

MASTERPIECES of BRITISH SILVER:

Highlights from the Victoria and Albert Museum

英國銀器珍藏：維多利亞與艾伯特博物館精選

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LIANG YI MUSEUM

HONG KONG



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Eric Turner | Heike Zech



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Director's Foreword

In partnership with the Victoria and Albert Museum (V&A), the world's largest museum of decorative arts and design, we are delighted to present *Masterpieces of British Silver: Highlights from the Victoria and Albert Museum*. Featuring a total of forty-six pieces – seven historical pieces of silver from The Rosalinde and Arthur Gilbert Collection (under the stewardship of the V&A); and thirty-nine pieces of contemporary silver from the V&A's own permanent collection - the exhibition provides an overview of the evolution of silver from the fifteenth century to the modern-day.

Visitors to the exhibition will instantly notice the beauty of the craftsmanship on display, but also intriguing is the heritage of these pieces and the insights they provide into the evolution of design. The historical pieces from the Gilbert Collection include objects such as christening cups made in the 1730s by Edward Feline (cat. 5); and a soup tureen and stand made in 1806 by Paul Storr (cat. 6). Tracing how we got from these beautiful but functional items to the conceptual sculptures of David Clarke (cat. 16) or Michael Rowe (cat. 9) provides some of the narrative backbone of the exhibition.

Although the title of the exhibition is *Masterpieces of British Silver*, Britain, especially London, has always attracted the best and brightest designers and artists. Many of the pieces take their inspiration from a variety of sources and were made by people from diverse backgrounds. One of the most renowned silversmiths featured in the Gilbert Collection – Paul de Lamerie – was the son of a Huguenot nobleman who fled France following the Edict of Fontainebleau in 1685. The family moved to London in 1689 where the young de Lamerie took up his apprenticeship under yet another London goldsmith of Huguenot origin, Pierre Platel.

Kyosun Jung and Ja-Kyung Shin, both from South Korea; Hiroshi Suzuki from Japan; and Vladmir Bohm from Croatia demonstrate how international craftsman have made Britain their home and have contributed to the development of silver. As Hong Kong aims to become a global art and design hub, it is worth thinking about what creates a flourishing art scene, turning a city into an attractive destination for creative talent.

Historically, silver was commissioned and produced to mark special occasions: everything from grand public events such as royal jubilees; the dawning of the new millennium; to more intimate events like wedding anniversaries. As the second anniversary of Liang Yi Museum approaches, we can't think of a better exhibition to mark the occasion.

Lynn Fung
Director, Liang Yi Museum
March, 2016

序

今次展覽我們榮幸地邀請到全球最大的裝飾及設計藝術博物館—維多利亞與艾伯特博物館與兩依藏攜手呈獻：「英國銀器珍藏展」。展覽中的四十六件銀器，其中七件古銀器屬羅莎林德和亞瑟·吉爾伯特收藏 (The Rosalinde and Arthur Gilbert Collection) 系列 (由維多利亞與艾伯特博物館管理)；三十九件當代銀器屬維多利亞與艾伯特博物館的永久收藏。它們將展示：十五世紀至現代銀器發展演變的一個概況。

參觀者甫入展廳，即會被這些美好物件所吸引，更為有趣的是它們背後所蘊含的歷史傳承和設計革新。吉爾伯特的七件收藏中，有Edward Feline 1730年代製造的洗禮杯 (cat. 5)；還有著名銀匠保羅·斯托爾 (Paul Storr) 1806年的雙耳帶蓋湯鍋 (cat. 7)；欣賞完這些美麗與功能兼備的展品後，David Clarke (cat. 16) 或是Michael Rowe (cat. 9) 又為展覽帶來概念性的雕塑作品。

本次展覽的主題是「英國銀器珍藏」，在英國，尤其是倫敦，一直以來都吸聚著最優秀、最聰明的設計師和藝術家。有著不同文化背景的他們，亦藉此激發出創作的靈感。吉爾伯特收藏系列中最具盛名的一位銀匠是胡格諾派貴族的後裔—保羅·德·拉米熱 (Paul de Lamerie)。他的父親於1685年楓丹白露敕令後逃離法國，1689年，他們舉家移居英國倫敦，年輕的拉米熱成為同是胡格諾派教徒的倫敦金匠皮埃爾·普拉特爾 (Pierre Platel) 的學徒。

韓國的Kyosun Jung、Ja-Kyung Shin，日本的Hiroshi Suzuki，還有克羅地亞的Vladmir Bohm，這些國際化的工匠們定居英國後，他們所貢獻的力量，亦進一步發展了銀器工藝事業。香港的目標是成為全球的藝術與設計中心，值得我們思考的是：如何讓香港藝術蓬勃發展的同時，亦成為吸聚藝術創意人才的大都市。

縱觀歷史，銀器往往被賦予特殊場合紀念品的使命：重大的事件如英國皇家慶典、迎接千禧年的曙光以至小型而隆重的場合如結婚紀念日。本次展覽開幕之際亦正值兩依藏博物館開館兩週年，這將是最好的慶祝方式！

馮依凌
兩依藏博物館 館長
2016年3月



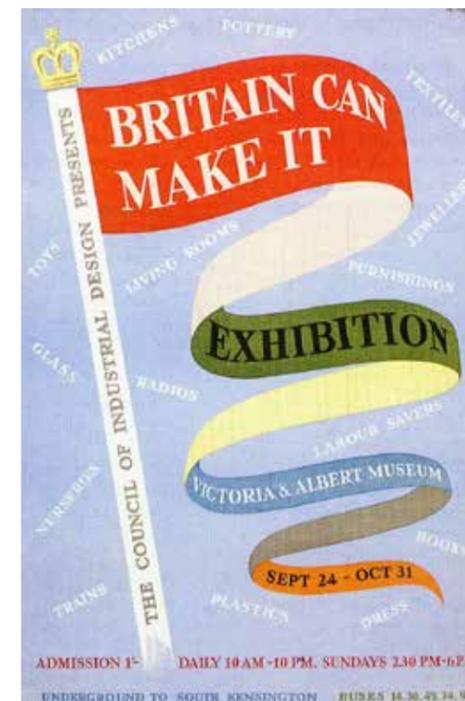
Beautiful Things – Reflecting on the Silver Collection of Rosalinde and Arthur Gilbert

Any object made in silver, no matter how ingeniously designed, is an object at risk: the precious material meant that much of British silver was melted down and “re-fashioned”, a term used in historic goldsmiths’ records. In spite of this continual transformation, some of the best of British silver has been collected and preserved to the present day. Silver was produced for the royal court and aristocracy, as well as for religious institutions; which included many famous early university colleges. Small silver items, such as spoons, were more commonly used as gifts which marked special occasions, prompting a German visitor to London to state in 1584 that “he must be a poor peasant who does not possess silver-gilt salt cellars, silver cups and spoons”. Today, there are many reasons why collectors fall for the dazzling masterpieces, while many have been preserved as family heirlooms rather than works of art. The provenance and rich history of British silver continues to appeal to collectors, even though the interest in domestic silver diminished when substitute materials such as silver plate became widely available in the nineteenth century.

The story of many British silver objects can be deduced at least to some extent thanks to hallmarks, which were a legal requirement to guarantee the quality of the silver with a standard and maker’s mark. In London the sterling standard and hallmarking were introduced in the fourteenth century and have been controlled by Goldsmiths’ Company since it received its first Royal Charter in 1327.

“I just like beautiful things!” This short sentence was the simple and yet daring collecting manifesto of sorts which Sir Arthur Gilbert (1913–2001, knighted in 2000), the man who collected the historic masterpieces shown in this exhibition alongside the stunning contemporary works shared with an interviewer when his collection was first publicly shown in London in 2000.

Born in the British capital, he moved to Los Angeles with his first wife Rosalinde (1913–95) and their young son Colin (b. 1947) in 1949 where he became a highly successful property developer. His fortune allowed him to amass one of the most unusual and extraordinary collections of European decorative arts formed during the second half of the twentieth century. Apart from silver, the collection today comprises painted enamel miniatures, precious snuffboxes and minuscule mosaic pictures. Such works were a Roman speciality of the nineteenth century, and Arthur Gilbert was arguably the first twentieth-century collector who gave them the same collecting value as the more established field. British silver. Understanding these treasures and sharing them with the general public meant that loans to museums, scholarly research and publications were just as important to the Gilberts as gallery talks and exhibitions which appealed to everyone, not just the seasoned silver collector.



Britain Can Make It. Colour lithograph poster advertising the exhibition organised by the Council of Industrial Design, held at the Victoria and Albert Museum, 24 September – 31 October 1946. CIRC.459-1971. Victoria and Albert Museum, London.

[英國製造] [Britain Can Make It] 展覽海報，由英國工業設計協會主辦，於1946年9月24日至10月31日在倫敦維多利亞與艾伯特博物館舉辦。 [CIRC.459-1971]

While the buildings he commissioned as an entrepreneur did embrace contemporary architectural forms and materials, by and large the works he and his wife carefully selected were created before 1900 and speak to a very different aesthetic: often large, at times even monumental, many of them densely decorated with the finest small-scale detail. Dragons dance as feet of an eighteenth-century hot water jug (cat. 26), while their minuscule ancestors offer their tail ends as convenient holders for the chain of a gilded silver flask (cat. 1) that once was the proud possession of an elegant Tudor lady. In European art, the symbolism of dragons is not as unequivocally auspicious as it is in Chinese culture, but nonetheless their positive connotations made them a popular motif in heraldry. The hot water pot with its figural decoration was marked in 1739, a time when Chinese art and culture was influencing London makers and so-called Chinoiserie (French for “in the Chinese style”) ornamentation was just starting to become popular.

The opulence and love for ornamentation evident in many of the historic pieces of the Gilbert Collection might appear at odds with the bold, simple lines of the contemporary silver shown alongside it. But there is a simplicity and inherent logic to the design of these pieces that is akin to the aesthetics of contemporary silver; independent of the period of its making, the best silver has always been carefully created following the needs of the material. Beauty is achieved through craftsmanship.

Visual richness and endearing detail appealed to the Gilberts, who were dressmakers and fashion entrepreneurs during the Second World War in London. “Delivery not guaranteed during air raids” reads the defiant note on their business’s order form

from this period. While Arthur ran the business side, Rosalinde designed clothes inspired by the genius of Paris fashion icons such as Elsa Schiaparelli. Rosalinde Gilbert Models could be ordered to measure, and in different fabrics. Clients could select their favourite fabric at top end department stores in London, including names we are still familiar with today. The workshop itself was, at least for some time, located just north of Oxford Street, in close vicinity to the main shopping areas of London. The pinnacle of their London success was the participation at the 1946 show Britain Can Make It! which was held at the V&A – then still heavily damaged from bombing raids on London during the Second World War.

Three years later the Gilberts emigrated and left London behind for the United States. But even in sunny California the spirit of London, its aesthetics, and its cultural reference system remained a key means of self-identification and the lens through which the Gilberts saw the world. This included, of course, art and design. British silver, with few exceptions made or at least marked in London, was the starting point of their collection. Historic silver in particular shares some of the qualities that defined the Gilberts’ fashion business: while the design at the heart of the product was invented once and used



repeatedly in the workshop, the client's input and individual requests for personalised details, such as family coat-of-arms, made each piece unique. This is particularly true for the large, yet unrivalled output of the workshop of two of London's most influential goldsmiths who are both represented in the selection shown here: Paul de Lamerie (1688–1751) and Paul Storr (1771–1844).

De Lamerie's family had moved to London as religious refugees in the late seventeenth century, already one of the biggest metropolitan areas in London with more than 600,000 inhabitants. His parents were part of the Huguenot community which included many highly skilled craftsmen whose French style and unrivalled craftsmanship changed British silversmithing, and made London into one of the most innovative centres of art in silver in the eighteenth century. Apprenticed to a maker of French origin, de Lamerie registered his first mark in 1713 and soon became one of the most sought-after makers in London. From 1738, his workshop was located in 40 Gerrard Street, just north of Leicester Square in Soho. The hot water jug (cat. 4) in this exhibition, marked 1743–44, represents the most innovative and inspired output of his workshop. Paul Storr likewise led one of the most successful silver factories of his time. His elegant works are inspired by ancient art. The impressive tureen, marked 1806–07, (cat. 6), one of a set of four, absorbs influences from ancient Egypt and Greece alike, including the then fashionable motif of a handle in the shape of entwined snakes.

These first acquisitions were soon accompanied by earlier work, when the Gilberts sought expert advice to systematically build a comprehensive collection. They were fortunate in finding rare and exquisite works like the petite Elizabethan rosewater flask (cat. 1), marked 1553–54, one of only a handful to survive. Today the collection includes masterpieces from the late fourteenth century onwards. They reveal much about changing fashions and styles, as well as the lives of the elite who could afford them. The turban shell cup (cat. 2) is the product of a society fascinated by the exotic materials coming to Europe through emerging overseas trade. It is unmarked, and might have been made either in England or Flanders during the last decades of the sixteenth century. The incense burner (cat. 3) speaks of the rich furnishings of the late seventeenth-century which were inspired by the style of the court of Louis XIV of France. Composed of three individual elements, it was designed for a grand interior. The winged faces and angels might imply that this piece was created for Christian worship, but such motifs had also become a popular decoration for domestic silver. Asian porcelain had been a sought-after luxury for centuries when the famous collector William Beckford (1760–1844), a contemporary of Paul Storr, commissioned London goldsmith James Aldridge to create restrained gilded silver-mounts for this pair of Qianlong-era porcelain coffeepots, which were made around 1736.

After Rosalinde's death in 1995, Arthur decided to transfer the collection to their native London, where the treasures were shown as an independent museum until their move to the V&A in 2008. Today, the collection is jointly held in trust by the Gilbert Trust for the Arts, London, and the Gilbert Public Art Foundation, Los Angeles. It continues to evolve, if at a slower rate than during Arthur Gilbert's lifetime. The guiding principle



behind every acquisition made by the Gilbert Trust remains the Gilberts' statement that collection should be "not for us but for everyone" – that is that it should appeal to the widest possible audience, curated and shown in its own galleries at the Museum. Today the collection comprises around 1,200 items. The silver accounts for almost forty percent, including recent acquisitions such as the Christening Cup given in 1731 by King George II of Britain to his goddaughter Emilia Lennox of Goodwood (cat. 5).

During the late 1980s and 1990s Schatzkammer objects emerged as their new interest; spectacular acquisitions followed. That they never lost their initial interest in large-scale centrepieces is proven by the life-size silver swan (cat. 25) which they purchased, not for the collection, but for their dining room, in 1987. It also demonstrates the continuation of virtuoso craftsmanship in silver, and it was an extremely popular exhibit at Somerset House, London, where the collection was displayed as an independent Gilbert Museum from 2000 to 2008. Comparable naturalistic silver animals are known to have been produced in medieval times and enjoyed a revival in the eighteenth and nineteenth-century. As such, the piece is in stark contrast to the studio silver that brought about a second heyday of British silver during this period. As a highly naturalistic, yet recent work, it opens this show as a reminder that craftsman silversmiths continue to work in London alongside studio silversmiths. They all explore beauty and craftsmanship, pushing the boundaries of what is possible in silver in a myriad of different ways.

Heike Zech
Senior Curator, Victoria and Albert Museum
December 2015



美麗銀器的收藏

— 對羅莎林德和亞瑟·吉爾伯特銀器收藏系列的思考

在古代金銀匠的檔案記載中，“重鑄”這個術語屢屢出現：任何一件銀器，無論怎樣巧妙設計，都存在著被回爐重鑄的風險。雖然世代更迭，那些最傑出的英國銀器仍被收藏和保存至今。銀器專為皇室和貴族，以及宗教機構而製作，其中亦包括許多著名的大學、學院；小件銀器如湯勺，通常被用作紀念特殊場合的禮物。一位於1584年到訪倫敦的德國人曾說：「他絕對是一個貧窮的農民，因為他沒有任何鍍銀鹽瓶、銀杯，和湯匙」，反映銀器是財富的象徵。時至今日，因各種緣由，這些耀眼的傑作依然讓收藏者沉迷，它們中的一部份作為家族的傳家之寶而流傳，而不僅僅是藝術品。儘管隨著替代品的出現，如十九世紀鍍銀製品的盛行導致對銀器需求的減少，但英國銀器因其出處和豐富的歷史傳承仍持續吸引著收藏者。

英國銀器在某種程度上是有品質保證的，那是憑籍法定要求，確保銀器的製造需依照質量標準並完備製造者的標記。純銀標準和品質保證在十四世紀時被引入英國倫敦，並一直由1327年獲得皇家特許狀的金匠公司控制。

“我只愛美麗的東西！”這簡短的話語是亞瑟·吉爾伯特爵士 (Sir Arthur Gilbert, 1913-2001年，於2000年封爵) 的收藏宣言。2000年時，他收藏的古代銀器精品與維多利亞與艾伯特博物館的當代銀器佳作首次聯袂展出，吉爾伯特爵士在展覽中同記者們分享他的收藏準則。

亞瑟·吉爾伯特爵士1913年生於英國倫敦，1949年，他與第一任妻子羅莎林德 (1913-1995年) 及小兒子科林 (生於1947) 移居美國洛杉磯。其後，亞瑟·吉爾伯特爵士成為一名成功的房地產商人。在二十世紀下半葉，他以雄厚的財力慢慢成就出一個非凡的歐洲裝飾藝術風格收藏系列。除銀器外，亞瑟·吉爾伯特爵士的藏品亦包括十九世紀古羅馬藝術風格的琺瑯彩繪藝術品、鼻煙壺和微型馬賽克拼圖。他成為二十世紀第一位擁有完善的英國銀器收藏的收藏家。家。為了和社會公眾一起分享這些珍貴的價值，吉爾伯特家族將藏品借給博物館做學術研究、出版著作，並舉辦導賞和展覽，後兩者更令普通人，而不僅僅是有經驗的收藏家受益。

作為一名企業家，亞瑟·吉爾伯特爵士以十分現代的建築形式和材料興建房地產，與他們夫妻倆精心揀選的大部分為1900年前製造的藝術品相比，存在相當大的審美落差：他們的收藏通常是大型的，甚至是不朽的作品，大部分有著最出色的細節裝飾。如一個底部以龍裝飾的十八世紀咖啡或熱水壺 (cat. 4)，在歐洲，龍的寓意並未如中國文化裡有著吉祥的象徵，但其積極正面的寓意使它或為紋章的流行裝飾主題。這銀壺曾於英國都鐸王朝時由一名英國貴婦所擁有，以龍的尾部作為鏈條的提手，亦反映當時中國風 (Chinoiserie) 於倫敦盛行。

吉爾伯特收藏中的許多古代銀器，對富裕和愛的繁縟裝飾表達，完全不同於當代銀器直白而簡潔的線條表達手法，但它們存在著一種簡單而內在的邏輯聯繫：當代銀器設計所體現的審美品味，它的製作亦是獨立的過程，最好的銀器一直以來都是度身訂做，而美麗則通過傑出的工藝傳遞出來。

吉爾伯特家族於二戰期間在倫敦經營時裝生意，特別注重豐富的視覺效果和可愛的細節。一張戰時訂單上寫著：「空襲期間未能保證送貨」，顯見他們的高標準。當時亞瑟·吉爾伯特在業務上奔波，而妻子羅莎林德則負責設計服裝，靈感來自巴黎時尚界的天才人物艾爾莎·夏帕瑞麗 (Elsa Schiaparelli)。羅莎林德·吉爾伯特的時裝公司提供度身訂造服務亦可以提供不同布料。客戶可以在倫敦最高級的百貨公司選擇他們喜愛的布料以訂製服裝，這些百貨公司至今依然家喻戶曉。羅莎林德的工作室有一段時期更設於牛津街的北邊，貼近倫敦主要購物區。標誌這對夫婦達成成功頂峰的事件是他們參加了1946年維多利亞與艾伯特博物館舉行的「英國製造」 (Britain Can Make It) 展覽，當時的倫敦因為二戰的狂轟亂炸而遭受巨創。

三年後，亞瑟·吉爾伯特爵士一家離開倫敦，移民至美國。即使在陽光燦爛的加利福尼亞，英國的美學和文化價值觀體系仍深深影響著亞瑟·吉爾伯特爵士的自我認同及世界觀，以及他對於藝術和設計的執著。英國銀器成為亞瑟·吉爾伯特爵士最早收藏的藝術品。一些古代銀器的特質，與他的時裝事業不謀而合：當產品的設計核心理念一旦建立，就會在製作過程中不斷重複，但根據各種訂單，注入不同客戶的要求和細節，就像家族標誌一樣，每件產品都獨一無二。這種情形被倫敦金銀匠界的兩位重要人物保羅·德·拉米熱 (Paul de Lamerie, 1688-1751) 和保羅·斯托爾 (Paul Storr, 1771-1844年) 發揮得淋漓盡致。

十七世紀晚期，拉米熱家族以宗教難民的身份移居倫敦，他們聚居的街區居民超過六十萬，已成為倫敦一個最大的街區之一。他的父母信奉胡格諾派，教徒中包括許多技術精湛的工匠。他們的法式風格和無與倫比的工藝改變了英國的銀器工藝，使得倫敦成為十八世紀銀器工藝最具創新精神的中心之一。保羅·德·拉米熱 (Paul De Lamerie) 為一法國籍工匠的學徒，他於1713年註冊第一個商標後，立即成為倫敦最受歡迎的工匠之一。1738年，他在蘇豪區萊斯特廣場北面的爵祿街設立工作坊。如標示著1743-1744年份的咖啡壺或熱水壺 (cat. 4)，為他工作室最具創新性的產物。同時，保羅·斯托爾 (Paul Storr) 亦領導著當時最成功的銀器工廠之一。他優雅作品的靈感來自於古代藝術。如本次展覽中標示年份1806-07的帶蓋湯碗 (cat. 6)，是一套四件之一，其設計汲取了古埃及和古希臘的文化因素。

經過前期的準備工作，亞瑟·吉爾伯特爵士收穫了第一批藏品，並尋求專家的建議，有系統地建立起一個綜合性的收藏系列。他們非常幸運地找到一些稀有而精緻的作品，如嬌小的伊利莎白時代玫瑰香水鍍金銀瓶 (cat. 1)，是同類品中僅存的一個，瓶上標示年代為1553-54。迄今為止，亞瑟·吉爾伯特爵士收藏系列從十四世紀後期的傑作開始，它們是時尚風潮變遷的見證，亦揭示了不同時期社會精英的奢華生活。

海螺杯 (cat. 7) 即是當時社會著迷於異國物料的產物，物料來自於當時歐洲新興的航海貿易，杯上無標記，可能是十六世紀晚期英國或法蘭德斯 (中世紀西歐的一個國家，今為歐洲西北部的一個地區) 出產。

香爐 (cat. 3) 豐富的裝飾受十七世紀晚期法國路易十四宮廷風格所啟發，有三個獨立元素組成，專為一個宏大的空間訂製。其中帶翼天使和面孔的裝飾元素暗示著該件物品可能為基督崇拜而製作，但此類題材亦為當時銀器的流行裝飾。與此同時，亞洲瓷器作為幾個世紀以來都備受追捧的奢侈品，當時的著名收藏家 William Beckford (1760-1844) 委託倫敦金匠 James Aldridge 的那一對乾隆時期 (約1736年) 的瓷咖啡壺製作鍍金的銀底座是最好的見證。



羅莎林德1995年去世後，亞瑟·吉爾伯特爵士決定把他的收藏遷移到家鄉倫敦，他的珍藏被展示於一間博物館，直至2008年遷入維多利亞與艾伯特博物館。如今，吉爾伯特收藏系列由倫敦的吉爾伯特藝術信託基金 (Gilbert Trust for the Art) 和洛杉磯的吉爾伯特公共藝術基金 (Gilbert Public Art Foundation) 共同持有。此收藏不斷發展，並超越了亞瑟·吉爾伯特爵士的生命週期，每次收藏的準則，會秉持亞瑟·吉爾伯特爵士的宣言「不只為我們，而是為所有人」(“Not for us but for everyone”)，亦即他希望藉助博物館的展覽，吸引最多的觀眾。至今整個收藏規模已達1200件(套)，而銀器佔近百分之四十，當中包括最近添置的，英國國王喬治二世於1731年贈送他教女— Emilia Lennox of Goodwood 的洗禮杯 (cat. 5)。

在上世紀八十年代末和九十年代，亞瑟·吉爾伯特爵士為他的珍藏找到了新的方向，隨之而來的是大批的藏品收購。當然，他從未失去對銀器的初心，這件仿真的銀天鵝 (cat. 25) 是他於1987年，為他家的飯廳而配置。它顯示了銀器工藝的傳承，是2000至2008年在薩默塞特府展出時，特別受歡迎的一件展品，當時的薩默塞特府是獨立的吉爾伯特博物館之所在。中世紀時，銀製動物模型已經開始生產，到了十八、十九世紀非常盛行。作為一件高度仿真的當代藝術品，它為是次展覽的開篇傳遞出一個重要訊息：銀器製作這項傳統的工藝，一直在倫敦的工作坊中延續並傳承。銀匠工藝師們，不論何時，都致力探索銀器的美和工藝，並以不同的方式尋求新的突破！

海克·澤克
維多利亞與艾伯特博物館 高級館長
2015年12月



Contemporary Silver in the British National Collection

To understand silversmithing in Britain today it is useful to refer to the conditions prevailing in the immediate aftermath of the Second World War, which were to have a profound influence on the careers of silversmiths. Sir Stafford Cripps, the newly appointed Cabinet Minister for Trade and Industry, commissioned a series of working parties on a whole swathe of industries, including silverware and jewellery. His intention was to investigate deficiencies along with recommendations of how they could be improved.

The report on the silverware and jewellery trades was commissioned in March, 1946 and was published by the end of the year. A thorough investigation, it makes for sombre reading. Silver and jewellery workshops in all three major manufacturing centres, London, Sheffield and Birmingham were described as ranging from "bad" to "very bad". Ventilation was poor, light levels were inadequate, overcrowding was rife, conditions insanitary and equipment inadequate and obsolete. Consumer research was more or less non-existent, as was any cost analysis of profit margins. Workers' remuneration was inadequate, particularly at entry level and it was noted that the children of established craftsmen were neither tempted nor encouraged by their parents to join the trade. The role of the professional designer was given particular attention. They were especially badly paid (if they were employed by management at all), who all too often regarded the designer as "a frill and a frill they cannot afford."

A tax was introduced in 1940 with the intention of raising extra revenue for the war effort, along with the secondary purpose of diverting consumer spending away from luxury items. For jewellery and silver manufacturers the tax was levied at 100%. This tax was later reduced for many goods, but not for silver and jewellery which in the following years rose to high as 133.3%. This was ruinous. The London jewellers of E. Wolfe & Co. established in 1850 could only sustain themselves by trading in second hand jewellery (which was exempt from the tax) and only started manufacturing again in 1953. The trades report called for an immediate reduction of this tax.

A crucial factor in the revival of the silversmiths' craft was the resurgence in the fortunes of the Royal College of Art (RCA). An ailing institution, by 1945 the College was beginning to look like a luxury Britain could no longer afford. It was saved by a report the government had commissioned from the Council of Industrial Design, which comprehensively analysed the shortcomings of the RCA. The report condemned the traditional division between the arts and the sciences and argued for a much broader and realistic training of designers than ever before. It argued that the RCA should be granted full autonomy and allowed to determine its own methods of achieving its goals. It was no coincidence that the author of that report, Robin Darwin, was appointed Principal of the RCA in 1948. Darwin received the autonomy he requested and the proper funding to implement it. He created faculties which cut across traditional subject divisions and appointed talented staff who shared his beliefs about art and design. Robert Goodden's appointment as Professor of Silversmithing and Jewellery was particularly fortuitous. Goodden's students were trained to serve the needs of the mass production industries, as well as the craft of silversmithing itself. But because the standards of industry were so low, he educated them for the industry it might become, rather than for what it was. Teaching was primarily through a tutorial system which encouraged individual attention. Craftsmen demonstrators were appointed, usually on a part time basis, to provide the highest standards of practical tuition.



This interdisciplinary approach produced a generation of highly talented designer-silversmiths. Gerald Benney and Robert Welch along with David Mellor were amongst the most illustrious. These three contemporaries were to have very successful careers in their chosen disciplines. In the fragile economic climate of the immediate post war period, all three started their careers by taking up industrial design consultancies. Welch had become fascinated with the potential stainless steel offered while still a student at the RCA. In 1955 he was appointed consultant designer to Old Hall tableware, one of leaders in British stainless steel tableware production. There an enlightened management gave Welch every opportunity to develop new designs. It was an arrangement that was to last twenty-five years during which the company won three Design Council Awards for good design. Gerald Benney was employed in a similar arrangement by Viners of Sheffield, a large stainless steel cutlery manufacturer, between 1957 and 1969. These arrangements put them both on sound financial footing and enabled them to undertake independent silver commissions.

It is often thought that industry is incapable of matching the beauty of a handcrafted object. This statement disguises the real truth of the matter. In the hands of a dedicated designer such as Robert Welch, designing a product for mass production required all the care and attention that an individual commission demanded. The concept initially emerged as a series of drawings and ongoing discussions with the client, whether it might be an individual with a specific silver commission, an institution such as the V&A, or an industrial concern. Prototypes are hand made by trained silversmiths; in the case of the V&A candelabra, a wooden model (cat. 28), or in the case of stainless steel tableware, brass models so that potentially problems are anticipated and resolved. For objects intended for mass production, the high cost of tooling required a design process every bit as detailed and crafted as an individual silver commission, which could then produce results of equal beauty.

Throughout the twentieth century British silversmiths' education has emphasised a combination of technical skills and artistic development. This can be traced back to the influence of the British Arts and Crafts movement and C.R. Ashbee's Guild of Handicraft in particular. The Arts and Crafts philosophy was predicated on the romantic (if not wholly historically accurate) notion of the medieval period as a golden age, prior to the days of industrial production. The medieval goldsmith, in Ashbee's eyes, was not merely a skilled engineer but also an artist; the generator of artistic conception as well as its execution. Commercially his Guild was a failure but not before it had a far reaching and long lasting influence in Britain, Europe and the United States. Michael Rowe, a silversmith who has constantly pushed at artistic boundaries, has been Senior Tutor in the Department of Goldsmithing, Silversmithing, Metalwork and Jewellery at the RCA for the past thirty-one years. He had this to say:

"...there is a valuable contribution to be made by a certain kind of individual whose creativity operates in both the intellectual and manual realms, someone who integrates, at a high level, conceptual, imaginative and innovative thinking and problem solving abilities, with a fascination and deep knowledge of a particular material or materials and the manual skills to work them."

For the past seventy years the very best silversmiths have consistently sought an innovative approach. In the immediate post war years, the work of Benney and Welch for example, relied (on their own admission) on Scandinavian precedents, but later developed a geometric formality that was entirely their own. Modernism offered an economy of line coupled with an economy of production which suited the post war aesthetic climate.



Subsequent generations have adopted a more decorative approach. This can be traced in the work of Benney and Welch; Benny with his use of textured surfaces and lustrous enamel, as exemplified in the jug of 1978, commissioned by the V&A (cat. 26); Welch who from the early 1980s exchanged the stark highly polished surfaces of his early designs for a lightly hammered surface or dense fluting, creating a rippling surface effect. The work of Michael Rowe in his series of boxes in the late 1970s explored the deconstruction of the traditional box container (cat. 9). One of his students, David Clarke, took a more playful approach, such as his "Brouhaha" vase, where he has taken a nineteenth century electroplated coffee pot, cut it in half, and inserted lead panels to make an elongated plant pot. The work of Chris Knight, another former student of the RCA, and that of Rebecca de Quin, a contemporary of Rowe, has a sculptural geometry which extends and elaborates on the work of their predecessors, Gerald Benney and Robert Welch.

Patronage has always been important to the silversmiths craft and is especially so now. Industrial design consultancies are not available to graduate silversmiths in the way that they were available to the immediate post war generation. The reduction in transport costs from low wage economies in the Far East led to the gradual decline of major silversmithing firms such as Elkingtons and the Adie Brothers of Birmingham, Roberts and Belk, and Walker and Hall. Viners, the Sheffield stainless steel firm which had employed Benney as a consultant designer and who employed over one thousand workers at the peak of their success, closed and production moved to Taiwan. Old Hall who had employed Robert Welch closed in 1989. Nowadays silversmiths have to supplement their incomes by teaching, but this too is diminishing as courses are closed because of financial cutbacks. It is expensive to equip and maintain a studio and education across the crafts is becoming progressively de-skilled.

The Goldsmiths' Company recognised the problems inherent in the industry in the late 1920s and had established various schemes to promote modern silver. It encouraged and facilitated special commissions from industry and academic institutions, particularly in the 1960s with the expansion of university education, as well as nurturing state and ecclesiastical commissions. Their competitions, exhibitions at home and abroad, publications and its own collection of contemporary silver, all helped to develop links between art schools and the craft, to stimulate the export trade and to increase public awareness. The rowing trophy by William (Sang Hyeob) Lee (cat. 21) and the sake set by Kyosun Jung (cat. 23) both illustrate this. The Company's recent investment of seventeen million pounds in the Goldsmiths' Centre in the London district of Clerkenwell - which opened in 2012 - provides an integrated series of workshops, studios and training facilities for young goldsmiths and jewellers entering the trade. It is corporate and private initiatives such as this which will ensure that British silversmithing will continue to survive, and hopefully, thrive.

Eric Turner
Curator, Victoria and Albert Museum
December 2015



英國國家收藏之現代銀器

要認識如今的英國銀器製造業，首要瞭解第二次世界大戰如何直接而深刻地影響了銀匠行業。當時新上任的貿易和工業內閣部長斯塔福德·克里普斯爵士 (Sir Stafford Cripps) 開展了一系列的工作以調查包括銀器和珠寶業在內的整個工業產業，目標是發現不足之處以提出改善措施。關於銀器和珠寶行業的報告於1946年3月公佈。經過徹底的調查後，倫敦 (London)、謝菲爾德 (Sheffield) 和伯明翰 (Birmingham) 這三個主要銀器和珠寶生產製造中心被評為「差」至「非常差」。生產工廠的通風系統惡劣、照明水準不足、工作環境擠擁、衛生情況不佳、設備不足和陳舊。另一方面，消費者調查及利潤成本分析在行業內基本沒有人處理。工匠的薪酬微薄，新入行的更是低，因此父母們不會鼓勵子女入行。而專業設計師們在行業中的角色尤其值得關注：待遇很差。

1940年，英國政府推出一項新奢侈品消費稅來提高額外收入，以供戰爭支出并轉移消費方向，珠寶和銀器製造業的稅率當時為100%。之後，許多商品的稅率均有所減低，但珠寶和銀器類的商品稅率卻上調到 133.3%，對業界而言這是災難性的。1850年創立於倫敦的珠寶商 E. Wolfe & Co，在當時只能依靠二手珠寶交易 (二手珠寶交易豁免此項稅率) 來維持業務，直到1953年，才得以再次投入生產。行業報告向政府呼籲立即減免有關稅項。

皇家藝術學院 (Royal College of Art, 以下簡稱RCA) 是銀器手工藝復興的一個關鍵要素。到1945年，陷入困境的皇家藝術學院 (RCA) 開始成為英國政府無法負擔的奢侈品。英國政府委託工業設計理事會 (Council of Industrial Design) 所做的報告全面分析了皇家藝術學院的不足，指出藝術和科學之間的劃分傳統壁壘分明，主張為設計師提供比以往更廣泛而現實的訓練；並提出皇家藝術學院應被賦予完全的自主權，以自己的方法去實現教學目標。巧合的是，報告的作者 Robin Darwin 於1948年被任命為皇家藝術學院 (RCA) 的校長。Darwin 在任期間爭取學術自主性和資金，打破傳統學科劃分，創立了跨學科的院系，並聘用了與他在藝術和設計上有共同理念的優秀教師。偶然的機緣下，Robert Goodden 被委任為銀器和珠寶學系的教授，他對學生的訓練著重於銀器製造的工藝技術，以及如何服務於大規模生產的需求。由於當時的行業標準低，古登教育學生自己去成就行業的未來。教學主要通過導師制鼓勵學生的專注力，聘用兼職工匠作示範，並給予他們最高標準的輔導費。

這種跨學科的教學方式衍生了一代才華橫溢的銀器設計師。當中最為傑出的有Gerald Benney、Robert Welch 以及 David Mellor，他們在各自的事業中非常成功。在二戰後脆弱的經濟環境裡，三者均以工業設計顧問來開始自己的職業生涯，當Welch就讀於皇家藝術學院時，已經癡迷於不銹鋼的可塑性。1955年，英國不銹鋼餐具生產商中的翹楚Old Hall 聘Welch為顧問設計師，該公司開明的管理，讓他獲得開發新設計的眾多機會。之後的二十五年裡，Old Hall 以出色設計三次獲得設計協會獎項。同樣地，在1957年至1969年間，Gerald Benney受聘於英國謝菲爾德的大型不銹鋼餐具生產商 Viners。Welch和Benney因此類聘用而擁有良好的財政基礎，使得他們能承擔獨立的銀器訂制項目。

人們通常認為工業的產品無法與手工製造的物品媲美，然而事實不盡如此。例如設計師 Welch，在設計大批量生產的產品時所賦予的心血，與設計製作單件產品並無差別。不論是為個人，或受商業和學術機構委託，如維多利亞與艾伯特博物館 (Victoria & Albert Museum, 以下簡稱V&A)。設計概念最初來源於一系列的繪圖，與客戶的討論。之後再讓銀匠打造銀器的樣板，比如維多利亞與艾伯特博物館 (V&A) 的燭台樣板 (cat.28) 以木製；另一例子如不銹鋼餐具樣板則以黃銅製，樣板可反映設計的潛在問題以便尋求解決方案。大批量生產的產品因需要特定生產設備而含較高成本，而特定的生產設備亦須仔細設計和製造，此過程如同單件委託的銀器定制一樣，它們的成果蘊含同樣的美。



縱觀二十世紀英國的銀匠教育，強調專業技術和藝術美感培養的結合。這可追溯到英國的工藝美術運動 (British Arts and Crafts movement) 和查爾斯·羅伯特·阿什比 (C. R. Ashbee) 成立的手工藝行會 (Guild of Handicraft) 所帶來的影響。該工藝美術理念基於工業革命前的中世紀浪漫主義。在阿什比的眼中，中世紀的金匠不僅是熟練的技師，亦是藝術家，他們有著藝術的理念並加以實踐執行。雖然手工藝行會在商業上失敗，但在英國、歐洲和美國均留下深遠和持久的影響力。Michael Rowe，在過去的三十一年中作為皇家藝術學院金、銀、金屬及珠寶製造系的高級導師，一直致力推動從業人員在專業技術和藝術美感上的提升，他曾說：

「他們擁有非凡的智力和高超的實踐能力，可以進行創新工作；他們能高水準地結合理念、想像力、實踐能力，創新思維以解決問題，既有熱忱且對於特殊材料有著深入了解，並具備實踐經驗，這一類人將作出寶貴的貢獻。」

在過去的七十年，最頂尖的銀匠一直力求創新。以 Benney 和 Welch 為例，他們均承認在戰後的一段時間，曾依賴北歐的 (Scandinavian) 設計風格，直至後期才發展出屬於他們的幾何形設計。現代化的生產線可提供經濟型的產品，亦切合當時戰後的審美環境。

後期的設計師，則採用了較多的裝飾手法。Benney 和 Welch 的作品中亦可覓到裝飾的痕跡；如1978年，Benney為維多利亞與艾伯特博物館 (V & A) 訂制的壺 (cat.26) 以富有紋理的表面和亮澤的瑣瑯來處理；Welch則以輕微錘打或密集的波條，取得器物表面漣漪或波紋的效果，替代了他1980年代早期設計中常用的高度拋光表面。而 Michael Rowe 則在1970年代末，做解構傳統箱型容器 (cat.8) 的探索。他的其中一個學生 David Clarke 則採取比較調皮的方式，例如名為《騷動》(Brouhaha) 的作品，他將一個十九世紀的電鍍茶壺切開兩半，插入鋁板，製作出一個細長的花瓶。Chris Knight，以及皇家藝術學院 (RCA) 的舊生Rebecca de Quin 的作品具有雕塑性的幾何設計，延伸了 Benney 和 Welch 等前輩們的風格。

贊助對如今的銀匠工藝師非常重要。與戰後那一代相比，銀匠專業畢業生獲得工業設計顧問職位的機會相對為少。遠東地區的低運輸成本和低薪環境令主要銀器製造公司如 Elkingtons、Adie Brothers of Birmingham、Roberts and Belk、以及 Walker and Hall 等經營困難。Benney曾任職顧問設計師的英國不銹鋼公司 Viners 雖在高峰期僱用超過一千名工人，但已將生產線遷往台灣。曾聘用 Welch 的 Old Hall 餐具公司亦於1989年結業。現今的銀匠工藝師以教學來補充收入，但經濟緊縮使有關課程逐步被削減，經營一個工作室又十分昂貴，在此趨勢下銀匠的工藝教育正逐漸減少實踐技能訓練。

金匠協會 (The Goldsmiths' Company) 在1920年代後期關注到行業的固有問題並推出了各種方案以振興現代銀器，它鼓勵和促進來自行業和學術機構的特別定制，尤其在1960年代，大學教育規模的擴張，如同培育出國家和教會的特別訂單，它們所舉辦的比賽、國內外展覽，出版刊物以及對當代銀器的收藏，均有助於發展藝術學校和工藝技術之間的紐帶，並促進了銀器的出口貿易，提升了公眾對於銀器的認知。Sang-Hyeob Lee 設計的體育獎盃 (cat.21) 和 Kyosun Jung 所製的一套酒具 (cat.23) 均能體現出這一點。金匠協會投資一千七百萬英鎊，於2012年開幕的 Clerkenwell 金匠中心，以舉辦一系列的研討會、提供工作室和訓練設施給新入行的年輕金匠和珠寶工匠。正是這樣的機構和措施，讓英國的銀器製造事業得以長青。

館長 艾利克·特納
維多利亞與艾伯特博物館
2015年12月



SOURCES OF INSPIRATION: From the 15th Century to Today

靈感泉源

Boldly combining ancient practices and skills with the latest technological developments, British silver takes its inspiration from a variety of sources. Some designs reference silver from the distant past; from the formal richness of the Renaissance and the extravagance of the Baroque, to the wild abandon of Rococo and the restrained Greco-Roman classicism of the later eighteenth century. A selection of silver from The Rosalinde and Arthur Gilbert Collection dating to as early as the fifteenth century, provides a rare glimpse into the movements, designs and techniques that inform later silver.

While influenced by traditional forms and techniques, contemporary British silver also reflects current trends in fashion and design. Works by master silversmiths such as Michael Rowe, David Clarke and Michael Lloyd, among others, demonstrate how minimalist, abstract and architectural influences mix with the timeless motifs of the natural world to create unique masterpieces.

大膽結合古老技藝與最新的技術發展，英國銀器的設計靈感極為多元化。有些設計參考古代的作品；從文藝復興時期的豐富多彩和巴洛克式的奢華，到十八世紀輕快的洛可可風和新古典主義的復興。它們部分來自羅莎林德和亞瑟·吉爾伯特收藏系列。

現代英國銀器也反映了當前的時尚潮流和設計。簡約，抽象，各種結構形式與自然世界的永恆主題相結合，創建出獨特的傑作，它們將在藝術史上佔據一席之地。



1 CASTING BOTTLE 香水瓶

Indistinct maker's mark
London, 1553-54
Silver-gilt, height 14.8cm
The Rosalinde and Arthur Gilbert Collection on loan to the Victoria and
Albert Museum, London

模糊的鑄造標記
倫敦，1553 - 54年
銀鍍金，高14.8公分
羅莎林德和亞瑟·吉爾伯特收藏，並借予倫敦維多利亞與艾伯特博物館

This casting bottle is a rare survival from the refined world of late-Renaissance etiquette. Such luxurious accessories were popular gifts at court in the 16th century. They were used to sprinkle flower essences, such as rosewater, onto the hands and body. Highly fashionable but never common, there are only four known surviving examples of similarly shaped casting bottles.

此精緻而稀有的香水瓶是後文藝復興時期的產物。如此奢侈的飾品在十六世紀是被皇室推崇的禮物。它們一般用作噴灑花水如玫瑰花水於雙手和身體。在當時非常時尚但不常見，相似的香水瓶至今只發現四件。

LOAN:GILBERT.579:1,2-2008



2 SHELL CUP 海螺杯

England or Flanders, around 1585
Silver-gilt and polished shell, height 25.7cm
The Rosalinde and Arthur Gilbert Collection on loan to
the Victoria and Albert Museum, London

英格蘭或法蘭德斯，約1585年
銀鍍金和拋光貝殼，高25.7公分
羅莎林德和亞瑟·吉爾伯特收藏，並借予倫敦維多利亞與
艾伯特博物館

This wondrous turban shell cup features elaborate mounts in the form of a sea-serpent and mythical figures supported by a giant turtle. It was probably part of a princely collection, treasured for its rarity and the silversmiths' extraordinary skills. Such collections abounded with mounted objects formed of natural curiosities, which reflected the patron's interest in nature and art.

這件海螺杯以海蛇和神話人物作支架裝飾，海龜作底座。因其稀有卓絕的工藝，這件銀器很可能出自皇室的收藏。此類藏品以大自然的奇妙產物作裝飾，反映了當時的擁有者對大自然和藝術的興趣。

LOAN:GILBERT.58-200





3 INCENSE BURNER 香爐

London, around 1670
Silver, height 37.5 cm
The Rosalinde and Arthur Gilbert Collection on loan to
the Victoria and Albert Museum, London

倫敦，大約1670年
銀，高37.5公分
羅莎林德和亞瑟·吉爾伯特收藏，並借予倫敦維多利亞與
艾伯特博物館

Incense burners were used to dispel the odour of food. They are comprised of two main chambers, the lower one for burning charcoal, which vaporised the incense contained in the upper. Large sculptural silver pieces like this were an important feature of aristocratic and princely silver collections in the 17th century, displayed alongside chandeliers, wine cisterns and various types of plate.

香爐用來消除食物的異味。此香爐體有兩個容室，下層容室是用於燃燒火炭，使盛於上層的香精揮發出。此類大型銀器是十七世紀時貴族身份的重要象征，一般會伴隨其它銀器如吊燈和儲酒器一併陳列。

LOAN:GILBERT.612:1 to 4-2008





4 COFFEE-POT OR HOT-WATER JUG 咖啡壺或熱水壺

Paul de Lamerie
London, 1743-44
Silver and wood, height 35.6cm
The Rosalinde and Arthur Gilbert Collection on loan to
the Victoria and Albert Museum, London

保羅·德·拉米熱
倫敦·1743-44年
銀和木·高35.6公分
羅莎林德和亞瑟·吉爾伯特收藏，並借予倫敦維多利亞與
艾伯特博物館

Made in the workshop of Paul de Lamerie (1688-1751), one of Britain's most prolific and highly regarded silversmiths, this creation exemplifies how de Lamerie's workshop produced novel designs by modifying established forms. Cartouches, shells, flowers and *putti* (cherubs) transform the simple shape into a sculptural Rococo masterpiece. The arms indicate that it was made for Alexander George Downing (b. 1778).

保羅·德拉米熱(1688-1751年)工作室出品。保羅·德拉米熱為英國備受推崇的銀匠，這件作品體現了設計形式上的創新，在簡單的形狀上以漩渦形裝飾、貝殼、花朵和丘比特塑成一件洛可可風作品。手柄上顯示該壺是為Alexander George Downing(1778年生)而製。

LOAN:GILBERT.671:1 to 4-2008

5 CHRISTENING CUP AND COVER

洗禮杯連蓋

Edward Feline
London, 1731
Silver, 28.5 x 39.5cm
The Rosalinde and Arthur Gilbert Collection on loan to
the Victoria and Albert Museum, London

Edward Feline
倫敦，1731年
銀，高28.5 x 寬39.5公分
羅莎林德和亞瑟·吉爾伯特收藏，並借予倫敦維多利亞與
艾伯特博物館

Silver was a traditional christening gift, and in the Tudor period it became customary for the king to buy or commission a piece of silver for the baptism of his god-children. This cup was given by King George II (1683–1760) to his goddaughter Lady Emilia Lennox (1731–1814) on October 25th 1731. A crowned lion and unicorn are the heraldic animals shown on either side of the royal coat of arms: here they serve as the cup's handles.

銀器是傳統的洗禮贈品。在都鐸王朝時期，在位國王都會為他教子或教女的洗禮儀式購買或訂製銀器。這件洗禮杯是國王喬治二世(1683-1760年)於1731年10月25日贈予他的教女Lady Emilia Lennox (1731-1814年)。戴皇冠的獅子和獨角獸是皇室的象徵圖案，而在此作品上用作把手的設計。

LOAN:GILBERT.1:1to3-2014





6 SOUP TUREEN AND STAND 帶蓋碗連座

Paul Storr
London, 1806–07
Silver, 36.7 x 40.2cm
The Rosalinde and Arthur Gilbert Collection on loan to
the Victoria and Albert Museum, London

保羅·斯托爾
倫敦，1806-07年
銀，高36.7 x 寬40.2公分
羅莎林德和亞瑟·吉爾伯特收藏，並借予倫敦維多利亞與
艾伯特博物館

This tureen was made in the workshop of Paul Storr (1770–1844) for Ernest Augustus, 1st Duke of Cumberland and King of Hanover (1771–1851). Such vessels were part of extensive dinner services comprising several hundred items, used for entertaining in the 19th century. The snake handles and lions are derived from ancient Egyptian and Greek sources.

此湯碗是保羅·斯托(1770-1844年)為坎伯蘭第一世公爵和漢諾威國王(1771年-1851年) Ernest Augustus所製，是十九世紀用於晚宴的器具套裝中的一件。提手上的蛇和獅子的設計靈感源於古埃及和希臘。

LOAN:GILBERT.786.1to3-2008







7 PAIR OF COFFEE POTS 咖啡壺（一對）

Porcelain: Qianlong reign, China, around 1736
Mounts: London, James Aldridge, 1820-21
Silver-gilt and porcelain, height 16.4cm
The Rosalinde and Arthur Gilbert Collection on loan to
the Victoria and Albert Museum, London

瓷器：中國，清乾隆時期，約1736年
底座：倫敦，James Aldridge，1820-21年
銀鍍金和瓷，高16.4公分
羅莎林德和亞瑟·吉爾伯特收藏，並借予倫敦維多利亞與
艾伯特博物館

These coffee pots belonged to William Beckford (1760-1844), a collector fascinated by the East who accumulated a vast collection of Chinese and Japanese ceramics. From as early as the 14th century silver played an important role in enhancing such rare treasures for western collectors. James Aldridge (1786-?) was commissioned to add silver-gilt mounts to these Qianlong porcelain vessels.

這對咖啡壺曾屬著名收藏家 William Beckford (1760-1844年) 所擁有。他對於東方文化非常著迷，並擁有一個龐大的中國和日本陶瓷收藏。從十四世紀開始，西方藏家以銀器提升藏品自身的價值。在本例中，銀匠 James Aldridge (1786-? 年) 受命定製這對清代乾隆瓷器的銀鍍金底座。

LOAN:GILBERT.873&874-2008





8 BROUHABA 騷動

David Clarke
London, 2007
Electroplated silver with lead inserts, 19 x 35.5 cm
Given to the V&A as one of the winners of the
Sotheby's Award at COLLECT 2007

David Clarke
倫敦·2007年
電鍍金屬和鉛·高19 x 寬35.5公分
2007年一位藏家於蘇富比拍賣行投得·并捐贈予維多利亞與
艾伯特博物館

David Clarke's (b. 1966) reworking of a 19th century Rococo-revival teapot is a startling juxtaposition of old and new. The teapot is sawn in half and joined together with inserts to create another functional object: a vase. Brouhaha, meaning an uproar, could refer to the treatment of the teapot, as well as its former function: to brew tea.

David Clarke (1966年出生) 改造了這件十九世紀洛可可式茶壺，讓新舊並列對比。茶壺被鋸成兩半再拼接鑲嵌出一個新的器件：花瓶。此藝術品的名稱：騷動，意味著一片嘩然，如此處理這件茶壺，亦應合它原本的功能：沖茶。

M.3-2007

9 BOX 盒子

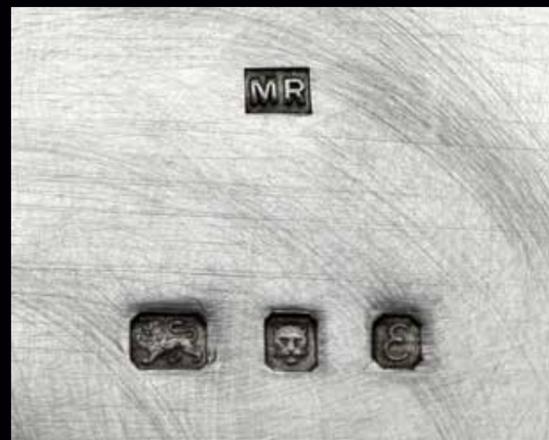
Michael Rowe
London, 1978
Silver and gold, 22 x 33cm

Michael Rowe
倫敦·1978年
銀和金·高22 x 寬33公分

This conceptual sculpture explores the relationship between containers and what they contain. By deconstructing the form of the box and making boundaries uncertain, Michael Rowe (b. 1948) introduces a level of ambiguity around the formal relations that operate within a box's physical boundaries in relation with its immediate surroundings. Rowe's work is influenced by Cubism and Russian Constructivism, an abstract movement with an emphasis on the construction of form.

這件概念性雕塑探索容器和它容納的物件之間的關係。透過解構盒的框架並塑出不明確的界線，Michael Rowe (1948年生) 將觀眾帶入盒的物理邊界與周圍環境模稜兩可的境界。Michael 的作品受立體主義和俄羅斯結構主義的影響，是一種強調結構形式的抽象主義展示。

M.13-2012







10 BREAKFAST BOUQUET 早餐花束

Julianne Schölss
Germany, 2010
Silver and stainless steel, height 30cm

Julianne Schölss
德國·2010年
銀和不銹鋼·高30公分

Breakfast Bouquet represents an attempt to use found objects (a stainless steel pot) to serve as a stimulus to the creation of a work in silver. The end result is a sculptural work that transforms an interlocking series of silver cups into a form reminiscent of a bouquet of flowers.

此作品試圖用現有的物品 (不銹鋼壺) 去激發銀器的創作。最後的效果是各種相聯的銀杯構成一個雕塑作品，讓人聯想到花束。

M.62:1-10-2014



11 TALL AND SMALL 高和小

Rebecca de Quin
London, 2011
Silver and patinated copper, height 28cm

Rebecca de Quin
倫敦·2011年
銀和銅·高28公分

Inspired by the modernist works of Le Corbusier (1887–1965), these minimally decorated forms were made using specialised scoring techniques, and highlight the preciousness of silver by mixing silver and non-precious metals like copper. While similarly shaped, their different sizes explore ideas of inversion, scale and proportion.

受勒·柯布西耶 (Le Corbusier, 1887–1965年) 的現代主義作品啟發，這件藝術品透過極簡的裝飾手法，以銀和非貴重金屬 (比如銅) 的搭配，來凸顯銀的珍貴。雖然形狀雷同，但以大小不一的尺寸探索倒裝和比例等概念。

M.6:1&2-2015, M.7:1&2-2015





12 YELLOW FLIGHT 黃色飛行器

Simone ten Hoppel
London, 2014
Brass, gilded with sterling silver details, 34.5 x 33cm

Simone ten Hoppel
倫敦·2014年
黃銅·純銀鍍金·長34.5 x 寬33公分

Simone ten Hoppel (b. 1960) speaks of the importance of impression and indentation to her work. Here, the horizontal planes evoke scenes from her childhood, spent cycling through the semi-industrial landscapes of Nordrhein-Westfalen in Germany.

此作品的平面設計回溯 Simone ten Hoppel (1960年生) 深刻的童年回憶。她兒時曾騎自行車經過德國北萊茵-威斯特法倫州的半工業化小鎮，欣賞別樣的風景。

M.4-2015



13 TRAY '173'

托盤 '173'

David Clarke
London, 2004
Silver, length 53.5cm

David Clarke
倫敦，2004年
銀，長53.5公分

This tray is a playful experiment in working with found materials. It is formed of 173 rods, soldered together and shaped to create an uneven surface reminiscent of a crumpled textile.

這件托盤是銀匠以現有材料作實驗出來的有趣成果。它以173件銀棒焊接而成，起皺的表面營造出不平整的編織物效果。

M.3-2005



14 UNION CENTREPIECE 核心

Miriam Hanid
London and Lowestoft, 2013
Silver, 16 x 49cm

Miriam Hanid
倫敦和洛斯托夫特·2013年
銀·高16 x 長49公分

The entire surface of this table centrepiece is embossed with waves and rippled indentations imitating eddying currents. Its fluid design also refers to the transitory nature of silver, often melted down to be refashioned in a new style or to offset debts.

此作品的整個表面以波浪和皺紋作裝飾。其流動的設計是參照銀器往往被回爐重製的短暫性質。

M.42-2008



15 VASE 花瓶

Michael Lloyd
Edinburgh, 2001
Silver and gold, height 23.5cm

Michael Lloyd
愛丁堡 (英國城市名) · 2001年
銀和金 · 高23.5公分

Naturalistic motifs are a recurring theme in Lloyd's (b. 1950) work, and this vase is carefully decorated with chased oak leaf designs and gold inserts representing acorns. It is made of Britannia silver, which is softer than sterling silver and particularly suitable for finely wrought chased work.

富自然主義的主題反覆地見於 Lloyd (1950年生) 的作品。花瓶以橡葉圖案和金作裝飾。此作品使用比純銀柔軟的不列顛銀，因此特別適用於製作精細的器物。

M.4-2002



16 GONE FISHING! 釣魚去！

David Clarke
London, 2000
Silver and gold, length 41cm
Given by the American Friends of the V&A through the generosity of
Professor B. Seymour Rabinovitch

David Clarke
倫敦，2000年
銀和金，長41公分
由維多利亞與艾伯特博物館美國之友成員：Professor B. Seymour 慷慨送贈

The long expanses, curved surfaces and raw edges of this slice are inspired by the bleak landscapes encountered when fishing. But the rocking motion and bobbing line add a playful dimension. When used, the handle is in the waves, in theory making you get your hands dirty.

此作品啟發自釣魚時所看到的蕭瑟風景。器身呈長形，表面彎曲，搖動時更為整件器物添上一份俏皮的感覺。就像魚竿帶來的漣漪，以及隨之而來的水漬。

M.42-2008





17 MODEL TOWER 塔樓模型

Vicki Ambery-Smith
London, 2011
Silver, polymer resin and glass, height 18.8cm
Purchased with the support of Donna Stevens in
memory of her brother, Paul William

Vicki Ambery-Smith
倫敦·2011年
銀、樹脂聚合物和玻璃，高18.8公分
唐娜·史蒂文斯購置，以紀念她的兄弟保羅·威廉

Ambery-Smith (b.1955) bases her designs on architecture ranging from ancient Greece to contemporary America. This example, composed of three interlocking boxes, is based on the design of the bell tower of Siena Cathedral (completed in 1263), and features the characteristic black and white colours of that city. Some pieces reflect Ambery-Smith's interest in a place; others focus on buildings of significance to the client.

Vicki Ambery-Smith (1955年生) 的作品設計受古希臘至當代美國建築影響。這件塔樓模型根據建於1263年意大利錫耶納大教堂的鐘樓設計而製作，以三個箱子相扣而成，用色亦突顯所在城市常用黑白兩色的特徵。Ambery-Smith 的一些作品反映了她對個別地方的愛好，而其他作品則反映建築物對其客戶的重要意義。

M.64:1 to 3 - 2014



18 PAIR OF BOWLS 碗（一對）

Vladimir Bohm
London, 2008
Silver and enamel, diam 26.7, 32cm

Vladimir Bohm
倫敦·2008年
銀和琺瑯·直徑分別為26.7·32公分
英國 P&O Makower 信託基金委託製作

These bowls are hand-raised and decorated with coloured, opaque enamel. The forms derive from the historic Mediterranean architecture of the designer's home city of Split, Croatia, on the Adriatic coast. A designer who specialises in coloured enamel, Bohm (b. 1970) is interested in the ways we root our personal identities, landscape, architecture and history in everyday objects.

這是一對手工製作的琺瑯銀碗。此種碗的形式來源於設計師家鄉的地中海（克羅地亞的亞得里亞海岸一帶）古建築。Bohm（1970年生）是一位專業琺瑯工藝師，對人們充滿個性特色的事物，如風景、建築、歷史背景和日常用品等甚有興趣。

M.28-2008 and M.29-2008



BETWEEN EAST AND WEST: Influences from Asia

東西交匯

With a flourishing art scene and one of the world's most vibrant art hubs as its capital, Britain attracts talented silversmiths from around the globe. Historically, perhaps the most recognisable contributions have come from the continent, with hundreds of Huguenot goldsmiths and jewellers arriving in London in the 17th century, where they established workshops or were employed by native goldsmiths. In recent decades many successful designers from Asia, Africa and elsewhere have trained at British institutions. By engaging with local institutions like the Royal College of Art, displaying their work in important public collections, and taking part in design competitions such as those sponsored by the Goldsmiths' Company, they have made significant contributions to the development of British silver.

Inspired by the distinct metalworking traditions of Asia and Africa but executed in Britain under the supervision of renowned silversmiths such as Clive Burr (b. 1953), the works in this section represent a confluence of oriental and occidental cultural influences. Combining traditional silversmithing techniques with innovative design, they express the long-standing tradition of exchange between East and West.

英國作為世界領先的藝術中心之一，彙聚了全球出色的銀匠。十七世紀，數以百計的胡格諾教派金匠和珠寶匠來到倫敦，創辦工作坊或受僱於當地金匠，因此影響了英國的金、銀及珠寶工業。近幾十年來，許多來自亞洲、非洲和其他國家的設計師都曾在英國受培訓。設計師通過與當地機構例如皇家藝術學院合作舉辦展覽，參加英國金匠協會贊助的設計比賽等活動，成就他們對英國銀器製造業的發展做出了重大的貢獻。

受亞洲和非洲傳統金屬加工工藝的啟發，在英國名匠例如 Clive Burr (1953年生) 的監製下，部份代表作融合東西方文化。傳統的銀器製作技術與創新設計的結合，表述了東西方交流的悠久傳統。



19 **AQUA-POESY IV**
水之詩歌四號

Hiroshi Suzuki
London, 1999
Silver, height 32.6cm

Hiroshi Suzuki
倫敦·1999年
銀·高32.6公分

Designed by a sculptor and the grandson of ceramicists, the form of this vase is invested with the pliability of clay. Though trained in Britain at the Camberwell College of Art and Royal College of Art, Suzuki is instinctively connected with the Japanese ceramic tradition. His use of textured, matte silver surfaces derives from the Japanese style.

本件作品由雕塑家和陶藝家的後裔—Hiroshi Suzuki 設計，展示了陶土柔韌的特性。Suzuki雖然在英國接受訓練，但他的設計本能地運用日本陶瓷傳統的，揉合具日本風格的紋理處理。

M.19-2000



20 REUNION II 團聚 II

Ja-kyung Shin
Germany, Nuremberg, 2010
Electroplated silver, 50 x 12cm

Ja-kyung Shin
德國紐倫堡，2010年
銀，電鍍和焊接工藝，長50 x 寬12公分

A collection of tablespoons with the stems bent and soldered together comprise this table centrepiece in the form of a bowl. A highly innovative exploration of a traditional silver form, South Korean Ja-kyung Shin's (b. 1981) *Reunion II* is an expression of respect for the bowl as a universal, ancient archetype in everyday life.

製作者將湯勺們焊接成一個碗的形式，成為一件令人矚目的裝飾品。傳統的銀製品被高度創新，韓國設計師 Ja-kyung Shin (1981年生)，通過團聚II作品，表達出對日常生活中古老物件的尊重，比如一件普通的碗。

M.19-2000





21 SPORTING TROPHY 體育獎盃

Sang-Hyeob Lee
London, 2003
Silver, height 27.5cm
Gift of the Worshipful Company of Goldsmiths

Sang-Hyeob Lee
倫敦·2003年
銀·高27.5公分
英國金匠協會的獎品

The undulating surface of this trophy evokes water and the streamline forms of boats; appropriate, as it was designed as a rowing trophy. It was made using a hand-hammering technique by Sang-Hyeob Lee (b. 1977), a second year South Korean student from the London Institute Camberwell College of Arts. The plaque identifies it as the winning submission of the "Young Designer Silversmith of the Year" competition in 2003, organised by the Goldsmiths' Company.

這座獎盃起伏的表面寓意水和船精簡的線條，作為賽艇的獎杯最為適合。由倫敦藝術大學的坎伯韋爾藝術學院二年級韓國學生 Sang-Hyeob Lee (1977年生) 手工敲擊製作。本作品的名牌中顯示，它曾贏得2003年度金匠協會舉辦的年輕設計師銀匠獎。

M.61-2003

22 SPARKLE VASE 花瓶

Ndidi Ekubia
London, 2012
Silver, height 22cm
Purchased with assistance from the James Yorke Radleigh Bequest

Ndidi Ekubia
倫敦·2012年
銀·高22公分
購藏受助於 James Yorke Radleigh 遺產基金

Born in Manchester to Nigerian parents, Ndidi Ekubia's (b.1973) inspiration stems from a combination of the British urban landscape and her African cultural heritage, which gives a formal drama and a richly textured surface quality to this vase.

Ndidi Ekubia (1973年生) 出生於英國曼切斯特，父母是尼日利亞人，她的創作靈感來自於英國城市景觀與非洲歷史文化遺產的結合。這個花瓶獨特的表面紋理質感呈現了豐富的表現力。

M.21-2013





23 SAKE SET 酒具一套

Kyosun Jung
London, 2013
Silver with a bamboo and wenge wood tray,
height 19.9, 6.2, 5.7cm

Kyosun Jung
倫敦·2013年
銀和竹·雞翅木托盤·分別高19.9·6.2·5.7公分

The silver sake set consists of a vessel for alcohol with a stopper and four stacking cups. The stacking cups are intended to form a small tower on the bamboo tray. The elegant form and structure of these works was inspired by a study of the growth and formation of bamboo plants.

這套銀酒具由酒瓶、瓶塞和四個堆疊杯組成。疊杯在托盤上形成一個小塔。優雅形式和結構的靈感來自竹的生長過程及其外觀。

M.24:1&2,-2013; M.25-2013; M.26-2013;
M.27-2013; M.28-2013; M.29-2013



24 QUATREFOIL BOWL 四葉形碗

Matti Tainio
London, 2002
Silver and *shibuichi*, 4.3 x 10cm
Royal College of Art Visiting Artists Collection

Matti Tainio
倫敦·2002年
銀和銀銅合金·高4.3 x 寬10公分
皇家藝術學院客席藝術家收藏系列

This bowl for sweets (one of a set of three) is part of the Royal College of Art Visiting Artists Collection; a major document of international contemporary silver, now at the V&A. Though designed by the Finnish silversmith Matti Tainio (b.1967), the exterior is decorated with *shibuichi* (an alloy of silver and copper traditionally used in Japan), demonstrating the influence of Asian silver-working techniques on Tainio's work.

這件糖果碗 (一套三件之一) 屬於皇家藝術學院客席藝術家收藏系列，該系列是全球當代銀器藝術的重要記錄，現藏於維多利亞與艾伯特博物館。雖然是芬蘭銀匠 Matti Tainio (1967年生) 設計，但外觀是由日本傳統合金工藝 *shibuichi* 作裝飾 (意指一份銀和三份銅的比例)，展示了亞洲銀器工藝的廣泛影響。

M.67:2-2007



INSPIRING CREATIVITY: Institutional and Private Commissions

激發創意：機構和私人訂製

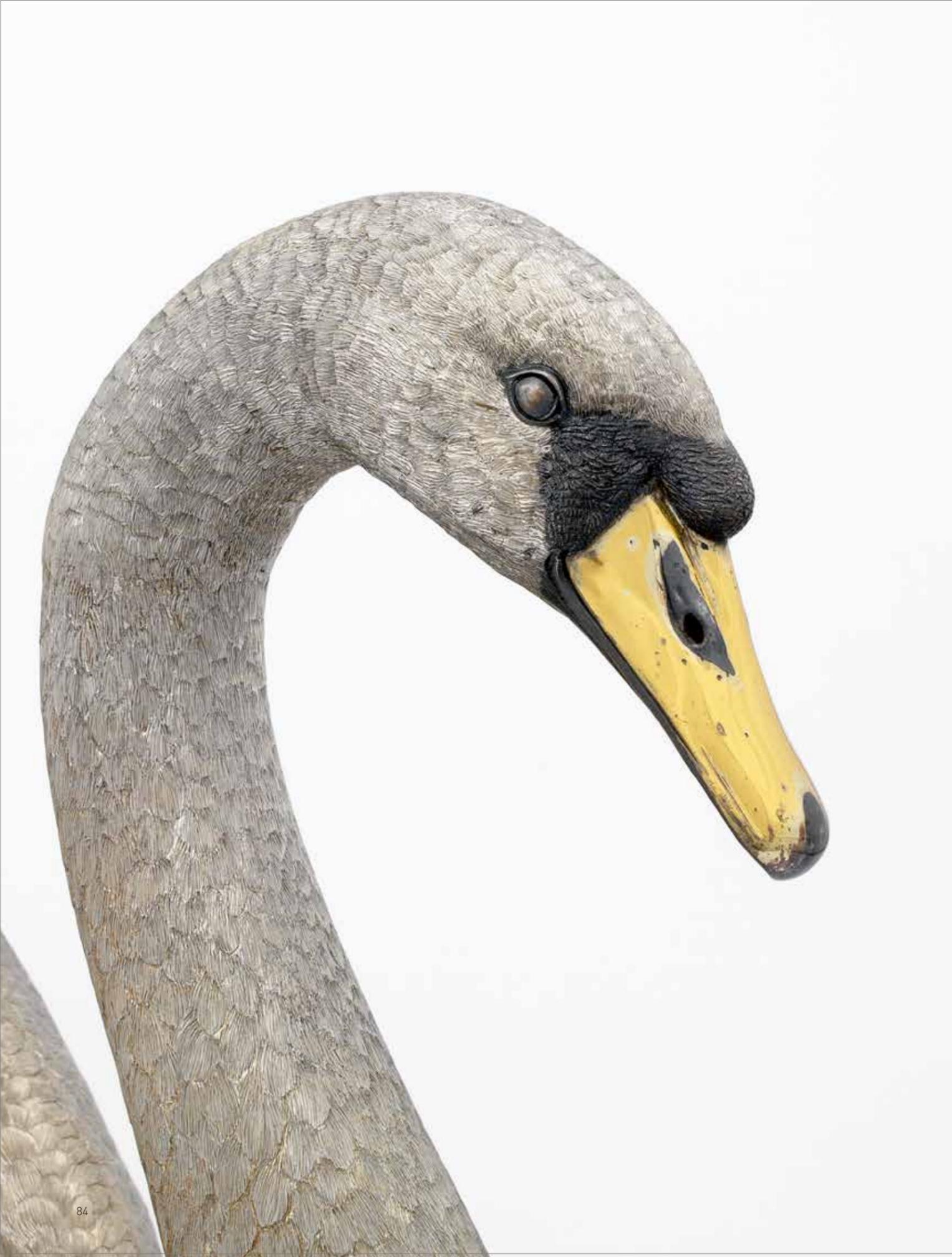


Patrons support the arts in many ways. They enrich the collections of museums and institutions by assisting them financially, or by donating works of art. They also support artists directly by commissioning works, and it is this practice which keeps silversmithing alive today. Commissions come from all sectors of society. Individuals, churches, government agencies and corporations all commission silver, to commemorate occasions or as functional items. Commissioning offers the prestige of being associated with renowned designers; the satisfaction of owning something unique; and the knowledge that one is contributing to the promotion of silverwork.

By sponsoring or facilitating commissions from industry and academic institutions and holding design competitions and exhibitions at home and abroad, the V&A and institutions like the Goldsmiths' Company have helped to develop links between art schools and the craft. The often high-profile commissions made by private individuals like the Gilbert's for their own collections or on behalf of public institutions serve a similar end, as well as increasing awareness of silver among the general public.

贊助人以不同方式贊助藝術。他們通過資助或捐贈藝術品以支持博物館或研究所的運作，也有直接訂製藝術家的作品，使得當代銀器可以持續發展。縱觀歷史，無論是紀念場合還是作為實用性的物品，銀器訂製需求來自社會各界：個人，教會，政府機構，和公司。訂製銀器不僅能滿足擁有獨一無二作品的渴望，亦可提高知名設計師的威望，為銀器工藝的提升作出貢獻。

來自工業和學術機構的贊助或訂製，以及舉辦設計比賽和國內外的展覽，如維多利亞與艾伯特博物館、金匠協會等機構協助藝術學校和行業之間建立紐帶聯繫。高標準的私人訂製，比如吉爾伯特收藏等組織，亦提升了社會公眾對銀器的認知。



25 SWAN CENTREPIECE 天鵝

Asprey & Co plc
London, 1985
Parcel-gilt silver, 39 x 72cm

愛絲普蕾公司
倫敦，1985年
銀和銀鍍金，高39 x 長72公分

This centrepiece was commissioned and donated to the V&A by Sir Arthur Gilbert, who admired its craftsmanship and subject matter. Similar silver animals were made in medieval times and enjoyed a revival in the 18th and 19th century. The swan was probably based on an 18th century piece by James Cox (1723–1800), a goldsmith once engaged in the luxury goods trade with China.

這件藝術品由亞瑟·吉爾伯特爵士訂製並捐贈予維多利亞與艾伯特博物館。類似的動物銀製品在中世紀比較常見，並於十八至十九世紀得到復興。這件藝術品的創作靈感可能來自 James Cox (約1723-1800) 的作品，一位曾參與中國奢侈品貿易的金匠。

LOAN:GILBERT.860-2008





26 JUG 壺

Designed by Gerald Benney and made by Alan Evans
London, 1978
Parcel-gilt silver and black enamel, with a carved ivory handle, 17.8 x 23cm

Gerald Benney設計，Alan Evans製作
倫敦，1978年
銀，銀鑲金，琺瑯和象牙，高17.8 x 寬23公分

Decorated on the surface with black enamel, this jug was the first V&A commission by director Sir Roy Strong, who revived the V&A's practice of commissioning silver in 1977. It was designed by Gerald Benney, (1930–2008), one of the most influential British goldsmiths of the 20th century. The largest silver piece that Benney's workshop had ever enamelled, it required several attempts to perfect.

壺的表面以黑色琺瑯裝飾，這器物是維多利亞與艾伯特博物館總館長Sir Roy Strong於1977年恢復訂製銀器後的第一件訂製品。這件作品由二十世紀英國最有影響力的金銀匠之一Gerald Benney (1930-2008)設計，經過多次改良後，成為他工作室中最大的一件琺瑯銀器作品。

M.166-1978





27 PAIR OF CANDELABRA 燭臺

Robert Welch
London, 1980
Silver, 39 x 33cm

Robert Welch
倫敦，1980年
銀，高39 x 寬33公分

The V&A commissioned this pair of candelabra in 1980 for the use of the director, Sir Roy Strong. They were made by Robert Welch (1929–2000), who undertook many important commissions for Goldsmiths' Hall, headquarters of the Goldsmiths' Company. The lobed design is unusual, and Welch made a wooden prototype for approval by the museum before starting production – normal procedure for objects not of standard shape.

燭臺由維多利亞與艾伯特博物館為總館長 Sir Roy Strong 爵士訂製。由 Robert Welch (1929-2000年) 製作，他為英國金匠大廳、金匠協會擔任許多重要的訂製工作。由於葉狀設計不同尋常，Welch 製作了一個木質樣板，於生產前供博物館審批。常規的製作流程不需要樣板。

M.61-1980

28 CANDELABRUM MODEL
燭臺模型

Robert Welch
London, 1980
Wood, 39 x 33.3cm

Robert Welch
倫敦·1980年
木·高39 x 寬33.3公分

M.61B&C-1980

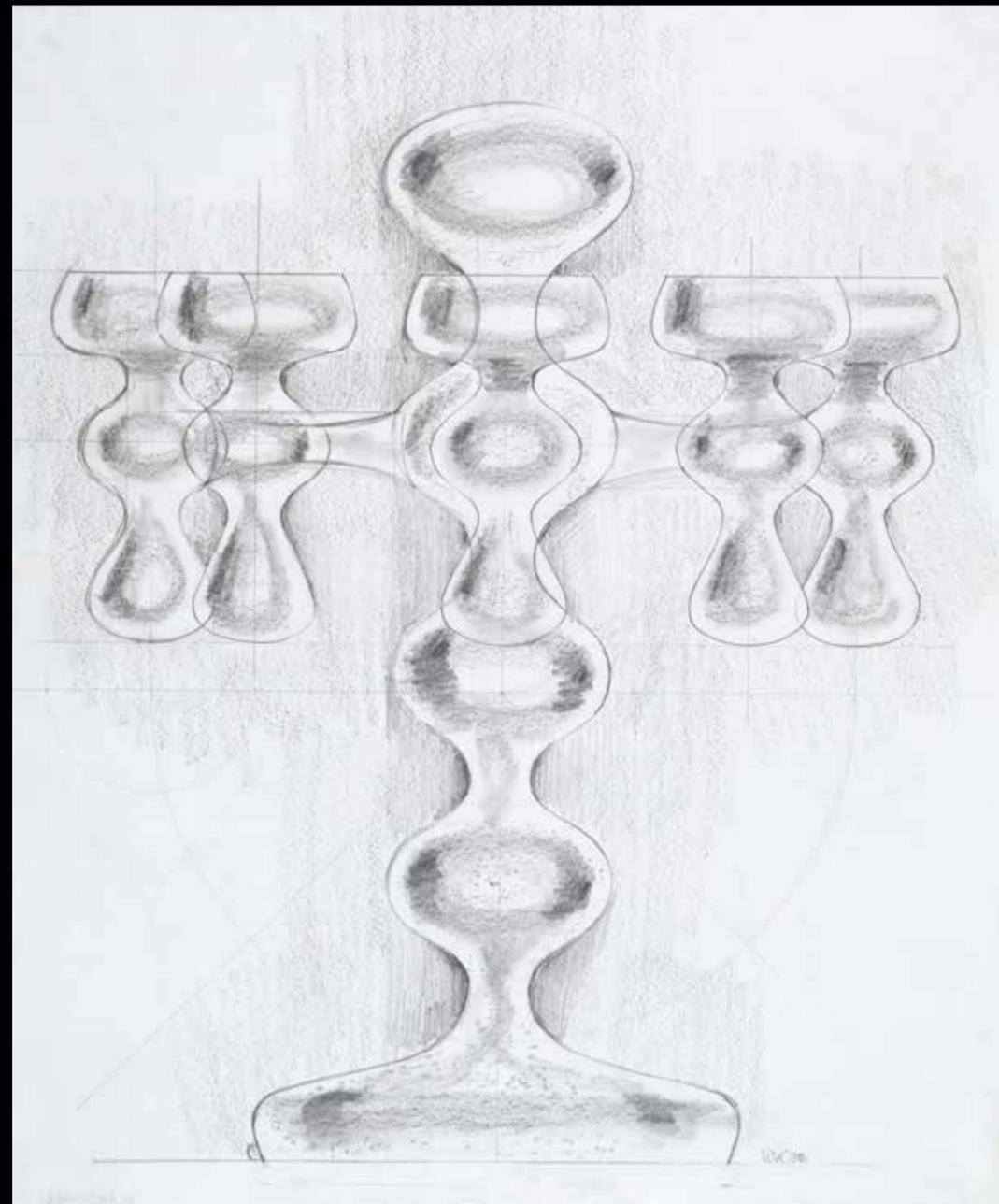


29-36 DESIGNS FOR A PAIR OF CANDELABRA

燭臺的設計稿

Robert Welch
London, 1979-80
Pencil and crayon on paper

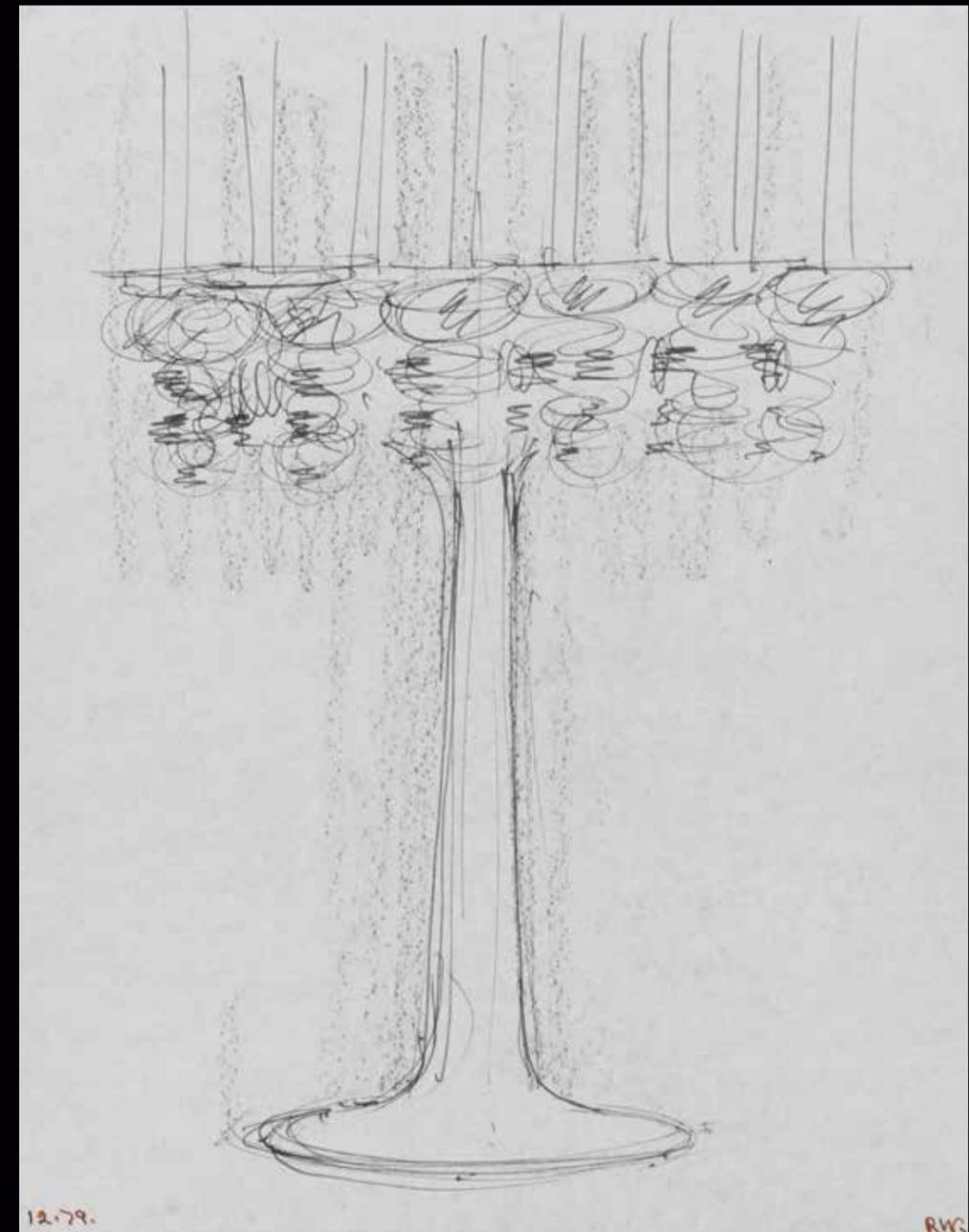
Robert Welch
倫敦，1979-80年
紙本素描

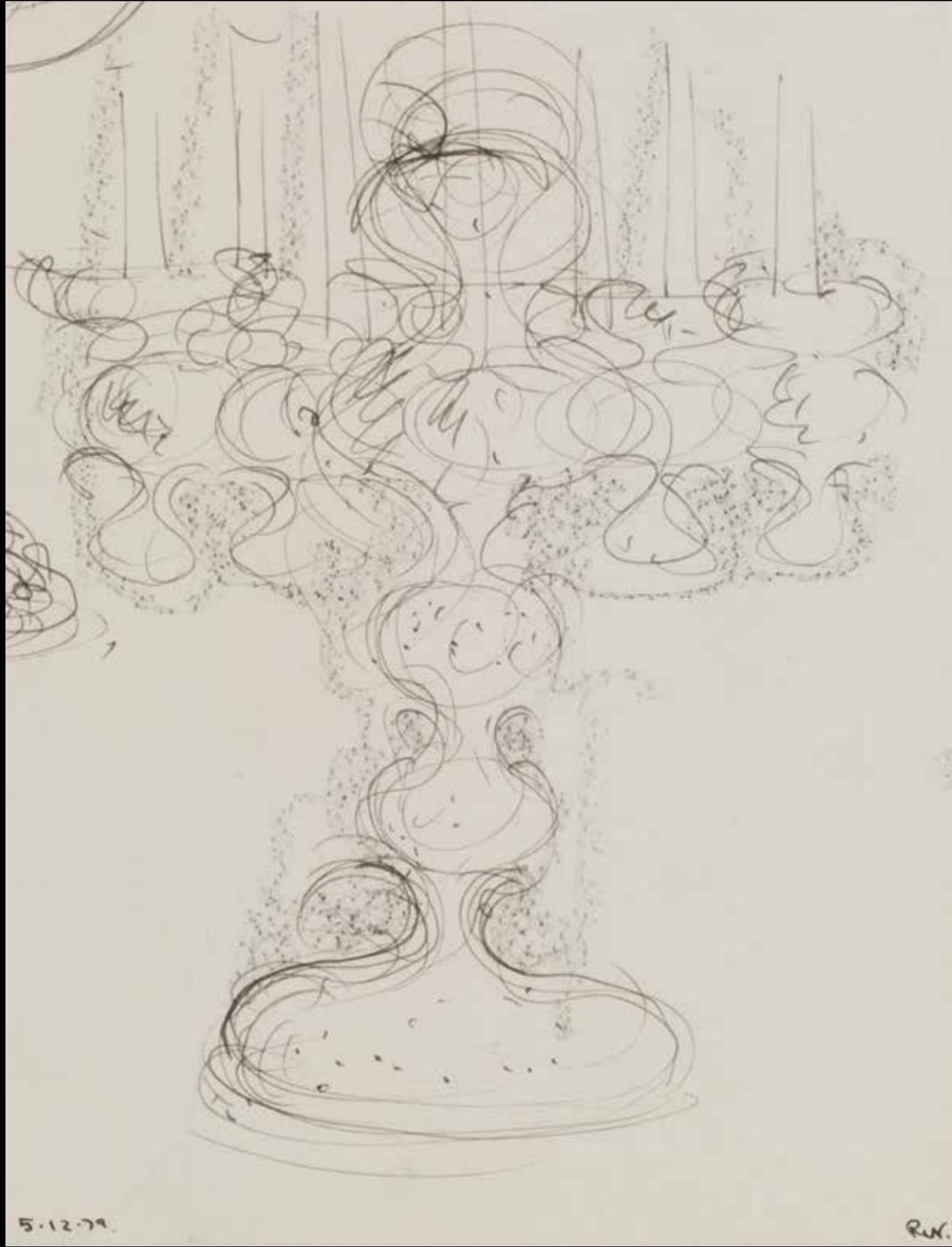


These drawings trace the creative process for the pair of candelabra commissioned in 1979 by Roy Strong. Having accepted the commission, Robert Welch produced a number of sketches from which the final selection was made. The Museum selected Welch's preferred choice.

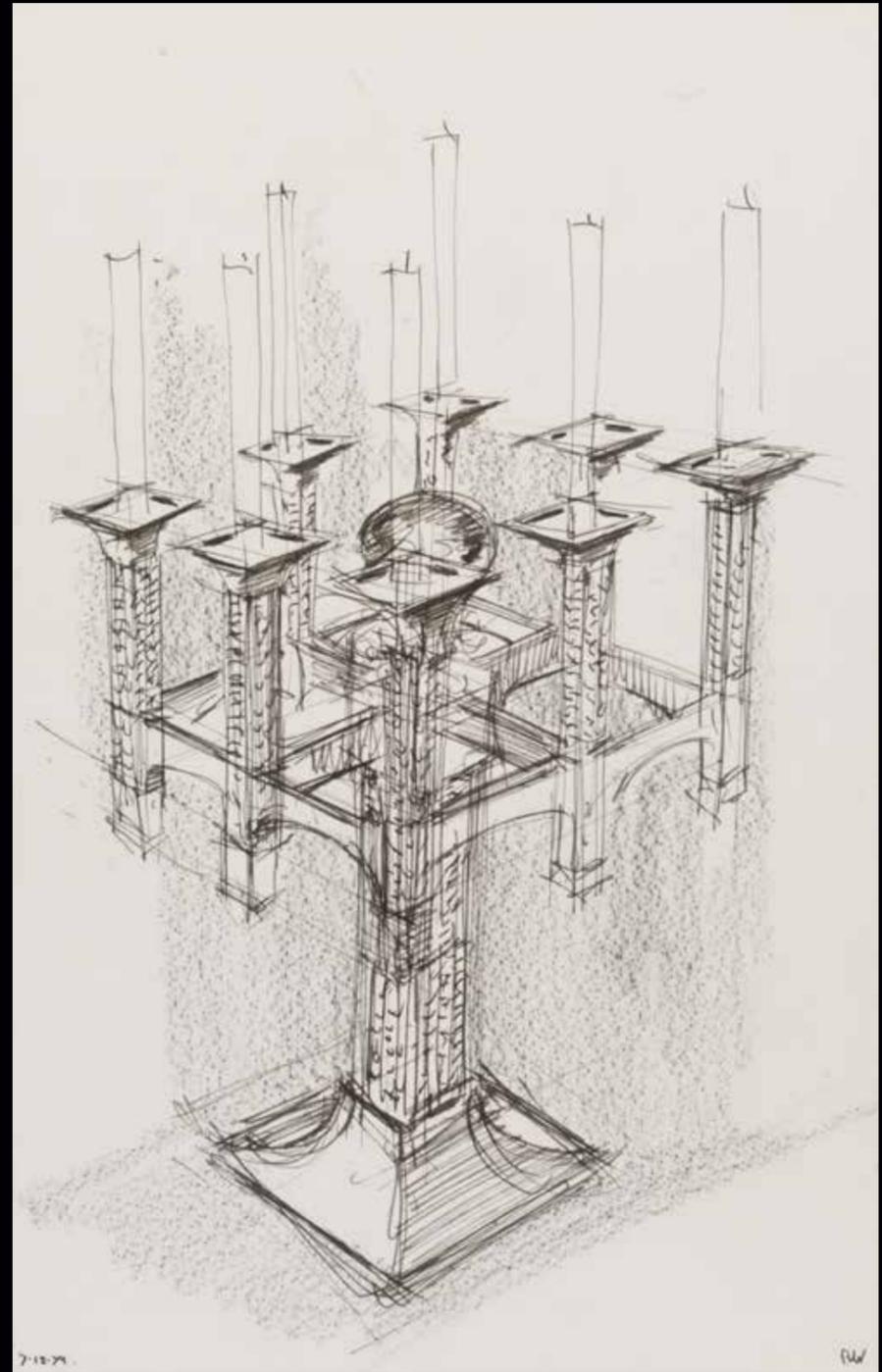
設計稿是1979年為 Roy Strong 訂製的一對燭臺所做，接受訂單后，Welch 創作了一系列的草圖方案供選擇。博物館最終選擇了 Welch 最滿意的一份。

E.654-1981 - E.660-1981, E.662-1981

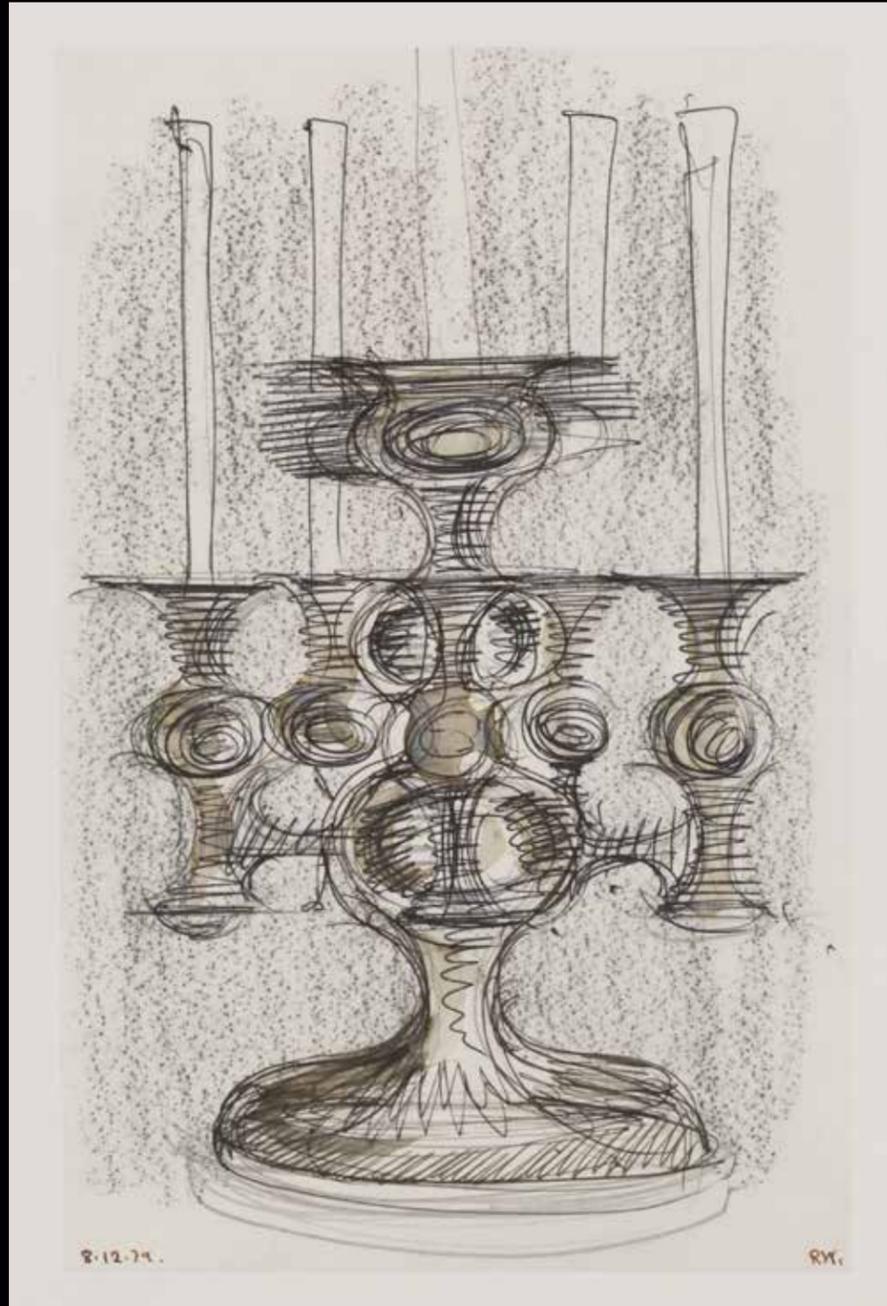




31



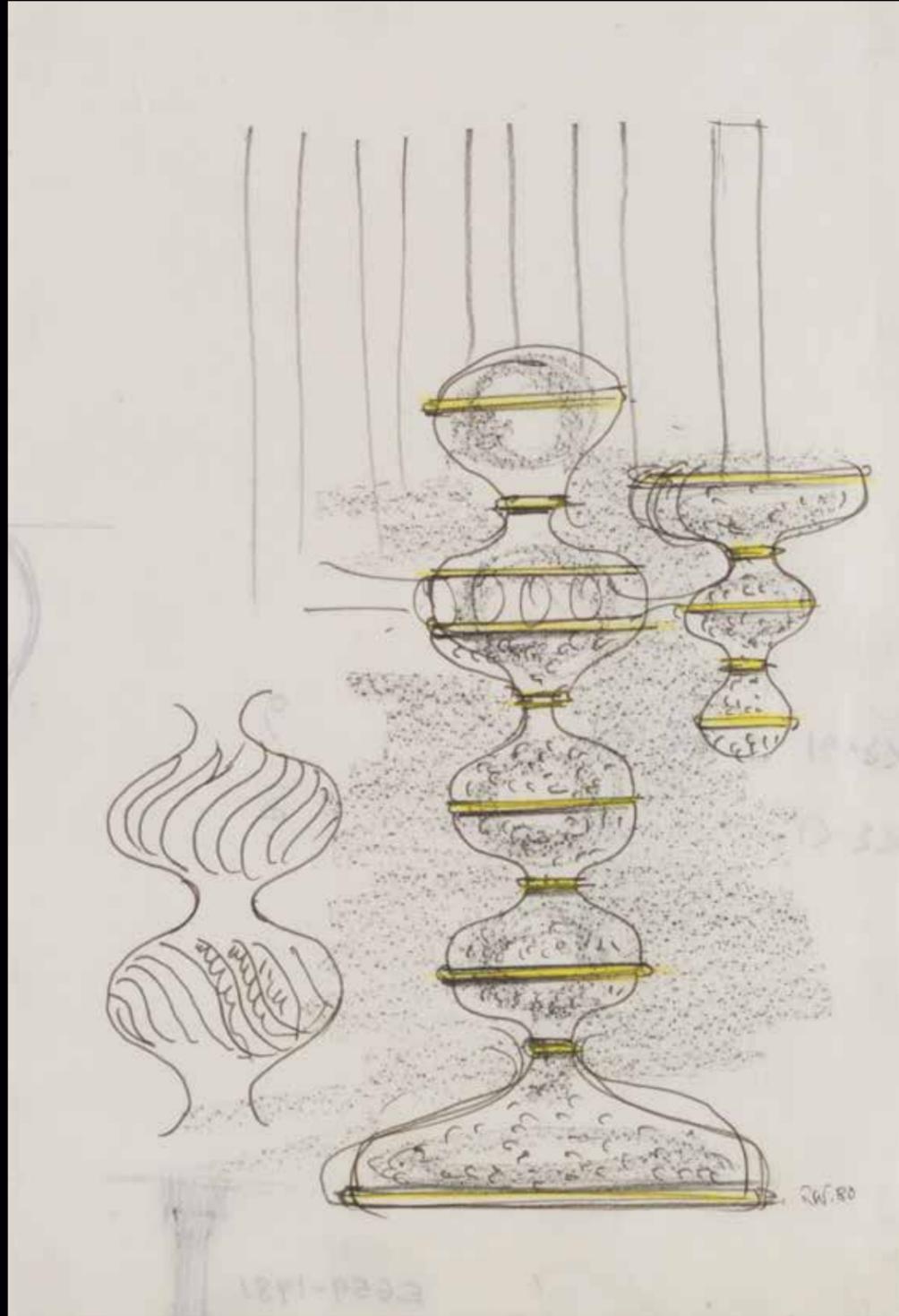
32



33



34



35



36



37 PAIR OF CANDELABRA 燭臺 (一對)

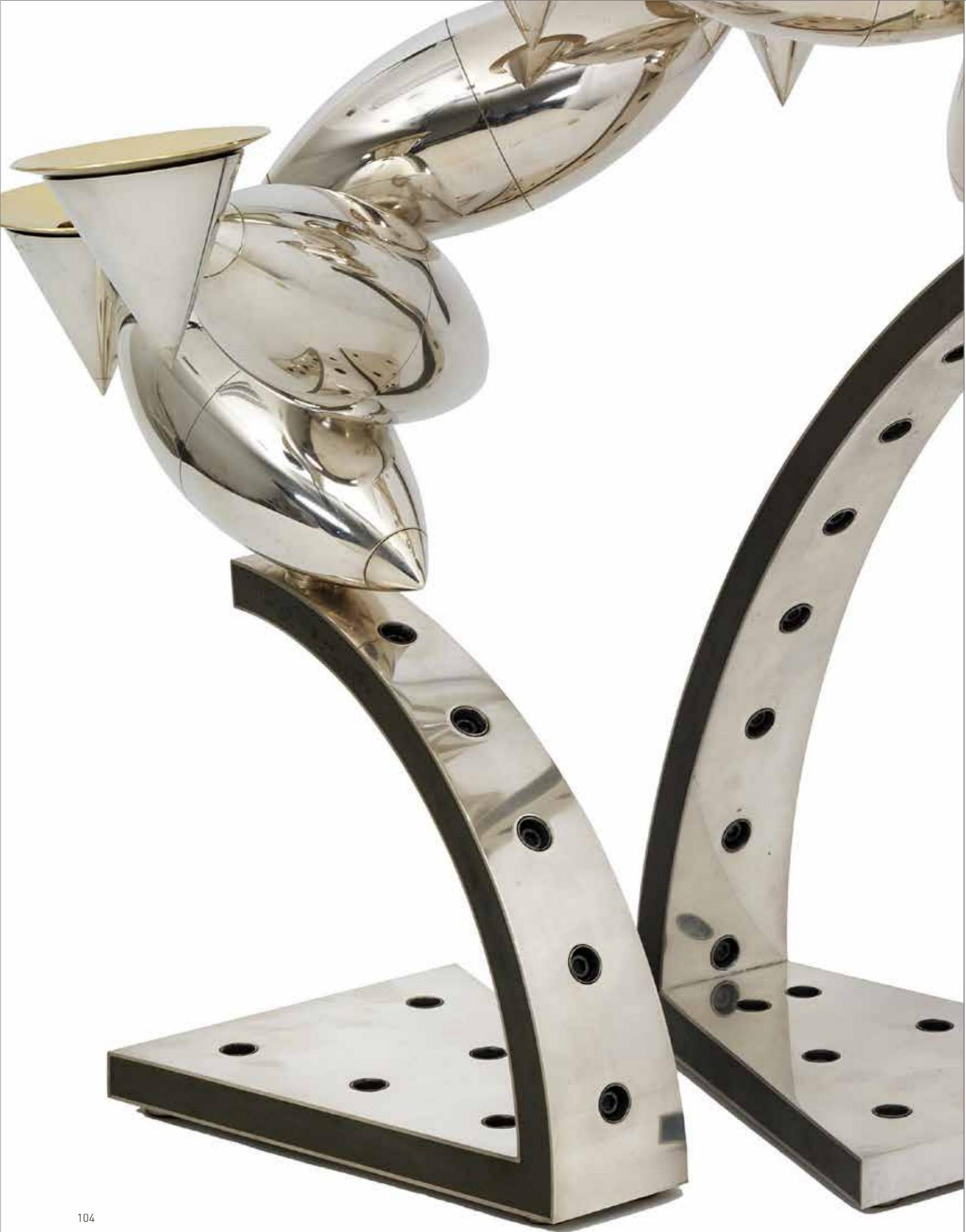
Chris Knight
Sheffield, 1998
Parcel-gilt silver and resin, height 44.5 and 59.8 cm
Supported by the Friends of the V&A

Chris Knight
謝菲爾德，1998年
銀，銀鑲金和松香，高44.5和59.8公分
由維多利亞與艾伯特博物館館友贊助

When the V&A Silver Galleries reopened in November 1996, the Friends of the V&A commissioned these candelabra to present to the Museum. They were designed by Chris Knight (b.1964), whose work combines monumental forms with contemporary designs.

維多利亞與艾伯特博物館的銀器藝術館於1996年11月重新開放，館友訂製了這對燭臺以示慶賀。館長選擇了Knight (1964年生) 以里程碑的形式結合現代設計的作品。

M.21:1-4,-1998, M.22:1-4-1998



38 DESIGN FOR A PAIR OF CANDELABRA 一對燭臺的設計稿

Chris Knight
Sheffield, 1997
Pencil and crayon on paper
Supported by the Friends of the V&A

Chris Knight
謝菲爾德，1997年
紙本，鉛筆素描，蠟筆上彩
由維多利亞與艾伯特博物館館友贊助

This is a concept drawing prepared by Chris Knight for his commission by the Friends of the V&A for a pair of candelabra. The final silver candelabra have a triangular base instead of a rectangular strip as illustrated here to give them extra stability.

這張概念圖是Chris Knight為維多利亞與艾伯特博物館的館友而訂製。最終銀燭臺以三角形取代矩形，以提供更佳的穩定性。

E.1175-2000





39 CAKE SLICE
蛋糕切片器

Simone ten Hoppel
London, 1990
Parcel-gilt silver, length 37cm
Given by the American Friends of the V&A through the generosity of Professor
B. Seymour Rabinovitch

Simone ten Hoppel
倫敦·1990年
銀·銀鑲金·長37公分
由維多利亞與艾伯特博物館美國之友 Professor B. Seymour Rabinovitch 慷慨送贈

M.52-2008



40 FISH SLICE 魚形切片器

Michael Rowe
London, 2002
Silver, 30cm
Given by the American Friends of the V&A through the generosity of Professor
B. Seymour Rabinovitch

Michael Rowe
倫敦·2002年
銀·30公分
由維多利亞與艾伯特博物館美國之友 Professor B. Seymour Rabinovitch 慷慨送贈

M.73-2008

These slices (traditional servers for fish and other dishes) are part of a series commissioned by Professor Seymour Rabinovitch from various British makers. Each artist responded to the familiar form of the slice differently, producing a series of unique works of art.

The minimalist design ten Hompels' slice reflects her interest in commercial manufacture, while allowing for personalization through the choice of different metals and surface treatments. While formally austere, there is a richness and subtlety to the surfaces and interior spaces. Michael Rowe's bold abstract design uses geometric principles to construct a piece that is strikingly original, yet has a timeless sense of balance and proportion.

這些切片器是 Professor Seymour Rabinovitch 向不同的英國銀器製造者訂製。每一位藝術家對常見事物的不同反應和表現形式，創作出一系列獨特的藝術作品。

這個極簡潔的設計風格反映了 Simone ten Hompel 對商業製造的興趣。同時，不同的金屬和器物表面的處理方式又賦予作品以個性。樸素無華的同時，又具備豐富而微妙的表面及內部空間處理。基於平衡和比例，Michael Rowe 運用幾何原理，大膽而抽象的設計出完美比例的作品。

DECORATING SILVER: The Art of Enameling

銀器裝飾中的琺瑯藝術



Several techniques have traditionally been associated with the decoration of silver. One of the most striking is enamelling. A meticulous and extremely time-consuming craft which dates back to antiquity, modern enamelling has benefitted from scientific and industrial research and has grown from being one element of the silversmiths' art to a position of prominence. It is an integral part of the style of several leading British silversmiths, like Fred Rich and Jane Short.

Enamelling involves applying a powdered form of glass (enamel) coloured with metallic oxides as a paste, often to a metallic body - generally of copper, though other materials like silver or gold can be used. When the object is fired in a kiln to an appropriate temperature, the enamels melt and fuse to the body. The object is then cooled and its surface is polished to a high-gloss finish.

一些銀器的裝飾技術歷史悠久，琺瑯是最矚目的一項，這個極度細緻且非常耗時的工藝可以追溯到古代。得益於科學研究和工業的進步，琺瑯成為銀匠裝飾工藝中的重要元素。它亦成為英國銀匠中的領軍人物如 Fred Rich 和 Jane Short 的風格元素之一。

各種琺瑯彩原本呈玻璃粉末狀，以融化的氧化金屬（通常是銅）作粘合劑，當然銀和金亦可。物件在適當溫度下的窯里燒製，各種琺瑯彩融化并與物件融合。等到物件冷卻後，將表面拋光即完成。



41 PAIR OF CANDLESTICKS 燭臺 (一對)

Fred Rich
London, 1998
Parcel-gilt silver with cloisonné, height 33cm
Commissioned by the V&A with a donation from Mrs Rita Gans
in memory of her husband Jerry

Fred Rich
倫敦·1998年
銀鑲金和銀胎畫琺瑯·高33公分
由 Rita Gans 夫人為紀念她丈夫而定製，並捐贈給維多利亞與
艾伯特博物館



The vivid pictorial quality and polychromatic decoration on these candlesticks was achieved through the demanding technique of cloisonné enamel. Enamels were applied to distinct compartments ("cloisons" in French), separated by silver wire, creating multi-coloured forms depicting insects in night flight.

生動的畫面和色彩繽紛的裝飾是由高水準的畫琺瑯工藝展示。琺瑯被銀或金屬絲分割為不同的圖案(法文 Cloisons, 中文譯作: "掐絲"), 將夜間飛行的昆蟲以多姿多彩的技法描繪出來。

M.30:1&2-1998 and M.31:1&2-1998





42 DESIGN FOR
PAIR OF CANDLESTICKS
一對燭臺的設計

Fred Rich
London, 1997
Pencil and colours on paper, height 50.5cm

Fred Rich
倫敦，1997
紙本，鉛筆素描，上色，高50.5公分

E.995-2000





43 FOUR SEASONS TAZZA 盤連四季裝飾底座

Jane Short
London, 2008
Silver and enamel, diam 39cm

Jane Short
倫敦·2008年
銀和琺瑯·徑39公分

This tazza, a vessel for drinking or serving several small items of food, is decorated with floral designs from each of the seasons. It was made by Jane Short (b.1954), an enameller specialising in individual pieces of silverware and jewellery. Using traditional techniques, her work is a rich and evocative exploration of colour and imagery.

Jane Short 專業從事銀器和珠寶裝飾的琺瑯工藝師，她採用傳統的上色工藝，繪製出豐富多彩的銀器。

LOAN:MET ANON.1-2008







44 BOWL 碗

Jane Short
London, 1980
Silver and enamel, width 14.4cm

Jane Short
倫敦·1980
銀和琺瑯·闊14.4公分

This bowl features delicate enamel decoration reminiscent of a flowing robe or textile. It was one of the earliest commissions of the Makower Trust, established in 1975 to promote the work of young silversmiths showing exceptional promise.

這個琺瑯碗為成立於1975年的 Makower 基金最早期的訂製品之一。該機構旨力推動及宣傳優秀青年銀匠的作品。

LOAN:MAKOWER.1





Note to the Reader

Foreign terms that have not been widely adopted into English are italicised. The conventional Chinese names of the artists and scholars referenced in the text have been followed where available; where unavailable they have been transcribed into English. Unless otherwise noted in the credit line, all objects are from the collection of the Victoria and Albert Museum, London.

The materials used in the production of silver are varied, and many specialised terms are used by art historians to discuss their manufacture and form. Where possible we have tried to avoid specialist terms and jargon, but a few helpful terms are included below.

Assay: The test used to determine the precious metal content of gold, silver, platinum, and palladium. The mark of the office which carries out the test is stamped on silver with a stamp. Objects tested by the London Assay Office feature a leopard's head mark.

Britannia metal: A silver-coloured alloy developed in the 18th century comprising 90% tin, 8-10% antimony and small amounts of copper.

Britannia standard: Silver than contains 958.4 parts of precious metal per thousand parts of metal. It was the standard for English silver between 1697 and 1720, before the adoption of the sterling standard.

Casting: The method of shaping metal by making a model of an object and pressing this into a heat-resistant material to make a mould. The model is then removed and molten metal poured into the mould to produce the desired object.

Chasing: A decorative technique that involves working into the surface of a metal object with punches of varying sizes.

Engraving: A decorative technique in which metal is removed from the surface of an object using a sharp tool to produce a design.

Gilding: A decorative technique in which gold leaf is applied to a solid surface. Parcel-gilt refers to objects that are partly gilded, especially on the inner or outer surfaces only.

Goldsmith: Someone who makes objects in gold or silver, including jewellery.

Huguenot: A French follower of the Calvinist doctrine. Many Huguenots fled to London from France after Louis XIV (1638–1715) revoked the Edict of Nantes, which proscribed the persecution of Calvinists, in 1689.

Hallmark: A mark indicating that an object has been assayed and determined to reach the indicated standard of fineness.

Livery Company: A regulatory trade association in the City of London.

Marker's mark: A mark identifying the maker of gold or silver objects, required by law in England and a number of other European countries and their colonies.

Raising: Also referred to as hand-raising or hammering, this process involves using a hammer to produce a hollow shape, such as a bowl or vase, from a flat disc of metal.

Sterling standard: Silver containing 925 parts of precious metal per thousand parts of metal.



致讀者

本書中非廣泛應用之英文以斜體識別。文中所引用藝術家和學者之中文名字參考自其他出版，反之則源用其英文名字。

銀器的生產包含多種原料，而藝術歷史學家在研究銀器的製造和形式時引不少專用術語。本圖錄盡量避免使用專業領域的術語，以下為一些較常見術語：

貴金屬成分檢測：用於檢測金、銀、白金、鈀等貴金屬的含量。執行檢測的權威機構會在銀器上蓋印。由倫敦貴金屬成分檢測辦公室頒發有豹首的蓋印。

不列顛合金：於十八世紀開發的合金。不列顛合金成分包含百分之九十錫，百分之八至十銻和少量銅。

大不列顛標準：1697至1720年間英國的銀本位標準。泛指含千分之九百五十八點四以上的白銀。

鑄造：利用耐熱模具鑄造出銀器的生產方法。

敲塑：一種裝飾技術，以不同尺寸的沖頭（或榔頭、鑿）敲打金屬物件表面，以此塑造效果。

雕花：一種裝飾技術。以鋒利的工具在金屬表面上除去某部分來塑造設計效果。

鍍金：一種裝飾技術。於物件表面加上金箔；鍍金指器物部分鍍金，尤其只在內裡或表面。

金匠：專門製造金銀器（包括珠寶）的工匠。

胡格諾教徒：法國的加爾文主義追隨者相對於之前的天主教會，稱為法國新教徒等。許多胡格諾教徒在法國國王路易十四（1638-1715年）於1689年撤銷南特敕令後逃到倫敦。

品質證明：物件已被檢測並確定為達到標準指標的證明。

倫敦同業公會：倫敦的行業監管協會。

製造者商標：製造商標誌以識別金銀器的生產商。為英國及一些歐洲國家和其殖民地的法律要求。

鍛打：用錘子在平坦的金屬片上鍛敲出中空的形狀，形成碗狀或瓶狀。

純銀標準：含銀量達千分之九百二十五的銀。

