Furniture and Works of Art

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PYX

After a design by A. W. N. Pugin (1812-52)
Manufactured by John Hardman & Co (1838-1900)
1⅜ in (4.6 cm) diameter
English (Birmingham), 1852/53

All objects are offered for sale, subject to their remaining unsold.
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Exhibiting

The International Fine Art and Antique Dealers Show, New York
19 - 25 October 2007

TEFAF, Maastricht
7 - 16 March 2008

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MEMBER OF THE BRITISH ANTIQUE DEALERS’ ASSOCIATION
Wendy Levy, who died on 6 December 2006, was closely involved throughout her life in the running of Blairman’s, the firm founded in 1884 by her grandfather. Although she was less active latterly, I shall miss my mother’s continuing interest, as well as her widely appreciated wisdom and common sense.

The highlight of our year so far has been the discovery of the four missing ‘carved stands’ (no. 1) from a set of eight supplied in 1745-46 by James Pascall, as part of a large suite of furniture for the Long Gallery at Temple Newsam House. These four stands have now been acquired by Leeds City Council for display at Temple Newsam, where they have rejoined most of the remaining part of the suite, including the other four stands.

Another significant identification is the beautiful ‘buhl’ table, attributed to Thomas Parker (no. 4). It is the same model as two supplied to George IV for Carlton House and still in the Royal Collection.

By chance, the firm of Gillow is well-represented in this year’s catalogue. The chairs (no. 2) are attributed to the firm, and are an elegant example of late eighteenth-century design. It is, however, during the second half of the nineteenth century that Gillow produced some of its most noteworthy and original designs. The chairs (no. 11) are of a pattern shown at the Paris Exposition Universelle, 1867; the ‘modern gothic’ cabinet (no. 12) shows the influence of Bruce Talbert, and the Tate bedroom suite (no. 17) reflects the taste for orientalism. The side cabinet illustrated below, supplied in 1869 by Gillow for John Grant Morris, has recently been acquired by the Carnegie Museum of Art.

We look forward to welcoming you here in London, at the Armory in New York in October, or at Maastricht. Meanwhile, I should like to draw your attention to our new website at www.blairman.co.uk.

Martin P. Levy.
FOUR CARVED STANDS
Manufactured by James Pascall
(fl. 1733-54)

Gilded pine and walnut; the gilding of later date
48 in (122 cm) high
English (London), 1745-46

PROVENANCE:
Supplied to Henry, 7th Viscount Irwin for the Long Gallery, Temple Newsam House, Leeds; thence by descent; removed by Lord Halifax to Hickleton Hall, 1922; sold Hollis & Webb, Leeds, 18-22 March 1947, lots 191-94, bt W. Waddingham; [ ... ]; with Mallett’s, 1961, from whom acquired by a private collector; Galerie Koller, Zürich, 21 March 2007, lot 1066.

LITERATURE:

David Hill’s rediscovery of a bill, published in Furniture History (op. cit., pp. 73-74), confirmed Christopher Gilbert’s earlier attribution of these ‘carved stands’ to James Pascall. The eight stands were supplied, two at a time, between August 1745 and August 1746. The first ‘Rich pair of Carved Stands Gilt ditto [in burnished gold]’ were charged at £26 and the second pair cost the same. By 1746 the cost had increased to £28. 13s. 6d per pair.

The rest of Pascall’s suite, now back at Temple Newsam, comprises 20 chairs (Hill, pl. 50), four settees (Hill, pl. 51a), a couch (Hill, pl. 51b), a pair of gesso-topped console tables (Hill, pl. 52) and a pair of girandoles (Hill, pl. 55). In addition, there is a magnificent pair of marble-topped side tables at Floors Castle (Hill, pl. 53). It is very much hoped that these too might some day be returned for exhibition, if not permanently.
FOUR ARMCHAIRS

The manufacture attributed to Gillow & Company
(circa 1730-1897)

Beech, with painted decoration; the upholstery of later date
37½ in (95.3 cm) x 23½ in (60.3 cm) x 19½ in (49.6 cm)
English (Lancaster), circa 1790

The backs of these armchairs correspond closely with a design (see below) prepared in 1788 by Gillow for John and Isabella Curwen of Workington Hall; see Sarah Nicholls, ‘Furniture Made by Gillow and Company for Workington Hall’, The Magazine Antiques, June 1985, pp. 1353-59, pl. III. The Curwen chairs, in mahogany, are now in the collection of the United States Department of State (Nicholls, op. cit., pl. II). A related Gillow design for an ‘elbow chair’, dated 1788 and supplied to N. Compton, is reproduced in Lindsay Boynton, Gillow Furniture Designs 1760-1800 (Royston, 1995), fig. 273. A key difference between the two designs is that the Prince of Wales feathers break into the top rail on the Curwen chairs, but not on the ‘elbow chair’. The Compton design also lacks the tied ribbon beneath the feathers.

An undocumented board, painted with two alternative schemes on a chair back (presumably as a workshop pattern), is now in the collection of the Victoria and Albert Museum (W.11:1, 2-1993); see John Cornforth, ‘Board of Inquiry’, Country Life, 18 February 1993, p. 49. In a letter to the same magazine, dated 25 March 1993, Ivan Hall attributed the board to Gillow, based on a design, perhaps the one cited by Nicholls, in the Gillow Archive (City of Westminster Archives Centre). The design on this board, with feathers beneath the top rail, does indeed relate to the Gillow designs, as well as to the present chairs.

A pair of comparably designed mahogany armchairs (with Blairman’s, 1976) differs principally in the more conventional two-part arm design. Another version, also in mahogany, is in the collection of the Victoria and Albert Museum (W.27-1962). The four chairs presented here, with frames painted to simulate wood, have arms that, exceptionally, sweep up before elegantly looping down to the seats.

Four armchairs of this pattern (together with a settee), from the collection of the Earl of Iveagh at Pyrford Court, were sold by Christie’s, 4-5 June 1968, lot 103 (unillustrated). The suite was subsequently with Baxter’s, who illustrated a pair of armchairs in the Antique Dealers’ Fair Handbook, 1972. A pair, perhaps from the Iveagh set, was sold by Christie’s, London, 16 September 2004, lot 81.
 ROUND LIBRARY WRITING TABLE

The manufacture attributed to John McLean & Son

(fl. 1770-1825)

Rosewood, with gilt-bronze mounts; the leather top of later date
28 3/4 in (73 cm) x 42 in (106.5 cm) diameter
English (London), circa 1807

PROVENANCE:
Probably supplied to the Earl of Jersey, possibly for Berkeley Square, London, and thence by descent at Middleton Park; probably sold Hampton & Sons, Middleton Park, Bicester, 28 May-1 June 1934, lot 795; [ ... ]; by 1935 with Sir Arthur McWatters (1880-1965), Oxford; thence by descent.


At the Middleton Park sale, lot 795 was: ‘A Sheraton capstan writing table of rosewood, with revolving top lined with green morocco and fitted with 2 sliding and 2 swing drawers, lined in pencil cedar. It is raised on a tripod and finely mounted with panel beadings musical trophies, capping and castors of brass (3 ft. 6 in.)’

Either of the above descriptions might correspond with the present table. It is its presence in Oxford (a few miles from Bicester) in the year following the Middleton Park sale that suggests that this may well be the Earl of Jersey’s table.

Three closely related library tables are recorded. The first, supplied to the Earl of Morley, remains at Saltram House, Devon (see Redburn, op. cit., fig. 42B). Another, with Devenish in 1974, is in a private collection, and a third was sold by Pescheteau-Badin, Godeau et Leroy, Paris, 14 December 1998, lot 186. Comparable tables, with simpler decoration to the drawers and frieze, are also recorded, including one with Temple Williams in 1972, now in a private collection.
TRIPOD TABLE

The manufacture attributed to Thomas Parker
(fl. 1805-30)

Brass, turtle-shell, ebony and mother-of-pearl, on a mahogany ground, with gilt-bronze mounts
29 in (73.7 cm) x 23⅞ in (60.3 cm) x 23⅞ in (60.3 cm)

English (London), circa 1815

A pair of 'buhl' tripod tables, identical to this example, was supplied to George IV, and can be seen in views of the ‘Rose-Satin Drawing-Room’ at Carlton House in W. H. Pyne, The History of the Royal Residences (London, 1819), III, vol. II, pls facing pp. 31 and 32 (see detail from plate facing p. 32, below). These tables (RCIN 35290) are presently on view in the King’s Drawing Room, in the State Apartments at Windsor Castle. A third, less elaborate table, also attributed to Parker, was given to George IV by Queen Charlotte; see Hugh Roberts, For The King’s Pleasure The Furnishing and Decoration of George IV’s Apartments at Windsor Castle (London, 2001), no. 592 and fig. 356.

Thomas Parker was at 19 Air Street, London from 1808-17, when the present table was most likely manufactured. The firm attracted Royal patronage from 1805, and advertised as ‘Cabinet & Buhl Manufacturer to H. R. H. the Prince Regent & Royal Family’; see Geoffrey Beard and Christopher Gilbert (eds), Dictionary of English Furniture Makers 1660-1840 (Leeds, 1986), p. 675. Most of Parker’s production identified to date comprises close copies of the ancien régime Boulle furniture that was so popular with George IV and his circle. There are, for example, pairs of coffers in the Royal Collection and at Woburn Abbey; see Paul van Duin, ‘Two Pairs of Boulle Caskets on Stands by Thomas Parker’, Furniture History, XXV (1989), pp. 214-19. Two centre tables supplied by Parker to George IV, on the other hand, use Boulle-inspired decoration on a typically early nineteenth-century form; see Carlton House The Past Glories of George IV’s Palace, exh. cat. (London, 1991), no. 62. On occasions, Parker reused old Boulle panels on modern furniture; see Charles Cator, ‘Thomas Parker at Longleat’, Furniture History, XXXIII (1997), pp. 223-28.

Of the small number of ‘Buhl’ specialists active in London during the Regency period, many may have been simply supplying borders for embellishing tables and cabinets, rather than elaborate productions associated with Parker, and contemporaries such as Louis Le Gaigneur, who also supplied George IV; see Pat Kirkham, ‘Inlay, marquetry and buhl workers in England c. 1660-1850’, The Burlington Magazine, June 1980, pp. 415-19 and Martin Levy, ‘Sincerest form of Flattery’, Country Life, 15 June 1989, pp. 178-81.

The ‘buhl’ top (see page 1) is in a remarkable state of preservation, retaining much of its original engraving. The scrolled legs echo the supports on a seventeenth-century table attributed to Pierre Gole in the Royal Collection and seem likely to have been intended as a harmonious complement to the older piece; see Th. H. Lunsingh Scheurleer, Pierre Gole ébéniste de Louis XIV (Dijon, 2005), fig. 162. A further, more direct parallel, can be seen in the legs of a pair of Louis XIV porte-torchères offered at Ader, Picard, Tajan, 28 March 1979, lot 107.
CABINET

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

53½ in (135.9 cm) x 30¾ in (77.5 cm) x 13¼ in (35 cm)
Mahogany, with ebony inlay and mouldings
English (London), circa 1816

PROVENANCE:
[ ... ]; Mellors & Kirk, 1 November 1996, lot 1790; private collection.

Although undocumented, the form and proportion of this cabinet can be compared to a design emanating from Bullock’s workshop. The cabinet (see below) is from the Trotter Albums, belonging to the Royal Commission on Ancient and Historical Monuments of Scotland. It shows a narrow display cabinet, raised on a shaped plinth, familiar from many documented cabinets by Bullock, and a scroll-ended side to the upper section, not dissimilar to that on the present example.

The pattern of the marquetry on the doors is recorded in the Wilkinson Tracings (City Museums and Art Gallery, Birmingham, M.3.74, f. 239) described as for ‘Mrs Barrons Mahogany Commode’, and dated September 1816 (see below). The design is a close, and hitherto unpublished, variant of one of the most frequently encountered of Bullock’s flat pattern designs; see Clive Wainwright, et. al., George Bullock: Cabinet-Maker, exh. cat. (London, 1988), fig. 25, no. 44 and fig. 47 ‘For Mrs Barrons Oak Book Commode Pubd Augt 1816’. The pattern inlaid into the shaped plinth is similar to many others in Bullock’s oeuvre; see, for example, Wainwright, op. cit., no. 9, figs 25-26, no. 23, fig. 45, and no. 44. The tall, detached base is another frequently found element in Bullock’s designs and executed furniture; see, for example, Wainwright, op. cit., nos 15 and 42.
PAIR OF FIRE SCREENS

Probably designed by William Atkinson (1773-1839)
Possibly manufactured by George Bullock (1782/83-1818)

Oak, with contemporary, but replaced, damask
39 in (99 cm) x 21½ in (54.5 cm) x 12½ in (31.2 cm)
English (probably London), circa 1815

MARKED:
'167 D.H.M.' in ink on a paper label (one screen only).

PROVENANCE:
Supplied to 3rd Earl of Mansfield for Scone Palace, Perthshire; thence by descent.

In 1803 the architect William Atkinson began the remodelling of Scone Palace and was still involved in this project in the 1820s. Atkinson worked on many commissions with the cabinet-maker George Bullock, including at Abbotsford, Biel, Ditton Park and, most famously, Napoleon’s house on St Helena.

In addition to furniture at Scone apparently designed and manufactured by Bullock (see Anthony Coleridge, ‘The work of George Bullock, cabinet-maker, in Scotland: 2’, The Connoisseur, May 1965, pp. 13-17, figs 9, 10 and 11), there was also a considerable quantity for which Atkinson provided the drawings; see John Cornforth, ‘Scone Palace, Perthshire - II’, Country Life, 18 August 1988, pp. 72-76. Cornforth (op. cit., p. 76) was unable, however, to establish which cabinet maker was responsible for making up Atkinson’s often very Bullock-like designs, the last of which was said to be dated 1821.

On account of the long-standing relationship between Atkinson and Bullock, logic would suggest that Bullock’s workshop, before its closure in 1819, might have provided some of the Atkinson-designed furniture for Scone Palace. Furthermore, as late as 1819, Atkinson was still dealing with Bullock’s former workmen in connection with the furnishing for Walter Scott at Abbotsford; see Clive Wainwright, ‘Walter Scott and the furnishing of Abbotsford: or the gabions of Jonathan Oldbuck Esq.’, The Connoisseur, January 1977, pp. 3-15, p. 8.

Bullock’s influence on the design of the present screens can be seen by comparing them to the ‘Rich Oak Sliding Fire screen richly inlaid with Holly with three sliding pannel in crimson clothe’ (see left) made for Matthew Robinson Boulton’s Dining Room at Tew Park, and invoiced in 1817 for £16 (Account, f. 2, private collection).
Hanging Cabinet

Probably designed by H. E. Goodridge
(1797-1864)
& William Beckford
(1760-1844)

Oak, parcel gilt, and glass
57½ in (146 cm) x 31 in (80 cm) x 10 in (25.4 cm)
English, after 1822

Provenance:
Presumably William Beckford; possibly Lansdown Crescent sale, 24 July 1848, and 8 following days, lot 84 (part); [ ... ]; private collection.

This cabinet is thought very likely to be from lot 84 in the Lansdown Crescent sale, a ‘Pair of very neat hanging cabinets for bijouterie, with plate glass doors and gilt enrichments, and a pair of oak tables to correspond, with twisted legs.’ The design of the cabinet, with its elaborate cornice, suggests that it was meant to be seen from a low vantage point. It is plausible to imagine, therefore, that it may originally have rested on a now missing table (as implied in the auction catalogue description). This arrangement would have been comparable to that for the coffer from Lansdown Tower, now in the Victoria and Albert Museum; see H. Blairman & Sons, Furniture and Works of Art (2004), no. 5.

Although lacking a documented history, the cinquefoils on the corners of the door are frequently encountered on objects from Beckford’s collection. This motif, together with the Latimer Cross, formed part of the family armorial with which Beckford was keen to be associated. Furthermore, the idiosyncratic design of the cabinet, clearly conceived with a specific purpose in mind, has many qualities and characteristics in common with those hanging cabinets and other furniture shown in Edmund English and Willes Maddox (illustrations), Views of Lansdown Tower, Bath (London, 1844), p. XIV (see below).

A related hanging cabinet, also lacking finite documentation, is in a private collection.
Design for a Chess Board

By A. W. N. Pugin

(1812-52)

Pen, ink and colour wash, on paper laid down on card; the glazed mahogany frame, with brass label, of later date
23¼ in (60 cm) x 23¼ in (60 cm)
English, probably 1830-40

Marked:
Signed with initials 'AWP', interlaced, bottom left (see below); the frame labelled 'BRISTOL & CLIFTON CHESS ASSOCN / FIRST PRIZE / Won by J. Burt, 1872.'

Provenance:
[ ... ]; Bristol & Clifton Chess Association; J. Burt; [ ... ].

The design is inscribed at the bottom 'Droit et Loval' (twice) and upside down on top 'Ou bien Faize' and 'Ou bien dize'. As the drawing is laid onto card, it is not possible to ascertain if the paper is watermarked, thereby giving a clue to its date. The rather formal and rigid style of the drawing would seem to indicate a relatively early work. The pattern, for example, is less flamboyant than that which had evolved by the time of Pugin's *Floriated Ornament* (London, 1849). Equally, the formation of the lettering appears closer to that illuminating the border of a letter written in 1834 (see Margaret Belcher, *The Collected Letters of A. W. N. Pugin*, I (Oxford, 2001), pl. 1), than to his alphabet in *Glossary of Ecclesiastical Ornament* (London, 1844); see Paul Atterbury, ed., A. W. N. Pugin *Master of Gothic Revival* (New Haven and London, 1995), fig. 8-2.

Founded in 1829 or 1830, the Bristol & Clifton Chess Association is one of the oldest such organisations in the country. J. Burt was a vice-president of the Association and, in 1872, proposed that 'ladies should be admitted to the Club as associates'; see John Richards, 'Mary Rudge: Bristol's world chess champion' *The Regional Historian*, 13 (Spring/Summer 2005), pp. 33-37, p.33.

Might further research establish that Pugin's unusual and newly discovered design was commissioned in around 1830 to mark the foundation of the Bristol & Clifton Chess Association?
Oak
32 in (81.3 cm) x 55⅞ in (141.6 cm) x 32 in (81.3 cm)
English, mid-nineteenth century

The antiquarian-inspired ‘Jacobethan’ style developed over the opening decades of the nineteenth century. One of the best-recorded manifestations is the restoration of Aston Hall, Birmingham for James Watt, begun by 1820; see Oliver Fairclough, *The Grand Old Mansion The Holtes and Their Successors at Aston Hall 1618-1864* (Birmingham, 1984), ch. 8. Richard Bridgens (1785-1846) who had previously worked for the Watt family, under George Bullock’s supervision, was responsible for much of the furniture; see Virginia Glenn, ‘George Bullock, Richard Bridgens and James Watt’s Regency Furnishing Schemes’, *Furniture History*, XV (1979), pp. 54-67. A contemporary record of the Aston Hall furniture, which was sold by Christie and Manson in 1849, is found in Bridgens’s publication *Furniture with Candelabra and Interior Decoration* published in parts from 1826, with a full edition in 1838.

The present table probably dates from around 1850, and corresponds closely with a design published in Blackie and Son, *The Victorian Cabinet-Maker’s Assistant* (London,1853, Dover reprint, edited by John Gloag, New York, 1970), pl. I, fig. 3 (see below). In the text to the four illustrations in the plate, it is noted that: ‘These tables are of the usual dimensions suited to houses of moderate size. As they stand to the wall, and the back legs are but little seen, two plain pilasters are usually employed for the back supports [although the present table is fully finished] ... The true top has the united thickness of the two upper mouldings ... In fig. 3, the legs are finished square in cross section ... Small facetted panels are planted on three sides of the frieze parts of the legs.’

In his introduction to the reprint, Gloag describes Blackie & Son’s publication as ‘a well-planned technical work of reference, but also a directory to current styles in the early Victorian furniture trade two years after the Great Exhibition of 1851.’
Satinwood, parcel-gilt, inlaid with ebony and amaranth
26 in (66.1 cm) x 22 in (55.9 cm) x 22 in (55.9 cm)
English (London), circa 1860

The present table has much in common with a suite of satinwood, inlaid and parcel-gilt furniture supplied to Charles Scarisbrick for Scarisbrick Hall, Lancashire, the design attributed E. W. Pugin and the manufacture to the firm of Crace (1768-1899). A writing table (now destroyed) from the Scarisbrick Hall commission had, for example, similar column-formed legs; see Jeremy Cooper, *Victorian and Edwardian Furniture and Interiors* (London, 1987), fig. 79. Also stylistically analogous is a walnut, marquetry and brass-mounted card table designed in 1866 by John Diblee Crace and supplied by the firm of Crace to William Gibbs of Tyntesfield House, Wraxhall, Somerset; see Mallett, *The Nineteenth Century*, exh. cat. (London, 1996), pp. 14-17. An unprovenanced cabinet, attributed to Crace, has parcel-gilt chamfering and inlaid columns comparable to details on the table; see H. Blairman & Sons, *Furniture and Works of Art* (2002), no. 10.

Intricately designed octagonal tables, on the same scale as this table, were produced by many designers and manufacturers during the third quarter of the nineteenth century. For example, in our own publications, see a table attributed to Charles Bevan and made by Gillow (H. Blairman & Sons, *Gothic-Revival Furniture by Charles Bevan* (n.d. [2003], no. 2) and a table by Howard & Sons (H. Blairman & Sons, *Furniture and Works of Art* (2004), no. 9). Gillow described such pieces as ‘Octagon Coffee Table[s]’; see estimate sketch dated 17 October 1869, City of Westminster Archive Centre: microfilm 344/109, no. 7729.
PAIR OF SIDE CHAIRS

The design attributed to Charles Bevan
*(fl. circa 1860-circa 1882)*
The manufacture attributed to Gillow & Company
*(circa 1730-1897)*

Mahogany, the upholstery of later date
36⅞ in (93 cm) x 16 in (40.8 cm) x 18 in (45.7 cm)
English (Lancaster), *circa* 1867

PROVENANCE:
[... ]; H. Blairman & Sons, 1983; private collection.

EXHIBITED:
Paris *Exposition Universelle*, 1867 (a chair of this pattern)

LITERATURE:

Chapter III in *Principles of Decorative Design* deals with furniture. Dresser writes of figure 33 (see below) that it is ‘a copy of a chair shown by Messrs. Gillow & Co., of Oxford Street, in the last Paris International Exhibition. In many ways it is admirably constructed. The skeleton brackets holding the back to the seats are very desirable adjuncts to light chairs; so are the brackets connecting the legs with the seat-frame, as these strengthen the entire chair. The manner in which the upper rail of the back passes through the uprights and is “pinned” is good. The chief, and only important, fault in the chair is the bending of the back legs, involving their being cut against the grain.’ He goes on to observe that ‘When we have “pinned” furniture with an open structure (see the back of chair, fig. 33), the mode of putting together must of necessity be manifest ...’ (p. 60).

In his preface to *Principles of Decorative Design*, Dresser states ‘My object ... has been that of aiding in the art-education of those who seek a knowledge of ornament as applied to our industrial manufactures.’ (p. v). He continues in the first chapter: ‘The man who can form a bowl or a vase well is an artist, and so is the man who can make a beautiful chair ...’ (p. 1). In the chapter on furniture other designers, examples of whose work meets with Dresser’s approval, include Pugin, Burges and Eastlake.

Bevan was actively involved in supplying designs to Gillow from the late 1860s, and on circumstantial and stylistic grounds, seems most likely to have been responsible for the present model.
CABINET
Manufactured by Gillow & Company
(circa 1730-1897)

Walnut, yew, ebony, boxwood, holly, satinwood and purpleheart, with brass embellishments
39¾ in (101 cm) x 23 in (58.4 cm) x 14¾ in (37.4 cm)
English (Lancaster), circa 1870

Marked:
‘GILLOW & Co / 5667’ stamped on top of door

A ‘Walnut Canterbury’ dated 23 March 1871, designed by Gillow for S. W. Wearley (see below) is of
similar form to the present example; see Gillow Estimate Sketch Book, on microfilm, City of Westminster
Archive Centre, 344/110, no. 7919.

The ‘Modern Gothic’ vocabulary featured on this cabinet, together with the use of fine materials, are as
much hallmarks of Gillow’s more fashionable production during the 1870s, as are the fluted pilasters
and flame-veneered mahogany on case furniture created during the Regency period. The panelled sides
and marquetry-embellished doors, probably conceived here by an
in-house designer, show (in a reduced form) the influence of
Bruce Talbert. It is, for example, instructive to compare number
12 to the John Grant Morris cabinet on page three; see also Laura
Microulis, ‘Gillow and Company’s Furniture for a Liverpool
Maecenas: John Grant Morris of Allerton Priory,’ Furniture
History, XLI (2005), pp. 189-216.

Talbert appears to have provided designs for Gillow from about
1868, and his influence on the firm’s output can be further
appreciated by comparing designs in the posthumously published
Fashionable Furniture (London, 1881) with extant furniture. For
example ‘Drawing Room’ cabinets , p. 27, no. 51 and p. 28, no.
54 have features in common with both the present cabinet and
other Gillow furniture such as an ebonised, amboyna cabinet
(stamped Gillow & Co and numbered 12244) in a private
collection. A larger cabinet, shown on p. 36, no. 67 and also
made by Gillow, is in the collection of the Museum of Fine Arts,
Boston; see Charlotte Gere and Michael Whiteway, Nineteenth-
The revival of traditional glass making in Venice developed from the 1830s, but received its biggest boost in 1859 when Antonio Salviati (1816-90) founded the manufactory bearing his name. In the wake of the interest in historicism then sweeping Europe, Salviati and ‘the visionary glass technician’ Lorenzo Radi investigated and mastered processes that had been at risk of extinction. Salviati came to prominence through, for example, his participation at the London International Exhibition, 1862, at the Paris Exposition Universelle, 1867, and the Vienna Weltaustellung, 1873. The formation with the archaeologist Sir Henry Layard of the London-based Salviati & Co and a tie up with L’Escalier de Cristal in Paris, further developed the market for his work.


In the absence of documentation it is unwise to attribute nineteenth-century Venetian glass to particular makers. Salviati soon had high quality competitors, such as Fratelli Toso, and craftsmen moved between firms. Moreover, Salviati retailed glass purchased from Toso and other manufacturers, so ‘even if a piece is illustrated in one of the old Salviati & C. catalogues or has retained an old Salviati label’ the maker is still not clear; see Barr, op. cit., p. 30.
The design attributed to Philip Webb  
(1831-1915)

The manufacture attributed to Morris, Marshall, Faulkner & Co.  
(1861-75)

Oak  
28¾ in (73 cm) x 49¼ in (125.1 cm) diameter  
English (London), circa 1873

PROVENANCE:  
Owen’s College, Manchester; Manchester University.

Owen’s College was founded with funds left in 1846 by John Owen, a Manchester cotton merchant. Founded in 1851, the college moved in 1873 to a new building in Oxford Street, Manchester, designed, from 1869, by Alfred Waterhouse. Some of the furniture was supplied by James Lamb, and the metalwork by Hart Son Peard & Co; see Colin Cunningham and Prudence Waterhouse, Alfred Waterhouse 1830-1905 Biography of a Practice (Oxford, 1992), p. 237.

Although lacking definitive documentation, the attribution of tables of this pattern to Webb has long been accepted; see Linda Parry, ed., William Morris, exh. cat. (London, 1996), J. 22. Sir Edward Burne-Jones (1838-98), for whom Webb was designing furniture by the late 1850s, owned one of these circular tables, the legs of which are joined by a flattened circular stretcher; see The Aesthetic Movement and the Cult of Japan, exh. cat. (London, 1972), no. 307. A second circular oak table, with a Burne-Jones provenance, is in a private collection. One of the earlier variants of this group of tables, dated to circa 1860, belonged to J. R. Spencer Stanhope; see H. Blairman & Sons, Furniture and Works of Art (2003), no. 7.

A table identical to the present example, possibly varying very slightly in size is shown in H. Blairman & Sons, Furniture and Works of Art (1996), no. 12. A larger version of this model was made for the connoisseur Wickham Flower, and can be seen in the morning room of Swan House, Chelsea, built 1875-77; see ‘The Revival of English Architecture I. The Work of Mr. Norman Shaw, R. A.’, The Studio, VII (1896), p. 29. A second table, with a circular stretcher, was supplied to Flower by Morris & Co. for Great Tangle Manor, Sussex, where Webb carried out extensions; see Hermann Muthesius, Das Englische Haus (1904-05), English edition (London, 1979), pp. 19-20, fig. 14. A walnut version of these circular tables with bamboo-inspired legs, one of several noted, is in the collection of the National Trust at Standen, the house built in 1891 by Webb for the Beale family. Another is illustrated in Parry, loc. cit.

Between 1880 and 1888, Morris & Co decorated 1, Holland Park, London, for Aleco Ionides. One of Webb’s tables, covered with an embroidered cloth, furnished the centre of the drawing-room; see Charlotte Gere with Lesley Hoskins, The House Beautiful: Oscar Wilde and the Aesthetic Interior (London, 2000), fig. 33.
Hand-woven wool
32¾ in (83.2 cm) x 49½ in (125.7 cm)
English (Merton Abbey), circa 1885

William Morris designed his earliest small rugs in around 1878. These, at first experimental pieces, were intended as wall decorations, as much as for floors. Known generically as Hammersmith rugs, they were first produced in the coach house at Kelmscott House, Hammersmith. The surviving examples from this first production are marked with a hammer and the letter ‘M’; see Linda Parry, ed., William Morris, exh. cat. (London, 1996), M. 100. From 1881, when Morris signed the lease of a works at Merton Abbey, carpet and rug production moved next to the River Wandle. These slightly later carpets are unmarked.

In 1880 Morris & Co. held an exhibition of rugs in their Oxford Street shop, in ‘an attempt to make England independent of the East for the supply of hand-made carpets which may claim to be considered works of art’; quoted in Malcolm Haslam, Arts & Crafts Carpets (London, 1991), p. 58. In reviewing the 1880 exhibition, a writer in the Furniture Gazette commented: ‘These designs are all by Mr. William Morris, and he has carefully avoided any tendency towards an Oriental character. They are supposed to be purely English, but the simple and bold conventionalism of the trees and flowers is reminiscent of Italian decorations’; see Haslam, op. cit., p. 63.

A symmetrical arrangement of flowers as featured on the present rug can be seen, sometimes issuing from a central vase, on other small early examples; see Parry, op. cit., M. 101. A rug of similar design to the present example is illustrated in Haslam, op. cit., fig. 34.
CHAIR

Designed by Dr Christopher Dresser

(1834-1904)

Probably manufactured by Thomas Knight

(1. 1833-96)

for the Art Furnishers’ Alliance

(1880-83)

Mahogany; the contemporary Japanese silk added later
35 in (89 cm) x 19 in (50 cm) x 15 in (38.4 cm)

English (probably Bath), circa 1880

This chair is one from a group of experimental designs retailed through the short-lived Art Furnishers’ Alliance, which had its retail outlet in New Bond Street, London. The directors of this enterprise were George Hayter Chubb, John Harrison, Edward Cope and Sir Edward Lee, with Dresser as art director.

No other example of this model is known to survive, although an ebonised and parcel-gilt version is recorded in two photographs in the Chubb & Son Archive; see Widar Halén, Christopher Dresser (Oxford, 1990), pp. 72-73, where these and other chairs are illustrated. Illustrations of chairs, some very similar to those in the Chubb photographs, are recorded as ‘Dr Dresser’s designs’ in a sketch book (now at the Victoria and Albert Museum) from the archive of the Bath cabinet-maker Thomas Knight; see Harry Lyons, Christopher Dresser The People’s Designer 1834-1904 (Woodbridge, 2005), p. 151. As, in 1883, Knight was a substantial creditor of the Art Furnishers’ Alliance, it seems more than likely that he had been engaged by them as a cabinet-maker.

Thomas Knight, later Knight and Son, traded at different times from various addresses in Bath. Knight was responsible for furnishing the Grand Pump Rooms in Bath and for several British embassies on the Continent. At the London International Exhibition, 1862 the firm exhibited a ‘Writing Table on pedestals, of oak and ebony, with numerous drawers...’; see Christie’s, Ellel Grange, 22-23 October 1979, lot 129. The desk, later adapted by Gillow, is now in the collection of the Victoria Art Gallery, Bath.

Although combining elements derived from ancient Greek and Egyptian chairs, Dresser’s design has an originality of interpretation that pervades many of his historically based creations. For other surviving examples of Dresser’s furniture for the Art Furnishers’ Alliance see, in particular, Michael Whiteway, Christopher Dresser 1834-1904 (Milan, 2001), figs 184, 185, 190, 192 and 193.
BEDROOM SUITE

Manufactured by Gillow & Company
(circa 1730-1897)

Mahogany, baywood and ebony, parcel gilt with, on some elements, ‘Japanese’ lacquer and carved panels, mirror glass, and gilt-lacquer brass handles; the chairs and night commode upholstered at a later date with contemporary Japanese silk.

Wardrobe: 92½ in (235 cm) x 79½ in (202 cm) x 24 in (61 cm)
Bedside Stand: 32 in (81.3 cm) x 14¼ in (36.2 cm) x 13¼ in (34.9 cm)
Four ‘Japanese’ chairs: 35 in (88.9 cm) x 17½ in (44.4 cm) x 16½ in (41.9 cm)
Night Commode: 18 in (45.8 cm) x 16½ in (41.8 cm) square
Dressing Table: 6¾ in (162.2 cm) x 54½ in (138.5 cm) x 25 in (63.5 cm)

MARKED:

PROVENANCE:
Presumably William Henry Tate (1842-1922; [...]).

Gillow Estimate Sketches at the City of Westminster Archive Centre show that the first element of this suite to be designed was the ‘Night Commode’ (not illustrated); the estimate, inscribed as for ‘M [identified by Laura Microulis as Moon] & Co’, no. 11030, can be dated between 29 August and 6 September 1881. The ‘Dressing Table’ (not illustrated) and ‘Bedside Stand’ (shown on final page of this catalogue), both inscribed as for ‘G [Gillow] & Co’, are dated 5 October 1881. Tate’s name first appears on 18 March 1882, for a ‘Mahogany Bedstead & Tester (untraced); it is inscribed ‘G & Co. for W. H. Tate Esq.’ Written on the design for the ‘Wardrobe’, dated 28 November 1881, are references to the ‘Dressing table’ and several other items from the suite. It might be the case that elements of this dramatic suite, which is surely the conception of a single designer, were made for stock (or exhibition), and only later acquired by Tate. The latest design, dated 11 May 1882, is for the chairs (not illustrated). Other elements from the suite included a chest of drawers and a ‘Japanese’ towel rail, neither of which has been traced. A second, more elaborate chest of drawers (numbered L11551) was sold by Jacobs & Hunt, 16 April 1999, lot 332.

There are distinctive features on this suite that recall the work of Thomas Jeckyll (1827-81); see Susan Weber Soros and Catherine Arbuthnott, Thomas Jeckyll Architect and Designer 1827-1881 (New Haven and London, 2003), fig. 5-49, a wardrobe supplied to Aleco Iondies for 1, Holland Park, London. Gillow had, probably in the mid 1870s, made some Jeckyll-designed furniture for Heath Old Hall; see Soros and Arbuthnott, op. cit., figs 5-30, 5-34 and 5-36. By the date of the first sketch for the present suite, however, Jeckyll was no longer alive.

In 1881 Tate, who was still patronising Gillow in 1894, is recorded at Rosemount, Victoria Park, Wavertree, but later moved to Highfield, Woolton. By the time of his death, he had moved to Bodrhyddan, Rhuddian. Tate was a chairman of Tate & Lyle and also had interests in banking and insurance.
Chandelier
Designed and manufactured by W. A. S. Benson
(1854-1924)

Brass and copper
23 ¾ in (65.4 cm) x 17 ½ in (44.4 cm)
English (London), circa 1890

Marked:
‘W. A. S. BENSON’ inside each drip pan

This previously unrecorded eight-light chandelier, which retains its unrestored lacquer surface, appears identical to one hanging over the dining table at the Grange, Fulham, the home of the painter Edward Burne-Jones (1833-98). It can be clearly identified in the 1898 painting (private collection) by T. M. Rooke who, for twenty-five years was studio assistant to Burne-Jones (see below).

A similarly designed six-light chandelier, lacking the loops between the arms, can be seen hanging over Benson’s head in a well-known photograph of his studio in Campden Hill Road, London; see Ian Hammerton, ed., W. A. S. Benson Arts and Crafts Luminary and Pioneer of Modern Design (Woodbridge, 2005), pl. 29. The drip pans and the three-pin candle holders on the present chandelier are patterns frequently used by Benson on his light fittings; see, for example, Hammerton, op. cit., pls 29 and 95-96.

As with so much of Arts & Crafts period production, the design of this chandelier is inspired by earlier English prototypes. In this case, Benson has created a simple reduction of a familiar seventeenth-century form; see, for example, Percy Macquoid & Ralph Edwards, The Dictionary of English Furniture (London, 1924), II, p. 4, fig. 4. In a W. A. S. Benson & Co. trade catalogue Electric Light Fittings (n. d., but probably circa 1912), no. E 1558 shows a more literal adaptation of a seventeenth-century chandelier.
FLASK
Designed by George Walton
(1867-1933)
Manufactured by James Couper & Son
(circa 1875-1940)

Glass
12 in (30.4 cm) high
Scottish (Glasgow), circa 1896

Whereas much nineteenth-century ‘art-glass’ production aimed to emulate Venetian and Islamic glass, the Clutha range reflects the properties of ancient Roman manufacture. The consciously archaic raw surface and bubbling on the present flask would have met with the approval of John Ruskin who wrote: ‘... all very neat, finished and perfect form in glass is barbarous, for it fails in proclaiming ... its great virtues, namely the ease with which its light substance can be moulded or blown into any form so long as perfect accuracy is not required’; see The Stones of Venice, II (London, 1855), ch. VI (‘The Nature of Gothic’), pp. 167-68.

James Couper began retailing ‘Clutha’ glass, designed by Christopher Dresser, in the late 1880s. Clutha was the old name for the Clyde, the river that runs through Glasgow. Dresser might have been describing the vase shown here when he wrote: ‘... what could be more beautiful than ... a flask? Its grace of form is obvious, the delicate curvature of its sides, the gentle swelling of the bulb and the exquisitely rounded base, all manifest beauty.’; see Principles of Decorative Design (London, 1873), p.127.

George Walton first designed for the Clutha glass range before 1896, at which date his designs (as well as those by Dresser) were available through Liberty’s. A contemporary photograph, including a flask of the same design as the present example, is reproduced in Karen Moon, George Walton Designer and Architect (Oxford, 1993), fig. 144. The photograph confirms the attribution of the vase, which is unmarked.
GROUP OF VASES

By Pierre-Adrien Dalpayrat

(1844-1910)

Stoneware and, one vase, porcelain
5¾ in (14.6 cm) maximum height
4½ in (11.4 cm) minimum height
French (Bourg-la-Reine), various dates, circa 1895-1905

LITERATURE:

MARKED:
1. ‘D.’ painted
2. [Grenade] impressed; see Makus, op. cit., p. 202, no. 3 (left)
3. ‘DALPAYRAT / M. BL / 660’ impressed
4. ‘LES GRANDS FEUX DE DALPAYRAT / 3015’ impressed; see Makus, op. cit., no. 29
5. ‘Dalpayrat’ painted

Dalpayrat was born in Limoges, where he attended art school. His earliest connection with ceramics was in the employment of the Vieillard manufactory in Bordeaux, which he left in 1873. He worked for various other factories before, in about 1889, setting up under his own name at Bourg-la-Reine, where he began to produce the grés émaillés for which he is known.

Dalpayrat exhibited his work extensively from at least 1892 until 1909; see André Dalpayrat, Pierre-Adrien Dalpayrat 1844-1910 Céramiste de l’Art nouveau (L’île-de-France, 1999), pp. 148-56. At the Société Nationale des Beaux-Arts, 1898, Dalpayrat showed what appear to be groups of small-scale vases similar to those shown here; see Alastair Duncan, The Paris Salons 1895-1914 Volume IV: Ceramics & Glass (Woodbridge, 1998), p. 102 (top). Other small vases are illustrated in Makus et. al., op. cit., including figs 22-24, 31-33 and 93-95.

A partial list of public collections, across the world, now exhibiting grés by Dalpayrat is given in Dalpayrat, op. cit., pp. 176-79. A notable group is at the Petit Palais in Paris, which includes spectacular vases from the Paris Exposition Universelle, 1900 (inv. PP003672). The small red vase with handles at the neck shown here and retaining its original silk-lined, leather presentation box, is a diminutive variant of those at the Petit Palais.
SIX CHAIRS

Designed by Charles Rennie Mackintosh
(1868-1928)
Manufactured by Alex Martin

Oak, with dark stain; the seats, except one, with original rush
41 in (104.2 cm) x 18 in (45.4 cm) x 15 in (38.5 cm)
Scottish (Glasgow), circa 1903

MARKED:
Each chair with a stamped number on the back left (facing) corner, on the top of the seat rail: 18, 77, 108, 121, 123 and 132.

PROVENANCE:
Willow Tea Rooms, Glasgow; [ ... ]; private collection; thence by descent.

LITERATURE:

On 12 August 1903 Martin quoted 16s. 6d. per chair for an unspecified quantity. On 1 December that year, he was paid 17s. 6d. each for 137 chairs; see Billcliffe, loc. cit.

Billcliffe elegantly describes this model as ‘Mackintosh’s succinct rationalisation of the traditional ladderback design ... these chairs for the Willow Tea Rooms are the most successful solution of his attempts to use traditional vernacular designs. The chair looks strong yet simple, with rear uprights and front legs of rectangular and square section. The uprights are slightly splayed and the rungs, which are again rectangular in section, are curved along their length and set into the leading edge of the uprights. The seats were originally rush.’ For discussion of other Arts & Crafts period interpretations of the traditional ladder back chair see H. Blairman & Sons, Furniture and Works of Art (2006), under no. 19. The vast majority of surviving chairs of this pattern have the additional horizontal strengthening bar across the top of the back, added at ‘an apparently early date’ (Billcliffe, loc. cit.). Notable exceptions are in the collections of the Saint Louis Art Museum and the National Gallery of Victoria.

The dramatic effect of these chairs in their original setting can be judged from contemporary photographs; see Billcliffe. op.cit., figs 1903. C-I.
MAHOGANY
22 in (55.4 cm) x 23¾ in (60.4 cm) open x 20 in (50.8 cm)

PROVENANCE:
H. W. Goddard; thence by descent.

Following the death of Ernest Gimson in 1919, Peter Waals briefly maintained the Daneway workshop, before setting up his own business at Chalford. In this venture he was supported by established clients such as the Leicester businessman William Evans, whose wife Nancy was a daughter of Joseph Goddard, the inventor of Goddard’s Silver Polish. Waals was patronised by various members of the Evans and Goddard families, and H. W. Goddard was Joseph’s son. H. W.’s daughter, the recent vendor, recalls visits from Waals when she was a child.

It is hard to establish precisely the extent to which Waals was dependent on Gimson’s furniture designs for his own production, as the Waals drawings were destroyed in a fire shortly after his death. The Gimson family was, however, concerned that Waals would merely reproduce Gimson’s designs. In a letter to Gimson’s widow, in the collection of Cheltenham Art Gallery and Museum, Waals himself wrote: ‘If I received orders for similar pieces and set myself to design these, after my 20 years experience at Daneway, the results would never exclude the impression that they were not copies. It will also be realized, that I do not feel myself in the position of a designer copying a dead man’s work, but in that of a foreman continuing his master’s workshop.’; quoted on the Leicester Arts and Museum Service website.

There are two payments recorded in the Waals Ledger (on microfilm at Cheltenham Art Gallery and Museum), either of which might relate to the present table. In March 1929, nine tea tables were commissioned at a cost of £3 18s each, and in May the following year there were two small tables at a total cost of £15 10s.

The present table is very close in design to one by Gimson, lent by his nephew Basil Gimson to the 1913 Exhibition of Cotswolds Craftsmanship held in Cheltenham (no. 33). The form can, in addition, be compared to a table exhibited by Sydney Barnsley at the Arts and Crafts Exhibition Society exhibition, 1896, and now in the collection of the Leicester Arts and Museum Service; see Annette Carruthers, *Ernest Gimson and the Cotswold Group of Craftsmen* (Leicester, 1978), F 18. There is also a related drawing by Barnsley, made after 1903, in the collection of the Cheltenham Art Gallery and Museum (1972. 187: 85).

The gate-leg action on this small ‘tea’ table is based on a form popular since the late seventeenth century; see, for example, Percy Macquoid & Ralph Edwards, *The Dictionary of English Furniture* (revised edition, London, 1954), III, p. 236, fig. 8.
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Manufactured by Gillow & Company
(no. 17, detail)

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