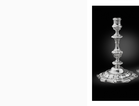
Director's Choice – Timo Koopman
James Shruder

Baron Trollope's Basket
A George II Silver Basket
London, 1744. Maker's mark of James Shruder
Provenance:
Christie's London, November 30, 2006, lot 681
Available at Koopman Rare Art

After the success of the recent Treasure House Fair here in London, and before we take a short break from The Director's Choice for the summer, I wanted to look at the glory of the goldsmith James Shruder. There is so little known about him, given the number of spectacular objects that survive with his touch mark, the mastery of the rococo is at times spellbinding and this sumptuous basket demonstrates his understanding of how design, function and execution should merge perfectly.

The sides of the basket are pierced and engraved with wheat sheafs and fruit and acanthus in full bloom in the full surround. The border with fluid scrolls and applied masks at either end. The centre engraved with the coat of arms of Trollope within a rococo cartouche. The handle chased with acanthus and engraved with the family crest. The basket resting on four paw feet with acanthus mounts.

The arms are those of Trollope, quartering Halcyn, Hawick and Clobery with Middleton in pretence, for Sir Thomas Trollope, 4th Bt. (1801-1784) and his wife Diana, daughter and co-heir of Thomas Middleton of Stansted, Essex whom he married in c. 1721. The coveted Anthony Trollope (1815-1882) was Sir Thomas' great-grandson.

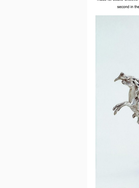


A Set of Four Unusual George II Candlesticks
London, 1741.
Maker's mark of James Shruder
Weight: 1,366.4 g. 70 oz Height: 21.6 cm, 8 1/2 in.
Available at Koopman Rare Art

James Shruder was likely a German protestant who was also part of the Lamerie group, although no record exists of his apprenticeship or freedom. The character of the work, at its best, is some of the finest rococo plate of the day and suggests a German origin and training to match here. His power as a designer is exemplified by his highly original trade-card signed "*J. Shruder Inv.*" and engraved by *J. Warburton*, which he unusually designed himself.

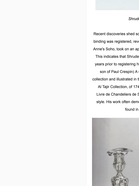
Trade card of James Shruder, goldsmith at the Golden Ewer, Leicester Square, London, the text inscribed within a Rococo framework, showing the shop sign in the upper section
British Museum ©

Little is known about the life of James Shruder; however, the silver dealer and researcher Peter Cameron has been able to add to the scant details of his life through a study of the few documents that survive. It is evident from the silver which bears his mark that his work was of a consistently high quality, ranging from plain pieces made for the 2nd Earl of Warrington cited below, to exuberantly rococo creations like the coffee pot and tea kettle made for Leake Cleavour and his wife, the first in the Victoria and Albert Museum, the second in the Gans Collection, Virginia Museum of Fine Arts.



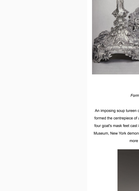
Shruder, James London, 1759 V& A Museum ©

Recent discoveries shed some light on Shruder's early career. In 1733, an apprenticeship binding was registered, revealing that James Shruder, described as a 'Chaiser etc.' of St. Anne's Soho, took on an apprentice named Julian Chaplin for the substantial sum of £420. This indicates that Shruder had been working in the parish of St. Anne's Soho for some years prior to registering his mark in 1737. (Ormonde suggests perhaps an unrecorded son of Paul Crespin) A wonderful set of four George II candlesticks formerly in our collection and illustrated in the glory of the Goldsmith, Magnificent Gold and Silver from the AL Tapi Collection, of 1743, were inspired by the designs of Juste Aurele Meissonier, Livre De Chandeliers de Sculpture en Argent. They illustrate his mastery of the rococo style. His work often demonstrates a sense of mass and a sculptural quality that is not found in the work of other goldsmiths of the period.



James Shruder, 1743
Formerly in the Koopman Rare Art Collection

An imposing soup tureen of 1747 (Christie's London, 23 November 1988, lot 241) which formed the centrepiece of a large commission for Peter Leigh of Lyme Cheshire, rests on four goat's mask feet cast in full relief. This wonderful bowl and cover at the Metropolitan Museum, New York demonstrates his mastery of the cast and applied elements and once more the finished details are superbly chased.



James Shruder, London 1738
Metropolitan Museum, New York ©

Shruder's close association with the renowned silversmith Paul de Lamerie is also documented. In 1751, Shruder was one of the three witnesses to Lamerie's will, and it has been suggested that he collaborated with Lamerie in creating some of the finest pieces produced in Lamerie's workshop, notably the Maynard sideboard dish of 1735, now in the Cahn collection. In addition to his professional achievements, Shruder's personal life is also revealed through historical records. In May 1733, just before registering the apprenticeship, Shruder applied for a marriage license to wed Anne Hubbart, a spinster of St. Anne's Soho, and the two were married on 2 June 1733, at All Hallows Barking by the Tower. Little is known about Anne Hubbart or her family, but it is speculated that she may have been the daughter of Thomas and Lydia Hubbart, baptised at St. James's Piccadilly in 1704. Over the course of their marriage, James and Anne Shruder had six children, all baptised at St. Anne's Soho.

Shruder, James London, 1743 Virginia Museum of Fine Art ©

Shruder registered his first mark as a 'largeworker' with the Goldsmiths' Company on 1 August 1737, listing his address as Wardour Street. He subsequently registered two more marks in June 1739, after moving to Greek Street, where he advertised his business as a trade card as 'Goldsmith at ye Golden Ewer in Greek-street Soho Makes & Sells all works of Plate Wrought & Plain, of ye Newest Fashion at the most Reasonable Rates.' The card, bearing the names *J. Shruder Inv.* and *J. Warburton Sculp.*, showcases Shruder's skill as a designer, Warburton being an engraver working from the 'Kings Arms Grocers, in Mine Street, St. Anns, Soho.'

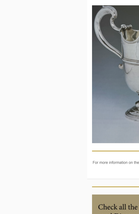
Shruder also faced challenges in his personal and professional life. Historical records indicate that he experienced losses and thefts, such as a stolen silver watch in September 1743, for which he offered a reward for its return, and a lost sapphire ring set with brilliants in March 1745. Additionally, his wife Ann was admitted to Bethlem Hospital in Moorfields in January 1741, just months after giving birth to their sixth child, and was discharged in November 1742.

He faced bankruptcy proceedings in June 1749. The petitioning creditor was George Hindmarsh, who had been supplying Shruder with wafers and salvers. Despite the bankruptcy, Shruder's business did not immediately come to an end, as works bearing his mark were produced as late as 1753, however, by the mid-1750s, Shruder had given up his silversmithing and moved to Great Marlborough Street. In 1752, he is recorded as 'Shruder, James, Modeller and Paper-Machè Manufacturer, Great Marlborough Street, Carnaby Market'.

Shruder's interest in arts and culture was evident through his subscriptions towards the publication of poetry and music. In 1757, he subscribed towards the publication of Poems on Several Occasions by Samuel Boyce, and in 1762, he subscribed towards Twelve English Songs with their Symphonia by Thomas Chilcot. Additionally, Shruder was a Freemason and was appointed as Steward of the United Grand Lodge in 1750. He died in 1765 and was buried in St. Anne's Soho. He left no will, and the administration of his estate was granted to his widow.

Works by Shruder from the Warrington Plate:
A three-piece shaving set, 71 oz. gross, 1744
A circular toilet box, 20 oz. 8 dwt, 1745
A helmet shaped ewer, 50 oz. 16 dwt., 1741
A pair of snuffers and snuffer tray, 17 oz. 5 dwt, 1745
A pair of candlesticks, 38 oz. 16 dwt., 1743
A pair of candlesticks, 17 oz. 5 dwt for one, 1744
A pair of candlesticks, 11oz. 12 dwt for one, 1743
A mug, 11 oz. 12 dwt., 1743
Two mouth beans, 16 oz. approx., 1742
A coffee table or salver, 184 oz. 1 dwt., 1741
A tea table or salver, 253 oz. 8 dwt, 1741, for his daughter

There is no doubt from that Shruder was an established chaser from his surviving work. James Lomax notes that the large inventory of silver bearing Shruder's touch mark in the Warrington 'Particular of my Plate' listed above is in stark contrast to his more recognisable fine cast and chased rococo ornament. This contrast can be seen clearly in the silver ewer illustrated below. Recorded as "7 Ewers for the Rooms" in the Earl of Warrington's inventory.



For more information on the availability and price of any treasures we mention, please visit our website, email or call us.

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All works shown, unless otherwise indicated, are available to view and purchase in our gallery located in 12 Duke Street, London, W1S 4LL.
For all enquiries please do not hesitate to call or email on:
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