories from 1786, 1789 and 1793 list a George Veale of 80 The Strand, as a furrier, while alternatively the poll books for Westminster in 1837 and 1841 both also show that a man of the same name lived there during that period. On the whole, it seems more likely that the present trade card belongs to the former, since it is more in the style of the late-eighteenth century than the mid-nineteenth. It is also possible that Veale’s work as a glover may have also led him towards the fur trade, or vice versa. There is not, however, any direct evidence of a glover named Veale working on the Strand at any point. The trade card was engraved by a little-known engraver of Fetter Lane known only by their surname of Brooke, who was active from around 1750 and made a number of trade cards for London’s merchants.



## G is for Goldsmith

### 41 TAYLOR [John]; and [John] PERRY

*Taylor & Perry, Working Gold & Silversmiths, Jewellers, Tortoiseshell & Ivory Box, Gilt & General Toy Manufacturers...*

Publication  
Birmingham, 35, Newhall Street & No. 2  
Bouverie St. Fleet Street, London. [c1808-  
1837].

Description  
Engraved trade card.

Dimensions  
10 by 155mm. (.5 by 6 inches).

References  
BM Heal 67.394

£650

Trade card for John Taylor and John Perry, who made and sold gold, silver and luxury goods from their shops in Birmingham and London. The 1808 'New Triennial Directory of Birmingham' and the 1818 'Wrightson's new triennial directory of Birmingham' both list Taylor and Perry, including cut glass as one of their specialities, among those announced on the present trade card. The latter also includes a whole page dedicated to the trade card, which the proprietors undoubtedly paid a further fee to ensure.

Taylor and Perry advertised in other directories too, including the 'Cornish's Grand Junction, and the Liverpool and Manchester Railway Companion', which included an advert listing both their Birmingham and London shops in 1837. It is not entirely clear when the second premises were acquired, since the Birmingham directories on 1808 and 1818 only mentioned the shop on Newhall Street, while "The Commercial Directory for 1818-19-20" includes both. Since Birmingham is always listed before London, however, it is safe to presume that this was their first and main location.

Their trade card offers both addresses along with a list of the luxury goods they stocked, some of which can be seen lying on the ground around the architectural plinth that bears the text. Also flanking it are the angelic figures of a putti and a winged and robed woman. Surmounting the plinth is the royal crest, and in the background can be seen a ship out at sea and an elephant in a forest of palms, reminding any potential clients of the exotic goods imported by Taylor and Perry from overseas.



## G is for Grocer

### 42 DAWBARN, T[homas]

*Family Grocery Warehouse. T. Dawbarn*

Publication  
[London], 59 Aldermanbury, Facing the Axe Inn. [1810-1816].

Description  
Engraved trade card.

Dimensions  
60 by 90mm (2.25 by 3.5 inches).

£550

Trade card for the Dawbarn family grocery warehouse, situated in Aldermanbury, London. During the 1790s, Richard Bunbury Dawbarn of Wisbeach, Cambridgeshire, created a partnership in a drapery and grocery business with Isaac Jecks, although the latter's later departure meant that Jecks and Dawbarn soon became Dawbarn & Sons. The family business thrived during the following century, largely due to the versatility of the proprietors.

'Pigot's Cambridgeshire Directory' of 1823 to 1824 listing Dawbarn as a supplier of coal, corn and seed, groceries, tea, as well as a linen and woollen draper. By 1839 the company had added the role of "Hatters and Silk Merchants" to its list of services, and by 1850, 'Slater's Directory' identified the lines of business as "Grocers and Tea Dealers, Hatters, Linen & Woollen Drapers, Silk Merchants, suppliers of Salt, Sack, Wool, and Seed, Ship Owners, Wool Merchants, and Manufacturers of Hall's Wisbech Cotton".

From grocers, the Dawbarns had developed into some of the most successful general merchants in their area, with over 150 employees and the 1851 'Cambridgeshire Directory' naming their Wisbeach warehouse the "most extensive, and general house of business in the county... a "model" establishment".

All four of Richard Dawbarn's sons were grocers and drapers, with the eldest, Thomas, relocating to London around 1810. A notice in the London Gazette of 1816, however, listed "Lancaster Saltonstall, Maria Agate, and Thomas Dawbarn, late of Fleet-Street, in the City of London, Linen-Drapers, Copartners, Dealers and Chapmen" as bankrupt. Nonetheless, Thomas remained in the city until at least 1825, finally returning to the family home of Wisbeach as late as 1832.

The Dawbarn's continued to trade for many decades: in the third generation, eight of the fourteen Dawbarn male descendent were grocers or drapers, and all the way down to the fourth generation, at least half of them remained merchants, until in 1920, Oscar Dawbarn sold their long-held business premises.

The present trade card, which is from Thomas Dawbarn's time in London during the early nineteenth century, presents a very interesting design. It shows a man wearing typical Chinese dress, sitting on boxes on the banks of a river. Behind him looms a large pagoda and to his right, a box, urn and basket overflow with goods. The authenticity of this image is given away by the failed attempt to replicate Chinese characters on the boxes by his side. The oriental style of the trade card is presumably an effort to entice customers with the promise of exotic and exciting wares.



## G is for Gold Printers

### 43 HOWLETT, H.R. and BRIMMER

*Printers in Gold to the Society of Arts - Patron, the King. - Private View. Monday, June 23d, 1828*

**Publication**  
[London], Howlett and Brimmer, Frith Street, Soho, 1828.

**Description**  
Engraved invitation in black, sanguine and gold.

**Dimensions**  
65 by 90mm. (2.5 by 3.5 inches).

**References**  
See BM Banks 99.20, 99.21, and 99.22 for related trade cards; Cardwell, 'Two Centuries of Soho', 1898, page 174

£550

This elaborate invitation to a private view may well be associated with an exhibition held in 1828 at the 'National Repository, Royal Mews, Charing Cross: Of Specimens of New & Improved Productions of the Artisans and Manufacturers of the United Kingdom', now the National Gallery, for which Howlett and Brimmer had printed the catalogue. The Society of Arts was founded in 1754, and granted a Royal Charter in 1847, and is now better known as the Royal Society of the Arts, or RSA.

Howlett and Brimmer were prolific printers who invented and perfected the art of printing in metallic ink, especially in gold. For their Royal Patron, William IV, they printed unique examples of gilt-heightened documents and books. Howlett "established his business in 1805, and for some years produced books and ordinary printing. In 1820 Mr. Brimmer became a partner, and enabled the firm to take a new departure by the invention of printing in gold.... Opera programmes, printed in 1830 by the firm in real gold, for the use of the King and Queen when they visited Drury Lane Theatre... nearly two hundred pages demy 8vo printed in real gold, and expensive curiosity, which we suppose it would be difficult to meet with elsewhere. About the same date the firm used to print in real gold on silk to be afterwards made up into ladies' dresses, gentlemen's waistcoats, &c. The firm celebrated the accession of the Queen by printing the Victoria Golden Almanack, and this brilliant little golden calendar and record of events has been printed every year during the Queen's reign. The printing of Messrs. Howlett and Son appears now to be of every possible kind: it is in real gold, in gold and silver bronzes, colour, &c. You can see every kind of photographic process applied to printing, and you can see an endless variety of work, from a gold-tipped cigarette to a menu card for the royal table; from a hand-bill to a book of a thousand pages; from a pill-box label to a catalogue in gold and colours" (Cardwell).

The business appears to have been continued by Howlett's wife or daughter, as the 'London Directory' for 1843 records the firm of Elizabeth Howlett & Son at 10 Frith Street, Soho.



## G is for Gunsmith

### 44 SMITH, William

*William Smith, Gun & Pistol Maker. ... Wholesale & Retail Orders executed on the shortest notice.*

Publication  
Birmingham, No. 110 Lancaster St., [1846-1886].

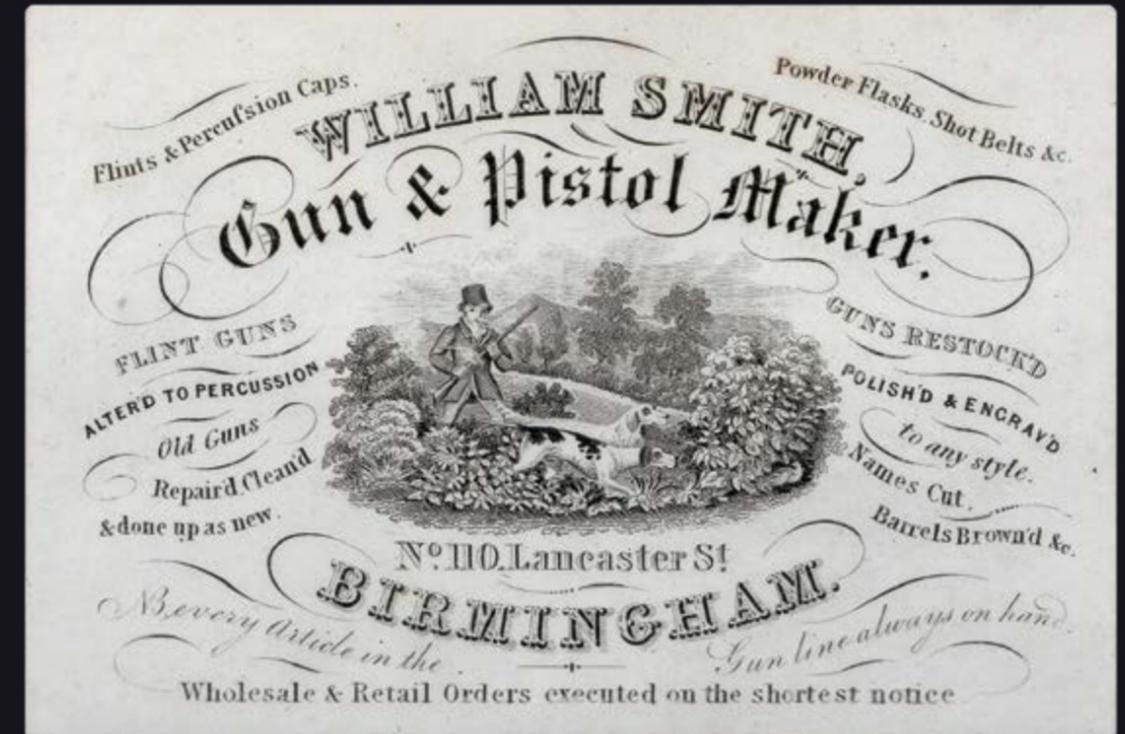
Description  
Engraved trade card.

Dimensions  
65 by 95mm (2.5 by 3.75 inches).

£400

In 'Gunmakers of London 1350-1850', Howard Blackmore, lists nineteen London gunmakers with the name William Smith, the first operating from 1589-1598. Blackmore's authoritative work was later supplemented by Brian Godwin whose 'List of English and Welsh Provincial Gunsmiths and Gunmakers from 1550 to 1850' excludes those London gunmakers recorded in the former. Godwin lists one William Smith who worked in Birmingham from 110 Lancaster Street between 1846 and 1886. Unfortunately, the Birmingham Smith's legacy as a gunmaker has been heavily overshadowed by his earlier namesake who provided guns to George IV, the Emperor of Russia and the King of Bavaria.

Nonetheless, Smith's trade card announces a host of gun- and shooting-related wares and services, including "Flints & Percussion Caps", "Powder Flasks, Shot Belts &c", "Flint Guns alter'd to percussion", "Old Guns repair'd, clean'd & done up as new", "guns restock'd, polish'd & engrav'd to any style, names cut, barrels brown'd &c". In the centre of the trade card is an engraving showing a hunter out in the countryside with his two hounds. Two notes along the lower edge further reassure the reader that Smith has "every article in the Gun line always on hand" and that he promises "wholesale & retail orders executed on the shortest notice".



## G is for Gunsmith

### 45 BISHOP, William

*The Bishop of Bond Street*

Publication  
[London, after 1827]

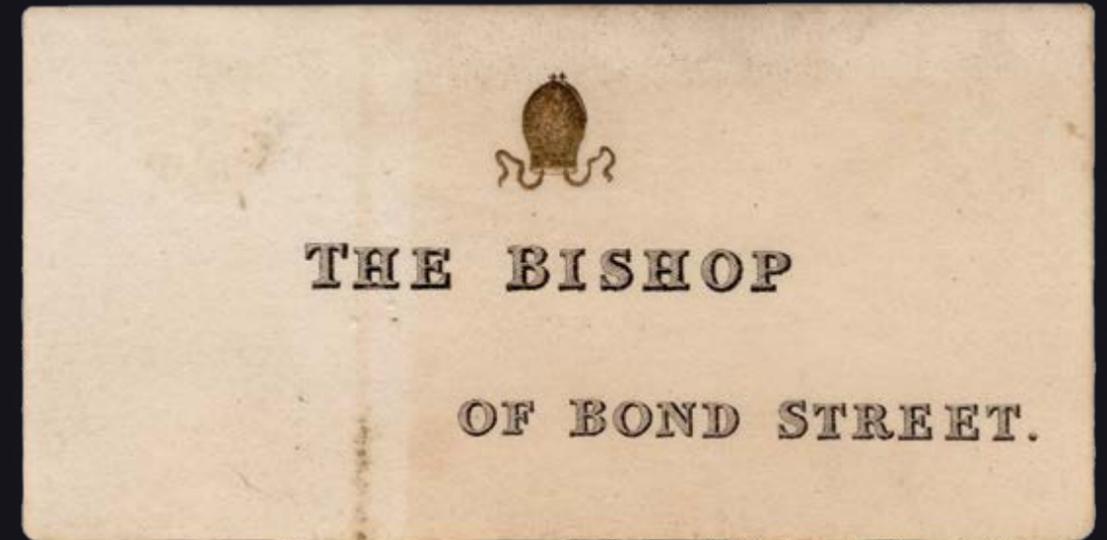
Description  
Engraved carte-de-visite

Dimensions  
37 by 75mm (1.5 by 3 inches).

References  
See BM Heal 69.53 for Westley Richards  
trade card

£1,100

The “Bishop of Bond Street”, William Bishop (1797-1871), was the legendary agent of William Westley Richards, eponymous founder of Westley Richards, Gunsmith at 170 New Bond Street. Originally a jeweller, described as a “rough cut gem from Ealing”. Teasdale-Buckell described him in more detail: “A large and roomy man, old Bishop, sitting in front of the old white mantelpiece ...his gouty leg up on a chair before him. Dressed from head to foot in the blackest of black, a huge white frill proceeding from his breast, and an enormous pair of shirt cuffs turned back over his coat sleeves, and a neatly brimmed hat, which no mortal eye had ever seen off his head. A truly right reverend and Episcopal figure, and worthy of the only Bishop who had ever passed an Act through Parliament, as it was his wont to boast concerning the Dog Act, termed Bishop’s Act” (‘Experts on Guns and Shooting’, 1900).



## H is for Haberdasher

### 46 BLAKES

*Blakes & Son Hosier and Hatters*

Publication

London, at the Golden Fleece, the Corner of Newport Street near Leicester Fields, [c1790s].

Description

Engraved trade card.

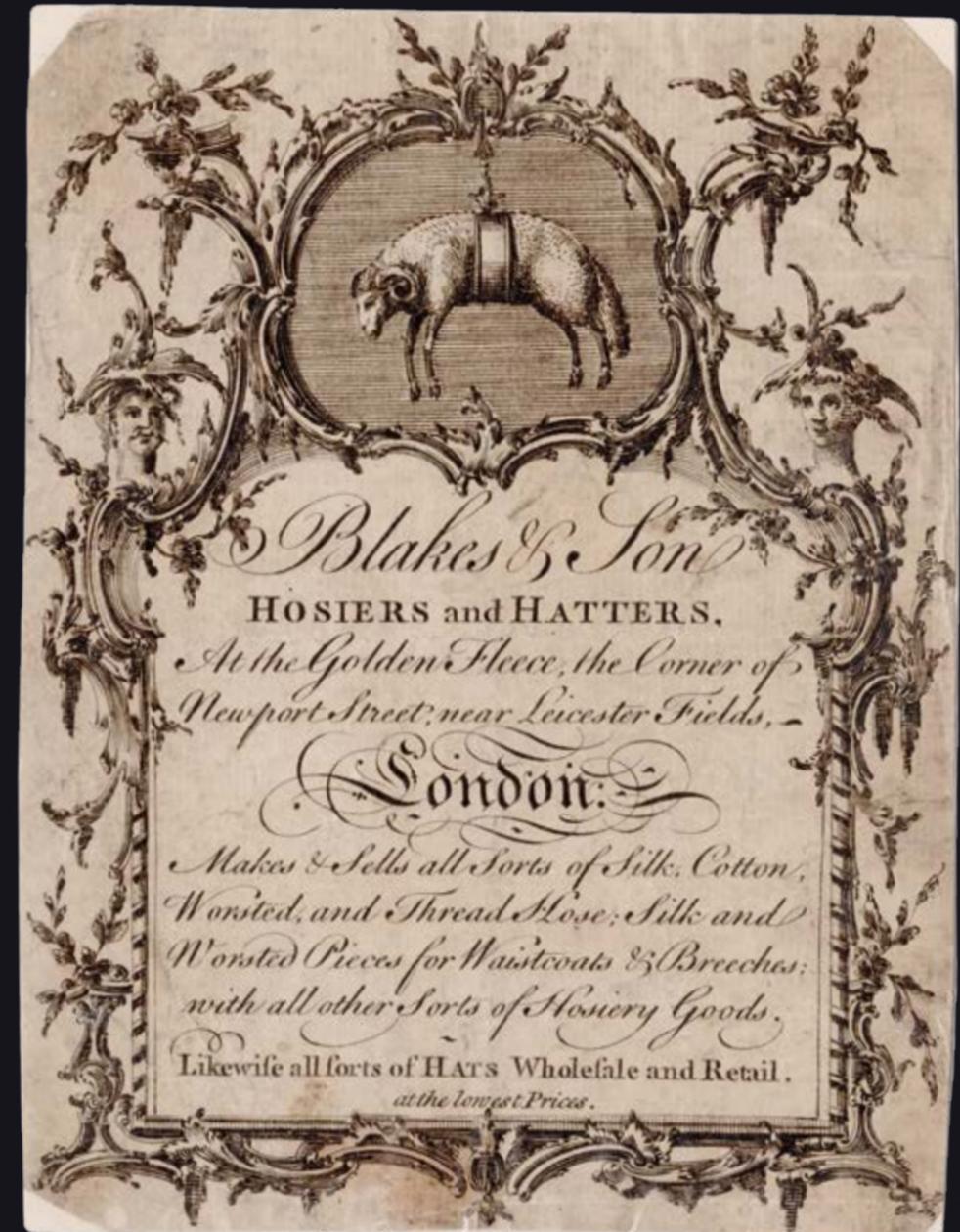
Dimensions

160 by 125mm (6.25 by 5 inches).

£350

Active in London during the late eighteenth century, Blakes & Son ran their hosier business under the sign of the golden fleece, which was perhaps chosen not for its heroic implication but for its literal meaning. The present card advertises that the company “Makes & Sells all Sorts of Silk, Cotton, Worsted and Thread Hose ; Silk and Worsted Pieces for Waistcoats & Breaches ; with all other Sorts of hosiery goods.” Despite the implications of its name, worsted is actually a high-quality wool yarn, being stronger, finer and smoother than woollen yarn, even though both are made from sheep’s wool. Thus the sign of the golden fleece would have aptly conveyed the luxurious nature of the yarn sold by Blakes & Son.

Also illustrated on the trade card are two busts, a male and a female, wearing remarkable headdresses that appear more like exotic plants and flowers than the hats supplied by Blakes & Son “wholesale and retail at the lowest prices”. In 1793 and 1794, the ‘Directory of London and Westminster, & Borough of Southwark’ listed Blakes & Son as hosiers & haberdashers at 28 Broad Street, Carnaby Market. It is not clear whether the present trade card, on which their occupation is listed as “hatters” rather than haberdashers, is from an earlier or later period in their career.



## H is for Hairdresser

### 47 TERRY, Garnett

*Boggis and Clark Hair Dressers,*

Publication  
London, No. 16, Ivey Lane, Newgate Street,  
London. [c1770-1796].

Description  
Engraved trade card

Dimensions  
120 by 80mm. (4.75 by 3.25 inches).

References  
BM Heal 71.2

£450

Trade card for Boggis and Clark, hairdressers of Newgate Street, London. With the exception of the present card, there do not appear to be any existing records of either Boggis or Clark, either in the directories or the newspapers of the day. 'The Post Office London Directory' for 1843 lists a Mrs Susannah Clarence operating as an egg merchant from 15 Ivy Lane, Newgate Street, where her husband appears to have previously worked, according to a record from 1828. However, the fact that the trade card was engraved by Garnett Terry during his time on Paternoster Row shows that it must have been made between 1770 and 1796, when he was active at that address.

In addition to a list of goods and services available from Boggis and Clark, namely "wigs", "toupees", "perfumery", "braids" and "cushions" "wholesale & retail", the card is illustrated with an image of a bow-bearing putti appearing to attempt to steal a lock of hair from the head of a bare-breasted woman. At her feet are a comb, pair of scissors and containers labelled "Clark" and "Boggis".

Engraved by Garnett Terry (1746-1817), who operated from various premises there from 1770-1796. Described as a printmaker, map-engraver, banknote engraver, printer, jeweller and bookseller. He was apprenticed to William Weaver of the Tinplate Workers Company in 1761. He engraved seven maps for 'Taylor & Skinner's survey and maps of the roads of North Britain or Scotland' (1776); and also for them 'A map of the county of Louth' on four sheets (1778), the general map and most of the maps for 'Taylor and Skinner's maps of the roads of Ireland ...' (1778); Richard Cowl's, '... this plan of the borough of Plymouth ...' (1779); and for Paul Rapin de Thoyras 'The history of England' (1784-1789).

Terry testified as an expert witness in several Old Bailey trials for forgery, stating that he is "the engraver employed by the Governor and Company of the Bank of England, I engrave the plates for the one and two pound notes". "At his own expense he built a nonconformist meeting- place in Curtain Road, Shoreditch, where he preached for many years and to which he bequeathed over £6,000" (BM).

The Heal collection holds a number of trade cards for Terry.



## H is for Hatter

### 48 HOOKE, Margaret

*Margaret Hooke & Son Hosier & Hatter... Make. And Sell all Sorts of Silk, Worsted, Thread, Cotton & Woollen Hose; Womens & Childrens Cotton and Thread Gloves, Muffette's & Mittens, all Sorts of Caps; Pieces of Silk & Worsted for Waist Coats & breeches; Likewise variety of Hatts both for Men & Women as. Beavers, Furs &c. Also all sorts of Mens Gloves. Wholesale & Retail.*

#### Publication

London, at the George next Door to ye Rose Tavern, without Temple Barr [c1760].

#### Description

Engraved trade card.

#### Dimensions

95 by 140mm. (3.75 by 5.5 inches).

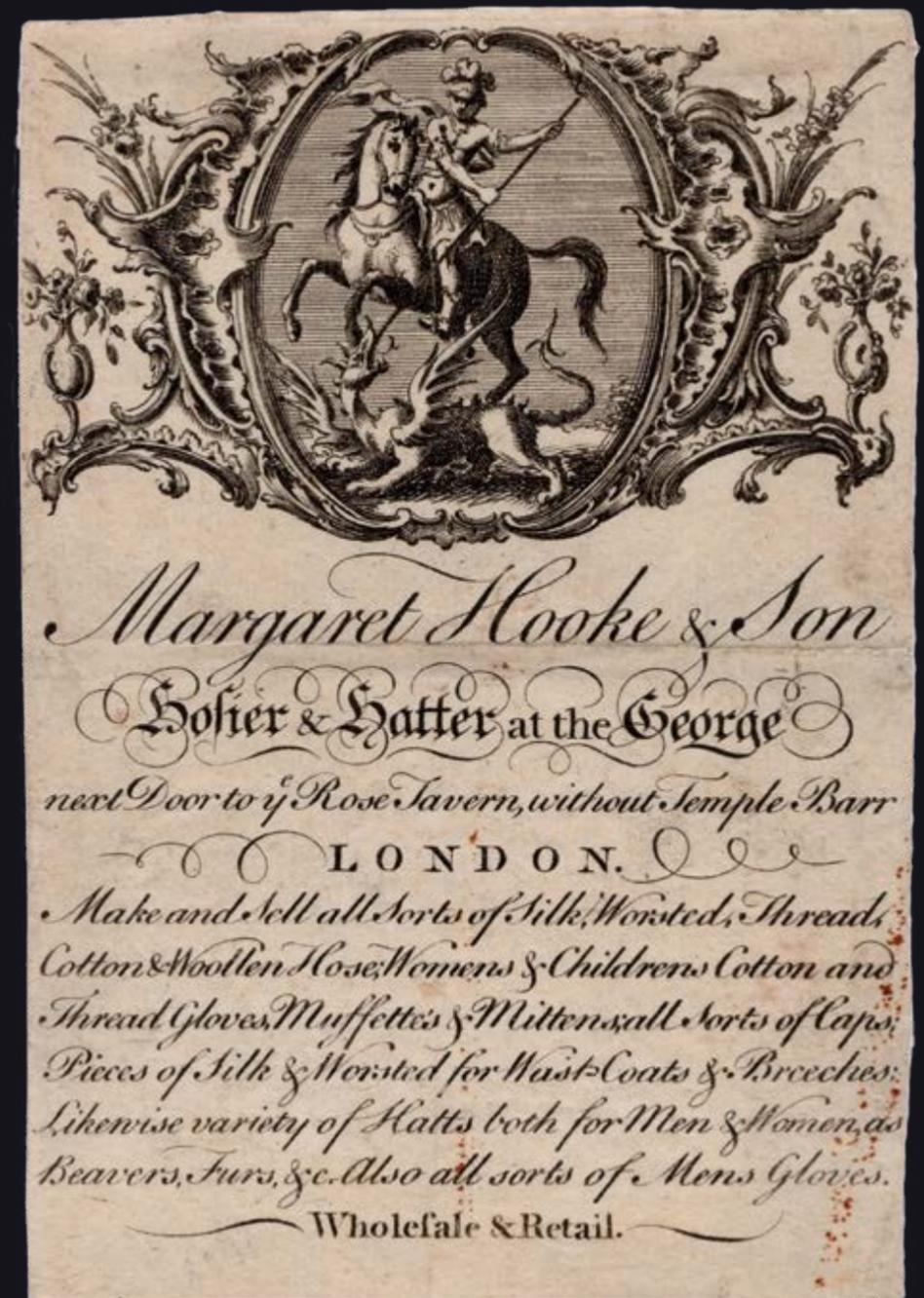
#### References

BM Heal 72.196

£500

Trade card for Margaret Hooke & Son, who ran a shop in Temple Bar selling hosiery, hats and many other accessories, both wholesale and retail. Their card is illustrated with an engraved image of St George slaying the dragon, in reference to their address "at the George next Door to ye Rose Tavern".

The style of both the engraving and the writing, the types of apparel on offer, as well as the form of the address that uses a sign rather than a number indicates that the card is from the mid-eighteenth century. There are no existing documents recording the presence of a Hooke hosier in Temple Bar during this period, but it is likely that the business was originally established by Margaret's husband and taken over by her and his son after his death.



## H is for Heraldic Engraver

49 **BARCLAY, George**

*Barclay, Heraldic Engraver, Gerrard Street, Soho*

Publication  
[London, c1840].

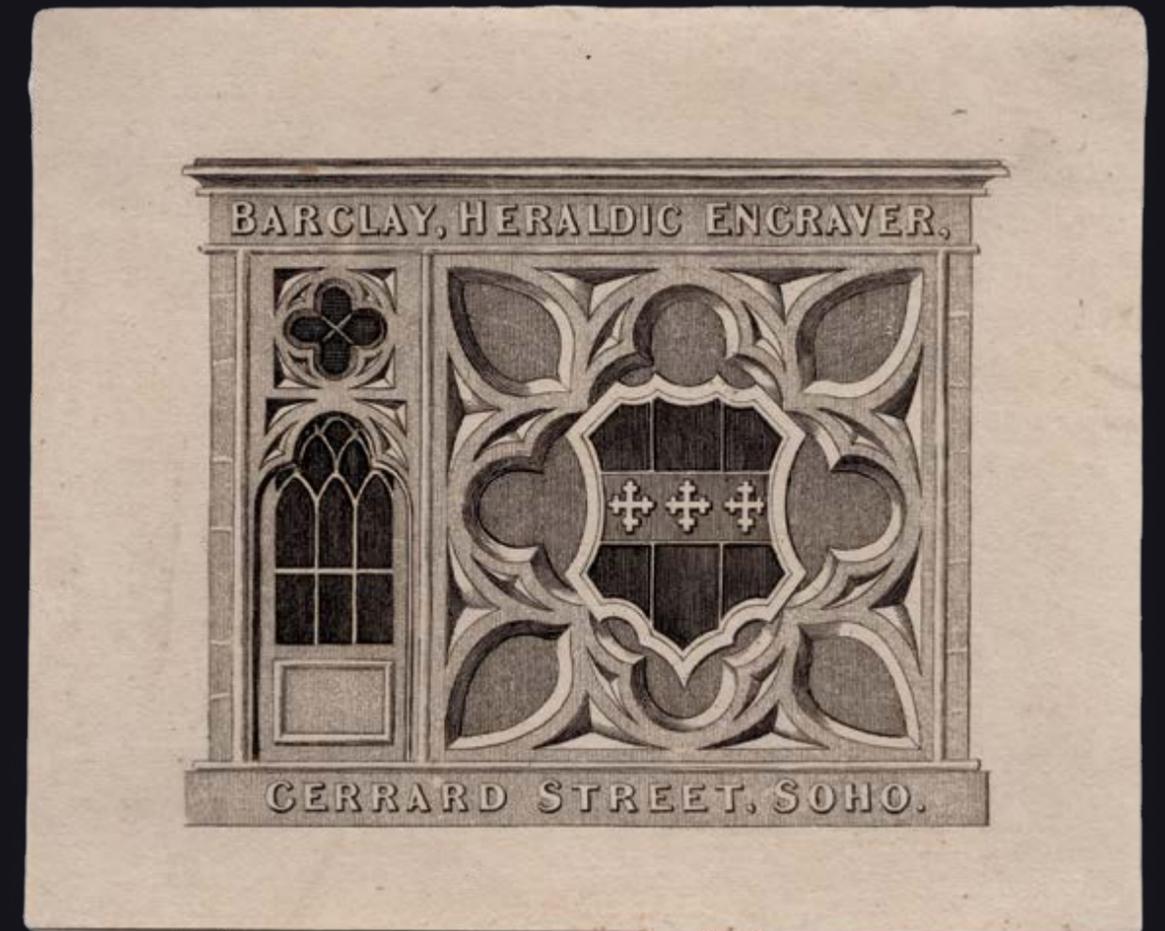
Description  
Etched trade card.

Dimensions  
85 by 105mm (3.25 by 4.25 inches).

References  
BM Banks, 59.9 on same sheet as another etching; Mayhew, 'Survey of London', volume 34, page 383; Whittock, 'Shop Fronts of London', 1840

£1,400

George Barclay (fl 1830-1872), issued a number of trade cards, including this one which depicts his own shop front at 22 Gerrard Street, in the Gothic style. Other cards offer his services as engraver of "Bookplates, Dies, Stone & Steel seals, cards, invoices, share plates, cheques, &c".



## H is for Horologist

50 WOOLLETT, William; and Joseph HARRIS

*Joseph Harris Watch Maker & Goldsmith... Makes Mends & Sell, all Sorts of Gold & Silver Watches At the Lowers Prices. Also Gives the most Money for Second hand Plate, Jewels, and Watches &c.*

Publication  
Maidstone, At The Dial & Cup. Just above ye upper Court House [c1760]

Description  
Engraved trade card

Dimensions  
190 by 150mm (7.5 by 6 inches).

References  
BM 1857 0110.15; Fagan, 'A catalogue raisonné of the engraved works of William Woollett', 1885

£1,500

A magnificent example of the work of William Woollett (1735-1785), "The most famous British engraver of his day" (BM). The asymmetrical rococo cartouche is adorned with all manner of jugs, teapots, kettles, urns, sugar sifters, watches and clocks. Some of Woollett's earliest work was engraving trade cards such as this one.

However, "he rose to fame with his print of the 'Destruction of the Children of Niobe' (1761); after the painting by Richard Wilson (c1759-60), which was a bestseller. While he earned £150 for making the plate, the publisher John Boydell is said to have made £2000, partly from continental sales. His technique aimed at conveying a full range of tones and surfaces, and involved extensive preliminary etching to different depths, followed by engraving. His work was admired by French engravers, who had traditionally enjoyed a higher reputation than their English counterparts. He was a friend of George Stubbs and made prints of the 'Spanish Pointer' (1768); and the quartet of paintings 'Shooting' (1769-71). In 1769 the painter Thomas Jones was moved to call Woollett 'the first Landscape Engraver in the World'. He was involved with the Society of Artists in the period 1765-77 as variously a Fellow, a Director and Secretary. Just before the publication of another major work, the 'Death of General Wolfe' (1776) after Benjamin West's painting (1770) of a contemporary subject treated in the manner of a history painting, Woollett was named Engraver in Ordinary to George III. Benjamin West and John Boydell were among the contributors to the cost of erecting a marble monument by Thomas Banks in Woollett's honour in the West Cloister of Westminster Abbey" (Elizabeth Miller for Grove Art online).

This Joseph Harris is neither the descendant of Joseph Strong, Goldsmith of Maidstone, who died in 1743, nor the Joseph Harris, mathematician who wrote a treatise on the use of globes, who died in 1764.



## H is for Hosier

### 51 ADAMS, John

*John Adams, Hatter and Hosier*

Publication  
London, at the Hat And Beaver the Corner  
of Wine-Office Court, Fleet-street, [c1865].

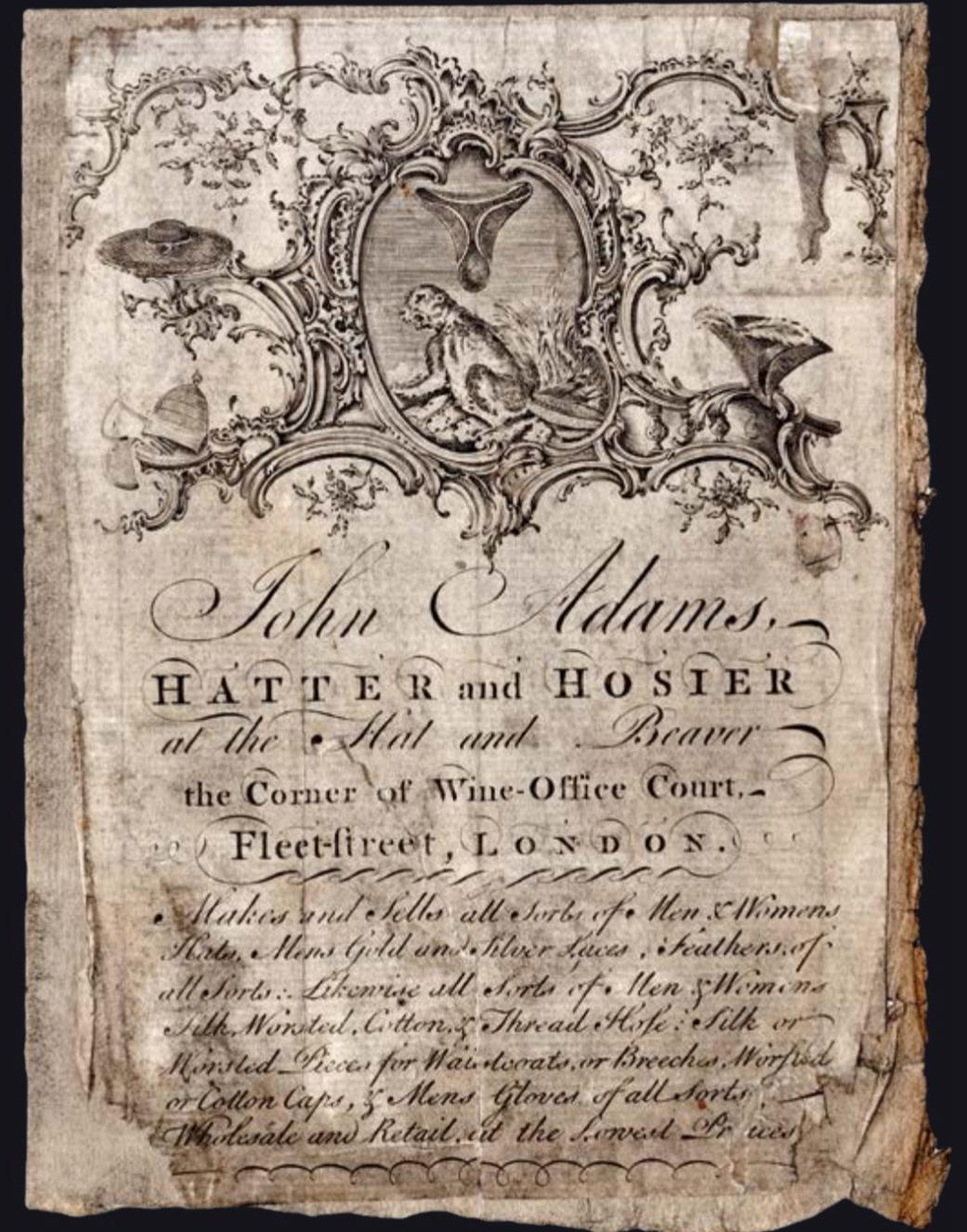
Description  
Engraved trade card. Condition???

Dimensions  
175 by 130mm (7 by 5 inches).

£250

Beaver fur was one of the preferred materials from which to make hats from the mid-sixteenth century onwards. The water-proof and insulating quality of the fur meant that it was preferable to that of rabbits, with the result that native European beavers had been hunted to near-extinction by the early seventeenth century. The trade was revived, however, when the Hudson's Bay Company began exporting the fur from Canada the following century. In addition to the endangerment of beavers, the use of their fur also posed a threat to the craftsmen who worked it. Beaver skins were soaked in a solution containing mercuric nitrate, the vapours of which caused tremors, depression, paranoia and other mental problems, giving birth to the phrase 'mad as a hatter'. Fortunately, silk overtook beaver pelt as a more fashionable material for hats in the nineteenth century.

Working at the sign of the Hat and Beaver on Fleet Street during the eighteenth century was a hatter named John Adams, who also sold hosiery, gloves, fabrics, laces and feathers as well. His trade card is illustrated with the hat and beaver of his sign, as well as with a number of other headpieces, designed for both men and women. It is not clear exactly when his card was made, but its style suggests a mid-eighteenth century provenance.



## I is for Ice Cream Maker

### 52 DEACON, [Benjamin]

*Deacon, Cook & Confectioner, ... Dinners, Ball Suppers, Routs, & Entertainment of all kinds, Provided on the Lowest Terms & on the shortest notice. Ice & Ice Creams.*

Publication  
[London], No. 1 Orange Street, Bloomsbury, [1802-1836].

Description  
Engraved trade card

Dimensions  
65 by 90mm (2.5 by 3.5 inches).

References  
BM Heal 48.12

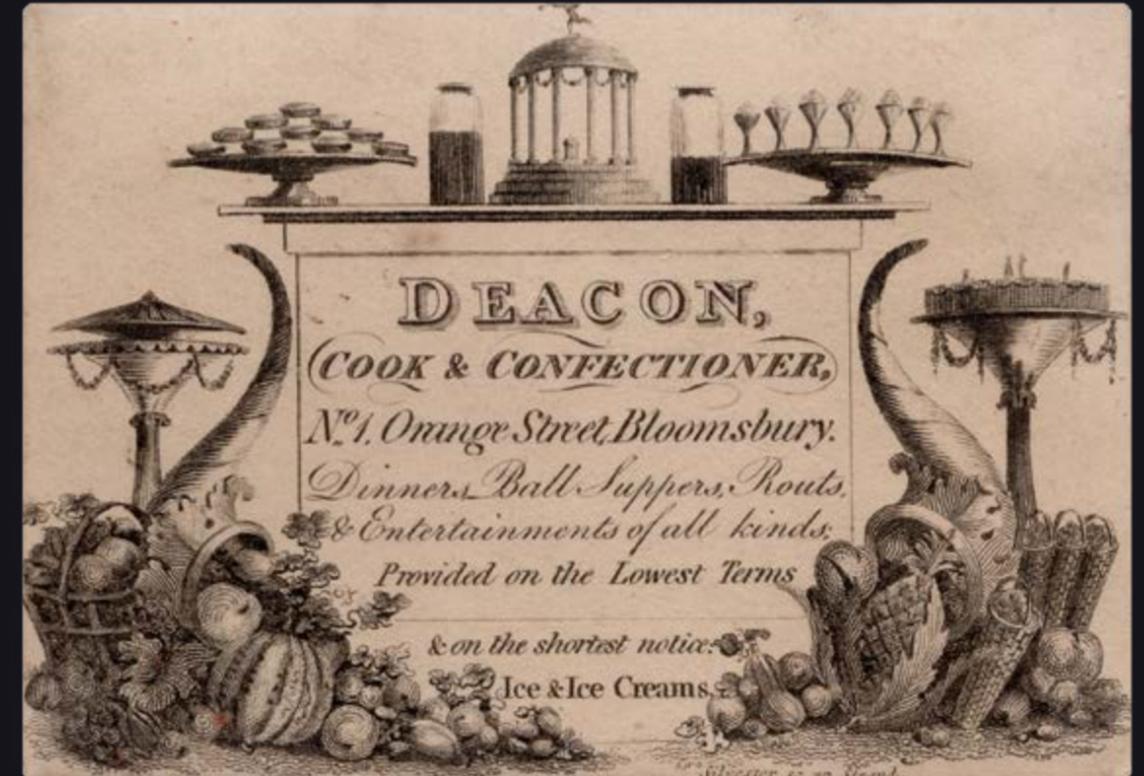
£350

The career of pastry chef, confectioner and caterer Benjamin Deacon does not appear to have got off to a very good, with numerous newspapers and gazettes reporting his bankruptcy in 1805. Indeed the London Gazette invited "the creditors who have proved their Debts under a Commission of Bankrupt awarded and issued against Benjamin Deacon, of. Orange-Street, near Bloomsbury-Square, in the County of Middlesex, Pastry-Cook, Confectioner, Dealer and Chapman, are. desired to meet the Assignees of the said. Bankrupt's Estate and Effects....for the Recovery of any Part of the Bankrupt's Estate and Effects".

However, despite these financial setbacks, Deacon appears once again operating from the same premises at 1 Orange Street in 'Johnstone's London Commercial Guide, and Street Directory' of 1818. It is not clear whether the present trade card, which advertises Deacon's services catering for "dinners, ball suppers, routs, & entertainments of all kinds", was in circulation before his bankruptcy or in the aftermath of his revival. It was engraved by Richard Silvester, an engraver who operated from 27 The Strand from 1802 to 1836. Adorning the outer edges is an engraved abundance of delicacies, with cornucopias spilling with exotic fruits and ornate cakes placed on towering tables.

At the top of the image are platters bearing tarts and ice creams, the latter being proudly specified in a note at the bottom of the card. Ice cream recipes had first appeared in Britain the previous century, with a recipe published in 1718 in 'Mrs Mary Eales's and another in the 1751 edition of Hannah Glasse's famous 'The Art of Cookery made Plain and Easy'. The treat still remained the preserve of the wealthy, who could afford ice houses or to hire a caterer who had access to one, such as Deacon. Later, in 1851, Swiss émigré Carlo Gatti would open London's first ice cream stand outside Charing Cross station, selling scoops for one penny.

Engraved by Richard Silvester, possibly Richard W. Silvester (died after 1836), printmaker, publisher, and engraver of bank note plates



# I is for Inventor

## 53 MEDHURST, George

*Patent Scales. Medhurst, Inventor  
– Patentee & Manufacturer*

Publication  
[London], Denmark Street, Soho, [c1810]

Description  
Engraved broadside

Illustrating four separate scales, each with descriptive text.

Dimensions  
200 by 125mm (7.75 by 5 inches).

References  
See BM Banks Collection D 2.1575, and D 2.1576 for similar broadsides

£1,250

Medhurst (1759-1827), founded a weighing machinery business in Oxford Street, in 1800, after originally training as a clockmaker. However, he changed courses, when the imposition of a hefty duty on clocks proved too onerous. His first invention, which he patented, was “a wind-mill and pumps for compressing air for obtaining motive power”, and throughout his life he engineered various devices increasingly more efficient at compressing air, for more elaborate uses, including the “pneumatic dispatch” which conveyed small packages through tubes at great speed, but which, he imagined could also be used to propel trains through tunnels.

Medhurst’s foundry was based in Denmark Street, Soho, on the site of the earlier scale company run by Valentine Anschütz and John Schlaff. Medhurst’s own equal balance weighing machine was once “found in almost every retail shop” (‘Grace’s Guide to British Industrial History’, online).



## I is for Ironmonger

### 54 JOHNS, Edward

*Edward Johns, Ironmonger & Bell-hanger to his Royal Highness, the Prince of Wales,... Furnishes Houses with the most Fashionable Articles in each of the above branches on the shortest notice and most reasonable Terms.*

**Publication**  
London, at his Stove Grate, Braziers & Tin Warehouse, No. 141 Bond Street, London, near Conduit Street, [c1778].

**Description**  
Engraved trade card.

**Dimensions**  
80 by 120mm. (3.25 by 4.75 inches).

£900

Trade card of Edward Johns, an ironmonger and metalworker who, in 1791, became Master of The Worshipful Company of Drapers, one of the historic Great Twelve Livery Companies, founded in 1361. Originally an organisation for wool and cloth merchants, the company became one of the most powerful in the country and to this day owns an extensive archive of silver and metalwork, dating back to the twelfth century.

Advertisements for his services as an ironmonger, brazier and hardwareman exist from 1778, demonstrating that he was active at his premises at 141 Bond Street during the final decades of the eighteenth century. Illustrating the present trade card, which contains details about his location, wares and services, are small engravings of his various goods, namely: “vase lamps”; “smith works in general”; “complete sets of kitchen furniture in iron, copper, or strong block tin”; “hardware, cutlery, Japans, &c”; “varity of plated goods”.

Along the upper edge of the card is the Great British coat of arms flanked by the heraldic badge of the Prince of Wales, to whom Johns was an official bell-hanger, a job typically associated with metal workers.



## I is for Ironmonger

### 55 SHARP, James

*Anchors, Grapnalls, Shipwork, Millwork, Enginework, Presswork, Carriages, Rollers, Ploughs, Harrows, utensils in Husbandry &c*

#### Publication

London, No.15 Leadenhall Street, ... or at his Manufactory No.133 Tooley Street, Southwark

#### Description

Engraved trade card, with colour wash

#### Dimensions

165 by 185mm. (6.5 by 7.25 inches).

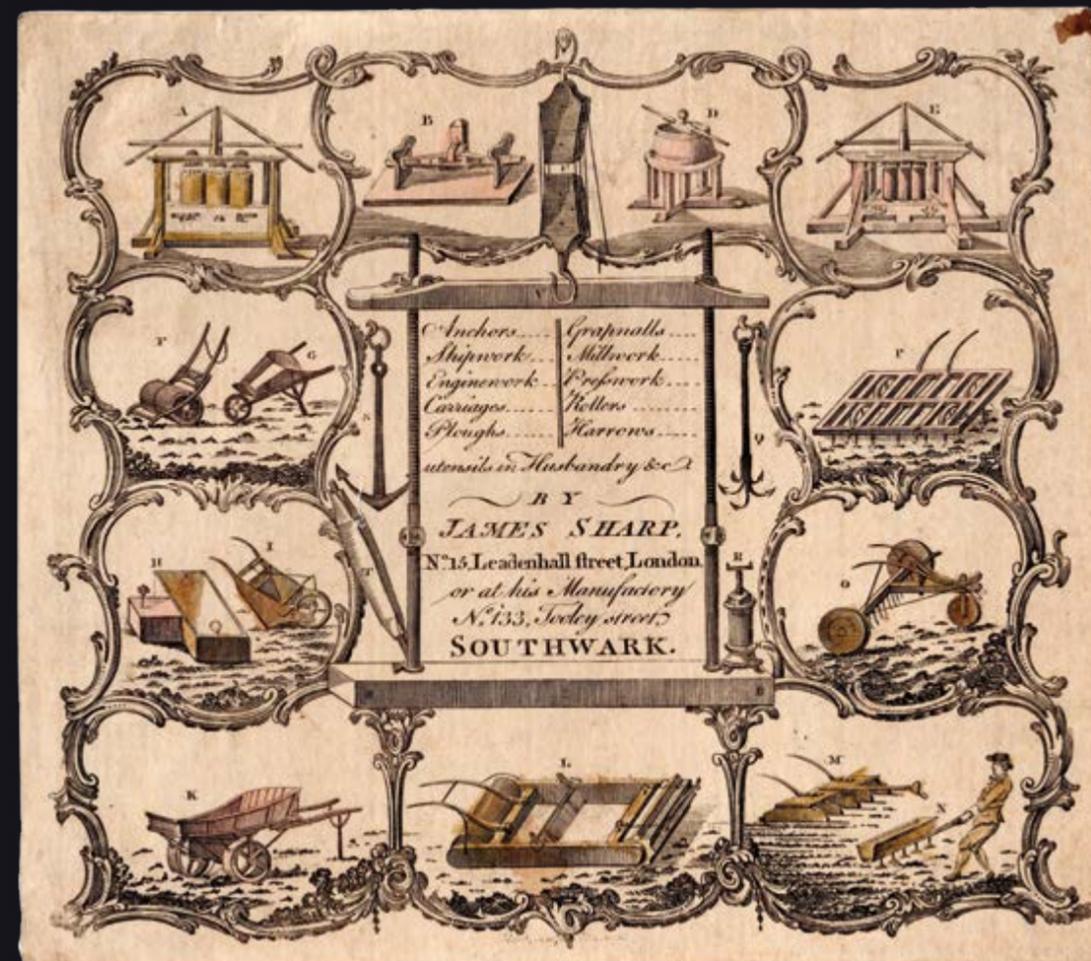
#### References

BM Heal 1.2, 58.26; BM Banks 58.38

£1,500

James Sharp's (1731-1783) trade card is illustrated with twenty detailed vignettes of essential farm machinery for the modern agriculturist. As each is lettered (A-T) it is likely that the card was accompanied by some explanatory text. Sharp was the author of at least two full trade catalogues: 'A Description of Rolling Carts and Waggon's' (1772); and 'Descriptions of some of the Utensils in Husbandry, Rolling Carriages, Cart Rollers, and divided rollers for land or gardens, mills, weighing engines, &c. &c.' (1773).

Brother of Granville Sharp (1735-1813), abolitionist, James Sharp was a successful ironmonger, listed in London Directories from 1763-1784 at 15 Leadenhall St. He was succeeded at that address by Catherine Sharp, who was still operating from there until 1793. He is depicted in the famous painting by Zoffany of the Sharp family.



## J is for Jewel Dealer

### 56 MORRISON, Richard

*Richard Morrison, Jeweller & Goldsmith, ... Successor to Mr. Stafford Briscoe, Continues to make it his particular Business to Deal in all sorts of New & Second-Hand Plate, Watches & Jewels, of which he has Constantly the Greatest variety, and is determined to sell (as formerly) at lower prices than Common and Likewise to Give the most money for any Quantities of Old Plate, Watches, Jewels, Pearls, & Colour'd Stones of all Kinds, by Reason of the great Demand he has for the same. NB. The full Value given for Pawn'd Plate, Watches, Jewells, &c Buys and Sells for ready Money only.*

Publication  
London, at his Old Sop N:15 the Three Kings & Golden Ball, opposite Forster Lane, in Cheapside, [from 1780]

Description  
Engraved trade card

Dimensions  
(sheet) 210 by 165mm (8.25 by 6.5 inches);  
(plate) 190 by 140mm (7.5 by 5.5 inches).

References  
BM Heal 67.286

£2,500

Richard Morrison had joined Stafford Briscoe (c1711-1789) in his business in Cheapside, where he had operated with his father from the 1740s, in 1762. They were in business together until 1780 when Briscoe appears to have retired to a large property at Cross Deep in Twickenham. He is recorded as selling some land to Horace Walpole in 1775. Morrison continued in business until 1783.

Morrison's trade card retains the language of that he had shared with Briscoe, but the design is far more elaborate, being surrounded by an asymmetrical rococo cartouche resplendent with examples of his wares: urns, babies' rattles, tankards, jeweled pendants, coffee pots, tureens, watches, and cutlery.



## J is for Jeweller

### 57 HOUSTOUN, George

*George Houstoun Goldsmith  
... Makes and Sells all Sorts of  
Gold, Silver & Jewellers Work,  
at Reasonable Rates. N.B.  
And Buyeth any of the above  
Mention'd Goods.*

Publication

London, at ye Golden Cup, near St.  
Dunstans church, Fleet Street, [c1742-  
1750]

Description

Engraved trade card

Dimensions

180 by 120mm (7 by 4.75 inches).

References

BM Heal 67.219

£450

Of Houstoun (1716-1786), Heal writes: "Buckley's MS. List of Goldsmiths gives: - George Houstoun, Fleet Street 1742. George Houstoun, near the Mitre Tavern, Fleet Street 1751. 'Manchester Magazine', George Houstoun, corner of Mitre Tavern Passage 1755. Jackson's 'English Goldsmiths' gives him as working in 1773. Chaffer's 'Gilda Aurifabrorum' gives him in Fleet Street 1742-'73".



## J is for Jeweller

### 58 JACKSON, John

*Jn.o Jackson Jeweller*

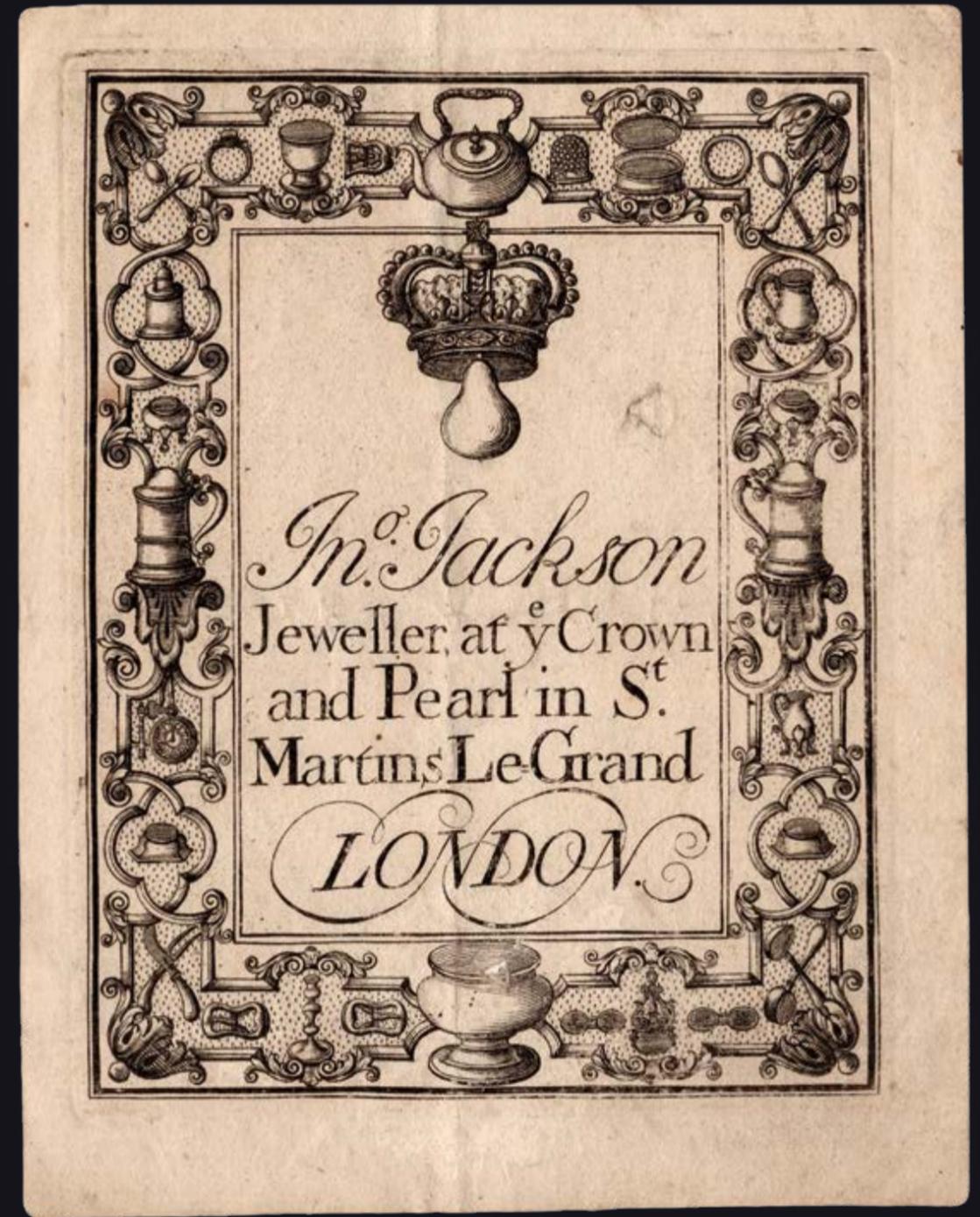
Publication  
London, at ye Crown and Pearl in St.  
Martins Le Grand, [c1697-1714]

Description  
Engraved trade card

Dimensions  
(sheet) 160 by 130mm (6.25 by 5 inches);  
140 by 110mm (5.5 by 4.25 inches).

£1,400

In spite of the impressive array watches, rings, thimbles, plate-ware, coffee, tea, and chocolate pots, inkwells, tankards, jugs, tureens, candlesticks, buckles, cutlery, cruets, and even a watch, Jackson's business appears to have been short-lived, at least at this address. It is possible that the is the same John Jackson, whose maker's mark is first recorded in 1697 and who may have been working at various addresses in London until 1714.



## K is for Knapsack Maker

59 LYFORD, Richard; and William CLARK

*Rich Lyford, Leather Seller*

Publication  
London, Opposite Hungerford Market, in the Strand, [c1777]

Description  
Engraved trade card

Dimensions  
255 by 185mm. (10 by 7.25 inches).

References  
Heal BM 78.14

£1,750

Lyford “Sells all Sorts of Leather. Wholesale and Retail. N.B. The original shop for Knapsacks”, but his trade card is clearly directed towards the military, during a time of conflict – which at this date would be the American Revolution. The elaborate cartouche, engraved by William Clark, is adorned with standards, artillery and figures of ancient and modern warfare, beneath the whole is an anonymous poem: “our Heifers Coats more useful spoils afford; They yield the Trav’ler sack, the Victor’s hoard,.. Britannia’s fleets each Piece of Oak demand. And Hearts and Arms of Steel protect our Land”. The knapsack, was the soldier’s pack, used mostly for carrying his iron rations.

Heal notes that the “Directory” for 1777 gives Lyford’s address as here, moving to 463 The Strand by 1784. This card was reproduced in “Ellis’ Catalogue of Trade Cards’ as frontispiece, Issue No.21, following Hodgkin Sale 1914”.



## L is for Lacemaker

### 60 WOOD, Joseph Thomas

*J.T. Wood, Embosser, Lace Paper Manufacturer, Publisher, Printer, &c... Orders for Exportation*

Publication  
London, London, 278 Strand, [c1860]

Description  
Lithographed trade card, printed in blue on "enameled" card

Dimensions  
77 by 117mm. (3 by 4.5 inches).

References  
See BM Heal 99.182

£1,200

Wood (c1811-1876) is best known for his quintessentially Victorian, ornamental "perforated lace paper and cards", which can be found in advertisements from 1845. Principally used for stationery, greetings and memorial cards, he also created lace paper collars and cuffs, for ladies.

Wood, initially a copperplate engraver, established his business in about 1841 from Curriers Hall Court, London Wall. From there is published a series of views of London on enameled card, offered at a penny each. The business moved to 33 Holywell Street, Strand in 1845; then finally 278 & 279, Strand, from 1858.



## L is for Lamp Maker

### 61 APPLETON, John

*J. Appleton Lamp & Speaking Pipe Maker,*

*to His Majesty's Treasury, Somerset House, Hackney Coach Office, &c. &c. &c. At the City... Gas Light Lustres, Ornamental Burners & Door Lanthorns, made to any Pattern & fitted up. Lamps altered to burn Gas, or taken in Exchange. NB. Cases & Packages cannot be allowed for in full, unless returned immediately & in good condition. [and] All sorts of Lamps for the use of Halls, Chambers, Doors, Streets, Balls, Routs, Carriages, &c. Speaking Pipes made & fixed up in Town & Country by John Appleton... NB. Cases & Packages cannot be allowed for in full, unless returned immediately & in good condition. [and] French Lamps with Improved Spiral Burners Patent and French Lamp Warehouse, ... (Established Thirty-five Years.)*

Publication  
[London], Lamp & Oil Warehouse, 12 Ludgate Street, St Paul's, [c1817-1835].

Description  
Engraved trade card [and] Engraved trade card with manuscript notes in lower corners, in ink [and] engraved broadsheet.

Dimensions  
75 by 135mm. (3 by 5.25 inches).

£1,000

Documents relating to John Appleton, purveyor of lamps, fixtures and various lighting accoutrements, who was active in London during the early decades of the nineteenth century. Appleton first appears in The Post-Office Annual Directory of 1812, where he is listed on account of his "Patent Lamp and Oil Warehouse" and also as a "Speaking Pipe-maker". Such listings continue to appear in the records throughout the following two decades in publications such as Kent's Original London Directory of 1823 and a House of Lords report of 1829, which records that Appleton had paid £108 for the production of patent lamps in 1820, and £73 the following year.

On September 25, 1824 the 'London New Times' featured an advertisement announcing "A GREAT REDUCTION in the PRICES of LAMPS and LAMP OILS". Appleton then "begs to inform his Friends and the Public in general, that he has now on sale a large assortment of the most admired and improved One, Two, and Three light Patent Lamps, which are at this time so much in use for lighting halls, staircases, dining rooms, drawing rooms, counting houses, banking houses, public offices, churches, chapels, ball rooms, publication places &c. where a brilliant light is required". Indeed, the present trade card lists a number of establishments supplied by Appleton, including "His Majesty's Treasury, Somerset House, Hackney Coach Office, &c. &c. &c."

The first trade card, which lists Appleton's address, a short list of products and a few details about payment and delivery options, is decorated with intricate engravings of different types of lamps and light fittings. It is unclear which of these, if any, is of Appleton's patent lamp, but they certainly demonstrate his impressive array of stock. Unfortunately, the "speaking pipe" does not feature among these illustrations.



First suggested by Francis Bacon in 1672, the speaking pipe was later developed the French monk Dom Gauthey in 1782, with financial support from none other than Benjamin Franklin, and British philosopher Jeremy Bentham also proposed their inclusion in his hypothetical panopticon. By the early nineteenth century, speaking pipes or voice pipes were being implemented in military telecommunications, but also in homes, where they were generally referred to as speaking tubes. They consisted of two cones, one shaped to fit a speaker's mouth and the other flared to amplify sound, connected by a metal pipe. This system gradually took over from the elaborate system of remotely controlled hand-bells previously used to communicate between different floors. No doubt customers able to buy Appleton's ornate lamps to adorn their homes would also have been interested in this new and more convenient method of summoning their servants.

The second trade card of Appleton's advertises that he also oversaw the installation of his merchandise at clients' homes "in Town & Country". The card is decorated with five illustrations of various types of lamps, two with labels identifying them as a "door lamp" and "street lamp". In the lower corners of the present example are two manuscript notes in ink which appear to state the name, potentially of a client, and a date.

Finally, the broadside advertisement promotes Appleton's "One, Two, and Three light Patent Lamps, which are at this time so much in use for lighting halls, staircases, dining rooms, drawing rooms, counting houses, banking houses, public offices, churches, chapels, ball rooms, publication places &c. where a brilliant light is required". He also announces that customers can acquire "the most improved French Lamps, in brass, bronze or japan...for ready Money". In addition to such wares, he offers a variety of services, including "lamps repaired, cleaned, and lacquered" and the installation of speaking pipes across the country.

Beneath the main advertisement a note requests that "a considerable fall in price having lately taken place in all Common Oils - J. A, requests his Friends to buy very sparingly, as there is a prospect of a great reduction in Best Oil as well as Common". The broadside, printed by J. Moore of 134 Drury Street, does not feature any illustrations, unlike Appleton's trade cards.

## FRENCH LAMPS With Improved Spiral Burners.



Patent and French Lamp

WAREHOUSE,

*No. 12, Ludgate Street,*

ST. PAUL's,

( *Established Thirty-five Years.* )

---

**J. APPLETON,**

Begs leave to inform his Friends and the Public in general, that he has now on Sale a large Assortment of the much admired and improved One, Two, and Three-light Patent Lamps, which are at this time so much in use for lighting Halls, Staircases, Dining-rooms, Drawing-rooms, Counting-houses, Banking-houses, Public-offices, Churches, Chapels, Ball-rooms, Public Places, &c. where a brilliant Light is required.

An Assortment of the most improved FRENCH LAMPS, in brass, bronze or japan. Grecian Lamps, Lustres, Girandoles, and Chimney-piece Ornaments, of the newest patterns, and on the lowest Terms, for ready Money.

Fan-light, Door, Street, and every other description of Lamps, and Lanthorns, made and fixed-up.—Carriage, Gig, and Mail-coach Lamps, Retail and for Exportation.

Patent and Illumination Lamps to Lett, for Balls, Routs, Assemblies, &c. Lamps repaired, cleaned, and lacquered.

Spermaceti Oil for Patent and other Lamps.

Lamp Cottons and Glasses.

Speaking Pipes made and fitted-up in Town and Country.

---

*A considerable fall in price having lately taken place in all Common Oils—J. A, requests his Friends to buy very sparingly, as there is a prospect of a great reduction in Best Oil as well as Common.*

Moore, Printer, 134, Drury Lane.

## L is for Leech Farmer

62 SALIS, J.n

*Grand Dépôt de Sangsues Sortant des Réservoirs*  
*Jn. Salis Suc.r de M.r Desplan*

Publication  
 Limoges, Rue Du Consulat No. 3, Près la place des bancs, 1840.

Description  
 Lithographed order-form, with manuscript address and notes in ink, ink-stamp to verso.

Dimensions  
 270 by 210mm. (10.75 by 8.25 inches).

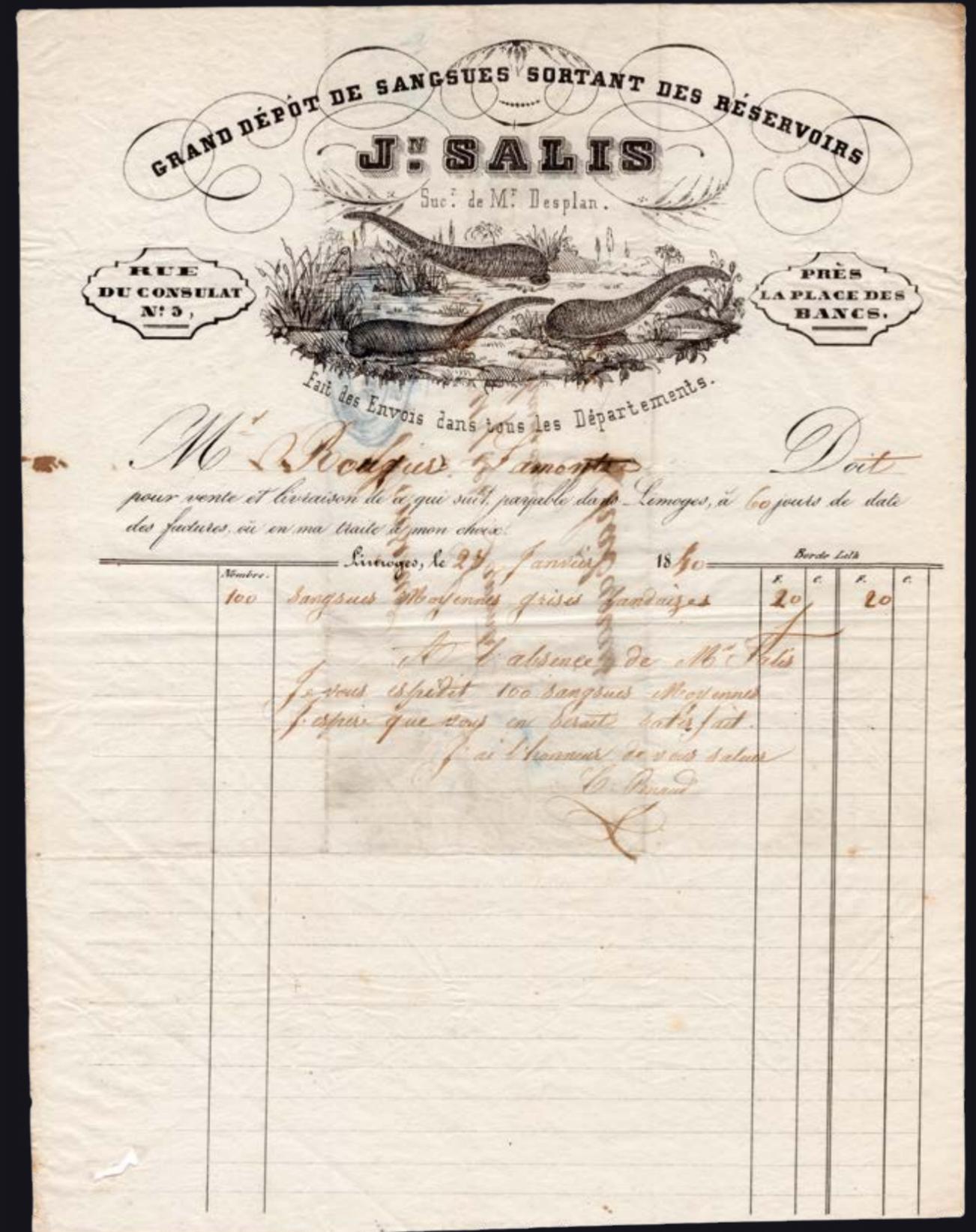
£850

Based in Limoges, the Grand Dépôt de Sangsues supplied France with a ready supply of leeches. During the nineteenth century, these creatures were still used for medicinal purposes, placed on ailing patients in a form of blood-letting known as leeching. Thought to stimulate blood flow, treat infection or prevent disease, the practice consisted of placing live leeches on a patient's bare skin; some could lose up to 80% of their blood in a single session. The leeches most commonly used were the European Medicinal Leech, or the *Hirudo medicinalis*, with its segmented body, three jaws set with 100 small but sharp teeth, and anaesthetizing saliva.

Having been practiced for thousands of years, leeching became particularly popular at the beginning of the nineteenth century, during which as many as six million leeches were used annually in the hospitals of Paris alone. The *Hirudo medicinalis* was thus a valuable commodity, and in fact, part of the reason that the practice of leeching slowly died out was due to the lack of availability.

Companies dedicated to the farming and selling (or renting!) of leeches sprung up across Europe and America during the nineteenth century, including the Grand Dépôt of Monsieur Salis at 3 Rue de Consulat in Limoges. The present form produced by the company allowed customers to place an order for leeches, advertising that they "make deliveries to all departments" (trans.). It is aptly illustrated by an engraving showing three of the creature in what appears to be a marsh environment.

Beneath this image is a contractual note, with space for the customer to fill in his or her name, affirming that they "are in debt for sale and delivery of the following, payable in Limoges, at 60 days from the date of the invoices". Written in ink on the present form is an order for one hundred medium grey leeches to be delivered to an address in Limoges. A note, presumably written by one of the company's employees, adds that "on behalf of Mr Salis, I hope that you receive 100 medium leeches; I hope you will be satisfied with them" (trans.).



## L is for Liberty Boy

### 63 ALLICOCKE, Joseph

*Joseph Allicocke Importer, and Dealer in Wines, and Spirituous Liquors.*

Publication  
London, No. 35, St. Swithings Lane.

Description  
Trade card engraved by William Stadden Blake.

Dimensions  
95 by 65mm (3.75 by 2.5 inches).

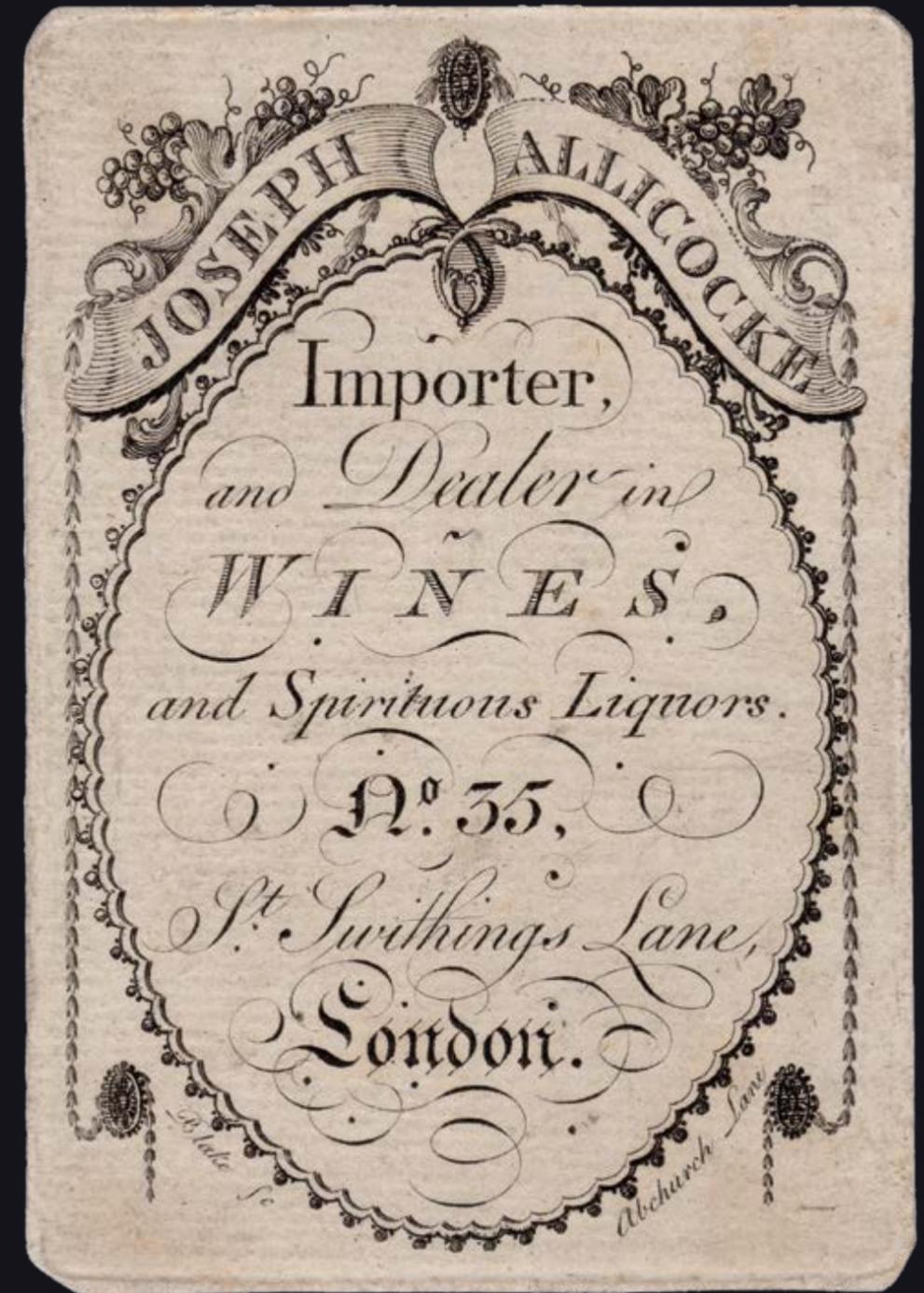
£400

Trade card for Joseph Allicocke, an American colonist who later set himself up as a wine merchant in London. Allicocke's heritage is uncertain, with one account listing him as "the son of a mulatto woman" while he himself claimed Irish heritage. In any case, it appears that he was born in Antigua and educated in Philadelphia, eventually moving to work in New York City as a clerk and merchant by the early 1760s. There he soon rose to a leadership position in the New York Liberty Boys, an association opposed to British authority in America.

Throughout the 1760s and 1770s, Allicocke continued to oppose British influence, however his dealing with British military agents caused charges to be brought against him, with Congress finding that he "had supplied such Provisions inadvertently, and without any design to injure the Country". He was forced to flee to Antigua in 1776, returning to New York the following year, where joined the Chamber of Commerce and was appointed Secretary of the United Whaling Co., and mysteriously declared himself a Loyalist.

Sensing trouble, Allicocke prudently left America before the British evacuation of 1783, settling in London, where he then set up shop as a wine and spirits dealer some time before 1785. 'The London Directory' of that year lists "Allcock" (spelt without the 'e' that appears on the present trade card) at 35 Swithing's Lane. It is not clear how long the business was active at the address, but records show that Allicocke died in 1815 and was buried in Southampton.

The information given on Allicocke's trade card is presented in an ornate frame aptly surmounted by clusters of grapes.



## L is for Linen Draper

64 BINGLEY, Rich[ar]d; Samuel BRAGG; and J WOODIFIELD

*Rich.d Bingley and Samuel Bragg  
Linen-Draper*

Publication  
London, at the Anchor Opposite Longs Warehouse in Tavistock Street Covent Garden, [c1750s].

Description  
Engraved trade card.

Dimensions  
170 by 120mm. (6.75 by 4.75 inches).

References  
BM Heal 80.33

£500

The Bingleys were a family of linen drapers active in Covent Garden during the latter half of the eighteenth century. The family business was started by Richard Bingley, who was active from premises at 19 Tavistock Street from the 1750s to around 1784. He appears to have worked at first in partnership with another draper named Samuel Bragg, "at the Anchor & Star, opposite Longs Warehouse, in Tavistock Street". In 1758, 'The Longond Chronicle' reported that Messrs Bingley and Bragg had made a generous donation of £10 to a "house of refuge for orphans, and other deserted girls of the poor, between the ages of eight and twelve years".

Bingley's son William seems to have joined them in business later on, and together they worked beneath the sign of the "Kings Arms & Anchor" on Tavistock Street. Richard's will shows that he died in 1785, and it is likely that his son continued the business from there on in, as 'Wakefield's Merchant and Tradesman's General Directory' for 1793 lists Charlotte and William Bingley as linen-drapers at 3 Tavistock Street.

The present card, from the period of Bingley and Bragg's partnership, gives their names and address, with text surrounded by an ornate floral frame, and surmounted by an illustration of their sign: an anchor. Another example of this trade card shows that it was engraved by J. Woodfield of Maiden Lane, Covent Garden, who engraved a number of trade cards from around 1739 to 1765. It is therefore likely that the card is from early-on in Bingley's career, during the 1750s.



## L is for Linnen Draper

65 WISEHAM, William

*William Wischam Linnen Draper  
...Sells all Sorts of Linnen Drapery  
Wholesale and Retail*

Publication  
London, At the Three Nuns in ye Poultry  
[before 1759]

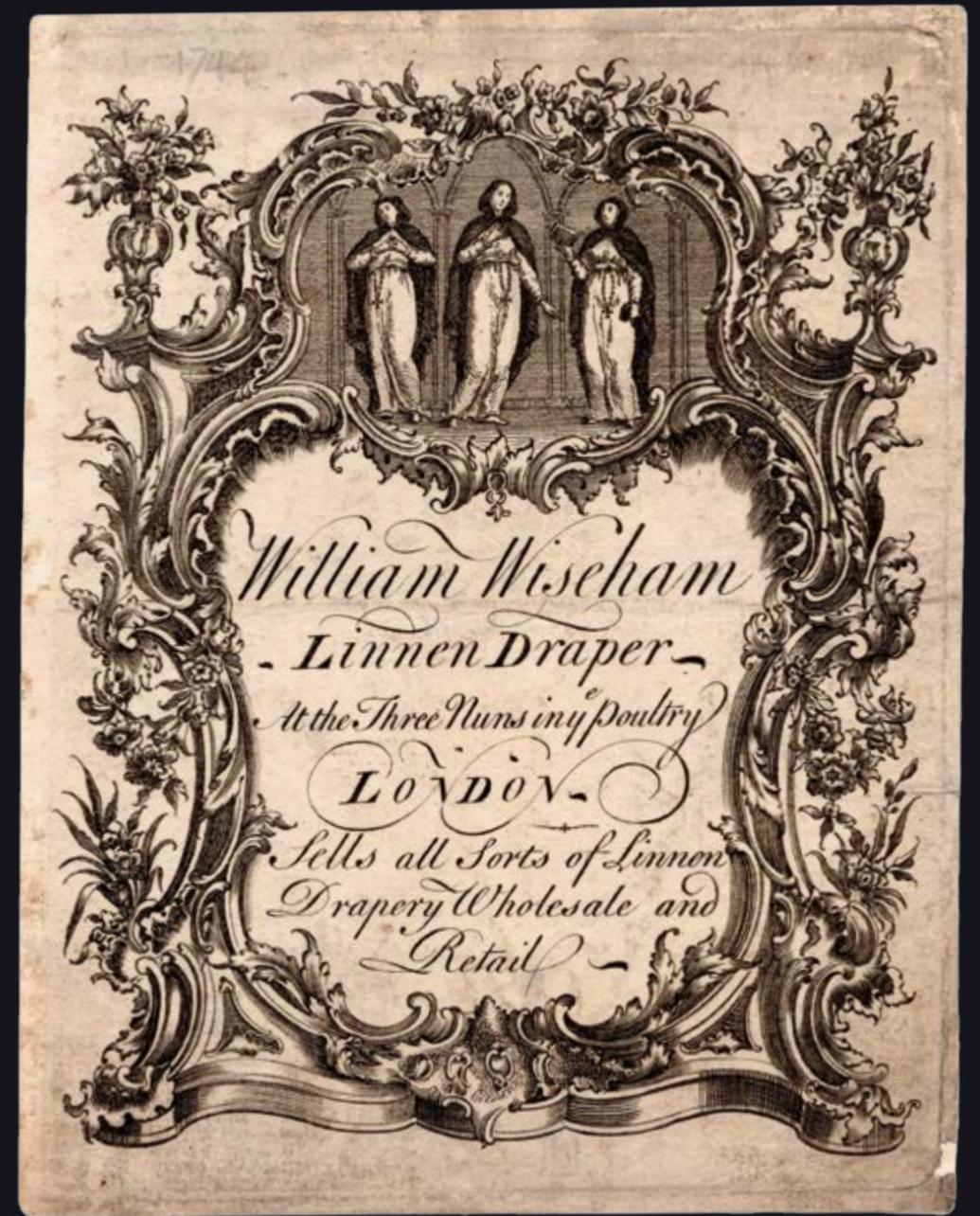
Description  
Engraved trade card.

Dimensions  
155 by 125mm (6 by 5 inches).

References  
BM Heal 80.367

£1,200

In spite of his elaborate trade card, William Wiseman was bankrupt by 1759.



## L is for Linnen-Draper

### 66 WATKINSON, Benjamin

*Benjamin Watkinson, Linnen-Draper... Sells all Sorts of Linnen Drapery Wholesale and Retail*

Publication  
London, At the Wheat-Sheaf and Star two doors from ye Corner of King-Street Cheapside, [c1759-1780].

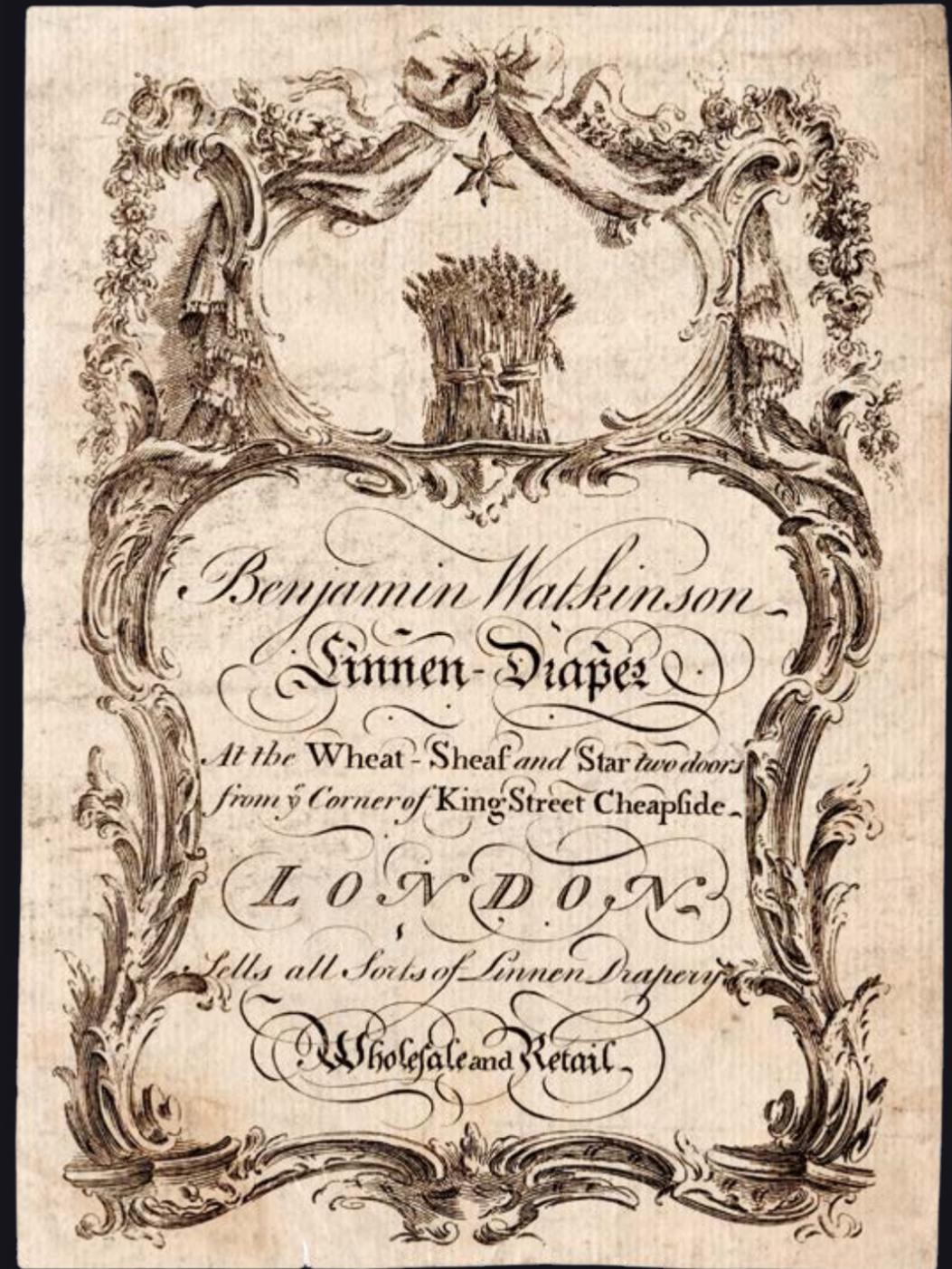
Description  
Engraved trade card.

Dimensions  
155 by 115mm (6 by 4.5 inches).

References  
BM Heal 80.341

£550

Trade card for Benjamin Watkinson, who was listed as a linen draper active in Cheapside in 'The Universal Pocket Companion' of 1760 and 1767. He advertises his address here as at the sign of the wheat-sheaf and star near King Street. The sign appears to have little to do with his profession, but is surely a reference to Joseph's prophetic dream in Genesis 37. Watkinson simply announces that he "sells all Sorts of Linnen Drapery Wholesale and Retail", with the text surrounded by an ornate frame. At the top is an illustration of the sign beneath which his shop could be found. Watkinson's will was executed on November 19, 1782, providing an terminus ante quam for the present trade card, while number of existing billheads show that Watkinson was active from at least 1759



## M is for Mason

### 67 SOARES, Edward

*Edward Soares, Petrification Manufactory, For the most elegant Assortment of Derbyshire (Fine Fluor) Spar. Ornaments, Both Natural and Artificial, Makes all kinds of Marble Stands for Time Pieces... NB. Masons Work executed in the neatest manner.*

Publication  
[London], No. 25 Long Acre, [c1800-1820].

Description  
Engraved trade card.

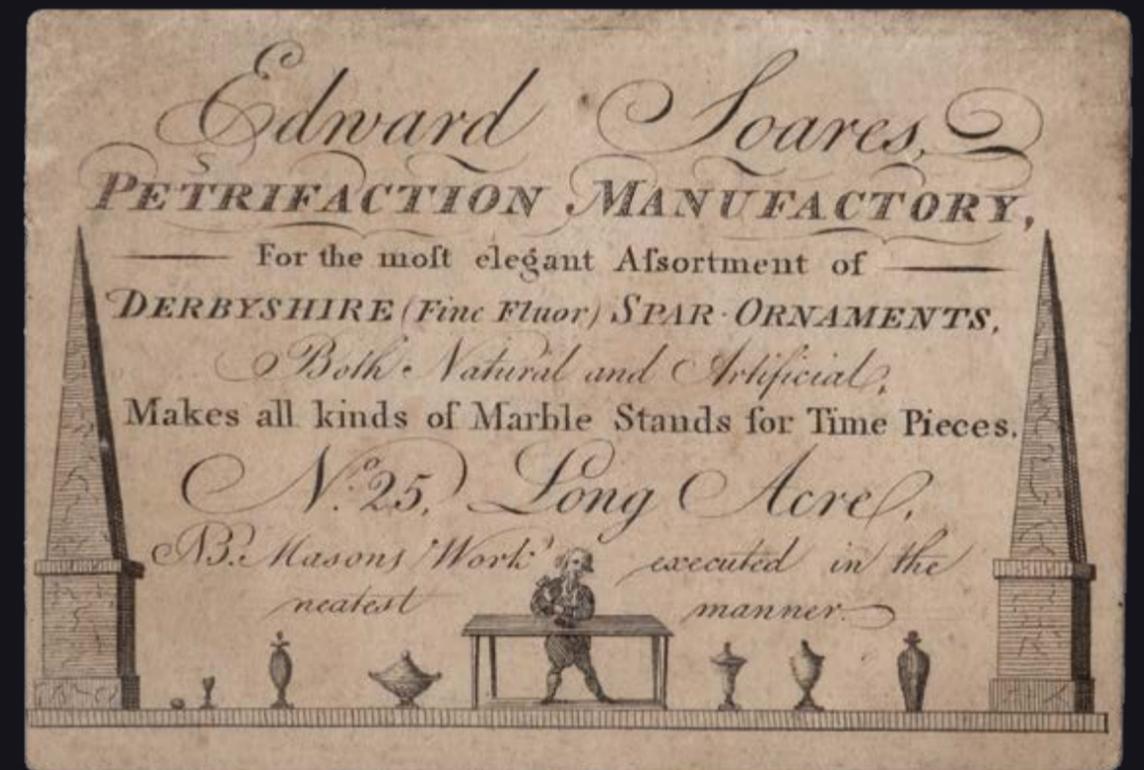
Dimensions  
65 by 95mm (2.5 by 3.75 inches).

£300

Trade card for Edward Soares, a mason active at 25 Long Acre. No records remain of Soares' business, not even in the records of the apprentices and freemen associated with London's livery companies. The present card, however, explains that Soares' work consisted of the manufacture and sale of marble goods, and is illustrated with a small image of the mason at work.

Soares notes that many of his ornaments are made from "Derbyshire (Fine Fluor) Spar". Fluor-spar is a mineral made up of calcium and fluoride, often found in a range of attractive colours with the result that it is widely used in the production of opal glass and enamel ware. A dark violet fluor-spar found exclusively in Derbyshire, and known as Blue John, was particularly popular for decorative and ornamental purposes. The first reference to the Blue John is found in a letter from 1766 concerning a housing lease, and the next in another letter from two years later, in which the industrialist Matthew Boulton attempted to purchase the mines where Blue John is found for the purpose of creating decorative vases.

The first known decorative application of Blue John, beginning in the 1760s, was on fireplace panels. Popularity and availability increased rapidly during the nineteenth century, and in 1908, *Journal of the Royal Society of Arts* noted "the greatly enhanced use of fluor spar as a flux in metallurgical works during the last few years", specifying that it had been in "Derbyshire, where the augmentation in the output is so striking". The prominence and popularity of Derbyshire Spar ornaments, as well as the language used on the present trade card, indicates that Soares was likely to have been active at the beginning of the nineteenth century. Other business were listed at 25 Long Acre in 1790 and from 1825 to 1838, but the premises may have been operating as a masonry shop and workshop during the first decades of the century.



## M is for Medley Printer

### 68 HEMELSOET

*Imprimerie et Lithographie en tous genres de T. et D. Hemelsoet*

Publication  
Gant, Place St. Jacques No. 19 [1845-1870]

Description  
Lithographed trade card

Dimensions  
150 by 200mm. (6 by 7.75 inches).

£150

The trade card of the Hemelsoet brothers of Gent, is an excellent example of the “medley” print, in which as many examples of the kinds of printing that the firm is able to produce are displayed in ordered chaos. While the current offering includes cartes-de-visite, topographical views, and maps, the firm was later known for producing funeral ephemera.



## M is for Mercer

### 69 ATWICK, William

*AT William Atwick's Warehouse  
...is Sold, all Sorts of Mercery  
Goods*

Publication  
London, The Coventry Cross in New Bond  
Street, [c1759].

Description  
Engraved trade card.

Dimensions  
230 by 170mm (9 by 6.75 inches).

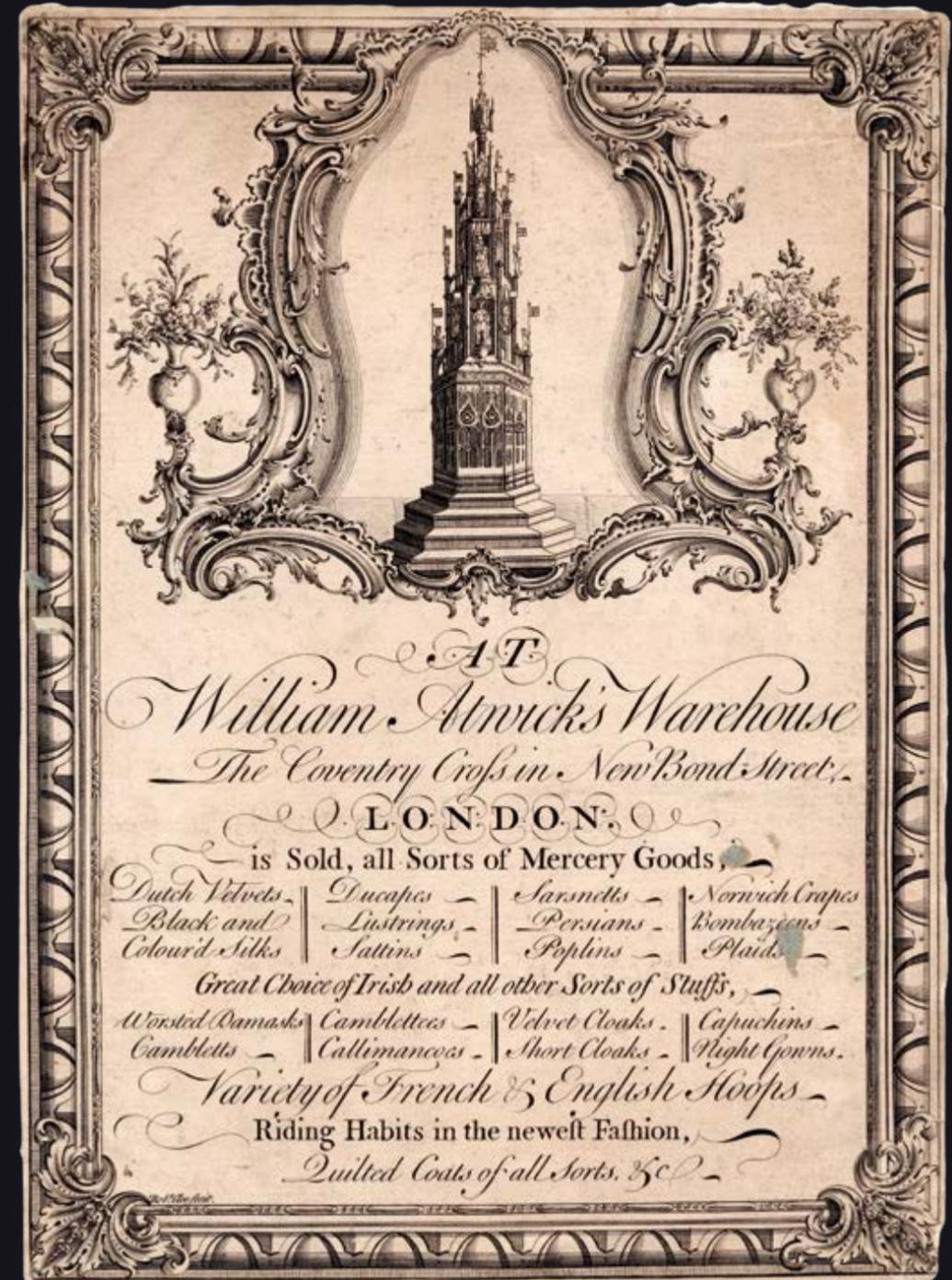
References  
BM Heal 84.15

£1,500

William Atwick was a mercer active in London during the later half of the eighteenth century, who stocked an extensive range of fabrics and haberdashery products. In an issue of the General Evening Post circulated in 1759, William Atwick had posted an advertisement promoting the large assortment of goods available at his shop at the Coventry Cross on New Bond Street. The present trade card is from the same period in Atwick's career, and provides a long list of his wares:

"All Sorts of Mercery Goods; Dutch Velvets, Black and Colour'd Silks, Ducapes, Lustrings, Sattins, Sarsnetts, Persians, Poplins, Norwich Crapes, Bombazeens, Plaids. Great Choice of Irish and all other Sorts of Stuffs; Worsted Damasks, Gambletts, Camblettees, Callimancoes, Velvet Cloaks, Short Cloaks, Capuchins, Night Gowns. Variety of French & English Hoops, Riding Habits in the newest Fashion, Quilted Coats of all Sorts &c."

In 1783, William Atwick and Son, mercers at 149 New Bond Street, were included in 'The New Complete Guide to All Persons who Have Any Trade Or Concern with the City of London, and Parts Adjacent'. During the intervening time period in which Atwick was joined in business by his son, the property numbering system had been expanded so that their premises were now identifiable by number rather than, or as well as, the sign of the Coventry cross that would originally have hung over the door, and is illustrated at the top of the present trade card.



## M is for Mercer

### 70 MASON [Miles]; LUCAS [Benjamin]; and HIGGONS

*Mason, Lucas & Higgons Mercers*

Publication  
London at the Lamb in Shandois Street,  
[c1756-1771].

Description  
Engraved trade card.

Dimensions  
195 by 160mm. (7.75 by 6.25 inches).

References  
BM Heat 84.166

£400

Before the nineteenth century, Chandos Street in London's Covent Garden was sometimes known as Shandois Street. The road itself was named after the Duke of Chandos who committed to developing the surrounding area at the beginning of the eighteenth century, and who was variously referred to in certain early documents as the Duke of Shandois, or the Lord Shandois. The street name appears as Shandois on the trade card of Mason, Lucas & Higgons, three mercers who worked in partnership at the sign of the Lamb during the 1750s and 1760s.

There exist a number of trade cards related to this establishment, the earliest being those of "Lucas & Co" and "Mason, Lucas & Higgons", both from 1756. Other examples of the latter exists from 1759, 1762 and 1765. Another trade card from 1772 advertises the services of "Lucas, Higgons, Mason & Guest" at "Shandois Street", and there is also a receipt from the same year listing just "Mason, Lucas & Guest", by which time they appear to have adopted the more conventional spelling of "Chandos Street" for their address. These trade cards can all be dated by the manuscript notes found on either the recto or verso, recording various sales.

The present card lists the huge number of fabrics and haberdashery items available from the mercers, including "Genoa & Dutch Velvets, Brocades, Damasks, Paduasoyes, Rasdemores, Sattins, Tabbys, Arinozeens, Ducapes, Sergedusoyes, Mantuas, Strip'd and Plain Lustrings". A final note also recommends them "for Mourning of particular good Mixtures, Black & White Bombazeens, also Rich figur'd & other Silks for Gentlemens wear". This text is framed by an elaborate border and surmounted by an illustration of a lamb in reference to their street sign.



## M is for Merchant

### 71 LYDE, John

*Goods Sold by John Lyde & Co*

Publication  
London, Opposite Charles Court, Strand,  
[from 1768]

Description  
Engraved trade card, lower half excised

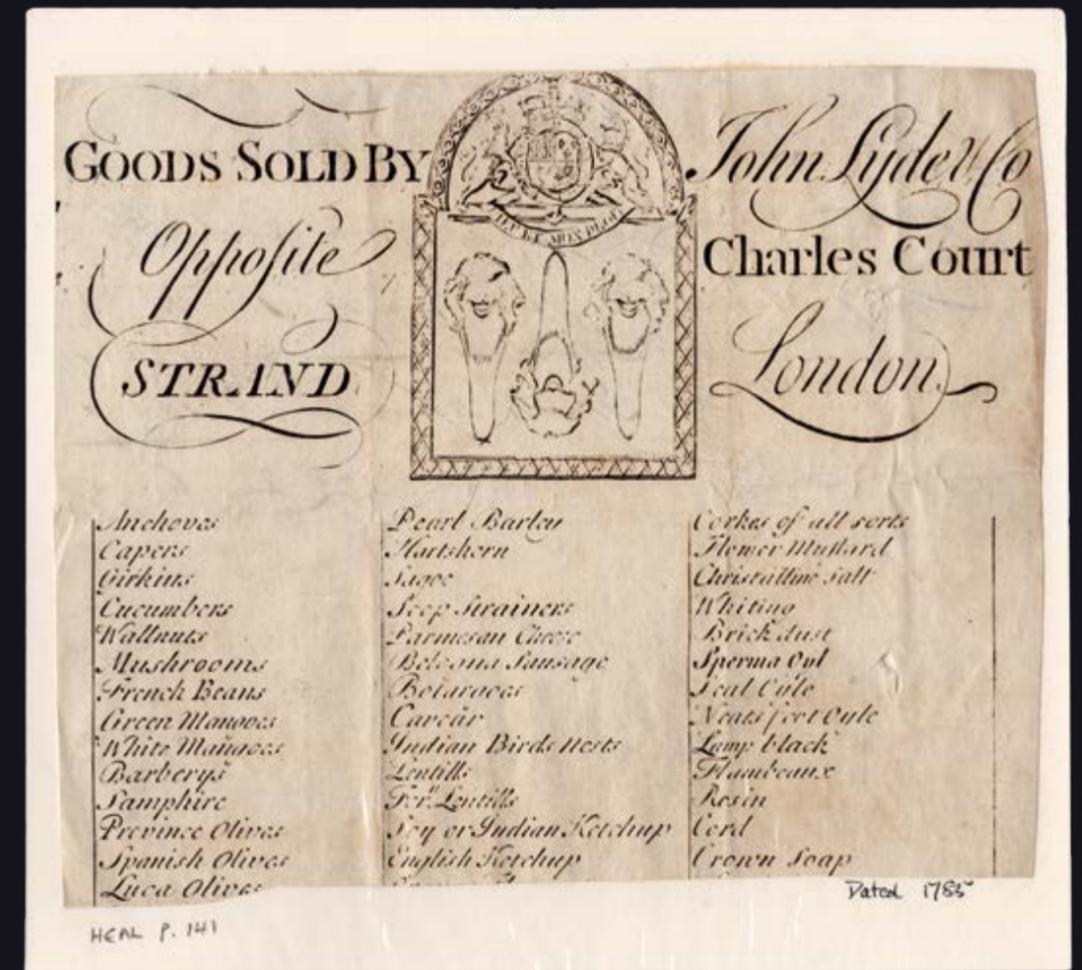
Dimensions  
150 by 180mm (6 by 7 inches).

References  
BM Heal 89.96

£350

Beneath the Lyde sign of the Royal Crest and three tongues, Lyde lists a wide range of exotic groceries and other useful items for sale, many of them clearly imported: Mangoes, Indian Birds Nests, Brick Dust, Sperma Oyle, Seal Oyle, Neat's Feet Oyl, Soy Indian Ketchup, Lamp Black, and Cord.

The founder of the family firm, the equivalent of the modern delicatessen, was Edward Lyde (1706-1755), a well-known and successful "oilman" in the Strand from 1744-1754. He was joined by his "son" from 1760-1765, and in 1768, a Lyndeman Lyde (1751-1775) is listed as an oilman, also in the Strand. One of Edward's daughters, Ann (1755-1824), married Captain Benjamin Raffles, and was the mother of Sir Thomas Stamford Raffles, the founder of Singapore. From 1770-1777 John & Willm. Lyde, were oilmen, in the Strand; and 1779-1793 John Lyde & Benjamin Page, were oilmen, at various addresses in the Strand, with the company still trading at 459 Strand until 1823.



## M is for Metal Worker

### 72 CHALMERS, George; and ROBINSON

*Chalmers & Robinson Jewellers & Goldsmith, - Make & Sell all Sorts of Jewellers work Funeral & Motto Rings, &c Likewise Sell all Sorts of Plate, Watches, Silver Plated, Steel & Metal Buckles, Combs, Cutlery, Hardware, Spectacles, Rules, Mathematical Instruments, &c. NB Buys Jewels, Old Gold & Silver Watches, Old Lace &c*

Publication  
London, At the Golden Spectacles, in Sidneys Alley, Leicester Fields, [from 1773]

Description  
Engraved trade card

Dimensions  
200 by 155mm. (7.75 by 6 inches).

References  
BM Heal 67.75

£1,800

Opulent trade card in the highest rococo style, the asymmetrical cartouche dripping with all examples of a wide range of Chalmers and Robins's wares: dividers, rulers, telescopes, cups, ink wells, jugs, jewels, coffee pots, spectacles, cutlery, cruets, fobs, buckles, rings, platter and pendants.

There are three trade cards in Heal collection for Chalmers & Robinson, giving their addresses as at the Ring & Cup in Walkers Court, Berwick Street, Soho, from 1760; the Sidney Alley address, as here, from 1773, as it is a corner location, is the same building as No.1 Princes Street, which was used until 1783 by the company, and until 1793, by Chalmers alone.



## M is for Milliner

### 73 SALTER, TF

*TF Salter, Hat Maker,*

Publication  
London, *At the Gold Laces Hat and Fame,*  
47 Charing Cross, [c1793-1843].

Description  
Engraved trade card.

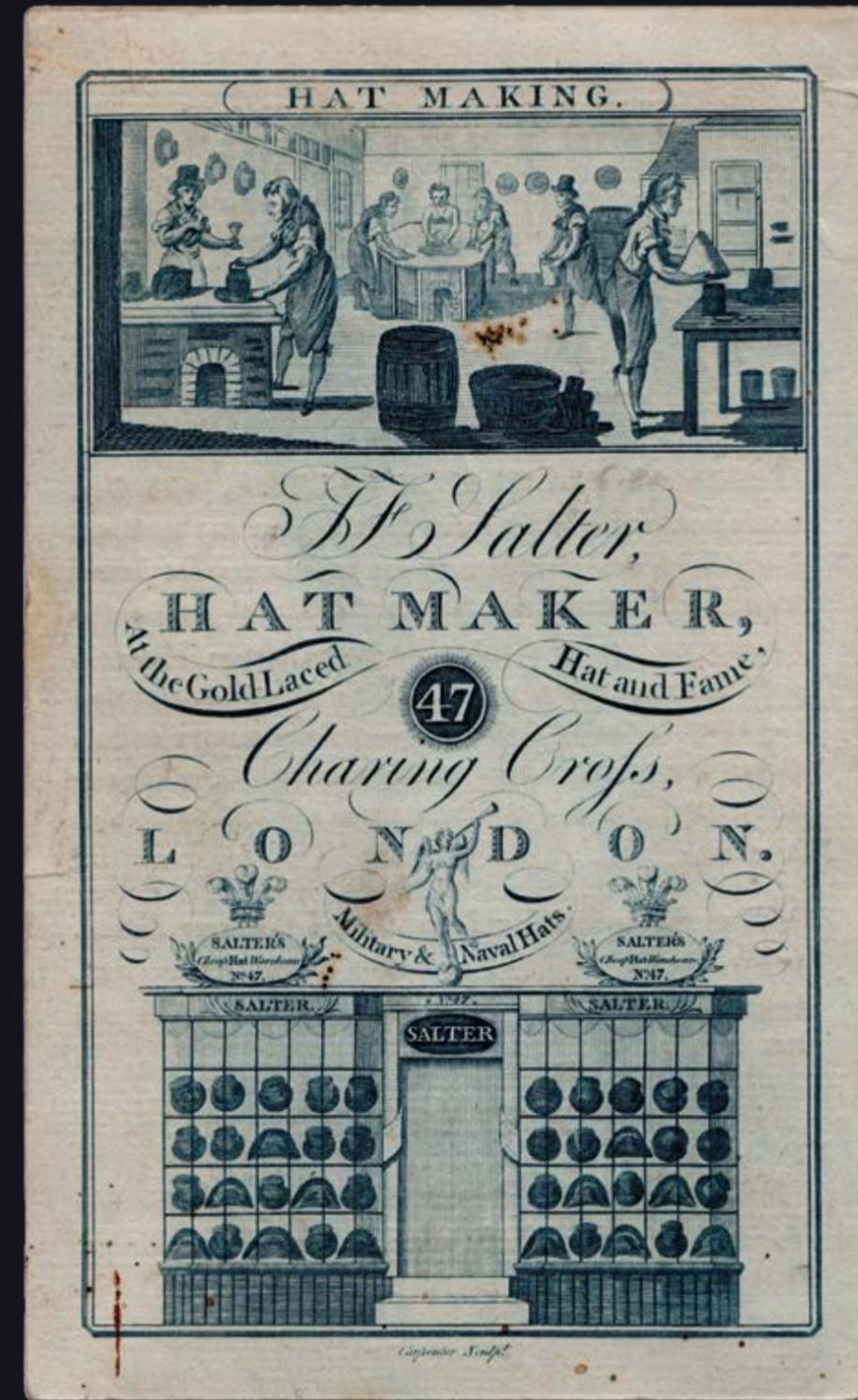
Dimensions  
150 by 90mm. (6 by 3.5 inches).

£600

Born in 1762 or 1763, Thomas Frederick Salter was a successful milliner who ran several shops in London during the late eighteenth century and first half of the nineteenth. His trade card presents the shopfront his longest-standing premises at 47 Charing Cross, its windows full of a variety of hats, most apparently made for men, and its sign surmounted by a statue of an angel. At the top of the card a vignette offers a glimpse into the process of hat making, showing a team of men working on different elements of the manufacturing process.

In 1793, 'Wakefield's Merchant and Tradesman's General Directory for London' listed Salter and Co. as Hat Manufacturers at 47 Charing Cross. Twenty years later, The Post Office directory for 1812 had Salter & Woolbert at the same address, and T.F. Salter alone just two years later in 1814. Thomas Frederick Salter appears again at number 47, as well as 24 Aldgate, in the Post Office directory of 1843, indicating a career of at least 50 years. The Sun Fire Office records that Salter was insured at 24 Aldgate in 1837, and that the year before he had also been insured at 20 Great Russell Street. The success of his business is also indicated by the investments he made in other industries, including one sixth of a share in Fulham Bridge for £300 in 1834.

As well as his role as a hatter, Salter also achieved great success with his two books on fishing, 'The angler's guide' (1814) and 'The Troller's Guide' (1820), with a second extended edition of the latter appearing in 1830.



## M is for Mower

### 74 PLUCKNETT, T. I.

*T.I. Plucknett's Mowing & Reaping Machine. Calculated to cut any description of Grass, Corn &c. By the rapidity of its execution whole Crops may be saved & great expenses avoided. It may successfully be used in America, East & West Indies, for cutting Guinea Grass, Sugar Canes &c which would save immense Manual Labour. Every description of Agricultural Instruments & Iron Work made to order. NB. The Capstan & Windlass Office removed. Letters post paid duly answer'd.*

Publication  
[London], Blackfriars Road, No. 17, Commerce Row, [c1807].

Description  
Engraved trade card.

Dimensions  
90 by 125mm (3.5 by 5 inches).

£550

The fourteenth volume of 'Farm Implement News', published in Chicago on July 6, 1893, contained an article disputing who was the true "inventor of the reaping machine". It states that "Plucknett of Deptford, England, obtained a patent in England June 15, 1805, which was voided for not complying with the English law, and on Aug. 23, 1805, he obtained another patent for a reaping machine...Mr. Plucknett above alluded to brought out another reaping machine in 1807, as described in Farmers' Dictionary, Vol. II". Indeed said dictionary, published in 1807, provided a detailed account of the proposed "contrivance for the purpose of reaping grain by means of animal labour...In this machine the horse tracks from the front side of it, which is seen at Fig. 1, in Plate XXIII, so as to be clear of the crop; the large wheels, by the axle, drive the wheel a, which communicates with the wheels b, and c, the latter of which is found in the axis of the cutter d, a man at the handles regulates the direction &c".

Plucknett appears to have changed his mind about this design, as the present trade card shows a mowing machine pushed by a horse from behind, rather than being dragged. From the front. Text beneath the image explains that the machine shown can be used on many types of crops and grass found in a diverse range of places, namely "America, East & West Indies", although it is likely that Plucknett's innovation would have been available for domestic farmers as well. Plucknett appears to have sold other agricultural instruments from his premises on Commerce Row, as in 1808 the Holderness Agricultural Society made an order for "an expanding harrow of the size which Mr. Plucknett shall think most useful". It is not clear whether he manufactured, as well as sold, these goods.



## M is for Muffle Maker

### 75 FITCHETT, Jo[h]n

*J.No. Fitchett Casting Pot and Muffle, Manufacturer... Dealer in Stourbridge Bricks, Fire Clay &c. Flatening Tiles, Patent Stove Liners, Class Pots &c. NB Engine for hire.*

Publication  
Birmingham, 33, Potter Street, [c1837-1849].

Description  
Engraved trade card.

Dimensions  
60 by 90mm. (2.25 by 3.5 inches).

£200

Trade card of John Fitchett, who was listed as having appeared as "the court for relief of insolvent debtors" in Warwick on March 28, 1833, but who appears to have later revived his brick-making business. He is listed in both 'Pigot and co.'s national commercial directory' of 1837 and 'Birmingham: History and General Directory of the Borough of Birmingham' from 1849 as active at 33 Potter Street.

The present trade card, which is illustrated with engravings of various industrial items and machinery, with a weathered tree and large ship in the background, advertises a number of products and services. Fitchett manufactured casting pots and muffles for making bricks; a muffle furnace is one operated with an externally heated chamber which radiates heat inwards, so that the material within has no direct contact with the flame. Beneath the illustration, he adds that he deals in Stourbridge Bricks and fire clay.

During the nineteenth century, Stourbridge had become hub of manufacturing firebricks, a specialised kind of brick able to withstand high temperatures. Stourbridge bricks were celebrated far and wide, with The Sydney Morning Herald of 1879 reporting that "the Stourbridge fire bricks are known all over the world for their durability; indeed the clay used for this purpose cannot be surpassed". In addition to the sale of these bricks, Fitchett stocked tiles, stove liners and pots, and also offered an "engine for hire".



## M is for Muslin Merchants

76 GEDGE, [William, Joseph and Richard]

*Gedge.s Linen Draper's*

Publication  
[London], Leicester Square, [c1800].

Description  
Engraved trade card.

Dimensions  
155 by 100mm (6 by 4 inches).

References  
BM Heal 80.128

£1,500

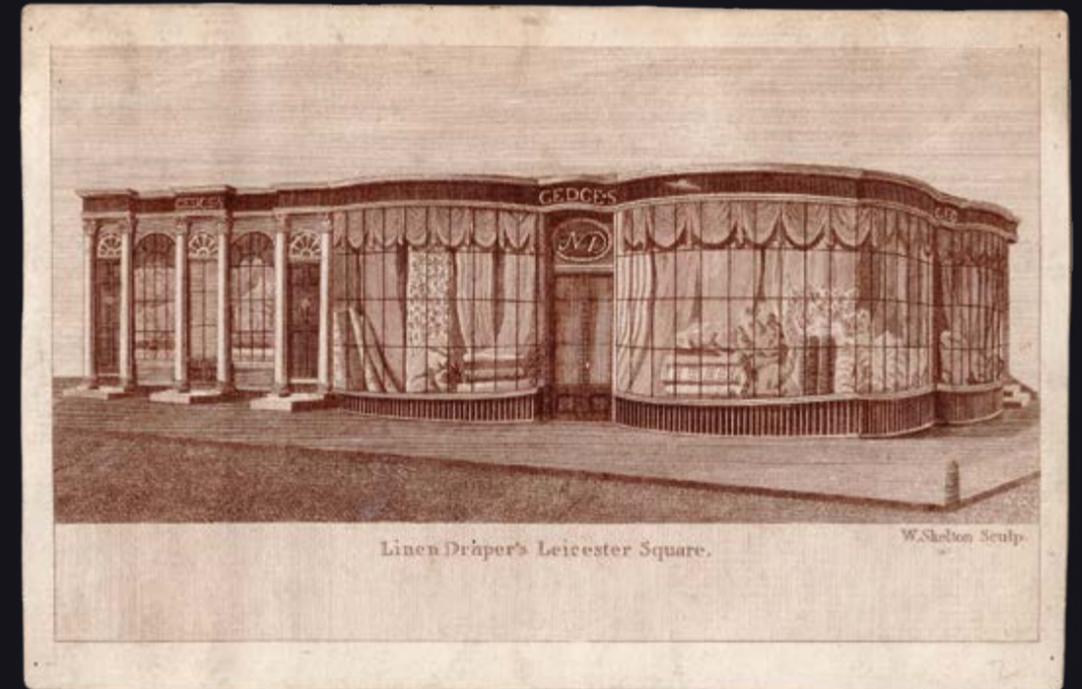
The Gedge brothers, William, Richard and Joseph, appears to have been in business as a linen drapers in London during the 1790s and the early decades of the nineteenth century. In 1802, William and Joseph took a 34 year old man to court on the charge of having stolen three yards of muslin from their shop, for which the guilty party was sentenced to seven years 'transportation', or exile.

William Gedge suffered his own problems shortly after, filing for bankruptcy as a linen draper in 1804, listing Number 1 Leicester Square as his address, and only two years later Ricard Gedge also announced his financial ruin, but referring to himself as a calico printer. From some of Gedge's other trade cards, it appears that calico printing was incorporated into the draping business fairly early in their careers.

William must have recovered from his economic problems, as he is again listed at Leicester Square in 1810 and 1812, although it is not clear whether this still refers to the original corner property, or the address at 52, Cranbourn Alley, Leicester Square, which appears on other Gedge trade-cards. Other trade-cards for the Gedge firm also give "the Unicorn, No.39, Oxford Street, Corner of Newman Street, London" as its address, which was recorded in the 1794 'Directory of London and Westminster, & Borough of Southwark' as his centre of operations for Richard. While the Gedge premises moved across central London, their manufactory appears to have remained at Wandsworth throughout his career.

William appears to have been a man of letters as well, since his name is found among the subscribers to Mrs Sarah Spence's 'Poems and Miscellaneous Pieces' (1795). 'The London Gazette' once again announced Gedge's bankruptcy in 1814, and he does not appear to have overcome the second financial difficulty.

Depicted on the present card is an illustration of the shop-front at 1 Leicester Square, a corner property with large display windows, perfect for displaying the linens, muslins and other fabrics available from the Gedge brothers. It was engraved by William Skelton who studied under the same teacher as William Blake and worked on many important publications such as Macklin's Bible, as well as his portraits of key figures such as King George III.



## N is for Newsagent

### 77 CLEMENT, William

*Wm. Clement, Bookseller & Stationer, ... News Papers served in Town, and regularly sent to all parts of England Postage free. Copper Plate Engraving and Printing in the neatest manner. Books Elegantly Bound and carefully Packed for Exportation*

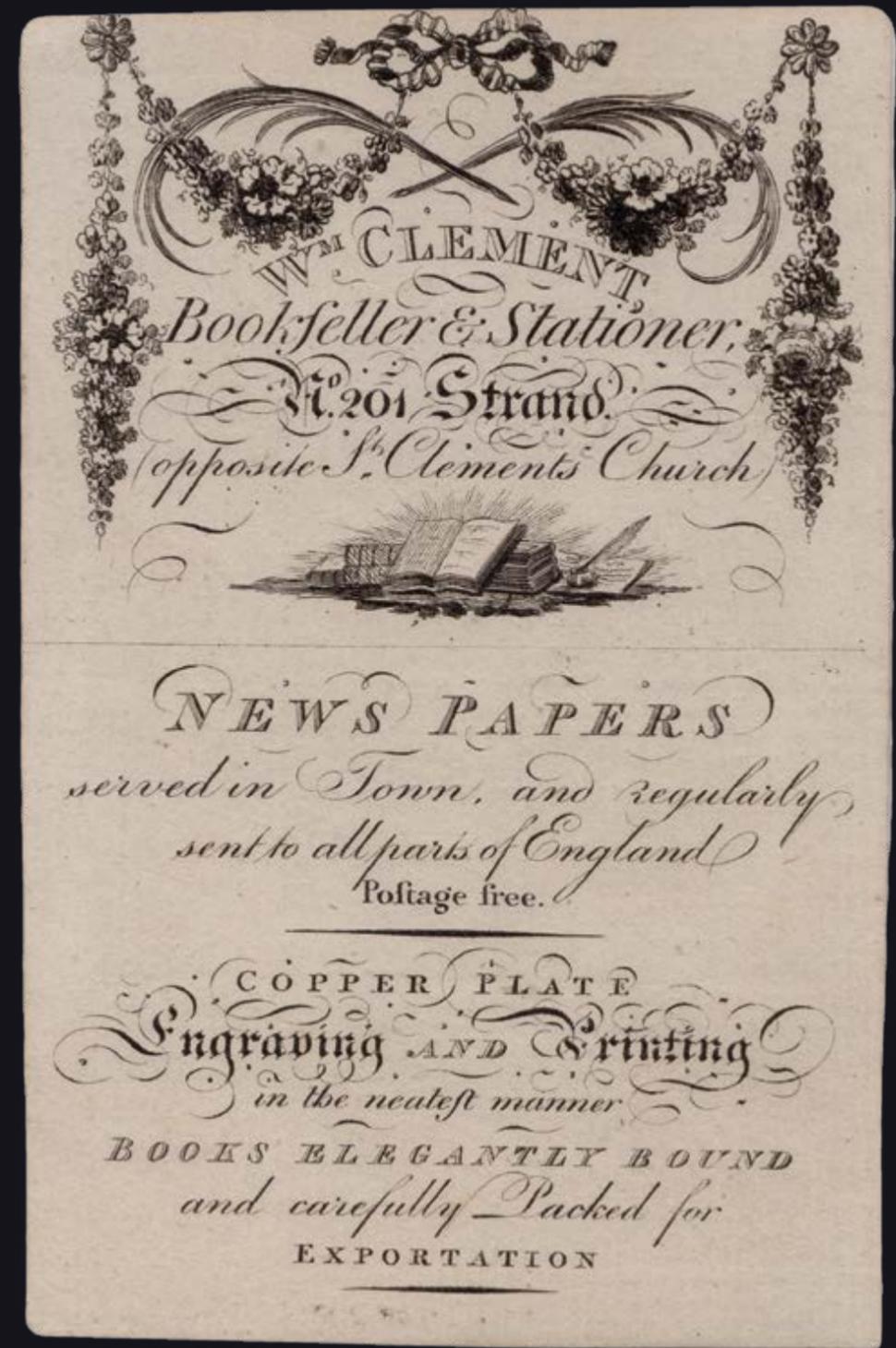
**Publication**  
London, No 201 Strand, opposite St. Clements Church, [1800-1801]

**Description**  
Engraved trade card

**Dimensions**  
120 by 80mm. (4.75 by 3.25 inches).

£500

Clement's first address in the Strand, recorded in 1800, was at number 220. The following year he moved to number 201, from where he published 'Taxes 1801: Including the New Stamps – Clement's Epitomised Taxes, Alphabetically Arranged'. The business moved again in 1811, to 11 Newcastle Street, Strand, as W.J. Clement, quite possibly a son, who continued in business until 1825



## N is for Nib Maker

### 78 S. LEVY & CIE

*Levy & C. ie Are manufactured of the best refined India Steel, preserve freedom in writing and possess all the flexibility of a quill. They are well for each paper - Ces plumes sont faites du meilleur acier de l'Inde ells donnent tout la legercle et facilite pour ecrire, possedant toute l'elasticite des plumes d'oise. Elles sont propres a toutes especes de papier*

Publication  
Birmingham & Bruxelles, S. Levy & Cie, [11 Rue Pont Neuf, c1840-1850]

Description  
Colour printed lithographed embossed trade card

Dimensions  
135 by 175mm. (5.25 by 7 inches).

£650

Although metal nibs for pens had been in use since Roman times, and Samuel Pepys recorded using one, it was in the nineteenth century that development of the metal-nibbed fountain pen resulted in its almost ubiquitous use. Birmingham was a centre of manufacture of the steel nib, and in the 1820s William Mitchell and his brother John established a system of mass-production, which led to Birmingham producing over half of all steel pen nibs worldwide. It has been claimed that seventy-five percent of everything written anywhere in the world during the nineteenth century was written with a pen manufactured in Birmingham.

S. Levy et Cie, of Brussels, is recorded in trade directories from 1840, honours the King of France (1773-1850) with his cameo at the centre of the card.



## P is for Papetiers

79 LARCHER, M. de.

*Larcher M. de. Papetiers des Fermes du Roi, vendant beau et bon Papier de France et de Hollande Registres, Journaux pour les Finances, &c. Plumes de Hollande, Encre double et Luisante. Cire d'Espagne, Portefeuilles, et autres Marchandises de leur Commerce, en gros et en detail.*

Publication  
Paris, A La Teste Noire Rue de la Verrerie attenant la Couronne d'or pres l'Hotel de Pomme, 1756

Description  
Etched trade card

Dimensions  
120 by 70mm. (4.75 by 2.75 inches).

References  
Waddesdon Manor 3686.1.2.3 for variation

£800

Trade card of the Larcher family, stationers to Louis XV of France, who operated from the sign "A la Teste Noir" between about 1720 and 1762. Two variants of this card are known, and this appears to be the latter.



## P is for Patentee

### 80 WEBSTER, [Joseph]

*Webster & co. Patentees and Sole Manufacturers of the Improved Roller Magazine and the Self-priming percussion Gun Locks... Guns & Pistols of every description [and] Improved Roller Magazine Lock. Fig. 1. Improved self priming Lock, Fig. 2.*

Publication  
London, 122 Regent Street, near Glasshouse Street, [c1823-1832].

Description  
Trade card engraved by Henry Sawyer.

Dimensions  
120 by 165mm. (4.75 by 6.5 inches).

£750

The Sun Fire Office records show that a gunmaker named Joseph Webster was insured at 122 Regent Street in 1823, and a business under the name of Webster & Co. is listed in the London directories of 1823 and 1832 at the same address. Interestingly, there also exist a number of letters from the Irish scientist Dionysius Lardner written from 122 Regent Street in these years, indicating that he lived in the buildings above Webster's shop.

The trade card contains all the usual information found on such items, namely the name, address and services of the business, surmounted by the royal coat of arms, which suggests that Webster & Co. may have supplied firearms to the royal family. In addition, the right-hand side of the card contains two highly detailed descriptions of Webster's two patented devices: a roller magazine and a percussion lock for guns.

The former improvement involves removal of washers and plugs to secure the magazine in favour of an accessible spring bolt that can be slid down to quickly remove it; the latter is a more compact lock for the magazine, saving space and weight, and avoiding inconvenient bulk. Both are illustrated with labelled diagrams.



## P is for Pencil Maker

### 81 MIDDLETON, John

*John Middleton. Black Lead and Red chalk Pencil Maker,... Makes all Sorts of the best Black Lead & Red Chalk Pencils, at the lowest Prices, & Sells Wholesale only. NB. Merchants or Shopkeepers may be Supply'd with any Quantity on the Shortest Notice*

#### Publication

London, Removed from Deptford Kent, to Vine Street St. James's, [from 1769]

#### Description

Engraved trade card

#### Dimensions

(sheet) 140 by 170mm. (5.5 by 6.75 inches)  
(plate) 110 by 150mm (4.25 by 6 inches).

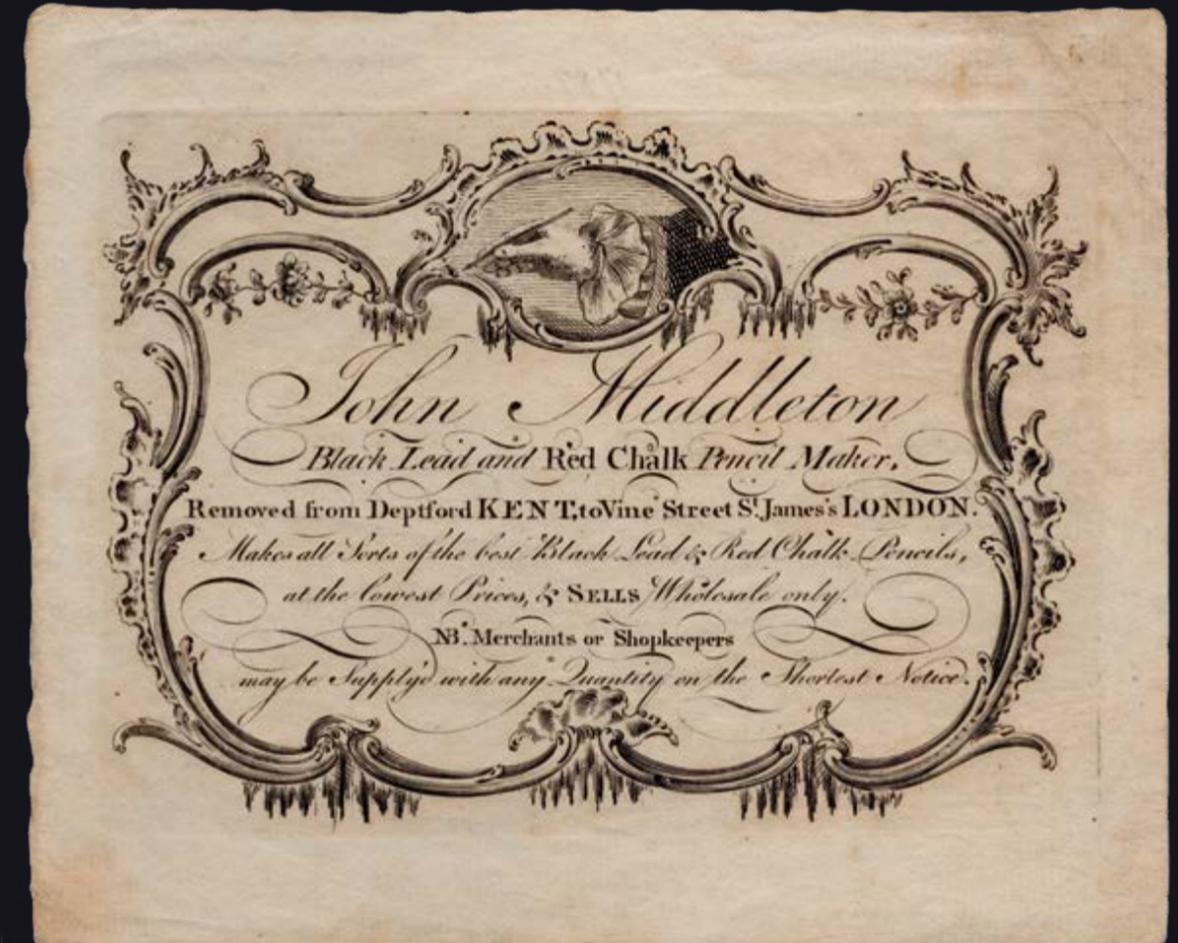
#### References

See BM Heal 92.19, 92.20, and 92.22 for other versions of his trade card

£1,400

John Middleton (d1795) claimed to have been in business since the early 1750s ('Gazette and New Daily Advertiser' 2 December 1780). He moved from Deptford in Kent to Vine St in London, where he was first recorded in the rate books in 1769. He advertised as a black lead pencil maker in 1770 ('Public Advertiser' 17 December 1770). "He advertised extensively, stating that he marked his pencils with his name, John Middleton, and claiming to have the largest stock of superfine black lead and red chalk pencils in the country ... He was appointed black lead pencil maker to the King in March 1785... Middleton's premises at 24 Vine St were burnt down on 1 November 1786..." (National Portrait Gallery online).

Middleton died in 1795, and was succeeded by his son, John Middleton junr., who was also granted the Royal Warrant.



## P is for Peruke Maker

82 JOHNSON, William

*William Johnson Peruke Maker...  
Makes all Sorts of Perukes  
and Ladys Tates in the neatest  
manner and the most Reasonable  
Rates.*

Publication

London Castle Alley The Corner of the West  
Passage of the Royal Exchange, [c1760-  
1780].

Description

Engraved trade card, with numerous small  
holes.  
Engraved by William Gravehurst.

Dimensions

150 by 125mm (6 by 5 inches).

References

BM Heal 94.19

£500

Also known as periwigs, perukes were long wigs worn by upper-class men from the seventeenth to early nineteenth centuries. Initially made popular in England by Charles II, they were sported by the likes of Samuel Pepys, who was however concerned that the false hair could be a vector for nits, or even the plague. They were generally worn curled and drawn back on the nape of the neck. Wig makers gained considerable prestige throughout the seventeenth and eighteenth century, when white-powdered wigs became an almost obligatory element of formal dress.

Among the peruke makers to supply the eighteenth century elite was William Johnson, who operated from several premises in London over the course of his career. First working in Castle Alley, as listed on the present trade card, he later moved to Threadneedle Street, then Exchange Alley, and finally Lombard Street.

Johnson's trade card was engraved by William Grayhurst, who was active in Cheapside between 1760 and 1780, providing a rough date for the card. The text is surrounded by an elaborate frame from which hang a variety of perukes; in the centre is an illustration of a finely dressed gentleman. There do not appear to be any images of the "Ladys Tates" Johnson also announces he offers.



## P is for Plate Dealer

### 83 BRISCOE, Stafford; and Richard MORRISON

*Second-Hand Plate – Watches & Jewels. Briscoe & Morrison, Jewellers and Goldsmiths ... Continues to Make it their particular Business, to Deal in all Sorts of New and Second Hand Plate, Watches and Jewels, of which they have constantly the greatest Variety and are determin'd to Sell (as formerly) at Lower Prices than Common and Likewise to Give the most Money for any Quantities of Old Plate, Watches, Jewels: Pearls & Coloured-Stones of all Kinds, by Reason of the great Demand they have for y.e Same – NB. The Full Value Given for Pawn'd Plate, Watches, Jewels &C. Buy and Sell for Ready Money Only.*

#### Publication

London, at the Old Shop the three Kings and Golden Ball Opposite Foster Lane in Cheapside, [from 1762]

#### Description

Engraved trade card

#### Dimensions

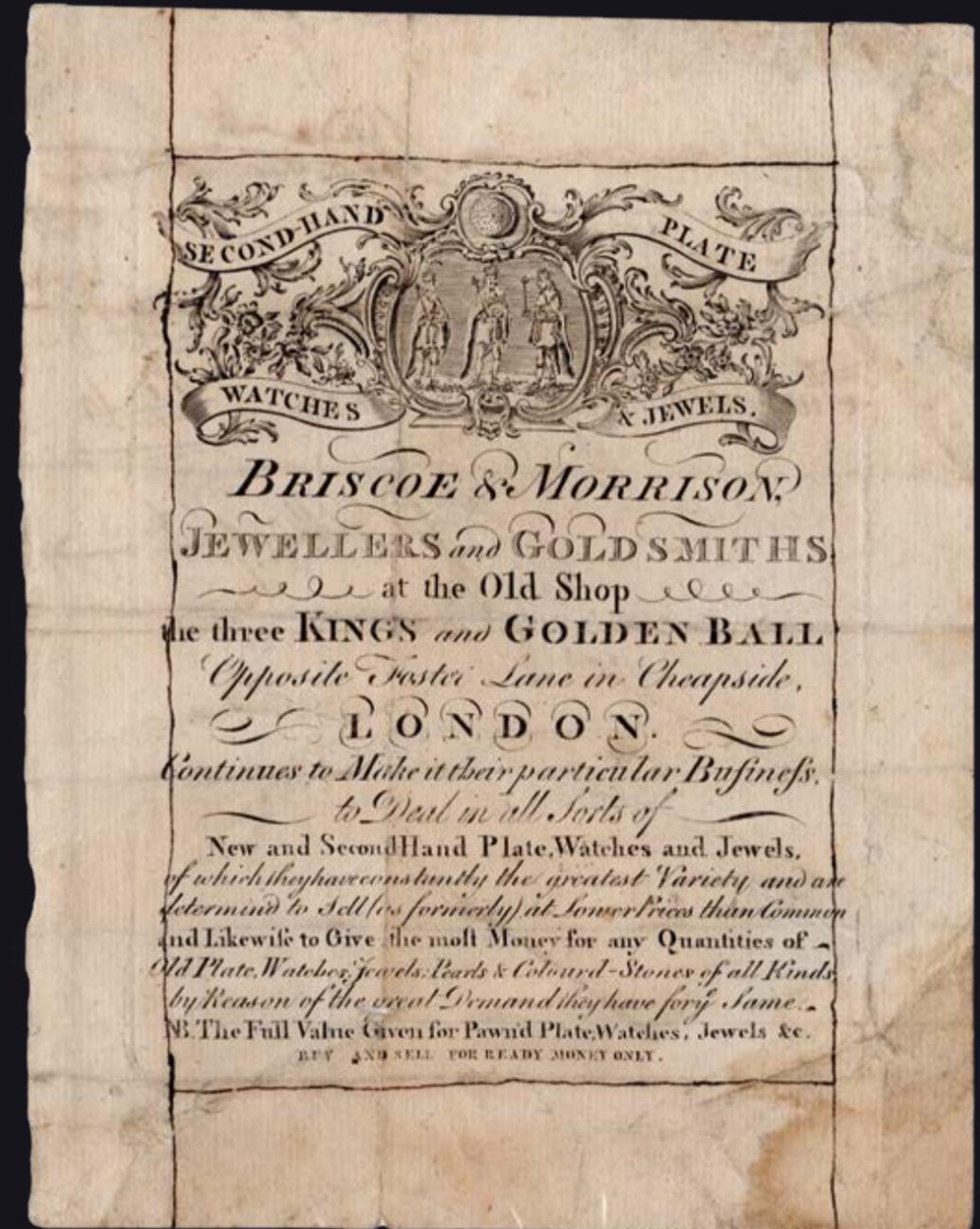
(sheet) 190 by 145mm (7.5 by 5.75 inches).  
(plate) 145 by 115mm (5.5 by 4.5 inches)

#### References

See BM Heal 67.46 for trade advertisement for Briscoe & Morrison

£1,000

A restrained trade card with a vignette of the shop sign depicting the three kings and their golden ball. Stafford Briscoe (c1711-1789) and his father John Briscoe (fl1724-1756) were jewelers and goldsmiths at the Three Kings and Golden Ball in Cheapside from the 1740s. It seems that Stafford then operated from the same premises alone until he was joined by Richard Morrison from 1762. They were in business together until 1780 when Briscoe appears to have retired to a large property at Cross Deep in Twickenham. He is recorded as selling some land to Horace Walpole in 1775. Morrison continued in business until 1783.



## P is for Plumassier

### 84 MANNING, [R]

*Manning, Late Carbery. Plumassier to her Majesty Queen Dowager and Royal Family... Court & Installation Plumes Mounted as usual. Curious Feathers & Artificial Flowers of every description. Feathers cleaned dyed & dressed with care and punctuality. Manufacturer of Gold & Silver Court Trimmings.*

Publication  
[London], 152 Regent Street, [c1837-1849].

Description  
Engraved trade card.

Dimensions  
75 by 115mm (3 by 4.5 inches).

£200

The demand for elaborate feathers to adorn hats, dresses and other accessories begot a huge surge in the plumasserie industry during the eighteenth and nineteenth centuries. This in turn led to intensive hunting of certain birds, even causing the decline or disappearance of some species; indeed, such was the impact on the avian world that associations such as the Royal Society for the Protection of Birds were established to oppose it.

At the end of the nineteenth century, there were nearly eight hundred houses in Paris employing six to seven thousand plumassiers, often dealing with only one type of feather at a time. During the same period, London's plumasserie industry was largely concentrated in the East End. It was certainly a lucrative business, with £500,000 worth of ostrich feathers were imported into London in 1883 alone.

R. Manning was one of many plumassiers active in London during the nineteenth century, having held premises at 33 Conduit Street and later 152 Regent Street. Manning advertises himself as "plumassier to her Majesty Queen Dowager", which must refer to Adelaide of Saxe-Meiningen, wife of William IV who held the title of Queen Dowager from 1837 to 1849. At this time feather-makers often either doubled as, or worked in close contact with, flower-makers, or fleuristes, and Manning appears to have been no exception, since he advertises "artificial flowers of every description" alongside his "curious feathers". The trade card is surmounted by the royal crest of Manning's most important clients.



## P is for Portrait Medallionist, favoured by Catherine the Great

85 TASSIE, Ja[me]s

*Ja.s Tassie.*

Publication  
[London], No.20 The East side of Leicester  
Fields, [c1780]

Description  
Engraved trade card

Dimensions  
(sheet) 115 by 180mm (4.5 by 7 inches);  
(plate) 70 by 100mm. (2.75 by 4 inches).

References  
BM Banks 66.47

£2,000

James Tassie's (1735-1799), trade card, engraved by Edward Malpas, is illustrated with vignettes of the cameo and medallion portraits that made him famous. Originally from Glasgow, initially trained with his father as a stone-mason, but soon switched to sculpting, and then became an assistant to Henry Quinn, a physician in Dublin whose pastime was making imitation gems. Together, they invented a vitreous paste with which they made imitations and impressions of the real thing. With Quinn's encouragement, Tassie moved to London in 1766. His "commercial success was almost immediate, and he must be the 'ingenious modeller' the 'perfection' of whose work (Dossie) was noticed by the Society for the Encouragement of Arts, Manufactures, and Commerce shortly after the society had ceased awarding premiums for such reproductive work. It was certainly reproductive work that concerned him most at this stage, and he sought out collections of engraved gemstones, both classical and modern, from which to make casts. His work in glass, both cameo and intaglio, in a variety of colours and degrees of opacity, and sometimes with complex striations, was used mainly by the jewellery trade, while complete collections in plaster, sulphur wax (coloured by red lead), and, of course, glass were acquired by connoisseurs. In the last case the individual items were usually wrapped round with thick gold-edged paper, numbered on the outside to correspond with the catalogue, and mounted within shallow drawers, the bottom of which might be coloured. The height of Tassie's success came when a complete collection in this form, in cabinets designed by the architect James Wyatt, was ordered by Catherine the Great of Russia in 1781" (Duncan Thomson for DNB).

Edward Malpas (fl 1774-1777) was a pupil of engraver Charles Hall (1720-1773), who specialized in engraving portrait medallions. Malpas exhibited at the Society of Artists, 1773-1780, and with the Free Society, 1779.



## P is for Portraitist

86 COX, James; and John Keyse  
SHERWIN

*Mr. Cox's Museum.*

Publication  
[London], January 7th, 1774.

Description  
Engraved portrait

Dimensions  
270 by 200mm. (10.75 by 7.75 inches).

References  
BM 1850 1014.223; O'Donoghue,  
'Catalogue of Engraved British Portraits  
preserved in the Department of Prints and  
Drawings in the British Museum', 25

£1,750

Portrait of George III, engraved by Sherwin ("Pupil of Mr, Bartolozzi"), to accompany the 'Descriptive Inventory of Mr. Cox's Museum', when it was sold by lottery in 1774.

James Cox, London jeweler, watchmaker and manufacturer of "expensive automata that had a great vogue in China. Opened a museum of his productions in Spring Gardens in early 1770s. Whole contents disposed of by lottery in 1774 (for which a printed prospectus was issued)" (BM)

A trade card in the Heal Collection (Heal 67.99) advertises "James Cox, Goldsmith at the Golden Urn, in Racquet Court, Fleet Street, London. Makes Great Variety of Curious Work in Gold, Silver, and other Mettals [sic]: Also in Amber, Pearl, Tortoisshell [sic] and Curious Stones. N.B. Buys Gold, Silver, curious Stones, Amber, Jewels and Curiosities".

Cox is best known for his extravagant musical clocks, made under the supervision of John Joseph Merlin (1735–1803), his chief craftsman, and his Museum. "The possibility of a lottery may already have been in Cox's mind in February 1772, when he opened his museum in the lavishly refurbished Great Exhibition room in Spring Gardens, Charing Cross, in central London. The museum had originally been planned as a way of publicizing articles destined for export, and was on a grand scale, including twenty-two spectacular automata ranging from 9 feet to 16 feet high. In spite of the substantial entry fee of half a guinea, the museum immediately became one of London's fashionable sights. Dr Johnson recommended it to Boswell soon after it opened: 'For power of mechanism and splendour of show', Johnson told him, it 'was a very fine exhibition' (Altick, 69). Boswell agreed, though some visitors regretted the lack of 'utility': in *Evelina* (1778) Fanny Burney's heroine observed that the museum was 'very astonishing, and very superb; yet, it afforded me but little pleasure, for it is a mere show, though a wonderful one' (ibid., 70). In spite of its popular success the museum could not resolve Cox's financial difficulties and after a year he petitioned parliament for permission to dispose of its contents by lottery" (Roger Smith for DNB).

Heal writes: "Some account of Cox's Museum is given in MacMichaels 'Charing Cross' pp.26 & 291. In 1781 the Museum was in Spring Gardens. Later this gallery was Wigley's Auction Rooms. The contents of Cox's Museum in Spring Gardens were dispersed in a Lottery in 1773. An elaborate catalogue or 'Inventory' of 45 pages was issued describing all the lots in great detail. A transcript of this catalogue is on the back of this mount. James Cox carried on a jeweller's business at No.103, Shoe Lane 1757-1777".

Few of the more opulent automata made by Cox's workshop survive, but they include the elaborate Swan now in the Bowes Museum, and the Peacock clock in the Hermitage Museum, St Petersburg.



P is for Potter

87 WEDGWOOD, Josiah

*heirs Bought of Josiah Wedgwood, Potter to Her Majesty, And their Royal Highnesses the Dukes of York & Clarence... NB. His Manufactures fixed at the lowest prices, for Ready Money, are delivered safely in London, but all losses by Breakage, from accident in carriage to the Country, are borne by the purchaser.*

Publication  
[London], York Street, St. James's, 24th December, 1813

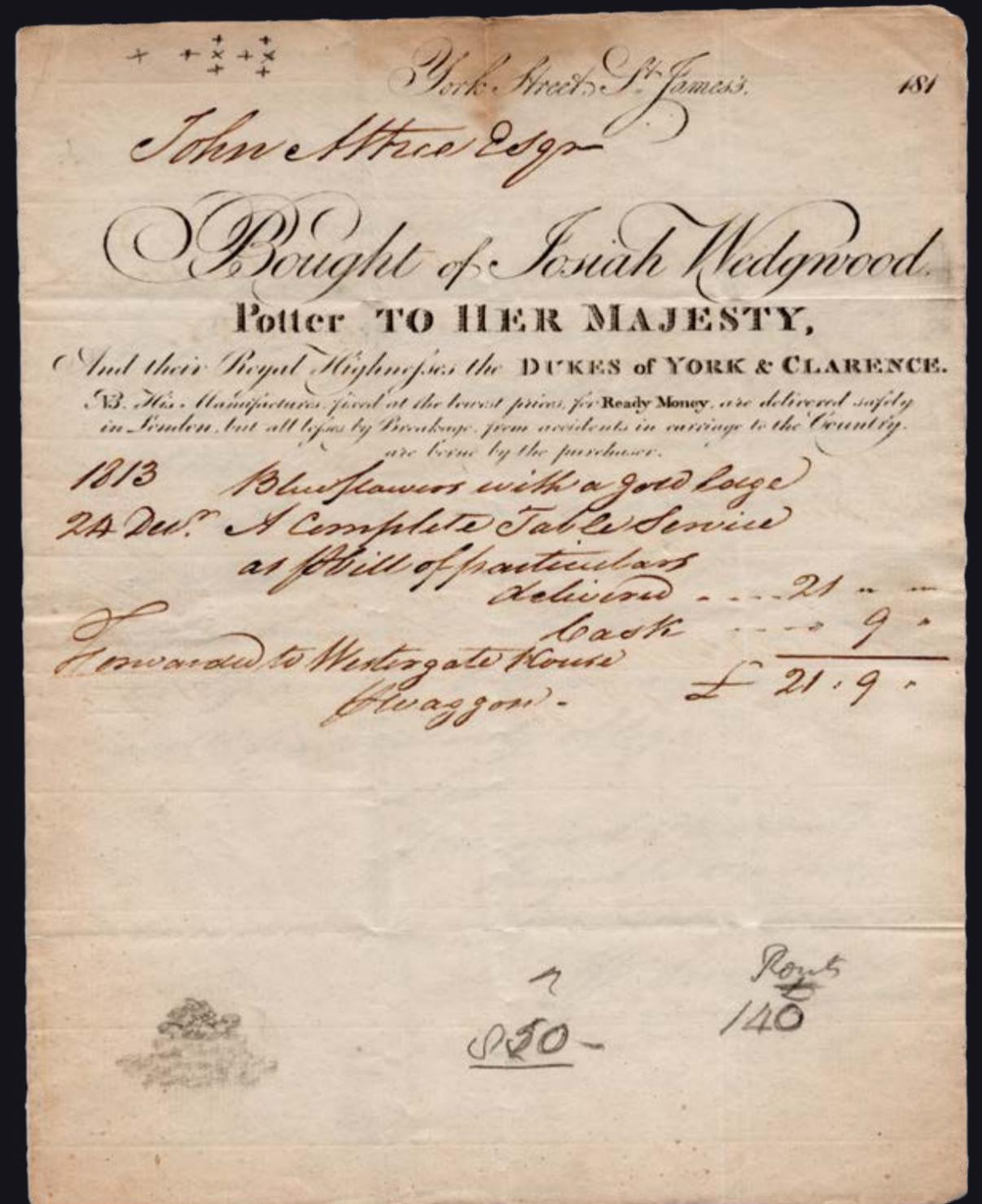
Description  
Engraved receipt with manuscript notes in ink, numbered "181" upper right.

Dimensions  
230 by 185mm (9 by 7.25 inches).

£3,500

Made out to John Attree Esq.r, on Christmas Eve, 1813, for "Blueflowers with a gold Edge; A Complete Table Service as per bill of particulars, delivered ... 21 ~ ~, back ~ 9 ~, forwarded to Watergate House by Waggon, £21: 9 ~". Watergate House was probably one of the vast mansions on the Strand, of which only York Watergate remains.

Josiah Wedgwood (1730–1795), the founding father of the eponymous firm, left his three sons in charge of his business. The address from which this receipt was issued, 8 York Street, St. James's, was acquired by the younger Josiah Wedgwood (1769-1843), the second son, for £8500, with a further £7000 spent to refurbish it and create the showroom. Wedgwood and his partner, Thomas Byerley, used the premises until, August 1830, when the property was sold by Wedgwood to the Earl of Romney.



## P is for Printer

### 88 ARNOLD, Francis

*Arnold, Engraver, & Copper-Plate Printer, Manufacturer's Patterns Engraved and Printed. Invoice Heads. Address Cards, Arms, Crests, &c &c.*

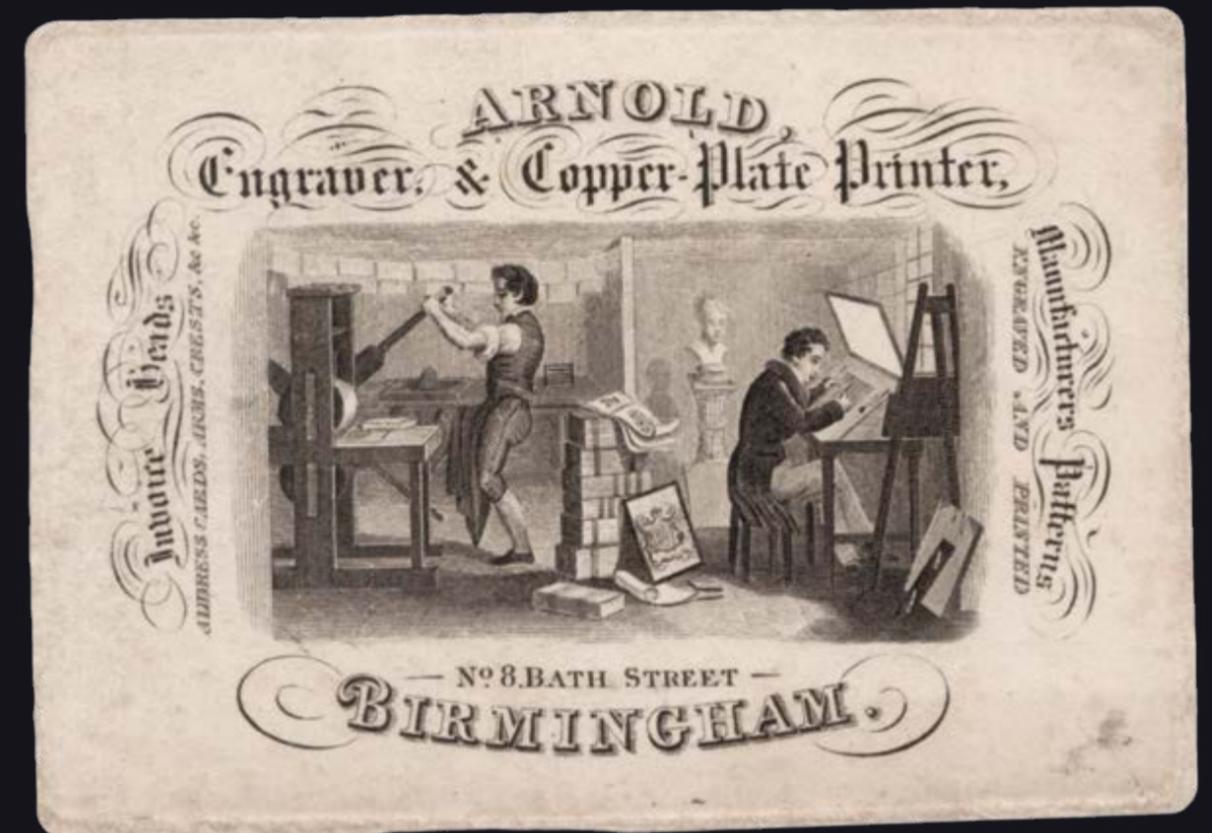
Publication  
Birmingham, 8 Bath Street, [c1818]

Description  
Engraved trade card

Dimensions  
72 by 102mm (2.75 by 4 inches).

£500

Arnold's trade card includes a very detailed vignette of a printer's workshop, showing all stages of the process, from engraving the copperplate to printing, drying and binding. Francis Arnold (c1772-1829) is recorded in business directories at this Bath Street address from 1818. At least two of his children, and one daughter-in-law, succeeded him at the premises, and others in Bath Street, as gun-barrel makers and riflers.



## Q is for Quack

89 HAYMAN, John; and Joshua LONG

*Prospect of the Original House, built by the late Surgeon Norton, inventor of Maredant's Drops,....; now the residence & property of his assistant & successor, Mr. John Hayman; to whom all orders, foreign & domestic for this celebrated Antiscorbutic, are recommended to be addressed.*

**Publication**  
London, the South side of Golden Square, [c1775].

**Description**  
Engraved trade card.

**Dimensions**  
185 by 115mm (7.25 by 4.5 inches).

**References**  
BM Heal 83.13

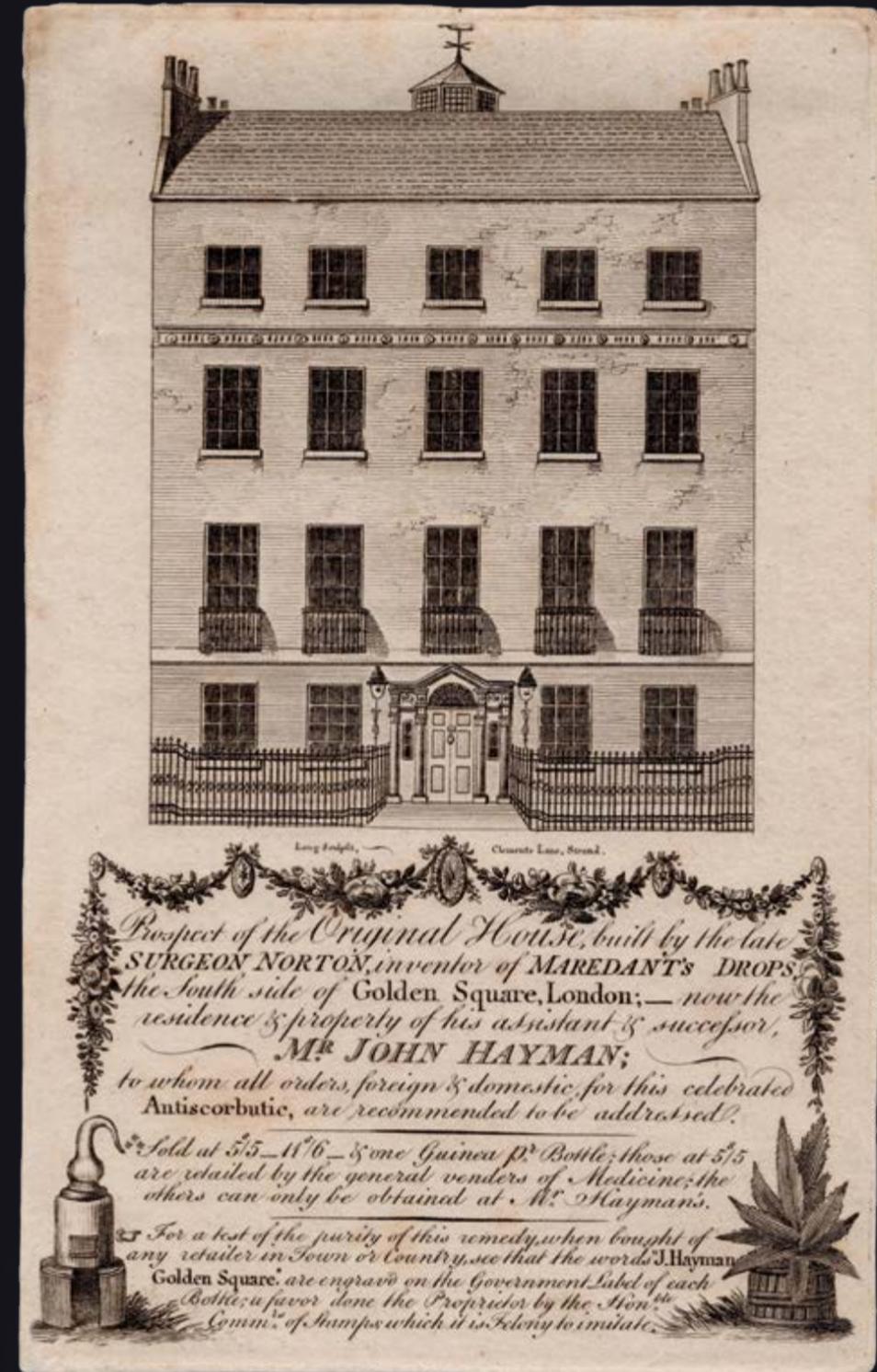
£650

In 1772, John Hayman published 'An account of remarkable enres, performed by the use of Maredant's antiscorbutic drops, prepared by John Norton, surgeon', two copies of which are listed in the 'Index Catalogue of the Library of the Surgeon-general's Office, United States Army' (1891). Hayman claimed that he was the successor to a Surgeon Norton, who had developed medicinal drops to cure all manner of illness, from gout to nervousness, but the principle target of which was scurvy. These antiscorbutics were known as Surgeon Norton's Drops, and later as Maredant's Drops.

In 1783, Hayman began to issue advertisements addressed 'to the Scorbutic, Scofulous, Leprous, Gouty, Rheumatic & Nervous', encouraging them to purchase Hayman's Maredant's Antiscorbutic Drops at five shillings three pence a bottle, which he claimed was equal to those of his predecessor. Around the same time, a different advertisement for the medicine was in circulation, this time being accompanied by a pamphlet which presumably extolled its virtues as a remedy for all manner of common afflictions. Another card from 1784 announces that Mr Hayman was removed from Queen Street, Golden Square, where he had previously been established, to No.10, Great Marlbro Street. Nonetheless, he would continue to sell his antiscorbutic drops, but for the slightly increased price of five shillings five pence.

Fleet Street chemists Barclay and Son bought the recipe for Maredant's Drops from Hayman on his retirement, producing an advertising pamphlet in 1820 containing what appears to be a testimonial from a real customer, claiming that "the benefit I have derived from the use of Hayman's Maredant's Drops is such that I cannot forbear to add my testimony to the value and efficacy of that excellent medicine".

Despite all this effective advertising, it is unlikely that Maredant's Drops had any real effect and in fact there is no trace of a Surgeon Norton developing such a medicine dated before Hayman's first mention of him. It seems probable therefore, that Surgeon Norton was a figure invented by Hayman to lend authority and credibility to his new invention. The present trade card shows the house on Golden Square where Hayman was originally based, along with what is presumably a bottle of the drops and a plant from which its ingredients may have been extracted. It was engraved by Joshua Long, who was active at Clements Lane, the Strand, in the final decades of the eighteenth century.



## Q is for Quilter

### 90 WINNING, John; and Charles SHERBORN

*John Winning ... Sells all sorts of  
Whitney Blankets, Flocks, Quilts,  
Ruggs, Coverlets and White  
Cotton Counter-Pains, Feathers,  
West Country Bed Ticks & Ticking  
Mattresses and Ironing Cloaths,  
Kedermister Wilton and Turkey  
Carpets. Wholesale & Retail at  
Reasonable rates*

Publication  
London, the North-Side of S.t Paul's,  
Church-Yard near Cheapside, [c1760]

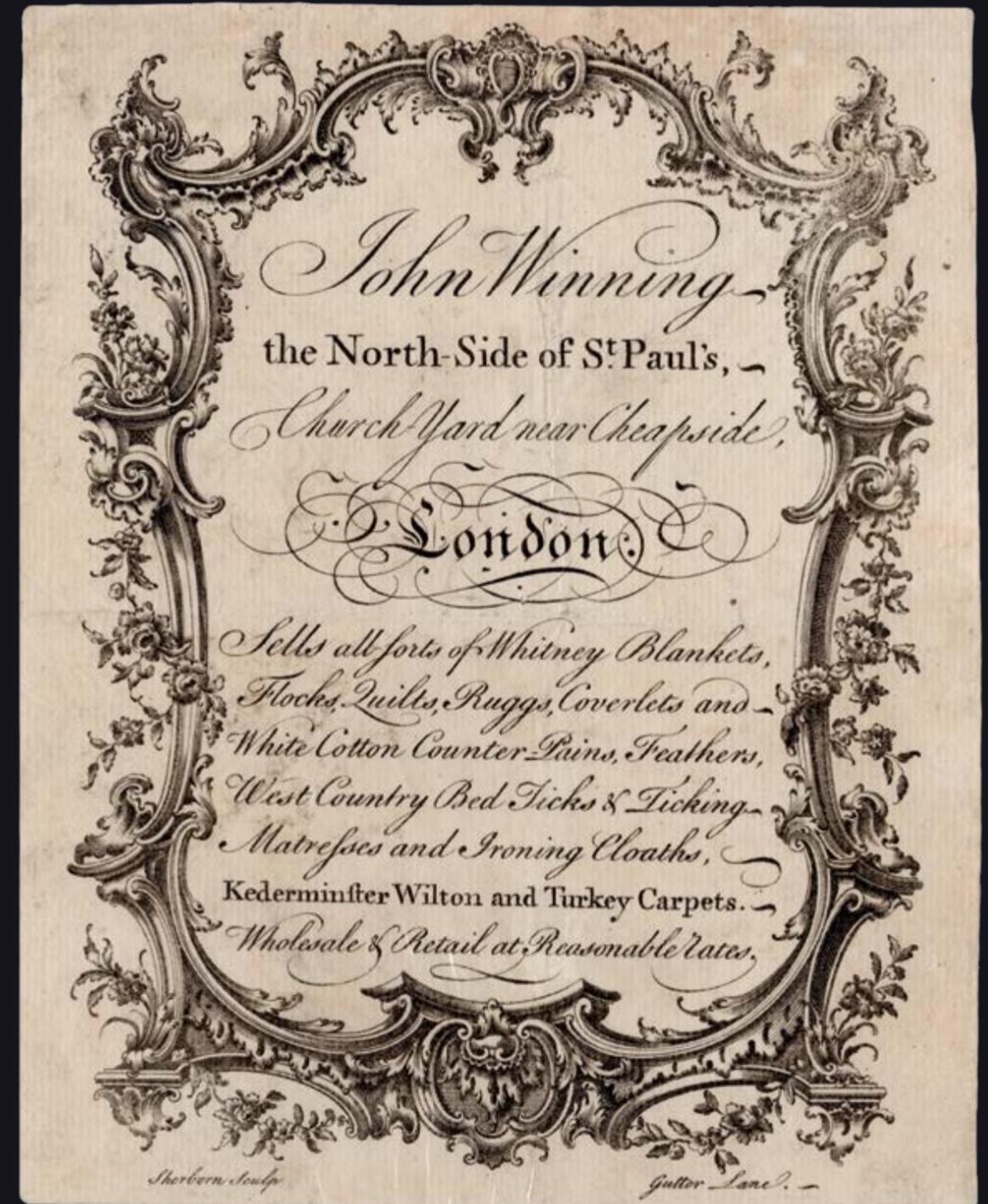
Description  
Engraved trade card

Dimensions  
170 by 140mm (6.75 by 5.5 inches).

References  
See BM Heal 59.144

£650

Charles Sherborn (1716-1786), of Gutter Lane, not to be confused with Charles William Sherborn (1831-1912), produced a number of similar trade cards, found in collections worldwide.



## S is for Saddler

### 91 STEVENS, [Charles]

*Ladies Saddles on an Improved Plan. C. Stevens Saddler & Harness Maker;... Saddlery & Harness for Exportation.*

Publication  
Kent, Blackheath Hill, [c1820s-1830s].

Description  
Engraved trade card.

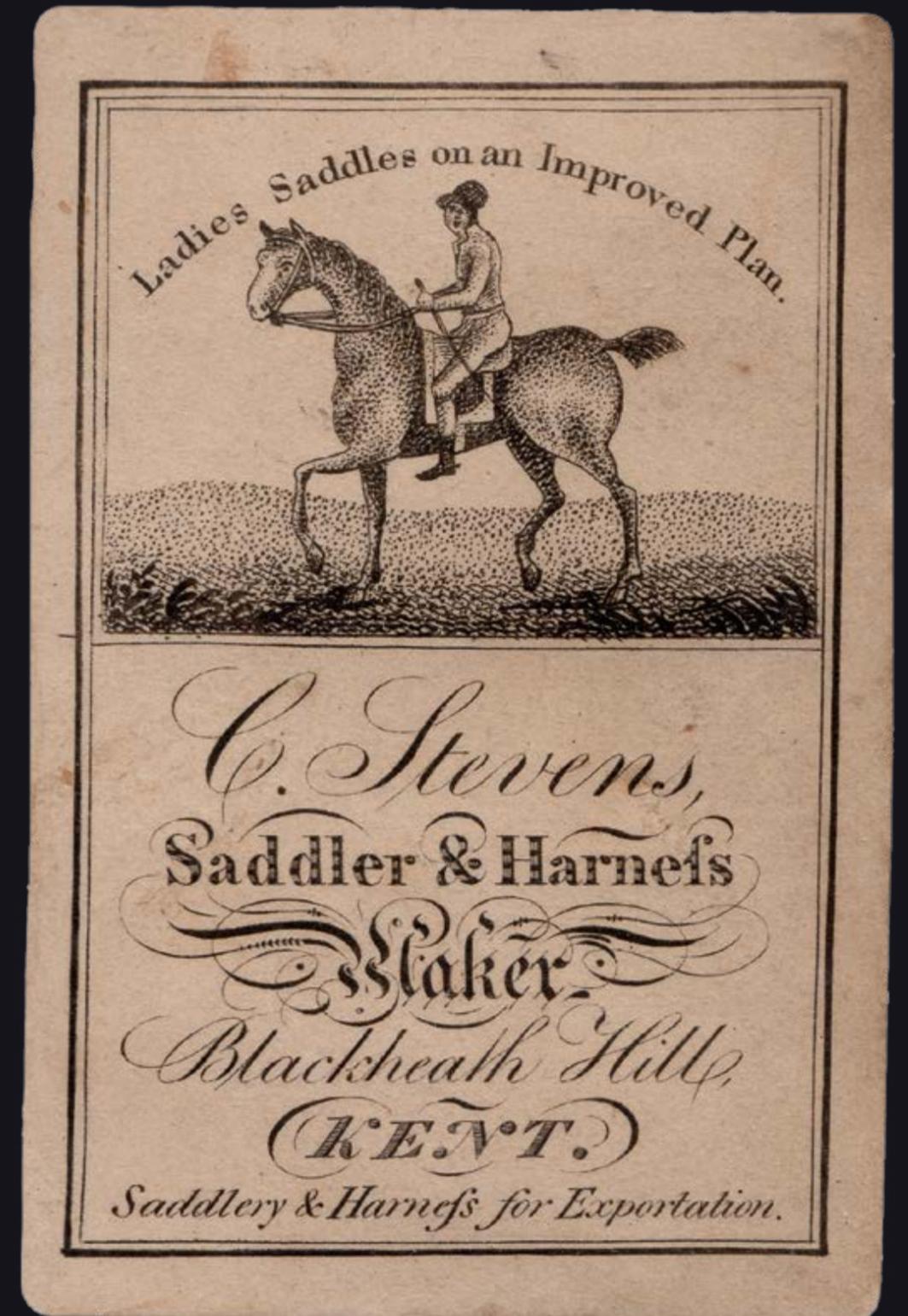
Dimensions  
75 by 50mm (3 by 2 inches).

£200

Trade card of Charles Kemball, manufacturer and merchant of saddlers, harness and other equestrian accessories. The most remarkable thing about the card is that it advertises "Ladies Saddles on an Improved Plan", illustrated by an engraving that appears to show a woman riding astride, rather than side-saddle. During the early nineteenth century, it was still considered uncouth and undignified for a woman to ride astride, although many undoubtedly did so, particularly for more intense equestrian activities.

It does not appear that Kemball ever took out a patent for his "improved plan", however, nor is any innovation in design recorded to have come from him. In fact, The London Gazette of 1833 announced "a Meeting of the Creditors of Charles Kemball Steven (sued as Charles Stevens), late of Blackheath-Hill, in the County of Kent, Saddler and Harness-Maker, an Insolvent Debtor". And yet in 1843 'The Post Office London Directory' listed Stevens as a saddler operating from 2 Clifton street north, Finsbury.

An interesting work, claimed to have been written and published in New York, but which was likely written under a pseudonym, entitled 'Kings, the Devil's Viceroy and Representatives on Earth' (1838) lists "Stevens Charles, Billericay, baker and saddler" in its long list of bankruptcies that occurred in 1810, illustrating the disastrous domestic economic impact of Britain's recent wars abroad. Although it is not certain, this could be the same saddler who had relocated and reinvigorated his business after the bankruptcy of 1833.



## S is for Satirist

92 HOGARTH, William

*[Boys Peeping at Nature]*

Publication  
[London, 1751]

Description  
Engraved subscription ticket with etched vignette, on laid paper

Dimensions  
(sheet) 180 by 230mm (7 by 9 inches);  
(plate) 155 by 130mm (6 by 5 inches).

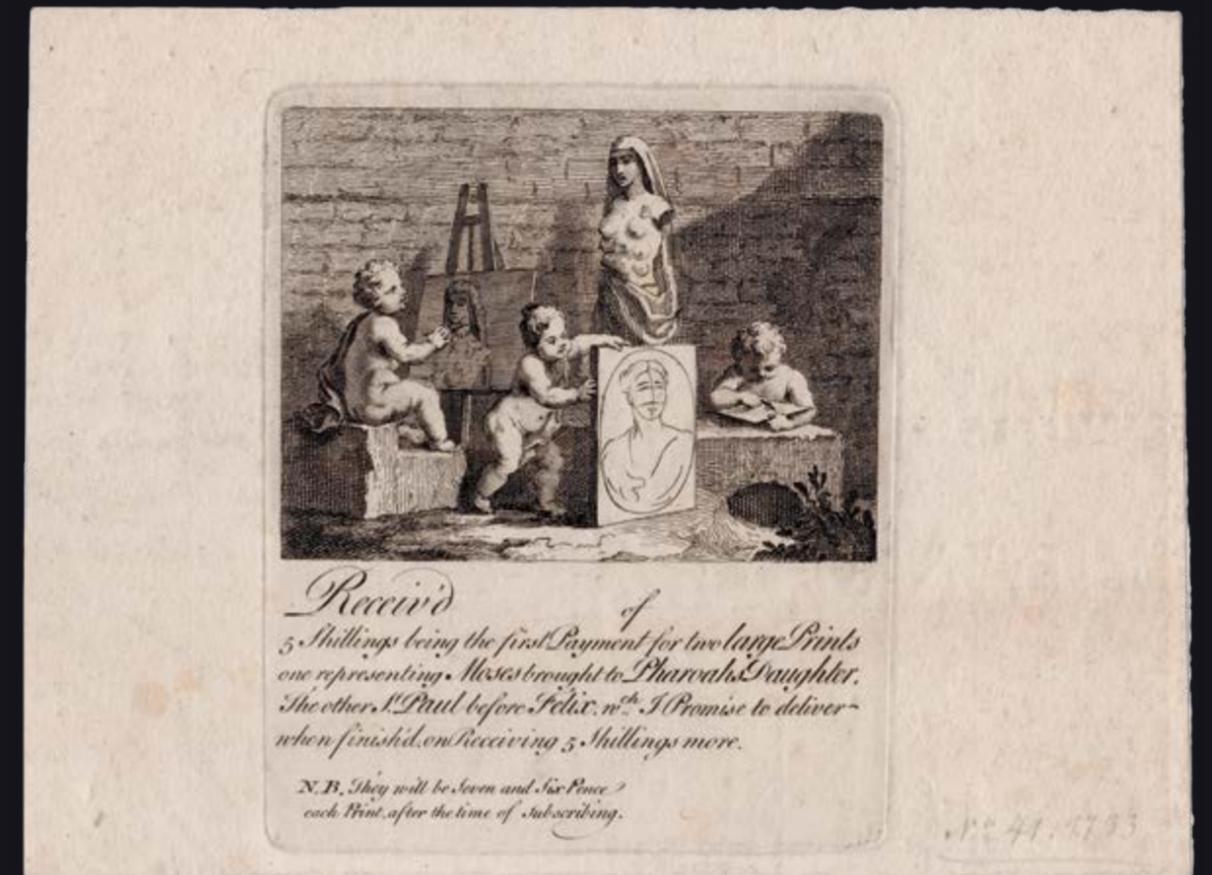
References  
BM Satires, 'Catalogue of Political and Personal Satires in the Department of Prints and Drawings in the British Museum', 1943; BM 1857, 0509.18; Paulson 'Hogarth's Graphic Works', 1989

£500

Unused subscription ticket for William Hogarth's prints 'Moses brought to Pharaoh's Daughter' and 'St Paul before Felix'. Hogarth's 'Boys Peeping at Nature' is a pastiche of a "life class", and shows three putti painting, drawing and etching the likeness of a statue of the many-breasted Diana of Ephesus. The image was first used to record subscriptions for Hogarth's series 'A Harlot's Progress' in 1731, then for 'The Four Times of the Day' and 'Strolling Actresses'. In the earlier iterations, the putti in the center of the image is sneaking a peek up Diana's dress. This fourth state of ticket was reprinted on wove paper in 1822.

The ticket reads: "Receiv'd [...] of [...] 5 Shillings being the first Payment for two large Prints one representing Moses brought to Pharaoh's Daughter, The other St. Paul before Felix. wch. I Promise to Deliver when finish'd, on Receiving 5 Shillings more./N.B. They will be Seven and Six Pence each Print, after the time of subscribing".

William Hogarth (1697-1764), the celebrated satirical artist and printmaker, and a number of series of engravings on moral subjects, including, most famously, 'The Harlot's Progress' (1732), and 'The Rake's Progress' (1735).



## S is for Scale Maker

### 93 VINCENT, Robert

*Scale-Maker... Makes curious Sets of Scales & Weights for Diamonds Also Assay Scales - and Scales & Weights for ye Gold Current Coin. Likewise all sorts of Beam Scales & Weights for Grocers &c. & keeps them in repair by the Year. Also Steel-yards made in the most compleat [sic] manner. Brass Cocks, Wholesale & Retail at the lowest Prices By the Maker.*

#### Publication

[London], At the Hand & Scales on London Bridge the Second Door from the Bear Tavern, Southwark-Side, [before 1761]

#### Description

Engraved trade card

#### Dimensions

165 by 110mm (6.5 by 4.25 inches).

#### References

BM Heal 103.27

£2,000

Vincent (fl 1760-1793) seems to have had a long and prosperous career, as Heal writes of his example of Vincent's trade card: "The Bear Tavern was pulled down in December 1761. It stood on the Western side of the Bridge Foot nearly opposite Tooley Street". In the 'London Directory' for 1784, Robert Vincent is still described as of 'London Bridge'. In the 1793 'London Directory' he is given at No.1, High Street, Borough, and in the 1802 issue, the style and address of the business is 'Vincent & Chancellor, No.1, Bridge Foot, Borough.



## S is for Scowerer

94 RIDLEY, ?H[enry]

*H. Ridley Silk, Linen & Woollen, Dyer & Scowerer, ... All kinds of Silks & Satins, Ladies Gowns, Bed Furniture &c. Clean'd Dyed, & Glazed in the neatest. Manner. Gentlemen's Clothes, Carpets, & Blankets Cleaned*

Publication  
London, 15 Gray's Inn Lane, Holborn, ?[c1823].

Description  
Engraved trade card.

Dimensions  
80 by 60mm (3.25 by 2.25 inches).

£250

The present trade card shows an angelic robed woman bearing a pipe in one hand and in the other a unfurled scroll advertising the fabric dyeing, cleaning and scouring services of H. Ridley. 'Kent's Original London Directory' of 1823 lists a Henry Ridley of Holborn as a "currier & leather cutter", as does the London Post Office Directory of 1843. Apart from these, however, there seems to be no record of any other Ridley active in the textile industry in the same area, nor is there are evidence of either Ridley or a fabric service operating from 15 Gray's Inn Lane.

According to Henry Benjamin Wheatley's 'London, Past and Present' (1891), "Gray's Inn Lane was cleared away in 1879-1880 by the Metropolitan Board of Works, under the provision of the Artisans' and Labourers' Dwellings Act, and the roadway widened". This provides a terminus ante quam for Ridley's business, and the general style of the engraving supports an operating period during the nineteenth century.



## S is for Second-generation Bookseller

### 95 WITHERS, Edward

*Ew.d Withers Bookseller... Sells Variety of Books in all facultys & Sciences &c.*

Publication  
[London], at the Seven Stars over ag.st  
Chancery Lane Fleet Street, [1737-1757]

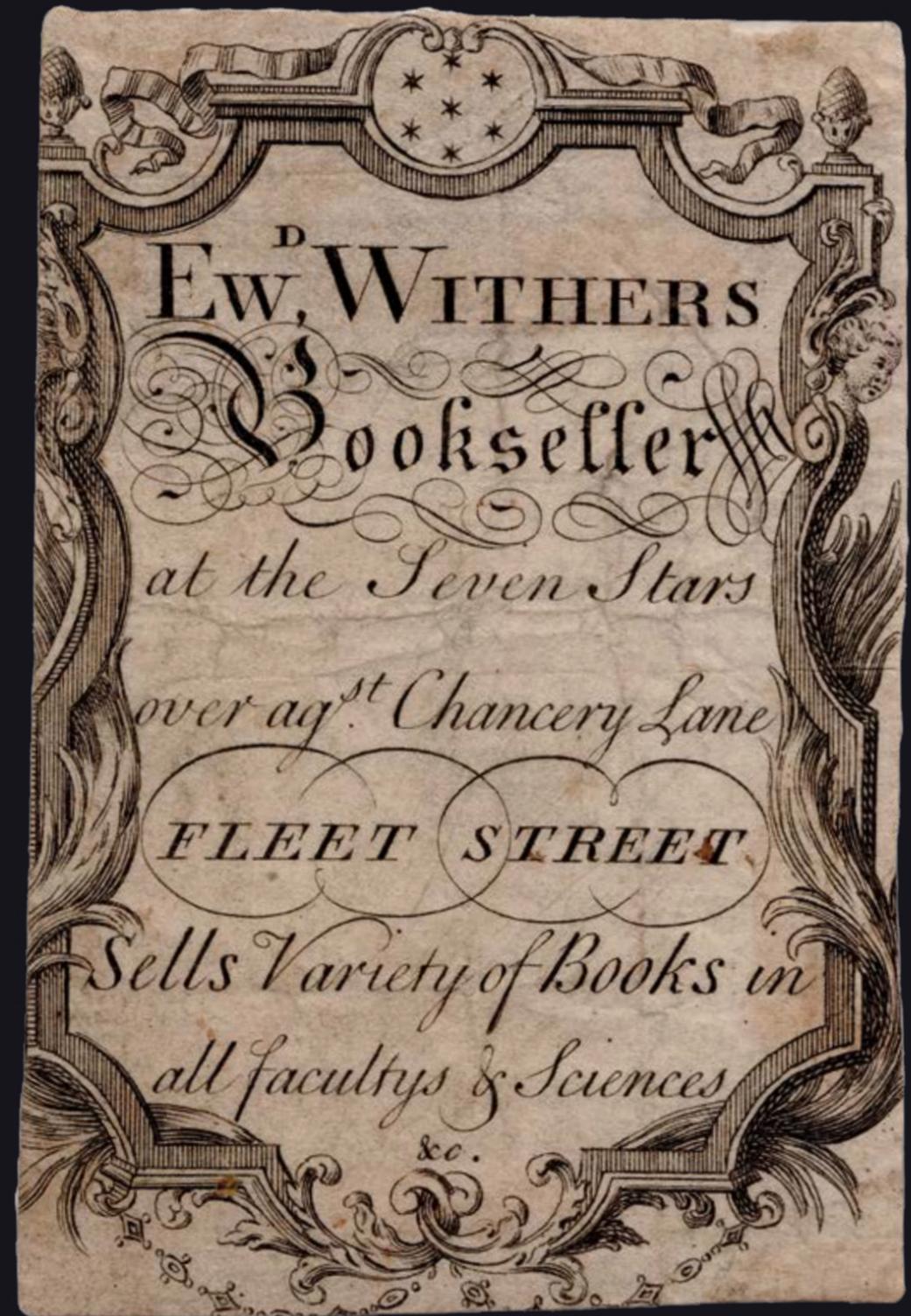
Description  
Engraved trade card

Dimensions  
100 by 65mm. (4 by 2.5 inches).

References  
BM Heal 17.180

£400

Edward Withers's obituary in 'The Temple Church' for 1757, reveals that he was a second-generation bookseller, having inherited his business from his father, of the same name. They seem to have published mostly books of religious commentary.



## S is for Silversmith

### 96 HAMLET, [Thomas]

*Hamlet, Silversmith &c. To their Royal Highnesses the Princesses. Augusta, Elizabeth, Mary & Sophia... Canteens for the Army & Navy & Travelling Cases fitted up in the most approved Style.*

Publication  
[London], No.1. Princes Street, Leicester Square, [c1808-1849].

Description  
Engraved trade card.

Dimensions  
80 by 125mm. (3.25 by 5 inches).

References  
BM Heal 67.184

£900

Born in 1770, Thomas Hamlet launched his career in 1793 manufacturing and selling canes, sticks, whips and umbrellas from his premises at 2 St. Martin's Court, Leicester Square, before going into partnership with a watchmaker named Francis Lambert around 1800. By 1808, he had moved to a shop at 1 Princes Street, which would be his abode until his retirement in 1849, although the London Directory of 1817 mistakenly lists Hamlet at 182 Princes Street.

In 1828 Hamlet launched an endeavour described in 'The Era Almanack' as "'the Royal Bazaar, British Diorama, and Exhibition of Works of Art'...and was the first attempt every made to combine with other attractions those stalls for the disposal of fancy articles which had already been considered a novelty at the establishment in Soho-square". Apparently the diorama was not a success, and Hamlet soon declared his bankruptcy. This happened once again in 1842, with the London Gazette listing his appearance in court.

Numerous trade cards, billheads, advertisements, reports and, above all, examples of his work, remain today as evidence of Hamlet's commercial success before the financial difficulties he experienced later in life. He counted among his many customers members of the British royal family, including the sisters of George IV listed on the present card: Princesses Augusta, Elizabeth, Mary and Sophia. Hamlet was, in fact, Goldsmith to the King, as indicated by the stylised royal crest dominating his trade card.



## S is for Snuff-Maker

97 **HARDHAM, John**

*John Hardham Snuff-Maker*

Publication  
London, At the Red Lyon in Fleet Street,  
near Fleet Bridge, The No. of the House 10,  
[c1768].

Description  
Engraved trade card, with manuscript  
notes to verso.

Dimensions  
140 by 110mm. (5.5 by 4.25 inches).

£360

Born around 1712 in Chichester, John Hardham abandoned the family profession of diamond-cutting to pursue a more exciting lifestyle in London, where he soon became employed among the domestic staff of Viscount Townshend, Lord Lieutenant of Ireland. He also became involved in the theatre, writing plays and, somewhat less glamorously, working as a 'numberer' or audience attendant at Drury Lane Theatre. Hardham then established himself as a tobacconist and snuff-maker at the Red Lion in Fleet Street, where he not only sold his wares but also consorted with the city's literary and artistic figures, with performances often taking place in the back parlour of his shop.

His love of the stage did not distract Hardham from his snuff business, however, and his signature blend, known as "No. 37" quickly became a huge commercial success. Upon his death at his Fleet Street premises in 1772, he left the considerable sum of £22,289 to the city of Chichester, the equivalent today of around £3.5 million. So well-respected was Hardham as a snuff-maker that after his death, two other tobacconists on Fleet Street both made claims to be his successors. The present trade card, simply illustrated with the lion rampant of Hardham's sign, appears to be from later in his career, as the number of the building is included along with its sign.



## S is for Sombrero

### 98 JACKSON, George

*George Jackson Hat-Maker ...  
Makes & Sells all sorts of Hats  
Wholesale & Retail at Reasonable  
Rates*

Publication  
London, At the Hat & Feather in Coleman  
Street, [c1757-1795].

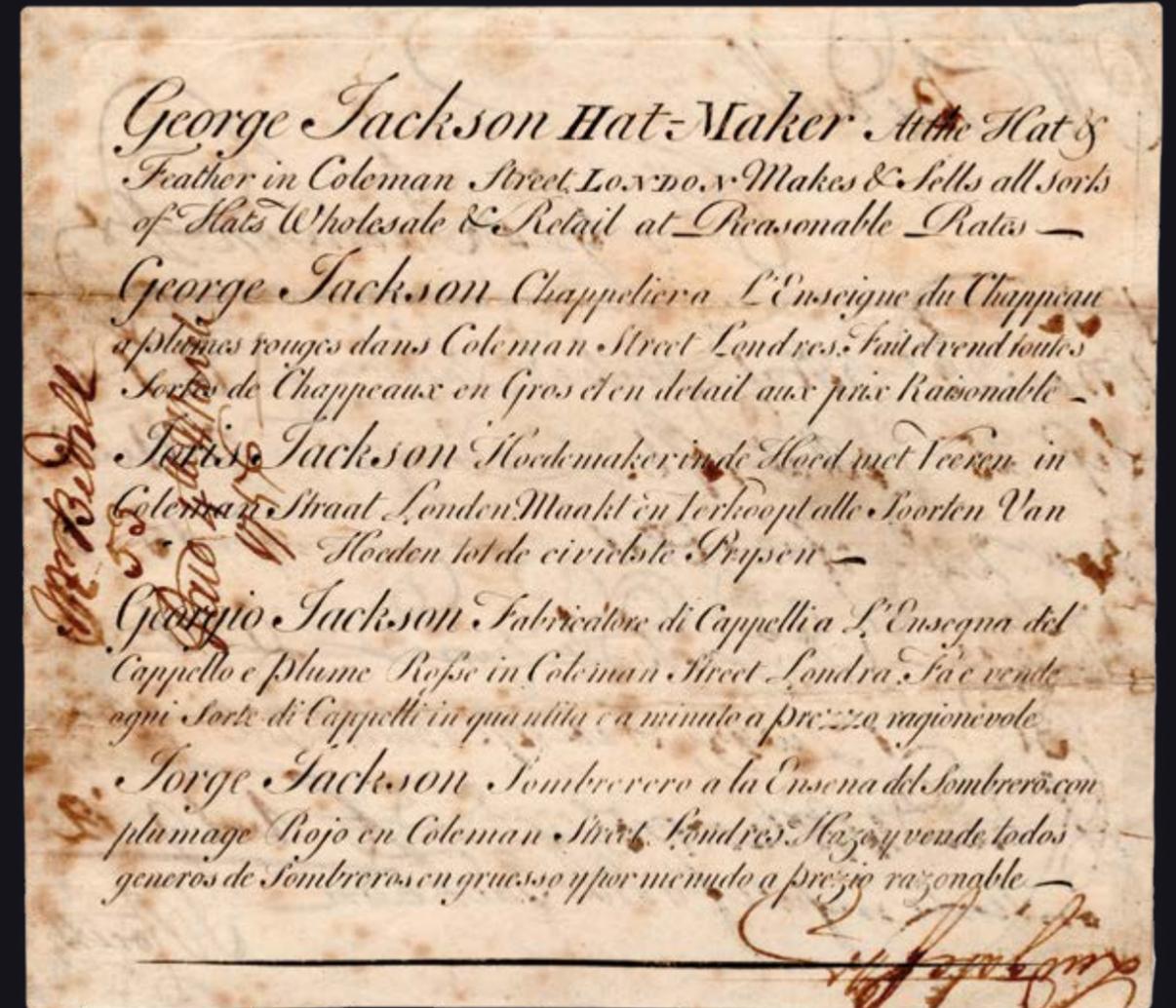
Description  
Engraved trade card, with manuscript  
annotations in ink.

Dimensions  
135 by 150mm. (5.25 by 6 inches).

£400

Trade card for the long-established hat-maker, George Jackson, who worked under the sign of the hat and feather in Coleman Street, London. Legal action taken by a large group including Jackson demonstrates that he was active as a hatter on Coleman Street in 1757. The records of the Sun Fire Office show that Jackson was still insured at Number 74 in 1788, and 'Kent's Directory for the Year 1793' and the 'Declaration of the Merchants, Bankers, Traders, and other inhabitants of London' in 1795 both list Jackson in the same profession at the same address.

Jackson's career not only spanned many decades but also appears to have attracted clients from far and wide. Rather than being decorated with an elaborate design or depiction of his shop sign, Jackson's trade card uses every available bit of space to advertise his services in five different European languages. In French, "George Jackson hat-maker" becomes known as "George Jackson Chappelier", in German he is "Joris Jackson Hoedemaker", in Italian "Georgio Jackson Fabricatore di Cappellia" and in Spanish "Jorge Jackson Sombrero".



## S is for Stampmaker

### 99 KIRK, James

*Kirk Engraver Of Seals in Stone, Steel, and Silver, Dies, and Stamps, Silver, & Copper-Plates &c... Where may be had Variety of Dutch & English Toys.*

Publication  
London, the North Side of St. Paul's Church Yard, [c1760]

Description  
Engraved traded card

Dimensions  
165 by 115mm (6.5 by 4.5 inches).

£750

James Kirk (c1725-1791) has engraved this elegant trade card in a fashionable rococo style, which advertises a joint business he operated with this father, John. Best known for engraving a series of plates to Robert Sayer's edition of 'Aesop's Fables' in 1749, James Kirk engraved at least two other trade cards: one for his father John Kirk (1724-1776), medal and seal maker (BM Heal 103.8); and one for Thomas Surffen's "Very Commodius Bathing Machine" (BM Heal 8.12).

John Kirk had been operating from "the North Side of St. Paul's Church Yard" since about 1750. James had started his own business, at "the Golden Fan a Toy shop, in St. Paul's Church Yard within 4 Doors of Cheapside". By 1755, it seems that James had joined forces with John, and was selling his toys from his father's premises, along with the 'Cryes of London', "in Sheets, or stitched, in Little Books; likewise made up in Boxes or Rowlers, at 1s. a Piece, very fit to amuse children and help them forward in their Learning..." (advertised 1754).

In his will, James Kirk described himself as an engraver and toy shop keeper. Interestingly, he left the bulk of his estate to his wife Anne, nee Denman, the sister of William Denman (c1719-1788). On her death in 1805, she left most of her estate to his daughter, her niece, Ann Denman, who married John Flaxman (1755-1826), celebrated English Neo-classical sculptor.



## S is for Stationer

100 ROACH, William

*William Roach Stationer*

Publication

London, at the Bible, and Crown, next ye  
Black Swan Inn, near Fetter Lane end,  
Holborn, [c1760]

Description

Engraved trade card.

Dimensions

150 by 115mm (6 by 4.5 inches).

References

BM Heal 111.127 17763

£350

Headed by a rococo cartouche surrounding a sturdy leather-bound ledger beneath a coronet, Roach advertises his "...Papers, Pens, Ink Wax & Wafers, Books for Merchants & Tradesmen, Pocket Books, Cyphering Books, Copy Books, Slates, Pencils, Inkhorn Parchments, & all other Stationary Wares, Wholesale & Retail. Likewise Bibles Common Prayers, Testaments, Psalters, Primers, &c Hornbooks, & allsorts [sic] of Pamphlets Acts of Parliament, Plays, and Magazines".



## S is for Stocking Manufacturer

### 101 ROMANIS, [Robert and John]

*Romanis, Stocking Manufacturer*

Publication  
No. 33 Cheapside, Two Doors from Friday Str.t, [and] No. 120 Leadenhall Street opposite the India House,

Description  
Two engraved trade cards.

Dimensions  
(each) 75 by 115mm. (3 by 4.5 inches).

£1,100

Trade card of Robert and John Romanis, who manufactured and sold hosiery at two locations in London. At the beginning of the nineteenth century, Robert Romanis established a shop at 33 Cheapside and a workshop at 120 Leadenhall Street; he was later joined in business by his son John, who managed the premises at 75 Gracechurch Street, as listed in the 1812 Post-Office Annual Directory. These addresses are also found in Pigot & Co.'s New Commercial Directory of Scotland for 1825 to 1826, as well as in John Tallis's London Street Views of 1838 to 1840, despite the fact that in 1834 John had listed for insolvency. Indeed, upon the marriage of John's daughter Anne in 1841, the family was still located at Gracechurch Street, indicating that the business' financial difficulties were somehow overcome.

Robert too had come into his own share of problems, appearing as the subject of a polemic verse written by Luddite Thomas Large in 1812. Three years later he was forced to take legal action against a customer who paid with a fraudulent ten pound note, ten pounds in 1815 being the equivalent to £910 today. The man was found guilty and, rather alarmingly, sentenced to death, although with a recommendation to mercy by the prosecution and jury.

Despite such complications, the Romanis hosiery business appears to have thrived during the first half of the nineteenth century. The Edinburgh review of 1843 extolled the virtues of their stockings, explaining that "Mr. Romanis understands the character of his countrymen. Who could refrain from buying stockings at a shop where such temptations are held out?". In addition to trade cards, the Romanises published other forms of advertising, such as a broadside presenting "a canto" detailing the manufacture and quality of his garments:

"Take to his Socks, and Boots for Babies,  
His Gloves and Woollen Coats for Ladies;  
For Men, Feet warm - the Head keep coolish;  
Come to Romanis - don't be foolish;  
To Number Thirty-Three, Cheapside,  
Come thronging in a flowing Tide;  
It is the House to save your Wealth,  
And likewsie much improve your health."

The present trade cards, though slightly less animated than this ditty, are nonetheless effective. They bear an engraved image of the main Romanis shop, its façade surmounted by the proud announcement that the purveyor was "Hosier to the Hon. East India Comp". Beneath the image appear the company's name and address at the Cheapside and Leadenhall premises, as well as the assurance that there the "public may be supplied for ready Money with all kinds of Hosiery better & cheaper than any where in London".



## T is for Tea Man

### 102 ANTROBUS, Edmund

*Edmund Antrobus, (Late Antrobus & Green) Tea Man, ... Sells all sorts of the finest Teas, Coffees, Chocolates and Cocoa Nuts. b*

Publication  
London, No. 480, opposite  
Northumberland Street, Strand, [c1820].

Description  
Engraved trade card.

Dimensions  
120 by 90mm. (4.75 by 3.5 inches).

£750

In 1786, a banker named Edmund Antrobus took over the tea business of his in-law Robert Sanxay's, a druggist who had supplied tea to George II. The Antrobus tea-dealership operated during the final decades of the eighteenth century and much of the nineteenth, up until 1872, when it was purchased from Edmund E. Antrobus, the previous Edmund's son, by Twining & Co.. In addition to tea dealing, Edmund E. Antrobus also wrote about social issues concerning delinquency, drunkenness and the law, publishing several works during the 1840s, 1850s and 1860s, such as 'London, its Danger and Safety; Suggestions for its present and future' (1848).

He was certainly a well-regarded tea dealer, as in a House of Commons Report of 1833 inquiring into a new type of permit required to import tea, Antrobus was one of the dealers consulted. When asked "Is there any smuggling of tea?", he replied:

"The quantity I should suppose very small; tea being an article of so delicate a description, imbibing the flavour of any thing which may have been accidentally placed near it. Independently of the liability of tea to damage it is a very bulky article. Spirits can be concentrated and placed in bags and sunk on the sea-shore and derive no injury, but the damp which would arise from this would immediately spoil tea; it is astonishing how soon the least damp penetrates into it."

The Parliamentary Papers of 1834 pertaining to this inquiry and the evidence supplied by Antrobus list him as a tea-dealer at 388 the Strand, whereas 'Pigot & Co.'s London Directory' for 1839 located him at 446 West Strand, also noting that he had previously been at "the earlier firm of Antrobus, Greene & Russell, Tea men to His Majesty, of 480 Strand". The partnership with Greene appears to have involved his father Edmund Antrobus' around 1811. In fact, although several adverts from the nineteenth century refer to Antrobus & Co., Antrobus the younger never had a business partner during his 45 years as a tea dealer.

The present trade card appears to advertise the services of Edmund Antrobus the elder, after the end of his relationship with Green, but while he remained at 480, the Strand, which would date the card around 1820. It advertises the sale not only of tea, but also of "Coffee, Chocolates, and Cocoa Nuts". The text is surmounted by the royal crest, indicating the Antrobuses' links to the monarchy as one of their suppliers of the finest tea.



## T is for Tea-Dealer

103 GREENWOOD, Ja[me]s

*Ja.s. Greenwood Jun.r, Tea-Dealer  
& Grocer*

Publication  
London, 9 Finsbury Pavement, [c1819].

Description  
Trade card engraved by Henry Austin.

Dimensions  
60 by 85mm (2.25 by 3.25 inches).

£300

James Greenwood, whom the Sun Fire Office records as a grocer and tea-dealer insured at 9 Pavement Moorfields in 1819, left no trace of his business to posterity apart from the present trade card. The card shows a poorly improvised oriental scene in reference to the tea industry, with two men wearing stereotypical Chinese dress enjoying tea from a large urn, while a ship sailing under the Union Jack embarks with its wares.

The purveyor specifies that he is James Greenwood Junior: his eponymous father may have been a dyer named James Greenwood active at 4 Finsbury Pavement in the late eighteenth and early nineteenth centuries, or a hops dealer by the same name who was working in Borough from around 1793 to 1818.



## T is for Teacher

### 104 ESPIN, Thomas

*T. Espin Teacher of the Mathematics Louth Lincolnshire.*

Publication  
[before 1818].

Description  
Engraved trade card.

Dimensions  
80 by 115mm (3.25 by 4.5 inches).

References  
BM Heal 104.29; Robinson, 'Bartholomew Howlett and his Views', page [5]

£550

Engraved by Bartholomew Howlett after a drawing by Espin, this card depicts putti making good use of a globe, quadrant, and other mathematical instruments and drawings, while two young men, possibly Espin and Howlett, survey an estate.

Espin (1767-1822) and Howlett (1767-1827) were direct contemporaries, both from Louth in Lincolnshire, and worked on many projects together. In 1790, Espin was appointed Master of Mapletoft School in Louth. By 1818, he had his own established, Priory Cottage, a "Mathematical, Nautical, Architectural and Commercial Academy". "He was an accomplished topographical artist and draughtsman, and travelled Lincolnshire with his younger brother John (1773-1822) making sketches and drawings, particularly in June 1800, when they visited Stow, Somerton Castle and Temple Bruer" (Robinson). At about this time, Howlett published his 'A Selection of Views of the County of Lincoln'.



## T is for Tin Man

105 HINCKES, Jo[h]n

*Jno. Hinckes Tinn Man*

Publication  
London, At Ye Lamp & Crown in Fleet Street  
near Fetter Lane, 1756.

Description  
Engraved trade card, with manuscript  
annotations in ink.

Dimensions  
165 by 185mm. (6.5 by 7.25 inches).

References  
BM Heal 85.147

£1,500

Working under the sign of lamp and crown on Fleet Street, the only other records that remain of John Hinckes' tin business are found in the 1768 'Poll of the Livery of London', which listed him as a tin plate worker at the same address, and his will from 1779, at which time he was recorded as living in Hackney.

The present trade card advertises that he "Furnishes Gentlemen & Ladies with Lamp Irons & Lamps as Also Lighteth them at Reasonable Rates, And Maketh & Selleth All Sorts of Tinn Goods as Glass Lanthorns & Chimneyfunells &c. at the Lowest Prices. N.B. Brass & Copper Tinn'd & Lamp Oyl Sold". It is simply illustrated with an engraving of Hinckes' shop sign in the upper left-hand corner. The card does, however, display extensive manuscript notes, which seem to be noting the details of a sale and include the signature of Hinckes himself. It appears that Hinckes is charging a Mr Bennett for the service of lighting a lamp from October 25, 1754 to October 25, 1754, and demanding payment by May 28, 1756. Other examples of Hinckes' trade cards are similarly dated to 1747, 1750, 1751 and 1756, indicating that his lamp and lighting business was at its peak during the mid-eighteenth century.



## T is for Tin Man

106 TUDWAY, Jo[h]n

*Jon. Tudway Tinn Man... Makes & Sells all Sorts of Tinn Wares, all Sorts of Glass Lanthorns. And Funnells for Smoakey Chimneys &c. Likewise Furnishes Gentlemen With Lamp and Lamp Irons By the Week or Quarter. NB Brass & Copper Tinn'd & Mended*

Publication  
[London], At Ye Three Lamps Charing Cross, [c1756].

Description  
Engraved trade card.

Dimensions  
175 by 130mm (7 by 5 inches).

References  
BM Heal 85.296

£1,200

Trade card for John Tudway, who manufactured and sold a range of goods in tin, glass, brass and copper from his premises at Charing Cross. His card also advertises a service by which he “furnishes Gentlemen with Lamp and Lamp Irons By the Week or Quarter”. The text is framed by an elaborate arch topped with Tudway’s sign of three lamps.

Tudway was listed as eligible to vote in London as a resident of Charing Cross in ‘The Westminster Poll Book’ of 1774, and his will from 1790 saw him living at Saint Martin in the Fields, also in Central London. By coincidence, there was another tin-worker named John Tudway who was almost his contemporary, but was based in Bristol. There exist multiple other examples of Tudway’s trade card, with dates of sales and contracts written on several, placing his period of activity during the 1750s, 1760s, and 1770s.



## T is for Toymaker

### 107 BELLIS, James

*James Bellis, Jeweller and Toyman, ... Great Choice of Jewellers Work, curious Toys, Plate, Watches, and elegant Porcelain, at the most reasonable Rates. The Utmost Value given for Old Plate, Jewels, and all Sorts of Curiosities*

Publication  
London, At his Shop in King-Street, Covent-Garden, London; and on the Walk at Tunbridge-Wells, [c1741-1759].

Description  
Engraved trade card.

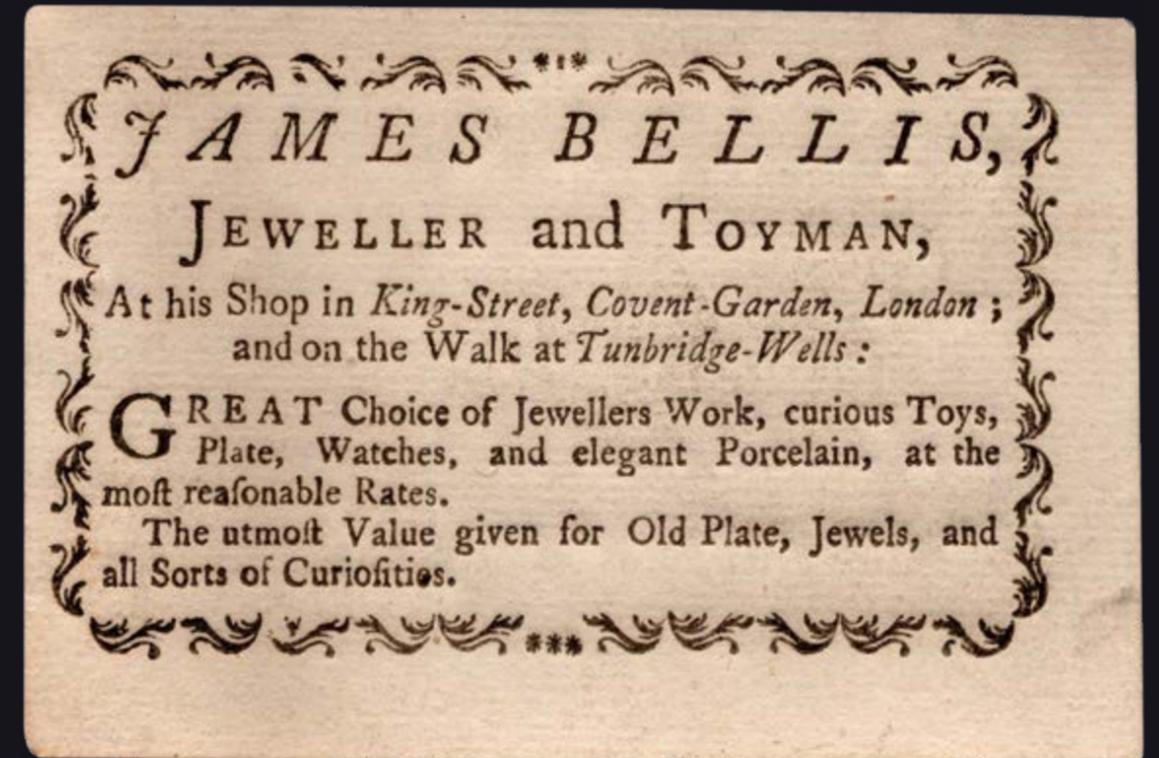
Dimensions  
65 by 95mm. (2.5 by 3.75 inches).

£1,750

Born in 1721 in Manchester, James Bellis was by trade a “jeweller and toyman”, however the “curious Toys” available “at his shop in King-Street, Covent-Garden” were not teddy bears and jack-in-the-boxes but instead luxury goods and trinkets. He supplied not only from his own shops in London and Tunbridge Wells, but also through the trade to the famous Bertrand’s Toyshop in Bath, which supplied all manner of wealthy, famous and aristocratic Georgians. As well as being a retailer, Bellis was also registered as a goldsmith and his hallmark can be found on several surviving pieces of metalwork.

Sadly, Bellis’ premises at King Street were partially destroyed in a serious fire in 1759, after which he published a notice in *The Public Advertiser* offering to “handsomely reward for their Trouble” anyone who could recover any of his collection of “sundry Toys, as Smelling Bottles, Snuff-boxes and other Trinkets”. Following the fire, he relocated to a large shop at Number 9 Pall Mall. He died at home of an asthma attack on November 1, 1788, after a career spanning many decades.

The present trade card is sparsely decorated with a flourished frame presenting his address and a selection of his wares. Finally, he announces that he is willing to pay high prices “for Old Plate, Jewels, and all Sorts of Curiosities.”



## T is for Toyman

108 SEVERN, Richard

*Rich.d Severn Jeweller and Toyman ... Makes Variety of Jewellers Work, & all Sorts of Burial-Rings, at y.e Lowest Prices. N.B. Graving in Stone in the best manner. Like-wise all manner of Busts & Figures in Plaster of Parris [sic].*

Publication  
London, the Corner of Pauls-Grave Head-Court near Temple Barr, [c1760]

Description  
Engraved trade card

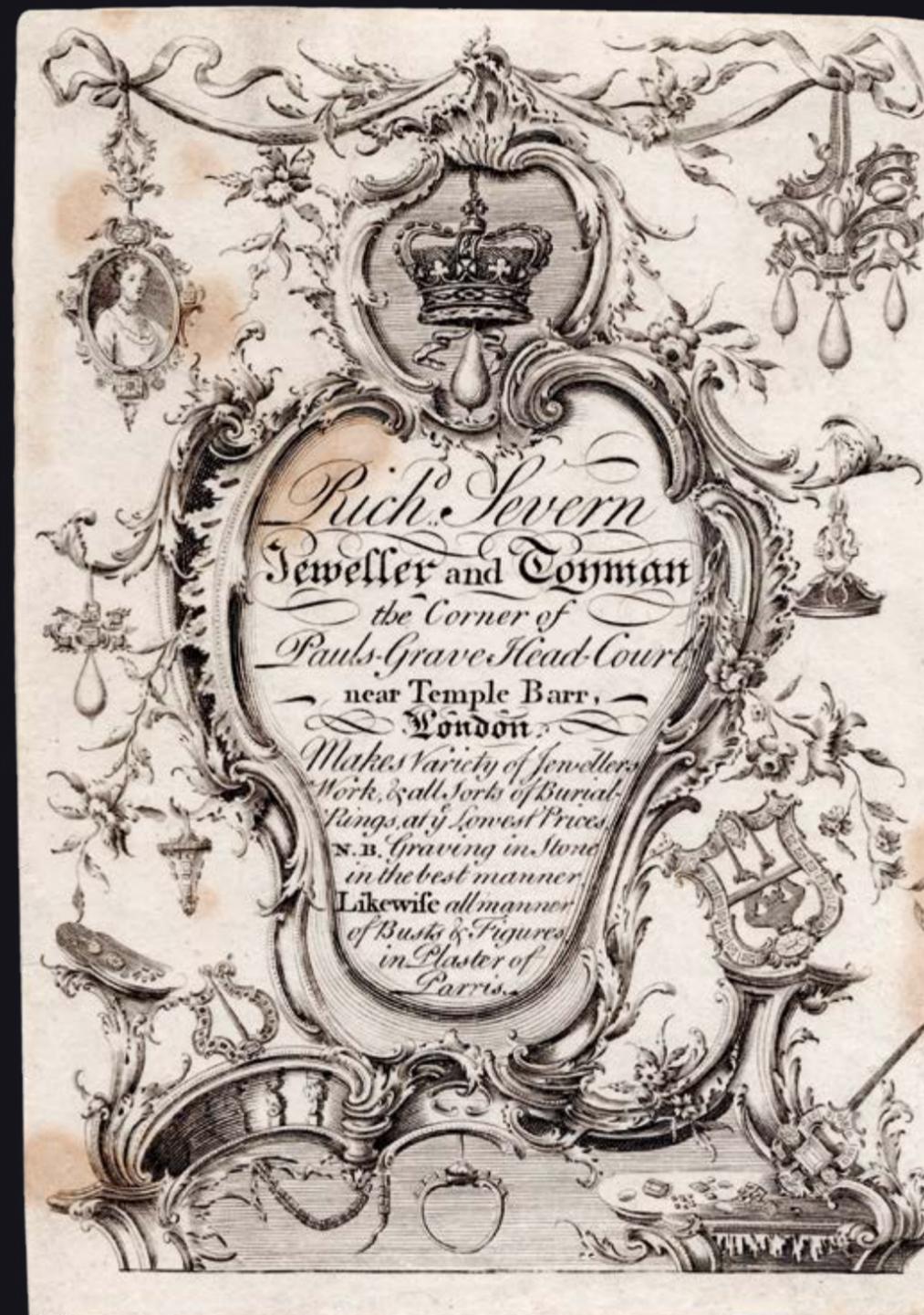
Dimensions  
125 by 170mm (5 by 6.75 inches).

References  
BM Heal 67.356

£1,500

A beautiful trade card in the finest rococo style, the asymmetrical cartouche adorned with jeweled pendants, fobs, broaches, pings, a diadem, and a cameo.

Heal writes: "Pauls-Grave-Head-Court (also known as Palgrave's Court or Place occupied the space of ground which separates Essex Court from the Strand. A portion of the site is now No.222 Strand - Lloyds Bank. It would have been entered between Middle Temple house (Thanet Place formerly) & Deveroux Court".



## T is for Transatlantic Printer

109 HARPER, Thomas; and Matthias LOCK

*Thomas Harper, Copper Plate Printer and Stationer, ... All manner of Copper-Plates neatly Printed & Likewise Sells all sorts of Stationary Wares Wholesale & Retail.*

Publication  
[London, at the Bible in King Street Seven Dials, c1760].

Description  
Engraved trade card.

Dimensions  
140 by 160mm. (5.5 by 6.25 inches).

References  
BM Heal 99.59

£350

Harper's trade card includes a vignette of a printer's workshop surrounded by an elaborate array of books, quills and inkwells, all set within an asymmetrical rococo cartouche. Engraved by J. Evans, who produced a number of trade cards of the period, after a design by Matthias Lock (fl1740-1769) who published a book of ornaments in 1740.

Quite possibly the Thomas Harper (1744-1832) who was to become a prominent London goldsmith, Councillor, Freemason, and master of The Turners Company for the years 1813 and 1829. Harper emigrated to America in the late 1760s, and is recorded as being in Charleston, South Carolina from about 1767. Loyal to the Crown he was court martialed, banished and fled America, to St. Eustatius in the Caribbean, at the outbreak of the Revolutionary War in 1778. In the early 1780s he returned to England and set up shop as a goldsmith in Fleet Street. An active Freemason, Harper published several editions of the 'Ahiman Rezon' from 1800, the same year that he became Deputy Grand Master of his Lodge.



## T is for Trunk Maker

### 110 SHEPHERD, John

*J. Shepherd, Naval & Military, Trunk, Sea Chest, Canteen Maker and Furnishing Undertaker. An extensive variety of travelling Trunks of every description Portable Leather Cases, Carriage, Imperials, Carpet-bags, Holsters, Fire Buckets, Medicine Chests, Boxes, and Packing Cases for the East & West India and American Trade. Engraving Elegantly Executed. Undertakers supplied with every Article necessary for Funerals.*

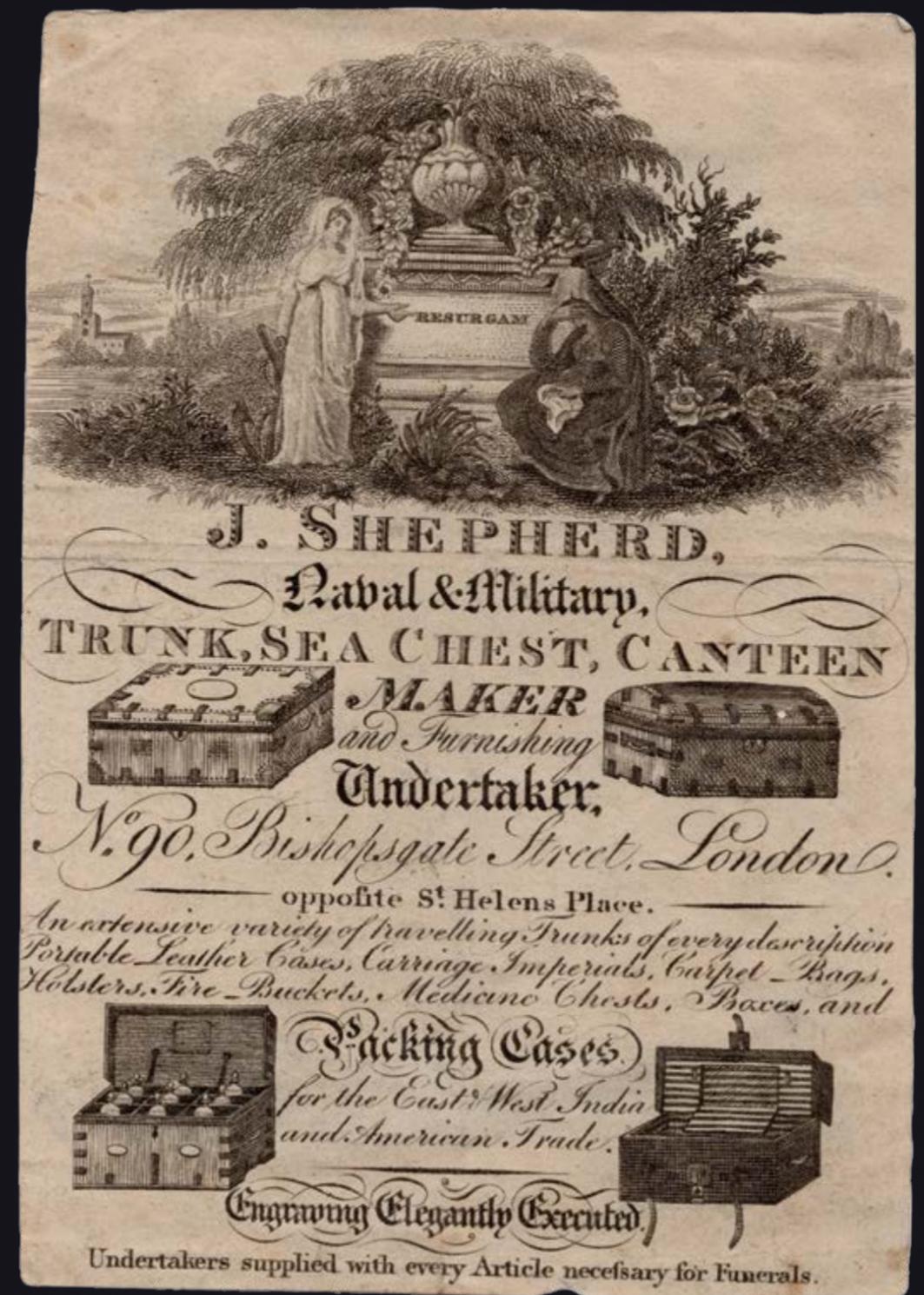
Publication  
London, No 90, Bishopgate Street,  
Opposite St. Helen's Place, [From 1778]

Description  
Engraved trade card

Dimensions  
130 by 90mm. (5 by 3.5 inches).

£650

John Shepherd (1760-1817), trunk maker and undertaker, the founding father of the Shepherd family firm, established the business in 1778, operating from 90 Bishopsgate, as here, where it remained until 1865. He was succeeded by his brother Robert Camp Shepherd and his son (or nephew) John (1788-1854). John took on sole ownership in 1823, passing the business his son John (1826-after 1865).



## T is for Tunbridge Turner

### 111 WEAVER, [James]

*Weaver, ... Manufacturer of all sorts of Ivory, Bone, Hardwood & Tunbridge Turnery, Tea Pot Handle Maker &c. Household Turnery, Chefs-Men & Boards. Matting neatly laid.*

Publication  
[London], No. 22 Castle Street, Leicester Fields, [c1823].

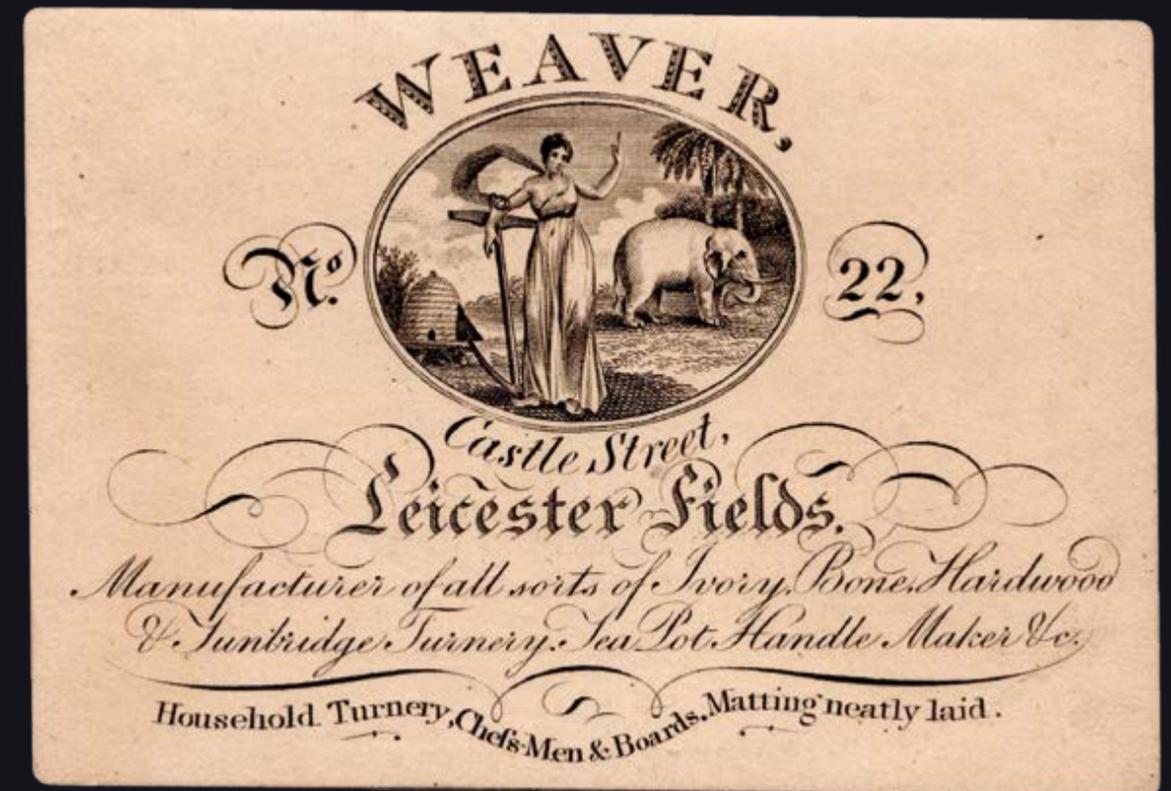
Description  
Engraved trade card.

Dimensions  
65 by 90mm. (2.5 by 3.5 inches).

£450

Trade card for James Weaver, whom 'Kent's Original London Directory' of 1823 lists as an ivory turner active at 22 Castle Street, Leicester Square. He refers to the area on his trade card by the traditional name of "Leicester Fields".

The card advertises a range of goods and services beyond ivory, including Tunbridge Turnery. The method had been invented in the eponymous town by a turner named Jordon, who created intricate patterns by inlaying an item with different coloured wood, and had become sought-after early in the eighteenth century. Over the decades the technique became more refined, and artisan turners could even produce detailed images using the various shades of wood. Weaver also worked with a number of other materials including bone, and manufactured and sold common household items such as tea pot handles.



## U is for Undertaker

### 112 CHANDLER, W[illia]m; and W[illia]m GRINLY

*At ye lower Corner of Fleet lane at ye Signe of ye Naked Boy & Coffin you may be Accomodated w.th all things for a Funeral as well ye meanest as those of greater Ability upon Reasonable Terms more particularly Coffins shrouds Palls Cloaks Sconces Stans Hangings for Rooms Heradldry Hearse & Coaches Gloves w.th all other things. Not here mentioned by W.m Chandler and W.m Grinly Coffin makers*

**Publication**  
[London], At ye lower Corner of Fleet lane at ye Signe of ye Naked Boy & Coffin, [c1700-1745].

**Description**  
Engraved trade card.

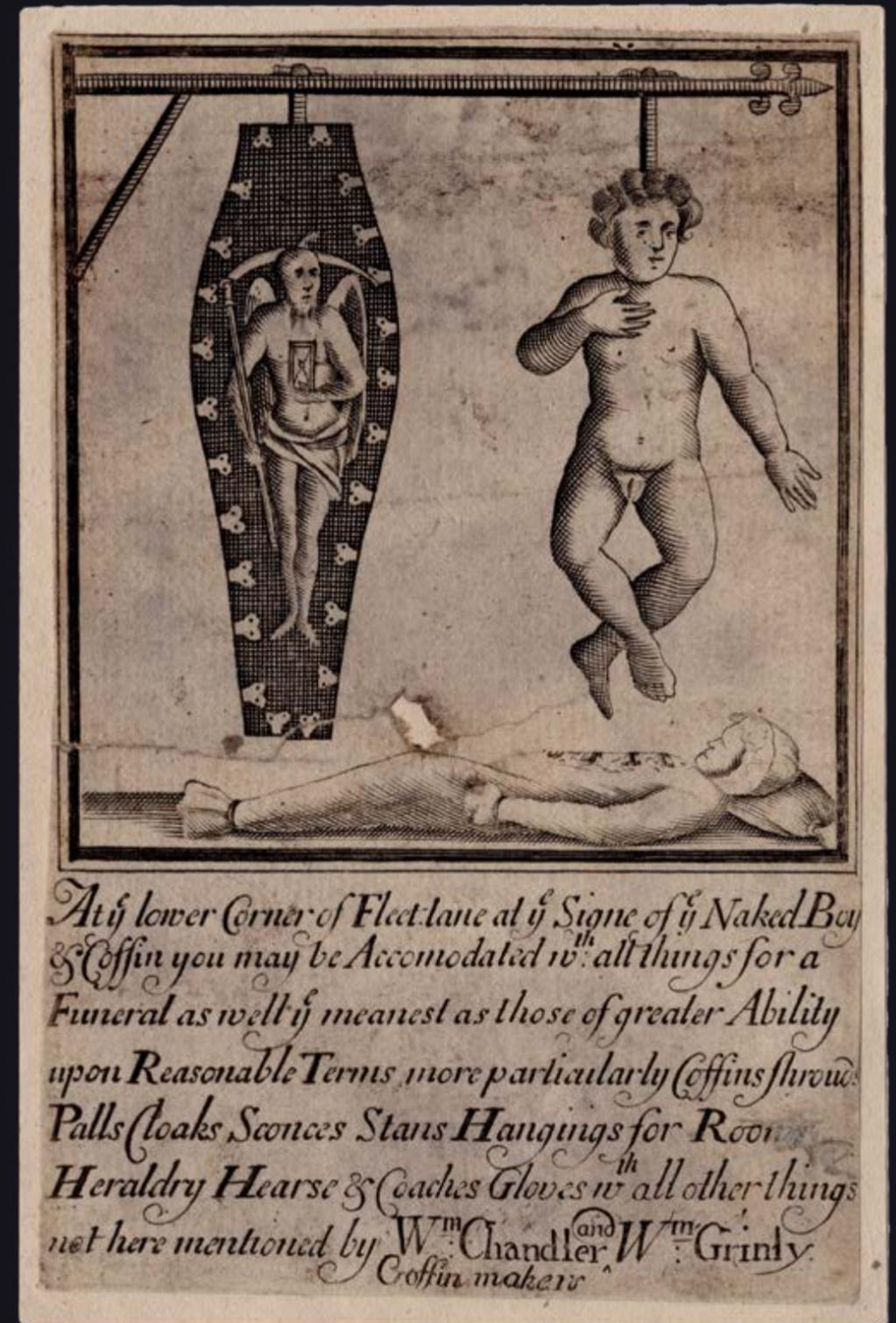
**Dimensions**  
140 by 90mm. (5.5 by 3.5 inches).

£600

During the eighteenth century, when many trades were restricted to guild members, or regulated by codes of conducts, the role of undertaker was open to all. The three main branches of the trade were coffin-making, undertaking and funeral furnishing. These certainly overlapped and many performed all three roles, including William Grinly, who was active at his premises on Fleet Street during the first half of the eighteenth century. He appears to have established his funeral parlour independently, and then to have been joined by William Chandler. Chandler later took over the business with his son Edward, operating as 'Chandler & Son', before Edward took over the business, perhaps after his father's death.

The present trade card lists the many services and wares offered by Chandler and Grinly, from the coffins they made themselves to the gloves, hearses, coaches and shrouds they presumably rented out for funerals. Presented on the upper-half of the card is a rather grim image showing a corpse, above which hang a baby and a coffin, illustrating the beginning and end of the life cycle. The coffin also bears the allegorical personification of time, bearing an hour glass in one hand and a scythe in the other.

In 'Grave Concerns: Death and Burial in England, 1700 to 1850' (1998), Margaret Cox offers 1700 as a date for the present trade card, while Catharine Arnold in 'Necropolis: London and Its Dead' () gives 1710. Julian Litten in 'The English Way of Death: The Common Funeral Since 1450' (1991) suggests 1730, and a number of other sources give 1745. Although these divergent dates are little help in providing a precise time of publication for the present trade card, they do at least indicate that Grinly and Chandler were active in business together during the first half of the eighteenth century.



## U is for Upholsterer

### 113 WALKER, James Kinlock

*James Kinlock Walker, Feather Bed Bedstead & Cabinet Manufactory, & Bed Feather Warehouse. Upholsterer, Appraiser & Undertaker*

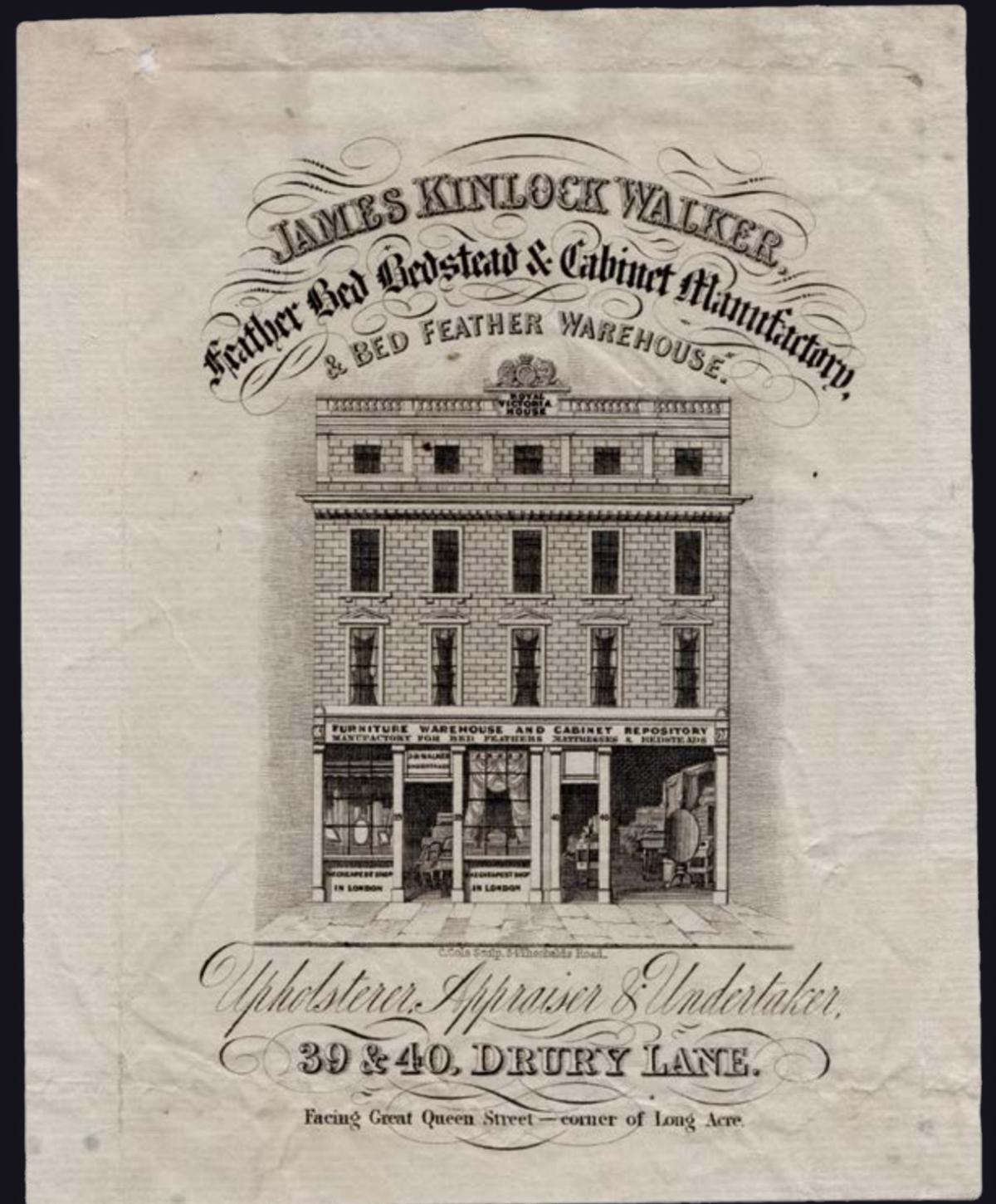
Publication  
[London], 39 & 40 Drury Lane, Facing Great Queen Street – Corner of Long Acre, [c1845]

Description  
Engraved broadside

Dimensions  
140 by 110mm. (5.5 by 4.25 inches).

£350

James Kinlock Walker is listed as an upholsterer in the London Post Office Directory of 1843, at which time he was active at his premises on Drury Lane. He had been at this address for several years, as in 1837 the voters roll from the East Sussex Election, he was listed as resident there, despite being a registered voter in Brighton. At the shop, which also served as manufactory and warehouse, customers could acquire a range of domestic furniture from cabinets to beds, as well as taking advantage of Walker's upholstering services. His large shop-front appears on the present broadside with a variety of goods displayed in the window and a broad sign identifying it above. The Gentleman's Magazine reported the death of Walker, aged just 43, in 1846.



## U is for Urn Improver

114 BARLOW, I[ohn] H[awkins]

*I.H. Barlow... having obtain'd his Majesty's Royal Letters Patent, for his improvements on Tea & Coffee Urns, upon a Construction to answer every purpose at the Breakfast and Tea Table embracing Comfort, Case, and Oeconomy.*

Publication  
[London], No.15. Leicester Place, Leicester Square, [1816].

Description  
Engraved trade card.

Dimensions  
(sheet) 255 by 210mm (10 by 8.25 inches);  
(plate) 240 by 190mm (9.5 by 7.5 inches).

References  
BM Heat 85.12

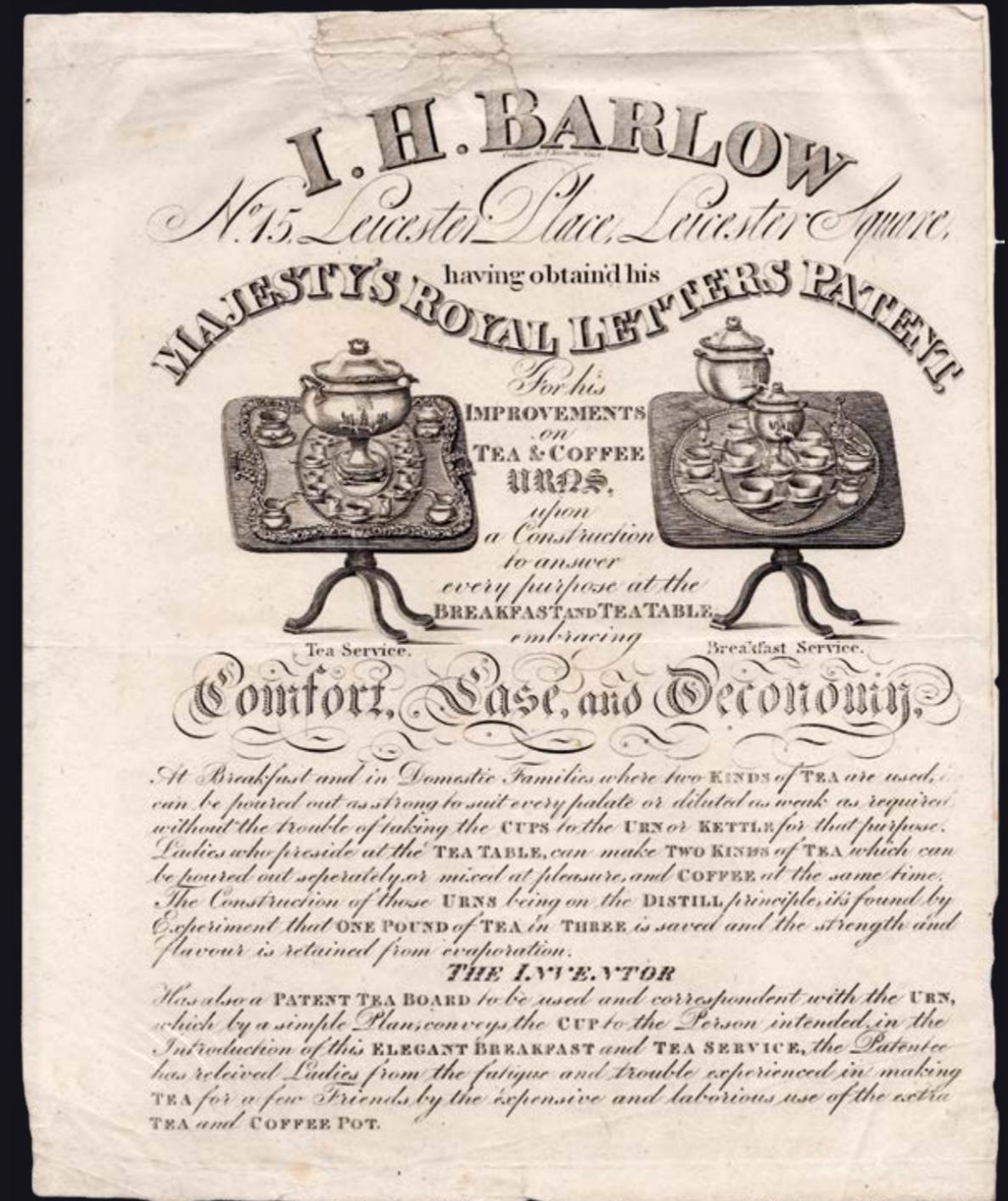
£650

June 27, 1816 John Barlow patented his new innovation: an urn that allows all members of a party to drink whichever beverage they choose at whichever temperature. The present trade card presents images of Barlow's new urn as part of a tea service and a far more extensive breakfast service. It then explains the functions of the urn at length:

"At Breakfast and in domestic Families where two Kinds of Tea are used, it can be poured out as strong to suit every palate or diluted as weak as required without the trouble of taking the Cups to the Urn or Kettle for that purpose. Ladies who preside at the Tea Table can make Two Kinds of Tea which can be poured out seperately, or mixed at pleasure, and Coffee at the same time. The construction of those Urns being on the Distill principle, it's found by Experiment that One Pound of Tea in Three is saved and the strength and flavour is retained from evaporation. The Inventor Has also a Patent Tea Board to be used and correspondent with the Urn, which by a simple Plan, conveys the Cup to the Person intended in the Introduction of this Elegant Breakfast and Tea Service, the Patentee has reliev'd Ladies from the fatigue and trouble experienced in making Tea for a few Friends by the expensive and laborious use of the extra Tea and Coffee Pot."

Despite the obvious temptation to Georgian women who were otherwise bound to be fatigued by the effort of pouring from separate tea and coffee pots, Barlow's invention was not a success. In fact, a document from August 11, 1818 records 'John Hawkins Barlow late of Vere Street and of Oxford Street, Middlesex, now of Grange Court, Casey Street, Middlesex, pearl stringer and jeweller, [as] bankrupt'.

The present trade card was engraved by one of the Ovendens, a family of engravers spanning at least three generations, all of whom worked at some point at their workshop in Newcastle Court, as found here. Barlow's dates coincide most appropriately with those of Thomas Ovenden, who also engraved satirical prints.



## V is for Varnish Maker

115 STRONG, [William]; and [Robert Alexander] STRACHAN

*Strong & Strachan, Varnish Makers, Manufactory at Haggerston.*

Publication  
[London, ?117 Long Acre, c1812-1837].

Description  
Engraved trade card.

Dimensions  
130 by 80mm (5 by 3.25 inches).

£120

While most nineteenth century trade cards include ample information about the business' location and services, that of Strong and Strachan does not even provide an address. Instead, it shows an illustration of their shopfront, perhaps in the hope that the potential customer would be able to recognise it from the image in real life. Pots of varnish in various sizes are visible in the window.

Although varnishes had been produced and used for millennium, varnish did not become readily commercially available until the end of the eighteenth century. As described by J. Wilson Neil in his 'Papers in Chemistry' (1789), "the art of varnish-making has been kept, in its details, as far as possible, a profound secret". He also instructs the would-be varnish maker "to procure suitable premises some distance out of town, and sufficiently large for the scale of the business intended". This is presumably why Strachan and Strong manufactured their varnishes some distance from their shop, at a "manufactory at Haggerston", as indicated by a sign above the door.

The Post Office Directory of 1812 lists Strachan and Strong at 30 Long Acre, while those from 1814 and 1818 both locate the business at 117 Long Acre. Robert Alexander Strachan was also insured at 21 Long Acre, which may have been his home address. By 1843, the Post Office Directory list Alfred and Frederick Strong as varnish makers at the same address; Robert Alexander Strachan is listed at 54 Wattling Street as a maker of anticorrosion paint. There exists a will of a varnish maker named William Strong who died in 1837; it is possible that he and Strachan worked in partnership together during the early decades of the nineteenth century, and that after his death the business was passed to his sons, while Strachan found premises elsewhere.



## V is for Venetian Blind Maker

### 116 BARRON, [James] & MILLS

*Barron & Mills, Patent Blind Manufacturers... NB. Blinds Painted and Repaired.*

Publication  
London, 72 Wells Street, Oxford Street,  
[c1834-1839].

Description  
Engraved trade card

Dimensions  
60 by 90mm. (2.25 by 3.5 inches).

References  
Engraved by Thomas Smith.

£200

James Barron first appears in the records in Holden's 'Triennial Directory' for the years 1805 to 1807, where he is listed as a Venetian blind maker active at Edgbaston Street, Birmingham. In 1820, Barron, who then occupied 73 Wells Street, London and 11 Lower Temple Street, Birmingham published a pamphlet addressed "to cabinet-makers and upholsterers in general" and entitled "Modern and Elegant Designs of Cabinet & Upholstery Furniture". The bulk of the work was taken up with charming illustrations of various pieces of furniture, and also included an explanation of "Barron's Patent Roller Blinds", a list of materials used and stocked by Barron at his shops, as well as a price list.

'The London Upholsterer's Companion' of 1834 lists Barron and Mills of both 72 and 73 Wells Street as "Venetian and Spring Blind Makers". In 1842, however 'Robson's London Directory' lists Mills there with a new partner named De Wilde. Just the following year, the first volume of 'The Builder', one of Britain's longest running business-to-business magazine which remains in print today as 'Building', contained an advertisement for "F. A. De Wilde, Twenty Years with and Successor to Barron and Mills". Five years later, however, The London Gazette announced De Wilde's insolvency, and by 1853, another blind maker named H.W.Fields had taken over the premises at Number 72. The Birmingham property still retained by Barron later became 'W. Hopkins & Son'.

It appears, therefore, that Barron had established himself as blind maker during the early decades of the nineteenth century before entering into a partnership with Mills, who may have been his apprentice and who later formed a new partnership with De Wilde, probably following Barron's death in 1839.

The present trade card gives the name and address of the business, and announces that not only does it sell blinds for domestic use and exportation, but also offers repair services. It is illustrated with two simple engravings of different types of blinds, one with vertical vanes and the other horizontal, as well as with the personification of Britannia standing proudly on the shore with her staff and shield, bearing the Union Flag.



## V is for Visiting Card Maker

### 117 SCOTT, Robert

*R. Scott, Engraver to the Royal Family, & His Majestys General Post Office, &c... Seals Elegantly Engraved. Lithographic Circulars &c. Visiting Cards. Bookplates &c. Engraved & Printed... Bankers Checques & Notes Engraved & Printed, Facsimile Stamps &c.*

Publication  
[London], W. Southampton Row, Bloomsbury, [c1830]

Description  
Engraved trade card, printed in blue and black

Dimensions  
72 by 100mm. (2.75 by 4 inches).

£350

A more elaborately colour printed and embossed trade card for Scott at his previous address at 302 the Strand advertises himself as "late Brook & Co. Seal Engraver & Gold Seal Maker to His Majesty, Their Royal Highnesses The Prince Regent, Dukes of York, Kent, &c. 302, Strand. Visiting Cards & Book Plates Engraved & Printed. Arms painted on Vellum. Livery Button Dies & Buttons. Stamps for Gilding Books and Marking Linen. Official Seals & Presses Compleat [sic]" (BM Heal 59.135).

"Brook & Co", probably refers to "R. Brook", who is recorded as "Seal Engraver to the Royal Family" at 302 the Strand from 1810 to 1830. He also engraved a number of Armorial bookplates in that time. It is likely that Brook held the warrant, and that Scott was his apprentice, offering a range of alternative, less skilled, services: "Bookbinders' Tool-Cutter, and Engraver in General... Heads for Newspapers, Typographical Devices, Card Borders for Gilding or Printing, & Stamps of every description, Cut in Brass, Steel or Wood. A new collection of Patterns annually" (BM Banks 59.165)

Whether Scott inherited, or bought Brook's business, is not clear, but sadly, in 1831, the 'Law Advertiser' records Scott as an insolvent debtor, but gives a useful account of his various addresses: "formerly of No. 302, Strand, engraver, next of Little Queen-street, Lincoln's-inn-fields, superintendent in a type-foundry, afterwards of Southampton-Row, Bloomsbury, engraver, at the same time of Holborn, engraver, also at the same time of Middleton-square, Islington, engraver, and late f No. 78, Fleet-Street, engraver".



## W is for Warehouseman

### 118 SHORT, John

*John Short, Late Davenport,  
Wholesale Birmingham and  
Sheffield Warehouseman, Cutler,  
Plater, Silversmith. Jeweller &c.*

Publication  
[London], 15 Lime Street, Fenchurch  
Street, [1861-c1880].

Description  
Engraved trade card.

Dimensions  
75 by 110mm. (3 by 4.25 inches).

£685

Trade card for John Short, a jeweller and silversmith who dealt in a wide range of metal goods. Announced on his card are “Silver Pencil Cases, Toothpicks, Fruit Knives, Cigar Tubes, Gold & Silver Guards, Chains & Brequets...Neck chains, Earrings, Broaches, Pins &c., Spectacles of every description, Wedding & other Rings”. A few of these items appears as decorative illustrations around the outer-edge of the card, as well as several others objects such as candle-holder, scissors and a range of ornate bottles. Short also proudly advertises himself as a “warehouseman” with facilities in Birmingham and Sheffield, as well as his shop in London.

In a commission of 1884 inquiring into London's livery companies it was noted that the shop and warehouse at 15a Lime Street were rented to Short for £120 by the Pewterers' Company, of which he was not a member, from 1861. Indeed, in 1863, 'The Goldsmiths', jewellers', silversmiths', watchmakers', opticians', and cutlers' directory' recorded Short at the same address, while by 1880, The Post Office Directory lists the business as that of John Short & Son.



## W is for Watchmaker

119 ELLICOTT, John; James MYNDE

*A Table of the Equation of Days  
Shewing how much good  
Pendulum Clock ought to be  
faster or slower than true sun-  
dial every day of the year.*

**Publication**  
London, Royal Exchange, [c1728-c1771].

**Description**  
Engraved and etched advertisement.

**Dimensions**  
320 by 220mm (12.5 by 8.75 inches).

**References**  
BM Heal, 39.31

£9,000

Son of an eminent horologist, John Ellicott set up an independent watchmaking business at Austin Friars Street in East London, before moving to more central premises at the Royal Exchange. His work on temperature compensated pendulums and use of the cylinder escapement won his election to the Royal Society in 1738, and also led to his appointment as Clockmaker to George III from 1762. He also had business with King Ferdinand VI and the Spanish Royal Court.

The present advertisement was made for Ellicott by English engraver James Mynde, and is centred on a large table giving the “equation of days shewing how much a good Pendulum Clock ought to be faster or slower than a true sun-dial every Day in the Year”. The earliest diagrams of pendulum clocks were those made by Leonardo da Vinci in the 1490s; the following century Galileo made breakthroughs in regulating the swing of the pendulum; and in 1656, Dutch polymath Christiaan Huygens designed and built a new and more reliable form of the clock. Throughout the rest of the seventeenth and the eighteenth centuries, a number of horologists contributed to the development of the devices, which were by far the most accurate timepieces until the invention of the electric clock in 1840.

Nonetheless, they still had their flaws, which tables such as Ellicott’s were designed to remedy: an instruction beneath the table instructs the reader to “set the Clock so much faster or slower than the time by ye Sun according to the Table for the Day of the Month when you set it”. Surmounting the table is an ornate clock with both Roman numerals and Arabic numbers. The table is likewise surrounded by all manner of timepieces, including a grandfather and carriage clock. In the upper corners, time itself is represented by personifications of day and night, the former riding before the gleaming sun in a chariot, the latter reclining on dark clouds while a putto ignites the surrounding stars. Further putti at the bottom of the plate are shown using a variety of scientific instruments.

**A TABLE OF THE EQUATION OF DAYS**  
Shewing how much a good PENDULUM CLOCK ought to be faster or slower than a true SUN-DIAL every Day in the Year.

Day	January	February	March	April	May	June	July	August	September	October	November	December
Min. Sec.												
1	02	14	49	00	46	4	50	4	49	15	15	33
2	02	14	48	00	46	4	50	4	49	15	15	33
3	02	14	47	00	46	4	50	4	49	15	15	33
4	02	14	46	00	46	4	50	4	49	15	15	33
5	02	14	45	00	46	4	50	4	49	15	15	33
6	02	14	44	00	46	4	50	4	49	15	15	33
7	02	14	43	00	46	4	50	4	49	15	15	33
8	02	14	42	00	46	4	50	4	49	15	15	33
9	02	14	41	00	46	4	50	4	49	15	15	33
10	02	14	40	00	46	4	50	4	49	15	15	33
11	02	14	39	00	46	4	50	4	49	15	15	33
12	02	14	38	00	46	4	50	4	49	15	15	33
13	02	14	37	00	46	4	50	4	49	15	15	33
14	02	14	36	00	46	4	50	4	49	15	15	33
15	02	14	35	00	46	4	50	4	49	15	15	33
16	02	14	34	00	46	4	50	4	49	15	15	33
17	02	14	33	00	46	4	50	4	49	15	15	33
18	02	14	32	00	46	4	50	4	49	15	15	33
19	02	14	31	00	46	4	50	4	49	15	15	33
20	02	14	30	00	46	4	50	4	49	15	15	33
21	02	14	29	00	46	4	50	4	49	15	15	33
22	02	14	28	00	46	4	50	4	49	15	15	33
23	02	14	27	00	46	4	50	4	49	15	15	33
24	02	14	26	00	46	4	50	4	49	15	15	33
25	02	14	25	00	46	4	50	4	49	15	15	33
26	02	14	24	00	46	4	50	4	49	15	15	33
27	02	14	23	00	46	4	50	4	49	15	15	33
28	02	14	22	00	46	4	50	4	49	15	15	33
29	02	14	21	00	46	4	50	4	49	15	15	33
30	02	14	20	00	46	4	50	4	49	15	15	33
31	02	14	19	00	46	4	50	4	49	15	15	33

*Set the Clock so much faster or slower than the time by ye Sun according to the Table for the Day of the Month when you set it, and if the Clock go true, the Difference of it from the Sun any Day forward will be the same with the Table.*

*All sorts of Clocks and Watches or any Curiosity in Clock-Work made & sold By John Ellicott at the Royal Exchange LONDON*

*J Mynde Sculp*

## W is for Watercress Farmer

120 TAYLOR, William

*Taylor's Water-Cress Song. Buy A Bunch! Parody on the Bavarian Girl's Song Buy A Broom, Sung by Madame Vestris.*

Publication  
[London], Whiting, Printer, Beaufort House, Strand, [c1840]

Description  
Engraved and letterpress broadside, folded to make 4 pages

Dimensions  
320 by 220mm (12.5 by 8.75 inches).

£450

Only known example of William Taylor's advertisement for his award-winning watercress. Known as "poor man bread", watercress was first successfully cultivated en-masse in Kent from 1808. According to his advertisement, Taylor had been awarded a medal by the Royal Horticultural Society for the superior quality of his watercress, grown on his land in Uxbridge. By the 1860s, watercress was being brought into London by freight train.

The history of watercress consumption is not a happy one. Near-destitute "watercress girls", who sold the vitamin-rich plants by the bunch on the streets of London, were often the subject of art, and their distinctive cry of "Fresh wo-orter-creases" was recorded as early as the late eighteenth century, as one of the first human sounds of the day (Henry Mayhew 'London Labour and the London Poor').

The London Post Office Directory for 1843 includes an entry for William Taylor's Fruit & Oyster Warehouse, at 8 Bear street, Leicester square.

A similar item is recorded in the Forster collection at the Victoria and Albert Museum, London

**TAYLOR'S**  
MEDALLION CULTIVATED  
**WATER-CRESS**  
ESTABLISHMENT.

For the Encouragement of which a Medal has been given  
BY THE  
**HORTICULTURAL SOCIETY,**  
21, REGENT'S STREET, LONDON;  
And may be seen at his House,  
**8, BEAR STREET, LEICESTER SQUARE,**  
And 29, LOMBARD STREET,  
Corner of Clement's Lane;

Also several Eminent Medical Publications, commencing their excellent Medical  
Qualities, denoting them to be worthy of Public Attention, and possessing numerous  
beneficial Properties, conducive to Health, viz:—  
Thompson's Family Physician, page 482, states, that in respect of medicinal qualities, they  
are ranked among the noblest of the vegetable Kingdom; that Hoffman extolled a high opinion  
of this plant, and has recommended it as of singular efficacy, in accelerating the circulation,  
cleansing and preserving the liver, purifying the blood, &c.  
Cruikshank's Improved Edition of the English Physician; or, Culpeper's Herbal, by Dr.  
Parkin, page 151, speaks in the highest terms of their good effects, and recommends them to  
be eaten as salads, &c.  
Schroter's English Physician, book viii. chap. 6, page 302. 'The amount in this work is  
extremely favourable to the general use of Water-Cress.  
Trautman on Foods, by the learned M. A. Lemery, late Physician at Paris, and Member of  
the Royal Academy, translated by D. Bay, M. D. The remarks in this publication, page 103,  
state, that there is no herb whose virtues are more conspicuous and greater than those of  
Water-Cress, which is said to be the most efficacious of Antiscorbutic Remedies.  
Maddison's Dictionary of Arts and Sciences.—Under the word "Antiscorbutic" will be  
found an explanation of Water-Cress, extremely favourable respecting their effects.  
They are pleasant and encouraging to the appetite at breakfast, a fine salad of dunes,  
agreeable at tea and supper. They are also a very pretty garnish, and much used for that  
purpose.  
When eaten as salad, the ingredients should not be added before you are ready to partake  
of them, so it would destroy their goodness in a few minutes, which proves them to be a  
very tender plant.  
They are conveyed to the metropolis in a cool state, in small baskets suitable for the  
purpose.  
The best way to keep them fresh is to put the roots into water, in a cool place, out of the  
wind. If you keep them more than a day, change the water.  
W. T. respectfully informs the Public, that he will have a fresh and constant supply every  
morning, at six o'clock, from the Springs of Rickmansworth, near Uxbridge, he will send  
Wholesale and Retail, at his house, No. 8, Bear Street, Leicester Square, & 29, Lombard Street,  
corner of Clement's Lane; and Wholesale at Covent Garden and Newgate Vegetable Markets,  
having more than 100 acres under cultivation for the present year, and will have a considerable  
increase next spring. Upwards of twenty persons are employed to manage and cultivate  
this work.  
The Gentlemen composing the Garden Committee of the Horticultural Society of London,  
when the Medal was given:—  
Thomas A. Knight, Esq. F.R.S. &c. President. Mr. Geo. Ludlow, F.L.S.  
Ed. Baines, Esq. F.R.S. Vice Secretary. Mr. Wm. Malpas, F.L.S.  
John Elliott, Esq. F.R.S. Vice President and Treasurer. Jas. Sibthorp, Esq. F.R.S. F.L.S. &c. Secretary,  
Alexander Norton, Esq.  
Mr. J. Dickson, F.L.S. Vice President. John Walker, Esq. F.R.S. F.L.S. &c.  
Any quantity will be put in paper to make the convenience easy to the Public.  
The Early Breakfast Establishments, Tea Gardens, A-la-mode Beef Houses, &c. will be  
served at table price, by applying to W. T.  
There can be no doubt that it would be conducive to health if persons would use a little  
before their usual time, and take a walk to procure Water-Cress for the breakfast table. To  
the junior part of society the walk would be extremely healthful.  
Please to tell whoever is asked, to require them to be put in paper.  
Whiting, Printer, Beaufort House, Strand.

**TAYLOR'S**  
**WATER-CRESS SONG**  
**BUY A BUNCH!**  
PARODY ON THE BAVARIAN GIRL'S SONG  
BY A BUNCH,  
Sung by Madame Vestris.

From Uxbridge I come with the best Water-Cress,  
Cultivated by TAYLOR, who's got such a name,  
For freshness and favour there's none that surpasses  
Such claims as in BEAR-STREET, so well known to fame,  
Buy a Bunch! Buy a Bunch! (Spoken) Buy a Bunch!  
OF TAYLOR's fam'd Cress, Oh! Buy—Buy a Bunch!  
Both the healthy and weak constitution still praise it,  
With a Herb for such wholesomeness none can compare,  
At Uxbridge each day all may see how they raise it,  
In fresh blooming russet complexion so rare,  
Buy a Bunch! Buy a Bunch! (Spoken) Buy a Bunch!  
OF TAYLOR's fam'd Cress, Oh! Buy—Buy a Bunch!  
And what can e'er equal this treat for the table,  
To eat as a salad, at dinner or lunch;  
Then purchase from TAYLOR, while yet he is able  
To serve you with Cress—Oh! Buy—Buy a Bunch!  
Buy a Bunch! Buy a Bunch! (Spoken) Buy a Bunch!  
OF TAYLOR's fam'd Cress—Oh! Buy—Buy a Bunch!

UP—The Public are respectfully informed that they may be  
supplied with superior GINGER BEER, and excellent SODA  
WATER from a cool Cellar; also, FRUITS of the best quality,  
At TAYLOR'S ESTABLISHMENTS,  
**No. 8, BEAR STREET, Leicester Square,**  
And 29, LOMBARD STREET,  
Corner of Clement's Lane.  
W. T. respectfully informs the Public the CRESSES are made by printing.

## W is for Weaver

### 121 CROZIER, John

*John Crozier Weaver & Mercer...  
Makes & Sells all Sorts of Silks  
Keeps a large Assortment  
of Stuffs, ?Jerwich Crapes  
Bombazeens, Quilted Coats  
&c &c. NB. Merchants and  
Shopkeepers. May be Supply'd on  
ye most Reasonable Terms*

Publication  
London, At the Turks Head No.21  
Widegate Street, Spittlefields, [c1783].

Description  
Engraved trade card.

Dimensions  
90 by 120mm. (3.5 by 4.75 inches).

£225

Trade card for John Crozier, a weaver and mercer listed in 'Bailey's Northern Directory' for 1781 as active at Widegate Alley, while 'The New Complete Guide to All Persons who Have Any Trade' of 1783 correctly located his premises at Widegate Street. These seem to be the only records made of Crozier's life or career, apart from his will which indicates that he died in 1793.

The majority of Crozier's trade card is taken up with written information supplying the trader's name, address and list of goods and services, but it also displays an ornately framed illustration of a Turkish man drawing a sword. This is presumably a reference to the location of Crozier's shop, which was "at the Turks Head".



## W is for Weighing Scale Maker

### 122 GARLAND, James

*James Garland, Manufacturer of Scale Beams & Weighing Machines,*

Publication  
Birmingham, N. 100, Great Charles Street, [1837-1849].

Description  
Trade card engraved by Henry Devonshire.

Dimensions  
75 by 115m. (3 by 4.5 inches).

£250

Trade card of James Garland, who produced and sold a range of scales and measuring devices from his shops in Birmingham during the mid-nineteenth century. 'The History, Topography and Directory of Warwickshire' (1830), 'The Directory of Birmingham' (1835), and 'Pigot and co.'s national commercial directory' (1837) all list a company named Garland and Pilkington, which made and sold scale beams, steelyards, and scales at 48, Bull Street, Birmingham. Whether this was the same Garland, or perhaps an older relative, is not clear.

A record from 1849 records James Garland working independently from 38 Lionel Street, noting that he was "late of 100, Great Charles Street". Later evidence suggests that his business then went on to become "J. Garland & Co., which was active in Birmingham until around 1895, when it was bought by W & T Avery, one of the leading British manufacturers of weighing machines which had been founded in the early eighteenth century and lasted until 2000.

As advertised here and in contemporary local newspapers, Garland manufactured a range of weighing devices including scale beams. Scale beams were very similar to the more common steelyard, a balance consisting of an arm suspended off-centre with a hook on the shorter side on which to place the item to be weighed, and a longer arm used to find the weight, except that one arm of a scale beam was sometimes curved rather than straight. Garland's trade card is illustrated with an engraving of the personified figure of justice, holding her traditional sword and scales. This image is flanked by what are presumably two of Garland's own weighing machines.

The address on the trade card indicates that it is from a mid-point in Garland's career, perhaps after leaving a partnership with Pilkington and before creating J. Garland & Co. This also corresponds with the known dates of the engraver, Henry Devonshire, who was active in Birmingham during the 1830s and 1840s.



## W is for Wharfinger

### 123 SMALLWOOD, R[obert]

*R. Smallwood, General Wharfinger & Commission Agent. Wheelwright, Blacksmith &c.*

Publication  
Birmingham, Commercial Wharfs.  
Worcester Wharf, [c1837-1858].

Description  
Engraved trade card.

Dimensions  
102 by 135mm. (4 by 5.25 inches).

£350

Worcester Wharf was a large waterside complex functioning as the commercial terminus for Birmingham during the nineteenth century. One of the wharfingers, or keepers and dealers, along its docks was Robert Smallwood. He is first listed as one of the wharfingers in 1837, although there was a coal dealer of the same name also in Birmingham in 1818.

Smallwood appears in the directories of 1846, 1854 and 1858 too; in 1854 he was also listed as a cider merchant. Indeed, cider is one of the wares named on the present trade card, as well as oak, fencing and lumber. There continue to be records of a wine merchant named Robert Small in Birmingham during the 1870s, although it is not clear whether the Smallwood of the present trade card had added wine to this extensive list of goods in which he dealt.

The trade card also mentions “wheelwright, blacksmith &c.” and the image in the centre shows a number of buildings presumably belonging to Smallwood which may have been the centre of such operations.



## W is for Widow Outfitter

### 124 OTTO, Matthias

*Matthias Otto Junr... Makes all Sorts of Widows Weeds, Robers, Riding-habits, Sultains, Banians, Common Gowns, Vests and Tunicks for boys, Coaks and Hoods, &c. the Newest Fashion*

Publication  
London At the Royal Widow & Sun over against Bullin Court in the Strand, near the new Exchange, [c1850].

Description  
Engraved trade card.

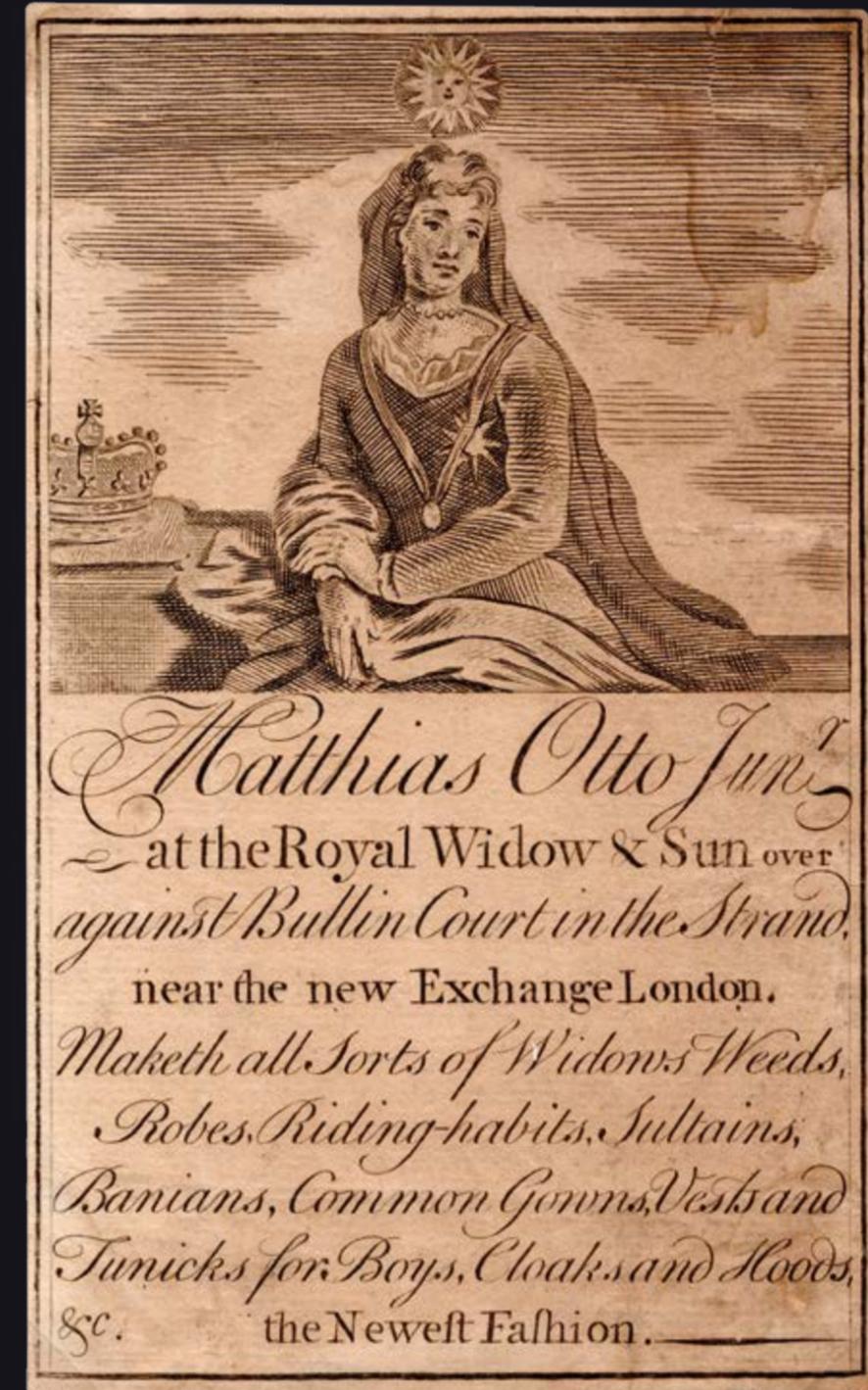
Dimensions  
155 by 95mm (6 by 3.75 inches).

References  
BM Heal 86.54

£2,000

The trade card of Matthias Otto Senior, much the same in style and language to the present card, is believed to have been in circulation from around 1735. The fact that both list the same address at Bullin Court on the Strand indicates that the son took over the family business after the death of his eponymous father. Matthias Otto Junior's trade card appears to be from the mid-eighteenth century, and offers a glimpse into the behaviour expected of widowed women at that time.

The first article mentioned on Otto's card are "Widows Weeds" which, in 'A Dictionary of the English Language' (1755), Dr Johnson describes as "a garment of clothing, habit, or dress. Now scarce in use, except in 'widows weeds', the mourning dress of a widow". As well as "Common Gowns, Vests and Tunicks", Otto also advertises some rather unique garments, namely "Banians", loose garment worn like a dressing gown and made popular in eighteenth century Europe during the Orientalism craze, and "Sultains", which may be an alternative spelling of 'sultane', a type of dress inspired by Ottoman fashion and popular in France during the seventeenth century. Also shown on the trade card is an image illustrating Otto's sign of "the Royal Widow & Sun", of which he appears to have added the later element after inheriting the firm from his father.



## W is for Wild Animal Importer

125 ISAACSON, Barnard

*Barnard Isaacson, Importer & Purchaser of Wild Animals, also of foreign living birds & bird skins, insects, shells, and Specimens of all Kings of Natural History.*

Publication  
London, No. 4 New Square, Minories,  
[c1770-1800].

Description  
Engraved trade card, with manuscript  
annotations in ink.

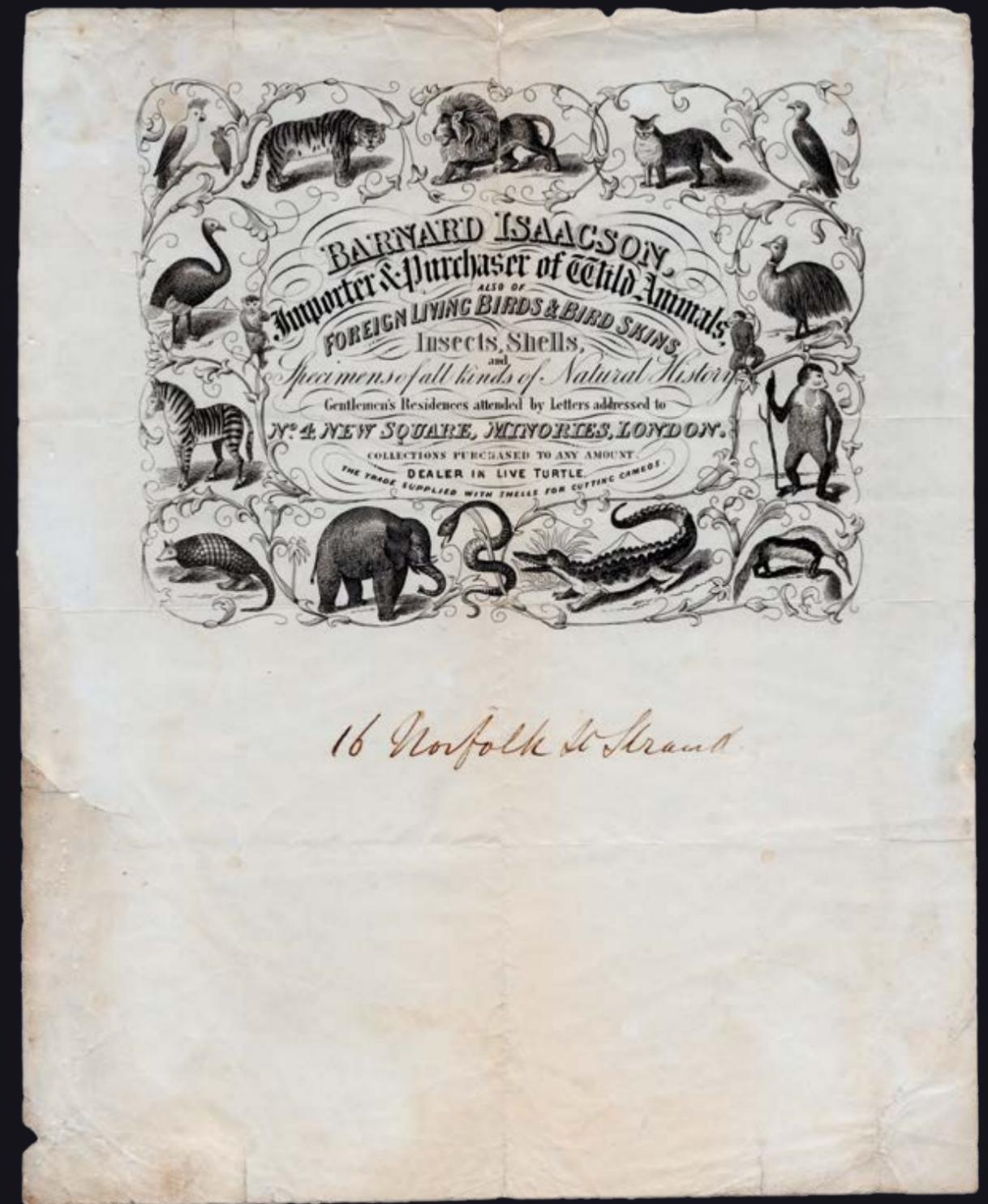
Dimensions  
(sheet) 245 by 200mm (9.75 by 7.75 inches);  
(plate) 120 by 160mm (4.75 by 6.25 inches).

£1,200

During the long eighteenth century, the exotic animal trade in Britain, and in London in particular, increased exponentially as goods and creatures from abroad became more readily available, and the number of people wealthy enough to purchase them also grew. In addition to the menageries and museums, where such animals were displayed, exotic creatures were also prescribed as ingredients in cosmetics and perfumes, including snuff, wig power and pomade, including in anatomical collections and museums as examples of natural history, and ultimately used as testament to the supreme global power of Great Britain.

Most animal dealers at the start of the eighteenth century were itinerant merchants trading their exotic creatures at coffee houses or taverns. One of the earliest known dealers with official premises was 'Meyer the German at The Bird Cage', who set up shop around 1700. By the 1750s and 1760s, however, a number of animal dealers had established themselves in London and were selling an ever-broader range of species. Edmond's Menagerie in Piccadilly and Joshua Brookes' menagerie, which would remain in his family until the early nineteenth century, are two of the most significant examples from this period.

Strangely, there are no existing records whatsoever of "Barnard Isaacson, Importer & Purchaser of Wild Animals" who claimed to operate from 4 New Square, Minories, London, an address of which there is likewise no remaining evidence, although Numer 3 is recorded on insurance documents, so there is little reason to doubt the existence of the property itself. Isaacson's trade card advertises that he can source "foreign living birds & bird skins, insects, shells, and Specimens of all Kinds of Natural History... Collections purchased to any amount. Dealer in live turtle. The trade supplies with shells for cutting cameos." Many of the exotic creatures in question are illustrated around the outer edges of the card. The lack of secondary records or of the engraver of this card make it difficult to judge the date of publication, but given the history of the exotic animal trade, the style of the card, and the fact that his address has a number rather than a sign, it is likely that this card was in circulation during the last few decades of the eighteenth century.



## W is for Wine Merchant

126 CLEMENTS, W[illia]m

*Wm. Clements, Wine & Spirit Merchant*

Publication  
Birmingham, Red Lion Gin Palace, 58, High Street, [c1849-1881].

Description  
Engraved trade card.

Dimensions  
80 by 120mm (3.25 by 4.75 inches).

£500

The present trade card offers a glimpse into William Clements' impressive wine and spirit establishment on the High Street in Birmingham. The walls are lined with barrels, ornamented with elaborately framed paintings, and punctuated by two large fireplaces. On the right-hand side is a long bar at which three assistants take the orders of well-dressed men. From the bird perched atop the staircase to the chandeliers hanging from the ceiling, the Red Lion Gin Palace exudes an air of luxury typical of such establishments popular in the Regency and early Victorian period. The scene is set within an ornate frame along the lower edge of which is the name and address of the business.

'Slater's National Commercial Directory' of 1846 lists William Clements as a wine Merchant operating at 102 Digbeth, Birmingham. He is again listed at these premises in 'Birmingham: History and General Directory of the Borough of Birmingham' of 1849, in which also appears a James Clements at the 58, High Street, Birmingham, the address mentioned on the present trade card. The Digbeth address was actually home to the Clements' vault, where their vast stock of liquor was stored before transportation to their shop on the High Street. It is likely that James may have been William's son, by whom he was joined in business.

The London Gazette announced the bankruptcy of William Clement in 1881, but indicated that he was "carrying on business as a Wine and Spirit Merchant, at 102, Digbeth, Birmingham", suggesting that his career may have spanned five decades.



## W is for Wool Draper

### 127 BARLOW, Thomas

*Thomas Barlow Woollen Draper*

Publication  
London, at the Lamb in New Bond Street  
the Corner of Bruton Street.

Description  
Engraved trade card.

Dimensions  
165 by 120mm (6.5 by 4.75 inches).

£450

Woollen draper Thomas Barlow aptly chose a lamb for his shop sign, with the animals also appearing at the top of his trade card, surrounded by a variety of instruments and accessories pertaining to his work in the field of textiles and haberdashery. In addition to the name and address typically found on trade cards, Barlow also lists a number of the different fabrics he stocked for sale. These included "barragons", light-corded cotton used to make summer garments, popular in the 18th and 19th centuries; "shalloon, a light-weight twilled fabric principally used for lining clothes; "shagg", a heavy worsted textile with loose thread ends; and "alopeen", a mixture of wool and silk from Aleppo which, remarkably, seems only to appear in Richard Lederer's 'Dictionary of American Colonial English' (1985).

Although no other record of the business survive, the style and language of Barlow's card indicates that he was active at New Bond Street during the mid-eighteenth century. 'The European Magazine' of 1785 noted the bankruptcy of a "Thomas Barlow, of Manchester, mercer and woollen-draper", but there is little reason to believe that the Barlow of this trade-card had made such a significant relocation.



## W is for Writing Master

### 128 BLAND, Thomas

*Bland, Engraver and Printer...  
From Snow Hill.*

Publication  
London, The corner of the Strand, Facing  
Temple Barr, 17th June 1771

Description  
Etched trade card

Dimensions  
85 by 115mm. (3.25 by 4.5 inches).

References  
BM Heal 100.176

£350

Trade cards in the Heal Collection record two separate addresses for Bland, first as here, then subsequently at 39 Ludgate Hill. Heal writes: "Thomas Bland, engraver of copy books. He published 'Bland's Round Text Copies' c1790. Written & Engraved by Thos. Bland. See Heal's 'English Writing Masters & Their Copy Books' p:195"

The bucolic pastoral scene "from Snow Hill" is fanciful, even for January 1771. The street, off Farringdon, near Smithfield, was known during Henry III's reign as "Snore Hylle", and is either named after a Scandinavia trader called "Snorro", who lived there; or from the Celtic word "snuadh" meaning a brook; or because of the winding nature of the street, depending on what you believe. It was the location of the Saracens Head inn from the reign of Richard the Lionheart... and thereby hangs another tale.



## X is for Xylophone-maker

### 129 SMART, Geo[rg]e

*Geo. Smart, Musical Instrument Maker, ... All Sorts of Instruments, Sold or Lett on the most Reasonable Terms, Great variety of New Music, English Italian &c. Alls sorts of the. Best Roman String, Wholesale & Retail Ladies & Gentlemen in Town or Country may be supplied with every New Publication on the shortest Notice.*

**Publication**  
London, at his Music Warehouse, the Corner of Argyll Street, Oxford Street, [c1770-1793].

**Description**  
Engraved trade card.

**Dimensions**  
80 by 125mm. (3.25 by 5 inches).

**References**  
BM Heal 88.74; Maclean, Charles. "Sir George Smart, Musician-Diarist." *Sammelbände Der Internationalen Musikgesellschaft* 10(2), 1909.

£650

Born in 1745 to a long line of drapers, George Smart transitioned away from the family profession to a career in the music industry. He first worked an assistant in a music-shop at Bath as a young man, before moving to London, where he worked as an assistant in the New Bond Street music-shop of Robert Bremner, a well-known music-publisher in London and Edinburgh. He soon moved on again, this time to work under violinist and music-publisher, William Napier.

Around this time he began to advertise independent services, including manufacturing xylophones! From the early 1770s until 1802, Smart had his own music-selling shop on Oxford Street, which was first advertised as at "the corner of Argyll Street", as on the present trade card, but which received the number 331 from at least 1793.

Smart had married in 1775 and the following year his wife gave birth to a son, who shared his father's name. The younger George Smart would win great renown as a musician, becoming one of the chief musical leaders and organisers in England, directing music for events such as the opening of the Great Exhibition in 1851, and being knighted in 1811. Smart's other son, Henry, would also become a well-known musician, and himself father a famous composer, also called Henry Smart.

The present trade card, from the early period of Smart's shop before it received an official number, lists the many services he offered, from the manufacture, sale or rent of instruments and music, to tuning and repairing of instruments, as well as music lessons in the harpsichord, flute and violin. At the bottom of the text is a pile of musical paraphernalia, and it is surmounted by an illustration of a putti playing a hand-held percussion instrument, perhaps one of Smart's xylophones with which he launched his independent career.



## Z is for Zincographer

130 SMITH, H.D.

*H.D. Smith, Engraver & Printer, ...  
Bankers Notes, Checks, Bills of  
Exchange &c. Arms Crests &c.  
Brass & Zinc Door Plates, Book  
Plates.*

Publication  
London, 3 Gough Square, Fleet Street,  
[c1860]

Description  
Lithographed trade card

Dimensions  
80 by 110mm (3.25 by 4.25 inches).

£450

This very grand trade card appears to be the only example known, and also the only evidence that H.D. Smith operated as an engraver and printer. From 1832, 3 Gough Square, near Fleet Street, had been occupied by Richard Gilson Reeve (1803-1889), a renowned engraver and publisher of aquatints, from an artistic family.



## Z is for Zoologist

### 131 BROOKES, Joshua

Joshua Brooks [sic], Zoologist, at his Menagery, in the New-Road, Tottenham-Court (Removed from Gray's Inn Gate, Holborn). Buys, Sells, and Exchanges all Sorts of Foreign Birds and Quadrupeds, &c. viz.

Publication  
[London, c1775]

Description  
Letterpress broadside with engraved vignette at head

Dimensions  
290 by 180mm. (11.5 by 7 inches).

References  
BL Lysons 23.3

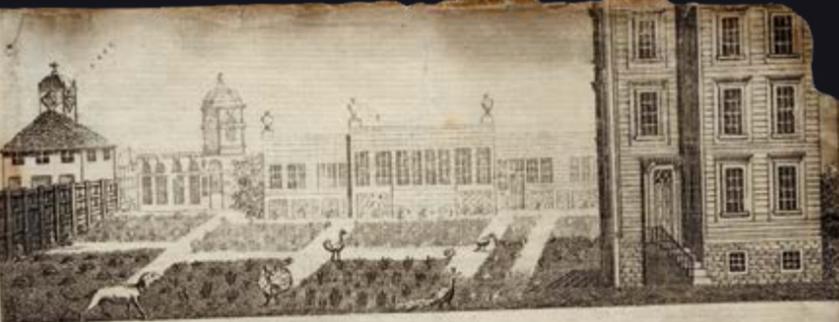
£1,200

The menagerie of Joshua Brookes (died 1803), which first appeared in Gray's Inn Gate in 1760, was a large and elegant establishment filled with exotic animals brought back from the far reaches of the globe, catering to the polite tastes of a new urban elite seeking suitable leisurely activities. Brookes (who should not be confused with the anatomist of the same name who had a menagerie at Blenheim Street) remained in the family for at least two generations.

The broadside shows a beautiful garden, in which peacocks and other birds live happily alongside an unidentified "quadruped". The buildings have large windows looking out onto the garden, presumably housing the less trustworthy animals. About one hundred and fifty different species of bird is listed and another fifteen quadrupeds.

Brookes made a handsome living selling his exotic animals, and one of the earliest references to his business is an advertisement for the sale of birds from Bengal and America from his first menagerie at Gray's Inn Gate, Holborn, in 1763. In about 1765, Brookes moved his establishment to Tottenham-Court, where he also began to collect, grow and sell exotic plants. In 1772, the King's botanist, William Young, sent large quantities of plants and seeds to Brookes from the American colonies. The largest consignment included "several thousand flowering shrubs, trees, bog plants, ferns, seeds, acorns and cones for planting in gardens or preservation with stoves — including orchids and the Venus flytrap" (Plumb, 'Exotic Animals in Eighteenth-Century Britain', 2010).

By the late 1770s Brookes had opened another menagerie at the Haymarket near Piccadilly, managed by Mary Cross, widow of John Cross, Brookes's original business partner. The menagerie at Tottenham-Court Road was sold in 1813. One of Brookes's younger sons, Paul Brookes, established a menagerie on the New Road, St Pancras, that continued into the 1840s.



**JOSHUA BROOKS,**  
**ZOOLOGIST,**  
At his MENAGERY, in the New-Road, Tottenham-Court,  
(Removed from Gray's Inn Gate, Holborn)

Buy, Sells, and Exchanges all Sorts of FOREIGN BIRDS, QUADRUPEDS, &c. viz.

<b>BUSTARDS.</b>	Spanish Runts	<b>IBIS, or Secretary.</b>	<b>QUAILS.</b>
<b>CRANES.</b>	Spots	<b>LOURYS</b>	American
Crows Bird of Africa	Lacemen	<b>MINOS.</b>	European
Cyrus from Asia	Jackobines	<b>MACCAOS.</b>	<b>POONBILLS.</b>
Numbinn, or Demofel	Furtins	Blue	<b>SWANS.</b>
Whooping American	Pettrivins	Deep Red	<b>STORKS.</b>
<b>CASSAWAYS</b>	<b>EAGLES.</b>	Green	<b>SONG BIRDS.</b>
<b>CURACOAS</b>	Carolins	Scarlet	Averduvats
<b>COCKATOOS</b>	Guinea	Small Red from the Main	Blue-breasted Finches
Small ditto	Norway		Brazil Finches
<b>DAWS, (Cornish).</b>	Rufus	<b>OWLS.</b>	Canaries Junk
<b>DUCKS.</b>	<b>FLEMINGOS.</b>	Great Horned from Aunspuch	Ditto Turn Crowns
Aylesbury	Major and Minor	Large ditto, from Hudson's River	Ditto Mesly
Carolina	<b>FOWLS.</b>	Small ditto from Aunspuch	Ditto Fancy
Dutch Topping	Algerines	Small ditto, from America	Cardinals
Hook Bills	Banrums	<b>PHEASANTS.</b>	Carolina Robins
Menderil	Chitagalls	Ditto, Ring Necks	Dominican-Widow Birds
Mule	Hampdens	Chinese Gold	Ditto Pinstail
Muscovy	Hamburg	Ditto, Silver	Ditto Common
Roon	Large Dasking White	Ditto, Ring Necks	Greenfinches
Schild	Poland	English, Pied	Java Sparrows
Spanish	Rumpkins	Ditto White	Indian ditto
Turkish	Guinea Fowls	<b>PEAFOWLE.</b>	Large Blue Birds
Wild	Pyde	Japanezes	Manakins
Whistling	Purple	Pied ditto	Mocking Bird
<b>DOVES.</b>	White and Black	White ditto	Mule Bird
Black Ring	Shag Bags	Wild ditto	Nunt
Cinnamon from Carolina	Spanish	<b>PEROS.</b>	Purple Pies
Barbary	Indk Sumatra	European	Small Blue Birds
Cuba Bold Pate	<b>FEN FOWLS.</b>	Oriental	Schumburgas
Cuba Blue Pate	Baldcoots	<b>PARTRIDGES.</b>	Virginia Nightingale
Ground	Dunbirds	American	Wax Bills
Nicomber	Easterlings	Barbary	<b>QUADRUPEDS.</b>
Oriental Chaffer-wing'd	Golden Eyes	French	Buffalos
Passage from Carolina	Garganes	Portugal	Alderney Cows
Pea from ditto	Shovei Bills	<b>PARROTS.</b>	Half-bred ditto with Buf-falos
Red Wings from Senegal	Teal	American	Large Holdernefs Cows
Spotted Cape Triangular	Widgeons	East-India	Sheep from the Cape
White Wings	<b>GEES.</b>	Guinea	Ditto with four and six Horns
White from Barbary	African	Portugal	Red Deer
Widow from Senegal	Brent	Spanish Main	Fallow Deer
<b>PIGEONS.</b>	Canada	<b>PARROQUETS.</b>	White
Powters	Chinese	Large Ring	Harlequin
Carriers	Caspian	Necks	Duns
Nuns	Cape	Ditto, with	Black Balbs
Fentails	Greenland	Red Wings	Masnel
Barbs	<b>TURKIES.</b>	Small ditto	Puck Backs
Tumblers	The True Norfolk	Spotted	Roans, &c.
Horfemen	Bastards	Small ditto, with Red Heads, from Africa	
Owls	Black		
Trumpeters	White		
	Wild		

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