

Hart Silversmiths Trust

A registered charity – reference number XT27245

Summary Business Plan September 2012



Project Outline

The Hart Silversmiths Trust was established in 2010 Trust to conserve a valuable collection of drawings that were generously donated by the Hart family in Chipping Campden. It was granted charitable status in March 2011.

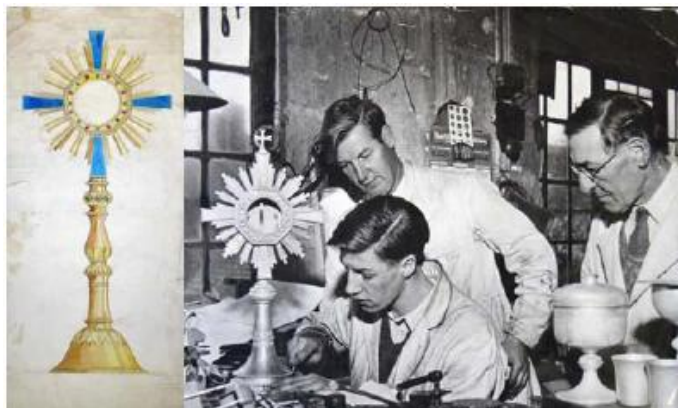
The collection comprises around 3,500 drawings covering a span of over 100 years, and represents an important part of local heritage, as well as a valuable record of silversmithing and the national Heritage Arts and Crafts movement. The vast majority of these drawings and designs were created by George Henry Hart, the first generation of the Hart silversmiths in Chipping Campden. The collection also includes some drawings by Charles Robert Ashbee, who was an English designer, entrepreneur and prime mover of the Arts and Crafts movement.

The drawings need to be catalogued and archived in an acid-free, temperature-controlled environment. Some drawings require cleaning and other conservation work. A key part of the project is to scan each drawing to create a digital record for educational and research purposes. Further stages of the project may include research into the provenance of each drawing, and tracking ownership of the finished pieces.

Our Vision

Our vision for the Hart Silversmiths Trust is to Inspire, Conserve and Educate.

- To **INSPIRE** those who wish to find their creative spirit through the study of the design and the making of silver and gold articles.
- To **CONSERVE** the original drawings and designs, which are part of the Arts and Crafts Movement, and provide the provenance for pieces made by the Harts Workshop
- To **EDUCATE** by providing historical context and access to the drawings produced, and the silversmithing expertise gained, over the last century.



The Team

Board of Trustees

- Andrew Thornton, Chief Executive, Internos Real Investors – Chairman of the Trustees
- David Hart, Senior Silversmith at the Harts Workshop - Benefactor
- Christian Kwek, Banking professional – Secretary of the Trustees
- William Hart, Silversmith at the Harts Workshop – Trust Treasurer
- Julian Hart, Silversmith at the Harts Workshop
- Derek Elliott, Silversmith at the Harts Workshop

Corporate Advisers - G4S Integrated Services

- Chris Wilkins, Director of Communications
- Dave Barnes, IT Manager
- Sophie Kington, Communications Coordinator
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Heritage and Charity Advisers

- Trish Hart – Conservation and scanning
- Celia Jones – Co-ordination of volunteers
- Mary Greensted – freelance museum curator and representative of the Guild of Handicraft Trust

Project Elements – first phase

Significant planning has already been undertaken and processes designed to allow the project to be undertaken safely and efficiently. Six major elements for the first phase of the project have been identified.

1. Classification and sorting of drawings

- Identifying which drawings can be scanned immediately and which require conservation work (either from volunteers or professional conservators).

2. Cleaning and conservation

- Damaged or delicate drawings will be worked on by volunteers (low value drawings with small amounts of simple to repair damage) or professional conservators (high value drawings or those in need of more extensive conservation).
- Gloucestershire Archives will train volunteers in basic cleaning and conservation techniques.

3. Scanning

- Each drawing will be scanned. Scans will be full size. Once scanned, drawings will be stored in acid-free paper and boxes ready for archiving.

4. Cataloguing

- Drawing details will be captured in a database (Adlib), together with the electronic scanned files.
- Using the scanned files for data capture prevents damage to the drawings.

5. Archiving

- The original drawings will be archived for future generations at Gloucester Archives.

6. Communication

- Informing the local community, interest groups, academia and educational establishments know about the project and the valuable heritage we are protecting.
- Making the drawings available to a wider audience for research and educational purposes. Initially the data will be stored and made available at the Harts Workshop, Chipping Campden, but on completion and when funds allow, access will be provided via the internet.
- Loan of drawings to suitable organisations for exhibitions.

Project Costs – phase one

Existing Support

We have already received significant support from The Heritage lottery who have awarded us a grant for 63% of the cost of the project along with support from local businesses, volunteers and other organizations. In total around 600 hours of volunteer time has already been given or pledged to the project. In particular:

- G4S Integrated Services has provided considerable assistance with project management and business support. It has tested the scanning concept, helped establish processes and will assist with scanning items smaller than A3, temporary storage, grant applications and project control.
- Marketing support has been provided by JFD graphic design, Carmargue Public Relations and In2Print.



Anticipated Costs

The financial costs for the project, excluding volunteer time and contributions in kind, are estimated to be around £47,348. over the duration of the project which is expected to take 3 years.

Estimated costs are set out below.

IT Equipment	£6900
Archive equipment , materials and associated costs	£6408
Specialist conservation work	£5520
Professional training for volunteers and associated costs	£5360
Educational Activities	£2640
Publicity Including possible Exhibitions	£7500
Professional fees	£5040
Insurance	£6480
Contingency	£1500
Total estimated project costs	£47,348

Your support

Through the considerable support from local businesses and volunteers received so far, we have made initial progress with a number of the basic activities on the drawings that we need to undertake, e.g. reviewing the drawings to assess which are ready for scanning, which need basic cleaning and which need professional interventions; researching, and seeking advice about, the appropriate archiving software that we should use.

The Trust is solely funded by charitable support and any donation of funds or time would be gratefully received.

The trustees will be happy to discuss how a donation could be put to a specific use to reflect the particular interests of the donor.

Educational aspirations

We are keen to engage with educational establishments through the various stages of this project including paper conservation, design and silver work, as well as the history of the arts and crafts movement.



*Silver ceremonial
mace made by
William Hart
for the Institute of
Education in 2002*

Discussions are already taking place with appropriate Universities, e.g. Leicestershire. The Trustees would be pleased to hear from other organisations who would like to be involved in the project.

Contact Details

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Appendix 1 – History of the Hart Silversmiths

Introduction

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

1902 – 1926 – The First Generation

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

Charles R Ashbee was one of the leading lights of the Arts & Crafts Movement alongside William Morris. The purpose of the Guild was to keep alive, and teach, traditional craft making skills in the face of their erosion by the industrialisation of manufacturing. In 1902, Ashbee moved the Guild and its activities to the small Gloucestershire town of Chipping Campden where they set up their workshops in and around the Old Silk Mill in Sheep Street in the middle of the town. The Guildsmen and their families numbered over 150 people and one of the Guildsmen was the young silversmith George Henry Hart. The Guild of Handicraft Ltd went into voluntary liquidation in 1908. George Hart then took on the running of the silversmiths workshop.

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

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

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

During the years 1924-26, the Workshop made two important pieces, the Processional Cross for Gloucester Cathedral and the Royal Ascot Hunt Cup. The former was designed and made by George and the latter was made by George, Reynell and Harry from George's design. These two pieces were fundamental in raising the Workshop's profile and gave George an international reputation. It was from this point that Workshop began to flourish.

1928-39 – The Second Generation

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

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

1956-1981 – The Third Generation

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

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

1992 – to the present day, 2011 – The Fourth Generation

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

In 1990, with the death of his father, David took on the full mantle of running the Workshop.

The first of the fourth generation of Harts to join the Workshop was Alistair Hart, David's nephew. Alistair started in 1986 but in 1989 decided his future lay elsewhere; he now makes precision parts of aircraft and satellites. The next Hart to embrace silversmithing was William, David's son. William had read Computer Sciences at university but, ultimately, could not deny the pull of working with silver; he started work in 1990. Julian, Alistair's younger brother, originally studied motor-vehicle engineering. Like his cousin, William, he, too, felt the pulling of working with silver and joined the Workshop in 1994.

Throughout the 100+ years of the Workshop, all the silversmiths have made items of jewellery. But now there is a full-time jeweller working alongside David and the fourth generation. Caroline Richardson, a farmer's daughter from Long Compton and Julian's partner, has been making jewellery at the Workshop since 2004.

Traditional silversmithing in the 21st century

Whilst all organisations have to change due to modern-day pressures – and the Workshop is no exception – what has not changed is the manner in which the pieces are made and the approach the silversmiths take. Their work is based on drawings and designs done, in the main, by George Henry Hart and made with traditional tools, in the traditional way, but with a 21st century stamp. Whilst the Workshop continues to make ecclesiastical pieces, most of the work now is domestic and civic. By far the majority of these pieces are made from silver, and many are based upon the tradition drawings being conserved by the Trust.

Teaching and education

Teaching has been a strong theme throughout the history of the Workshop. George Henry Hart taught metalwork in the early days of the Guild of Handicraft moving to Campden. Post World War Two, Henry and Harry Warmington continued this tradition through the 1950s, 60s and 70s, teaching jewellery and metalwork, respectively. Through Gloucestershire County Council's Adult Education Programme, classes were held in Campden, Bishop's Cleeve and at Cheltenham College of Art. David then followed his grandfather's footsteps and taught alongside his father in the 1980s and 90s. By the turn of the century, the County Council programmes had ceased in Campden. However, since 2003, Julian and Derek have joined David in continuing the teaching tradition and they hold regular classes at the Workshop.

Examples of drawings that have been scanned

