

# H. BLAIRMAN & SONS LTD

ESTABLISHED 1884



CLOCK

*Designed and painted by Lewis F. Day  
English, circa 1877*

## Furniture and Works of Art

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*STOVE TILE*

*Designed by A.W.N. Pugin and manufactured by Minton  
English, circa 1850*

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Dimensions are in inches (and centimetres), height × width × depth.

**Exhibiting**

**The Grosvenor House Art & Antiques Fair, London  
15–22 June 2006, Stand 64.**

**The International Fine Art and Antique Dealers Show, New York  
20–26 October 2006, Booth B16.**

**TEFAF, Maastricht  
9–18 March 2007, Stand 183**

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ISBN 0–9542530–4–3

Now and again in the history of art, works appear that over time come to be recognised as iconic. Within the field of furniture history, the Godwin sideboard (below) and the Mackintosh 'Argyle' chair (no. 17), both the creations of architect-designers, undoubtedly fall into this category. Artists and craftsmen also contributed some of the nineteenth-century's finest achievements. Such highlights are reflected, respectively, in two objects that passed through our hands last year: the wall clock designed and painted by Lewis F. Day (see page 1) and the richly damascened table clock created by Placido Zuloaga (see final page).

The opportunity to offer the Bullock cabinet (no. 1) is the culmination of a story that began nearly twenty years ago. A review of the Bullock exhibitions in the *Financial Times* (12 March 1988) illustrated a similar cabinet, supplied to the Duke of Abercorn. The article elicited a response from a telephone caller who claimed to 'have one just like it'. Suspending scepticism, my father and I duly went to have a look. The rest, as they say, is history.

Martin P. Levy



*Sideboard designed by E.W. Godwin, circa 1870*

## CABINET

The design and manufacture attributed to George Bullock  
(1782/83–1818)

Rosewood and ebony, with brass inlay and gilt-lacquered bronze mounts; the porphyry top of later date

36¼ in (93 cm) × 43 in (110 cm) × 26½ in (67 cm)

English (London), *circa* 1815

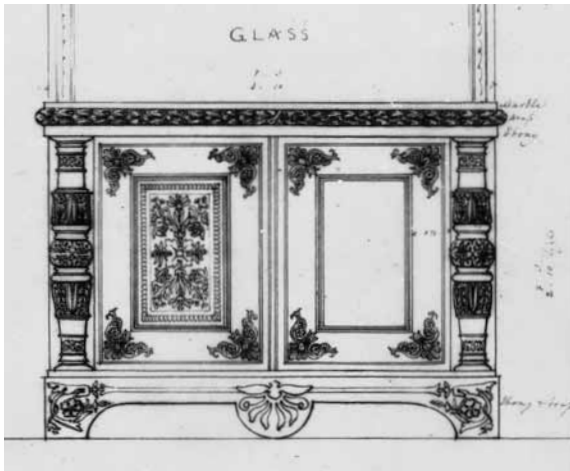
## PROVENANCE:

[ ... ]; English private collection, since 1960s.

## LITERATURE:

Martin Levy, 'George Bullock's Partnership with Charles Fraser 1813–1818, and the Stock-in-Trade Sale, 1819', *Furniture History XXV* (1989), Fig. 6.

Cabinets distinguished by their free-standing metal-mounted 'Persic pillars' represent Bullock's *œuvre* at its most majestic. The present example should be compared to the well-known pair of cabinets supplied to the Duke of Atholl, first published by Anthony Coleridge in 'The Work of George Bullock, Cabinet-maker, in Scotland: 1', *The Connoisseur*, April 1965, Figs 4 and 5. A third grand cabinet, also supplied to the Duke of Atholl, is in the Fitzwilliam Museum, Cambridge (see Clive Wainwright, *et al.*, *George Bullock: Cabinet-Maker*, exn cat., London, 1988, under no. 9, Fig. 25). A further pair of related cabinets, supplied to the Duke of Abercorn, is included in *George Bullock: Cabinet-Maker*, no. 23.



*City Museum and Art Gallery, Birmingham*

The design for a cabinet of the same general form is preserved in the *Wilkinson Tracings* (City Museum and Art Gallery, Birmingham), p. 86 – see left.

The present cabinet is identical to one formerly in the collection of the late Queen Mary (sold Christie's, 1 October 1959, lot 45) and later in the collection of the late Helena Hayward (sold Sotheby's, London, 4 July 1997, lot 107). The Hayward cabinet retains its original porphyry slab, on which the present top has been based.



## A R M C H A I R

The manufacture attributed to Jeanselme Frères  
(firm active 1824–*circa* 1930)

Oak, with leather upholstery  
51 in (129.5 cm) × 25 $\frac{3}{4}$  in (65.4 cm) × 23 in (58.4 cm)  
French (Paris), *circa* 1840

## MARKED:

'Greek Hall' (on paper label on inside back seat rail).

The present chair, which retains its original webbing and perhaps its original leather upholstery, is of nearly identical form to a walnut version in the collection of the Metropolitan Museum of Art, New York (see *The Metropolitan Museum of Art Bulletin*, Fall 1996, p. 41). The Metropolitan's chair is stamped 'JEANSELME', a mark used between 1840 and 1853.

Jeanselme Frères was established by Joseph-Pierre-François (d. 1860) and his brother Jean-Arnoux (active 1824–40). After the acquisition of the Jacob Desmaller workshop in 1847, Jeanselme Frères, originally a *menuisier*, offered a far wider range as an *ébéniste*. Much of the earlier production of the firm is in the conventional Charles X style (see Denise Ledoux-Lebard, *Le Mobilier Français du XIX<sup>e</sup> Siècle*, Paris, 1984, 1989, pp. 374–84). Over its long career, however, the firm also produced furniture in a wide variety of historicist styles. Before 1841, Joseph-Pierre-François Jeanselme supplied a suite of seventeenth-century inspired furniture for the château d'Eu (see *Un âge d'or des arts décoratifs 1814–1848*, exn cat., Paris, 1991, no. 124). Another pair of seventeenth-century style chairs was supplied to the château de Pau in 1841 (see *Un âge d'or*, no. 129).

The use of tracery on the Jeanselme chair can be compared to that on a pair of chairs dating from *circa* 1835 from manoir Beauchesne, designed by Théodore Charpentier (1797–1867) – see *Un âge d'or*, no. 127.

While the Gothic revival was a dominant movement in nineteenth-century Britain, *néo-gothique* was far less prevalent in France, despite the advocacy of the influential Eugène Viollet-le-Duc (1814–79).



## FLAGON

Designed by William Butterfield  
(1814–1900)

Manufactured by John Keith & Son  
(firm active *circa* 1824–*circa* 1929)

Silver-gilt, with ruby glass  
12 $\frac{5}{8}$  in (31.9 cm) – high  
English (London), 1850/51

## MARKED:

Maker's mark for John James Keith (under base and on side of lid). Inscribed 'kyrie eleison christe eleison' (around the body), and '+ In usum capellam caelus fidelum Anglicano Maderensis fidem Episcopo intermeratam servantis. per Offertorium A.D. 1851–2. Deo oblatum. Rir. Tho. Lowe Presbytero. Tho. N. Edwards / et Jac. Bean Ecclesiae custodibus.' (around rims under base).

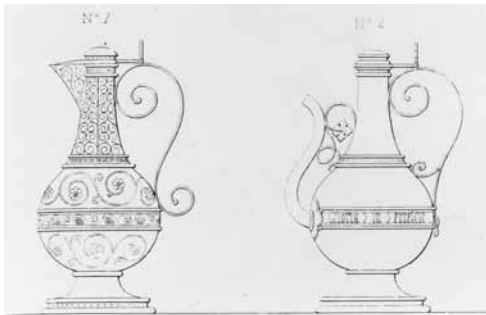
## PROVENANCE:

Presumably Holy Trinity Church, Funchal, Madeira (established 1822).

The design of this engraved flagon combines elements from two smaller, pear-shaped cruets published by William Butterfield in *Instrumenta Ecclesiastica*, London, second series, 1856, Pl. LVI, Nos. 1 and 2 – see below.

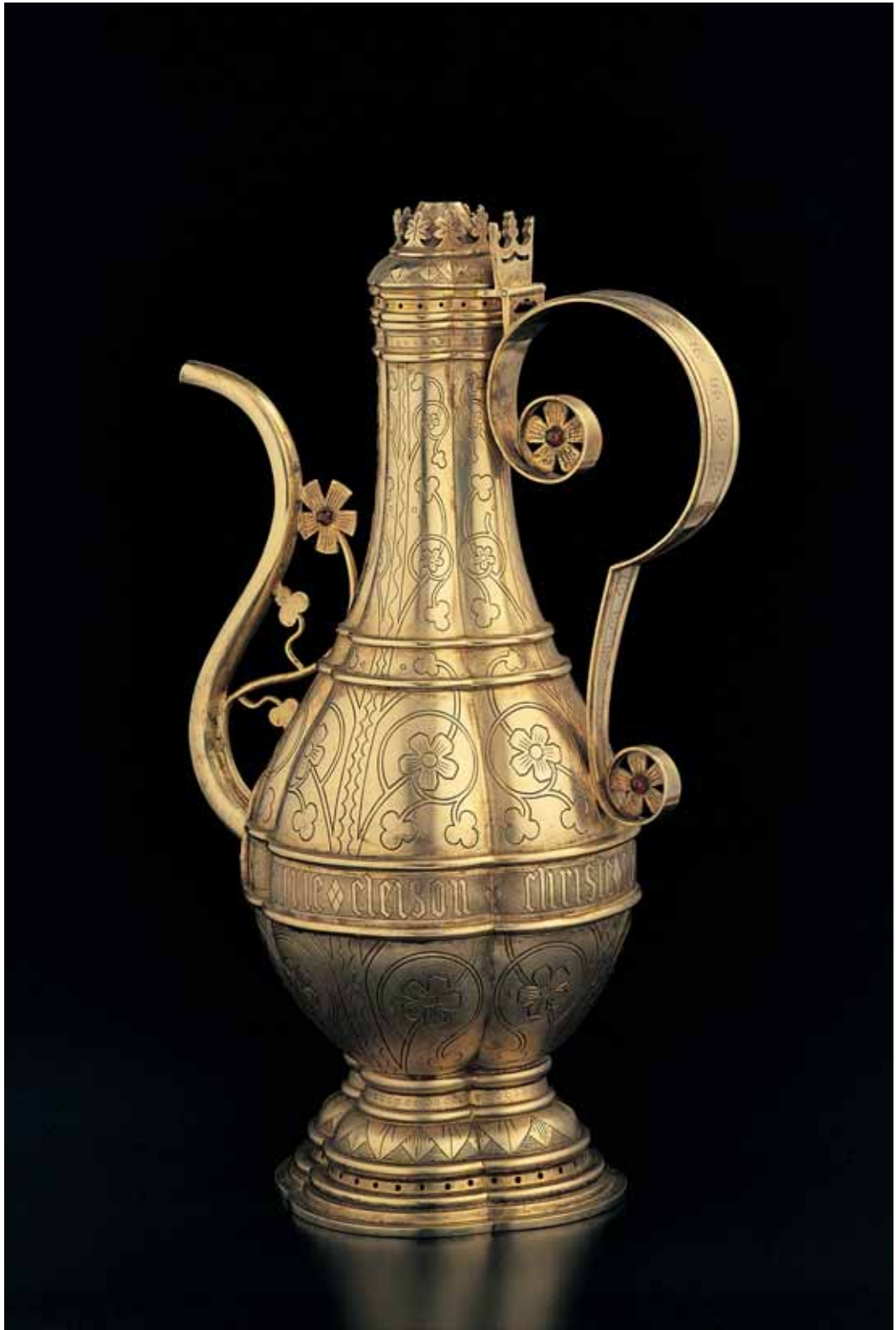
From 1843–56, when he handed over responsibility to George Edmund Street (1824–81), Butterfield supervised the design of church plate, manufactured by Keith, for the Cambridge Camden Society. Several Butterfield-designed flagons of related type, all manufactured by Keith, are recorded; some with a simple lip and others with the elongated spout featured on the present example. A comparable, but smaller, silver-gilt version with spout, dated 1844, in the collection of the Saint Louis Art Museum (see Mary Ann Steiner, ed., *The Saint Louis Art Museum: Handbook of the Collections*, Saint Louis, 1991, p. 115). A variant with tapering cylindrical body is in the collection of the Fitzwilliam Museum, Cambridge (see Tyrone Landau, *William Butterfield 1814–1900: Pioneer of High Victorian Gothic Revival Architecture*, exn cat., London, 1982, ex-cat.).

Notable flagons with pear-shaped bodies and triangular lips include one dated 1844 supplied for Christ Church, Albany Street, London (see *Victorian Church Art*, exn cat., London, 1971, C. 2) and another dated



1857 from Balliol College, Oxford (*Victorian Church Art*, C. 18); this flagon has a crown similar to the one surmounting the present example. For an 1852 silver pear-shaped flagon (without a lip), now in the collection of the City Museum and Art Gallery, Birmingham, see H. Blairman & Sons Ltd, *Furniture and Works of Art*, 2000, no. 6.





## C A B I N E T

**Designed by Owen Jones**  
(1809–74)

**Manufactured by Jackson & Graham**  
(*circa* 1840–85)

Ebony and ivory, with glass door; the yellow silk lining of later date  
104 in (264.2 cm) × 28 $\frac{3}{4}$  in (73.1 cm) × 10 in (25.4 cm)  
English (London), *circa* 1863

## PROVENANCE:

Alfred Morrison, Fonthill House, Wiltshire; [...].

Carol Flores, in her dissertation *Owen Jones, Architect* (Georgia Institute of Technology, 1996), dates the interiors of Fonthill House, Wiltshire to 1863.

The present cabinet is part of a room created specifically for Morrison's extensive collection of Chinese porcelain and enamels, which included many of the finest objects from the Summer Palace at Peking (see Christie's, *Chinese Porcelains and Enamels from The Alfred Morrison Collection, Fonthill House*, 9 November 2004). The obituary of Owen Jones in *The Builder* (9 May 1874, pp. 383–85) describes the room as built, decorated and fitted up by Jackson & Graham 'from Mr Jones's designs, in the Cinque-cento style, of which it forms an exquisite example. The chimney-piece and fittings are entirely of ebony, inlaid with ivory, and the ceilings of wood, panelled and inlaid, the mouldings being black and gold'.

Several other elements of the ebony and ivory room have re-emerged. A slightly deeper tall cabinet with mirror back and glass sides (*Architect-Designers Pugin to Mackintosh*, London, 1981, pp. 12–13); the fireplace and overmantel (Sotheby's, London, 17 February 1984, lot 95, the property of Dorset County Council, having been removed from Barton Hill House), and a large curved bookcase which was first exhibited by the Fine Art Society (*Spring '84*, no. 40). Two door panels were sold at Sotheby's, London, 19 April 1985, lot 124 (private collection, London). Lots 125–129 were further architectural elements.

The yellow silk replicates the remains of the original lining, which has been retained. The cabinet, as is invariably the case with Jackson & Graham furniture, has numbered Chubb locks.



## WRITING TABLE

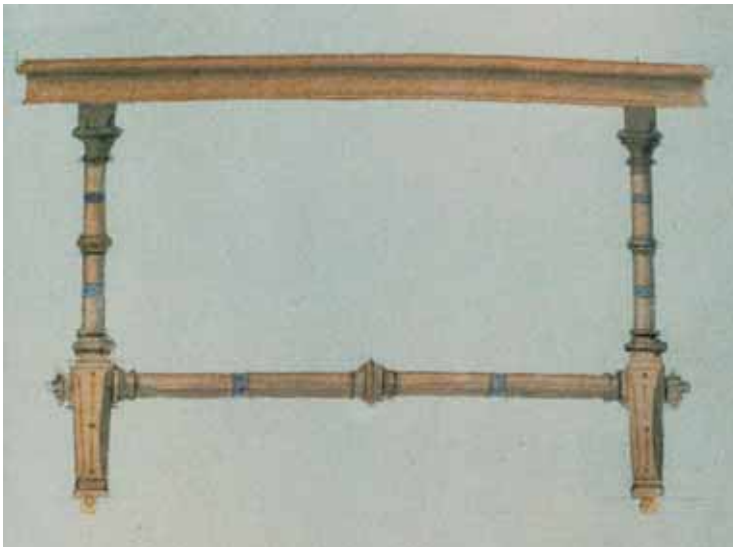
The design attributed to John Pollard Seddon  
(1827–1906)

Walnut, inlaid with satinwood, holly and hawthorn; brass castors, and original leather top  
28¾ in (73 cm) × 53½ in (135.8 cm) × 25 in (63.5 cm)  
English (probably London), *circa* 1865

The attribution of the present table is based on its close resemblance to a drawing by Seddon in the Victoria and Albert Museum (D.1885–96) inscribed 'Design for table' – see detail below.

Many of the distinguishing features in the Seddon design, such as the ring turned embellishments to the legs and the dot and line inlay, are also to be found in furniture designed by Charles Bevan (active *circa* 1860–*circa* 1882). The latter designer is thought, however, to have pirated Seddon designs to which he was exposed while working for the London cabinet-maker Johnstone & Jeanes (see H. Blairman & Sons Ltd, *Gothic-Revival Furniture by Charles Bevan*, n.d. [2003]).

Two identically designed tables have been noted. An example in walnut is in an American private collection, and one in satinwood is in an English private collection.



*Victoria and Albert Museum, London*



## DINING TABLE

**The design attributed to Charles Bevan**  
(active *circa* 1860–*circa* 1882)

**Manufactured by Marsh & Jones**  
(partnership *fl.* 1864–72)

Oak, with ebony and satinwood  
29 in (73.7 cm) × 58 in (147.3 cm) × 126½ in (321.3 cm) – fully extended  
English (Leeds), *circa* 1865

## MARKED:

'MARSH AND JONES / (late KENDELL & CO) / No 15443 [in ink] / Workman's Name Burks [in ink]' – printed paper label under top.

The attribution of the design to Bevan, which is justified on stylistic grounds, is further strengthened by his well-known association with Marsh & Jones (see Christopher Gilbert, *Furniture at Temple Newsam and Lotherton Hall*, II, Leeds, 1978, no. 521 a–p).

The only recorded, documented Bevan-designed dining table is the one supplied to Titus Salt in 1865 for Baildon Lodge, Baildon, Yorkshire. Described as 'A X set of Telescope Dining Tables of Wainscot Oak, the tops inlaid with Brown Oak and purple wood, moulded and lined up on thurmed and canted legs. Polished. £46.0.0' (see Lindsay Boynton, 'High Victorian Furniture: The Example of Marsh and Jones of Leeds', *Furniture History III* (1967), p. 77); its present location is unknown.

Gothic-revival or 'Mediaeval' dining tables do not appear to have survived (nor perhaps to have been manufactured) in large quantities. For a contemporary example by Gillow, see H. Blairman & Sons Ltd, *Furniture and Works of Art*, 2000, no. 9.



## PAIR OF ARMCHAIRS

Oak

35½ in (90.2 cm) × 22¾ in (57.8 cm) × 30½ in (77.5 cm)

English, *circa* 1865

The so-called Glastonbury chair has long enjoyed iconic status among antiquarians; one of the first collectors to draw attention to the design was Horace Walpole, who acquired an example in 1759 (see Clive Wainwright, *The Romantic Interior*, New Haven and London, 1989, p. 97, fig. 77). An early exemplar, dated *circa* 1600, and now in the collection of the Victoria and Albert Museum, London, is illustrated in Percy Macquoid and Ralph Edwards, *The Dictionary of English Furniture*, London, revised edn, 1954, I, p. 229 Fig. 14.

One of the best-known and most influential images of a Glastonbury chair, seemingly identical to the one belonging to Walpole, appears in Henry Shaw, *Specimens of Ancient Furniture*, London, 1836, Pl. IX – see below. The plate is captioned ‘THE ABBOT’S CHAIR, GLASTONBURY, Date the time of Henry 8th’, and the text notes: ‘This chair of simple contrivance is of oak, with carving on it, that marks the early part of the reign of Henry the Eighth.’ The Glastonbury chair became ubiquitous in nineteenth-century religious buildings. For example, A.W.N. Pugin (1812–52) used them in the Bishop’s



House, Birmingham (see Paul Atterbury and Clive Wainwright, eds, *Pugin: A Gothic Passion*, exn cat., New Haven and London, 1994, Fig. 236). Later, G.E. Street (1824–81) alluded to the form on a set of armchairs designed for the Synod Hall of Christ Church Cathedral, Dublin (see H. Blairman & Sons Ltd, *Furniture and Works of Art*, 2004, no. 19).

It is not known who was responsible for the present chairs. It should be noted, however, that a great deal of attention has been paid to harmonising the decorative elements of the design. The motifs in each back panel echo the terminations to the tops of the back supports and to the fronts of the legs.





## TABLE

**Manufactured by Lövinson & Yacoby**

Oak, with walnut and sycamore parquetry  
 26 in (66 cm) × 23 in (58.4 cm) × 23 in (58.4 cm)  
 Anglo-German, *circa* 1867

## LITERATURE:

*The Illustrated Catalogue of the Universal Exhibition Published with the Art Journal*, London and New York, 1868, p. 260 – see below.

Lövinson and Yacoby had workshops in Berlin, and outlets in London and St Petersburg, as well as Berlin. The firm would have reached an international audience not only through the multiple locations of its retail outlets, but also through its participation in major World Fairs such as the London International Exhibition, 1862 and the Paris *Exposition Universelle*, 1867.

Several versions of the present table are known, with a variety of parquetry tops.



Other recorded furniture by the firm includes a pair of side chairs, identical to one illustrated in the *Art Journal*, *op. cit.*, p. 52, top left, in the collection of the National Portrait Gallery, and on show at their outpost Bodelwyddan, North Wales. A third chair, one from a pair, has recently been acquired by the Victoria and Albert Museum, London. A tea-poy (*Art Journal*, *op. cit.*, p. 260, top left) was offered at Gorrings's, 9–11 September 2003, lot 1326; a chair (*Art Journal*, *op. cit.*, p. 90, bottom left) was offered at Greenslade Hunt on 30 January 1997, lot 1232, and a desk, like one exhibited at the London International Exhibition, 1862, was sold at Woolley & Wallis, 3 October 2000, lot 130.



## CHAIR

Designed by Edward Welby Pugin  
(1834–75)

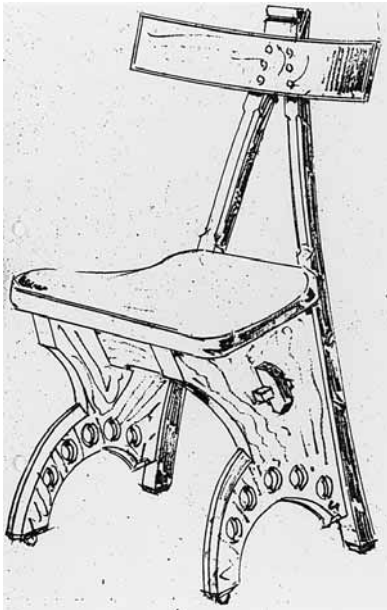
Oak, with ebony inlay

32½ in (82.6 cm) × 22 in (55.9 cm) × 17¾ in (45.3 cm)

English, *circa* 1870

The undated design for this model, inscribed ‘front elevation of chair quarter real size Designed by E. Welby Pugin’, is preserved in the Public Record Office, Kew (BT/43/58, no. 245877) – see below.

This chair belongs to a group of furniture designed by E.W. Pugin for the Granville Hotel, Ramsgate, the failure of which in 1873 led to him filing for bankruptcy. By 1876, some of Pugin’s designs were available through the ambitious church furnishers Cox & Sons (see James Bettley, ‘An earnest desire to promote a right taste in ecclesiastical design; Cox & Sons and the rise and fall of the church furnishing companies’, *The Decorative Arts Society Journal*, 26, 2002, p. 14). By 1880, E.W. Pugin’s furniture was also being manufactured by the London cabinet maker C & R Light. Variants of the present design are recorded; they invariably have four rather than five holes on each side, and small brass feet at the front. These may have been manufactured by either Cox & Sons or C & R Light.



*Public Record Office, Kew*

Several chairs, identical to the present example, survive in private collections. Another was formerly in the collection of the painter P.H. Calderon – see *Truth Beauty and Design: Victorian, Edwardian and Later Decorative Art*, exn cat., London, 1986, p. 32. Three close variants (with brass feet) are illustrated in Jeremy Cooper, *Victorian and Edwardian Furniture and Interiors*, London, 1987, fig. 117. The chair in the collection of the Metropolitan Museum of Art, New York (1993.134), has brass feet and four pierced holes to the sides.



## WARDROBE

**Manufactured by Gillow**  
(*circa* 1730–1897)

Oak, parcel-gilt, mahogany, ebony, satinwood and purpleheart; brass  
83 in (210.9 cm) × 48 in (122 cm) × 22¼ in (56.5 cm)  
English, *circa* 1875

## MARKED:

'J. Solomon' (stamped on the top of each door); '[Wyvern] 63647' (metal label on inside of right facing door); 'GILLOW & C<sup>o</sup> / CABINET MANUFACTURERS / 175 OXFORD S<sup>t</sup> / LONDON / LIVERPOOL & /LANCASTER' (metal label lower down on inside of right facing door); 'GILLOW & C<sup>o</sup>' (stamped on edge of top drawer).

## PROVENANCE:

Midland Railway Company; [ ... ].

Although it is tempting to suggest that the present wardrobe was supplied for Sir George Gilbert Scott's Midland Grand Hotel, London, in the absence of further evidence it can only be concluded that Gillow supplied it for one of the several hotels the firm furnished for the Midland Railway Company. Designed in the Talbert-inspired house style that characterises much of Gillow's modern Gothic production during the 1870s, the wardrobe appears consistent with furniture supplied during the mid 1870s for the London commission (see Laura Microulis, 'Gillow and the Furnishing of the Midland Grand', *The Magazine Antiques*, June 2004, pp. 108–117).

Further investigation may show that the unidentified mark 'J. Solomon' is that of the cabinet-maker working for Gillow. It is possible that the unusually bold Gillow label, at eye level inside the door, was a deliberate advertisement aimed by the firm at travellers using the hotel.

In addition to the Midland Grand furniture identified by Microulis (*op. cit.*), a small octagonal table, bearing the 'Wyvern' inventory mark, has subsequently been noted in an English private collection.



PAIR OF VASES  
 Manufactured by Théodore Deck  
 (1823–91)

Faïence  
 14 $\frac{3}{4}$  in (37.4 cm) – high  
 French (Paris), *circa* 1878

MARKED:

‘TH [conjoined] DECK’, incised in red under base.

Under the influence of Emile Reiber (1826–93), Théodore Deck manufactured a wide variety of vases and other vessels in imitation of Chinese and Japanese forms, or with embellishments inspired by oriental decoration (see Bernard Bumpus, ‘Emile Reiber and the Deck Connection’, *The Decorative Arts Society Journal* 27 (2003), pp. 38–51). The form of the present vase, with its lion mask ‘handles’ appears to derive from the *bu* form; a less flared vase originating during the Han Dynasty (206 BC–220 AD).



A closely related vase was exhibited at the Paris *Exposition Universelle*, 1878 (see *Les Merveilles de l'Exposition de 1878*, Paris, 1878, p. 548 – see left).

A pair of *bu* form vases, decorated on a cream ground with enamelled flowers and birds in similar taste to the present pair, was sold at Camard, 22 October 2002, lot 12. A vase, the decoration tentatively associated with Eléonore Escallier, is illustrated in Bernard Bumpus, intro., *Théodore Deck: Céramiste*, exn cat., London, 2000, no. 58. Both the vase and a similarly decorated pair of cache-pots, no. 59, are painted on a cream ground.





## V A S E

**Manufactured Barkentin & Krall**  
(partnership *fl.* 1883–1932/35)

Porcelain and silver

17 $\frac{3}{4}$  in (45.8 cm) – high

English (London), 1883/84; the porcelain Chinese, nineteenth-century

## MARKED:

Maker's mark for Carl Krall and date mark for 1883/84, on each silver element; 'KRALL' (on foot rim), and 'Considerate lilia agri quomodo crescunt non laborant neque nent' (on central band).

The inscription quotes Luke Ch. XII, v. xxvii. The passage continues '... dico autem vobis quoniam nec Salomon quod nec Salomon in omni gloria sua coopertus est coopertum est sicut unum ex istis et sicut unum ex istis sicut unum ex istis alleluia.'

Jes Barkentin, and then Barkentin & Krall, manufactured church plate for several of the leading nineteenth-century architect/designers, including William Burges (1827–81), Sir George Gilbert Scott (1811–78), George Frederick Bodley (1827–1907) and John Dando Sedding (1838–91) – see *Victorian Church Art*, exn cat., London, 1971, D 5, F 8, L 2 and M 1.

The vase dates from the year that Barkentin was joined by Carl Krall. It is recorded that Barkentin & Krall kept a photographic record of their productions, with designers' names noted where appropriate. These albums have not been traced (see *Victorian Church Art*, *op. cit.*, under M 1), so any clue as to the designer responsible for the vase appears to have been lost.



## C A B I N E T

**The design attributed to Elena Polenova  
(1850–98)****The manufacture attributed to the Abramtsevo Workshop  
(circa 1876–99)**

Oak, with iron hinges

65 in (165.1 cm) × 36¼ in (92.1 cm) × 18 in (45.7 cm)

Russian (Moscow), *circa* 1890

The present cabinet is an example of Russia's manifestation of the Arts and Crafts movement; a return to pre-Petrine values in architecture and design.

In 1870 the Abramtsevo Estate, 40 miles north-east of Moscow, was acquired by the wealthy and idealistic industrialist Savva Mamontov. Until his bankruptcy in 1899, he ran on his estate a colony for artists, while his wife Elizaveta was responsible for the revival of *kustar* crafts industries; the commercial production of cottage handicrafts.

In 1876 Elizaveta Mamontov set up workshops for joinery and carpentry. These were managed from 1884 by Elena Polenova who supplied designs for furniture and other wooden objects. Furniture from the workshop is distinguished by its 'intricate, low-relief geometric carving' and solid 'honest' forms (see Rosalind P. Blakesley, 'Russia' in Karen Livingstone and Linda Parry, eds, *International Arts and Crafts*, exn cat., London, 2005, pp. 256–65, p. 258). The workshop's production was retailed through outlets in Moscow, and reached a wider audience through the Paris *Exposition Universelle*, 1900 (see Netta Peacock, 'The New Movement in Russian Decorative Art', *The Studio*, XXII (1901), pp. 268–76).

A related cabinet, with similarly restrained low-relief carving and characteristic sliding doors, was with Alb Antiquités (2005). The best known creations of the workshop appear to be the wall cabinets, made in various sizes, designed by Polenova. An example displayed in 1900 in Paris is illustrated in *The Studio*, *op. cit.*, p. 269, and surviving versions belong to the Los Angeles Museum of Art, and the Victoria and Albert Museum, London (Blakesley, *op. cit.*, p. 261, 21.7). Another example, in stained pine, is in the collection of the Museum of Natural History, Moscow (see *L'Art russe dans la seconde moitié du XIX<sup>e</sup> siècle: en quête d'identité*, exn cat., Paris, 2005, cat. 365).



## FOUR DINING CHAIRS

Designed by **Bhai Ram Singh**  
(born 1857)

and **John Lockwood Kipling**  
(1837–1911)

Walnut, with leather upholstery (original on the backs); brass nails and feet  
42 $\frac{3}{4}$  in (108.5 cm) × 20 $\frac{3}{8}$  in (52 cm) × 18 $\frac{7}{8}$  in (48.5 cm)  
English, *circa* 1890–92

## PROVENANCE:

Queen Victoria, Osborne House; sold 1916; [...].

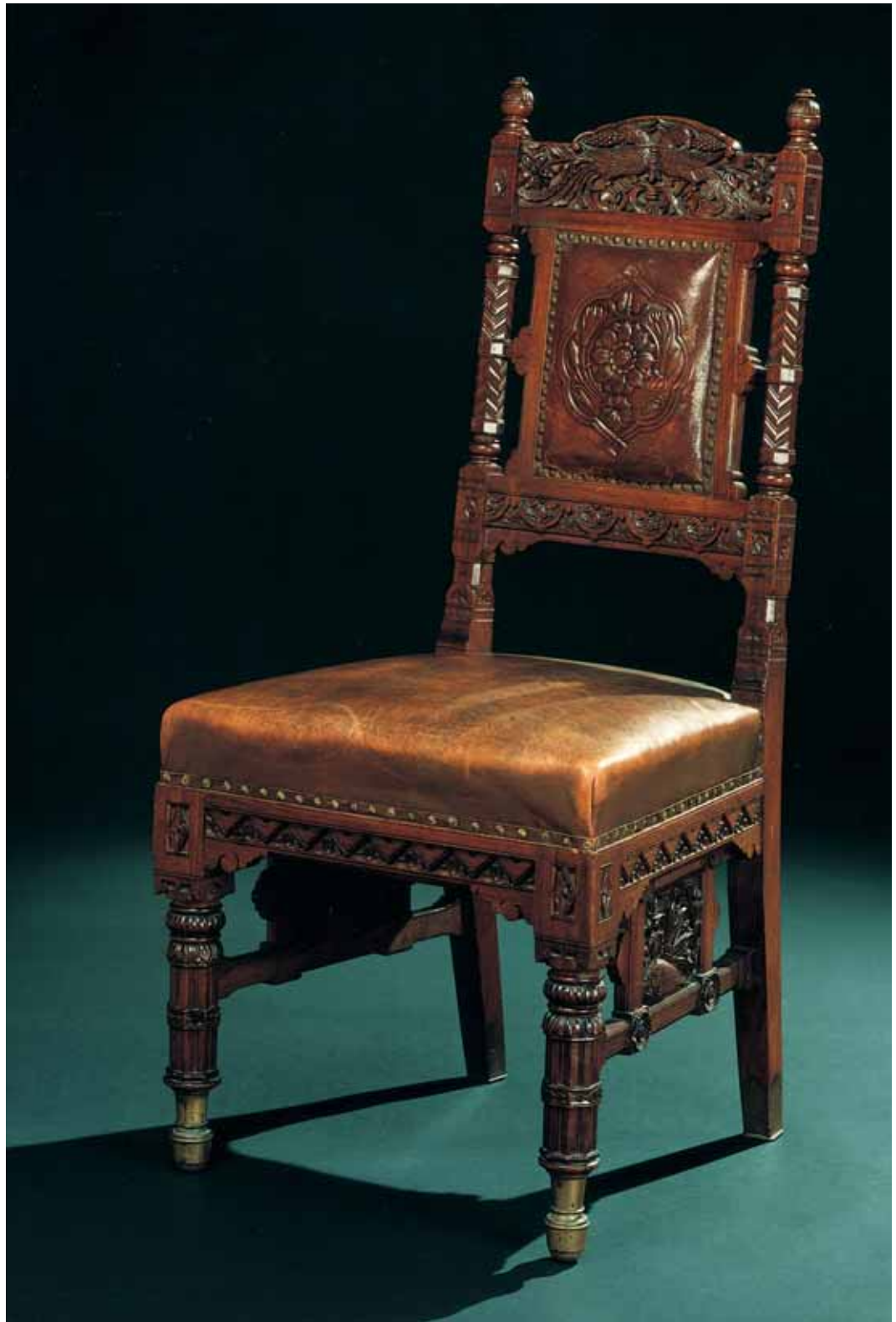
The present chairs, originally from a set of 36, were designed for the Durbar Room at Osborne House on the Isle of Wight. The creation of this room between 1890 and 1893 has been described as ‘the culmination of Queen Victoria’s love affair with India.’ (Julius Bryant, ‘Royal Gifts from Victorian India: The New Display in the Durbar Room at Osborne House’, *Collections Review*, 4, London, 2003, p. 116).

Kipling, father of the writer Rudyard Kipling, met Bhai Ram Singh during his time in Lahore, where J.L. Kipling became curator of the Central Museum. The two collaborated on the Indian Billiard Room at Bagshot Park for Prince Arthur, Duke of Connaught; it was on the strength of this commission that they were engaged at Osborne House. Rather than have the chairs made in India, Bhai Ram Singh supervised English craftsmen, probably in London, where he was working for George Jackson & Co., who manufactured the fibrous plaster decoration for the Durbar Room (see *Collections Review*, *op. cit.*, pp. 36–38).



In 1900 an inventory records in the Durbar Room ‘Sideboard made in India from Designs of Bhai Ram Singh (who designed the decoration of the Durbar Room), 36 High back Dining Chairs, leather panel backs and seats; carved frames of similar design to sideboard. 1 Made at Ryde to match for Queen’s use. An elbow chair to correspond.’ (*Collections Review*, *op. cit.*, p. 38).

Five further chairs from the set belong to English Heritage, and are displayed at Osborne House (see National Art Collections Fund *Review*, year ended 31st December 1992, no. 3773, one chair, and National Art Collections Fund 2002 *Review*, no. 5120, four chairs). A sixth chair is in an American private collection, and a seventh in an English private collection.



## TWO CHARGERS

**Designed and manufactured by John Pearson**  
*(fl. circa 1888–1910)*

Copper, patinated  
 15 in (38.2 cm) – diameter  
 12 in (30.5 cm) – diameter  
 English (London or Newlyn), 1892

## MARKED:

'J P 1892' (engraved); 'No 6 / T. Y / 38/6' (in 'ink') – on reverse side of larger charger.

'J Pearson 1892' (engraved); 'No 5 / R385 / CLT/Y / 25/-' (in 'ink') – on reverse side of smaller charger.

John Pearson was one of four founding members of the Guild of Handicraft, initiated in 1888 by Charles Robert Ashbee (1863–1942). Pearson was the Guild's leading metalworker, responsible for creating repoussé work, some of which was shown at the 1888 Arts and Crafts Exhibition. Following his departure from the Guild in 1892, Pearson taught at the Newlyn Industrial Class for about seven years, where his creative talent was a significant factor in the success of the Newlyn School. Like his metalwork, Pearson's lustre-decorated ceramics are often designed with birds, fish and grotesque creatures, suggesting the influence of William De Morgan (1839–1917), for whom he is thought to have worked.

More than 25 contemporary images of Pearson's copper chargers, and other forms, are preserved in one of the four photograph albums known as 'The Ashbee Collection' in the National Art Library, Victoria and Albert Museum, London. A Pearson charger, dated 1889 and therefore assumed to have been made for the Guild of Handicraft, is in the collection of the Los Angeles County Museum of Art (see Wendy Kaplan, ed., *The Arts & Crafts Movement in Europe & America*, exn cat., 2004, p. 297).

These two chargers, which retain their original patination, date from the year that Pearson resigned from the Guild of Handicraft; hence the uncertainty as to whether they were made in London or Newlyn.





## A R M C H A I R

Designed by **William Richard Lethaby**  
(1857–1931)

Possibly manufactured by **G.B. Bellamy,**  
for **Kenton & Co.**  
(1890–92)

Oak

53½ in (135.9 cm) × 30 in (76.2 cm) × 19 in (48.3 cm)  
English (London), *circa* 1892

## PROVENANCE:

Possibly Ernest Gimson; Robert Weir Schultz; thence by descent.

## EXHIBITED:

Possibly Arts & Crafts Exhibition Society, 1893, no. 27.

## LITERATURE:

*Ernest Gimson*, exn cat., Leicester, 1969 – see below.

Frances Collard, 'Kenton & Co', *The Decorative Arts Society Journal*, 20, 1996, pp. 29–33, Fig. 8.

Two chairs of this design were made by a cabinet maker called G.B. Bellamy, probably for Kenton & Co., and supplied around 1893 to the Art-Workers' Guild in whose collection they remain (see Sylvia Backemeyer and Theresa Gronberg, eds, *W.R. Lethaby, 1857–1931*, London, 1984, no. 151). Ernest Gimson owned an identical chair at Stoneywell Cottage, Sapperton – see below. It is possible that Gimson's chair is the 'OAK CHAIR. / designed by W.R. LETHABY. / Executed by G.B. BELLAMY.' shown at the 1893 Arts & Crafts Exhibition (see Frances Collard, *op. cit.*, p. 32 and Fig. 8).

The present chair comes from the collection of Robert Weir Schultz and was at The Barn, Hartley Witney. Schultz commissioned a considerable amount of furniture direct from Gimson and much of this can be seen in photographs taken around 1911. The present chair cannot, however, be thus identified. This indicates the possibility that Schultz's chair

is the one that originally belonged to Gimson and was acquired by him after Gimson's death in 1919.



Like so much English Arts & Crafts furniture, Lethaby's chair clearly derives from the vernacular tradition. In this instance, his inspiration may have been a winged armchair from north-east England, such as the one illustrated in Bernard D. Cotton, *The English Regional Chair*, Woodbridge, 1990, 2001, fig. 435.



## CHAIR

Designed by Charles Rennie Mackintosh  
(1868–1928)

Oak; the seat re-rushed

54 in (137.2 cm) × 18 $\frac{3}{4}$  in (47.6 cm) × 16 $\frac{1}{4}$  in (41.2 cm)

Scottish (Glasgow), *circa* 1897

## MARKED:

'8' (on front right facing corner of frame), and '10' (on front left facing corner of seat).

## PROVENANCE:

Presumably Argyle Tea Rooms; [...]; Sotheby's, London, 30 November 1983, lot 112; private collection.

## LITERATURE:

Roger Billcliffe, *Charles Rennie Mackintosh: The Complete Furniture, Furniture Drawings & Interior Designs*, London, 1979, no. 1897.23 – for a chair of this model, and further literature.

This iconic design, one of the best known from Mackintosh's *oeuvre*, was created in 1897 for Miss Cranston's Argyle Tea Rooms in Glasgow. Billcliffe (*loc. cit.*) has eloquently described the chair's significance: 'It is the first of the high-backed chairs, a motif which became Mackintosh's own ... The high backs have no practical function, other than in the context of the whole room [where, when it] was empty of people the chairs stood like sentinels at the tables ...'. Mackintosh's designs for the Argyle Tea Room chair are in the collection of Glasgow University (see Billcliffe, *op. cit.*, D.1897.24).

No photographs survive showing the chairs *in situ* in Argyle Street, nor is it not known how many were supplied. In addition to the Tea Room chairs, however, Mackintosh had eight or nine himself (see H. Jefferson Barnes, *Charles Rennie Mackintosh and the Glasgow School of Art: 2 Furniture in the School Collection*, Glasgow, 1968, no. 7). The figure 8 stamped onto the chair seat implies a set of at least that length; the seat, stamped 10, has clearly been misplaced from another chair.

Several identical chairs are in public collections, some with horsehair-covered seats and others rushed. These chairs include two in the collection of the Victoria and Albert Museum, London; one in the Museum of Modern Art, New York; one in the Musée d'Orsay, Paris; one in the Power House, Sydney; one in the Toledo Museum of Art, and one in the Minneapolis Museum of Art. In all, perhaps twenty of these chairs may survive.



## EMBROIDERY

By **Fanny Sarah Winmill**  
(1842–1901)

Crewel work on green baize; pine frame with gilt slip  
25¼ in (64.3 cm) × 30¼ in (76.8 cm) – including frame  
English, *circa* 1900

## PROVENANCE:

Charles Canning Winmill (1865–1945); thence by descent; Fine Art Society, 1986; John Hope.

## EXHIBITED:

Fine Art Society, *Spring '86*, cat. no. 83.

Fanny Sarah Winmill, born Mumford, was widowed in 1869, six years after her marriage. Faced with raising three young boys, she embarked on running an enlightened school for girls in Ramsgate, Kent, to 'make ends meet'. Fanny 'loved the beauty of life, and could express it in her sketches, her drawings of trees, and the colours used in her embroidery'. She was also a 'keen gardener, much excited by seed-time and harvest'. (see Joyce M. Winmill [Fanny's granddaughter], *Charles Canning Winmill: An Architect's Life*, London, 1946, p. 34).

Charles Canning Winmill, one of Fanny's sons, was an architect, who worked for the section of the London County Council responsible for fire stations. He was involved in the fire station at Perry Vale, Forest Hill (1902), and responsible for the one at St John's Wood, in Eaton Avenue (Winmill, *op. cit.*, illustrated opposite p. 60). Charles was a contemporary and friend of members of William Morris's circle, notably Philip Webb (1831–1915) and George Jack (1855–1932). When elements of Winmill's personal collection were dispersed (*Spring '86*, *op. cit.*, nos. 63–83), works by notable figures from the Arts & Crafts movement, including Sydney Barnsley (1865–1926), Ernest Gimson (1864–1919) and George Jack, were offered.



## A R M C H A I R

**Traditional design,  
probably adapted by James Maclaren  
(1853–90)**

**The manufacture attributed to Philip Clissett  
(1817–1913)**

Ash, with original rush seat

45 in (114.3 cm) × 19¼ in (58.4 cm) × 19¼ in (58.4 cm)

English (Bosbury), *circa* 1880–1913

Although undocumented, the present chair conforms precisely to one attributed to Clissett in the collection of the Cheltenham Art Gallery and Museums (see Annette Carruthers and Mary Greensted, *Good Citizens Furniture*, Cheltenham and London, 1994, 1999, Cat. 17, Fig. 89).

According to Carruthers and Greensted (*loc. cit.*), the design of the so-called ‘Clissett’ chair was based, at Maclaren’s suggestion, on a traditional West Midlands chair by the Kerry family of Evesham, Worcestershire (see Bernard D. Cotton, *The English Regional Chair*, Woodbridge, 1990, 2001, pp. 287–301, particularly Pl. 39 and Fig. WM14).

The Clissett chair, like the Lethaby design (no. 16) was familiar to the contemporary art and design fraternity, many of whom were members of the Art Workers’ Guild, whose hall they furnished. Ladder back chairs with rush seats were created by many Arts and Crafts movement designers, including Ernest Gimson (1864–1919) – see, for example, Carruthers and Greensted, *op. cit.*, Cat. 20, Fig. 96; Charles Robert Ashbee (1863–1942) – see Alan Crawford, *C.R. Ashbee: Architect, Designer & Romantic Socialist*, New Haven & London, 1985, fig. 150; Ambrose Heal (1872–1959) – see, for example, Susanna Gooden, *At the Sign of the Fourposter: A History of Heal’s*, London, 1984, p. 34 (top left), and Gordon Russell (1892–1980) – see, for example, Ken & Kate Baynes, *Gordon Russell*, London, 1981, p. 30.





PAIR OF ELECTROLIERS  
**Designed and manufactured by W.A.S. Benson**  
 (1854–1924)

Lacquered brass and glass  
 46 in (116.8 cm) × 36 in (91.4 cm) – diameter  
 English (London), *circa* 1900

MARKED:  
 ‘BENSON’ (stamped on the top section, below the ring).

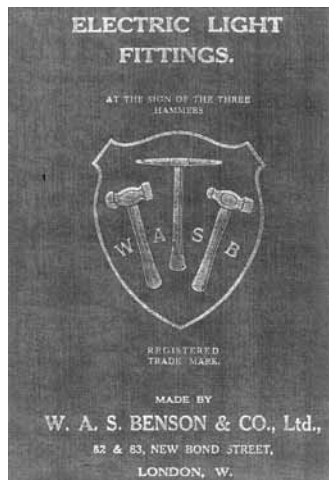
PROVENANCE:  
 Probably Charles Mitchell, Sundrum Castle, Ayrshire; removed to Pallinsburn House, Northumberland; thence by descent.

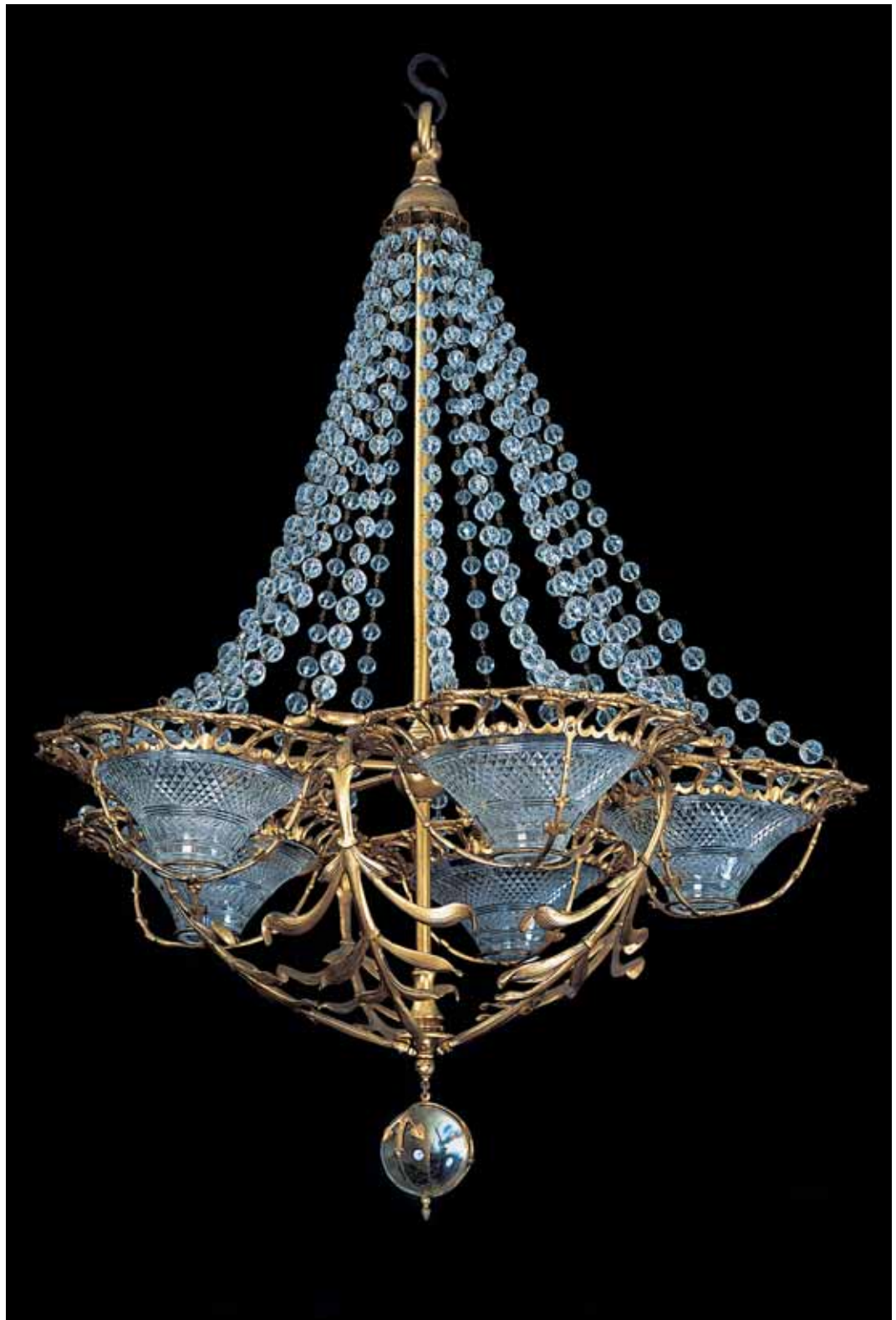
A closely related design appears in an undated Benson trade catalogue – see below. Pattern number E 1641 is described as: ‘FIVE-LIGHT (FIVE-BASIN) PENDANT. / in Cast Brass, Gilt finish, with cut glass and crystal beads / £30. 0. 0. / 36 inches diameter.’

These grand electroliers, which retain their original ceiling roses, are unusual in Benson’s *oeuvre*. They combine his characteristic leaf-decorated metal work, with glass chains more typically associated with traditional chandeliers. The design exemplifies Benson’s ability to create forms appropriate for electric lighting. The bulbs give a soft light, diffused and disguised within the five cut-glass basins.

Benson’s metalwork is typified by the modification of motifs on different forms. The distinctive leaves that embellish the frame of the electroliers have parallels, for example, on a pair of andirons (see Ian Hammerton, ed., *W.A.S. Benson: Arts and Crafts Luminary and Pioneer of Modern Design*, Woodbridge, 2005, Pl. 75; on a clock, Hammerton, Pl. 82, and the design for some wall lights, Hammerton, Appendix 1B, Pl. 9).

A third, identical electrolier is available.





## CLOCK

Designed by Charles Rennie Mackintosh  
(1868–1928)

Ebony and stained casein

9 $\frac{3}{4}$  in (24.8 cm) × 4 $\frac{3}{4}$  in (12 cm) × 4 $\frac{1}{4}$  in (10.8 cm)

Possibly manufactured on the Isle of Man, *circa* 1917

## PROVENANCE:

Wedding gift from Mackintosh to A.R. Sturrock and Mary Newbery; thence by descent; sold Phillips (Scotland), 27 June 1986, lot 159; private collection.

## LITERATURE:

Roger Billcliffe, *Charles Rennie Mackintosh: The Complete Furniture, Furniture Drawings & Interior Designs*, London, 1979, under 1917.4.

Gerald and Celia Larner, *The Glasgow Style*, Glasgow, 1979, 1980, Fig. 17.

The form of the present clock is a modification of a design created by Mackintosh around 1905 for Walter Blackie, for The Hill House, Helensburgh (see Billcliffe, *op. cit.*, 1905.24 and D1905.25). Two of these clocks were made at the time, one of which was for the designer himself. One of the clocks, raised on a cluster of sixteen legs, and with conventional roman numerals on the dial, belongs to Glasgow University. In 1917 Mackintosh adapted the design in a ten-legged version for W.J. Bassett-Lowke, for 78, Derngate, Northampton (Billcliffe, *op. cit.*, 1917.1); this clock is now in the Sidney and Frances Lewes collection at the Museum of Fine Arts, Richmond. Another unprovenanced clock, probably from this period, was sold by Christie's, London, 6 November 2002, lot 51; it is now in an American private collection.

The present clock is a variant of a second design for Bassett-Lowke, a six-legged version with domino numerals, now in the collection of Glasgow University (see Wendy Kaplan, ed., *Charles Rennie Mackintosh*, exn cat. 1996, no. 262, Pl. 248). As Billcliffe (*op. cit.*, 1917.4) observes: 'this design is consciously "modern" with its bold patterned face and extensive use of coloured inlays looking ahead to designs of the 1920s'. The use of casein, exhibited by Erinoid at the first British Industries Fair in 1915, is another modern feature. The present clock is arguably more successful aesthetically than the Bassett-Lowke version, as the face is not compromised by the presence of two key holes.

According to the Larners (*loc. cit.*), but without evidence, the present clock was made by German craftsmen interned as enemy aliens on the Isle of Man.



## TABLE

**Designed by Gordon Russell**  
(1892–1980)

Oak

29½ in (75 cm) × 72 in (183 cm) × 30½ in (77.5 cm)

English (Broadway), *circa* 1925

An identical table is illustrated as the frontispiece to Percy Wells, *Gordon Russell*, an undated, but presumably near contemporary, reprint issued by the Russell Workshops of two articles that appeared in *The Architect*, 20 and 27 January, 1926. The table is described as ‘A finely proportioned simple table to seat eight persons. Its construction and design are as good as a table could be. Craftsman, E. Darley.’





*CLOCK*

*Designed and manufactured by Placido Zuloaga  
Spanish, 1882*

Photography: Prudence Cuming Associates Ltd

Design and Production: BAS Printers

Printed and bound by BAS Printers, Romsey, Hants