British Design

The Fine Art Society
LONDON · 2016
The success of the exhibition series from The John Scott Collection is a tough act to follow. The Fine Art Society, however, has long been committed to showcasing the best of late-nineteenth and early twentieth century decorative arts from celebrated architects, designers and artists. Andrew McIntosh Patrick, the former managing director, and his fellow director, Peyton Skipwith, did much to resurrect the reputation of Victorian design, painting and sculpture. They were encouraged by trailblazing collectors and scholars, such as Charles and Lavinia Handley-Read and Charlotte Gear. (Gear and others have recorded the story of the Handley-Read collection in the latest Decorative Arts Society journal.)

In recent years collaborations with other dealers active in this field have produced some landmark exhibitions. Michael Whiteway, with whom I worked on the John Scott collection, was key to both The Aesthetic Movement and the Cult of Japan in 1972 and the original Architect Designers exhibition in 1981. In 1972 the gallery played host to the first major exhibition of Christopher Dresser’s work, organised by the dealers Richard Dennis and John Jesse. With the help of author and dealer Roger Bilcliffe the gallery mounted an exceptional show of Charles Rennie Mackintosh’s work in a memorial exhibition at our Glasgow space. The gallery has also produced museum curators such as the Victoria & Albert Museum’s curator of nineteenth-century furniture Max Donnelly, a former specialist at The Fine Art Society.

In our 140th year it is worth recalling the engagement of the gallery with leading designers and artists of the period when the company was founded. Most significantly EW Godwin redesigned the façade to the gallery in 1881 and many of those design features are still present today. The gallery first exhibited the work of Edward Burne-Jones in 1889 and Walter Crane in 1890. The spread of the influence of Japanese design in Britain was also supported by our first managing director Marcus Huish, also a co-founder of the Japanese Society. He staged the first exhibition of Hokusai’s art in the western world in 1890 and presented Japanese Lacquer, Metalwork and Netsuke in 1893. It is assumed that the designer Thomas Jeckyll was familiar with the gallery through his friendship with James Abbott McNeill Whistler, who exhibited here in the 1880s.

In this exhibition we include the work of twentieth-century designers Gerald Summers and Terence Conran, with the aim of showing the continuum of modern British design, beginning with AWN Pugin. In the last century some followers of the Modern movement has seemingly dismissed the achievements of nineteenth-century art and design, and yet the direction of influence is hard to ignore. No designer exists in a vacuum nor is able to deny the force of history. I hope over the following pages we have successfully demonstrated the close links between these great British designers.

Rowena Morgan-Cox

British Design at The Fine Art Society

Aesthetic Movement and the Cult of Japan at The Fine Art Society, 1972
The Palace of Westminster, rebuilt after the devastating fire of 1834, was the greatest secular Gothic commission of the age and marked a watershed in the commissioning of public buildings in Britain. Charles Barry won the competition to design the building in the Gothic style assisted by Pugin, who was responsible for the entire interior and much of the architectural decorative features of the Palace. As was common practice at the time, he designed the elaborate interior scheme, including furniture, tiles, textiles, and metalwork for lighting, door-handle hinges and so on. The building was not complete at the time of his death in 1852. The grills employed several different patterns inspired by medieval tracery and were typically mounted on the doors that separated private rooms from the public corridor. Many of the original decorative grills and carved panels were removed after the building suffered severe bomb damage during the Second World War.
3 AWN PUGIN 1812-1852
FOR MINTON & CO
‘Waste Not Want Not’ plate, 1849
Encaustic earthenware
Diameter 13 ½ in (34 cm)

Pugin’s interest in ceramic design appears to have been initiated by his meeting with Herbert Minton, the owner of the burgeoning pottery business, when looking for a manufacturer of medieval-style encaustic floor tiles. He had previously collected Italian maiolica and medieval floor tiles. The huge variety of designs Pugin produced for Minton is testament to the close friendship between himself and Herbert Minton. Their huge commercial success is evident as many of the designs remained in production well into the twentieth century. This bread plate design is probably the most familiar of all Pugin’s ceramic designs. It was made in two versions, the most popular being this three colour version and another six-colour version. The encaustic process was probably favoured as it would resist scratching from a bread knife.

4 ATTRIBUTED TO JOHN HARDMAN & CO.
Collection dish
Brass
Diameter 9 ¾ in (24.8 cm)

5 ATTRIBUTED TO JOHN HARDMAN & CO.
Collection dish
Brass
Diameter 9 ¾ in (24.8 cm)
6 ALFRED WATERHOUSE 1830-1904
Desk from Blackmoor House, 1869

Oak with brass fittings
29 x 66 x 44 in (73.5 x 167.5 x 106.5 cm)

Provenance: The Earl of Selborne, Blackmoor House

Born in Liverpool and articled to Manchester architect Richard Lane, Waterhouse set up his own practice in 1854. After winning a competition in 1859, he travelled to London to study Pugin’s furniture for the Palace of Westminster. He moved to London in 1864 and secured important commissions to design the Natural History Museum, South Kensington (built 1870-80), and Manchester Town Hall (built 1868-77). In the 1870s he also rebuilt Eaton Hall for the Duke of Westminster. Shortly before that, Sir Roundell Palmer employed him to build a new church, vicarage, school and reading room in the village. Sir Palmer went on to commission Waterhouse to design his new Tudor-style mansion Blackmoor House, which was completed by 1873. Sir Palmer first employed Alfred Waterhouse to build a new church, vicarage, school and reading room in the village.

This desk was part of the design and an integral part of the house, where it remained until its sale in the 1970s. Waterhouse, despite his large architectural practice, designed little domestic furniture and the group of furniture from Blackmoor House was the largest and most complete. A celebrated architect of the Gothic revival, his furniture can be described as ‘Geometric Gothic’, a style inspired by Ruskin and Owen Jones.
7  CIRCLE OF JOHN POLLARD SEDDON
1827-1906

Armchair, c.1870

Oak, with later cane seat and back
34 1/4 x 21 x 18 ½ in (87.5 x 53 x 47 cm)

LITERATURE: For a comparable design see Jeremy Cooper, Victorian & Edwardian Furniture and Interiors, p.223, pl.220 (original drawing) and pl.227

The architect John Pollard Seddon was the son of a cabinet maker and hence designed furniture from the beginning of his career. He first came to public attention at the International Exhibition of 1862 with a group of furniture including a library chair whose design inspired this design. A contemporary critic noted at the Exhibition, 'some remarkable furniture… particularly Seddon’s library case and library chair. ’ The Illustrated News London also remarked on the chair’s structural quality, establishing ‘the possibility of combining beauty and utility with manifest structure’. A drawing of the 1862 chair survives in the archives of the V&A Museum and different versions are known to have been made.

Seddon was closely linked to the Pre-Raphaelites; William Burges and C.F.A. Voysey were both pupils of his.
8 Attributed to EW Godwin 1833-1886
Possibly William Watt
Armchair, c.1875
Ebonised wood, the back set with a small Japanese-style lacquer panel with ivory surround; stamped B. 3100
36 x 23 x 22 in (91.5 x 58.5 x 59 cm)
Provenance: Haslam & Whiteway, until 1973; Baron Des Cordes; Andrew McIntosh Patrick

9 Attributed to EW Godwin 1833-1886
Collinson & Lock
Seven-legged center table, c.1872-75
Mahogany
27 x 27 (68.5 x 68.5 cm)
Provenance: Andrew McIntosh Patrick

This table is the only known seven-legged version of Godwin’s design for William Watt, illustrated in the 1877 catalogue ‘Art Furniture Warehouse’. As Soros writes: ‘Its reeded edge, turned decoration, and slightly splayed legs all point to the work of Godwin’. In its lack of extraneous ornament, its decorative quality comes purely from the interplay of the structural elements. Godwin remarked that ‘It is essential that the common objects of everyday life should be quiet, simple and unobtrusive in their beauty’. Godwin’s influences were far-reaching; this example is an adaptation of a Chinese form. Godwin was particularly interested in Chinese hardwood furniture of the Ming and early Qing dynasties and owned several objects from this period.
10 ATTRIBUTED TO EW GODWIN 1833-1886
WILLIAM WATT

Wicker chair, designed 1867

Ebonised beech, with original willow split cane back and later seat
35 ½ x 16 ½ x 15 ¾ in (90 x 42 x 40 cm)


This is a version of a chair Godwin originally designed for his own home. Elizabeth Aslin identifies the design as the second most popular chair in an ‘enlightened household’ after the Morris & Co. Sussex chairs.

11 ATTRIBUTED TO EW GODWIN 1833-1886
ATTRIBUTED MAKER WILLIAM WATT

‘Greek’ side chair, 1885

Oak, with modern rush seat
41 ½ x 16 ¼ x 18 ¼ in (105 x 41.5 x 46.5 cm)


This chair relates to Godwin’s ‘Greek’ chair which was inspired by a stool depicted on the East Frieze of the Parthenon Marbles in the British Museum. The first sketch he made of the stool dates around 1883. However, it is known that he had created a line of Anglo-Greek furniture for Waugh and Sons in 1876, of which no designs have ever emerged. It is later, in the 1880s, when working on a Greek play, that he resurrected the Greek theme and designed a line of Anglo-Greek chairs that were marketed commercially by William Watt and made in several versions. The first version of the ‘Greek’ chair showed historicist references that were later simplified, producing a stripped-down abstract form, that appears almost Modernist.
One of the least understood and most tragic figures of the Victorian design reform movement, Jeckyll was an important designer of both public and private architecture. He was born in Norwich, where he began his career as a Gothic Revival architect, designing rectories and schools, and restoring churches. After he moved to London he maintained his East- Anglian connection through an eighteen-year association with the Norwich ironfoundery Barnard, Bishop and Barnard, beginning in 1859. The ‘epoch-making’ designs he made for the firm brought him great renown and he particularly excelled in the Anglo-Japanese designs for stoves, stove fronts, fenders, fire irons, and other domestic metalwork that were produced and sold in large numbers.

A very similar model to this appears in period photographs adorning the fireplace of the famous Peacock Room at 49 Prince’s Gate, London, now at the Freer Gallery. The room was commissioned by shipowner Frederick Leyland, designed by Jeckyll and later decorated by James Abbott McNeil Whistler. The semi-circle motif used here by Jeckyll was echoed throughout the interior in Whistler’s decorative scheme but denote stylised suns rather than peacock feathers.

**12** **THOMAS JECKYLL 1827-1881**

**BARNARD, BISHOP & BARNARD**

*Sunray fireplace fender, 1876*

Brass, stamped with foundry marks
12 1/4 x 51 x 12 1/2 in (31.5 x 140.6 x 43.1 cm)

**LITERATURE:** Susan Weber Soros and Catherine Ashburnett, *Thomas Jeckyll, Architect and Designer, 1827–1881*, 2005, p.44, fig.2-36, original drawing, and fig.5-73 (period photographs of the Peacock Room illustrating its fender, now lost). See also Linda Merrill, *The Peacock Room: A Cultural Biography*, 1998, pp.184–90, fig.5.5 (illustration of how the Dining Room might have appeared with Jekyll’s original decoration including the fender), and pp. 254-55, fig.6.14-15 (period photographs of the Peacock Room, including fender).

13 **THOMAS JECKYLL 1827-1881**

**BARNARD, BISHOP & BARNARD**

*Fender, c.1875*

Brass, stamped with an illegible foundry registration mark
7 1/4 x 48 x 11 3/4 in (18.5 x 122 x 30 cm)

Not illustrated
14  **ARTHUR HEYGATE MACKMURDO**
1851-1942
E. GOODALL & CO.
*Side table for The Century Guild, 1886*

Cedarwood with veneers of cormandel, satinwood and ebony
27 × 27 × 18 in (68.5 × 68.5 × 46 cm)
Provenance: Possibly made for the brewer Henry Boddington, Pownall Hall, Wilmslow

15  **ARTHUR HEYGATE MACKMURDO**
1851-1942
E. GOODALL & CO.
*Pair of chairs for The Century Guild, 1886*

Cedarwood with veneers of cormandel, satinwood and ebony
26 × 19½ × 19 in (66 × 49.5 × 48 cm) each
Provenance: Possibly made for the brewer Henry Boddington, Pownall Hall, Wilmslow
16 ROBERT WALLACE MARTIN 1843–1923
MARTIN BROTHERS

Sandial, 1888

Stoneware with verdi gris metal sundial inscribed 1634, incised R W Martin & Bros, London & Southall
28 1/4 x 12 ½ in (72 x 32 cm)

Provenance: Sir Richard William Drake FSA, Chairman Of The Burlington Fine Arts Club, in 1886 commissioned a sundial from Robert Wallace Martin for the garden of his house in Weybridge, Surrey. This is the only reference to a sundial in the surviving Martin papers.

17 GEORGE WASHINGTON HENRY JACK
1855–1931
FOR MORRIS & CO.

Saville Chair, 1887

Mahogany
38 x 24 x 28 in (96.5 x 61 x 71 cm)

This type of chair is referred to as a Saville armchair. It is an example of furniture produced during the later phase of production of Morris & Company. It was probably designed by George Jack, who from 1880 worked as the assistant to the firm’s chief furniture designer, Philip Webb. Jack took over from Webb after his retirement in 1890. The serpentine outlines of the vertical rails under the arms are reminiscent of details on a sideboard designed by Jack and shown by Morris & Company at the Manchester Jubilee Exhibition in 1887.

18 HOWARD & SONS

Octagonal centre table, c. 1880

Oak and walnut, impressed stamp underside of top Howard & Sons Berners St
28 x 32 ¼ in (71 x 131 cm)
Not illustrated
19 CHRISTOPHER DRESSER 1834-1904
LINTHORPE POTTERY

_Jug, c.1880_

Earthenware with running glazes, impressed Linthorpe, Chr
Dresser facsimile signature and Pattern no. 335
5 x 7½ in (12.7 x 19 cm)

_Literature:_ Michael Whiteway ed., Christopher Dresser: A
pl.219

Linthorpe Art Pottery was founded in Middlesbrough
in 1879, by local businessman John Harrison, with
Dresser as Art Director. Inspiration for Dresser’s designs
came from around the world. This design was inspired
by Peruvian models. Dresser was associated with the
Linthorpe until 1882.

20 CHRISTOPHER DRESSER 1834-1904
HUKIN & HEATH

_Punchbowl, 1880_

Oak and electroplate silver, applied disc on base impressed
maker’s mark, registration mark for 28 July 1880, and model no.
2466; base interior incised VI
6¾ x 12½ in (17 x 32 cm)

_Literature:_ Michael Whiteway, Christopher Dresser 1834-1904,
Skira: Milan, 2001, p.97, no.81, an identical design; for a similar
design see Michael Whiteway ed., Christopher Dresser: A Design

Dresser’s collaboration with Hukin & Heath (founded
1855) started in 1878 when he was appointed as their art
adviser. The established Birmingham silversmith and
electroplating firm was looking for a new direction in
their production of luxury and novelty items. Dresser
introduced Persian and Japanese styles to the firm
through carefully selected original works which were
copied in silver and electroplate, resulting in strikingly
original designs. Hukin & Heath used his designs until
about 1900.
21 CHRISTOPHER DRESSER 1834-1904
JAMES DIXON & SONS
Decanter, c. 1880
Silver and glass, stamped Chr Dresser facsimile signature, maker’s mark, model no. 2536 and AN, under spout cover
Height 12 1/4 in (31.5 cm)
Provenance: Harry Lyons

22 CHRISTOPHER DRESSER 1834-1904
JAMES DIXON & SONS
Decanter, 1884
Glass and silver plate, stamped Chr Dresser facsimile signature, maker’s mark, model no. 2548, no. 5 and AN, under spout cover
Height 10 in (25 cm)

James Dixon & Sons was founded in 1806 as a firm of Britannia-metal workers and silversmiths. Dresser started designing electroplated wares for them from 1879. His designs for the firm are seen as the most radical and uncompromising of his career and, in the same vein as the ones done for Hukin & Heath, were often inspired by the Japanese style Dresser observed during his trip to Japan in 1876-7. They assured him his posthumous reputation as a proto-modernist.
23  CHARLES ROBERT ASHBE 1863 -1942
THE GUILD OF HANDICRAFTS
Chair for The Fine Art Society, 1888
Oak and gesso
40 × 37% × 16% in (101.5 × 45 × 42.5 cm)

24  CHARLES EDWARD HORTON
PROBABLY LAMB OF MANCHESTER
Occasional table, c.1885
Mahogany
26 × 19% × 19% in (66 × 50.2 × 50.2 cm)
Exhibition: Manchester Exhibition, 1887; an identical table
EDWIN CHARLES PURDIE  
‘Black Jack’ vase, 1890  
Brittania silver, stamped ECP, over-stamped GG; with hallmarks for London, England, and date mark p for 1890.  
Height 9 in (22.5 cm)  
The design for this vase is modelled on a rare leather bottle (‘black jack’) from the eighteenth century. The avant-garde appearance of this bottle may be deliberate, but is more likely to be a chance consequence of the unusual design. Oliver Baker, who was one of Liberty’s early designers for the Cymric silver range, records the original bottle design in his 1920s book Black Jacks and Leather Bottles. Baker wrote of the design: ‘This kind of bottle is decidedly rare and I only know of three others, one in the museum at Glastonbury, and another in the old castle at Taunton. The third is in my own collection.’
26  WILLIAM DE MORGAN 1839–1917
DECORATED BY FRED PASSENGER

Sunset and Moonlight pedestal bowl
Ceramic with blue and sand lustre, hand-painted monogram FP (for Fred Passenger), paper collector's label
Diameter 8¾ (22.5 cm)

27  WILLIAM DE MORGAN 1839–1917

Fan pattern nine-tile panel, c.1890
Ceramic, hand-painted in Persian colours, impressed with Sands End mark
8 × 8 in (20 × 20 cm) each
These tiles are painted in a rare colourway, specifically introduced for Debenham House, London.
28 MACKAY HUGH BAILLIE SCOTT
1865-1945

JOHN WHITE, PYGHTLE WORKS

The Daffodil Dresser, c.1901

Inlaid oak.
66 x 47 x 22 in (168 x 120 x 56 cm)


LITERATURE: Advertising catalogue Furniture Made At The Pyghtle Works, Bedford By John P. White, Designed By M. H. Baillie Scott, 1901, The Art Journal, 1904, p.133, the original watercolour design.

Baillie Scott was the archetypal Arts & Crafts architect-designer. Born into a family of sheep farmers in Ramsgate, Kent, he trained at Cirencester Agricultural College before studying architecture. His country origins and love of nature inspired many of his greatest designs.

This cabinet was made in the workshop of John P. White. Scott began designing furniture for White in 1898; they became close friends and in 1901 Scott and his family moved to Bedford, where White’s workshop was located. The ‘Daffodil’ sideboard is a fine example of Baillie Scott’s furniture designed at the height of his career, and dates to around the time he was creating his architectural masterpiece, Blackwell, near Windermere (1900).
29 CFA VOYSEY 1857-1941
FOR TOMKINSONS CARPETS
Garden design, c.1890s
Watercolour on paper, in four sections, two of which are taped together. Each section signed verso C.F.A. Voysey, Architect, 6 Carlton Hill, Nw; each stamped verso Tomkinsons Carpets Ltd and inscribed verso CFA Voysey, Architect, 6 Carlton Hill, Nw; 31 x 27 in (78.5 x 68.5 cm)

30 CFA VOYSEY 1857-1941
FOR TOMKINSONS CARPETS
Tulip and poppy, c.1890s
Watercolour on paper, signed verso C.F.A. Voysey, Architect, 6 Carlton Hill, Nw; stamped Tomkinsons Carpets Ltd verso; inscribed verso 23159; 18 x 12 in (45.5 x 30.5 cm)
Not illustrated

31 CFA VOYSEY 1857-1941
FOR TOMKINSONS CARPETS
Trees and hills, c.1890s
Watercolour on paper, signed lower right C.F.A. Voysey, stamped verso Tomkinsons Carpets Ltd verso and inscribed verso 23159; 18 x 11 in (45.5 x 28 cm)
Not illustrated

32 CFA VOYSEY 1857-1941
FOR TOMKINSONS CARPETS
Pomegranate border design, 1895
Watercolour on paper, signed and dated verso C F A Voysey, Architect, 6 Carlton Hill n w, Nov 20 1895; stamped Tomkinsons Carpets Ltd verso; 18 1/2 x 7 1/4 in (47 x 18.5 cm)
Not illustrated

33 CFA VOYSEY 1857-1941
FOR TOMKINSONS CARPETS
Birds and ribbon, 1901
Watercolour on paper, signed and dated verso C F A Voysey, Architect, April 29 1901; stamped verso Tomkinsons Carpets Ltd verso; 20 x 20 in (50.5 x 50.5 cm)
Not illustrated

34 CFA VOYSEY 1857-1941
FOR TOMKINSONS CARPETS
Robin and holly, 1901
Watercolour on paper, signed and dated verso C F A Voysey, Architect, April 29 1901; stamped verso Tomkinsons Carpets Ltd verso; 11 x 10 1/2 in (28 x 26.5 cm)
Not illustrated
35 Harry Powell
James Powell & Sons, Whitefriars
Set of six large wine glasses, c.1901
Clear flint glass applied with four sea-green tears
Height 19.5 cm (7¾ in)

36 Harry Powell
James Powell & Sons, Whitefriars
Set of six small wine glasses, c.1901
Clear flint glass applied with four sea-green tears
Height 16 cm (6¼ in)

Exhibited: London, The Arts and Crafts Exhibition, 1898, an identical design

Literature: For two comparable glasses see Lesley Jackson,
Not illustrated

The original design for these glasses had six sea-green tears but this was reduced to four in 1901.

37 Was Benson 1854-1924
Desk lamp, 1900
Copper and brass
40.5 x 20 cm (16 x 8 in)

38 Was Benson 1854-1924
Chafing dish, 1900
Brass and copper, underside stamped Was Benson
Height 22.9 cm (9 in)
Not illustrated
Archibald Knox was born on the Isle of Man, to Scottish parents, in a family where the Gaelic and Celtic folklore from the Scottish islands was important and celebrated; Knox’s mother was herself a fluent Gaelic speaker. Inspired by his background and surroundings, and under the influence of Manx artists and antiquarians, Knox developed a profound interest in Celtic artistic cultures and traditions. His Celtic style matured during his studies at the Douglas School of Art, and he later applied it to his production as a designer for Liberty & Co with great success.

Knox’s ceramic designs tend to be considerable in size, ornamented with complex interlace patterns in relief and intended for outdoor use, much in the tradition of the ancient carved Celtic and Norse stones of his beloved Isle of Man. In the 1890s Knox wrote articles on ‘Ancient Crosses on the Isle of Man’ and ‘The Isle of Man as a Sketching Ground’. This jardinière was designed by Knox for Compton Potters’ Art Guild and retailed by Liberty & Co. Knox produced a number of similar designs in terracotta for Compton Pottery during the period 1900–1905. Although Knox’s name does not appear on any of the objects that he designed for Liberty, nor in their catalogues of the time, he has now been largely recognised as the creative force that drove the Celtic Revival in Britain and Liberty’s great popularity at the turn of the twentieth century.
A pair of ‘Conister’ candlesticks, 1905
Sterling silver; stamped L & Co. with hallmarks for Birmingham, England; one with date mark f for 1905; the other date mark is rubbed
Height 9 5/8 in (24.5 cm) each.

This pair of candlesticks has unusual hand hammering to the base of both candlesticks. This iconic Knox design was featured in The Studio in March 1900 and credited to Rex Silver who headed the Silver Studios for which Knox worked. The design has since been attributed to Knox, based on their style and the Manx name, ‘Conister’, given to the candlesticks on the original design drawing that survives at the V&A. Conister is a small island and folly off the coast of the Isle of Man. A pair of these candlesticks were displayed at the prestigious 1902 Turin International Exhibition of Decorative Arts.
41 Archibald Knox 1864–1933
For Liberty & Co.
Pair of silver vases, 1905
Sterling silver, stamped L & Co, Rd 46/185 and model number 2242 with hallmarks for Birmingham, England, and date mark f for 1905.
Height 6 ½ in (16.5 cm) each
LITERATURE: For a similar example see Dr Stephen Martin ed., Archibald Knox, p. 183

A single identical vase is on display in the dining room of the Driehaus Museum, Chicago.

42 Archibald Knox 1864–1933
For Liberty & Co.
Small pair of vases, 1903
Sterling silver, stamped L & Co and model number 2126, with hallmarks for Birmingham, England, and date mark d for 1903.
Height 4 in (10.5 cm)
LITERATURE: For a similar example see Stephen Martin ed., Archibald Knox, p.185
43 LIBERTY & CO.
Small bowl, 1906
Sterling silver, stamped L & Co and model number 2297; with hallmark for Birmingham, England, and date mark g for 1906
2 1/4 x 4 in (5.5 x 10 cm)

44 ATTRIBUTED TO ARCHIBALD KNOX
1864–1933
FOR LIBERTY & CO.
Teapot, 1910
Sterling silver, stamped L & Co, hallmark for Birmingham, England, and date mark k for 1910
6 1/2 x 6 in (17 x 15 cm)

45 ARCHIBALD KNOX 1864–1933
FOR LIBERTY & CO.
Silver milk jug, 1904
Sterling silver, stamped L & Co and model number 5208; with hallmarks for Birmingham, England, and date mark f for 1904-5
2 x 5 in (5 x 12.5 cm)

46 ATTRIBUTED TO CHARLES ROBERT
ASHBEE 1863 –1942
GUILD OF HANDICRAFT
Large set spoon, 1903
Sterling silver with amethyst; stamped G of H Ltd, hallmark for London, England, and date mark k for 1903
Length 7 3/4 in (20 cm)

47 ARCHIBALD KNOX 1864–1933
FOR LIBERTY & CO.
Muffin dish, 1901
Sterling silver, stamped L & Co and Cymric, with hallmarks for Birmingham, England, and date mark b for 1901
3 x 7 1/2 in (8 x 19 cm)

This rare, clean lined design is a remarkably modern piece for 1901. The only other similar design is in the Isle of Man Museum (accession no. 1956-0033). The dish appears in the Liberty silver sketchbook at Westminster Archive (no. 5051). This dish is to be included in Dr Stephen Martin’s forthcoming third edition of his book, Archibald Knox.
48 CHARLES SYDNEY SPOONER
1862-1938
J.BRANDT
Cabinet on stand, 1910
Cedarwood with veneers of cormandel, satinwood and ebony; cedar lining, inlaid drawers & shelves
61 ½ x 37 ½ x 16 1/4 in (156 x 95 x 41.5 cm)
Literature: The Studio Magazine, vol. 49, 1910

Charles Spooner, architect and furniture designer, ran his own furniture-making workshop in Hammersmith, London, and taught at the Guild of Handicraft and the Central School of Arts and Crafts. He exhibited furniture at the Arts and Crafts Exhibition Society over a long period.

He specialised in cabinets on stands, with curving strap-work on the doors, similar to the pattern on the front of this cabinet. Ralph Edwards, Keeper of the Furniture and Woodwork Department at the V&A Museum, had been Spooner’s friend and described him as ‘a learned ecclesiologist and man of fine taste, and closely identified with the Early Crafts Movement’. A similar cabinet is in the collection of the V&A, London.

In 1900 Spooner married Minnie Dibdin Davison, a painter, sculptor and designer. They worked together on many projects as co-designers. Their close friends included C.F.A. Voysey, Christopher Whall and Louis Davis.
49 Pilkington Royal Lancastrian decorated by Charles Cundall

Vase, 1911
Ceramic with ruby and silver lustre, impressed factory mark, hand-painted artist's monogram and heron year mark for 1911
Height 10 ½ in (27 cm)

Charles Cundall joined Pilkington straight from school in 1907, working under the tutelage of Gordon Forsyth. He rapidly developed a distinctive style of his own, distinguishing himself with highly stylised animal and plant designs. He left Pilkington in 1914 to join the Royal Fusiliers.

50 Pilkington Royal Lancastrian decorated by Richard Joyce

Vase, c.1920
Ceramic, with multi-lustre, impressed factory mark and 3256 and painted artist's monogram to base
Height 7½ in (19 cm)

Richard Joyce studied at Swadlincote School of Art and joined Pilkington around 1903 where he worked as a ceramic artist and modeller until his death in 1931. In the late 1920s Joyce developed a series of new shapes, in a move away from the bird and fish designs on which he had built his reputation.

51 Pilkington Royal Lancastrian decorated by William S. Mycock

Bottle vase, 1926
Ceramic, with multi-lustre, impressed factory mark and 2871, hand-painted artist's monogram and date
Height 7½ in (19 cm)

Literature: A similar vase is illustrated in Anthony J. Cross, Pilkington’s Royal Lancastrian Pottery and Tiles, 1980, p.68, pl.105

Born in Handford, Staffordshire, 1872, William Mycock spent his early years working in the painters’ shop at Wedgwood before joining Pilkington. He was the longest serving artist employed at Pilkington, starting as a tile artist in 1894 and retiring in 1938, the year the pottery section closed down after production had ceased.

The year this vase was designed, the pottery production was very limited due to the post-war economic climate and lustreware in particular due to the complexity of its process and its luxury. However, Mycock, as one of the last remaining established artists of Pilkington in the post-war era, was able to sustain the production of lustreware, winning a gold medal in Paris in 1925 for his lustreware.
52 LONGDEN & CO.
Arts & Crafts andirons and fire basket, c.1915
Brass and wrought iron
23½ x 32½ x 19¼ in (60 x 80 x 50 cm)
53 JAMES DIXON & SONS
Pair of silver candlesticks, 1915-16
Silver, both with hallmarks for Sheffield, England to sconce and base; one date mark X for 1815, the other date mark Y for 1916
Height 9 in (23 cm)

54 HARRY CLARKE 1889-1931
A Musician, 1915
Yellow flashed glass, acid etched, stained and hand painted
9 ½ × 4 ½ in (24 × 11.5 cm)
Not illustrated
55  CHARLES RENNIE MACKINTOSH
1868-1928
Dining table, c.1918-19
American red walnut, inlaid mother-of-pearl
28 ¾ × 72 × 47 1/4 (73 × 183 × 120 cm)
Provenance: William Franklin, Harry Franklin, Mrs H.F.R.
Franklin, Northampton and Radwell, to 1980
Literature: ‘Ancient and Modern’, Ideal Home, October 1920,
fig. 6; Roger Billcliffe, Charles Rennie Mackintosh, The Complete
Furniture, Furniture Drawings & Interior Designs, fourth edition,
2009, pp. 302-303, cat. 1918.5, this version illustrated

The Northampton manufacturer Wenman Joseph Bassett-Lowke (1877–1953) was the most important client of Mackintosh’s later career. Bassett-Lowke had a keen interest in modern, progressive design; he was briefly articled to a local architect, was a founder member of the Design and Industries Association and a member of the Fabian Society. As a consequence Bassett-Lowke was a hands-on client and the pieces Mackintosh designed for him were partly a collaboration between the two.

Bassett-Lowke commissioned Mackintosh to remodel and furnish the principal interiors at his home, 78 Derngate, Northampton, and furnish and decorate his holiday home, Candida Cottage, at Roade, as well as design a series of advertising labels and greeting cards.

Bassett-Lowke must have promoted the furniture Mackintosh had designed as three further sets were made, two for friends or business colleagues, including this set for William Franklin, and one for Mr Ling, a manufacturer of steel filing cabinets and probably another business contact. The original design for this table was for Candida Cottage and made in oak and inlaid with Radolite. The design is closely related to Bassett-Lowke’s own design for a dining table at 78 Derngate. Here the arched stretchers have been replaced by a square design.
56 CHARLES RENNIE MACKINTOSH
1868-1928
Washstand, 1917
Mahogany, mother-of-pearl, mirror, erinoid handles, with later horsehair splashback
87 ¾ x 46 ¼ x 20 in (222.7 x 117.5 x 51 cm)
Provenance: Mr Ling, Guildford; The Fine Art Society; Roger Billcliffe Fine Art, Glasgow; Donald and Eleanor Taffner; Private Collection
This washstand was made for Mr Ling, a manufacturer of steel filing cabinets and probably a business contact of Mackintosh’s patron WJ Bassett-Lowke. The design is based on a similar washstand in the guest bedroom at Bassett-Lowke’s home 78 Derngate, Northampton. It shares many features of the other furniture Mackintosh designed for the house, including its geometric structure and inlaid mother-of-pearl detailing.
Gilbert Bayes was born in North London in 1872, the second son of a professional artist, Alfred Walter and Emily Ann Bayes. He was interested in sculpture from an early age and attended the City and Guilds and later the Royal Academy Schools, where he won several prizes for composition and life modelling. He was greatly influenced by the works of Sir George Frampton, then one of the finest and most respected sculptors in the country.

The inter-war years were probably the most successful for Gilbert. He served as Master of the Art Workers Guild and won a Bronze Medal at the Paris Salon in 1929, and a Gold Medal in 1939. He was awarded the Royal Society of British Sculptors’ Medal in 1931 and later served as President of the Royal Society of British Sculptors and Vice-President of the Incorporated Association of Architects and Surveyors. He is well known through his relationship with Doulton manufacturers and used them to produce many of his best-remembered pieces.

This piece was commissioned by the St Pancras Housing Association between 1931 and 1938 and made by Doulton. The finials adorned the tops of washing line posts in the courtyards of the Somers Town estates. They were inspired by nursery rhymes, Christmas carols and the lives of saints. Many have now been removed. The blackbird finials were installed in St Christopher’s Flats, Bridgeway Street, Camden.
Moulded and laminated birch plywood armchair, c.1934
Moulded and laminated birch plywood
30 ¾ x 24 x 38 1/4 in (78 x 61 x 97 cm)

Provenance: Purchased new c.1934 by Wilfred Randolph Brown, Liverpool architect and property developer, for his new Art Deco home, The Chase


The design for the bent plywood armchair is ingenious not only because all the component parts constructed from a single piece of bent plywood but also because the chair was the first to be formed in a mould. Originally offered through Heals and Harrods and select department and boutique stores in the US, including Pembertons, New York. Examples of the chair are now held by the V&A Museum in London, the Museum of Modern Art, New York, and the Vitra Design Museum, Germany.
66 | BRITISH DESIGN

Gerald Summers 1899-1967

Makers of Simple Furniture

Pair of high back dining, c.1935

Birch plywood with a clear polish and upholstered seats

40 ½ x 17 ¼ x 16 in (103 x 44 x 38 cm) each

Two pairs available.

Provenance: Private Collection, USA


The design of the back support for these chairs, moving from a tight curve at the base to a gentle sweep at the top, pre-dates the multi-directional curves used by the American designers Charles and Ray Eames some ten years later in the 1940s.

Gerald Summers was the most innovative designer in Britain in the 1930s but his significance is only now being appreciated as emphasis has been placed upon the achievements of European and Scandinavian architect-designers. ’Makers of Simple Furniture’ was also a small company, producing mainly to order, without the publicity machine of larger workshops. This remarkable chair has significant presence yet is almost weightless being constructed of 1.5mm aeroplane ply.
61 TERENCE CONRAN b.1931
CONRAN FURNITURE
Small storage cabinet, designed 1952
Painted square sectioned steel, African walnut and painted Masonite doors
45 x 48 x 10 inches (114 x 122 x 25.2 cm)
LITERATURE: See ‘Live Better For Less’, House & Garden, May 1953, for an identical cabinet in a different colour combination; see also House & Garden, February 1953, p.39, for a slightly different version
This very rare cabinet dates from the earliest period of Terence Conran’s independent design career, around 1952, when he ran a basement workshop and showrooms underneath the headquarters of the Ballet Rambert in Notting Hill Gate. Just prior to this, Conran had shared a railway arch in Bethnal Green as a workshop with his friend and former teacher, the sculptor Eduardo Paolozzi. In fact, it was while there that Conran initially taught Paolozzi the rudiments of welding. This particular cabinet, designed and made by Conran himself, had an extremely limited production in 1952/3.

62 TERENCE CONRAN b.1931
CONRAN FURNITURE
Modular combined storage unit and table
Painted angle sectioned steel and steel rod, plywood with veneered Sapele glass doors
Not illustrated
Identified in 2005 by Terence Conran as an early design by him.
63 TERENCE CONRAN b.1931
CONRAN FURNITURE
Large storage cabinet, designed c.1953
Painted angle sectioned steel, African walnut, with glass doors
48 x 48½ x 15¼ inches (122 x 123 x 38.5 cm)
Exhibited: Terence Conran, The Way We Live Now, The Design
Literature: Conran Furniture advertisement, House &
Garden, January 1955
At the end of 1953 Terence Conran re-located his
showrooms and offices to 6 Cadogan Lane, London SW1.
This rare cabinet dates to this period, when he was still
personally involved in manufacturing his designs. Then,
they were still mainly produced only on a commission
basis and manufactured in very small runs from his new
workshops at 32 Donne Place, Chelsea.

64 TERENCE CONRAN b.1931
CONRAN DESIGN GROUP
Room divider and storage unit, designed
C.1957
Painted angled sectioned steel, plywood and block board,
painted or veneered in beech, with glass doors and shelves
Not illustrated
This room divider dates from the period when
Terence Conran first set up the Conran Design Group
and Conran Contracts, based on North End Road,
Fulham. This expansion was initiated by Conran to
undertake whole interior projects in the public and
commercial sectors of the market. An important early
example from 1957 were Conran’s designs for the
façade and interior, and also the corporate identity,
of Mary Quant’s second ‘Bazaar’ boutique, located in
Knightsbridge, London. Mary Quant and her husband
Alexander Plunket-Greene were longtime friends of
Conran. He and Plunket-Greene went back a long way,
having first met when they were pupils together at
Bryanston in the 1940s.
65 TERENCE CONRAN b.1931
FOR DAVID WHITEHEAD LTD
‘Eduardo’ textile, designed 1952

Printed cotton
132 × 46½ in (335 × 119 cm)

66 TERENCE CONRAN b.1931
Bench seat

Mahogany and white PVC, in two parts
One part: 29 × 63 × 17 in (73.5 × 160 × 43.5 cm); second part:
29 × 45 × 17 in (73.5 × 114 × 43.5 cm)
The Fine Art Society
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