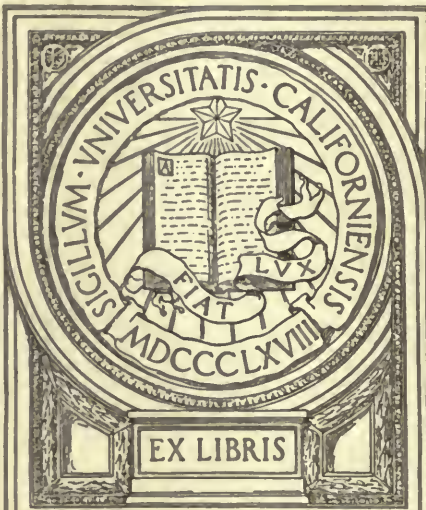


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CHARLES II LACQUER CABINET on carved stand

Frontispiece

COLLECTING ANTIQUES FOR PLEASURE AND PROFIT

The narrative of twenty-five years
search for antique furniture, prints,
china, paintings and other works
of art, copiously pictured with
many fine examples.

BY
FELIX GADE

UNIV. OF CALIFORNIA
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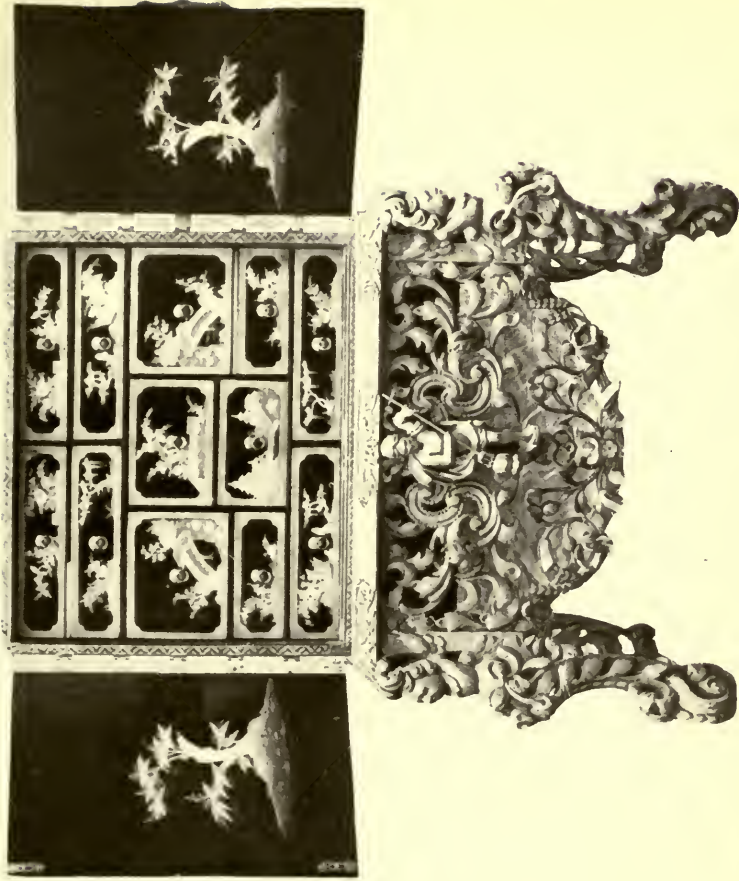
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CHARLES II LACQUER CABINET on carved stand (open)

(Fig. 1, page 32)

1873

1874

1875

ACKNOWLEDGMENT.

1923. The author wishes to acknowledge the courtesy of the authorities of the Victoria and Albert Museum in allowing the publication of Chippendale, Haig & Co.'s account to Garrick. Figs. 4, 5, 6, 14, 15, 25, 27, 39, 50, 61, 64, 68 are now the property of Messrs Gill & Reigate, to whom he is indebted for the illustrations of these examples, also to Messrs Restall, Brown & Clenell for Figs. 29, 30.

153. Figs. 49, 56, 58, 85 are at present in the Melbourne Museum, and the author is indebted to the authorities of that Institution for their kindness in supplying photographs of these exhibits, also to the Rev. E. A. Downman for permission to use the Blue Dash Charger on the jacket.

Stevens.

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CARVED CABINET STAND

(Fig. 2, page 32)



OAK GATE TABLE

(Fig. 4, page 36)



INTRODUCTION.

THE desire to collect in some form or another appears in most people at an early age : children at school usually have a collecting hobby—stamps, butterflies, beetles, coins, birds' eggs, picture postcards—and undoubtedly the majority of mortals have the instinct more or less developed. I always think the rich man does not get the same pleasure from collecting as the man of moderate means. The former can usually get what he wants by paying for it ; he has of course to use judgment in his selection (or pay some expert to buy for him), but he does not get the hunting which is so fascinating.

On one occasion when staying with friends in a small town in Scotland, I happened to look in the window of a marine store dealer and noticed two hunting pictures which looked

Collecting Antiques

interesting and worth closer inspection. I went into the shop for this purpose, and found they were original water colour drawings by Leech and signed in one of the corners J. L. The price asked was ten shillings, and an allowance of five shillings was made as I did not require the frames and glass. How these drawings had found their way into this dirty little shop in an out-of-the-way town in Scotland is more than I can explain, but there it is, one never knows when and where some interesting object will turn up.

Collectors of works of art have existed for generations. Chinese porcelain, sculpture, carved ivories, bronzes, were appreciated centuries ago; and in all ages people with any pretence to refinement have had the desire to surround themselves with beautiful objects.

The born collector has an intuition for the right thing and seldom makes a mistake. Naturally his knowledge improves with experience, but I contend that he has a real feeling for the beautiful from the commencement, just as the painter, musician, poet, sculptor has an in-born talent which is developed under good masters.

Introduction

I first began to collect works of art in a small way as long ago as 1893, and it has seemed to me that my experiences as a collector may be of interest to those who, like myself, take a keen delight in acquiring things antique. I cannot boast of ever having bought an article that turned out to be worth thousands of pounds, although such prizes are possible; and this book is intended for the collector of moderate means who is looking for pieces such as I possess. The illustrations—with a few exceptions—are from photographs, taken by myself, of specimens which have actually belonged to me, and many of which are still in my possession. When I began my collection I had no intention of selling any of my acquisitions, but since I retired from my profession and have had more time to devote to my hobby I have sold many of them and replaced them with finer specimens. This is the usual method with collectors, and one which is to be recommended.

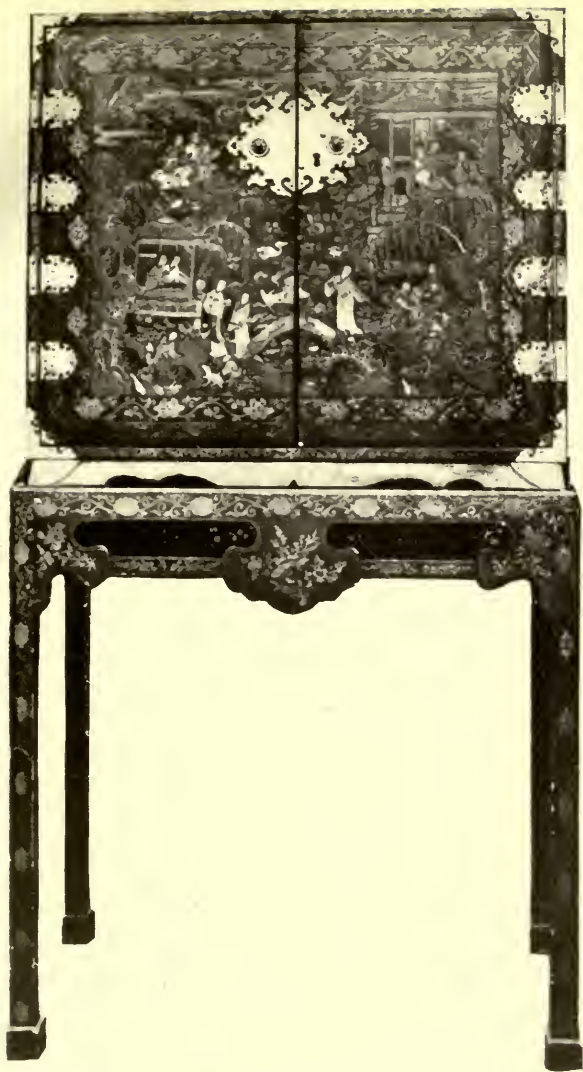
In making a collection, no matter of what, the question of investment cannot be ignored, and it is always pleasant to reflect that one's hobby, besides affording infinite pleasure and instruction, produces a tangible and negotiable

Collecting Antiques

security. A friend of mine whose hobby was stamp collecting, becoming financially embarrassed, found his collection of the greatest service, as it not only enabled him to obtain ready money without any difficulty, but the result showed an excellent profit on his outlay. It is therefore highly important to act with discretion in making a collection, and to invest in those things for which there is likely to be a constant demand. If the collector is well advised, he will endeavour to buy only works of fine quality, in their untouched and original condition, and he will then find his investments remunerative if at any time he wishes to dispose of his collection.

Diamonds are a favourite form of investment with some people. The Chinese, who are often excellent judges of stones, when away from their own country invest their savings in gems, affirming that they are easy both to carry and negotiate.

I have not often met people who absolutely dislike works of art ; if they are not particularly interested in antiques at least the pecuniary value appeals to them. I have, however, met one such *rara avis*, and so little interest did this



LACQUER CABINET

(Fig. 3. page 34)

Introduction

person evince that the one point essential was that the old things should be removed from the house as quickly as possible. I may observe that the collection had been made by an ancestor and left by will to this inartistic person.

A chest of silver which had not been opened for fifty years was part of the collection; there was no question of weighing the silver, examining date marks, etc., it was a matter of how much for the lot and good riddance. I was the lucky purchaser, and amongst articles of all descriptions I found a James II castor of very considerable value.

Some collectors of antiques in the present day limit their interest to works of art dating at latest from the sixteenth century, regarding the seventeenth and eighteenth centuries as too modern for their taste. The simple productions of this period are, however, very few and far between and need special study; they do not come within the scope of this work.

Cabinet-making in Great Britain did not really begin until the reign of William and Mary. Earlier oak furniture is too rough to be classed as cabinet-making. The carving is the most important feature of early pieces, although

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the primitive methods by which they were made undoubtedly lend them much charm. It is often difficult to determine whether this early furniture was made by English hands or by the Dutch and French craftsmen who had settled here and were at first responsible for the progress noticeable as time went on. The distinctive English style, which cannot be mistaken, began to show itself in the reign of Queen Anne; gradually refinement and grace appeared in the designs, and the inlays were neater and in better taste. It did not last long, however,—just about one hundred years,—this splendid period of the English cabinet-maker, a period during which art in all its manifestations rose to a pinnacle of excellence; and the commencement of the nineteenth century saw the end of it. The abominable productions of the reigns of George IV and Victoria are unworthy of mention, but there has been for some years, I am glad to say, a movement towards better taste in modern work, although this is often imitation of the seventeenth and eighteenth century furniture. Certain well-known firms are making faithful reproductions and selling them as such, and if the public would only realize that it is



OAK TABLE. XVII Century

(Fig. 5, page 36)



OAK TURNED TABLE. XVII Century

(Fig. 6, page 37)

Introduction

impossible to get a well-made piece of furniture without paying a good price, the shoddy productions to be seen in many shops would disappear, and a new generation of earnest craftsmen spring up who would produce as fine furniture as that of our forefathers, if not finer. Until this happy state of affairs has come to pass it is far more advantageous to buy antique furniture, quite apart from its historical interest.

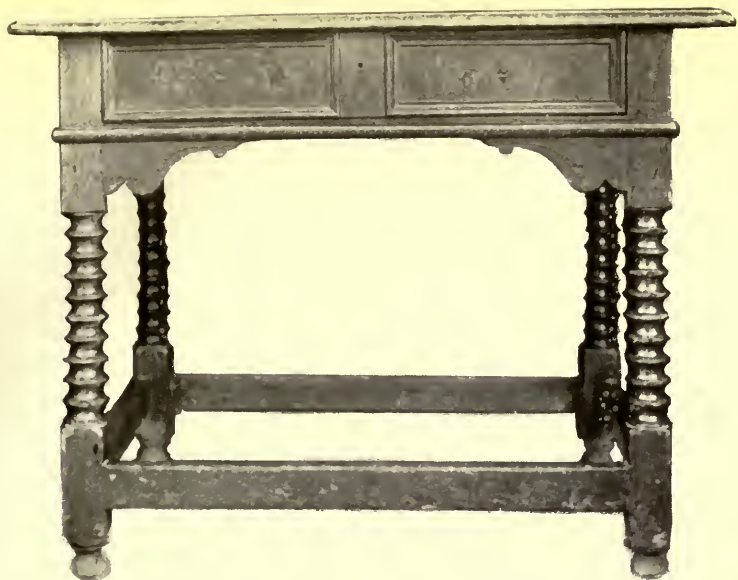
I was interested in hearing the views of the manager of one of the well-known West End furnishing warehouses in regard to the furniture produced at the present time. He claimed that his firm aimed at originality, using the forms of the old masters only for inspiration and adapting their ideas to present day requirements. On my remarking that I had not noticed anything original in my frequent visits to the showroom, he offered to prove his point by showing me some of their latest creations. It was as I expected, nothing but hybrid designs, Elizabethan and Jacobean, etc., mixed up with Chippendale : dreadful things to anyone with an artistic sense, and this is the stuff this worthy man expects will improve the taste of the public. The mode of manufacture of these horrors is mass produc-

Collecting Antiques

tion, and this appears to be the trend of the majority of manufactures nowadays. It is a movement to be deplored, as an artistic result cannot be achieved by this method. Shoddy pretentious articles at low prices may impress inexperienced people about to furnish, but prove an expensive investment in the long run.

I have long contended that old English furniture is greatly undervalued. A piece would have to be exceptionally fine to realize £500, while a French example of the same period might run into thousands; but when we read the history of cabinet-making in France we cannot be surprised that the French were far in advance of other nations. The finest talent of the country was employed in the creation of masterpieces, and artists were not allowed to make a precarious living but were maintained by the Crown, as their talents were considered too valuable to be wasted.

In the reign of Louis XIV in the year 1663, the "Royal Manufactory of furniture of the Crown" known as Gobelins, was started; here were installed artists in the different crafts, not only in tapestry, as commonly supposed; this institution ran hand in hand with the Academy



OAK TABLE

(Fig. 7, page 38)



DUTCH XVII-CENTURY TABLE

(Fig. 8, page 38)

Introduction

of Painting and Sculpture established in 1655. Small wonder that with such protection and encouragement the French School eclipsed all others and their productions were sought after by all Europe. As an instance of their care for detail I need only refer to the remarkable Bureau du Roi in the Louvre, which took nine years in the making. Although it bears the signature of Riesener it is difficult to say how many artists helped in the work. Yet surely English furniture should appeal to British collectors more than that of the Continent. It has a sentimental and historical interest; it is more suitable to English houses, and has a look of comfort not to be found among the French creations. Where grandeur is the chief consideration undoubtedly French furniture would hold the palm, but rooms in a style appropriate for the furniture are essential. French furniture has certainly a greater intrinsic value than the English, some of the cabinets, for example, having cost enormous sums to make.

One of the great fascinations of collecting is the element of chance that enters into the search, whether it is conducted privately, at the dealers or at auction sales. The gambling instinct

Collecting Antiques

seems to be innate in most of us, and is perhaps more pronounced in women than in men; this is particularly noticeable at the smaller auction sales where women are fierce bidders, and I am afraid often pay dearly for their purchases. It is said that there is a bargain to be picked up at every sale; this I can well believe, for I have myself on many occasions bought something worth far more than the money expended. I will give two instances: one was a picture by Breughel for which I paid £5; this subsequently realized £80 when I sold part of my collection; the other was a Directoire clock (Fig. 36) which I bought for £20 and sold for £90. Many other collectors must have had similar experiences.

Auction sales have an extraordinary attraction for country people. They come from far and wide, usually dressed in their Sunday best, and in every conceivable conveyance. The majority have not the slightest intention of bidding, and consider the sale in the light of a day's outing and as a *rendezvous* with their friends for a gossip on local topics. There is no better opportunity of studying the characteristics of country people than an auction sale, and



WALNUT TABLE

(Fig. 9, page 38)



JACOBEOAN GATE TABLE

(Fig. 10, page 39)

Introduction

although I dislike the majority of town sales I find sales in out-of-the-way country places a continual source of amusement and interest. They are also useful, for sometimes in conversation with the country people one hears of an interesting piece of furniture which is for sale in the district. The auctioneer is often a bit of a wag, and his witticisms never fail to amuse the simple audience who are out for a day's enjoyment and easily pleased. Many of them are as a rule known to him, and he addresses them by their Christian names, encourages them to bid up, and extols the qualities of the goods offered, which are often a diversified lot, ranging from a pig to a Chippendale sideboard. It is all one to the country auctioneer what he sells or where he sells, in a cowshed or a mansion, so long as the bidding is brisk and the owners satisfied. In recent years I have noticed that remarkably good prices have been obtained at country sales for exceedingly ordinary antique furniture, the purchasers usually being local farmers and people in the district. They seem suddenly to have developed a taste for the antique, or has the taste for such things been lying dormant until the necessary funds were available? The prosperity

Collecting Antiques

of the last few years in the agricultural world may have been the deciding factor.

Puritanism greatly retarded the progress of Art in Great Britain, and we are only now commencing to throw off its shackles. It seems almost incredible that only a few years ago, in 1906 to be precise, when I started the Sunday orchestral concerts in Edinburgh, there was an outcry from the unco good such as was never heard before. This artistic movement was denounced from the pulpits as vile Sabbath-breaking and hampered by an ignorant Psalm-singing Lord Provost; these and many other minor oppositions had to be contended with in the enlightened capital of Scotland. If this extraordinary state of affairs existed in the twentieth century, what must it have been like in the nineteenth century, and still more in the seventeenth? A picture I once possessed by Franz Mieris depicted an amorous old man offering his worldly goods to a young woman, a subject often chosen by the Dutch masters. When the old varnish was being removed from this picture the restorer was somewhat surprised to find that one of the arms of the old man was disappearing under the treatment and another arm becoming visible, the



OAK WILLIAM AND MARY TABLE

(Fig. 11, page 40)



JOYND STOOL.

(Fig. 12, page 40)

Introduction

position of the latter was in a somewhat affectionate attitude, and a previous owner, presumably of the Puritan type had evidently been so shocked that he had had it painted out and a new and respectable arm painted in.



FRENCH SETTEE

(Fig. 13, page 40)



OAK TABLE

(Fig. 16, page 41)

PART I.

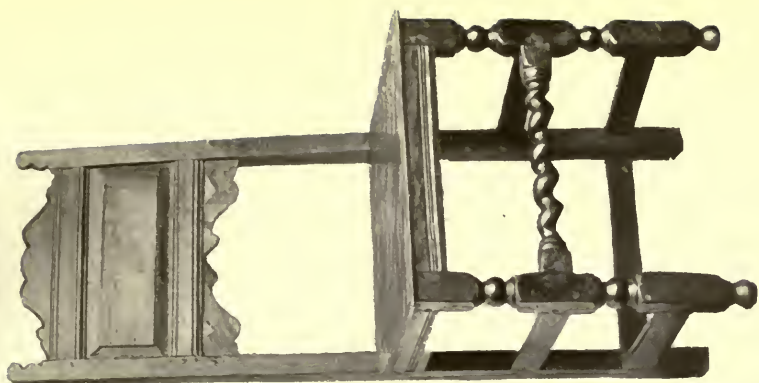
THE SEVENTEENTH CENTURY

CHAPTER I. LACQUER AND MARQUETRY WORK

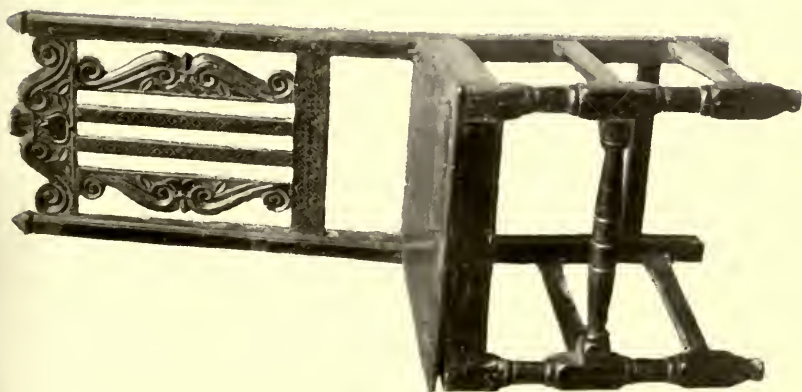
II. TWIST-LEG FURNITURE AND GATE
TABLES

III. CROMWELLIAN CHAIRS

IV. OAK CHESTS



OAK CHAIR
(Fig. 13, page 41)



OAK CHAIR
(Fig. 14, page 41)

CHAPTER I

LACQUER AND MARQUETRY

THE furniture of the seventeenth century is exceedingly rare and expensive. It embraces a multitude of styles, and this perhaps is not remarkable considering the stirring times and the changes of monarchy that took place. Oak was the wood mostly employed until 1650, when chairs, stools, day beds and cabinet stands began to be made of solid walnut. At first the furniture was simple in design ; the rails of chairs were as a rule spirally turned and the seats often of cane, but taste gradually became more and more elaborate, and carving was introduced on the stretchers and top rails ; cherubs, roses, acanthas, amorini and crowns were the favourite subjects ; and later still came scroll-legs and backs most elegantly carved. The heavier pieces of furni-

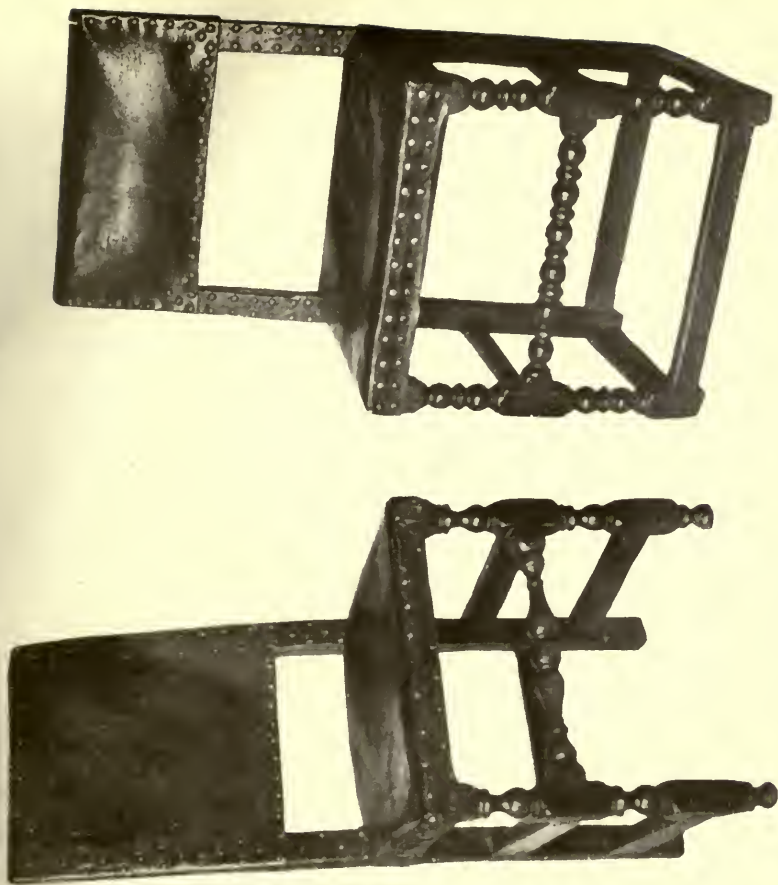
Collecting Antiques

ture, such as cabinets, were made of oak and veneered with walnut, and occasionally laburnum.

The reign of Charles II was a time of luxury and extravagance, and furniture in the palaces and houses of the wealthy was of the most elaborate description. Expense was not considered, and the craftsmen were allowed a free hand to carry out their ideas. The patronage of the wealthy was not confined to one branch of art, but extended to all. Silk weaving, for instance, was greatly encouraged, and a Government grant of many thousands of pounds was voted for this industry. Seats and backs of chairs upholstered with braided silks and velvets of wonderful colours came into fashion, and lacquer and silver and gilt furniture began to be used.

The rage for lacquer furniture was at its height during the last quarter of the century. Patents were granted to various individuals for their so-called secret processes of japanning. How signally they failed in their imitations of Oriental masterpieces we have ample proof in the feeble specimens that remain.

The craze for lacquer was not confined to England; the Oriental lacquer work was



CROMWELLIAN CHAIRS

(Fig. 17, page 43)



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imitated by the Dutch, and the French quickly followed suit, their taste for it being perhaps the most pronounced of all.

The fashion for lacquered work has had a great revival in the last few years ; the finest examples are still those of the Oriental, and as there are now many Japanese settled in London doing excellent work, the collector should be careful in purchasing lacquer cabinets, etc., to convince himself that they are not some of these latter day creations.

The cabinet which appears in the frontispiece to this volume dates, as may be seen by the carved stand, from Charles II's reign. In this stand the influence of Gibbons is clearly apparent. Probably it was the work of one of his followers, for if he himself had carved everything attributed to him he must have been a prodigious worker. The cabinet is a fine specimen of Oriental lacquering, probably imported from Japan. Its excellent condition testifies to the high quality of the materials the Orientals employed in this industry, the gold is as brilliant as on the day it was applied, and the black ground, which is as smooth as satin, has retained its colour perfectly. There is no brown tinge as

Collecting Antiques

in the case of the old European productions. For delicacy of touch in the brush work the Japanese can not be surpassed, every little detail is as near perfection as possible. Fig. 1 illustrates the cabinet open, and it will be seen that the fine work is not confined to the exterior.

Fig. 2 is a similar stand to that of the preceding cabinet, but of unusually small proportions. Unfortunately the gilding has entirely disappeared from this example. It has been in my possession some years, and I am patiently waiting to find a cabinet to fit on to it, but as the dimensions are very small this is no easy matter.

The inferiority of European lacquering to the Oriental is not surprising when the vast experience of the Chinese and Japanese in this art is taken into consideration ; for numberless generations the secret of the process of applying the gums of which the lacquer is composed having been handed down from father to son. Time was of no account with these craftsmen, and their one aim was to produce a masterpiece. They were maintained by the wealthy, and were expected to give only of their best, no matter how much time the process involved. It was



OAK CHEST

(Fig. 18, page 46)

Lacquer and Marquetry

an ideal existence for the true artist, he was not harassed by the sordid affairs of life, nor compelled to produce "pot boilers" in order to pay his way. It will be interesting to watch the effect of present day commercialism on the Oriental, and to notice how rapidly he loses his artistic inspiration.

Documents are extant which prove that lacquerers were working in Paris in the middle of the seventeenth century. A few remarks on the differences to be observed between Oriental and European specimens may be useful to the novice. Neither the colour nor the texture of the English can compare with the Oriental. In the best Oriental productions the ground-work is always exceptionally even and hard, the result of a process the secret of which is lost to the lacquerers of the present day. The colours are more beautiful in the old pieces, evidently the pigments were of better quality, and the freedom with which the designs were executed surpass all later attempts except the French, which I do not place in the same category. When the subject imitates the Oriental it is quite easy to perceive it is a copy by the Europeanized Oriental faces.

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The lacquer cabinet on stand, Fig. 3, is undoubtedly of Japanese origin as apart from the cabinet work, which is palpably Oriental, there are sentences written in Japanese on the base of each drawer. The exterior has a design in various shades upon a background of green, while the interior is black with a floral design, of which red is the predominating colour. It really belongs to a later chapter, judging by the design and workmanship of the stand, which is an English production of the eighteenth century.

Marquetry furniture dates from about 1675. Although in the reign of Elizabeth furniture was inlaid with different woods, it cannot be considered marquetry as we understand the term. Undoubtedly this method of decoration was introduced from the Continent, and as with other imported fashions the English seem to have absorbed the idea and evolved a style of their own. There is no mistaking English marquetry; it is quiet in feeling and less obtrusive than the Continental variety. It is probable that much of the coarser marquetry left to us was produced by the Dutch and the finer by the French craftsmen who had settled in England. Yet the resemblance to the



OAK CHEST

(Fig. 19, page 48)



CHEST OF DRAWERS

(Fig. 20, page 48)

Lacquer and Marquetry

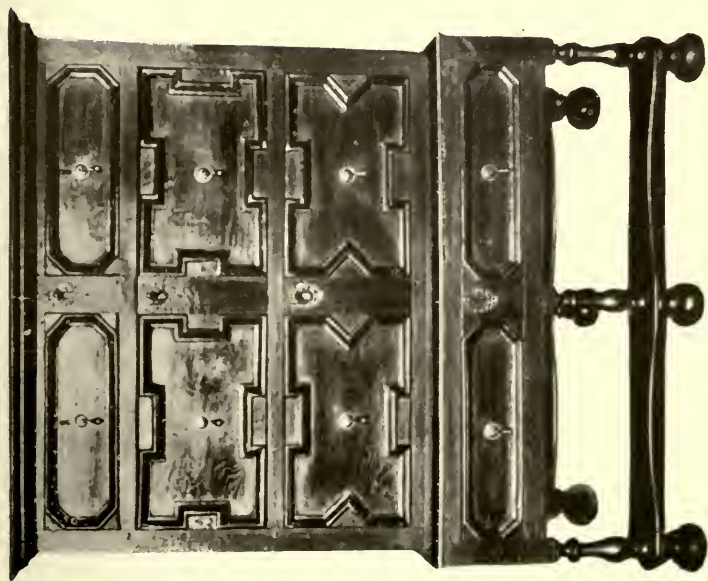
Continental productions of the same period is very slight.

The most beautiful marquetry is that known as "Seaweed," which is said to have been inspired by the great French cabinet-maker Buhl.

CHAPTER II

TWIST-LEG FURNITURE AND GATE TABLES

TWIST-LEG furniture is usually in demand by the collector, and consequently if a specimen is in good and original condition its value is considerably above that of the more ordinary turned examples, unless the turning is exceptional. The fashion for the twist-leg continued for many years, approximately 1630 to 1715, and it became popular again in rosewood furniture of the Victorian era. There is considerable variety in twists, some are more elaborate than others, and some are intermixed with turning such as the bobbin, knob and ball patterns. The oak gate table, Fig. 4, has an elongated twist which is more uncommon than the twist of the oak table, Fig. 5; the latter has a double twist. There is nothing outstanding in these two examples, but they are given as types of tables



CHEST on stand

(Fig. 21. page 49)



WALNUT STAND WITH OAK BOX

(Fig. 22. page 49)

Twist-Leg Furniture and Gate Tables

in common use in the seventeenth century and to show two varieties of twist-legs. Tables of this type have no great intrinsic value, but if in original and untouched condition form artistic and necessary adjuncts to rooms furnished with oak. Good colour in oak furniture cannot be too much insisted upon. It is one of the greatest delights to the collector to visit an old Tudor house, possibly in the Cotswolds, and find it furnished with old oak of the period, the beautiful colour like ancient bronze shining with wear and years of rubbing with beeswax, and throwing off rays of light which fascinate the collector of old oak.

Fig. 6 is a table similar in type to the previous example, but instead of twist legs, it is beautifully turned, and as the two stretchers are unusual I have included it among the illustrations. Turning of this description has very great merit, and is in my opinion if anything more interesting than the twist. It may here be remarked that the twist in old days was worked by hand on a lathe instead of as now by machinery, as may easily be seen. The old twist columns on clock cases, for instance, are frequently thicker at one end than the other.

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Fig. 7 is of similar design, but the turned ring pattern legs are uncommon and not so frequently to be met with as the bobbin and ball pattern. It is illustrated therefore as an example of another variety of fine turning of the period, and probably owes its origin to the west country.

Figs. 8 and 9 are examples of the same type of table, one made in Holland, the other in England. The Dutch example is elaborately inlaid with a floral decoration, while the English specimen is merely banded. It is not, however, for a comparison of the inlay that these tables were selected, but of the general form and turning of the legs and shape of the stretcher. The English table is the more elegant of the two, the twist of the legs and the sweep of the stretcher are more graceful. The Dutch has a stunted appearance. The English piece has a drawer which lends it interest, but the Dutch example is of particularly well chosen wood, and its veneers have a fine grain which is greatly in its favour. It is always difficult to give an exact date to a piece of furniture; this is largely a matter of supposition. In the case of this particular design, which had a long vogue both on the Continent and in England, it is quite



QUEEN ANNE CABINET

(Fig. 23, page 56)

Twist-Leg Furniture and Gate Tables

impossible to give the date with any degree of certainty, but examples are usually attributed to the William and Mary period, the Dutch probably being a few years the earlier of the two.

Fig. 10 is a rare little Jacobean gate table; it has the bobbin-turned under-stretchers, which as I said are quite as, if not more, interesting than the spiral twist. These small gate tables are supposed to have been used as card tables. Gate tables of good quality are getting somewhat scarce, especially those with turned under-stretchers. The plain specimens are very common, and only suitable for cottages.

There are other types of gate table worthy of attention, such as the side table with two gates and one flap. Sometimes large tables have four gates, and these are passed off as side tables when they have lost one flap and two of the gates; it is wise therefore to see if there are any traces of hinges having been removed or niches closed up where the gates have fitted into the under-stretcher.

The table known in some parts of the country as the "Crutch" has two turned uprights or trestles at each end on shaped block feet in the form of a crutch, supported by a stretcher, and

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the gates are usually quite plain. Occasionally, instead of being turned, the uprights are made of shaped boards of a wave pattern, the gates being usually carried out in the same design. These trestle tables are the earliest type of gate tables, and are by no means common.

The table in Fig. 11 is made of oak and is interesting on this account, as usually this type of table with its shaped under-stretcher and ball turning and inverted cup ornament on the legs is found made of walnut, and is attributed to the William and Mary period. The mouldings on the drawers, however, are Jacobean, therefore one can only suppose that it was made in the transitional period and was the forerunner of the William and Mary table or, perhaps, made by some old joiner who had combined the two styles to his own taste in William's reign.

Fig. 12 is a Joynd stool erroneously called a coffin stool, presumably because it is usually part of the furniture found in a church.

Fig. 13 is a French settee of provincial workmanship, and probably made in Normandy in the seventeenth century. It is of double chair shape, the covering is old tapestry and the wood-work walnut. The turning of the stretchers and



QUEEN ANNE CHAIR

(Fig. 24, page 57)



SWISS CHAIR

(Fig. 25, page 58)

Twist-Leg Furniture and Gate Tables

legs resembles very closely the patterns adopted in England at the period, and the shape of the arms is a style which continued well into the eighteenth century. Neither the frame of the back nor the arms are upholstered all over, which would be the case in an English settee, and this, together with other characteristics, such as the rather unfinished workmanship, stamp the example as a foreign production of provincial make.

Fig. 14 is a chair of somewhat unusual design, and was probably made in Wales; it may be remarked that furniture in many districts had local characteristics, especially chairs. Yorkshire and Derbyshire chairs can be easily recognized, and are copied extensively at the present time. Fig. 14 has the traditional flower on the scrolled cresting, the straight splats of the back have incised carving (*i.e.* the carving is sunk, not raised), and the other two splats are of the scroll design.

Fig. 15 is a type of chair of about the same period, but has a plain panelled back instead of the open like Fig. 14. The spiral front rail lends interest to this example.

Fig. 16 is an example of flap table in use

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during the Carolean period ; the flap and supporting leg are unfortunately missing as is so often the case with these early examples, owing no doubt to the wooden pivot holding the frame becoming rotten with age and a careless owner not troubling to replace it. The middle panel forms a drawer and is carved with rosaces, following out the treatment of the side panels. This type of table is by no means common and is appreciated by the collector, and this particular specimen made a special appeal to my collecting instinct because of the circumstances under which I found it. When attending a small farm sale on the Yorkshire moors I discovered it in a back room in an extremely dirty and dilapidated condition, so much so that I rather think it would have been entirely overlooked and not offered for sale unless thrown in with the rubbish. As there was no catalogue, I got the farm hand who was acting as porter to take it into the open, and it was eventually offered and became my property for the large sum of nineteen shillings. I may add I would willingly have given as many pounds if necessary.



WALNUT STOOL

(Fig. 26, page 59)



SWISS STOOL

(Fig. 27, page 59)

CHAPTER III

CROMWELLIAN CHAIRS

CABINET-MAKERS in the old days rarely made two pieces of furniture exactly alike; there was always some slight difference in the design. This was owing to the fact that furniture was made to the order of the client and not sold from stock, as in our day. Every old piece, therefore, has an individuality of its own which gives it a special charm.

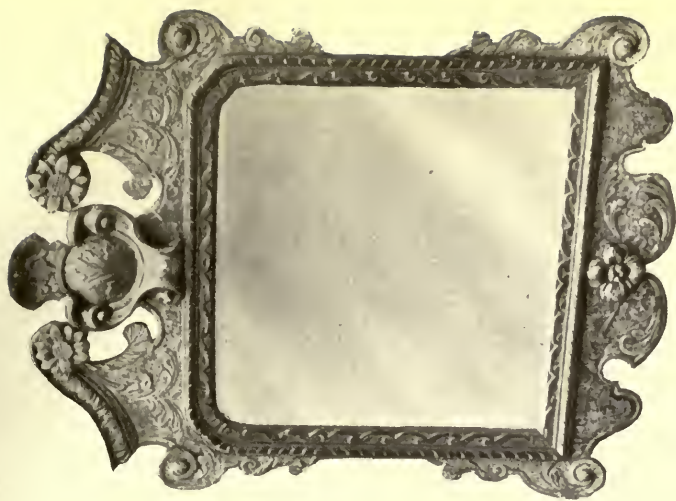
Fig. 17 represents two Cromwellian chairs. I possess ten of these chairs, but each is different from the others.

It is of course desirable to buy Cromwellian chairs with the original leather if possible, as the colour of the old leather has a great charm which cannot be imparted to the new with any degree of success. If the old leather is missing, the most suitable covering is velvet of an old rose

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shade with a good deep fringe. Cromwellian chairs, especially the high models, cannot be considered comfortable, but they are quaint and suitable for dining rooms. There are many reproductions, and it is necessary to use caution in buying, as old wood is frequently used and the construction is the same as in the original. To the experienced eye, however, the fakes are quite obvious. Faking is always overdone, the rubbing and signs of wear are exaggerated, particularly in oak pieces, which are sometimes garnished with thousands of scratches and dents, and the colour can never be imitated successfully. An excellent rule is never to buy furniture, especially oak, without the old polish, or that has been repolished, until one has had considerable experience.

Cromwellian chairs were popular on the Continent as well as in England. They were in fashion in Holland, Italy and France in the latter part of the sixteenth century, and as a rule were made of walnut wood. The spiral twist in the Continental chairs is much thinner than in England which gives the piece more elegance. The English type of chair was invariably made of oak, which was more difficult to work, and



QUEEN ANNE MIRROR

(Fig. 32, page 61)



INLAID KNEE-HOLE TABLE

(Fig. 28, page 59)

Cromwellian Chairs

therefore thicker wood had to be used. The French and Italian examples usually have the front spiral or turned rails higher than their English prototype and sometimes the Continental chairs have two front rails close together, which is quite unusual in the English examples.

The French chair of this type is usually more elaborate than the English, *i.e.* more ornamental. In the case of the arm chairs, carving invariably terminates the arms and continues down the supports, the design usually representing heads of animals or human beings and sometimes figures. I disagree entirely with the theory of the authority who maintains that some of these somewhat elaborate chairs are of English make but foreign inspiration. I am convinced they were imported from the Continent in the same way as many other types of furniture at this period. Cromwellian chairs, when exceptionally high, are called Farthingale chairs, after the voluminous skirts which were in fashion at the beginning of the century, and necessitated the use of chairs of upright design to enable the wearers the privilege of sitting down with any degree of comfort.

CHAPTER IV

OAK CHESTS

OAK Chests (sometimes called kists) are the commonest kind of antique furniture ; most old country houses possess at least one. This abundance is probably due to the fact that a chest was one of the first pieces of household furniture to be made. They were used for all manner of purposes in the old days, including the removal therein of the owner's smaller possessions when journeying from one part of the country to another.

Fig. 18 is an interesting example ; it is of early date, and the carving on the panels is of uncommon design. The panelled lid is, it will be observed, misshapen, from long years of continual usage, but this only adds charm to the piece, for these natural curves due to wear cannot be imitated by the fakers, a remark which also



WALNUT CHAIR
(Fig. 29, page 59)



WALNUT CHAIR. Reproduction
(Fig. 30, page 60)

Oak Chests

applies to the excellent and original colour of this piece. Good early examples are getting very scarce, and it is advisable not to miss an opportunity of acquiring one ; but late and uninteresting chests are not worth buying, except as receptacles for household goods ; they are quite easy to find, and of small value.

The chests which are greatly in demand are the early ones with unusual carving or linenfold panels, also those in marquetry of various woods, which, if inlaid to represent a castle or palace, are very rare. The latter kind are called "Nonesuch," after the palace of that name which was built by Henry VIII at Cheam and demolished in the seventeenth century.

Nonesuch chests, as they are extremely rare, command high prices when they come into the market. I doubt whether the marquetry work which characterises them was executed by English workmen ; it is quite likely that some Italian craftsmen worked in England on this class of decoration, as the marquetry of Siena bears a very close resemblance to that found on the Nonesuch chests. There were many Italian workmen in England at the time occupied in cabinet-making and other trades, such as marble

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workers who have left us examples of their handiwork in a number of elaborate tombs sometimes found even in remote village churches.

The small chests of early period are also interesting if in an original state and of good colour. Fig. 19 illustrates one of these small chests which measures 2ft. 8in. by 17in., height 1ft. 8½in. The front panels have a lozenge shaped inlay, and the frieze is of arch design with lightly incised decoration, the stile separating the two front panels is also incised but more deeply. All the panels are surrounded by the conventional Jacobean moulding. The chest dates from about 1620.

Fig. 20 is a specimen of the chest with drawers of the Jacobean period. Good specimens are scarce, although there is a great diversity of designs. Some are heavily inlaid, others have applied half baluster ornaments. The bevelled fronts of the drawers of this example are a characteristic of the oak age, yet this design is also found though rarely in chests made of walnut. It is quite usual for these old chests to be made in two pieces, the join being hidden by a moulding. It will be noticed when the drawers have mouldings that the pattern is usually different in



QUEEN ANNE SETTEE
(Fig. 31, page 60)

Oak Chests

the case of each drawer, a variety which lends interest.

The chest on stand, Fig. 21, is a typical example of the Jacobean period, the drawers have the traditional moulding which is of a different pattern on each drawer, only the drawer of the stand and the top one of the chest being alike. The unique feature in this piece is the stand, which has a shaped stretcher instead of the usual straight one at the back as well as in front. This piece was unfortunately painted when I bought it, and although great care was used in removing the paint, in order not to raise the grain of the wood, the old colour is no longer there. For removing old paint from furniture I find that some of the patent paint removers are the most satisfactory, as they do not raise the grain of the wood nor alter its colour; American pearl ash or caustic soda both raise the grain and darken the wood.

Fig. 22 shows a walnut stand fitted with an oak box. The stand is of the Carolean period and was probably made for the box, although the box appears to be of an earlier period. The two pieces have undoubtedly been combined for a great many years whatever the original inten-

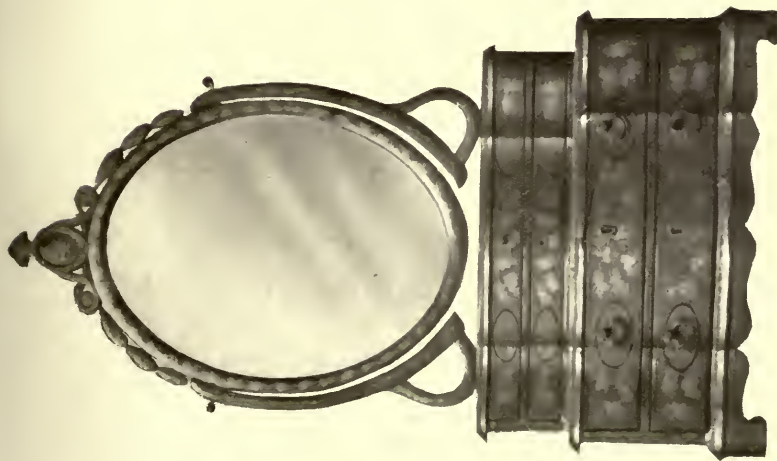
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tion. It has been suggested that the stand was made originally for a cabinet, but judging by the dimensions from back to front I do not think this probable. It is a somewhat unusual piece of very fine colour.



GEORGIAN MIRROR

(Fig. 34, page 62)



QUEEN ANNE TOILET GLASS

(Fig. 33, page 62)

PART II

EIGHTEENTH CENTURY

CHAPTER I. QUEEN ANNE FURNITURE

II. THE CHIPPENDALE PERIOD

III. THE HEPPLEWHITE PERIOD



WALNUT CHEST OF DRAWERS
(Fig. 35, page 62)



A DIRECTOIRE CLOCK
(Fig. 36, page 22)



CHAPTER I

QUEEN ANNE FURNITURE

WITH the eighteenth century began a new epoch in English cabinet-making. The reign of Queen Anne is associated with a style which is unmistakable, and designs which bear the stamp of English individuality. Simplicity of form, absence of elaboration and neatness of workmanship all combined to lend distinction to the British production, and culminated in a refined beauty which has never been equalled.

Most of the furniture of the Queen Anne period is veneered, cross-banded and inlaid, either on oak or pine, the use of the latter accounting for many pieces being badly worm-eaten. These pests rarely attack hard woods, such as oak, walnut or mahogany, except in the soft parts (or the heart of the wood). The furniture was as a rule varnished, and

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repeated applications of beeswax and turpentine in subsequent years, together with the action of the sun's rays, have resulted in the beautiful colour which cannot now be imitated. This varnish, the composition of which appears to be a lost secret, was in those days a commodity easily obtained. It has a soft and mellow look like the varnish on old violins.

Many writers on antiques have insisted that the earlier designs of English furniture were to a large extent copied from our neighbours on the Continent. It will be of interest, therefore, to collectors to learn that the English furniture of the eighteenth century in its turn served as a model for Continental craftsmen, especially in Tuscany. Tradition says that the fashion for English styles was set by some ambassador from England, who imported a considerable quantity of furniture into Italy, and subsequently an English cabinet-maker settled at Leghorn and made furniture after the style of Hepplewhite, Chippendale and Sheraton. On a recent visit to Italy I came across examples presumably made by this cabinet-maker, also copies of English furniture undoubtedly made by Italian workmen. The pieces made by the

[illegible]

Queen Anne Furniture

English cabinet-maker at first sight appeared to be good examples of the work of one of the three masters mentioned above, but on closer examination it was evident this was not the case. The wood used for the drawers was not the traditional oak, cedar or mahogany, but a foreign wood not used in England, the inlays were not carried out in the English style, and there were other little details apparent to the experienced eye which proclaimed foreign workmanship.

The copies of English furniture made by Italian workmen without English supervision are mere caricatures of the real thing. The proportions of the chairs are altogether wrong for Hepplewhite designs; the wood employed is invariably a very poor quality walnut—a wood that is used in Italy for all kinds of furniture, and has not the fine curl of the English walnut; the carving is usually very coarse and lacks delicacy, and the finish of nearly all the Italian productions is exceedingly rough. This last remark is true of all the interior construction of Italian furniture, whether original or copied, the exterior only apparently receiving attention. Fine pieces of furniture elaborately inlaid will be found with the drawers made of the

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commonest wood, and often merely nailed together. It is an undoubted fact that no craftsmen, except perhaps the Dutch, give the same attention to the interior fittings as the English. Even fine pieces of French furniture will be found with the drawers very indifferently finished.

Fig. 23 is a cabinet on chest of the Queen Anne period, in walnut. The handsome brass gilt mounts on the doors are usually found on lacquer furniture of the Carolean period, and rarely on walnut. I purchased this piece at a small country sale on the borders of Wales. The lower part had been divorced from the upper part. The old lady who owned it explained that as she had required a chest of drawers, she sent the lower part to the nearest town to be repolished and made respectable. A piece of American walnut adorned the top of the chest. Needless to say I had all the new polish taken off with methyated spirit, which is the best way of removing polish without raising the grain of the wood, but it is a long process. The workmanship of this cabinet is of good quality; the wood is well chosen, and the figured veneers very handsome.



MAHOGANY BUREAU CABINET

(Fig. 38, page 69)

Queen Anne Furniture

I have another Queen Anne cabinet of similar type but with a fall front. Unfortunately when I purchased this piece it had to be scraped, as it had been painted with several coats of red paint. The veneers are finely figured, which makes up to some extent for the loss of the original varnish. It is nicely inlaid with a herring-bone line of yellow sycamore, and the fall has the usual inlaid oval panel. The carcass is of pine wood and the drawers of oak. The half-round frieze pulls out as a drawer. This cabinet is an example of what can be done by careful restoration, for it was in a deplorable condition when it came into my possession. It was first oiled and then polished with beeswax and turpentine, and the result is very satisfactory.

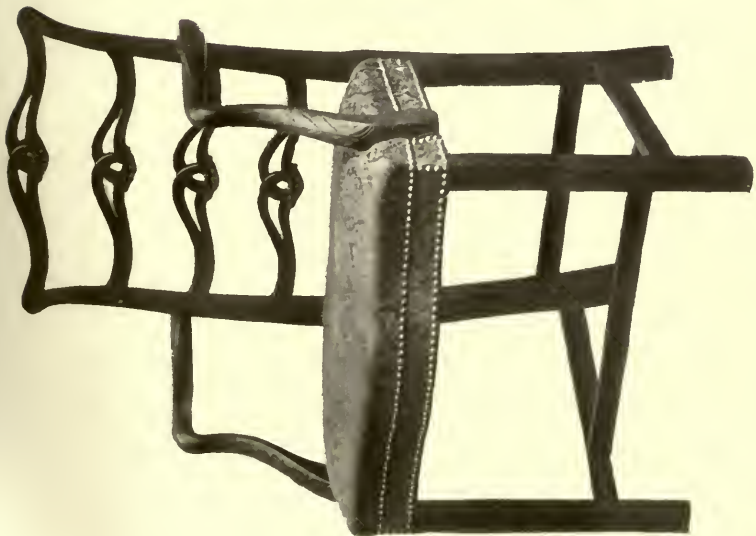
Fig. 24 is a comparatively plain type of chair, with a solid shaped back made from one piece of wood and veneered. The wood used for these chairs is very often elm, and veneered with walnut. The cabriole leg, with knee decorated with the shell ornament and terminating with a shaped foot, is more uncommon than that with the round club foot.

This type of chair, with its high back and cabriole legs, is to be found in Holland, Switzer-

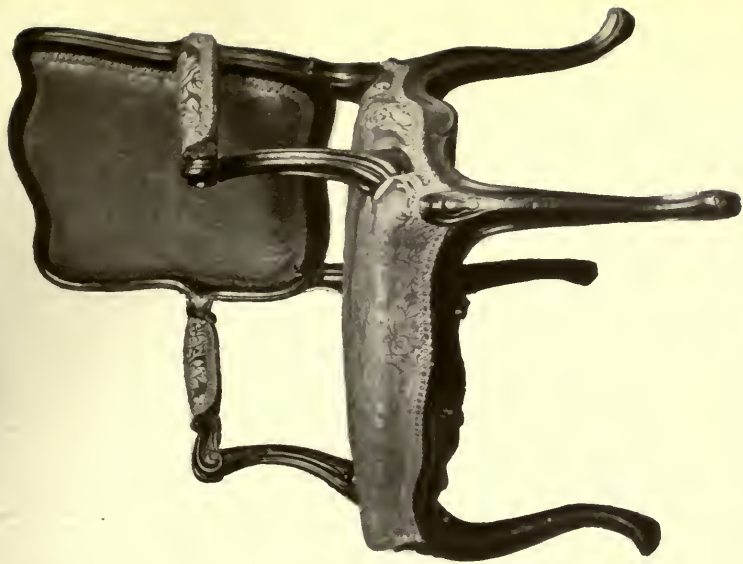
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land, Spain and Italy, especially Venice. The wood used is walnut. Unlike many English examples they are rarely veneered; as a rule they are roughly made compared with the English, and the cabriole legs have a very mean curve ending with a pad foot of poor proportions. The Italian chairs, although made of walnut, are often gilded all over, with the coat of arms of the original owner painted in black on the splat. It is quite usual to find Italian furniture painted black, which tradition says is accounted for by the owners going into mourning at the downfall of Napoleon.

Fig. 25 is a chair made on the Continent, and I have included it to compare with Fig. 24, which is English of the same period. This design, modified, is, as I said, to be found in most Continental countries. The example illustrated would by some collectors be considered Dutch, but as a matter of fact it is Swiss, and I purchased it in Switzerland some years ago. There is a marked difference between the two examples; the English chair has a characteristic elegance of form and more perfect lines. The Swiss chair is lower (the balls under feet being a modern addition), which gives it a



LADDER-BACK CHAIR
(Fig. 39, page 70)



UPHOLSTERED ARMCHAIR. French design
(Fig. 41, page 71)

Queen Anne Furniture

stunted look and makes the back appear too long.

The stools, Figs. 26 and 27, are also included for the purpose of comparing an English with a Swiss production. The great difference between the two (although the forms are practically the same) is proof that it is not very difficult to judge whether a piece of furniture is of English origin. England's separation by sea from the Continent was perhaps an important factor in maintaining the English characteristics.

Fig. 28 is an example of a late pedestal table, commonly called "knee-hole." It will be remarked that the drawers have cock-beading, which denotes the transition from walnut to mahogany, and the piece is inlaid with a simple line. The fine examples of Queen Anne furniture are generally inlaid with the herring-bone pattern, and have no cock-beading.

To make a satisfactory copy of a piece of furniture it is very important to have the original; a drawing or photograph is not sufficient. Firms who specialize in reproductions will pay large sums for unusual pieces.

Fig. 29 is a case in point.

This chair is now in the possession of the well-

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known firm of Restall, Browne & Clennell, through whose courtesy I am able to include illustrations both of the original and the excellent copy (Fig. 30) the firm produced. It will be noticed that this chair is a very fine specimen of the Queen Anne period in Spanish walnut. The crest on the splat is original, but I have not discovered to what family it belongs. The photograph does not give all the detail of the beautiful carving on the legs; there are scales above the claw and ball feet.

Fig. 31 is a fair specimen of a Queen Anne settee, the proportions of which are invariably satisfactory to the eye. The colour is of that pleasing faded shade so much in request in walnut furniture. The shell carved on the knee gives the requisite finish. The needlework seat, to which the photograph hardly does justice, is of fine colour and in good condition. Hereby hangs a tale. I happened to be staying in a small country town, and attended an auction sale at a private house. The needlework in the picture was put up and knocked down to me for 3s. 6d. It was in small pieces, each piece being backed with green art serge in the form of a bag to slip over the tops of chairs, as a sort of



MAHOGANY CHAIR

(Fig. 40, page 71)

Queen Anne Furniture

head rest. Apart from its being cut it was in beautiful condition, and thanks to the cleverness of Miss Symonds of Gilbert Street, who personally pieced it together, it was restored to its original condition. I do not think any one could see the joins. The period of the needlework is late Queen Anne. The settee itself was also purchased in the country, and at one time belonged to Lord Denniver, who gave it to one of his servants, at whose death it was sold by auction for a few shillings to the old lady from whom I bought it. A condition of the sale to me was that it must be removed at 2 p.m., as the children would be in school and would not pry into its removal.

The settee when it came into my possession was in a bad state of repair, but nothing was missing except one or two brackets at the side of the legs.

Fig. 32 is a mirror of the Queen Anne period ornamented with what is known as "Gesso work." This means that the design is carved out of a composition made of whitening and size, and afterwards gilded and burnished. A feature of Gesso work is its very low relief, the surface of the design being flat. The effect is

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certainly ornamental. This method of decoration is also used for tables, cabinet stands, etc. Good examples are becoming somewhat rare.

Fig. 33 is a toilet glass of the Queen Anne period in black lacquer of English manufacture, decorated with gilded foliage. The drawers are fitted with compartments to hold all the paraphernalia necessary for the elaborate make-up which the ladies of the period affected. On the lids of these little compartments is the letter "E" within a circle, also gilded. Presumably this was the initial of the original owner. The oval mirror is surmounted by a medallion within a scroll, with festoons on either side. This example is in untouched condition, and the handles are original.

The mirror, Fig. 34, represents a style which came into vogue about 1720, and is made of mahogany. The carved ornaments are parcel gilt. Many mirrors of this period are too elaborately ornamented and have a somewhat heavy appearance. This example gains by being quieter in feeling, and the carving of the foliage and other ornamentation is delicately executed.

Fig. 35. These walnut chests in one form or



SIDE TABLE
(Fig. 42, page 73)

Queen Anne Furniture

another are by no means rare, and this example is included because it has the entire set of original engraved handles and escutcheons. I have not touched very fully on the brass work of old days, but it may be said that when a piece of furniture retains the original brass adjuncts this adds very considerably to its interest and value. The majority of the modern productions are poor flimsy things compared with the old, and there is a noticeable difference in the colour and chasing. The stands of these chests have often lost the legs they originally had, and these have been replaced with new ones. The legs were usually cabriole, often with claw and ball feet. Some, of course, were made with ball feet like the one illustrated, although these are not the original ones.

CHAPTER II

THE CHIPPENDALE PERIOD

THE career of the great cabinet-maker Chippendale has so often been described in books on furniture that a few brief details will be sufficient for the guidance of my readers.

Chippendale's father was born in Worcester, and in the first quarter of the eighteenth century came to London, where he worked as a joiner or cabinet-maker. His son, the famous Thomas, appears to have started on his own account in the thirties, and about 1753 he established himself in St Martin's Lane, where he soon had a prosperous and fashionable business. In 1754 he published "The Gentleman and Cabinet-maker's Directory," a book of designs for furniture, which was subscribed for by many of the élite.

Chippendale died in 1779, and the business



GILT CONSOLE TABLE

(Fig. 43, page 74)



MAHOGANY ARMCHAIR

(Fig. 45, page 75)

The Chippendale Period

was carried on by his son and his book-keeper under the name of Haig, Chippendale & Co. until 1805, when the firm became bankrupt and closed down. These few facts are of importance to the collector, as it is obvious that the work done by the firm in the latter part of the eighteenth century was very different from the creations of the great artist cabinet-maker, Thomas Chippendale, in 1750. The house of Haig and Chippendale, although no doubt retaining some of the old ideas and making very excellent furniture, had become more or less a furnishing emporium to pander to the public taste which was growing decadent. The interesting account rendered to Garrick for work at Adelphi Terrace by Haig, Chippendale & Co., which has recently been presented to the Victoria and Albert Museum, is evidence of the firm's undertakings. Items for cleaning off wall papers, carpeting entrance, etc., etc., hardly seem worthy of the old traditions of the house. See Fig. 37.

It has become customary to distinguish the furniture of the latter half of the eighteenth century by the names of the three great cabinet-makers, Chippendale, Hepplewhite and Sheraton.

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ton. This is no doubt the simplest method of classification; but the fact must not be overlooked that a great quantity of the furniture thus labelled was made after designs of the masters by contemporary cabinet-makers, with occasional modifications and improvements of their own. The books of designs published by Chippendale, Hepplewhite and Sheraton, although primarily intended no doubt to induce the public to place their orders for furniture with the masters, were also for the guidance of cabinet-makers of lesser repute. Other books of furniture designs were also published at this period, and all had similarities of style, therefore it is obvious that although for the sake of convenience we call the furniture by the names of the masters, it would be more correct to speak of it as "Chippendale design," etc. Chippendale, Hepplewhite and Sheraton, Gillow and others, are also known to have executed furniture from designs by other artists, such as the Brothers Adam, architects who insisted on having furniture made suitable for the rooms they designed. They probably conceived the idea from visits to the Continent, as it was quite usual in France for painters, sculptors, archi-

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fects and cabinet-makers to combine for the creation of a fine piece of furniture. In France as in England letters patent were granted to certain French lacquerers, and the most famous of these were the family Martin. Robert Martin, the most notable member of the family, began his career about 1730; his work is by no means a mere copy of the Oriental; although their influence is apparent in his designs, his process of lacquering shows much originality and refinement. The "Vernis Martin" furniture is greatly prized at the present day, and in the eighteenth century the vogue for this style of decoration was enormous. It was not confined to furniture, but also used for carriages, clocks, panelling, etc. The fashionable painters of the day, among them Watteau and Boucher, were also influenced by the craze for things Chinese, and collaborated with the cabinet-makers in promoting it.

Not only lacquer but painted furniture was very fashionable in the eighteenth century, and I am of opinion that the latter fashion originated in Italy, most probably in Venice, where there was a rage for highly decorated furniture painted with flower, foliage, pastoral, or Chinese

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subjects. The decoration of the bedroom furniture in the Victoria and Albert Museum, which formerly belonged to Garrick, is very much like that in vogue at the time on the Continent. It is evident that England and the Continent were closely in touch as regards the prevailing taste in furniture and decoration, but England imitated other styles less and was more original than any other country in the eighteenth century. In fact at this time she appears to have reached a pinnacle of excellence in most of the arts which has hardly been surpassed by any nation. Her cabinet-makers, engravers, painters, potters, horologists were all masters of the first order, and when we reflect how little encouragement artists and craftsmen in England received, it is wonderful what fine productions there have been in all branches of art. We have only to turn to the illustrations in Chippendale's guide to see the difficulties with which he had to contend in producing such a book. The engravings are often caricatures of the furniture they are meant to represent; perspective does not appear to have entered into the case. Take, on the other hand, the French illustrations of furniture in the seventeenth century, done by



TRIPOD TABLE

(Fig. 44, page 75)

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Jean Marot, and other engravers. The French undoubtedly realized that it was necessary to combine the arts in order to obtain a perfect production, and I think the great hope for the future in this country is that the painters, sculptors, architects and cabinet-makers should work together. There have been, I believe, a few feeble attempts at making furniture from architect's drawings, but up to the present nothing very serious has resulted.

The charming little bureau cabinet, Fig. 38, is a very early specimen of Chippendale design, probably made when mahogany was first employed in this country. It has many characteristics of the Queen Anne period, such as the shape of the mirrors, which are original and typically Queen Anne, and the drawers have no cock-beadings. The key pattern on the cornice, on the other hand, is in the Chippendale style.

This bureau has a cupboard with a door, which pulls out with the fluted pilasters, and at the back of the cupboard, which is like a box, there are secret drawers. The upper part is fitted with pigeon holes, drawers and shelves.

This specimen is in untouched condition, and

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has the original varnish, handles and mirrors. It measures 2ft. 6in. wide.

Fig. 39 is a Ladder Back chair, a type of which Chippendale is credited with being the actual designer, and is one of his happiest inspirations. Strength, comfort and simplicity are all combined in the design. Obviously it does not lend itself to much carving, and, as a matter of fact, the majority of existing examples have less ornamentation than the one under consideration, which it will be observed is nicely carved on the pierced cross rails, and also with foliage on the arms.

I bought this example at a farm sale in Herefordshire, together with three single chairs of the same pattern. These latter had been roughly nailed together with deal boards to make a settee, two pieces of wood having been fixed at each end for arms, and the whole contrivance covered with chintz. The interior of the farmhouse where the sale took place was of extreme interest to me. It had remained exactly the same for the last hundred and fifty years. Everything was ancient: there were old chintz curtains (now in my house) at the windows; four-post beds, and little inlaid Sheraton cup-

The Chippendale Period

boards let into the wall, a refectory table—everything spoke of the past. It transpired in the course of conversation that the deceased owner had kept the farmhouse as a shooting box, and it was only opened on rare occasions.

Fig. 40 is a fine specimen of a type of chair much appreciated by collectors, and attributed to Chippendale. It is an early example excellent in every detail, and therefore of the best period, and quite probably emanated from Chippendale's own workshop. The beautiful carving is a fine example of the early workmanship. The escallop shell on the top rail and the cabriole legs indicate the period. It will be noticed that the pierced and interlaced splat terminates at its base with a gadrooned edge. This leads me to believe that there was originally a gadrooned edge on the front seat rail, as it seems hardly possible a chair with so much embellishment should have a plain rail. As these gadrooned edges were carved from a separate piece of wood and applied, many have disappeared in the process of time.

Fig. 41 is an arm chair of a French design which Chippendale adopted and adapted to his

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own taste and English requirements. It cannot be denied that he succeeded in his endeavours, for this furniture does not look out of place in English surroundings, although a typical French chair in an English room is quite out of keeping. The chairs of French Chippendale design are exceedingly graceful in outline; there is not a straight line in their composition. Although this particular specimen has not much carving there is sufficient to give finish without over-elaboration.

The adoption of French designs in English furniture appears to date from 1760-70. Both Chippendale and Hepplewhite were greatly influenced by the vogue among the wealthy for everything French. It is, I think, a proof of the genius of these men how remarkably they succeeded in adapting the French styles to English conditions, for the furniture they made cannot be considered mere imitations. The English productions are easily to be distinguished from the French of the same period; they are rarely so elaborate or ambitious. It is said that Chippendale had the ormolu mounts for his furniture made in France. Whether this is true or not he certainly used this ornamenta-



MAHOGANY OCCASIONAL TABLE
(Fig. 46, page 76)



ARCHITECT'S MAHOGANY WRITING-TABLE
(Fig. 47, page 76)

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tion more sparingly than his neighbours on the Continent. The fact that these cabinet-makers were influenced by public taste and fashion to desert originality of design for the more popular creations of the French school, rather goes to prove that even in those days the commercial instinct was developed to the detriment of artistic intention. It must, however, be noted that Chippendale eventually threw off the yoke of French influence.

The side table, Fig. 42, of Louis XV design is veneered with mahogany and inlaid on the one long drawer with a band of tulip wood. Apart from the noble proportions of the table the ormolu furniture calls for admiration. It is, of course, in the beauty of design and workmanship that the French excelled all nations in the production of ormolu, artists of distinction did not consider it beneath their dignity to turn their attention to designing suitable subjects for this handicraft. The gilt so much admired is known as mercurial gilding, which is very injurious to the health of the worker, as in the case of the old process of making mirrors mentioned in another chapter. The inlays of this table are unusually simple for the French taste, and it is

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quite probable that it was made in England, the ormolu mounts only being imported from France. I bought this example in the west country from the relatives of an Irish priest who was the original owner.

The gilt console table, Fig. 43, is of foreign workmanship, and is of considerable interest on this account, as it shows how very closely English tables of this description followed the Continental designs. It is a little uncertain from which country this example came, as the Spanish and Portuguese greatly favoured the cabriole leg and ball and claw foot, but the "Gesso" carving which we have on this table is a characteristic of Italian workmanship; in fact it is supposed to have had its origin in that country, as the word "Gesso" implies, which rather confirms the tradition. I bought this table in Italy, and I am of the opinion, taking everything into consideration, such as the workmanship and the marble top which is quarried in the country, that the table is of Italian origin. In studying the illustration, it will be noticed how the English tables, both gilt and in mahogany, resemble this example, the so-called Irish Chippendale in the latter wood more especially.

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It may be observed, however, that these tables are by no means common in Italy.

Fig. 44 is an exceptionally rare tripod table dating about 1760; and was most probably made in Chippendale's own workshop. Elaborate tripod tables are to be found that have a central pillar supporting the top, but it is exceedingly unusual for the top to be supported by three branches, as in this example. The illustration unfortunately does not give sufficient detail of the carving and elegant form of the table, which has an hexagonal top with pierced gallery. The tripod is finely carved with foliage and has scroll feet. It is in untouched condition, having the original transparent varnish, which is of beautiful colour and shows the fine grain of the wood. These tripod tables were used especially for afternoon tea, which came into fashion about the middle of the eighteenth century. Pole screens, candle stands, etc., were, of course, also on tripod stands. It is well, therefore, to be careful in purchasing these tables to examine under the top for any indication of new additions, as many pole screens have been converted into tables, particularly into small ones.

Fig. 45 is a chair dating about 1765-70, and

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although plain, there is the charm of simplicity in its square legs and well shaped arms, which give it an appearance of proportion and lend dignity to the piece. The interlaced back is typical of the period.

Fig. 46 is an occasional table of the 1760 period, showing Chinese influence; the fret work is of the solid variety, the frieze and brackets only being pierced. This type of table has sometimes a fretted gallery, but the present example finishes with a moulding.

Fig. 47 is a somewhat rare example, presumably made for an architect about 1755. The columns or pilasters at the sides of the drawers pull out, bringing the top drawer with them; this drawer is fitted with compartments for papers, etc., and a writing slope; there is also a spring which automatically raises a support for the slope as the drawer opens. There are also two shaped candlestick rests neatly concealed in the two sides of the chest. It is a very interesting and unusual piece of furniture, as although there are many architect's drawing tables, yet it is rare to find such arrangements in a chest of drawers. The workmanship is excellent, and the mahogany, which retains its original colour,



MAHOGANY SIDEBOARD TABLE

(Fig. 48, page 77)



QUEEN ANNE CORNER CHAIR

(Fig. 50, page 78)

The Chippendale Period

is of fine quality. The handles are all original.

The sideboard table, Fig. 48, is of typical Chippendale design; the wave pattern on the frieze dates from about 1735, but judging by the square legs which superseded the cabriole, this example is of a later date, about 1750. The carving at the corners ending the frieze is delicately done, and the pierced brackets are all original. These side tables only measure 2ft. 9in. or 2ft. 10in. in height, which gives them a somewhat squat appearance, and leads some people to suppose they have been cut down, which is not the case. This example is a nice clean specimen in original condition.

The dining table, Fig. 49, dates from about 1750, judging by the leaf carving on the knees which superseded the shell ornament of the Queen Anne period. These tables have often had the tops cut into oval form at a later date, but the present example retains its original rectangular shape. The beautiful carving and bold sweep of the cabriole legs, finishing with the claw and ball foot, is a special feature of this table, which is now in the Museum in Melbourne. As an indication of the increase in the

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value of furniture, I may mention that I purchased it in Reading from a dealer in 1894 for £4 10s. To-day it is worth quite £65.

The corner chair, Fig. 50, is specially interesting, because it is in walnut wood, and has the Queen Anne style of carving on the foot. As this type of corner chair is supposed by some authorities to have made its first appearance about 1750, either they are mistaken or this particular example must have been made by a very old cabinet-maker in the country, who introduced a design of the walnut age into a 1750 chair. Whatever the truth may be, it is a very nice chair of excellent workmanship throughout, the splats are well worked, the turning is good and the proportions satisfying. Corner chairs are not scarce unless they have some outstanding feature, but they are exceedingly well designed for comfort, and should be more appreciated.

Fig. 51 is a mirror in a style usually identified with the name of Chippendale. It was probably made between 1760 and 1770. Unfortunately the frame was at some period painted brown, which naturally depreciates its beauty and worth, for the original gilding is a great factor in deciding the value of a mirror. It is not for

The Chippendale Period

mere caprice that the collector desires the old gilding, it is undeniably more beautiful in colour than the modern production, and cannot be imitated. The carving of this example is excellent, although the bird must have been created by the imagination of the artist; its quaintness, however, is an added charm. The mirror is original, and it may be remarked that it was a somewhat expensive luxury to buy glass in the eighteenth century. Glass-making in England was then a comparatively new industry, having been started in the latter part of the seventeenth century, and moreover it was handicapped by a considerable government tax. The silvering of mirrors was effected by a different process from that used at the present day. Mercury, the chemical then employed, was, of course, extremely injurious to the health of the workmen. The modern substitutes now in use have happily done away with all evil effects on the constitution of the workers.

I recently found the facsimile of this mirror in the house of a jeweller in a small country town in Yorkshire; it had the original gilding, and was in beautiful preservation. Nothing would induce the owner to part with it, as it had been

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handed down from father to son. There had originally been a pair, but as often occurs in families, the things had been divided up, and his sister had the fellow one. This system of dividing up objects intended to be in sets or pairs is to be deplored. I have known beautiful sets of chairs divided up in this way. Had they remained intact the sets would have been worth a very considerable sum, but in singles or pairs the value was comparatively small.

Fig. 52 is an upholstered arm-chair of good design of the Chippendale period. Although of ample size the proportions and lines are so fine that it has no look of heaviness. The sweep of the arms and back are, of course, the main features which lend character to the example. The design is scarcely original, but is to be found in larger proportions in foreign chairs at an early period. It is rare, however, to find it in this size of chair, with the square legs of the Chippendale period.

Fig. 53 illustrates a mahogany bureau cabinet, which is a fair specimen of its kind in the Adam-Chippendale style. The cupboards in the lower portion are uncommon compared with the examples with drawers, as usually



QUEEN ANNE DINING-TABLE
(Fig. 49, page 77)

The Chippendale Period

with a cupboard there is a top drawer which when open forms a writing desk. In the interior of the bureau the pigeon holes are nicely carved with rope pattern round the edges. The break front to the upper part with the carved fret surmounted by a pediment adds considerable interest to the example. Furniture of this description which has something out of the common is what the collector should acquire.

The design of the table, sometimes called chest, in Fig. 54 appears to have had a great vogue; it is found made in most woods, and the style underwent very little modification in the different periods. It is, however, more usual to find cabriole legs on the walnut examples, and as Fig. 54 is in mahogany it is probably an early piece of the mahogany age. It is a nice specimen, and with the fluted corners somewhat rare; it has the original handles and old polish.

Fig. 55 is a mahogany bookcase, a somewhat rare example of the period on account of the small cupboards on each side of the glass door; the ornamentation is carved out of solid wood. These bookcases are more often found with two glass doors. The fret frieze surmounted by the

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pediment is carried out with the usual good taste of the cabinet-makers of the period. The illustration gives a good idea of the beautiful woods employed in this specimen, which is in untouched condition. The drawers in the interior of the fall front bureau are nicely inlaid. When I purchased the piece it had wooden knobs for handles, but I was fortunate enough to be able to secure a set of old brass ones of the same pattern it probably possessed in its original state. Sets of original handles are extremely difficult to find nowadays. Many of these old pieces were robbed of their brass handles in the early part of the nineteenth century, when hawkers used to go round the country buying the handles and any other brass objects for the melting pot, and supplying wooden knobs in their stead.

Fig. 56 is one of a pair of extremely rare wooden candlesticks, which were apparently made in Scotland, as the brass holder is chased in the form of a thistle. The wood is mahogany, and the carving and turning very well executed. Collectors should be wary when offered candlesticks of this description, as the majority are modern reproductions. This pair, which are now in the Museum in Melbourne, I bought



MAHOGANY
CANDLESTICK
(Fig. 56, page 82)



URN STAND
(Fig. 57, page 83)

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from an old lady who was postmistress in a village in Scotland. They had been in her family for many years, perhaps since they were made.

Fig. 57 is a little urn stand, the usual adjunct of the tea-table in the eighteenth century, placed beside the lady of the house. The small slide could be pulled out when cup or teapot needed to be replenished. This is a good example, and has the advantage of retaining the original fret which is so often missing in the old pieces.

It is perhaps not always realized that fine pieces of furniture of the eighteenth century were very expensive when they were made. The prices quoted in some of Chippendale's accounts may sound cheap, but the value of money in his time must be taken into consideration. The wages were about $2\frac{1}{2}$ d. to 3d. per hour for cabinet-makers, working from $10\frac{1}{2}$ to 12 hours per day; but as it has been calculated that the purchasing powers of money were three times as great as in our pre-war days, an article costing £4 then would, at our pre-war standard, be £12.

CHAPTER III

THE HEPPLEWHITE AND SHERATON PERIOD

THE pleasure of finding an interesting piece in some out-of-the-way spot always appeals to the collector, and I well remember my joy at discovering the fine little Hepplewhite chair, Fig. 58, when I first began to collect. I was hunting round Clerkenwell in second-hand shops which abounded in that neighbourhood in those days, when through the window I espied this chair under an old bed. It took a certain amount of courage to penetrate into that particular shop; the dirt and rubbish appeared to be the accumulation of years. I paid 16s. for my chair, and hailing a passing hansom I had it placed on the top and took it to my cabinet-maker. This chair is now in the Melbourne Museum. For delicacy of carving and design



CARVED CHIPPENDALE
MIRROR

(Fig. 51, page 78)



UPHOLSTERED ARMCHAIR

(Fig. 52, page 80)

The Hepplewhite and Sheraton Period

I consider it a very fine specimen of Hepplewhite's work.

Fig. 59 shows one of a pair of very nice little Hepplewhite arm-chairs which I purchased recently at a country farmhouse sale in Worcestershire. The house was at the top of a very steep hill two miles long, with a superb view of the Malvern Hills in the distance. The farmer to whom they belonged told me he had bought the pair for 15s. many years previously in a cottage. They are so elegant and fragile that it is remarkable how well they have stood the test of time. The slight carving on the splat of the back and the quaint little arms give a wonderful finish to the whole.

Fig. 60 is an arm-chair by Hepplewhite; although of simple design, it is a handsome chair and beautifully proportioned. The lines throughout are graceful, particularly in the sweep of the arms, and the wood is of fine quality and colour. Although of large size, it does not appear cumbersome. This is a type of chair which could be copied at the present day at reasonable cost, and combines utility with comfort.

Fig. 61 is also by Hepplewhite, and is of un-

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usual design. It is the only example I have met with in the course of my wanderings. It came into my possession in rather a curious way, for I purchased it in two parts; first, the seat, arms and legs, with a portion of the back only sufficient to indicate the design. I had despaired of completing the chair, when much to my astonishment in looking round an antique dealer's stock in Oxford the same week I discovered the back in perfect condition. I need hardly say I purchased the fragment at the dealer's own price, and very soon had the parts re-united, with the result shown in the illustration. Fact is stranger than fiction certainly in antique collecting. The carving on this chair is of great delicacy, and the pointed back of interest as showing the Gothic influence.

Fig. 62 is a settee of Hepplewhite design and made of walnut; it is rather unusual to find chairs or settees of this period in this wood, mahogany being generally used. However, it is well known that walnut was sometimes selected by Hepplewhite, Chippendale and Sheraton. The thimble toes are not original; the London cabinet-maker whom I employed to restore the settee did not know the correct design for this

The Hepplewhite and Sheraton Period

type of leg. The legs had been cut down about two inches at some time or other, and he was to lengthen them. If the legs had been plain, the thimble-toes would have been correct. The proportions of the back, it will be noticed, are well in keeping with the rest of the settee. This is a point the collector should remember when examining a settee, as many settees in recent years have been made by three chairs being joined together. The backs of such settees are invariably too narrow unless they have been made from arm-chairs, which is unlikely, arm-chairs being of considerably more value than single chairs. A few years ago exceptionally fine single chairs had to be in sets of at least six to be of any great commercial value, therefore some dealers made up three into a settee, as that was the rarest piece in the chair family.

Fig. 63 is perhaps one of the most interesting pieces it has been my lot to buy—both as a specimen and for the manner by which it came into my possession. Having been informed that an old lady in the country had a settee for sale, I lost no time in calling to see it. I found the settee in question was of the stuff-over type in the Hepplewhite style, and having been re-

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polished and made as "good as new," it did not interest me. On coming down the stairs I caught sight in a room of another settee covered in chintz, with a serpentine front. It struck me that there was more in it than met the eye, and I bought it for a small sum and had it placed on the car. I was virtually buying a pig in a poke, as I could only see the legs and the shape of the seat, the back being covered up, but I thought by the shape there must be something interesting under the chintz. I was therefore anxious as to what would be revealed under the old covering. I was not disappointed, for on removing layer after layer of different materials I discovered the seven carved splats of the back; the arms had a quantity of stuffing over them for comfort. My discoveries were not yet at an end, for on removing the coverings from the seat I came upon a beautiful piece of needlework very, very dirty, as one may imagine from the dust and dirt having penetrated through the outer coverings. The design of the settee is extremely rare; in fact I have never seen one similar. I should attribute it to the Brothers Adam; the rosettes on the splats and rope pattern round the rails are typical of the Adam



MAHOGANY BUREAU CABINET

(Fig. 53, page 80)

The Hepplewhite and Sheraton Period

Brothers. The top rail had been fractured, which is not surprising considering the strain and little support for the length of back. The design is more elegant than practical. I judge the needlework to be of the Queen Anne period, therefore it had probably been transferred from some other piece of furniture. The *petit point* (small stitch) flowers are of a beautiful colour, and finely worked on a brown background in silks and wools.

The sideboard, Fig. 64, has every appearance of being designed by Hepplewhite, and probably dates from about 1790. Its semi-circular shape is attractive, and this design is much in demand as it fits well into a recess, and although of ample proportions does not take up too much room. The fine quality of the mahogany with the simple inlay of satin wood ovals gives the piece a certain dignity which might possibly have been absent in a more elaborately inlaid example.

The chest of drawers, Fig. 65, is designed in a style that was commonly adopted by the master cabinet-makers of the period of George III. It has the serpentine sweep beloved by collectors, which it must be admitted is more pleasing than the straight or bow-fronted

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examples. It has bevelled angles or corners, and the serpentine sweep is continued in the ends. The veneers of this example are figured in a manner called by the French "Moucheté." Although this is a good specimen and worthy of attention, it is not of great rarity. The chests which are of considerable monetary value are those with carving or fret work on the bevelled corners, the mouldings carved, and the top drawer fitted with compartments either as a dressing or writing table. An exceptional example of the type mentioned might be worth £1,000.

It should be borne in mind by the novice collector that certain details which would not appear of great importance to the uninitiated are often the deciding factors as to value. For instance, I sold by auction at Christie's a break-front bookcase which was in mint condition, having been in the same family since the day it was made. The colour and condition were perfect. It sold for £157 10s. In the same sale there was another break-front bookcase, 8ft. wide, which had new handles and had at some time been re-polished; it made £346 10s. Why this difference in price? Simply because my

The Hepplewhite and Sheraton Period

example was too long, measuring 9ft. in width, and also the other bookcase had the top middle drawer fitted as a writing-bureau. These two items made a difference of £189 in the price, in spite of one bookcase being in a better condition than the other.

Fig. 66 is a dressing and shaving table of Hepplewhite design, dating from about 1770. The top, which is shown open, is fitted with compartments covered with lids intended for toilet requisites. A mirror, as is usual in these dressing tables, is included, and shuts down neatly when not required. The under shelf serves the double purpose of strengthening the table and carrying light objects. Every detail of this example is of the most finished workmanship, and the serpentine sweep lends an elegance of line to this little piece which lifts it above the ordinary; it also has the advantage of being in its original condition.

The square type of dressing table is fairly common, and unless in exceptionally fine condition, of very little interest or value.

Old wine coolers are not very rare articles at the present day unless they have some unique feature. Fig. 67 is an average example of the

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Hepplewhite period. It is in absolutely original condition, even including the old castors under the square tapered legs and feet, which are often missing. The upper part, octagonal in shape, is plain without inlay, and as it is of fine quality wood and the colour excellent, it is rather a pleasing piece. Valuable wine coolers are those of the Chippendale period, elaborately carved and sometimes with claw and ball feet.

The side table, Fig. 68, is an interesting little example of the Hepplewhite School. Its form is serpentine, and it has a drawer inlaid with satin wood flutes and fan ornament. The square tapered legs are fluted and finished with block feet. I have very seldom seen a table of this sort with a drawer and so small in size, and had considerable difficulty in acquiring this example. It belonged to an old man in the country, and he had been so continually badgered to sell that he was reluctant to admit anyone to see the table; however, I eventually obtained it by giving considerably more than he had ever imagined it was worth.

Fig. 69 is a sideboard dating from the latter part of the eighteenth century which has the combined characteristics of the Hepplewhite,



MAHOGANY DRESSING-TABLE

(Fig. 54, page 81)

The Hepplewhite and Sheraton Period

Sheraton and Shearer Schools. The inlay is of very excellent quality, both in the choice of woods and the workmanship. The proportions of the piece, however, are not altogether satisfactory, chiefly because of the length which gives the appearance of lack of support. The sideboard would undoubtedly have been more satisfying with two additional legs in front. The serpentine sweep, it is true, somewhat shortens the lengthy appearance. Tambour shutters such as those on this sideboard are frequently missing in these old pieces, owing presumably to the fact that they occasionally get stuck, and some impatient owner or servant finally destroys the contrivance. I purchased this example in Wales when looking for an abode for the summer months. I did not obtain the accommodation I required, but I found the sideboard.

Fig. 70, the familiar hoop-back chair so closely identified with the name of Hepplewhite, is one of a set of seven (four single and three arms) which I purchased in France; they came from an old Chateau whose owner's forebears were English, so doubtless these chairs were imported from England. They were in a dilapidated condition when I got them, and

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unfortunately painted black; the mania for painting furniture in this sombre hue appears to have been rather “à la mode” in France after the fall of Napoleon.

Satinwood was a favourite medium with Sheraton, and the little Pembroke table, Fig. 71, is a good example by this designer. Although not elaborate, the inlaid border round the top is in good taste, and the choice of veneers and workmanship are excellent. The pleasing and bright effect of satinwood is most suitable to a lady's room, whether it be bedroom, boudoir or drawing-room, and it is surprising that it went out of favour for some few years. It is now, however, coming into great demand again. Great care is necessary in buying satinwood furniture, as it was reproduced in every form for many years to satisfy the demand. Furniture elaborately painted and varnished with the cracks complete were to be seen on sale everywhere, but as a rule the work is so crude that it would not deceive. The subjects of these painted imitations are presumably supposed to be by Angelica Kaufmann, who is said to have decorated furniture as well as the panels of the Lord Mayor's coach.

The Hepplewhite and Sheraton Period

Fig. 72 is one of a pair of hall chairs in the so-called English Empire style. The design is attributed to Sheraton, and shows the decadence characteristic of the period. The workmanship and carving is excellent, but the design unpleasing to a critical eye.

Fig. 73 is a card table of serpentine shape, but a little out of the common by reason of its one deep drawer. The mahogany is a beautiful colour, and has the original polish.



MAHOGANY BOOKCASE

(Fig. 55, page 81)

PART III

MISCELLANEOUS

CHAPTER I. CLOCKS

II. NEEDLEWORK

III. RUGS AND CARPETS

IV. ENGRAVINGS

CHAPTER I

CLOCKS

“JOSEPH WINDMILLS, St Martin's-le-Grand, afterwards in Mark Lane, well known as a good maker of clocks and watches, c.c. 1671. Master 1702.” “Gold watch lost, made by Mr Windmills in Mark Lane. Give notice as above or to Mr Rudge, over against the Swan Tavern in King's Street, Westminster.” (*London Gazette*, April 25th, 1687.) *Vide* Britten's “Old Clocks and Watches.”

Fig. 77 is a clock by Windmills. It was made in the latter part of the seventeenth century. The beautiful scroll marquetry known as “Sea-weed” is of the finest execution, and the workmanship is most likely that of a French or English craftsman, probably the latter. According to Britten, marquetry on clock cases dates from about 1685 to 1710.

This fine example came into my possession

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through a visit to France. Some thirteen years ago I was staying in Boulogne, and when hunting around for something interesting for my collection I made the acquaintance of a Frenchman, married to an Englishwoman. He was in business as a picture frame-maker, and in conversation he told me they possessed an English clock handed down from his wife's ancestors, and on my expressing interest he took me to his house where the clock reposed silently on the landing. Though it was not in going order, nothing would induce his wife to part with it. Several years went by, but I constantly thought of the clock. On a return journey from Australia through Italy and France, I determined to have a few hours in Boulogne and look up my acquaintance, in the hope that the clock might now be bought. I found he had given up his shop and retired from business; but after many inquiries I discovered his new abode in a small street in the old quarter of the town. Much to my joy I found the clock had moved with the old man, and greatly to my surprise he was willing to sell, as he was somewhat cramped for room in his new home. Motto, "Nil Desperandum."

Clocks

Fig. 74 is another clock by Joseph Windmills. The case is inlaid with floral and bird marquetry of fine quality. The base of the clock was unfortunately cut down at some time or other and made up with plain walnut ; it was, however, quite a legitimate restoration, having no pretence to deceive. It is quite usual to find these long case clocks with a part of the base missing. The most probable reason for this is that a great many of the old houses had stone floors, the damp of which was liable to rot the wood ; another reason is that some of these clocks fell from their high estate in mansions and descended to humble cottages where the ceilings were so low that a part of the clock case had to be cut away to allow it to stand in the room.

Fig. 75 is a clock by W. Lovelace of London ; his name does not appear in Britten's book, but probably he was a relation of Jacob Lovelace of Exeter, who made the famous clock now in the Liverpool Museum. In 1888 the town of Exeter had a chance of acquiring this remarkable specimen, but the necessary money was not forthcoming, hence its present resting place. The clock illustrated has every evidence of having been made by a first-class craftsman, and

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the case is in beautifully figured burr walnut of fine colour and original varnish; it is, in fact, a specimen in untouched condition. As horologists, the English have always been famous; it would indeed be difficult to find craftsmen of any nation who surpassed them in the art of clock-making. Their productions in the eighteenth century were appreciated all the world over. Graham, Tompion, Quare Ellicott, Mudge, Arnold, Earnshaw, Windmills, East, Knibbs, are the names of a few of the great English horologists of the eighteenth century.

I have met with English clock movements in most places in my travels abroad, often in cases made in the countries where I have found them, proving that the movements only were exported in many instances. Some of these Continental clock cases in which English movements are found are hybrid affairs, a mixture of the English and Continental fashions of the period. I recently saw on the Continent a fine musical movement of the late eighteenth century in a long case of partly Empire design, and I myself purchased a clock by John Ellicott, in a long case closely resembling the English form, but made in Venice. This case is made of soft wood,

Clocks

lacquered red with Chinese figures imitating Oriental productions.

Clock-making in England dates from the sixteenth century, but the seventeenth century was the period when time-pieces came into general use, and by the end of the century the industry had made rapid strides. The first domestic clock was the "Lantern," which had no pendulum, and was wound by pulling down ropes upon the other end of which weights were hung. The pendulum was not introduced until about the middle of the seventeenth century, and it was shorter than the one adopted later on.

The brass work of these old Lantern clocks is generally very interesting. The ornament at the top of the clock, known as the "fret," is often heraldic, and of course, as is usual with ancient productions, one rarely finds two alike. The clocks known as "Sheep's head" owe their name to the fact that the dials project two or three inches beyond the frames. The Lantern clocks, with a few exceptions, were provided with an hour hand only.

Probably most collectors are more interested in clocks dating from 1670, when the grandfather or long case clock came into vogue; the first of

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these, which have thirty-hour movements, are not, however, greatly valued by collectors unless they were made by some one of repute.

On a recent visit to Paris I had the interesting privilege of examining one of the old sale books of the celebrated horologist, Abraham Louis Breguet, whose successors still carry on the business. He appears to have supplied most of the notables of the period; one curious entry I noticed was the sale of a watch to "Monsieur de Paris," the *nom-de-guerre* of the public executioner. Napoleon, the Duke of Buckingham, and many other celebrated people of the eighteenth century were clients whose names appear in this old record of the firm's trading.

The horologists of France and Switzerland have always been famous for their fine workmanship, but it was especially in watch-making that they were foremost. Breguet was born in Switzerland, but as he was established in business at an early age in Paris he is considered a French maker.

As in other branches of art and science, the French clockmakers, when showing marked ability, received protection and every encouragement from the reigning monarch, were



MAHOGANY HEPPLEWHITE CHAIR
(Fig. 58, page 84)



MAHOGANY ARMCHAIR
(Fig. 59, page 85)

Clocks

allotted apartments in the Louvre, and were accorded every consideration in virtue of their position as gentlemen and artists. How different from the present day, when everything is turned out by machinery, and it would be difficult to find anyone capable of making a watch or clock throughout with his own hands.

To Jean Petitot, a Swiss born in Geneva in 1607, is due the discovery of the beautiful painted enamel so much admired on watches; he was an enamel painter, and worked also in France and England. Geneva has immortalized his fame by naming a street after him.

When purchasing old clocks, the collector must satisfy himself that the specimen is in its original state, for as in all antique objects the value greatly depends upon whether it has been tampered with or not. Clock movements have often been brought up to date by discarding some part and replacing it with a later invention. There are some firms in London who buy up these outcasts for a moderate sum and replace the original missing parts with modern facsimile, or in some cases, old parts, of which they keep a stock, as they buy up any oddments which may be of use in their repairs.

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Fig. 76 is an interesting old clock of early date by Will Grymes de Cricklade, which is a small town in Wiltshire, and I purchased this example in a cottage there. It is interesting that the French for "of" should be used in denoting the town of the maker's residence. The case is of pine wood ebonized, and the hood slides on and has no door; this is usual with early clock cases. The spiral column lends an added interest. Grymes appears to have been in business in London at one time.

The Bracket clocks so much in demand at the present day appear to have been a form of time-keeper common to most Continental countries as well as England in the eighteenth century. The cases differ very slightly in shape, whether of English or foreign make. The travelling clock of Marie Antoinette in the Jones collection at the Victoria and Albert Museum resembles the English clock of the same period very closely. The woods employed were usually mahogany and walnut except when ebonized, and then the wood used was generally pear. The finish of the cabinet work is invariably finer in the English production, and this remark most certainly applies to the movement itself;

Clocks

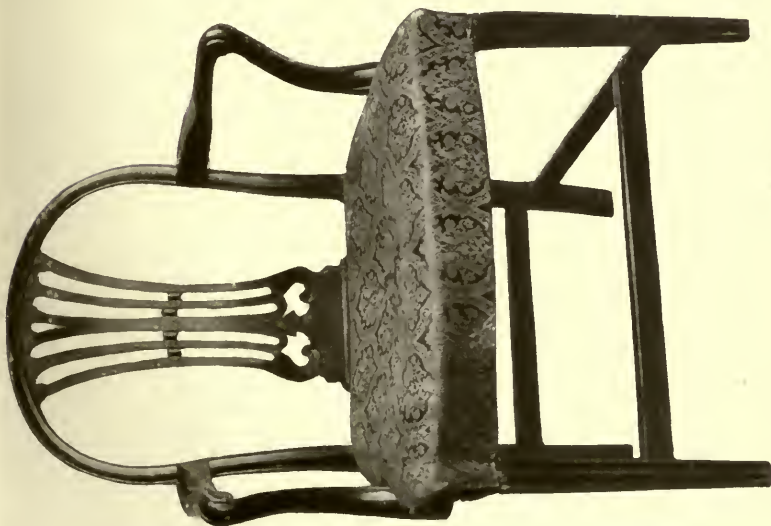
also the back plate of the Continental movements are nearly always quite plain, whereas the fine engraving of scrolls, etc., is a feature of the old English clocks. I purchased not long ago a rather interesting movement by Nicholas Massy de Londres (the dial measures 6 inches square, which is rather a small size), who was, according to Britten, a French refugee settled in London. As the clock is quite English in its mode of construction, he appears to have adopted English methods, but judging by the French way of spelling London he apparently had a considerable trade with the Continent, and found it a recommendation to use the word Londres there. I may add that I bought this clock in France minus the case and pendulum.

Although these bracket clocks in simple, plain cases are found in most Continental countries, they are more uncommon than the more ornate productions with ormolu ornament, Sevres plaques, inlay figures, etc. Horologists of bygone days were justly held in great esteem; they carried a sword which gave them the standing of gentlemen; all men of art and science were more appreciated then than in the present day, especially in France.

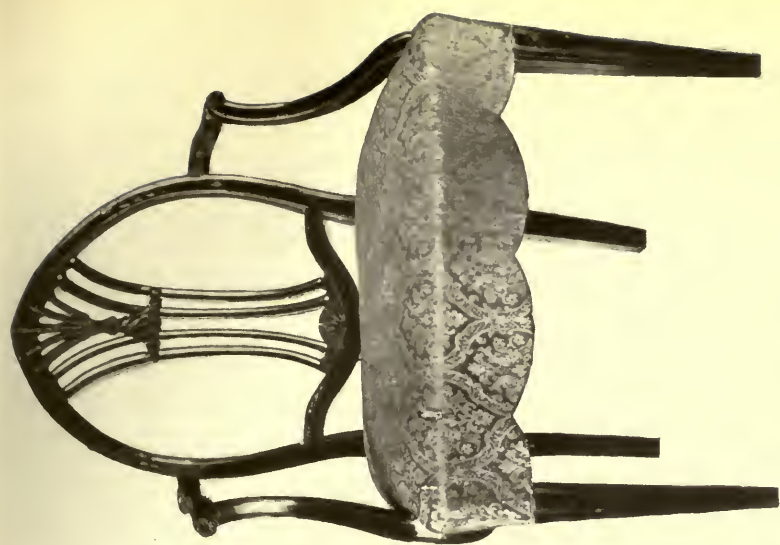
CHAPTER II

NEEDLEWORK

THE present day reproductions of Queen Anne and Georgian needlework are so excellent that even experts have to examine them with very great care in order to tell with certainty the old from the new. The method of working the reproductions is exactly the same as the originals, therefore the quality of wool, silk, colour and canvas are the sole guides. It is in the colouring that the reproduction usually fails to convince; the dyes employed are not of the same brilliance and delicacy as in the old days, and when bleached and washed to imitate the old shades, the new have a dull look and no sparkle. But the wools and silks, apart from colour, do not appear to have the same life in them, and have a softer feel like that of Berlin wool. The touch or feel, it may be remarked, plays a great



MAHOGANY ARMCHAIR
(Fig. 60, page 85)



MAHOGANY ARMCHAIR
(Fig. 61, page 85)

Needlework

part not only in judging needlework, but also antique furniture, porcelain, etc. Modern canvas, although made in imitation of the old, is fairly easy to detect, both by its colour and texture. However, in spite of all these minor differences, modern needlework is undoubtedly excellent, and this beautiful art has had a great revival of recent years. It is an interesting fact that England was always noted for its wonderful needlework, and some of the most famous ecclesiastical work on the Continent was made in this country. The textile needlework section of the Victoria and Albert Museum is very complete, and to those interested in the art no better place could be found for extensive study of the subject.

Fig. 77 is one of a set of four Jacobean curtains which were used as draperies for a carved oak bedstead. The design is worked in wools, and the colours are excellent; the curious animals which appear to be stealthily prowling on a mound at the base of the curtain, although not true to nature, lend a quaint interest, and are no more ridiculous than the imaginative work of some of our modern artists, which they try to gull the public into taking seriously. Old curtains of this kind are invariably found in a

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patched condition, which is only to be expected after their years of usage. They are undeniably most decorative in proper surroundings. The colours and designs are extensively imitated at the present day in printed materials, and from a long distance are not displeasing.

The pole screen, one of a pair, Fig. 78, is of Sheraton design of the latter part of the eighteenth century; the mahogany wood work is a good example of clean turning in this wood, which lends itself admirably to the purpose. These round bases, although not so elegant as the tripod form, have more solidity, and being usually weighted with lead are not so easily broken. The needlework screens are of effective coloured silks on a woolwork canvas ground. The design is carried out in long stitch. The needlework was not in very good condition when I purchased it, having been eaten by moth, but this defect is scarcely visible now, the work having been carefully repaired by my wife. The restoration of old needlework is a very interesting pastime, always difficult, but none the less absorbing.

Figs. 79 and 80 are both interesting specimens to the collector, as I can place the date of both

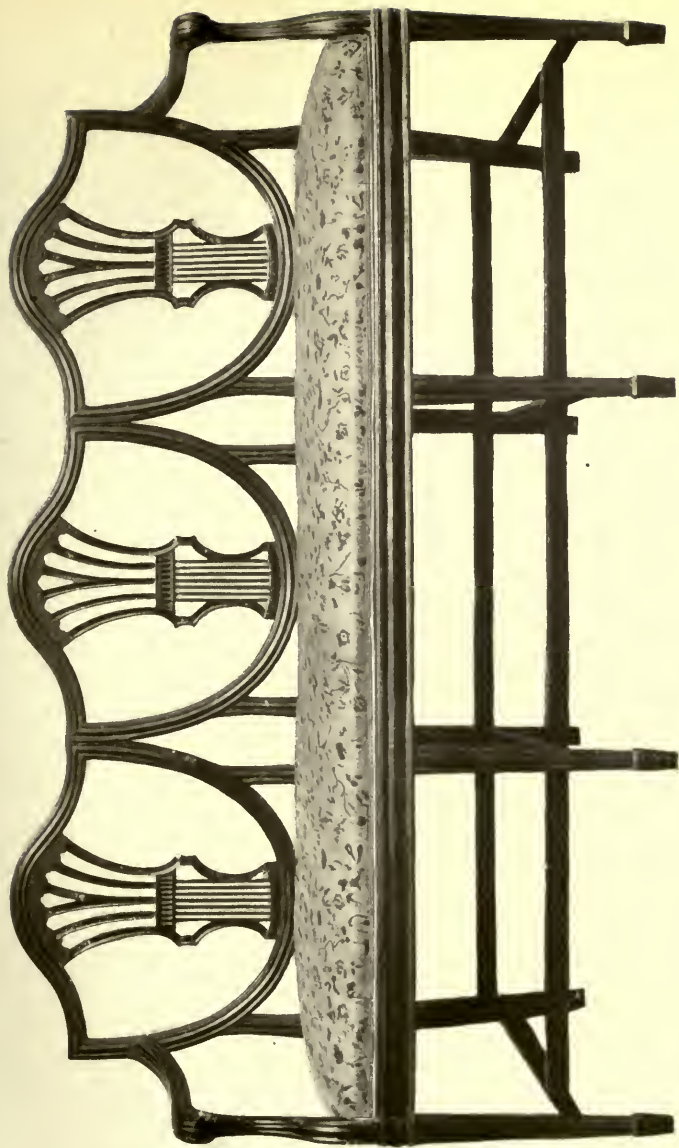
Needlework

pieces with certainty. Fig. 73, dated 1732, is a bag which was used for soiled linen by a student at Oxford University in the eighteenth century. I purchased it from a descendant of the original owner. The bag is of linen embroidered on both sides, with a floral design in silk of most pleasing effect, thanks to its unpretentious composition. The colouring is very charming and as fresh as the day it was worked, in spite of the many washings the bag must necessarily have undergone.

Fig. 74 I bought in a dealer's shop in Somersetshire some years ago when rummaging in a drawer full of odds and ends. This piece, together with some others I secured, had been destined for a wing arm-chair, but alas none of the pieces were completed; in fact, some of the canvases were not even commenced, although the design was marked out. Fortunately I was able to buy an old bag full of wools, silks, etc., which I found with the needlework and canvases, and the larger pieces I have had carefully joined together and completed with the original old wools and silks. This has made a piece sufficiently large to cover a Queen Anne settee, but the fragment illustrated has been left as found,

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for it seemed vandalism to remove the newspaper which those hands so long ago had carefully sewed on to protect the work. The wonderful colours of this example which have been protected by the newspaper from atmospheric conditions cannot be surpassed. The entire work is executed in beautiful silks, and the ground was intended to be filled in with silk of a carnation pink colour, judging by the work on the other pieces which were treated in this shade. The newspaper, which is *The Bath Chronicle*, and dated April 23rd, 1795, not only gives us the period of the needlework, but is also very interesting reading. Some of the "neat and elegant household" furniture advertised for sale by auction would probably emanate from the workshops of the master cabinet-makers of the time, and would doubtless be the furniture we of the present day so enthusiastically collect.



WALNUT SETTEE
(Fig. 62, page 86)

CHAPTER III

RUGS AND CARPETS

THE importance of a suitable floor covering for a room with old furniture cannot be overlooked ; it is a question of making or marring the apartment, and the collector will be well repaid for devoting a little study to the fascinating craft of the weaver. The period when carpets and rugs first came into use is to a certain extent a matter of conjecture. There are authorities who place their advent many thousands of years before Christ. We know for a certainty that some Oriental carpets are of very great antiquity. The method employed for weaving rugs and carpets probably emanated from China, and was perfected by the Persians. The beauty of the Oriental productions is unsurpassed, and has been recognized by artists in all ages. In many pictures of the old masters, such attention was

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given to detail in colour as well as design that it is easy to recognize the origin of the examples depicted. (Persian rugs) in bygone days were used in Europe as table and floor coverings, and also as draperies, especially the productions known as Kelim. The Victoria and Albert Museum contains a splendid collection of ancient rugs and carpets of all descriptions which the student will be well advised to study carefully. Greatest of wonders in carpet weaving is undoubtedly the famous example from the Mosque at Ardabil, which is included in the Museum collection. It was made by a slave, Maysui of Rushai, in 1540, and took some thirty-five years to weave; there are 380 knots to the square inch. Although London possesses some rare examples of the weaver's art, it must be admitted that England has been somewhat slow in recognizing the beauties of the Oriental productions. Fine antique examples have always been more in demand, and consequently have made considerably more money on the Continent and in America than in London. This is true even at the present day. It is somewhat curious, however, that during recent years, when no importations from the Orient were possible owing to

Rugs and Carpets

the War, the demand for rugs and carpets increased by leaps and bounds, consequently the value of the commoner qualities has at least trebled.

The use of Oriental rugs and carpets in England dates back at least to the fifteenth century, and there exist proofs that in the reign of Queen Elizabeth carpet weavers from the Orient were encouraged to settle in England, with what result is a matter of conjecture. However, dated carpets are to be found which prove that the industry existed in this country in the sixteenth century, and the designs show they were undoubtedly made by Europeans. The eighteenth century saw a revival of the craft in Britain, and money was expended in awards for its encouragement. (Turkey carpets appear to have been the models adopted, and with great success, according to documents of the period. The famous Axminster carpets were first made in 1755, and it is perhaps not generally known that carpets of beautiful design and workmanship are still made by hand at the present day. Not long ago I saw some specimens made in Wiltshire worthy of the old traditions and most suitable for rooms filled with furniture of the

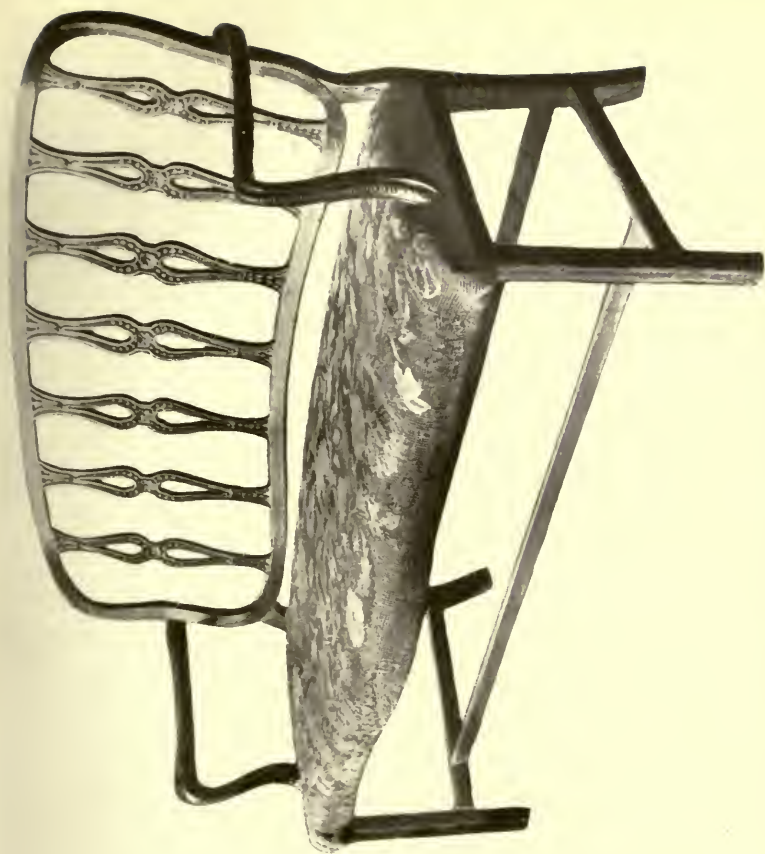
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eighteenth century. Unfortunately the dyes employed are aniline and do not retain their colour, and are not to be compared with the vegetable dyes used in the old examples.

In the eighteenth century the British also made carpets woven on canvas, rather like the Queen Anne needlework for chair covers and fire screens. There is an interesting example of this style of carpet in the furniture section of the Victoria and Albert Museum. It is embroidered with coloured wools in chain and cross stitch on canvas, the ground light brown and the predominating tones are green, red and mauve. This specimen was presented to the Museum by Mr Frank Green, and is in the room removed from 5 Great George Street, Westminster.

Another interesting example of eighteenth century canvas carpets in the Victoria and Albert Museum is to be found in the beautiful panelled room transferred from Cliffords Inn. It is of floral design of yellow, rose and green colouring, with a medallion centre. The carpet is in good preservation and the colours excellent.

The rarity of carpets worked on canvas no doubt accounts for the absence of any information with regard to them in any books on carpet



SETTEE. Seat covered with old needlework
(Fig. 63, page 87)

Rugs and Carpets

manufacture I have read; yet they were certainly in considerable use both in England and most European countries at one time. The specimen on the floor of one of the old furnished rooms in the furniture section of the Victoria and Albert Museum is worth mention. It dates from the eighteenth century, and is a good example, although somewhat sombre in colour. Its large size adds greatly to its rarity.

A carpet of great interest to the collector is the specimen lent by the Countess of Portsmouth to the Victoria and Albert Museum. It is of English workmanship and design made on the Oriental principle, and dates from the seventeenth century.

The very beautiful example of Elizabethan needlework lent to the same Museum by the Countess Dowager of Bradford is worthy of notice by collectors. It is described somewhat vaguely as a cover, possibly it was a table cover, but it might have been intended as a floor covering for some special purpose. I have known carpets of this size and workmanship employed in front of altars. This specimen is worked entirely in silk, in *petit point*.

As the early hand-made English carpets are

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extremely rare and difficult to obtain at the present day, Oriental rugs and carpets with fine subdued colours are generally used; they harmonize well with antique furniture, but it would of course be more in keeping with the style of the eighteenth century furniture to have the English carpet, as the decoration of the room and furniture is generally carried out in it, like the Aubusson & Savonnier productions of the French School. The modern hand-made Wilton carpets are quite satisfactory and correct in design, the dyes perhaps being the only weak point.

A specimen I recently acquired from an old French family, in whose possession it had probably been since it was made, dates from the sixteenth century; the design consists of fruit and foliage with a vase in the centre. It has a deep border and a fringe. The colours are principally green, yellow and blue of beautiful tone, and the blue is curiously enough nearly all worn away, while the other colours are intact; where the wools have disappeared the original charcoal design is still visible on the canvas. These carpets were made on frames precisely in the same way as the chair and cushion covers so much in

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demand by present day collectors. In the case of carpets, however, the stitch is usually coarser and without any *petit point*, but this example has quite a small stitch for so large a specimen.

Credit should be given to the versatile William Morris, who started the Hammersmith looms about the middle of the nineteenth century and produced hand-made carpets from his own designs, but the undertaking appears to have gone the way of all sincere artistic movements in this country; the struggle against commercialism being too great. A model of the carpet loom made by William Morris is now in the Victoria and Albert Museum.

Age, quality, closeness of texture, colour, condition must all be taken into consideration when deciding the value of a rug or carpet. If the specimen is of great antiquity and rarity, one is less particular as to condition than in the case of a comparatively modern example, which is more easily acquired. Many rugs are sold as "antique" which date back some fifty years; these of course are not the rugs which make the large sums, although often very excellent and quite suitable for use with antique furniture. The collector who specialises in rugs usually

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devotes his attention to early examples, and pays very big prices for rare pieces. The purpose of this chapter is only to give a few hints as to floor coverings best suited to antique furniture, and I will not go into the subject from a rug collector's point of view. Readers wishing to pursue it further will find some excellent books dealing with this absorbing hobby.

Pileless rugs and such carpets as the Kelim are made on a different principle from the ordinary pile rugs; they are woven in the same way as tapestry by what is supposed to be the earliest method of weaving in the Orient. Of all the different varieties of Kelim, the Senna Kelim is the finest. Kelims are used in Europe as curtains and divan covers as well as floor coverings. In the Orient they are used for all manner of purposes, from floor coverings to sacks and horse trappings. They are finely woven and very durable.

Ordinary Oriental rugs, although their prices have risen considerably within the last few years, are still absurdly cheap compared with those of European production. As everything connected with their manufacture is done by hand, it will easily be apparent that if the same process were



INLAID MAHOGANY SIDEBOARD

(Fig. 64, page 89)

Rugs and Carpets

carried out by Europeans the price of a similar article would be enormous, the low wages of the Eastern and the youthful labour employed accounting for the cheapness of the Oriental product.

Fig. 81 is a very finely woven rug which I purchased for one shilling. When I discovered it reposing at the bottom of an old disused pony chaise in the country it was in a very dirty and somewhat damaged state, the borders being ragged. It cost several pounds to repair, but was well worth it. The ground is dark blue.

This little rug is a Ferahan measuring 39in. by 26, and is dated in Arabic 1296, which would make it about 44 years old according to Western calculations. The field design is very unusual, especially owing to the pine tree; these trees, it may be observed, are a characteristic of the East, some growing to a height of 250 feet and are of a great age; 700 years is considered by the natives no uncommon age for these giant trees.

Of all carpets, undoubtedly the Persian takes pride of place in the estimation of the collector. Turkey, although very excellent, are not of the

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same fine quality, and those of China are not to be compared with either.

Caucasian rugs, although often classed separately, to all intents and purposes are Persian. As a matter of fact it was only in the eighteenth century that they began to be classed apart. The main difference appears in the designs, the mode of making is the same. The fact is, all the productions of the East resemble one another to such an extent that it would simplify matters if they were all classed together under the one heading, Oriental. To prove my point, I will take the case of some of the Kurdish tribes, which are nomadic and travel sometimes in Turkey and sometimes in Persia. The carpets made by such people are therefore both Persian and Turkish.

With a little study it is comparatively simple to discriminate between the Turkish and Persian productions. The design and the method of knot-tying are different. The Turks employ the Ghiordes or Turkish knot, and the Persian the Senna or Persian knot. With the Turkish method it is not possible to weave so closely, consequently Turkish rugs rarely have as many knots to the inch as Persian, and it may here

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be noted that the more knots to the inch the greater the value of the specimen. The design as a rule decides the place of origin. When animals or people are depicted, the rug is of Persian make, the religion of the Turks forbidding images or pictures of living things. Their designs are geometrical and floral.

The following remarks may be helpful to the prospective buyer when examining a rug.

Notice if the pile is worn to any considerable extent, if so it is best left alone, as a great deal of money will have to be expended to put it in good condition. Many rugs of which the pile is worn are cleverly coloured in the bare places, and this "fake" is not easily discernible at first sight. If a good specimen is torn, the tears are no great detriment, as they are easily repaired by competent weavers, of which there are plenty in London. Badly moth-eaten rugs should be avoided. Hold the rug against a strong light, by which means it is often possible to detect the damage, but sometimes the damage does not penetrate to the back. Colour is a great consideration in deciding the value of a rug. Black is not desirable, as it fades to an ugly brown owing to the iron with which the wool is dyed.

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Glaring colours are also undesirable; they are usually dyed with an aniline instead of a vegetable dye. Such rugs are often to be seen artificially toned down by frequent washings in lime water, which naturally rots the wools more or less, therefore the wear is not satisfactory. Rugs treated in this manner usually retain their vivid colours at the back, only the surface being affected by the treatment. Loosely woven rugs are not so valuable nor hard wearing as those tightly woven; as I said before, the more knots there are to the square inch the better and more valuable the rug. It will often be observed that there are several shades of blue in the ground of a rug; this is no detriment, it simply means that the weaver had not sufficient wool to complete his task, and had to employ wool dyed at some other time, which consequently was not exactly of the same shade. Irregularities also occur in the designs. They are frequently far from symmetrical, and this, too, is the case with the shape of many rugs. These little differences lend a charm and individuality to Oriental productions which are lacking in uniform machine-made goods. It is pleasant to feel that your possession was made by hand, and that an



MAHOGANY CHEST OF DRAWERS

(Fig. 65, page 89)



DRESSING AND SHAVING TABLE

(Fig. 66, page 91)

Rugs and Carpets

exactly similar specimen could not be found if you travelled the world over.

A rug or carpet should always be brushed the way of the pile, and should it require beating great care should be taken not to beat too roughly, or great damage will be caused. The beating should be done with a broad object, such as the cane beaters supplied for chairs. To send valuable rugs to steam carpet beaters is fatal.

To clean a rug is a fairly simple process. In the first place, thoroughly remove all dust, then take some pure Castile soap, or if that is not available, Sunlight, or any other pure soap, place it in a basin (wooden preferably), and in another basin warm water; with a brush (a horse's body brush is the most suitable) get a thick lather, and without previously wetting the rug brush it with a small circular motion. Start with the border and fringe, and do not take too large an area. When thoroughly lathered, dip the brush in water and go over the same place again, taking care to finish by brushing with the pile. No rinsing is required, the small amount of soap left on giving a certain sheen to the wool. The rug can be left on the floor to dry or hung over

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a pole, but not over a cord, as that would leave a ridge. Some rugs are very troublesome, and buckle up in places; this can sometimes be remedied by well wetting and stretching and nailing down the rug until it is dry. If a rug is dyed with aniline, there is danger of the colours running when washed. Vegetable dyes are fast, and there is no danger in the washing process.

CHAPTER IV

ENGRAVINGS

THE first engravings I remember acquiring in my early days of collecting were a few examples of Raphael Morghen's work. I suppose I instinctively felt that from the point of view of technique they were of great merit. These engravings were in line after the great Italian painters, and the subjects were religious. At the present day, examples of this class of engraving are of small value, unless in proof state, although there are a few collectors enthusiastic for the art of engraving, especially on the Continent, who still collect them. The beautiful mezzotints which brought fantastic sums a few years ago have lost popular favour, and fine examples, especially of gentlemen's portraits, are obtainable at moderate sums, but it would not be surprising if the market prices alter very

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considerably within quite a short space of time ; there is no finer mode of expression for the engraver than the mezzotint or *manière noir*, especially in portraiture, and as an artistic adornment to a room they cannot be surpassed except by the original painting. The etchings of the earlier masters, such as Durer and Rembrandt, are on the other hand of great value in the early states.

The engravings, however, which appeal more especially to the majority of the present-day collectors are the productions of the latter part of the eighteenth century, such as the attractive colour prints of domestic and country scenes, and also sporting subjects.

Of all the schools of engraving of the eighteenth century, that of the English is unsurpassed, and its productions are more appreciated on the Continent at the present day than they have ever been before. It is said that "imitation is the sincerest form of flattery"; if so, then this old saying is most applicable to the art of engraving, for the English productions of the eighteenth century were copied in France at the time of the original publication in England. It is these old copies against which the collector has



MAHOGANY WINE COOLER

(Fig. 67, page 91)



MAHOGANY SIDE-TABLE

(Fig. 68, page 92)

Engravings

to be on his guard, for numerous examples of attractive and well-known subjects are offered for sale, which, except by experts, might at first sight be mistaken for the original English publication. With a little practice, however, a very marked difference will be noticed. As is usually the case with copies of works of art, however carefully executed they may be, there is a want of freedom and spontaneity which strikes the practised eye immediately. Some of the old copies are so grotesque compared with the original that they would hardly interest even the novice. The school of English engraving of the eighteenth century includes several foreign names, such as Bartolozzi, the Italian, and Soiron, the Swiss; the latter engraved "The Tea Garden and St James's Park" after Morland, and it is to be remarked that the engravers of foreign origin, when working in London, appear to have become typically British in their manner, probably being influenced by the masters whose pictures they engraved. On the other hand, the copies of the period engraved and published on the Continent are usually caricatures of the original.

To become an expert judge of engravings requires, as in all other branches of art, a certain

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gift and much practice. There is no golden rule, but continually looking at the best work will accustom the eye to reject the mediocre. The ordinary modern reprint which is not meant to deceive is, of course, quite palpable to anyone of slight experience, but the prints which have been produced in modern times expressly to deceive are quite another matter, and if framed and under a somewhat dirty glass, it is very often difficult to be certain if they are genuine or not. It is therefore very essential to have the example out of the frame. These fakes are often printed on old paper which is naturally misleading; a few of them, when first issued and before they had become well-known, even deceived some of the best judges and dealers in London.

In recent years the value of sporting prints has become considerably enhanced. The majority have rarely much artistic merit; they are quaint productions with a certain amount of historical interest for the sportsman, and are a most suitable addition to a smoking or billiard room. The work is usually in aquatint, and generally strengthened by hand-colouring. Topographical prints, usually in aquatint, have also come more into vogue in the last few years,

Engravings

and consequently their value has increased. They have considerable interest, and it is surprising they were not more appreciated in the past. The rise in value also applies to shipping subjects, which again have historical interest.

I have had a good many interesting finds in engravings, and although they are getting exceedingly rare, I believe there are still some bargains to be had, as there are fewer judges of engravings than there are of furniture.

A few years ago I bought a beautiful impression of "He Sleeps," by Tomkins, printed in colours, for one sovereign. It was in a shop window in one of the main streets of Edinburgh, where there are thousands of persons passing by daily, yet it had remained in the window several days before I found it.

For the guidance of the novice a few hints on the purchase of engravings may be useful. Subject, condition and genuineness are the three factors to be considered. Unpleasing subjects, however well engraved, should be rejected—portraits of uninteresting people, most religious subjects unless by the very early masters, and sad subjects, such as Louis XVI saying adieu to his family before his execution. Desirable

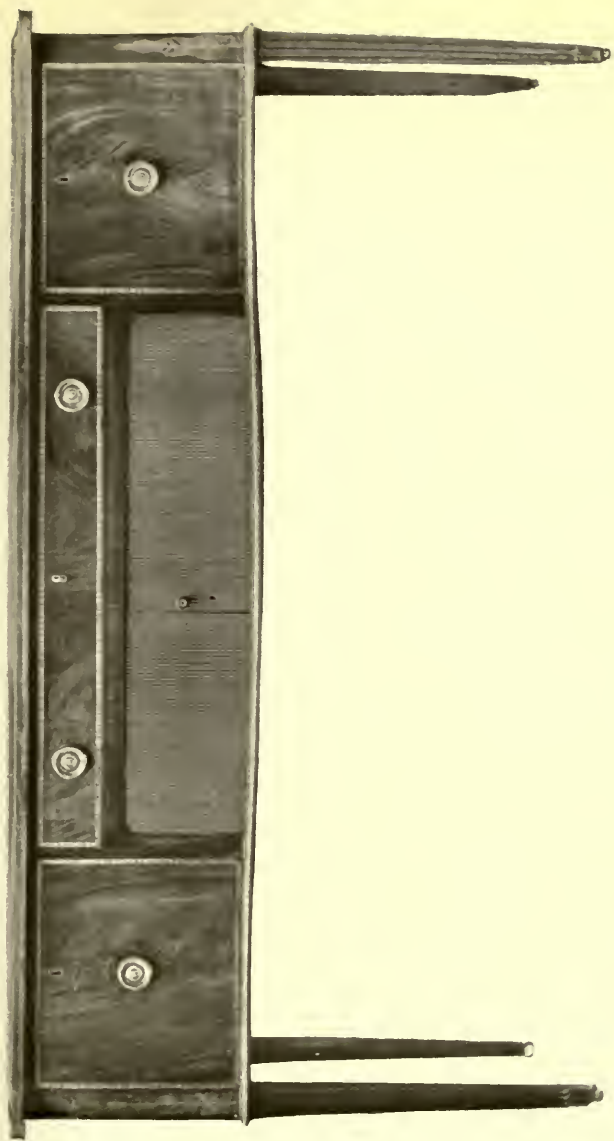
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subjects are those of decorative value, topographical, historical and sporting interest.

If the subject is pleasing, the condition of the engraving is the deciding factor as to whether its value is to be reckoned in shillings or pounds. If an early state, such for instance as "The Tea Garden and St James's Park," by Soiron after Morland, before the addition of borders, the value is considerably more than the ordinary print with the borders; the same applies to mezzotint portraits, the proof states fetching enormous sums compared with the lettered impressions. Apart from the rarity of the early states, their beauty and freshness are incomparable.

Over-cleaned engravings are to be avoided, the original bloom and beauty of colour having disappeared in the process. Smallness of margin was sufficient at one time to deter the collector from the purchase of an otherwise attractive engraving. Since, however, the demand has become so great and the supply limited, if an example has all the other desirable qualities the smallness of margin is to some extent overlooked, but of course the value is considerably reduced.

The genuineness of an example can only with



INLAID SIDEBOARD
(Fig. 69, page 92)

Engravings

certainly be ascertained after considerable practice on the part of the purchaser. A few remarks may be helpful : the real thing has a beauty of colour not to be found in the reprint, the paper is of an entirely different texture, and the re-engraving to strengthen the weak places, such as the eyes, gives the reprint a blurred appearance. Engravings printed in colours are sometimes touched up by hand in such places as dresses, trees, etc. ; they were thus treated in the original publication, but the greater part of the work having been printed in colours, the white paper is visible between each dot or line, whereas if it had been entirely coloured by hand no white paper would be seen. Unless a print is very dirty it is best to leave it in its original state for cleaning cannot be but harmful. Should cleaning be absolutely imperative then give your engraving to the very best of the few experts to be found in London. There are many people, such as picture-framers, who profess to be experts and restorers of engravings, but they are experts only in their own estimation, and will very probably ruin your engraving, and you will have the mortification of having to pay their bill for so doing.

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Sporting prints are often found with a thick coat of varnish ; this can often be removed by the expert, but it is usually discernible.

Engravings have enormously increased in value in the past few years, and have proved a very remunerative investment to many collectors. Some ten years ago engravings were considered at high water level, but recent sales have proved that the rise in values had hardly commenced. The following paragraph from *The Daily Mail* in 1900, should be interesting to present-day collectors, as showing the change in values within the last twenty years.

How guineas invested in engravings a quarter of a century ago have multiplied many times was demonstrated in Messrs Christie's sale-rooms yesterday.

For twenty years—from 1860 to 1880—the late Sir William Augustus Fraser, Bart., bought engravings.

Day by day he would step into the old print shop at the bottom of St James's Street, and, if Mr Harvey had anything worth buying, put down his five, ten, or sometimes even fifteen guineas for an engraving—stipple and line, mezzotint, bistre, colours, proof before letters, first state, second state, everything in short that had any claim to scarcity and art.

Then money and a craze got the upper hand.

Engravings

Engravings were few and sovereigns many; prices leapt upwards. Sir William had had things his own way too long to go with them; he stopped buying.

But when he died a couple of years ago the collection, which cost him two or three thousand pounds, had come to be worth ten times that or more.

Sir William Fraser paid Mr Harvey £7 7s. for a whole-length portrait in bistre of Miss Farren by Bartolozzi, after Sir T. Lawrence. Yesterday those seven guineas became forty-two. Another of the same lady in colours, bought for eight guineas, sold for a hundred.

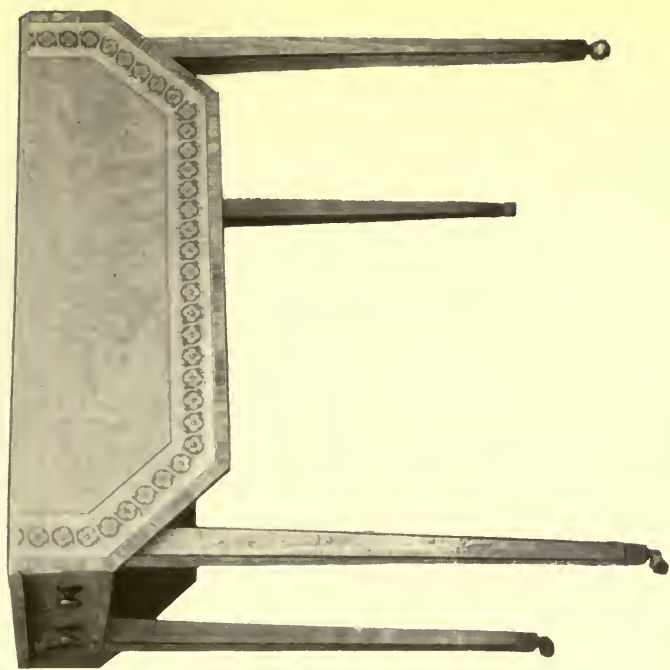
Other prices were—Mrs Siddons, after Dowman, by P. W. Tomkins (£7 7s.), £150. Lady Bampfylde, by T. Watson (£25), 135 guineas. Mrs Hardinge (£7 7s.), 94 guineas; Miss Kemble (15 guineas), 195 guineas; the same (12 guineas), £126; Miss Meyer as “Hebe” (£10 10s.), 92 guineas; Lady O’Brien (20 guineas), 260 guineas; Sir Joshua Reynolds (£7 7s.), 68 guineas; Duchess of Cleveland and Duchess of Richmond, after Lely (£8 8s.), 48 guineas; Duchess of Cumberland, after Gainsborough (£7 7s.), 93 guineas; William Innes (£5 5s.), 51 guineas. Roughly, £150 became £1,500.

Many collectors keep their treasures in portfolios, rarely framing them for display on their walls. Doubtless they retain their beauty of colour better by this method, not being exposed to the light, but it seems more reasonable to

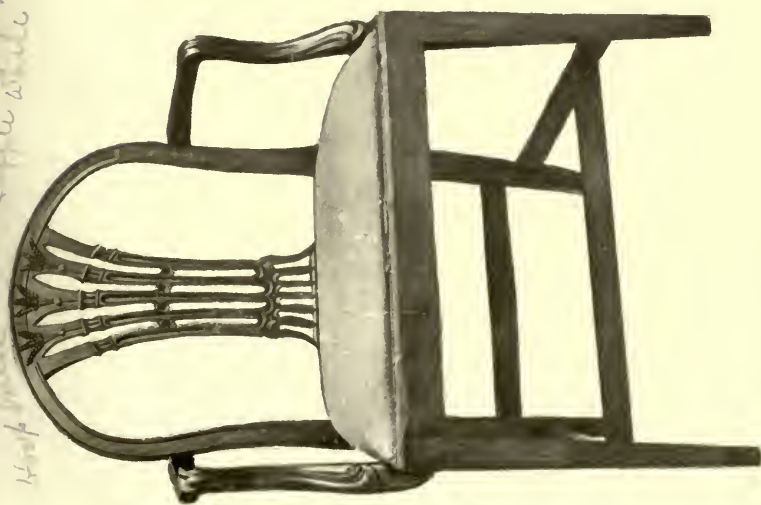
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hang a pleasing subject on the wall than hide it away in a portfolio and only occasionally to have the pleasure of admiring its beauties.

In framing a valuable engraving great care is necessary, and the collector will do well to employ a first-class framer who is used to handling old engravings.



SATINWOOD TABLE
(Fig. 71, page 94)



MAHOGANY ARMCHAIR
(Fig. 70, page 93)

14 1/2 inches high
14 1/2 inches wide

PART IV

ADVICE TO COLLECTORS

CHAPTER I. THE REAL AND THE COUNTERFEIT

II. THE ART OF RENOVATION

III. DEALERS

IV. THE ANTIQUE IN AUSTRALIA

V. ON TASTE IN DECORATION

VI. THE ANTIQUE AND THE COUNTRY-
MAN

VII. CURRENT PRICES OF WORKS OF
ART

CHAPTER I

THE REAL AND THE COUNTERFEIT

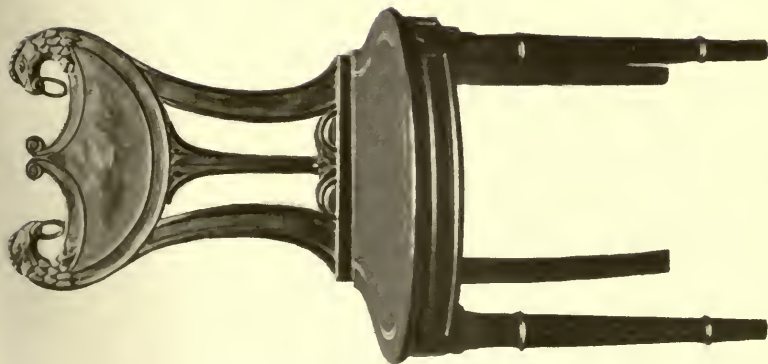
As I have previously said, some people seem to have a natural instinct for the right thing in works of art, and this instinct is developed by study. The best places in which to study are undoubtedly the museums. By continually examining really good and genuine examples anyone with natural taste can become an expert. It is most important at the beginning to look only at really fine things; the eyes then become accustomed to the colour, design, proportions, etc., and will eventually find it second nature to recognize true art. It is the same with music; the ear becomes attuned to good or bad. I am sorry to say at the present day it is the bad, because inferior tunes are all the vogue.

It is strange how some individuals have a pronounced taste for old works of art, although

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their circumstances have not tended to develop it. I recollect meeting such a person in Australia. I was visiting a station owner, and he took me to see a small dealer in odds and ends. This dealer was most interested in Art, and rather eccentric. In his garden was the facsimile of the saloon of a ship, and on my remarking that it reminded me of the old boats, the "Swallow" and the "Swift," which used to sail from St Catherine's Docks to Ostend (the only route, I believe, open in those days), he produced from a safe his discharge papers as steward on those very boats, and he had built a facsimile of the cabin in his garden to remind him of his sea-faring days. He slept in a bunk, and lived as if at sea.

When buying a piece of furniture it is well, of course, to examine it closely, after having decided that, as a whole, it comes up to your standard with regard to design, colour and proportions, for if you are not impressed at first, ten to one there is something wrong. Examine the piece inside and outside, notice if there are any traces of acids which are used for bleaching, if there is an undue amount of gritty dust in places where dust should not be, dust which



MAHOGANY HALL CHAIR
(Fig. 72, page 95)



MAHOGANY CARD TABLE
(Fig. 73, page 95)

The Real and the Counterfeit

appears to have been thrown on to some sticky substance and will not easily rub off. Look also if there is an exaggerated amount of rubbing where rubbing would not be in the ordinary course of household cleaning. It should be remembered that some of the finest specimens are almost free from rubbing, having been in mansions and little used. I have seen sets of chairs, the rails of which have been rubbed as though farm hands with hobnailed boots had been amusing themselves with seeing how much damage they could do by cleaning their boots on them.

Not long ago I came across a very rare type of occasional table in a provincial antique dealer's shop. I was assured it was perfectly genuine, and that a dealer from a neighbouring town had offered £250 for it. I had my suspicions aroused directly I looked at the table; the colour displeased me, it was one of those dull untransparent colours with patches of black as of an excess of wax which one occasionally finds on old furniture. On turning the table upside down I found worm holes in profusion in the deal linings, and the sharp edges all rubbed down, which of course they would not be

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in that position. All the joints and dovetails had been stained, and dust blown into the crevices; the colour and grain of wood did not denote age, and the carving had not the delicacy or sharpness of the old. It was undoubtedly a fake and dangerous to many, but quite palpable to a connoisseur. I do not think the dealer was selling the table with any wish to deceive, but the fact is he did not himself know that it was faked. This brings me to the question of the amount of knowledge possessed by the average provincial or country antique dealer. Take them as a whole, they are by no means experts, which in one way is a good thing for the expert, but is dangerous for the novice. These country dealers buy as a rule too many different kinds of antiques to become really proficient: furniture, china, lace, prints, pictures, glass, Persian rugs or silks; in fact, anything in which they can see a profit. How is it possible to know everything well? My advice is, make a special study of one or two things which interest you, and you will soon become an expert and find opportunities of buying good pieces from most dealers at reasonable prices. Of course there are country dealers with a profound knowledge of their trade,

The Real and the Counterfeit

but like the London dealer such men usually specialize.

The collector who can afford the pleasure of buying the very best should regularly attend the first-class London sale rooms and buy only the finest of English furniture, as this in a few years will quite possibly double its value. It is at these sales that opportunities occur to acquire pieces of super-excellence. Also there are some West End dealers who are absolutely beyond reproach, who buy on commission and, moreover, advise their clients when they have an exceptionally rare piece. If the collector is a novice he will do well to have an honest adviser in order to avoid some of the pitfalls attendant on starting a collection.

It is prudent in commencing a collection not to buy pieces that have been repolished; in the first place, there is considerable depreciation in value when furniture has lost its original polish; and secondly, it is more difficult to judge its merit except for those who have long experience. The beauty of the old polish is one of the great charms of antique furniture; it has a transparent appearance caused mainly by the action of the sun's rays and the friction of years. Some

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vandals even now have this beautiful polish removed. Twenty-five years ago it was the fashion to have all old furniture scraped and polished with a dreadful mixture which was of a dull black colour, and entirely obscured the grain of the wood. A good example of this vandalism which spoiled the beauty of a fine piece is the splendid chair in the Victoria and Albert Museum from the collection of Lieut.-Col. G. B. Croft Lyons. I would prefer to see the bare wood rather than the horrible French polish with which it is now covered. If the old polish cannot be preserved on a piece in very bad repair, it is best to rub it over with linseed oil, leave it to sink in, and then polish the piece with a mixture of beeswax and turpentine. Another method, also used in the time of Sheraton, is to rub over with linseed oil and finish with rotten stone and linseed oil. These methods are quite simple, every cabinet-maker is acquainted with them, and the advantage of them is that they bring up the natural colour of the wood and let the grain be seen.

In buying old oak it is doubly important to choose pieces with the old polish, for the old polish is half the beauty of old oak, like an old



MARQUETRY WALNUT
CLOCK

(Fig. 74, page 101)



WALNUT MARQUETRY
CLOCK

(Fig. 75, page 101)

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bronze ; and besides, it is exceedingly difficult to judge oak furniture made of old wood and by old methods, that has been left out in the open for several months. There is diversity of opinion as to the ingredients of the old polish and varnish. A great deal of the oak and walnut furniture was undoubtedly varnished, and continual rubbing with a turpentine and wax mixture has given the fine colour we admire at the present day.

The collector should be wary of carved pieces, especially in mahogany, and minutely examine every detail ; as a rule in fakes the carving has been well rubbed down, but careful inspection in the majority of cases will show that the carving was not clean cut to begin with, but was often executed roughly, whereas in the eighteenth century carving every detail was most carefully done, and the sharpness is still definable. I do not say that the present day carver is incapable of similar work, but over fakes, which are to be rubbed down in imitation of age, he does not, I presume, take the same pains, thinking perhaps that roughness will give the required effect.

The age of gilt furniture, such as console tables and stands for cabinets, is fairly easy to

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judge with a little study. If the original gilding is still present, the colour should be a guide, as it is difficult to imitate old gilding. Apart from the gilding, of course, the carving is taken into consideration, and by examining the wood from the back it is possible to determine whether it is old or not. Some of the carved stands for cabinets of Charles II's period were silver gilt.

The stand in the frontispiece is a case in point. When I purchased this piece I saw that it had at some period been daubed over with German gold paint. I managed to remove some of it and found gold leaf gilding beneath; a further examination revealed the fact that it had been originally silvered; probably it had become shabby, and some previous owner had had it gilded. The gilder's white, a mixture of whiten-
ing and size, had first been placed on the silver, and it was owing to some of this chipping off that I was enabled to discover the original silver.

The serious collector, in order to buy successfully, should aim at becoming a greater expert than the dealer. The greatest authorities on antiques are the collectors who have specialized. I know of many collections purchased piece by piece from various dealers which subsequently

The Real and the Counterfeit

sold by auction have realized enormous profits on the original outlay. To a certain extent this may be due to the desire of the public to acquire objects from a well-known collection, the prices being enhanced by open competition, but this only proves that the judgment of that particular collector is held in high esteem. It does not, however, account entirely for the enhanced prices, for without great judgment—the knowledge of the expert—the collection could not have been formed in the first place.

A very favourite form of deception practised by some unscrupulous tradesmen, and likely to deceive the novice, is in connection with oak furniture. They buy up plain pieces and hand them over to an experienced carver, and when they leave his workshop they are unrecognisable except by the expert, for they are carved elaborately in the correct design of the periods. This deception is naturally somewhat difficult to detect, as the carcase is genuinely old, and the carving with sufficient rubbing passes muster as the real thing. This fake is often used with Court cupboards; if the balusters are plain, they are replaced with carved ones. A piece of furniture which is likely to be spurious is a sort of

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Court cupboard or buffet, which is occasionally made of an old chest put on a stand, the front of the chest is cut in two to make doors, and the stand made up with old legs from a large gate table; all the wood is old, which aids the deception.

It will be a great help to the collector to become conversant with the different woods used by the eighteenth century cabinet-makers. Besides fixing the period, the wood will often determine whether the piece is from a London or country workshop. Queen Anne furniture as a rule is made of walnut, but yew, chestnut and pollard oak were also employed, especially in the country. Walnut, mahogany and satinwood were the woods mostly used in the Chippendale and Sheraton periods, and pear wood for country-made pieces.

Oak, in the fine period of Elizabeth, was often inlaid with ebony and other woods for the panels of beds, Court cupboards and chests; but oak pieces, such as clocks and dressers, which have bands of inlay in mahogany, etc., are to be avoided, as it is a sure indication that they were made at a period when walnut and mahogany were in vogue, therefore too late for



EBONIZED
CLOCK

(Fig. 76, page 106)



MARQUETRY WALNUT
CLOCK

(Fig. 77, page 99)

The Real and the Counterfeit

them to be of any value except as articles of furniture.

Cabriole legs on oak furniture are an indication that the piece was made in the Queen Anne or walnut period.

Some few years ago collectors often rejected quite fine pieces of Queen Anne furniture if the piece was lined and the drawers made of pine veneered with walnut, as they are invariably worm-eaten; worms attack pine but not the walnut, except in the soft parts. Queen Anne furniture, however, is now so scarce that this prejudice has been overcome, as some of the finest pieces are built up of pine and veneered with walnut, though the collector naturally prefers furniture veneered on oak; it is rarely attacked by worms. These pests are often difficult to destroy; paraffin and petrol are the usual remedies. Sometimes the surface of the furniture is only slightly disfigured, but the mischief is in the interior of the wood, which is frequently honeycombed and quite rotten, and if cut in pieces would be found to contain worms in numbers.

CHAPTER II

THE ART OF RENOVATION

It is often a long and tedious task to repair an old piece of furniture, and requires great patience, a quality the cabinet-maker of to-day appears as a rule to lack; he prefers modern work, which he avers pays him better. The majority have no feeling for the old work, and cannot be bothered to match and fit little pieces of veneer, etc., and unless they are in sympathy with it they are useless for restoration. To find a good restorer of antique furniture is a somewhat difficult proposition. They exist, but are few and far between. Great judgment must be used in selecting one, otherwise he will make your favourite cabinet "as good as new"; it will be planed all over, every dent taken out, and new pieces of wood put in to replace slight damages. The greatest culprit is the French

The Art of Renovating

polisher : give him a free hand and your antique furniture becomes in appearance a Curtain Road production, the grain of the wood stained with all sorts of concoctions. You cannot be too careful in giving instructions as to what you require in the renovation of antique furniture. I have usually found that the really skilled cabinet-maker is no good for restoring old oak ; his work is too finished and neat. A country carpenter of the old school is better ; his work is rougher and more in keeping with the period ; some of these men still use the old-fashioned tools of our ancestors. It must be remembered that the old oak furniture of England was often very roughly made, which adds to its quaint charm.

There is no reason why a straightforward repair should be hidden, a piece of wood let in here and there does not depreciate an article in my eyes if it has been properly done, and I prefer it without colouring matter put on for the purpose of concealment. A well-known man in the Art world maintains that if a portion of an old church requires renovation, the work should be done in the present-day style and no attempt made to imitate the original architecture of the

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building. This, however, is a matter of opinion, and personally I am not certain I should go so far, as I cannot recognize any very distinct style which could be called twentieth century.

It is true that when a Norman church, for instance, required renovation in the fifteenth century, the alterations were executed in the architecture of the day; the architect did not try to imitate the Norman work. The styles in these buildings, therefore, are varied, but they are not unpleasing; the passing of the centuries no doubt has toned them down. Furniture is another matter; we could not put a pair of arms of the Victorian period on a Chippendale chair.

Excellent as many of the examples are in our museums, I contend that they are not entirely representative of the English cabinet-maker's art of the eighteenth century. In fact, the collection in the Victoria and Albert Museum still lacks many fine examples in the furniture section, and I trust some beneficent collector will be found to provide the missing pieces. I do not suppose space is wanting in the building, for some of the things on view could very well be removed and replaced by others of greater interest.



JACOBEOAN CURTAIN

(Fig. 77a, page 109)

CHAPTER III

DEALERS

THERE has been much controversy over the dealer's "knock out" or settlement, which takes place at auction sales, especially in the country. For one thing it is illegal, if I am not mistaken, because the person acting as auctioneer in the knock-out does not hold an auctioneer's licence.

To my readers not acquainted with the procedure it may be of interest to know that in a knock-out the dealers agree not to bid against each other at the auction, and after it is over they put up the pieces obtained to auction amongst themselves, dividing all money realized above the original price. This may appear a dishonest proceeding, but after studying the matter I have come to the conclusion that it is not, and for the following reasons : Before the knock-out can be

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held each article has to be bidden for at the public auction, which means that the dealer has given more for it than any of the private buyers present; secondly, even at small sales there are sometimes more than twenty dealers, and perhaps only four or five antique things are put up for auction; if it were not for the knock-out these men would not trouble to attend, as they would only waste their time bidding one against the other, whereas if they are unable to purchase the article in the knock-out they know they will get some small sum to pay their expenses.

The dealer keeps up the price of the antique by his knowledge of its value, and I think the vendor would be considerably worse off if the dealer did not attend the sale. Everyone likes to buy as cheaply as possible, and I know if I attend a country sale I am very glad if I see no dealers. Why? Because I know I shall get what I want much cheaper. The knock-out exists in London, but not to so great an extent as in the country; the London dealers form into groups, and one group opposes the other. Many of the best dealers do not join the knock-out.

The miscellaneous stock of the small dealer, and his consequent inability to become

Dealers

thoroughly acquainted with any particular class of antique naturally gives the expert his opportunity to obtain a bargain. The small dealers supply the more important dealer and collector with the good things he occasionally gets. He is often limited with regard to capital, and his principle is to turn over money quickly. The West End London dealer, on the other hand, usually possesses very considerable capital; he has a *clientèle*, and therefore a reputation to maintain. The price in his case is not the important point; if he can secure a rare piece he knows exactly which collector will purchase it, and makes a fair profit on his outlay. I defy anyone to place an exact value on a rare object; I have known pictures, prints and furniture put up for sale at Christie's and bought in,—not having reached the reserve,—sell for double the price a few weeks later.

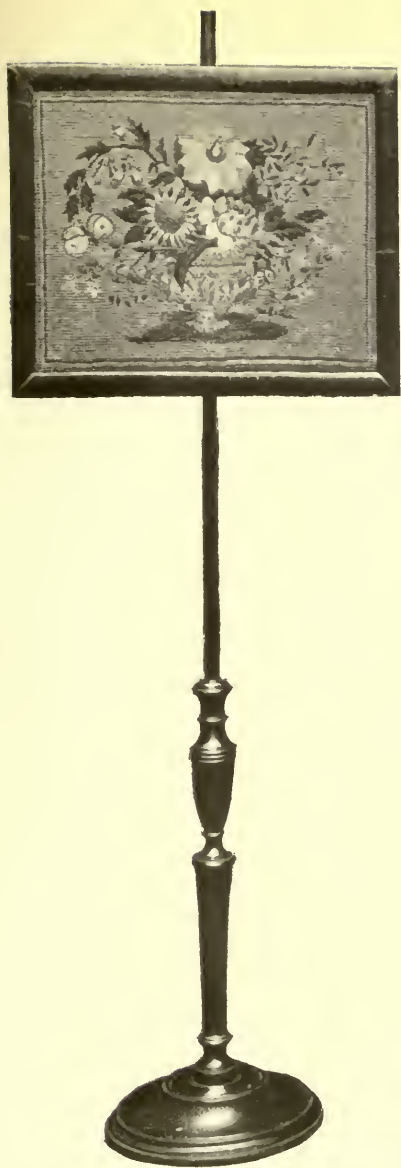
Although it is becoming more difficult every day to find rare pieces, there still are opportunities of obtaining a bargain, either privately from the small dealer or in small country sales. Half the charm of collecting is the search in out-of-the-way places for a rare piece.

Fig. 82 is a case of purchase from a small

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dealer. This needlework banner is in Soho tapestry, and in mint condition as to colour, probably because it had been covered up by a previous owner with silk, the remains of which were discernible on the borders under the frame when I secured it. This piece is identical with the one lent by the Duke of Buccleuch which was on view at the Victoria and Albert Museum, but the colours are finer because they have been protected from the atmosphere. The banner was on the floor of the dealer's shop in an out-of-the-way country place, and I could hardly repress my excitement when I discovered it. The next problem was how to buy without arousing the suspicions of the dealer, for these men are quick to perceive if you are keen to buy anything. Having made the round of his premises, I came back to the panel of tapestry and bought it for the large sum of 5s.

Fig. 83 is a banner fire screen of Queen Anne needlework; the whole of the design is executed in small stitch (called *petit point*) on canvas. The quality of the work is very fine and the colours most beautiful. It is curious how the quality of wools and silks gradually deteriorated; in the early Victorian period the



POLE SCREEN

(Fig. 78, page 110)*



MAHOGANY POLE SCREEN

(Fig. 83, page 156)

Dealers

colours became crude and vulgar, the wool (known as Berlin wool) much coarser, and the design (usually of religious subjects) grotesque. The design of the banner illustrated is in silk and the ground in brown wool. I purchased this example in the last place one would expect to meet with an object of antique interest, namely, a tea shop in Scarborough, where it had been for twenty-five years, and where in the season hundreds of people enter daily. Whether it had never been noticed by a collector, or the owner had not been willing to part with it, I cannot say, but the fact remains that I became the fortunate possessor. I ascertained it had been placed there by the decorator at the time the premises were opened as luncheon and tea rooms.

It is truly remarkable how closely the London dealers are kept informed of any art treasures to be offered for sale in the country. I have seen one solitary piece of furniture attract twenty-five dealers down to an auction sale in some out-of-the-way country place. Whether it is furniture, pictures, prints or silver, the dealers or their representatives are sure to be present at the sale if anything of quality is to be sold. Yet they sometimes let a good thing slip,

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for with all his shrewdness the dealer is often a very negligent mortal, and does not trouble about what he considers trifles. On one occasion I bought from an old dealer two pairs of salt cellars; they were black with tarnish, and he sold them to me as Sheffield plate. He was correct with regard to one pair, but the other pair was French silver of Louis XVI period. He had not troubled to clean them, or he could not have made such a mistake. Dealers are by no means infallible, and it is ancient history how they have missed at auction sales in London pictures by Rembrandt and other masters which have subsequently been taken to Continental experts, who have verified their origin. The moral is that a person must specialize if he wants to become an expert, and in pictures, in one school only,—Italian, Dutch, Flemish or English.

It is a curious fact that dealers are very prone to be influenced in the purchase of works of art by the surroundings in which they find them; this peculiarity of the dealer is quite well-known to observant people, as the following true little story will suffice to prove. Some few years ago two so-called amateur dealers rented an old-

Dealers

fashioned house of some importance in the country, and furnished it by degrees with antique furniture. They attended the country sales within a radius of fifty miles, and bought anything of importance which was worth the money. They were naturally very good judges, and in some cases made their purchases at the minor auctions in London and had the things sent down to their house in the country. The time having arrived when the house was completely furnished, they communicated with a firm of antique dealers of repute in London. The mere fact that the collection was in the country was sufficient to interest the firm in question, who promptly arranged to journey down to view the things, with the happy result for the vendors of an excellent profit on their trading. What greatly influences the dealers in a case like this is that the things have not been previously seen by any dealer in London, as they do not like to offer pieces to their clients which have already been hawked from one firm to another.

It has frequently been a matter of regret to me when visiting one or other of the beautiful old show houses in the British Isles that so few of them possess the original furniture; how

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interesting it would be to the collector to see fine collection of works of Art in their ancient settings, surrounded by the atmosphere of the past. When I was in the Loire valley a little while ago I was delighted to find in many of the fine old chateaux the beautiful old furniture, tapestries, pictures, porcelain, all tastefully arranged, and what struck me still more forcibly was the kindness of the owners who allow strangers to go over their castles even when the family are in residence; at one place we went into the bedrooms, and they were all furnished in the correct style.

The attendant who showed us round was invariably an intelligent person who was able to answer questions, and appeared to take a personal interest in everything. It is a pity that the attendants in many of our public galleries show such a lack of interest and want of intelligence. It is surprising, considering the hours they spend in the atmosphere of Art, that no visible impression is made on their brains. Perhaps some inducement or prize might be offered which would awaken their interest, and enable them to give information at least of the whereabouts of the exhibits to visitors. However, the



SOILED LINEN BAG

(Fig. 79, page 110)



PIECE OF NEEDLEWORK

(Fig. 80, page 110)

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free lectures which are now given in some of the galleries should prove a great help to the serious student.

Those fond of studying character should visit Christie's when an important sale is on, and if possible get a position near the auctioneer so as to secure a good view of the public. He will be surprised at the extraordinary types gathered together there, and the keen anxiety displayed by some to obtain some treasure which is being shown by the smart porters, though others may have an air of nonchalance which it is easy to see is assumed. Meanwhile the auctioneer sits calmly by calling the bids in a monotonous tone; the sums may mount up by hundreds to thousands, but his manner never varies. Apparently money is a minor consideration; he will knock down an article for £40,000 in exactly the same way as one for 40s. Each auctioneer has his own method of securing bids; they are, in fact, auctioneers *par excellence*, able to gauge the bidders to the last penny, and their manners lend a dignity beyond dispute to the proceedings. There is no hurry nor bustle as the biddings mount up in some cases to thousands of pounds, a pause being made between the bids for the

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would-be purchaser to make up his mind whether he will give just one more nod or wave of the catalogue or wink of the eye signifying his desire to secure the object being offered. When it is finally knocked down to the highest bidder, after a pause, which to the buyer seems interminable, there may be slight applause if the price reached is a record one. It is said that London is the market of the world, and this is certainly true of works of art, for the majority of those of outstanding merit find their way at some time or other to London. In fact, London is a sort of clearing house, and Christie's is the place where many of the finest things are displayed. Occasionally an object of inferior quality or doubtful authenticity is to be seen, even in these historic rooms, but it is the exception; it has crept in by an oversight.

The rostrum (Fig. 84) in use at the present day in the famous rooms of Christie, Manson & Woods can hardly fail to be of interest to the Art collector, and the photograph was specially taken for this book by the courtesy of the present partners in the firm. The rostrum is of interest not only as a fine piece of cabinet-maker's work, but from its historical association

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with the most famous Art auction rooms in the world. It dates from the foundation of the firm in 1766, and was made by Chippendale, probably from a design by the Brothers Adam—for it has all the characteristics associated with their style, such as the rosettes, fluting and moulding round the panels.

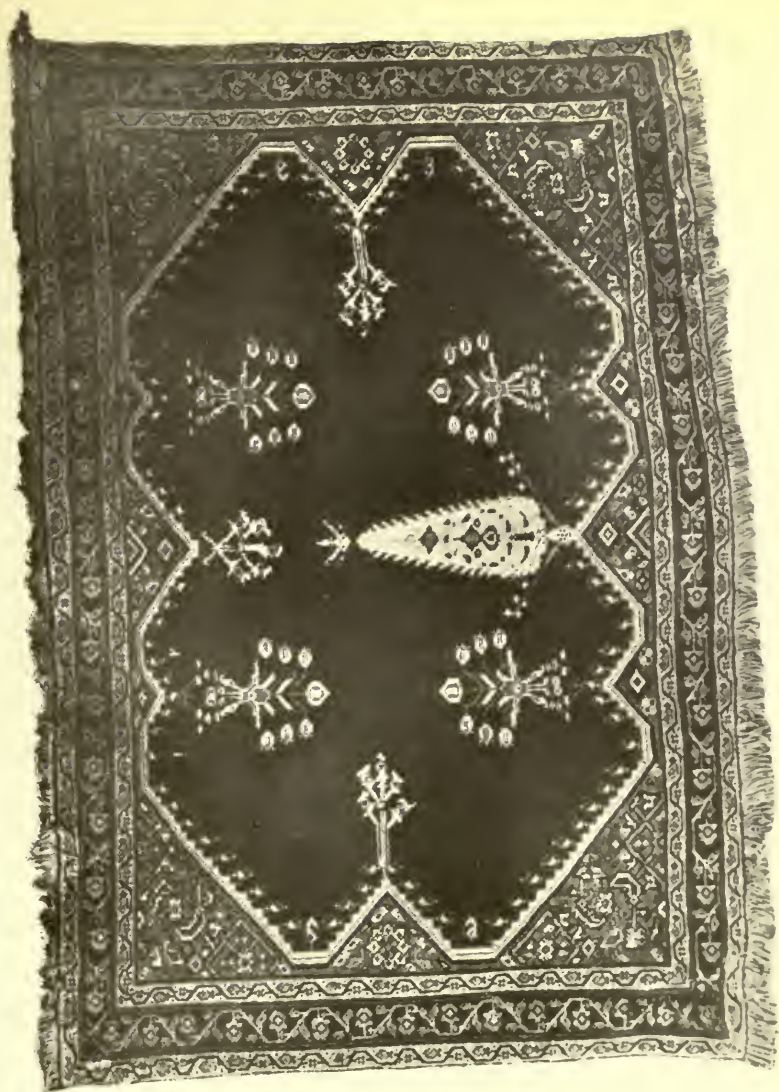
It is a handsome production of the period, and apparently is in its original condition. The little ivory hammer with which Mr Hannen, the senior partner in the firm, knocks down to the highest bidder wonderful pictures and other Art treasures is the original hammer, minus its handle, which Christie, the founder of the firm, used on this same rostrum in 1766.

What thrilling memories this rostrum and hammer must conjure up in the minds of persons of imagination who have an historical knowledge of the great collections disposed of in these rooms, and what an extraordinary effect the sharp tap of this little hammer on the old rostrum must have had on the destinies of many. What pictures and heirlooms have been brought here from the mansions where they had been treasured since the day they left the artist's hands, to be scattered to the four corners of the earth, heir-

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looms that were treasures not only because of their enormous value, but also their unique interest. The romances surrounding the Art treasures sold from this famous rostrum would fill volumes. Take, for instance, those of Madame du Barri, the favourite of Louis XVI, who, when she escaped from France, contrived to bring with her some of her exquisite belongings, which, on February 19th, 1795, were offered for sale by auction at Christie's. It is said she returned to her chateau in France to fetch some more of her *objets d'art*, but her black servant betrayed her to the Revolutionaries, and she fell a victim to the guillotine. There was someone else from France even more notable than she whose effects were sold in these rooms : in 1853 King Louis Phillippe realized the collection which the French nation had allowed him to remove to England.

Quite an interesting event was the sale in 1875 of the Marlborough gems. They were disposed of in one lot. A four days' sale of the collection had been arranged ; it was announced from the rostrum that the reserve price was £35,000, and the auctioneer asked if there was any advance on this. After a pause, giving the audience suffi-



PERSIAN RUG. Ferahan

(Fig. 81, page 121)

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cient time to get their second wind, Agnew, amid a burst of cheering, bid 35,000 guineas, and became the purchaser on behalf of Mr Brownlow, of Battenden Park, Bedfordshire. Twenty-five years later the entire collection was returned to Christie's with the original lot tickets of the firm attached; the gems had remained in *statu quo* since their purchase in 1875.

For record prices galore the rooms in King Street are renowned; in November 1919, at the Duke of Hamilton's sale, 52,000 guineas was obtained for a Romney portrait, the highest price ever paid for this artist's work. The Duke of Buckingham's sale in 1848 realized £75,000, and the late Mr Munro of Novar, who was celebrated for his stacks of Turners, obtained £94,000 for the collection. In 1885 a noteworthy buyer was Mr Beckett Denison, for he spent £100,000 at the Duke of Hamilton's sale. At his decease a year later, the entire collection again came under the hammer at King Street.

Another link with the past, which until within comparatively recent years graced the walls of these rooms, was a portrait of the original Christie by Gainsborough; tradition rather un-

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kindly says that the great artist in his early struggling days painted this canvas as an advertisement of his powers as a portrait-painter, and as the picture was hung on the wall of one of the rooms, no doubt it well fulfilled its purpose. Unfortunately this excellent portrait was removed by the last of the Christies in 1889, but a photogravure of the original hangs in the private office as a remembrance of the old picture. When Christie started his Art sales, the premises were in Pall Mall, the transference to 8 King Street taking place in 1824. Most habitués have no doubt admired the handsome entrance to the present rooms with its carved wood columns, which was designed by Mr MacVicar Anderson, father of Mr Anderson, a partner in the present firm of Christie's, but the medallion bust of Christie over the door into the rooms may have escaped notice; it is well worthy of attention, for it was executed by Sir Thomas Brock, R.A., from the portrait by Gainsborough and the caricature by Dighton of "The Specious Orator," and is considered an excellent likeness of this celebrated auctioneer.

There is an element of romance connected with the premises occupied by the old estab-

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lished firm of Robinson, Fisher & Harding in King Street, St James's, for it was here that a Scotsman named M'Caul started a gaming club in 1763, under the name of Almack's; high play was the order of the day, and many famous names were connected with the club. William Pitt, the Duke of Portland, Fox and Gibbon were members, and many breathlessly exciting evenings were spent in these rooms by the dandies of the period. In 1781 the premises came into the possession of M'Caul's niece, who re-named them Willis's Rooms, and they were principally used for dancing, becoming immensely popular, even Royalty frequently visiting them. The name of Willis's Rooms is still retained by the firm of Robinson, Fisher & Harding. The founder of the firm was Mr Robinson, who started business in Bond Street in 1830, afterwards removing to Willis's Rooms.

It was on these premises in May 1895 that Viscount Clifden's collection was sold, realizing £100,000. Among other noteworthy lots were a Louis XVI Astronomical Clock by the great French maker Le Roy, which fetched £1,000, and the Romney, known as the Clifden Romney, portraits of Lady Caroline Spencer

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Churchill, afterwards Viscountess Clifden, and her sister, Lady Elizabeth Spencer. This canvas made 10,000 guineas; it is worth £30,000 to-day. A portrait of Sir John Sinclair in the uniform of a field officer of the Highland Militia of Ulster, by Raeburn, fetched 14,000 guineas—a record price at the time for this artist's work.

The Peel heirlooms were disposed of in these rooms in May 1900, the record price of £24,250 being obtained for Vandyke's portraits of a Genoese Senator and his wife. These pictures had been purchased in Genoa for a comparatively modest sum from the Balby family for Sir Robert Peel by the Scotch painter Wilkie when in 1824 he was on a journey through Italy for the sake of his health. Smith, of Catalogue Raisonné fame, said they were well worth 1200 guineas, which gives us nowadays food for reflection.

The full length portrait of the Duke of Wellington by Lawrence was sold by this firm for 2000 guineas, and the same artist's "Childhood's Innocence" for 8000 guineas, the latter a record price at the time. Another record price was 14,050 guineas for the beautiful por-

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trait of Lady Louisa Manners by Hoppner, now in the possession of Lady Michelham.

Another old-established firm of London Art Auctioneers is that of Messrs Foster at 54 Pall Mall. The firm was founded in 1810 by the great-grandfather of the present owner, who has hanging in his office two very interesting portraits of his ancestor painted by Lawrence and Pickersgill. The original rostrum is still used by Mr Foster; it closely resembles the one at Christie's, but has shaped sides and turned fluted legs. It dates from the same period, and has every appearance of having been designed by the Adam Brothers. It was, of course, made prior to the establishment of the firm, and Mr Foster tells me he believes it was intended for a pulpit; if so, how very different from the original intention have been the addresses delivered from it for the last century. It was from this rostrum that the historical sale of Constable's works was made, and I think the following announcement of it and a few of the prices realized will be of interest:—

“ A Catalogue of the valuable finished Works, Studies and Sketches of John Constable, Esqre, R.A., which will be sold by Messrs Foster at

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their Gallery, 54 Pall Mall, on Tuesday, 15th of May 1838, and following day, at one o'clock each day precisely, by order of the administrators."

- Lot 68. Brighton and the Chain Pier, 43 guineas.
,, 70. The Glebe Farm . . . 71 ,,
,, 71. The Cenotaph erected by George Beaumont to the memory of Sir Joshua Reynolds (now in the National Gallery) . . . 40 guineas.
,, 74. Opening of Waterloo Bridge, 60 ,,
,, 76. The Lock. Companion to the Picture of the Corn Field now in the National Gallery exhibition, 1824, 125 guineas.
,, 76. Salisbury Cathedral from the meadows, 105 guineas.
,, 77. View of the River Stour with white horse in a barge . . . £157 10 0
,, 78. Hadleigh Castle . . . 100 guineas.

Other old-established London salerooms are those of Messrs Sotheby, Wilkinson & Hodge, which until recent years were situated in Wellington Street, Strand. Here, it may be safely asserted, the contents of the most famous libraries of England have been offered for sale. Musty old MSS. of interest to no one but the bibliophile have made colossal prices. This well-known firm are now installed in New Bond Street, and although especially renowned for the

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sale of books, their energies are by no means confined to this one branch of Art, sales of old engravings, furniture and other objects of artistic interest having their place in the programme.

This short account of the Art auction rooms of London would not be complete without a mention of the premises of Messrs Puttick & Simpson in Leicester Square, where every week a sale is held of the various objects interesting to the Art collector. The firm is perhaps most famed for their periodical sales of musical instruments and postage stamps, many of the treasures of the musician and philatelist having appeared in these rooms and fetching enormous prices. The sales of furniture, silver and pictures are often of great interest and well attended. These auction rooms have a special interest, for they were the home of Sir Joshua Reynolds. It was here he painted some of his most famous portraits, and was surrounded by all the élite of London society, and everyone interested in Art and culture.

CHAPTER IV

THE ANTIQUE IN AUSTRALIA

SOME few years ago many excellent things for the Art collector were to be found in Australia and Tasmania. The Antipodes may seem a strange place for European antiques, but the reason is not far to seek ; when the old settlers sailed for those distant shores some hundred years ago they naturally took their possessions with them, for they knew very well there was no furniture to be had in their new country ; and as these pioneers were often of good old families, many fine pictures, much furniture and silver were taken over.

Fig. 85 is a bookcase which I bought at a boarding-house in Melbourne which was being sold up ; unfortunately it is not at all unusual for a descendant of the old settlers to fall on evil days, but the owner of this particular piece was



NEEDLEWORK BANNER on tripod stand
(Fig. 82, page 155)

The Antique in Australia

in luck. She had received news of a substantial legacy that had been left to her in the old country, promptly sold up all her belongings and went "home" to claim it. This piece is now in the Melbourne Museum, an institution which is in the happy position of having ample funds for the purchase of works of Art, bequeathed by a benefactor, Mr Felton. The Museum already possesses a very interesting and varied collection.

It seems to be the ambition of anyone in any part of the world who possesses some old object, however insignificant its value, to send it to Christie's. How many times, I wonder, have I been informed by the owners of some very mediocre antique that "it would make more at Christie's," or, "I have been advised to send it to Christie's."

A few years ago I was told there were two oil paintings, portraits, for sale some miles from Melbourne. I made an appointment to see these pictures, and started on my journey on a broiling hot day, about 104° in the shade. Having at last arrived at my destination after walking a couple of miles from the station, I could hardly contain my feelings when the masterpieces were carefully brought forth.

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Such horrors are seldom to be seen, and if I had not felt so irritable with the excessive heat, I should have seen the humorous side of the situation. Here was a lady possessing two pictures which she honestly believed to be of great value; photographs had been taken of them, their frames regilded in the best gold, and all because of that magic name, Christie. These dreadful things were to be packed carefully (if I did not buy them), and were to journey 12,000 miles to London. My advice,—it may have seemed cruel,—was to burn them. I do not expect it was taken, and most likely they have been to England and back since then.

The Australians, although they sometimes have a certain hankering after Art, have not at present developed much taste in this direction, nor do they often possess collections in their own homes. Perhaps they are timid in the laying out of money on artistic things. I well remember at a certain sale a picture attributed to Van Huysum was one of the lots, and upon it a group of venturesome Society ladies sat in judgment, eventually forming a small syndicate for the purchase of the masterpiece with the intention of sending it to Christie's. They anticipated a

The Antique in Australia

handsome profit on their outlay, and as they bought the picture for something under twenty pounds, the risk was not excessive.

I also recollect an occasion when a lady who had been introduced to me as a collector was very pressing in her invitation to spend an evening at her house. I soon discovered that what she really wanted was to get my opinion on the merits of her possessions. Having repeatedly drawn my attention to the beauties of a pair of vases and failing to get much response, she at last asked me what I thought of them. I told her candidly that in my opinion they were vulgar reproductions, whereupon she became very indignant, much to her husband's discomfort, and never spoke to me again while I was in 'Australia.

The following was one of the most amusing incidents that occurred during my stay in 'Australia.

It was announced in the newspapers that a wonderful collection of *objets d'art* had been brought into the country, and would be offered by public auction without a reserve; the collection comprised priceless gems from the palace of a high official in Cairo, and had been brought

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to Australia for the purpose of sale. My curiosity was naturally aroused by the announcements in the press, and I took an early opportunity of inspecting the treasures. I can unhesitatingly affirm that 99% of the things were fakes and copies of French furniture and porcelain. I gave my views on the matter to one or two people who contemplated buying, and strongly advised caution, which I am sorry to say in one instance was not heeded, much to my friend's subsequent chagrin. The day of the eventful sale arrived, and all Society was present. It went with a swing which was truly remarkable, and if bidding for any article hung fire a little the auctioneer would appeal to the vendor (a wily Turk) as to whether he was to let it go at so ridiculous a price. The Turk, after many gesticulations and moans over so great a sacrifice, invariably acquiesced, and turned for comfort to his attendant, a herculean negro. The sale was an enormous success for the vendor, but some of the buyers began to feel doubtful, and I was again consulted. I reiterated my opinion, and thereupon some of the purchasers threw their things on the auctioneer's hands, refusing to accept delivery. The auctioneer,



CHRISTIE'S ROSTRUM

(Fig. 84, page 162)

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unfortunately, had already handed over the money realized to the Turk, who had urged that he must get the first boat back to the East, which was sailing in a few days. But he was too wily to wait for the next boat, and, hiring a motor car, had driven off immediately with his negro attendant to Adelaide, which enabled him to catch the boat which had left Melbourne two days previously.

CHAPTER V

ON TASTE IN DECORATION

Two things have to be taken into consideration before a collection of works of Art is begun. First, the particular period in which the collector intends to specialize, and secondly the size and style of the house where he will place his treasures; unless of course a miscellaneous collection is his aim, and he has no wish to keep to period in the scheme of his rooms. For the collector of moderate means and limited house room, who would like to possess specimens of the different periods, I can see no objection to having various styles in the same room. If each piece is a fine example, the interest lies in that fact, and the *toute ensemble* will have a certain charm. Some people do not care to have odd chairs, but if each example is individually interesting, I fail to see anything against it. It is

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extremely difficult to get sets of good design, and it is better to have fine odd ones than a set of poor quality.

For the collector of ample means it naturally follows that the aim should be to keep each room in the correct style of the selected period in every detail, and therefore the room itself is most important. A bad frame will kill a good picture, and a wall paper of obtrusive colour and design will kill a piece of furniture.

Suitable wall coverings are oak panelling, cream or ivory white panelling, or ivory white distemper or paint on plastered walls; these will be found to harmonize with any period, and with them the collector is safe as to the general effect of his room. There are also other colours, such as French grey and pale green, which are often quite pleasing.

London houses as a rule, with their high ceilings and guillotine windows, are not suitable for oak furniture. By judicious alteration, however, any room can be adapted to any style of furniture, but this is encroaching upon the domain of architecture, and I do not propose to enter into it in this book. My concern just now is more particularly with the style, ornaments

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and pictures suitable for rooms of the different periods. A room furnished in the Jacobean style with futurist pictures and so-called Art wall papers would obviously be in doubtful taste, and it is to combat little errors of this kind that I am endeavouring to give some advice.

Oak furniture above all should have its correct surroundings. Panelled walls or tapestry are most in keeping, pictures of the primitive schools, old needlework, Chinese porcelain, bronzes, ivories, and Persian rugs,—all these things are harmonious and correct with old oak.

If it is an oak room of the cottage or farmhouse style, a few pieces of pewter and old pottery will not be out of place, but the conglomeration of so-called ornaments I find in many houses I hold in special horror. Why should people crowd their sitting-rooms with hundreds of jugs, cups and saucers, candlesticks, warming pans, and kettles small and large, making them combined kitchens, sculleries and pantries? This is in bad taste, but, of course, these good people surround themselves with these household utensils through sheer ignorance. Although they pride themselves on being collectors of sorts and picking up bargains, in reality



MAHOGANY CABINET. Melbourne Museum
(Fig. 85, page 172)

On Taste in Decoration

they know nothing about the subject. They are, however, the source of a good income to the small dealer in bric-a-brac, as he usually buys such articles for a mere song.

Collectors must remember that things suitable for ornament were intended for ornaments when they were made, and each one should be the work of an artist. People at the present day are apt to overlook the fact that a true craftsman never made two things exactly alike, each piece will have some individual touch; even in a set of chairs slight differences will be found which give it interest in the eyes of the collector. Machinery, of course, has done away with all individuality and killed all feeling of honest pride in the work in the different crafts. Everything is turned out with the uniformity and coldness of a sausage machine; but this is a digression.

The walnut room of the William and Mary or Queen Anne period requires a special wall colouring; the green known as William and Mary green, with mouldings in gold is the most correct and satisfying, with a picture of a decorative character, such as a flower piece or sea scene, let into the panel above the fireplace. The fire grate and mantelpiece should be in the

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style of the period. Charming mirrors were a speciality of the walnut age, and will lend beauty to the room; the remaining pictures and the needlework should be of the period, and the porcelain Oriental.

Mahogany furniture permits of a somewhat freer treatment, as it remained in vogue for a longer period than walnut, and consequently the ornaments are of a wider range. Still considerable thought is required to obtain a satisfying room, even with mahogany. The styles after the first period of Chippendale became more flippant, we instinctively see the patch box and powder, the little Chelsea ornaments of shepherd and shepherdess, the Battersea enamels, chintz curtains, colour prints, elaborate wall papers with exotic birds,—all charming in their way, and if care and a little judgment are exercised it is easy to revive the old atmosphere.

The satinwood furniture of the Sheraton period requires lighter surroundings; it was intended especially for drawing-rooms and bedrooms, and the decorations should be in a bright tone.

I remember a few years ago obtaining a private view of an old house in Yorkshire, the

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contents of which were shortly to be sold by auction owing to the death of the owner, a lady of the early Victorian era. On entering this old house I was struck by the reposeful feeling which pervaded the rooms, and my mind conjured up a picture of our dignified ancestors in 1840. The reason is easily understood. Everything had remained unaltered since the time the house was furnished, nothing had been allowed to creep in to change in any way the atmosphere of the period. All was left untouched, even to the rose bowl with the scent of pot pourri in the drawing-room, the entire floor of which was covered with a carpet decorated with enormous flowers. Rose-wood prie-dieu chairs covered with needle-work of atrocious colour in Berlin wools, imposing cut-glass chandeliers, curtains of heavy silk damask, antimacassars, glazed chintz, work tables, and gilt mirrors, all were very ugly but yet impressive, and in complete harmony with these rooms of ample dimensions. Everything was of the same period, and there was a feeling of solid goodness about the things which was much to be preferred to the flimsy, make-believe, treakled-up, common machinery-made productions of the present day. Although the early

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Victorian furniture is heavy and ugly, with its coarse carving and ungraceful lines, yet it is excellently made of seasoned woods, the work of capable and honest craftsmen, and has the merit of being original and not a copy of a previous epoch. No objection can be taken to a *correct* copy of a fine design ; on the contrary it is to be commended, but we can only deplore the wretched make - believe, so - called Jacobean fumed oak and Chippendale design furniture to be seen in the majority of furniture shops ; it is badly made, incorrect in style and shoddy in the extreme.

CHAPTER VI

THE ANTIQUE AND THE COUNTRYMAN

IN the course of my journeyings in search of antiques I have met many curious characters, especially among the country antique dealers, and certainly the quaint old dealer so admirably described by Vachell in "Quinney's" is an easily recognized type. I remember one old man who would not sell nor show anything to people whose appearance or manner in any way displeased him. I contrived to buy many good things from him, especially engravings, but it was usually a long process. On entering his shop I could generally see in what humour he was, and if it was one of his bad days it was best to talk about the weather or any subject farthest removed from antiques. At such times if I asked if he had anything interesting he was sure to say "No," but after a lengthy con-

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versation he would probably produce from some hiding-place a fine old piece which I was eventually able to secure at a fairly reasonable figure.

I have always found that it is necessary to be well known in a district before it is possible to buy really good things privately; the country people are very chary of strangers, and it takes a considerable time to secure their confidence. but once you have achieved this the path is comparatively smooth. A friend of mine in the country who occasionally introduces me to the owner of a fine piece, has a happy knack of talking to the country people; he can speak the dialect of the district, and it is most amusing to listen to his conversation with one of them; he rambles on about pigs, poultry, cabbages, village gossip, and finally with the touch of an artist he arrives at the point for which he has been aiming all along, the purchase of some object in the house.

On one occasion he took me to see an old table that belonged to an eccentric villager. When we arrived at the cottage we saw the old man working in an outhouse, and on my remarking that this was unfortunate as we should prob-

The Antique and the Countryman

ably be unable to get into the house to see the table, my friend told me it would be all right, only I was on no account to look in the direction of the outhouse, but to stare fixedly at the cottage. This we promptly proceeded to do, apparently engrossed in conversation, and never glanced in any other direction. Presently the old man's curiosity to know what interested us so much in his cottage brought him to our side, and my friend, much to my amusement, explained that we were thinking of building some cottages after the same style, and were anxious to have some measurements of the rooms if possible. The owner's vanity was flattered, and he immediately procured a foot rule and invited us to enter. It is quite probable that unless some such ruse had been resorted to nothing would have induced the old man to show his table.

Country folk often have quaint ways, as the following little stories show. Among the varied activities of my friend is that of supplying spectacles to the inhabitants of the small town where he lives and the surrounding district. On one occasion, when a yokel paid him a visit, the following conversation ensued :

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“ I’ve come to buy spectacles for Smith.”

“ Yes, and how long has Smith worn spectacles? ”

“ Oh! he ain’t new to the game.”

“ But how long should you think he has worn them? ”

“ Let me see ” (scratching his head), “ a smartish bit he’s worn them. Well, I should think he’s worn ’em ever since ’is poor wife died.”

On another occasion he was visited by a very dirty individual who had all the appearance of a tramp on a begging expedition. He opened the conversation as follows :—

“ Ain’t it wet weather? ”

“ That it is ” (from the proprietor of the shop).

“ I ain’t done no work for this month or more. Thought I’d get married this morning ; it would be better than doing nothing.”

Knowing the little peculiarities and shyness of the district, without any further hint from the customer, my friend promptly produced a tray of wedding rings.

A dealer in another country place where Phil May had often stayed, told me many amusing

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anecdotes about the artist. Phil May had immortalized this dealer in several sketches; one of them that appeared in *Punch* illustrated a joke made by the old man himself:—

A lady asks the price of some article in the shop, and on hearing the amount remarks, “You are a dear man.” The dealer replies, “Sh, be careful, the missus may hear you, and she’s powerful jealous.” This dealer has several sketches which Phil May gave him, and for which he has been offered high prices, I believe, by the *Punch* office, but nothing will induce him to part with the souvenirs of his old friend.

The old saying, “Take care of the pence and the pounds will take care of themselves,” is not always true in dealing with antiques. Some years ago a Scotsman journeyed to London on business, taking with him a violin which had been left to him. He visited a firm of violin makers in the West End in order to ascertain the maker and value of the instrument, but the firm charged a fee for an opinion, and he thought he would avoid paying it if possible. His visit, therefore, was apparently for the purpose of asking the cost of repairing the instrument, and

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he hoped that in conversation some information might be let fall regarding its maker and value. He returned to Scotland, however, having only acquired the information that it was a good violin, and a considerable sum would be required to repair and put it in playing order. Consequently he decided to sell. I bought the violin a little time after. Strange to relate, I took it to the same West End firm to be put in order. The violin was immediately recognized and the little story was told to me. The violin in question was a grand pattern Nicholas Amati, worth several hundred pounds.

People will often use all sorts of artifices to obtain an antique. Once I was at a country house on the Continent where a sale was about to be held, and I noticed a very stout lady sitting in front of a cupboard; she never budged an inch from the position she had taken up, although the sale would not commence for some considerable time. I knew her to be a small dealer in 'bric-a-brac' and bibelots, and suspected there must be something of interest in the cupboard to account for this strict guard. I expressed a wish to inspect the interior of it, but the lady assured me most vehemently that it was absolutely

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empty. I insisted, however, and there, sure enough, was a beautifully decorated Berlin cup and saucer.

It is quite a usual thing to journey many miles on a wild goose chase after an imaginary antique. On one occasion I was saved such a journey. I had arranged to motor some 150 miles with a small antique dealer to see all sorts of wonderful things about which he was enthusiastic. Luckily in conversation the day before with another dealer in the same town, I happened to mention my proposed journey on the morrow. He was highly amused, and told me that the dealer in question was very fond of motoring, and found this a good way of indulging his tastes at the expense of someone else. The antiques about which he was so keen existed only in his imagination.

On another occasion when I was staying at a smart inland watering-place, I happened to meet a journalist friend who was interested in artistic things. He told me he had heard of an inn in the district "*choc-à-bloc*" with antique furniture, and we arranged to motor out. Sure enough there was the inn full of rare things, if they had been genuine, but alas they were all

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fakes, planted there for the benefit of the visitors from the neighbouring fashionable town. I had an amusing quarter of an hour pretending to admire everything and asking the prices, and finally said I would purchase a pair of cabinets if the proprietor could guarantee their genuineness. Of course he made some excuse, and then I frankly told him what I thought of him and his furniture.

Whether the possessor of ancient things has an elastic conscience or a vivid imagination has always been a problem to me. Certainly the extraordinary fables people tell of their possessions can only be compared with some anglers' stories. I have had modern reproductions of engravings offered to me which the owner asserted had belonged to his great-grandmother. Furniture, irrespective of style, the owner can always trace back in the family for about 500 years; as for long case clocks of the early nineteenth century, they are invariably described as at least 300 years old. These assertions are most misleading, and very dangerous for the novice.

I have been told of valuable treasure being discovered in the secret hiding places of old furni-

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ture, but that kind of luck has not come my way. My only find has been two coins which looked like spade guineas, but afterwards turned out to be old counters of the Georgian period, and a miniature almanack bound in red morocco. They were in a secret drawer in a Chippendale bureau cabinet, and I should judge, by the new appearance of the drawer, and the difficulty of finding it, they had not been moved since they were first placed there.

The schemes to which some of the dealers resort in order to buy a desirable object from some ignorant person are often very ingenious. Those who go from door to door in villages in the hope of finding something of value are called "rappers." A favourite dodge is to admire some object in the house worth, say, three or four pounds and offer to purchase it for £50; the owner is naturally amazed at such an offer, and eagerly shows everything in the house. If there is anything really valuable the 'rapper' probably buys it for a few pounds, saying he has not sufficient cash with him to pay for the fifty pound article, but will send the money and a cart the next day to remove it, which of course he never does.

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The following story was told me not long since by the friend of a well-known London dealer, who vouched for its truth. It had come to the knowledge of this dealer that a very valuable arm-chair covered in needlework was in the possession of a lodge keeper of a large estate in the country. It would be difficult to see the chair, which was in a bedroom, without arousing the suspicions of the owner, and the scheme adopted was as follows : The dealer having ascertained that the family were away from the estate, drove up to the lodge gate in an important-looking car and asked for the owner by name. When he was informed that the family were not in residence, he feigned regret, and asked if he could have a drink of milk. He was invited into the lodge, and after some conversation asked if he might wash his hands. He was accordingly taken upstairs to a room where the chair was, and he eventually managed to purchase it for a small sum.

In fairness to the dealers, however, it must be said that they are not the greatest culprits in the matter of extracting bargains from the ignorant country folk ; indeed they often pay more than some of the so-called private buyers,

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who are in reality private dealers. The greatest offenders are often the country doctors and clergy, who take advantage of their opportunities to acquire any tempting object which may be available. A case in point is that of a poor old woman, the wife of a farm labourer, who possessed a set of Chippendale chairs. A few days after the death of her husband, the vicar's wife called in the guise of a Good Samaritan and offered to buy the chairs for some ridiculous sum, less than £5, as she was sure the woman needed money. As luck would have it, a dealer was passing when the chairs had been placed outside the cottage in readiness for the cart which was to remove them to the vicarage. The dealer inquired if they were for sale, and on learning the small sum for which they had been sold, offered the old lady £5 each for the chairs, which she gladly accepted. This did not close the incident, as the vicar's wife, on ascertaining what had happened, promptly came and severely upbraided her for selling property which was not hers, much to the surprise of the old woman, who in the innocence of her heart had expected the vicar's wife would be pleased with her good fortune.

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A dealer, well-known in the provinces for his all-round knowledge, told me the following story. When he was a lad his father used to send him to the small sales to buy things for him. On one occasion he was told by his father to bid for a valuable chair. The boy thought it wise to inform another dealer who happened to be there of his intention, but much to his surprise received a snubbing. Determined to be revenged, he waited his opportunity, and when the dealer was out of sight, removed the lot number from the chair, replacing it with a number from another lot much earlier in the sale. The consequence was that when the dealer returned the chair had been sold, and there was nothing doing.

A short time ago a well-known provincial dealer told me one of his experiences, and my knowledge of the man leaves no doubt in my mind of his veracity. He said he went one evening to a picture sale at Bonham's, and bought a picture for five shillings. He took it down to the country and sold it to a tradesman, who dabbled in pictures, for seven shillings and sixpence. Shortly after this important transaction he read in a daily paper about the wonderful

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find at ——— of a genuine Rembrandt, and meeting the purchaser of his seven-and-sixpenny picture next day, he was greatly surprised to hear that this was the masterpiece in question. His acquaintance, who was in high feather, condoled with him on his bad luck in having parted with the gem for so small a sum. The dealer, who is an extremely good judge of pictures, felt dubious of its reported origin, but wished the man good luck. The publicity given to the matter in the press had the effect of bringing so many people to view the picture that the proud and lucky owner engaged a man at £3 a week to stand by it with an oil rag to brighten up the colours so that connoisseurs could view its good points, and listen to their admiring comments. All this excitement naturally upset the balance of the worthy tradesman, who neglected his legitimate business, and began to dream of forming a limited liability company of many thousands of pounds. His schemes were destined to failure, for the picture proved to be a copy, and the only actual offer he received for the masterpiece was one of £50 from the owner of a convict ship, who had brought the vessel from Australia and was exhibiting it round the English coast. The

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offer was made with a view to exhibiting the picture at 2d. a head, and selling postcards of it. This offer, however, was not accepted, and probably anyone could now acquire the gem for £10 cash down.

Many are the tales of pieces of furniture that have been bought in London auction rooms, taken to the country, and sold back again to London dealers. People love to think they have made a discovery of some work of art in the country, and bought it at a bargain price from some "hayseed." The simple manner of country people often hides considerable shrewdness; they spin all sorts of yarns about their possessions, and are quite capable of asking a higher price than a Londoner. Personal experience has taught me that the common old furniture can be bought cheaper in London than in the country, but for the finer specimens, if one has the luck to find them, the country, taken as a whole, is a good deal cheaper. The reason for this probably is that the better specimens are seldom seen, and the countryman is unable to appreciate their value, whereas old gate tables, carved chests, and so forth are constantly turning up. Not long ago I saw an extremely coarse gate

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table of large proportions sell for forty pounds at a country auction. As to china, the most vulgar specimens of earthenware that no collector would dream of having except in the kitchen, make quite considerable sums.

CHAPTER VII

CURRENT PRICES OF WORKS OF ART

THE following prices realized at auction may be of interest to the collector, and a guide to the value of typical pieces of English furniture when offered for sale by public auction in London. I was present at all these sales, and from personal knowledge can state that all the articles enumerated were good examples of their class, and in most cases in original condition. It is quite obvious that to sell by auction is somewhat of a gamble, and it is prudent to protect the property with a reasonable reserve. There are so many reasons why the same work of art should make considerably more at some sales than at others. In one sale there may be several examples of the same kind, which would naturally tend to lower the price of them all. On the other hand, there may be several buyers anxious to acquire the

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same lot, and competition of course enhances the price considerably. Old furniture of poor quality and little interest does not command the inflated prices of 1920, but rare pieces are fetching excellent sums, and will in my opinion probably double and treble in value within the next few years. As previously mentioned, rare pieces of English furniture are still absurdly cheap as compared with French examples, in view of their scarcity and merit, and there will surely come a time when the only means of acquiring fine things will be to purchase them at auction when some collection is dispersed.

CHRISTIE'S, FEBRUARY 24, 1921.

An old English Clock by Charles Greton, London, with brass dial chased with cherubs, in tall case of Queen Anne marquetry inlaid with flowers, birds and a vase on walnut ground, 6ft. 9in. high, 105 guineas.

A Queen Anne Marquetry Knee-Hole Table, the top drawer fitted as a secretaire, with pigeon-holes and small drawers, and with a cupboard and six small drawers below, the whole inlaid with panels of flowers in various woods on walnut ground, 30in. wide, 50 guineas.

A Queen Anne Marquetry Cabinet, with folding

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doors enclosing drawers and one drawer in the frieze, on stand fitted with a deep drawer and supported by baluster-shaped legs, the whole inlaid with panels of flowers and foliage on a ground work of amboyna and walnut wood, 39in. wide, 155 guineas.

A William III Marquetry Cabinet, with folding doors enclosing drawers and a cupboard, and one drawer in the frieze on stand fitted with a drawer and supported by spirally turned legs, the whole inlaid with panels of flowers and birds in various woods and coloured ivory on a walnut ground partly ebonized, 44in. wide, . . . 220 guineas.

A Pair of Sheraton Satinwood Side Tables, banded with tulip wood and inlaid with borders of foliage and riband ornament in marquetry, on gilt stands decorated with a frieze of oak foliage, acorns, etc., 63in. wide, . . . 225 guineas.

A Sheraton small Sectaire, of amboyna wood banded with tulip wood, with one drawer, folding writing-slide and rising cabinet at the back, the lower part fitted with cupboards enclosed by tambour panels, 23in. wide, . . . 125 guineas.

A Sheraton Mahogany "Carlton" Writing Table, with inlaid borders, 58in. wide, . . . 100 guineas.

An Adam Mahogany Sideboard, with shaped front, fitted with three drawers carved with a border of foliage and rosettes, and supported on fluted tapering legs with claw feet, 7ft. 6in. wide, 90 guineas.

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An Adam Mahogany Cabinet, with glazed folding doors in the upper part and cupboards below, the doors of the cupboard carved with rams' heads and laurel foliage, and with a frieze of acanthus foliage round the centre, 44in. wide, . . . 120 guineas.

Six Hepplewhite Mahogany Chairs, with shield shaped backs carved with wheat ears and palm-leaves, on fluted tapering legs, . . . 150 guineas.

An Old English Bracket Clock by John Ellicott, London, with brass dial chased with masks and scrolls, in pedestal shaped case of Queen Anne Marquetry, inlaid with flowers and scroll work, on walnut ground, 21in. high, . . . 40 guineas.

CHRISTIE'S, MAY 5, 1921.

A Queen Anne Oblong Gilt Table, decorated with a shell and foliage in plaster work, and surmounted by a veined red and white marble slab, 36in. wide, . . . 53 guineas.

A Queen Anne Walnut Arm-Chair, the back and cabriole legs carved with shells, and lion's-claw feet, the arms terminating in lions' heads, . . . 52 guineas.

A Chippendale Mahogany Arm-Chair, the arms and cabriole legs carved with foliage and scroll work in the French taste, the seat and back stuffed and covered with red velvet, . . . 150 guineas.

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A small Mahogany Bureau, with sloping front and two drawers below, on stand with cabriole legs, 25in. wide, 42 guineas.

A Sheraton Toilet Mirror, in mahogany frame, inlaid with satinwood lines, 24in. wide, 56 guineas.

An Old English Red Lacquer Cabinet, with folding doors enclosing drawers, decorated with flowers and foliage in silver on red ground, mounted with engraved hinges and escutcheon, on stand, 37in. wide, 145 guineas.

An Old English Red Lacquer Cabinet, with fold-enclosing small drawers and a cupboard, and mounted on the exterior with a panel of looking-glass, the whole decorated with figures and flowers in gold on red ground, 31in. high, 19in. wide, 70 guineas.

A Pair of Lacquer Cabinets, with doors in the upper part mounted with panels of looking-glass, the sloping centres forming secretaires, and four drawers below, decorated with flowers and vine foliage in black and gold, 30in. wide, 135 guineas.

A Charles II Walnut Day-Bed, the stretchers and sloping end carved with scroll foliage, rosettes and crowns, with needlework seat, 6ft. long, 160 guineas.

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1920.

A Pair of Hepplewhite Mahogany Arm-Chairs, with shield-shaped backs carved with palm-leaves, and canework seats, £78 15s.

A Chippendale Mahogany Card-Table, with carved rosette and riband borders, 35in. wide, £18 18s.

An Old English Mahogany Chest of four drawers, with serpentine front, 40in. wide, . . . £42.

A Chippendale Mahogany Tall-Boy Chest of nine drawers, the frieze carved with lattice work and key pattern, 44in. wide, £40.

A Queen Anne Walnut-wood Chest of five drawers, on stand with one drawer, 40in. wide, . £48 6s.

A Queen Anne Walnut Bureau, with sloping front and four drawers below, 36in. wide, . £31 10s.

A Queen Anne Walnut Knee-Hole Table, with seven drawers and a cupboard, 39in. wide, £48 6s.

An Old English Lacquer Cabinet, with folding doors enclosing drawers decorated with Chinese landscapes in black and gold, and with engraved metal gilt mounts on gilt stand carved with amorini and foliage, 3ft. 10in. wide, . . . £420.

1919.

An Old English Clock by John Ellicott, London, with brass and chased with dolphins and scroll work,

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in Queen Anne tall walnut case inlaid with star ornament, 9ft. 4in. high, £126.

An Old English Bracket Clock by J. Gordon, London, with brass dial chased with masks and scrolls, in pedestal-shaped ebonized case, 17in. high, £44 2s.

Hepplewhite Mahogany Cabinet, enclosed by glazed folding doors and cupboards below, with panelled doors, 7ft. 6in. high, 3ft. 9in. wide, £52 10s.

A Sheraton Mahogany Drawer-Table, with one drawer, fitted with a writing-slide, the top inlaid with satinwood lines, £38 17s.

A Queen Anne Mirror, in walnut wood frame, 27in. by 23in., £21.

A Toilet Mirror, in lacquer frame, decorated with vine foliage and trellis work in black and gold, 16in. wide, £16 16s.

A Chippendale Mahogany Knee-Hole Writing-Table, with seven drawers and a cupboard, 34in. wide, £29 8s.

A Chippendale Mahogany Commode, with four drawers, the borders carved with lattice work foliage and shells, and with lions' masks and scroll supports at the angle, 50in. wide, £945.

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A Chippendale Mahogany Side Table, carved with masks, foliage and scroll work, and with a shield in the centre, on cabriole legs and claw feet, 51in. wide, £525.

A Jacobean Oak Court Cupboard, enclosed by four doors carved with fan ornament and rosettes, and inlaid with cheque pattern bands in marquetry, 58in. wide, £120 15s.

A Lacquer Cabinet, with glazed door in the upper part, sloping fall-down front forming secretaire, and drawer below, decorated with Chinese figures, kylins, etc., in gold on green ground, 28in. wide, £236 5s.

An Old English Walnut-wood Cabinet, with doors in the upper part mounted with panels of looking-glass, on stand with fall-down front forming secretaire, and four drawers below, 40in. wide, £89 5s.

A Queen Anne Gilt Side Table, decorated with shells and foliage in plaster work, and surmounted by a giallo marble slab, 4ft. 10in. wide. . £63.

A Pair of Chippendale Mahogany Side Tables on cabriole legs carved with foliage and ball-and-claw feet, 46in. wide, £273.

A Chippendale Mahogany Cabinet, with serpentine front, folding doors in the upper part enclosing drawers and shelves, the drawer in the centre fitted with a writing-slide and held in position by extending cabriole legs, and three drawers below, the panels

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inlaid with arabesques and trellis work in brass, and the angles boldly carved with cариated busts, branches of flowers and fruit, 7ft. 4in. high, 4ft. 6in. wide. £1071.

A Chippendale Mahogany Arm-Chair, with shaped back and scroll arms, covered with leather, on straight legs, £29 8s.

A Chippendale Mahogany Toilet Table, with folding top of shaped outline, 30in. wide, . . . £50 8s.

A Chippendale Mahogany Card Table of serpentine shape on fluted legs, 33in. wide, . . . £19 19s.

A Chippendale Mahogany Knee-Hole Table, with two drawers, on cabriole legs and club feet, 30in. wide, £35 14s.

Two Sheraton Mahogany Hall Chairs, with shaped backs carved with eagles' heads, . . . £24 3s.

A Jacobean Oak Chest of five drawers, with raised mouldings to the panels, 40in. wide. . . £33 12s.

A Sheraton semi-circular Mahogany Sideboard, fitted with drawers, cellarettes and cupboards, the borders banded with tulip wood, 5ft. wide, £94 10s.

A Sheraton Octagonal Mahogany Cellarette, on stand 17in. diameter, £9 19s. 6d.

A Pair of James II Walnut Arm-Chairs, carved with amorini, male and female busts, shells and

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foliage, with canework seats and shaped panels of
canework in the backs, £504.

A Chippendale Mahogany Side Table, carved with
a frieze of lattice work rosettes and ribands, and with
a satyr's mask in the centre, on cabriole legs carved
with foliage, surmounted by a veined black marble
slab, 4ft. 6in. wide, £315.

A Sheraton Mahogany Cabinet, with glazed doors
in the upper part, drawer in the centre forming secre-
taire, cupboards below and drawers at the sides, 8ft.
wide, £316 10s.

A Hepplewhite Mahogany Winged Bookcase, with
glazed folding doors in the upper part and cupboards
below, 9ft. wide, £157 10s.

A Pair of Sheraton Marquetry Side Tables of ser-
pentine shape, inlaid with vases, festoons of flowers
and laurel foliage, oak wreaths and rosettes, 52in.
wide, £399.

A Sheraton Mahogany Side Table, with serpentine
front, the frieze inlaid with fan ornament and fluting,
36in. wide, £52 10s.

A Chippendale Mahogany Table, with hexagonal
top, and pierced gallery on tripod covered with
foliage, and scroll feet, 24in. diameter, £131 5s.

A Sheraton Secretary, with cylinder front, inlaid
with a band of tulip wood, 4ft. wide, . . . £84

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A Pair of Lacquer Torchères, with hexagonal tops, on tripods pierced with trellis work, 44in. high, £105.

A Pair of Charles II Walnut Arm-Chairs, with cane-work seats and backs, the tops and stretchers carved with foliage and starkwork, . . . £67 4s.

An Old English Clock by Daniel Quare, London, with brass dial chased with cherubs, in tall mahogany case, 7ft. 6in. high, . . . £152 5s.

An Old English Mahogany Miniature Tall-Boy Chest of eight drawers, with fluted angles, 14in. wide, £18 18s.

Fifteen Hepplewhite Chairs and one Arm-Chair, with rail centres to the backs, carved at the top with honeysuckle ornament, on straight legs, the seats covered in horse hair, . . . £168.

A Pair of Chippendale Oblong Mirrors, in gilt frames, carved with branches of flowers, scroll work and birds, 39in. high, 56in. wide, £152 5s.

1918.

A Sheraton Pole Fire Screen, the banner mounted with a panel of Soho tapestry woven with a vase of flowers, . . . £81 18s.

A Queen Anne Walnut-wood Cabinet, with folding doors, on stand, with five drawers, 5ft. 9in. high, 3ft. 9in. wide, . . . £94 10s.

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An Adam Mahogany Settee, the back supports carved with rosettes, foliage and beading, the seat of serpentine shape, covered with needlework, with flowers and foliage in coloured silks, 4ft. 9in. wide,
£168.

A Jacobean Oak Chest of four drawers, the panels decorated with rectangular mouldings and enriched with small inlays of ivory, 4ft. wide, . £73 10s.

A Georgian Circular Mahogany Cellarette and Cover, boldly carved with gadrooning and palm-leaves, 30in. diameter, £52 10s.

A Charles II stool, with scroll legs and stretchers, the top stuffed and covered with velvet, 20in. wide,
£22 1s.

A Chippendale Mahogany Chest of four drawers, the angles carved with lattice work, 33in. wide,
£18 18s.

A Chippendale Mahogany Chest of four drawers, with serpentine front, 14in. wide, . . £37 16s.

An Old English Bracket Clock by Thomas Tompion, London, with brass dial chased with masks and foliage and engraved with arabesques, in ebonized pedestal-shaped case mounted with plaques, on scroll feet, 16in. high, . . . £141 15s.

A Queen Anne Walnut Settee, with double back, on cabriole legs carved with shells, and club feet,

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the seat covered with needlework, with flowers and foliage in coloured silks on red ground, 4ft. 6in. wide, £99 15s.

A Chippendale Mahogany Chair, the back carved with foliage and scrolls, on carved cabriole legs and ball-and-claw feet, the seat covered with needlework, with flowers in coloured silks on brown ground, £42.

A Charles II Work Box, entirely covered with embroidery worked with figures, landscapes and flowers in coloured silks and gold and silver thread on white satin, containing glass scent bottles, a small silver box, embroidered pin cushion, etc., 9in. by 7 $\frac{1}{4}$ in., in original wooden case, £231.

A Jacobean Oak Gate Table, with turned supports and carved frieze, 8ft. wide, £110 5s.

A Georgian Mirror, in frame covered with branches of fruit, festoons of foliage and a wreath of flowers at the top, painted brown, 6ft. 6in. high, 3ft. 6in. wide, £50 8s.

A Queen Anne Walnut Arm-Chair, the back carved with a shell, on carved cabriole legs and ball-and-claw feet, £33 12s.

An Old English Mahogany Commode of serpentine shape, with four drawers, the top one fitted with a writing-slide, 3ft. 8in. wide, £63.

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A Queen Anne Walnut-wood Knee-Hole Table, with drawers, pigeon holes, etc., and six small drawers below, 2ft. 7in. wide, . . . £27 6s.

A Chippendale Mahogany Settee, with stuffed seat, back and scroll arms, covered with flowered red damask, on cabriole legs, carved with lions' masks, and claw feet, 6ft. wide, . . . £105.

A Sheraton Mahogany Cabinet, with glazed folding doors in the upper part, a drawer in the centre forming secretary, the cupboards below, the door of the latter inlaid with circles in tulip and satin wood, 7ft. 3in. high, 4ft. wide, . . . £45 3s.

Two Jacobean Oak Stools, the borders carved with foliage and arches, on turned legs, 4ft. 3in. wide, . . . £27 6s.

A Jacobean Oak Chest of four drawers, the panels decorated with rectangular mouldings and enriched with small inlays of ivory, 4ft. wide, . . . £73 10s.

A Queen Anne Walnut Table, with lifting top enclosing divisions, on cabriole legs and club feet, 3ft. wide, . . . £24 3s.

Six Hepplewhite Mahogany Chairs and two Arm-Chairs, with shield-shaped backs carved with vases, drapery festoons and wheatears, . . . £110 5s.

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Two Sheraton Mahogany Arm-Chairs, with rectangular backs with rail supports, inlaid with satinwood lines, £21.

A Chippendale Oblong Mahogany Table, with pierced border, on straight legs slightly carved with lattice work, 34in. wide, £32 11s.

A Chippendale Mahogany Side Table, carved with a frieze of running scrolls, 3ft. 8in. wide, £39 18s.

An Old English Red Lacquer Cabinet, with folding doors enclosing drawers decorated with Chinese landscapes in gold, and mounted with engraved metal gilt handles and escutcheons, 3ft. high, 3ft. 2in. wide, £451 10s.

An Old English Marquetry Cabinet, with fall-down front and drawers above on stand, with one drawer and turned legs inlaid with panels of flowers in coloured woods on walnut ground, 5ft. 4in. high, 3ft. 6in. wide, seventeenth century, . . . £147.

A Sheraton Satinwood Writing Table, with tambour top enclosing writing-slide and small drawers, banded with rose wood, 34in. wide, . . . £110 5s.

1917.

A Georgian Mahogany Sideboard, with two drawers in the centre, cellarettes at the ends, and pedestal knife-boxes at the back above, with convex mirror

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in the centre, inlaid with lines in brass, and ornamented with lions' mask and ring handles, 8ft. wide,
£152 5s.

A Queen Anne Walnut Settee, with stuffed seat and back, the arms terminating in carved eagles' heads, on cabriole legs and claw feet, 7ft. wide,
£77 14s.

A William and Mary Marquetry Chest, with five drawers, inlaid with panels of flowers, on walnut wood ground with painted borders, 38in. wide,
£38 17s.

A Panel of Charles II, stump-work embroidery, with courtiers and other figures in coloured silks on white satin, 12in. by 17in., in walnut wood frame,
£54 12s.

A Suite of Chippendale Mahogany Furniture, with cabriole legs slightly carved, and club feet, the seats and backs stuffed and covered with contemporary petit-point needlework in coloured silks; the subjects worked on the settees depict the combat in Smithfield between Sir John de Astley and Sir Philip Boyle, 30th January, 1441, and the combat in Paris between Sir John de Astley and Peter de Masse, 29th August, 1438, while those on the chairs illustrate minor incidents in connection with the fights; the subjects are enclosed within oval panels, with descriptive lettering, and the Astley Arms at the top surrounded by the Garter motto, the whole of the

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ground work covered with sprays of coloured flowers on a brown field; the suite consists of a Pair of Settees, 5ft. wide, Eight Chairs. The subjects of the needlework are taken from a seventeenth century picture by an unknown artist (in the possession of the family), founded on the contemporary illuminations of the fights among the Hastings MSS. in the British Museum, £5775.

Six Chippendale Mahogany Chairs, with interlaced backs carved with scroll foliage, on cabriole legs carved with foliage and scrolls, and ball-and-claw feet, £225 15s.

A Pair of Hepplewhite Mahogany Arm-Chairs, with arched backs pierced and carved with vases, laurel festoons and scrolls, terminating in foliage, on fluted legs spirally bound with ribands, £52 10s.

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