DESIGNS FOR DOMESTIC FURNITURE AND WOODWORK BY ERNEST GIMSON
AND SIDNEY BARNESLEY: A CATALOGUE OF DRAWINGS IN THE COLLECTION
AT CHELTENHAM ART GALLERY AND MUSEUM

In five volumes

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ABBREVIATIONS

The following abbreviations have been used in the footnotes to the text:

**Cabinet Maker and AF**
The Cabinet Maker and Art Furnisher

**Cabinet Maker and CHF**
The Cabinet Maker and Complete House Furnisher

**Carruthers**

**Comino**

**E.B. Tapes Transcript**
Edward Barnsley Tapes Transcript (unpublished MS)

**G.C.F., Cheltenham (1976)**
'Good Citizen's Furniture': The Work of Ernest and Sidney Barnsley, Cheltenham Art Gallery and Museum (Cheltenham, 1976)

**Leicester (1969)**
Ernest Gimson: 1864-1919, Leicester Museums (Leicester, 1969)

**L. & W.**

**Macquoid and Edwards (1954)**

**Works**

**NOTE**

Cross references by volume and page from the text to the catalogue are given above the catalogue numbers (and exceptionally below them) in the form (II:113).

Asterisks denote drawings of which illustrations are provided in vols IV (Gimson) and V (Barnsley).
INTRODUCTION

The present work has two main purposes: first, to enable students of the furniture of Ernest Gimson and Sidney Barnsley to make more direct and informed use of their collected working drawings than has been possible hitherto; second, to provide a critical account of their work as designers and makers of furniture, with particular reference to the drawings. As their careers have already been adequately documented only such biographical information has been included as was thought essential to a coherent account of the work under discussion.

References to the work of Gimson and the Barnsleys have appeared since the mid 1880s in a wide range of journals concerned with architecture and the decorative arts. The most helpful references are usually those embedded in reviews of exhibitions, in particular those of the Arts and Crafts Exhibition Society. These exhibitions began in 1888 and were held annually for the first three years, and thereafter at three-yearly intervals. With a few exceptions, however, the periodical literature is disappointingly uncritical in its treatment of the furniture.

It was in 1924, only five years after his death, that the first, and as yet the only, book devoted to Gimson’s life and achievements in architecture and the crafts appeared. This was the memorial volume, Ernest Gimson: His Life and Work, the text of which consists of three essays by, respectively, W.R. Lethaby, A.H. Powell, and F.L. Griggs. It was to be expected that, in a book written so soon after Gimson’s death by some of his closest friends, the discussion of his designs should take the form of general, if perceptive, tributes rather than of critical appraisals. In these essays the Barnsleys receive only

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the briefest mention and their work is neither illustrated nor discussed.

Numerous references to Gimson and the Barnsleys appear in Norman Jewson's autobiographical account *By Chance I did Rove* (1951), though his discussion of their work is altogether superficial. This is the more regrettable in that Jewson had known them and their work intimately.

It is in Nikolaus Pevsner's *Pioneers of the Modern Movement, from William Morris to Walter Gropius* (1936) that we find the first serious, albeit brief, discussion of Ernest Gimson in the context of European developments in architecture and the decorative arts. Pevsner here describes Gimson as 'the greatest of the English artist-craftsmen'. But although he includes in his account many of Gimson's contemporaries in the English Arts and Crafts movement, he makes no mention of the Barnsleys, whose work has remained largely unknown, except to specialist students of cabinet-making and vernacular building, until as recently as the 1970s.

Sidney Barnsley, in fact, represented the Arts and Crafts ideal of the 'artist-craftsman', in the sense of 'designer-maker', more completely than did Gimson, whose position was closer to that of Morris in that he designed far more than he made, although, like Morris, from a basis of technical mastery in carefully chosen crafts.

Pevsner's *Pioneers* provided both a foundation and stimulus for much subsequent research, of which a notable example is the work of the late Peter Floud. The Exhibition of Victorian and Edwardian Decorative Arts, for which he was largely responsible, held at the viii
Victoria & Albert Museum in 1952, has achieved the status of a classic in its field. Indeed, Pevsner himself has described it as 'the standard reference book on Victorian design and crafts.' Since the mid 1950s a number of important books dealing with Morris’s life and work have been published, though the first extended survey of the Arts and Crafts movement appeared only in 1971. Recent years have seen the steady growth of scholarly interest in the work of leading Arts and Crafts designers, including R. Lethaby, Walter Crane, C.R. Ashbee, William de Morgan, M.H. Baillie-Scott, and C.F.A. Voysey. Little of this activity has so far been directed to the work of Arts and Crafts furniture designers. Informed, though brief, comments on Gimson’s designs are, however, to be found in, among others, the writings of Elizabeth Aslin, Charles Handley-Read, and Paul Thompson, all of whom have made an attempt to relate Gimson as a designer both to his Arts and Crafts contemporaries and to the larger design reform movements of the nineteenth and twentieth centuries.

Recent studies by Lionel Lambourne and Mary Comino have given sympathetic accounts of the work of the Cotswold School of designers and craftsmen, and in particular of Gimson and the Barnsleys. Lambourne’s main purpose has been to relate developments in the English Arts and Crafts movement to similar trends abroad, especially in America. Miss Comino’s material has been presented mostly in the form of an historical narrative, the most valuable aspect of which is the full use she has made of many unpublished sources. Neither

4 See Bibliography (pp.131, 133, 137).
5 See Bibliography (pp.134, 132, 139).
writer, unfortunately, adds much to existing knowledge of the furniture of Gimson and the Barnsleys, their discussions of which largely repeat conventional assessments. Miss Comino's subtitle is unfortunate, for in borrowing Gimson's apt description of W.R. Lethaby's furniture - 'Wonderful furniture of a commonplace kind' - she suggests an unduly restricted conception of his own and of Barnsley's. Although the words quoted fit well enough the many cottage-style designs for which both men are best known, some of their finest work shows vigorous independence and an eagerness to experiment with which they have never been properly credited and to which the present study directs attention.

No survey of work in this field would be complete without mention of the comprehensive exhibitions of furniture and architectural designs devoted to Ernest Gimson (Leicester, 1969) and to the Barnsley brothers (Cheltenham, 1976).

If the furniture of Gimson and the Barnsleys deserves the scrutiny of which the present study is an instance, it is necessary to ask why, more than half a century after their deaths, so little of significance has been written about it. For this dearth of critical comment several explanations may be offered:

(1) Gimson and both the Barnsleys, Sidney in particular, disliked publicity. They refused, for example, to allow their designs to be published. In this respect they differed markedly from contemporaries such as Ashbee, Voysey and Baillie Scott. Gimson, especially, seems to have been anxious lest his designs should be plagiarized. Nor did they willingly speak in public. Indeed Gimson and Sidney Barnsley seem never to have done so. On one occasion, as late as 1916, Gimson agreed to speak at a conference to be held at Burlington House on the
subject of 'Household Gods', but sent his apologies. Of Sidney Barnsley his son Edward has declared that his father's shyness was such that for him to speak in public would have been an impossibility. Ernst Barnsley seems to have been more at ease in company than was his brother and is known to have given a talk in his home town, Birmingham, in 1908, taking as his theme the importance of avoiding superfluity in furnishing.

(2) Neither Gimson nor the Barnsleys were literary men. With the exception of a concise and lucid chapter on decorative plasterwork, which Gimson contributed early in his career to a book edited by A.H. Mackmurdo, which appeared in 1892, they published nothing. That, in Gimson's case, this reticence was deliberate, we have Lethaby's assurance: 'Most of all Gimson was a teacher who doubted words and spoke only in work'.

(3) Their work, in architecture and furniture alike, is for the most part undemonstrative. Much of it belongs obviously to the vernacular tradition and owes little of its appeal to novelty of form or striking decorative treatment. Indeed, plainness in their work was often mistaken for crudity. Even when its qualities were appreciated they were not likely to find wide acceptance in a period when expensive furniture was expected to look expensive. Moreover, it is only in recent years that work in the vernacular tradition has begun to receive much attention from furniture historians.

(4) Following their removal from London to the Cotswolds early in the 1890s Gimson and the Barnsleys were out of the public eye, the region being then much less accessible than it has since become.

6 See Cabinet Maker and CHF, 71 (November 1916), 109-10, 118.
8 British Architect, 69 (May 1908), 370; also Cabinet Maker and CHF, 37 (May 1908), 235.
9 See Bibliography (p.134).
10 L. & W., p.10.
The greater part of the furniture they produced has remained in private ownership.

Gimson and the Barnsleys have sometimes been thought too strongly idealistic to be taken quite seriously. In this respect the parallel with Morris is close. Their removal from London to the Cotswolds in 1893 was a deliberate withdrawal from the world of commerce, which they found as uncongenial, and for much the same reasons, as did Morris and, later, Eric Gill. They were of one mind with Lethaby who declared: 'There are more than enough of us "in the city".'

It was undoubtedly commercialism, not the machine itself, considered as an instrument of production, which was for all these men the real enemy of good work, and therefore of the good life.

During the interval between the two world wars the crafts, which had been capable in the 'eighties and 'nineties of arousing a crusading enthusiasm, had seemingly become irrelevant to the modern world. In declining to mechanise their workshops, Gimson and the Barnsleys chose to stand apart from those developments in design and production which were to become defining characteristics of the Modern Movement. They were content to leave to others, such as Percy Wells, Ambrose Heal, and Gordon Russell, the task of accommodating the qualities of good design and fine workmanship in furniture to machine production. Because of this they have not altogether escaped the charge of turning aside from the paths of rational progress, and even from some of their social responsibilities. But the assurance with which Herbert Read, for example, could write in 1934 that 'the machine has triumphed, and only now are we beginning to accept that inevitable fact, and to work

11 'Editor's Preface' to The Artistic Crafts Series of Technical Handbooks. (Series commenced with Edward Johnston's Writing & Illuminating, & Lettering (London, 1906).)
out an aesthetic and social philosophy based on that fact', has lessened with the years. \textsuperscript{12} Towards the end of his life Read himself came to see that his earlier optimism had been unjustified.

During the last quarter of a century it has become increasingly clear that the crafts are no mere anachronism in modern technological society. They are now attracting more serious attention, both practical and scholarly, than at any time since the early 1900s, so much so as to encourage, and indeed justify, references to a modern revival of the crafts. Today, more people than can well hope to succeed are turning once again to the crafts as a means of livelihood.

The work of designers and craftsmen of distinction, such as Gimson and the Barnsley brothers, is now more clearly seen than ever to embody important standards and values, which we cannot hope to preserve in our society without continued efforts to achieve excellence in the practice of the crafts themselves. But even furniture of superlative quality, such as that made at Pinbury and Sapperton, is now more difficult to appreciate than Gimson and his friends could perhaps have envisaged. It is no longer possible to assert, with Gimson, that good workmanship can be left to speak for itself. \textsuperscript{13} For this the main reason is that timber is no longer, as it was in his day, a material of which it could be assumed that everybody would acquire some direct knowledge, however slight, as part of his work-a-day life. Even the once quotidian task of sawing and splitting firewood had considerable instructional value, providing for many people a direct means of discovering, almost unawares, the basic properties of a range of

\textsuperscript{13} See \textit{L. & W.}, p.22.
common timbers. Also, commercially-produced furniture is now mostly constructed of machine-made materials. Timber, when it appears at all, does so chiefly in the form of a 'timber product': a composite sheet of plywood, block-board, or particle-board, usually veneered. Even when the visible surfaces consist of wood veneers bonded to the carcase material, they are typically coated with some kind of plastic film, which gives protection against knocks and scratches at the price of obliterating the texture of the wood.

Gimson and the Barnsleys selected their timbers, as regards both type and cut, in order to obtain a particular effect, to which the constructional methods used often contributed. This is, of course, what good furniture designers have always done. Where the work of members of the Cotswold School differs strongly from that traditionally produced in the trade is that they regarded 'finish' as more a matter of how the surface of the wood came from the tool than as one of a coating to be applied. Also, where it was customary for trade designers to conceal the jointing, in the hands of the Cotswold group these features were often made evident. For all these reasons careful attention has been given throughout the catalogue and accompanying text to such practical information as seemed relevant to the designs under discussion.

What has here been attempted falls short of providing material for a complete picture of Gimson and the Barnsleys as furniture designers and craftsmen. That must await the preparation of a comprehensive catalogue of the surviving pieces together with the drawings, which it is hoped the present work will facilitate. Although the present study contains no proposals for a radical reassessment of the designs which form its subject, it is however argued that a reconsideration of
accepted attitudes is needed in respect of, first, the importance of Gimson's work as a chair-maker and, second, the Gimson / Barnsley style. In brief, the contention is that Gimson's chair-making has been undervalued both as an achievement and as an influence on his development as a furniture designer. As regards the Gimson / Barnsley style there are two points to make. First, both designers, but Gimson especially, were more eclectic than has generally been thought. Second, in their use of a common style they managed to achieve an individuality which it is one of the rewards of connoisseurship to recognize. In the chapter devoted to this topic an attempt has been made to indicate and discuss the main characteristics of their work.
CHAPTER 1

THE FURNITURE DRAWINGS OF ERNEST GIMSON AND SIDNEY BARNESLEY

The circumstances in which the furniture of Gimson and Barnsley was produced were such that it was unnecessary for all their working drawings to present full and unambiguous information. Even so, the amount of information both men managed to convey, often by means of quite small-scale drawings on a single sheet of paper of imperial size or less, is remarkable. It must be remembered that many of their designs, particularly for cabinets, would have occupied six or more imperial sheets, had complete specifications including full-size details been given. Barnsley, who invariably made without assistance all the pieces he designed, generally took rather less trouble with his furniture drawings than did Gimson, sometimes leaving them in an incomplete and even sketchy state, as if impatient to be at the bench once the main features were clear enough in his mind for the making to begin. Judging solely from the evidence of the drawings themselves, Barnsley seems to have found less pleasure in the act of drawing than one supposes Gimson to have done, though his most careful drawings are lovely pieces of work, beautifully lettered.

As regards the interpretation of Gimson's drawings, whenever in his workshops difficulties of this kind arose, as they must occasionally have done, they would have been quickly resolved by reference to Waals or, if necessary, to Gimson himself, whose supervision of the making was described by Lethaby as 'constant and thorough'.

Considered simply as products of draughtsmanship rather than as designs the furniture drawings of Gimson and Barnsley show surprising

1 L. & W., p.7.
variety. They can be divided into five main groups, for which the following descriptions are proposed:

(1) Sketch-designs. This is a description which appears on several of the drawings. Sketch-designs represent initial ideas for a piece, to be followed by a more careful version prepared with the aid of instruments. Sometimes, however, and especially when a design is simple and straightforward, they seem to have constituted the sole drawing and would therefore have been used in the workshop.

Most drawings of this kind are in pencil on cartridge paper, but are sometimes in ink. Some sketch-designs are on tracing, detail or graph paper, or on sheets detached from a notebook or sketch-book.

(2) Working drawings. These, intended for use at the bench, were usually drawn out with the aid of instruments and fully dimensioned. There was often an intermediate stage between the sketch-design and the working drawing. This took the form of a drawing, usually on cartridge paper, setting out the main lines of the design, often showing some detail, but rarely complete in all respects and seldom bearing any but the main dimensions. From this the working drawing would be traced, incorporating any necessary alterations, and completed to whatever stage was thought necessary.

Working drawings were mostly in pencil, but sometimes in pen and ink (either black or brown). Water-colour washes were often added to the verso, but occasionally to the recto. Wax crayon was sometimes used instead of water-colour. In terms of their presentation many working drawings belong to the semi-formal rather than to the formal classification, though within such a description the possible combinations of, and variations between, freedom and order are obviously wide.
(3) Commission drawings. This is a description of the drawings prepared for submission to clients for comment and approval following the acceptance of a commission. Such drawings are notable for having been executed with special care, in both line work and inscriptions. They have mostly survived in excellent condition, having, seemingly, been spared the hazards of the workshop after their return to Gimson by the clients. It must be assumed that tracings were made for use in the workshop.

(4) Pattern drawings. These are drawings which present a number of alternative designs (e.g. for beds, chests of drawers, or washstands). They were probably intended to be shown to prospective clients so that they might make their choice. Sometimes the alternatives take the form of variations on a particular design. Other drawings consist of sets of quite different designs. Pattern drawings usually show designs in elevation only, though outline plans are occasionally provided. It is probable that pieces to these designs were made speculatively for stock as a means of ensuring regular work in the shop.

(5) Drawings of existing pieces. The collection contains relatively few such drawings, all of them by Gimson, although several are to be found in the sketch-books of both men. Such drawings are usually dimensioned in some detail and could have been used to make reproductions of the original pieces, though there is no evidence that this was ever done.

As one would expect, most of the furniture drawings of Gimson and Barnsley belong to the category of working drawings. They contain more information, of more heterogeneous character, than do the free sketches; and they have not, as have the formal drawings, been cleared of those awkwardnesses and ambiguities which take us directly into
'the quick forge and working-house of thought'. 2

Of particular interest are the many alterations and erasures these drawings show. Erasure by india-rubber seldom removes all trace of the pencil, especially where a line has been ruled in with a hard lead, finely pointed. Over erased work a new design has often been superimposed. Examples of all kinds are to be found: constructional, decorative and inscriptional. Some drawings, indeed, have almost a layered structure, with the ghost of an earlier design not quite obliterated by subsequent and bolder work.

Many working drawings are especially rewarding to study because of the presence of ancillary sketches and notes. These are sometimes the work of the designer, sometimes of the client, or, possibly, of the workman. Of ancillary sketches by the designer, there are relatively more among the drawings of Barnsley than of Gimson. They are usually of a pictorial kind and are not obviously to scale. Their main purpose was probably to help the client picture the finished article. Some of Barnsley's pictorial sketches are so small as to be almost thumb-nail sketches. They were evidently drawn quickly and do not seem to have been part of the original planning of the sheet. The designer may well have made them for clarification whilst discussing the design with the client. Many of Gimson's drawings bear sketches showing details of construction, which have probably been added at a later date. Although the style of some of these additions shows them to have been from Gimson's hand, others have a less practised appearance and were probably done at the bench by the workman himself.

2 Shakespeare, King Henry V, V. Prologue. 23.
drawings both men used Roman capitals for the chief inscriptions. Often the letters are without serifs, but a formal alphabet with serifs was used for the most carefully executed drawings. Gimson’s version is particularly fine and stands comparison with models from the hands of William Morris and even of Edward Johnston.

Inscriptions in careful handwriting appear on all their drawings, even the most formal. Gimson wrote an elegant slightly compressed sloping cursive. Sidney Barnsley’s hand is smaller and upright, but equally fluent. On a few of his drawings Sidney Barnsley used a semi-formal hand with minuscules and majuscules based on Roman models. There is no script corresponding to this in Gimson’s work. Barnsley executed his lettering with a slightly rounded conical tip to his pencil. Gimson sometimes sharpened his to give thicks and thins after the manner of an edged nib.

Apart from the evidence contained in the drawings themselves we have little first-hand information about the attitudes and practice of Gimson and Barnsley as designers and draughtsmen. However, their working methods in preparing their drawings were apparently sufficiently alike for a single brief account to suffice for both.

The first drawing to be made would usually show the article being designed to the scale of one eighth full size, although occasionally, particularly for the smaller pieces, a quarter scale drawing would be prepared. Large pieces were sometimes drawn to a scale of one twelfth full size. The choice of one of these scales had nothing whatever to do with the saving of space on the sheet. Rather it was a question of drawing to a scale which would enable decisions about size and proportion to be made with certainty. It can easily be demonstrated, by drawing on a transparent sheet held at the normal working distance...
from the eyes, that the image of the average piece of furniture as seen through and outlined upon such a sheet, when viewed from a range at which the article can be conveniently assessed as a design, is often close to being one eighth of full size. This scale was therefore ideally suited to the process of evolving a design. From whom Gimson and Barnsley learnt this is not known, but the knowledge was probably acquired in the course of their architectural training. The eighth-scale drawing usually took the form of orthographic views showing the piece from the front, side, and plan (which often included sectional details). More than one set of eighth-scale drawings might be needed in order to complete the design. These would be traced from the originals and modified until satisfactory. Further information could then be arranged on the sheet. This might include full-size details, of, for example, construction, fittings and decorative features. The features which in most drawings are carefully set out to full size are those such as mouldings, fieldings, and inlaid decoration, which would give the completed piece much of its individuality and presence. Explanatory notes and sketches were also sometimes added. In many of their drawings, however, both men were content to leave the eighth-scale views to speak for themselves, merely adding the principal measurements, though Gimson often dimensioned his eighth-scale drawings in surprising detail.

A glimpse of Gimson at his drawing board has been given us by his friend and fellow practitioner Alfred Powell in his tribute to Gimson published in the memorial volume. Impressed by Gimson's directness and precision when at work he writes:

His thinking was positive: to use an architecturalism, it was not sketching but drawing to scale, and when he used paper or pencil to
explain or suggest he always used a rule as well and gave accurate dimensions, thus saving himself much time and effort ... to watch him, or listen, convinced you that he was working from direct vision, and a drawing once made seldom needed revising or altering.\(^3\)

In some respects Powell's vivid description could be misleading. It should not, for example, be concluded from it that Gimson's first drawing for a piece was always, or even often, the final one. Among his surviving drawings are numerous pairs, consisting of the preliminary design and the tracing (usually showing more detail and incorporating minor modifications) which then served as the working drawing. There are also to be found in the pages of Gimson's sketch-books, and sometimes on separate sheets, a number of rough drawings which probably represented the first delineation of a design. It has been possible to match several of these with subsequent versions which appear in the present catalogue. With few exceptions, however, these sketch-designs, no matter how roughly drawn, support Powell's statement about Gimson's habit of drawing to scale.

As to Gimson's practice in the matter of revising his designs, careful examination of the surviving drawings shows Powell's comment to be substantially correct. From a brief reminiscence by Edward Gardiner one would, perhaps, have expected to find more signs of revision than in fact appear. 'He [Gimson] used to say that when one designed anything it was a good plan to put it in a drawer for seven years; after that time one could see how much they could be improved upon. He was always improving and refining old designs.'\(^4\) The few

\(^3\) L. & W., p.12. See also Morris's remarks on designing in 'Art and the Beauty of the Earth', Works, XXII, p.168.
\(^4\) Leicester (1969), p.36.
alterations to be found on a drawing (and these are mostly slight) usually seem to be in response to the wishes of the client. No drawings have survived which show radical alterations of design. If ever Gimson produced a drawing with which he was particularly dissatisfied he presumably destroyed it. We do, however, have many sets of drawings, belonging to several sections of the catalogue, showing variations on a common model, presumably reflecting Gimson's search for improvements, often over a period of years.

In trying to read the working drawings of Gimson and Barnsley the student will often have difficulty in interpreting lines, the meaning of which would have been quite clear to those who were daily occupied in following them at the bench. Sometimes it is possible to resolve ambiguities by comparison with more explicit drawings, but a close study of the furniture itself is indispensable if the drawings are to be fully intelligible.

One reason for this is to be found in the distinctive character of Gimson and Barnsley furniture: a richness of effect produced by the use of finely-figured timber, combined with embossed surfaces and a tendency to the elaboration and display of technique. Examples of features which illustrate these last two characteristics and which are difficult to represent without ambiguity, especially at eighth-scale are: multi-level fieldings, mitred frames, bevelled panels and bevel-fielded panels, gouged lines and inlaid black and white lines, raised and flush inlaid lines, mouldings and chamfers, raised and sunk panels and drawer fronts.

On the question of the interpretation of working drawings when full-size details are not provided a comment from Edward Barnsley reveals
that his own practice in this respect has always been similar to that of his father and Gimson:

One very important point relating to drawings by E.W.G. and S.H.B. is that they knew what the lines represented, as was the case here [i.e. at Froxfield] in early days, and each maker knew whether, for example, it was a moulding indicated or a chamfer. When Upton [Herbert Upton: Edward Barnsley's foreman cabinet-maker] asked for full sizes I did tell him that it would result in the makers not knowing what was wanted unless given full size.  

The main issue here, as Edward Barnsley has made plain in his discussions of the subject, is that of the workman's sense of responsibility and ultimately of self respect. If working drawings always gave complete full-size details the workman's dependence on the drawing would be complete. In being required to interpret a drawing in the light of his experience he is doing something which would be impossible to a workman unused to the ways of that particular shop and is therefore conscious of participating in the work rather than merely following instructions.

Gimson and Barnsley usually shaded their drawings. This, combined with a frequent use in their linework of a carefully controlled free-hand, gave their furniture drawings a lively personal quality which the universal adoption in our day of British Standards for drawing office practice has eliminated. But shading, though often regarded as a purely aesthetic matter, is also a considerable help in reading a drawing and was used chiefly for this reason. In particular

it enables an elevation to convey information which would otherwise need to be shown in a plan.

A good example of such a use of shading is to be seen in the front elevation of the sideboard G SBD 380. Here the shading serves a number of purposes. Its most obvious use is to suggest the grain of timber. It would, however, be wrong to take this as an instance of superfluous artistry. The impression of woodiness it gives is particularly effective in a design which depends so much for its appeal on sturdy timbering. But it also enables us to read the drawing. Take, for instance, the drawer fronts, which are divided by three verticals. The separate graining of each half of the drawer fronts enables us the more readily to identify the vertical member in the centre as a muntin. Shading is also used to indicate the modelling of the planes and edges of the front elevation. Even without the help of the outline plan we can see from the shading beneath the edges of the carcase top that it is shaped to a bow above each cupboard, and that the doors in each pair are flat, and meet at an obtuse angle. If we look at the rails immediately beneath the doors we see that below these is a narrow strip of shading of constant width. But these edges, like those of the top, must be bowed. It follows that the drawer fronts must also be bowed. The side elevation and outline plan support this interpretation, but are not essential to it. Additionally it should be noted that shading defines the shape of the handles to doors and drawers. This drawing is shaded to give the effect of illumination from above and to the right. Most of Gimson's drawings are, however, shaded as if lit from above and to the left. By adopting this style of draughtsmanship both men managed to combine with a drawing for a piece some of the qualities of a drawing of the piece.
It is usually possible to identify a drawing by Gimson or Barnsley from the technique used for shading, for this is as individual as their handwriting. Gimson, when using shading to indicate shadow, applied it in neat bands, consisting of strokes of the pen or pencil laid lightly and evenly together and bounded by a firm line. Barnsley used a freer technique and the texture of his shading is more open. Also, the strokes tend to fan out from focal points and the shaded area is not outlined.

When using shading to indicate the grain of timber, Gimson usually employed gently curved lines, closely set and equidistant, running the full length of the shaded member. Barnsley's manner of shading typically suggests a wilder grain. The strokes are shorter, less smoothly curved, and the directions vary.
CHAPTER 2

ERNEST GIMSON AS CHAIR-MAKER

Although the working lives of Gimson and Sidney Barnsley had a great deal in common, in one important respect their careers as furniture designers differed. Barnsley, at least after quitting London in the early 1890s, made without assistance all the pieces he designed, whereas Gimson's designs after about 1902 were largely executed by others. Despite the regret Gimson is reported to have felt in later years at having for most of his life 'worked only in the modern ways of divided responsibility',¹ he had early made himself master of two unrelated crafts: chair bodging and decorative plasterwork, for both of which he continued to design throughout his life. Although, in fact, he gave up making chairs after about ten years he never relinquished the practice of plasterwork.

Gimson's work as a chairmaker has so far received little attention. For this the two main reasons seem to be the paucity of documentation, and a failure on the part of those who have so far written about Gimson to take the craft of the chair bodger as seriously as the crafts of the 'fine' chairmaker and cabinet maker. Though the records of this phase of Gimson's career remain scanty, its importance for a balanced account of his achievements can be gauged from the fact that he practised the craft of the chair bodger assiduously, though not exclusively, during the first decade of a career as a furniture designer and craftsman which lasted no more than thirty years.

Gimson's natural impulse towards manual work was certainly

¹ L. & W., p.28.
strengthened by the direct influence on him of William Morris, whose own choice of the decorative arts and crafts as the field for his life's work was a persuasive example. Gimson's decision to take up bodging was to an important extent guided by the need to find a craft which he would be able to engage in without undue physical exertion, for he was 'not physically robust enough to do sustained work at the bench, and work on the pole lathe was less physically exacting' than, for example, cabinet making, in which his interest was at that time strong. The ripping out and planing of seasoned hardwoods, which the preparatory work of the cabinet maker entails, unless he is willing, as Gimson was not, to use machinery, requires a strength and endurance which Gimson always lacked.

A distinctive feature of both bodging and plasterwork is that the hand, and in the case of bodging the whole body, is directly engaged with the material and working processes. There are strong similarities in this respect between chair bodging and throwing pots on a kick wheel. Successful work in these crafts depends on the maker's ability to respond instantly to the way his material behaves as he works it. For this reason these crafts had a particular appeal for a young man already frustrated by the office routine of an architectural apprenticeship, and, in particular, its remoteness from actual bricks and building. Here too the experience of Morris in Street's office some thirty years earlier presented a close parallel.

The opportunity for Gimson to learn the bodger's craft came as a result of a meeting of the Art Workers' Guild which he attended as a guest, probably on 5 October 1888. This was the first time the

2 E.B. Tapes Transcript, p.21.
members of the Guild had assembled in their new meeting place at Barnard's Inn. Among the furnishings Gimson's eye was taken by a quantity of rush-seated chairs which had been supplied by Philip Clissett, a Herefordshire chair bodger, then in his early seventies. Clissett had been brought to the attention of the Guild following a chance meeting with the architect James MacLaren, who had visited Ledbury, near to the village of Bosbury where Clissett lived, on architectural business in 1886. It appears that MacLaren had suggested to Clissett a few ways in which he might vary, and perhaps improve his designs. By following this advice he was able to sell some of the chairs with modified designs for a slightly better price. One such pattern of chair was the ladder-back type which subsequently became known as 'the Clissett chair'. Chairs to this design were made both with and without arms.

As to exactly when Gimson sought out Clissett and worked for a short time under his tuition accounts differ. We do not know for certain whether the visit took place after Gimson had concluded his apprenticeship with Bedding or during a vacation. It is also possible that he visited Clissett more than once. He seems, at any rate, to have spent at least a fortnight, and probably a month, with the old man. From the evidence we have it is likely that he first went down to Bosbury in the spring or summer of 1889.

Gimson showed himself an apt pupil and certainly mastered the rudiments of the bodger's craft during his weeks in Herefordshire. From this time Gimson certainly thought of himself as a practical man

5 See Carruthers, pp.60-2.
rather than as a designer only. On his election to membership of the
Art Workers' Guild on 3 July 1891, he was recorded in the roll of
members as a 'furniture maker'. Edward Gardiner, who took over the
turned chairmaking from Gimson in the early 1900s, has recalled being
told by Gimson 'how quickly Clissett could turn out his work from
cleft ash poles on his pole lathe, steam bend, and all the rest'. 6
According to what Gimson had said Clissett could make a chair in a day
for a price of 6/6d. He seated the chairs himself with rushes
obtained from Upton-on-Severn.

Direct evidence of Gimson's work as a bodger exists both in chairs
known to have been made by him and in a single photograph, dating from
about 1895, showing the interior of the workshop at Pinbury which
Gimson and the Barnsleys shared between 1894 and 1902. 7 Gimson's
pole lathe, braced to the rafters, can be seen at the far end of the
shop. The pole, cord, treadle, tool-rest and puppets which carry the
lathe centres are all distinguishable. In front of the lathe stands a
low narrow bench, consisting of a plank top with four splayed legs,
across which a draw-knife has been laid. It is possible that this was
a shave-horse from which the pivoted gate had been removed. Also
clearly visible are the assembled back frames for three apparently
identical ladder-back chairs, each with five serpentine-headed slats
between straight gently-tapered poles. This is the type of chair
described by Edward Gardiner as 'the Gimson chair'. 8 About forty
turned back poles, all for tall chairs, probably of the same kind as
those already partly framed up, can be seen, mostly leaning against

6 Leicester (1969), p.34.
7 Reproduced in Carruthers and Comino. By far the clearest available reproduction is, however, that in Clive Aslet, The Last
8 See Carruthers, pp.63-4.
the end wall. On the benches in the foreground are scattered a number of back slats.

From these details it is obvious that Gimson was tackling the work in a thoroughly tradesmanlike manner, producing sets of chairs on a serial basis, much as Clissett would have done. The earlier reference to Clissett having made a chair in a day should, of course, be interpreted simply as a description of his rate and not his manner of work. It is also worth noting that this particular design of chair presents a considerable test of skill to the turner, for a long gradual taper will show every irregularity. Bobbin or baluster turned work on the other hand is kinder to the novice.

Of Gimson's surviving drawings for chairs none can be dated with certainty to the Pinbury years, though several of the drawings bear designs which can be related to pieces we know Gimson to have designed, and in most instances made. The absence of drawings from the Pinbury period is not especially surprising. When he was making chairs himself he would have needed little more in the way of drawings than rough dimensioned sketches, together with measuring rods with which to mark the lengths of poles and rungs and to position the score lines on the posts for boring. In a stick chair these measurements determine the relationships of the parts to each other, as well as the angles of the seat in plan. For the back slats templates would have been made. Drawings of the kind which have survived would have been needed only when another hand took over the making, though after the initial preparation of rods and templates the drawings themselves would not have been much used.

The earliest illustration so far discovered of a chair designed by Ernest Gimson dates from 1890 and appears in a review of the Arts and
Crafts Exhibition of that autumn. This was the third of the annual exhibitions held by the Arts and Crafts Exhibition Society and was the first public exhibition at which Gimson's work was seen. The illustration shows an arm chair of Windsor type, with bowed comb-back, pierced baluster splat (which seems to have been wrongly drawn in what is surely a sketch from memory), cabriole legs and spur stretchers.

It is possible that Gimson had studied chairs of similar construction whilst working with Clissett a little while before. It is known that Clissett had made chairs with elm seats (the traditional material for this part of the Windsor chair) in addition to his better known spindle and ladder-back chairs. Gimson's early interest in Windsor chairs is attested by careful dimensioned drawings to be found in his sketch-books. Despite the clumsiness and evident inaccuracy of the 1890 journal illustration referred to, the similarities between the chair there depicted and one of the sketch-book drawings are close enough to suggest a positive link. There is also among the catalogued drawings one (undated) for a Windsor chair with similar characteristics, in particular an incompletely erased front leg of cabriole form. In no other working drawing by Gimson does a leg of quite such generous curvature appear.

A Windsor chair of hoop-back design is to be seen in A.H. Powell's drawing of Gimson's living room at Pinbury, though whether or not this was a piece of Gimson's handiwork it is impossible to say. This illustration also shows a rush-seated spindle-back arm chair of a kind.

9 Cabinet Maker and AP, 11 (November 1890), 113-22 (p.120, fig.14).
10 See Sketch-books CAGM P1941 225 119 and G 1945 17. (See Bibliography, pp.117-18.)
11 CAGM P1941 225 119.
12 G CHR 196. (For this and subsequent references in this form to working drawings by E.W.Gimson and S.H.Barnsley see the Catalogue.)
which was soon to establish itself as one of his stock designs.

The exhibition reviewer's appreciative comment on Gimson's chair shows that in this instance he was not the maker. 'It is well that the common kitchen chair should have a place of honour among those who believe in returning to first principles. Mr Ernest W. Gimson has designed an armchair, executed by Mr J. Britnell, which, though unmistakably bred in the kitchen, is fit for the Court.' Britnell was probably a London furniture maker and may well have been employed by Gimson and his associates in Kenton and Company, which was formed at about this time.

Illustrated references to the rush-seated country chairs which Gimson himself made before 1900 are few. Three which have been found show chairs of traditional design, all with arms. Two chairs are of the spindle-back kind: one of these with rockers. The third, a fireside chair, is of sturdier construction and has a five slat ladder-back such as in the 'Gimson chair'.

Gimson's chairs impressed the reviewers (except for one) by being well-made, comfortable, and unpretentious. At no time in his life did he more completely exemplify the Arts and Crafts principle of doing ordinary things to the highest possible standard, so raising daily work to the level of art instead of trying to make it look artistic.

Of the commendatory reviews of these chairs that of the rocking chair

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14 Cabinet Maker and AF, 11 (November 1890), 113-22 (pp.118-19).
15 See Cabinet Maker and AF, 14 (November 1893), 113-23 (p.115, fig.8); 17 (November 1896), 113-22 (p.115, fig.5); 20 (December 1899), 141-48 (p.143, fig.5).
is, though brief, the fullest. 'A Mr E.W. Gimson sends an unaffected rocking chair, which is the cheapest and most comfort-giving piece of furniture in this palace of art. One is left by the catalogue to conclude that he is both designer and maker, for no other name is mentioned.' It is of interest that the chair shown has curved back poles. Most of the chairs Gimson made had straight backs, though curved backs appear in several of the catalogued drawings.

A spindle-back chair exhibited by Gimson in 1896 was described by one reviewer as 'quite admirable'. Another declared that 'the humble rush-seated arm chair is again honoured through the hand of Mr E. Gimson'.

The one overtly hostile review (in 1899) comes from an article which is vitiated throughout by a supercilious attitude towards any furniture with plebeian associations. To R. Davis Benn, Gimson's exhibit was 'practically such as one finds introduced to squalid apartments by Hogarth in his pictures'. He continued: 'It is all very well in its way, of course, but why it should be placed on exhibition at the New Gallery most of us fail to understand.'

The intended disparagement implicit in the reference to Hogarth is amusingly inept. Gimson was probably well aware, as the reviewer clearly was not, of the direct link between Hogarth's interest in (including his preparation of designs for) such pieces as appear in 'The Harlot's Progress', and the Pre-Raphaelite enthusiasm both for Hogarth's work and for the rush-seated chairs of the kind adopted, partly under Madox Brown's influence, as a stock item by Morris & Co.

16 British Architect, 76 (October 1896), 251.
17 Cabinet Maker and AR, 17 (November 1896), 113-22 (p.119).
18 Ibid., 20 (December 1899), 141-48 (p.148).
An earlier, though unillustrated reference (1891), is of interest for its comment on the prices charged, which, at £10 the half-dozen, were thought 'exorbitant' by the reviewer. This price was, in fact, just over three times the amount paid to Clissett for the five-slat ladder-back chairs supplied to the Art Workers' Guild three years before, though the discrepancy might be less surprising if we knew exactly what 'Mr Gimson's kitchen chairs' were like. Assuming, however, that they were all of the kind shown in a contemporary illustration,20 they were armchairs of the same pattern as those by Clissett.

Published accounts of Gimson's work as a furniture designer have so far ignored the relevance of his chair bodging to his designs for cabinet work. The similarities between the crafts of the chair bodger and of the cabinet maker are so few that at first sight any direct influence seems improbable. What chiefly differentiates the chair bodger from the cabinet maker, and likewise from the joiner, carpenter, and many a carver, is that he uses timber in its 'green' or unseasoned state. This enables him to split and shape his material the more readily. He also works with timber 'in the round' and uses a saw only for the purpose of cross-cutting to the required lengths. The resulting billets are split with wedges and levering tools into pieces which are then shaped with side-axe and draw-knife before being rounded in the pole lathe. The grain of timber thus has a special significance for the chair bodger. Whereas for the cabinet maker grain is a feature to be considered chiefly in relation to the direction of planing and chiselling, as well as for its decorative

19 'Furniture by "Kenton & Co."', Builder, 61 (December 1891), 458-9 (p.458).
20 See Comino, fig. 29.
effects, for the chair bodger it is the essential characteristic by which he is enabled to work the material at all.

From his work as a chair bodger Gimson would have gained in the most direct way possible a knowledge of the 'woodiness of wood'. Traditional ladder-back chairs are also superb examples of structures which combine lightness with strength. They exemplify the principle of economy as well as does any product of the Bauhaus, having, like well designed letter forms, no superfluous substance. They are, in the words of Gropius, 'logically transparent'. A furniture designer could have no better training in the fundamentals of his craft than to learn how to make such pieces. Although Gimson possessed to an unusual degree the ability to learn from observation what most men can only learn by doing, there can be little doubt that his apprenticeship to the craft of the chair bodger was of lasting importance to him. The quality of having been thought out in terms of wood, which Gimson's mature furniture designs powerfully convey, is sufficient evidence of this.

It is also possible to trace in Gimson's designs for cabinet pieces the influence of one of the basic techniques of the chair bodger: the use of the draw-knife. Although this tool was used by the chair bodger chiefly to prepare timber for turning on the lathe rather than for producing finished surfaces, except on seat rails and slats, it is probable that Gimson's fondness for the wagon chamfer, which became almost a defining characteristic of the furniture of Gimson and the Barnsleys, owed a good deal to the hours he spent at the shave-horse, making long sweeping cuts with the draw-knife as he shaped the parts for his ladder-backed chairs. His relish for the clean decisive forms
produced by this tool shows in his preference for leaving the surfaces of wagon chamfers just as they came from the blade, rather than smoothing away the inevitable facets with spokeshave and sandpaper. His evident appreciation of the quality of surface to be achieved by the use of sharp tools would likewise have been enhanced by his work at the pole lathe, for this device develops too little power to enable any but the keenest-edged tools to be used.
CHAPTER 3
KENTON AND COMPANY

It was as partners in the firm of Kenton and Company, established in the autumn of 1890, that Ernest Gimson and Sidney Barnsley first presented themselves to the public as designers of furniture. With one exception the partners were all young men who had recently completed their training as architects. In addition to Gimson and Barnsley these were Reginald Blomfield, Mervyn Macartney, W.R. Lethaby, and a retired Colonel of cavalry called Mallet, of whom little is known except that he 'was a friend of Macartney and keenly interested in furniture'.¹ According to Lethaby, Mallet 'had taste and knew people'.² He also contributed two hundred pounds of capital to the firm, each of the others contributing one hundred. Taste Mallet may have had, but he alone of the partners 'was not allowed to design'.³ Another member was Stephen Webb, 'a clever draughtsman, skilled in designing intarsia work in the manner of the Italian Renaissance for Collinson and Lock, the well known furniture people in Oxford Street...who put up nothing at all and left us soon afterwards.'⁴
Ernest Newton too had been invited to join them, but, says Blomfield, 'he would not do so, partly because he was not so much interested in the crafts as we were, and partly because he thought it too risky a venture.'⁵ In thinking this he was not alone. H.J.L.J. Masse, secretary to and chronicler of the Art Workers' Guild, records: 'Macartney offered me the post of manager to the Company. It would have been interesting enough, but it had not the necessary element of

² L. & W., p.6.
⁴ See note ¹ above.
⁵ Blomfield, R.N.Shaw, p.93.
security: at least such was the advice that was given to me by two experts.  

At a time when 'Guild' or 'Society' was the title adopted by most associations of artists, this group preferred the straightforward description of 'Company'. The name 'Kenton' they took, somewhat whimsically, from a street through which they passed on their way to their Bloomsbury workshop, which was above some stables in a court north of Theobalds Road, behind Bedford Row.

In December 1891 an exhibition of furniture made by Kenton and Company was held in the hall of Barnard's Inn. The prospectus issued by the firm announced that it had been formed 'with the object of supplying furniture of good design and the best workmanship'.  

According to Blomfield, Kenton and Company 'was inspired by the example of Morris, and was the next best thing of its kind after what had been done in furniture by that famous firm from the designs of Philip Webb and Jack'. The members of the Company supplied the designs but took no direct part in the making of the pieces, which was carried out by four or five trade cabinet makers engaged for the purpose. 'Quite first-rate' was Blomfield's estimate of them. With this the reviewer in The Builder agreed: 'We may at once admit that the boast of "the best workmanship" is fulfilled implicitly in every article exhibited; the solidity and thoroughness of the work could not be too highly praised.' The article stated that it was the practice of Kenton and Company that each piece should be made throughout by one
man and stamped with the initials of both designer and workman. In this the members of Kenton and Company were following the lead of the recently formed Arts and Crafts Exhibition Society.

'We enjoyed ourselves greatly for about two years', noted Lethaby, 'making many pieces of furniture, selling some at little over cost price - nothing being included for design or for time expended by the proprietors.' According to Blomfield, the enterprise had 'a brief but glorious existence'. A little earlier, in his _Memoirs_, he had summed up the feelings of the participants: 'It gave us some practical insight into the designing of furniture, and it brought us into direct touch with materials, which Lethaby always insisted was the one and only road to architectural salvation' (p.78). Few though Blomfield's comments are, they constitute nonetheless the fullest account we have of the attitudes and methods of work of the members of the Company:

We used to meet in each other's rooms, undertake designs of our own choice and invention more or less in turn, except the Colonel, who held, as it were, a watching brief on the whole proceeding. Each man was responsible solely for his own design and its execution, and it was delightful to go to the shop and see one's design growing into shape in the hands of our skilful cabinet-makers. We made no attempt to interfere with each other's idiosyncrasies. Lethaby's and Gimson's inventions ran to simple designs of admirable form in oak. I recollect a mirror frame, rather Persian in design, inlaid with mother-of-pearl, by Sidney Barnsley and much admired by Leighton. Macartney followed the elegant motives of the eighteenth century, and I indulged myself in solid rosewood. I still have a large settee of

10 L. & W., p.6.
rosewood, with fine cane seat and back, which we priced at the modest sum of fifty pounds, which meant only about 15 per cent profit.  

In the setting up of the firm Lethaby, according to Blomfield, was 'our fount of inspiration'. Lethaby, for his own part, remembered Gimson as 'certainly the most active spirit, because just at this time it [furniture making] was his chief interest'. It was only a matter of months since Gimson had persuaded the elderly country chair-maker, Philip Clissett, to teach him the use of the bodger's tools in the making of ladder-back and spindle-back chairs with rush seats.

Lethaby had set up for himself in 1889 after twelve years in Norman Shaw's office, where Sidney Barnsley had also been from about 1886. Macartney, too, had been with Shaw. Blomfield had been in architectural practice on his own since 1884, having left Sir Arthur Blomfield's [his uncle's] firm in 1883. Ernest Gimson had been studying with John Dando Sedding since 1886. Sedding accepted whole-heartedly Ruskin's and Morris's belief that every real architect should always have a pencil or chisel in his hand. It was a conception of architecture to which the young Gimson responded eagerly. Lethaby recollected that before the decision to form Kenton and Company was taken, 'there had been some talk...of our joining in a sort of architects' shop, something outside the deathly dreariness of the respectable offices, with framed "perspectives" on the walls and clerks slaving in the back-ground'.

11 Blomfield, Memoirs, p.76.
12 L. & W., p.5.
13 Ibid., p.8.
An attempt to run the business more by a combination of high spirits and good workmanship than by careful attention to the ledger was apparently as much a characteristic of Kenton and Company as it had been of the Morris firm in its early days, and seems to have been one direct cause of the Company's failure after only two years. Unfortunately they had no such business manager as Morris had had in Warrington Taylor to bully them into prudent methods of accounting.

About seven hundred pounds worth of furniture was sold at the exhibition in 1891, 'but no profit was forthcoming, and we came to the conclusion that if we were to carry on with any chance of making any profit from our labours we must raise another thousand pounds of capital among ourselves. It never seems to have occurred to us that we could easily have raised this sum outside'. 14 Whether their financial difficulties were the direct cause of the dissolution of the firm, or whether, as seems likely, this set-back helped the partners to discover where their deepest interests lay, and to act accordingly, is not quite clear. Blomfield commented: 'Some of us did realize that the time had come to make a definite choice between the practice of architecture and the practice of designing and making furniture. The Colonel had had enough of it in any case.' 15

Of the methods used in the workshops of Kenton and Company nothing has been recorded beyond the fact that no machinery was employed, only 'the best hand-workmanship'. 16 Blomfield's account, quoted above, is the only first-hand testimony we have concerning the relationships

14 Blomfield, Memoirs, p.77.
15 Ibid.
between each of the designers and the workmen who carried out their intentions. As one would have expected, given the strong personalities of the designers and their carefully preserved independence in evolving their ideas, the products of Kenton and Company show great stylistic variety. With a few exceptions all the pieces known to us can be grouped either into the category of cabinet work deriving from eighteenth-century models, or into that of work rather closer to joinery than to cabinet making and showing the influence of the vernacular tradition. Macartney's taste seems to have been shaped by the influence of Norman Shaw, one of the most enlightened advocates of the revived Queen Anne Style. Blomfield's designs, however, owe more to late eighteenth-century developments. Neither of them, it is clear, had any liking for Gothic. It was quite otherwise with Gimson, Lethaby and Barnsley. Their approach was more catholic than that of their partners, and generally more robust. Gimson's range as a designer was the greatest, though in this respect Lethaby was hardly his inferior.

Gimson's designs for Kenton and Company span the range between plain cottage furniture and cabinet work, embellished with marquetry and inlay and showing both originality and refinement. In these two traditions Gimson continued to design throughout his life.

Unquestionably the most spectacular of the pieces designed by Gimson for Kenton and Company and exhibited in 1891 was a cabinet covered all over with intricate marquetry. The pair of doors conceals two cupboards and twelve drawers. The ebonised stand is inset and has

17 See, for contemporary illustration, Lionel Lambourn, *Utopian Craftsman: the Arts and Crafts Movement from the Cotswolds to Chicago* (London, 1980), figs. 189, 190.
four slightly splayed legs. At the top of the stand is a pair of
drawers, and the stretcher frame supports two circular wooden trays
with shallow rims. The marquetry pattern, deriving originally from
ancient Roman mosaic designs, is a dazzling composition of segments
and squares, made up of ebony, holly, orange, and palm woods. The
somewhat restless pattern can be read in a number of different ways,
as in an optical puzzle. Nothing in the whole range of Gimson's later
work is embellished in quite so startling a manner. He seldom
designed cabinet stands with splayed legs, and seems never again to
have employed circular trays as here.

This cabinet was well received. The reviewer in The Builder was
especially enthusiastic, describing it as 'a really fine thing, full
of character, and well constructed and designed in every portion',
adding: 'If it were an ancient work in the furniture gallery of South
Kensington it would be one of the most interesting items of the
collection, and would be sketched over and over again.'18

One may, however, question the construction of the stand in respect of
its lack of stiffness. The central vertical strut, which also appears
in the stands of some of Gimson's later cabinets, is not very
effective as a brace: far less so than the X-frame brace which he
sometimes used. Another aspect of the construction of this cabinet is
interesting as it led eventually to the splitting of the marquetry
skin, which was caused by the movement of the groundwork on which the
skin was glued. The groundwork had apparently been constructed by
making a frame containing four panels of equal size, the panels
consisting of solid timber set flush with the frame, but with the

18 'Furniture by "Kenton & Co."', Builder, 61 (December 1891),
458-9 (p.458).
grain of each running at right angles to that of its neighbour. The inevitable shrinkage of the panels exerted a pull on the marquetry, resulting in the surface splits, which were obvious when the cabinet was offered for sale by Christie's in December 1972. These have since been repaired by Mr B.G. Burrough. This method of constructing groundwork is unusual. It appears to have been devised by Gimson, and rough pencil sketches showing this arrangement of frame and panels appear in some of the later working drawings. The trade cabinet makers employed by Kenton and Company would certainly have known how to construct a groundwork free from the disadvantages of the method actually used. But Gimson had his way and seems to have considered the technique successful.¹⁹ There are, in fact, several instances in the designs of Gimson, as well as in those of Sidney Barnsley, where a technique is used which ignores, if it does not actually defy, the nature of the material.

A second cabinet piece exhibited together with the one just described and now in the collection of the Victoria and Albert Museum is a crisply rectangular writing cabinet in pale mahogany with a fall front, in the centre of which is inlaid a large roundel containing a pattern of rose sprays. The stand has four vertical untapered legs. There are two drawers, set side by side, fitted with steel ring handles. Just below the drawers is a rectangular stretcher frame, and a similar one at about a quarter of the stand height from the floor. This is a carefully proportioned piece in which are skilfully blended qualities from the period of Sheraton and Hepplewhite, with elements from the vernacular tradition and from the Morris school of pattern design. It anticipates the rational simplicity we associate with

¹⁹ See Appendix IV(2) in vol. III (pp. 800-801).
 twentieth-century design at its best.

No working drawing for the cabinet itself appears to have survived, but a drawing for the inlaid roundel has been preserved and forms part (III:575) of the Cheltenham collection (GMIS 534). Signed 'E.W.G.', dated September 1891, and inscribed 'Kenton & Co. Ltd.', it is the only working drawing in the entire collection to be so inscribed and bears the earliest date of any. Notes on the drawing include explicit instructions to the workman about the materials which were to be used. These were cherry, two shades of palm wood, and ebony. The inlay was 'to be cut so as to show all joints as distinct black lines'. To avoid any uncertainty as to his intentions, Gimson added to the working drawing the pencilled note: 'no encircling line.' The point of this instruction was presumably that Gimson had a little earlier designed a similar mahogany writing cabinet, on the fall of which had been inlaid a large roundel of densely patterned floral decoration bounded by a firm line. There were also two similar though smaller roundels inlaid on each end of the cabinet. These details are clearly shown in a photograph taken at the Arts and Crafts Exhibition held in the autumn of 1890. From Gimson's note it is reasonable to conclude that J. Beaner, who was the workman responsible for the marquetry on the earlier piece, was to have carried out the decoration of the Kenton and Company cabinet also.

A piece of an entirely different character, likewise exhibited at Barnard's Inn in 1891, was a plain sideboard in English oak. This is the first example of carcass furniture designed by Gimson in the

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vernacular tradition of which we have any record. Photographs and a
drawing - for the whereabouts of the piece itself are unknown - show a
facet-fronted carcase constructed according to the principles of
straightforward joinery, with surfaces left 'in the white', that is,
unpolished. The sideboard has four cupboards beneath plain drawers
mounted with ring handles. What most takes the eye is the figure of
the quartered oak, for the broad surfaces of rails, stiles and panels
are undisturbed by mouldings, bevels and differences of level. The
only 'designed' features are the simple arched cut-outs in the boards
which, extended below the carcase at ends and main divisions, form the
feet, and the dancing line of the jauntily wagon-chamfered cresting
rail to the plate rack. It cannot be seen from either photographs or
drawing whether the carcase joints show at the ends. No dowels are
apparent at the corners of the door frames and there are no shaped
apron pieces below the cupboards. This sideboard was acquired by
Ernest Barnsley and provided a dignified foil to some of the exotic
and ornate pieces with which he furnished his Sapperton home.

The starkness of this sideboard, as well as of some other unspecified
exhibits, was a little too much for the taste of the reviewer in
The Builder, who objected:

But there seems about some of them rather an ostentation of plainness
and simplicity. Mr Gimson's sideboard (No. 18), for instance, in
plain untreated wood, goes admirably with the pewter platters

21 See reproduction of contemporary photograph in Comino, fig. 34;
also (for drawing) R. Blomfield, 'Furniture', Magazine of Art,
19 (1896), 488-92 (p.490).
displayed on it, and the whole would be very suitable for an aesthetic kitchen (and why not aesthetics in the kitchen?), but for a dining room it is somewhat of an affectation of cottage style, and the wood would get very dirty-looking in time.  

The exhibition also contained some kitchen chairs by Ernest Gimson, which he had by this time learnt how to make from Philip Clissett. These were admirable companion-pieces to the oak sideboard. Priced at £10 the half dozen they prompted the sharp comment that the visitor to the exhibition 'might be excused if he came away with an idea that Kenton & Co. was an institution at which he could enjoy the privilege of purchasing very plain articles of furniture at an exorbitant price'. If these were in fact rush-seated ladder-back chairs the price does seem a little high when compared with the price of £1.1.0 each which Gimson later charged for the rush-seated chairs which Edward Gardiner made at Sapperton from the early 1900s under Gimson's direction.

A piece described by Lethaby as "the Gimson cabinet" of walnut, "left clean" and unpolished, but now mellow and glossy from use' has not been identified.

Of Sidney Barnsley's designs for Kenton and Company little is known. Indeed, we have less information about his work for the firm than about that of any of the partners. Blomfield's recollection of an inlaid mirror frame 'rather Persian in design' has already been quoted. Lethaby refers to 'Barnsley's Table', which was probably

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23 'Furniture by "Kenton Co."', Builder, 61 (December 1891), 458-9 (p.458).
24 L. & W., p.6.
the gate-leg table shown in one of the photographs taken at the 1891 exhibition. The lines of the under-frame are predominantly rectilinear, except that the block feet have ogee-shaped ends of a kind which are not characteristic of either Barnsley's or Gimson's later work. The top, with leaves raised, seems not to be so much oval, as Mary Comino has described it (p.58), but basically an irregular octagon with gently curved edges and rounded corners. This piece shows the use of inlaid lines (both black and black and white, laid in herring-bone pattern) which appeared also on Gimson's fall-front cabinet: modes of decoration which were to become almost a trade-mark of furniture from the Sapperton shops.

A photograph taken at the 1891 exhibition and now in Edward Barnsley's possession shows a group of pieces, including Gimson's marquetry cabinet and Lethaby's "ship chest", prominent among which is a dignified two stage wardrobe. The pedestal cupboard is raised on a broadly-bevelled plinth. A distinct, though lesser, bevel marks the junction between the two stages; and the cornice, of considerable projection, is also sharply bevelled. The doors to the pedestal cupboard are veneered in herring-bone pattern. Those to the upper stage have geometrical patterns formed by the intersecting diagonals along the butting edges of the veneers, with large circles centred on six of the intersections. The back of this photograph bears the stamp KENTON & COMPANY LIMITED, and, in Sidney Barnsley's hand: 'Indian Walnut Wardrobe (veneered): £15.10.0' . The attribution of this piece to Sidney Barnsley has been made rather on the grounds of the

25 See reproduction of contemporary photograph in Comino, fig. 28.
26 Reproduced (wardrobe only) in Comino, fig. 31.
inscription than from the evidence of the design itself, which could equally well have been by Lethaby.

Sidney Barnsley's main work as a designer throughout 1890 and 1891 was, of course, architectural. He had been commissioned by Dr Edwin Freshfield to design a small church at Lower Kingswood, near Reigate in Surrey. During the building of the fabric Barnsley lived nearby and supervised every detail of the work. He also carried out with his own hands the painted decorations of the roof, just as Morris had done at the Oxford Union Debating Hall some thirty years before. It is possible that Kenton and Company was responsible for some of the woodwork in the church.

Lethaby was active as a furniture designer during the existence of Kenton and Company. About half a dozen of the firm's pieces are known to have been designed by him. His designs for execution in English oak showed, equally with Gimson's, a strong interest in constructional methods and a lively decorative impulse, nourished by a keen pleasure in natural forms, freshly observed.

Two chests, obviously designed as companion pieces, are well known. Both are rectangular, with the corners through dovetailed and coggèd. The slightly overhanging lids are framed and have fielded panels. The plinths are boxed, moulded on the upper edges where they project beyond the line of the chest sides, and are shaped on the lower edges at the front. These chests appear to have been the first pieces by any member of the group to incorporate coggèd dovetails, which in later years were to become a distinctive feature of the cabinet designs of Gimson, Sidney Barnsley, and Peter Waals. These chests are delightful
and memorable for the inlaid decorations on their sides. It is by these that they are known, as 'the ship chest' and 'the sheep chest'.

The decoration of the ship chest consists of eleven sailing vessels inlaid in three rows, one above the other. The middle row depicts three ships: one a topsail schooner and the others barques. The four vessels in each of the other rows are gaff-rigged cutters. The vessels are staggered to produce a pattern involving diagonals as well as vertical and horizontal lines. Brown ebony is used for the hulls and ash for the sails. The strong bands of decoration produced by the through dovetails balance the mouldings of the lid edge and of the plinth and so act as a frame to the inlaid work. This is also true of the sheep chest.

The inlaid design on the front of the sheep chest contains twelve sheep, interspersed with clumps of daisies, all subtly disposed to suggest random placing. All the sheep are shown from the flank, standing. Two are shown grazing. The several sections of which each animal is built up are quite distinct. On each section the grain follows the long axis, much as would be the case if the animals had been constructed as independent objects by a toy maker.

The treatment of the sheep and ships alike exemplifies the Arts and Crafts principle that decoration ought always to be thought out in terms of the material to be used. It was however for their - to us entirely appropriate - woodenness that the sheep were criticized in 27 See reproductions of contemporary photographs in Comino, figs. 29 and 33.
The Builder, when the chest was exhibited at the Arts and Crafts Society's Exhibition in 1893: 'If animals are introduced at all in inlay, we should like to have something a little less "wooden" than these.' Both these chests were in the home of Ernest Barnsley until his widow died in 1953 and the contents were dispersed.

Sheep appear again as inlaid decoration on the forward-facing surface of the tall back of a 'Bishop's chair' designed by Lethaby for Alderham church. The symbolism is appropriate, but the treatment of the animal forms drew a harsh comment from the reviewer in The Builder: 'The inlaid sheep on the back of Mr Lethaby's "Bishop's chair" (No.35) with the legs put in as separate pieces somewhat in the shape of clubs, and without a suggestion of anatomical truth, seem to us a not very good joke.'

A drawing of this piece by Reginald Blomfield shows a chair with a very tall back, upright, or nearly so. In construction it closely resembles the box chairs of the Tudor period. It is an example of sturdy joinery, framed and panelled throughout, except for the space beneath the seat in the front elevation, where a deep scoop-chamfered rail is set a little below the wooden seat, to which it is joined by means of a central rectangular block. The massive arms are curved along their upper surfaces and have rounded ends.

The boldest piece of shaping on this chair is the treatment of the deep top rail of the back, which has a semi-circular projection in the middle of the upper edge. This feature is echoed in the shapes Gimson

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28 'The Arts and Crafts Exhibition', Builder, 65 (7 October 1893), 253-5 (p.254).
29 'Furniture by "Kenton & Co."', Builder, 61 (December 1891), 458-9 (p.458).
30 Magazine of Art, 19 (1896), 488-92 (p.491).
gave to the topmost slats of his tall ladder-backed chairs, though there is no evidence to suggest a direct influence either way. However, the strong similarity between Lethaby's tall-backed chair and the clergy seats and country-style settles designed by Gimson in the early 1900s suggests that Gimson studied this piece with care. The rising curves of the rails across the back and the decorative treatment of the rail beneath the seat at the front should be noted especially.

Also made by Kenton and Company to Lethaby's designs were four ceremonial chairs, one of which was later used as a replacement for the original Master's Chair at the meeting hall of the Art Workers' Guild. These were stoutly framed up, with backs curved in plan and formed from three broad upright planks, Although less massive than the Bishop's chair, they were equally Gothic in derivation.

These chairs have a deep rail beneath the seat at the front, dovetailed into the front legs. Such a deep rail will inevitably shrink, and with no allowance for movement there is a risk that the rail will split. Also, the practice of cutting the sockets for the tails in the side grain (or, as it is sometimes described, in the plank) is far less effective mechanically than when, as is usual in dovetailing, the grain directions are in line in both of the pieces to be joined. Lethaby was known for the attention he gave to constructional detail and it is improbable that he was ignorant of the disadvantages of this method. He seems therefore to have rated decorative qualities above structural propriety in this instance.
When one of these chairs was shown at the Arts and Crafts Society's Exhibition of 1893 Lethaby was commended for having demonstrated 'that a cushionless hardwood chair may, nevertheless, be shapely and comfortable'. The reviewer further observed:

This model is a modification of the porter's chair - marvellously like, by the way, one which is in the museum at Amsterdam - and it might be used with advantage in many halls and libraries where, at present, back-breaking seats prevail. Mr G.B. Bellamy is the capable chair-maker in this case.

Lethaby included a drawing of a chair to this design in his essay 'Cabinet Making', contributed to A.H. Mackmurdo's book Plain Handicrafts (1892).

One of the most substantial pieces designed by Lethaby for Kenton and Company was a large cabinet on a stand, all in dark oak. A contemporary photograph shows one of the doors open, revealing numerous drawers. These were of cedar. The stand itself was of table form fitted with a low-set shelf.

A small cabinet to Lethaby's design, of which a line drawing was published in The Builder, was unusual in having its doors and ends decorated with alternate light and dark stripes, set vertically. The stripes appear to indicate the construction, with boards set edge to edge. The dark boards may have been set slightly proud, though the

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31 Cabinet Maker and AF, 14 (November 1893), 113-23 (p.116 and p.114, fig.6).
32 Reproduced in Comino, fig. 32.
33 Vol. 61 (December 1891), 484.
quality of the sketch leaves this detail in doubt and the piece may, after all, have been veneered. The top was broadly bevelled. The upper and lower edges of the front were decorated with narrow bands of black and white inlay, consisting of short strips of light and dark timber, placed end to end alternately.

Lethaby's hand can almost certainly be discerned in a cupboard made by Kenton and Company in solid timber, with four doors symmetrically disposed. This piece is known to us only from a photograph, which shows the doors to the lower part slightly deeper than they are wide, the upper doors being square. All door frames are broad and mitred. The panels appear to be raised and are of a darker timber than the rest of the cupboard, but what the timbers are is not clear. The piece is raised on bun feet. The base and cornice project equally and are richly moulded. 34

A charmingly original and practical design by Lethaby for a workbox is hexagonal in its end elevation. 35 The timber appears to be Honduras mahogany, although it has been described in exhibition catalogues both as oak and as walnut. The dovetails which connect the topmost portion of the lid to the ends are cut into side grain, though in such a small piece and in so stable a timber this would present only a slight risk of breakage in the fitting and would not impair durability. The bottom is fitted in the same way. All other joints between sides and ends are finger joints. The corners lengthways are 'stitched' with pieces of ebony veneer glued into angled saw cuts. All these methods of jointing contribute to the interest of the piece.

34 Aymer Vallance, 'The Furnishing and Decoration of the House: part 4 - Furniture', Art Journal (1892); 112-18: (p.118, fig.8).
35 See contemporary photograph, reproduced in Comino, fig.28.
of which the only deliberate decoration is a slight shaping of the ends of the two inset block feet.

What gives this piece its special interest is that the hexagonal prismatic form is laid on one of its sides, instead of being placed, as is more usual, on end. Lethaby here shows himself to have been as formally adventurous as was Christopher Dresser and anticipates the crisp geometry associated with Bauhaus designs of the 1920s. The workbox is stamped G.BELLAMY KENTON & CO. LD. W.R.L. The maker was presumably the G.B. BELLAMY who was responsible for the oak chair referred to above.

Although the furniture designed by Reginald Blomfield was highly praised by exhibition reviewers, in retrospect it seems in no way remarkable. Five pieces belong with certainty to Blomfield's Kenton and Company period. From his own account he seems to have been especially pleased with a settee made to his designs in rosewood. This was exhibit No.3 at the Kenton and Company exhibition in 1891 and was singled out by a reviewer as one of the best things on display. An illustration shows it to have been an elegant piece with tapered legs. The members of the end frames were gently curved, and the line of the arms flowed into the line of the back. The seat, back, and ends were caned. Blomfield's Memoirs contains a note on the making of the settee: 'I recollect the difficulty I had finding anybody who could do the fine caning of that settee, and the solid rosewood arms I had to model myself in clay, as their curves and other nuances of the design were beyond the possibility of demonstration by drawings' (p.77). This approach shows a disregard for one of the axioms of Arts and Crafts theory and sets Blomfield apart from Lethaby, Gimson, and Barnsley.

36 Builder, 65 (October 1893), 281.
all of whom would have expected a workman to make a trial form in the material itself.

A photograph taken at the Arts and Crafts Society's Exhibition of 1890 shows a mahogany corner cabinet, inlaid in snake-wood and ebony, designed by Blomfield and later exhibited at Barnard's Inn as a Kenton and Company piece. The front of the stand, which appears to have been intended as a writing table, is serpentine in plan. Legs and stretchers are turned, and very delicate. This was probably the cabinet described in a review of the Kenton and Company exhibition as having 'a single large design lined out on the face of it with thin white inlay'. The curly metal handle to the door of the cabinet has affinities with those shown on a sideboard designed by Blomfield and exhibited at the Arts and Crafts Exhibition of 1889. Both pieces are described as having been made by John Finch.

An oak cabinet designed by Blomfield was acquired by Lethaby when Kenton and Company was wound up. This piece, of which unfortunately no illustration seems to have survived, was decorated with an inlay depicting rabbits eating lettuce. Lethaby obviously had a particular fondness for inlay based on animal forms, as at least two examples of his own work show.

We know comparatively little about Mervyn Macartney's designs for Kenton and Company. A photograph taken at the exhibition in 1891 shows a revolving bookcase, probably in oak, together with an escritoire and single chair, both in walnut. The bookcase, of rectangular design,
pivoted on a squat base with four arched legs fitted with castors, was
one of the pieces subsequently acquired by Lethaby. It should be
compared with the similar piece designed and made by Sidney Barnsley
in 1908 for C.H. St John Hornby.

The chair, which is shown in the foreground of the photograph, has
front legs of slender cabriole form, though with little curvature,
terminating in club feet with pads. The back has a solid waisted splat
pierced with a hand-hole below the serpentine top rail. The stylistic
origins of this piece are clearly to be found in the early eighteenth
century. For whatever reason the drop-in seat had been removed and the
corner blocks at the back of the seat frame are conspicuous. This is
an interesting detail, for Gimson, who would have been aware of it,
eschewed such aids to rigidity in the chairs he designed at Sapperton,
sometimes with unfortunate results.

The clearest illustration we have of the escritoire is a sketch which
was published by The Cabinet Maker and Art Furnisher in a review of
the Arts and Crafts Society's Exhibition of 1893, where also the piece
was displayed. The body of the escritoire when closed (as drawn) is
in the form of a small camber-lidded chest, of which the upper half is
concave in both elevations and the lower half convex. Four delicate
tapered legs end in club feet. There are no stretchers. The reviewer
described the piece as 'original in design, dressed up with lovely
wood, and perfectly made by Mr J. Hall', adding that it was 'one of
the few miniature woodwork triumphs of the exhibition' (p.118).

In the history of English furniture Kenton and Company occupies little

39 The editor, 'Oddments from the Arts and Crafts', 14, 113-23
(p.117, fig.12).
more than the space of a footnote. Given a duration of only two years and a relatively small output of pieces of heterogeneous design it could hardly have been otherwise. The importance of the firm to the participants was, nonetheless, immense. To young men who knew themselves possessed of more than ordinary abilities and eager to put these to full use, Kenton and Company gave the chance of submitting their powers to the test of public approval. That the Company was never upon a sound business footing was of small importance. It is doubtful whether any of the members ever thought of it as a long-term venture. What mattered was that in design and workmanship their productions should stand comparison with the best, which for them meant above all the work of Morris and Company. In this they succeeded beyond all question. Aymer Vallance summed up their achievement in words which typify the responses of contemporary critics: 'Not only is their surface ornament excellent, in constructive design they are seeking to strike out and develop new lines, neither reproducing nor borrowing from any of the existing styles. Moreover they abjure machinery, and employ the best hand-workmanship, an important consideration in these days of competition and wholesale production, adulteration, shams and shoddy. 40"

The most extensive and illuminating commentary on work by Kenton and Company is, however, to be found in an article in which the Company is never actually mentioned: Reginald Blomfield's own essay 'Furniture', contributed to The Magazine of Art in 1896. 41 Taking as his theme the importance, and rarity, of discrimination in matters of furnishing, Blomfield counsels the purchase of as few items as possible, selected according to four simple tests: 'The furniture should answer its

40 Art Journal (1892); p.117.
purpose, be well made, easily handled, and set off to the best advantage the beauty of its wood.' To illustrate his belief that inlay and marquetry are more suitable modes of decoration than carving and that 'mortices and dovetails' are superior to 'nails and the gluepot' he includes among his examples a fine inlaid cabinet designed in 1893 by George Jack for Morris and Company, Gimson's plain oak sideboard, designed for Kenton and Company, together with a fall-front cabinet, also by Gimson, and possibly a Kenton piece, inlaid with a honeysuckle design; Lethaby's bishop's chair; and a traditional ladder-back chair of Kentish pattern. Here, in these few well-chosen illustrations, Blomfield has made, independently of his text, the essential points about the origins and achievement of Kenton and Company. Plain joinery, the work of the wheelwright and of the coppice craftsman, fine cabinet-making embellished with marquetry and inlay: these heterogeneous threads of woodworking tradition were all gathered together in the hands of this small group and their associates. Blomfield's essay is both an excellent summary of the principles of design and workmanship which united the members of Kenton and Company and a tribute to the achievement of two of his erstwhile colleagues. It could have served equally well as a manifesto for the Cotswold furniture workshops which Gimson and Sidney Barnsley, aided now by Ernest Barnsley, had just begun to establish.
Brief reference has been made in the Preface to the Catalogue, and in the Introduction, to the difficulty most people have experienced in trying to distinguish between the designs of Gimson and the Barnsley brothers. What we find in their work is something more than mere stylistic similarity, and much rarer. The style we immediately recognize in the furniture of all three men is one in which each distinct personality was able to express itself without the least suggestion of constraint. Exactly how this came about must remain largely a matter for conjecture, but the evidence suggests that in laying the foundations of the Gimson/Barnsley style all three men contributed. Although it fell to the Barnsley brothers to give the style its major embodiment before about 1900, it should be seen, both in its evolution and development, as the result of creative collaboration: an expression of shared ideas and aspirations, made all the more possible by the use of a workshop in common during a period of almost ten years.

Anyone who has even a slight acquaintance with the furniture of Gimson and the Barnsleys will have been struck by the predominance of certain timbers and the recurrence of distinctive forms and features, both structural and decorative, often simultaneously so. Thus, most of their pieces are in either English oak (Ernest Barnsley's wholly so) or English walnut. Forms are typically rectilinear and blockish, to which the lattice is frequently an adjunct, with the angularities relieved here and there by curves; bold when incorporated in the main structure, but subtle, varied, and even sprightly in such details.
as brackets, struts and rails. Plinths and bases are robust, even massive. Distinctive methods of framing appear in their work; for example, the hay-rake stretcher and the wishbone brace. On large pieces the feet often consist of blocks of timber, the protruding downward-curving ends of which resemble the paws of a huge recumbent beast. Structural members, such as planks, posts, and rails are fitted together in the manner of straightforward joinery, with tenons, pegs, and dovetails, all plainly visible. Large surfaces are broken up by horizontal ribs, crisply bevelled and chamfered. Drawers and panels are often fielded to several levels. On panels, especially in walnut pieces, the outermost fieldings are frequently shaped to octagons. Other decorative features commonly found in their work are wagon-chamfers, ovolo mouldings, inlaid black and white strings, and lines of short gouge cuts.

The timber, always of superb quality, is an active element in the design. Surfaces, mostly left clean from the tool, are lustrous from burnishing of the fibres, aided occasionally by a sparing application of beeswax.

The first pieces of furniture we know of which were designed by Gimson and Sidney Barnsley in what later came to be seen as a common style were the oak sideboard by Gimson and the gate-leg table, also in oak, by Barnsley, both of which, designed for Kenton and Company, have been referred to in the previous chapter. Nothing among the later pieces designed and made by either of the Barnsleys at all closely resembles this sideboard, and few of Gimson's own designs at Sapperton seem to have been derived from it. Its contribution to the Gimson/Barnsley style was made chiefly through its crisp rectilinear forms and
straightforward and, above all, economical joinery. The distinctive treatment of the wagon-chamfer along the cresting rail also had its influence on a number of pieces made at Pinbury and Sapperton by all three men, though whether Gimson or Lethaby deserves the credit for having first applied this style of chamfer to furniture is uncertain.

Gimson's ladder-back rush-seated chairs, although belonging to an entirely different tradition of wood-working, were, like the sideboard, of country origin and take their place quite naturally alongside the pieces in oak and chestnut which were to come from the workshops at Pinbury and Sapperton.

Although Gimson alone of the three designed cabinets decorated with inlay and marquetry, these pieces are stylistically not incongruous with those made in solid oak and chestnut. They too have clean, somewhat severe, lines, and the main forms are likewise often bordered and emphasized by the use of bands of black and white inlay.

Following the removal of Gimson and Sidney Barnsley from London to the Cotswolds Gimson was preoccupied, as regards furniture, with the designing and making of rush-seated chairs. Meanwhile, and for some years, Sidney and Ernest Barnsley worked regularly at the bench producing a variety of robust pieces in English oak, so that the Gimson/Barnsley style was, in practical terms, largely their achievement. A substantial amount of this furniture has survived. Although no comprehensive catalogue yet exists of the pieces designed and made at Pinbury by the Barnsleys, many representative items were assembled for the Cheltenham exhibition Good Citizen's Furniture (1976-77), of which a complete photographic record was made for the museum.
Fascinating evidence of how furniture making at Pinbury was carried on is afforded by the photograph (c.1895) showing the interior of the workshop itself, to which reference has already been made in the chapter on Gimson as chairmaker (p.15). In addition to Gimson's pole-lathe, together with several ladder-back chairs under construction, the photograph shows two identifiable pieces of cabinet work in progress: Ernest Barnsley's apparently completed music and needlework cabinet, and Sidney Barnsley's semi-constructed oak chest with cambered lid. Of the latter piece both end frames are visible; also boards and rails, all with tenons cut and seemingly at the cleaning-up stage. Happily no attempt had been made to tidy up and arrange the contents of the shop for the photograph. We are therefore permitted a glimpse of work momentarily interrupted, as if for a mid-morning break.

The notable features of these two pieces are, on Ernest Barnsley's cabinet, the bevel-fielded panels to the doors and the wide bands of herring-bone pattern inlay along the main lines of the structure; also, on Sidney Barnsley's chest, the wavy profile produced on the ends by the chamfering, and the protruding pins to the dovetails. All these features, except for the last mentioned, were to form part of the stylistic vocabulary of all three men. The style of chamfering on this chest should be compared with that of the cresting rail to Gimson's Kenton and Company sideboard.

Further pictorial evidence of woodworking at Pinbury is scarce. We have a photograph showing some of the contents of Sidney Barnsley's
cottage living room,¹ and a few taken of interiors at Stoneywell cottage (completed 1899) which was furnished throughout by the Barnsleys and Gimson.² Gimson's friend, A.H. Powell, made a drawing of furniture in Gimson's living room at Pinbury, which was used to illustrate the essay Powell contributed to the Gimson memorial volume.

Of the surviving working drawings, here catalogued, only about eight are known to have been produced at Pinbury, of which one alone is the work of Sidney Barnsley. Four of Gimson's dated designs are for veneered case furniture and one for a glazed cabinet in dark mahogany for china and books. All are from 1901. A sixth design (for a box) bears the date of 1897. There are about thirty-five undated drawings by Gimson (including a few which show signs of collaboration with Sidney Barnsley) and three by Barnsley, which have been catalogued as of Pinbury origin, but none of these is thought to have been made before 1900.

Although we have no proof that Gimson made any furniture at Pinbury other than Clissett-type chairs, the pieces depicted in A.H. Powell's drawing, referred to above, can all be related to designs by Gimson and may well have been made, at any rate in part, by him. According to a note in the Ernest Gimson exhibition catalogue, Leicester (1969), (p.15), Gimson may himself have been the maker of the stained oak dresser, which formed part of his living room furniture at Sapperton and was probably made at Pinbury, though the grounds for this statement are not given.

¹ Reproduced in Comino, fig.52 and David Joel, Furniture Design (Set Free, revised edition of book first published as The Adventure of British Furniture (1953), (London, 1969), fig.11.
² See, for example, Comino, fig.53 and Walter Crane, Ideals in Art (London, 1905), p.155.
The absence of any working drawings from the years of the Pinbury period between 1894 and about 1900 is particularly disappointing in that not only were these the years of pioneering and to some degree experimental work, but they were also the years during which Ernest Barnsley was most active as a woodworker. The fact that the earliest drawings to have survived date from the opening of the cabinet-making workshop at Cirencester and the engagement of Waals and one or two assistants suggests that working drawings may not have been made before this. It would certainly have been possible to construct the furniture we know of with very little preliminary drawing, and all these pieces give one the impression of having been worked out at the bench rather than on the drawing board.

It would, however, be wrong to conclude from this that the furniture made at Pinbury before 1900 was at all crude or rough hewn. Although it belongs unquestionably to the category of joinery rather than cabinet work it is rarely as simple as it may seem to be. But its complexities are always rational. These pieces have, in fact, the character of the traditional woodwork joints by means of which they have been assembled. Structure is made so evident that we are invited to read it, following, as it were, the logic of the argument worked out and expressed in timber. No better examples of this can be found than the two massively-constructed oak chests with cambered lids made at about the same time (c.1895), one each, and obviously as twin designs, by the Barnsley brothers. How simply the task of making a large box can be managed, was demonstrated by Ernest Barnsley in his 'chicken chest', also made at Pinbury, in which slabs of oak have been

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3 See G.C.F., Cheltenham (1976), nos 18 and 29.
finger-jointed at the corners and similar slabs used for the top and bottom. Most of Gimson's chests are of comparable simplicity, though much less heavy. Each of the two camber-lidded chests can in fact be seen as a large and complex joint exercise: a way of ensuring the maximum practical experience within the compass of a single job. Each is at once a means of acquiring, and of exhibiting, basic skills in joinery, for as woodworkers they were, of course, self-taught. Delight in working with first-rate materials, coupled with a relish for sheer construction and a taste for complex organization are all unmistakably present in the woodwork of both the Barnsleys.

The characteristic types and forms of Gimson/Barnsley furniture evolved at Pinbury were, for the most part, sturdy four-square designs, together with bow-fronted, facet-fronted, and polygonal-section cupboards, all closely related to vernacular originals. Simply to note some of the most important features, both structural and ornamental, to be found in such pieces is to see at once how substantial were the contributions of the Barnsley brothers to the Gimson/Barnsley style. In the list which follows structural features precede ornamental, no attempt being made to indicate individual responsibility as between the brothers: doors of board and ledge appearance (though in fact framed and panelled), exposed drawer runners and kickers, ledges on outside of doors, rib-like rails, lattice frames, plank stiles, block feet, through joints (including the protruding tenon), wedged dovetail keys, framed and panelled drawers, bow handles, wooden latches; also black and white inlaid lines, gouged decoration, chip carving, wagon chamfers (various

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4 See G.C.F., Cheltenham (1976), no. 17.
kinds), and mother-of-pearl inlay. The first two items in this list were experimental developments, using traditional wood-working techniques to produce original constructions.

To what extent, if at all, Gimson assisted in the designs of these early oak pieces remains uncertain. Discussions between him and the two brothers there would undoubtedly have been. Edward Barnsley has himself declared that, judging from all he had observed and been told, the years at Pinbury must have been a happy time, with full contributions to the development of designs from all three. This reasonable conclusion sums up the present state of our knowledge.

Limited evidence of collaboration between Gimson and Sidney Barnsley towards the end of the Pinbury period has survived in a few of the working drawings for fairly substantial pieces. In particular, the hand of each man appears in a set of drawings for large glazed corner cabinets, one of which is described as a 'corner dresser'. However, what exactly their respective contributions were is unclear.

In about 1901 Gimson and Ernest Barnsley entered into their informal business arrangement as furniture designers. As a direct result of this a cabinet-making workshop was set up in nearby Cirencester, additional to the one at Pinbury, and two or three cabinet-makers (probably Davoll, Burchett and Smith) were engaged, with Peter Waals as foreman. This marked the beginning of what was to be the final phase in the careers of Gimson and the Barnsleys as designers and makers of furniture.

5 E.B. Tapes Transcript, p.21.
6 See G CAB 117(Note).
An immediate consequence of the employment of cabinet-makers and apprentices was that Gimson was now obliged to produce designs for furniture, whether for commissions or for stock, on a regular basis. Brief reference has already been made to a design for a china cabinet and bookcase in dark mahogany and to four designs for veneered cabinets, all dated 1901 (p. 5 C). Of these the china cabinet and bookcase (G CAB 111), dated January 1901, was the earliest. Together with a companion design (G CAB 110), inscribed 'Pinbury', it was probably the first design for a cabinet to have been made by Gimson since his work for Kenton and Company ten years earlier. It is not therefore surprising that between all the designs dated 1901 and those produced for Kenton and Company there should be strong similarities. In particular, the main forms of G CAB 110 and 111 should be compared with those of the Kenton and Company wardrobe veneered in Indian walnut, attributed to Sidney Barnsley. Especially when seen in silhouette the resemblances are unmistakable. The veneered and inlaid cabinets made by Kenton and Company to Gimson's designs also correspond closely to those designed in 1901. In both sets of designs are to be found, for example, inset stands with square-section untapered legs, broadly bevelled tops to cabinets, and inlaid roundels. In the stand of design G CAB 114 the influence, once again, of the Kenton and Company wardrobe veneered in Indian walnut can surely be detected, together, probably, with that of George Jack's marquetry writing cabinet, designed in 1893 for Morris and Company. Several other veneered cabinets were also designed by Gimson in, or just after, 1900. Some of these are known only through photographs. For others the designs have survived, though the pieces themselves have not been located.

See Comino, fig. 31. Nineteenth Century English Furniture, fig. 117.

See Aslin, Nineteenth Century English Furniture, fig. 117.
Apart from a handful of designs for cabinet pieces (mostly corner cabinets), the majority of the thirty or so undated designs which have been assigned to 1901 or 1902 are for cottage pieces in English oak or (occasionally) chestnut. These include log-boxes, splay-fronted cupboards, break-front wardrobes, farmhouse or cottage dressers, and tables, both circular and rectangular. Most of these are for very simple, often robust, pieces, requiring the techniques of carpenter and joiner in about equal measure. Of the surviving drawings by Sidney Barnsley only one (B CAB 30) bears a design which is certainly of the Pinbury period. Two others (B SBD 69 and B TAB 85) were possibly executed there.

As their furniture making prospered Gimson and Ernest Barnsley soon needed larger workshops, preferably nearer to their homes so as to permit proper supervision. By a fortunate coincidence their landlord, Lord Bathurst, now wished to live with his family at Pinbury and was willing, should Gimson and the Barnsleys surrender their leases at Pinbury, to build new cottages for them on his estate at nearby Sapperton. Farm buildings at Daneway House were to be converted to workshops and they were to be allowed the use of the house itself for the display of their furniture. These arrangements were concluded early in 1902.

In March 1902 the little community removed from Pinbury to Sapperton where, at Daneway House, Gimson and Ernest Barnsley set up a workshop in common. Sidney, however, who preferred, as he said, to remain 'an outsider from this movement', had a separate workshop adjacent to his cottage a short distance away.

9 Unpublished letter from Sidney Barnsley to Philip Webb, 6 July 1902, in possession of Edward Barnsley.
Little evidence of any kind has been discovered as to how the two Ernests shared their responsibilities. There are but six working drawings, all dated 1902, which bear the signature 'B. & G.'

Barnsley was clearly in some sense the senior partner. His would have been the tasks of engaging workmen, dealing with clients, and generally attending to business matters, for all of which he was both by experience and temperament better suited than was Gimson. From the fact that all six drawings are entirely from Gimson's hand it is reasonable to conclude that Gimson was invariably the draughtsman in the partnership. By whom the sketch-designs (none of which is known) were produced it is impossible to be sure. But in the exuberant scoop-chamfering of the framework in the designs both for a half-tester bed and a washstand (which from the evidence of design and date were obviously companion pieces) the influence of two Kenton and Company items - Gimson's sideboard and Lethaby's bishop's chair - is plain. The use by Lethaby of short deep intersecting chamfers - something in between notching and carving - on the back posts of his chair seems to have been the first appearance in furniture of this lively version of the traditional wagon chamfer.

Although we have no means of knowing how many working drawings were made as a result of the partnership, the large number of Gimson's dated drawings (over seventy) produced between the beginning of 1902 and the end of 1905 show that he retained his independence as a designer during this period. A likely explanation of the facts we have is that the partnership was primarily a business arrangement. In any case, it is hard to see just what kind of deliberate sharing could ever be possible in the actual making of designs. Whatever the nature

10 G BED 1* and 2, G SET 352, G SBD 381, G TAB 474, G WSH 518.*
(II:1) (II:2) (II:371) (III:400) (III:509) (III:557)
of the working relationship between Gimson and Ernest Barnsley may have been it ceased sometime in 1905 or 1906 following a sharp personal disagreement and was never resumed. Thereafter the designing and making of furniture at Sapperton were the concerns of Gimson and Sidney Barnsley only, between whom the friendship remained unclouded and who continued to share ideas and assist one another in all possible ways.

The furniture designed at Sapperton by Gimson between 1902 and 1919, and designed and made by Sidney Barnsley between 1902 and 1923, can be divided broadly into the two categories to which their earliest designed work (for Kenton and Company) belonged: sturdy pieces of vernacular origin in English oak or walnut, and items of cabinet work, some of which were delicately proportioned and embellished variously with veneer, marquetry, inlay, fielding and mouldings. The techniques of veneering and marquetry continued, however, to be used by Gimson alone. Writing to Philip Webb on 1 May 1904 Sidney Barnsley described himself as 'still occupied principally in making good solid oak furniture - with occasional pieces of a more delicate kind as a rest and change' 11. He could have said much the same - except that he soon began to use walnut as well as oak - at any time during the next twenty years.

In common with all things which have been designed with confidence and skill the furniture of Gimson and the Barnsleys has an unmistakable presence. In each piece there is, of course, a distinctive quality which requires an individual response. But if one attempts to

characterize their work as a whole, taking the designs of Gimson and the Barnsleys together, a commanding sense of dignity and self assurance, often touched with austerity, conveying at other times an impression of plenitude, suggests itself at once. The features especially characteristic of the designs of each individual are examined later in the chapter. What is first necessary is to try to indicate those qualities which make it possible for us to identify a Gimson/Barnsley style, notwithstanding the fact that among their designs, especially those of Gimson and Sidney Barnsley, are several which are innovative and quite unique. In the complexion of the Gimson/Barnsley style the qualities which can be distinguished arise from the influence of certain dominant ideas or themes, grouped here under four headings: (1) Geometry, (2) Material and Workmanship, (3) Vernacular and period character, (4) Representational pattern. In many designs the influence of elements derived from two or more such themes - even from all four - may be traced, and on the interplay between them the aesthetic qualities of their furniture largely depend. Occasionally one of the four was clearly the master theme and dominates the design.

(1) **Geometry**

The most fundamental characteristic of all their designs is bold geometrical form. Furniture made of wood does, of course, tend naturally to generate forms in which straight lines and right angles predominate. Nonetheless, apart from the a-stylistic products of the vernacular tradition, the history of furniture offers many examples of the ways in which this basic geometry can be made less evident if never wholly obscured. The encrustations of carved ornament associated
with one aspect of the Gothic revival and the curvilinear elaborations of Art Nouveau are both instances of this. They also constitute important parts of the context in which the work of Arts and Crafts designers such as Gimson and the Barnsleys must be assessed. Across all the categories of their furniture one finds compact rectangular forms prevalent. This is true not only of the majority of those pieces which, in one way or another, serve as boxes, but also of items of frame furniture, such as tables, dinner wagons, and various kinds of seat. At this point it should be noted that splayed legs hardly ever appear in their work, although the standard type of table, which consists essentially of a top resting on a frame with a vertical leg at each corner, is only one pattern of several to be found among their designs.

The rectangularity of their carcase furniture often receives emphasis both from the omission of cornice and base, and from the rows of through dovetails along each horizontal angle. Some of their basically rectangular pieces, such as sideboards, are bowed in front. Full curves, usually arcs of circles, were always preferred. The most notable instances of this treatment are the massive oak sideboard made in about 1895 by Sidney Barnsley and the equally formidable single-stage piece designed in 1900 by Gimson, which resembles nothing so much as a medieval cope chest. 12

Polygonal forms (in plan view) are also a characteristic of cupboards and cabinets, especially in the early years.

12 See, respectively, G.C.F., Cheltenham (1976), no.30 and G SBD 386.
In several categories of furniture the rectangular-framed lattice is a conspicuous feature. It is to be found, for example, in the upper stage of sideboards, in sideboard plate rails, in the backs of chairs and settees, and as part of the framing of dinner wagons and cabinet stands.

Other geometrical forms much used by them were the circle and the octagon, both regular and irregular. These appear most obviously in the shapes of table tops. The circle was used also (by Gimson) for subordinate purposes; for example, as part of the composition of veneered surfaces and to contain inlaid pattern-work, usually floral, on cabinets and boxes. Discs of mother-of-pearl were also used occasionally. Both Gimson and Barnsley frequently employed the octagon in the fielding of panels. Legs and posts were also often cut to an octagonal section.

The influence of geometry as an idea, perhaps an ideal, is exemplified most completely in Gimson's Kenton and Company cabinet with all-over marquetry pattern. Here nothing appears, in either structure or embellishment, which could not be drawn with the aid of straight-edge, square and compass. Elevations and plan each have the purity of a mathematical figure, the trim precision of an engineer's diagram. Gimson, it should be remembered, came of an engineering family. The use of clean lines and sharply defined planes, often enriched with simple geometrical inlay, is to be found in every category of Gimson's designs for furniture. Few of Barnsley's designs were so evidently geometrical in inspiration as were many of Gimson's. But several of his cabinets show his fascination with the possibilities of sub-
dividing an elevation. Designs for panelled work thus become carefully balanced compositions of rectangles, and cabinets occasionally give the impression of having been built up from a number of boxes. ¹³

(2) Material and workmanship

Some of the ideas which can be seen to have determined, or at least powerfully influenced, the character of a design are those which relate to the use of grain and figure in wood, and to certain methods of jointing and shaping.

The veneering of case furniture is an obvious example of a technique originally devised to enable the fullest use to be made of the decorative qualities of timber, particularly where, whether for reasons of cost or practical unsuitability, the material could not have been worked in the solid. Gimson made frequent and effective use of this technique, so much so that it is unnecessary to give examples.

In order to exploit the decorative possibilities of timber used in the solid it is necessary to employ one of two techniques. Either the timber must be used so as to give plane surfaces as wide as possible; or, when pieces are relatively small, they must be fitted as panels into a frame. The second method is particularly necessary when highly figured timber, which is often unstable, is to be worked.

¹³ See, for example, Lambourne, Utopian Craftsmen, fig.201; also B BUR 27 and 29 and B CAB 37.
The use of wide plane surfaces is well exemplified in Gimson's first designed oak sideboard, made by Kenton and Company. Towards the end of his life he produced several designs for large two-stage sideboards, also in English oak, in which each cupboard door is shown cut from a single quartered board, supported, presumably, by inside ledges.

Many of Sidney Barnsley's designs, especially for writing cabinets, provide excellent examples of the use of small decorative panels contained by a frame. Such pieces have been referred to above as examples of geometrical design also. In such instances it would probably be fruitless to speculate as to which idea or impulse may have been the dominant one.

In the hands of Gimson and the Barnsleys woodwork techniques and structures were often given aesthetic as well as functional importance. Although this was by no means unprecedented in furniture design, especially in relation to revealed jointing, no previous designers had used structures in so original and expressive a manner as constituents of a style.

Examples of such techniques and structures are through or exposed joints (e.g. the mortise and tenon, the dovetail (both plain and cogged), and the dovetail key (both plain and wedged)); ribbed structures (e.g. exposed drawer runners and kickers, and the use of external framing and bracing on chests, chests of drawers, and cupboards); embossed and recessed surfaces (e.g. raised and fielded drawers, doors and panels; also sunk and bevelled panels); planked

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14 See, for example, G SBD 411-413.
structures (e.g. in sideboards and wardrobes, whether actually of plank and ledge construction or framed and panelled so as to give a planked appearance); framed structures (e.g. tables, bedsteads, cabinet stands, chairs and settees, incorporating such constructions as the hay-rake stretcher, the wishbone brace, and lattice and cruciform frames).

The technique of chamfering, used traditionally for centuries by the mason and woodworker alike, was one which Gimson and the Barnsleys made especially their own. The removal of the arris by means of an angled cut was found to be a quick way of relieving and softening an edge, thus anticipating wear and, as used by the wheelwright, removing excess weight. As an aesthetic feature it gives linear emphasis, reflects light, exposes new aspects of grain and figure, and eases the transition between frame and panel. The particular form of the chamfer preferred by Gimson and the Barnsleys was the cart or wagon chamfer of which the defining characteristic is the long sweeping cut, as produced by the draw-knife. By contrast, the stop chamfer used by the stone-mason and many woodworkers begins and ends abruptly with a steeply sloping cut which meets the lengthways cut at a sharp angle. Although the wagon chamfer was usually employed by Gimson and the Barnsleys as a subordinate feature they also developed elaborate versions of it so that it approximated on occasions to carved ornament and became itself almost an art form. 15

(3) Vernacular and period character

The influence on the furniture designs of Gimson and the Barnsleys

15 For a particularly fine example see G CHR 199. (II:205)
of medieval and seventeenth-century woodworking practice and of vernacular work generally has always been acknowledged. Their use, though to a lesser degree, of eighteenth-century urban models has not generally been recognized. But from whichever period they took their ideas or found their inspiration, they were invariably able to assimilate what they borrowed to their own manner. A period reminiscence is often, as a result, one of the most attractive features of their designs.

(4) Representational pattern

In addition to geometrical patternwork, which has already been discussed, Gimson and Sidney Barnsley both decorated their furniture with floral designs. Gimson also used animal forms in his early designs for furniture, though these are more often to be found in his designs for modelled plasterwork and for metalwork. In Gimson's furniture designs floral pattern usually appears either within the frame of a roundel, oval, or octagon; or, treated somewhat more freely, as a decoration covering the entire surface. His forms, freshly observed, rather in the manner of Morris's designs, though generally more simplified, are inlaid variously in wood, bone, ivory and silver. Gimson also designed at least one cabinet of which the main feature is the use of painted pictorial decoration on the panels, though no drawings for pieces of this kind have survived. 16

The charming delicate floral designs with which several of Sidney Barnsley's cabinets, chests, and boxes, are decorated were painted by Alfred and Louise Powell.

16 See 'Decorated Furniture', Cabinet Maker and CHF (July 1924), 160-61. The cabinet shown was designed for Professor W. Rothenstein. It is painted black and has panels decorated by Alfred H. Powell.
The furniture designed and made at Sapperton cannot be grouped conveniently into stylistic periods. By 1902 the lineaments of a common style had already been defined, although, as the foregoing analysis attempts to show, it was more complex than has usually been thought. Thereafter, in the course of its development under the hands of both men, influenced as they now increasingly were by the skills and experience of Peter Waals, the style became more supple as it was adapted to meet a variety of specific needs and to satisfy the wishes of clients. Hitherto much of their furniture had been made for themselves, for members of the Gimson and Barnsley families, and for friends. Especially in the larger pieces such as wardrobes and sideboards their work showed a progressive tendency to become less massive and boxy. Table frames also grew less ponderous. Features such as small squarish, and tall narrow, panels, set in broadly framed doors, were replaced by larger panels, mostly raised and fielded, often octagonally. With the introduction of such refined techniques as these the carpentered look, arising from, for example, the use of rows of vertical planks pegged or nailed to ledges, became less evident. These characteristics usually enable one to distinguish early work from late. In its essentials, however, the style in which they were designing towards the end of their lives remained recognizably the one they had used in the early days at Sapperton, although within each category of furniture there are designs which belong especially to the early, middle, or late years. For example, the design for a writing table using a distinctive style of sandwich construction for the drawer case, and with legs grouped at each end as pedestals (see G TAB \(\text{III:511}\) 485), is characteristic of early work. It must, of course, be remembered that the catalogued drawings represent an unknown, albeit substantial, fraction of the total output of Gimson and Barnsley, and
present conclusions as to stylistic developments must therefore be
taken as at best provisional, the more so as a considerable number of
the drawings are undated.

How easily general conclusions may seem to be confounded by particular
instances is, however, well shown by the exercise of juxtaposing
designs: for example, G SBD 380 (1902) and G SBD 388 (1903). The
contrast between the bold carpentry of the first and the reticent
cabinet work of the second (a veneered piece) could hardly be
stronger. But this shows, not a trend, merely a temporary change of
direction, which we see again reversed by G SBD 393 (1906). Two
designs from Gimson's last years, both of them this time for solid
timber, are also in striking contrast: G SBD 411 (1917) and G SBD 414
(1919).

Similar stylistic variations are to be found among Barnsley's designs.
Compare, for example, B SBD 76 (1922) with B SBD 79 (1924). The same
point could be made equally well by selecting designs from most other
categories, though, it is maintained, without invalidating the truth
of the general conclusion that the history of furniture design at
Sapperton is one of progressive mastery and refinement.

As the above examples have indicated, part of the difficulty of
charting the course of stylistic evolution at Sapperton arises from
the inevitable contrasts between designs for veneered furniture and
for furniture made in the solid, both of which continued to be
produced at more or less the same time in Gimson's shops, as well as
from the fact that Gimson and Barnsley were both fluent designers who
commanded a wide stylistic range on which they drew freely.

Among the factors which tend to obscure whatever patterns of development there may be among the miscellaneous designs which have survived (excluding those for veneered work) is the inadequacy of terms such as 'cottage style' and 'Cotswold style', by means of which they have largely been described hitherto and which suggest a greater stylistic uniformity than actually exists. Many of the designs of both Gimson and Barnsley are obviously too finely developed to fit into these categories. The associations of 'art furniture' make this contemporary expression equally inappropriate. Nor are Morris's often quoted categories of 'work-a-day' and 'state' furniture, though preferable, quite elastic enough for our purposes. They suggest too sharp a distinction.

Gimson and the Barnsleys would probably have considered much of their furniture as belonging to the 'work-a-day' category, if one interprets this as meaning unpretentious and serviceable. But even such terms as these are relative, and comparatively few of their designs were, for example, for cottage pieces of the kind designed by Madox Brown and made in green-stained deal. Madox Brown had, of course, intended the furniture made to his designs to be used by workmen and cottagers, who stood in much the same relation to typical Arts and Crafts architects as did their cottages, put up by the local builder, to the 'cottages' designed by those same architects. It is in this context that most of the furniture designed in the 'cottage style' must be seen.

17 See 'The Lesser Arts of Life', Works, XXII, p.262.
None of Barnsley's surviving designs has quite the simplicity of Brown's pieces, though Gimson's include some designs for carcase furniture which are closer to carpentry than to joinery (for example, G SBD 382 and G SET 368, both of which specify chestnut). Of designs for plain joinery pieces Gimson's drawings bear numerous examples, especially in the categories of cupboards, chests of drawers, and washstands. There are comparable examples, though far fewer, among Barnsley's drawings.

A considerable number of designs - almost all by Gimson - show a mixture of carpentry and joinery; or, more precisely, of joinery and carpentry as interpreted by a joiner. The majority of designs are, however, for joiners' work. Included among these are numerous designs, particularly in the categories of cabinets, bureaux, sideboards, and chests of drawers, which achieve the status of 'state' or fine furniture rather through selection of materials, refinement of proportion and detail, and the elaboration of constructional technique, than by means of conventional embellishment.

To write about design is to run the risk of over-emphasizing its purely mental origins. Especially is this so when, as here, one's material consists chiefly of working drawings, from the study of which it is easy to conclude that all the thinking and planning are done at the drawing board and that the subsequent making is a wholly executive process. For Gimson and Barnsley, however, materials and construction were not merely auxiliary and instrumental to design but active constituents in it. Often, as has been argued earlier, they seem to have been the very source of the impulse to design and make. According to Lethaby Gimson was also willing to modify his designs in the course
of making. He writes, in fact, rather as though Gimson's designs for furniture had, on paper, a somewhat tentative quality and evolved in the workshop as an integral part of the process of selecting and shaping wood.

His furniture from the Kenton time, and increasingly when he had his own workshops and trusted men, was much more than his 'design'. Every piece was thought definitely for particular picked woods and for clearly understood ways of workmanship, and his supervision was so constant and thorough that the design was changed in process of making as the materials and working might suggest.  

Comparison of Gimson's working drawings with the surviving pieces which correspond to them reveals that although numerous changes were indeed made, no doubt sometimes at the bench, they were rarely fundamental. Such discrepancies as do occur are mostly in matters of detail, such as the omission or addition of a bevel, chamfer, moulding, or inlaid line; or a slight change in the proportion of a panel, together with alterations to the design of handles, escutcheons, hinges and locks. (See, for example, G SBD 386.) In trying to give due weight to the importance of materials and technique in the development and realisation of Gimson's designs Lethaby has over-stated his case. One probable reason for this is that Lethaby was mindful of Gimson's sense of having fallen short of his intentions through having been a designer rather than a maker, and therefore tried to blur the distinction. Another explanation may well be that Lethaby - possibly unawares - attributed to Gimson attitudes to which he was himself strongly inclined. He had already argued in his essay  

18 L. & W., pp.6,7.
entitled 'Art and Workmanship' that 'a characteristic of a work of art is that the design interpenetrates workmanship as in a painting, so that one may hardly know where one ends and the other begins.'

The Gimson/Barnsley furniture style is most clearly demonstrated in several pairs of designs which one might easily take for versions by a single designer. Compare, for example, the designs in each of the following representative pairs: G BED 13 and B CUP 58 (verso); G BKS 47 and B BKS 13; G CUP 331 and B CUP 62; G CUP 298 and B CUP 54; G SBD 406 and B CAB 37; G TAB 444 and B TAB 88. Between some of these designs the similarities are probably the result of deliberate borrowing, which, judging by the dates, occurred in each direction.

Similar though the designs in these pairs are (those for both bedsteads and sideboards are virtually identical), some of them reveal differences in treatment which are especially characteristic of each designer's manner. Among the most obvious of these differences are Barnsley's liking for framed and panelled constructions, often using multiple panels (see B BKS 13), and his preference for the triple stepped version of the block foot (seen in B BKS 13 and B CUP 62).

One main difference between the designs by Gimson and Barnsley for case furniture is that whereas Gimson's are predominantly for standard carcase construction with dovetailed corners, Barnsley's often show a greater dependence on the frame and panel. It is probable that Barnsley preferred this method of construction both for its greater variety and interest and because it is in general less physically

demanding than dealing with large carcase stuff. Another reason may well have been that framed and panelled work gave Barnsley, who used no veneers, the chance to employ highly decorative materials in the solid. The use of ebony and holly in the bookcase referred to above is one such instance. In this design the dimensions of the panels probably bore a direct relation to the sizes in which the material could be obtained.

Some of the best examples of Barnsley's characteristic use of paneling are to be found in his designs for bureaux. (See, for instance, B
(III:616) and (III:617).) Indeed, these designs are throughout examples of his virtuosity in this branch of cabinet work. They are also good examples of Barnsley's liking for designs involving tightly organized geometrical arrangements, to which reference has been made above (p.40). Other features of these designs which are especially typical of Barnsley's work are the use of flat fielded panels, of both square and regular octagonal form. These two designs, as the side and rear elevations show, are for free-standing pieces. This, too, is more typical of Barnsley's than of Gimson's practice, as is the tenoning of the heavy stiles directly into the block feet. In design B BUR 27 the stiles project beyond the line of the fall, drawers and door and are broadly bevelled. All the front edges of the stiles appear to be inlaid with staggered lines of small rectangles (though gouged decoration could have been intended - the drawing is ambiguous) and the top to each stile is finished with a faceted mushroom-shaped cap. All these details, especially in conjunction, are distinctive of Barnsley's work, though some of these elements are to be found severally among Gimson's designs also.
Barnsley's style of panelling further differs from Gimson's in that a single frame often contains panels discrepant in size and treatment. This feature is to be seen in a bureau (B BUR 25) of rather simpler design than the two just mentioned. Here the panelling of the side elevation exactly matches that of the front, giving a top panel fielded to a regular octagon, below which are two fielded rectangular panels, one above the other, the bottom panel being the deeper. Similarly varied panelling is to be seen in, for example, B CAB 32 and B CUP 54.

In their designs for doors to glazed cabinets there are several characteristic differences. Barnsley, for example, often varied the spacing of his horizontal glazing bars to produce a ladder-like effect, as in B CAB 31, whereas Gimson preferred a more regular and open lattice. The topmost panels to such doors, when not square headed, were also often differently treated, Barnsley's having a triple-faceted or stepped form and Gimson's a curved head, based on the ogee and the arch. The two men also differed in their manner of hanging doors. Most of Gimson's designs for cabinets and cupboards show the doors hung within the carcase, whereas in Barnsley's the doors are usually planted on.

Distinctive forms appear in their designs for plinths and block feet. Barnsley's are generally taller and heavier. A good example of his practice is to be seen in one of his designs for a bookcase for C.H. St John Hornby (B BKS 8), which shows as alternatives both the triple-stepped block foot and the box plinth. The shapes used by Barnsley in the design both of box plinths and of the rails which connect block feet are somewhat more varied than those in Gimson's designs. Both
men used arched rails between block feet, Gimson almost exclusively so. Barnsley usually gave his a bolder curve, which was accentuated by a more sweeping wagon chamfer. Gimson occasionally kept the front rail straight for the greater part of its length, terminating it with a gun-stock shape, as in G SBD 388. Barnsley, by contrast, used more abrupt and angular forms, such as in B BKS 10 and B BUR 25. Sometimes, however, he used a shallow straight connecting rail (as in B CHD 45), or even omitted it altogether (as in B CHD 41). The cut-away portion at the front of the box plinth was typically shaped in a more direct and simple fashion by Gimson than by Barnsley. (Compare G CUP 298 with B CUP 54.)

In their designs for framed work, such as bedsteads, tables, stands for case furniture, sideboard plate rails, and settees, the main differences correspond to those to be found in the treatment of various types of base. Gimson's line is generally the more fluent of the two. Essentially the comparison is between lines consisting of the arch or serpentine, or of combinations of these, as preferred by Gimson, and the use by Barnsley either of the rounded step or of combinations of the straight line and the arch. A number of contrary instances are, however, to be found in the work of both men. Some of the features here noted are well exemplified in two designs for sideboards (G SBD 410 and B SBD 73), which suggest that one influenced the other, though which was designed first we do not know. Compare also the design of the latticed backs in B SBD 76 and G SBD 397.

The hay-rake stretcher and wishbone brace (often found together) appear in designs for various kinds of table by both Gimson and Barnsley. Here too are to be found distinguishing features. For
example, on raised stretchers (some were used at floor level) it was Barnsley's practice to wagon chamfer both upper and lower edges; something Gimson did only rarely. Barnsley also usually gave a concave curve to the cross brace within the V of the frame, into the middle of which the main stretcher rail is tenoned. He also used ogee-shaped knees at the ends of intersecting members of the hay-rake stretcher frames, much as one finds in shipwrights' work. The lines of his wishbone braces are also more generously curved than in Gimson's designs.
John Dando Sedding, with whom Gimson became an articled pupil in 1886, had been strongly influenced by Ruskin, who impressed upon him the need for an architect to be a practical man: "Modern so-called architects are merely employers of workmen on commission and if you would be a real architect you must always have either pencil or chisel in your own hand." Sedding took Ruskin's advice to heart and his love of the handicrafts pervaded his office. 'It is interesting that the work of Sedding and his pupils - Henry Wilson, Arthur Grove, Ernest Gimson, A.H. Powell, Charles Nicholson and Ernest Barnsley - consistently and exactly realises the theories of the Arts and Crafts Movement. It was the only office to do so.'

Gimson greatly respected Sedding, whose ideas and enthusiasms were reflected in his pupils' subsequent careers. Lethaby's affectionate description of Sedding as a designer applies equally to Gimson: 'His originality arose in stimulating himself by a study of old work considered not as mere forms, facts, and dates, but as ideas, as humanity, as delight.' Like Sedding, Gimson was a loving and accurate observer of birds and flowers as well as of old buildings and the handicrafts. When Lethaby wrote of Sedding: 'Sedding drew tenderly in a Ruskinian way', he was, perhaps unconsciously, echoing his almost identical description of Gimson's work.

2 Ibid., p.71.
3 'A Note on the Artistic Life and Work of John D. Sedding', Builder, 61 (October 1891), 270-1 (p.271).
draughtsmanship in the memorial volume (p.7). Both men inspired the loyalty of their assistants and subordinates. The happy and stimulating atmosphere of Sedding's office was certainly recreated in the workshops at Sapperton.

Before coming up to London Gimson's 'own elected prophets' had been Ruskin and Morris. According to Lethaby, 'Morris, as artist, made the profoundest impression on Gimson.' It was at Morris's recommendation, and bearing one of his letters of introduction, that Gimson had presented himself to Sedding. Lethaby, in his attempt to suggest 'the spirit which moved Gimson and his friends' could find no better way than to quote a passage from Mackail's Life of Morris. For F.L. Griggs, too, 'he was like William Morris in most of the ways each thought important.' The scrutiny Morris and Gimson have undergone since these words were written has served only to confirm their accuracy.

Morris died three years after Gimson and the Barnsleys quitted London to live and work in the Cotswolds. Gimson, who had been a very young man on the occasion of his first meeting with Morris in 1884, could only have been intermittently in Morris's company during the seven years between his entering Sedding's office in 1886 and his removal with the Barnsleys to the Cotswold village of Ewen in 1893. Most of their encounters were probably confined to the occasions after 1890 when they attended meetings of the Society for the Protection of Ancient Buildings. It would have been much the same with Ernest and

6 Ibid., p.3.
7 Ibid., p.26.

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Sidney Barnsley. Yet it was Morris who, more than any other, shaped their careers.

In the case of the Barnsleys their allegiance to Morris must largely be inferred from their close association with Gimson and from the pattern of their lives and work. As for Gimson, we have the essays contributed to the memorial volume, Jewson's reminiscences, and Gimson's own account of the principles which underlie the practice of a craft: his essay on 'Plaster-work', contributed to Mackmurdo's compilation Plain Handicrafts of 1892. This reveals the extent to which Gimson, helped especially by his master J.D. Sedding, as well as by his friends W.R. Lethaby and Philip Webb, had made Morris's principles his own. The argument lucidly and succinctly expressed in this essay can be taken as representative of his mature opinions. The gist of his exposition is best conveyed in his own words:

As regards design, the first necessity is that the worker must show in his work something of the pleasure that he takes in natural things. And the second necessity is that he must have knowledge of old work, not that he may reproduce it, but that he may learn from it how to express his ideas, and may learn from it also what the things are that are most worthy and capable of expression in the particular material he has in hand. (p.34)

To this final point he adds in his summing up the third requirement that a design to be executed in plaster (or, one might add, any other material, for the principle has general validity) 'must be expressive of the qualities of plaster, and not imitative of textures and effects natural to some other material' (p.36). A fourth principle is that
'the effect is to be obtained with the least amount of labour, and so the modeller who adds, adds as little as possible, and the carver who subtracts, subtracts as little as possible' (p.35).

These principles, which are exemplified mutatis mutandis in Gimson's furniture designs, as well as in those of the Barnsleys, are all of them to be found in Morris's writings, notably in his lectures, and in the publications of leading exponents of Arts and Crafts theory such as J.D. Sedding, W.R. Lethaby, and Walter Crane.

The first principle relates most directly to the derivation of decorative forms from the study of plant and animal life. Although it is more obviously relevant to Gimson's work in plaster than to his designs for furniture there are many examples among these also, beginning with cabinets designed for Kenton and Company, which incorporate naturalistic patterns. These are often kindred to Morris's in their freshness of observation and in the way in which a degree of stylization appropriate to flat pattern is reconciled with the suggestion of the forms of living things.

To Gimson's grasp of the second principle many of his designs for furniture testify. He was always alert to the possibilities contained for him as a designer in old work; but equally with Morris, he never allowed his admiration for what he found there to fetter his imagination. Knowledge of the historical roots of the crafts was one main source of the vitality of the best achievements of the Arts and Crafts movement. For this meant not simply, or chiefly, the study of forms and appearances from the past, but of the materials and technical means by which they had been produced as well as of the
human needs they served. This was the reason why the Society for the Protection of Ancient Buildings was able to become 'a real school of practical building'.

The principle that a design should express the qualities of the material in which it is realized - often referred to as the principle of 'truth to material' - is difficult to interpret if taken as a prescript for a task to be performed, for every material has a number of qualities (though properties is probably the more accurate term if reference to the nature of the material is intended) and it is not easy to see what it might mean to express them. It is perhaps easier to understand if used rather as a help in assessing what has been done, when, by comparison with other work, both in the same and in different materials, it can often be seen how far the design is suited to the material; for this is what usually seems to be meant by this principle. What we are in fact responding to is not simply something intrinsic to the material but the results of inter-action between the material and the tools appropriate to working it. But the range of formal possibilities in any medium is so great that principles concerning the proper use of materials are probably best regarded as maxims, which belong to the particular artistic period or group which finds a use for them, rather than as the embodiment of universally applicable truths.

The furniture of Gimson and the Barnsleys has often been taken collectively as exemplifying to a high degree the principle of using timber to its best advantage. Their material was invariably of the finest quality and they took pains to select each piece so that grain

8 L. & W., p.3.
and figure should be effective for both structural and decorative purposes. This is, of course, seldom evident from the drawings alone, although these do sometimes bear instructions about the selection and use of material. It may nonetheless be argued that in some of Gimson's later work the temptation to indulge in multi-level octagonal fielding on finely-figured panels should have been resisted, as technique and material are here at odds. This is perhaps one instance of the kind of thing Edward Johnston had in mind when he wrote of 'endeavouring that our work should be effective rather than have "a fine effect"'.

The fourth principle, of economy of labour in achieving the desired result, is also difficult to apply, because what the required effect is to be (and this is rarely just a matter of practical efficiency) cannot be exactly specified prior to the execution of the work itself. So that here too, what purports to be a principle of workmanship turns out to be of help only as an instrument of appraisal. Economy of mechanical labour also entails economy of materials; and in a craft such as furniture making, which depends on construction, strict economy in the service of practical purposes can be arrived at only through calculation, which, except for Romney Green, the Arts and Crafts furniture designers were probably incapable of.

Gimson's essay, like all but one of the others alongside which it was published, deals purely with principles of design and workmanship. In Lethaby's essay on 'Cabinet Making' however, a wider view is suggested: 'The end of all civilization is to extend control over our lives and circumstances, that the life of each - the life of the least

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as of the greatest - may be shaped to more beautiful ends. For one thing so depends on another, that not a single life can be thoroughly beautiful, until everything about life is as beautiful as we can make it.'

This declaration, so typical of Lethaby, could easily be dismissed as an intrusion into what sets out to be no more than a guide to elementary practice in one of the handicrafts: an attempt perhaps to invest one of the minor arts with more importance than it deserves. But this would be to mistake Lethaby's purpose. Elsewhere of another minor art he wrote: 'We might reform the world if we began with our own handwriting, but we certainly shall not unless we begin somewhere.' These comments point us to the secret of the vigour with which the practice and renewal of what Morris called 'the lesser arts of life' was undertaken by many for whom Morris was 'the master', as Ruskin had always been for him. For what animated them was no less than a vision of the Good Life. Morris's own hope rested on the signs of social and political change, which would in time replace commercialism with the commonweal. The revival of the arts and crafts, which he had done so much to promote, he never therefore saw as his chief task. Indeed, he supported all such efforts not because of what he believed they would accomplish in themselves, but in the hope that they would preserve some part of the knowledge and skill which would make it possible to establish a truly civilized life in the future, when the system based on 'commercial war and waste' should have been overturned. Lethaby shared Morris's aims, but as a teacher

in workshop and studio he found it necessary to emphasize more strongly than Morris, whose utterances were made largely from the public platform and in a political cause, the importance of 'doing necessary things beautifully'; though he never lost the chance of opening larger views to his pupils. Hence the comment on civilization and beauty at the beginning of his article on cabinet making.

Gimson did not share with Lethaby Morris's socialist convictions. Indifferent to politics, which he saw as 'a kind of game at blind man's buff', in his belief in the centrality of the handicrafts to a fulfilled and happy life he was, however, wholly at one with them.

On this point all three essays in the memorial volume leave not the least room for doubt. It is important to understand that for Gimson, as for Morris, the handicrafts and art were essentially one and the same. Griggs makes this quite clear. The well-made article of daily use and the object of beauty which only rare gifts of intelligence and imagination could produce were, however different in rank, alike in being fashioned by human hands. They were both the result of skilful, responsible, and therefore pleasurable making. Work carried out in such a spirit enriches the maker's life and leaves its impress on the thing made, which has 'something to tell of the lives of those who created it'. This belief owed nothing to aesthetic theory. It was derived from wide and careful study of men's handiwork in buildings and artifacts of all kinds, supported by reflection on personal experience, and warmed by the eloquence of Ruskin.

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12 L. & W., p.11.
13 Ibid., p.23.
It was therefore nothing to Gimson's purpose, any more than it had been to Morris's, to work simply for an improvement in standards of design. 'He came to think that what most needed mending could be called the conditions of work, for work, whatever the work was, meant far more than a means of livelihood. It could bring a man happiness as but few other things could, or it could degrade and do worse than make him miserable.' On the ideals which fired Gimson's enthusiasm Powell comments:

All through his life he desired more than almost anything else to see a right beginning made in establishing good handicrafts and building in English country. He felt that there was no work of the revived arts in the world that could approach our own excellence and that to hand that on to a younger generation in a firmly established scheme would be the best thing that could be done for England.

What Gimson stood for, and why, is however most clearly stated by Griggs. His method is to take a passage of central importance from one of Morris's lectures and to identify Gimson explicitly with what is there expressed:

'Time was when everybody that made anything made a work of art besides a useful piece of goods, and it gave them pleasure to make it. That is an assertion from which nothing can drive me; whatever I doubt, I have no doubt of that. And, sirs, if there is anything in the business of my life worth doing, if I have any worthy aspiration, it is the hope that I may help to bring about the day when we shall be

14 L. & W., p.25.
able to say, so it was once, so it is now.' And so with Ernest Gimson. He set before himself the same aspiration quite early in life, and he never looked back. It led him when, as a young man, he took the unusual course of leaving London, and all its 'prospects', for good and all, to live in the country at Pinbury - a lonely and remote house - with his friends Ernest and Sidney Barnsley.\footnote{16}{L. & W., p.26. Morris's words are quoted from 'Art and the Beauty of the Earth', Works, XXII, p.163.}

This passage puts the removal from London to the Cotswolds in its proper light. It has often been presented as in the main a retreat from uncongenial surroundings. However much this may have been a factor in their decision, of far greater importance was the positive reason that only in the country could what they now saw as their lives' work begin.

What they sought was a place where some at least of the old ways of life and work persisted; where local materials were put unselfconsciously to the service of local needs; where one's work and one's leisure were not sharply divided, as under the system of mechanized production they now increasingly were. It was their hope - for though Gimson seems to have been the acknowledged leader the Barnsleys were in full sympathy with him - that from the establishment of their own workshops for the making of serviceable goods in largely traditional ways would come encouragement to others of like mind and that a small community of craftsmen and their dependants might develop. Sadly, the realization of this scheme was thwarted by the Great War and, shortly afterwards, by the onset of Gimson's fatal illness.
The principles of design and workmanship so far considered are the four of which Gimson himself wrote, and which relate to the study of nature, knowledge of traditional workmanship, truth to material, and economy of labour. Also strongly associated with the Arts and Crafts movement are two interdependent principles, both of which are stated by Lethaby in his article on 'Cabinet Making' referred to above: fitness for purpose and the selection of the most suitable materials; though the second of these is usually understood as a necessary concomitant of the first. To these must be added the principle of honesty in workmanship, which is more complex than it appears to be. Lethaby, like Gimson, also emphasizes the importance of studying traditional forms and constructions. But whereas Gimson is concerned with the value of this as a means of stimulating the designer's own powers of invention, Lethaby advises it chiefly as a means of learning sound methods and acquiring standards of fitness and beauty.

Finally, there are two influential ideas, both of which derive their force largely from the writings of Ruskin, relating to the superiority of rough work over smooth or perfected workmanship and to the deleterious effects of the machine.

That fitness for purpose should have been given special emphasis as a design principle by reformers of design throughout much of the nineteenth century, and that it should even have attained between the 1920s and the 1940s the status of a design slogan, is a telling comment on the impact of commercialism on popular taste. As functionalism this principle eventually lost its effective cutting edge by
coming to be associated with a particular set of stylistic features.

It would be a mistake to interpret this concern for purpose or function purely in terms of the satisfaction of physical needs. For Gimson, as for Morris, Lethaby, and indeed all Arts and Crafts designers, it was accepted as a matter of course that the purpose of a design, however utilitarian, was to give pleasure through qualities of sight and touch as well as to be physically efficient. This, of course, makes it all-but impossible to use the principle of fitness for purpose as an instrument of assessment.

The practicality of Gimson's furniture, to which both Lethaby and Griggs refer, has been taken very much for granted. From the quantity of his furniture which continues in daily use one may conclude that for the most part it answers its purpose well enough. Neither Gimson nor Barnsley, however, was preoccupied with function in its narrow practical sense, and some of their pieces can never have been quite convenient or comfortable to live with. This is especially true of some of Gimson's writing cabinets, the designs for which show writing surfaces which anyone would have found unsuitably high, some of them being thirty-one inches or more above floor level.

Lethaby's emphasis on the practical and traditional bases of design at the expense of originality and invention, was certainly not peculiar to him. It is especially characteristic of Arts and Crafts theory and received masterful expression in Edward Johnston's manual Writing and Illuminating, and Lettering (1906). It appears also in F.L. Griggs's tribute to Gimson, printed together with Lethaby's essay in the memorial volume.
There will be noticed in all his work a certain severity and purity of form; these followed the way he set about it. It is enough to say that this character can be seen and felt to be chiefly an expression of purpose, for quite clearly his 'design' for anything grew as naturally as an old house from the use to which it was to be put and the material from which it was to be made, as well as from his knowledge of the craft and its traditions.  

It is a testimony to Gimson's stature as a designer that his work should convey - as indeed it often does - the sense of having somehow grown naturally. The ability to design well is no less ineffable than are other forms of creative talent. But in so far as the secrets of the power Gimson and the Barnsleys acquired as designers are to be found at all, it is to the sources Griggs describes that we must look for them. They had discovered the truth Gropius was to announce in his Bauhaus Proclamation, that one source of creative imagination lies in proficiency in one's craft. They also learnt in their study of old work how it was possible to 'follow a method without imitating a style'.

The principle of honesty or truthfulness as applied to workmanship relates to surface treatment, construction, and to the techniques employed. The assumption is that if the materials chosen are suitable to their purposes there should be no need to disguise the appearance which results from making and finishing the article in a straightforward and workmanlike manner.

17 L. & W., p.28.
18 Johnston, Writing & Illuminating, & Lettering, p.xx.
Thus, in woodwork and furniture making the techniques of graining, staining, and veneering all became suspect in the eyes of design reformers because of the opportunities for deception they afforded to the unscrupulous manufacturer. Complete honesty in the matter of finish was, of course, to be had by leaving the surface of the wood 'just as it comes from the plane',¹⁹ which was the advice Morris gave to users of English oak. This practice was often followed by Gimson and the Barnsleys from the early days with English walnut as well as English oak, though for this they were criticized by exhibition reviewers. Among contemporary designers who also preferred to leave oak and chestnut 'in the white' were C.F.A. Voysey and Ambrose Heal. Sometimes Gimson and the Barnsleys finished the surface with a light application of beeswax. They did not, however, eschew staining altogether. The dark stained oak dresser used by Gimson in his own home is a well-documented example. Other examples in both oak and mahogany are to be found among the catalogued drawings. (See, e.g. G EKS 34 (II:25); G STD 421* (III:462); G TAB 456 (III:494).)

Honesty in construction applies both to the treatment of the main parts of the design, especially the structural members, and to the methods of jointing used to lock the components together. An apposite and amusing example of structural dishonesty is described by Christopher Dresser who was inspecting a wardrobe in the International Exhibition of 1862:

Just as I was expressing my admiration, the exhibitor threw open the doors of this well-formed wardrobe to show me its internal fittings, when, fancy my feelings at beholding the first door bearing with it, as it opened, the two pilasters that I conceived to be the supports of

¹⁹ 'Making the Best of It', Works, XXII, p.97.
the somewhat heavy cornice above, and the other door bearing away the third support, and thus leaving the superincumbent mass resting on the thin sides of the structure only, while they appeared altogether unable to perform the duty imposed upon them. "Horrible! horrible!" was all I could exclaim. 20

By designing their furniture according to the principles of traditional joinery Gimson and the Barnsleys ensured that their structures could be read in a logical fashion. Sometimes they gave a special emphasis to the 'bones' of a design, such as when they made use of external ribs and rails. Sidney Barnsley's ribbed ark with painted panels is a truly remarkable example of an exoskeletal structure in which this Gothic principle is demonstrated with evident zest. 21

One of the best known features of the solid wood furniture of Gimson and the Barnsleys is the use of exposed joints, especially of through mortise and tenons and dovetails, to which extensive reference is made in the present work. It should be noted that one of the most conspicuous forms of the through mortise and tenon, the tusk tenon, is never found in their work. At least, no instance of its use by Gimson and the Barnsleys is known to the writer. The main purpose of the tusk tenon is, of course, to permit structures to be assembled dry (that is, without glue) and to be readily taken apart again. Examples of the use of this construction are quite common in the furniture designs of nineteenth century design reformers, such as Pugin, Talbert, and Eastlake. Among Gimson's contemporaries it may be found in, for

21 See Lambourne, Utopian Craftsmen, fig. 197.
example, the designs of Charles Rennie Mackintosh.

Honesty in the use of technique itself consists in permitting signs of the use of tools to remain on the surface, rather than smoothing them away by the exercise of what Ruskin called 'patience and sandpaper'. As with other aspects of honesty in workmanship, this is easily exaggerated into crudity, or deliberately contrived, thereby standing the notion of honesty on its head. The suitability of technique must, however, be judged along with other aesthetic qualities on each occasion of use. Thus in calligraphy the attractiveness of penwork done, as Edward Johnston puts it, 'straight off', is well attested. To leave the rippled surface which comes from the draw-knife on the wagon chamfers of an ebony sideboard plate rail, as Gimson often did, may be found questionable. On the hay-rake stretcher of an oak dining table, however, this technique seems entirely suitable.

A characteristic of furniture produced at Pinbury and Sapperton is the use of bold knife cuts round the shoulders of joints, which persist after the final cleaning up by the smoothing plane. They are analogous to the scaffolding of construction lines sometimes to be seen in architects' drawings. A similar feature occurs on the poles of ladder-back and other designs of rush-seated chairs in the score lines which mark the position of all joints.

Evidence of the use of tools on worked surfaces is one important aspect of rough or 'free', as opposed to perfected or 'highly regulated' workmanship, to the human and aesthetic values of which

Ruskin had drawn attention, and which Morris too had praised. Except
where it appears in gouged decoration and chip carving, or in the
cutting of wagon chamfers, the furniture produced at Sapperton
afforded little scope for it. From the drawings themselves, in the
absence of written instructions, we can, of course, derive no
information as to the nature of the workmanship.

Norman Jewson has recorded Gimson's disappointment at the fact that
his highly skilled cabinet makers were incapable of making 'plain oak
furniture, intended for cottage use' to 'a less exacting standard of
finish' than was usual with them.

He would have liked a finish more akin to that of the village wheel-
wrights, who worked more by eye and less by measurement than highly
trained cabinet-makers. However, unfortunately, there was much less
demand for the plain oak so that he was obliged more and more to rely
on the more expensive type of work in order to keep the men employed.
Had there been more demand for the simpler work he would probably have
got over the difficulty by having a separate workshop and training men
for this type of work only ... He had always intended that the maximum
price for an oak chest of drawers should be £5 when it was to the
simplest possible design, but in this he never succeeded.23

Whilst it is true that Gimson's prices for chests of drawers were
mostly above £5, they were sometimes only a little more than this,
\[ \text{[3.5£]} \]
and at least one drawing (G WSH 523, no.10) is clearly inscribed with
this exact sum.

23 By Chance I did Rove (privately published, Cirencester, 1951;
There is undeniable charm in some of the unpretentious pieces made in English oak by each of the Barnsleys in the early years at Pinbury, a few of which Edward Barnsley possesses. One of these, an oak chest of drawers by Sidney Barnsley, made to the limits of the knowledge and skill he then had, shows how in the matter of making and fitting drawers, the employment of Waals led to immediate improvements. Edward Barnsley has recounted how his father told him that before the arrival of Waals their method of making a drawer was simply to joint it up somewhat over size and then plane it down until it would enter the compartment freely. In this and numerous other respects the refinement of techniques took them ineluctably away from the freer and less self-conscious work of their early days. It is a process Edward Barnsley has watched in his own shops, not without disappointment at the loss of slight inexactnesses of touch which give a certain liveliness to handwork. His men, he says, have smiled at what they call the 'agricultural finish' of some of the furniture made at Pinbury, especially the slats of Gimson's ladder-back chairs.

In his dislike of using machinery for productive purposes Gimson no doubt reflected the attitudes of his teachers and associates. But, as with Morris, his opinions, however deeply rooted in temperamental aversion, were the result of careful reflection on the effects of mechanization on the lives of those involved; both workmen and users of the things made. 'Machine-work he looked upon as unreasonable in its demanding an output of certain kinds of energy out of all

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24 Letter (unpublished) from Edward Barnsley to the author, 13 January 1976. For an account of drawer making according to the principles observed by Waals see, for example, Percy A. Wells and John Hooper, Modern Cabinet Work: Furniture & Fitments (London, 1909), pp.81, 82.

25 E.B. Tapes Transcript, p.32; also unpublished letter to author, 21 May 1981.
proportion to the pleasurable results.\textsuperscript{26} For Gimson, however, just
as for Morris, the question of the proper use of machinery was merely
one aspect of the complex and intractable problem posed by the
commercial system itself, towards which Gimson's attitude was
uncompromising:

I remember him speaking once of the sheer inability of business wisdom
among the commercially successful to understand good work and believe
in it. On the other hand it would readily accept the 'make-believe'
and push and establish that with avidity. To keep aloof from this
commercialism he looked upon as 'our success, not our failure, as some
seem to think'. He desired commercialism might leave handiwork and
the arts alone and make use of its own wits and its own machinery.\textsuperscript{27}

The clearest statements from Gimson himself as to how the question of
machine production impinged on his own business are to be found in
letters addressed to Lethaby on the subject of the Design and
Industries Association, for which Lethaby was trying to win Gimson's
support:

Its pamphlets rub me up the wrong way – looking on the crafts as
unsuccessful and behind the times because they haven't linked them-
selves up to industrialism and recognized the inherent possibilities
of machinery. I can't bear the thought of machinery among the work I
care about and I get to mind less and less whether its products have
any sort of art in them or not as I feel it can never be real, only a
semblance.\textsuperscript{28}

\begin{footnotes}
\item[27] Ibid., pp.13-14.
\item[28] 29 March 1916, quoted by B.G.Burrough from a letter in his own
possession. See 'Three Disciples of William Morris: 2-Ernest
Gimson, part 2', Connoisseur, 172 (September 1969), 8-14 (p.10).
\end{footnotes}
A few weeks later Gimson attempts to explore the ground of the difference between himself and Lethaby on this subject: 'why you think I might do some good by designing bookcases for machines while I don't ... If one's interest in the work were only that of design and utility it would be different, but it is in the men themselves too and their ways of work and through that to most other things in life as you know.' Looking 'from the craftsman's point of view' at the 'question of machinery or no shop at all', which, Gimson says, 'has faced me often', he has 'wavered about it but always ended by knowing that of the two alternatives I would rather have no shops at all'.

Jewson's assertion that Gimson 'hated mechanisation in any form and would allow no machinery of any sort in his workshops, not even a circular saw' is, however, misleading. Both Gimson and Sidney Barnsley installed treadle-powered circular saws in their workshops.

On the nature and use of these machines Edward Barnsley comments:

Gimson's rather miniature circular saw can be seen in pictures of Waals's workshop at Chalford. I remember it at Daneway, and Lupton had the same model here [i.e. at Froxfield] after his training period at Daneway ... I find it of interest that my father had such a much more useful circular saw than Gimson had. I fancy it was something like this ... Gimson would have been reluctant to introduce anything more in the way of a semi-mechanical saw than one to do the comparatively mechanical work of small grooves for inlay, and for drawer side grooves perhaps, because he sincerely wanted his men to be as

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29 18 April 1916. Ibid.
30 By Chance I did Not, p.27.
completely involved with the making as possible. Whereas, my father knew that he must have a saw that really got on with the job of ripping out material. 31

The theories and principles of the Arts and Crafts movement found expression in a very wide range of furniture designs. By the 1890s, besides Gimson and the Barnsleys, designers of such different personalities as C.F.A. Voysey, Ambrose Heal, M.H. Baillie Scott, W.R. Lethaby, C.R. Ashbee, and George Jack were producing designs in which it is not at all easy, and sometimes impossible, to discover a common stylistic impulse. They did, however, share certain basic principles, concerning, for example, respect for materials, sound construction, and the derivation and handling of decorative features, though their interpretation of these was idiosyncratic. During the 1860s and well into the 1870s the influence of 'Gothic opinions' had been evident in varying degrees in furniture designed by members of the Pre-Raphaelite circle, in particular Holman Hunt, Madox Brown and Philip Webb, and in the work of some of their contemporaries, notably William Burges, Norman Shaw, Bruce Talbert, and Charles L. Eastlake, all of whom emphasized sturdy practicality and revealed construction. Gradually the grip of archaeologically correct Gothic was loosened, and towards the end of the century a more adventurous and eclectic attitude towards design sources showed itself.

The designers associated with Morris had never been preoccupied with Gothic detail, nor doctrinaire in their choices of materials and decorative motifs. For example, Philip Webb, notwithstanding the influence of his training with Street, "was extremely catholic in his
choice of means: he used Gothic and Renaissance forms, such materials as oak and mahogany; his treatments included polished and natural wood, inlay and painted ornament. He always aimed for simplicity.\(^{32}\) Webb's oak pieces probably constitute one of the most important contemporary influences on the early work of Gimson and the Barnsleys, particularly on that of Sidney Barnsley. The indebtedness is to be found less in direct resemblances than in the emphatic treatment of the main forms and structural members, concern for sound joinery, a liking for revealed construction, and careful attention to fittings, such as locks and hinges. In responding to Webb's influence Sidney Barnsley was going counter to contemporary trends, for by the 1880s heavy furniture in plain oak was losing popularity. Instead the fashion was for more delicately proportioned pieces, often stained black, such as Godwin was designing.

Essentially simple though Webb's designs were, he never attained the degree of simplicity achieved by Madox Brown, whose items of plain deal bedroom furniture, stained green, were wholly vernacular in inspiration and quite free from the influence of any historical style.\(^{33}\) These, together with the rush-seated chairs, some of which Madox Brown also designed, were the least expensive pieces ever produced by Morris's firm.

The vernacular tradition in building and the crafts became a main source of ideas for Arts and Crafts designers. Gimson and the Barnsleys shared with Morris, Webb, and Lethaby the conviction that the problem of finding a style for their own day, which had


\[\textit{33 See E.M. Tait, 'Madox Brown's Furniture Designs', \textit{Furnisher, 3} (1900), 61-3; also 'Madox Brown's Designs for Furniture', \textit{The Artist, 22}(1898), 44-51.}\]
preoccupied theorists and practitioners alike in architecture and the decorative arts throughout the nineteenth century, would be solved not through the efforts of studio designers but by doing necessary and commonplace things well and therefore by reviving and developing regional vernacular traditions. Sedding spoke for them all in declaring that 'the arts require a new direction. It is that the artist shall apply his genius to articles of common use, and to the adornment of places that belong to the people', and that 'the best nursery-ground of the handicrafts is a builder's yard'.

In the English countryside, and nowhere more so than in the Cotswolds, the builder and joiner worked in much the same way even towards the end of the nineteenth century as they had ever done. Their hands were responsible for what has been called the Gothic survival: work done in the Gothic manner and spirit but quite innocent of self-conscious stylistic intention. 'Barns and farm buildings were still roofed and buttressed in the Gothic way; and country workmen followed Pugin's True Principles with a naturalness which he praised but could never attain.'

The influence of the vernacular tradition on the furniture designs of Gimson and the Barnsleys has been generally acknowledged, though the range of their vernacular borrowings and the uses they made of them have not been adequately explored. Many of their designs were intentionally as close to vernacular models as possible, notably Gimson's designs for rush-seated ladder-back and spindle-back chairs and for Windsor chairs. Of these it could as truly be said as of his

34 John D. Sedding, Art and Handicraft (London, 1893), pp.147 and 79.
cottages, that they 'are not simply suggestive of the vernacular, they are vernacular, built from traditional styles with old craft techniques'.36 Much the same applies to numerous designs by Gimson and the Barnsleys for settles, chests, cupboards, and tables.

There is another important aspect to the use made by Gimson and the Barnsleys of the vernacular tradition. In adapting to furniture design features which had evolved in other vernacular crafts, especially those of the carpenter and wheelwright, they displayed an intelligence and originality for which they have received little credit.

One of the best known instances of such adaptation is the use of a pattern of hay-rake framing for the stretchers of tables. This form of stretcher is not without precedent, especially when used at floor level, though the earlier forms may well have evolved independently of the hay-rake as the similarity is confined to the geometrical arrangement of the structure, and the longitudinal rail does not seem to have been always taken right through to the centre of the rails which brace the triangular end frames.37

Some of their designs for stretchers seem to have been derived from wagon framing, especially forecarriage construction.38 From the head and tail boards of wagons came ideas for bedstead frames. In the framing of tables can be seen suggestions taken from roof braces and structures such as barns. The geometrical form of the wishbone brace, which both Gimson and Sidney Barnsley used in the construction of

36 Richardson, Architects-of-the-Arts-and-Crafts Movement, p.77.
37 See, for example, Macquoid and Edwards (1954), III, p.216, fig.18.
38 See, for example, J. Geraint-Jenkins, The English Farm Wagon: Origins and Structure (Reading, 1961), fig.20.
various types of table, has a precedent in some of A.W.N. Pugin's designs. But what makes their use of this construction original and distinctive is the bone-like subtlety and delicacy of line they gave to these struts. This quality was derived wholly from vernacular work in building and wagon framing.

These vernacular features do not always appear in designs which are themselves vernacular in character. For example, the hay-rake form of stretcher is occasionally used in tables of delicate construction which owe nothing to the cottage style. A particularly good example of the way Gimson combined features originating in the crafts of the joiner and wheelwright with those proper to the cabinet maker is the fine cabinet in English walnut (G CAB 158), designed in 1917 for J.H. Thomas. Here are to be found, without any suggestion of incongruity, fielded panels, strap hinges, gouged lines, wagon chamfers, through dovetails, and spirally carved legs.

Lethaby's essay on 'Cabinet Making', referred to earlier in the chapter (p. 89), expresses a quintessentially Arts and Crafts attitude towards the vernacular tradition in furniture. Despite his title his subject is really carpenters' furniture intended for cottage use, such as Madox Brown had designed. 'Light portable chairs are beyond us as carpenters, nor do we want them' (pp. 14, 15). His opening remarks are addressed to the many readers who, he hopes, 'are, or will be, carpenters and joiners, shipwrights, wheelwrights, waggon-builders'. Lethaby's sketches show designs for a settle, tables, chest, bench, stools, chair, and dresser; all of which - except for the X-framed table - have their counterparts among pieces made at Pinbury and

37 See, for example, G TAB 491. (III:527)
Sapperton. A chair, made by Kenton and Company to the design illustrated here, (fig. 11), formed part of Gimson's living room furniture. The choice and treatment of timbers described in Lethaby's text closely matches the practice of Gimson and the Barnsleys. "The furniture ... will be of oak rubbed up with wax or untouched, or of deal painted. The table top of elm or deal is to be left clean and scrubbed; the chairs may be of ash. Birch, beech, sycamore, yew, pear, cherry, and chestnut, are useful woods. Always get good material, and put sound work into sound wood" (pp. 10, 11). The emphasis is on practicality, simplicity, and dignity.

Among contemporary designers who also used untreated oak in essentially simple pieces were C.F.A. Voysey, Ambrose Heal, Charles Spooner, and C.H.B. Quennell, all of whom were regarded as having a more stylish touch than Sidney Barnsley, whose work was characterized by Muthesius as 'primitive to excess' (p. 196).

Morris himself was never particularly interested in furniture design and his few direct references to the subject in his lectures reveal his personal preference for plain straightforward pieces suited to his robust domestic habits. Evidence of one direct link between Morris and Sidney Barnsley has been preserved in an anecdote by Edward Barnsley. After having heard Morris speak of his preference for furniture made of stout timbers Sidney Barnsley, who was then working on the design for his big bow-fronted sideboard, added the heavy centre post to the lower stage.  

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40 See, for example, in Works, XXII: 'The Beauty of Life', pp. 76-7; 'Making the Best of It', p. 113; 'The Lesser Arts of Life', pp. 261-2; 'The Revival of Handicraft', p. 333.
41 E.B. Tapes Transcript, p. 39.
It is generally accepted that seventeenth century furniture was an important source of ideas for Gimson and the Barnsleys. In many of their tables, cabinets on stands, and cupboards, the influence of this period is unmistakable. It is to be seen in the main forms and structures, in the treatment of panelling, and in the use of such features as gouged decoration and chequered inlay. That they were also influenced by eighteenth-century designers has often been denied. Thus, John Gloag asserts that "artist craftsmen of the Gimson and Barnsley school were uninfluenced by the cabinet-making of the 18th century; they ignored the long golden age of design achieved under the direction of architects; and were unsympathetic to the idea of such orderly control". 42

This judgement is understandable in relation to most of the furniture which has, until recently, been displayed in the principal public collections. From the working drawings it is, however, plain that both Gimson and Sidney Barnsley were responsive to eighteenth-century designs. Not surprisingly, the majority of the designs which show such influences are those by Gimson for veneered pieces. The drawings also contain evidence that Gloag's denial of their sympathy with the idea of orderly control by architects was ill founded. Several sheets of designs testify to their concern for unified interior schemes, showing pieces of furniture designed to complement one another and occupying carefully chosen positions in the room. 43

A balanced assessment of Gimson and Sidney Barnsley as furniture designers must await the preparation of a comprehensive catalogue of

43 See, for example, G CUP 287, G TAB 441 and B HKS 16.
the furniture drawings together with the corresponding pieces. The present catalogue does, however, provide sufficient evidence to justify the claim that both men were far more enterprising and eclectic than has hitherto been thought.
E.W. Gimson

1864. Born at Leicester, 21 December, fourth son of Josiah Gimson (d.1883), the prosperous head of an engineering firm. He attended a private day school until 1881.

1881-84. Articled as pupil to Leicester architect Isaac Barradale, enrolling also as student at Leicester School of Art where he followed a course in advanced building construction. Awarded a silver medal in 1884 by the Science and Art Department for a design for a Suburban House submitted in a national competition.

1884. Attended lecture on 'Art and Socialism' given by William Morris on 23 January at meeting of Leicester Secular Society. Morris afterwards dined at the Gimson home, where he was a visitor on several occasions during the next two years.

1885. Awarded a first class certificate in building construction.

1886-88. At Gimson's rather diffident request Morris provided him with letters of introduction to three London architects, of whom one was J.D. Sedding, into whose office Gimson was at once accepted as an architectural assistant.
Met Ernest Barnsley, already working in Sedding's office, and through him Sidney Barnsley who was with Norman Shaw. Also met at about this time A.H. Powell, R.W. Schultz and W.R. Lethaby.

1887. Gimson and Ernest Barnsley went together on sketching tour to France and Italy.

1888. Attended meeting of Art Workers' Guild, 5 October, at Barnard's Inn and there saw and admired chairs made by Philip Clissett, a Herefordshire chair bodger, in use.

1889. During the spring made a continental sketching tour, visiting Arles, Torcello, Venice, Ravenna.
Spent several weeks - possibly in the summer of 1889 or spring of 1890 - learning the craft of chair bodging with Philip Clissett. Also, at about this time, he undertook the study and practice of decorative plasterwork with Messrs Whitcombe and Priestley of London. He also began to make designs for embroidery. Awarded Silver Medal by the Institute of British Architects for drawings submitted in competition for the Pugin Studentship. Also (in autumn) entered the Institute's competition for the Soane Medallion and gained one of three second prizes.


Kenton and Company. During the spring and summer Gimson and several friends discussed proposals for setting up a shop to sell furniture made to their designs. On 24 October a meeting was held at Reginald Blomfield's rooms to draw up plans for such a venture. Kenton and Company was formed soon afterwards. The partners were Ernest Gimson, Sidney Barnsley, W.R. Lethaby, Reginald Blomfield, Mervyn MacCartney, and a Colonel Mallet.

1891. Elected on 3 July to membership of the Art Workers' Guild, as a 'furniture maker'.

Became committee member of the SPAB and began to report for the society on buildings in the Cotswolds. He also introduced Lethaby to the society.

Exhibition of furniture by Kenton and Company at Barnard's Inn.

1892. Kenton and Company was dissolved and unsold furniture distributed amongst partners.

Designed and built Inglewood, Ratcliffe Road, Leicester, probably for his own use, though he was never to live there.

Designed and carried out scheme of decorative plasterwork for W.R. Lethaby at Avon Tyrell near Christchurch, Hampshire, in the New Forest.

Contributed essay on plasterwork to Plain Handicrafts (ed. A.H. Mackmurdo).
1893. Removed from London to Ewen, near Cirencester, Gloucestershire, with Sidney Barnsley, where they persuaded Ernest Barnsley and his family to join them.

Continued to design and execute decorative plasterwork.

1894. Removed from Ewen to Pinbury Park House on Earl Bathurst's estate. Ernest Barnsley and family lived in the main house. Sidney Barnsley and Gimson converted adjacent farm buildings to cottages for their own use.

Gimson and the Barnsleys converted a set of out buildings into a workshop for their common use. Gimson divided his time between chair bodging, plasterwork, and occasional architectural commissions.

1897. Designed and built The White House, Clarendon Park, Leicester, for his half-brother Arthur Gimson.

Designed and built a pair of cottages (adjoining) near Markfield, the Charnwood Forest, Leicestershire, for James Bilson.

1898-99. Designed and built Stoneywell Cottage, near Markfield, for his brother Sydney Ansell Gimson.

Designed and built Lea Cottage - completed 1900 - (near Stoneywell Cottage) for his half-brother Josiah Mentor Gimson.

1900. On 14 August married Emily Ann Thompson, daughter of Revd Robert Thompson, vicar of Skipsea, E. Riding, Yorks.

Gimson and Ernest Barnsley commenced informal partnership (dissolved c.1905) as furniture designers. A small cabinet-making workshop was established at Cirencester in a rented building in the yard of the Fleece Hotel, Market Square, though the Pinbury workshops continued in
use. Peter Van der Waals was engaged as foreman cabinet-maker with Harry Davoll and another workman (probably Ernest Smith or Percy Burchett) as assistants.

1902. Removed from Pinbury to nearby Sapperton together with the Barnsleys, where all three built (in Ernest Barnsley's case adapted and enlarged) cottages for themselves.

In March furniture workshops and showrooms were established at Daneway House, Sapperton, by Gimson and Ernest Barnsley. Sidney Barnsley used his own workshop adjacent to his cottage.

1903. Alfred Bucknell (son of the village smith at Tunley) was engaged as a smith by Gimson and a smithy set up at Sapperton where three assistants were employed.

Gimson ceased working as a chair bodger, the craft being carried on to Gimson's designs by Edward Gardiner, son of the owner of Sapperton sawmills. Gardiner continued to work at Sapperton until 1913.

c.1905. The partnership between Gimson and Ernest Barnsley ended following a disagreement.

Between c.1905 and c.1915 Gimson undertook restoration work for a number of churches in various parts of the country in connection with the SPAB.

1908. Built Rockyfield Cottage, near Markfield, for his sister Margaret.

1910. Designed and built Coxen, a thatched cottage with walls of cob, at Budleigh Salterton for Basil Young.

Designed and built hall for Bedales school, Hampshire.
1913. Designed large house (never built) for site at Tunley. Exhibited work at the Arts and Crafts Exhibition Society Exhibition.

1915. Designed and built Village Hall at Kelmscott; also cottages at Kelmscott for May Morris, daughter of William Morris. The Design and Industries Association approached Gimson (unsuccessfully) through W.R. Lethaby to seek his co-operation.

c.1918. Entered into architectural partnership with F.L. Griggs.

1918-19. Designed Library for Bedales School and commenced building.

A.E. Barnsley

1863. Born at Birmingham, 17 February, third son of Edward Barnsley (d.1881), head of John Barnsley & Sons, a long-established and important firm of builders.

After leaving school he studied at Birmingham School of Art, attending classes in drawing, painting, modelling and design.

1884. Awarded third grade prize for historic ornament.

1885. To London to study architecture in the office of J.D. Sedding. Enrolled in July as student at the Royal Academy architectural schools.

1886. Met Ernest Gimson, who also came to study architecture with Sedding.

1887. Completed studies with Sedding. Went with Gimson on sketching tour to France and Italy. Returned to Birmingham, married, and set up as architect with offices in the city centre. Designed and built house for his eldest brother, Charles Herbert Barnsley, at Edgbaston, Birmingham.

1888. Designed a house to be built in Edgbaston.

1890. Designed house and industrial premises for firm of Meredith & Co.
1890-92. Designed and built house for himself and family at Barnt Green, near Birmingham.

1893. Persuaded to abandon his architectural practice in Birmingham and to join with his brother Sidney and Gimson in the Cotswold venture.

1894. To Pinbury Park House (on the estate of Lord Bathurst) together with his brother Sidney and Gimson. Undertook alterations and repairs to the house. Applied himself (as at this time did Sidney Barnsley) to joinery and cabinet-making.

1896. Exhibited furniture at the Arts and Crafts Exhibition.

c.1900. Entered into informal partnership with Gimson (dissolved c.1905) with the purpose of designing furniture to be made in their own shops, first at Cirencester and, after 1902, at Sapperton. Undertook extensive repairs to the fabric of Daneway House.

1902. Removed to Sapperton with Sidney Barnsley and Gimson. New furniture workshops and showrooms established at Daneway House. Undertook further repairs to the fabric of the house. Also carried out some rebuilding and renovation for Earl Bathurst at Pinbury Park.

Joined SPAB.

c.1905. Informal partnership with Gimson terminated as result of disagreement. The breach in their relationship was final.

1906. Joined Art Workers' Guild as 'architect'.
1909. Began work on Rodmarton Manor, near Cirencester; a country house for the Hon. Claud Biddulph. The house was inhabited from 1917 but was incomplete when Ernest Barnsley died in 1926. Sidney Barnsley and, later, Norman Jewson assumed responsibility for the work, which was finished in 1929.

S.H. Barnsley

1865. Born at Birmingham, 25 February, youngest son of Edward Barnsley (d.1881), head of John Barnsley & Sons, a long-established and important firm of builders.

After leaving school he studied at Birmingham School of Art.

1885. Awarded a first class certificate in building construction at the School of Art.

To London (a little after his brother Ernest) to work for two years as architectural assistant in the office of Richard Norman Shaw, where he was under the supervision of W.R. Lethaby.

Enrolled in December through Shaw's recommendation at the Royal Academy architectural schools.

1886. Met Ernest Gimson.

Awarded certificate of merit for measured drawings of St Mary's Cistercian Abbey, Old Cleeve, Somerset, entered in the Silver Medal competition organised by the Institute of British Architects.

1887. Made sketching tour on continent towards end of year.

1888. Completed studies with Norman Shaw.

To Greece in spring with R.W. Schultz to study Byzantine buildings.

1889. Submitted drawings in competition for Owen Jones Studentship organised by Institute of British Architects: awarded a medal of merit.
1890-92. Designed and built Church of the Wisdom of God, Lower Kingswood, Surrey, commissioned by Dr E.H. Freshfield and Sir Henry Cosmo Orme Bonsor. Barnsley himself painted the floral decoration on the roof timbers of the nave.

Made sketching trip to Greece with R.W. Schultz in summer.

1892. Elected as 'architect' to membership of the Art Workers' Guild.

1893. Left London with Gimson to make home in Cotswolds (initially at Ewen, near Cirencester) soon to be joined by Ernest Barnsley and family. From this time Sidney Barnsley worked steadily and without interruption as a cabinet-maker.

1894. Removed with Gimson and Ernest Barnsley and family to Pinbury Park House.

1895. Married Lucy Morley and moved into cottage built in the farmyard.

Exhibited work at the Arts and Crafts Exhibition Society.

1900. Son Edward born.
Invited by SPAB to undertake the inspection of buildings and preparation of reports for the society. His first such report was made on North Wyke House, near Oakhampton.

1902. Removed to Sapperton with Gimson and Ernest Barnsley and family. Built own cottage and converted nearby out-building as workshop. Commissions he was too busy to undertake were handed on to Gimson and Ernest Barnsley. Became member of SPAB and reported on Bredon Barn (Hereford & Worcs.) for the Society.

1919. After Gimson's death he assumed responsibility for completion of the work in hand on the Bedales School library.

1923. Gave up working at the bench. The tools and timber were taken to Geoffrey Lupton's workshops at Froxfield where Edward Barnsley (who rented them from 1923-1925) was now establishing himself. During the remaining three years of his life he occupied himself chiefly with various building projects.

1926. After Ernest Barnsley's death (9 January) Sidney Barnsley supervised work at Rodmarton until his own death in September. Buried at Sapperton.
SELECTED BIBLIOGRAPHY

The following lists, although not exhaustive, bring together most of the items likely to be of use to the student of Gimson and Barnsley furniture.

Manuscript and Unpublished Source Material

Principal Exhibitions

Reviews of Exhibitions (Arts and Crafts Exhibition Society and others) at which work by Gimson and the Barnsleys was shown

Woodwork, Furniture and Vernacular Crafts: General and Historical

Woodwork and Furniture: Design and Technique

Architecture, Design and the Decorative Arts: Victorian and Edwardian

Ernest Gimson, the Barnsley Brothers and the Cotswold School
Manuscript and Unpublished Source Material

Edward Barnsley

(1) Job Book. Edward Barnsley's first Job Book (1923–1933). Not consulted. Extracts kindly provided by Edward and Mrs Barnsley relating to pieces designed by Sidney Barnsley and made in Edward Barnsley's workshops at Froxfield between 1923 and 1926.


(3) Letters: S.H. Barnsley and Philip Webb. Edward Barnsley has a small collection of letters which passed between his father and Philip Webb, mostly in 1900, but some later, up to 1904.


(5) Sidney Barnsley's Sketch Books. There are six of these in Edward Barnsley's possession, five dated between 1887 and 1892 and one from about 1924. All contain architectural sketches and notes. Only one (dated March 1891) contains a few sketches of furniture, but no designs.

(6) Tapes Transcript. Transcript of tape-recorded discussions
between Edward Bamsley and the author (3, 4 January and 4, 5 April 1973; 23, 24 March 1974; 5, 6, 7 December 1975; 9, 10, 11 April 1976). Pencil on lined sheets of A4 file paper, 45 pages. Topics include Edward Bamsley's reminiscences and comments concerning the lives and work of Ernest Gimson and the Bamsleys at Pinbury and Sapperton and his comments on furniture drawings by Ernest Gimson and Sidney Bamsley. In author's possession.

Cheltenham Art Gallery and Museums Service

In addition to the drawings for domestic furniture by Ernest Gimson and Sidney Bamsley included in the present catalogue, the Art Gallery and Museum has an extensive collection of working drawings by Gimson for church furniture and woodwork, church and domestic architecture, and miscellaneous metalwork; also of drawings by Sidney Bamsley for church and domestic architecture. The archive also contains a large quantity of photographs of furniture and architecture and a collection of miscellaneous photographs formerly in Gimson's possession as well as the following documentary material:

(1) Ernest Gimson's Job Book: CAGM P 1941 225 121, 20.3 x 28cm. This is Gimson's last (and sole surviving) Job Book and includes entries for furniture and woodwork from February 1914 to January 1920, and for metalwork from February 1914 to July 1917.

(2) Ernest Gimson's Sketch-Books: CAGM P 1941 225 114-116; 118 to 120; 122, 123 and G 1945 17. In date order as follows:
P 1941 225 119* c.1886, 22.8 x 18.5cm.
P 1941 225 115 1887, 22.8 x 26.6cm.
P 1941 225 122 1888, 28 x 25.4cm.
G 1945 17 1888, 29.8 x 24.2cm.
P 1941 225 116 1889, 22.8 x 30.5cm.
P 1941 225 114 c.1891, 16.2 x 10.2cm.
P 1941 225 120* c.1902, 25.4 x 20.3cm.
P 1941 225 118* c.1907, 20.3 x 26.7cm.
P 1941 225 123* 1917, 20.3 x 16.5cm.

The sketch-books are mostly filled with architectural drawings and notes. Those which also contain sketches of furniture and sketch-designs for furniture have been marked in the list with an asterisk. Sketch-book G 1945 17 contains a careful drawing of a fine hoop-back Windsor chair.


Leicestershire Museums, Art Galleries and Records Service

The Leicestershire Museums possess a collection of papers and photographs relating to Ernest Gimson, the Bamsleys, Waals, and their associates (listed and briefly described by the Museums Service on six A4 size sheets in a mixture of typescript and manuscript) of which the principal items are:

1. Thirteen original letters from Ernest Gimson to Ernest Bamsley (dated between 1887 and 1890) and copies of three letters from Gimson: one to Walter Butler (1890) and two to Sydney Cockerell (1916, 1918).

2. Various sale and exhibition catalogues, together with
related correspondence.

(3) Photocopies of miscellaneous periodical and newspaper articles concerning Gimson, the Barnsleys, Waals, et al.

(4) Miscellaneous photographs, chiefly of furniture and architecture.

**Society for the Protection of Ancient Buildings**

The SPAB archive contains a small number of drawings and letters from the hands of Ernest Gimson and Ernest and Sidney Barnsley, chiefly concerned with architectural matters of interest to the Society.
Principal Exhibitions

Exhibitions held in London by the Arts and Crafts Exhibition Society, at which work by Gimson and one or both of the Barnsley brothers was shown: 1890, 1893, 1896, 1899, 1903 at The New Gallery; 1906 at The Grafton Gallery; 1910 at The New Gallery; 1916 at Burlington House.

An Exhibition of Furniture & Decorative Ironwork, Designed by Ernest W. Gimson, the Art Galleries of Messrs Debenham and Freebody, Wigmore Street, London (December 1907)

A Select Display of Cotswold Craftsmanship in Wood and Metals, Cheltenham Art Gallery (Cheltenham, July 1949)

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Victorian Church Art, Victoria and Albert Museum (London, 1971)

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Anon., 'The Arts and Crafts Exhibition at the New Gallery: fourth notice', *Studio*, 29 (1903), 22-33

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DESIGNS FOR DOMESTIC FURNITURE AND WOODWORK BY ERNEST GIMSON
AND SIDNEY BARNESLEY: A CATALOGUE OF DRAWINGS IN THE COLLECTION
AT CHELTENHAM ART GALLERY AND MUSEUM

In three volumes

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PREFACE

The two catalogues list and describe the designs for domestic furniture by Ernest Gimson and Sidney Barnsley, which together form a substantial part of a comprehensive collection of their drawings owned by the Cheltenham Art Gallery and Museum Service and housed at Cheltenham Art Gallery and Museum. The furniture drawings, the majority of which are working drawings and preparatory sketch-designs, constitute approximately two thirds of the entire collection, which also includes architectural drawings by both Gimson and Sidney Barnsley, as well as designs by Gimson for metalwork and miscellaneous decorative work. Regrettably, the museum possesses no drawings by Sidney's brother Ernest, who was likewise an architect, furniture designer and craftsman. In fact none of his drawings for furniture is known to have survived. The six drawings, all dated 1902, which bear the signature B. & G. and are thus identified as products of the brief partnership between Ernest Barnsley and Gimson, show no clear signs of Ernest Barnsley's hand.

This collection of drawings, although large, is by no means complete, for there are many pieces of furniture in both public and private collections, no drawings for which have been found. Evidence of more such pieces is provided by the records contained in Gimson's sole surviving Job Book as well as by photographs, published and unpublished, some of which are in private hands. How many drawings by Gimson and Sidney Barnsley are missing cannot be determined until the attempt has been made to compile a record of all the pieces of furniture known to have been produced to their designs, but the total number is likely to be several hundreds. Of these some may yet
be discovered. It is, however, virtually certain that a large quantity of Gimson's drawings, and possibly some of Sidney Barnsley's, were lost in the fire which destroyed the Chalford workshops of Peter van der Waals in 1938, soon after his death.

The greater part of the Cheltenham collection of Gimson's drawings was acquired in 1941 at the sale held at Gimson's former home at Sapperton after the death of his wife. The Barnsley drawings were given to the museum in 1971 and 1972 by Edward Barnsley, C.B.E., the son of Sidney Barnsley, who has himself worked continuously as a designer and maker of furniture since 1923.

In addition to the drawings the Cheltenham Art Gallery and Museum Service owns a small number of Ernest Gimson's sketch books as well as a quantity of miscellaneous photographs, chiefly of architecture and furniture, formerly in Gimson's possession. At Cheltenham Museum may also be seen a large collection of furniture and metalwork, representing designers and craftsmen of the Cotswold School, including work by Gimson and Sidney Barnsley, Peter van der Waals, and Eric Sharpe. The only other public collection of such furniture, comparable to it in range and importance, belongs to the Leicestershire Museums, Art Galleries and Records Service, the greater part of it being on permanent display at Leicester Art Gallery and Museum.

One of the chief difficulties experienced by the student of furniture of the Cotswold School is that of learning to distinguish between the executed designs of Gimson and the Barnsley brothers. It is a task
which requires a degree of connoisseurship. Early collaboration between the three men, leading to a brief partnership between Gimson and Ernest Barnsley, and maturing into a close and life-long friendship between Gimson and Barnsley, soon expressed itself in a common style, to which each man brought his idiosyncratic touch. The furniture drawings here catalogued provide fascinating insight into the origins and development of their style, though the exact contribution to it of each man remains problematic, especially in the case of Ernest Barnsley.

A further difficulty arises with furniture designed after Gimson's death by his foreman, Peter van der Waals, who perpetuated the Gimson/Barnsley style until his own death in 1937. Waals often based his designs on originals by Gimson, of whose drawings he made full and intelligent use. As a result many pieces by Waals are easily confused with the Gimson designs from which they were derived, though as Waals gained in confidence as a designer he developed a version of the Cotswold style which was recognizably his own.

The drawings in the Cheltenham collection have hitherto remained uncatalogued. The museum accession lists give only brief descriptions and usually the date, where this is inscribed on the drawing. The lists of the furniture show signs of hasty preparation and contain many inaccuracies, even including a set of duplicated accession numbers. Some drawings have been wrongly described. There are also instances of incorrect attribution. Although an attempt has been made in the accession lists to group designs into categories, many related drawings have not been recognised as such and are often widely separated by the numbering. Nor has the attempt been made to arrange
entries in date order. It has therefore been extremely difficult hitherto for students of the furniture of Gimson and the Barnsleys to gain from the drawings any clear idea either of their development as designers or of the nature of their working relationships.

It was originally intended to include in these catalogues all the designs by Gimson and Sidney Barnsley for furniture and woodwork. The result proved unwieldy and the designs for ecclesiastical and other non-domestic pieces have therefore been omitted. The need for compression has also made it impracticable to include a full description and detailed notes for every catalogued design. With the proviso that each category of furniture in the catalogue should be represented, extended treatment has accordingly been limited to selected designs, which also include the ones illustrated. Each of the illustrated designs is denoted in the catalogue itself, and in the lists of corresponding catalogue numbers, by an asterisk. Because so many entries lack a full description, an attempt has been made to include a reference to the main characteristics of each design in the short descriptions which follow the catalogue numbers.

It should not be assumed that the designs accorded full descriptions and illustrations are invariably the most important, although the majority of them would probably be so regarded by those best qualified to judge. In making the selection two main criteria have been applied: that the selected designs should represent the main stages in the careers of Gimson and Barnsley as designers and makers of furniture, and that they should as far as possible illuminate the stylistic range of both men across all the design categories, from plain utilitarian
joinery to the finest cabinet work. An attempt has also been made to include among the illustrations varied examples of draughtsmanship, through the gradations from rough sketch-designs to the most precise of formal drawings. Indeed, the drawings of both men are often a delight to look at, displaying a wide range of aesthetic qualities. An additional factor which has influenced the choice of designs for full description and illustration has been the extent to which they have been especially rewarding to study, for such reasons as, for example, the presence of erasures and alterations which reveal something of the evolution of a design, or for the information about workshop practice to be derived from them.

The initial notes for the catalogue entries were made direct from the drawings. Thereafter the greater part of the work has been done from photographs or tracings, with occasional use of photocopies and sketches of the smaller and simpler drawings. This procedure has had the advantage of enabling much of the work to be done away from the museum. It would in any case have been impossible to refer only to the originals, chiefly because of the extreme fragility of many of the drawings, especially of those on tracing paper. Many of these have become brittle with age and begun to split along the folds (and there are very few which have not been folded) as well as having sustained other damage.

The benefits of this method of work have, however, been bought at the price of increased risk of error. For example, a photograph of the whole of an imperial-sized drawing cannot always capture every detail of fine-lined pencil work together with annotations, especially when
there have been erasures and alterations and the sheet has been rubbed and soiled from use in the workshop. If, however, part of a drawing only is photographed there is a tendency, because it is all one has, to come to regard the portion as containing all of the drawing that really matters. Another consequence of working from photographs and tracings is that one tends to think of the drawings as being more alike than they really are, of which perhaps the most unfortunate result is that, when working from photographs, differences of scale are less obvious. In the majority of photographs a scale has therefore been included. In those instances where this has not been done it is usually possible to read the drawing to scale from the information it contains. The scale and main dimensions are, of course, given in each catalogue entry. In a number of photographs, particularly of drawings for large pieces, the use of a hand-held camera has resulted in a slight distortion of the image, consisting in every instance of a convergence of verticals. Though it is possible to discount this effect, it is occasionally disconcerting and is regretted.

Where the work has been done from tracings other difficulties have arisen. For one thing, a tracing from a large and complex drawing must often be selective. Some details, no matter how careful one tries to be, are inadvertently omitted. Again, one's own notes on a tracing are all too easily confused with inscriptions to be found on the original.

The task of matching the catalogued designs with executed pieces lies beyond the scope of the present work. An attempt has nonetheless been made to relate catalogue entries to the items of Gimson and Barnsley furniture to be found in the major collections open to the public, notably those in Cheltenham, Leicester, and London.
A distinctive feature of the present catalogues is the provision of the measurements of each designed piece and of detailed descriptions (referred to above) of selected designs: information which is usually given in catalogues only for pieces of furniture themselves. It is hoped that the inclusion of this information will be of help in the task of identifying pieces in the eventual preparation of a truly comprehensive catalogue of the furniture and furniture drawings. The writing of descriptions has already justified itself as a tool of learning during the compiling of the present catalogue. Few of the drawings are without ambiguities such as would not arise if executed pieces were being described. For example, it is sometimes unclear whether a drawer or a panel is intended to be raised or recessed, and the exact nature of inlaid lines and mouldings is often hard, or even impossible, to determine. The scrutiny enforced by the act of description has frequently brought to light information which would probably have eluded cursory examination, though this has not always been the information sought. Especially has this been true of details which have been erased or partly erased. Such features of a drawing, far from being of little or no account, have a special value, for they bring one closer to the hand and thoughts of the designer and in so doing both illuminate one's understanding and enliven one's task.

Particular care has been taken to note information relating to workshop practice as shown in, or deducible from, the drawings and other primary documentary sources, including the sole surviving Job Book of Ernest Gimson. Given the characteristic Arts and Crafts emphasis on the importance of materials and technique, to which Gimson and Barnsley contributed significantly, the information of this kind to be derived from their drawings is less plentiful than one might
reasonably have expected. When it does appear it is as often to be found in rough ancillary sketches, some of which were obviously added at the bench, as in the main drawing. Such information is especially valuable in that it is often impossible to obtain by inspecting pieces of furniture themselves. Moreover, the furniture of Gimson and the Barnsleys was usually so sturdily proportioned, and the joints so accurately fitted, that during the sixty to eighty years which have elapsed since most of the pieces were made, there have been few opportunities to augment our knowledge of workshop practice at Pinbury and Sapperton by dismantling pieces in order to effect repairs. Of the pieces which have provided this kind of opportunity, the most numerous have probably been chairs. The reason for this is that it was not Gimson's practice to reinforce the internal corner joints of the seat rails with blocks, glued and screwed into place. Another occasion for repair, affording the chance of structural investigation, has resulted from the effects of modern central heating on veneered case furniture. This has caused groundwork to move, so that veneers have split and lifted. First-hand evidence of the technical knowledge possessed by Gimson and the Barnsleys and of their Arts and Crafts contemporaries provides a valuable supplement and sometimes a corrective to the vague generalisations about, for example, respect for materials and honesty of construction, which abound in accounts of the movement. It is hoped that the technical notes in the present work will provide useful evidence of this kind.

The catalogue contains numerous sets of related drawings. These are most often in pairs, comprising the preliminary sketch-design and the working drawing, usually in the form of a tracing. There are also
several groups of drawings which show variations on a common model. Yet other drawings are grouped by association with a particular client. All detected instances of such relationships have been indicated in the notes to the catalogue entries and in the appendixes and indexes. Strong stylistic similarities have also been noted.

In the attempt to assign a date to each of the many undated drawings in both catalogues an extensive search has been made of books and periodicals, though it is unlikely that every useful source has been discovered. Helpful information regarding dates has also been found in the Gimson Job Book and in photographs which form part of the collection at Cheltenham Art Gallery and Museum. It has been possible to suggest dates for a number of Sidney Barnsley's drawings as a result of Edward Barnsley's kindness in making available his own collection of photographs together with information extracted from his own first Job Book.

It will be seen that a small number of drawings in the Gimson catalogue have been attributed, as regards the draughting, to pupils or assistants. In a few such instances the designs themselves, though obviously produced under Gimson's guidance, lack the assurance of the master, especially in not having been thought through sufficiently. There are also a few drawings from the hands of fellow architects and designers, such as Randall Wells and R.W. Schultz.

The essential repetitiveness of a descriptive catalogue tends to induce a mechanical exactness in the writing, which betrays a failure of attention on the part of the compiler and can only dull the responses of the reader. Inconsistency, on the other hand, is no less
a fault. If these blemishes have not been wholly avoided it is not for lack of effort. Moreover, in so large a task, spread over a number of years, some discrepancies may perhaps be attributed to the process of learning which the work itself has brought about and which only wholesale revision could eliminate.
EXPLANATIONS

ARRANGEMENT

The categories, arranged alphabetically, into which drawings are grouped, correspond to those of Ralph Edwards's Dictionary of English Furniture (1954), with two exceptions: Dinner Wagons and Candlesticks are both to be found under these descriptions instead of being classified respectively as 'Running Sideboards' and 'Candelabra'. Within each category the drawings are arranged chronologically. Dates have been suggested for the many undated drawings wherever possible. Those for which no evidence of date could be discovered are placed at the end of their sections. Numbering is consecutive throughout each catalogue.

A key to the abbreviations used to describe the categories is given below. For each catalogue entry the museum accession number follows the catalogue number. Lists of corresponding catalogue and accession numbers are provided as an appendix.

NOMENCLATURE

Some explanation is needed concerning the classification of designs under 'cabinet' and 'cupboard' and the distinctions between 'dresser' and 'sideboard'.

The terms 'cabinet' and 'cupboard' are not capable of exact application, and their usage by Gimson and Barnsley is sometimes a
little puzzling. Take, for example, a group of designs by Gimson (G CUP 281 - 284 inclusive) which are inscribed with 'cabinet'; although they would ordinarily be regarded as exemplifying cupboards and, for this reason, are included in that section. Some inconsistencies are also to be found in the descriptions given by Gimson and Barnsley to designs in which cupboards and drawers are combined. Ambiguities have been resolved as far as possible by following common usage.

All designs, however inscribed, which show glazed doors, sometimes in combination with unglazed doors, have been classified as cabinets. Bookcases, when fitted with glazed doors, are naturally very similar to cabinets intended for china or silver. Some are indeed inscribed with 'china and bookcase'. The glazed cabinet intended for books is, however, usually solid rather than glazed in side elevation and is often somewhat shallower from front to back than one intended for china, silver, or glassware.

There are several drawings relating to three designs for large two-stage corner cupboards, each with glazed upper stage, of which the classification is a little uncertain. One of these (B CAB 30) is inscribed by Sidney Barnsley with 'corner dresser'. Another (G CAB 120) is inscribed by Gimson with 'corner cupboard'. They have nonetheless been classified in this catalogue as cabinets chiefly on the grounds of general similarity with other designs for cabinets in the collection. This decision is supported by the fact that two of the designs in question have already been illustrated in catalogues under the description 'corner cabinet'.

xv
Neither Gimson nor Barnsley seems to have intended a precise distinction by his use of the terms 'sideboard' and 'dresser'. Both men, however, used 'sideboard' to describe designs with or without a superstructure, across a range from fine cabinet work to cottage-style joinery. In one instance (B SHV 68) a set of wall-mounted shelves flanked by cupboards is described as a 'hanging dresser'. Most of the designs for dressers are somewhat more countrified in appearance than those described as sideboards. In this respect the designs of Gimson and Barnsley reflect tendencies which date from about the middle of the eighteenth century. For then it was that the sideboard began to displace the dresser from the dining room to the kitchen, and that the dresser came to be associated chiefly with the farmhouse and cottage, where it was usually found with a superstructure of shelves, or of shelves and cupboards, as in the well-known 'Welsh dresser'.

MEASUREMENTS

Sheet sizes are given in centimetres, height preceding width. Dimensions for the designed pieces are recorded in feet and inches, these being the measurements in which the designs were conceived and executed. The metric equivalents (given in centimetres) follow in brackets. Dimensions (H. (height); W. (width); D. (depth); L. (length); Dia. (diameter) ) are given in the following order: H. W. D., or, as appropriate: H. L. W. and H. Dia.

Where case furniture has two or more stages with markedly different W. and D. measurements, these are recorded for each stage. The W. and D. measurements of frame furniture such as chairs and beds are given at the height of the main rail. The D. measurement for chairs gives the
inside, not over-all size, except where otherwise stated. For turned chairs, however, the sizes given are those between posts.

INSCRIPTIONS

Inscriptions on the drawings are seldom lengthy and are therefore mostly recorded in full. Where important inscriptions are so long that they would overburden the catalogue entry, the material omitted is given in the Note to that entry. The term 'inscribed' is used to denote inscriptions in both Roman capitals and cursive hand.

CLIENTS & WORKMEN

The names of clients of Ernest Gimson and Sidney Barnsley, and of workmen employed by Gimson, where these are inscribed on the drawings, are listed, together with brief notes, in indexes, where are also to be found lists of buildings and addresses recorded on the drawings.

GENERAL

When two or more designs for pieces belonging to different categories appear on a single sheet, the design which is placed above and/or to the left is normally given priority in the catalogue. Lists of additional (though by no means always ancillary) designs which belong to a particular category are given at the end of each section of the catalogue. Occasionally a design on the verso of a sheet is important enough to be catalogued separately.
The timber in which the design was to have been carried out is always stated where known. In those instances where it is not, and cannot be inferred, English oak or English walnut are the likeliest materials.

In all references to 'Barnsley', Sidney Howard Barnsley is intended.

ABBREVIATIONS

Att. Grounds of attribution
c. Circa
CAGM Cheltenham Art Gallery and Museum
Exh. Exhibitions at which the drawing has previously been shown
F.S. Full size
Id. Means of identification
Ill. Published works in which the drawing has previously been illustrated
E.W.G. Ernest W. Gimson
S.H.B. Sidney H. Barnsley

Books, periodicals, and unpublished manuscript material are abbreviated as follows:

Cabinet Maker and AF The Cabinet Maker and Art Furnisher
Cabinet Maker and CHF The Cabinet Maker and Complete House Furnisher


Debenham & Freebody (1907)  An Exhibition of Furniture & Decorative Ironwork, Designed by Ernest W. Gimson, held at the Art Galleries of Messrs Debenham & Freebody (1907)

E.B. Tapes Transcript  Edward Barnsley Tapes Transcript (unpublished MS)


Job Book  Ernest Gimson's Job Book (1914-20):

CAGM P 1941 225 121


Studio Year Book The Studio Year Book of Decorative Art


NOTE
Cross references within the catalogue are given above the catalogue numbers by page only within the same volume (e.g. (442)) and by volume and page when referring to the companion volume (e.g. (III:524)).
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G BED 1
CAGM P 1941 222 678

DESIGN FOR BEDSTEAD IN ENGLISH OAK, FITTED WITH HALF TESTER AND CURTAINS

Inscribed in ink with Bedstead in English Oak, and with scale, measurements, and descriptions of views.

Front elevation, showing left-hand curtain folded across the bed, and side elevation (sectional) of bedhead showing curtain open.


Pen and ink on brown tracing paper: 39.5 x 51.2cm. Slight tearing on upper and lower edges.

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:

H. 7ft.0in. (213.4cm.); W. 4ft.6in. (137.1cm.) (drawn 4ft.9in.).

Ill. Comino, fig.68 (briefly discussed p.103).

Description

The tall frame of the bed head is chamfered on all forward edges in bold scooping cuts. At the upper corners are hinged short square-ended arms (similarly, but more broadly, chamfered) which carry the embroidered curtains. Across the back, above pillow height, and beneath a narrow shelf, runs a panel containing an all-over rose pattern (presumably to be embroidered). Above this panel the back consists of nine vertical boards, grouped in threes. Below it the boards are laid horizontally. The sturdy foot frame is, like the head frame, vigorously chamfered. Between heavy stiles, tapered at the sides from about mid height, are two wide planks, laid horizontally edge to edge, resting on a stout foot rail with projecting ends shaped to reverse ogees. Above the planks is a gently arched wagon-chamfered lattice, the top rail of which
is scoop-chamfered and has projecting ears. The bed is raised on ball castors.

Note

For a similar, though plain, design see G BED 3. See also the plain and angular design G BED 2, also signed B. & G., dated some three months after the present design. For a similar use of elaborate chamfering see G BED 4 and G BED 5; also G WSH 518 (signed B. & G., and of the same date as the present design).

G BED 2
CAGM P 1941 222 553
DESIGN FOR SINGLE BEDSTEAD (ONE OF A PAIR) IN ENGLISH OAK
Inscribed in pencil with 2 Single Beds in English Oak, and with scale, measurements, and descriptions of views.
Elevations of head and foot, and side elevation (sectional).
Pencil on hand-made paper, watermarked VAN GELDER ZONEN: 28.5 x 45.7cm.
Upper edge, extreme left, has suffered damage, probably by rodents.
Sheet rubbed and soiled.
Scale: 1\(\frac{1}{2}\)in. to 1ft.
Dimensions:
H. (head) 4ft.3in. (129.5cm.); H. (foot) 3ft.6in. (106.7cm.);
L. (inside measure) 6ft.6in. (198.1cm.); W. 3ft.0in. (91.4cm.) (given as 3ft.3in., which is in fact the length of the transverse block foot).
G BED 3
CAGM P 1941 222 551

DESIGN FOR DOUBLE BEDSTEAD

Inscribed in ink with measurements, and in pencil with additional measurements and calculations.

Side elevation and end elevation (both in careful free-hand), together with full-size profiles of curves on ends of transverse block feet and on corners at junction of uprights and top rails.

Unsigned and undated, but c.1902.

Pen and ink on tracing paper: 30 x 53.5cm. A large irregular portion has been torn from lower right (10 x 19cm. (approx.)) and a small portion from lower left (4 x 6cm. (approx.)). There are other small tears, oil stains and creases.

Scale: 1in. to 1ft. and full size.

Dimensions:
H. (head) 4ft.5in. (134.6cm.); H. (foot) 3ft.8in. (111.8cm.);
L. (inside measure) 6ft.6in. (198.1cm.); W. 4ft.6in. (137.1cm.).

Note
(1) Compare with G BED 1.

G BED 4
CAGM P 1941 222 542

SKETCH DESIGN FOR FOUR-POST BEDSTEAD IN ENGLISH WALNUT

Inscribed in pencil with measurements, cutting list, and record of costing.

Side elevation (incomplete), end elevation (of head from inside), part of end elevation (sectional) and plan (sectional) of corner post. All views in free-hand.

Unsigned and undated, but c.1902.

Pencil on graph paper, ruled in squares of 1in. and 1/8in.: 26.5 x 43.4cm.

Scale: 1in. to 1ft.
Dimensions:
H. 6ft. 7in. (200.7cm.); L. 7ft. 0in. (213.4cm.); W. 4ft. 6in. (137.1cm.).

Note
For design developed (with minor variations) from the present sketch
see G BED 5.

G BED 5
CAGM P 1941 222 540
DESIGN FOR FOUR-POST BEDSTEAD IN ENGLISH WALNUT
Inscribed in pencil with Four Post Bedstead in English Walnut and with
scale and measurements.
Side elevation and end elevation.
Signed in pencil, lower right: Ernest W. Gimson. Undated, but c.1902.
Pencil on detail paper: 40 x 3 x 53.7cm.
Scale: 1in. to 1ft.
Dimensions:
H. (to top of rail) 6ft. 8in. (203.2cm.); L. 7ft. 0in. (213.4cm.);
W. 5ft. 0in. (152.4cm.).

Note
See sketch-design G BED 4.

G BED 6
CAGM P 1941 222 549
DESIGN FOR SINGLE BEDSTEAD (ONE OF A PAIR) IN ITALIAN WALNUT
Inscribed in ink with Two Single Bedsteads in Italian Walnut, and with
measurements and descriptions of views.
Elevations (carefully drawn, free-hand) of head and foot (from foot end)
together with plan (sectional) of head.
Pen and ink on brown tracing paper: 27.8 x 38.3cm. Right and upper edges slightly torn.
Scale: 1\(\frac{1}{2}\)in. to 1ft.
Dimensions:
H. (head) 4ft.3in. (129.5cm.); H. (foot) 3ft.6in. (106.7cm.);
W. 3ft.1in. (94cm.); L. not given.

G BED 7
CAGM P 1941 222 547
FIVE SKETCH DESIGNS FOR SINGLE BEDSTEADS IN ENGLISH OAK
Inscribed in ink with Single Beds in English Oak, and with measurements, prices, and brief descriptions, and numbered from (1) to (5).
End elevations (in free-hand).
Signed and dated in ink, lower right: E.W.G. March 31, 1903.
Pen and ink on brown tracing paper: 13.5 x 33.7cm.
Scale: 0\(\frac{1}{2}\)in. to 1ft.
Dimensions:
H. (head) 4ft.3in. (129.5cm.); H. (foot) 3ft.6in. (106.7cm.);
L. (inside measure) 6ft.3in. (190.5cm.); W. 3ft.0in. (91.4cm.)

G BED 8 *
CAGM P 1941 222 546
DESIGN FOR DOUBLE BEDSTEAD IN ENGLISH OAK INLAID WITH EBONY AND CHERRY
Inscribed in ink with Bedstead in English Oak inlaid with Ebony and Cherry, and with measurements and descriptions.
Elevation from foot.
Description

The bed is raised on octagonal posts, each terminating in a club-shaped finial. A rectangular panel, set horizontally, occupies the middle third of the foot frame. Beneath the panel, set midway between it and floor level, is a rail. The top rail joins the corner posts just below the finials and has an arched mid section. It is braced by a post at each end of the arch. The faces of the corner posts are inlaid with lines of alternate ebony and cherry rectangles, staggered to give a chequered effect. The intermediate posts and all rails are inlaid with a central black and white line (ebony and cherry). The bed-head, which is taller than the foot, is of matching design, except that the top rail is triple-arched.

G BED 9*

CAGM P 1941 222 557

DESIGN FOR SINGLE BEDSTEAD IN MAHOGANY WITH VENEERED PANELS AND INLAID IN EBONY AND SATINWOOD

Inscribed in pencil with scale, measurements, and descriptions of views and features, and with Single Bedstead in Mahogany (Head & Foot alike), and in ink, (lower right) with Made for Miss Lovibond; E.B. (Edward Barnsley).

Elevation showing outside of head and inside of foot, together with full-size details in elevation and plan (sectional).

Unsigned and undated, but c.1905.
Pencil on hand-made paper, watermarked VAN GELDER ZONEN: 45.1 x 54.7cm.

Stained upper right quarter with oil from verso.

Scale: 1\(\frac{1}{2}\)in. to 1ft. and full size.

Dimensions:

H. (head and foot) 3ft.6in. (106.7cm.); W. 3ft.1in. (94cm.); L. not given.

Description

A veneered panel, subdivided into eight equal rectangles, occupies about two thirds of each end frame, being raised above floor level and having an open lattice above. The lattice is in three sections, of which the centre one is arched. The corner posts have shallow ebony caps of wavy profile. All parts of the frame are bevelled and ovolo moulded and inlaid with ebony lines and with lines of alternate ebony and satinwood strips.

Note

The Miss Lovibond referred to in the note added by Edward Barnsley would have been either Phyllis or Ellen: sisters-in-law of Gimson.

G BED 10
CAGM P 1941 222 563

SEVEN DESIGNS FOR BEDSTEADS

Inscribed in pencil with measurements and calculations, prices for both single and double sizes, and numbered from (1) to (7). Nos (1) and (2) inscribed (faintly): in oak.

Elevations of both head and foot of bedsteads (nos (1) to (3)) and elevations from foot showing foot and upper portion of head (nos (4) to (7)), together with miscellaneous free-hand sketches of detail.

Unsigned and undated, but c.1905.

Pencil (faint) on hand-made paper, watermarked J. WHATMAN 1901: 56.6 x 77.8cm. Drawing-pin holes are unusually numerous and are not confined to the corners. Sheet slightly foxed.
Scale 1in. to 1ft.

Dimensions:

Single:  
H. (head) 3ft.0in. (91.4cm.) and 3ft.6in. (106.7cm.); H. (foot) 2ft.5in. (73.7cm.) and 3ft.0in. (91.4cm.); W. 3ft.0in. (91.4cm.).

Double:  
H. (head) 4ft.0in. (121.9cm.); H. (foot) 3ft.2in. (96.5cm.) and 3ft.4in. (101.6cm.); W. 4ft.6in. (137.1cm.) and 4ft.8½in. (143.5cm.).

Prices:  
Single; from £2.18.6 to £7.10.0. Double; from £3.15.0 to £8.10.0.

Verso: Rough draft (in pencil) of memorial inscription to Admiral Henry Christian (d.1916); sketches of three pairs of tongs; list of names; sundry calculations.

Note  
(9) (10)
Compare with G BED 11; G BED 12; G BED 13.

G BED 11

CAGM P 1941 222 552

DESIGN FOR DOUBLE BEDSTEAD

Inscribed in pencil with measurements and descriptions, and with Wages £4 and Made by Lupton.

Elevation of bedstead from foot end, elevation of head of bedstead from inside (both in careful free-hand), and full-size details.

Unsigned and undated, but c.1905.

Pencil on detail paper: 32 x 52.9cm.

Scale: 1in. to 1ft. and full size.

Dimensions:

H. (head) 4ft.0in. (121.9cm.); H. (foot) 3ft.4in. (101.6cm.); L. (inside measure) 6ft.6in. (198.1cm.); W. 4ft.6in. (137.1cm.).
Note

(7)

Compare with G BED 10; G BED 12; and G BED 13.

Geoffrey H. Lupton (b. 1882) was educated at Bedales School (then at Haywards Heath, subsequently removed to Petersfield, Hampshire) and worked for a time at Letchworth with the artist-craftsman Stanley Parker. He then spent a year (sometime between 1905 and 1908) as one of Gimson's pupils at Sapperton, after which he set himself up as a builder and furniture-maker at Proxfiel, Petersfield. He was responsible for the building of Bedales School Hall (1911) and Library (1919-22) to the designs of Ernest Gimson.

G BED 12

CAGM G 1972 187 78

DESIGN FOR BEDSTEAD IN ENGLISH WALNUT OR OAK

Inscribed in pencil with scale, measurements and descriptions, and with Bedstead in English Walnut or Oak, and inscribed in ink with additional measurements. Lettered B (in pencil, upper left). To right of inscription can be deciphered the erased note: In oak £19 without wire mattress. Elevation (from foot of bedstead) of head and of foot, and full-size detail of framing (sectional plan).

(The right-hand portion of the sheet has been removed and with it the last two letters of Gimson's signature, and the year; probably 1905.)

Pencil on detail paper: 39.8 x 53.3cm. With several stains.

Scale: 1\(\frac{1}{2}\)in. to 1ft. and full size.

Dimensions:

H. (head) 4ft.3in. (129.5cm.); H. (foot) 3ft.4in. (101.6cm.);
W. 4ft.6in. (137.1cm.) (modified in ink to 5ft.0in.); L. (inside measure)
6ft.4in. (193cm.)
Note

Compare with G BED 10; G BED 11; and G BED 13.

G BED 13
CAGM G 1972 187 42
DESIGN FOR BEDSTEAD IN ENGLISH WALNUT
Inscribed in pencil with scale, measurements and descriptions of features, and with Bedstead in English Walnut.
Elevation of bedstead from foot, sectional details (full size, in plan) and rough sketch (not by Gimson) showing bed end to different design in elevation and plan (compare with B BED 4).
Signed in pencil, lower right: E W G. Undated, but c.1905.
Pencil on hand-made paper, watermarked J R JONES, AFONWEN: 38.3 x 51.3cm.
Scale: 1 in. to 1 ft. and full size.
Dimensions:
H. (head) 5 ft. 0 in. (152.4cm.); H. (foot) 3 ft. 11 in. (119.4cm.);
W. 5 ft. 0 in. (152.4cm.).

Note

Compare with G BED 10; G BED 11; and G BED 12.

G BED 14
CAGM P 1941 222 302 (verso)
DESIGNS FOR BEDSTEAD AND FOR SMALL TABLE (PRESUMABLY DRESSING) WITH DRAWERS
Inscribed in pencil with measurements and calculations (relating to bedstead) upper right; also with: with drawers, £4 7 6; without £3 (relating to table).
Side elevation and elevations of head and foot of bedstead, and front and side elevations of table.
Unsigned and undated, but c.1905.
Pencil on cartridge paper: 56.1cm. x 76.4cm.
Scale: 1\(\frac{1}{2}\)in. to 1ft. (both designs).

Dimensions:

Bedsteads: H. (head) 4ft.3in. (129.5cm.); H. (foot) 3ft.6in. (106.7cm.); W. 3ft.0in. (91.4cm.); L. (inside measure) 6ft.2in. (188cm.).

Table: H. 2ft.6in. (76.2cm.); L. 3ft.2in. (96.5cm.);
W. 1ft. 7\(\frac{1}{2}\)in. (49.6cm.).

G BED 15
CAGM P 1941 222 544
SKETCH DESIGN FOR DOUBLE BEDSTEAD
Inscribed in pencil with measurements.

Elevations of head and foot (from inside), together with plans (sectional) of head and foot frames. Erased earlier design shows vertical slats.

Chamfers on elevation of foot are stiffly drawn, probably by pupil. A more fluent chamfer has been pencilled beneath by Gimson.

Unsigned and undated, but c.1906.
Pencil on cartridge paper: 38.2 x 56cm.
Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:

H. (head) 4ft.3in. (129.5cm.); H. (foot) 3ft.6in. (106.7cm.);
W. 4ft.6in. (137.1cm.); L. not given.

Note

(1)
Compare with G BED 17, no. (2).

G BED 16
CAGM P 1941 222 466
SKETCH DESIGN FOR SINGLE BEDSTEAD IN OAK
Inscribed in pencil with Bedstead in English Oak and with measurements and descriptions.
Elevations of head and foot.

Signed in pencil, lower right: Ernest W. Gimson. Undated, but c.1906.

Pencil on sheet detached from note-book (sheet has perforated inside edge and rounded corners): 20.3 x 12.4cm.

Scale: 1in. to 1ft. (approx.).

Dimensions:

H. (head) 3ft.6in. (106.7cm.); H. (foot) 3ft.0in. (91.4cm.);
W. 3ft.0in. (91.4cm.).

Note

Preliminary design for G BED 17, no. (3).

G BED 17

CAGM P 1941 222 548

FOUR DESIGNS FOR SINGLE BEDSTEADS IN ENGLISH OAK

Inscribed in pencil with scale, measurements, descriptions of views, prices for both single and double bedsteads to these designs, and with Single Bedsteads in English Oak, numbered from (1) to (4). Also inscribed:

Prices do not include for wire mattresses.

Elevations of head and foot (both taken from the foot end) for each design.

Signed in pencil, lower right: Ernest W. Gimson, Daneway House,
Nr. Cirencester. Undated, but c.1906.

Pencil and watercolour on hand-made paper: 38.7 x 51.5cm.

Scale: 1in. to 1ft.

Dimensions (all four designs):

H. (head) 3ft.6in. (106.7cm.); H. (foot) 3ft.0in. (91.4cm.);
W. 3ft.0in. (91.4cm.); L. (inside measure) 6ft.6in. (198.1cm.).

Prices:

1. £12 (single); £18 (double).
2. £11 (single); £16.10 (double).
3. £10 (single); £15 (double).
4. £8 (single); £10 (double).
Note

(11)

Compare no. (2) with G BED 15 and no. (1) with G BED 18.

G BED 18
CAGM P 1941 222 560
DESIGN FOR DOUBLE BEDSTEAD
Inscribed in pencil with measurements and descriptions (some by unidentified hand).
Elevation from foot of bedstead, side elevation at foot, and details (full size, sectional) of upper part of framing of foot. The side elevation shows the height of the foot increased by 6in. The head-board also shows modifications of design.
Unsigned and undated, but c.1906.
Pencil on cartridge paper: 38.3 x 56cm.
Scale: 1½in. to 1ft. and full size.
Dimensions:
H. (head) 5ft.8½in. (174cm.); H. (foot) 3ft.6in. (106.7cm.);
W. 4ft.9½in. (146.7cm.); L. (inside measure) 6ft.3in. (190.5cm.).
Note

(12)

Compare with G BED 17, no. (1).

G BED 19
CAGM P 1941 222 559
DESIGN FOR SINGLE BEDSTEAD IN CHESTNUT
Inscribed in pencil with SINGLE BEDSTEAD IN CHESTNUT, and with measurements and descriptions of views. Inscribed also (lower left) with Made by Reggie 117 hours.
Elevations of head and foot (from foot end) together with half plan (full size, sectional).
Dimensions:
H. (head) 3ft.6in. (106.7cm.); H. (foot) 3ft.0in. (91.4cm.);
W. 3ft.0in. (91.4cm.); L. (inside measure) 6ft.2in. (188cm.).

Note
'Reggie' was presumably an apprentice. No information.
G BED 21

CAGM P 1941 222 228

DESIGN (INCOMPLETE) FOR FOUR-POST BED

Inscribed in pencil with measurements, descriptions of elevation and features, and with notes.

Elevation of foot end, and details (full size, sectional).

Signed in pencil, upper left and lower right, with monogram RW (Randall Wells). Undated, but c.1912.

Pencil on brown tracing paper: 41.5 x 51.3cm. Upper and lower edges slightly torn.

Scale: 1in. to 1ft.

Dimensions:

H. 7ft.0in. (213.4cm.); W. 4ft.2in. (127cm.); L. not given.


Note

See also complementary designs G BED 22 and G BED 23.

Randall Wells (1877-1942): an Arts and Crafts architect, designer of Kempley Church, Hereford and Worcester (1904), which contains woodwork designed by Gimson and designed and made by Ernest Barnsley. (See Peter Davey, Arts and Crafts Architecture (London, 1980), pp.113-14; also Comino, pp. 179-80).

G BED 22

CAGM P 1941 222 227

DESIGN FOR FOUR-POST BED

Inscribed in pencil with descriptions of views and features and with calculations. Inscribed in ink with further descriptions and measurements.
Elevation of side towards room, elevation of head end of bedstead, and sectional details (full size).

Unsigned and undated, but c.1912. The work of Randall Wells (see Note).

Pencil on brown tracing paper: 51 x 56cm. (approx.). Right-hand and lower edges badly torn.

Scale: 1in. to 1ft. and full size.

Dimensions:

H. (to top of frame, but excluding band of carving which rises abt. 5in. above it): 7ft.0in. (213.4cm.); L. (overall) 6ft.7in. (200.7cm.);
W. (overall) 4ft.2in. (127cm.).

Note

See also complementary designs G BED 21 and G BED 23.

G BED 23

CAGM P 1941 222 229

DESIGN FOR FOUR-POST BED: FULL SIZE DETAILS

Inscribed in pencil with measurements, descriptions, and note (upper right): Part colour red. I will supply carver RW.

Elevation (full size, sectional) through the head end of bedstead.

Signed in pencil, upper right, with monogram RW: (Randall Wells: see Note). Undated, but c.1912.

Pencil and crayon on brown tracing paper: 50.8 x 31cm. (approx.).

Lower right corner torn off (10 x 10cm. (approx.)) and vertical edges irregular.

Scale: Full size.

Note

See also complementary designs G BED 21 and G BED 22.
DESIGN FOR SINGLE BEDSTEAD (ONE OF A PAIR) IN OAK

Inscribed in pencil with 2 Single bedsteads in Walnut oak (sic)
2'-6" x 6'-4" mattresses and with measurements (including alterations to width).

Elevations of head and foot (from foot end), together with full-size detail (sectional) in plan.

Unsigned. Dated in pencil upper left: Nov. 7th, 1913.

Att: The draughtsmanship, handwriting and figuring are not those of Ernest Gimson. The hand (probably that of a pupil or assistant) is the same as the one found exclusively on G BED 32 and additionally on G BED 29.

Pencil on detail paper: 20.3 x 80cm. Oil-stained and much creased.

Scale: 1\(\frac{1}{2}\)in. to 1ft. and full size.

Dimensions:
H. (head) 3ft.6in. (106.7cm.); H. (foot) 3ft.0in. (91.4cm.);
L. (outside measure) 6ft.6in. (198.1cm.); W. 3ft.0in. (91.4cm.) (drawn as 2ft.7in.).

DESIGN FOR BEDSTEAD IN ENGLISH WALNUT

Inscribed in pencil with measurements and descriptions, and with Bedstead in English Walnut for Mr. Troup, with (Orton) (upper right) and with Made by Orton (left, below centre).

Side elevation, end elevation, and details (full size, including sectional).
Signed in pencil, lower right: Ernest W. Gimson, Daneway House.
Undated. After 1902 and probably before 1914.
Pencil on hand-made paper, watermarked H.WHATMAN (sheet includes first five letters only): 39 x 56.5cm.
Scale: 1in. to 1ft. and full size.
Dimensions:
H. (head and foot) 4ft.0in. (121.9cm.); L. (inside measure) 6ft.2in. (188cm.); W. 4ft.3in. (129.5cm.).

G BED 26
CAGM P 1941 222 561
DESIGN FOR DOUBLE BEDSTEAD IN MAHOGANY VENEERED & INLAID WITH EBONY & SATINWOOD LINES
Inscribed in pencil with Mahogany Bedstead, and with scale, measurements, calculations (partly erased) and descriptions.
Elevation from foot, and details (full size, some sectional) in elevation and plan.
Pencil on detail paper: 40 x 55.5cm. Soiled and creased.
Scale: 1in. to 1ft. and full size.
Dimensions:
H. (head) 4ft.6in. (137.1cm.); H. (foot) 3ft.6in. (106.7cm.);
W. 4ft.8in. (142.2cm.); L. not given.

Note
An entry in the Job Book which possibly relates to this design is one for 13 February to 4 April 1914 (p.1): J.H.Thomas; Bedstead. There are also details of several other pieces for the same client. The making of the bed was shared between Cobb (477 hours) and Smith (20 hours). The selling price was £32.
DESIGN FOR DOUBLE BEDSTEAD IN ENGLISH WALNUT

Inscribed in pencil with Bedstead in English Walnut and with scale, measurements and descriptions, and lettered (A).

Side elevation and elevation of bedstead from foot.

Signed and dated in pencil, lower right: Ernest W. Gimson, Nov.4, 1914.

Pencil on detail paper: 40.3 x 53.5cm.

Scale: 1in. to 1ft.

Dimensions:

H. (head) 4ft.6in. (137.1cm.) (drawn 4ft.8in.); H. (foot) 3ft.6in. (106.7cm.); L. (inside measure) 6ft.6in. (198.1cm.); W. 5ft.0in. (152.4cm.).

Description

Each end frame is erected on a base rail with projecting double stepped and chamfered ends, raised on ball castors. The foot frame is panelled to two thirds height and open above. Of this design the main feature is the bold serpentine curve, with upturning ends, of the top rail and of the two below it. The paneling consists of six narrow panels, each with a squarish panel above, all flat fielded. The framing is wagon-chamfered throughout. The head frame (also wagon-chamfered) has a double-arched top rail which oversails the stiles. The frame is fully panelled with horizontal boards, scoop-chamfered along the abutting edges. The side rails which unite the bed ends are gunstock profiled beneath at each end.

Note

There is no entry in the Job Book with which this design can be positively linked. Three entries which are possibly related are all
rather late, viz:

1. Walnut double bedstead for Maresco Pearce, started 8 April 1915, made by Orton (135½ hours), with an additional hour by Waals: £11.12.0 (p.19).


3. Double Bedstead for (Dr. W.G.) Howarth, started 17 December 1915, made by Smith (152½ hours), with an additional 4 hours by Waals: £13 (p.24).

Another possibility is that it was made for Howard Bell, for whom several bedroom pieces in walnut were made during January and February 1915, although a bed is not recorded.

G BED 28
CAGM P 1941 222 556
DESIGN FOR DOUBLE BEDSTEAD, VENEERED & INLAID ON EDGES
Inscribed in pencil with Double Bedstead, and with scale and descriptions, and numbered (2).

Elevation of bedstead from foot, and details (full size, sectional) of veneering and inlay on leg.


Pencil on detail paper: 40.5 x 56.2cm.

Scale: ½ in. to 1 ft. and full size.

Dimensions:
H. (head) 4ft.6in. (137.1cm.); H. (foot) 3ft.6in. (106.7cm.);
W. 5ft.2½ in. (158.8cm.); L. not given.

Note
See Job Book entry for 20 November 1914 (p.14): Bedstead for Pearce in ebony and burr elm, which is almost certainly the present design.

The work was shared by Davoll (211½ hours), Smith (218 hours) and Ward
(2½ hours) giving a total of 432 hours, charged at the rate of 1/24d. per hour. Calculations are as follows:

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<td>6</td>
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<td></td>
<td>43</td>
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</table>

April 1 1 hr = 1.1½

May 15 2.4½

G BED 29

CAGM P 1941 222 543

DESIGN FOR BEDSTEAD IN LARCH WITH HALF TESTER

Inscribed in pencil with Bedstead in Larch for the Women's Art Workers Guild, and with scale, measurements and descriptions.

Side elevation, end elevation looking from foot, and sketches showing cross-section through posts. Both elevations show erased earlier design, somewhat lower and with top rail scoop-chamfered.

Unsigned and undated, but probably April or May 1916.

Pencil on detail paper 30.2 x 43.5cm.

Scale: 1in. to 1ft.

Dimensions:

H. (to tester) 7ft.2in. (218.4cm.); L. 6ft.9in. (205.7cm.);
W. 4ft.8½in. (143.5cm.)

Verso: Rough pencil sketch showing plan of living room (unidentified) and other sketches, unidentified but seemingly architectural.
Note

See Job Book entry for 20 May 1916 (p. 28): Bedstead for Women's A.W.G., made by Smith (38 hours), Burchett (116 hours), Cobb (15 hours), and Waals (7 hours). Price not recorded.

G BED 30
CAGM P 1941 222 562

DESIGN FOR SINGLE BEDSTEAD

Inscribed in pencil with measurements.
Elevations of head and foot (from foot) showing alterations, side elevations (sectional), plans (sectional, with alterations), and sketches of details (full size). Much of work in free-hand.
Unsigned and undated.
Pencil on brown tracing paper: 28 x 51.7cm. Vertical edges torn.
Scale: \( \frac{1}{2} \)in. to 1ft. and full size.
Dimensions:
H. (head) 4ft.3in. (129.5cm.); H. (foot) 3ft.6in. (106.7cm.);
W. 3ft.1in. (94cm.); L. not given.

G BED 31
CAGM P 1941 222 545

DESIGN FOR DOUBLE BEDSTEAD WITH HALF TESTER

Inscribed in pencil with notes (mostly annotations by anonymous client), measurements, and descriptions of views and features.
Side elevation and elevation from foot.
Unsigned and undated.
Pencil on brown tracing paper: 39.8 x 52cm.
Scale: 1in. to 1ft.
Dimensions:
H. (to top of tester) 7ft.0in. (213.4cm.); L. 6ft.9in. (205.7cm.);
W. 4ft.6in. (137.1cm.).

G BED 32
CAGM P 1941 222 541

DESIGN FOR BOX BEDSTEAD

Inscribed in pencil with single description: Rail at Back.

Front elevation and end elevation.

Unsigned and undated.

Att: Probably draughted by a pupil or assistant. (For drawing probably by the same hand see G BED 24)

Pencil on detail paper: 30.5 x 63.5cm. (Irregular).

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:
H. (to top of back rail) 3ft.6in. (106.7cm.); L. 6ft.3in. (190.5cm.);
D. (outside measure) 4ft.0in. (121.9cm.).

: ADDITIONAL DESIGNS FOR BEDS

G BOX 51 (verso) (n.d.)
G CHD 265 (29 August 1912)
G SBD 403 (17 December 1910)
DESIGN FOR GLAZED BOOKCASE WITH CUPBOARDS BENEATH

Inscribed in ink with Bookcase in dark wood, gouged. Upper part glazed, to take two rows of books 12" x 15". Lower part fitted with shelves to take cases 20" x 15". Handles of brass. Inscribed also in ink with shelf (three times) and with measurements, and additionally, in pencil, with measurements and calculations.

Front elevation.


Pencil and crayon (orange-brown, applied to verso) on detail paper: 28.7 x 20cm.

Scale: 1in. to 1ft.

Dimensions:

H. 6ft.7½in. (202cm.); W. (upper part) 3ft.4½in. (102.8cm.); W. (lower part) 3ft.7in. (109.2cm.); D. 1ft.10in. (55.9cm.) (approx.).

Description

A large bookcase consisting of a glazed cabinet standing on a pedestal cupboard, raised on a plinth. The glazed cabinet is enclosed by a pair of doors (planted on), each containing eight square panes ranged in pairs, the upper ones being segment-headed. The top and bottom of the cabinet project to form a bevelled cornice and plinth. The two doors enclosing the pedestal cupboard are framed and panelled. Panels appear to be sunk, bevel-fielded, and moulded. The plinth is of box construction, through-jointed, and is shaped to simple bracket feet. Glazing bars and inner edges of all door frames are decorated with lines of gouge cuts, as are the edges of the cornice and the front edges of the lower carcase. Joints of door frames are dowelled through. Doors are mounted with brass drop handles and small oval key-plates.
Note

By 'dark wood' in the inscription is probably meant English walnut or dark English oak. Oak would seem more suitable than walnut for the gouged decoration proposed, though Gimson often treated both materials similarly.

DESIGN FOR BOOKSHELVES IN OAK

Inscribed in pencil with Bookshelves in Oak. Darkened with soda & beeswaxed, and with descriptions of views etc. and measurements. Front elevation and end elevation, together with ancillary sketches (sectional).


Pencil on detail paper: 35.1 x 46.5cm.

Scale: 1½" to 1ft.

Dimensions:
H. 3ft.1in. (94.0cm.); W. 5ft.0in. (152.4cm.); D. 0ft.10in. (25.4cm.).

TW O DESIGNS FOR BOOKCASES IN OAK, WALNUT, OR MAHOGANY

Inscribed in pencil with Bookcase in Oak, Walnut, or Mahogany; also with measurements and prices (£4.10.0 & £5.10.0).

Front and side elevations, and detail (full size) of edge moulding of shelf. Signed and dated in pencil, lower right: E.W.G. April 24/07.

Pencil on detail paper: 21.4 x 41.5cm.

Scale: 1in. to 1ft.
Dimensions:
(1) Left-hand design: H. 4ft.6in. (137.1cm.) (drawn 4ft.8in. (142.2cm.));
    W. 2ft.4½in. (72.3cm.); D. 0ft.8in. (20.3cm.).
(2) Right-hand design: H. 4ft.6in. (137.1cm.) (drawn 4ft.8in. (142.2cm.));
    W. 2ft.4½in. (72.3cm.); D. (upper part) 0ft.8in. (20.3cm.);
    D. (lower part) 0ft.10½in. (26.6cm.).

Descriptions
(1) A case of open shelves raised on block feet. The carcase (untapered in side elevation) is through dovetailed (tails on top and bottom) and mitred at front corners. The shelf spaces (five) diminish upwards from \(10\frac{3}{4}\)" to 8". Shelves are through tenoned, and the front edges are ovolo moulded. The back is panelled with three edge-jointed boards, set vertically. Twin block feet are double stepped and chamfered and joined by a single rail, through tenoned and with lower edge arched.
(2) A set of open shelves with cupboard below, raised on block feet. The single carcase is through dovetailed (tails on top and bottom). The top of the cupboard (at centre height) forms the bottom shelf, and protrudes slightly. At this point the carcase is stepped in side elevation, reducing in depth from \(10\frac{3}{4}\)" to 8". The shelves are through tenoned and front edges are ovolo moulded. The back is panelled as in no. (1). The cupboard is enclosed by a pair of framed and panelled doors with the panels bevelled (possibly fielded). Corner joints are dowelled through. The doors are mounted with metal drop handles of double scroll pattern. The block feet are as in no.(1), except that the joints of the rails are blind.
SEVEN DESIGNS FOR BOOKCASES IN ENGLISH OAK OR WALNUT

Inscribed in ink with Designs for Bookcases in English Oak or English Walnut: Oak or Walnut backs & shelves throughout, and with scale, measurements, and notes: Oak or walnut backs & shelves throughout, and

Note. All the bookcases are in two parts.

Inscribed also with prices*. Numbered from 1 to 7.

Front elevation and side elevation of each design (in careful free-hand).


Pen and ink and water-colour (applied on verso) on light brown tracing paper: 27.5 x 51.7cm.

Scale: 0\frac{1}{2}in. to 1ft. (approx.).

Dimensions:

(1) and (2) H. 6ft.3in. (190.5cm.); W. 3ft.6in. (106.7cm.); D. (upper part) 0ft.9in. (22.9cm.); D. (lower part) 1ft.3in. (38.1cm.).

(3) H. 5ft.9in. (175.3cm.); W. 4ft.6in. (137.1cm.); D. (upper part) 0ft.9in. (22.9cm.); D. (lower part) 1ft.3in. (38.1cm.).

(4) H. 5ft.9in. (175.3cm.); W. 5ft.0in. (152.4cm.); D. (upper part) 0ft.9in. (22.9cm.); D. (lower part) 1ft.3in. (38.1cm.).

(5) H. 4ft.6in. (137.1cm.); W. 4ft.3in. (129.5cm.); D. (upper part) 0ft.9in. (22.9cm.); D. (lower part) 1ft.3in. (38.1cm.).

(6) H. 4ft.9in. (144.8cm.); W. 4ft.3in. (129.5cm.); D. (upper part) 0ft.9in. (22.9cm.); D. (lower part) 1ft.0in. (30.5cm.).

(7) H. 4ft.6in. (137.1cm.); W. 3ft.0in. (91.4cm.); D. (upper part) 0ft.9in. (22.9cm.); D. (lower part) 1ft.0in. (30.5cm.).
(1) 5'6" high £12.5
     6'3" high £13.0

(2) Same as no.(1). Glazed w. crown glass.
     5'6" high £15.10
     6'3" high £17.0

(3) 5'6" high £15
     5'0" high £15

(4) Glazed w. crown glass
     5'0" high £20.10
     5'9" high £22.0

(5) £12.
(6) £8.
(7) £6.10.

Note

Three preliminary sketch designs are to be seen in E.W.G. Sketch Book CAGM P 1941 225 118. For no.(2) see p.15 (upper rt); for no.(3) see p.15 (lower lt); for no.(4) see p.15 (lower rt).

G BKS 37*

CAGM P 1941 222 242

DESIGNS FOR GLAZED BOOKCASES: A SET OF FOUR

Inscribed in ink with Glazed Bookcase, 3'6" x 6'9", and with scale and descriptions, and numbered 1 to 4. The descriptions (beneath each elevation) run as follows:

(1) Four shelves abt. 10½" apart. Two cupbds. with shelves.
(2) Five shelves abt. 10" apart. Two drawers with brass handles.
(3) Five shelves abt. 10" apart. Open shelf below.
(4) 6 Shelves abt. 10½" apart, or 5 shelves abt. 12" apart.

Front elevations (in careful though tremulous free-hand).
Unsigned and undated, but c. 1908.

Pen and ink (black) on light brown tracing paper: 18.0 x 34.5cm.
The sheet has four strong creases (one horizontal, three vertical).

Scale: $\frac{1}{4}$in. to 1ft. (approx.).

Dimensions:
H. 6ft. 9in. (205.7cm.); W. 3ft. 6in. (106.7cm.); D. not given.

Descriptions

(1) A glazed cupboard over a pedestal cupboard, raised on block feet.
The glazed cupboard is fronted by a pair of doors, each sub-divided into eight equal-sized rectangular openings, ranged in pairs. The central horizontal glazing bar is of equal weight with the main frame. The pedestal cupboard (slightly wider than the cupboard above) is enclosed by a pair of framed and panelled doors, the panels being bevel-fielded. Twin block feet are double stepped and chamfered. The front connecting rail is arched.

(2) A glazed cupboard with a pair of drawers beneath, raised on block feet. The glazed cupboard is similar to that of no.(1), except that each door has five pairs of rectangular frames and all the glazing bars are slender. The drawer case (slightly projecting) contains two deep drawers (side by side), each mounted with a brass ring handle. The block feet are as in no.(1).

(3) A glazed cupboard raised on a two-tier stand. The glazed cupboard exactly resembles that in no.(2). The upper stage of the stand is a table-like structure (four posts joined by rails) raised on a projecting plinth with bracket feet, supporting a shelf.

(4) A glazed cupboard raised on block feet. The glazed cupboard is similar to that in no.(1) in having a stout horizontal glazing bar at centre height. The cupboard is, however, taller than in nos.(1), (2) and (3), each door having six pairs of rectangular panes. The block feet and rails are of identical design to those in nos (1) and (2).
Note

In these designs the crispness of the basic geometry is but slightly disturbed. Dovetailed construction of the carcase (not shown, but see, e.g. G BKS 38) eliminates the cornice. Only slight discrepancies in width and depth mark the transition between glazed cupboard and base. The use of shaping and mouldings is restrained. The gentle arch of the lower edge of the upper rail to each door should be noted.

If the stout horizontal glazing bar in no. (4) is structurally necessary - which is probable - it cannot be so for no. (1) as nos (2) and (3) show taller frames and lack this feature.

Design no. (2) should be compared with B BKS 8 (1908) where a similar design receives a distinctive character from more emphatic treatment of detail (note, particularly, the treatment of the upper part of the glazed cabinet and the handling of block feet and rails).

Design no. (3) is noteworthy for the design of the base, which closely resembles that in G CAB 114 (1901). Design no. (4) should be compared with G BKS 47 (1919), which shows full-size sectional details, and with G BKS 38 and G BKS 39; also with a strongly similar design by Sidney Barnsley (B BKS 12 (1916)), where, however, the cabinet is of frame and panel construction.

G BKS 38
CAGM P 1941 222 233
DESIGN FOR GLAZED BOOKCASE

Inscribed in pencil with Glazed Bookcase, and with scale, measurements, and descriptions.

Front elevation and side elevation.

Pencil on brown tracing paper: 39.7 x 52cm. Repaired on verso with transparent tape.

Scale: 1\(\frac{2}{3}\)" to 1ft.

Dimensions:
H. 6ft. 9in. (205.7cm.); W. 3ft. 6in. (106.7cm.); D. 1ft. 1in. (33cm.).

Note
Compare with G BKS 39.

G BKS 39
CAGM P 1941 222 234

DESIGN FOR GLAZED BOOKCASE IN BURR OAK AND EBONY

Inscribed in pencil with *Glazed Bookcase in Burr Oak & Ebony*, and with scale, measurements, and descriptions.

Front elevation, side elevation, and sketches of detail (full size, sectional).

Signed in pencil, lower right: Ernest W. Gimson. The portion of the lower right corner on which the date may have been inscribed has been torn off: c.1911.

Pencil on brown tracing paper: 38.3 x 52cm. Extensive tearing has been repaired on verso with transparent tape.

Scale: 1\(\frac{2}{3}\)in. to 1ft.

Dimensions:
H. 6ft. 9in. (205.7cm.); W. 3ft. 6in. (106.7cm.); D. 1ft. 1in. (33cm.).

Note
(3o)
See G BKS 38 the overall measurements of which correspond exactly.
DESIGN FOR GLAZED BOOKCASE

Inscribed in pencil with GLAZED BOOKCASE IN THREE PARTS, and with scale, measurements, and descriptions of views and features.

Front elevation and side elevation.


Pencil on cartridge paper: 25.7 x 38.3 cm.

Scale: 0.2 in. to 1 ft.

Dimensions:

H. 6 ft. 6 in. (198.1 cm.); L. 12 ft. 0 in. (365.8 cm.); D. (lower part) 1 ft. 8 in. (50.8 cm.); D. (upper part) 1 ft. 0 in. (30.5 cm.).

Verso: Faint pencil sketch of triangular structure (unidentified).

DESIGN FOR BOOKSHELVES IN ENGLISH WALNUT

Inscribed in pencil with Bookshelves in English Walnut for Miss Cooper, and with measurements.

Front elevation, side elevation, and alternative side elevation (in free-hand), together with details (full size) of edges and sketch of part of alternative front elevation.

Signed and dated in pencil, lower right: Ernest W. Gimson, Sept. 21, 1915.

Pencil on thin drawing paper: 36.7 x 46.3 cm. Badly worn along folds.

Sheet embossed lower right: COPYRIGHT ENTERED AT STATIONERS HALL LONDON ACCORDING TO THE ACT BY THE MEDICI SOCIETY LTD.
Scale: 1\(\frac{1}{2}\)in. to 1ft. and full size.

Dimensions:

H. 5ft.0in. (152.4cm.); W. 3ft.0in. (91.4cm.); D. 0ft.10in. (25.4cm.).

Note

See Job Book entry for 24 December 1915 (p.24): Miss Cooper. Walnut

Bookshelves. Made by Davoll (41 hours), Waals (5 hours), Smith (\(\frac{1}{2}\) hour), and Burchett (44 hours). Total hours 90\(\frac{1}{2}\). No further information.

G BKS 42

CAGM P 1941 222 231

DESIGN FOR GLAZED BOOKCASE IN ENGLISH WALNUT


Front and end elevations and details (full size).


Pencil on hand-made paper; watermarked J.R.JONES, AFONWEN: 38.3 x 51.5cm.

Scale: 1\(\frac{1}{2}\)in. to 1ft. and full-size details.

Dimensions:

H. 3ft.10in. (116.8cm.); L. 5ft.3in. (160.0cm.); D. 0ft.10\(\frac{1}{2}\)in. (26.6cm.).

Verso: Inscribed in pencil: Mrs. Alan Parsons, 29 Welbeck Street, W.

Description

A rectangular cabinet, bisected vertically to provide a pair of cupboards, each fronted by a pair of glazed doors, and raised on block feet. The carcase is through dovetailed (with tails on top and bottom) and is ovolo moulded at front along inner and outer edges and inlaid between mouldings with a band (cushioned) of ebony and satinwood, alternating in
chevron pattern. The doors are inset and butt-hinged, with corner joints dowelled through. Pairs of delicate faceted knobs are set in semi-circular swellings on inner edges of the closing stiles. Glazing bars (ovolo moulded) subdivide each frame into eight equal-sized rectangular openings, which contain panes of crown glass. Three fixed shelves range with the glazing bars and are through tenoned. The three block feet (double stepped and chamfered) are joined by through tenoned rails, shallow-arched at front and wagon-chamfered.

G BKS 43
CAGM P 1941 222 260
DESIGN FOR BOOKSHELVES IN ENGLISH WALNUT
Inscribed in pencil with Bookshelves in English oak, Walnut, or Mahogany, (sic) with walnut back, and with measurements.
Front elevation and side elevation (in free-hand).
Signed in pencil, lower right: Ernest W. Gimson.
Undated, but c.1915, (on basis of close similarity to G BKS 41 of this date).
Pencil on graph paper, ruled in squares of 1 in. and 1/10 in.: 17.6 x 22.8 cm.
Sheet has ink blot lower left, is slightly torn on lower edge, and has been repaired on verso with gummed paper along vertical fold.
Scale: 1/10 in. to 1 in.
Dimensions:
H. 4 ft. 4½ in. (133.3 cm.) (drawn 4 ft. 0 in.); W. 5 ft. 6 in. (167.6 cm.) (drawn 5 ft. 1 in.); D. (at base) 0 ft. 11 in. (27.9 cm.); D. (at top) 0 ft. 7½ in. (19 cm.).
Verso: Pencil sketches (free-hand) of constructional detail at junction of shelves and central divisions and of shaping at ends of shelves.
Note

Although no positive identification can be made between this design and an entry in the Job Book, see entry for 10 November 1917 (p.36):

**Walnut bookcase for Mrs. Walker.** This piece was made by apprentices in 281 hours, together with 2 1/2 hours by Davoll and 4 hours by Waals. Wood cost £4.10.0. The job was priced £11.3.0.

---

**G BKS 44**

CAGM P 1941 222 262 (on verso)

**DESIGN FOR BOOKCASE (ONE OF A PAIR) IN ENGLISH OAK, TO STAND IN RECESS**

Inscribed in pencil with Two Bookcases in English Oak and with scale, measurements and descriptions of features.

Front elevation and end elevation.

Signed and dated in pencil, lower right: **Ernest W. Gimson, July 10, 1917.**

Pencil on cartridge paper: 39.0 x 52.1cm.

Scale: 1 1/2 in. to 1 ft.

Dimensions:

H. Abt. 7ft.6in. (228.6cm.); W. 5ft.6in. (167.6cm.); D. 1ft.11in. (33cm.).

Verso: Design for Bookcase (one of pair): inscribed in pencil with 2 Bookcases each 7'6" x 7'10". Dimensions: H.7ft.10in. (238.6cm.);

W. 7ft.7 1/2 in. (232.3cm.); D. (upper half) 0ft.9in. (22.9cm.); D. (lower half) 1ft.0in. (30.5cm.). Scale: 1 1/2 in. to 1 ft.

**Description**

A tall set of open shelves supported on block feet. The carcass is through dovetailed (with tails on top and bottom) and has a central division to full height. There are seven shelves, six of which are through tenoned and wedged, providing spaces ranging from 14" to 9". A note states of the upper two shelves: **These shelves could be loose.**
The sides and central division diminish upwards at the front in rounded steps and are broadly chamfered, as are the front edges of the shelves. The back is formed of narrow oak boards, edge jointed. Three block feet are double stepped and chamfered, and are joined by arched wagon-chamfered rails, which are through tenoned.

Note

For similar sets of shelves, showing the use of rounded step and chamfer on uprights, see also G BKS 41, G BKS 43, and G SBD 404.

Single wedges across the centre of the tenon, as shown here, are not good practice. The writer has never seen this feature on a piece made to Gimson's design.

G BKS 45*

CAGM P 1941 222 243

SKETCH DESIGNS FOR TWO LARGE GLAZED BOOKCASES AND FOR ALTERNATIVE PEDESTAL CUPBOARD

Inscribed in pencil with measurements and calculations.

Front elevation of each and side elevation of right-hand design, together with details (sectional) of glazing bars. All views freely sketched.

Unsigned and undated, but probably 1917.

Pencil on notepaper: 17.7 x 22.6cm.

Scale: \( \frac{1}{4} \text{in.} \) to 1ft. (approx.).

Dimensions:

1. Left-hand design: H. 7ft.2in. (218.4cm.) (approx.); W. 6ft.0in. (182.9cm.) (approx.).
2. Right-hand design: H. 6ft.9in. (205.7cm.); W. 5ft.10in. (177.8cm.) (approx.); D. (upper stage) 1ft.0in. (30.5cm.); D. (lower stage) 1ft.2in. (35.6cm.).
3. Pedestal cupboard: H. 3ft.3in. (99.1cm.) (approx.); W. 6ft.0in. (182.9cm.) (approx.).
Description

For general character and some detail of these designs see G BKS 46, to which the present sketches are clearly related, probably as preliminary studies. The glazed cabinet shown on the right is identical to that shown in G BKS 46, except in being slightly lower, having four instead of five shelf spaces. The pedestal cupboard shown in G BKS 46 combines (with variations and additions) elements from both the pedestal cupboards shown under glazed cabinets in the present drawing.

G BKS 46*

CAGM P 1941 222 247

DESIGN FOR BOOKCASE IN ENGLISH OAK FOR W.A. CADBURY

Inscribed in pencil with BOOKCASE IN ENGLISH OAK FOR W.A. CADBURY ESQ.; also with scale, measurements, descriptions of views and of parts, and notes.

Front elevation (including alternative design for end sections of lower stage), side elevation, and details of mouldings (full size, sectional, in free-hand).

Unsigned and undated, but probably early 1917 (see Note (1)).

Pencil on cartridge paper: 30.2 x 38.5cm. Several oil stains across and to the right of side elevation.

Scale: 1in. to 1ft. and full size details.

Dimensions:

H. 7ft.3in. (221.1cm.); W. (upper part) 5ft.9\(\frac{1}{2}\)in. (176.6cm.); W. (lower part) 6ft.0in. (182.9cm.); D. (upper part) 0ft.11\(\frac{1}{2}\)in. (29.2cm.);

D. (lower part) 1ft.6in. (45.7cm.).

Verso: Free pencil sketches of through dovetail joints (cogged), mouldings, and back plate for door handle etc.
**Description**

A large and impressive cabinet in two stages. The upper stage consists of a cabinet with solid ends, enclosed by two pairs of glazed doors, each having ten rectangular panes, ranged in pairs, diminishing in height as they ascend, the uppermost panes being segment headed. Glazing bars are slender and ovolo moulded. Doors are inset between moulded verticals. The top and bottom project and are moulded, the cornice being worked to a double ovolo and bead. The pedestal cupboard consists of a through dovetailed carcase, divided longitudinally into four equal rectangular compartments. Those either side of the central division are enclosed by a pair of glazed doors, each with four rectangular panes. The end compartments are shown with alternative arrangements. That on the right contains four identical inset drawers, fielded and mounted with single brass drop handles on trefoil back plates. The corresponding compartment on the left contains at the top a drawer (of the kind shown on the right, but with moulded fielding) and under this a square cupboard, enclosed by a framed and panelled door, with raised, fielded, and moulded panel, fielded centrally to a regular octagon with moulded edges. Door and drawer are mounted with brass drop handles. The cabinet is raised on four block feet, double stepped and chamfered, joined by through tenoned rails, boldly arched beneath and wagon-chamfered.

**Note**

(1) This is a particularly attractive sheet. The fine quality of draughtsmanship in the main drawing is matched by that of the lettering in Roman capitals. Undue formality is avoided by the use of ordinary (but excellent) handwriting for the remaining inscriptions, and by the inclusion of free-hand sectional details. Careful use of shading enables mouldings to be read and levels of door and drawer surfaces to be established.
(2) This design is a good example of Gimson's use in fine cabinet work of elements belonging to the vernacular tradition, such as through joints and wagon-chamfers. Here the plain dovetails of the lower carcase show, from the side, the parallel ends of the tails at the top, and the angled tails themselves at the bottom. Also, the vernacular technique of pinning the corners of a frame through the joint with dowels appears on the cupboard door to the left.

(3) Compare with sketch-design G BKS 45.

(4) See Job Book entry for 6 April 1917 (p.33): W.A.Cadbury's Oak Bookcase. Details recorded:

<table>
<thead>
<tr>
<th></th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Waals</td>
<td>536</td>
</tr>
<tr>
<td>Davoll</td>
<td>33½</td>
</tr>
<tr>
<td></td>
<td>570 hours (rounded up)</td>
</tr>
</tbody>
</table>

Time £35.12.0 (calculated at 1/3 per hour).

Apprentices spent 139 hours (at 3d per hour) making packing cases at a total cost of £1.15.0. Davoll's time, though added to Waals's and charged at 1/3d per hour, was spent supervising the apprentices.

<table>
<thead>
<tr>
<th></th>
<th>£</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wages</td>
<td>37.7.0</td>
</tr>
<tr>
<td>Wood</td>
<td>10.3.0</td>
</tr>
<tr>
<td>Metal</td>
<td>3.10.0</td>
</tr>
<tr>
<td>Glass</td>
<td>4.0.0</td>
</tr>
<tr>
<td></td>
<td>55.0.0</td>
</tr>
<tr>
<td></td>
<td>9.6</td>
</tr>
<tr>
<td></td>
<td>55.9.6</td>
</tr>
<tr>
<td></td>
<td>8.5.6</td>
</tr>
<tr>
<td>Total cost</td>
<td>64.5.0</td>
</tr>
</tbody>
</table>

Entered under 13 July 1917 (p.59) is a record of 6 Brass handles for W.A.Cadbury's bookcase: Bucknell 21½ hours; Whiting 9 hours.
DESIGN FOR GLAZED BOOKCASE IN ENGLISH WALNUT

Inscribed in pencil with Glazed Bk. Case in English Walnut for

Dr. Howarth - Five loose shelves, and with measurements and descriptions.

Front elevation, part side elevation, and details (full size, sectional).

Signed and dated in pencil, lower right: Ernest W. Gimson, April 2, 1919.

Pencil on graph paper, ruled in 1in. and 1/8in. squares: 25.3 x 17.7cm.

Scale: 1in. to 1ft. and full size.

Dimensions:

H. 5ft.8in. (172.7cm.); W. 3ft.2in. (96.5cm.); D. 0ft.11½in. (29.2cm.).

The measurements as drawn do not in all instances correspond exactly with
the measurements as stated.

Note

See Job Book entry for 25 April 1919 (p.44): Glazed Walnut Bookcase
for W.G. Howarth. Made by F. Gardiner in 222 hours. The remaining details
are in the hand of Sidney Barnsley, viz:

<table>
<thead>
<tr>
<th>Material</th>
<th>£</th>
<th>s</th>
<th>d</th>
</tr>
</thead>
<tbody>
<tr>
<td>Walnut</td>
<td>3</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Oak</td>
<td>1</td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td>Glass</td>
<td>3</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Locks</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

Priced £32.10.0 (initialled S.H.B.).

ADDITIONAL DESIGNS FOR BOOKCASES & BOOKSHELVES

<table>
<thead>
<tr>
<th>Design</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>G CAB 111</td>
<td>(1901)</td>
</tr>
<tr>
<td>G CHD 261</td>
<td>(c.1910)</td>
</tr>
<tr>
<td>G CHD 262</td>
<td>(c. 1910)</td>
</tr>
<tr>
<td>G SBD 404</td>
<td>(n.d.)</td>
</tr>
</tbody>
</table>
G BOX 48
CAGM P 1941 222 636

DESIGN (CONJECTURAL) FOR DEVELOPMENT OF PENTAGONAL BOX IN SHEET METAL

Inscribed in pencil with AJG and AMG.

Elevation of what appears to be the development of a metal box, tall and narrow, of pentagonal form, decorated, possibly with enamel.

Unsigned and undated, except for the date 1897, which appears in the lower half of the centre panel.

Att: Except that the G of AMG is rather Gimsonian: (G) there is little in this design to suggest that Gimson was responsible for it.

Ink on tracing paper: 26 x 38cm.

Scale: presumably full size.

Dimensions:
H. Oft.6 3/16in. (15.7cm.); L. 1ft.03/4in. (32.4cm.).

Note

Compare the decoration on the front of the chest in photograph to be found in CAGM P 1941 226 239 - 244, envelope 243, the description of which reads: 'Chest inlaid with mother-of-pearl rectangles etc.'; length 2ft., price £12.10.0.

See also similar decoration on box in walnut designed and made by S.H.Barnsley (G.C.F., Cheltenham) (1976), no.67(1).

G BOX 49*
CAGM P 1941 222 594

SKETCH DESIGN SHOWING SIDE OF BOX (POSSIBLY TIE BOX) DECORATED WITH INLAID ROSE PATTERN

Inscribed in pencil, lower right: Grouped with Furniture 25/2/22.

(see Note (4)).
Side elevation of box, freely drawn.
Unsigned and undated, but c.1900.
Pen and ink and wax crayon over pencil, on detail paper: 21.1 x 53.5cm.
Scale: Full size.
Dimensions:
H. Oft. 5 7/8in. (14.9cm.) (approx.); L. 1ft. 7 3/4 in. (49.5cm.); W. not shown. But see G BOX 50.
Verso: Pencil sketch (unfinished and freely drawn) of alternative pattern of roses for the same purpose as the design on recto.

Description
The plank lid and base of the shallow box project all round and are simply moulded in full curves. There are no constructional details. A key-hole is shown. The side bears a balanced though not symmetrical all-over pattern of rose sprays, treated freely but naturalistically. Springing from a central stem a main shoot curves laterally towards each end of the rectangle, bearing a single rose shown in profile. Subsidiary shoots carry buds and leaves.

Note
(1) See G BOX 50 for sketch plan showing the box lid, similarly decorated.
(2) A box made to this design is illustrated in L. & W., pl. 39, (4). The pattern inlaid on both side and lid is shown reversed. No design for the decoration of the ends of the box (shown in the illustration as triple-faceted) seems to have survived.
(3) Many of Gimson's designs for pattern (including designs for metalwork and embroidery as well as for furniture) were based on the rose motif. Of these the design most similar to the present one (although only to a scale of 3in. to 1ft.) is that for a chest on a stand (G CHT 238). For
the only other (and the earliest) such design by Gimson to have survived in a full-size version see G MIS 534.

(4) The inscription was probably added when the illustrations for L. & W. were being prepared (see Note (2) above), although the present sketch designs were not in fact illustrated. For an inscription by the same hand relating to another illustration to the book see also G CHD 251.

G BOX 50*

CAGM P 1941 222 344 (verso)

SKETCH DESIGN SHOWING PLAN OF BOX (POSSIBLY TIE BOX) DECORATED WITH INLAID ROSE PATTERN

Sketch (freely executed) showing plan view of lid of box.

Unsigned and undated on recto or verso, but c.1900.

Soft pencil on hand-made paper, watermarked J.WHATMAN (the last three letters are missing, where sheet was divided): 39 x 56.7cm.

The drawing shows numerous erasures and alterations.

Scale: Full size.

Dimensions:

L. 1 ft 7½in. (49.5cm.); W. 9½in. (22.9cm.); Ends of lid bowed ½in. (1.9cm.).

Description

The lid, which has curved ends, is shown in outline, with no detail of mouldings. The pattern, like that for inlaying on the sides (see G BOX 49) fills the entire surface and is similarly balanced, whilst avoiding undue symmetry, though rather more stiffly constructed. A stout central stem rises vertically, to about the mid point of the lid, throwing out a pair of lateral shoots, which end in shallow Y-shaped forks with a
full-face bloom at each tip near the corners of the lid. Subsidiary shoots carry other blooms (also shown in full-face) together with buds and leaves. The main part of the skeleton thus produced resembles a common pattern of stretcher-frame for a table.

G BOX 51
CAGM P 1941 222 636
SKETCH DESIGNS FOR INLAID DECORATION ON LIDS OF BOXES OR DOORS OF CABINETS, ALSO FOR DROP HANDLES SET WITH ORNAMENTAL STONES AND FOR METAL HANDLES WITH SHAPED AND DECORATED BACK PLATES
Inscribed in pencil with names of ornamental stones used in drop handles. Front elevation, with sectional detail, of square door with mitred frame and raised panel, decorated with geometrical inlaid pattern, together with front elevation and sectional detail of portion of drawer front, fielded and moulded; also details of four panels decorated with geometrical inlay; also front elevations of two metal handles with shaped and decorated back plates; also front elevations of four metal drop handles, the handles themselves consisting of ornamental stones of either spherical or barrel shape. All work is in free-hand.
Unsigned and undated, but c.1902.
Pencil on hand-made paper, watermarked VD & T (copperplate capitals within frame of scrolls) PL BAS: 47.8 x 62.5cm. The right-hand edge has a tear about 22cm. in length curving in and upwards from the mid point. The lower edge is also torn.
Scale: Full size, apart (possibly) from detail of panel upper left.
Dimensions:
The door which occupies the greater part of the sheet measures 10½in. (26.7cm.) square. The inlaid decoration on the door panel and on one of the panels sketched alongside is based on squares with 7/8in. sides.
Other inlaid decoration shown is based on grids of \( \frac{3}{4} \) in. and of 1 in.

**Verso:** Sketch design in pencil (scale approx. \( \frac{1}{4} \) P.S.) for rectangular embroidered hanging for a bed, fitted with a short canopy, of which a pictorial sketch appears upper right. The decoration consists of a rose pattern with flowers, leaves and buds, branching from a pair of stems intertwined in an angular serpentine fashion. One branch supports a robin. The upper border has a central rose with a tulip on either side. The lower border has daisy flowers in the centre, flanked on the left by campanulas and on the right by tulips. The verso also bears a number of sketches showing both the bedstead and details of roses and leaves.

**Note**

The main drawing appears to show the centre portion of a cabinet of drawers with a small central cupboard. For inlaid decoration of a similar character see G BOX 52, also L.& W., pl.39 (1) and (5) and pp.43 and 44, where the descriptions read: (1) 'A Box in Ebony. Inlaid with ivory and palm.' (5) 'An Ebony Box. Inlaid with sections of mutton bone with centres of cocoanut shell.'

G BOX 52

C A G M P 1941 222 597

**DESIGN FOR EBONY BOX, INLAID WITH IVORY AND PALM**

Inscribed in pencil with ivory and palm, also with calculations and measurements (though the drawing itself bears no dimensions).

**Front elevation, plan** (excluding base) and end elevation (sectional, incomplete). All views are partly in free-hand, the plan and end elevation showing signs of haste.

Unsigned and undated, but probably January or February 1903.

**Pencil on hand-made paper, watermarked J.WHATMAN** (this sheet carries only the first half of the watermark, including half the M.): 38.4 x 55.7cm.
Scale: Full size.

Dimensions:

H. Oft. 4 7/16in. (11.2cm.); L. Oft. 7 1/4 in. (18.4 cm.); W. Oft. 3 1/2 in. (8.2 cm.). The end elevation is drawn broader than the plan by 0 3/16 in.

Dimensions inscribed at the top of the sheet (upper right) correspond with those shown in the plan.

Note

See also G BOX 53, which bears a dated tracing from the present design.

A box made to this design is illustrated in L. & W., pl. 39 (1).

G BOX 53*

CAGM P 1941 222 592

DESIGN FOR EBONY BOX, INLAID WITH IVORY AND PALM

Inscribed in ink with Full Sized Drawing of an Ebony Box - inlaid with Ivory & Palm, and with descriptions of views and features.

Front elevation, plan of lid, end elevation (sectional), incomplete,
together with sketch (about \( \frac{3}{4} \) F.S.) of end elevation. All views are drawn in careful free-hand.


Pen and ink on brown tracing paper: 26.0 x 38.3 cm. The sheet has been folded in half vertically. The lower edge is badly torn.

Scale: Full size.

Dimensions:

H. Oft. 4 7/16 in. (11.2 cm.); L. Oft. 7 1/4 in. (18.4 cm.); W. Oft. 3 1/2 in. (8.2 cm.)

the end elevation is drawn broader than the plan by 0 3/16 in. Dimensions inscribed at the top of the sheet (upper right) correspond with those shown in the plan.
Description

A rectangular box in ebony, mitred at the corners, with a projecting base (strongly bevelled) raised on four ball feet, consisting of lapis lazuli beads. The inset drop-in lid, shown as cut from a single piece of wood, rebated on the underside to locate, and bevel-edged, has a central ebony bow handle (unpierced) set lengthways. Sides, ends and lid are inlaid with an all-over pattern of rectangles, formed by short strips of ivory (square ended), each containing a square of palm. On sides and ends the inlaid squares are in three staggered rows (4, 3, 4) with corners of squares touching and with a small ivory lozenge inlaid centrally in each resulting space. The lid is similarly treated, except that the squares are in two rows and set exactly opposite one another (4 and 4). The box is fitted with a cedar lining to half height, supporting a tray, also of cedar.

Note

The practice of grooving the bottom to accept the sides and ends of the box is most unusual. The technical difficulties of doing this are considerable and the method has no obvious advantages. A box made to this design is illustrated in L.& W., pl.39(1).

G BOX 54
CAGM P 1941 222 577

DESIGN FOR STATIONERY BOX IN EBONY, MOULDED, & INLAID WITH MOTHER-OF-PEARL
Inscribed in ink with measurements and descriptions of views and of features and with EBONY STATIONERY BOX 13½" x 10" x 10". The front moulded and inlaid with mother of pearl. The Top, Back and Sides either plain ebony or inlaid as shown. The pigeon holes and inside of drawer of Cedar. Front elevation and side elevation, front elevation with doors and drawer removed, and plan of drawer. All views in careful free-hand.

Pen and ink on brown tracing paper: 21.2 x 39.7cm. Sheet has been folded three ways.

Scale: ¼in. to 1in.

Dimensions:

H. Oft.11½in. (29.2); W. 1ft.1½in. (33.6cm.); D. Oft.10½in. (26.7cm.).

G BOX 55

CAGM P 1941 222 581

DESIGN FOR INLAID STATIONERY BOX, TOGETHER WITH SKETCH DESIGNS FOR TWO BOXES AND SMALL TABLE

Inscribed in pencil with calculations.

Front elevation of inlaid box, together with views of two boxes (unrelated) and side elevation (along the diagonal) of small rectangular table with inlaid lines to top and rails. Parts of the designs for boxes are freely drawn. There is also a small sketch of a frog seen from above.

Unsigned and undated, but probably August 1904.

Pencil and pen and ink on hand-made paper, watermarked WHATMAN 1902: 38.8 x 56.3cm. Sheet soiled and torn lower centre.

Scale: Full size (inlaid box); 0½in. to 1in. approx. (other boxes); ¹⅛in. to 1ft. (table).

Dimensions:

(inlaid box): H. Oft.7 5/8in. (19.3cm.); L. Oft.10⅛in. (26cm.);

W. not shown. Probably about Oft.6in. (15.2cm.).

Verso: Plan (in pencil, incomplete) showing lid of box of similar design to that shown on recto (compare with G BOX 57); also elevations (roughly drawn to approx. ¼ full size) of fire-dog with pierced roundels, and calculations.
Note

See tracing from present design (with annotations and colouring),
G BOX 56; see also G BOX 58 (elevation of back of stationery box) and
G BOX 57 (plan of lid).

G BOX 56
CAGM P 1941 222 682
DESIGN FOR INLAID STATIONERY BOX

Inscribed in ink with STATIONERY BOX in Macassar Ebony inlaid with Mother
of Pearl, lined with Cedar of Lebanon, and with measurements and
descriptions of views and features. Inscribed in pencil with 'C' and 'D'
and with note describing decoration of right hand end of box:
This end of box to have panel 'C' in the middle, with panel 'D' on each side.
Flowers on panel 'D' numbered 1 to 5.
Front elevation and plan (sectional, free-hand) together with rough
sketches of sections through corner of lid, etc. The outlines of the
patterns on the three centre panels have been pricked through.
Pen and ink and crayon on brown tracing paper: 30.9 x 37cm. The sheet is
badly torn and has been repaired on verso with two strips of transparent
tape. It has been folded three times both horizontally and vertically.
Scale: Full size and 3in. to 1ft.
Dimensions:
H. Oft.7½in. (19cm.); L. Oft.10in. (25.4cm.); W. Oft.6in. (15.2cm.).

Note

See preliminary design G BOX 55, and G BOX 58 (elevation of back of
stationery box); also G BOX 57 (plan of lid).

For illustration of box to this design (with minor discrepancies)
see L.& W., pl.39(2).
DESIGN FOR LID OF EBONY STATIONERY BOX, INLAID WITH MOTHER-OF-PEARL, FOR EARL BATHURST

Inscribed in ink with STATIONERY BOX for Earl Bathurst and with Plan of lid and descriptions of features. Inscribed also in pencil (added later, in a free hand) with further descriptions.

Plan of box.

Signed and dated in ink, lower right: Ernest W. Gimson, Daneway House, 1904.

(The portion of the sheet on which the month, probably August, would have been written is missing.)

Pen and ink, with additions and modifications in pencil, on brown tracing paper: 30 x 38.5cm. The sheet has been mutilated. Large pieces are missing from both lower corners and there is a tear running from the upper edge, left of centre. The sheet is much creased.

Scale: Full size.

Dimensions:
L. Oft. 10½ in. (26.6cm.); W. Oft. 6½ in. (16.5cm.). Measurements exclude projecting base.

Note
An incomplete design for the lid of a box, discrepant from the present design in minor detail, appears on G BOX 55 (verso). For full details of the design for the box see G BOX 55; also G BOX 58; G BOX 56 and G BOX 59.

For illustration of box to this design (with minor discrepancies) see L. & W., pl. 39 (2).
G BOX 58
CAGM P 1941 222 54
DESIGN FOR BACK OF INLAID STATIONERY BOX
Inscribed in pencil with Back of Ebony Stationery Box, also with notes
(one in ink) describing the arrangement of the inlaid panels (see Note).
Elevation of back only.
Unsigned and undated, but probably August 1904.
Pencil and pen and ink on brown tracing paper: 26.3 x 38.3cm. The sheet
is badly torn on upper and lower edges and is generally in a delicate state.
Scale: Full size.
Dimensions:
H. Oft.6in. (15.2cm.); L. Oft.10in. (25.4cm.).
Note
Inscribed notes as follows:
(1) Extreme left: This end of Box to have panel 'C' in the middle,
with panel 'D' on each side.
(2) Extreme right: This end of box to have panel 'A' in the middle
with panel 'B' on each side.
(3) Bottom: This panel for front: (with arrow to panels at extreme left
and right) other panels will be se... (inscription missing) the back.
Collate this design with G BOX 56, where front of box is shown. For
illustration of box to this design (with minor discrepancies) see L.& W.,
pl.39 (2).

G BOX 59
CAGM P 1941 222 684
SKETCH DESIGN FOR INLAID PANEL (ANIMAL FORM) FOR SIDE OF BOX
Elevation, showing (from top to bottom) newt, swan, stag and dog.
Unsigned and undated, but probably August 1904.

Pencil on brown tracing paper: 22.7 x 11.9cm. The upper corners and lower right corner have been mutilated.

Scale: Full size.

Dimensions of panel (including lid section):
H. Oft.6in. (15.2cm.); W. Oft.2in. (5.1cm.).

Note
The present design relates to the design for a stationery box in Macassar ebony, for details of which see G BOX 55, G BOX 56, G BOX 57 and G BOX 58. An inlaid panel conforming to this design is to be seen at the left corner of the box illustrated in L.& W., pl.39 (2).

G BOX 60
CAGM P 1941 222 587

DESIGN FOR SMALL OCTAGONAL BOX IN EBONY

Inscribed in pencil with Ebony Box. Full Size, and with dovetailed angles and section.

Side elevation, showing some sectional detail, and plan (incomplete).
The profile of the bow handle on lid has been pricked through.

Unsigned and undated, but c.1904.
Pencil on detail paper: 39 x 32.2cm. approx. Lower edge slightly irregular. Sheet has three horizontal folds and is generally creased.

Scale: Full size.

Dimensions:
H. Oft.2 3/16in. (5.5cm.); W. (across flats) Oft.6in. (15.2cm.).

Note
For small sketch of box to similar design (though with floral decoration inlaid on sides) see E.W.C. Sketch-book, CAGM P 1941 225 120, (p.18.).

52
G BOX 61
CAGM P 1941 222 633

DESIGN (FLORAL) FOR ROUNDEL FOR SIDE OF EBONY BOX, INLAID WITH BONE, EBONY AND SILVER

Inscribed in ink with Inlay for Ebony Box - Flowers and leaves of Bone - Centres of flowers, Ebony - Stalks, leaf ribs, & bud, bracts of silver.

Elevation.

Unsigned and undated, but c.1904.

Pen and ink on brown tracing paper: 31.9 x 23.3cm. The sheet has one vertical and three horizontal folds.

Scale: Full size.

Dimensions:
Dia. 7in. (17.8cm.).

Note

For illustration of box decorated with the present design see L.& W., pl.39 (6). This shows the front of the box inlaid with a pair of roundels (side by side), the surfaces of which have been slightly dished. The present design is to the left. To the right the design is reversed. The description (p.44) gives the materials for the inlay as 'ivory and silver'.

For two other designs for inlay for the same box see also G BOX 62 (lid) and G BOX 63 (ends).

G BOX 62
CAGM P 1941 222 690

DESIGN (FLORAL) FOR INLAID ROUNDEL FOR LID OF EBONY BOX

Elevation. The outlines of the stems and leaf ribs have been pricked through.

Unsigned and undated, but c.1904.
Pencil on brown tracing paper: 12 x 15cm.

Scale: Full size.

Dimensions:
Dia. 3{in. \( (8.2\text{cm.}) \).

Verso: The leaves and flowers drawn on recto have been strongly outlined in pencil and numbered clockwise from \((1)\) to \((13)\).

Note
For two other designs for inlaid decoration for the same box see G BOX 61 and G BOX 63. See Note to G BOX 61.

G BOX 63
CAGM P 1941 222 691

DESIGN (FLORAL) FOR INLAID ROUNDEL FOR ENDS OF EBONY BOX

Inscribed in pencil with Ends (faintly, below). Leaves of the design numbered clockwise, \(1\) to \(25\), also in pencil.

Elevation. The stems and leaf ribs have been pricked through. The leaves have been outlined strongly.

Unsigned and undated, but c.1904.

Pencil on brown tracing paper: 22.5 x 22.4cm. The sheet has been folded both ways.

Scale: Full size.

Dimensions:
Dia. 7in. \( (17.8\text{cm.}) \).

Verso: Inscribed in pencil on leaves (anti-clockwise) with numbers \(1\) to \(25\) to correspond with numbers on recto.

Note
For two other designs for inlaid decoration for the same box see G BOX 61 and G BOX 62. See Note to G BOX 61.
G BOX 64*
CAGM P 1941 222 590

DESIGN FOR JEWELLERY BOX IN EBONY INLAID WITH MOTHER-OF-PEARL

Inscribed in pencil with EBONY JEWELLERY BOX INLAID WITH MOTHER-OF-PEARL
and with descriptions of features.

Front, back and end elevations, plan, plan with lid removed, end elevation
(sectional) with lid raised, end elevation of lid (sectional). Incomplete
erasures on back and end elevations reveal earlier design details. Inlaid
decoration has been pricked through with sheet doubled.

Unsigned and undated, but c.1907. The draughtsmanship shows a less
practised hand than Gimson's, nor is the lettering of the title his.

Gimson's autograph appears however in a number of annotations, e.g. in
the descriptions of inlaid decoration.

Pencil on detail paper: 79 x 58cm. The sheet has been folded several
times and is also crumpled. All edges are torn, with irregular portions
missing from upper edge. There is a dark brown smear lower right.

Scale: Full size.

Dimensions:
H. Oft.7 3/16in. (18.2cm.); L. Oft.10in. (25.4cm.); W. Oft.6in. (15.2cm.).

Description

A rectangular box in ebony with corners through dovetailed, having a
shallow lid, the sides and ends of which frame the top, itself consisting
of a panel held in a broad mitred frame, which gives the effect of fielding.
The lid is fitted with a quadrant stay. The box is raised on a pair of
block feet, inset from the ends of the box, with shaped ends projecting
equally at front and back. Inlaid on the sides and ends are stylised
flowers of ebony (black and brown), ash, and green mother-of-pearl,
interspersed with lozenges of black ebony and small squares of green pearl.
The lid is similarly inlaid. The box is fitted with a lift-out tray,
pierced with hand-holds.
See also G BOX 65, which is a tracing from the present design. The draughtsmanship and lettering etc. show the same hand to have been responsible for both, probably that of a pupil or assistant. Gimson's hand appears in annotations (e.g. 'angles rounded', and 'angles softened') and in slight modifications to the drawing, such as the cushioning to the top of the lid, which has been added in a softer pencil.

The campanula-type flowers have been pricked through whilst the sheet was folded in half horizontally.

The drawing of the lower part of the sectional end elevation shows some uncertainty about what is required. For example, the fixing of the bottom is not shown, and the lining is erroneously drawn to the lower edge of the left hand side of the box. The drawing also shows no stay to the lid. See the query inscribed on G BOX 65.

G BOX 65
CAGM P 1941 222 589
DESIGN FOR JEWELLERY BOX IN EBONY
Inscribed in pencil with JEWEL CASE IN BLACK EBONY INLAID, and with scale, measurements, and descriptions of views etc. Inscribed also in pencil with query: Is a stay wanted? If so, the trays will have to fit in an extra lining, and with the reply: Yes, there should be a stay, E.W.G. Also inscribed with Ebony used 3ft x 7" x 3/4" / 1ft x 7/4" x 3/4".

Front elevation, end elevation, plan, plan showing lift-out trays, and end elevation (sectional) with lid raised.

Signed in pencil, E.W.G. following answer to query, as quoted above.

Undated, but c. 1907. Draughtsmanship, lettering and figuring are not the work of Gimson: probably that of pupil or assistant.
Pencil on brown tracing paper: 67 x 52cm. Sheet has been folded several times and is generally creased.

Scale: Full size.

Dimensions:
H. Oft.7 3/16in. (18.2cm.); L. Oft.10in. (25.4cm.); W. Oft.6in. (15.2cm.).

Note
This drawing has been traced from G BOX 64 (see Note to that drawing).
The present design does not in fact show details of inlay.
The sectional end elevation shows the addition of a lining, referred to in the note concerning the provision of a stay to the lid.

G BOX 66*
CAGM P 1941 222 579

DESIGN FOR NOTE PAPER BOX IN ENGLISH WALNUT, INLAID WITH MOTHER-OF-PEARL
Inscribed in ink with Note Paper Box in English Walnut, inlaid with Mother-of-Pearl, and with scale and descriptions of views and features (including materials, colours of inlay etc.).
Front elevation and plan of lid (both in careful free-hand).
Unsigned and undated, but c.1907.
Pen and ink and light colouring (in accordance with descriptions) in wax crayon, on detail paper: 30.8 x 69.4cm.
Scale: Full size.

Dimensions:
H. Oft.6 7/8in. (17.5cm.); L. Oft.10 2/4in. (26cm.); W. Oft.6in. (15.2cm.).
Verso: Flowers and lozenges (which show through from recto) have smaller ones drawn in pencil inside them, but with slight differences.

Description
A rectangular box, through dovetailed at the corners, with the lid parted from the box along a line passing through a tail. The bevel-fielded
top is tongued into the sides of the lid. The projecting edges of the base are moulded to a wave-like profile. Sides, ends and top are inlaid with spaced stylised flowers in pink and green mother-of-pearl, interspersed with small lozenges of white pearl, and the front is mounted with a curvilinear brass escutcheon.

Note

The sectional detail of the upper corner shows the edges of the top finished with a half ovolo. The obtuse angle shown at this corner in the front elevation would have required a different method of construction.

For designs for similar boxes showing internal divisions see G BOX 71 and G BOX 56. The former also shows details of a quadrant stay such as would have been suitable for the present design.

A photograph of a box to this design, CAGM P 1941 226 243, is inscribed £10.

G BOX 67

CAGM P 1941 222 50

DESIGN FOR BOX (PROBABLY FOR JEWELLERY), INLAID WITH PATTERN OF DEER, LOZENGES, AND FLOWERS

Front, back, and end elevations; end elevation (sectional) with lid raised; end elevation (sectional) of lid; also plan, and plan with lid removed. Unsigned and undated, but c.1907.

Pencil on hand-made paper, watermarked J.WHATMAN 1905 ENGLAND: 77.5 x 56.3cm. The drawing shows numerous erasures and alterations.

Scale: Full size.

Dimensions:

H. Oft.7 1/8in. (18.1cm.); L. Oft.10in. (25.4cm.); W. Oft.6in. (15.2cm.).

Note

This design is identical, except for variations in the inlaid pattern, with G BOX 64.
G BOX 68
CAGM P 1941 222 680

DESIGN FOR SPIRIT BOTTLE CASE IN BROWN EBONY OR ENGLISH WALNUT

Inscribed in ink with Spirit Bottle Case in Brown Ebony or English Walnut, with cherry lining.

Front elevation, part plan (sectional), and elevation of one of a pair of metal side handles. All views are in careful free-hand.

Signed and dated in ink, lower right: E.W.G., Nov. 16, 1907.

Pen and ink on brown tracing paper: 19.5 x 16.8cm. Sheet has been folded in half in both directions.

Scale: 3in. to 1ft.

Dimensions:

H. Oft. 11in. (27.9cm.); W. Oft. 9½in. (24.2cm.); (square).

Note (66)

Compare G BOX 75, which shows a design for the same purpose, specifying English oak.

G BOX 69
CAGM P 1941 222 576

DESIGN FOR NOTE PAPER BOX IN ENGLISH WALNUT

Inscribed in ink with NOTE PAPER BOX in English Walnut with ebony pen tray & brass handles & key plates, and with scale, measurements, and descriptions of views and features.

Front elevation, side elevation (sectional) showing lid open, and plan (sectional) showing pen tray pulled out. All work is in careful free-hand.

Signed and dated in ink, lower right: Ernest W. Gimson, Aug. 22, 1908.

Pen and ink on brown tracing paper: 22.5 x 29.7cm. Sheet has been folded once vertically and three times horizontally.

59
Design for Note Paper Box in English Walnut

Inscribed in ink with NOTE PAPER BOX IN ENGLISH WALNUT WITH EBONY FEET, and with scale, measurements, descriptions of views and features.

Front elevation, end elevation, plan (sectional), end elevation (sectional); also sketch (full size) showing grooving of edge of top into sides of lid.

All work in careful free-hand.

Signed and dated in ink, lower right: Ernest W. Gimson, May 19, 1909.

Pen and ink and water-colour (applied to verso) on brown tracing paper: 37.1 x 34.5 cm. Sheet beginning to crack along numerous folds.

Scale: 0\(\frac{1}{4}\)in. to 1in.

Dimensions:

H. 1ft.1\(\frac{1}{4}\)in. (33.6 cm.); L. 1ft.2\(\frac{1}{4}\)in. (36.2 cm.); W. 0ft.9\(\frac{1}{2}\)in. (23.5 cm.).

Verso: Setting out in pencil (to full size) of lid of note paper box in open position showing quadrant stay and locus of stay, with notes (not in Gimson's autograph). Also, end elevations (full size) in pencil showing handle and end of block foot.

Description

Rectangular in plan, in English walnut, of through dovetailed construction, with lid sloping upwards from the front, butt-hinged at the back, and raised by means of a shaped wooden handle. The top of the lid consists of a single bevel-fielded panel. Fitting into the lower part of the box opening to the front is a small pen and pencil drawer, mounted with
a metal drop handle of scroll pattern on a trefoil-shaped back plate. The box is raised on a pair of ebony block feet with shaped and chamfered ends, inset from the ends of the box. The interior is subdivided vertically into nine stationery compartments.

Note

See also G TAB 491, which shows a design for stationery cabinet identical with the present design.

G BOX 71*
CAGM P 1941 222 578
DESIGN FOR STATIONERY BOX IN ENGLISH WALNUT
Inscribed in ink with STATIONERY Box in English Walnut and with scale, descriptions of views and of features. Inscribed in pencil with measurements and notes, including note of alterations to design.

Front elevation, end elevation, plan, and sketch plan showing interior divisions.


Pencil and water-colour, and pen and ink, on detail paper: 39 x 55.8cm.
Sheet has been folded several times and is generally creased.

Scale: Full size and 1/2 full size.

Dimensions:
H. Oft.6½in. (16.5cm.); L. Oft.10in. (25.4cm.); W. Oft.6in. (15.2cm.).

Description

A rectangular box in English walnut (corners dovetailed) with sides fielded to a pair of large squares, each further fielded to a regular octagon. The ends are also fielded (with single square and octagon) to match the sides. The projecting base is simply moulded. The framed lid,
slightly inset and with a delicate ogee profile, has a bevel-fielded top panel, decorated at the edges (which are half-ovolo moulded) with inlaid lines of ebony and holly. It is fitted with a brass quadrant stay, and a lock is specified but not shown. A pierced bow handle, shown uncertainly in end elevation, suggests a lift-out tray. The interior is subdivided into four compartments of graded depth.

Note
The fielded portions of sides and ends look like panels, suggesting a framed construction, though they were intended to be worked from the plank, as the specifications of corner dovetails shows. This feature was later rejected in favour of plain surfaces (see note, ‘omit all mouldings’, on each elevation). For a box of similar design (for jewellery) by Sidney Barnsley, clearly showing the fieldings worked out of the solid, though described in the catalogue as panelled, see G.C.F., Cheltenham (1976), no.68. See also the largely erased design by Sidney Barnsley (B SBD 73) which, however, seems to be for a chest rather than a box.

See Job Book entry for 30 October 1914 (p.13):

**Box in solid walnut.** Made by Burchett in 69 hours.

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The piece is identified at the head of the column by a sketch and was probably a stock design. See also Job Book entry for 29 June 1917 (p.35), for 2 Walnut stationery boxes and 2 walnut cases of drawers, which are also
identified by sketches. These were made by Davoll in 263 hours.

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G BOX 72

CAGM P 1941 222 595

DESIGN FOR VENEERED BOX (ONE OF PAIR) WITH CAMBERED LID

Inscribed in pencil with 2 Veneered Boxes and with description of features.

Front elevation (incomplete) and end elevation (sectional).

Unsigned and undated, but possibly 1914.

Pencil on detail paper: 26.5 x 51cm. The sheet has been folded three times vertically and once horizontally.

Scale: Full size.

Dimensions:

H. (to crown of lid) 10ft. 3\frac{1}{2}in. (8.9cm.); L. 9ft. 8in. (20.3cm.)

W. 9ft. 4\frac{1}{2}in. (11.4cm.).

Note

See Job Book entry for 30 December 1914 (p.13): Two Boxes in Mahogany and Yew. Made by Davoll (112 hours) and Waals (3 hours).

Calculations as follows:
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? £3.10. 0 each (at foot of column)

G BOX 73
CAGM P 1941 222 588

DESIGN FOR TIE BOX IN FIDDLE-BACK VENEER, LINED WITH SATINWOOD

Inscribed in pencil with scale and cutting lists (see Note), and with Tie Box in fiddle back veneer - lined with satinwood. Also inscribed in ink: order no.14.

Side elevation (right hand half, showing sectional detail) and plan (left-hand half, showing lining and divisions).

Unsigned and undated, but after 1902.

Pencil on cartridge paper: 38.2 x 56cm. The sheet has been folded several times, is generally creased, and bears several oil stains.

Scale: Full size.

Dimensions:
H. 0ft.4½in. (11.4cm.); L. 1ft.5in. (43.2cm.); W. 0ft.8½in. (21.6cm.).

Verso: Inscribed in ink: Mr. E.W. GIMSON, SAPPERTON, and in pencil: Cole. The Tatler.

Verso also bears unidentified pencil sketch (not Gimson's work).
Note

Cutting lists:

front and back  18" x 4" x 1/2"
ends  9" x 4" x 1/2"
top  18" x 9" x 1/2"
bottom  18" x 9" x 3/8"

Cuba  1 - 2'6" x 11" x 3/4"
"  1 - 3' x 12" x 3/4"
Satinwood veneer  5'6" x 9"
Satinwood  3'6" x 7 1/2" x 3/8"

Coromandel inside & satin.
Yew  inside & holly.

G BOX 74
CAGM P 1941 222 593
DESIGN FOR BOX IN EBONY INLAID WITH SILVER & IVORY IN FLORAL PATTERN
Inscribed in ink with Ebony box lined with satinwood & inlaid with silver and ivory, with Plan of lid, and with the note No inlay on the ends (scribbled through in pencil).
Side elevation and plan (in free-hand).
Unsigned and undated.
Pen and ink, with some pencilled detail (e.g. dovetails on left-hand side) and with pencilled numbers on inlaid flowers and leaves. On detail paper: 29.2 x 35cm. Sheet has been folded both ways.
Scale: Full size.
Dimensions:
H. Oft.2 3/16in. (5.5cm.); L. Oft.9in. (20.3cm.); W. Oft.3in. (7.6cm.).
G BOX 75
CAGM P 1941 222 598

DESIGN FOR A SPIRIT BOTTLE CASE IN ENGLISH OAK

Inscribed in pencil with Spirit Bottle Case (full size) in prettily figured English Oak - lined with ash, and with descriptions of features.

Half side elevation together with half side elevation (sectional), also plan showing internal divisions.

Unsigned and undated.

Pencil on detail paper: 59.1 x 39.4cm. The sheet has been folded several times and is stained along the upper edge.

Scale: Full size and 1/2 full size.

Dimensions:

H. Oft. 11 1/2in. (28.6cm.); W. Oft. 8 7/8in. (22.5cm.) (square).

Note

Compare G BOX 68, which shows a design for the same purpose, specifying brown ebony or English walnut.

ADDITIONAL DESIGNS FOR BOXES

G BUR 88 (n.d.)
(116)
G CHR 215 (1908)
(III:513)
G TAB 486 (February 1905)
(III:527)
G TAB 491 (probably 1909)
(III:531)
G TAB 493 (February 1913)
DESIGN FOR WRITING CABINET WITH FALL FRONT ABOVE CUPBOARD

Inscribed in pencil with measurements and record of hours worked during four consecutive weeks.

Front elevation; front elevation with doors and fall-front removed to reveal inside fittings; side elevation with fall-front lowered; also detail (full size, sectional) of door at latch stile.

Unsigned and undated, but c.1900.

Pencil on hand-made paper watermarked VAN GELDER ZONEN: 44.8 x 55.2cm.

Scale: 1\frac{1}{2}in. to 1ft. and full-size detail.

Dimensions:

H. 3ft.10in. (116.8cm.); W. 2ft.9in. (83.8cm.); D. 1ft.1in. (33cm.).

Description

Design for rectangular writing cabinet with fall-front above a cupboard.

The carcase is through jointed. The top is dovetailed to the sides, into which the horizontal members which form the top and bottom of the cupboard and the intermediate shelf are tenoned. The sides extend below the bottom of the cupboard and curve out in front, buttress fashion, to form feet.

The fall is framed, with twin dowels through each corner, and contains a raised panel with bevelled edges, which are enriched with a line of gouge cuts. It is mounted with a simple key-plate and lowers on quadrant stays to reveal a writing compartment fitted with three small drawers over a row of pigeon-holes, beneath which is a space for papers. The cupboard is enclosed by a pair of doors constructed and decorated to match the fall.

Each door is secured by a wooden latch pivoted on a wooden pin. Doors and fall are recessed and along all forward edges of the carcase is worked a bevel, enriched with a line of gouge cuts.
Note

(40) (49)

For designs of a similar character see G BUR 97, G BUR 95 (with bevelled panels and block feet), and G BUR 100 (with drawers beneath the fall).

G BUR 77
CAGM P 1941 222 674

DESIGN FOR WRITING DESK WITH FALL-FRONT VENEERED IN MAHOGANY (STAND NOT SHOWN)

Inscribed in ink with Writing Desk in Mahogany, and with scale, measurements and descriptions of views and of features. Inscribed in pencil with 1, 2, and 3 to indicate pinks used as inlaid decoration at intersections of veneer lines.

Front elevation and end elevation (front elevation is identical with views of top and back) and elevation of front with flap removed to reveal drawers and pigeon-holes, also sketches (full size) of inlaid and veneered decoration.

Unsigned. Dated in ink, lower right: Sept. 26, 1901.

Pencil on tracing paper: 33 x 75cm. A tear about 12cm. in length runs from lower edge to the left of the date. Lower edge also torn near left side. Sheet has numerous folds and creases.

Scale: 3in. to 1ft. and full size.

Dimensions:

H. 1ft. 5in. (43.2cm.); W. 2ft. 7½in. (80.6cm.); D. 1ft. 5in. (43.2cm.).

Note

(74)

For similar design for cabinet on stand see G BUR 83.
G BUR 78
CAGM P 1941 222 344

DESIGN FOR VENEERED PIGEON-HOLE CABINET, LACKING STAND, WITH CUPBOARD OVER FALL-FRONT AND WITH DRAWER AT BASE

Front elevation, front elevation with fall-front and doors removed, side elevation with fall-front lowered, side elevation (sectional) and details (full size) of front elevation.

Unsigned and undated, but c.1901.

Pencil on hand-made paper, watermarked J.WHATMAN (last three letters not on sheet): 39 x 56.7cm.

Scale: 1\(\frac{1}{4}\)in. to 1ft. and full size.

Dimensions:

H. 4ft.0in. (121.9cm.); W. 3ft.0\(\frac{1}{2}\)in. (92.7cm.); D. 1ft.0in. (30.5cm.).

Verso: Design in soft pencil (full size and freely drawn) for inlaid floral decoration. (See G BOX 50)

Note

See also G CAB 112; G CAB 113; G CAB 114; G CAB 115.

G BUR 79
CAGM P 1941 222 341

DESIGN FOR VENEERED WRITING CABINET WITH FALL-FRONT AND CUPBOARD BELOW

Inscribed in pencil with measurements.

Front elevation, side elevation (sectional) with fall-front lowered, and detail (full size) of edge treatment.

Unsigned and undated, but c.1901.

Pencil on hand-made paper watermarked VD & T PL BAS: 48 x 62.3cm. The sheet is torn along central vertical fold.

Scale: 3in. to 1ft.
Dimensions:
H. 4ft.1in. (124.5cm.); W. 2ft.7½in. (80cm.); D. 1ft.2in. (33cm.).

Note
See Sparrow, British Home of Today (1904), P36, for illustration of cabinet to this design, described as 'writing cabinet bordered with ebony and veneered with burr elm'. There are minor variations in the treatment of handles and escutcheons, and the piece is shown plain veneered, not in diamond quarter.

G BUR 80
CAGM P 1941 222 321
DESIGN FOR CABINET WITH FALL-FRONT ON STAND
Front elevation (incomplete).
Unsigned and undated, but c.1902.
Pencil on detail paper: 39.5 x 53.4cm.
Scale: 1in. to 1ft.
Dimensions:
H. 4ft.6½in. (138.4cm.); W. 2ft.9in. (83.8cm.); D. not given.

G BUR 81*
CAGM P 1941 222 345
DESIGN FOR CABINET WITH WRITING DRAWER, IN ENGLISH WALNUT
Inscribed in ink with Writing Cabinet in Solid English Walnut and with scale and descriptions of views. Inscribed in pencil (upper right) with (Burchett), and with measurements and descriptions.
Front elevation (incomplete), side elevation (sectional, showing writing drawer open, with front lowered), and details (full size, sectional) of doors and drawers; also miscellaneous sketches (probably by workman) of constructional detail.

Pencil on cartridge paper: 55.8 x 76cm. The sheet is creased and stained, especially on the right-hand side, and edges are slightly torn.

Scale: 3in. to 1ft. and full-size detail.

Dimensions:
H. 4ft. 2\frac{1}{2}in. (128.3cm.); W. 2ft. 9in. (83.8cm.); D. 1ft. 2in. (35.6cm.).

Description

Design for a rectangular writing cabinet in English walnut, fitted with writing drawer and with drawers and cupboards, raised on block feet. The carcase is of through dovetailed construction, with caged joints. The writing drawer is full width and the hinged front (giving a writing height of 2ft. 5\frac{1}{2}in.) is fitted with rule-joint stays. Above it is a square cupboard with a pair of narrow drawers on either side (one above the other), and above these (at the top of the cabinet) a pair of half-width drawers.

Below the writing drawer the arrangement is similar, except that the cupboard immediately beneath it is rectangular and has three drawers on either side. All the drawers (including the writing drawer) are of equal depth and are raised, fielded, and ovolo moulded, as also are the frames and panels of both doors: the upper one to four levels, the lower to five. The outermost face of the upper door panel (and possibly of the lower also) is cushioned. The drawers are mounted with drop handles of ball-on-stick design. The two block feet (which are not relieved beneath) are inset from each side and are shaped at the front to a waved double step and chamfered. The two rails which join the feet extend to the full width of the cabinet and are curved and chamfered at each end. The lower edge of the front rail is arched between the feet.
Note

(1) Percy Burchett: a cabinet-maker employed by Ernest Barnsley and Gimson in 1901, or soon after, and from about 1905 by Gimson.

(2) Drawer fronts and door frames master the edges of the carcase. Door frames are not shown in the front elevation, but mitred corners were probably intended. An ancillary sketch gives details of the corner of a mitred frame, fielded and moulded like the frame of the door shown in the full-size section, but the sketch shows a tongue inserted across the corner. It is more likely that a mortise and tenon, mitred on the outside, would have been used. The full-size section erroneously shows the frame of the door tongued into the carcase.

(3) Dotted lines show the joint between base rail and block foot.

(4) For preliminary sketch-design see E.W.G. Sketch-book, CAGM P 1941 225 120, (p.66).

(5) A cabinet to this design is illustrated in Sparrow, Modern Home (n.d.) (1907), p.132. A similar cabinet of drawers and cupboards (though without the writing drawer) is illustrated on p.128.

(6) Compare with G BUR 82 and G BUR 88.

G BUR 82
CAGM P 1941 222 313
DESIGN FOR CABINET OF DRAWERS WITH SMALL CUPBOARDS INSET
Inscribed in pencil with measurements.
Front elevation (mostly in careful free-hand) together with ancillary sketches showing details of mouldings, joints, framing of back etc. (chiefly in another and unpractised hand).
Unsigned and undated, but c.1903.
Pencil on cartridge paper: 56 x 26.3cm.
Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:
H. 4ft.3in. (129.5cm.); W. 2ft.9in. (83.8cm.); D. not given, but approx. 1ft.3in. (38.1cm.).

Description

A cabinet of fifteen drawers with two cupboards inset centrally, one above the other. The upper cupboard is square with two drawers each side, a pair of drawers above, and a full width drawer beneath, which is probably intended to serve as a writing desk and is fitted with a lock. Below this is a similar cupboard, but with three drawers each side and a pair of drawers beneath. The drawer fronts and cupboard doors are raised and fielded and have ovolo mouldings. Each door has an octagonal centre panel. The drawers above, below, and between the cupboards are fitted with ring handles. The other drawers have drop handles (cherry-on-stalk). The carcase is through dovetailed and coggéd and is supported on inset block feet.

Note

The richly moulded doors with their octagonally fielded panels show a Jacobean influence, which is especially true of the upper door. This is a design feature more characteristic of Sidney Barnsley's work than of Gimson's. The design should be compared with G BUR 81 and G BUR 88, on which the full width middle drawer is described as forming a writing desk. If the writing surface is intended to be on a level with the upper edges of the drawer the height of this from the floor would be about 2ft.8\(\frac{1}{2}\)in. and therefore uncomfortably high. A satisfactory writing height (about 2ft.5in.) would be achieved if the drawer front were to drop forward level with the drawer bottom in the manner of a secretary drawer.
Among the free-hand sketches, which give additional interest to this
as to so many of Gimson's drawings, is one which shows the method of
framing up the back. Constructional detail of this kind rarely appears
on Gimson's drawings, which never specify completely such practical
details as would form a necessary part of responsible workmanship.

See preliminary design in E.W.G. Sketch-book, CAGM P 1941 225 120,
(p.66).

G BUR 83
CAGM P 1941 222 326
DESIGN FOR VENEERED WRITING CABINET WITH FALL-FRONT ON STAND
Inscribed in pencil with measurements and descriptions.
Front elevation (showing modifications to stand): front elevation of
cabinet only with front open to reveal interior; side elevation;
details (full size, sectional), and miscellaneous sketches.
Unsigned and undated, but c.1903.
Pencil on hand-made paper, watermarked J.WHATMAN, 1900: 56.7 x 78cm.
Slight tears to all edges except right. Lower edge has knife cut about
7cm. long, left of centre. Extensive stains (possibly of oil) on verso
show through on lower half of sheet.
Scale: 3in. to 1ft. and full-size details.
Dimensions:
H. 4ft.0\(\frac{1}{2}\)in. (123.2cm.); W. 3ft.0\(\frac{1}{2}\)in. (92.7cm.); D. 1ft.2in. (35.6cm.)
(drawn 1ft. 2 5/8in.).
Description
A generally rectangular veneered writing cabinet with fall-front,
supported on a table stand fitted with a pair of both lopers and drawers.
The proportions of the cabinet itself in front elevation are close to the
double square. The angles at each corner in both front and side elevations
are in fact obtuse, which softens the carcase in profile. The interior is subdivided by thin wavy-edged partitions into pigeon-holes, drawers, and a central cupboard. The faces of the fall and end panels are veneered in small squares, with the grain of adjacent pieces at right angles to each other. The carcase is edged with black and white inlaid strings, cut on the bias. The inset stand has four untapered vertical legs, ovolo moulded on the outer corners, tenoned into block feet with curvilinear ends, and braced by a rectangular stretcher frame, set flush. The drawers (side by side) are raised and moulded and mounted with single ring handles on circular back plates. In side elevation the design is symmetrical.

Note

Design
(1) A small stylized flower is inlaid centrally in each half of the fall and in the centre of each end panel. Compare with G BUR 77.
(2) The moulding of the loper ends and of the drawer fronts is in the form of a delicate bevelled fielding, which is to be found only in Gimson's early designs. A partly-erased drawing of the moulding shows a half-ovolo, overlapping the carcase edges.
(3) The inside cupboard has been crossed through.
(4) The fall (which appears to fit inside the carcase) provides a writing surface, when lowered, about 30\frac{1}{2}in. from the floor.
(5) Partly-erased drawing shows an earlier rather narrower, version of the stand, with stretchers set lower and with differently shaped ends to the block feet. A shelf, at the level of the stretcher frame in the final design, seems to belong to the earlier version.
(6) Drawer handles are offset to the left of centre on each drawer.

The intention was presumably to centre the handles beneath the veneered squares immediately above them on the fall but only the handle on the right is thus placed, the handle on the left having been similarly offset by measuring from the right edge of the drawer instead of from the left.
Ancillary sketches

(1) Roundel (full size) to right of sheet, containing design of roses, artlessly arranged, in contrast to the taut geometrical treatment characteristic of Gimson's patternwork. This roundel does not appear to relate to the present design.

(2) To the right of the side elevation is a free-hand sketch (which does not seem to be the work of Gimson) of what looks like a panel of timber framing from a vernacular building. The faint indication of grain in the square panels, corresponding to the arrangement of veneer squares in the main design, suggests that it may show a treatment of groundwork for the veneering of the cabinet. If this is so it presents a practical puzzle. For similar details on G CAB 110 and 113.

(3) A thumb-nail sketch (outline elevation) of a casket with tapering sides and ball feet appears (on end) to the right of the side elevation.

G BUR 84
CAGM P 1941 222 316

DESIGN FOR A CASE OF DRAWERS WITH A FALL-FRONT: THE UPPER PART OF A WRITING DESK.

Inscribed in pencil with a cutting list.

Front elevation together with sketches of decorative detail.

Unsigned and undated, but c.1904.

Pencil on cartridge paper: 38.2 x 56cm.

Scale: 3in. to 1ft.

Dimensions:

H. 1ft.5\(\frac{1}{2}\)in. (44.5cm.); L. 2ft.10\(\frac{1}{2}\)in. (88.3cm.); D. 1ft.0in. (30.5cm.) (approx.).
Description

A case of eighteen drawers, all of equal depth, arranged in four banks; the inner pair of four each, with space below for papers: the outer pair of five each. Inset centrally is a square cupboard with moulded door inlaid with an octagon containing a tree in leaf. Each door is fitted with a round knob. The front edges and divisions of the carcase are veneered with a black and white chequer pattern. A fall-front fitted with quadrant stays is indicated by an ancillary sketch.

Note

Erasure marks show that each drawer originally had a pair of handles. A cabinet veneered in mahogany and showing only minor discrepancies from the present design is illustrated (both open and shut) in Sparrow, Modern Home (n.d.) (1907), p.113. The illustrations show the cabinet raised on a stand.

G BUR 85
CAGM P 1941 222 338

DESIGN FOR WRITING CABINET IN CUBAN MAHOGANY

Inscribed in pencil with Mahogany Writing Cabinet in Solid Cuba with-inlaid-line-of-Ebony-and-Satinweed (sic) and hand-made brass handles etc. Inside of Cabinet fitted with Satinweed-ey (sic) Cedar of Lebanon; also with scale, measurements, descriptions of views etc. and notes, possibly by client.

Front elevation, side elevation, side elevation (sectional), and front elevation of cabinet only with doors and fall removed.


Pencil on cartridge paper: 38.2 x 56cm.
Scale 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:
H. 4ft.6in. (137.1cm.); W. 1ft.11\(\frac{1}{2}\)in. (59.7cm.); D. 1ft.1in. (33cm.).

Note

The drawing shows that a veneered cabinet was originally intended.

G BUR 86
CAGM P 1941 222 340

DESIGN FOR WRITING CABINET WITH FALL-FRONT ON STAND

Inscribed in ink with Writing Cabinet on Stand. Nineteen drawers and eighteen inside pigeon-holes, and with scale, measurements, descriptions of views etc. Numbered (in pencil) 2.

Front elevation, and side elevation with fall-front lowered.


Pencil on brown tracing paper: 26 x 52cm.

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:
H. 4ft.6in. (137.1cm.); W. 4ft.6in. (137.1cm.); D. 1ft.8in. (50.8cm.).

Note

The lowered writing flap would be uncomfortably high at 2ft.7\(\frac{1}{2}\)in. (80cm.).

G BUR 87
CAGM P 1941 222 346

DESIGN FOR CABINET WITH WRITING DRAWER

Inscribed in ink with Writing Cabinet. The top drawer forms writing desk. Fourteen drawers & Two cupbds. with shelves. Inscribed also with scale, measurements, and descriptions of views. Numbered 2 (in pencil),
Front elevation and end elevation.


Pencil on tracing paper (brown): 25.5 x 52cm.

Scale: 1\(\frac{1}{4}\)in. to 1ft.

Dimensions:

H. 3ft.0in. (91.4cm.) (drawn 2ft.10\(\frac{3}{4}\)in.); W. 4ft.3in. (129.4cm.);

D. 1ft.6in. (45.7cm.).

Description

Design for a rectangular writing cabinet fitted with a writing drawer, fourteen other drawers, and two cupboards, raised on block feet. On each side of the writing drawer is a narrow drawer and beneath this a rectangular cupboard over another drawer. Between the cupboards and lower drawers are ten drawers arranged in four rows, of two and three drawers alternating, with two drawers at the bottom, resembling in all a section of brick wall laid in English bond. All drawers are of equal depth and are raised and moulded. The writing drawer is mounted with an elaborate key escutcheon and with a pair of ring handles on hexagonal back plates. All other drawers have single handles of this design. Each cupboard is enclosed with a raised and moulded door of frame and panel construction, with frame and panel bevel-fielded to four levels in all. The carcase is through jointed, with cogged dovetails at all corners and three pairs of tenons to both upper and lower shelves. The block feet are grouped in two pairs: one to each end of the cabinet. Each foot is double stepped and chamfered at both ends and relieved in a bold curve beneath. The front rails which join each pair of feet are arched on the lower edges.
Note

An unusual and arresting design. The static geometry of carcase, drawers and cupboards is enlivened by the ingenious patterns made by the handles. The element of puzzle which the tracing of these involves is a delightful feature of the design, which repays analysis.

The distinction between frame and panel in the doors is obscured both by the mitre lines at the corners and by the regular spacing of the fieldings. The doors to the cabinet in design G BUR 81 are similar, and this drawing also includes a full-size cross-section of a door showing how frame and panel are treated.

It is probable that the back of the present design was intended to have panels arranged to match the front elevation.

This drawing is numbered (2). For no. (1) see G TAB 486.

G BUR 88
CAGM P 1941 222 301
DESIGN FOR CABINET OF DRAWERS INCLUDING SECRETARY DRAWER, WITH SMALL CUPBOARDS INSET, IN BURR ELM & EBONY, TOGETHER WITH DESIGN FOR STATIONERY BOX ON TOP OF CABINET.
Inscribed in ink with Cabinet of Solid Burr Elm & Ebony, lined with Cedar of Lebanon, and with scale, measurements, and descriptions of features.
Front elevation, showing cabinet with stationery box on top, all in careful free-hand. Also faint pencil sketch of boldly curved rail with roundel inset and two arches beneath: purpose unidentified, but possibly for back of ceremonial chair.
Signed in ink, lower right: Ernest W. Gimson. Undated but c.1905.
Pen and ink on brown tracing paper: 38.5 x 27.3cm. Slightly torn along left hand edge of sheet and along line of top of cabinet.
Scale: 1\(\frac{\text{in.}}{\text{ft.}}\).

Dimensions:
H. 5\text{ft.1in.} (154.9\text{cm.}); W. 3\text{ft.0in.} (91.4\text{cm.}); D. 1\text{ft.3in.} (38.1\text{cm.}).

**Description**

This design is basically similar to G BUR 82. It shows a tall cabinet of seventeen drawers with two cupboards inset centrally. The cabinet is in fact symmetrical about both axes. Each cupboard has three narrow drawers on either side. Between the cupboards, at mid height, is a full-width secretary drawer with a lock. There is a pair of drawers below the lower cupboard and an identical pair above the upper cupboard. All drawers are of equal depth, are veneered in burr elm, and have scissor-handle-shaped drop handles (one to each, except for the secretary drawer, which has two). Each door has a richly moulded ebony panel. The carcase has an ebony cornice and a matching base. All front edges of the carcase are in ebony as are the chamfered block feet.

The stationery cabinet has a pair of doors, each fielded to a broadly bevelled octagon and fitted centrally with a drop handle. The top and base, which are of ebony, project and are moulded. The lid is fielded and the box rests on four ball feet.

**Note**

The height of the writing surface above the floor would be about 2\text{ft.7in.} and therefore a little too high for convenience.

See preliminary designs: G CAB 127 and E.W.G. Sketch-book

CAGM P 1941 225 120, (pp.65-6).
G BUR 89

DESIGN FOR FALL-FRONT CABINET ON STAND WITH DRAWER

Inscribed in pencil with measurements and descriptions.

Front elevation and side elevation (both unfinished) and front elevation of cabinet only with fall removed to show internal compartments.

Unsigned and undated, but c.1905.

Pencil on cartridge paper: between 47cm. (left) and 44cm. (right) x 76.6cm.

Scale: 3in. to 1ft.

Dimensions:

H. 4ft.0in. (121.9cm.); W. 2ft.8in. (81.3cm.); D. 1ft.5in. (43.2cm.).

Verso: Pictorial sketch (pencil, freely drawn) of end of a sideboard with plate rack above.

G BUR 90

DESIGN FOR WRITING DESK IN CUBAN MAHOGANY, WITH FALL-FRONT

Inscribed in ink with Writing Desk in Cuba: Veneered Top & Solid Stand, and with scale, measurements, descriptions of views etc. Inscribed in pencil with Back to be flush outside & veneered.

Front elevation and side elevation, front elevation of cabinet only with fall-front lowered, plan (sectional) and detail (full size) from this, together with ancillary sketches showing constructional detail.

Elevations have been crossed through in pencil thus: X

Unsigned and undated, but c.1905.

Pencil on tracing paper: 52.5 x 75.5cm. Extensively torn, especially on upper and lower edges.
Scale: 3in. to 1ft. and full-size detail.

Dimensions:
H. 4ft.0in. (121.9cm.); W. 2ft.8in. (81.3cm.); D. 1ft.5in. (43.2cm.).

Note
See also G BUR 89, the overall measurements of which are identical;
also G BUR 91, which has similar latticed stand.

G BUR 91*
CAGM P 1941 222 350
DESIGN FOR WRITING CABINET WITH FALL-FRONT ON LATTICE-FRAMED STAND
Inscribed in pencil with measurements.
Front elevation and end elevation, sketch of plan (section through
stand), and miscellaneous constructional details (all freely sketched).
Unsigned and undated, but c.1905.
Pencil on cartridge paper: 38.2 x 56cm.
Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:
H. 3ft.10\(\frac{1}{2}\)in. (118.1cm.); W. 3ft.0in. (91.4cm.); D. 1ft.3in. (38.1cm.).

Description
Design for rectangular writing cabinet with fall-front, raised on
a lattice-framed stand with block feet.

The carcass is through dovetailed, with a raised line inlaid
centrally along the forward edges. The fall is framed, with corner joints
dowelled through, and is inset. Quadrant stays are presumed. The single
panel is recessed, narrowly fielded, and moulded. The stand is inset and
has four vertical legs, octagonal in section, supporting a low shelf. At
the bottom the legs are tenoned into a pair of block feet with bevelled
and chamfered ends, and at the top into matching cross members united
by straight rails. The back and sides of the stand are filled with
lattice framing.
G BUR 92

CAGM P 1941 222 353

DESIGN FOR WRITING CABINET WITH FALL-FRONT, VENEERED IN BURR OAK

Inscribed in pencil with *In burred Oak* (sic) on Austrian oak, and
with measurements, cutting lists, calculations, and descriptions of
features.

Front elevation (with additions in free hand): also detail (full size,
partly erased) of hinged joint of fall-front, and sketches of escutcheon,
drop handle, etc.

Unsigned and undated, but c.1905.

Pencil on hand-made paper, watermarked WHATMAN 1902: 39 x 28cm. The
sheet is soiled from use at the bench. A strip measuring 3 x 13cm. has
been cut from the lower edge.

Scale: 1\(\frac{\text{in.}}{\text{ft.}}\) and full-size detail.

Dimensions:

H. 4ft.5 3/8in. (135.6cm.); W. 2ft.9in. (83.8cm.); D. 1ft.3in.
(38.1cm.).

Verso: Inscribed in pencil with cutting list for veneers, also with

Smith, we must not use top, rather make carcase deep 13\(\frac{\text{in.}}{\text{ft.}}\). (in cursive
hand (probably Waals'\textsuperscript{a})). There is a sketch showing the pattern of
veneers on fall and doors, and front and side elevation (full size) of
shaped end to block foot, showing change of design.

Description

Design for rectangular writing cabinet veneered in burr oak, with
fall-front and drawers above cupboard and drawer, raised on block feet.
The fall is veneered in a double-diamond and lattice pattern and mounted
with a drop handle of scissor-handle design and simple key plate. Behind the fall the writing compartment is fitted with pigeon-holes. Above the fall are two half-width drawers, and below it a full-width drawer between a pair of lopers. Below these is a cupboard enclosed by a pair of doors veneered to match the fall, each mounted with a drop handle and key plate, also to match those of the fall. At the base of the cabinet beneath the cupboard is another full-width drawer. Each wide drawer is mounted with a pair of ring handles and each narrow drawer with a single ring handle. The forward edges of the carcase are inlaid centrally with a raised black and white line. The two block feet are squat and are shaped to a cupid's bow profile at the front and chamfered.

Note

(1) The raised line inlaid along the forward edges of the carcase is shown on the drawing as solid black. A note indicates a change to black and white.

(2) The substitution of drop handles (of the pattern used on fall and doors) for ring handles to the drawers is indicated by the inscription 'drop handles' and a sketch.

(3) The elevations of the block foot on the verso show that the design was originally for a well-rounded double step.

(4) For design showing a similar style of veneering see G BUR 78.

(5) A piece to this design in the Daneway show-rooms (with slight discrepancies in details of handles and key plates) is illustrated in Sparrow, Modern Home (n.d.) (1907), p.127.
G BUR 93*
CAGM P 1941 222 342

Design for bureau with cabinet of drawers above

Inscribed in pencil with measurements and descriptions of features.

Front elevation and side elevation (both showing alterations and with some work in free-hand); sketch (full size, sectional) showing detail of cupboard door in upper cabinet, and ancillary sketches.

Unsigned and undated, but c.1905.

Pencil on hand-made paper: 39.3 x 52 cm. A strip curved at the lower end and measuring 31.5 x 3 cm. has been cut from the right-hand edge.

Scale: 1\(\frac{1}{2}\)in. to 1 ft. and full-size detail.

Dimensions:

H. 5 ft. 8 in. (172.7 cm.); W. 3 ft. 7 in. (109.2 cm.); D. (lower part) 1 ft. 10\(\frac{1}{2}\) in. (57.2 cm.); D. (upper part) 1 ft. 3 in. (38.1 cm.).

Verso: Two small pencil sketches: one of a panel, fielded in squares and a single octagon; the other of a box with a drawer at base.

Description

Design for bureau of carcase construction, with drawers below the sloped writing flap and a case of drawers with central cupboard above; raised on a box plinth.

The writing flap has a mitred frame, raised and ovolo moulded, containing a raised and moulded panel. It lowers to reveal pigeon-holes and is supported on a pair of lopers, between which are two half-width drawers. Below these are three somewhat deeper full-width drawers of equal size, each mounted with a pair of ring handles on octagonal back plates and an elaborate key escutcheon. The upper drawers have each a single ring handle. All drawers are plain fronted.

The upper case of drawers occupies the full width and depth of the
top of the lower carcase. Each end of the case is fronted by a wide stile with through dovetails at top and bottom. Between these, forming a near square, is a set of eight drawers surrounding a rectangular cupboard enclosed by a raised door, richly fielded and moulded. Each drawer is fielded and moulded and mounted with a drop handle on a trefoil-shaped back plate. The box plinth is through dovetailed, moulded at front and sides and boldly cut away beneath.

Note

(1) The drawers appear to be recessed. This is suggested by sketches to the right of the front elevation and lower right of sheet. The first of these shows a cross-section through the front of the carcase side, with an ovolo worked on inside and outside edges. The second shows a cross-sectional plan of a loper compartment with ovolos on all forward edges. Front faces of drawers and lopers would therefore be plain and recessed. Against this interpretation must be set the fact that the writing flap has a moulded lip which masters the front edges of the writing compartment, and a cross-sectional sketch opposite the drawers in the front elevation suggests that the drawers might be similarly treated. This would, of course, be incompatible with the moulding of both inside and outside edges of the carcase.

(2) The front elevation shows erased positions of a shallower plinth and of three drawers only. A muntin in the writing flap has also been erased.

(3) The symmetrical arrangement of a cupboard surrounded by drawers in the upper part is to be found in numerous designs by Gimson, though rarely combined with a bureau. From the wide stiles on either side of the drawers may be inferred compartments opening on the side elevation fitted with cupboards or drawers, though of these not even the sketchiest of details appear. Compare with B CAB 33.
DESIGN FOR WRITING CABINET WITH FALL-FRONT OVER DRAWERS

Inscribed in pencil with measurements, calculations and descriptions etc.

Front elevation, front elevation of upper part showing arrangement of pigeon-holes, side elevation with fall lowered, and miscellaneous details (full size, sectional) showing hinging of fall and details of mouldings.

(This relates to the instruction, pencilled above it, omit base.)

Pencil on cartridge paper: 38.1 x 56cm. Slight tearing on right hand edge, from the upper part of which a narrow strip is missing. The sheet is creased and workshop soiled.

Scale: 1\(\frac{1}{2}\)in. to 1ft. and full size.

Dimensions:
H. 3ft.5\(\frac{1}{2}\)in. (106cm.); W. 2ft.7in. (76.2cm.); D. 1ft.3in. (38.1cm.)
(drawn 1ft.1in.).

Verso: Full size elevation (in pencil) of corner of base, together with measurements.

Note

For preliminary design see E.W.G. Sketch-book, CAGM P 1941 225 120, (p.15) (upper left). See also Studio, 37 (1906), pp.48-64 (p.61) where is illustrated a piece in English walnut to this design, described as: 'Designed by Ernest W. Gimson. Executed by H. Lupton. Handles made by H. Gardiner'. For a design executed by Geoffrey H. Lupton see G BED 11.

The present drawing lacks the precision and elegance characteristic of Gimson's work and may be that of an assistant or pupil, possibly Lupton himself.
G BUR 95

CAGM P 1941 222 357

DESIGN FOR PAIR OF WRITING CABINETS IN WALNUT WITH FALL-FRONT

Inscribed in pencil with 2 Writing Cabinets in Walnut, and with measurements.

Front elevation and side elevation, part front elevation with fall removed showing pigeon-holes, and elevation (full-size, sectional) showing hinging of fall-front and door below.


Pencil on detail paper; 35.6 x 56.8cm.

Scale: 1\(\frac{3}{4}\)in. to 1ft. and full size.

Dimensions:

H. 4ft.0in. (121.9cm.); W. 2ft.6in. (76.2cm.) D. 1ft.1in. (33cm.).

Note

Compare with G BUR 97.

G BUR 96

CAGM P 1941 222 363

DESIGN FOR WRITING CABINET IN WALNUT WITH FALL-FRONT, DRAWERS AND CUPBOARD

Inscribed in pencil with measurements and with Writing Cabinet in Walnut for Mr Joseph King - to be of the same wood & of the same details as the one sent to Mr Christopher Gimson.

Front elevation (free-hand).

Signed and dated in pencil, lower right: Ernest W. Gimson, Dec.29, 1907.

Pencil on graph paper, ruled in 1in. and 1/8in. squares: 29.5 x 22cm.

Scale: 1\(\frac{3}{4}\)in. to 1ft.

Dimensions:

H. 4ft.6in. (137.1cm.); W. 2ft.6in. (76.2cm.); D. not given.
Note

Photographs of a walnut bureau made at Daneway (n.d.) for Christopher Gimson show a through jointed carcase with sides tenoned into simply shaped block feet. Above a cupboard enclosed by a pair of framed and panelled doors is a fall (also framed and panelled) which lets down on rule-joint stays. The upper compartment is sub-divided into pigeon-holes. (Photographs in author's collection: the gift of the late Mrs Annie Evans of Inglewood, Leicester.)

G BUR 97
CAGM P 1941 222 355
DESIGN FOR WRITING CABINET IN ENGLISH OAK, WITH FALL-FRONT OVER CUPBOARD

Inscribed in pencil with WRITING CABINET in English Oak, and with measurements and descriptions of views etc.

Front elevation and side elevation (both in careful free-hand).

Signed in pencil, lower right: E.W.G. Undated, but c.1907.

Pencil and water-colour on graph paper, ruled in 1in. and 1/10in. squares:

22.5 x 27.7cm.

Scale: 1/10in. to 1in.

Dimensions:

H. 3ft.11in. (119.4cm.); W. 2ft.8in. (81.3cm.); D. 1ft.0in. (30.5cm.).

Note

(89)

Compare with G BUR 95.
DESIGN FOR WRITING CABINET IN ENGLISH WALNUT WITH FALL-FRONT

Inscribed in pencil with Writing Cabinet in English-Oak (sic) and with Handles to be cut from curved grained oak; also with scale, measurements, and descriptions of views.

Front elevation, side elevation (sectional) with fall lowered, and elevations (full size) of handles and sectional elevation through hinging of fall.


Pencil and water-colour on detail paper: 39.3 x 56.8cm. Corners somewhat torn.

Scale: 1\(\frac{1}{2}\)in. to 1ft. and full size.

Dimensions:

H. 3ft.11in. (119.4cm.) (drawn 3ft.10\(\frac{1}{2}\)in.); W. 2ft.8in. (81.3cm.) (drawn 2ft.7\(\frac{1}{2}\)in.); D. 1ft.3in. (38.1cm.) (drawn 1ft.). This measurement (1ft. 3in.) is a later revision.

Verso: Outlines (strongly pencilled) of three handles on recto.

Note

(73) (7f-)

Compare with G BUR 100 and G BUR 101.
Front elevation; front elevation with fall open to reveal drawers etc.,
side elevation (sectional), and full-size details (sectional) of fall
and lower cupboard etc.

Pencil on detail paper: 39.1 x 56.5 cm. Sheet has been folded along
both axes and is creased lower right.

Scale: 1 1/4 in. to 1 ft. and full-size detail.

Dimensions:
H. 4 ft. 5 1/8 in. (134.9 cm.); W. 2 ft. 8 3/8 in. (82.3 cm.); D. 1 ft. 2 in.
(35.6 cm.).

Description

Design for rectangular writing cabinet with fall-front, over drawers
and cupboard, and with drawers above, raised on block feet. The carcase
is veneered in burr elm, with ebony lipping, moulded on outside front
edges. The fall is framed and contains a pair of burr elm panels,
raised, fielded and moulded, with moulded ebony surrounds. The outer-
most face of each panel is shaped to an octagon, horizontally elongated.
The fall is mounted with an elaborate key escutcheon. As there are no
lopers the fall would be fitted with metal stays. The writing compart-
ment is fitted with numerous drawers surrounding a pair of cupboards
each enclosed by a moulded door framed in ebony and containing a burr
elm panel, raised, moulded and fielded, with outermost face shaped to
an octagon, vertically elongated. Plain veneered drawer fronts are
mounted with single drop handles on trefoil-shaped back plates. The
interior drawer case is decorated round the edges with a black and white
line, inlaid flush.

Above the fall are two drawers (side by side) raised, fielded, and
moulded, each mounted with a ring handle on an octagonal back plate.
Immediately below the fall is a like pair of drawers, and another at the bottom of the cabinet. Between both pairs of drawers is a rectangular cupboard enclosed by a door with a panel of burr elm, raised and fielded, framed in ebony; the whole richly moulded. The outermost face of the panel is shaped to an octagon, vertically elongated. Each side of the cupboard are three narrow drawers to match the wider drawers, but mounted each with a drop handle of double-scroll design. All drawers are of equal depth. The pair of block feet are double stepped and chamfered and relieved beneath and joined by through tenoned rails. Feet and rails are of ebony.

Note

The height of the writing surface when the fall is lowered is no less than 2ft.8½in. This would have required the use of a foot rest to avoid extreme discomfort in writing.

A contemporary photograph of a piece made to this design (CAGM P 1941 226 242) is inscribed '£50'.
Dimensions:

H. 3ft.10in. (116.8cm.); W. 2ft.7¾in. (80cm.); D. 1ft.0in. (30.5cm.).

Note

Compare with G BUR 98 and G BUR 101.

G BUR 101

CAGM P 1941 222 361

DESIGN FOR WRITING CABINET IN ENGLISH WALNUT, WITH FALL-FRONT

Inscribed in pencil with Bureau in English Walnut with 4 Drawers

12 Pigeon Holes - Handles of wrt. brass, and with scale, descriptions of views etc. and with measurements.

Front elevation and side elevation.


Pencil on hand-made paper: 38.1 x 51.5cm.

Scale: ½in. to 1ft.

Dimensions:

H. 3ft.11in. (119.4cm.); W. 2ft.8in. (81.3cm.); D. 1ft.1in. (33cm.).

Note

Compare with G BUR 98 and G BUR 100.

G BUR 102

CAGM P 1941 222 359

DETAIL OF HINGING OF FALL-FRONT TO WRITING CABINET

Inscribed in pencil with descriptions of parts.

Side elevation (sectional).

Unsigned and undated, but c.1910.

Att: probably draughted by an assistant. Neither the draughtsmanship (details of the mechanism of the fall seem a little inaccurate) nor the
inscriptions show the characteristics of Gimson's work.

Pencil on detail paper: 29.8 x 39.4cm.

Scale: Full size.

G BUR 103
CAGM P 1941 222 351

DESIGN FOR BUREAU WITH PIGEON-HOLE CUPBOARD ABOVE

Inscribed in pencil with measurements, descriptions etc., and with query: position of handles & keyhole? relating to pigeon-hole cupboard.

Front elevation, side elevation, front elevation with fall and upper doors removed to disclose pigeon-holes and drawers, together with details (full size, sectional) of panels in cupboard doors etc. Also with sketch (f.e. full size) of metal drop handle for doors.

Elevations incomplete and with additions in free-hand.

Unsigned and undated, but c.1910.

Pencil on detail paper: 56.5 x 80cm. All edges somewhat crumpled and torn.

Scale: 1\(\frac{1}{2}\)in. to 1ft. and full size.

Dimensions:

H. 6ft.0in. (182.9cm.); W. 3ft.6in. (106.7cm.); D. (lower part) 1ft.7in. (48.3cm.); D. (upper part) 1ft.1in. (33cm.).

G BUR 104*
CAGM P 1941 222 30

DESIGN FOR BUREAU IN ENGLISH WALNUT

Inscribed in pencil with BUREAU IN ENGLISH WALNUT FOR G.F.B. DE GRUCHY ESQ.: also with HANDLES OF WROUGHT BRASS, and with scale, measurements and descriptions of views and of features.
Front elevation and end elevation (both with fall open); front elevation showing fall closed (the rest in outline); ancillary sketches, including details (full size) of carcase joints.

Signed and dated in pencil, lower right: Ernest W. Gimson, June 22 1916.
Countersigned and dated in ink, lower right: Approved, Jersey, 30/6/16, G.F.B.de Gruchy.

Pencil on hand-made paper: 38.8 x 52cm.
Scale: 1\(\frac{1}{2}\)in. to 1ft. and full-size details.

Dimensions:
H. 3ft.10in. (116.8cm.); W. 3ft.6in. (106.7cm.); D. 1ft.8in. (50.8cm.).

Verso: Detail (pencil, full size) of section through side elevation of fall-front to the bureau shown on recto.

Description

Design for bureau in English walnut, with sloping fall above drawers and central cupboard, raised on a pair of block feet. The carcase is through dovetailed at top and bottom, and shows tenons from shelf of writing compartment. The front edges of the carcase are inlaid centrally with a raised black and white line of ebony and holly. The fall is of frame and panel construction, with three rectangular panels, fielded (and possibly raised and moulded), supported by lopers when lowered. It is fitted with a shaped escutcheon and a pair of small wooden handles (inverted half cup in form). The writing compartment is fitted with pigeon-holes, with a pair of small drawers, each with a small faceted knob, and with a small cupboard, enclosed by a rectangular door (set lengthways) hinged on the lower edge. The door (a single panel?) is raised and moulded and inlaid over the whole face with sprays of oak leaves and flowers, and with inscription

TO
G 1916 M. Below the fall are ten drawers, arranged three abreast at
top and bottom, with a central cupboard (square) between them, having a pair of drawers (one above the other) on either side. The cupboard (with lock) is enclosed by a door with a mitred frame containing a panel of finely-figured wood, raised, fielded and moulded, and surrounded by an inlaid black and white line. The drawers (bevelled, raised, moulded and fielded) are fitted with ring handles (one each) on octagonal back plates and with locks. The block feet are double stepped and chamfered, and relieved and chamfered on the underside. They are joined by rails, of which the single tenons are taken through and chamfered. The front rail is gently arched and wagon-chamfered on the lower edge.

Note

(1) An exquisitely drawn and lettered sheet, which exemplifies the detail which a drawing of a cabinet to 1/8th scale can carry. Some details however, remain obscure: in particular, the treatment of the drawer fronts, and of the framing and panelling of the fall. Information about the fall is given in the full-size sectional drawing on the verso.

(2) For a full-size elevation of the inlaid door to the cupboard behind the fall see G BUR 107, where the design, though similar, shows a more stylized treatment. Also, the inscription is differently arranged and the date altered from 1916 to 1917. The oak was a favourite source of decoration for Gimson, though more often interpreted by him in plaster and metal than in wood.

(3) The height of the writing surface provided by the fall is, at 2ft.7¾in., surprising.

(4) See also other designs for furniture for G.F.B. de Gruchy (listed in Index of Clients).
See Job Book entry for 29 September 1916 (p.31): **Walnut Bureau for de Gruchy**. Made by Davoll (420 hours) and Waals (121 hours).

Calculations as follows:

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G BUR 105*

CAGM P 1941 222 339

**DESIGN FOR FALL-FRONT WRITING CABINET ON STAND IN ENGLISH OAK, WITH SMALL CASE OF DRAWERS ABOVE**

Inscribed in pencil with **WRITING CABINET IN ENGLISH OAK. HANDLES OF WROT. IRON (unpolished)**, and with scale and descriptions of views.

Front elevation, side elevation (with fall-front lowered), and front elevation of cabinet only showing arrangement of pigeon-holes.

Signed and dated in pencil, lower right: **Ernest W. Gimson, Daneway House, Nr. Cirencester, March 22, 1917.**

Pencil and water-colour on hand-made paper: watermarked J.R.JONES, APONWEN, HAND MADE 52 x 76.7cm.

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:

H. 4ft.2\(\frac{1}{2}\)in. (128.3cm.); W. (cabinet) 2ft.8\(\frac{1}{2}\)in. (82.6cm.);

D. (cabinet) 1ft.4in. (40.6cm.).

Stand sizes: H. 2ft.5\(\frac{1}{2}\)in. (75cm.); W. 2ft.10\(\frac{1}{2}\)in. (87.7cm.);

D. 1ft.6in. (45.7cm.).
Description

Design for rectangular writing cabinet in English oak with fall-front, raised on stand with spiral-fluted legs, fitted with a pair of drawers: on top a small case of drawers. The cabinet is of through dovetailed construction (cogged). The sides and top are fielded, with the edges of the fieldings ovolo moulded. The base projects all round and is ogee moulded and decorated with gouge cuts. The fall has eight identical rectangular panels, fielded and moulded, set in narrow raised frames enriched with lines of gouge cuts. It is mounted with a prominent rectangular lock plate. When lowered the fall slopes at about 5 degrees and rests a pair of lopers with moulded fronts mounted with drop handles.

The stand has four vertical legs, spiral-fluted, except at each end, where they are of regular octagonal section, united at the lower end by an H-plan stretcher. The longitudinal stretcher rail is flat-arched and braced centrally with a vertical strut. Stretchers and strut are wagon-chamfered. Between the lopers are two drawers, fielded and moulded, each mounted with a drop handle on a trefoil-shaped back plate. The front edges of the drawer case are decorated with gouge cuts. The side rails are fielded.

The small case of drawers free-standing on top of the cabinet is, like the cabinet, through dovetailed and fielded. It is raised on block feet, shaped and chamfered at both ends, inset from the ends of the case, and united by a pair of straight rails which run the full length of the case.

Note

(1) In this late and original design, elements from sturdy vernacular woodwork (e.g. through dovetails, wagon-chamfers, and lines of gouge cuts)
are combined with spiral-fluted legs and delicate mouldings without incongruity.

(2) The front edge of the sloped writing flap (Gimson usually kept them level) is 2ft.5½in. above the floor. The contact between the mouldings of the fall when lowered for writing and the corners of the lopers, might be expected to damage them both.

(3) For strongly similar designs see G BUR 108 and G CAB 158.

G BUR 106
CAGM P 1941 222 343

THREE DESIGNS FOR BUREAUX IN BURR ELM AND EBONY

Inscribed in pencil with Writing Cabinet in Burr Elm & Ebony. For Adam Black Esq.; also numbered 1 to 3 and inscribed with scales, measurements, descriptions of views and of features. Front elevation, side elevation and part plan of design no. (1) front elevations of nos (2) and (3); part front elevation (also sketch of this) showing inside fittings to the three designs, together with sketches of handles and detail (sectional) of edge decoration to carcase. Signed and dated in pencil, lower right: Ernest W. Gimson, Daneway House, Nr. Cirencester, Aug. 2, 1917 & Aug. 10. (sic).

Pencil on hand-made paper; 38.7 x 52cm.

Scale: No.(1): 1½in. to 1ft.; Nos (2) and (3): 1in. to 1ft.; and full-size details.

Dimensions:

No. (1): H. (excluding plate rail) 3ft.8in. (111.8cm.);
W. 3ft.1in. (94cm.) (drawn as 2ft.11½in.); D. 1ft.8in. (50.8cm.)
(drawn 1ft.7in.).

Nos (2) and (3): H. 3ft.8in. (111.8cm.); W. 3ft.0in. (91.4cm.)
(note above no.(2) states: To be reduced to 2ft.6in.).
**Verso:** Full size elevation of shaping at front end of block foot.

**Description**

Design for bureau veneered in burr elm, with drawers surrounding cupboard beneath sloped writing flap and with arched plate rail above; raised on block feet. The fall has a mitred frame, containing a raised and moulded panel, and is mounted with a shield-shaped key escutcheon and a pair of wooden handles of inverted half-cup design. Behind the fall the writing compartment is fitted with a central cupboard enclosed with a plain door (moulded?) on either side of which are six plain drawers, each with a faceted wooden knob. The fall is supported by lopers when lowered. Beneath the fall are ten equal-sized drawers, plain fronted, surrounding a cupboard, arranged three abreast above and below the cupboard, with a pair (one above the other) on either side. Each drawer is mounted with a chased brass ring handle on a circular back plate. The door has a mitred frame (bevelled) and contains a raised and moulded panel. The carcase and drawers are veneered in burr elm. The forward edges of the carcase are inlaid with a pair of raised ebony corner strings, with a strip of burr elm veneer between. The block feet are relieved beneath and are shaped at the front to a waved double step and chamfered. They are joined by a pair of rails which are singly through tenoned: the tenons being taken beyond the face of the blocks and chamfered. The front rail is arched on the lower edge and stop-wagon-chamfered. The feet and rails are of ebony. The free-standing ebony plate rail has a triple-arched top rail, an open-framed return at each end, and six short evenly-spaced intermediate posts, between each pair of which the lower edge of the top rail is arched. All parts of the arched plate rail are chamfered. It is fitted with a solid base, grooved for photographs or china.
The alternative designs

The first of the alternative designs (numbered (2)) has a plain fall. There are two half-width drawers between the lopers above three full-width drawers, increasing in depth towards the base. All drawers are plain fronted and mounted with ring handles as in the main design, except for one handle, which is shown as a metal loop with trefoil-shaped back plates.

The second alternative (numbered (3)) also has a plain fall and a pair of drawers between the lopers. Centrally beneath these is a rectangular cupboard, plain fronted, with a pair of drawers (one above the other) at each side and a pair (side by side) beneath. The sizes are graded as in number (2) and the drawer fronts are plain. The bases to both alternatives are as in the main design.

Note

(1) Solid burr elm panels to fall and door were probably intended.
(2) 'Omit' has been added to the inscription 'Loose Rail' (the plate rail) in both front and side elevations.
(3) See Job Book entry for 24 January 1919 (p.37): _Adam Black's Furniture: Burr Elm Bureau_. Made by Smith in 490 hours, calculated at the rate of 2/6d. per hour:

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DESIGN FOR INSCRIPTIONS OF INITIALS AND DATE, TOGETHER WITH SPRAYS OF OAK LEAVES ETC., TO BE INLAID IN SMALL DOOR TO BUREAU CUPBOARD

Inscribed in pencil with G to M 1917 (altered from 1916) and with descriptions as follows: Leaves - Streaked ebony, Stalks - Black ebony, Flowers - Holly, Centres of flowers - light walnut, Initials & date - Satinwood. Leaves numbered in pairs from 1 to 2.

Front elevation. The whole design has been pricked through.

Unsigned and undated, but dated 1917 in inscription.

Pencil on hand-made paper: 38.6 x 52.2cm. Sheet has one vertical and three horizontal folds.

Scale: Full size.

Dimensions of board bearing inscription:
H. 5 9/16in. (14.1cm.); L. 1ft.1in. (33cm.).

Note
See G BUR 104 which shows cupboard door, hinged at bottom, bearing similar design, but dated 1916.

DESIGN FOR CABINET WITH FALL-FRONT ON STAND

Unsigned and undated, but c.1917.

Att: The draughtsmanship reveals an unpractised hand, probably that of a pupil or apprentice. (See Note.)

Pen and ink and water-colour on varnished tracing linen: 27 x 32cm.

Scale: 1 2/3in. to 1ft.
Dimensions:

H. 4ft. 11\frac{1}{2}in. (151.1cm.); W. 2ft. 7\frac{1}{2}in. (80cm.); D. not given.

Note

(63)

Compare with G CAB 158 (1917) on which the present design was almost certainly based, though a fall-front has been substituted for doors.

G BUR 109

CAGM P 1941 222 360

DETAILS OF MOULDINGS FOR FALL, DRAWERS, AND DOOR OF WALNUT WRITING CABINET

Inscribed in pencil with Full Size Mouldings for Walnut Writing Cabinet, and with descriptions of features.

Elevations of mouldings (sectional) and front elevation of door.

Signed in pencil, lower right verso: Mr. E.W. Gimson, Sapperton.

Undated, but after 1902.

Pencil and pen and ink over pencil on note-paper: 20.3 x 13cm.

Scale: Full size, with f.e. of door 1\frac{1}{2}in. to 1ft. (approx.).

Verso: Inscribed in pencil These details are right, together with signature.

ADDITIONAL DESIGN FOR BUREAU

G CAB 149 (c. 1910)
G CAB 110
CABM P 1941 222 251

DESIGN FOR CHINA CABINET WITH CUPBOARDS BENEATH

Inscribed in pencil with China Cabinet, and with scale, measurements, and descriptions of parts etc.

Front elevation and side elevation, plan (sectional through upper part), details (full size, mostly sectional), and numerous small sketches showing constructional detail, which appear to be exploratory and were probably added by the workman.

Signed in pencil, lower right: Ernest W. Gimson, Pinbury.

Undated, but c.1901.

Pencil and brown crayon (used only on sectional views) on hand-made paper, watermarked J.WHATMAN 1900: 56.5 x 52.8cm.

Stains on verso (probably oil) show through in patches.

Scale: 1\(\frac{1}{2}\)in. to 1ft. and full size details.

Dimensions:

H. 7ft.0in. (213.4cm.); W. (upper part) 3ft.2in. (96.5cm.);
W. (lower part) 3ft.6in. (106.7cm.); D. (upper part) 1ft.6in. (45.7cm.);
D. (lower part) 1ft.8in. (50.8cm.).

Verso: Drawing (pencil) of details (full size) of plinth and curved glazing bars of cabinet shown on recto.

Description

See description of G CAB 111 to which the present design is closely related, differing from it in the following respects only:

(1) It is deeper (front to back) by 6in.

(2) The doors to the pedestal cupboard, and the cupboard sides, are veneered (in diamond-quarter pattern) instead of being solid, and have a small dark serpentine-headed medallion inlaid centrally.
The inside edges of the bracket feet are curved under, and the curve of the connecting apron is serpentine instead of arched.

Small oval key-plates are shown on the lower doors; also the black and white inlaid line is omitted from the closing edges of the doors.

The bevels on the upper edges of plinth and pedestal cupboard are less steep.

Note

Whether the present design preceded, followed, or was contemporary with G CAB 111 (dated January 1901) remains uncertain. The two cannot, in any case, have been separated by many months or even weeks, for G CAB 110 bears the watermark of 1900, and by mid 1902 Gimson and the Barnsleys had removed from Pinbury (with which G CAB 110 is inscribed) to Sapperton. Among indications that G CAB 110 preceded G CAB 111 are the following:

(a) G CAB 110 shows faint suggestions on the lower stage of door panels similar to those of G CAB 111, as well as of the steeper bevels used in that design. If these suggestions had represented earlier work, it is probable that they would have been more successfully erased before the final design was produced.

(b) The signature and address are inscribed horizontally on ruled lines and rather less freely than in G CAB 111 and most subsequent drawings. It was Gimson's characteristic practice after the early years to sign and date his drawings obliquely, across the lower right corner.

A link between this design and one for a cabinet of a quite different design, though not far removed in date (see G CAB 113 and G CAB 114 (this dated 3 December 1901) and G CAB 115) is provided by
the outline of a rectangular panel with rounded and indented corners, which appears near the lower edge of the sheet, left of centre. This shape of panel does not in fact appear on any of the three designs to which reference has been made. It was however used for each of the four panels containing floral decoration in gilt gesso on a cabinet made in 1902 (now in the collection of the V. & A. Museum), which corresponds in most other respects to G CAB 114.

(2) Apart from the special interest which attaches to this drawing as one of the earliest of Gimson’s cabinet designs to have survived, it is rewarding to study for several reasons relating to matters of construction and design. For example, the full size details of construction (telescopied sectional view of the left side seen from the front) show exactly how each stage is located on the one beneath. Such glimpses of workshop practice become relatively infrequent in Gimson’s later work, as his reliance on the workman’s ability to interpret a scale drawing enabled him to use a more economical technique.

This sheet also bears a number of faintly-pencilled sketches, together with some incompletely-erased drawing, not all of which relates to the main design.

Of the work in faint pencil one instance has already been given: the indication of panels on the lower doors. Another - and less obvious - instance occurs on the side view of the pedestal cupboard, where can be distinguished a rectangular frame containing a cross, with the resulting quarters filled with what look like strips of panelling: horizontal in the upper left and lower right, and vertical in the other two. This appears to be an indication of the composition of the panel forming the groundwork for the veneers. For other similar instances of such groundwork composition see: G BUR 83 and G CAB 113.
Immediately above, and extending from, the top of the front elevation is a rough faint sketch in oblique projection, showing the arrangement of the framing and panelling of the top itself: a rectangular frame containing a cross. This may well have been drawn by the workman, as may also the sketch below the front elevation, to the left, which shows a sectional side view of part of a shelf (lipped) and its supporting frame.

The full size detail of the glazing bars (upper right and lower left) shows a chequered pattern of inlay, which appears to be raised. The inlaid lines shown on the eighth-scale drawing consist of single strips of alternate dark and light woods, cut on the bias.

Of incompletely-erased work three instances should be noted:
(a) a glazed cabinet somewhat lower than as finally drawn, showing, especially in side elevation, differently placed glazing bars;
(b) a sectional elevation of junction between upper and lower stages of cabinet (to right);
(c) an unrelated drawing (lower right) of a rush-seated ladder-back chair (to scale of 3in. to 1ft.).

(3) For another instance of the use on quartered veneered panels of the small serpentine-headed medallion, see design for letter-cabinet, G CAB 121.

(4) For a memory sketch of a cabinet to this design see R.D. Benn, 'The Arts and Crafts: 1', Cabinet Maker & CHF, 23 (March 1903), pp 257-66 (p.261), fig.13.
G CAB 111
CAGM P 1941 222 246

DESIGN FOR CABINET IN MAHOGANY FOR CHINA AND BOOKS

Inscribed in ink with China and Bookcase in Dark Mahogany, Glazed on Front and Sides, and with Front View, scale, measurements and descriptions. Inscribed in pencil £40.

Front elevation (in careful free-hand).

Signed and dated in ink, lower right: Ernest W. Gimson, Jan. 1901.

Pen and ink and crayon (reddish brown, applied to verso) on light brown tracing paper: 38.3 x 29.5cm. Some cracking along folds.

Scale: 1\frac{1}{2}in. to 1ft.

Dimensions:

H. 7ft.0in. (213.4cm.); W. (upper part) 3ft.2in. (96.5cm.);
W. (lower part) 3ft.6in. (106.7cm.) (dimensioned - surely in error - 3ft.4in.); D. (upper part) 1ft.0in. (approx.) (30.5cm.); D. (lower part) 1ft.2in. (approx.) (35.6cm.).

Description

A large cabinet with glazed upper stage for display of china, and pedestal cupboard for books, raised on plinth. The upper stage is enclosed by a pair of doors, planted on, each with twelve rectangular panes, in sets of three, ranged vertically, the centre panes being the wider. Horizontal glazing bars are waved, and all but the middle ones (which are of double thickness) are enriched with wide lines of black and white inlay cut on the bias. Deep upper rails to doors are segment-headed over centre panes. The top and bottom of the cabinet project to form strongly bevelled cornice and plinth, the front edge of the cornice being inlaid with five lozenges of lighter material to contrast with the dark mahogany. The pedestal cupboard is enclosed by a pair of framed
and panelled doors, which appear to be planted on. The doors have unusually wide rails and stiles, and a string of black and white inlay is let in along the door edges. The panels are raised and all edges are convex and bevelled. Each panel consists of four pieces, with the grain arranged in diamond quarter pattern. The box plinth, strongly bevelled along the upper edges to match the plinth of the upper cabinet, is boldly cut away in front to give bracket feet.

Note
(1) Of the designs for cabinet work produced by Gimson after his removal to Pinbury in 1894, this is one of the earliest. Striking features of this design, which contribute to its robust architectural quality, are the use of very wide sharp-angled bevels to mark the transition between stages and the use of strong forms in the plinth, door frames, and panels. Similarly wide bevels on plinth, pedestal cupboard, and cornice are to be found in a wardrobe, veneered in Indian walnut, probably designed by Sidney Barnsley for Kenton & Co. and exhibited in 1891 at Barnard's Inn.¹ The present design should also be compared, in respect of this feature, with designs made for cabinets in the early 1890s by George Jack and W.R.Lethaby. See also the related design by Gimson: G CAB 110, and, for designs with two-tier stands with similar characteristics to those of the plinth in the present design see G CAB 113, G CAB 114 and G CAB 115.

(2) The design of the doors to the pedestal cupboard presents some unusual features. Rails and stiles are exceptionally wide, and the consequent likelihood of shrinkage across the stiles makes the use of

¹Known only from a contemporary photograph in the possession of Edward Barnsley, reproduced in Comino, p.59.
stringing round the edges of the frame questionable. Also, the raised panels appear to be made from the solid, presumably with the matching quarters joined at the edges by loose tongues. The unconventional shape of the panels echoes the curves in the plinth.

(3) The doors show neither handles nor key-plates.

G CAB 112
CAGM P 1941 222 312
DESIGN FOR CABINET WITH DOORS AND FALL FRONT, VENEERED IN MAHOGANY
Inscribed in pencil with Pigeon-hole Cabinet in Mahogany - with Ebony and Cherry lines, also with scale, measurements, descriptions of views, and lettered A to D.
Front elevation, front elevation with doors and fall removed, side elevation, side elevation (sectional), and miscellaneous full-size details.
Signed and dated in pencil, lower right: Ernest W. Gimson, Pinbury, March 1, 1901.
Pencil (with some pen and ink) on brown tracing paper: 40.8 x 55.2cm.
The sheet is creased and torn, especially lower right.
Scale: 1\(\frac{1}{2}\)in. to 1ft. and full-size details.
Dimensions:
H. 4ft.0\(\frac{1}{2}\)in. (123.2cm.); W. 3ft.0\(\frac{1}{2}\)in. (92.7cm.); D. 1ft.0in.
(30.5cm.).

Note
\(\text{(112)}\) \(\text{(113)}\) \(\text{(115)}\) \(\text{(69)}\)

Compare with G CAB 113, G CAB 114, G CAB 115, and G BUR 78.
The most specific description of any of these designs is that given to G CAB 114 which is titled Store - Cabinet.
G CAB 113

CAGM P 1941 222 311

CABINET WITH DOORS, FALL-FRONT, AND DRAWER, VENEERED AND DECORATED
WITH ROUNDELS

Inscribed in pencil with measurements.

Front and side elevation; also front elevation of cabinet only, with
doors and fall removed to reveal pigeon-holes, together with side
elevation (sectional) of the same; also sketches (full size) of two
inlaid roundels (one within panel) and ancillary sketches of construct-
ional detail etc.

Unsigned and undated, but probably 1901.

Pencil on hand-made paper, watermarked J.WHATMAN 1889: 51.5 x 68.5cm.

Scale: 1\frac{1}{2} in. to 1 ft. and full-size details.

Dimensions:

H. 6ft.2in. (188cm.); W. (stand) 3ft.6in. (106.7cm.); W. (cabinet)
3ft.0in. (91.4cm.); D. (stand) 1ft.4in. (40.6cm.); D. (cabinet)
1ft.1in. (33cm.).

Verso: Set of calculations (in pencil) and rough pictorial sketch of
cabinet or casket (probably a letter cabinet), also in pencil but not
to scale. The quality of the sketching indicates a less practised
draughtsman than Gimson, presumably a pupil or assistant.

Description

See description of G CAB 114, which appears to be a tracing from
the present drawing. There are, however, discrepancies, mostly minor,
e.g:

(1) In the present design the panels bearing the roundels are a little
smaller, and those in the fall slightly shorter than in the doors.
The floral patterns in the roundels, although superficially similar, are in fact of roses in the present design, whereas in G CAB 114 they are of strawberries. However the full-size sketches of the roundels in the present design show strawberries.

The pattern of the veneering in the two designs is quite different. In the present design it is basically checkered, with the veneer panels in alternate rows having barrel-shaped sides. Key-plates also differ slightly.

Note
(1) This design appears also in G CAB 115, with only minor variations. It can be assumed that the inscription on that drawing, which describes the materials to be used, applies equally to the present design. The cabinet was to be veneered in English walnut, with gilt gesso roundels set in panels of black ebony, and a stand of black ebony.
(2) Two rough sketches in pencil (upper centre, and right, below centre) show what appears to be the framing of the panels which form the groundwork for the veneer.

G CAB 114*
CAGM P 1941 222 310
CABINET WITH DOORS, FALL-FRONT, AND DRAWER, VENEERED IN ENGLISH WALNUT AND DECORATED WITH GESSO PANELS, ON EBONY STAND.
Inscribed in ink with STORE-CABINET in English Walnut Veneer - Fitted inside with Cherry - on STAND of Brown Ebony: also with scale, measurements, and descriptions of views and features. Inscribed in pencil (lower left) with part of what appears to be a time sheet. Front and side elevation; also front elevation of cabinet only, with doors and fall removed to reveal pigeon-holes, together with side
elevation (sectional) of the same (all views in very careful free-hand) and with rough ancillary sketches (in pencil) of constructional detail.


Pen and ink on brown tracing paper: 36.5 x 62.3cm. The paper has become brittle and has torn along the central fold and extensively over the right half of the sheet, which has been partially reinforced by a strip of transparent tape applied to verso.

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:

H. 6ft.2in. (188cm.); W. (stand) 3ft.6in. (106.7cm.); W. (cabinet) 3ft.0in. (91.4cm.); D. (stand) 1ft.4in. (40.6cm.); D. (cabinet) 1ft.1in. (33cm.).

Description

A large rectangular cabinet, veneered in English walnut, enclosed by a pair of doors and fall-front, with a long drawer at base, supported on an open stand and raised on a plinth. The doors and both halves of the fall are veneered in diamond quarter pattern. Each of the four rectangles so treated has at its centre a raised segment-headed panel in ebony, bearing a roundel decorated with floral sprays (all different), modelled in gilt gesso. The sides of the cabinet are also veneered in two panels of diamond quarter pattern. The long drawer is mounted with a pair of ring handles on circular back plates and is flanked by lopers, mounted with metal drop handles (ball-on-stick pattern). There are barrel-shaped key-plates to drawer, doors and fall. The front edges of the carcase are decorated with black and white inlaid lines. The fall encloses fifteen identical pigeon-holes. The cupboard above is subdivided into pigeon holes and shelves. Vertical and
horizontal divisions are wavy-edged in profile.

The stand is in the form of a low table with top rail gently arched and broad legs slightly tapered with curved line. In section the legs are L shaped. There is a shelf at base. The plinth is a squat version of the stand and bears in the centre of the front rail a small roundel decorated with a floral spray. Upper edges of plinth and stand are broadly bevelled.

Note

(1) The unusual style of the two-tier stand probably owes something to Oriental influence. The upper part is of the same design as the plinth, but with elongated legs. Gimson used this style of plinth in several early designs. See, e.g. G CAB 111 (January 1901) and Note (1) to the catalogue entry for that design.

(2) A lightly pencilled alteration to the drawer shows this divided into two, and each drawer fitted with a pair of delicate metal handles of crescent shape.

(3) See related drawings G CAB 113 and G CAB 115, which differ only superficially from the present design. Drawing G CAB 112 shows a similar cabinet (without stand), dated 1 March 1901.

G CAB 115*
CAGM P 1941 222 32
CABINET WITH DOORS, FALL-FRONT, AND DRAWER, VENEERED IN ENGLISH WALNUT AND DECORATED WITH GESSO PANELS, ON EBONY STAND Black
Inscribed in ink with Cabinet in Brown (sic: the alteration in pencil) Ebony & English Walnut, with Gilt Gesso panels in Black Ebony. Stand of Black Ebony. Also inscribed in ink with scale, measurements, and descriptions of views.
Front elevation and side elevation (both in careful free-hand).
Unsigned and undated, but probably 1901.
Pen and ink and water-colour on brown tracing paper: 34.1 x 34.8 cm.
Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:
H. 6ft.0in.  (182.9 cm.) (drawn 6ft. 1\(\frac{1}{2}\)in.); W. (cabinet only) 3ft.0in.  
(91.4 cm.); D. (cabinet only) 1ft.1in.  (33 cm.).

Description

See description of G CAB 114; also description and note to
G CAB 113 with which the present design is virtually identical.

Note

The drawing of the stand shows the top rail extending to full width, 
with legs butting up to it. This post and lintel construction preserves 
the strong horizontal emphasis of the stand better than the conventional 
stool and table construction would have done.

G CAB 116*
CAGM P 1941 222 320
DESIGN FOR COLLECTOR'S CABINET ON STAND, VENEERED IN EBONY
Inscribed in ink with Collector's Cabinet and Stand in Brown Ebony
Veneer with solid Black Ebony panels dished for Gilding. Drawer 
fronts of solid Cherry - Drawer insides of Cedar - Inside of Doors 
of Cherry Veneer; also with scale, measurements, descriptions of views 
etc., and notes, including: The whole of the inside to shew as cherry.
Front elevation, side elevation, and front elevation (cabinet only) 
with doors removed to show interior.

Signed and dated in ink, lower right: Ernest W. Gimson, Dec. 11, 
1901.
Pen and ink and water-colour, and pencil, on brown tracing paper: 41.3 x 76.3cm. Extensively torn, especially on upper and right-hand edges, and reinforced on verso with transparent tape.

Scale: 3in. to 1ft.

Dimensions:
H. 4ft.0¼in. (123.2cm.); W. 3ft.0½in. (92.7cm.); D. 1ft.3in. (38.1cm.).

Description
A rectangular cabinet of drawers, enclosed by a pair of doors, supported on an inset table-stand fitted with a pair of drawers. The cupboard is of crisply rectangular form (slightly taller than double square) except for the top, which has a broad but shallow bevel all round. The cupboard is fitted with sixteen trays, arranged in two sets of eight, each mounted with a pair of delicate crescent-shaped brass pulls. Doors are veneered inside in diamond-quarter pattern. All visible work inside the cupboard is in cherry. The doors are planted on and each bears in the centre a dished roundel containing a floriated design (apparently of roses) gilt. The inset stand, of slender proportions, has four vertical untapered legs (square in section) tenoned into a pair of block feet with bevelled ends. The legs are united by a rectangular stretcher frame, set flush. The stand is fitted with a pair of drawers (side by side) plain and flush, each mounted with a ring handle on a circular brass back plate. In side elevation the cabinet and stand are symmetrical.

Note
Features of the present design typical of Gimson's early designs for cabinet work include, e.g. The use of crisp rectangular forms, broadly bevelled top to carcase, decorative roundels (inlaid or in
gilt and gesso), inset stand with flush drawers mounted with ring handles, plain untapered legs, and single bevel ended block feet.


G CAB 117*

CAGM P 1941 222 334

**PERSPECTIVE SKETCH OF CORNER CABINET AND DESIGNS FOR TWO SIDEBOARDS**

Inscribed in pencil with measurements and in ink (lower left) with 'Pinbury'.

Perspective sketch of corner cabinet with upper part glazed; also front and end elevations (the lower end elevation sectional) and plans (front edges only) of two sideboards, both sets of views including some freehand work; also numerous ancillary sketches showing decorative detail, both carved (or possibly moulded) and inlaid etc.

Unsigned and undated, but probably 1901.

Pencil on hand-made paper, watermarked J.WHATMAN (the corner of the sheet (upper left) has been cut off, leaving only a serif of the final figure, which is probably 1: 57 x 50.8cm.

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:

Upper sideboard: 
- H. 3ft.0in. (91.4cm.); W. 7ft.0in. (213.4cm.);
- D. 2ft.0in. (61cm.).

Lower sideboard: 
- H. 3ft.1in. (94cm.); W. 6ft.10in. (208.3cm.);
- D. 1ft.10in. (55.9cm.).
Verso: sketch, in pencil, showing elevations (incomplete) of cabinet similar to that in G BUR 85, the edges decorated with black and white inlaid lines.

Descriptions

(1) Corner cabinet see description of G CAB 118.

(2) Upper sideboard

A pair (side by side) of splay-fronted cupboards in a through dovetailed carcase (the tails showing on the ends) on an inset table-like stand.

In size and appearance (though not in construction) the cupboards are very similar to those in the upper part of G SBD 380. Each door has three vertical planks, though fastenings are not shown. The stand has six vertical legs, square in section and untapered, joined at the top by straight rails, and beneath by straight stretchers. A post connects the front stretcher centrally in each half of the elevation to the underside of the top rail. The edges of legs and stretchers are moulded.

On the left of the front elevation the stand shows a pair of drawers, fitted with ring handles, instead of a deep rail.

(3) Lower sideboard

The arrangement of cupboards in this design is the same as in the design for the upper cupboard, but with a second set immediately beneath. The cupboards are not however contained in a carcase but in a framed structure of the kind shown in G SBD 380, with the cupboards supported between wide stiles.

Note

(1) Corner Cabinet: Date and attribution:

Drawings G CAB 117 and G CAB 118 originally formed the right and left portions respectively of a single sheet. The two-stage corner
cabinet shown in the perspective sketch on sheet G CAB 117 (upper left) corresponds exactly to the design shown in elevation and plan on sheet G CAB 118. An inscription in the hand of Sidney Barnsley ('Please return to Pinbury') has been divided by the separation of the sheets so as to leave 'Pinbury' on sheet G CAB 117, lower left.

This inscription is evidence for a date before March 1902: the date of the removal of Gimson and the Barnsleys from Pinbury to Sapperton. Taken in conjunction with the watermark date, of which the first three numerals only (190...) are preserved, we are left with 1901 as the date which best fits the facts. See also the reference to the design for a superstructure (G SBD 381) under (3) below.

As to authorship, the draughtsmanship and figuring leave little doubt that the drawings on this sheet are Gimson's work. There is also strong stylistic evidence for this attribution. See, for example, the signed and dated drawing for sideboard G SBD 380. Also, the band of oak leaf and acorn decoration is unmistakably his.

We have, however, to account for Sidney Barnsley's slighter, but equally unmistakable contribution to the drawing, especially if we consider the original sheet: G CAB 118 plus G CAB 117. There is, of course, the inscription previously referred to. In addition Door appears in several places on the elevation and plan (G CAB 118) in Barnsley's hand. His also, to the right of the plan, is Small cupboard at B. Shelf however, which appears in four places, is not in Barnsley's hand.

If drawing G CAB 118 is considered apart from G CAB 117 an attribution of the design for the corner cabinet to Gimson rather than to Barnsley would depend on the evidence from the design and draughtsmanship. We have, however, no earlier designs by either man which are
sufficiently similar to the design of this cabinet for an attribution to be made with confidence on evidence from design alone. We do have a signed tracing by Barnsley (B CAB 30) from G CAB 118 and G CAB 117 (the perspective sketch only) in which the description Corner Dresser is given. This, although undated, is from the Pinbury address.

Gimson's own interest in the design is reasserted a little later (c. 1903) in a slightly modified version, in which the two small cupboards which form the middle stage are omitted and proportions adjusted. See G CAB 124.

From the available evidence we must therefore conclude that Gimson and Sidney Barnsley both contributed to the design for the corner cabinet, though to exactly what extent each did so we do not know.

(2) Upper sideboard

In this design Gimson translates the sturdiness of vernacular Gothic furniture into a clean-lined twentieth-century idiom.

The plank doors show no fastenings and it is possible that the construction intended was a modified form of the traditional frame and panel rather than nailing or pegging to ledges, as shown in G SBD 380. For a similar design see G SBD 393. For a similar stand see the late design for a chest of drawers G CHD 251 (6).

(3) Lower sideboard

In spirit this design is Gothic vernacular. For the superstructure of shelves and cupboards designed for this piece see G SBD 381 which is dated 17 October 1902 and signed B & G.

For a sideboard of similar character and date, also without a superstructure, but equally capable of receiving one, see G SBD 380.
A contemporary photograph of the upper sideboard in the Cheltenham collection (CAGM P 1941 226 242), signed by Gimson, is inscribed: 'Sideboard in Chestnut 7'0" long £20; or in dark oak £21.10.0'.

A sideboard with an upper stage, corresponding in design to the lower sideboard with plate rack, is illustrated in 'Some Furniture from the Arts and Crafts Exhibition', Builder, 84 (28 February 1903), ill. no.(2), (following p.226). The piece is briefly described (17 January, p.58) as of oak, left 'in the white', made by Peter Waals. A contemporary photograph (CAGM P 1941 226 242) shows a sideboard to this design, priced £42.

G CAB 118
CAGM P 1941 222 254
DESIGN FOR GLAZED CORNER CABINET WITH CUPBOARDS BENEATH
Inscribed in pencil with scale (extremely faint, lower centre), descriptions of parts, and with section lines lettered AA, BB and CC, and with (in ink) Please return to...(the sheet has been cut through vertically at this point. For the other half see G CAB 117, which bears the name Pinbury, which completes the mutilated inscription).
Front elevation and plan (sectional, through both upper and lower parts at B and C) together with numerous freely drawn sketches of detail (largely constructional).
Unsigned and undated, but c.1901.
Att: The draughtsmanship is probably by Gimson, and the word shelf, which appears four times, seems to be in his autograph. However, Please return to and Small cupboard at B are certainly in the hand of Sidney Barnsley.
Pencil on hand-made paper: 56.5 x 27.7cm.

Scale: 1\frac{1}{2}in. to 1ft.

Dimensions:
H. 7ft.0in. (213.4cm.); W. (upper stage) 3ft.6in. (106.7cm.);
W. (lower stage) 3ft.9\frac{1}{2}in. (115.5cm.); D. (upper stage) 1ft.5\frac{1}{2}in.
(44.4cm.); D. (lower stage) 2ft.8in. (81.3cm.). (D measurements
taken on centre line).

Verso: Pictorial sketches in pencil (awkwardly drawn) of what appears
to be the framing of a table end.

Description

A large corner cabinet, the lower stage consisting of a splay-
fronted cupboard enclosed by a pair of doors (probably pin hinged),
flanked by wide plank stiles which extend as short legs below the
bottom shelf. The doors are of frame and panel construction, each
having a single bevel-fielded panel (probably raised), enriched with
an inlaid black and white line bordering the fielding. Similar lines
are inlaid along the forward edges of the top and bottom of the cupboard.

The upper stage, slightly inset, is in two portions: a shallow
pedestal, consisting of a squarish cupboard at each side with a space
between, and above this a cabinet, concave polygonal in plan, fully
glazed with small rectangular panes and fronted by a pair of doors
hinged to flanking cupboards of slender square section. A narrow
glazed panel separates the closing stiles. Three shelves range with
glazing bars, of which the subsidiary ones are decorated with black
and white lines as on the cupboard beneath. The top overhangs in a
bevelled cornice, also inlaid with a black and white line.
Note

(M: 24)

See G CAB 30, which is a tracing from the present design, signed (M)
by Sidney Barnsley. See also note to G CAB 117 for discussion of the

group of designs for large corner cabinets to which the present design

belongs.

G CAB 119

CAGM P 1941 222 248

DESIGN FOR GLAZED CORNER CABINET WITH CUPBOARDS BENEATH

Front elevation and plan (sectioned through upper part) and full-size
detail (front elevation) of black and white inlaid lines.

Unsigned and undated, but c.1901.

Pencil on cartridge paper: 50.8 x 34.2cm.

Scale: 1\frac{1}{2}in. to 1ft. and full-size details.

Dimensions:

H. 6ft.6in. (198.1cm.); W. (upper part) 3ft.0in. (91.4cm.);
W. (lower part) 3ft.2in. (96.5cm.); D. (upper part) 1ft.4in. (40.6cm.);
D. (lower part) 2ft.3in. (68.6cm.). (D measurements taken on centre
line).

Note

(M: 24)

Compare with G CAB 124.

G CAB 120

CAGM P 1941 222 267

DESIGN FOR TWO GLAZED CORNER CUPBOARDS, SHOWN IN SECTIONAL PLAN ONLY

Inscribed in pencil with measurements and with Oak corner cupboard,
top part glazed: bottom cupboard 3'1" high with 2 panelled doors
2'1" x 16"; top 3'11" high with 2 glazed doors 10\frac{1}{4}" wide. £27.10.0,
also with Walnut corner cupboard inlaid 3'3" high. £14.15.0.
Plan (sectional) of each cupboard.

Unsigned and undated but c.1901. The inscriptions are not in Gimson's autograph. They are possibly in the hand of Waals.

Pencil on detail paper: 28.5 x 21.5cm.

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:

(1) Oak cupboard: H. 7ft.0in. (213.4cm.); W. 3ft.8in. (111.8cm.);
    D. 2ft.7in. (78.7cm.).

(2) Walnut cupboard: H. 3ft.3in. (99.1cm.); W. 2ft.3in. (68.6cm.);
    D. 1ft.6in. (45.7cm.).

Note

The section of the oak cupboard corresponds almost exactly with (127) that of G CAB 124, the height measurements of which are identical with those given for the oak cupboard.

G CAB 121

CAGM P 1941 222 580

DESIGN FOR LETTER CABINET, VENEERED WITH EBONY ON HONDURAS MAHOGANY,
    INLAID WITH MOTHER-OF-PEARL

Inscribed in ink with scale, measurements and descriptions, and with LETTER CABINET, Ebony veneered on Honduras, with cherry and dark walnut lines. Full Sized Drawing of Front.

Front elevation (extreme right portion omitted), together with sectional detail.

Unsigned and undated, but c.1902.

Pencil, with sectional detail in pen and ink, on brown tracing paper: 76.5 x 50.2cm. The sheet is in a dilapidated condition with tears along all edges, especially the upper, and many tears along horizontal
centre fold. Four torn areas have been repaired on verso with transparent tape.

Scale: Full size.

Dimensions:
H. 2ft.1in. (63.5cm.); W. 1ft.11in. (58.4cm.); D. not shown.

Note
For details of sides of cabinet, showing doors and internal compartments, see G CAB 122.

A photograph of a cabinet to this design is reproduced in Sparrow, Modern Home (n.d.) (1907), p.133. See also 'Some Furniture From the Arts and Crafts Exhibition', Builder, 84 (28 February 1903), p.226 (illus. fig.5 following). Note modification to design of feet.

G CAB 122
CAGM P 1941 222 632

DETAIL OF DESIGN FOR LETTER CABINET
Inscribed in pencil with cutting list and with descriptions and measurements.
Side elevation, side elevation with door removed to reveal interior compartments, together with section through corner, miscellaneous thumb-nail sketches of cabinet (pictorial view), and rough sketches (not by Gimson) showing constructional detail.
Unsigned and undated, but c.1902.
Pencil on cartridge paper: 58.5 x 79.5cm. (approx.). All edges badly torn and sheet soiled.
Scale: Full size.
Dimensions:
H. 1ft.11\(\frac{1}{4}\)in. (59cm.); W. 0ft.9\(\frac{1}{2}\)in. (24.1cm.).
Verso: Inscribed in pencil with Letter Cabinet (not Gimson's autograph).

Note

This drawing is complementary to G CAB 121.

G CAB 123

CAGM P 1941 222 586

DESIGN FOR LETTER CABINET IN WALNUT WITH THIRTEEN DRAWERS

Inscribed in ink with scale and descriptions, and with Letter Cabinet in English Walnut with Drawer Fronts of Walnut & Black Ebony - Drawer sides, backs and bottoms of English Cedar. Also inscribed, initially, with descriptions in pencil.

Front elevation (incomplete) showing details of seven drawer fronts only (including sectional details), but omitting feet.

Signed and dated in ink, lower right: Ernest W. Gimson, Daneway House, July 13, 1903.

Pencil (with sectional detail in pen and ink) on cartridge paper:
76.2 x 56cm. Left-hand edge has a number of slight tears. The sheet has been much creased and appears to have been flattened whilst rolled up.

Scale: Full size.

Dimensions:
H. 1ft.0½in. (52.1cm.); W. 1ft.0½in. (52.1cm.); D. 0ft.10½in. (26cm.).

Note

For letter cabinet of different design see G CAB 121.
G CAB 124
CAGM P 1941 222 245
DESIGN FOR GLAZED CORNER CABINET WITH CUPBOARD BENEATH
Inscribed in pencil with shelf (in five places) and with measurements.
Front elevation and plan (left-hand half, sectional) of glazed portion.
Unsigned and undated, but c.1903.
Pencil and crayon (brown, applied to verso) on light brown tracing paper: 52 x 33.7cm. Upper and left hand edges slightly torn.
Scale: 1\(\frac{1}{2}\)in. to 1ft.
Dimensions:
H. 7ft.0in. (213.4cm.); W. (upper part) 3ft.6in. (106.7cm.);
W. (lower part) 3ft.8\(\frac{1}{2}\)in. (113cm.); D. 2ft.9in. (83.8cm.).

Note
For discussion of the group of designs for large corner cabinets to which the present design belongs, see note to G CAB 117.

G CAB 125
CAGM P 1941 222 308
DESIGN FOR GUN CABINET WITH GLAZED DOORS
Inscribed in pencil with Gun Cabinet for L.A.Huth Esq. Detail of Glazed Doors, and with scale, measurements, and descriptions.
Inscribed in blue crayon with enquiry and answer (partly erased)
Can this be made show 1in.? in order to get a rebate for all....
doors? Yes.
Front elevation (lower part incomplete and in free-hand) and section (full size) through glazing bars.
Pencil on tracing paper: 23.8 x 25.9cm.
Scale: 1in. to 1ft. (erroneously given as 1\(\frac{1}{2}\)in. to 1ft.) and full size.
Dimensions:
H. 7ft.0in. (213.4cm.); W. (lower part) 4ft.2\(\frac{3}{4}\)in. (128.3cm.);
W. (upper part) 3ft.11in. (119.4cm.); D. not given, and impossible to deduce.

Note
The spelling of the client's name as presented in Gimson's free script is a little uncertain. The name could also be deciphered as Hull. However the entry: Mr and Mrs L.A.Huth appears in Gimson's Visitors' Book (CAGM P 1941 225 117) for 24 March 1904. No address recorded. See also G CAB 151.

G CAB 126
CAGM P 1941 222 51

DESIGN FOR SMALL CABINET OF SIX DRAWERS, FITTED WITH A PAIR OF INLAID DOORS
Inscribed in pencil with cutting list (not in Gimson's hand).
Front elevation with right hand door removed to show drawer fronts.
Unsigned and undated, but c.1905.
Pencil on hand-made paper, watermarked J.WHATMAN 1902: 55.8 x 77.3cm.
Scale: Full size.
Dimensions:
H. 9 15/16in. (25.3cm.); W. 1ft.6 5/16in. (46.5cm.); D. 9\(\frac{1}{2}\)in. (23.5cm.).
Ill: Carruthers, p.23, to accompany F2.
Verso: Free (and incomplete) pencil sketches for decorative panel containing oak leaves and acorns, together with beech leaves and nuts:
also for the floral decoration on the sides of a small cabinet, divided into narrow vertical panels. Inscribed with calculations in ink and pencil.

Note

Cutting list gives drawer stuff as cherry.

See preliminary sketch-design in E.W.G. Sketch-book, CAGM P 1941 225 120, (p.36). There are slight discrepancies.

G CAB 127
CAGM P 1941 222 302

SKETCH DESIGNS FOR SEVERAL CABINETS SHOWING VARIOUS ARRANGEMENTS OF CUPBOARDS & DRAWERS

Inscribed in pencil with calculations, upper right. Front elevations of cabinets to various stages of completeness, together with sketches of elaborately shaped escutcheons and incomplete thumb-nail sketches of candle sconce. The sheet also shows traces of erased sketches of two cabinets and a fire dog.

Unsigned and undated, but c.1905.

Pencil on cartridge paper: 56.1 x 76.4cm.

Scale: Two sketches to scale of 1\(\frac{3}{4}\)in. to 1ft. Eight sketches to about 0\(\frac{3}{4}\)in. to 1ft. Sketch of escutcheon full size.

Dimensions:

Two cabinets drawn to 1\(\frac{3}{4}\)in. scale.

(1) (left): H. 5ft.1\(\frac{3}{4}\)in. (156.2cm.); W. 3ft.0in. (91.4cm.);

(2) (right): H. 5ft.1\(\frac{3}{4}\)in. (156.2cm.); W. 3ft.10\(\frac{3}{4}\)in. (118.1cm.).

Verso: (catalogued under G BED 14) Sketch designs (in pencil) showing side and end elevation of plain bedstead, also front and end elevation of small dressing table with twin drawers. The design for the table
is inscribed (in pencil): with drawers £4.7.6, without £3.

Note

The sketch to the left (to 1½ in. scale) is the original from which G BUR 88 was traced. For illustration of a cabinet of similar design, see Sparrow, _Modern Home_ (n.d.) (1907), p.128.

For several sketch-designs showing variations in this combination of drawers with inset cupboards and writing flaps see E.W.G. Sketchbook, CAGM P 1941 225 120, (p.15).

G CAB 128

CAGM P 1941 222 309

DESIGN FOR CABINET IN TWO STAGES

Inscribed in pencil with Cabinet in Brown Oak or Walnut - or Brown Chestnut, and with measurements and descriptions.

Front elevation.


Pencil on detail paper: 31.8 x 23.8cm.

Scale: 1½ in. to 1ft.

Dimensions:

H. 5ft.7in. (170.2cm.); W. (lower part) 3ft.3in. (99.1cm.);
W. (upper part) 3ft.0in. (91.4cm.).

Note

A composition of strongly emphasised squares, having a seventeenth-century flavour. The three square panels appear to be cushioned. The outlines of an erased design, somewhat lower and wider, are visible.
DESIGN FOR CABINET WITH CUPBOARDS AND FALL-FRONT ON LATTICED STAND

Inscribed in pencil with Black Base and rounded (referring to outer corners of legs).

Front elevation and side elevation (both incomplete: cabinet shown in outline only), outline of plan (roughly drawn) and sketches showing detail of joint and moulding at base of cabinet.

Unsigned and undated, but c.1905.

Pencil on hand-made paper, watermarked WHATMAN 1902 (only last three letters present): 38.7 x 56.2cm.

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:

H. 6ft. 3\(\frac{1}{2}\)in. (191.7cm.); W. 3ft. 0\(\frac{1}{2}\)in. (92.7cm.); D. (cabinet) 1ft. 0in. (30.5cm.); D. (stand) 1ft. 3in. (38.1cm.).

Note

Compare design of upper stage with G CAB 114. For similar designs (III:627) for latticed stands see also G CAB 142, G CAB 144 and B CAB 32. An illustration of a cabinet made to this design is to be found in Studio Year Book (1907), p.87, where it is shown both open and closed. The cabinet is veneered in mahogany. The stand is possibly of ebony.

The height of the lowered fall (about 2ft.9in.) would have made it uncomfortable for writing. Edward Barnsley has remarked (E.B. Tapes Transcript, p.41) that Peter Waals had told him of Gimson's insistence on a fall height of 2ft.8in. for some of his writing cabinets, with the result that they were sometimes difficult to sell.
G CAB 130
CAGM P 1941 222 582

DESIGN FOR SMALL CASE OF DRAWERS ENCLOSED BY DOORS, IN EBONY

Inscribed in ink with measurements and descriptions of views and features, and in pencil with scale, additional measurements, and with

Ebony box of drawers.

Front elevation and end elevation (in careful free-hand), together with sketches (approx. full size) showing profile of foot and details of construction. Front elevation has right-hand door removed to disclose drawers.

Unsigned and undated, but c.1905.

Pen and ink, with ancillary sketches in pencil, on detail paper:

20.3 x 34cm. Sheet has been folded several times.

Scale: $\frac{3}{4}$in. to 1in. with full-size detail.

Dimensions:

H. 1ft.1$\frac{1}{4}$in. (33.6cm.); W. 1ft.6in. (45.7cm.); D. 0ft.10in.

(drawn as 0ft.9in.) (25.4cm.).

Verso: Small scale pencil sketches of bolt in the form of a letter G: purpose unidentified.

G CAB 131
CAGM P 1941 222 584

DESIGN FOR SMALL CASE OF DRAWERS IN WALNUT, EBONY AND CHERRY

Inscribed in pencil with descriptions.

Front elevation showing sectional detail of drawer fronts, also free-hand sketches of constructional detail and ancillary sketches showing elevations of square cabinet of four drawers, fronts fielded to octagons. (approx. 1/8th scale).
Unsigned and undated, but c. 1905.
Pencil on cartridge paper: 56 x 76.3cm. Sheet has been folded in half vertically. Edges are slightly torn.
Scale: Full size. Ancillary sketch of square cabinet to about 1/8th scale.
Dimensions:
H. 1ft.0 3/8in. (31.4cm.); W. 1ft.8in. (50.8cm.); D. 0ft.10in. (25.4cm.).
Verso: Rough sketch of grid with decoration (identical, probably inlaid) in each square, possibly for a casket.

Note
Compare the use of ebony and cherry alternately for drawer fronts in this design with the similar use of walnut and ebony in G CAB 123.

G CAB 132
CAGM P 1941 222 585
DESIGN FOR TABLE CABINET OF DRAWERS IN BROWN OAK OR WALNUT
Inscribed in pencil with measurements and with Table Cabinet in Brown Oak or Walnut with six drawers on Black Stand.
Front elevation (incomplete) showing section through fielded drawer front (the only one shown) with lower part of side elevation superimposed. The block feet are drawn free-hand. They were originally drawn shallower and to a different design.
Unsigned and undated, but c. 1905.
Pencil on hand-made paper, watermarked WHATMAN 1902: 56 x 77cm.
Small tear in centre of sheet.
Scale: Full size.
Dimensions:
H. 1ft.8in. (50.8cm.); W. 2ft.2 3/8in. (67cm.); D. 1ft.0in. (30.5cm.).

Verso: Inscribed in pencil: Mr. Waals.

Note
The section through the drawer front shows it to be built up, consisting of a fielded panel within two frames. See sketch of similar case of drawers on G CAB 131 lower left.

A case of drawers made to this design is to be seen in an illustration of a Daneway show-room interior in Sparrow, Modern Home (n.d.) (1907), p.127.

G CAB 133
CAGM P 1941 222 591
DESIGN FOR SMALL CABINET IN EBONY, WITH TWO DOORS, VENEERED IN CHEVRON PATTERN WITH EBONY, WALNUT & HOLLY

Inscribed in ink with measurements and descriptions, and with note by Edward Barnsley on the history of the cabinet made to this design:

This Cabinet belonged to Russell Gimson (bought at sale after Daneway closed) and it was seriously damaged during 1939-45 when Gimson's house in Leicester had a direct "hit". As at this date remains of cabinet are in Edward Barnsley's workshop. It was later put onto Ebony stand - after this drawing was made. E.B. Dec.3 1959.

Front elevation, the left-hand side showing patterned door and the right-hand side with door removed, showing interior, with central cupboard surrounded by eight drawers.

Unsigned and undated, but c.1905.
Pencil, wax crayon, and pen and ink on hand-made paper, watermarked J.WHATMAN 1902: 56.1 x 77.8cm. A curved portion about 5 x 14cm. has been cut from the corner, lower right.
Scale: Full size.
Dimensions:
H. 1ft.2\(\frac{1}{2}\)in. (36.2cm.); W. 2ft. 1 3/8in. (64.4cm.); D. 0ft.10 7/8in. (27.7cm.).

Note
The stand was destroyed in the air-raid referred to in the inscription and was remade by a member of the museum staff at Cheltenham in 1970. An original photograph in the museum's collection is inscribed on verso: 'Inside of whitebeam and mahogany with silver handles. Covered outside with an inlay pattern of ebony, walnut and holly', signed 'Ernest W. Gimson'. Priced £35. Another photograph in the collection, also bearing Gimson's signature, shows the cabinet complete with stand, priced £70: (CAGM P 1941 226 240).

G CAB 134
CAGM P 1941 222 257

DESIGNS FOR TWO GLAZED CORNER CUPBOARDS FOR CHINA: ONE IN WALNUT, THE OTHER IN EBONY
Inscribed in pencil with Two Glazed Corner Cupbds., and with measurements, notes and descriptions of parts.
Front elevation and plan (very faint) and part plans (full size, sectional), together with full-size details of mouldings.
Unsigned. Dated in pencil, lower right: March 11, 1907.
Pencil on hand-made paper watermarked WHATMAN 1902: 39 x 55.8cm.
Scale: 1\(\frac{1}{2}\)in. to 1ft. and full size.
Dimensions:
H. 3ft. 3in. (99.1cm.); W. 2ft. 2in. (66cm.); D. 1ft. 5in. (43.2cm.).
Verso: Inscribed in pencil (not in Gimson's hand): Walnut & Ebony Corner Cupboard.

Note
The design for the cupboard in ebony is more delicate than the design for walnut and mouldings are simpler and less angular. Base and cornice mouldings are symmetrical for each design. Compare with G CAB 135.

G CAB 135
CAGM P 1941 222 269
DESIGN FOR GLAZED CORNER CUPBOARD
Inscribed in pencil with measurements and descriptions of parts and features.
Front elevation, plan (outline only), and details (full size) of moulding etc.
Unsigned and undated, but c.1907.
Pencil on detail paper 36.5 x 55cm.
Scale: 1\(\frac{1}{2}\)in. to 1ft. and full-size details.
Dimensions:
H. 3ft. 11\(\frac{1}{2}\)in. (120cm.); (drawn 3ft. 10\(\frac{1}{2}\)in.); W. 2ft. 6in. (76.2cm.);
D. 1ft. 8in. (50.8cm.).
Verso: Section (full size) through moulding, in pencil.

Note
See also G CAB 134, which bears design for similar cupboard in walnut, showing moulding with identical profile. This suggests that the present design may also have been intended for making in walnut.
G CAB 136
CAGM P 1941 222 315

DESIGN FOR CABINET OF DRAWERS WITH CUPBOARDS

Inscribed in pencil with Cabinet in Cuba or Walnut, also with
9 Ebony Drawer fronts
10 Mahogany " " and with measurements.

Front elevation showing compartments, end elevation, and cross section
showing grooved and tongued joint.

Signed and dated in pencil, lower right: E.W.G. May 24, 1907.
Pencil on detail paper: 24.3 x 43.6cm.
Scale: 1\frac{1}{2}in. to 1ft.

Dimensions:
H. 1ft.10\frac{1}{4}in. (56.5cm.); L. 3ft.6\frac{3}{8}in. (107.3cm.); D. 1ft.5\frac{3}{4}in.
(44.5cm.).

Note
See also G CAB 137 and G CAB 138, which show cabinet of identical
design but in fuller detail and including stand.

G CAB 137
CAGM P 1941 222 323

DESIGN FOR EBONY STAND FOR CABINET IN MAHOGANY AND EBONY
(CABINET SHOWN IN OUTLINE)

Inscribed in pencil with Mahogany & Ebony Cabinet - Detail of Stand
in Ebony, and with measurements etc.

Front elevation, side elevation, plan (sectional), and full-size
details.

Unsigned and undated, but probably 1907.
Pencil on detail paper: 36.9 x 78.5cm. Right-hand edge crumpled and torn and lower edge torn across plan.

Scale: 1\(\frac{1}{2}\)in. to 1ft. and full-size details.

Dimensions:

Stand: H. 2ft.9\(\frac{1}{2}\)in. (85.1cm.); W. 2ft.11in. (88.9cm.);
D. (beneath cabinet) 1ft.6\(\frac{1}{2}\)in. (47cm.).

Cabinet: H. 1ft.10in. (55.9cm.); W. 3ft.6in. (106.7cm.);
D. 1ft. 5\(\frac{1}{2}\)in. (44.5cm.).

Note

See also G CAB 136 and G CAB 138 for complete details of cabinet.

G CAB 138

CAGM P 1941 222 324

DESIGN FOR CABINET OF DRAWERS ON STAND WITH PAIR OF CUPBOARDS INSET, IN EBONY AND MAHOGANY

Inscribed in pencil with measurements and descriptions, and with NEW EBONY DOORS, Dec.6, 1909.

Front elevation, side elevation, plan (sectional), detail (full size) of door panel, showing revision, and part of stand, etc. Extensive use of free-hand work, especially on front elevation. Various parts of drawing unfinished.

Unsigned, dated (revised work, see above) Dec.6, 1909. But main drawing c.1907.

Pencil on detail paper: 36 x 57.6cm.

Scale: 1\(\frac{1}{2}\)in. to 1ft. and full-size detail.

Dimensions:

H. 3ft.7\(\frac{1}{2}\)in. (110.5cm.); W. 3ft.6in. (106.7cm.); D. 1ft.5\(\frac{1}{2}\)in. (44.4cm.).
Description

A rectangular cabinet of numerous small drawers, surrounding two cupboards, supported on a framed stand with an X pattern brace. The cabinet carcase is plain dovetailed and is divided lengthways into five equal sections, of which the end and central sections each contain five equal-sized drawers. The remaining two sections each have a full-width rectangular cupboard with a drawer above and below. Alternative designs are shown for the cupboard doors. The door to the left is inlaid with a floriated design (campanula flowers and leaves). The door to the right shows an ebony panel, fielded in irregular octagons to several levels. The doors (probably pin hinged) are raised and moulded. The door frames have mitred corners. The drawer fronts (also raised and moulded) are alternately of ebony and mahogany, producing a chequered effect. They are all fielded and ovolo moulded - the mahogany ones more richly than those of ebony. Drop handles of double-lobed pattern have trefoil back plates.

The stand has four legs, untapered and octagonal in section, vertical in the front elevation and slightly splayed in side elevation. At top and bottom they are tenoned into cross pieces, forming block feet and bearers, of which the projecting ends are shaped and chamfered. The delicate X frame brace is wagon-chamfered and tenoned at bottom into a plank-like stretcher, set flatways, which is itself tenoned into side stretchers. The piece is symmetrical in side elevation.

Note

A contemporary photograph (CAGM P 1941 226 242) shows a cabinet made to this design in ebony and walnut with brass handles, priced '£40'; also inscribed: 'With fall in front for writing £45'.

140
An illustration in *Studio Year Book* (1908), fig. B114 (following p.XX), shows a cabinet to this design, except for the doors, which have floriated inlay exactly resembling that of the pair of cabinet doors owned by Leicestershire Museums Service (see Carruthers, p.24, F3).

In the context of these facts the inscription referring to the provision of new ebony doors becomes less puzzling.

G CAB 139
CAGM P 1941 222 672

**SKETCH OF UPPER PART OF EBONY DOOR FOR MAHOGANY CABINET**

Inscribed in pencil with measurements, descriptions, and notes.
Front elevation (upper portion only) and plan (sectional) of left-hand half.
Unsigned and undated, but c.1907.
Pencil (free-hand) on brown tracing paper: 20 x 35.5cm. Slight tearing of upper and left-hand edges. Sheet has several vertical folds and one horizontal fold.
Scale: Full size.
Dimensions:
H. drawn portion 0ft.7½in. (19.7cm.) but full height not given.
W. 0ft.7in. (17.8cm.) approx.

**Note**

The cabinet for which this door was designed is unidentified.
The panel is shown with dished area (semi-circular headed) occupying the upper part, extending to almost full width. The dished face is to be carved.
SKETCH DESIGN FOR GLAZED HANGING CHINA CABINET

Inscribed in ink with Glazed Cupd. in English Walnut, and (lower left) Approved 9th Oct. 1907, A.J., also with measurements and descriptions of plan and of features. Inscribed in pencil with £7.10.

Front elevation, plan (sectional), and sketch of detail of moulding (unidentified), all in free-hand.


Pen and ink and water-colour (applied in wash on verso over both views, also round edges of plan on recto) on brown drafting paper: 29.8 x 17.8cm. Right hand edge out of parallel with left.

Scale: 1\(\frac{1}{2}\)in. to 1ft. (approx.).

Dimensions:
H. 3ft.0in. (91.4cm.); W. 2ft.2in. (66cm.); D. 0ft.8\(\frac{1}{2}\)in. (21.6cm.).

DESIGN FOR A PAIR OF GLAZED CUPBOARDS IN WALNUT

Inscribed in pencil with 2 Glazed Cupboards in English Walnut, and with measurements and descriptions of parts.

Front elevation, plan (sectional), and full-size details.


Pencil and water-colour (brown, boldly applied, with strong outlining and cross-hatching) on graph paper, ruled in squares of 1in. and 1/8in.:

44.7 x 56cm.

Scale: 1\(\frac{1}{2}\)in. to 1ft. and full-size details.

Dimensions:
H. 3ft.0in. (91.4cm.); W. 2ft.2in. (66cm.); D. 0ft.8\(\frac{1}{2}\)in. (21.6cm.).
Verso: Pencil sketches (scrawled through in bold serpentine line) showing elevations and sections of stone steps leading up to low stone wall with plinth and capping. Compare CAGM P 1941 222 62, showing Roker Church pulpit, with similar stone base and steps.

G CAB 142*
CAGM P 1941 222 31

DESIGN FOR CABINET OF DRAWERS ON STAND

Inscribed in pencil with scale, measurements, and descriptions of parts.

Front and side elevation (both unfinished): detail (full size) of portion of leg and latticed back; also ancillary sketches showing plan of stand (sectional) and mouldings.

Unsigned and undated, but c.1907.

Pencil on cartridge paper: 56 x 40.9cm.

Scale: 3in. to 1ft. and full-size details.

Dimensions:

H. 3ft.10\frac{3}{4} in. (118.7cm.) (drawn 3ft.9\frac{3}{4} in.); W. 2ft. 4 13/16in. (73.3cm.); D. 1ft.2in. (35.6cm.).

Exh: Leicester (1969), to accompany E1.

Description

A rectangular cabinet, with numerous small drawers and a central cupboard, supported on a table-like stand and raised on block feet. At each end of the cabinet (front view) is a bank of five short drawers of equal depth with a cupboard between them (three drawers in height) sandwiched between a pair of long drawers. The cupboard is enclosed by a pair of doors, raised, fielded, and moulded, and shaped in the centre to an irregular octagon, bearing sprays of floral inlay. Drawers are raised, flat-fielded and moulded, and mounted with metal
drop handles (one to short drawers, two to long) of double-scroll pattern on trefoil back plates. The cabinet has an ogee moulded base. The stand has four vertical untapered legs, stop-chamfered to octagonal section, the chamfer being inlaid with small lozenges of green shell. A low shelf is carried by a rectangular frame, which braces the stand. The top of the stand is fitted with a pair of drawers (side by side), each mounted with a metal loop handle on trefoil back plates. The back and sides of the stand are enclosed by a plain lattice framing. The legs are tenoned into slender block feet, double stepped and chamfered at the front.

Note

Gimson and Sidney Barnsley had a particular fondness for the cabinet of many drawers, incorporating small cupboards, supported on a stand, for which each produced a number of designs.

(1) The present design reveals incompletely-erased traces of an apron-piece with bracket-shaped ends, on both elevations. A similarly shaped apron is to be seen in G CAB 144, which is obviously by a less practised hand than Gimson's, and is probably the work of a pupil. From a comparison between the two drawings it seems likely that the draughtsman of G CAB 144 was also responsible for the inscription of the scale, and some dimensioning, on G CAB 142.

(2) The drawing bears no indication of the materials to be used, with the exception of the inlay on the legs; but a cabinet made to this design in Macassar ebony, inlaid with mother-of-pearl, and with steel handles, is owned by the Leicestershire Museums, Art Galleries and Records Service. (see Carruthers, p.24, F4). In the piece as executed the handles to the drawers in the stand are identical with those used on the cabinet drawers.
See also G CAB 143 for details of inlaid doors to cabinet.

The design for the legs should be compared with that for the Roker lectern, also in ebony, dated 7 November 1906: (CAGM P 1941 222 5).

G CAB 143
CAGM P 1941 222 52

Design for cabinet of drawers with pair of inlaid doors to a centre cupboard

Front elevation (incomplete) with cross-sectional details of doors, together with two small sketches, upper right, of door panels with alternative floral decoration.

Unsigned and undated, but c.1907.

Pencil and water-colour (white for stems: also brown, blue and turquoise) on detail paper: 58 x 78.5cm. Slight tearing, especially along upper and lower edges.

Scale: Full size.

Dimensions:
H. 1ft. 4 3/16in. (41.1cm.); W. 2ft. 2 5/16in. (67.9cm.); D. not given.

Ill: Carruthers, p.25, to accompany F4.

Note

See also G CAB 142 which (though unfinished) shows cabinet on stand.

The design for the right-hand panel in this drawing appears on the left in the piece as executed.
DESIGN FOR CABINET OF DRAWERS, WITH CUPBOARD, ON STAND

Inscribed in pencil with scale and measurements.

Front elevation and side elevation.

Unsigned and undated, but c.1907.

Attested: Probably draughted by a pupil. Parts of the design itself reveal uncertainty and the draughtsmanship is by an unpractised hand.

Pencil on cartridge paper: 28 x 28cm.

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:

H. 3ft.9\(\frac{1}{2}\)in. (115.5cm.); W. (cabinet) 2ft.2\(\frac{3}{4}\)in. (67.9cm.);
W. (stand) 2ft. 4 13/16in. (73.1cm.); D. (cabinet) 1ft.0in. (30.5cm.);
D. (stand) 1ft.2in. (35.6cm.).

Note

See G CAB 142 for related design by Gimson for cabinet with identical dimensions.

THREE DESIGNS FOR GLAZED CUPBOARDS FOR SILVER OR CHINA

Inscribed in ink with Glazed Cupbd. for Silver, with or China added in pencil, and with descriptions of views etc., also with measurements and prices, numbered (1) to (3), thus:

(1) abt. £28.
(2) abt. £20.
(3) abt. £30.
Front elevation, side elevation, and plan of each (all in careful free-hand).

Signed and dated in ink, lower right: Ernest W. Gimson, Feb. 1, 1908.

Pen and ink and water-colour (applied to verso) on light brown tracing paper: 14.6 x 35.2 cm.

Scale: 0.5 in. to 1 ft. approx.

Dimensions:

1. H. 6 ft. 0 in. (182.9 cm.); W. 3 ft. 0 in. (91.4 cm.); D. 1 ft. 6 in. (45.7 cm.).
2. H. 5 ft. 3 in. (160 cm.); W. 3 ft. 0 in. (91.4 cm.); D. 1 ft. 4 in. (40.6 cm.).
3. H. 6 ft. 0 in. (182.9 cm.); W. 3 ft. 0 in. (91.4 cm.); D. 1 ft. 6 in. (45.7 cm.).

Note

These designs and the three designs on G CAB 146 form a set. The plans of the designs on G CAB 145 are rectangular. Those on G CAB 146 are thus:

For preliminary sketch-designs for G CAB 145 and 146 see E.W.G. Sketch-book, CAGM P 1941 225 118, (pp. 13, 14).

G CAB 146
CAGM P 1941 222 241
THREE DESIGNS FOR GLAZED CUPBOARDS FOR SILVER OR CHINA

Inscribed in ink with Glazed Cupbds. for Silver, with or China added in pencil, and with descriptions of views and of parts, also with measurements and prices, numbered (4) to (6), thus:
(4) abt. £25.
(5) abt. £26.
(6) abt. £28.
Front elevation, side elevation, and plan of nos (4) and (5) and
front elevation and plan of no. (6) (all in careful free-hand).
Pen and ink and water-colour (applied to verso) on light brown tracing
paper: 14.6 x 35.2 cm.
Scale: 0.5 in. to 1 ft. approx.
Dimensions:
(4) H. 5 ft. 0 in. (152.4 cm.); W. 3 ft. 0 in. (91.4 cm.); D. 1 ft. 3 in.
(38.1 cm.).
(5) H. 6 ft. 0 in. (182.9 cm.); W. 3 ft. 0 in. (91.4 cm.); D. 1 ft. 6 in.
(45.7 cm.).
(6) H. 5 ft. 0 in. (152.4 cm.); W. 4 ft. 0 in. (121.9 cm.); D. 1 ft. 5 in.
(43.2 cm.).
Note
See Note to G CAB 145. The preliminary sketch-design for no. (4)
of G CAB 146 appears on p. 13 of the Sketch-book referred to. The
sketch designs for nos (5) and (6) are on p. 14.

G CAB 147
CAGM P 1941 222 583
DESIGN FOR SMALL CASE OF DRAWERS IN ENGLISH WALNUT
Inscribed in pencil with F.S. of Case of Drawers in English Walnut,
and with descriptions of views and features.
Front elevation (incomplete), end elevation, and plan (all with
sectional details).
Unsigned and undated, but probably between 1902 and 1908.
Pencil on detail paper: 56.6 x 78cm. Sheet has been folded several
times and is much creased and somewhat stained.
Scale: Full size.
Dimensions:
H. Oft.8 7/8in. (22.5cm.); W. 1ft.1 7/8in. (35.3cm.); D. Oft.9 7/8in.
(25.1cm.).
Verso: Front elevation (incomplete) of small case of drawers (presumably full size) in pencil. This drawing (inexpertly done) is not by
Gimson.

Note
The date of this design is indicated by an illustration of
furniture in one of the Daneway House show-rooms. See Country Life,
25 (6 March 1909), p.344.

G CAB 148
CAGM P 1941 222 237

DESIGN FOR GLAZED CABINET WITH CUPBOARD BENEATH

Inscribed with shelf (in three places).
Front elevation and side elevation.
Unsigned and undated, but c.1910.
Pencil and water-colour (light brown) on hand-made paper, watermarked
J.R.JONES, AFONWEN: 51.5 x 76.2cm. Sheet unblemished.
Scale: 1 1/2in. to 1ft.
Dimensions:
H. 6ft.0in. (182.9cm.); W. (upper part) 3ft.2in. (96.5cm.);
W. (lower part) 3ft.4in. (101.6cm.); D. (upper part) 1ft.6in.
(45.7cm.); D. (lower part) 1ft.7in. (48.3cm.).
Description

A large rectangular display cabinet, probably in English walnut, consisting of a glazed upper stage resting on a pedestal cupboard, raised on block feet. The upper stage is enclosed by a pair of doors (triple butt-hinged), each glazed with eight identical rectangular panes, ranged in pairs. Slender glazing bars are lightly moulded. Each door has a delicate multi-faceted knob, set in a semi-circular swelling in the profile of the closing stile. The top and bottom of the cabinet project to form a moulded cornice and plinth. Two framed and panelled doors enclosing the pedestal cupboard are hung (butt-hinged) between pairs of wide stiles attached to the carcase uprights, and slightly inset. Front edges of the carcase are gently curved in section. The rectangular door panels are raised, fielded and moulded. Key-shaped drop handles to doors are set on trefoil back plates. The block feet are double stepped and chamfered and united by a pair of through tenoned rails, the front one being gently arched beneath.

Note
(1) The butt joint between the pair of boards which make up the full width of the end of the pedestal carcase is aligned exactly with the vertical glazing bar of the upper cabinet.
(2) The drawing is positioned on the sheet to the left of centre, suggesting that a second drawing was intended.

G CAB 149
CAGM P 1941 222 249

DESIGNS FOR CHINA CABINET AND WRITING CABINET IN ENGLISH WALNUT
Inscribed in pencil with scale and with CHINA CABINET In English Walnut with inlaid lines of ebony & holly, also with WRITING CABINET In English Walnut.
Front elevation and side elevation of china cabinet and front elevation of writing cabinet, together with view of inside of writing cabinet.


Pencil on hand-made paper: 38.7 x 52cm.

Scale: 1in. to 1ft.

Dimensions:

China Cabinet: H. 6ft.6in. (198.1cm.); W. (upper part) 3ft.0in. (91.4cm.); W. (lower part) 3ft.2in. (96.5cm.);
D. (upper part) 1ft.6in. (45.7cm.); D. (lower part) 1ft.7in. (48.3cm.).

Writing Cabinet: H. 4ft.2in. (127cm.); W. (upper part) 2ft.9in. (83.8cm.); W. (lower part) 2ft.10½in. (87.6cm.);
D. not shown.

G CAB 150
CAGM P 1941 222 318

DESIGN FOR EGG-COLLECTOR'S CABINET ON STAND, IN ENGLISH OAK

Inscribed in pencil with Egg Cabinet in English oak - with bright steel handles (rust-proof), and with scale, measurements, notes and descriptions.

Front elevation (with one pair of doors open); side elevation; plan (with doors open and drawer pulled out); plan of stretchers; plans of drawers; and perspective sketch of cabinet with doors open and drawer pulled out.


Pencil and water-colour on detail paper: 39.2 x 54.3cm. Lower edge slightly torn.
Scale: 1\(\frac{1}{8}\)in. to 1ft. and 1in. to 1ft.

Dimensions:
H. 4ft. 4in. (132.1cm.); W. 3ft. 0in. (91.4cm.); D. 1ft. 5in. (45.2cm.).

Verso: Pencil sketch (presumably full size but unfinished) of roundel inlaid with pattern of oak leaves and acorns, similar to the crest inlaid in ebony and cherry on the sides of the cabinet.

Description
A cabinet of drawers enclosed by a pair of doors and supported on a table stand. The seven full-width drawers are fielded and moulded and diminish in depth successively from the base. They are subdivided in plan into numerous square compartments, graded in size according to drawer depth. They are mounted with pairs of drop handles of double-scroll pattern on trefoil back plates. The rule-jointed doors are framed and panelled, with corners dowelled through. They have drop handles to match those of the drawers, and are fitted with quadrant stays. The panels (one to each door) are raised, fielded and moulded, and fielded in the centre to an elongated octagon. The top and bottom of the carcase project all round and are simply moulded. On each side of the cabinet a crest of oak leaves and acorns, in ebony and cherry, is inlaid centrally within a roundel.

The stand has four vertical untapered legs, stop-chamfered, with the chamfers inlaid with ebony and cherry lines. The top rails are of gun-stock shape at the ends. The legs are united by a flat low-set stretcher frame in the form of a pair of Vs joined at the vertex by a straight rail, with all parts wagon-chamfered.

Note
(1) The crest of oak leaves and acorns inlaid within a roundel should be compared with the one which appears on G CAB 151, and with the full-size drawing of the crest, incorporating the year 1911, shown on G CHD 264.
An alteration in free-hand to the front rail of the stand shows the depth of the rail increased slightly overall and a plain circular plaque inserted centrally, bulging the lower edge of the rail.

The stretchers, with their double-angle wagon-chamfers, suggest a wheelwright's interpretation of a pattern commonly used in walnut furniture during the late seventeenth century.

'Omit inlay' is inscribed by the left leg in the front elevation.

G CAB 151
CAGM P 1941 222 336

DESIGN FOR FISHING-TACKLE CABINET IN ENGLISH WALNUT

Inscribed in pencil with Fishing Tackle Cabinet in English Walnut for Mr. Huth, also with scale, measurements, descriptions of views etc. and notes.

Front elevation, side elevation, plan (sectional), and details (full size and pricked through) of rails and cornice.


Pencil and water-colour on hand-made paper, watermarked J.R. JONES,

AFONWEN: 51.2 x 75.5cm.

Scale: 1in. to 1ft. and full-size details.

Dimensions:
H. 6ft. 10\frac{2}{3}in. (210.2cm.); W. 4ft. 9in. (144.8cm.); D. 1ft. 9\frac{1}{2}in. (54.6cm.).

Verso: Inscribed in pencil: This may be put in hand - E.W.G.

Note

(151) See also G CAB 150 (and Note) of which the side elevation shows an inlaid roundel of similar design to the one central to the bottom drawer of the present design.
It is probable that Mr. Huth and L.A. Huth, for whom the design for a gun cabinet (G CAB 125) was prepared on 23 May 1904, are one and the same. (See Note to G CAB 125).

See also CAGM P 1941 223 100 (Metalwork), inscribed Brass Handles for Mr. Huth's Cabinet, dated 5 April 1913. Full-size details are given of four sets of handles, which correspond in design to those shown on G CAB 151.

G CAB 152

CAGM P 1941 222 256

DESIGN FOR GLAZED CABINET WITH CUPBOARD BENEATH, IN BROWN EBONY

Inscribed in pencil with Cabinet in Solid Brown Ebony; Glass slightly bevelled and For Corridor; also with scale, measurements, calculations, and descriptions of views and of parts; also with Alternative design, Rectangular in plan, and scale for this.

Front and side elevation, plan (sectioned through upper stage), detail (full size) of mouldings, glazing bars and stiles, and front elevation of alternative design (to scale 0\(\frac{3}{8}\)in. to 1ft.).


Pencil and water-colour on hand-made paper, watermarked J.R. JONES,

AFONWEN: 51.5 x 76.5cm.

Scale: 1\(\frac{3}{8}\)in. to 1ft.; 0\(\frac{3}{8}\)in. to 1ft. (alternative design); full-size detail.

Dimensions:

H. 6ft. 4in. (193cm.); W. (upper part) 3ft. 0in. (91.4cm.); W. (lower part) 3ft. 1in. (94cm.); D. (upper part) 1ft. 10in. (55.9cm.);

D. (lower part) 1ft. 10\(\frac{3}{8}\)in. (57.8cm.).
Description

A large display cabinet in two stages: a glazed cabinet supported by a pedestal cupboard, raised on a plinth. The glazed cabinet is basically rectangular in plan, but with a splay-sided, bay-window-like projection to full height, the front of which is the door to the cabinet, hinged to the right and mounted with a delicate multi-faceted knob. The door and side frames are of matching design, and equal size, with fifteen panes each, ranged in threes. The horizontal glazing bars are double-arched across the central panel. The short glazing bars of the narrow splayed frames are also double-arched. All bars are simply moulded and decorated with alternating scoop-chamfers to give an angular wavy line along the face. The framing of the door and cabinet are similarly decorated. The top of each column of panes is segment headed. The projecting base to the cabinet is moulded with ogee and bead: the cornice with rounded cavettos, separated by a step, with lower edge decorated with a wave-form chamfer, and inlaid with contrasting dots.

The pedestal cupboard (of the same plan as the upper stage) is enclosed by a door to front and to each side: all full-width and of equal size. These are of frame and panel construction, with cruciform frame holding four rectangular panels, raised, bevel-fielded and moulded. Metal drop handles (of double-scroll pattern) are mounted on trefoil back plates. The box plinth is of through jointed construction. It is relieved with an arch at front and sides.

The small scale alternative design shows a cabinet of simplified form, rectangular in plan. The glazed cabinet is similar to that of the main design in front elevation, and is also glazed at the sides. The pedestal cupboard is enclosed by a pair of full-width frame-and-
panel doors of the same pattern as in the main design. Instead of a box plinth the cabinet is raised on a pair of double stepped and chamfered block feet, joined by rails.

**Note**

The unusual depth in relation to its width gives this design a heavy, even clumsy, appearance as expressed in an orthographic drawing. The recessed front corners reinforce this impression. But this cabinet was designed to stand in a corridor where it would more often be seen obliquely than from in front. By designing the prominent central section in the front elevation to match the side elevations, Gimson was able to give the cabinet a homogeneous appearance in the special circumstances of its use.

G CAB 153*
CAGM P 1941 222 350
DESIGN FOR CABINET ON STAND, IN EBONY AND WALNUT
Inscribed in pencil with Cabinet in Brown Ebony and Walnut - Inlaid with bone: also with (Or in Satinwood inlaid with ebony and whitebeam - with veneered top, shelf and panels), and with For Mrs. Cholmeley's Rm. (From this inscription there is an arrow which runs to the inscription in brackets). Inscribed also with scale, measurements, descriptions of views etc., and notes (see Note (1)).
Front elevation, plan (sectional), also numerous sketches (full size) showing decorative detail.
Pencil and water-colour on hand-made paper, watermarked J.R.JONES, AFONWEN: 51.3 x 76.2cm.
Scale: 1\(\frac{1}{4}\)in. to 1ft. and full-size details.

Dimensions:

H. 3ft.3\(\frac{1}{2}\)in. (100.3cm.); W. 3ft.3in. (99.1cm.); D. 1ft.8\(\frac{1}{2}\)in. (52.1cm.).

Description

A cabinet in English walnut, consisting of a shallow cupboard raised on legs, having in plan the form of a regular hexagon with slightly bulged sides, bisected corner-wise. There are doors to splayed sides, a low-set shelf, and a latticed back between shelf and cupboard. The cupboard is enclosed in front by a frame containing four rectangular multi-fielded panels, on either side of which, and exactly matching it in size and detail is a door, hinged to the rear. All twelve panels are of equal size and the fieldings are shaped on two levels (one of which is the outermost) to an irregular octagon. The outermost faces of the panels are slightly convex. The three forward edges of the top overhang the cupboard and are slightly bowed. The two back legs are continuous with the hanging stiles and the stiles of the back frame butt up to them to give an L shaped section in plan. The two front legs (of brown ebony, continuous with the closing stiles) are treated as columns between cupboard and shelf, having shaped cap and base, the shaft being hexagonal and cut with intersecting wavy chamfers. The lattice back has a single horizontal rail, double-arched between the legs and each of the four uprights. All visible parts of the framing, together with the edges of the top and shelf, are richly inlaid with ebony and holly in geometrical patterns consisting of lines, squares and triangles.
Note
This drawing is not easy to interpret. There are some modifications to the design shown in the eighth-scale views. Some of the inscriptions show changes of intention. Also there are specifications, both graphic and inscriptive, for alternative treatment. These matters are examined below under 'Modifications to design'; 'Inscriptions'; and 'Alternative specifications'.

(1) Modifications to design
The chief modification to the design shown in the coloured eighth-scale views is the substitution of a semi-circular top and shelf for the angular plan. Accompanying this change are the addition of a wavy-edged rail set back from the edge of the top and the removal of the wavy edge from the underside of the rail immediately beneath the cupboard.

The multi-fielded panels appear to have been simplified by the elimination of the two irregular octagons to each. The full-size view (lower centre) has a cross through it. A small free-hand sketch (lower left) shows the simplified design.

The front elevation in eighth scale shows the edge of the top inlaid with widely-spaced dots, possibly lozenge-shaped, and presumably of bone (see inscription upper left). This treatment does not correspond with the zig-zag form of inlay shown in the first of the full-size sections (upper right). Also the black and white inlaid lines on the framing of the cupboard front and doors are shown as single in the eighth-scale drawing but as double and staggered in the full-size elevation.

(2) Inscriptions
The main inscription (upper left) describes the cabinet drawn to eighth scale and coloured. The inscription in brackets below this
describes an alternative treatment, using satinwood instead of walnut as the main material, with inlay in ebony and whitebeam. This is the design shown in the full-size views (except for those on the far right). The reference to veneered panels is puzzling, as being quite inconsistent with the drawing and indeed with cabinet-making practice. The inscription written obliquely to the right of the main inscription ('All satinwood inlaid with Brown ebony and holly. Inside of Cabinet to show all satinwood') is a revision of the inscription in brackets.

3) Alternative specifications

A freely-drawn line descends from the upper right edge of the sheet to the lower edge and is stepped to the left halfway down. To the right of this line are the full-size details of alternative decoration, showing raised ebony lines cut to undulating or to squared-off undulating pattern. These details (which, together with inscriptions, are self explanatory) represent the design as executed: ('Work to this detail, making the plan semi-circular').

This reference to making the plan semi-circular could well be taken to mean the whole plan, not merely the top and shelf, as suggested above under 'Modifications to design'. Such an interpretation is indeed supported by the inscription: 'Panels curved in plan and fielded' (lower left), instead of being simply 'rounded on face' (upper left). See G CAB 154, which gives full-size details (sectional) of such a design, with measurement corresponding to those of the present design.

4) See Job Book entry for 13 February to 4 April 1914 (p.1):

Hugh C. Fairfax Cholmeley: Satinwd. & ebony Cabinet & Satinwood & ebony: (III:521) 2 Tables & Sta. box (see G TAB 493). The hours for all four pieces are totalled and a single calculation made, thus:
Cabinet:  
Davoll 568 hours  
Waals 21 hours  
Smith 302 hours  
Hunt 5 hours  
Gardiner 11 hours  

Tables & box:  
Burchett 610 hours  
Waals 83 hours (polishing)  
Davoll 64.5 hours  
Orton 76.5 hours  
Cobb 18 hours  

907 hours + 852 = 1759 hours

The total of 1759 hours is divided by 20, indicating a rate of 1/- per hour per man, giving:

\[
\begin{array}{c|c|c|c|c|c|c}
| & \text{£} & \text{s} & \text{d} | \\
\hline
\text{Materials} & 23. & 1. & 0 | \\
\hline
\text{10\%} & 11. & 0. & 0 | \\
\hline
\text{Total} & 121. & 0. & 0 | \\
\end{array}
\]

for all four pieces.

A brief entry, not itself dated, but between 27 February and 25 April 1914 (p.89), reads Handles for Cholmeley's Satinwd. furniture; Gardiner, 23½ (hours).

G CAB 154  
CAGM P 1941 222 631

SECTIONAL PLAN OF D-SHAPED CUPBOARD  
Inscribed in pencil with descriptions and measurements (not in hand of Gimson; compare with inscriptions on G CHR 169).  
Sectional plan (incomplete).  
Unsigned and undated, but probably 1915 (see G CAB 153).  
Pencil on detail paper: 80 x 107cm. Lower right corner torn and upper edge crumpled.
Scale: Full size.

Dimensions:

W. 3ft.3in. (99.1cm.); D. 1ft.9 3/8in. (54.3cm.).

Note

The present drawing corresponds very closely with the details (156) shown in the plan of G CAB 153.

G CAB 155

CAGM P 1941 222 319

DESIGN FOR COIN CABINET IN ENGLISH WALNUT

Inscribed in pencil with Coin Cabinet in English Walnut and with (upper right) Estimate wanted; also with scale, measurements etc. Front elevation, side elevation, plan (sectional) of stand, front elevation of cabinet with fall-front removed to show trays, together with full-size sectional details.

Signed and dated in pencil, lower right: EWG, March 11, 1914.

Pencil on detail paper: 40.2 x 55.1cm.

Scale: 1 1/2in. to 1ft. and full-size details.

Dimensions:

H. 4ft.0in. (121.9cm.); W. 2ft.6in. (72.6cm.); D. 1ft.4in. (40.6cm.).

Note

A fourth level of fielding has been added in free-hand to the front elevation.

See Job Book entry for 13 March to 17 April (about) 1914 (p.3):

Coin Cabinet for Miss Cooper. Made by Davoll (159 1/2 hours) and Burchett (125 1/2 hours). Time was charged at £14. 5. 0, which corresponds to 1 shilling per hour per man, added to materials, viz:
£ s d
Walnut 3. 1. 4
Lock  0. 5. 0
Total 17.11. 4

No percentage commission has been added for this piece.

G CAB 156
CAGM P 1941 222 39
DESIGN FOR CHINA CABINET (CORNER FITTING) IN MAHOGANY
Inscribed in pencil with CHINA CABINET IN MAHOGANY INLAID WITH EBONY AND HOLLY, and with scale and descriptions.
Front elevation, plan (sectional), and full-size details (sectional) of plinth and mouldings.
Pencil and water-colour on paper, watermarked J.R.JONES, APONWEN, HAND MADE: 52.2 x 77cm.
Scale: 1\frac{1}{2}in. to 1ft. and full-size details.
Dimensions:
H. 7ft.0in. (213.4cm.); W. 3ft.5in. (104.1cm.); D. 1ft.9\frac{1}{2}in. (54.6cm.).

G CAB 157
CAGM P 1941 222 253
SKETCH DESIGN FOR CHINA CABINET ON PEDESTAL CUPBOARD
Front elevation and side elevation (both set out with aid of instruments, then freely sketched, but incomplete).
Unsigned and undated, but between 1902 and 1917.
Pencil on detail paper: 39.4 x 58.7cm. Slight tearing lower right.

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:

H. 5ft.0in. (152.4cm.); W. (upper part) 4ft.2\(\frac{1}{2}\)in. (128.3cm.);
W. (lower part) 4ft.4in. (132.1cm.); D. (upper part) 1ft.1in. (33cm.);
D. (lower part) 1ft.2in. (35.6cm.).

Note

See W.T. Whitley, 'Arts and Crafts at the Royal Academy, no.3', Studio, 69 (1917), 189-92 (p.189), for illustration of cabinet to this design (with minor discrepancies) described as 'Ebony China Cabinet, executed by E. Smith', and 'the property of Miss Gimson'.

G CAB 158*

CAGM P 1941 222 33

DESIGN FOR CABINET OF DRAWERS ON STAND, IN ENGLISH WALNUT

Inscribed in pencil with CABINET IN ENGLISH WALNUT FOR J. HENRY THOMAS ESQRE., and with scale, measurements, notes and descriptions.

Front elevations (showing doors both closed and open; the latter view showing alternative treatment to inside), side elevation, and sketches (full size, sectional) showing details of mouldings etc. Also discernible, lower centre, is an erased front elevation showing doors open.


Pencil on hand-made paper, watermarked J.R. JONES, AFONWEN, HAND MADE: 52 x 77.2cm. The sheet is spotted - probably with oil - in several places.
Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:
H. 5ft.0in. (152.4cm.); W. 2ft.7\(\frac{1}{2}\)in. (80cm.); D. 1ft.4in. (40.6cm.).

Description

A cabinet of numerous drawers, enclosed by doors, supported on a table-stand fitted with a pair of drawers. The cabinet itself is almost square, with long axis horizontal. It is sub-divided into drawer compartments of equal depth surrounding a central cupboard enclosed by a pair of doors, fitted with finely figured panels, inlaid, fielded and moulded. The cupboard has a bank of seven short drawers on each side and a pair of long drawers both above and below, all mounted with metal drop handles of key pattern, on trefoil back plates. The cabinet is enclosed by a pair of doors, hung on delicate strap hinges, fitted inside, and secured by a wooden latch. Each door has six recessed rectangular panels ranged in pairs, all fielded and moulded. The outer parts and divisions of the door frames are moulded and decorated with lines of gouge cuts. The cabinet carcase is through dovetailed, with top, sides and back all simply fielded and moulded. It is supported on a stand fitted with four vertical legs of octagonal section, spiral turned between drawer rail and stretchers. The drawers to the stand are fielded and moulded and each is mounted with a single drop handle to match those of the inside drawers. The sides of the drawer compartment are fielded and moulded to match the drawers. The cross rail of the H plan stretcher frame is slightly arched and carries a vertical central post to the underside of the drawer compartment. All members are wagon-chamfered.
Note
(1) Compared with some of the splendid cabinets of this type produced in the seventeenth and eighteenth centuries, Gimson's design, although one of his finest and most elaborate, is restrained. From the symmetrical side elevation and note: 'Back panelled like the sides - (2 panels)', it is evident that a free-standing position was intended.
(2) The view from the front, with doors open, offers an alternative treatment. The right half of the elevation shows inlaid lozenges to the panels of the main door and elongated hexagonal inserts on the doors to the inner cupboard. There is also a darker inlaid line round the edges of the drawer compartments on the right side.
(3) Sketches of sectional detail to the left of the sheet show:
(a) Upper sketch: section through left-hand front corner of cabinet. Note the faint outline of the strap hinge, cranked inwards from the knuckle and fastened to the inner face of the rail.
(b) Lower sketch section through right front corner of inner cupboard, showing detail of frame and panel and front edge of cupboard side.
(4) Features of this design which are usually associated with furniture in the vernacular tradition rather than with fine cabinet work are: strap hinges (albeit delicate ones); through dovetails; wagon-chamfers; lines of gouge-cut decoration.
(5) For an inexpert version of this design (presumably by a pupil) see G BUR 108, where, however, lopers are shown and a fall therefore replaces doors. Such a fall would be inconveniently large. A fall of more suitable size is shown on the almost identical (but lower) design G BUR 105.
(6) See Job Book entry for 22 June 1917 to 4 January 1918 (p.35): Wal: Cabinet for J.H.Thomas. Made by Smith (1637 hours). This,
divided by 20 (representing a rate of 1 shilling per hour) gives:

£ s d
81.17. 0
Timber (probably) 7.15. 0
89.10. 0
10% 8.10. 0
98. 0. 0

See also entry for 25 May 1917 (p.59): 22 bright handles for J.H.Thomas's Walnut Cabinet. Made by Whiting (159 hours) charged at 7d. per hour, giving a selling price of £4.13.0.

G CAB 159*
CAGM P 1941 222 252
DESIGN FOR CHINA CABINET WITH CUPBOARD BENEATH IN BURR YEW AND BROWN EBONY, TOGETHER WITH TWO ALTERNATIVE DESIGNS
Inscribed in pencil with China Cabinet in Burr Yew & Brown Ebony for Adam Black Esq.; also with scale, measurements, and descriptions of views and parts. Designs numbered 1, 2 and 3.
Front elevation and plan (sectioned through glazed cabinet), together with small-scale elevations and plans (sectional) for two alternative designs; also with details (full size) of mouldings on cornice, base, and glazing bars.
Pencil on hand-made paper, watermarked J.R.JONES, AFONWEN, HAND-MADE: 52 x 38.5cm.
Scale: 1½in. to 1ft: also full size (main design) and 0½in. to 1ft. (alternative designs).
Dimensions:
H. 7ft.0in. (213.4cm.); W. (upper part) 3ft.3in. (99.1cm.);
W. (lower part) 3ft.5in. (104.1cm.); D. 1ft.6in. (45.7cm.); The
dimensions of both alternative designs are:
H. 7ft.0in. (213.4cm.); W. (upper part) 3ft.10in. (116.8cm.);
D. 1ft.6in. (45.7cm.).

Verso: Elevations (¼ full size) of cornice for designs nos (1) and
(3) on recto; also sketches of wooden latch, metal drop handle, and
details (full size) of mouldings.

Description (main design, no.(1).)

A large elegant display cabinet in two stages. The glazed upper
cabinet stands on a pedestal cupboard, raised on a plinth. In plan,
both stages are basically rectangular in form, with front corners
broadly bevelled at forty-five degrees to give a semi-octagon. Of the
glazed cabinet the parallel sides are solid. The splayed sides are
glazed with eight panes each, ranged in pairs, the top inside edge of
the frame having a 'raised eyebrows' profile. The door, hinged to the
right between the splayed sides, is glazed with twelve panes, ranged in
threes, the middle panes being of double width. The horizontal glazing
bars supporting these are double-arched. The profile of the upper
inside edge of the door frame is that of a toad-back moulding. Three
shelves range with the glazing bars, which are of ebony, moulded
delicately to a bead, flanked by cavettos. Also of ebony are the
cornice and base. The cornice is moulded with ogee and fillet, the
latter being enriched with short scooped chamfers alternating along
top and bottom edges to produce an undulating line. In the centre the
cornice rises to a crest in the form of an octagonal pyramid, giving
a small platform to support a bowl or vase (faintly sketched). The
base is moulded with ogee, cavetto, and fillet, embellished as on cornice. The faces of door and fixed frames are veneered in burr yew.

The pedestal cupboard is enclosed in front by a pair of doors mounted with brass drop handles on trefoil back plates. Doors and fixed panels are veneered, as on glazed cabinet, in burr yew. Frames, top and base are of ebony and moulded. The plinth, shaped to bracket feet, is also of ebony.

Description (alternative designs, nos (2) and (3)).

(2) Superficially similar to main design; but rectangular in plan, with upper stage glazed at sides, and enclosed by pair of doors very similar to glazed doors in main design. The cornice is of double-arch form. Pedestal cupboard is enclosed by a pair of doors.

(3) Closely similar to main design, except that the doors to both stages are on the splayed sides. Also, the greater width of the piece allows the upper doors to be of identical design with the front panel (i.e. exactly as door to the glazed cabinet in the main design).

Note

(1) A good indication of Gimson's remarkable stylistic range can be had by comparing the present design with two others: G CAB 161, which is also for a china cabinet in ebony, dating from the same month, and G CAB 146, for a bookcase in oak, designed between late 1916 and early 1917.

For the antecedents of the present design we must look to the eighteenth century cabinet-making traditions. Yet even in the tautly elegant lines of the cornice and upper rails, where this influence shows most clearly, we find touches of the vernacular tradition in the use of short scooped chamfers, alternated to make a lively pattern along the fillets. The double-arched central section to the glazing bars
provides a stylistic link with the Pinbury period (see, e.g. G CAB 111).

(2) Gimson's note above the plan shows that even the outside surfaces of the back of the cabinet were to be veneered in burr yew.

(3) Peter Waals was influenced by this design in his own design for a cabinet made in 1929 (see Carruthers, p.42, F28).

(4) For its exquisite draughtsmanship and the arrangement of elements on the sheet, this design should be compared with G BKS 46.


(Adjacent columns give details of a lamp standard, chest, bureau, and shelf). The sheet bears many confusing lists of figures and calculations, from which it is not possible to determine the price charged for the cabinet. The hours worked were as follows: Davoll 1593; Waals 16½.

G CAB 160

CAGM P 1941 222 244

TWO DESIGNS FOR CHINA CABINETS IN EBONY

Inscribed in pencil with China Cabinet for Harold Gimson Esq. In Ebony, and with Glazed China Cabinet in Ebony; also with scale, and with descriptions of views, parts, etc.

Front elevation and plan (sectional, through upper stage) of each cabinet.


Pencil on hand-made paper, watermarked: J.R.JONES, AFONWEN, HAND MADE: 38.6 x 52.2cm.

Scale: ½in. to 1ft.
Dimensions:

(1) Left: H. 6ft.2in. (188cm.); W. (upper stage) 2ft.6in. (76.2cm.);
   W. (lower stage) 2ft.8in. (81.3cm.); D. (upper stage) 1ft.3½in.
   (39.5cm.); D. (lower stage) 1ft.4½in. (42cm.).

(2) Right: H. 6ft.2in. (188cm.); W. (upper stage) 2ft.6in. (76.2cm.);
   W. (lower stage) 2ft.8in. (81.3cm.); D. (upper stage) 1ft.2in.
   (35.6cm.); D. (lower stage 1ft.3in. (38.2cm.).)

Note

The designs form a pair, though very different in upper stages. They were possibly intended as alternatives. No entry corresponding to this design has been found in the Job Book.

G CAB 161

CAGM P 1941 222 232

DESIGN FOR CHINA CABINET IN EBONY

Inscribed in pencil with China Cabinet in Ebony, with shelf (three times), and with scale and measurements.

Front elevation and side elevation.


Pencil on cartridge paper: 38.6 x 52cm.

Scale: 1½in. to 1ft.

Dimensions:

H. 6ft.0in. (182.9cm.); W. 2ft.8in. (81.3cm.); D. 1ft.0in. (30.5cm.).

Description

A tall slim rectangular cabinet with glazed upper part (front elevation only) and a cupboard beneath, raised on block feet. Both stages are contained in a single carcase, which preserves unbroken
verticals in each elevation. Carcase construction is concealed. The upper stage is enclosed by a pair of lightly-framed doors, each having eight equal-sized rectangular panes, ranged vertically in pairs, supported by slender glazing bars, whose edges are bevelled or moulded. The doors are inset and mounted with delicate drop handles. The two doors - also inset - enclosing the cupboard below are veneered in diamond-quarter pattern and mounted with key-shaped drop handles on trefoil back plates. The front edges of the carcase are lightly chamfered or moulded. Twin block feet are double-stepped and chamfered and joined by a shallow front rail, arched beneath and wagon-chamfered.

Note

An elegant design showing the 'superb simplicity' Gimson was capable of through his precise use of line and mastery of proportion. No design better exemplifies his ability to use a fine material with economy to maximum effect. Gimson here embodies what was soon to become a central principle of the Bauhaus. Only in the block feet does the design acknowledge its Arts and Crafts pedigree.

G CAB 162
CAGM P 1941 222 642
DETAIL OF FRAMED CABINET WITH DRAWERS
Inscribed in pencil with descriptions.
Plan (sectional) of left side of cabinet showing drawers and panelled sides and back.
Unsigned and undated. The handwriting is not Gimson's, nor, possibly, the design (see Note).

Pencil on brown wrapping paper: 91 x 58cm. Sheet has been folded horizontally through the centre.

Scale: Full size.

Dimensions:

D. (sole measurement) 2ft.0\(\frac{1}{4}\)in. (62.2cm.).

**Note**

The mouldings applied to the front stile and worked in the rear stile are untypical of Gimson's practice. For autograph see also G CHR 169 and G CAB 154.

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**ADDITIONAL DESIGNS FOR CABINETS**

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<th>Code</th>
<th>Date</th>
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<tbody>
<tr>
<td>G BUR 105</td>
<td>(22 March 1917)</td>
</tr>
<tr>
<td>G CHD 269</td>
<td>(25 August 1916)</td>
</tr>
<tr>
<td>G CUP 287</td>
<td>(11 November 1915)</td>
</tr>
<tr>
<td>G TAB 455</td>
<td>(24 November 1915)</td>
</tr>
<tr>
<td>G MIS 537</td>
<td>(1 February 1914)</td>
</tr>
</tbody>
</table>
DESIGN FOR EBONY CANDLESTICK (ONE OF A PAIR) INLAID WITH BONE

Inscribed in pencil with Pair of Ebony Candlesticks Inlaid with bone, and with measurements and descriptions of views and of features.

Front elevation (incomplete), and section through arm and through centre boss where arms and stem intersect.

Unsigned and undated, but after 1902: possibly 1914.

Pencil on detail paper: 56.1 x 39.6 cm. Sheet soiled with tears at corners, especially bottom right.

Scale: Full size.

Dimensions:

H. 1 ft 7 7/8 in. (50.5 cm.); W. (across flats of octagonal base) 9 1/4 in. (24.1 cm.).

Verso: Pencilled outline (traced from recto) of column up to and including boss and left arm.

Description

The base is octagonal in plan and tapers towards each edge from the central boss in an ogival curve. The central boss, also octagonal in plan, tapers in profile in an undulating line and supports a gently tapered octagonal-section stem enriched with intersecting undulating chamfers. The stem is surmounted by a circular boss (on edge), fielded to three levels and inlaid with triangles and discs of bone, to form a stylized flower. A tapered stem (separate from the main stem beneath) wagon-chamfered and inlaid with five discs of bone, rises vertically from this boss, from which also curves upward on each side (but to a lesser height) an arm similarly tapered, chamfered and inlaid. Stem and branching arms each support a metal candle holder and saucer-
shaped drip tray. Two of these show an alternative profile closely resembling the form of the base, inverted.

Note

(1) The sectional detail shows that the arms and stem which rise from the circular boss are constructed by sandwiching a steel strip between two layers of wood.

(2) For similar use of undulating chamfers on stem see G CAN 165.

(3) See Job Book entry for 26 June 1914 (p.7): Pr. Ebony Candlesticks, which may relate to the present design. Details as follows:

Waals 46½ hours.

<table>
<thead>
<tr>
<th></th>
<th>£</th>
<th>s</th>
<th>d</th>
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<tr>
<td>Hill</td>
<td>2.16.6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wood</td>
<td>0.1.4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sockets</td>
<td>3.0.0</td>
<td></td>
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</tr>
<tr>
<td>Selling price</td>
<td>6.10.4</td>
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</tr>
</tbody>
</table>

The 4 hours worked by Hill are recorded at the foot of the column. His rate of pay (4d. per hour) indicates that he was an apprentice.

G CAN 164
CAGM P 1941 222 2

DESIGN FOR WALNUT CANDLESTICK (ONE OF TWO PAIRS)

Inscribed in pencil with 2 Pairs in Walnut and with measurements, description of ferrule, cutting list and note of material used:

4 Shafts 19" x 1 ½"
4 Bases 7 ½" sq. x 2 ½"

Used: 2' x 1' x 1 ½"
3' x 1'6" x 2 ½"
Elevation (in free hand).

Unsigned and undated, but probably before July 1914.

Pencil on detail paper: 68.5 x 36.1cm.

Scale: Full size.

Dimensions:

H. 1ft.8 1/8in. (51.1cm.); W. (across flats of octagonal base)

Oft.7 7/16in. (18.9cm.).

Verso: Inscribed in pencil with Ebony & Walnut Candlestick (not Gimson's hand).

Description

With an octagonal base, the edges moulded to the profile of a rounded double step, such as in a block foot. From the middle of the base rises a domed boss, octagonal in plan, supporting a gently tapered octagonal stem. All edges formed by the intersection of planes are sharp. At just above mid height of the stem is a short collar with the profile of a flattened ogee arch, and midway between this and each end of the stem is a sharply pinched ridge, forming a necking of equal projection with the shaped collar: all being worked from the solid.

The stem terminates in a slight swelling, immediately above which is a brass ferrule supporting a shallow saucer-shaped drip tray and a tubular candle holder with a flared rim.

Note

(1) For illustrations of walnut candlesticks made to this design see L.& W., pl.25 (1) (with silver sockets and drip trays), and Carruthers, p.29, F10 (with brass sockets and drip trays).

(2) See Job Book entry for 10 July 1914 (p.8): 2 Prs. Walnut Candlesticks, which probably relates to the present design. Details as follows: Waals 78 hours.
G CAN 165
CAGM P 1941 222 610

DESIGN FOR AN EBONY CANDLESTICK: ONE OF TWO PAIRS WITH VARIATIONS BETWEEN THE PAIRS

Inscribed in pencil with measurements and brief descriptions and with 2 Pairs of Ebony Candlesticks (1st pair with bone inlay on upper part, 2nd pair only inlaid in centre part).

Side elevation, without socket and drip tray and with right side of base incomplete. Alongside this view, side elevation of socket and drip tray for both designs (one of wood, the other of metal) and elevation of centre boss of stem of design for second pair, showing bone inlay.

Unsigned and undated, but probably between 1914 and 1917.

Pencil on detail paper: 56 x 39.4cm. Slight tearing on vertical edges and with several folds. Slightly spotted.

Scale: Full size.

Dimensions:

H. 2ft. 0\%\text{in.} (62.9cm.); W. (across base) 0ft. 8\%\text{in.} (22.2cm.).

Verso: Profile of upper edge of base outlined firmly in pencil.
Description

The base is octagonal with a waved profile. The tapered octagonal stem is enriched with intersecting undulating chamfers. Design no. (1) has a collar (octagonal, with curved and waisted profile) a little above the mid height of the stem. The upper part of the stem is octagonal in section, tapering into a round, and is enriched with inlaid lines of small discs of bone. It terminates in a tapered socket of bright iron supporting a shallow saucer-shaped drip tray and drum-shaped candle holder. Edges of socket and candle holder are decorated with tooled bands. Design no. (2) has also a collar octagonal in section but faceted, each facet being inlaid centrally with a small disc of bone. The upper part of the stem is as described for no. (1), but terminating in a wooden drip tray, octagonal in plan with splayed sides (from beneath) and plain beaded rim. Each splayed face of the tray is inlaid centrally with a round disc of bone. The candle holder is likewise of wood, octagonal in section with beaded rim to match the tray.

Note

(1) Compare chamfering of stem in G CAN 163. See also similar detailing in G CAB 153 and G STD 419.

(2) There are two entries for ebony candlesticks in the Job Book, either of which could relate to the present design. One of these has been recorded tentatively under G CAN 163. For the second entry see 7 September 1917 (p. 36): Ebony Candlesticks for M. de Selincourt, where the information given is simply a total of 112 hours by Davoll.
DESIGN FOR LADDER-BACK CHAIR WITH ARMS AND RUSH SEAT

Inscribed in pencil with measurements and descriptions and with _Fireside Chair_ and numbered (1).

Front elevation, side elevation, and plan (sectioned above arms and with one arm removed); also with details (full size) of turning on back and front legs and full-size plan of arm.

Signed in pencil, lower right: _Ernest W. Gimson_. Undated, but probably between 1899 and 1902.

Pencil on hand-made paper, watermarked _J.R.JONES, AFONWEN_: 51.5 x 76.5cm. With vertical centre fold.

Scale: 3in. to 1ft. and full size.

Dimensions:

H. 4ft.0\(\frac{3}{4}\)in. (123.8cm.); W. 1ft.8in. (50.8cm.); D. 1ft.4\(\frac{3}{4}\)in. (41.9cm.).

Description

A tall ladder-back chair (five slats) with arms and rush seat. Front and back poles and stretchers (all stoutly proportioned) are turned. The arm supports are continuous with the front legs and baluster-turned, as is the front stretcher. Above the arms the back poles are turned in alternate urn and cylinder fashion. The back slats, slightly curved in plan, are straight beneath and serpentine-edged above. Back poles have a slight rake to the rear. The arms are cut from thin flat boards and the round tenons of the arm supports are taken through. All joints are pegged.
Note

For the tracing from this design see G CHR 167.

The heavy, even clumsy, proportions of this design as compared with similar designs intended for use at table, reflect the more robust requirements of the fire-side chair. The stoutness of poles and stretchers does however reduce flexibility, which has traditionally contributed to durability as well as comfort.

See R.D. Benn, 'The Arts and Crafts: no.1', Cabinet Maker & A.F., 20 (December 1899), 141-8 (p.143, fig.5 (memory sketch)).

G CHR 167

CAGM G 1972 190 4

DESIGN FOR LADDER-BACK CHAIR WITH ARMS AND RUSH SEAT

Inscribed in pencil with scale, measurements, and with FIRESIDE CHAIR, and numbered (1).

Front elevation, side elevation, and plan (sectioned above arms and showing one arm and two seat rails), together with details (full size) of arms, slats and legs.

Signed in pencil, lower right: Ernest W. Gimson, Sapperton, Nr. Cirencester. Undated, but probably between 1900 and 1902.

Pencil on tracing paper: 51.5 x 76cm. The sheet is badly torn and has been extensively repaired on verso with transparent tape.

Scale: 3in. to 1ft. and full size.

Dimensions:

H. 4ft.0 in. (123.8cm.); W. 1ft.8in. (50.8cm.); D. 1ft.4½in. (41.9cm.).

Note

For preliminary design see G CHR 166.
SKETCH DESIGNS FOR STICK-BACK ARM AND SIDE CHAIRS IN OAK, WITH RUSH SEATS

Inscribed in pencil with measurements and with Dining Rm. Chairs in English Oak. Seated in Leather, with Four Small Chairs (Same detail & sizes as those for Mr. Cooper), and with 2 Arm Chairs.

Perspective sketch of each chair, rough sketches (not by Gimson) of seat plans, plan of arm, and section (full size) through back spindle.

Unsigned and undated. Probably between 1900 and 1902.

Pencil on tracing paper: 35.8 x 25.8cm.

Scale: 1in. to 1ft. (approx.).

Dimensions:

(1) Arm chair: H. 3ft.6in. (106.7cm.) (approx.); W. (between arm supports) 1ft.6in. (45.7cm.); D. 1ft.4in. (40.6cm.).

(2) Side chair: H. 3ft.6in. (106.7cm.) (approx.); W. 1ft.7in. (48.3cm.);
   D. 1ft.3in. (38.1cm.).

Verso: Sketch (in pencil) of corner of table, in side elevation:
   scale 1\(\frac{1}{4}\)in. to 1ft.

Description

See the descriptions for G CHR 214 and G CHR 215 (side and arm chairs respectively) which were clearly developed from the present designs. Apart from minor discrepancies in sizes the present designs differ from the later versions in the following respects:

(1) The specified material is English oak.

(2) There is no use of inlay or moulding.

(3) The arm supports are continuous with the front legs, and are connected to the arms with bridle joints.
The sketches show drop-in rush seats, though they are inscribed as being upholstered in leather.

Note

These designs represent an admirable adaptation of country-style rush-seated stick-back chairs, made on the pole-lathe and shave horse, to making from sawn and seasoned boards at the cabinet-maker's bench. No working drawings for these designs have been found.

An illustration of rush seated chairs of exactly this type, designed by Gimson and dated 1901, is to be found in Nikolaus Pevsner, Pioneers of Modern Design (Harmondsworth, 1960), fig.82.

SKETCH OF PLAN OF CHAIR ARM

Inscribed in pencil with measurements.

Plan of arm.

Unsigned and undated, but probably between 1900 and 1902.

In soft black pencil on detail paper cut to shape of arm, though wider:

59.8 x 8cm. (approx.).

Scale: Full size.

Dimensions:

L. 1ft.4 3/8in. (41.6cm.) (approx.); W. 1 1/4in. (3.2cm.) at back,
tapering to 1in. full (2.6cm.) at front.

Note

The arm is approximately square in section throughout its length, with edges rounded. A bridle joint connects the front of the arm to the arm support. For a design showing a similar arm see G CHR 168.
DESIGN FOR LADDER-BACK CHAIR WITH ARMS AND RUSH SEAT

Inscribed in ink with scale, measurements, and descriptions of views and features, and with ARM CHAIR No.(2) In Ash with Rush Seat.

Inscribed in pencil with additional measurements (by another hand); also (faintly, twice, below f.e.) with Percy Watts.

Front elevation, side elevation, plan (sectioned above arms and showing one arm only), and details (full size) of arms and of front, side, and back rails, and of the upper part of the back legs.


Pen and ink on varnished linen: 56.3 x 77.7cm. Sheet much creased and badly stained, particularly in middle portion, and with several slits. Folds very worn. Repair effected on recto with strip of transparent tape.

Scale: 3in. to 1ft. and full size.

Dimensions:
H. 3ft.9in. (114.2cm.); W. 1ft.6in. (45.7cm.); D. 1ft.4in. (40.6cm.).


Note

For chair to same design with almost identical measurements see (777) G CHR 178. Percy Watts was Edward Gardiner's first apprentice at the craft of making turned rush-seated chairs (see Leicester (1969), p.34).
DESIGN FOR SPINDLE-BACK CHAIR WITH ARMS AND RUSH SEAT

Inscribed in pencil with measurements and with Arm Chair No. 3: Same sizes as Arm Chair No. 2 except where figured differently and Full Size detail of Spindles.

Front elevation and detail (full size) of spindles.

Signed and dated in pencil, lower right: Ernest W. Gimson, Daneway House, Sept. 8, 1903.

Pencil on brown tracing paper: 38.1 x 18.6cm. Fragile.

Scale: 3in. to 1ft. and full size.

Dimensions:
H. 3ft. 8½ in. (113.6cm.); W. 1ft. 9in. (53.3cm.).

Note
See photograph of chair made to this design (with minor variations) in L. & W., pl. 37 (2).

DESIGN FOR BACK OF SPINDLE-BACK CHAIR WITH RUSH SEAT

Inscribed in pencil with measurements and descriptions and with Arm Chair No. (2). Same as Arm Chair No. (1) with the exception of the back.

Front elevation, together with elevation (full size) of back spindle and sectional plan of joint between back slat and leg, also section through topmost slat.

Unsigned and undated, but probably 1903.
Pencil on cartridge paper: 38 x 56cm. Edges slightly torn.

Scale: 3in. to 1ft. and full size.

Dimensions:

H. (from seat rail) 2ft.6\(\frac{1}{2}\)in. (78.1cm.); W. 1ft.1\(\frac{1}{2}\)in. (34.3cm.).

Note

(\(\frac{1}{2}\))

Compare with design no. (3): G CHR 171.

G CHR 173
CAGM P 1941 222 167

DESIGNS FOR AN ARM CHAIR AND A SINGLE CHAIR (ONE OF A PAIR)

Inscribed in ink with Chairs in English Oak, inlaid with ebony and cherry lines, with loose rush seats, and with Single Chair (2 only added in pencil) and Arm Chair and measurement, and inscribed in pencil with £2.5.0 (single chair) and £3.10.0 (arm chair).

Front elevations (mostly in free-hand).


Pencil and crayon (applied to verso) on tracing paper: 22 x 23.3cm.

Scale: 1in. to 1ft.

Dimensions:

(Arm chair) H. 3ft.3in. (99.1cm.); W. 1ft.9in. (53.3cm.).

(Single chair) H. 3ft.1\(\frac{1}{2}\)in. (95.2cm.); W. 1ft.6\(\frac{1}{2}\)in. (47cm.).

Note

(\(\frac{209}{210}\))

Related designs G CHR 206 and 207.

G CHR 174
CAGM G 1971 61 1

SKETCH DESIGN FOR CHILD'S HIGH CHAIR WITH LADDER BACK AND RUSH SEAT

Inscribed in pencil with measurements and descriptions.
Front elevation and side elevation (both in free-hand, rapidly executed), together with elevation (full size) of turned baluster shaped member (unrelated: possibly the upper part of a front leg, supporting an arm).

Unsigned and undated, but c.1903. Writing and figuring not in Gimson's hand.

Pencil on hand-made paper, watermarked J.WHATMAN (of which only the first two letters appear on this sheet): 56.5 x 31.2 cm. Upper edge torn and stained.

Scale: 3 in. to 1 ft. and full size.

Dimensions:
H. 2 ft. 8 1/2 in. (81.9 cm.); W. 1 ft. 1 in. (33 cm.); D. 9 ft. 11 in. (28 cm.).

G CHR 175
CAGM G 1972 190 3

DESIGN FOR CHILD'S HIGH CHAIR, WITH LADDER BACK AND RUSH SEAT

Inscribed in ink with measurements and descriptions, and in pencil with additional measurements and descriptions.

Front elevation, side elevation and full size details.

 Unsigned and undated, but c.1903. Neither draughtsmanship nor inscriptions are from Gimson's hand.

Att: probably draughted by pupil or assistant.

Pen and ink, also pencil, on brown tracing paper: 43.3 x 75.8 cm.
Sheet is in distressed condition, and has been extensively repaired on verso with transparent tape.

Scale: 3 in. to 1 ft. and full size.

Dimensions:
H. 3 ft. 2 1/4 in. (97.1 cm.); W. 9 ft. 11 in. (28 cm.); D. 9 ft. 9 1/2 in. (24.1 cm.).
DESIGN FOR LADDER-BACK SIDE CHAIR WITH RUSH SEAT

Inscribed in pencil with measurements (not Gimson's figuring).

Front elevation, side elevation and plan (showing erasures). All views incomplete.

Unsigned and undated, but c.1903.

Pencil on hand-made paper, watermarked J.WHATMAN, 1901: 56 x 46.5cm.

Sheet has several vertical creases.

Scale: 3in. to 1ft.

Dimensions:

H. 3ft.5in. (104.1cm.). The side elevation has been drawn slightly taller. W. 1ft.4½in. (41.9cm.); D. 1ft.1½in. (34.3cm.).

DESIGN FOR LADDER-BACK CHAIR WITH ARMS AND RUSH SEAT

Inscribed in pencil with measurements, descriptions and notes and with Arm Chair No.1.

Front elevation, side elevation, and plan (sectioned above arms, with one arm only shown), together with details (full size) of top of back legs and of back slats.

Unsigned and undated, but c.1903.

Pencil on cartridge paper: 38.2 x 56cm. Sheet somewhat torn and stained lower left.

Scale: 3in. to 1ft. and full size.

Dimensions:

H. 3ft.9½in. (115.6cm.); W. 1ft.6in. (45.7cm.); D. 1ft.3in. (38.1cm.).
Exh: G.C.F., Cheltenham (1976), to accompany no.70 (here dated c.1895).

Note

For identical design see G CHR 178.

G CHR 178

CAGM G 1971 61 13

DESIGN FOR LADDER-BACK CHAIR WITH ARMS AND RUSH SEAT

Inscribed in ink with scale, measurements and descriptions of views and features and with ARM CHAIR No.\(\sqrt[3]{3}\) (sic) In ash with rush seat. Inscribed in pencil (upper centre): \(42\text{-chairs-ash}\) (sic) 36 chairs ash 7/6/04.

Front elevation, side elevation, and plan (sectioned above arms and showing one arm only), together with details (full size) of arms, top of back leg, and joint between back slat and back leg. All views in careful free-hand.


Pen and ink on varnished linen: 55 x 59cm. Much folded and creased and with discoloured patches.

Scale: 3in. to 1ft. and full size.

Dimensions:

H. 3ft.9\(\frac{1}{2}\)in. (115.5cm.); W. 1ft.6in. (45.7cm.); D. 1ft.3in. (38.1cm.).

Description

A tall ladder-back arm chair with five slats and a rush seat. The front and back poles and stretchers are plain turned, of elongated barrel shape. The back is slightly curved in plan. The slats are
straight-edged beneath with serpentine-curved top edges and are graduated in curvature and spacing. Front and back frames are parallel in side elevation, and the chair would be quite upright in the back, but for a slight rake imparted by cutting \( \frac{1}{2} \) in. from the bottom of the back legs. The arms are shaped from flat material in a graceful double curve, such as in the shafts of a farm cart.

Note

The present design is probably a tracing from G CHR 177. See also G CHR 170.

G CHR 179

CAGM P 1941 222 169

DESIGNS FOR A LADDER-BACK AND SPINDLE-BACK CHAIR IN ASH, WITH RUSH SEATS

Inscribed in ink with Chairs Nos 3 and 4 - in Ash with rush seats - Chair No. 4 is the same as No. 3 with the exception of the back, and with measurements and descriptions of views and features. Inscribed in pencil with 24 Chairs ash 7/6/04, 12 Chairs. Each pattern in ash (inscription deleted) & 1 Chair Each Sort To be Black (these inscriptions not by Gimson).

Front elevation of chair no. 3, elevation of back of chair no. 4, side elevation and plan of chairs nos. 3 and 4, and full-size details. All views in careful free-hand.

Signed and dated in ink, lower right: Ernest W. Gimson, Daneway House, Nr. Cirencester, April 8, 1904.

Pen and ink on tracing paper: 37.5 x 56cm. Upper left corner torn off. Scale: 3 in. to 1 ft. and full size.

Dimensions:

H. 3 ft. 5 \( \frac{1}{2} \) in. (105.4cm.); W. 1 ft. 6 in. (45.7cm.); D. 1 ft. 2 \( \frac{1}{2} \) in. (37.5cm.).
G CHR 180
CAGM P 1941 222 176

DESIGN FOR CHAIR WITH ARMS AND RUSH SEAT

Front elevation, side elevation, and plan (sectioned above arms and showing one arm only). A rapid sketch, but with use of set-squares.
Unsigned and undated, but probably early 1904.
Pencil on cartridge paper: 38.2 x 56cm.
Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:
H. 3ft.4in. (101.6cm.); W. 1ft.10in. (55.9cm.); D. 1ft.3\(\frac{1}{2}\)in.
(39.4cm.).

Note
The present design was the original from which the signed and dated tracing G CHR 181 was made. There are slight discrepancies.

G CHR 181
CAGM P 1941 222 174

DESIGN FOR CHAIR WITH ARMS AND RUSH SEAT

Inscribed in ink with Arm Chair in Ebony & Burred Elm - with loose rush seat, and with scale and descriptions of views etc. Inscribed in pencil with In oak without inlay: £3.15.0.

Front elevation, side elevation, and plan (sectioned above arms and showing one arm only). All views in careful free-hand.
Pen and ink on tracing paper: 32.3 x 27.4cm. Upper and left-hand edges slightly torn.
Scale: 1\(\frac{1}{2}\)in. to 1ft.
Dimensions:
H. 3ft.4in. (101.6cm.); W. 1ft.10in. (55.9cm.); D. 1ft.3\frac{1}{2}in. (39.4cm.).

Note
See G CHR 180 from which the present tracing was made.
The arched front stretcher is an unusual feature.

G CHR 182
CAGM P 1941 222 175
DESIGN FOR CHAIR IN OAK WITH ARMS AND WOODEN SEAT, FOR LORD BUTE'S ROOM, OLD PLACE, MOCHRUM.
Inscribed in pencil with ARM CHAIR IN English oak for MOCHRUM. LRD.
BUTES Room, and with scale, measurements, and descriptions.
Front elevation with part plan superimposed, side elevation, and full-size details (some pricked through).
Pencil on cartridge paper: 38.1 x 56cm.
Scale: 3in. to 1ft. and full size.
Dimensions:
H. 3ft.8in. (111.8cm.); W. 2ft.1in. (63.5cm.); D. 1ft.6in. (45.7cm.).

Note
For tracing from the present design see G CHR 183. See also G CHR 189 for full-size template of arm.

Old Place of Mochrum, Galloway, Wigtownshire, was the seat of the Marquess of Bute. Lawrence Weaver describes it as 'a good example of Scottish architecture, more military than domestic'.¹ The third

¹Country Life, 32 (3 August 1912), 162-7.
Marquess of Bute (who died in 1900) acquired Mochrum (probably in the 1880s) as 'a roofless ruin'. Extensive repairs, continued by the fourth Marquess, culminated in the refitting of the rooms of the Ladies' Tower (built in about 1580) to the designs of the architect Robert Weir Schultz, who was responsible for the fireplace, panelling and furniture. Weaver gives no date for this, merely (writing in 1912) adding that it was carried out in 'recent years'.

G CHR 183
CAGM P 1941 222 181

DESIGN FOR CHAIR IN BROWN OAK WITH ARMS AND WOODEN SEAT
Inscribed in ink with Arm Chair in Brown Oak, and with scale and descriptions and numbered (1). Inscribed in pencil with measurements etc. and (upper left) abt. 4½ weeks.
Front elevation and side elevation (in careful free-hand).
Signed in ink, lower right: Ernest W. Gimson, Daneway House, Nr. Cirencester. Undated, but probably on or after 13 July, 1904.
Pen and ink (coloured lightly in crayon) on brown tracing paper: 38.5 x 52.2cm. Sheet has split down centre fold and been repaired top and bottom with transparent tape folded over ends of split.
Scale: 3in. to 1ft.
Dimensions:
H. 3ft.8in. (111.8cm.); W. 2ft.1in. (63.5cm.); D. 1ft.5½in. (45.1cm.).

Note
For preliminary design see G CHR 182.
G CHR 184

CAGM P 1941 222 644

DESIGN FOR CHAIR IN OAK WITH ARMS AND WOODEN SEAT

Inscribed in ink with Arm Chair in English Oak and with Shaped wood seat or loose rush seat; also with scale and descriptions of views.

Lettered (A).

Front elevation and side elevation (both in free-hand).


Pen and ink and a touch of brown wax crayon on brown tracing paper: 38 x 46cm. Sheet torn in centre and on lower edge. There are several folds.

Scale: 3in. to 1ft. (erroneously given as 1½" scale).

Dimensions:

H. 3ft.8in. (111.8cm.); W. 2ft.1in. (63.5cm.); D. 1ft.5½in. (44.5cm.).

Note

See closely related designs G CHR 182, 183 and 184; also G CHD 249 (verso), which probably preceded the others.

G CHR 185

CAGM P 1941 222 627

SKETCH-DESIGN FOR CHAIR WITH SQUARE RUSH SEAT, SET CORNER-WISE, AND LOW LADDER BACK WITH SEMI-CIRCULAR TOP RAIL FORMING ARM REST AND BACK

Front elevation, side elevation, and plan (all carried just beyond setting-out stage).

Unsigned and undated, but c.1904.
Pencil on hand-made paper, watermarked J.WHATMAN (sheet bears first five letters only): 39 x 56.2cm.

Scale: 1 ½in. to 1ft.

Dimensions:
H. 2ft.7in. (78.7cm.); W. (across corners of seat frame) 2ft.1in. (63.5cm.); D. 2ft.1in. (63.5cm.).

Note
For finished design see the tracing from this sketch, G CHR 186.

G CHR 186
CAGM P 1941 222 647
DESIGN FOR CHAIR WITH SQUARE RUSH SEAT, SET CORNER-WISE, AND LOW LADDER BACK WITH SEMI-CIRCULAR TOP RAIL FORMING ARM REST AND BACK
Inscribed in ink with scale, measurements and descriptions of views etc., and with Arm Chair. Room D Mochnum, also inscribed in pencil (in hand of R.W. Schultz) with This is not liked.
Front elevation, side elevation, and plan (all in careful free-hand).
Unsigned and undated, but c.1904.
Pen and ink on brown tracing paper: 35.7 x 30.5cm. Sheet has several folds.
Scale: 1 ½in. to 1ft.

Dimensions:
H. 2ft.7in. (78.7cm.); W. (across corners of seat frame) 2ft.1in. (63.5cm.); D. 2ft.1in. (63.5cm.).

Note
For preliminary sketch design see G CHR 185.
SKETCH OF STICK-BACK CHAIR (SMOKER’S BOW TYPE) WITH WOODEN SEAT

Front elevation, side elevation and plan. All views are freely and boldly sketched, the front elevation and the plan being incomplete.

Unsigned and undated. Probably c.1904.

Pencil on cartridge paper: 38.2 x 56cm.

Scale: 3in. to 1ft.

Dimensions:
H. 2ft.2in. (66cm.); W. 1ft.9in. (53.3cm.); D. 1ft.3in. (38.1cm.).

Note

Compare with sketch G CHR 227 (B).

A photograph in the possession of Edward Barnsley shows a chair of this kind, having characteristics of both G CHR 187 and G CHR 227 (B), standing before a large built-in-dresser. Inscribed in Edward Barnsley's hand on verso is: 'S.H. Barnsley. This was made for Mochrum Castle. R.W. Schultz, Archt., with some big tables'. Stick-back chairs of the same design (or very similar) are to be seen in an article by Lawrence Weaver, 'Old Place of Mochrum, Galloway: A Seat of the Marquess of Bute', Country Life, 32 (3 August 1912), 162-7 (p.166).

DESIGN FOR CHAIR IN OAK WITH ARMS AND LATTICE BACK

Inscribed in pencil with measurements and In Cherry Oak. (sic).

Front elevation, side elevation and plan (incomplete, and partly cut away).
Unsigned and undated, but c.1904.
Pencil on cartridge paper: 20 x 55.8cm. The lower edge is irregular, a piece having been cut away to form a template (full size) for a chair arm (see Note). Corner lower right torn away.
Scale: 1\(\frac{1}{2}\)in.to 1ft.
Dimensions:
H. 3ft.8 3/8in. (112.7cm.) (as figured); W. 1ft.11\(\frac{1}{2}\)in. (59.7cm.);
D. 1ft.5in. (43.2cm.).

Note

Compare with G CHR 181.

The template referred to above is the more delicate of the two, which bear the same accession number (G CHR 189) although they are not a pair.

G CHR 189
CAGM G 1972 187 76
TEMPLATES FOR TWO ARMS (NOT A PAIR) FOR CHAIRS
Inscribed (one only) in three places with section.
Templates give full size plan of each arm, with rectangle of mortise cut out. One shows section at broadest part (approx. mid length); the other (the more massive of the two) shows the section at the same place and also either side of the joint with arm support.
Unsigned and undated, but probably 1904 (see Note (1)). The handwriting is that of Ernest Gimson.
Pencil on cartridge paper.
Dimensions:
L. (each, from shoulder of joint into back) 1ft.8\(\frac{1}{2}\)in. (51.4cm.);
W. (at widest point) 3in. (7.6cm.) and 3 13/16in. (9.6cm.).
Note

(1) The template of the more delicate arm belongs to the design on G CHR 188 and has been cut from the lower part of the sheet.

(2) The outline of the more massive arm has been pricked through, as has the curve on the upper line of the mid section. For design to which this arm belongs see G CHR 182.

G CHR 190
CAGM G 1971 61 5
DESIGN FOR BOBBIN-TURNED SPINDLE-BACK CHAIR WITH RUSH SEAT AND ARMS

Inscribed in ink: No. (1). Inscribed in pencil (upper right) with list of requirements which — although erased — can be partly deciphered, thus: Hinges & locks...bolts...Hinges for School room doors; Bath Rm. door; Attic doors & hinges; 2 ... wanted for scullery; Glass wanted for glazed doors.

Front elevation, side elevation and plan, (sectioned above arms, and showing alternative arm shapes). All views incomplete. There are also rough sketches of metal drop handles.

Unsigned and undated, but c.1905.

Pencil on hand-made paper, watermarked J.WHATMAN, 1901: 56.6 x 78cm.

Sheet is lightly foxed and has many drawing-pin holes.

Scale: 3in. to 1ft.

Dimensions:
H. 3ft.12\frac{1}{2}in. (95.9cm.); W. 1ft.6\frac{3}{4}in. (47.6cm.); D. 1ft.1\frac{1}{2}in.
(34.3cm.).

Verso: A heterogeneous collection of pencil sketches, including decorative metal strap-work, a strap hinge, a drop handle, outline
of oil lamp, details of stop-chamfer, mouldings on cabinet work, bench ends, fire-place, and floral pattern. Metalwork and lamp drawn full size. Inscribed with many calculations.

Note

For design of matching settee see G SET 358. An illustration of matching side and arm chairs to this design, as well as of a bobbin-turned settee, is given in Studio Year Book (1907), p.89.

G CHR 191
CAGM G 1971 61 8

DESIGN FOR BOBBIN-TURNED CHAIR WITH SPINDLE BACK AND RUSH SEAT

Inscribed in pencil with measurements (probably not by Gimson).

Front elevation and side elevation (faint and unfinished: drawing irregular).

Unsigned and undated. Uncertain draughtsmanship makes attribution to Gimson improbable.

Pencil on hand-made paper, watermarked J.WHATMAN (Only first five letters on sheet): 38.9 x 56.3cm. Badly stained and with vertical folds.

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:

H. 3ft.4in. (101.6cm.); W. 1ft.3\(\frac{1}{2}\)in. (39.3cm.); D. 1ft.1\(\frac{1}{2}\)in. (34.3cm.).

Verso: Inscribed in pencil with Ladies Chair (sic); also with rough sketches (unidentified).
Design for spindle-back chair in yew with arms and rush seat

Inscribed in ink with Arm Chair in Yew with single chair to match, and with scale and description. Numbered (4) (crossed through in pencil). Inscribed in pencil (upper left) Abt. 1½ weeks, and numbered (18).

Front elevation and side elevation (in careful free-hand).


Pen and ink (lightly coloured in crayon) on brown tracing paper: 38.3 x 52.1cm. Splitting down centre fold has been repaired on recto with transparent tape. Upper edge torn.

Scale: 3in. to 1ft.

Dimensions:
H. 4ft. 1½in. (125.7cm.); W. 1ft. 9½in. (54.6cm.); D. 1ft. 5in. (43.2cm.).

Exh: G.C.F., Cheltenham (1976), to accompany no.71.

Ill: L.& W., pl.19 (2). For an illustration of a chair made to this design see pl.37 (3).

Description

A rush-seated spindle-back chair with arms and with bobbin-turned legs and stretchers. The back poles are upright in front elevation and incline slightly to the rear. At the front the legs extend to meet the arms, into which they are tenoned. The slightly dished arms are cut away beneath, giving a hooked profile at each end, as on the handle of a wooden ladle. The back frame contains two rows of bobbin-turned spindles, each row having six spindles, grouped in pairs. There is an acorn-shaped finial to each back pole.
DESIGN FOR A PAIR OF SINGLE CHAIRS

Inscribed in pencil with 2 Single Chairs in English Oak. Sizes of Seat & Legs Same as to oak chairs for Mr. Robertson, and with dimensions and descriptions of features.

Front elevation of chair back, together with thumb-nail sketches (roughly drawn) of front elevation (without back) and plan (sectional); also details of joint between top rail and back leg.

Unsigned and undated, but c.1905.

Pencil on cartridge paper: 76.2 x 56cm. The lower edge has a tear about 17cm. long.

Scale: Full size.

Dimensions:

H. 3ft.2in. (96.5cm.); W. 1ft.7in. (48.3cm.); D. 1ft.5in. (43.2cm.) (approx.).

DESIGN FOR CHAIR WITH ARMS, LATTICE BACK AND RUSH SEAT

Inscribed in pencil (upper left) 4 0 weeks (sic).

Front elevation, side elevation and plan (showing one arm only, and with back sectioned at level of arms). Some free-hand work.

Unsigned and undated, but c.1905.

Pencil on hand-made paper, watermarked J.WHATMAN, 1902: 56.2 x 77.5cm.

Scale: 3in. to 1ft.

Dimensions:

H. 3ft.6½in. (108cm.); W. 2ft.0in. (61cm.); D. 1ft.10½in. (56.5cm.).
Note

For signed tracing made from the present design see G CHR 195.

G CHR 195*
CAGM P 1941 222 183

DESIGN FOR CHAIR IN ASH, WITH ARMS LATTICE BACK AND RUSH SEAT

Inscribed in ink with Arm Chair in Whitebeam Ash (sic; the alteration in pencil), and with scale and description. Numbered (2).

Front elevation and side elevation (in careful free-hand).


Pen and ink (lightly coloured in crayon) on brown tracing paper:

38.5 x 52.2cm. Lower edge irregular. Vertical split on centre line, repaired on verso with adhesive strip. Splits along horizontal folds.

Scale: 3in. to 1ft.

Dimensions:

H. 3ft.6½in. (108cm.); W. 2ft.0in. (61cm.); D. 1ft.10½in. (56.5cm.).

Description

A fire-side arm chair with low rush seat, sloped to rear, and well-raked lattice back. The short back legs (which are continuous with the back supports) are splayed to rear and chamfered to octagonal section, slightly tapered. From just above the seat rail the back supports are parallel turned (alternate cylinder and bobbin). The front legs are similarly turned and extend upwards beyond the arms, which are tenoned into them. The tops of the front legs and back supports are finished with rounded bobbins. The front stretcher is baluster turned. Side stretchers are plain turned. The back consists of a heavy wagon-chamfered lattice, curved in plan, with pegged joints.
Note

For sketch design from which the present drawing was traced see G CHR 194, which includes a plan with details of the arm, not deducible from the elevations.

G CHR 196
CAGM P 1941.222.192
DESIGN FOR A COMB-BACK WINDSOR CHAIR WITH ARMS, SHAPED SPLAT AND DRAW-SHAVED LEGS
Front elevation, side elevation, and plan; also sketch showing detail of arm bow. All views are freely drawn (after initial setting-out) and unfinished, with numerous erasures.
Unsigned and undated, but c.1905.
Pencil on hand-made paper, watermarked J. WHATMAN, 1901: 56.7 x 78cm.
Scale: 3in. to 1ft.
Dimensions:
H. 3ft.11in. (119.4cm.); W. 1ft.8in. (50.8cm.); D. 1ft.6in. (45.7cm.).

Note

Compare with G CHR 197.

G CHR 197
CAGM P 1941 222 193
DESIGN FOR COMB-BACK WINDSOR CHAIR WITH ARMS, PIERCED SPLAT AND TURNED LEGS
Front elevation, side elevation, and plan. All views are freely drawn (after initial setting-out) and unfinished.
Unsigned and undated, but c.1905.
Pencil on cartridge paper: 38.2 x 56cm.

Scale: 3in. to 1ft.

Dimensions:

H. 3ft.8$\frac{1}{2}$in. (113cm.); W. 1ft.6in. (45.7cm.); D. 1ft.4$\frac{1}{2}$in. (41.9cm.).


Note

(201)

Compare with G CHR 196.

G CHR 198*

CAGM P 1941 222 191

DESIGN FOR ARM CHAIR WITH RICHLY CHAMFERED BACK AND RUSH SEAT

Inscribed in pencil, upper left, 7$\frac{1}{2}$ 6$\frac{1}{2}$ weeks, (sic) and with calculations lower left.

Front elevation, side elevation and plan (sectioned above arms), together with detail (full size) of back. All views incomplete and freely rendered.

Unsigned and undated, but c.1905.

Pencil on hand-made paper, watermarked J.WHATMAN, 1902: 56.5cm. x 78.3cm.

Scale: 3in. to 1ft.

Dimensions:

H. 4ft.3in. (129.5cm.); W. 1ft.11in. (58.4cm.); D. 1ft.6in. (45.7cm.).

Description

(203)

See the description for G CHR 199 which gives the design in its final version. Minor discrepancies between the two versions are referred to in the Note to that catalogue entry.
Note

The plan showing seat frame and arm gives information not deducible from the elevations and not included in G CHR 199. The full-size detail of the back framing (also omitted from G CHR 199) enables, as the scaled elevations do not, proper assessment of the precise and complex patterns produced by shaping and chamfering. This should be compared with some of Gimson's designs for inlaid work and marquetry. See, for example, the upper part of the column of the design for an ebony lectern inlaid with bone and silver, dated September 1906 (CAGM P 1941 222 (number incomplete)).

G CHR 199*

CAGM P 1941 222 185

DESIGN FOR ARM CHAIR IN WALNUT WITH RICHLY CHAMFERED BACK AND LEATHER SEAT

Inscribed in ink with Arm Chair in Walnut, Leather seat and with scale. Numbered (6). Inscribed in pencil, upper left, with Abt. 7½ weeks.

Front elevation and side elevation (in careful free-hand).


Pen and ink, (lightly coloured in crayon) on brown tracing paper:

38.3 x 52.2cm. Lower edge slightly torn.

Scale: 3in. to 1ft.

Dimensions:

H. 4ft.3in. (129.5cm.); W. 1ft.11in. (58.4cm.); D. 1ft.6in. (45.7cm.).
Description

A tall-backed chair with seat upholstered in leather. The rear legs, upright in front elevation, are continuous with the chair back. They are plain below the arms, above which they are of octagonal section, with baluster and ring decoration, likewise octagonal. Under a centrally-arched crest rail the back is filled with symmetrical wagon-chamfered framework in the form of three narrow ladders, side by side, with the uprights alternately convex and concave, bisected by a straight rail. A deep ladder-framed rail, decorated to match the framework of the back, unites the front legs, which are bowed at the top and of chamfered cabriole form at the foot. The chamfered arms are reminiscent of wheel-barrow handles. The curved and chamfered arm supports are tenoned directly into the heavy seat rails.

Note

(1) This startling design bears a strong general resemblance to some of the exuberantly decorated English chairs of the late seventeenth century. Gimson has successfully translated the carved scroll-work and elaborate turning of these early pieces into the idiom of the country woodworker. His design calls only for bench-work (the balusters are hand cut, not turned) and the skills of the joiner, albeit somewhat refined. The combination of quick C and S-shaped curves with bold crisp chamfers (probably requiring the chisel rather than the draw-knife) produces a satisfying rich effect, even in the drawing. It constitutes a novel kind of formalised carving, which enlarges the range of decorative possibilities for the furniture maker, and for which Gimson has never been given adequate recognition. (201)

(2) For the preliminary design see G CHR 198. There are minor discrepancies between the two versions. In particular, the sketch
design shows a drop-in rush seat, further emphasising the rural character of the design. Also, there are variations in the baluster shaping of the back and in the chamfering of seat rails and stretchers.

G CHR 200

CAGM P 1941 222 186

DESIGN FOR ARM CHAIR IN OAK WITH LATTICE BACK AND RUSH SEAT
Inscribed in ink with ARM CHAIR with plaited-leather rush seat (sic) and To be made in Cherry oak (sic; both alterations in pencil), and with scale and descriptions of views etc. Numbered (2). Inscribed in pencil with descriptions and (upper left) Abt. 4 weeks.
Front elevation and side elevation (in careful free-hand).
Pen and ink, lightly crayoned, on brown tracing paper: 38.5 x 55.5 cm.
All edges are torn and there are cracks along folds. Repairs have been made (on verso) with transparent tape.
Scale: 3 in. to 1 ft.
Dimensions:
H. 3 ft. 11 in. (119.4 cm.); W. 1 ft. 11 in. (58.4 cm.); D. 1 ft. 4 ½ in. (41.9 cm.).

G CHR 201

CAGM P 1941 222 190

DESIGN FOR SIDE CHAIR WITH LADDER BACK AND WOODEN SEAT
Inscribed in pencil, upper left, with 4 weeks.
Front elevation, side elevation, and plan (with back sectioned at seat level). Largely free-hand.
Unsigned and undated, but c.1905.
Pencil on hand-made paper, watermarked J. WHATHAM, 1902: 56.2 x 78cm.
Scale: 3in. to 1ft.
Dimensions:
H. 3ft.8¼in. (113.6cm.); W. 1ft.9¼in. (54.6cm.); D. 1ft.4½in.
(42.5cm.).

Note
For signed tracing see G CHR 202.

G CHR 202
CAGM P 1941 222 187
DESIGN FOR SIDE CHAIR IN MAPLE WITH LADDER BACK AND WOODEN SEAT
Inscribed in ink with Single Chair in Maple with Arm chair to match, and with Wood Seat and scale. Numbered (10). Inscribed in pencil, upper left, with Abt. 4 weeks.
Front elevation and side elevation (in careful free-hand).
Pen and ink on tracing paper: 38.4 x 52cm. Edges badly torn. Sheet repaired on recto with transparent tape.
Scale: 3in. to 1ft.
Dimensions:
H. 3ft.8¼in. (113.6cm.); W. 1ft.9¼in. (54.6cm.); D. 1ft.4½in.
(42.5cm.).

Note
For preliminary design see G CHR 201.
G CHR 203
CAGM G 1971 61 3

DESIGN FOR LADDER-BACK CHAIR WITH ARMS AND RUSH SEAT

Inscribed in pencil with measurements (few and faint) and calculations. Front elevation, side elevation, and plan (sectioned above arms, showing one arm only). All views incomplete. Also details (full size) of turning on back poles and front stretchers, together with miscellaneous unrelated sketches.

Unsigned and undated, but c.1905.

Pencil on hand-made paper, watermarked J.WHATMAN, 1902: 56.1 x 78.3cm.

Scale: 3in. to 1ft. and full size.

Dimensions:
H. 3ft.11\(\frac{1}{2}\)in. (120cm.); W. 1ft.6\(\frac{1}{2}\)in. (47cm.); D. 1ft.2in. (35.6cm.).

Verso: Plan of chair arm (full size, faint pencil), also sketch of bobbin turning and calculations.

Note
See signed and annotated tracing G CHR 204.

G CHR 204
CAGM P 1941 222 182

DESIGN FOR LADDER-BACK CHAIR IN ASH WITH ARMS AND RUSH SEAT

Inscribed in ink with Arm Chair in Ash with single chair to match, and with scale and description, and numbered (2). Inscribed in pencil, upper left, Abt. 1 week.

Front elevation and side elevation (in careful free-hand).

Pen and ink, (lightly coloured in crayon) on brown tracing paper: 38.3 x 52cm. Splitting down centre fold has been repaired with transparent tape folded over ends of split.

Scale: 3in. to 1ft.

Dimensions:
H. 3ft. 11½in. (120.6cm.); W. 1ft. 9¾in. (54.6cm.); D. 1ft. 3½in. (39.4cm.).

Ill: L. & W., pl.19 (1); Leicester (1969), used as cover illustration and reproduced inside dust jacket. An illustration of a chair made to this design is shown in L. & W., pl.37 (4).

Note
For preliminary design see G CHR 203.

G CHR 205
CAGM G 1972 190 1
DESIGN FOR ROCKING CHAIR IN ASH, WITH SPINDLE BACK AND RUSH SEAT
Inscribed in pencil with scale, measurements, and with Rocking Chair in Ash.
Front elevation, side elevation and plan (sectioned above arms, showing one arm only). Partly in free-hand.


Pencil on cartridge paper: 47.5 x 61.8cm. Sheet badly torn and repaired on verso with transparent tape along both axes.

Scale: 3in. to 1ft.

Dimensions:
H. 3ft. 7¾in. (111.1cm.); W. 1ft. 4¾in. (42.5cm.); D. 1ft. 4¾in. (41.2cm.).
Verso: Inscribed in pencil with note of time taken to make the components of chair shown on recto:

\[
\begin{array}{ll}
9.30 & \text{legs = 35 mins} \\
10.5 & \text{Childs} \\
10.45 & \text{5 spars = 40 mins} \\
& \text{5 backs = 40 mins} \\
& \text{75} \\
& \text{75} \\
& \text{150} \\
4 \text{ seat rails} & \text{75} \\
2 \text{ hrs. backs} \\
2 \text{ hrs. 8 spindles} \\
1\frac{1}{2} & \\
5\frac{1}{2} & \text{hours turning rocker set.}
\end{array}
\]

G CHR 206
CAGM P 1941 222 171

DESIGN FOR LADDER-BACK CHAIR WITH DROP-IN RUSH SEAT

Inscribed in pencil with Chairs with loose rush seats, and with descriptions of features and quotations of prices: Arm Chairs 3.5.0. Small Chairs 2.5.0, Without leg rails 3.0.0 & Small without leg rails 2.0.0.

Front elevation, with some sectional detail.

Unsigned and undated, but c.1906.

Pencil on detail paper: 32.8 x 22cm.

Scale: 3in. to 1ft.

Dimensions:

H. 3ft.4in. (101.6cm.); W. 1ft.6\frac{1}{2}in. (46.3cm.).

Note

\((\frac{1}{8}l)\)

Compare with G CHR 173 and G CHR 207 (chair back only). A chair to the present design is illustrated as part of the furniture of a

For illustration of a chair made to a similar design, showing arms, but without stretchers, see L. & W., pl.36 (6).

The use of through jointed side stretchers is unusual.

G CHR 207
CAGM P 1941 222 161

DESIGN FOR BACK OF LADDER-BACK CHAIR

Front elevation.

Unsigned and undated, but c.1906.

Pencil on cartridge paper: 56.2 x 22.4cm.

Scale: 3in. to 1ft.

Dimensions:

H. 1ft.10in. (55.9cm.); W. 1ft.3in. (38.1cm.) at seat level, tapering to 1ft.2½in. (36.2cm.).

Note

See related designs G CHR 173 and 206.

G CHR 208*
CAGM G 1971 61 7

DESIGN FOR LADDER-BACK CHAIR WITH ARMS AND RUSH SEAT

Inscribed in pencil with measurements and descriptions and with LOW BACK ARM CHAIR, Stained Black.

Front elevation, side elevation, and part plan (showing frame only and with one arm removed), together with details (full size) of arms, arm supports and back slats.

Signed and dated in pencil, upper left: Ernest W. Gimson, Aug. 8, 1907.

210
Pencil on hand-made paper, watermarked J. WHATMAN, 1902: 55.8 x 77.5 cm. With vertical centre fold.

Scale: 3 in. to 1 ft. and full size.

Dimensions:
H. 2 ft. 9 in. (83.8 cm.); W. 1 ft. 8 in. (50.8 cm.); D. 1 ft. 4 in. (40.6 cm.).

Description

A ladder-back arm chair of plain-turned ash, stained black, with a rush seat. The low back is curved in plan, is slightly splayed, and has three slats of 'Cupid's bow' form, graduated in curvature. The slender oval-section arms are joined at the ends to taper-turned supports, splayed outwards, which pass through the seat rails and connect with a transverse stretcher. The back poles are curved in side elevation.

Note

A chair made to this design is illustrated in L. & W., pl. 37 (6).

G CHR 209

CAGM P 1941 222 165

DESIGN FOR CHAIR IN WALNUT WITH ARMS AND LATTICE BACK

Inscribed in ink with Arm Chair in Walnut and with scale, measurements, descriptions of views and with leather seat in loose frame and back curved in plan.

Front elevation and side elevation, showing alternative design for arm supports. All views in careful free-hand.


Pen and ink on brown tracing paper: 27.5 x 24.8 cm.

Scale: 1½ in. to 1 ft.
Dimensions:
H. 3ft.6in. (106.7cm.); W. 1ft.11in. (58.4cm.); D. 1ft.4in. (40.6cm.).

Verso: Pencil sketches (in plan) of two designs for arm rest.

Note
Related design G CHR 210.

G CHR 210
CAGM P 1941 222 172
DESIGN FOR CHAIR WITH ARMS AND LATTICE BACK IN WALNUT
Inscribed in pencil with Arm Chair in Walnut, Loose seat for upholstering and with scale, measurements and descriptions.
Front elevation, side elevation, and plan (sectioned above arms and showing one arm only), together with details (full size) of arms, which have been pricked through.
Unsigned and undated, but probably September 1908.
Pencil on cartridge paper: 56 x 76.2cm.
Scale: 3in. to 1ft. and full-size details.

Dimensions:
H. 3ft.6in. (106.7cm.); W. 1ft.9in. (53.3cm.); D. 1ft.4in. (40.6cm.).
Verso: Sketch (in front and side elevations) of firedog with portcullis-like top: scale 3in. to 1ft. (approx.).

Note
Related design G CHR 209.
G CHR 211
CAGM P 1941 222 179
DESIGN FOR CHAIR WITH ARMS AND LADDER BACK
Front elevation, side elevation, and plan (sectioned above arms).
All views freely sketched.
Unsigned and undated, but probably October 1908.
Pencil on graph paper, ruled in squares of 1 in. and 1/8 in.: 45 x 55.7 cm.
Scale: 1/2 in. to 1 ft.
Dimensions:
H. 5 ft. 9 in. (114.2 cm.); W. 1 ft. 10 1/2 in. (57.1 cm.); D. 1 ft. 4 1/2 in.
(41.9 cm.).
Note
This drawing is the original from which the signed and dated tracing G CHR 212 was made.

G CHR 212
CAGM P 1941 222 166
DESIGN FOR CHAIR IN OAK WITH ARMS AND LADDER BACK
Inscribed in ink with Carver's Chair in English Oak, and with scale and descriptions of views and features.
Front elevation, side elevation, and plan (sectioned above arms).
All views in careful free-hand.
Pen and ink and water-colour (applied to verso of elevations) on brown tracing paper: 32.2 x 27.8 cm. Right hand edge slightly torn.
Scale: 1/2 in. to 1 ft.
Dimensions:
H. 3ft.9in. (114.2cm.); W. 1ft.10½in. (57.1cm.); D. 1ft.4¼in. (41.9cm.).

Note
See preliminary drawing G CHR 211.

G CHR 213
CAGM P 1941 222 14
DESIGN FOR CHAIR IN EBONY WITH ARMS AND LEATHER SEAT, CHAMFERED AND INLAID WITH MOTHER-OF-PEARL
Inscribed in ink with Chair in Ebony - Inlaid with Mother of Pearl, and with scale and descriptions. Numbered in pencil: (No.1).
Front elevation and side elevation (in careful free-hand).
Signed and dated in ink, lower right: Ernest W. Gimson, Dec.18, 1908.
Pen and ink on tracing paper: 25 x 27.5cm.
Scale: 1½in. to 1ft. (Scale originally inscribed One Quarter full size.)
Dimensions:
H. 4ft.2in. (127cm.); W. 2ft.2½in. (67.3cm.); D. 1ft.4½in. (41.9cm.).

G CHR 214*
CAGM P 1941 222 160
DESIGN FOR ONE OF A SET OF SIX SIDE CHAIRS, VENEERED IN BURR ELM, WITH EBONY LINES AND STRETCHERS
Inscribed in pencil with Six Chairs in Ebony & Burr Elm on Honduras - with stuffed leather seat, and with scale, measurements, and descriptions of views etc.
Front elevation, side elevation, plans (sectional) of back and seat frame, and full-size details (sectional).


Pencil on cartridge paper: 38.1 x 56.1 cm.

Scale: 3 in. to 1 ft. and full size.

Dimensions:
H. 3 ft. 2 1/2 in. (97.8 cm.); W. 1 ft. 7 in. (48.3 cm.); D. 1 ft. 2 3/4 in. (37.5 cm.).

Verso: pencil note: centre tray 12" deep
Top tray 14" deep
centre piece 13/4"

Also sketch (F.S.) showing upper corner of chair back and tentative sketch of mitred joint.

Description

A side chair of rectilinear design, except that the back is curved in plan. The back frame is parallel on the inside faces in front elevation, but shows a straight taper from the top of the seat frame to the top rail. The back rest consists of four slender sticks (of rectangular section, untapered) equally spaced. All faces (excepting those of the stretchers and parts of back sticks and rails) show burr elm veneer. Almost all edges consist of inlaid ebony lines, ovolo moulded. There is a low-set H-plan stretcher-frame. The drop-in seat is upholstered in leather.

Note

(1) The position of the stretcher bar labelled E on the plan, has been moved nearer to the front in the side elevation.
(2) The plan shows no corner blocks or struts, the absence of which has contributed to failure of the frame joints in many chairs designed by Gimson.

(3) See companion design for arm chair, G CHR 215. See also sketch-designs (in perspective) for similar arm and side chairs, G CHR 168.

G CHR 215*

CAGM P 1941 222 170

DESIGN FOR ONE OF PAIR OF ARM CHAIRS, VENEERED IN BURR ELM, WITH EBONY LINES AND STRETCHERS.

Inscribed in pencil with 2 Arm Chairs in Burr Elm and Ebony on Honduras - with stuffed leather seats. For details see drawing of small chairs;* also with scale and measurements, and with descriptions of views and features.

Front elevation, side elevation, half plan (sectioned above arms), and details of arm (full size, sectional).


Pencil on cartridge paper: 38.1 x 56.2cm. Lower left hand corner torn off.

Scale: 3in. to 1ft. and full size.

Dimensions:

H. 3ft. 6in. (106.7cm.) (altered to 3ft. 5½in. by reducing seat height);
W. 1ft. 9in. (53.3cm.); D. 1ft. 4½in. (41.3cm.).

Verso: Rough pencil sketch of through dovetails and section through box showing lift-out tray. Neither sketch by Gimson.

* See G CHR 214.
Description

See description of design for matching side chairs (G CHR 214), from which, except for the addition of arms, the present design differs only in that the overall sizes have been slightly increased. The arms are perfectly rectilinear (arm and arm-rest meeting at a right angle) in each elevation, and but slightly (and rather uncertainly) curved in plan.

Note

The details of the arm in the plan view suggest that Gimson was reluctant to admit any curves whatever into this design, which, together with that for the side chairs, might be seen as reflecting the influence of the 'machine aesthetic', associated with certain pioneers of twentieth-century design, though not often, and never strongly, with Gimson. The distinction of the present design owes much to the use of inlaid and moulded ebony edging, which would, of course, render it unsuitable as it stands for production in quantity by machine. The design should be compared for its general character with one for a china cabinet in ebony (G CAB 161), dated 1917.

For an illustration of a chair made to the present design see L.& W., pl.36 (1).
Pencil on graph paper, ruled with squares of 1in. and 1/8th in: 
26.6 x 43.4cm.

Scale: 1½in. to 1ft.

Dimensions:
H. 3ft.6½in. (108cm.); W. 1ft.9½in. (54.6cm.); D. 1ft.3½in. 
(39.4cm.).

Verso: Details (full size) of curved cross members in back of chair 
shown on recto.

Note
The waved lower edge to the seat rails is an unusual feature.

G CHR 217

CAGM P 1941 222 12

DESIGN FOR CHAIR IN BROWN OAK WITH ARMS AND LEATHER SEAT AND WITH 
FIVE PANELS RICHLY CARVED WITH PATTERNS OF ROSES

Inscribed in ink with scale, with Arm Chair in Brown Oak (Carved), 
with Leather seat and with Single chair to match. Numbered (8).

Front elevation and side elevation (in careful free-hand).

Signed in ink, lower right: Ernest W. Gimson, Daneway House, 
Nr. Cirencester. Undated, but c.1908.

Pen and ink (lightly coloured in crayon) on brown tracing paper: 
38.6 x 52.1cm. Corner torn off lower right, together with portion 
of drawing (foot of rear leg) and signature. Sheet splitting along 
all folds.

Scale: 3in. to 1ft.

Dimensions:
H. (to top of rear leg) 3ft.11½in. (120.6cm.); W. 1ft.11½in. 
(60.3cm.); D. 1ft.4in. (40.6cm.).
DESIGN FOR CHILD'S HIGH CHAIR WITH LADDER BACK

Inscribed in pencil with measurements, cutting list, and note (about rebating of seat rails). Cutting list and note in unidentified hand.

Front elevation, side elevation, and plan (sectioned on two levels) together with detail (full size) of upper portion of chair back and miscellaneous detail.

Unsigned and undated: probably 1909.

Pencil on brown tracing paper: 43.5 x 75.5cm. Sheet has central tear and portions have been torn from edges upper and left.

Scale: 3in. to 1ft. and full size.

Dimensions:

H. 3ft.1in. (94cm.); W. 1ft.3in. (38.1cm.) (drawn 1ft.3½in.);
D. 0ft.11½in. (29.2cm.).

Note

For signed and dated tracing from this drawing, showing modifications, see G CHR 219.

DESIGN FOR CHILD'S HIGH CHAIR IN OAK

Inscribed in pencil with Child's Chair in English Oak, and with measurements and descriptions of views etc.

Front elevation, side elevation, and thumb-nail sketch plan of rush seat. All drawing in careful free-hand.

Pencil on brown tracing paper: 39 x 43.2cm. Slight tearing along lower edge.

Scale: 3in. to 1ft.

Dimensions:
H. 3ft.1in. (94cm.); W. 1ft.3in. (38.1cm.) (drawn 1ft.3½in.);
D. (across base) 1ft.4in. (40.6cm.).

Note

Compare with preliminary design G CHR 218. Related design (223)
G CHR 223.

G CHR 220*
CAGM G 1972 187 3

DESIGN FOR CHAIR WITH ARMS, IN WALNUT INLAID WITH EBONY AND HOLLY,
WITH SEAT UPHOLSTERED IN PIGSKIN

Inscribed in pencil with measurements and descriptions and with "Chair in Walnut or Ebony (sic)."

Front elevation and side elevation, plan (sectioned above arms), plan of stretcher frame, and additional front elevation of arm support.


Pencil and water-colour on detail paper: 39.2 x 27.5cm.

Scale: 1½in. to 1ft.

Dimensions:
H. 3ft.6in. (106.7cm.); W. 1ft.8½in. (52.1cm.); D. 1ft.3½in.

Description

A dining chair with arms, lattice back, and seat upholstered in pigskin. The back is slightly tapered along the outer edges above
the seat frame. The rails of the back are deep and wavy edged, having slender uprights tenoned between them, inlaid centrally with black and white lines (ebony and holly). A black and white line is also inlaid along the top outside edges of the seat frame and down the outside edges of the front legs. A raised ebony line is inlaid around the forward face of the back frame. The arm supports are bowed outwards in front elevation. Seat rails are flat-fielded. The X-plan stretchers are wide, slightly curved, and wagon-chamfered.

Note

See design for matching side chairs, G CHR 221. S.H. Barnsley, used the present design as a model for the chairs he designed after Gimson's death for the Bedales School Library (see B TAB 98).

G CHR 221

CAGM P 1941 222 643

DESIGN FOR DINING ROOM SIDE CHAIRS IN WALNUT WITH LATTICE BACK, FOR ERNEST DEBENHAM

Inscribed in pencil with scale, descriptions of views and features, and with Dining Room Chairs in Walnut for Ernest Debenham Esqr. Chairs inlaid with ebony & holly. Seats of pigskin.

Front elevation, side elevation, plan (sectioned above seat), and plan of stretchers.

Unsigned and undated, but c.1910.

Pencil and water-colour on detail paper: 39.1 x 27.4cm. Sheet is soiled and spotted and has small triangular tear at centre, made when folded.

Scale: 1\(\frac{1}{2}\)in. to 1ft. (approx.).
Dimensions:
H. 3ft.4\(\frac{1}{2}\)in. (102.9cm.); W. 1ft.7in. (48.3cm); D. 1ft.2\(\frac{1}{2}\)in.
(36.9cm.).

Note
See design for matching arm chair, G CHR 220.

G CHR 222
CAGM G 1972 190 2
DESIGN FOR TALL LADDER-BACK CHAIR WITH ARMS AND RUSH SEAT
Inscribed in pencil with scale, measurements, descriptions and calculations, and with notes: 6 Arm Chairs - R & R°: 2 Chairs are to have high backs as drawn: 4 chairs to have low backs finishing at A. Inscribed in ink with N.B. Original "Pass" Design now obsolete E.G.H.G. (Edward Gardiner).
Front elevation, side elevation and plan (sectioned above arms and showing one arm only), together with details (full size) of arms, back slats etc.
Unsigned and undated, but c.1910.
Pencil on cartridge paper: 47.5 x 61.5cm. Sheet much torn, repaired on verso with strips of transparent tape in form of letter T.
Scale: 3in. to 1ft. and full size.
Dimensions:
H. (tall back) 3ft.9\(\frac{3}{4}\)in. (116.1cm.); H. (low back) 2ft.11in.
(88.9cm.); W. 1ft.4\(\frac{1}{2}\)in. (41.9cm.) (altered to 1ft.6\(\frac{1}{2}\)in.);
D. 1ft.2in. (35.6cm.).
Verso: Inscribed in pencil (and crossed through with undulating line): Dear Sir, The date on which Mrs. Gray's chairs left here was April 25th. E Gardiner.
Note

The 'Pass' design referred to in the inscription (though the reasons for describing it as 'now obsolete' are unclear) took its name from a Mrs. Pass, who placed an order with Gimson in about 1904 for 120 rush seated chairs for use in a hall near the south coast. (See Edward Gardiner's account of chair-making at Daneway in Leicester (1969), 29-37 (p.35), reprinted in Carruthers (1978), 54-9 (p.57).)
The present design represents the 'high back laddered chair for the chairman' described in Gardiner's account. For a design for a matching low back chair see G CHR 208.

Mrs. Gray (referred to in Edward Gardiner's note on verso) was an early client of Gimson's. Her name appears in the list appended to Gardiner's aforementioned account.

G CHR 223
CAGM P 1941 222 156
DESIGN FOR CHILD'S HIGH CHAIR IN WALNUT
Inscribed in pencil with Child's Chair for the Countess Bathurst in English Oak Walnut (sic) and with scale, measurements, descriptions of views etc. and notes. Inscribed (Smith) upper right.
Front elevation, side elevation, and plan (sectional) together with details (full size) of upper part of back.
Unsigned. Dated in pencil, lower left, with reference to sketch showing alternative plan: July 29, 1912.
Pencil on cartridge paper: 38.5 x 55.8cm. A curved portion has been cut from the vertical edge, lower left, and the sheet as a whole is soiled and stained.
Scale: 3in. to 1ft. and full size.
Dimensions:
H. 3ft. 1in. (94cm.); W. 1ft. 3in. (38.1cm.); D. (across base) 1ft. 6in. (45.7cm.) (drawn 1ft. 5in.).

Verso: Pencil sketch of ledge, dovetail housed and clench nailed (as in certain types of door construction).

Note
For illustration of child's chair made to this design, see L.& W., pl. 36 (5).

See also G CHR 219 for design of similar chair in oak, showing slight discrepancies in respect of treatment of legs at base, spacing and decoration of back slats, and height of arms.

G CHR 224*
CAGM G 1972 187 57
DESIGN FOR CHAIR IN ROSEWOOD WITH ARMS AND DROP-IN RUSH SEAT
Inscribed in pencil with scale, measurements, and with Arm Chair in Rosewood.
Front elevation, side elevation and plan (sectioned above arms and superimposed on lower part of front elevation); also front and side elevations and plan of alternative shape for arm, together with full-size details of back framing etc.
Dated in pencil, lower right: Nov. 1914, and signed in pencil beneath date (in hand of S.H. Barnsley): Ernest W. Gimson. Signed also in pencil above and to left of date over gummed repair: E. Barnsley, 1938. (Edward Barnsley).
Pencil and water-colour on tracing paper: 39.5 x 51cm. The sheet is badly torn in many places. A patch of detail paper (approx. 28 x 15cm.) has been gummed to verso on right of sheet.
Scale: 3in. to 1ft. and full size.

Dimensions:
H. (on centre line) 3ft. 5\(\frac{1}{2}\)in. (104.7cm.); W. (full width at front seat rail) 1ft. 10in. (55.9cm.); D. (full depth at seat level) 1ft. 5in. (43.2cm.).

Description
A chair with arms, lattice back, and drop-in rush seat. The back is splayed in front elevation and has four evenly-spaced triple-arched rails, the centre arches rising above the side arches and becoming gradually more pointed in ascending order. The slender bars, which are tenoned into the rails at the springing of the arches, are decorated with closely-spaced finger-nail-shaped gouge cuts. The front legs extend as arm supports above the seat rail, sweeping gracefully backward before rising, and tapering, to meet the arms, which project a little beyond the joint. The transition from leg to arm support is marked by a short jaunty S-shaped curve in reverse. Below the low-set rectangular stretcher-frame the front legs are S-shaped in side elevation only.

Note
(1) In this masterly design Gimson combines with complete assurance elements of country origin (eg. the rush seat, wagon-derived lattice work, wagon-chamfers and gouge cuts) with the fine material and delicate workmanship which belong to the best traditions of urban furniture making. (See also G TAB 494 (Note)).

(2) According to Edward Barnsley (see E.B. Tapes Transcript, p.10), this drawing was sent by Gimson to Geoffrey Lupton at Froxfield, Hampshire, so that a chair to this design could be made in his workshops for Bedales School Hall, to accompany the Gimson lectern there.
The drawing was apparently retained and was thus eventually added to the collection of Sidney Barnsley's drawings, later presented by Edward Barnsley to Cheltenham Art Gallery and Museum.

(3) See Job Book entry for 13 November 1914 (p.13):

**Mahogany Arm Chair.** Details as follows: Waals 143 hours.

<table>
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<tr>
<th>Description</th>
<th>Hours</th>
</tr>
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<tbody>
<tr>
<td>Time</td>
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<tr>
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</tr>
<tr>
<td>Seat</td>
<td>0.6.0</td>
</tr>
<tr>
<td>Commission</td>
<td>1.3.0</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>8.19.0</td>
</tr>
</tbody>
</table>

Priced £9 at foot of column.

This design seems to have been one of several from which items were made for stock. The same page of the Job Book records five other such designs, including similar chairs.

Although the present design specifies rosewood it is known that it was also carried out in Cuban mahogany.

G CHR 225
CAGM P 1941 222 180

**DESIGN FOR FIRE-SIDE ROCKING CHAIR IN ENGLISH OAK, UPHOLSTERED IN PIGSKIN**

Inscribed in pencil with *Fire-Side Chair in English Oak for Wilfrid Blair Fish Esq.* and with scale, measurements and descriptions of views and features.

Front elevation, side elevation and plan.

Signed and dated in pencil, lower right: Ernest W. Gimson, June 8, 1915.
Pencil and water-colour on detail paper: 53.4 x 80cm.

Scale: 1\(\frac{1}{4}\)in. to 1ft.

Dimensions:

H. 2ft. 11\(\frac{1}{2}\)in. (90.2cm.); W. 1ft. 11\(\frac{1}{2}\)in. (59.7cm.); D. The seat blends with the rake of the back and cannot be measured exactly, but about 2ft. 0in. (61cm.).

G CHR 226

CAGM P 1941 222 188

DESIGN FOR SIDE & ARM CHAIRS IN WALNUT WITH SEATS OF PIGSKIN, FOR MR DE GRUCHY

Inscribed in pencil with scale, measurements etc. and with

8 Chairs in English Walnut
2 Arm Chairs

Seats covered with pigskin

Front elevation, side elevation (with sectional details), and plan (showing seat frame in outline only, one arm, and sections through back leg); also full-size elevation of front leg (showing different profiles of foot for side and arm chairs) and other full-size details.


Pencil on hand-made paper watermarked J.R. JONES, AFONWEN, HANDMADE: 52.2 x 77.1cm.

Scale: 3in. to 1ft.

Dimensions:

Side chairs: H. 3ft. 2\(\frac{1}{4}\)in. (97.8cm.); W. 1ft. 8in. (50.8cm.);
D. 1ft. 3\(\frac{1}{4}\)in. (39.4cm.).
Arm chairs: H. 3ft.4½in. (102.9cm.); W. 1ft.9½in. (54.6cm.);  
D. 1ft.3½in. (39.4cm.).

Note
(1) This design was a modification of a much earlier one. See illustration of side chair in Sparrow, Modern Home (n.d.) (1907), p.128.
(2) See Job Book entry for 14 January 1916 (p.25):
G.F.B. de Gruchy's Furniture: 10 Chairs (This page of the Job Book is entirely devoted to dining room furniture for Mr de Gruchy. See also G CUP 287 and G TAB 455). Details of the chairs as follows:

<table>
<thead>
<tr>
<th>Maker</th>
<th>Hours</th>
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<tr>
<td>Waals</td>
<td>464</td>
</tr>
<tr>
<td>Davoll</td>
<td>209</td>
</tr>
<tr>
<td>Smith</td>
<td>3</td>
</tr>
</tbody>
</table>

676 hours from 10 March

The price for the 10 chairs is listed (along with prices for other items) as £60.

G CHR 227
CAGM P 1941 222 159

SKETCHES OF TWO COUNTRY-STYLE STICK-BACK SEATS
Inscribed in ink with measurements and lettered A and B.
Pictorial sketches of each seat and side elevation of seat A. Seat A has slightly curved back and no stretchers. Seat B is D-shaped in plan and is fitted with stretchers.

Unsigned and undated.

Pen and ink on brown tracing paper: 18 x 33.2cm.

Scale: 1½in. to 1ft. (approx.).
Dimensions:

Seat A: H. (to back rail) 2ft.3in. (68.6cm.); W. 1ft.8in. (50.8cm.);
D. 0ft.11in. (27.9cm.).

Seat B: H. (to back rail) 2ft.2in. (66cm.); W. 1ft.9in. (53.3cm.);
D. 1ft.4in. (40.6cm.).

Note
(194)
See G CHR 187.

G CHR 228*
CAGM G 1971 61 11
DESIGN FOR WINDSOR CHAIR WITH HOOP BACK (DOUBLE BOW), PIERCED SPLAT
AND SPUR STRETCHER
Inscribed in pencil with scale, descriptions, and measurements.
Side elevation and plan of seat.
Unsigned and undated.
Pencil on cartridge paper: 52.6 x 35.8cm. Heavily stained.
Scale: 5in. to 1ft.

Dimensions:
H. 3ft.8\(\frac{\text{1}}{2}\)in. (113.7cm.) (unintentionally discrepant from that of
front elevation G CHR 229); W. 1ft.8\(\frac{\text{1}}{2}\)in. (52.1cm.); D. 1ft.3\(\frac{\text{1}}{2}\)in.
(39.4cm.) (inside measure).

Note
(230)
For front elevation and description see G CHR 229.
G CHR 229*
CAGM G 1971 61 10

DESIGN FOR WINDSOR CHAIR WITH HOOP BACK (DOUBLE BOW), PIERCED SPLAT
AND SPUR STRETCHER

Inscribed in pencil with a scale and with measurements.
Front elevation, and side elevation of front of arm.
Unsigned and undated.
Pencil on cartridge paper: 52.6 x 35.8cm. Heavily stained, especially
upper half.
Scale: 5in. to 1ft.
Dimensions:
H. 3ft.9 3/8in (116.1cm.); W. 1ft.8 3/4in. (52.1cm.).

Description
A Windsor-style arm chair with bow-back, pierced splat,
elaborately shaped, and spur or cow-horn stretchers. The arm bow has'
delicately scrolled ends. Legs and arm supports are of heavy section,
baluster-turned, with trumpet, ring, and inverted cup forms.

Note
The extreme heaviness of the legs and arm supports - they almost
deserve the description 'bulbous' - gives this design the character
of the Windsor chairs associated with Lancashire and Yorkshire. (See
F.Gordon Roe, Windsor Chairs (London, 1955), p.64, plates 39, 40.)

The shaping of the splat shows a pair of vulnerable projections
just above the seat, which would probably have required modification
in making. The soiled conditions of the drawings together with Edward
Gardiner's name on the verso of one sheet, suggests that a chair was
made to this design, although no such piece has been found.

(219)

For side elevation see G CHR 228.
SKETCH OF SIDE CHAIR WITH SPINDLE BACK, BAMBOO-TURNED STRETCHER, AND RUSH SEAT

Inscribed in pencil with detailed measurements.

Pictorial view and details (approx. F.S.) of legs and spindles.

Unsigned and undated.

Pencil on cartridge paper: 25.3 x 34.5cm.

Scale: 1\frac{1}{8}in. to 1ft. and full size. (both approx.).

Dimensions:

H. 2ft.10\frac{1}{8}in. (87.7cm.); W. 1ft.6in. (45.7cm.); D. 1ft.1\frac{3}{4}in. (34.3cm.).

SKETCH OF ARM-CHAIR WITH LATTICE BACK AND LEATHER SEAT

Inscribed in ink with descriptions octagonal and leather.

Pictorial sketch (freely drawn).

Unsigned and undated.

Pen and ink on detail paper: 17 x 9.2cm. Upper and lower edges irregular.

Scale: 1in. to 1ft. (approx.).

SKETCH OF CHIPPENDALE-TYPE LADDER-BACK CHAIR WITH UPHOLSTERED SEAT

Inscribed in pencil with detailed measurements.
Pictorial front elevation and orthographic side elevation.

Unsigned and undated.

Pencil on cartridge paper: 30.5 x 24.2cm.

Scale: front elevation not to scale: side elevation to scale 1$^{\frac{1}{2}}$in. to 1ft. (approx.)

Dimensions:
H. 3ft.1in. (94cm.); W. 1ft.8in. (50.8cm.); D. 1ft.5in. (45.2cm.).

Verso: Unidentified pencil sketch: possibly architectural plan.

ADDITIONAL DESIGN FOR CHAIR

G TAB 465 (14 December 1909)
DESIGN FOR BOX - PROBABLY FOR LOGS - IN CHESTNUT

Inscribed in pencil with Chestnut Bin, and with measurements and descriptions.

Side and end elevations and full-size details of decorative gouge work and chamfering, all in careful free-hand.

Unsigned and undated, but c.1900.

Pencil on brownish-green paper: 33.5 x 51cm. Upper right corner (9 x 3 cm.) torn off. Sheet has been folded in both directions.

Scale: 1/2in. to 1ft. and full-size details.

Dimensions:

H. 3ft.2in. (96.5cm.); L. 4ft.1in. (124.5cm.); W. 1ft.8in. (50.8cm.).

Description

A design for a chest of nailed (or, possibly, pegged) construction, except for the bottom, which is through tenoned. The ends are slightly inset, and there is a central division widthways. The plank lid projects all round and is stiffened with three shallow bevelled ledges fixed to the underside. These protrude through slots cut into the upper edge of the chest front. The front of the chest is made from three boards butted edge to edge, with adjacent edges decoratively chamfered. At the base of the chest the lower edges of the sides and ends are cut away to leave what are virtually bracket feet at the corners. Many short gouge cuts decorate the edges of the lid and of the chest front.

Note

The playful wagon-chamfering along the adjacent edges of the three boards which form the front of the chest resembles the technique...
described by Sturt as 'butterflying'. A similar treatment of the chamfer is to be found in a number of Gimson's designs, and most extensively in designs for chancel seats.

G CHT 234*
CAGM P 1941 222 571
DESIGN FOR CHEST
Inscribed in pencil with measurements.
Side and end elevations and plan.
Unsigned and undated, but c.1900.
Pencil on hand-made paper, watermarked VAN GELDER ZONEN: 45.5 x 56.6cm. Sheet has vertical centre fold. Paper slightly foxed.
Scale: 1 1/4 in. to 1 ft. (approx.). Length is shown to scale, but most other measurements are over-size.
Dimensions:
H. 1 ft. 7 in. (48.3 cm.) (drawn 1 ft. 10 1/4 in.); L. 4 ft. 0 in. (121.9 cm.);
W. 1 ft. 7 in. (48.3 cm.) (drawn 1 ft. 10 1/4 in.).
Verso: Design for adjustable Dressing-table mirror.
Front elevation (left half only) and side elevation.
Pencil, full size.
Description
A slab-ended chest, the side planks being fixed to the ends with angled pegs. The bottom plank is through-tenoned to the ends, which are carried below the bottom and shaped to give four short broad legs, chamfered on their outer edges. The three-quarter width plank lid has slightly convex ends and is stiffened with a bevelled ledge, pegged centrally across the underside. The ends of the lid, together

1George Sturt, The Wheelwright's Shop (Cambridge, 1923), p.82.
with the vertical edges of the chest, are decorated with gouge cuts. A column of gouge decoration bisects the front of the chest, on each half of which is incised a heart-shaped motif containing many short horizontal gouge cuts.

Note

(23v)

This design is less massive than G CHT 236, with which it should be compared. Not only are the stout corner posts omitted, but the planks are made from timber seven-eighths of an inch instead of one inch in thickness.

The use of incised hearts as decoration is unique among Gimson's designs, but a similar use of this decorative device is to be found on a chest now owned by Edward Barnsley and thought to have been designed and made in about 1900 by Sidney Barnsley.

G CHT 235
CAGM P 1941 222 572

FIVE SKETCH DESIGNS FOR CHESTS, EACH INLAID: TWO WITH FOLIAGE AND THREE WITH BIRDS. ALSO SKETCHES OF BIRDS, FLORAL DECORATION etc.

Front and end elevations, together with pictorial sketches, of chests decorated on fronts with inlaid designs of birds and foliage.

There are numerous alterations and erasures.

Unsigned and undated, but c.1900. Not all the sketches seem to be by Gimson.

Pencil on plain verso of graph paper: 43.8 x 55.2cm. Sheet has vertical centre fold.

Scale: 1in. to 1ft. (approx.), and full-size decorative details.

Verso: Rough sketch (unfinished) setting out a rectangular embroidery panel, showing peacock with tail spread, together with deer under
trees, squirrels, mice, and female figures. Each of these designs is contained in its own rectangle. There are rough indications of Roman capital lettering and Arabic numerals across the top and (at top and bottom) horizontal bands of stylized floral decoration.

**Description of chests sketched on recto**

There are four sketches of chests in side elevation, decorated on the front planks (presumably with inlay) as follows:

1. With five birds in profile, resembling pigeons (to scale of approx. 0.5in. to 1ft.).
2. With birds as in no.1. This chest has feet integral with the end slabs and is drawn to a larger scale (approx. 1in. to 1ft.).
3. With three panels, each decorated with a large roundel containing floral decoration of indeterminate kind (to scale of approx. 0.5in. to 1ft.).
4. With decoration of stylized flowers and leaves on undulating horizontal stem, resembling a set of large square cogs, rounded off at angles (scale, approx. 1in. to 1ft.).

There are also three sketches of chests in pictorial views:

1. A chest of rectangular form on a plinth with broadly bevelled upper edges. The front of the chest is decorated with a design consisting of a pair of large birds (which appear to be partridges) set amongst foliage. The birds are facing each other, the one on the left with head raised, the other with head lowered, and the strong curves of their necks and bodies blend to form a balanced and graceful pattern. There is an indication of decoration on the ends of the chest. The lid is framed and panelled.
2. The chest described in no.4 above.
(3) A chest similar to this, but with both of the front planks decorated with foliage on undulating stems.

With the exception of the chest on a plinth, all the sketches show chests whose cross-sectional form resembles that of a trough. Each side of these chests consists of a plank, which extends to about half the depth of the chest, below which, and butting up to it, is a plank canted inwards to meet the edge of the three-quarter-width bottom plank. The corner joints between the vertical sides and the ends are shown as dovetails, or possibly finger joints. Through mortise and tenon joints connect the canted boards and the bottom boards to the ends. Two of the sketches show the use of four double-dovetail keys across the angles formed where the edges of the upright and canted boards meet.

In three of these sketch-designs the boards which form the ends of the chest extend several inches below the bottom, and bold segments are removed centrally from their lower edges to provide feet. Of the sketches showing chests in side elevation, no.1 above (which also has an end elevation to a larger scale) has four legs (rectangular in section) attached to the canted lower portion of the carcase, somewhat resembling those of a bread trough or a wooden wheelbarrow. There are also some rough sketches: a pair of birds (possibly partridges); a pigeon; miscellaneous sketches (some hardly more than doodles), which include decoration for chests and some experimental shapes (in cross-section) for chests.

Note

The disposition of the five birds on each of two of the sketch designs on the present drawing suggests the use of bird and animal forms on chests designed by W.R.Lethaby and Ernest Barnsley, and
indicates an early date for this sheet, possibly before 1900.

For other examples of the use of birds as decorative motifs by Gimson we must turn to some of his boxes and caskets, where inlaid decoration incorporating bird and animal forms is to be found (see, for example, G BOX 56). Bands of floral decoration shown in two of these sketch designs are characteristic of Gimson. One of these instances is especially so in its use of the squared-off undulating line, which forms the basis of many of Gimson's designs for plasterwork.

No examples of chests which resemble these sketch-designs have been found.

G CHT 236
CAGM P 1941 222 574
DESIGN FOR CHEST IN ENGLISH OAK
Inscribed in ink with Chest in English Oak: 5'0" x 2'0" outside measure and with scale, measurements, and descriptions of views and of features. Inscribed in pencil with additional measurements, and with query: has the top to be curved at the end? together with the reply: yes.
Front and end elevations, together with thumb-nail sketch of top (in plan). Also sketch (full size, sectional) of moulding at base of chest and rough sketch of corner of chest (in plan).
Signed and dated in ink, lower right: Ernest W. Gimson, Daneway House, Mr. Cirencester, April 28, 1904.
Pencil on tracing paper: 16 x 38.7cm.
Scale: 1\(\frac{1}{2}\)in. to 1ft.
Dimensions:

H. 1ft.8in. (50.8cm.); L. 5ft.0in. (152.4cm.) (drawn 5ft.2\(\frac{1}{2}\)in. carcase size); W. 2ft.0in. (61cm.).

Description

The design shows a chest made from planks attached by means of oak pegs to stout square-section corner posts. These extend beneath the bottom to form legs, which are wagon-chamfered on each corner. The plank lid has four deep battens with bevelled sides on the under surface. These fit into notches in the top edge of the chest front when the lid is closed. The ends of the front and back of the chest, as well as of the lid, are decorated with gouge cuts side by side diagonally across the edges. A struck moulding runs along the front of the chest just above the lower edge. The lid is secured with a hasp and staple, padlocked. The staple has a trefoil-shaped back plate.

Note

This is the simplest of all Gimson's designs for chests and is a good example of a design which owes much more to workmanship than to deliberate decoration. The method of attaching the ledges to the lid (which would probably need to be made of two or more boards) is not shown, but would either be wrought iron nails, clenched on the underside of the ledges, or oak pegs, as at the corners of the chest. The pegs would all be driven into holes drilled several degrees out of the vertical: a technique clearly shown on G.CHT 234. The dovetail effect thus produced would increase the mechanical effectiveness of the pegs.

Where, as here, the ends of the ledges protrude through the front of the chest, they assume an aesthetic importance. But this exposure
of structure, of which many instances can be found in Arts & Crafts furniture, has here a practical value. When the lid is shut, the ledges resting in their notches would give a block-like rigidity to the whole structure.

From a sketch of a corner of the chest in plan it is more clearly apparent than from the side elevation that the ends of the front and back planks protrude somewhat beyond the faces of the end planks.

G CHT 237
CAGM P 1941 222 570
DESIGN FOR CHEST WITH TWO DRAWERS AT BASE, FOR MOCHRUM CASTLE
Inscribed in ink with scale and with CHEST and chest 3'0" wide x 2'4" high and Room 'D' Mochrum. Inscribed in pencil with measurements. Front elevation (in careful free-hand) together with full-size profile of moulding to edges of top etc. and thumb-nail sketch of corner construction at base.
Pen and ink on brown tracing paper: 15.3 x 20.6cm. Sheet has folds along each axis.
Scale: 1\(\frac{1}{2}\)in. to 1ft.
Dimensions:
H. 2ft.4in. (71.1cm.); L. 3ft.0in. (91.4cm.); W. 1ft.6in. (45.7cm.).
Description
A lidded chest, through dovetailed (cogged) with pair of drawers below and turned feet. The plank lid is stiffened by three wide bevelled battens on the underside. These protrude through slots cut in the top edge of the chest front. Edges of the lid are worked with
a moulding (double nosing). There are two drawers below, each with single metal drop handle. Square section legs are fitted at the corners of the drawer case. There is a moulding (double nosing) above and below the drawers: the lower moulding inverted. Below the drawers the legs are turned to cylindrical form. The lower moulding to the base is mitred round the legs, into which it is housed on each elevation.

Note

It is likely that Robert Weir Schultz, rather than Gimson, determined the lines of this chest, of which a number of features are otherwise perplexing. For example, the treatment of the drawer case and feet has no parallel in Gimson's work, except for the modification to the chest design on G CHD 249. The use of square-section legs to the corners of the drawer case is unusual on such a low structure. One would expect the more convenient and less clumsy carcase construction to be used (as, for example, in G CHT 240) with feet attached separately. Especially uncharacteristic of Gimson is the use of applied mouldings. The stool construction shown in G CHT 238 represents his usual practice, where the rails are tenoned into the legs and the frame thus produced is capped by a moulding worked on the edges of the base of the chest above.

G CHT 238
CAGM P 1941 222 329
DESIGN FOR INLAID CHEST ON STAND, IN ENGLISH WALNUT
Inscribed in pencil with measurements and (upper right) note of several dimensions in hand of Peter Waals.
Front and end elevations, with modifications (free-hand) to fielding of lid, together with details (full size) of leg, edge mouldings, inlaid decoration on edges, etc. Also three faint sketches (scale about 0.5in. to 1ft.) showing front elevations of chest on stand.

Unsigned and undated, but c.1905.

Pencil on cartridge paper: 47.5 x 62.2cm.

Scale: 3in. to 1ft. and full-size details.

Dimensions:

H. 3ft.9½in. (114.8cm.); L. 4ft.0in. (121.9cm.); D. 1ft.6in. (45.7cm.).

Verso: Sketch-design in pencil for part of panel of decoration - possibly for embroidery - based on a rose motif. The undulating lines of the main stems contrast with the stiffer treatment of the design on recto.

Description

A rectangular chest, inlaid with an all-over pattern of rose sprays, on a table-like stand with six vertical legs, fitted with a pair of drawers, each with a lock and pair of ring handles.

The corners of the chest are through dovetailed and cogged. The lid projects all round, is broadly fielded, and has edges moulded and inlaid with chevron pattern in black and white. The base is similarly treated. The inlay of rose sprays is balanced about the centre line, but is not symmetrical. The legs are square in section and stop-chamfered, the chamfers inlaid with chevron pattern to match the lid and base of chest. Legs are joined by stretchers (about ½ height of legs) which support a shelf, full length and width. Ring handles have circular back plates. Drawer fronts are raised, with edges ovolo moulded.
Note

This stately design in walnut exemplifies Gimson's ability to combine crisp structural forms with rich naturalistic pattern.

For an illustration of a chest made to this design see L.& W., pl.23 (2). A brief description (p.41) reads: 'A chest in English Walnut. Inlaid with darker walnut and cherry, on a stand of English walnut, with hand-made brass drawer handles.' The chest illustrated differs from the drawing in a few respects, chiefly in the treatment of handles and escutcheons.

This piece is also illustrated in Wells and Hooper, Modern Cabinet Work (London, 1909), pl.XXX (2), where, however, it is described as a 'Print cabinet in Italian walnut, with raised inlay'; the inlay is further described (p.258) as 'thick enough to allow for a slight modelling of the leaves'.

The illustrations show how the effectiveness of a design can be enhanced by careful selection of material. The strong wave-like grain patterns of the drawer fronts are so nearly identical as to indicate that they were deep cut from a single plank. As with the inlaid design on the front of the chest, the drawer fronts achieve balance whilst avoiding symmetry. For a similar use of the rose motif as inlaid decoration see G BOX 49 and 50.

G CHT 239
CAGM P 1941 222 569
DESIGN FOR CHEST ON STAND
Inscribed in ink with Chest On Stand, and with scale, measurements, and descriptions of views and features.
Front and end elevations (in careful free-hand).
Unsigned and undated, but c.1910.

Pen and ink and water-colour on detail paper: 23 x 34cm. Sheet has folds along both axes.

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:
H. 3ft.2in. (96.5cm.); L. 3ft.0in. (91.4cm.); W. 1ft.6in. (45.7cm.).

Description

A lidded chest, through dovetailed, on table-like stand with four vertical legs and low set shelf. The dovetails are cogged: the cogs being half the depth of the pins. The lid and base of the chest project all round and are moulded. The edges of the lid are decorated with gouge cuts. There is an escutcheon of multi-crescent form. The legs of the stand are square-sectioned and untapered, decorated with gouge cuts along outer corners. The rails are shaped to brackets at the ends in both elevations. A stretcher frame is set at about \(\frac{1}{3}\) height of legs. Joints of rails and stretchers are pegged.

Note

This is one of Gimson's simplest designs. There is little overt decoration and the selection of the timber would be an important aesthetic factor. The grain pattern of the sides and ends would be framed by the mouldings of lid and base as well as by the bands of pattern made by the cogged dovetails down each corner. The design should be compared with the 'ship chest' designed by W.R.Lethaby for Kenton & Co.\(^1\) If the whole of the stand below the shaped bracket-ends of the rails is masked, the similarity is especially strong.

\(^1\)See G.C.F., Cheltenham (1976), no.12.
TWO DESIGNS FOR HALL CHESTS FOR ADAM BLACK

Inscribed in pencil with Hall Chest for Adam Black Esqr. (Burr Elm & Ebony); also with scales, measurements, and descriptions of views and of features. Secondary design numbered 2.

Front and end elevations of both chests, together with full-size sectional details of edge mouldings (in careful free-hand) for the primary design.


Pencil on hand-made paper, watermarked J.R. JONES, AFONWEN, but undated: 38.6 x 51.8cm. Sheet has been folded along both axes.

Scales: No. (1) 1\(\frac{1}{2}\) in. to 1ft. and full-size details;
No. (2) 1 in. to 1ft.

Dimensions:
No. (1): H. 3ft. 0in. (91.4cm.); L. 3ft. 0in. (91.4cm.); W. 1ft. 6in. (45.7cm.).
No. (2): H. 2ft. 11in. (88.9cm.); L. 3ft. 2in. (96.5cm.); W. 1ft. 5in. (43.2cm.).

Verso: Inscribed in pencil: Hall chest.

Description

The designs are superficially similar in both size and appearance. Each has a carcase with a pair of drawers at the base and is supported on block feet with double stepped and chamfered ends. The primary design however shows a lidded chest above the drawers, whereas in the secondary design the upper part is a cupboard with a fall front, which
is supported by a quadrant stay. The primary design is for a finely
detailed piece. The lid is fielded and edged with ebony mouldings
(ogee and cavetto) decorated with short scooped chamfers, which are
staggered to give the effect of a serpentine line. The moulding
(reverse ogee) at the base of the chest is treated similarly.
Carcase surfaces are veneered in burr elm and edges inlaid with ebony
strips. The base is also of ebony. The carcase containing the pair
of drawers is slightly larger in both elevations than the chest itself.
The drawers (which have raised fronts) are each fitted with a drop
handle in chased brass, of bow form on double crescent shaped back
plate.

In the secondary design the fall-fronted cupboard and the drawers
are housed in a single carcase, the front edges of which have ovolo
mouldings. The fall has a double-lobed metal drop handle with a
trefoil back plate. A ring handle with circular back plate is fitted
to each drawer.

Note
(1) The fall-front to the cupboard in the secondary design is drawn
as a plain board. No ledges or other means of counteracting warping
are shown. The timber to be used is not specified, but the notorious
instability of elm makes that an unlikely choice.

Design no.(1) is closer in spirit to the eighteenth century than
to the gothic ages, from which most of the chests designed by Gimson
and the Barnsleys derive. For an illustration of the chest made to
this design see L.& W., pl.23 (1). There are minor discrepancies
between the design and the chest illustrated, particularly in the
detail of the drawer handles and escutcheons, which are of brass in
the drawing, but of wood in the piece itself.
(2) See entry in the Job Book for 24 January 1919 (p.37):

Adam Black's Furniture: Burr Elm Chest. Hours given as follows:

Waals 354, Orton 1. No further information.

ADDITIONAL DESIGNS FOR CHESTS

(257)
G CHD 247            (c.1904)
(III:579)
G MIS 539            (n.d.)
DESIGN FOR CHEST OF DRAWERS VENEERED IN CUBAN MAHOGANY

Inscribed in ink with Chest of Drawers veneered in Cuba on Solid Cuba base. Locks on each drawer, and with scale, measurements, and descriptions of views and of features (including one description in pencil).

Front and side elevations (in careful free-hand), rough sketches of motif for inlay, also of constructional detail and outline of portion of inside shape of end of plinth. The veneer pattern on the drawer fronts has been modified freely in pencil.


Pen and ink on brown tracing paper: 26.2 x 38.4 cm. Lower edge slightly torn.

Scale: 1 ½ in. to 1 ft.

Dimensions:
H. 2 ft. 10 ½ in. (87.7 cm.); W. 3 ft. 4 in. (101.6 cm.); D. 1 ft. 8 in. (50.8 cm.).

Description

A chest of five drawers with front very slightly bowed (½ in.) and a pair of half-width drawers at the top with three drawers below. All drawers are of equal depth. The front edges of the carcase are inlaid with a raised black and white line (ebony and satinwood). The carcase is veneered on the ends in diamond-quarter pattern, with floral motif (in form of disc) inlaid at the intersection of veneers. The drawer fronts are also veneered in diamond-quarter pattern, the pattern on each half of the full-width drawers matching that of the half-width drawers. The veneer pattern on the drawer fronts has been modified
to a chequer pattern. No drawer handles are shown.

There is a deep and rather bulky plinth with a bevelled upper edge and finger joints at the corners. The front and end elevations have bold cut-away shapes beneath (not identical) which produce bracket corners. A disc with floral motif is inset centrally on the arching lower edge of the apron.

Note

The ancillary sketches are not by Gimson; probably from hand of workman. This is one of the earliest examples of a design by Gimson using veneers: one direct result of the employment of Waals in 1901.

G CHD 242
CAGM P 1941 222 476
DESIGN FOR CHEST OF DRAWERS IN OAK FOR USE AS A DRESSING TABLE
Inscribed in ink with Suggestion for a chest of drawers as a dressing table. In English oak inlaid with ebony and cherry lines. Handles of bright steel, and with measurements and descriptions of views.
Front and end elevations.
Pencil and crayon (applied on verso) on tracing paper: 18.7 x 20.5cm.
Scale: 1in. to 1ft.
Dimensions:
H. 2ft. 6in. (76.2cm.); W. 4ft. 3in. (129.5cm.); D. 1ft. 9in. (53.3cm.).
Description

A low chest of which the most striking feature is the arrangement of the eight drawers in a pattern resembling that of bricks laid in a stretcher bond. The drawers are in three 'courses', the middle course
having two drawers. The three drawers in the top course are fitted with locks. All drawers have ring handles on circular back plates: a pair to each of the four long drawers and a single to each of the half-width drawers. The drawer fronts are plain. The corner joints of the carcase are hidden. The front edges of the carcase and of all divisions are inlaid with a black and white line. A pair of block feet are inset from the ends of the carcase and have triple stepped and chamfered ends with segments cut away beneath. They are joined by a pair of straight rails (full carcase length) and are tapered and chamfered at the ends.

**Note**

The use of the triple stepped block foot is associated primarily with Sidney Barnsley. Gimson used it seldom, most of his block feet being double stepped. The chamfers along the edges of the steps of the block feet are drawn inconsistently in the front and side elevations. The front elevation is assumed to represent the intended form.

For a chest of more conventional design which bears the same date see G CHD 243.

G CHD 243*

CAGM P 1941 222 482

DESIGN FOR CHEST OF DRAWERS IN ENGLISH OAK

Inscribed in ink with Chest of Drawers in English oak - inlaid with Ebony & Cherry lines - Handles of bright steel, and with measurements. Inscribed in pencil with scale, additional measurements, and calculations. Front elevation and rough outline (in pencil) of end elevation.
Pencil (with crayon applied on verso) on tracing paper: 21 x 21.4 cm.
Scale: 1 in. to 1 ft.
Dimensions:
H. 3 ft. 5 in. (104.1 cm.); W. 3 ft. 3 in. (99.1 cm.); D. 1 ft. 9 in. (53.3 cm.).

Description
A chest of five drawers with pair of half-width drawers at the top and each drawer ½ in. deeper than the one above. The edges of the carcase and of all divisions are inlaid centrally with a black and white line. The drawer fronts (probably recessed) are single fielded. The ends of the raised surfaces thus produced are decorated with short finger-nail-shaped gouge cuts. The drawer handles are of ring pattern on hexagonal back plates.

There is a deep plinth with stepped and bevelled upper edge and finger-jointed corners. A bold angular shape is cut away beneath to form bracket feet at the corners, the inside edges of which are embellished with gouge cuts to match those of the drawer fronts.

Note
(247)
See also G CHD 242, which bears the same date. A piece made to this design, but in walnut, is illustrated in Sparrow, Modern Home (n.d.) (1907), p. 136.

G CHD 244
CAGM P 1941 222 478
DESIGN FOR CHEST OF DRAWERS
Inscribed in ink with measurements and with Two Chests of Drawers -
One 2'10\" wide x 3'2\" high – One 2'6" wide x 3'0" high for use as*
(upper right corner torn off at this point). The latter specification
is crossed out with a zig-zag pencil line and also has This boldly
crayoned in the centre. Also inscribed in ink, below drawing, with
Dressing Table Chest of Drawers, the words Dressing Table having a
crayon line through them. Inscribed also in pencil with additional
measurements (some as corrections).

Front elevation (in careful free-hand) together with sketches of
detail. Details of side have been suggested in oblique projection
(free-hand, in crayon: this addition not the work of Gimson).

Signed and dated in ink, lower right: Ernest W. Gimson, Daneway
House, May 31, 1904.

Pen and ink, with additional and ancillary sketches in pencil and
crayon, on tracing paper: 26.5 x 16.5cm. Upper right corner torn
off, approx. 5.5 x 7.5cm. Sheet stained in several places.

Scale: 1\frac{1}{2}in. to 1ft. (approx.).

Dimensions:

H. 3ft.0in. (91.4cm.); W. 2ft.6in. (76.2cm.). (The width measurement
is inscribed in ink as 2ft.4\frac{1}{2}in., though drawn as 2ft.6in. This has
been crossed through and 2ft.10\frac{1}{2}in. substituted in pencil. The height
measurement has also been pencilled in as 3ft.2\frac{1}{2}in.).

Description

A chest of six drawers. A rectangular carcase contains four
drawers, the top pair of which are half-width. Drawer fronts are
raised, fielded and moulded and have ring handles on hexagonal back
plates. The carcase has moulded edges. It is supported on a slightly
wider base containing a pair of half-width drawers with plain fronts,

* probably dressing table
each with a scrolled drop handle. The drawer case has a projecting moulded cornice and base. There is a square-sectioned leg at each corner. The feet are turned.

Note

This design and G CHD 245 originally formed a single sheet, of which G CHD 245 was the left-hand side. This identifies both designs as intended for Old Place, Mochrum. See also G CHT 237, also designed for Old Place, Mochrum, and bearing the same date as G CHD 244. The drawer case in the design for the chest is identical with that of G CHD 244, except for minor variations in the shape of the turned feet.

The short portion of the X-Y line which runs off the right hand edge of the sheet suggests that there may have been another drawing to the right, since detached.

G CHD 245
CAGM P 1941 222 479
DESIgn FOR CHEST OF DRAWERS
Inscribed in ink with Suggestions for Mochrum Furniture and Chest of drawers with moulded front and turned legs, and with scale. Front elevation (in careful free-hand) and sketch showing section (plan view) through corner of carcase and portion of drawer front. Unsigned and undated, but as this sheet was the left-hand half of an original from which G CHD 244 has been detached, the signature and date on G CHD 244 apply to the present design:
Pen and ink on tracing paper: 26.5 x 20cm.
Scale: 1½in. to 1ft.
Dimensions:
H. 3ft. 4in. (101.6cm.); W. 3ft. 0in. (91.4cm.) (carcase size).

Description
A chest with moulded cornice and base, supported on turned feet. At the top are a pair of half-width drawers. All drawer fronts are decorated with pairs of large X-shaped shallow grooves, the spaces between which form regular hexagons, centrally in which are placed ring handles of brass on hexagonal back plates.

Note
The inscription *Brass handles* to the right of the drawing is divided after 'h' by the edge of the sheet. The remainder is to be found on G CHD 244.

G CHD 246
CAGM P 1941 222 473

DESIGN FOR CHEST OF DRAWERS IN WALNUT

Inscribed in ink with *Chest of Drawers in Walnut with brass handles* and with scale, measurements, and descriptions of views. Inscribed in pencil with *No.1*.

Front and end elevations (in careful free-hand).

Signed and dated in ink, lower right:  *E.W.G. Daneway House, June 3, 1904.*

Pen and ink on brown tracing paper: 21.7 x 27.9cm.

Scale: 1in. to 1ft.

Dimensions:
H. 4ft. 7½in. (141cm.); W. 3ft. 9in. (114.2cm.); D. 2ft. 8in. (81.3cm.).

254
Description

A chest of six drawers of unconventional appearance and construction. The drawers are equal-sized and fitted with locks. They are each half the carcase width and are arranged in three pairs. The drawer fronts are framed and have each a pair of rectangular panels with bevelled edges. The panels are set on end with the grain running vertically. In the centre of each panel is a ring handle on a circular back plate.

The ends of the chest are framed and panelled. The stiles at each corner are wide boards into which the top is through dovetailed and the drawer rails through tenoned. The stiles extend below the chest to form feet and these lower portions are tapered on their inside edges.

The main horizontal members in the side elevation are the exposed runners and kickers, the protruding outer edges of which are gently curved in plan and chamfered.

Three pairs of panels in each end frame relate visually to the panels of the drawer fronts. The front edges of the outer frame in front elevation, together with the drawer rails and vertical divisions, are moulded, presumably with ovolos. (257) (258)

See also G CHD 247 and G CHD 248 which, together with the present design, constitute a set and show alternative sizes and arrangements for components, but with the same visual character.

Note

These designs are among the earliest examples of Gimson's use of a construction for which he and the Barnsleys showed a predilection. It appears in numerous designs by them for chests of drawers, dressing
tables, and sideboards. It is a construction for which there seems to
be no precedent in orthodox cabinet-making practice, in which the
framing and panelling of the sides of a chest of drawers is struct­
urally independent of the drawer runners and kickers within.

The use of framed and panelled drawer fronts in conjunction with
drawer sides made from solid timber requires the sockets for the
lapped dovetails to be cut into side grain. The grain is therefore
running across instead of along the pins between the sockets, which
makes them relatively weak. To compensate for this the pins need to
be made stouter than in normal dovetailing practice. This technique
has the further disadvantage that any shrinkage of the drawer sides
spoils the fit of the tails and could produce splitting of the sides,
especially on deep drawers.

In using this technique Gimson was following the precedent set by
Ernest Barnsley in a chest of drawers which probably dates from the
Pinebury period. ¹ Despite this technical similarity the designs have
little else in common. Gimson has given the edges of the raised panels
in each drawer front a broad bevel, making the panels the dominant
feature of the front elevation. Ernest Barnsley, on the other hand,
has recessed his panels, the surfaces of which are quite flat, and has
made rich play along the inside edges of the frames with bold chamfers
which are short and have a scooped-out appearance. The irregular
surfaces of these produce a lively, though well-nigh barbaric effect.

In this set of three designs by Gimson, the two chunky rectangular
panels of each drawer front, with a ring handle centrally in each
panel, are strong and somewhat ambiguous visual features, for they
give the impression, at first sight, of twelve small drawers of the
kind one might expect to find in an office or pharmacy.

¹See G.C.F., Cheltenham (1976), no.23.
G CHD 247

GAGM P 1941 222 474

DESIGN FOR CHEST OF DRAWERS IN WALNUT

Inscribed in ink with Chest of Drawers in Walnut. With brass handles, also with scale, measurements, and descriptions of views. Inscribed in pencil with No.2, and with additional measurements; also with prefer this (below front elevation).

Front and end elevations (in careful free-hand). The front elevation has pencilled alterations to apron. Pencilled end elevation (a free sketch) indicating an alternative arrangement with six instead of four panels. Also thumb-nail sketches (in pencil) showing constructional detail and bowed line (in pencil) 11\(\frac{1}{2}\)in. long: purpose not identified.


Pen and ink on brown tracing paper: 16 x 39.5cm.

Scale: 1in. to 1ft.

Dimensions:

H. 3ft.3in. (99.1cm.); W. 5ft.6in. (167.6cm.); D. 2ft.8in. (81.3cm.).

Verso: the bowed line which appears below the elevations on recto is also pencilled in on verso.

Description

This design includes the same basic features as G CHD 246 and G CHD 248. Each has six drawers, though the arrangement of these varies as therefore also do the main dimensions. In the present design each of the equal-sized drawers is one third the length of the chest in width. They are arranged in two tiers. In all other respects this design and G CHD 246 are identical.
Note

The client, who was presumably responsible for the note: prefer this (i.e. G CHD 247, rather than G CHD 246 or G CHD 248) has not been identified. The pencilled end elevation is the work of a less accomplished draughtsman than Gimson.

The sketch showing cross-sectional detail through a moulded and fielded panel at its junction with the frame does not appear to relate to this drawing.

G CHD 246
CAGM P 1941 222 475
DESIGN FOR CHEST OF DRAWERS IN WALNUT
Inscribed in ink with Chest of Drawers in Walnut with brass handles, and with scale, measurements and descriptions of views. Inscribed in pencil with No. 3.

Front and end elevations (in careful free-hand).


Pen and ink on brown tracing paper: 19.8 x 34.7cm.

Scale: 1in. to 1ft.

Dimensions:
H. 4ft. 7½in. (141cm.); W. 5ft. 6in. (167.6cm.); D. 1ft. 10in. (55.9cm.).

Description

The arrangement of drawers is here the same as in G CHD 246, although the proportions are different. In the present drawing the panels of the drawer fronts are quite clearly shown as raised and moulded. As the panels in all three versions of this series are in
other respects identical, and as in each case the material is walnut, it is possible that versions (1) and (2) were also intended to have raised and moulded panels. This would give the cross-sectional sketch on G CHD 247 a definite relevance to that design, although the sketch shows a flat, not a bevelled fielding.

G CHD 249
CAGM P 1941 222 471
DESIGNS FOR TWO CHESTS OF DRAWERS (ONE WITH DRESSING GLASS), WASHSTAND, SMALL TABLE WITH DRAWER, & CHEST
Inscribed in pencil with measurements (for table only).
Front elevation of each, side elevations of table, wash-stand and one chest of drawers. Front elevations of wash-stand and chest show modifications.
Unsigned and undated, but c.1904.
Pencil on cartridge paper: 38.2 x 56.1cm.
Scale: 1\(\frac{1}{2}\)in. to 1ft.
Dimensions:
(1) Chest of five drawers: H. 3ft.0in. (91.4cm.); W. 2ft.10in.
(66.4cm.); D. 1ft.6in. (45.7cm.).
(2) Chest of drawers with dressing glass:
H. 2ft.9in. (83.8cm.); W. 2ft.4in.
(71.1cm.).
(3) Wash-stand: H. (to top of sides) 3ft.0in. (91.4cm.);
W. 2ft.3in. (68.6cm.); D. 1ft.6in.
(45.7cm.).
(4) Chest:
H. 1ft.11in. (58.4cm.); L. (carcase size)
3ft.0in. (91.4cm.).
(5) **Table with drawer:** H. 2ft.6in. (76.2cm.); L. 2ft.6in. (76.2cm.); W. 1ft.6in. (45.7cm.) (but drawn 1ft.4\(\frac{1}{2}\)in.).

**Verso:** elevations and plan (sketch-design in pencil, scale 1\(\frac{1}{2}\)in. to 1ft.) of chair with arms and wooden seat, and elevations of dressing glass.

**Note**

For designs with various similar characteristics see: G CHT 233, G CHT 237, G CHD 244, G CHD 245 and G WSH 523.

G CHD 250

CAGM P 1941 222 477

**SKETCH DESIGN FOR CHEST OF DRAWERS IN CHESTNUT**

Inscribed in pencil with *Chest of Drawers in Chestnut* and with measurements.

Front and end elevations (freely drawn).

 Unsigned and undated, but c.1904.

Pencil on brown tracing paper: 17.8 x 39.7cm.

Scale: 1\(\frac{1}{2}\)in. to 1ft. (approx: the drawing is slightly under scale).

Dimensions:

H. 3ft.2in. (96.5cm.); W. 3ft.0in. (91.4cm.); D. 1ft.9in. (53.3cm.).

**Note**

The explanation of the discrepancies between the measurements as given and as drawn is probably that a slightly larger chest was wanted and the revised measurements were simply added to a quick tracing from an existing design. This would have been quite adequate to work from. The present design is a rapid tracing (omitting drawer handles and some decorative detail) from the chest on G CHD 249.
SEVEN DESIGNS FOR CHESTS OF DRAWERS, THREE COMBINED WITH CUPBOARDS

Inscribed in pencil with Chests of Drawers in Veneer and Ebony.
Inlaid with Ebony and Holly lines. Handles of wrought Brass. Inscribed also with scale and measurements. Elevations are numbered 1 to 7 and sheet is numbered 19. There is a small sketch-plan (upper right) showing arrangement for nos 1, 2, 3, 5, 6, and 7 to compose plate no.20 for L. & W. To the left of this sketch-plan is the pencilled inscription: **Arrange like this.**

Front elevations.

Signed in pencil, lower right: **Ernest W. Gimson.** Undated, but c.1905.

Pencil on hand-made paper: 38.2 x 51.5cm.

Scale: 1in. to 1ft.

Dimensions:

(1) H. 4ft.6in. (137.1cm.); W. 3ft.0in. (91.4cm.).
(2) H. 4ft.9in. (144.8cm.); W. 3ft.0in. (91.4cm.).
(3) H. 5ft.0in. (152.4cm.); W. 3ft.0in. (91.4cm.).
(4) H. 3ft.0in. (91.4cm.); W. 5ft.0in. (152.4cm.) (but drawn 4ft.11in.).
(5) H. 4ft.9in. (144.8cm.); W. 3ft.6in. (106.7cm.).
(6) H. 4ft.4in. (132.1cm.); W. 5ft.0in. (152.4cm.).
(7) H. 4ft.4in. (132.1cm.); W. 5ft.0in. (152.4cm.).

Ill. L. & W., pl.20.

**Descriptions**

The chests of drawers are in two groups. The first group (nos (1) to (4)) consists of chests of drawers (two of them with cupboards) supported on block feet. The second group consists of three chests (one with cupboards) supported on stands of table construction.
(1) A chest of nine drawers and one cupboard. There is a pair of half-width drawers at the top, below which, centrally, is the cupboard, which has a fielded door panel. On each side of the cupboard are two narrow drawers, one above the other. Below are three full-width drawers. The drawer depths diminish from the base of the chest upwards. The drawers are fitted with ring handles on octagonal back plates. The front edges of the carcase, the drawer rails, and the edges of the door panel, are inlaid with black and white stringing. The chest is supported on a base with a pair of block feet with double stepped and chamfered ends. The front rail between the block feet is gently curved along its lower edge.

(2) A chest of seven drawers, with a pair of half-width drawers at the top. This design closely resembles that of no.(1), but differs in that it is a little taller, has no cupboard, and the block feet, though double stepped, are differently chamfered.

(3) A chest of five drawers, with a pair of half-width drawers at the top, and above the drawers, in the same carcase, a double cupboard. The doors are framed and have each a raised panel, fielded and moulded. The drawer handles and use of black and white stringing are as in designs (1) and (2). The block feet are single stepped.

(4) The carcase has a central division, each side of which are five drawers, of which the top two are half-width (i.e. one quarter carcase width) with three equal-sized drawers below. Handles and use of inlaid stringing are as in the other designs in this series. There are three block feet, similar to those in no.(1).

(5) A chest of five drawers on a plain table-like stand. The two top drawers are half-width. Below these are three deeper equal-sized drawers. Handles and the use of stringing are as in the other designs.
in the series. The stand, of ebony, is wider than the carcase and has four vertical untapered legs, straight rails, and a low-set stretcher frame. The base of the chest has a moulded plinth, slightly inset from the edges of the stand.

(6) This design has a chest identical to that of no.(4), but on a low stand of table-like construction, similar to that of no.(5), but with the addition of a central leg, or legs.

(7) A chest of seven drawers and two cupboards on a plain table-like stand. The dimensions of this design are the same as those of design No.(6). As in design no.(6) there is a set of four equal-sized drawers at the top, running the full width of the carcase. Below each of the end drawers, and of the same width, is a cupboard extending to the bottom of the carcase. Each door has a fielded panel. Between the cupboards are three equal-sized drawers. Handles and the use of stringing are the same as in other designs in the series. The stand resembles that of design no.(6), except that there are intermediate supports centred beneath the line of the inside edges of the cupboards. The moulded plinth at the base of the chest slightly overlaps the edges of the stand.

Note

Drawings nos (3) and (4) are unfinished: the drawer rails being left as construction lines.

The sketch of the proposed arrangement of elevations for copying for publication (L. & W., pl.20) is as follows:

```
 1  5
 2  3
 6  7
```

omit 4
The dimensions inscribed by Gimson have in seven instances been erased and inscribed again closer to the elevation they refer to. With nos. (5), (6) and (7) this has been done with H. & W. dimensions. That these alterations were not the work of Gimson is suggested by differences in the figuring, notably of 4, which Gimson always wrote $\text{4}. \text{ Also the numbers inscribed below each elevation have in all cases, with the exception of no. (4) (omitted from the plate) been inscribed again, resting on the X - Y line.}$

Design no. (3) should be compared for general similarity with $\text{G CUP 331(1) and G CUP 332.}$

For an illustration of a piece very similar to no. (5) though somewhat longer, photographed in one of the Daneway House show-rooms, see Country Life, 25 (6 March 1909), 342-54 (p.344).

G CHD 252
CAGM P 1941 222 464

DESIGN FOR CHEST OF DRAWERS IN ENGLISH OAK

Inscribed in pencil with Chest of Drawers in English Oak and with measurements and descriptions of views and of features.

Front and side elevations (in free hand).


Pencil on sheet from notebook. Sheet has perforated inner edge and rounded corners: 12.4 x 20.3cm.

Scale: 1 in. to 1 ft. (approx.).

Dimensions:

H. 3ft.0in. (91.4cm.); W. 3ft.0in. (91.4cm.); D. 1ft.8in. (50.8cm.)

(the width and depth measurements are taken from the outside of the legs).
Description

A chest of five drawers: at the top a pair of half-width drawers with three equal-depth drawers below. The drawer fronts are plain, recessed, and fitted with shaped wooden pulls. The ends are framed, each with a single bevelled panel held in grooves. The stiles are ovolo moulded on the front edges and extend below the level of the bottom drawer rail to form legs. Each corner joint is locked with a single dowel. The top overhangs all round and has bevelled edges.

Note

This drawing shows no details of construction, but as there is no rail beneath the top in the front elevation the stiles would need to be tenoned into (and almost certainly through) the top to ensure adequate strength. Because the distance between the stiles in the side elevation is fixed by the top rail, any shrinkage of the top would cause it to split at some point between the tenons which secure the stiles to the top.

Splits resulting from this method of construction are to be seen in several pieces made by Sidney and Ernest Barnsley. One of Sidney Barnsley's drawings (B CHD 51) bears a note about the importance of selecting thoroughly dry timber for the top in order to prevent the occurrence of splits. So rugged, however, are the pieces in which splits have appeared, that they can hardly be said to constitute serious blemishes. This design should be compared with a chest of drawers designed and made by Ernest Barnsley (see G.C.F., Cheltenham (1976), no.21). Compare also with G SBD 403.
THREE DESIGNS FOR CHESTS OF DRAWERS AND FIVE DESIGNS FOR WARDROBES


Designs for wardrobes numbered 1 to 5.

Front and side elevations of chests of drawers. None is a finished drawing and no.3 is in a rudimentary state. Front elevations of wardrobes. All elevations (chests and wardrobes) show some free-hand work. Also sketches (fragmentary) of detail.

Unsigned and undated, but c.1905.

Pencil on hand-made paper, watermarked J.WHATMAN, 1901. : 56.5 x 77.5 cm.

Scale: Chest of drawers: 1\(\frac{1}{2}\)in. to 1ft.

Wardrobes: 1 in. to 1ft.

Dimensions:

Chests of drawers (carcase sizes):

(1) H. 2ft.9in. (83.8cm.); W. 2ft.9in. (83.8cm.); D. 1ft.6in. (45.7cm.).

(2) H. 3ft.0in. (91.4cm.); W. 3ft.0in. (91.4cm.); D. 1ft.7\(\frac{1}{4}\)in. (49.6cm.).

(3) H. 3ft.5in. (104.1cm.); W. 3ft.0in. (91.4cm.); D. 1ft.7\(\frac{1}{4}\)in. (49.6cm.).

Wardrobes:

(1) H. 6ft.0in. (182.9cm.); W. 3ft.3in. (99.1cm.); D. 1ft.6in. (45.7cm.).
(2) H. 6ft.0in. (182.9cm.); W. 3ft.3in. (99.1cm.); D. 1ft.4in. (40.6cm.).
(3) H. 6ft.3in. (190.5cm.); W. 4ft.6in. (137.1cm.); D. 1ft.6in. (45.7cm.).
(4) H. 6ft.3in. (190.5cm.); W. 4ft.3in. (129.5cm.); D. 1ft.4in. (40.6cm.).
(5) H. 5ft.1in. (154.9cm.); W. 3ft.0in. (91.4cm.); D. 1ft.3in. (38.1cm.).

Prices:
Chests of drawers:
(1) £4.15.0. without handles.
(2) £5.15.0. without handles.
(3) £8.10.0. without handles. (£7.5.0. has been crossed through).

Wardrobes:
(1) £9.15.0. (12/- has been crossed through).
(2) £8.17.6.
(3) £14.10.0.
(4) £12.15.0.
(5) £7.10.0.

Descriptions
Chests of drawers: See descriptions of chests of drawers under (III:56i) G WSH 523 (tracing).
Wardrobes: See descriptions of wardrobes under G CUP 317 (tracing).

Note
These drawings have been rapidly done, though with instruments. They are the preliminary drawings from which the carefully executed and coloured tracings were made, to which reference is made above.
There are slight discrepancies between the prices shown on this sheet and those on G CUP 317 and G WSH 523. In each case where differences are to be found the price on the tracing is slightly higher.

G CHD 254

CAGM P 1941 222 472

DESIGN FOR CHEST OF DRAWERS IN OAK

Inscribed in pencil with in Oak and with measurements.

Front and end elevations, full-size elevations, plan (sectional) of wooden bow handle, and sketch of framing of back.

Unsigned and undated, but c.1905.

Pencil on cartridge paper: 38.2 x 56cm. The sheet is soiled from use and is rubbed along centre folds. There is an oil stain lower left.

Scale: 1\frac{1}{2}in. to 1ft. and full-size detail.

Dimensions:

H. 3ft.2\frac{1}{2}in. (97.8cm.); W. 3ft.0in. (91.4cm.); D. 1ft.9in. (53.3cm.).

Description

This design is very similar to that of chest no. (1) on G CHD 249, except that the carcase sizes on the present drawings are a little larger and the block feet are less massive. There are also gouge cuts along the chamfers on the bow handles.
TWO DESIGNS FOR CHESTS OF DRAWERS, ONE WITH MEDICINE CUPBOARD ABOVE

Inscribed in pencil with Chest of Drawers with Medicine Cupboard;
also with Chest of Drawers and with measurements.

Front elevation and sketches of detail (full size, sectional),
clumsily done).

Unsigned and undated, but c.1905.

At t: not the work of Ernest Gimson; probably that of a pupil or an assistant.

Pencil on detail paper: 36 x 48.8cm. The sheet has several creases.

Scale: 1\(^{\frac{1}{2}}\)in. to 1ft. and full-size details.

Dimensions:

(1) Chest of drawers with medicine cupboard:

(a) Chest of drawers: H. 3ft.0in. (91.4cm.); W. 3ft.9in.
(114.2cm.); D. 1ft.8in. (50.8cm.).

(b) Medicine cupboard (standing on top of chest):

H. 1ft.6in. (45.7cm.); W. 3ft.9in. (114.2cm.);
D. 0ft.6in. (15.3cm.).

(2) Chest of drawers: H. 2ft.3in. (68.6cm.); W. 3ft.7in.
(109.2cm.); D. 1ft.6in. (45.7cm.).

Descriptions

(1) Chest of drawers with medicine cupboard: the chest has six drawers, of which the top three are each \(\frac{1}{2}\) carcase width. The remaining drawers are full width, the upper two equal sized and the bottom one deeper. The drawers are plain fronted, raised and moulded, and are fitted with shaped wooden pulls and with locks. The sides of the carcase continue to the floor and have curved brackets (like knees used in boat-building) in the angles between the sides and the bottom drawer rail.
The medicine cupboard has three sliding doors. These are framed and panelled (raised), fitted with locks, and slide in channels.
The base of the cupboard protrudes at the front and is moulded.
(2) Low chest of drawers: the chest has three equal-sized drawers, identical to those of the companion design. The base of the chest is treated as in the companion design, except that the corner brackets are straight sided and decorated with a series of gouge cuts.

Note
A cross-sectional sketch of the edge of the projecting top shows an ovolo moulding on upper and lower edges and a drip channel on the under side, such as would be used on the top of a wash stand. The front elevation of the low chest of drawers does not, however, correspond with this detail.

The treatment of the foot of this chest is identical to that of G CHD 246, G CHD 247, and G CHD 248, in which the ends are not solid, but framed, with exposed runners and kickers.
As the projections of the rails are not shown on the front elevations of these designs it is possible that a similar construction was intended for the chest of drawers G CHD 255.

G CHD 256
CAGM P 1941 222 489
TWO DESIGNS FOR CHESTS OF DRAWERS IN CHESTNUT
Inscribed in pencil with 2 Chests of Drawers in Chestnut, and with scale and measurements.
Front and side elevations and detail (full size, sectional) of drawer front.

Pencil on detail paper: 47.8 x 41.3cm. Right side of sheet much creased. The sheet has been folded several times and there are a number of small stains.

Scale: 1\(\frac{1}{2}\)in. to 1ft. and full-size detail.

Dimensions:

H. 3ft.6in. (106.7cm.); W. 3ft.0in. (91.4cm.); D. 1ft.9in. (53.3cm.).

Description

A plain chest with five drawers, of which the top two are half width. All the drawers are of equal depth and are raised and ovolo moulded. The upper corners of the carcase are through dovetailed. The sides extend below the bottom drawer rail. The lower edges of the sides have a segment cut away centrally.

G CHD 257

CAGM P 1941 222 495

DESIGN FOR CHEST OF DRAWERS IN OAK WITH TOILET MIRROR

Inscribed in pencil with CHEST OF DRAWERS IN SWEET-CHESTNUT OAK (sic), also with £7 and scale.

Front and side elevations of chest with mirror on top and detail (full size, sectional) of drawer front.


Pencil and water-colour on detail paper: 39.4 x 60.4cm. The sheet has been folded several times.
Scale: 1\(\frac{1}{2}\)in. to 1ft. and full-size detail.

Dimensions:

(1) Chest of drawers: H. 3ft.0in. (91.4cm.); W. 3ft.0in. (91.4cm.);
    D. 1ft.7\(\frac{1}{2}\)in. (49.6cm.).

(2) Toilet mirror: H. 1ft.11in. (58.4cm.); W. (size of drawer case)
    1ft.7in. (48.3cm.); D. (size of drawer case) 0ft.10in.
    (25.4cm.).

Description

(1) Chest of drawers:

    A chest of five drawers, the top pair of half width. The three
    drawers below are deeper and of equal depth. Handles are of ring
    pattern on octagonal back plates, set corner-wise. The drawer fronts
    are raised and ovolo moulded with moulding overlapping the carcase.
    The front outer edges of the carcase are also ovolo moulded. The
    upper corners of the carcase are through dovetailed with the tails
    appearing on the side elevation. Drawer rails are through tenoned at
    front and back. The sides extend below the bottom drawer rail and
    have segments cut away centrally from their lower edge. See also
    (\(273\)) G CHD 263 which has identical measurements and features.

(2) Toilet mirror:

    This design is very similar to that on G CHD 266, but with the
    following variations:

    (a) the drawer fronts are raised and moulded but not fielded.

    (b) the handles are of ring pattern.

    (c) the grain direction of the drawer case ends is horizontal.

    Dovetails are therefore not used and the method of construction is not
    (\(273\)) evident. On G CHD 258 the grain direction on the side of the drawer
    case is similarly horizontal, but dovetails are nonetheless shown.

    (d) the mirror frame is rectangular.
Note

The lettering of the title and scale is not in Gimson's hand and is therefore probably the work of an assistant. The inscription Drawer front and £7 are, however, in Gimson's hand, as too seems to be the alteration OAK to the title. The handle back plates are not well drawn and are obviously not Gimson's work.

An erasure on the side elevation shows that the timber was originally to have been shaped to the profile of a double stepped block foot.

G CHD 258
CAGM P 1941 222 496
DESIGN FOR CHEST OF DRAWERS WITH TOILET MIRROR, IN ENGLISH OAK
Inscribed in pencil with CHEST OF DRAWERS IN ENGLISH WALNUT OAK (sic), with Chest of Drawers £8.10.0 and Mirror £3.5.0, and with scale.

Front and side elevations of chest of drawers with mirror on top and detail (full size, sectional) of drawer front.


Pencil and water-colour on detail paper: 39.5 x 54.3cm. The sheet has been folded several times.

Scale: 1\(\frac{\alpha}{\beta}\)in. to 1ft. and full-size detail.

Dimensions:

(1) Chest of drawers: H. 3ft.0\(\frac{\alpha}{\beta}\)in. (92.7cm.); W. 3ft.3in. (99.1cm.);
   D. 1ft.7\(\frac{\alpha}{\beta}\)in. (49.6cm.).
(2) Toilet mirror: H. 1ft.10\(\frac{\alpha}{\beta}\)in. (57.2cm.); W. 1ft.7in. (48.3cm.);
   D. 0ft.9in. (22.8cm.). (width and depth are drawer-case sizes).
Description

(1) Chest of drawers:

This design should be compared with G CHD 257 to which it is a slightly more elaborate and expensive companion. The box plinth closely resembles that in G CUP 330.

(2) Toilet mirror:

This design is very similar to that in G CHD 266, from which it differs in the following respects:

(a) the mirror frame has no black and white inlaid lines.
(b) the drawer handles (metal) are crescent shaped.
(c) the brace behind the frame on which the mirror frame pivots is straight instead of being slightly bowed.

Note

As in G CHD 257 the lettering of the title is not in Gimson's hand (the lettering is the same on both sheets), though the alteration to OAK is.

G CHD 259

CAGM P 1941 222 438

DESIGN FOR CHEST OF DRAWERS IN OAK AND FOR WASHSTAND

Inscribed in pencil with measurements, with Chest in Oak £5.5.0, Washstand £4.10.0 and with Marble top of good Cippolino marble 7/8" thick 1.9 x 2.6 dull polished from Messrs. Farmer and Brindley - Westminster Bridge Road - London, and with Wooden handle.

Front and side elevations, together with full-size section of edge of washstand top.


Pencil on detail paper: 26.7 x 56cm.
Scale: 1\frac{1}{2}in. to 1ft.

Dimensions:

(1) Chest:  
H. 2ft.9in. (83.8cm.); W. 2ft.9in. (83.8cm.);  
D. 1ft.7\frac{1}{2}in. (49.6cm.). (The dimensions as drawn  
are H. 2ft.6in. (76.2cm.); W. 2ft.6in. (76.2cm.);  
D. 1ft.7\frac{1}{2}in. (49.6cm.).)

(2) Washstand:  
H. 2ft.6in. (76.2cm.); W. 2ft.6in. (76.2cm.);  
D. 1ft.9in. (53.3cm.).

Descriptions

(1) Chest of Drawers:

A four-drawer chest with a pair of half-width drawers at the top  
and two deeper (and of equal depth) drawers below. The drawer fronts  
are raised and ovolo moulded. Each of the half-width drawers is fitted  
with a ring handle on an octagonal back plate. The other drawers are  
fitted with a pair of these. The carcase rests on a pair of block  
feet with double stepped and chamfered ends, connected by through  
tenoned rails, the front one curved and wagon-chamfered.

(2) Washstand:

This has four vertical legs and an overhanging ovolo moulded top  
with a pair of half-width drawers beneath with raised and ovolo moulded  
fronts. Each drawer is fitted with a scrolled drop handle on a trefoil-  
shaped back plate. A double cupboard is set a distance of 9ins. below  
the drawers, leaving a few inches of clearance beneath. The cupboard  
has a pair of framed doors with plain raised panels and scrolled drop  
handles.

Note

Like many of Gimson's drawings this one shows several erasures.  
The following erased inscriptions may be deciphered:
(1) above the elevations of the chest: For designing Washstand and Dressing chest for Miss Cooper, and 2 chests of drawers made for Rocky Field. (Rockyfield Cottage, Ulverscroft, Leicestershire, was built for Margaret Gimson to designs by Ernest Gimson in 1908.)

(2) below the elevations of the chest: Please give depth of drawers for a 2'9" chest (in hand of Peter Waals), and below this: Each drawer to be one inch deeper than for a 2'6" chest. (in hand of Ernest Gimson).

There are also traces of erased calculations to the left of the drawing of the chest. Beneath the end elevation of the washstand is an erased sectional sketch of the joint between the shelf and the side rail.

G CHD 260
CAGM P 1941 222 490

DESIGN FOR CHEST OF DRAWERS TO HOLD LINEN, IN ENGLISH WALNUT
Inscribed in pencil with Chest of Drawers for Linen. In English Walnut, inlaid with Ebony & Holly lines. Handles of bright wrought iron, Sherardised. £15. Inscribed also with scale, measurements and descriptions of views. Numbered 4.

Front and side elevations.

Pencil and watercolour on detail paper: 39.3 x 56.5cm. The sheet has been folded several times and is lightly creased.

Scale: 1in. to 1ft.
Dimensions:
H. 4ft.5in. (134.6cm.); W. 3ft.3in. (99.1cm.); D. 1ft.7\frac{1}{2}in. (49.6cm.).

Description

A chest with six drawers, with a pair of half-width drawers at the top. The drawers increase in depth towards the base. The drawer fronts have each a single fielding (flat). They are fitted with ring handles on octagonal back plates. The front edges of the carcase are moulded (probably with ovolos), and inlaid with ebony and holly stringing. The side elevation shows no through joints in the carcase. The carcase rests on a base which has a pair of block feet with double stepped and chamfered ends. The front rail which connects the feet is curved and wagon-chamfered on its lower edge.

G CHD 261
CAGM P 1941 222 236
DESIGN FOR BOOKCASE ON CHEST OF DRAWERS
Inscribed in pencil with BOOKCASE & CHEST OF DRAWERS FOR MR ADENEY, and with scale, measurements, calculations, and descriptions of features.
Front and side elevations, together with details (full size, sectional).
Unsigned and undated, but c.1910.
Pencil and water-colour on hand-made paper (watermarked WHATMAN 1907 ENGLAND): 38.9 x 55.8cm.
Scale: 1\frac{1}{2}in. to 1ft. and full-size details.
Dimensions:
H. 6ft.7\frac{1}{2}in. (202cm.); W. 2ft.11\frac{3}{4}in. (90.8cm.); D. (chest of drawers) 2ft.1in. (63.5cm.). D. (bookcase) 0ft.10\frac{1}{2}in. (28.6cm.).
Description

(1) Bookcase:

Fitted with a pair of glazed doors, planted on the carcase, each with a single vertical and three horizontal glazing bars, ovolo moulded. The top and bottom of the carcase project slightly and equally and are ovolo moulded, not identically.

(2) Chest of drawers:

With five equal-depth drawers below a pair of somewhat deeper drawers, each fitted with a single brass ring handle on an octagonal back plate. The other drawers have each a pair of brass drop handles, scissor-handle shaped, on trefoil-shaped back plates. The drawer fronts are raised and ovolo moulded and the fronts of the top drawers are fielded. The carcase, the upper corners of which are through dovetailed, rests on block feet with chamfered double stepped ends, joined by a pair of rails with protruding through tenons. The front rail is curved along the lower edge and wagon-chamfered.

Note

This design was probably intended to be carried out in oak or walnut. The design has no features which would be inappropriate to either timber and the water-colour could represent both equally well. Compare G BKS 36, which was intended to be executed in oak or walnut, whichever was preferred. See also the tracing G CHD 262.

G CHD 262
CAGM P 1941 222 238
DESIGN FOR BOOKCASE ON CHEST OF DRAWERS
Inscribed in pencil with BOOKCASE & CHEST OF DRAWERS FOR MR. ADENEY
and with scale, measurements, and descriptions of features.
Front and side elevations, together with details (full size, sectional).

Unsigned and undated, but c.1910.

Pencil and water-colour on tracing paper (light brown): 45.2 x 51.8cm. Upper and lower edges slightly torn.

Scale: 1\textsuperscript{\textfrac{1}{2}}in. to 1ft. and full-size details.

Dimensions:

H. 6ft.7\frac{1}{2}in. (202cm.); W. 2ft.11\frac{3}{4}in. (90.8cm.); D. (Chest of drawers) 2ft.1in. (63.5cm.); D. (Bookcase) 0ft.10\frac{1}{4}in. (28.6cm.).

Note

The lettering of this tracing (from G CHD 261) is not from Gimson's hand, though the handwriting and figuring are his.

G CHD 263
CAGM P 1941 222 491

DESIGN FOR CHEST OF DRAWERS IN OAK AND FOR ANOTHER IN CHESTNUT

Inscribed in pencil with Mr. Lister's Furniture, with CHEST OF DRAWERS IN OAK, with CHEST OF DRAWERS IN CHESTNUT, and with measurements.

Front and side elevations of chest of drawers in oak, front elevation of chest of drawers in chestnut, and full-size details. The front elevation of the chest of drawers in chestnut shows erasures of earlier version.

Unsigned and undated, but c.1910.

Pencil on detail paper: 39.3 x 56.4cm. The sheet is slightly torn on all edges except right. It has been folded several times and is stained along the lower edge.

Scale: 1\textsuperscript{\textfrac{1}{2}}in. to 1ft. and full-size details.
Dimensions:
(1) Chest of drawers in oak: H. 3ft.0in. (91.4cm.); W. 3ft.3in. (99.1cm.); D. 1ft.7½in. (49.6cm.).
(2) Chest of drawers in chestnut: H. 3ft.0in. (91.4cm.);
W. 3ft.0in. (91.4cm.); D. 1ft.7½in. (49.6cm.).

Descriptions
(1) Chest of drawers in oak:
A chest of five drawers, the top two drawers of half width. The three drawers below are deeper, and all of equal depth. The drawer fronts are raised and ovolo moulded, the moulding overlapping the front edges of the carcase. They are fitted with ring handles on octagonal back plates, set corner-wise. The carcase is through dovetailed at top and bottom and the drawer rails are through tenoned. The front corners of the carcase are mitred and the outer edges of the carcase ovolo moulded. The base has a pair of block feet with double stepped and chamfered ends. The front rail between the feet is curved and wagon-chamfered on the lower edge.
(2) Chest of drawers in chestnut:
This chest has the same number, arrangement, and spacing of drawers as the companion design in oak. The handles are also of the same pattern. The drawer fronts and carcase edges are moulded as in the companion design. The base of the carcase is not however separate, but the sides extend below the bottom drawer rail. See G CHD 257, which is identical in measurements and detail and also shows the side elevation.

Note
The drawing of the chest in chestnut shows erasures of a version which closely resembles the design of the companion piece. Like the
companion design the earlier version was 3ft.3in. in width (the reduction in width was made by erasing the left-hand edge, as a consequence of which the positions of the drawer handles were adjusted) and had a separate base of identical design. In the middle of the second drawer from the top the first version had a fielded and moulded panel a third of the drawer width. This was presumably intended to fold flat and disclose a cupboard. See also G WSH 523.

G CHD 264
CAGM P 1941. 222 480
DESIGN FOR CHEST OF DRAWERS IN ENGLISH OAK
Inscribed in pencil with Chest of Drawers in English Oak and with measurements and calculations.
Front and side elevations, sectional details (full size) and drawing of a device of oak leaves and acorns, dated 1911. Each half of each oak leaf is numbered.
Unsigned and undated, but 1911 or later.
Pencil and water-colour on detail paper: 39.3 x 34.7cm. Sheet slightly broader at lower edge. A strip 7 x 0.5cm. has been cut out from the centre of the drawing of oak leaves. The sheet is lightly creased all over.
Scale: 1¾in. to 1ft. and full-size details.
Dimensions:
H. 3ft.3in. (99.1cm.); W. 3ft.3in. (99.1cm.); D. 1ft.7½in. (49.6cm.).
Description
A chest of simple design with five drawers. At the top are a pair of half-width drawers, slightly shallower than the three equal-sized
drawers beneath them. The drawers are fitted with ring handles on octagonal back plates. The drawer fronts are plain and are flush with the rails, which are inset from the edges of the ovolo moulded carcase. The top corners are mitred at the front. The sides continue below the bottom drawer rail to form feet and have segments removed centrally from their lower edges.

Note

The device of oak leaves and acorns was probably not intended as embellishment for the chest of drawers. The device is also to be found on G CAB 150 and G CAB 151.

G CHD 265
CAGM P 1941 222 42

DESIGNS FOR SET OF BEDROOM FURNITURE (CHEST OF DRAWERS AND TOILET MIRROR, WARDROBE, WASHSTAND, BEDSTEAD, & BEDSIDE CUPBOARD)

Inscribed in pencil with Set of Bed Rm Furniture in English Walnut - with brass handles - for C.E.Walker Esq. Inscribed also with scale, measurements and descriptions, list of items and prices of bedstead and of complete set of furniture: £54 (which includes two chairs not shown in the drawing).

Front elevations of each piece.

Signed and dated in pencil, lower right: Ernest W. Gimson, Aug.29, 1912.

Pencil and water-colour on cartridge paper: 51.7 x 76.2cm.

Scale: 1½in. to 1ft.

Dimensions

(1) Chest of drawers: H. 2ft.9in. (83.8cm.); W. 3ft.3in. (99.1cm.);
    D. 1ft.8in. (50.8cm.).
(2) Toilet mirror: H. 2ft.0in. (61cm.); W. 1ft.7in. (48.3cm.).
(3) Washstand: H. 2ft.9in. (83.8cm.); W. (across legs) 3ft.0in. (91.4cm.); D. 1ft.8in. (50.8cm.).
(4) Bedstead: H. (head) 3ft.6in. (106.7cm.); H. (foot) 3ft.0in. (91.4cm.); L. (inside measure) 6ft.6in. (198.1cm.); W. 3ft.0in. (91.4cm.).
(5) Bedside cupboard: H. 2ft.3in. (68.6cm.); W. 1ft.8in. (52.1cm.).
(6) Wardrobe: H. 6ft.0in. (182.9cm.); W. 3ft.0in. (91.4cm.);
D. 2ft.0in. (61cm.).

Descriptions

(1) Chest of drawers:

A chest of four drawers, the pair in the top tier of half width, the two below deeper and of identical size. The drawer fronts have bevelled edges. The handles (in brass) are of ring pattern on octagonal back plates. The carcase is supported on a pair of block feet with double stepped and chamfered ends. The front rail joining them is concave and wagon-chamfered on the lower edge.

(2) Toilet mirror:

This design shows a box with a pair of drawers, side by side. The fronts are raised and moulded and fitted with drop handles. The box is supported on a pair of block feet, inset and with shaped and chamfered ends. The mirror frame, rectangular except for a serpentine top rail, is pivoted between chamfered supports. The mirror frame is inlaid with ebony and holly stringing.

(3) Washstand:

This takes the form of a table with a pair of drawers. The four legs are vertical and untapered and all edges are stop chamfered. The drawer fronts are bevelled. Each drawer has a ring handle on an
octagonal back plate. There is a low-set shelf. The top overhangs and at each end a pair of horizontal arms supports a towel rail. At the rear of the top a light towel rail is supported by twin slender uprights, each terminating in a faceted knob.

(4) Single bedstead:

The frames at head and foot are rectilinear and consist of a pair of uprights joined by a top rail and a low-set rail. The space between the rails is filled at the head by three broad bevelled slats with two narrow slats set between them, all equally and closely spaced. At the foot the upper ends of the slats are joined into a further rail, set below the top rail.

(5) Bedside cupboard:

This consists of a cupboard with an overhanging top, supported by the ends of the boards which form the sides. The edges of the top and of the sides are ovolo moulded. The door is framed (with tenons pegged through) and has a single bevelled panel. It has a metal drop handle.

(6) Wardrobe:

This has a hanging cupboard supported on a drawer case containing a pair of deep drawers set side by side, which in turn rests on a pair of block feet.

The door of the hanging cupboard is hung on its right-hand edge between a pair of broad stiles, which reduce the width of the carcase opening. The door is framed and has two bevelled panels. The upper edge of the top panel is serpentine. The front edges of the carcase are ovolo moulded.

There is a moulding at the junction between the cupboard carcase and the slightly projecting drawer case. The drawer fronts are raised
and moulded. Each drawer has a ring handle on an octagonal back plate.

The block feet have double stepped and chamfered ends. The front rail between them is concave and wagon-chamfered on its lower edge.

G CHD 266
CAGM P 1941 222 493

DESIGN FOR CHEST OF DRAWERS WITH TOILET MIRROR

Inscribed in pencil with Chest of Drawers and Mirror in English...

The remainder of the inscription has been erased, but can be deciphered as follows: Oak with oak handles and immediately below: Walnut with wrot. Brass handles (this inscription is on the same line as the one which is not erased). Inscribed also with scale and measurements.

Front and side elevations of chest with toilet mirror on top.

Signed and dated in pencil, lower right: Ernest W. Gimson, Aug. 31, 1912.

Pencil on hand-made paper: 38.3 x 51.5cm. The sheet has been folded several times.

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:

H. 3ft.0in. (91.4cm.); W. 3ft.0in. (91.4cm.); D. 1ft.8in. (50.8cm.).

Verso: calculations (in pencil) together with thumb-nail sketch (pencil) showing outline of plan of a building (unidentified) in its grounds.

Description

(1) Chest of drawers:

A chest with five drawers of equal depth, the top pair of half width. The drawers are raised and ovolo moulded and are fitted with shaped wooden pulls. The carcase is ovolo moulded on the front edges.
(top and sides). It is through dovetailed, with tails on top and bottom surfaces. Drawer rails at front and back are through tenoned. The base has a pair of block feet with double stepped and chamfered ends. Rails between these are through tenoned. The front rail has a curved lower edge, the wagon-chamfer on which is stopped.

(2) Toilet mirror:

This design is similar to G CHD 258 and G CHD 268, but differs from the latter in the following respects:

(a) there are two drawers only, the fronts of which are raised, fielded and moulded.

(b) the block feet are inset from the ends of the drawer case, which is through dovetailed.

(c) the upper edge of the mirror frame is shaped to a simple, not a waved, serpentine.

(d) there is no rail below the bottom edge of the mirror frame.

G CHD 267
CAGM P 1941 222 488
DESIGN FOR TALLBOY WITH CHEST OF DRAWERS BELOW & CUPBOARD WITH SLIDING TRAYS ABOVE

Inscribed in pencil with Tallboy Chest of Drawers & Trays - Silver Handles; also with scale and descriptions of views and of features. Front elevation, plan (showing doors open and tray pulled out) and full-size details (some in sketch form).

Pencil on detail paper, watermarked Reeves' Thick Detail: 40 x 55.5 cm.
The sheet has been folded several times and the lower portion is much creased. There are small tears on upper and lower edges.
Scale: 1in. to 1ft. and full-size details.

Dimensions:
H. (total) 6ft.5in. (195.6cm.); H. (chest of drawers) 2ft.11\(\frac{1}{2}\)in. (90.2cm.); W. (Chest of drawers) 3ft.2\(\frac{1}{2}\)in. (97.8cm.); W. (Cupboard) 3ft.0\(\frac{1}{2}\)in. (92.7cm.); D. (Cupboard) 1ft.8in. (50.8cm.).

Description

The chest has five drawers: two half-width drawers at the top and three deeper full-width and equal-sized drawers below. The drawers have plain fronts and are fitted with silver ring handles on octagonal back plates. The front edges of the carcase and drawer rails are inlaid with ebony and satinwood stringing. There is a box plinth with finger-jointed corners and moulded upper edges. The plinth is similar to that in G CHD 241.

The cupboard has a cornice and plinth, both moulded and decorated with inlaid lines. There is a pair of doors, veneered in figured mahogany (diamond-quarter pattern) with rule-joint hinges. The doors enclose a set of shallow trays, which slide on runners fitted to the inside of the doors. The doors are fitted with spring catches and with scrolled drop handles on trefoil-shaped back plates.

Note
(1) For an illustration of a piece to this design see W.T. Whitley, 'Arts and Crafts at the Royal Academy, no.2', Studio, 69 (1917), 120-31 (p.130), where it is described as a 'Mahogany Cabinet with Silver Handles', lent by J. Henry Thomas.
(2) See entry in Job Book for 13 February 1914 (p.1): J.H. Thomas: Drawers & Cupbd: £61.16. Hours recorded are as follows:
Waals: 388
Burchett: 2\(\frac{1}{2}\)
Across the foot of this column and the adjacent one (giving details of a chest of drawers) are listed the following:

- Smith, polishing : 79 hours
- Gardiner, packing : 32½ hours
- Ward, packing : 32½ hours
- Cobb, packing : 12¾ hours
- Hunt, packing : 0½ hours
  **157 hours**

G CHD 268

CAGM P 1941 222 492

DESIGN FOR CHEST OF DRAWERS WITH TOILET MIRROR TOGETHER WITH VARIOUS SKETCHES

Inscribed in pencil with Chest of Drawers & Mirror and with Another chest like this but 3'-3" wide above base - and straight in front - Base not to project at back, also with Walnut Mirror and 2 mahogany chairs (upper right) and Large size towel rail in Cuba (upper rt).

Also inscribed in pencil with scale, measurements and descriptions.

Front elevation of chest of drawers with toilet mirror; front and side elevations (thumb-nail sketches, free-hand) of chest of drawers with tall cupboard above; front elevation (thumb-nail sketch, pictorial view, incomplete) of dining chair with spindle back; detail (full size, mixture of instrument and free-hand work) of cornice of cupboard shown in thumb-nail sketch, together with several small sketches of mouldings and veneer patterns.

Pencil on detail paper, watermarked REEVES' THICK DETAIL: 40 x 55.5cm.
Sheet has been folded several times.
Scale: 1in. to 1ft. (front elevation of Chest and Mirror).
Dimensions:
H. 3ft.0in. (91.4cm.); W. 3ft.6in. (106.7cm.).
Description
(1) Chest of drawers:
This design is almost identical to that in G CHD 267, except that the present design is a little wider and the front of the chest is bowed about ¼ in. The drawer fronts are raised and ovolo moulded. The black and white stringing is raised.
(2) Toilet mirror:
This has a drawer case with three drawers (on the same level), the centre drawer a little wider than the others and each fitted with a scrolled drop handle on a trefoil back plate. All front edges of the drawer case are inlaid with black and white stringing. The case is supported on a pair of block feet with chamfered ends. Similar feet on the upper surface of the drawer case (placed on the centre lines of the end drawers) support chamfered frames, between which is pivoted a mirror with a waved serpentine upper edge to an otherwise rectangular frame. The frame is inlaid with black and white stringing.
See also G CHD 266, which shows a similar mirror in both front and side elevations.
Note
(1) The thumb-nail sketch of the chest of drawers with cupboard above should be compared with G CHD 267.
(2) This design is probably the one recorded in the Job Book for 13 February 1914 (p.1), made for J.H. Thomas (see Note to G CHD 267). Details are as follows:
Chest of Drawers: £30.10. Hours worked are listed under Smith and total 427 hours under the sub-heading 2 Chests. Davoll is entered for 1 hour and at the top of the column the entry 1½ hours seems to relate to Burchett. For the list recording names and hours for polishing and packing see Note to G CHD 267.

G CHD 269*

CAGM G 1972 187 21

DESIGN FOR CHEST OF DRAWERS WITH CUPBOARD ABOVE IN ENGLISH WALNUT FOR W.G.HOWARTH

Inscribed in pencil with DRAWERS AND CUPBOARD FOR W.G.HOWARTH ESQ. IN ENGLISH WALNUT WITH WROT, BRASS HANDLES and with scale, measurements, and descriptions.

Front elevation (precisely executed), also rough sketch (unrelated) of side elevation of cabinet with exposed rails.


Pencil on hand-made paper, watermarked J.R.JONES, AFONWEN HAND MADE: 52 x 38.3cm. There is a patch of discolouration to the left of the elevation.

Scale: 1in. to 1ft.

Dimensions:

H. 4ft. 10in. (147.3cm.) (drawn 4ft. 9in.); W. 3ft. 6in. (106.7cm.);
D. 1ft. 9in. (53.3cm.).

Verso: sketch (in pencil, crude and incomplete) of cabinet on tall stand resembling B BKS 12.
Description

A chest with five drawers, having a pair of half-width drawers in the top tier. The drawer fronts are fielded and fitted with ring handles on circular back plates. The drawer depths are increased by equal increments towards the base. Above the drawers and in the same carcase is a double cupboard. The two doors are framed and each has a raised panel fielded to three levels with edges moulded. The outermost level, in the centre of the panel, is cut to an octagon. The doors are fitted with looped drop handles on trefoil-shaped back plates.

The carcase is through dovetailed and is ovolo moulded along all front edges, which are also inlaid centrally with ebony and holly stringing. The carcase is supported on a pair of block feet with double stepped and chamfered ends, joined by a pair of rails, the front one concave and wagon-chamfered on the lower edge.

Note

An unusual feature of the door framing is that the stiles are wider than the rails. They are lightly figured 4 and 2 respectively. For a generally similar design see G CHD 251 (3).

This drawing is beautifully executed and is lettered carefully in upright Roman capitals. The letters in the title have serifs.

There is no record of this piece in the Job Book.

G CHD 270
CAGM G 1972 187 50

DESIGN FOR CHEST OF DRAWERS
Inscribed in ink with scale, measurements, and descriptions of views.
Inscribed in pencil with additional measurements.
Front and side elevations with full-size details.
Unsigned and undated.
Pencil on brown tracing paper: 28 x 51.5cm. Upper and lower edges
torn at left. Lower right corner torn off.
Scale: 1\(\frac{3}{4}\)in. to 1ft. and full-size details.

Dimensions:
H. 2ft.5in. (73.7cm.); W. 4ft.6in. (137.1cm.); D. 2ft.0\(\frac{1}{2}\)in.
(62.3cm.).

Description

A chest with five drawers arranged in two tiers. There is a
square drawer in the centre of the upper tier, with a drawer either
side about 2\(\frac{2}{3}\) times the width of the centre drawer. The lower tier
has a pair of drawers a little deeper than those above. All drawers
are raised and ovolo moulded, the mouldings overlapping the frame.
There is a knob to each drawer.

The sides of the chest are framed and panelled, the two bevelled
panels corresponding to the drawers in depth. The top overhangs all
round. The corner stiles are tenoned into block feet, double
stepped and chamfered at both ends. Below and adjoining the bottom
drawer rail is an apron piece, the top edge of which is decorated with
a series of short wagon-chamfers and the lower edge shaped to a
serpentine in the centre with an ogee each side.

Note

The arrangement of drawers is unusual and was probably intended
to satisfy a special, though unidentified purpose. For a similar
arrangement however, see also G CHD 242. The shape of the apron and
the method of attaching the block feet are neither of them character­
istic of Gimson's practice. Although Sidney Barnsley sometimes tenoned
the stiles directly into the block feet, Gimson almost invariably
treated the feet and their connecting rails as a separate unit, to be buttoned, dowelled, or screwed to the underside of the carcase.

The symmetrical shaping of the block feet suggests that the intention might have been to panel the back of the chest to match the drawers.

The construction of the side frames in this design should be compared with that shown in G CHD 246, 247 and 248, where the same principles are followed, but where the construction is not merely revealed (as in the present design), but is treated as an expressive feature.

### ADDITIONAL DESIGNS FOR CHESTS OF DRAWERS

*(344)*

G CUP 325 (29 December 1914)

*G SBD 403 (17 December 1910)*

G WSH 523 (c. 1905)
DESIGN FOR CHILD'S COT WITH LATTICED SIDES AND ENDS

Inscribed in pencil with measurements and three queries about sizes and specifications, presumably for consideration of client.

Side elevation and end elevation (showing erasures).

Unsigned and undated, but probably June 1904 (see G COT 272).

Pencil on cartridge paper: 38.1 x 56cm.

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:
H. 3ft.6in. (106.7cm.) (as drawn, modified to 3ft.9in.);
L. 5ft.0in. (152.4cm.); W. 2ft.0in. (61cm.) (as drawn, modified to 2ft.3in.).

Verso: Pencil sketches (rough) of two plaques - one circular, the other oval - with crests, the oval one mounted on a segment-headed panel. The purpose of the plaques not shown.

Note
For tracing (with minor modifications) see G COT 272.

G COT 272*

DESIGN FOR CHILD'S COT WITH LATTICED SIDES AND ENDS

Inscribed in ink with scale, measurements, and descriptions of views and features, and in pencil with Mrs. Cooper's Cot and modifications to measurements etc.

Side elevation and end elevation (both in careful free-hand), with minor alterations.
A cot enclosed with wagon-chamfered lattice-work at sides and ends. At the sides the lattice is divided into three equal sections, each having six rectangular openings, with the rails of the centre section slightly arched; the lattice as a whole strongly resembling some of Gimson's sideboard plate rails. The top rail at each end is of shallow double-arch form with projecting chamfered ears. The four legs are of square section, with full length chamfers enriched with gouge cuts. There is a low-set rectangular stretcher frame, chamfered and gouged to match the legs. All joints are shown pegged.

Note
For preliminary design see G COT 271.
Signed and dated in pencil, lower right: Ernest W. Gimson, Daneway House, July 20. Year not given, but 1904 (see GCOT 272).

Pencil on cartridge paper: 76.4 x 56.1cm.

Scale: Full size.

Dimensions:
H. 3ft.6in. (106.7cm.) (of which only 2ft.1¾in. is shown from top rail to rail supporting slats beneath mattress); L. 5ft.0in. (152.4cm.); W. 2ft.2¼in. (67.3cm.).

GCOT 274
CAGM P 1941 222 564

Design for Child's Cradle in Oak

Inscribed in pencil with scale, measurements, and descriptions, and with Oak Cradle for Mrs Mallory (Cradle loose on stand).

Side elevation and end elevation (from foot).


Pencil and water-colour on detail paper: 40 x 55.2cm. Edges slightly torn lower right.

Scale: 1¾in. to 1ft.

Dimensions:
H. (to upper edge of sides) 2ft.3in. (68.6cm.) (drawn 2ft.1½in.);
L. 2ft.9in. (83.8cm.); W. (outside, at top of box) 1ft.5½in. (44.5cm.).

Note

See entry in Job Book for 7 August 1915 (p.22):

Cradle for Mrs. Mallory. Details as follows:
<table>
<thead>
<tr>
<th>Name</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Burchett</td>
<td>16 hours</td>
</tr>
<tr>
<td>Smith</td>
<td>78 hours</td>
</tr>
<tr>
<td>Davoll</td>
<td>98 hours</td>
</tr>
</tbody>
</table>

Priced at foot of column £7.15.0.
SKETCH DESIGN FOR TALL CUPBOARD WITH SHELVES

Inscribed in pencil with measurement of height and with shelf (three times).

Front elevation and side elevation, also tentative sketch plan (sectional) of part of door.

Unsigned and undated, but c.1902.

Pencil on cartridge paper: 56.2 x 76.4cm.

Scale: 1\(\frac{1}{4}\)in. to 1ft.

Dimensions:

H. 6ft.0in. (182.9cm.); W. 3ft.0in. (91.4cm.); D. 1ft.2\(\frac{3}{4}\)in. (36.9cm.).

TWO DESIGNS FOR SPLAY-FRONTED CUPBOARDS

Inscribed in pencil with Cupboard in Chestnut, with Oak Handles & wrt. iron hinges, not to scale, also with This Cupboard to be made in Chestnut, altered to have the four outside cupds. as two hanging Cupds. and the 4 middle Cupbds. to project thus: (a thumb-nail sketch showing altered design in front elevation and plan is immediately below). Also inscribed in pencil with scale (of design to right), measurements and descriptions, and with note of ceiling heights in relation to each design.

Front elevation, end elevation, and plan (sectional) of cupboard to left, with thumb-nail sketch of modified design. Front elevation and plan (sectional) of cupboard to right. Parts of the design to the
right, including the whole of the plan, are drawn free-hand.

Signed in pencil, lower right: Ernest W. Gimson. Undated, but c.1902.

Pencil and water-colour (on design to left only) on hand-made paper, watermarked J.R. JONES, AFONWEN: 51.7 x 76.2cm.

Scale: Cupboard to left inscribed below: Not drawn to scale, but in fact drawn to something between 1in. to 1ft. and 1½in. to 1ft.

Cupboard to right: 1in. to 1ft.

Dimensions:

(1) Design to left: H. 5ft.6in. (167.6cm.); W. 6ft.3in. (190.5cm.);
    D. 1ft.6in. (45.7cm.).

(2) Design to right: H. 6ft.6in. (198.1cm.); W. 4ft.6in.
    (137.1cm.); D. (on centre line) 1ft.9in. (53.3cm.).

Description

(1) Design to left:

The carcase is subdivided into four equal-sized cupboards, each with a shelf at mid height, arranged in two stages and raised on block feet. Each cupboard is fitted with a pair of doors and is splay-fronted, though the top and bottom of the carcase are shaped at corresponding places on their front edges to a pair of gentle bows. Carcase joints (cogged dovetails and paired tenons) are revealed. Each door consists of two vertical planks nailed to a pair of ledges. The exposed nail-heads form decorative bands, terminating in butterfly hinges of blunt wedge form, of which only one leaf to each hinge is visible. Wooden handles, which also act as latches, show as chamfered bars intersecting the vertical divisions (which do not form partitions) between the cupboards. They are pierced with hand-holds in plan. Double stepped and chamfered
block feet are joined by through tenoned rails, the front rail having
gun-stock-shaped ends.

(2) Design to right:

This design shows three equal-sized cupboards, ranged vertically,
set between broad stiles, which extend below the bottom shelf to
provide feet. These stiles form the sides of shallow cupboards at
each end ranging with the main cupboards, with doors hinged to the
rear. As in the design to the left, the main cupboards are splay-
fronted, and the top, bottom, and shelves forming the horizontal
divisions between cupboards, are gently bowed on their forward edges.
The cupboard doors are framed and panelled, with joints dowelled
through. Each door has a single panel, recessed and bevelled, only
slightly wider than the door stiles. Doors to the front are centre
hinged and fitted with wooden latches of the pattern shown in the
design to the left.

Note
(1) A pencilled inscription (upper centre) has been partly erased.
It reads: You will notice that the two cupboards are not drawn to
the same scale.

(2) The centre shelf of the design to the left (front elevation) is
crossed through at both right and left to indicate the alteration
described below the end elevation. Although this note refers to
'the four outside cupboards', the plan does not clearly show partitions
extending rearwards from the centre post. For detailed drawings
showing the modified design indicated in the description and thumb-
nail sketch see G CUP 277. This drawing also gives full-size details
of the handles (which are also catches) shown in all three designs.
(3) A splay-fronted cupboard in English oak, designed and made by Ernest Barnsley (c.1899) and exhibited at Cheltenham in 1976-77 (G.C.F., no.19), resembles the right-hand design in its general character as well as in several details. The doors have a planked appearance, although framed and not nailed to ledges.

G CUP 277*

GAGM P 1941 222 530

DESIGN FOR SPLAY-FRONTED CUPBOARD, FLANKED BY HANGING CUPBOARDS

Inscribed in pencil with measurements.

Front elevation, side elevation, and plan (sectional) together with details (full size) of handles and catches.

Unsigned and undated, but c.1902.

Att: Although this design is clearly by Gimson, the drawing itself (except for the sketches of handles and catches) lacks the crisp and fluent qualities of Gimson's draughtsmanship and figuring. The drawing itself is therefore probably the work of an assistant or pupil.

Pencil on detail paper, watermarked REEVES' THICK DETAIL: 58.1 x 80cm.

There is extensive tearing lower right and along the upper edge. The sheet has several strong creases and is creased generally.

Scale: 1\(\frac{1}{2}\)in. to 1ft. and full-size details.

Dimensions:

H. 5ft.6in. (167.6cm.); W. 6ft.3in. (190.5cm.); D. (on centre line) 1ft.8in. (50.8cm.).

Description

This drawing shows the design to the left on G CUP 276 modified according to the description and thumb-nail sketch there given.
The general character of the original design is preserved in the modified version. The main alterations are:

1. The two central cupboards are splay-fronted, and the top and bottom and dividing shelf follow the angle of the doors.

2. The dovetailed carcase of the design on G CUP 276 is replaced by a framed and panelled construction for both top and sides.

G CUP 278
CAGM P 1941 222 513
DESIGN FOR CUPBOARD AND FOR WASHSTAND
Inscribed in pencil with measurements.
Front elevation and side elevation of each, plan of cupboard (free-hand, incomplete), together with rough pencil sketches of detail.
Unsigned and undated, but probably June 1903.
Pencil on cartridge paper: 56 x 76.4cm. Small tears at middle of upper and lower edges, near and along the vertical centre fold.
Scale: 1\(\frac{1}{2}\)in. to 1ft.
Dimensions:

1. Cupboard: H. 6ft.6in. (198.1cm.); W. 3ft.6in. (106.7cm.);
   D. 1ft.6in. (45.7cm.).

2. Washstand: H. (to top) 2ft.5\(\frac{1}{2}\)in. (74.9cm.); H. (to top of sides) 2ft.11\(\frac{1}{2}\)in. (90.2cm.); W. 1ft.10in. (55.9cm.);
   D. 1ft.5in. (43.2cm.).

Note

The drawing of the cupboard is the original from which G CUP 279 was traced. The drawing of the washstand is the original from which G WSH 519 was traced.
G CUP 279

CAGM P 1941 222 531

DESIGN FOR CUPBOARD IN ENGLISH WALNUT

Inscribed in ink with Cupboard in English Walnut and with scale, measurements, and descriptions of views and features.

Front elevation and side elevation (both drawn carefully in free-hand), together with side elevation (full size) of front of block foot.


Pen and ink and pencil on tracing paper: 29.4 x 37.6cm. There is a short diagonal split in the centre of the sheet. The sheet has been folded four ways.

Scale: 1\(\frac{1}{4}\)in. to 1ft.

Dimensions:

H. 6ft.6in. (198.1cm.); W. 3ft.6in. (106.7cm.); D. 1ft.6in. (45.7cm.).

Verso: Profile (in pencil, full size) of end of block foot.

Note

See also G CUP 278 from which the present design was traced.

G CUP 280

CAGM P 1941 222 537

DESIGN FOR CUPBOARD IN TWO STAGES IN ENGLISH OAK

Inscribed in pencil with measurements, lettered A, also A20, B19, C19-10, D16-10. (see Note (1)).

Front elevation and side elevation, rapidly drawn with aid of instruments. Erased earlier design can be distinguished (see Note (2)).
Unsigned and undated, but probably on or before April 13, 1904.
Pencil on cartridge paper: 38.3 x 33.6cm. (approx.).

Scale: 1in. to 1ft.

Dimensions:
H. 7ft.0in. (213.4cm.); W. (lower part) 4ft.3in. (129.5cm.);
W. (upper part) 4ft.0in. (121.9cm.); D. (lower Part) 1ft.6in.
(45.7cm.); D. (upper part) 1ft.0in. (30.5cm.).

Note
(1) The letters and numbers (which are in fact prices) with which
the drawing is inscribed refer to the series of designs G CUP 281-284
inclusive.
(2) The erased earlier design shows a single carcase, each door
having three (more or less square) fielded panels.
(3) The present design was probably the original from which
G CUP 281 was traced.

G CUP 281
CAGM P 1941 222 304
DESIGN FOR CUPBOARD IN TWO STAGES IN ENGLISH OAK
Inscribed in ink with Cabinet in English oak, with polished wrt.Iron
Handles, and with scale, measurements, and descriptions of views.
Lettered "A" and priced £20.
Front elevation and side elevation.
Signed and dated in ink, lower right: E.W.G. Daneway House,
Cirencester, April 13, 1904.
Pencil on tracing paper: 24.7 x 25.3cm.

Scale: 1in. to 1ft.
Dimensions:
H. 7ft.0in. (213.4cm.); W. (lower part) 4ft.3in. (129.5cm.);
W. (upper part) 4ft.0in. (121.9cm.); D. (lower part) 1ft.6in.
(45.7cm.); D. (upper part) 1ft.0in. (30.5cm.).

Note
This is one of a series of four designs, lettered A to D, and
with consecutive Cheltenham catalogue numbers.
See also G CUP 280, which is identical with the present design,
and was probably the original from which it was traced.

G CUP 282
CAGM P 1941 222 305
DESIGN FOR CUPBOARD IN TWO STAGES IN ENGLISH OAK
Inscribed in ink with Cabinet in English oak, with polished wrt. iron
handles, and with scale, measurements and descriptions of view.
Lettered "B" and priced £19.
Front elevation.
Signed and dated in ink, lower right; Ernest W. Gimson, Daneway
House, Cirencester, April 13, 1904.
Pencil on tracing paper: 24.7 x 16.3cm.
Scale: 1in. to 1ft.

Dimensions:
H. 7ft.0in. (213.4cm.); W. (lower part) 4ft.3in. (129.5cm.);
W. (upper part) 4ft.0in. (121.9cm.); D. (lower part) 1ft.6in.
(45.7cm.); D. (upper part) 1ft.0in. (30.5cm.).

G CUP 283
CAGM P 1941 222 306
DESIGN FOR CUPBOARD IN TWO STAGES IN ENGLISH OAK
Inscribed in ink with Cabinet in English oak, with polished wrt. Iron handles, also with scale, measurements, and descriptions of view and of features. Inscribed with additional descriptions in pencil. Lettered "C". Upper right corner marked . Front elevation.

Pencil on tracing paper: 24.9 x 17.1cm. Sheet somewhat stained.
Scale: 1in. to 1ft.

Dimensions:
H. 7ft.0in. (213.4cm.); W. (lower part) 4ft.3in. (129.5cm.);
W. (upper part) 4ft.0in. (121.9cm.); D. (lower part) 1ft.6in. (45.7cm.); D. (upper part) 1ft.0in. (30.5cm.).

G CUP 284
CAGM P 1941 222 307

DESIGN FOR TALL CUPBOARD IN ENGLISH OAK

Inscribed in ink with Cabinet in English Oak 15" deep, with polished wrt. iron handles, and with scale, measurements and descriptions. Lettered "D" and priced £16-10-0.

Front elevation.

Signed and dated in ink, lower right: E.W.G. Daneway House, Cirencester, April 13, 1904.
Pencil on tracing paper: 24.8 x 16.5cm.
Scale: 1in. to 1ft.

Dimensions:
H. 7ft.0in. (213.4cm.); W. 4ft.0in. (121.9cm.); D. 1ft.3in. (38.1cm.).
G CUP 285
CAGM P 1941 222 514
TWO SKETCH DESIGNS FOR TALL D-FRONTED CUPBOARDS
Inscribed in pencil with measurements and no divisions (on plan of No.(1)).
Front elevation and plan (sectional) of each design, with numerous erasures and modifications: much of the work in free-hand. There are also thumb-nail sketches showing three cupboards of different designs, two with drawers at base, one of which resembles G CUP 297.
Unsigned and undated, but c.1904.
Pencil on hand-made paper, watermarked WHATMAN 1902: 38.4 x 55.5cm.
Soiled. Upper right corner torn off. Stains show through from verso.
Scale: 1\frac{1}{2}in. to 1ft.
Dimensions:
(1) H. 6ft.3in. (190.5cm.); W. 3ft.5in. (104.1cm.); D. 1ft.9in. (53.3cm.).
(2) H. 6ft.5in. (195.6cm.); W. 3ft.5\frac{1}{2}in. (105.4cm.); D. 1ft.9in. (53.5cm.).

G CUP 286
CAGM P 1941 222 512
DESIGN FOR CUPBOARD IN CEDAR OF LEBANON WITH SEVEN SHELVES
Inscribed in pencil with measurements, descriptions of views and features, and with Design for a Cupboard for F. Grissell Esqr. - in Cedar of Lebanon, also with £23.
Front elevation, side elevation, and sketch plan (sectional), together with details (full size, sectional).
Pencil on detail paper: 40.2 x 53.5cm. Creased, spotted and slightly torn.

Scale: 1in. to 1ft. and full size.

Dimensions:
H. 6ft.6in. (198.1cm.); W. (carcase size) 4ft.3½in. (130.8cm.);
D. 1ft.8in. (50.8cm.).

G CUP 287
CAGM P 1941 222 37

DESIGNS FOR DINING ROOM FURNITURE IN ENGLISH WALNUT

Inscribed in pencil with scales, descriptions of pieces, views and features and with DINING ROOM FURNITURE IN ENGLISH WALNUT FOR G.F.B. DE GRUCHY ESQ. WITH SPECIALLY MADE WROT. BRASS HANDLES ETC.

Front elevation and side elevation of cupboard for china and linen; side elevation of dining table (extended); front elevation of side table and of silver chest; elevation of wall of dining room showing positions of furniture and doors; and plan of room showing disposition of pieces of furniture, including plan of dining table (unextended) showing framing.


Pencil and water-colour on hand-made paper, watermarked J.R. JONES, AFONWEN: 51.5 x 76.5cm.

Scales: 1in. to 1ft. (cupboard, tables and silver chest) and ½in. to 1ft. (elevation and plan of room).

Dimensions:

1) Cupboard: H. 7ft.6in. (228.6cm.); W. 4ft.9in. (144.8cm.);
D. 1ft.8in. (50.8cm.).
(2) Dining table: H. 2ft.6in. (76.2cm.); L. (unextended) 7ft.6in. (228.6cm.); L. (extended) 9ft.9in. (297.2cm.); W. 5ft.0in. (152.4cm.).

(3) Side table: H. 3ft.0in. (91.4cm.); L. 5ft.1\frac{1}{2}in. (156.2cm.); W. 1ft.9in. (53.3cm.).

(4) Silver chest: H. 3ft.0in. (91.4cm.); L. 5ft.1\frac{1}{2}in. (156.2cm.); W. 1ft.9in. (53.3cm.).

Note

(1) See also G TAB 455 for designs for dining room furniture (dining table, side table and silver chest) for the same client, dated 24 November 1915. For later design (15 January 1919) for large sideboard to fit concave wall shown in room plan see G SBD 414.

(2) See entries in Job Book for 17 December 1915 to 10 March 1916 (p.25): G.F.B. de Gruchy's Furniture: Chest for Silver; Dining Table & Side Table; Cupbd.; 10 Chairs.

Details (summarized) are as follows:

(a) Chest for Silver; Dining Table & Side Table

<table>
<thead>
<tr>
<th></th>
<th>Burchett</th>
<th>658 hours</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Smith</td>
<td>72 hours</td>
</tr>
</tbody>
</table>
| Davoll | 17\frac{1}{2} hours | 747\frac{1}{2} hours (rounded up to 748)

(b) Cupboard

|        | Davoll | 461 hours |
|        | Smith  | 534\frac{1}{2} hours |
|        |        | 995\frac{1}{2} hours |

(c) 10 Chairs

|        | Waals  | 464 hours |
|        | Davoll | 209 hours |
|        | Smith  | 3 hours |
|        |        | 676 hours |
Total hours 2419\frac{1}{2}. The estimated hours are shown in the left-hand column as 2050, leaving an underestimate of 369\frac{1}{2} hours.

Under the heading General Waals is recorded as having worked 34 hours, none of it apparently charged for.

Calculations of cost are as follows:

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<th>Description</th>
<th>£</th>
<th>s</th>
<th>d</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total hours 2420 at 1/2d per hour</td>
<td>141</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Wood</td>
<td>37</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Metal</td>
<td>13</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Delivery</td>
<td>17</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Chair Seats</td>
<td>10</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Commission</td>
<td>26</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Total</td>
<td>244</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

(Estimated cost is given as £233. 0. 0)
G CUP 288

CAGM P 1941 222 485

SKETCH DESIGN FOR CUPBOARD WITH DRAWER AT BASE (POSSIBLY LINEN PRESS)

Front elevation (incomplete) and side elevation. A very freely executed drawing.

Unsigned and undated, but c.1905.

Pencil on cartridge paper: 38.2 x 56cm.

Scale: 1\frac{1}{2}in. to 1ft.

Dimensions:

H. 5ft.6in. (167.6cm.); W. (upper carcase) 3ft.0in. (91.4cm.);
D. (upper carcase) 1ft.7in. (48.3cm.).

Note

For design showing similar panelling to doors see G CUP 289.

G CUP 289

CAGM P 1941 222 526

DESIGN FOR CUPBOARD WITH DRAWERS BENEATH: PROBABLY A LINEN PRESS

Inscribed in pencil with measurements and calculations.

Front elevation (incomplete: left half of cupboard in outline only) with ancillary sketches of constructional detail, including also sketch of portion of table with drawer. Drawing mostly free-hand.

Unsigned and undated, but c.1905.

Pencil on brown tracing paper: 38.2 x 26.4cm. Sheet has tears on all edges, especially lower.

Scale: 1\frac{1}{2}in. to 1ft.

Dimensions:

H. 5ft.6in. (152.4cm.); W. 4ft.6in. (137.1cm.); D. not shown.
Note

(1) Ancillary sketch shows rule-joint hinges to doors, suggesting that the cupboards were to be fitted with sliding trays.

(2) The use of many small rectangular panels held between thin projecting rails is unusual in door construction. It is more often found in the sides of pieces fitted with drawers. For design showing similar treatment see G CUP 288.

G CUP 290
CAGM P 1941 222 536
DESIGN FOR LINEN PRESS IN ENGLISH WALNUT
Inscribed in pencil with scale, descriptions of views and features, and with Linen Press in English Walnut. Back & insides of drawers of English Oak - Metal work of Bright wrt. iron, sherdized to prevent rust. £37. Numbered (2).

Front elevation and side elevation. The front elevation shows doors on left side closed, but open on right to disclose trays etc. The side elevation has door open to show runners for trays.


Pencil and water-colour on detail paper: 39.2 x 57.1cm. The sheet has been folded four ways.

Scale: 1½in. to 1ft.

Dimensions:
H. 3ft. 11½in. (120.6cm.); W. 4ft. 4½in. (133.3cm.); D. 1ft. 6in. (45.7cm.). (The width and depth measurements relate to the upper section.)
Description

A cupboard divided vertically into two compartments, each fitted with sliding trays and a drawer at base and fronted by a pair of doors. There is a pedestal case of two drawers, one under each compartment, raised on block feet. Both stages are of frame and panel construction with panels on the sides inset and bevelled. Joints are pegged through. The projecting base of the upper stage is ogee moulded and there is a matching cornice. Doors are rule-jointed to allow trays to be drawn out on runners. Each door has a pair of rectangular panels, inset and multi-fielded, the outermost level being shaped to an irregular octagon with long axis vertical. Each panel is bordered by a line of ebony and holly (on bias) inlaid in the frame. The doors are secured by a simple latch mounted on a rectangular back plate. Drawers are fielded and moulded and mounted with pairs of ring handles on octagonal back plates. The block feet, double stepped and chamfered, are joined by through tenoned rails, the front one arched.

Note

See also G CUP 291, which shows a similar design for a Linen Press, dated 14 December 1909, and numbered (3) in a series of which no.(1) has not been found.

G CUP 291*
CAGM P 1941 222 40
DESIGN FOR LINEN PRESS IN ENGLISH WALNUT
Inscribed in pencil with scale and descriptions of views and features and with Linen Press in English Walnut. Shelves, Back & insides of
drawers of English oak. Handles and hinges of bright wrought iron.

Sherardized. Numbered (3).

Front elevation and side elevation.


Pencil and water-colour on detail paper: 39.2 x 56.8 cm. A rectangle 26 x 14 cm. has been cut away on the right-hand side from upper edge.

There are also slight tears and a number of folding creases.

Scale: 1\(\frac{1}{2}\) in. to 1 ft.

Dimensions:

H. 4 ft. 5 in. (135.9 cm.); W. (upper part) 3 ft. 9 in. (114.2 cm.);
D. (upper part) 1 ft. 5 in. (43.2 cm.).

Description

This is a companion design to G CUP 290 (numbered (2)), to which it bears a close resemblance. Features of the present design discrepant from those shown in G CUP 290 are:

1. The proportions of the design in front elevation have been altered, making the height greater than the width.

2. The cupboard (single) is enclosed by a single pair of doors hung between fixed stiles, which reduce the width of the cupboard opening.

3. The door panels are square and the side elevation shows a pair of panels.

4. Doors are hung with butterfly hinges (three pairs in all), which form double-dovetail patterns.

5. The interior is fitted with shelves instead of sliding trays.

Note

Design no. (1) of the series does not appear to have survived.
DESIGN FOR CUPBOARD, PROBABLY A LINEN PRESS

Inscribed in pencil with measurements.

Front elevation together with miscellaneous rough sketches showing constructional detail.

Unsigned and undated, but c.1909.

Pencil on brown tracing paper: 26 x 25.2cm. The middle of the sheet has multiple creases and several cracks, and the corner, lower right, (about 7.5 x 3.5cm.) has been torn off. The drawing shows signs of haste. The portion showing the cupboards has been crossed through in pencil with a running zig-zag line.

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:

H. 4ft.10in. (147.3cm.) (dimensioned as 4ft.6in.); W. (across lower stage) 4ft.8in. (142.2cm.) (dimensioned as 4ft.9in.).

Description

A cupboard divided vertically into two compartments, fronted by two pairs of framed and panelled doors, supported by a pedestal case of twin drawers, and raised on a plinth. The cupboard section (which appears to be of frame and panel construction) has a moulded base and cornice. Alternative designs are shown for the pairs of doors. On the left each door has a single tall segment-headed panel, inset and bevelled. On the right there are three panels to each door: a segment-headed panel at the top with a pair of square panels below, all inset and bevelled. All corner joints are pegged through. Drawers are plain and mounted with ring handles. The tall plinth is
through dovetailed, boldly cut away at the front to give broad bracket feet. There is a plain circular medallion at the arch centre.

Note

A thumb-nail sketch to left of the drawing, showing a section through a rule-joint, implies the provision of sliding trays (3/2) (compare G CUP 290). The positions of trays or shelves are indicated by five equidistant dotted lines across the right hand cupboard. The ancillary sketches were probably added by a workman.

(3/1) See also, for comparison: G CUP 289, G CUP 290 and G CUP 291.
G CUP 293*

CAGM P 1941 222 529

DESIGN FOR BREAK-FRONT WARDROBE IN THREE PARTS

Front elevation, side elevation, plan (sectional), together with
detail (full size, with some sectional) of joints, latches etc.,
also miscellaneous sketches (with erasures) of mouldings (apparently
unrelated to main design), constructional details, including hinging
etc.

Unsigned and undated, but c.1902.
Pencil on hand-made paper, watermarked J. WHATMAN 1900: 56.5 x 78.2cm.
Scale: 1in. to 1ft. and full size.

Dimensions:
H. 6ft.0in. (182.9cm.); W. 7ft.3½in. (222.3cm.); D. (at centre)
1ft.10in. (55.9cm.).

Verso: Elevations, plan, and full-size details of a design for a
wardrobe similar to that on recto (catalogued separately as
G CUP 294).

Description

A wardrobe in three sections, the middle one having a bank of
six drawers (four full width, two half width) surmounted by a small
cupboard enclosed by a pair of doors fitted with wooden latches, with
a hanging cupboard to either side. Each hanging cupboard is framed
by a pair of broad plank stiles to full height (extending to form
short legs) through dovetailed at the top to cross pieces and through
tenoned at the bottom and at intermediate positions. The stiles are
canted slightly forward in plan from their outer edges. All doors
are planked, the tall ones having battens which show as rails (and
also serve as handles) on the front. Drawer fronts are of frame and panel construction, with vertical bow handles. Decoration is confined to lines of gouge cuts along edges of the middle section.

Note

(1) This design belongs to a small group of drawings, probably all produced between about 1902 and 1905, in which the chief stylistic feature is the use of wide unshaped planks, presented full-face, for the main framework, and of planked construction for doors and panels. (320) (311)

(See designs for wardrobes: G CUP 295 and G CUP 296, also designs (117) (III:373) (III:692) for sideboards: G CAB 117 (2), G SBD 380 and B SBD 71 and verso.)

(2) This design is the original from which was made (with modifications) the tracing G CUP 295.

(3) The construction of the doors in this design is unconventional, and more intricate than a cursory inspection would reveal. Each door is flush on the outer face, having the appearance of a wide board set between a pair of narrow ones, secured by ledges, of which two are visible on each of the tall doors. The wide centre board is in fact a panel. Dotted lines across the centre board of each door near top and bottom show the position of rails, which are set back from the face of the stiles to allow the panel to pass in front of the rails and so be equal in length to the stiles. Although the panel is thin where it covers the rails, it is much thicker between the rails, which are in fact rebated into it. The narrow intermediate rails, which stand proud as ribs across the face of each tall door, are apparently rails extending through the thickness of the door, having the ends of the panel sections tongued into them.

(4) The pivoting wooden latches to the small doors above the drawers
are not of the same pattern as the one drawn full size to the right of the sheet.

(5) The sketch of a set of through dovetails (centre right) shows an unusual stepped pin, the shape of which is purely decorative.

(6) What the full-size sectional detail (lower right) refers to is unclear. The details and measurements do not correspond exactly with any part of the small-scale elevations and plan.

G CUP 294*

CAGM P 1941 222 529 (verso)

DESIGN FOR BREAK-FRONT WARDROBE IN THREE PARTS

Front elevations (with erasures, alterations and discrepancies), part plan (sectional), details (full size, including sectional), and miscellaneous sketches.

Unsigned and undated, but c.1902.

Pencil on hand-made paper, watermarked J.WHATMAN 1900: 56.5 x 78.2cm.

Scale: (1) elevation and plan (centre of sheet): 1in. to 1ft. and full size.

(2) elevation (incomplete, and discrepant from (1) in several respects: left of sheet): 1\frac{1}{2}in. to 1ft.

(3) elevation in free-hand (lower left): 0\frac{1}{2}in. to 1ft. (approx.).

Dimensions (of (1)):

H. 5ft.6in. (167.6cm.); W. 7ft.3in. (221.1cm.); D. 2ft.0in. (61cm.).

Description

See the description for the design on recto (G CUP 293), from which the present design (in centre of sheet) differs only in the
following respects:
(1) The middle section protrudes beyond the flanking cupboards, which are flat-fronted.
(2) The drawer fronts are solid.
(3) The gouged decoration is more extensive.

Note
(1) Compare the dovetail housing of the bow handles (secured with angled dowel) to the drawer fronts (as shown in full-size detail) with the technique sketched on G CUP 295 (see Note (2) to that design).
(2) Erasures on the plan reveal initial uncertainty as to the treatment of the front. Suggestions of canted stiles, giving a convex plan to the hanging cupboards (as in the design on recto), are evident. A splayed front to the centre section has also been erased, as has a completely flat front in line with the cupboards on either side. The front elevation also shows by incomplete erasures that the drawer depths were initially equal.
(3) The incomplete sectional drawing upper left shows the jointing of a door rail to the stile, with the panel in position. The outer face of the door is uppermost.
(4) For the tracing from the main design see G CUP 296.

G CUP 295*
CAGM P 1941 222 527
DESIGN FOR BREAK-FRONT WARDROBE IN THREE PARTS IN OAK
Inscribed in ink with Wardrobe to be made in oak, and with scale, measurements and descriptions; also with calculations in pencil.
Front elevation and plan (sectional); both in careful free-hand: also miscellaneous thumb-nail sketches (rough) of constructional detail.

Unsigned and undated, but c.1902. The title and some other inscriptions are in the hand of Sidney Barnsley. The design could equally well be the work of Barnsley or Gimson, but is probably Gimson's (see Note (1)). Pen and ink, with explanatory sketches in pencil, on tracing paper: 35.5 x 37.5cm. The upper left quarter has a vertical tear 18cm. long, which has been repaired on verso with transparent tape.

Scale: 1in. to 1ft.

Dimensions:
H. 5ft.6in. (167.6cm.) (pencilled addition to front elevation suggests increase in height of about 6in.); W. 7ft.0in. (213.4cm.) (drawn 7ft.3in.); D. (at centre) 1ft.8$\frac{1}{2}$in. (52.1cm.).

Description

See the description of G CUP 293, of which the present design is a tracing, with minor alterations as follows:

(1) The height has been reduced from 6ft. to 5ft.6in.
(2) The spacing of the through tenons on the broad stiles has been adjusted.
(3) Gouged decoration is shown along the edges of all the main structural members in the traced version.
(4) The narrow stiles which flank the middle section in G CUP 293 have been omitted.

Note

(1) Although the main inscription on this sheet is in the hand of Sidney Barnsley, the design and draughtsmanship, according to the
evidence provided by related drawings, are probably the work of Gimson. (See G CUP 293, G CUP 294, G CUP 296 (which also bears a note in Barnsley's hand), G CAB 117, and G SBD 380.)

(2) Not all the thumb-nail sketches showing constructional detail are easy to interpret. The sketch just above the floor line on the left probably shows a plan view (or possibly an elevation) of a corner of the frame of a drawer front. On the right, just above centre height of the elevation, is a plan view showing a bow handle housed and through tenoned into a rail of the drawer front. Below this, but small and rather indistinct, are details of the jointing of the door rails, including those shaped as horizontal bow handles.

(3) The handles to the tall doors have been shown by the shading on the front elevation as being on opposite edges to those drawn in the plan. This has been corrected on the front elevation in faint pencil.

G CUP 296
CAGM P 1941 222 528
DESIGN FOR BREAK-FRONT WARDROBE IN THREE PARTS
Inscribed in ink with measurements and descriptions of views and features and with note (by Sidney Barnsley): handles dovetailed into drawer fronts.
Front elevation and half plan (sectional) together with exploratory pencil sketches (unidentified).
Unsigned and undated, but c.1902.
Pen and ink on brown tracing paper: 38.4 x 25.5cm. Sheet torn upper right.
Scale: 1in. to 1ft.
Dimensions:

H. 5ft.6in. (167.6cm.) (The dimension 5ft.0in. to left of the front elevation is not according to scale and should be 4ft.6in.);

W. 7ft.0in. (213.4cm.) (drawn 7ft.3in.); D. 1ft.11in. (58.4cm.).

Note

This design is a tracing from the design in the centre of G CUP 294. See also G CUP 295.

G CUP 297

CAGM P 1941 222 524

DESIGN FOR WARDROBE IN OAK

Inscribed in pencil with scale, measurements, calculations, a - a, B - B (for sections) etc., and with Wardrobe in English Oak.

Front elevation, sketch plan (incomplete) and sketches of detail (full size, sectional).

Signed and dated in pencil, lower right: E.W.G., March 5, 1903.

Pencil on brown tracing paper: 38.3 x 20.6cm. Vertical edges torn.

Scale: 1\(\frac{1}{2}\)in. to 1ft. and full size.

Dimensions:

H. 6ft.7\(\frac{1}{2}\)in. (202.6cm.); W. 3ft.6in. (106.7cm.) (dimensioned 3ft.4in.); D. 1ft.5\(\frac{1}{2}\)in. (45.1cm.).

G CUP 298*

CAGM P 1941 222 521

DESIGN FOR WARDROBE IN ENGLISH OAK

Inscribed in ink with measurements and with Wardrobe in English Oak - inlaid with Ebony & Cherry. Handles of bright steel, Cupboard 1'6" deep; also with (Earl Bathurst), priced Abt. £30, numbered (1).
Front elevation and thumb-nail sketch of wardrobe of different design.


Pencil on brown tracing paper, with crayon over area of elevation on verso: 29.5 x 20.9cm.

Scale: 1in. to 1ft.

Dimensions:
H. 6ft.6in. (198.1cm.); W. 3ft.9in. (114.2cm.); D. not given.

Description

A wardrobe (presumably of carcase construction) fronted by a pair of framed and panelled doors, each having three square panels, one above another, raised on a pedestal consisting of a plinth supporting a shallow case containing a pair of drawers (side by side).

Joints of the door frames are pegged. The panels are bevel-fielded, the fieldings bordered by an inlaid black and white (ebony and cherry) line. Drawers are similarly bevel-fielded, but not inlaid. The edges of the drawer case and of the carcase are however inlaid with a black and white line. The steps between carcase, drawer case and plinth are bevelled. The front of the plinth is boldly arched and the corners are through-jointed. Drawers are mounted with pairs of ring handles on circular back plates, and the doors with oval key-plates and scrolled drop handles.

Note

(315)

For no. (2) see G CUP 299. The present design should be compared with B CUP 54, the measurements and general arrangement of which are strikingly similar.
G CUP 299*
CAGM P 1941 222 519

DESIGN FOR WARDROBE IN OAK, WITH SPLAYED FRONT AND CANTED SIDES
Inscribed in ink with measurements and descriptions of views etc.
and with Wardrobe in English Oak - inlaid with ebony & cherry.

Handles of bright steel - also with (Earl Bathurst), priced
Abt. £30, numbered (2).

Front elevation and plan (sectional).


Pencil on tracing paper shaded with crayon on verso: 37 x 23.5cm.

Scale: 1in. to 1ft.

Dimensions:
H. 6ft.6in. (198.1cm.); W. 4ft.0in. (121.9cm.); D. 2ft.0in. (61cm.).

Description
A splay-fronted wardrobe of polygonal plan, with a door (hinged to rear) opening at each side. The splayed front faces and doors (all of matching design) are of frame and panel construction. Each tall narrow panel is broadly bevel-fielded all round, so that stiles, bevels, rails, and fielded face are of about equal breadth, giving each unit the appearance of a series of edge-jointed boards. A pair of narrow projecting rails, spaced equally between the top and bottom of the cupboard, run as bands from hanging stile to hanging stile. These, together with the central post, all horizontal edges, and the stretcher rails, are inlaid with a black and white (ebony and cherry) line. Frame joints are pegged. Doors are mounted with lozenge-shaped key-plates, and metal drop handles.

Note
(323)
For no. (1) see G CUP 298.
G CUP 300
CAGM P 1941 222 522

DESIGN FOR BREAK-FRONT WARDROBE IN OAK

Inscribed in ink with measurements and descriptions of views etc.
and with additional figuring etc. in pencil; also with "B": Wardrobe
in English Oak - with four drawers & a medicine cupboard - inlaid
with Ebony & cherry - Handles of bright steel - (Lord Bathurst),
priced (£53-10), numbered (2).

Front elevation and plan (sectional) and sketches of detail.

Signed and dated in ink, lower right: E.W.G. Daneway House, Dec. 8,
1903.

Pencil, with crayon covering area of views on verso, on brown tracing
paper: 39.5 x 29.2cm. Spotted with ink.

Scale: 1in. to 1ft.

Dimensions:

H. 6ft. 6in. (198.1cm.); W. 7ft. 0in. (213.4cm.) (drawn 6ft. 6in.);
D. 1ft. 10in. (55.9cm.).

Note

(323) (315)
For nos (1) and (2) see G CUP 298 and 299.

G CUP 301
CAGM P 1941 222 442

DESIGNS FOR WARDROBE WITH CANTED SIDES AND FOR LIBRARY TABLE

Inscribed in pencil with Shelf (by front elevation of wardrobe).

Wardrobe: Front elevation, side elevation (incomplete), plan
(sectional, incomplete); also sketches showing details of construction
(approx. full size).
Library table: Front elevation and plan, showing details of under-frame (both views incomplete); also miscellaneous sketches, showing constructional detail (approx. full size).
Views of both pieces show alterations and erasures.
Unsigned and undated, but c.1903.
Pencil on hand-made paper, watermarked J.WHATMAN 1900: 57.2 x 78.7cm.
Scale: 1in. to 1ft. and full size (approx.).
Dimensions:
Wardrobe: H. 6ft.0in. (182.9cm.); W. 3ft.3in. (99.1cm.);
D. 1ft.9in. (53.3cm.).
Table: H. 2ft.5½in. (75cm.); L. 6ft.0in. (182.9cm.);
W. 3ft.0in. (91.4cm.).

G CUP 302
CAGM P 1941 222 516
DESIGN FOR A CORNER FITTING WARDROBE
Front elevation, plan (incomplete, sectional), and faint sketch of section through edge of door panel.
Unsigned and undated, but c.1903.
Pencil on hand-made paper, watermarked: J.WHATMAN 1901: 56.8 x 78.2cm. Small tear lower centre.
Scale: 1½in. to 1ft.
Dimensions:
H. 6ft.6in. (198.1cm.); W. 3ft.6in. (106.7cm.); D. 2ft.5½in. (75cm.).
G CUP 303
CAGM P 1941 222 517
DESIGN FOR WARDROBE

Front elevation, and small sketch showing plan view (sectional) of front frame; also sketch (incomplete) for floral decoration, probably for plaster work.
Unsigned and undated, but c.1903.
Pencil on brown tracing paper: 38.3 x 18.7cm.
Scale: 1\frac{1}{2} in. to 1 ft.
Dimensions:
H. 6 ft. 3 in. (190.5 cm.); W. 3 ft. 4\frac{3}{4} in. (103.5 cm.).
Verso: Marks of plaster, especially following the line of leaves on recto, suggest that this pattern was executed.

G CUP 304
CAGM P 1941 222 520
SKETCH DESIGN FOR WARDROBE WITH CANTED SIDES

Inscribed in ink with scale, measurements, descriptions of views and features and with Sketch of Wardrobe, and in pencil with additional measurements and with note: 15th Sept. leave Cirencester.
Front elevation, plan (sectional), and detail (full size) of gouged decoration: all in careful free-hand. Also two thumb-nail sketch plans (in pencil) showing variant forms.
Unsigned and undated, but c.1903.
Pen and ink, with additions in pencil, on brown tracing paper:
37 x 22.4cm.
Scale: 1in. to 1ft. and full size.

Dimensions:
H. 6ft.0in. (182.9cm.); W. 3ft.3in. (99.1cm.); D. 1ft.9in. (53.3cm.).

G CUP 305
CAGM P 1941 222 44
FOUR DESIGNS FOR A LADY'S WARDROBE IN OAK

Inscribed in ink with Four Sketch Designs for a Lady's Wardrobe in English Oak and with scale, measurements, specifications and prices. Numbered from (1) to (4).

Front elevation of each design.


Pencil on brown tracing paper: 35.2 x 38.5cm. Cracking along folds.

Scale: 1½in. to 1ft.

Dimensions:
H. 6ft.6in. (198.1cm.); W. 7ft.0in. (213.4cm.); D. 1ft.9in. (53.3cm.).

Description

The four designs show the same overall dimensions and are alike in being divided into three parts of equal width, the middle section containing either cupboards (nos (1) and (3)) or drawers and cupboards (nos (2) and (4)), flanked by hanging cupboards.

In designs nos (1), (3), and (4), the carcase is raised on a low pedestal containing either drawers (nos (1) and (3)), or cupboards (no.(4)). Designs nos (2) and (4) show different arrangements of
identical parts. The three small cupboards contained in the pedestal of no.(4) are placed at the top of the carcase in no.(2), and the cupboard below the central bank of drawers in no.(2) is shown above the drawers in no.(4). In nos (1) and (3) the middle section of the carcase contains a bank of cupboards. Those in no.(1) are of frame and panel construction, with small square bevelled panels. In no.(3) the small cupboards are of plank and ledge construction, dowelled or nailed. The same is true of the small cupboards in the other two designs. In all four designs the doors to the hanging cupboards have each a single tall panel, broadly bevel-fielded to give a planked appearance. All handles are of metal: ring handles to the drawers and drop handles to the cupboards.

Note

Design no.(2) should be compared with G CUP 308 (dated three weeks later), which it resembles in all respects, except for a slight modification to the apron piece.

Compare also G CUP 306 (no.1), which bears the same date as the present drawing.

G CUP 306
CAGM P 1941 222 670
TWO SKETCH DESIGNS FOR A GENTLEMAN'S WARDROBE, FITTED WITH HANGING CUPBOARD AND SHELVES
Inscribed in ink with scale, measurements, No.(1) and No.(2), and specifications (including prices: no.(1) abt. £24; no.(2) abt. £18-10-0) and with Two Sketch Designs for a Gentleman's Wardrobe in English Oak.
Front elevation of each design.

Pencil on brown tracing paper: 16.8 x 30.5 cm.

Scale: 0\(\text{\textfrac{\textfrac{1}{4}}{1}}\) in. to 1 ft.

Dimensions (both designs):
H. 6 ft. 6 in. (198.1 cm.); W. 4 ft. 3 in. (129.5 cm) (No. (1) is drawn 4 ft. 6 in.); D. 1 ft. 6 in. (45.7 cm.).

G CUP 307
CAGM P 1941 222 505

DESIGN FOR OAK WARDROBE

Inscribed in pencil with OAK WARDROBE FOR COLONEL ELIAS, and with scale, measurements, and descriptions of views and features.

Front elevation, side elevation, and full-size details.


Pencil on hand-made paper, watermarked VAN GELDER ZOÎTEIT: 50.5 x 64.3 cm. Soiled, rubbed and with several oil stains.

Scale: 1\(\text{\textfrac{\textfrac{1}{4}}{1}}\) in. to 1 ft. and full size.

Dimensions:
H. 6 ft. 6 in. (198.1 cm.) (drawn 6 ft. 7\(\text{\textfrac{1}{4}}\) in.); W. (upper carcase) 4 ft. 3 in. (129.5 cm.); D. (upper carcase) 1 ft. 5 in. (43.2 cm.).

G CUP 308
CAGM P 1941 222 45

DESIGN FOR A WARDROBE OF THREE SECTIONS IN OAK

Inscribed in pencil with WARDROBE IN OAK IN THREE PARTS FOR MRS ELIAS and with scale, measurements, and descriptions; also with

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inventory of drawer and door furniture.  
Front elevation, end elevation, and plan (sectional, in outline, crayon,ed), together with full-size details of mouldings (sectional), handles, and escutcheons.  
Pencil on cartridge paper: 47.5 x 61.5cm. Upper edge torn.  
Scale: 1\(\frac{1}{2}\)in. to 1ft. and full size.  
Dimensions:  
H. 6ft.10\(\frac{1}{2}\)in. (210.2cm.); W. 7ft.0in. (213.4cm.); D. (centre section) 1ft.9in. (53.3cm.)

G CUP 309  
CAGM P 1941 222 510  
DESIGN FOR PLAIN SINGLE WARDROBE IN CHESTNUT (ONE OF A PAIR)  
Inscribed in pencil with 2 Wardrobes in Chestnut and with scale, measurements, and descriptions of views.  
Front and back elevation, side elevation, and plan (sectional). An erased earlier design with canted sides and door flanked by wide stiles can be discerned.  
Pencil on hand-made paper, watermarked VAN GELDER ZONEN: 45 x 55cm. Irregularly creased and with several oil stains.  
Scale: 1\(\frac{1}{2}\)in. to 1ft.  
Dimensions:  
H. 5ft.3in. (160cm.); W. 2ft.9in. (83.8cm.); D. 1ft.2in. (35.6cm.).
G CUP 310
CAGM P 1941 222 525
DESIGN FOR WARDROBE IN OAK
Inscribed in pencil with Oak Wardrobe.
Front elevation: underside of plinth clumsily drawn.
Signed in pencil, lower right: E.W. Gimson, Daneway House.
Undated, but c.1905.
Pencil on tracing paper: 25.6 x 22cm.
Scale: 1in. to 1ft.
Dimensions:
H. 6ft. 3\frac{1}{2}in. (196.9cm.); W. (carcase size) 5ft. 0in. (152.4cm.);
D. not shown.

G CUP 311
CAGM P 1941 222 515
DESIGN FOR SMALL SINGLE WARDROBE
Inscribed in pencil with measurements and with - partly erased - my birthday, only 16.
Front elevation, side elevation, sketch plan (probably added later) and details (full size, partly sectional) in plan and elevation.
Unsigned and undated, but c.1905.
Att: Probably drawn out to Gimson's design by a pupil (unidentified).
This is strongly indicated both by the inscription and by the lack of fluency in the draughtsmanship. Evidence of revision by Gimson is to be seen in quick free-hand additions (e.g. dovetails in F.S. plan and cross hatching) and in figuring.
Pencil on cartridge paper: 38.2 x 56cm. Stained, probably with oil.
Scale: 1in. to 1ft. and full size.

Dimensions:
H. 6ft.0in. (182.9cm.); W. 3ft.0in. (91.4cm.); D. 1ft.7in. (46.3cm.).

G CUP 312
CAGM P 1941 222 508
DESIGN FOR WARDROBE (VENERED) WITH DRAWERS BENEATH
Inscribed in pencil with measurements.
Front elevation, side elevation, and plan (sectional).
Unsigned and undated, but c.1905.
Pencil on hand-made paper, watermarked VAN GELDER ZONEN: 45.2 x 55.4cm.
Scale: 1\frac{1}{2}in. to 1ft. (approx.).
Dimensions:
H. 7ft.2in. (218.4cm.); W. (carcase size) 5ft.0in. (152.4cm.)
(dimensioned 4ft.6in.); D. 1ft.9in. (53.3cm.).

G CUP 313
CAGM P 1941 222 509
DESIGN FOR WARDROBE (VENERED) WITH DRAWERS BENEATH
Inscribed in pencil with measurements.
Front elevation, side elevation, and plan (sectional), together with tentative sketches (not by Gimson) showing constructional detail.
Unsigned and undated, but c.1905.
Pencil on hand-made paper, watermarked J. WHATMAN: 39.2 x 56cm.
Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:

H. 6ft.7in. (200.7cm.); W. (carcase size) 4ft.6in. (137.1cm.);
D. 1ft.6\(\frac{1}{2}\)in. (47cm.).

G CUP 314
CAGM P 1941 222 679

DESIGN FOR WARDROBE (VENEERED) WITH DRAWERS BENEATH

Front elevation (rapidly drawn, with some free-hand work, and showing erasures and alterations).

Unsigned and undated, but c.1905.

Pencil on brown tracing paper: 38.3 x 24.5cm.

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:

H. 6ft.6in. (198.1cm.); W. 4ft.5\(\frac{1}{2}\)in. (135.9cm.); D. not given.

Note

(334) (334)
Compare with G CUP 312 and G CUP 313.

G CUP 315
CAGM P 1941 222 673

DESIGN FOR CORNER WARDROBE

Inscribed in ink with DESIGN FOR CORNER CUPBD. FOR HATS AND COATS -

In English Oak and with scale, measurements, and descriptions of views and features.

Front elevation and plan (sectional): both in careful free-hand.

Pen and ink on brown tracing paper: 29.7 x 31.2cm.

Scale: 1in. to 1ft.

Dimensions:

H. 6ft.6in. (198.1cm.) (drawn 6ft.7in.); W. 3ft.6in. (106.7cm.);
D. 2ft.7in. (78.7cm.).

G CUP 316
CAGM P 1941 222 43
DESIGN FOR CORNER WARDROBE IN WALNUT

Inscribed in pencil with Corner Wardrobe in English Walnut and with scale, measurements, and descriptions.

Front elevation, sectional plan, and miscellaneous sketches showing detail of framing etc. and full-size detail of ebony and holly inlaid line.


Pencil on detail paper: 59.5 x 32.4cm.

Scale: 1½in. to 1ft. and full size.

Dimensions:

H. 6ft.9in. (205.7cm.) (altered from height as drawn and stated: 6ft.6in.); W. 3ft.6½in. (108cm.); D. 2ft.6½in. (77.5cm.).

G CUP 317
CAGM P 1941 222 463
FIVE DESIGNS FOR WARDROBES IN OAK AND TWO FOR WASHSTANDS (ONE OF WHICH COULD SERVE AS A DRESSING TABLE)

Inscribed in pencil with scale, measurements, prices etc. and with Wardrobes in English Oak. With a little alteration the designs
could be carried out in Walnut; also with Washstand and with Washstand or Dressing Table.

Front elevations of wardrobes, front and side elevations of washstands, and plan of the smaller washstand.

Signed in pencil, lower right: Ernest W. Gimson. Undated, but probably 1907.

Pencil and water-colour on brown tracing paper: 48.5 x 77.2cm.

Slight tearing along edges and folds.

Scale: 1in. to 1ft.

Dimensions:

Wardrobes: (1) H. 6ft.0in. (182.9cm.); W. 3ft.3in. (99.1cm.);
D. 1ft.6in. (45.7cm.).
(2) H. and W. as for no.(1); D. 1ft.4in. (40.6cm.).
(3) H. 6ft.3in. (190.5cm.); W. 4ft.6in. (137.1cm.);
D. as for no.(1).
(4) H. as for no.(3); W. 4ft.3in. (129.5cm.);
D. as for no.(2).
(5) H. 5ft.1in. (154.9cm.); W. 3ft.0in. (91.4cm.);
D. 1ft.3in. (38.1cm.).

Washstand: H. 2ft.6in. (76.2cm.); L. 3ft.1\(\frac{1}{2}\)in. (95.3cm.);
D. 1ft.7\(\frac{1}{2}\)in. (49.6cm.).

Washstand or Dressing table: H. 2ft.5\(\frac{1}{2}\)in. (75cm.); W. 4ft.3in.
(129.5cm.); D. 1ft.9in. (53.3cm.).

Note

For identical design for washstand see G WSH 528. For identical design for washstand or dressing table see G WSH 526.
DESIGN FOR WARDROBE IN ENGLISH WALNUT

Inscribed in pencil with scale, measurements, descriptions of views and features, and with Wardrobe in English Walnut. Back and insides of Drawers in English oak. Hinges Handles and Spring Latches specially made of bright wrought iron, sherardized to prevent rust.

Numbered (1).

Front elevation, side elevation, and details (full size, sectional).

Signed and dated in pencil, lower right: Ernest W. Gimson, Daneway House, Sapperton, Nr. Cirencester, Gloucestershire.—10, 1909

(month missing, but possibly January or February).

Pencil, and pencil and water-colour, on detail paper: 39.1 x 56.6cm.

A carefully executed drawing. Sheet bears several oil stains.

Lower corners have been cut off whilst sheet was folded in half vertically, thus removing part of date.

Scale: 1\(\frac{\text{in.}}{\text{ft.}}\) and full size.

Dimensions:

H. 6ft.0in. (182.9cm.) (drawn 5ft.9\(\frac{\text{in.}}{\text{ft.}}\)); W. (upper case) 3ft.9\(\frac{\text{in.}}{\text{ft.}}\) (115.5cm.); D. 1ft.10in. (55.9cm.) (figuring altered to 2ft.0in.).

DESIGN FOR SINGLE WARDROBE WITH CANTED SIDES, IN OAK

Inscribed in pencil with scale, measurements and with WARDROBE IN
ENGLISH OAK, priced £12-10.

Front elevation (erased earlier arrangement of panels discernible), plan (sectional), and full-size plan (sectional) of front corner post.

Signed and dated in pencil, lower right: Ernest W. Gimson, Daneway House, Nr. Cirencester, Aug.1909. The lettering is probably the work of an assistant.

Pencil and water-colour on detail paper: 39.3 x 56.3cm. Sheet slightly stained.

Scale: 1\(\frac{1}{2}\)in. to 1ft. and full size.

Dimensions:
H. 5ft.3in. (160cm.) (drawn 5ft.2in.); W. 3ft.5in. (104.1cm.);
D. 1ft.5\(\frac{1}{2}\)in. (44.5cm.).

G CUP 320
CAGM P 1941 222 533

DESIGN FOR A BREAK-FRONT WARDROBE IN THREE PARTS

Inscribed in pencil with Hanging Cupbds. etc. in English oak - Made in Three Parts and with scale, measurements, and descriptions of views and of features.

Front elevation, side elevation (sectional), and plan (sectional).


Pencil on detail paper: 39.3 x 57.5cm.

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:
H. 6ft.0in. (182.9cm.); W. 10ft.0in. (304.8cm.) (drawn 9ft.10in.);
D. (in centre) 1ft.6in. (45.7cm.).
G CUP 321
CAGM P 1941 222 504

TWO DESIGNS FOR WARDROBES (DOUBLE & SINGLE)

Inscribed in pencil with WARDROBES, plain sides (to single wardrobe), and scale.

Front elevation of each wardrobe and side elevation of the larger wardrobe.


Pencil on hand-made paper, watermarked J.R.JONES, AFONWEN HAND MADE: 38.5 x 52cm. Sheet bears few signs of handling.

Scale: 1in. to 1ft.

Dimensions:

(1) Double wardrobe: H. 6ft.2in. (188cm.); W. 5ft.9in. (175.3cm.);
D. 2ft.0in. (61cm.).

(2) Single wardrobe: H. 6ft.2in. (188cm.); W. 3ft.0in. (91.4cm.).

G CUP 322
CAGM P 1941 222 532

DESIGN FOR A DOUBLE WARDROBE

Inscribed in pencil with scale, measurements, descriptions of views, and Hanging Cupbd.; also with notes giving prices according to material and finish: In Spanish Chestnut £12-10-0. English Oak (unstained) £14-0-0. English Walnut (polished) £15-10-0. Spanish Mahogany stained and polished £16-0-0.

Front elevation and side elevation.

Pencil and water-colour on hand-made paper, watermarked J.R. JONES, AFONWEN: 38 x 51.7cm.
Scale: ½in. to 1ft.
Dimensions:
H. 5ft. 0in. (152.4cm.); W. 6ft. 0in. (182.9cm.); D. 1ft. 3in. (38.1cm.).

G CUP 323*
CAGM P 1941 222 507
DESIGN FOR WARDROBE IN TEAK
Inscribed in pencil with scale, measurements and descriptions and with Wardrobe in English-Walnut or Teak (sic). Also inscribed in ink with Make this 7ft (alteration to width measurement) and, lower left, with Sold at auction sale - about 1965 - for £175, E.B. (Edward Barnsley).
Front elevation, side elevation, and miscellaneous sketches showing constructional details (full size, sectional).
Pencil and pencil and water-colour on hand-made paper, watermarked J.R. JONES, AFONWEN: 51.5 x 76.2cm.
Scale: 1in. to 1ft. and full size.
Dimensions:
H. 7ft. 0in. (213.4cm.); W. (carcase size) 7ft. 4in. (223.5cm.) (alteration to 7ft. 0in. (see inscription) refers to width across base); D. 2ft. 0in. (61cm.).
Verso: Elevations (in pencil) of two drawer handles (bow shape) for wardrobe on recto, one showing cross section and inscribed with calculations.

Description

A large break-front wardrobe in three parts, raised on block feet, double stepped and chamfered. The middle section has a bank of four drawers, surmounted by four square cupboards, symmetrically disposed, with a hanging cupboard to full height on either side. The dominant feature of this design is the subdivision of all its planes, including the side elevation, into numerous rectangles by the use of projecting rails, stiles, ribs, and other structural members. This effect is emphasised by fielding, chamfering, and moulding. The drawers are fitted with pierced vertical bow handles, and the small doors of the centre section have multi-fielded octagonal panels. There are shaped escutcheons to all drawers, and doors are mounted with scroll-pattern metal drop-handles. All doors are shown butt hinged.

Note

This sheet, with its full-size sectional details and careful dimensions (including timber thicknesses, inscribed on the elevations of the scale drawing) provides the essential information from which an experienced cabinet-maker could make this complex piece.

The drawing of the fieldings (to five levels) on the square doors in the centre section is more freely executed than other parts of the elevation and was possibly an afterthought. The side elevation shows incompletely-erased details of a projecting rail at the bottom, to match the three above.
An illustration in L. & W., pl.27, shows a piece made to this design of 'Java teak'. There are several discrepancies between the design and the piece as illustrated:

(1) The proportions have been adjusted so that the panels in the tall doors are all of the same height, except for those at the top.

(2) The steps of the block feet have been smoothed out to a wave form.

(3) Escutcheons of a different pattern have been used.

(4) The small square cupboard doors in the illustration show pin instead of butt hinges.

A wardrobe identical to the one illustrated in L. & W. was sold at Sotheby's Belgravia on 7 June 1972 (lot 83) for £980 to Grimshaw. The catalogue entry describes the piece as having been executed by Peter Waals.

After Gimson's death Waals prepared a modified version of this design for making in English walnut. A piece made to Waals's design and exhibited at Leicester Museum in 1969 is illustrated in the catalogue (Leicester (1969), BR 5), where it is erroneously described as being of oak.

G CUP 324
CAGM P 1941 222 534
DESIGN FOR DOUBLE CUPBOARD (PROBABLY WARDROBE) IN CEDAR OF LEBANON
Inscribed in pencil with scale, measurements and descriptions of views and features, and with Cupboard in Cedar of Lebanon - Vrt. iron hinges & drop handles. Lettered B - B and C - C. Priced £15.
Front elevation, side elevation, and details (full size, sectional) at B - B and C - C.

Pencil on detail paper: 40.3 x 53.9 cm. Brown splash stain to right of centre.

Scale: 1 in. to 1 ft. and full size.

Dimensions:
H. 5 ft. 6 in. (167.6 cm.); W. 5 ft. 0 in. (152.4 cm.); D. 1 ft. 2 in. (35.6 cm.).

G CUP 325
CAGM P 1941 222 467

Design for Wardrobe, Chest of Drawers, Dressing Table with Mirror on Stand, and Washstand, All in English Walnut

Inscribed in pencil with measurements, calculations, descriptions, and with Bedroom Furniture in English Walnut, with brass handles, also with the following descriptions beneath their respective elevations:

Wardrobe with Mirror on inside of Door; Chest of Drawers;
Dressing Table and Mirror - Shelf in Cupbd; Washstand.

Front elevation of each design together with side elevation (faint, freehand) of washstand and full-size details (sectional). Also sketches (sectional) showing constructional detail.


Pencil on detail paper: 35 x 64.8 cm.

Scale: 1 in. to 1 ft. and full-size details.
Dimensions:

(1) Wardrobe: H. 6ft.9½in. (207cm.); W. 3ft.5in. (104.1cm.);
    D. 1ft.9in. (53.3cm.) (inside measure).

(2) Chest of drawers: H. 4ft.1in. (124.5cm.); W. 3ft.8in.
    (111.8cm.).

(3) Dressing table: H. 2ft.9in. (83.8cm.); W. 3ft.3in. (99.1cm.).

(4) Mirror: H. 2ft.4in. (71.1cm.); W. 1ft.10½in.
    (57.2cm.).

(5) Washstand: H. 2ft.9in. (83.8cm.); W. 2ft.9in. (83.8cm.);
    D. 1ft.6in. (45.7cm.).

Verso: side elevation (in pencil, full size, pricked through) of
support for top towel rail for washstand.

Descriptions

(1) Wardrobe:

A hanging cupboard with a single door, resting on a plinth
consisting of a low cupboard with a pair of doors, the whole
supported on a pair of block feet with double stepped and chamfered
ends.

The sides and top of the hanging cupboard appear to be framed
and panelled. The door (which has a mirror on the inside) has three
pairs of equal-sized rectangular panels, bevelled and fielded. It is
hung with four butterfly hinges between a pair of wide stiles tongued
into each side of the cupboard. The door is fitted with a scissor-
handle-shaped drop handle. The doors of the cupboard below have each
a raised and fielded panel and are fitted with scrolled drop handles
on trefoil-shaped back plates. The joints of all three door frames
are pegged through. The front edges of both cupboards are inlaid with
black and white stringing.
(2) Chest of drawers:

A chest with five drawers, ranging with 1 inch increments, from 6 inches to 10 inches. Each drawer has a narrow fielding and is fitted with a pair of ring handles on circular back plates. Carcase edges are inlaid with black and white stringing. Block feet are identical to those of wardrobe.

(3) Dressing table:

This has a central cupboard, the door panel of which is raised and fielded to three levels, and a drawer above and below. On either side is a bank of five drawers. All drawers are of equal width and depth, except for the three top drawers, which are a little shallower. The drawer fronts have single narrow fielding. Drawers and door are fitted with double-lobed drop handles on trefoil-shaped back plates. The edges of the carcase and the inside edges of the door frame are inlaid with black and white stringing. The block feet match those of the wardrobe and chest of drawers.

(4) Dressing glass:

The mirror frame is rectangular except for a serpentine top rail and is pivoted between a pair of frames (probably of inverted V shape) supported on a drawer case with three drawers, the centre drawer being a little wider than the others. The drawer case rests on delicate inset block feet. The mirror frame and the front edges of the drawer case are inlaid with black and white stringing. The drawer handles match those of the dressing table.

(5) Washstand:

This consists of a cupboard with a pair of drawers, each with a raised and bevelled panel, framed within four vertical square-section
legs, tapered slightly below the cupboard. The top overhangs all round and supports a towel rail with solid ends, shaped and chamfered.

**Note**

The upper two butterfly hinges on the elevation of the wardrobe have been crossed through.

See the entries in Job Book between 24 December 1914 and 23 April 1915 (pp.15, 16) for pieces made for Howard Bell. The details (summarized in part) are as follows:

**Walnut Wardrobe for W. Howard Bell.** Started 5 February 1915.

<table>
<thead>
<tr>
<th>Worker</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Smith</td>
<td>185½ hours</td>
</tr>
<tr>
<td>Burchett</td>
<td>63½ hours</td>
</tr>
<tr>
<td>Davoll</td>
<td>94½ hours</td>
</tr>
<tr>
<td>Ward</td>
<td>1 hour</td>
</tr>
<tr>
<td></td>
<td>344½ hours</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>£</th>
<th>s</th>
<th>d</th>
</tr>
</thead>
<tbody>
<tr>
<td>344½ hours at</td>
<td>18</td>
<td>13</td>
<td>0</td>
</tr>
<tr>
<td>1/d. per hour</td>
<td>7</td>
<td>14</td>
<td>0</td>
</tr>
<tr>
<td>Wood</td>
<td>26</td>
<td>7</td>
<td>0</td>
</tr>
<tr>
<td>Glass, handles</td>
<td>31</td>
<td>10</td>
<td>0</td>
</tr>
<tr>
<td>locks etc.</td>
<td>36</td>
<td>3</td>
<td>0</td>
</tr>
</tbody>
</table>

To this figure has been added the sum of 7 shillings for 7 hours worked between 1 April and 23 April, bringing the total to £36.10.0.

The inclusion of 9½ hours worked by Davoll presents a puzzle, both as regards the date (29 October) and because the figure does not appear to have been taken account of.
Washstand for Howard Bell. Started 12 February 1915. Made by Orton in 71\frac{1}{2} hours at the rate of 1/2d. per hour, giving a labour cost of £4. 3. 0. Materials were priced at £2.19. 0. Selling price £7. 2. 0.

Dressing table for W. Howard Bell. Started 15 January 1915. The work was shared between Burchett (173 hrs), Orton (89 hrs), Waals (14 hrs) and Ward (3 hrs), giving a total of 279 hours. Wages were calculated at the rate of 1/1d. per hour, giving a labour cost of £15. 2. 0. Materials and fittings were priced at £7. 0. 0. With the addition of 10% commission the selling price was £24.19. 0.

Walnut chest of drawers. Started 15 January 1915. The work was shared between Ward (133\frac{1}{2} hrs), Waals (46\frac{1}{2} hrs) and Orton (41\frac{1}{2} hrs), giving a total of 221\frac{1}{2} hours. With wages calculated at the rate of 1/1\frac{1}{2}d. per hour the labour cost was £12. 0. 0. Timber and fittings amounted to £8. 0. 6, and the addition of the percentage commission brought the total selling price to £22.11. 6.

Mirror (Walnut) for Howard Bell. This was started on 24 December 1914, anticipating by five days the date of the drawing. Smith (58\frac{1}{2} hrs) shared the making with Davoll (51 hrs). Labour (calculated at a rate of about 1/2d. per hour) came to £6. 8. 0. Materials were priced at £1.12. 0 and handles at 16/-. With the addition of £1. 4. 0, commission the selling price was £10. 0. 0. This was obviously a rather special piece. See, for comparison, G CHD 258 and G MIR 344: two dressing glasses of similar design, both dated 1909, and priced, respectively, at £3. 5. 0 and £5. 5. 0.
DESIGN FOR LARGE BREAK-FRONT WARDROBE IN OAK

Inscribed in pencil with Wardrobe in English Oak - In three parts, with No Locks, and with scale, measurements, calculations and descriptions.

Front elevation (with part of sectional plan superimposed), side elevation, and details (full size, mostly sectional) of doors and handles.


Pencil on detail paper: 54.3 x 80cm. Sheet is much creased, torn along edges, and stained.

Scale: 1\(\frac{1}{4}\)in. to 1ft. and full size.

Dimensions:
H. 6ft.10in. (208.3cm.); W. 7ft.0in. (213.4cm.); D. 2ft.1in. (63.5cm.) (as drawn and originally dimensioned, subsequently altered to 1ft.11in.).

Note
An entry in the Job Book for 7 August 1915 (p.22) may relate to the present design. Details (summarized) are as follows:

Oak Wardrobe for Allan Tangye. Five workmen were employed in the making: Davoll (452\(\frac{1}{2}\) hrs), Smith (363 hrs), Ward (96\(\frac{1}{2}\) hrs), Burchett (48 hrs), Orton (8 hrs), giving a total of 968 hours. This, calculated at the rate of 1/2d. per hour, resulted in a charge for labour of £56. 9. 0. The selling price was £77.11. 0.
G CUP 327*
CAGP 1941 222 303

DESIGN FOR CABINET WITH CUPBOARD AND DRAWERS, IN BURR ELM & BLACK OAK

Inscribed in ink with Cupboard in Burr Elm & Black oak, with scale and measurements, and with additional measurements in pencil.

Front elevation (in careful free-hand) together with ancillary sketches of detail (in faint pencil).

Signed in ink, lower right: Ernest W. Gimson. Undated, but c.1905.

Pen and ink on brown tracing paper: 38.1 x 26.1cm. Right hand and lower edges torn.

Scale: 1\(\frac{2}{10}\)in. to 1ft.

Dimensions:
H. 5ft.9in. (175.3cm.); W. 3ft.6in. (106.7cm.); D. 1ft.6in. (45.7cm.) (approx.).

Description

A tall cupboard with drawers and cupboards in alternate tiers: two pairs of squarish cupboards (side by side in each pair) being separated by a pair of drawers (also side by side), with a similar pair of drawers at top and bottom. The design is symmetrical about both axes, except for curved heads to upper door panels, a moulded cornice, and short legs (which are extensions of the corner posts). Doors are butterfly-hinged and fitted with large rectangular lock plates. Panels are raised, fielded and moulded. Drawers are fielded and mounted with pairs of metal drop handles (scroll pattern). Drawer rails are ovolo moulded. The corner posts are decorated with gouge cuts. All framing is in black oak, with doors and drawers of burr elm.
Note

The door frames would be of straight-grained elm.

(30)

See related thumb-nail sketch on G CAB 127 (lower right).

G CUP 328
CAGM P 1941 222 462
DESIGN FOR BEDSIDE CABINET (ONE OF A PAIR)
Inscribed in pencil with scale, measurements, descriptions of views and features and with 2 Bedside Tables - 1 in oak & 1 in chestnut - all out of 3\(^{1/2}\)\(\) thickness.
Front elevation, side elevation and details (full size, sectional).
Unsigned and undated, but c.1905.
Pencil on detail paper: 39.4 x 50cm.
Scale: 3in. to 1ft. and full size.
Dimensions:
H. 2ft.6in. (76.2cm.); W. 1ft.10in. (55.9cm.); D. 1ft.5\(1/2\)\(\)in.
(44.5cm.).

G CUP 329
CAGM P 1941 222 354
DESIGN FOR A MAGAZINE CUPBOARD IN CHESTNUT WITH FALL-FRONT
Inscribed in pencil with Magazine Cupboard in Chestnut, and with scale, measurements, and descriptions of views etc.
Front elevation, side elevation with fall lowered, plan (sectional) of cupboards, and detail (full size, sectional) of door and side of carcase.
Pencil on detail paper: 39.5 x 44.8cm. Lower right quarter has stains (probably oil) on verso, which show through on recto.

Scale: 1\(\frac{1}{2}\)in. to 1ft. and full-size detail.

Dimensions:
H. 3ft.5in. (104.1cm.) (drawn 3ft.4in.); W. 3ft.0in. (91.4cm.);
D. 1ft.3in. (38.1cm.), modified to 1ft.2\(\frac{1}{2}\)in. (36.8cm.).

G CUP 330
CAGM P 1941 222 483

SKETCH DESIGN FOR CABINET IN WALNUT WITH DRAWERS AND CUPBOARDS

Inscribed in pencil with Cupbd. & Drawers in Walnut (by H. Davoll)
and with measurements and descriptions of views and features, also
with time abt. 210 hrs. best walnut 79'11"; oak 27'11".

Front and side elevations together with details (full size, sectional).
All items freely drawn.

Signed and dated in pencil, lower right: E.W.G., April 22, 1907.
Pencil on page from plain notebook (Victoria Bank paper: sheets perforated at hinge): 25.3 x 19.5cm.

Scale: 1in. to 1ft. and full-size details.

Dimensions:
H. 3ft.0in. (91.4cm.); W. 4ft.0in. (121.9cm.); D. 1ft.6in.
(45.7cm.).

Description
A cabinet with two cupboards side by side, below each of which are two drawers of equal size. The cupboard doors have each a raised square panel, fielded to several levels and richly moulded. The doors are fitted flush between broad fixed stiles, inset from the carcase edges. The drawers are plain, recessed, and have each a pair of
crescent-shaped handles and a circular escutcheon.

The carcase is through dovetailed, with the drawer rails through tenoned. The front edges are ovolo moulded.

There is a box plinth, through dovetailed and with the upper edges moulded. In the front elevation the lower edge has been boldly cut away to give the appearance of bracket feet.

Note

The inscription lower left, referring to hours of work and timber used, is in the hand of Peter Waals.

Below the elevations are full-size details of mouldings and also of method of locating carcase on plinth by running rebate round the lower edges of the carcase to receive the inside edges of the plinth.

G CUP 331*

CAGM P 1941 222 535

THREE DESIGNS FOR CUPBOARDS COMBINED WITH DRAWERS: TWO WITH A PLINTH AND ONE WITH A STAND

Inscribed in pencil with CUPBOARD IN ENGLISH OAK; Handles of Bright Steel or Brass, also with scale and measurements etc. and numbered 1, 2, and 3.

Front elevation and side elevation of each.


Pencil and water-colour on detail paper: 39.3 x 54.9cm. The sheet has several folding creases.

Scale: 1in. to 1ft.
Dimensions:
(1) H. 5ft.0in. (152.4cm.); W. 3ft.3in. (99.1cm.); D. 1ft.6in. (45.7cm.).
(2) H. 5ft.3in. (160cm.); W. 3ft.0in. (91.4cm.); D. 1ft.3in. (38.1cm.).
(3) H. 4ft.6in. (137.1cm.); W. 4ft.6in. (137.1cm.); D. 1ft.6in. (45.7cm.).

Descriptions
(1) A tall rectangular carcase, raised on block feet, containing in the lower portion two full-width drawers, surmounted by a pair of half-width drawers, and above these a pair of cupboards fitted with two shelves, fronted by a pair of framed and panelled doors (one to each cupboard) with joints pegged through. Each door has a single raised and moulded panel, fielded to an irregular octagon with the long axis vertical. The forward edges (outer and inner) of the carcase are moulded (probably with ovolos). Doors and drawers (plain fronted) are inset. Doors are mounted with drop handles (scrolled) of bright steel or brass on trefoil back plates. Handles to drawers are of ring pattern on octagonal back plates. Block feet are double stepped and chamfered with rails through tenoned. Carcase dovetails are revealed.

(2) A rectangular carcase, slightly taller, narrower and shallower than that in no.(1), raised on block feet, containing at top and bottom and at just above centre height a pair of half-width drawers. Sandwiched between the three layers of drawers are cupboards, a pair to each stage, the lower cupboards being slightly taller than the upper. They are of a pattern identical to those shown in no.(1). Forward edges of the carcase appear to be moulded only on the inside.
Drawers are plain-fronted and, like the doors, are inset. Door handles are as in no. (1), likewise drawer handles, except that back plates appear to be hexagonal. Carcase dovetails are taken through, but the tenons to the rails between the block feet are stopped.

(3) A rectangular carcase (somewhat wider than tall) containing twin cupboards, each surmounting a drawer, raised on a stand. The carcase is through dovetailed. Doors and drawers are of identical design with those in designs nos (1) and (2), though the drawer handles appear to be on circular back plates. The doors are hung between fixed stiles, by which the carcase openings are reduced. The outer edges of the carcase are unmoulded, as in design no. (2). The stand, which projects beyond the line of the carcase at front and sides, is moulded along these upper edges. It has three pairs of vertical legs, square-sectioned and untapered and stop-chamfered on all edges. Stretchers are straight and plain. The joints are pegged through.

Note

(1) For a closely similar design to no. (1), also for oak, but with double-panelled doors, see G CUP 332. See also G CHD 251(3) and G CHD 269.

(2) The collection contains several designs for cupboards and cabinets for various purposes by both Gimson and Sidney Barnsley, which have the distinctive layered arrangement (with variations) of drawers and cupboards seen in no. (2). Of designs by Gimson see, for instance, G BUR 92 and G BUR 96. For sketches showing deliberate 'period' design characteristics see G CAB 127 and G CUP 327. Of designs by Sidney Barnsley see B BUR 24 and B CUP 62(2), which, though it resembles a writing cabinet, is not. A piece very similar
in design to no. (2), made in English walnut, but with drop handles and slightly squarer panels, was exhibited at Debenham and Freebody's (1907), No. (1), priced £38-10s-0d. It was also illustrated in Studio Year Book (1907), p.88.

(3) For designs having some features in common with design no. (3) see G CHD 251(6) and (7).

G CUP 332*

CAGM P 1941 222 539

DESIGN FOR DRESSING ROOM CUPBOARD IN ENGLISH OAK

Inscribed in pencil with Dressing Rm. Cupboard, in English Oak, with Six Trays & Four Drawers. Priced £22-10s; also with scale, measurements, and descriptions of views and features.

Front elevation and side elevation.

Signed and dated in pencil, lower right: Ernest W. Gimson, Daneway House, Nr. Cirencester, April 15, 1913.

Pencil on hand-made paper: 38.2 x 51.5cm. The sheet is creased from having been folded three times both vertically and horizontally.

Scale: 1in. to 1ft.

Dimensions:
H. 5ft.6in. (167.6cm.); W. 3ft.0in. (91.4cm.); D. 1ft.9in. (53.3cm.).

Description

A tall rectangular carcase, raised on block feet, containing in the lower portion two full-width drawers surmounted by a pair of shallower half-width drawers, and above these a cupboard, fitted with six sliding trays, fronted by a pair of framed and panelled doors with joints pegged through. The carcase is through dovetailed
(cogged), the joints being very closely spaced. Drawer rails are through tenoned. Forward edges (outer and inner) of the carcase are moulded (probably ovolo). Drawers are plain and inset and fitted with shaped wooden pulls. The doors, inset like the drawers, have each a pair of raised panels, moulded and fielded to an irregular octagon (the long axis vertical). The doors are fitted with a lock and mounted with metal drop handles of double-scroll pattern. The block feet are double stepped and chamfered, with rails through tenoned. The front rail is arched and wagon-chamfered.

Note

For a closely similar design, also for oak, but with single-
panelled doors, see G CUP 331(1). See also G CHD 251(3).

G CUP 333

CAGM P 1941 222 332

DESIGN FOR BOOT CUPBOARD VENEERED IN BURR ELM

Inscribed in pencil with BOOT CUPBOARD in Burr Elm, also with scale, measurements, calculations and descriptions.

Front elevation and end elevation.


Pencil on hand-made paper, water-marked J.R.JONES, APONWEN, HAND-MADE: 38.4 x 52cm.

Scale: 1 1/2in. to 1ft.

Dimensions:

H. 2ft.7in. (78.7cm.); L. 3ft.6in. (106.7cm.); D. 1ft.2in.

(35.6cm.).
An entry in the Job Book for 25 May 1917 (p.34) probably relates to the present design. Details are as follows: **Burr Elm & Ebony Boot Cupbd. for Maresco Pearce.** The piece was made by Davoll in 203 hours. The rate per hour was 1/3d., producing a labour cost of £12.14.0. No amounts are recorded for materials. 'Wd.' and 'Metal' appear, but figures have either been erased or were not written.

**G CUP 334**

**CAGM P 1941 222 314**

**DESIGN FOR TOBACCO CUPBOARD IN WALNUT OR CHERRY**

Inscribed in pencil with **Tobacco Cupd. in Walnut or Cherry** and with measurements and descriptions.

Front elevation and side elevation.

Unsigned and undated.

Pencil on hand-made paper: 23.5 x 29.8cm.

Scale: 3in. to 1ft.

**Dimensions:**

H. 1ft.9in. (53.3cm.); W. 1ft.2in. (35.6cm.); D. 0ft.7in. (17.8cm.).

**Description**

A perfectly rectangular cabinet with door (inset) veneered in diamond-quarter pattern, butt-hinged to the right, and mounted with shaped escutcheon. A black and white line (raised) is inlaid centrally along the forward edges of the carcase. The cabinet is fitted with a pair of shelves with bead moulded edges and, above these, a pipe rack.
Note

The cabinet was presumably intended for wall mounting. The shading of the side elevation suggests a solid rather than a veneered carcase. Joints are hidden.

G CUP 335
CAGM P 1941 222 484

SKETCH DESIGNS FOR CUPBOARD WITH DRAWERS AND FOR CHEST WITH CUPBOARDS

Front and end elevation for each design.

Unsigned and undated.

Att: probably the work of a pupil.

Pencil on cartridge paper: 20.4 x 37.3cm. Sheet has three vertical folds.

Scale: 1in. to 1ft.

Dimensions:

1. Cupboard with drawers: H. 2ft.3in. (68.6cm.); W. 3ft.10\frac{1}{2}in. (118.1cm.); D. 1ft.1in. (33cm.).

2. Chest with cupboards: H. 2ft.8in. (81.3cm.); W. 3ft.3\frac{1}{2}in. (100.3cm.); D. 1ft.3\frac{1}{2}in. (39.3cm.).

ADDITIONAL DESIGNS FOR CUPBOARDS

G CHD 253 (c. 1905)
G CHD 255 (c. 1905)
G CHD 265 (29 August 1912)
G CHD 267 (7 January 1914)
G MIS 537 (1 February 1914)
G DIN 336
CAGM P 1941 222 427
DESIGN FOR DINNER WAGON WITH LATTICE-FRAMED ENDS
Front elevation and end elevation (unfinished) together with sketches (unrelated) showing decoration for an edge or moulding.
Unsigned and undated, but probably May 1904.
Pencil on hand-made paper, watermarked WHATMAN 1902: 39 x 56cm.
Scale: 1\(\frac{1}{2}\)in. to 1ft.
Dimensions:
H. 3ft.3in. (99.1cm.); L. 4ft.6in. (137.1cm.); W. 2ft.0in. (61cm.).

Note
This was the preliminary design from which G DIN 337 was traced.

G DIN 337*
CAGM P 1941 222 428
DESIGN FOR DINNER WAGON IN BURR ELM & EBONY, WITH LATTICE-FRAMED ENDS
Inscribed in ink with Dinner Waggon in Burred Elm & Ebony and with scale, measurements, and descriptions of views and features.
Front elevation and end elevation. In careful free-hand.
Signed and dated in ink, lower right: Ernest W. Gimson, Daneway House, May 19, 1904.
Pen and ink on tracing paper: 25.2 x 39.6cm. Tears to vertical edges.
Scale: 1\(\frac{1}{2}\)in. to 1ft.
Dimensions:
H. 3ft.3in. (99.1cm.); L. 4ft.6in. (137.1cm.); W. 2ft.0in. (61cm.).
Description

This design shows what is in effect a tall side table, as there is no indication that castors were to be fitted. At each end a pair of untapered octagonal legs are tenoned at the top into a cross rail, and at the bottom into a similar rail serving as a block foot, the ends of rail and foot being curved and chamfered. The end frames (of solid ebony) are joined by three pairs of rails, which carry the slightly overhanging top and a pair of shelves, open at either side and supported by end rails. A regular lattice with twelve openings fills each end frame, two of the lattice rails being double arched in the middle. Top, shelves, and lattice are veneered in burr elm. The lattice and the edges of the top and shelves are inlaid with a raised ebony line.

Note

See preliminary design G DIN 336. Compare with G DIN 338: a similar design, though without block feet.

G DIN 338

CAGM P 1941 222 426

DESIGN FOR DINNER WAGON WITH LATTICE-FRAMED ENDS

Inscribed in ink with Dinner Wagon, and with scale, measurements and descriptions of views etc., and in pencil with abt. £7.

Front elevation and end elevation. In careful free-hand.


Pen and ink on brown tracing paper: 21.8 x 40.5cm.

Scale: 1½in. to 1ft.
Dimensions:
H. 3ft.6in. (106.7cm.); L. 4ft.0in. (121.9cm.); W. 2ft.0in. (61cm.).

G DIN 339 
CAGM P 1941 222 666
SKETCH DESIGN FOR DINNER WAGON IN OAK WITH DRAWER AT BASE
Inscribed in pencil with scale, measurements and descriptions, and
with In Oak.
Side elevation, plan (sectional), and full-size details (sectional)
in elevation and plan.
Unsigned and undated, but c.1905.
Pencil on graph paper, ruled in squares of 1in. and 1/10in.:
22.8 x 17.7cm. Lower corners have been torn off.
Scale: 1/10in. to 1in. and full size.

Dimensions:
H. 2ft.4in. (71.1cm.) (drawn 2ft.0in); L. 2ft.0in. (61cm.);
W. 1ft.6in. (45.7cm.).
Verso: Elevations and plan (in pencil) of wooden drawer handle, the
profile of which has been cut through with a knife whilst sheet was
folded in half.
DESIGN FOR DRESSING TABLE MIRROR IN OAK (ONE OF A PAIR)

Inscribed in pencil with 2 Oak Mirror Frames - Full Size.

Front elevation (incomplete) with side elevation superimposed and detail of plan (sectional).

Signed and dated in pencil lower right: E.W.G., June 27, 1904.

Pencil on cartridge paper: 56 x 38.2cm.

Scale: Full size.

Dimensions:
H. 1ft.7in. (48.3cm.); W. 1ft.0½in. (31.8cm.); D. (at base) 0ft.8½in. (20.3cm.).

Verso: Pencil sketch of stylized thistle, possibly a design for wrought ironwork.

DESIGN FOR DRESSING TABLE MIRROR ON CASE OF DRAWERS

Inscribed in ink with measurements and descriptions of views and with Looking Glass - Room D. Mochrum, also with wall looking glass with hinged bar on back to stand on table if required (inscribed in pencil, in hand of R. Weir Schultz.)

Front elevation, showing modifications to frame, and side elevation (both in careful free-hand); also thumb-nail sketch (plan) illustrating the pencilled inscription quoted above.

Unsigned and undated, but probably between 31 May and 13 July 1904.

Pen and ink on brown tracing paper: 21 x 27cm.
Scale: Not to scale, but approx. 2in. to 1ft.

Dimensions:

H. 2ft.0in. (61cm.); W. 1ft.1\(\frac{1}{8}\)in. (34.3cm.); D. 0ft.9in. (22.9cm.) (approx.).

G MIR 342
CAGM P 1941 222 48

DESIGN FOR UPPER PART OF TOILET MIRROR ON POLE STAND

Front elevation with details (sectional) of column and tray, together with section through frame of mirror. Partly in free-hand.

Unsigned and undated, but c.1905.

Pencil on hand-made paper, watermarked WHATMAN 1902: 56.2 x 39.3cm.

Scale: Full size.

Dimensions:

H. (from brush tray) 1ft. 5 1/8in. (43.5cm.); W. (across fork of mirror bracket) 1ft.0\(\frac{1}{2}\)in. (32.4cm.); W. (of tray) 1ft.2in. (35.6cm.).

G MIR 343
CAGM P 1941 222 498

DESIGN FOR DRESSING TABLE MIRROR IN OAK

Inscribed in pencil with scale, measurements, and with Mirrors with frames of English Oak.

Front elevation and side elevation.

Unsigned and undated, but c.1905.

Pencil and water-colour on detail paper: 26 x 26cm.

Scale: 3in. to 1ft.

Dimensions:

H. 1ft.11in. (58.4cm.); W. 1ft.3\(\frac{1}{2}\)in. (39.4cm.); D. 0ft.9\(\frac{1}{2}\)in. (24.1cm.).

364
G MIR 344*
CAGM P 1941 222 49

DESIGN FOR DRESSING TABLE MIRROR ON CASE OF DRAWERS, IN WALNUT

Inscribed in pencil with measurements and price (£3-5-0), also with specifications and prices for mirrors with variations from the one shown: Mirror in walnut as drawn: £3-5-0. Mirror in walnut, glass 19" x 13" with base 21½" x 9": £5-5-0. Mirror same size as drawn without inlay & chamfering & one drawer in base: £1-10-0. Mirror in oak, glass 17¾" x 12" chamfered but without drawers: £2-10-0.

Front elevation and side elevation (including sectional details).

Signed and dated in pencil, lower right: Ernest W. Gimson, April 29, 1909.

Pencil and water-colour on detail paper: 77.5 x 58.3cm. Sheet badly creased. Lower and right edges torn.

Scale: Full size.

Dimensions:

H. 1ft.7 5/8in. (49.9cm.); W. 1ft.2¾in. (37.5cm.); D. Oft.7in. (17.8cm.).

Description

The mirror frame, rectangular but for a serpentine upper edge, and with mitred corners, pivots between triangular wagon-chamfered frames, of which the rear member is a gently curved brace to the angle made by the base rail and sloping front. Projecting ends are tapered and chamfered. Twin drawers (side by side) run in a through dovetailed case. Drawers are plain, raised, and moulded (half ovolo), and each is mounted with a scrolled drop handle. The ends of a pair of inset block feet are tapered and chamfered at front and back.
The mirror frame and front edges of the drawer case are inlaid with an oblique black and white line.

Note

(367)

Compare with G MIR 347 and with the mirrors shown with dressing tables in G TAB 465 and G TAB 467.

G MIR 345
CAGM P 1941 222 47
DESIGN FOR TOILET MIRROR ON POLE STAND
Front elevation and plan (sectional) showing cruciform base.
Unsigned and undated, but c.1910.
Pencil on cartridge paper: 39 x 22cm.
Scale: 1\(\frac{1}{2}\)in. to 1ft.
Dimensions:
H. 5ft.4in. (162.6cm.). Height to brush and comb tray:
3ft.10in. (116.8cm.).

G MIR 346
CAGM P 1941 222 502
DESIGN FOR TWELVE-SIDED MIRROR WITH BRUSH AND COMB TRAY ON POLE STAND
Inscribed in pencil with measurements, and in ink with descriptions.
Front elevation (incomplete) showing mirror, tray, and upper part of stand (with sectional detail), together with ancillary sketches.
(faint pencil).
Unsigned and undated, but c.1910.
Pencil and pen and ink on brown tracing paper: 51.7 x 38.2cm.
Much creased and with tearing along edges.
Scale: Full size.

Dimensions:

The height of stand not shown, but probably about 5ft.4in. (162.6cm.)

as in similar design G MIR 345. H. (of mirror above tray) 1ft.5\frac{1}{2}in.

(43.8cm.); W. (mirror) 1ft.0\frac{3}{4}in. (32.4cm.).

G MIR 347
CAGM P 1941 222 500
DESIGN FOR DRESSING TABLE MIRROR ON CASE OF DRAWERS
Inscribed in pencil with scale and with MIRROR FRAME IN ENG. OAK. F.S.
Front elevation (incomplete) with side elevation superimposed.
Elevations show erasures.
Unsigned and undated, but c.1910.
Att: Probably drawn out by a pupil or assistant. Neither the
draughtsmanship nor the lettering show the fluency characteristic
of Gimson's work.
Pencil on detail paper: 79.5 x 58cm. Tears to all edges.
Scale: Full size.
Dimensions:
H. 1ft.11in. (58.4cm.); W. 1ft.7in. (48.3cm.); D. 0ft.9in.
(22.9cm.).

Note

(365)
Compare with G MIR 344 (and see Note).

G MIR 348
CAGM P 1941 222 503
DESIGN FOR RECTANGULAR MIRROR FRAME IN WALNUT
Inscribed in pencil with Mirror Frame in Walnut and with measurements.
Front elevation and section (full size) through frame (pricked through).

Unsigned and undated, but possibly July 1914.

Pencil on detail paper: 24.2 x 43.4cm. Soiled and much creased.

Scale: 3in. to 1ft. and full size.

Dimensions:

H. 1ft. 8\(\frac{1}{2}\)in. (51.4cm.); W. 2ft. 7in. (78.7cm.).

Note

This design may have been the one for J.H. Thomas, recorded in the Job Book for 31 July and 14 August 1914 (p.9). Details given are as follows: Walnut Mirror Frame for J.H. Thomas, made by Smith in 38 hours. The charge for labour, calculated at the rate of 1/- per hour was £1.18.0. Materials at 9/- (unspecified) and the sum of 2/8d. added for commission (about 6\%) gave a selling price of £2.9.8.

### ADDITIONAL DESIGNS FOR MIRRORS

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SKETCH OF DETAIL FOR FRAME (PROBABLY FOR PICTURE) IN DARK BROWN EBONY

Inscribed in pencil with measurements and with FRAME and In dark brown ebony.

Sketches of portion of frame in front elevation (with sectional detail) and of portion of raised inlaid line along outer edge.

Unsigned and undated, but possibly June 1914.


Scale: Full size.

Dimensions:
H. 1ft.03\(\frac{1}{2}\)in. (32.4cm.); W. 0ft.10in. (25.4cm.).

Verso: Inscribed in pencil (presumably in hand of workman) with cutting list and note of material used.

Note

This design may have been the one recorded in the Job Book for 3 July 1914 (p.8). Details are as follows: Ebony Picture Frame for E.W.G. It was made by Burchett in 46\(\frac{1}{2}\) hours. No further information. The glass is only 2mm. thick and is not bevelled.

DESIGN FOR PICTURE FRAME IN EBONY INLAID WITH IVORY

Inscribed in pencil with Frame in Dark Brown Ebony - inlaid with ivory and with measurements and descriptions.

Front elevation, showing details of upper right corner (the rest of frame shown in outline), together with sectional details.
Unsigned and undated.
Pencil on detail paper: 79 x 55.5cm. A rectangle 10 x 24.5cm. (approx.) has been cut from lower right corner. Edges lower and right are creased and torn.
Scale: Full size.
Dimensions:
H. 1 ft. 8 1/8in. (51.1cm.); W. 1 ft. 4 1/8in. (40.9cm.).
Verso: Drawing (incomplete, in pencil) of corner of rebated frame with both edges moulded. Draughtsman not identified, but probably workman.

Description
A rectangular frame with mitred corners, simply moulded along inner and outer edges, and with three fillets of rectangular section tongued in (one along outer edge, the others on the face) and scoop-chamfered. Between the two forward-facing fillets is inlaid a band of ivory, of curved and tapered section.

G PIC 351
CAGM P 1941 222 641

DESIGN FOR FRAME TO DISPLAY A PIECE OF ILLUMINATED MANUSCRIPT
Inscribed in pencil with description.
Front elevation showing portion of frame, sectional detail, and ancillary sketches.
Unsigned and undated.
Pencil on detail paper: 57 x 53.2cm. Soiled and much folded.
Scale: Full size.
Dimensions:
Overall sizes of frame not give. Materials of frame (in cross section) sized as follows: W. 2 1/8in. (5.4cm.); D. 1 1/2in. (3.2cm.).
G SET 352*
CAGM P 1941 222 17

DESIGN FOR SETTEE IN ENGLISH OAK, WITH LIFTING SEAT AND BOX UNDER

Inscribed in ink with Settee in English Oak, Gouged and Chamfered,
and with scale, measurements, and descriptions of views etc.

Front elevation and end elevation (in careful free-hand).

Signed and dated in ink, lower right: B. & G. Daneway House, Aug. 23, 1902.

Pen and ink on tracing linen: 33.5 x 36.1cm.

Scale: 1\(\frac{\text{in.}}{\text{ft.}}\).

Dimensions:
H. 2ft. 10in. (86.4cm.); L. 7ft. 0in. (213.4cm.); D. (inside, seat level) 2ft. 0in. (61cm.).

Description

A box seat with solid back rest and framed and panelled ends with
ers. The sloped seat (hinged to rear) gives access to a storage
chest. The back consists of a wide plank, dowelled (or possibly
nailed) to five intermediate raked posts which extend a short way
above the plank to support a waved top rail (triple-arched on top
and arching between posts on under-side). The rectangular end frames
are single-panelled below the seat. Twin lap dovetails (each one
dowelled) connect each end of the board forming the chest front to
the posts. Beneath the plank seat are six bevelled ledges, resting
in notches cut in the top edge of the chest front. Framework
openings are wagon-chamfered throughout, with all outer edges
chamfered and gouged.
Although the present design is signed B. & G., the drawing and all inscriptions are in Gimson's hand.

The pencilled shading, which fills the hollow of the back in side elevation and gives it the profile of a tapered plank, indicates one of several minor alterations which were incorporated in G SET 353: an undated (but probably not much later) version of the present design, signed solely by Gimson.

G SET 353
CAGM P 1941 222 201
DESIGN FOR HALL SEAT WITH STORAGE BOX BENEATH IN ENGLISH OAK
Inscribed in ink with Hall Seat in English Oak, and with scale, measurements, and descriptions of views and features.
Front elevation and side elevation (in careful free-hand).
Pen and ink on brown tracing paper: 27.3 x 51.8cm.
Scale: 1\frac{1}{2}in. to 1ft. (approx.).
Dimensions:
H. 3ft.0in. (91.4cm.); L. 7ft.0in. (213.4cm.); D. (inside measurement) 1ft.9in. (53.3cm.).

Note
(371)
Compare with G SET 352 (signed B. & G.), which is almost identical to the present design and probably preceded it.

G SET 354
CAGM P 1941 222 196
DESIGN FOR SETTLE IN OAK WITH BOX SEAT
Inscribed in ink with Oak Settle and with measurements and descriptions of views etc.

Front elevation and side elevation (in careful free-hand).


Pen and ink on brown tracing paper: 32.4 x 42.5 cm.

Scale: 1 in. to 1 ft.

Dimensions:
H. 6 ft. 0 in. (182.9 cm.); L. 6 ft. 0 in. (182.9 cm.); D. 2 ft. 0 in.
(61 cm.).

Note
(378)
Compare with G SET 355 and 362.

G SET 355
CAGM P 1941 222 195
DESIGN FOR SETTLE WITH BOX SEAT

Inscribed in pencil with scale and measurements.

Front elevation and end elevation (rather stiffly drawn).

Unsigned and undated, but c. 1903. Probably draughted by pupil or assistant.

Pencil on detail paper: 35.8 x 42 cm.

Scale: 1\(\frac{1}{2}\) in. to 1 ft.

Dimensions:
H. 4 ft. 11\(\frac{1}{2}\) in. (151.1 cm.); L. 4 ft. 11\(\frac{1}{2}\) in. (151.1 cm.); D. 1 ft. 7\(\frac{1}{2}\) in.
(49.5 cm.).

Note
(372) (378)
Compare with G SET 354 and 362.
DESIGN FOR SETTEE WITH RUSH SEAT AND LATTICE BACK

Inscribed in pencil with measurements.

Front elevation, side elevation (sectional), plan (incomplete, showing only depth of seat and one arm) and sketch of constructional detail of under frame.

Signed and dated in pencil, lower right: E.W.G. Nov.29, 1903.

Pencil on cartridge paper: 32.4 x 56cm.

Scale: 1\(\frac{\text{in.}}{\text{ft}}\).

Dimensions:

H. 3ft.3in. (99.1cm.); L. 5ft.11in. (180.3cm.); D. 1ft.6in. (45.7cm.).

Verso: Sketch of corner joint in leg of chair or settle or table, also stamped A.G.Orton.

Note

A contemporary photograph (CAGM P 1941 226 242) bears the description 'in dark oak', together with price: '£13-10-0'.

Compare with design for Sedilia (no.4) for Woolmer Green Church (CAGM P 1941 222 93), dated 30 January 1908.

DESIGN FOR SETTLE-TYPE WALL SEATING FOR HOUSE AT BORDEN WOOD

Inscribed in pencil with Borden Wood, and with scales and measurements.

Front elevation showing half of one portion of seating, side elevation (with sectional detail) and plan, showing positioning of seat at one angle of five-sided bay.
Unsigned and undated: probably between June 1903 and May 1904.
Pencil on cartridge paper: 56 x 76.2cm. Lower edge slightly torn.
Scales: 1\(\frac{1}{2}\)in. to 1ft. and 1in. to 1ft.

Dimensions:

H. 2ft.11in. (88.9cm.); W. (of each of three longest sections of seating) 6ft.10\(\frac{3}{4}\)in. (210.2cm.) (two shorter sections are each 3ft.7in. long (109.2cm.)); D. (inside measurement) 1ft.6\(\frac{3}{4}\)in. (47cm.).

G SET 358

CAGM G 1971 61 9

DESIGN FOR RUSH-SEATED SPINDE BACK SETTEE, BOBBIN TURNED

Inscribed in pencil with scale, measurements and calculations etc.

Front elevation, end elevation (sectional) and plan (sectioned at seat level (right) and above arm (left)), together with constructional details (full size, sectional).

Unsigned and undated, but c.1905.
Pencil on hand-made paper, watermarked J.WHATMAN, 1901: 56.5 x 77.8cm. The sheet is badly stained, has torn edges, lower and right, and vertical centre fold.

Scale: 3in. to 1ft. and full size.

Dimensions:

H. 3ft.7\(\frac{1}{2}\)in. (110.5cm.); W. 4ft.10\(\frac{1}{2}\)in. (148.6cm.); D. 1ft.5\(\frac{3}{4}\)in. (44.5cm.).

Note

See matching design for bobbin-turned chair, G CHR 190.

A settee to this design, in oak (stained black), is illustrated in Studio Year Book (1907), p.89, together with a pair of matching bobbin-turned chairs, one with arms.
G SET 359*  
CAGM P 1941 222 19  
DESIGN FOR SETTEE IN OAK WITH TRIPLE-ARCHED LATTICE-BACK  
Inscribed in pencil with measurements and descriptions.  
Front elevation, side elevation, and full-size details (sectional).  
Unsigned and undated, but c.1905.  
Pencil on cartridge paper: 56.1 x 76.3cm. Tears to all edges, especially left.  
Scale: 1²in. to 1ft.  
Dimensions:  
H. (at ends) 3ft.0in. (91.4cm.); L. 5ft.6in. (167.6cm.);  
D. (inside, seat level) 1ft.7in. (48.3cm.).  
Exh: Leicester (1969), to accompany exhibit E2.  
Verso: Setting out (in pencil, to full size) of portion of back framing.  
Description  
Of framed construction throughout, with latticed ends and back.  
The back is divided into three parts of equal width, each having twelve squarish openings. The bevelled rails are arched, those in the middle section rising a little above the others, and the deep top rail is triple-arched, peaking somewhat in the middle, and broadly bevelled along the top front edge. The vertical slats of the lattice are mortised through the rails and secured from the rear with pegs. The end posts of the back are vertical planks, between which the back rest itself is fixed at a slight rake. Below the front seat rail is a stretcher of similar size, the two being joined by a pair of short evenly-spaced posts. The seat is unsloped.
**Note**

A piece to this design, purchased in 1941 at the sale of Mrs Ernest Gimson's effects, is illustrated in Carruthers, p.25, F5.

See also related design for Sedilia for Roker Church (CAGM P 1941 222 62), dated November 1906.

G SET 360

CAGM P 1941 222 202

**DESIGN FOR ONE OF PAIR OF BENCH SEATS FOR AN INGLENOOK**

Inscribed in pencil with 2 Seats, and with scale, measurements etc. Front elevation, side elevation, and plan (sectional), together with full-size detail of wagon-chamfering and sketch plan of inglenook showing positions of seats and fire-place.

Unsigned and undated, but c.1905.

Pencil on cartridge paper: 39 x 56.5cm.

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:

H. 2ft.10in. (86.4cm.); L. 6ft.8in. (203.2cm.); D. (inside measurement) 1ft.9in. (53.3cm.).

G SET 361

CAGM P 1941 222 198

**DESIGN FOR SETTLE IN ENGLISH OAK**

Inscribed in ink with Sketch for an (English) oak settle and with measurements and descriptions.

Front elevation, end elevation, and pictorial detail of top of end posts. All views in careful free-hand.
Signed and dated in ink, lower right: please return to:—L.M.D.G.,
12. iii.09.
Att: The signature has not been identified. Gimson was clearly not responsible for either design or draughtsmanship.
Pen and ink and water-colour on cartridge paper: 15.4 x 21.8cm.
Scale: 0\(\frac{1}{4}\) in. to 1ft.
Dimensions:
H. 5ft.0in. (152.4cm.); L. 7ft.0in. (213.4cm.); D. 2ft.0in. (61cm.).

G SET 362
CAGM P 1941 222 16
DESIGN FOR SETTLE IN ENGLISH OAK
Inscribed in pencil with SETTLE IN ENGLISH OAK and with measurements and descriptions of views. Lettering and descriptions not in Gimson's hand.
Front elevation and end elevation.
Pencil and water-colour on detail paper: 39.3 x 48.1cm.
Scale: 1\(\frac{1}{4}\)in. to 1ft.
Dimensions:
H. 5ft.0in. (152.4cm.); L. 7ft.0in. (213.4cm.); D. (outside, seat level) 2ft.1in. (63.5cm.).

Note
See designs of same date (though stylistically very different), G SET 363 and G SET 364. These and the present design are lettered in the same hand: probably that of an assistant. Also compare with stylistically similar designs G SET 354 and 355.

378
G SET 363
CAGM P 1941 222 194
DESIGN FOR SETTLE IN ENGLISH OAK
Inscribed in pencil with SETTLE IN ENGLISH OAK, and with measurements and descriptions of views etc. Lettering and descriptions of views not in Gimson's hand.
Front elevation and end elevation.
Pencil and water-colour on detail paper: 39 x 49.8cm.
Scale: 1\(\frac{1}{4}\)in. to 1ft.
Dimensions:
H. 5ft.0in. (152.4cm.); L. 7ft.0in. (213.4cm.); D. 2ft.2in. (66cm.).
Note
(37\(\frac{1}{2}\))
See designs of same date, G SET 362 and G SET 364.

G SET 364
CAGM P 1941 222 203
DESIGN FOR LOW-BACKED SETTLE IN ENGLISH OAK
Inscribed in pencil with SETTLE IN ENGLISH OAK, with measurements and descriptions of views and features, and in ink, upper centre, with Lettering and descriptions not in Gimson's hand.
Front elevation and side elevation, together with a few small ancillary sketches showing joint detail.
Pencil and water-colour on detail paper: 39.3 x 56cm.

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:

H. 3ft.10in. (116.8cm.); L. 7ft.0in. (213.4cm.); D. (inside measurement) 1ft.9\(\frac{1}{2}\)in. (54.6cm.).

Note

Compare with G SET 365. See also designs of same date as the present design, G SET 362 and G SET 363.

G SET 365

CAGM P 1941 222 204

DESIGN FOR LOW BACKED SETTLE

Front elevation and side elevation.

Unsigned and undated, but c.1909.

Pencil on cartridge paper: 38.8 x 56cm.

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:

H. 3ft.0in. (91.4cm.); L. 6ft.6in. (198.1cm.); D. 1ft.6in. (45.7cm.).

Note

Compare with G SET 364.

G SET 366*

CAGM P 1941 222 197

DESIGN FOR HALL SETTLE WITH BOX SEAT

Inscribed in pencil with HALL SETTLE and with measurements and descriptions of views etc.
Front elevation and end elevation.
Unsigned and undated, but c.1909.
Pencil on detail paper: 39.4 x 35.1cm.
Scale: 1\frac{1}{2}in. to 1ft.
Dimensions:
H. 5ft.0in. (152.4cm.); L. 4ft.6in. (137.1cm.); D. 2ft.0in.
(61cm.).

Description
The high back consists of four identical horizontal boards, scoop-chamfered along their upper edges, enclosed at the sides by wings, which are profiled in front above the arms to a bold S (with edges chamfered and gouged) and have a straight rake at the back. Their obliquely-cut tops are joined by a through dovetailed board which forms a shallow canopy. The chamfered plank seat is hinged to allow access to the box beneath. The arms are rounded at the front in a rudimentary scroll. At the front and ends the box is enclosed by sunk panels; plain at the front and bevelled at the ends. There is a similar panel between the arm and seat rail. The ends show through joints. Most joints are pegged.

Note
(371) (372)
Compare with G SET 354 and G SET 362.

G SET 367
CAGM P 1941 222 222
DESIGN FOR SETTLE WITH FOLDING BACK AND DRAWERS UNDER SEAT
Inscribed in pencil with measurements and calculations.
Front elevation, side elevation, and ancillary sketches.
Unsigned and undated, but c.1910. The design of the piece, together with the character of the drawing and figuring, show this design not to be the work of Gimson. Designer and draughtsman unidentified.

Pencil on hand-made paper, watermarked WHATMAN 1907 ENGLAND: 38.8 x 55.8cm. A piece measuring 13.5 x 17cm. has been cut from the lower left corner.

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:
H. 4ft.5in. (134.6cm.); L. 6ft.6in. (198.1cm.); D. 2ft.0in. (61cm.).

Verso: Pencil sketches (full size) of pivots for the folding back, together with sketch of turn-button and of through dovetails (badly drawn). The sketches on this side of the sheet are from an unpractised hand.

G SET 368
CAGM P 1941 222 224
DESIGN FOR SETTLE IN CHESTNUT

Inscribed in pencil with 2 Settles in Chestnut, and with measurements and descriptions.

Front elevation and end elevation (sectional).

Unsigned and undated, but possibly December 1915.

Pencil on cartridge paper: 38 x 56cm. Badly stained and with five small knife-cut perforations inset from upper edge.

Scale: 1in. to 1ft.

Dimensions:
H. 4ft.6in. (137.1cm.); W. 5ft.6in. (167.6cm.); D. 1ft.9in. (53.3cm.).
Verso: Front elevation (incomplete) of dressing table, or possibly writing desk. Also (upper right) sketch of frame, possibly for table top.

Note

(III:520)

Compare with G TAB 484.

See the entry in the Job Book for 2 Settles in Chestnut for D.J. Blow, dated between 17 December 1915 and 7 April 1916 (p.24), which may relate to the present design. The work was done by apprentices (no names given). This column of the Job Book contains no figuring, except for 3 and 2, recorded half way down the page for Waals. These figures probably represent time for supervision and assistance.

Detmar Jellings Blow had been a friend of Gimson from the 1880s when both were architectural students in London. Like Gimson, Blow was deeply influenced by Ruskin and Philip Webb. He made a special study of the techniques of building and acted as foreman builder to Gimson in the building of Stoneywell Cottage, Leicestershire. Further information about him is to be found in Comino and in Peter Davey, Arts and Crafts Architecture (London, 1980).

G SET 369
CAGM P 1941 222 217

SKETCH OF BENCH (DOUBLE SEAT) OF COMB-BACK WINDSOR TYPE WITH DRAW-SHAVED LEGS

Inscribed in pencil with measurements.

Front elevation, side elevation, and plan (sectioned above arms).

All views in free-hand.
Unsigned and undated.
Pencil on cartridge paper: 30 x 24.2cm.
Scale: 1\frac{3}{4}in. to 1ft. (approx.).
Dimensions:
H. 3ft.6in. (106.7cm.); W. 4ft.0in. (121.9cm.); D. 1ft.5in.
(43.2cm.).

G SET 370
CAGM P 1941 222 219
SKETCHES OF SETTLE, PART OF TABLE WITH BULBOUS LEGS AND CARVED RAILS,
AND OF SPLAY-LEGGED BENCH SEAT
Inscribed in pencil with measurements and descriptions.
End elevation and plan of settle, together with plan of arm. Side
elevation of end of table, and elevations of bench seat. All views
in free-hand.
Unsigned and undated.
Pencil on cartridge paper: 30.3 x 24cm.
Scales:
(1) Settle: 1\frac{3}{4}in. to 1ft. (approx.).
(2) Table and bench: not to scale.
Dimensions:
(1) Settle: H. 5ft.9in. (175.3cm.); L. 4ft.6in. (137.1cm.);
     D. 1ft.2in. (35.6cm.).
(2) Table: H. 2ft.7\frac{1}{2}in. (80cm.); L. 8ft.10\frac{1}{2}in. (270.5cm.);
     W. 2ft.9\frac{1}{2}in. (85.1cm.).
(3) Bench: H. 1ft.7\frac{3}{4}in. (49.6cm.); L. (not shown);
     W. 0ft.11\frac{1}{4}in. (29.2cm.).
ADDITIONAL DESIGNS FOR SETTEES & SETTLES

(III:441)
G SBD 408   (3 November 1915)
(III:485)
G TAB 449   (11 January 1912)
G SHV 371
CAGM P 1941 222 264

DESIGN FOR SET OF HANGING SHELVES IN WALNUT FOR BOOKS OR CHINA

Inscribed in pencil with Hanging Shelves for Books or China. In English Walnut. Shelves grooved for China, and with scale, measurements, descriptions of views and features. Numbered 8. Front elevation and end elevation, together with ancillary sketches of detail (full size).


Pencil and water-colour on detail paper: 39.2 x 56.5cm.

Scale: 1\frac{1}{2}in. to 1ft. and full size.

Dimensions:
H. 2ft. 9in. (83.8cm.); W. 1ft. 8in. (50.8cm.); D. 0ft. 8in. (20.3cm.).

G SHV 372*
CAGM P 1941 222 38

DESIGN FOR ONE OF TWO SETS OF SHELVES FOR CHINA, IN OAK

Inscribed in pencil with 2 Sets of China Shelves in Oak and with scale, measurements and descriptions. Front elevation and side elevation.

Unsigned and undated, but c. 1910.

Pencil and water-colour on detail paper: 39.2 x 56.6cm.

Scale: 3in. to 1ft.

Dimensions:
H. 2ft. 2\frac{1}{2}in. (67.3cm.); W. 2ft. 2in. (66cm.); D. 0ft. 7 1/8in. (18.1cm.).
Description

The back consists of a plain lattice, approximately square. There are three shelves, including the base: all grooved to receive plates and dishes. The top rail of serpentine form on the upper edge, with the lower edge arched over the middle and adjacent openings. Both edges are wagon-chamfered. The ends are framed ladder-fashion, with base rail, curved top rail with projecting ear, and pair of intermediate rails at shelf heights. The front members of the frames have convex curves corresponding to the shelf spaces. All edges are wagon-chamfered. Lattice rails are through-jointed. Frame joints are pegged.

Note

See full-size detail, G SHV 373.

G SHV 373
CAGM P 1941 222 270
DESIGN FOR END FRAME OF SET OF CHINA SHELVES IN OAK
Inscribed in pencil with 2 Sets of China Shelves in Oak: F.S. of Ends, and with measurements and descriptions (few and faint).
End elevation. The front profile has been pricked through.
Unsigned and undated, but c.1910.
Pencil on detail paper: 78.2 x 46.5cm. A rectangular piece 17.5 x 11.5cm. (approx.) has been cut from lower right corner.
Scale: Full size.
Dimensions:
H. 2ft. 1 3/8in. (64.4cm.); D. (at base) 0ft. 7 3/8in. (18.7cm.).
Verso: Inscribed in pencil (twice) with Bookshelves.

Note

See 1/2 scale drawing on G SHV 372.
DESIGN FOR BOOKSHELVES IN CHESTNUT TO STAND ON CHEST OF DRAWERS
Inscribed in pencil with **BOOK SHELVES in Chestnut to stand on** Chestnut chest of Drawers, and with measurements.
Front elevation and end elevation, together with full-size details.
Unsigned and undated, but probably between 1910 and 1917.
Pencil on graph paper, ruled in squares of 1in. and 1/10in.: 22.7 x 17.6cm. The sheet is very badly creased and has been reinforced with a piece of printed paper gummed to verso.
Scale: 1/10in. to 1in. and full size.
Dimensions:
H. 3ft.3in. (99.1cm.); W. 2ft.11in. (88.9cm.); D. 0ft.8½in. (21.6cm.).

**Note**

Compare with G BKS 41, G BKS 43, G BKS 44 and G SHV 371.

---

DESIGN FOR EBONY SHELF FOR CHINA OR BOOKS, FOR ADAM BLACK
Inscribed in pencil with **Ebony shelf for China or Books. To stand on Bureau, for Adam Black Esq.**, and with scale, measurements, and descriptions.
Front elevation and end elevation (sectional). Both views in free-hand.
Signed and dated in pencil, lower right: **Ernest W. Gimson, April 25, 1912.**
Pencil on verso (plain) of graph paper: 21.8 x 27.8cm.

Scale: 1in. to 5in.

Dimensions:
H. Oft. 9\frac{1}{2}in. (24.1cm.); L. 2ft. 6in. (76.2cm.); W. Oft. 7\frac{1}{2}in.
(19cm.).

Note
See entry in Job Book, dated 2 May 1919 (p. 37), for Adam Black's Furniture: Ebony Shelf. This was made by Smith in 71 hours, charged at the rate of 2/6d. per hour. To the resultant sum for labour of £8.17.4 was added £3.2.8 for wood, giving a selling price of £12.0.0. This was added to the total in the adjacent column for the bureau in burr elm (see G BUR 105 (no.2)).

ADDITIONAL DESIGNS FOR SHELVES

(III:469)
G TAB 427 (c. 1902)

(III:570)
G TAB 512 (n.d.)
DESIGN FOR DISPLAY CASE IN ENGLISH WALNUT

Inscribed in pencil with SHOW CASE FOR LORD DUNSANY IN ENGLISH WALNUT, also with scale, measurements, notes (see Note (1)), and descriptions of views and features.

Front elevation, end elevation, and plan. Draughtsmanship and lettering are especially fine.


Pencil and water-colour on hand-made paper, watermarked J.R.JONES, AFONWEN, HAND-MADE: 38.4 x 52cm.

Scale: 1\text{\textfrac{1}{2}}\text{in.} to 1\text{ft.}

Dimensions:

H. 3ft. 2in. (96.5cm.); W. (across legs) 5ft. 0in. (152.4cm.);
D. (across legs) 2ft. 6in. (76.2cm.).

Verso: Sketches of wooden handle and edge mouldings (possibly for dresser) showing gouged lines. Not by Gimson.

Description

A shallow rectangular case, glazed throughout and opening at the front, raised on a stand with four octagonal legs, braced by a double-strutted H-plan stretcher chamfered on all edges and with long rail elaborately shaped. The fixed top frame, with corners cut at 45 degrees and bordered by a black and white (ebony and holly) line, is glazed with a single sheet of plate glass. The ovolo moulded edges of top and bottom frames project and are inlaid centrally with a black and white line. The hinged front (which falls to vertical)
has two locks and is glazed with three matching rectangular panels of bevelled plate glass, and the sides similarly with two. Glazing of the back is optional. The legs are thickened at the top and just above the stretchers with collars (octagonal, like the legs) of depressed ogee arch profile and shaped at the bottom to rounded feet.

Note

(1) To the right of the sheet appear the following inscriptions:

(a) Bevelled plate glass.

(b) Back not glazed if the case is to stand against a wall.

(c) Floor of case of walnut if it is a suitable background for the specimens. If a lighter tone would be better it could be of satinwood or holly. This floor could be made in the form of a loose tray to take out when arranging the specimens if desired.

(2) The method by which the front pulls forward when opened so as to drop clear of the moulding is not shown.

(3) The design of the under-framing, especially of the sprightly wave-like curves of the main stretcher, strikingly resembles that of the escritoire designed by George Jack for Morris & Co. in about 1893 (see Elizabeth Aslin, Nineteenth Century English Furniture (London, 1962), pl.117).

(4) See entry in Job Book, dated 27 October 1916 (p.31), for Walnut Show Case for Ld. Dunsany. The work was divided between four men: Davoll (213½ hrs), Smith (37 hrs), Burchett (35½ hrs) and Waals (2 hrs), giving a total of 288 hours. There is no further information.
ABSTRACT OF THESIS

G.L.J. Beaton

Designs for domestic furniture and woodwork by Ernest Gimson and Sidney Barnsley: a catalogue of drawings in the collection at Cheltenham Art Gallery and Museum

Synopsis

The thesis comprises a descriptive catalogue of the working drawings for domestic furniture by Ernest W. Gimson and Sidney H. Barnsley, together with a text which examines the drawings, the nature and evolution of the Gimson/Barnsley style, and the historical context of their work.

Nature and scope of the research

The principal task has been to make the drawings as intelligible as possible. Each has therefore been provided with a description under several headings. Selected drawings have been described at length and most of these illustrated. No attempt has been made to match every drawing with an executed piece, though a number of pieces have been referred to when documentation was available. Treatment of designs in both catalogue and text is analytical as well as descriptive.

Contributions to knowledge of the subject

The drawings have been arranged in date order within the accepted categories. Wherever possible dates have been suggested for the many undated drawings. An attempt has been made to indicate all relationships between drawings. As far as possible all obscurities in the drawings have been clarified and ambiguities discussed and resolved. Significant aspects of technique have also been noted and discussed.

Among the documentary material examined and collated are: Ernest Gimson's Job Book; the sketch-books and notebooks of Gimson and Sidney Barnsley; correspondence (all the foregoing unpublished); periodical literature in architecture and the decorative arts between 1885 and 1930; books; collections of photographs.

The descriptions of selected designs, and the measurements given for all designs, will facilitate the identification of pieces of furniture for the purpose of compiling a comprehensive catalogue of the drawings and furniture of both men.

Summary of main findings.

Ernest Gimson and Sidney Barnsley were major figures in the English Arts and Crafts movement. The present catalogue and account of their work as furniture designers helps to confirm this estimate of them. It also shows them to have been more versatile, original, and eclectic than has been supposed.
DESIGNS FOR DOMESTIC FURNITURE AND WOODWORK BY ERNEST GIMSON AND SIDNEY BARNESLEY: A CATALOGUE OF DRAWINGS IN THE COLLECTION AT CHELTENHAM ART GALLERY AND MUSEUM

In three volumes

Volume III

Godfrey Louis James Beaton

A thesis submitted in fulfilment of the requirements for the degree of Ph.D.

University of Leicester: Department of the History of Art

February 1984
Thesis
28.11.1984
THE CATALOGUES CONTINUED

(G SBD 377 - )
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DESIGN FOR SIDEBOARD

Inscribed in pencil with scale, measurements, and brief specifications.
Front and side elevations; also details (full size, sectional) of
mouldings and of panelling of back.
Unsigned and undated, but c.1900.
Pencil on detail paper: 56.3 x 78.5cm.
Scale: 1\frac{1}{2}in. to 1ft. and full-size details.

Dimensions:
H. 7ft.1in. (215.9cm.); W. 4ft.0in. (121.9cm.); D. (lower part)
1ft.6in. (45.7cm.) (also inscribed or 1ft.9in. if possible);
D. (upper part) 0ft.7in. (17.8cm.).

Description

A sideboard with two cupboards, each surmounted by a drawer.
Above is a set of shelves with a vertically panelled back. The
carcase has slab sides which rest directly on the floor. Curved
brackets are fitted in the angles between the bottom (which is 5 inches
above the floor) and the sides. The top projects slightly at the front
and sides. The front edges (both inner and outer) of the carcase and
superstructure are ovolo moulded.

Each door consists of a pair of boards with vertical tongue and
groove joint, strengthened by a pair of battens with shaped ends,
nailed (or possibly dowelled) to the outer face. The doors are hung
between wide fixed stiles. Each drawer is fitted with a horizontal
wooden handle. The door handles are wooden turn-latches.
Note

Of this design the sole remarkable feature is the placing of ledges (fastened with wrought-iron nails) on the outer faces of the doors.

The ogee curve of the brackets at the base is echoed in the shaping of the drawer handles and of the ends of the ledges.

G SBD 378

CAGM P 1941 222 274

DESIGN FOR SIDEBOARD IN ENGLISH OAK

Inscribed in ink with Sideboard in English Oak, and with scale, measurements, and descriptions of views and of parts. Inscribed in pencil (very faintly) with additional measurements and with annotations, lower right. These are presumably by the client (unidentified). Lettered A in pencil, upper left.

Front and side elevations (the upper part in section) and plan, together with ancillary sketches of constructional detail. There are numerous alterations in pencil, and some in crayon.

Unsigned and undated, but c.1900.

Att: The main part of the drawing is possibly by Sidney Barnsley, as the inscriptions and dimensions which are in ink are by him.

Additions and modifications to the drawing appear to be by Gimson.

(For details see Note)

Pencil and water-colour on tracing paper: 47.2 x 37.5cm. All edges are slightly torn and the lower right corner (12 x 12cm. approx.) has been torn off.

Scale: 1½in. to 1ft.
Dimensions:
H. 5ft.9in. (175.3cm.); W. 4ft.6in. (137.1cm.); D. (upper part) 1ft.7½in. (19.1cm.); D. (lower part) 1ft.9in. (53.3cm.).

Description
A sideboard with a pair of cupboards each side of a central division and a drawer above each pair. There is a separate superstructure, consisting of a set of shelves with a lattice back and solid ends, and with a curved and chamfered supporting strut in the centre.

The cupboard doors are made of vertical planks (three planks to each) nailed (or possibly pegged) to battens. They are fitted with wooden latches. Each drawer has a pair of ring handles (these are superimposed on more faintly drawn horizontal wooden handles).

The design initially showed the ends of the sideboard with corner stiles supporting a wide panel. This has been altered to show plank ends with through dovetails at the junction with the top and a centre portion cut away from the lower edge to give short legs.

Note
This drawing shows several alterations in design and construction, of which the following are the most significant:

(1) What appears to have been the initial design shows a frame and panel construction in end elevation. The stiles are dovetailed to the top and connected by a pair of thin rails, of which the upper one is the exposed drawer runner. These rails are bowed slightly in plan beyond the plane of the stiles. (A sketch (sectional plan) shows the joint between the end of a rail and the stiles.) Annotations, (pencil, lower right) by the client refer to the treatment of the stiles thus:
(a) It would be preferred if this was reduced in breadth a little

(b) This line is not to slant as in your drawing (i.e. the taper of the inside edge below the bottom rail)

(2) The lower part of the design contains some ambiguities. A rail beneath the cupboards has been sketched in two positions. Constructionally a rail seems unnecessary (compare, for example G SBD 384). Also a rail, especially in the lower of the positions shown, would make it difficult to sweep beneath the cupboards. The rail in the upper position bears short posts (in line with the divisions between the cupboards) which are joined to the structure above. This feature is not found in other designs by Gimson for sideboards with superstructures, but does appear in a late design for a sideboard of a different kind (G SBD 406 (1915)). For a design having identical measurements and many similarities see G SBD 379.

G SBD 379*
CAGM P 1941 222 284
DESIGN FOR SIDEBOARD
Inscribed in pencil with Sideboard in Oak, and with scale, measurements, descriptions of views, and with note (lower left), part of which has been torn off. The mutilated note (possibly in the hand of Ernest Gimson) reads:

(drawing) to be sent to
Downing Junr.
...uple Row, Birmingham
asking him to send word to
Barnsley if this is satisfactory.
Front elevation (showing numerous erasures) and side elevation (sectional), together with miscellaneous sketches (mostly full size) showing details of construction.

Unsigned and undated, but c.1901.

Pencil on cartridge paper: 44.5 x 70cm. The sheet is torn upper right and centre left, and the lower left corner, where the paper is stained and brittle, has been torn off, removing part of the instructions relating to the drawing and the client. The surface of the sheet is rubbed and soiled.

Scale: 1\(\frac{1}{2}\)in. to 1ft. and full-size details.

Dimensions:
H. 5ft.9in. (175.3cm.); W. 4ft.6in. (137.1cm.); D. (upper part) 0ft.8in. (20.3cm.); D. (lower part) 1ft.9in. (53.3cm.).

Verso: Freehand sketches (full size) of front corner of base of sideboard plate rack. Inscribed in pencil July 5th 45/47 hours and with calculations.

Description
A slab-sided carcase containing two cupboards, each enclosed by a pair of planked doors secured by wooden catches. Above each cupboard is a drawer fitted with a pair of horizontal wooden handles. The carcase supports a superstructure of open wavy-edged shelves backed by vertical boards. The shelves are braced in the centre by a curved and wagon-chamfered strut, the upper part of which matches the profile of the solid ends.

Note
(1) The Barnsley referred to in the note (lower left) is almost certainly Ernest, and if so the drawing belongs to those produced during the years of the partnership between him and Gimson. The
character of the design (especially the treatment of the doors in both the original and modified version) would, in any case, suggest a date before 1905.

(2) This design shows an original version (incompletely erased) of which the significant features are:

(a) Framed doors, with small square panels with bevelled edges, hung between broad stiles, each one a quarter the width of the cupboard. This type of door is found in several early designs by Gimson. See G SBD 383, G SBD 386 and G SBD 394.

(b) Framed construction of the sides, with stiles dovetailed into the top and with rails (of equal thickness with top, stiles etc.) protruding beyond the face of the stiles. The drawing shows full-size details of this, in elevation and plan. (For a similar construction see G CHD 246 and G CHD 247.)

(c) A parallel rail immediately beneath the base of the cupboards. This is shown on the right of the front elevation. The left side shows (very faint) an angled bracket. The modified version of the design (on the left of the front elevation) shows doors constructed with what appear to be three vertical boards of equal width, though the middle board is in fact a panel.

For designs for sideboards of similar character see G SBD 378 and G SBD 384. A sideboard to the present design is illustrated in Sparrow, Modern Home (n.d.) (1907), p.129.
G SBD 380
CAGM P 1941 222 671

DESIGN FOR SIDEBOARD IN ENGLISH OAK

Inscribed in ink with Sketch of Sideboard in Chestnut (sic: the alteration in pencil) and with scale, measurements, descriptions of views and features. Inscribed in pencil with additional descriptions etc. and with price: £30.

Front and side elevations (both in careful free-hand) and front part of plan (roughly sketched in pencil).


Pen and ink (with addition in pencil) on tracing paper: 28.8 x 43.8cm. with slight tears on upper and lower edges and in centre, and numerous folds and creases.

Scale: 1\frac{1}{2} in. to 1ft.

Dimensions:

H. 3ft.1in. (94cm.); W. 7ft.0in. (213.4cm.) (drawn 6ft.10in.);
D. 1ft.9in. (53.3cm.).

Description

A sideboard with a double bow front, each half containing two drawers, one above the other, surmounted by a splay-fronted cupboard with double doors.

There is a broad stile in the middle, dividing the sets of cupboards and drawers, and a similar stile at each end. These form the sides of cupboards (one at each end) which are enclosed by triple-planked doors, hinged at the rear and fitted with wooden handles.

These cupboards are in line with and equal in height to the pairs of drawers. The upper part of each end is panelled to match the doors.
The drawer fronts (which appear bowed in plan) are framed and panelled, with a central muntin, and each has a pair of vertical bow handles.

The doors of the cupboards above the drawers are, like those at either end, made of three boards each, set vertically and nailed (or possibly pegged) to ledges, with the heads of the fastenings forming straight lines. The doors are pin-hinged and fitted with horizontal wooden bow handles.

Lines of short gouge cuts decorate most horizontal and vertical edges, except those of the stiles and doors in the front elevation. Dovetails and tenons are taken through the stiles.

Note

This drawing bears the earliest date of all Gimson's designs for sideboards. It is also one of the earliest to be made at the Daneway workshops, which opened only in March 1902.

The design is a composition of planks, with the methods of construction boldly displayed. It does not so much reveal as demonstrate construction.

It is probable that the influence of Ernest Barnsley, with whom Gimson entered into an informal partnership in the early 1900s, is to be seen in several features in this design, particularly in:

(a) the planked doors, fitted on a slight splay;
(b) the broad stiles, between which the doors are hung, showing through tenons and dovetails;
(c) the bowed edge of the top and rails, above and beneath the drawers, decorated with lines of gouge cuts;
(d) the bowed centre-piece to the stile to which the doors are latched.
All these features appear in a tall cupboard, designed and made by Ernest Barnsley in English oak for Stoneywell Cottage in 1899 (see V.E.D.A. (1952), T14, and G.C.F., Cheltenham (1976), no.19).

The drawers should also be compared with those in the oak chest of drawers designed and made by Ernest Barnsley, c.1900, which have the same framed and panelled fronts, fitted with bow handles (see G.C.F., Cheltenham (1976), no.23).

For designs of similar character by Gimson see also G CAB 117(1) and (2) and G SBD 393; also, by Sidney Barnsley, G SBD 71 and verso.

G SBD 381
CAGM P 1941 222 271
DESIGN FOR SIDEBOARD PLATE-RACK IN OAK WITH BOARDED AND LATTICED BACK, SHAPED CENTRE STRUT, AND CUPBOARD AT EACH END
Inscribed in ink with Oak Dresser (Top). The three shelves & bottom grooved for plates, and with scale, measurements, and descriptions of views and features.
Front elevation, side elevation, side elevation (sectional), plan (part only, sectional); all in careful free-hand; also ancillary sketches (in pencil).
Signed and dated in ink, lower right: B. & G. Oct.17, 1902. (Drawing, writing and figuring are all in the hand of Gimson).
Pen and ink on linen: 33.7 x 37.5cm.
Scale: 1\frac{1}{2}in. to 1ft.
Dimensions:
H. 4ft.5in. (134.6cm.); W. 6ft.9\frac{1}{2}in. (207cm.); D. (at base) 0ft.8in. (20.3cm.).
The design for the sideboard on which this plate-rack was to stand is G CAB 117 (2).

G SBD 382
CAGM P 1941 222 272
DESIGN FOR PLAIN COTTAGE DRESSER IN CHESTNUT
Inscribed in pencil with Dresser in Chestnut, and with measurements and descriptions.
Front elevation and side elevation (in free-hand).
Unsigned and undated, but c.1902.
Pencil on graph paper, ruled in squares of 1in. and 1/8in.:
26.5 x 43.4cm. Edge lower left has small triangular tear which intrudes into front elevation.
Scale: 1in. to 1ft.
Dimensions:
H. 5ft.11in. (180.3cm.); W. 3ft.11in. (119.4cm.); D. 1ft.6in. (45.7cm.).
Verso: Inscribed in pencil with calculations.

G SBD 383
CAGM P 1941 222 273
DESIGN FOR PLAIN COTTAGE DRESSER
Inscribed in pencil with measurements.
Front elevation (unfinished - and partly in free-hand - with side elevation of upper part (also in free-hand) superimposed).
Unsigned and undated, but c.1902.
Pencil on cartridge paper: 38.2 x 24cm. With brown stain below and partly across the elevation.
Scale: 1in. to 1ft. (approx.).

Dimensions:

H. 6ft.6in. (198.1cm.); W. 5ft.6in. (167.6cm.); D. (upper part) 0ft.7½in. (19cm.); D. (lower part) not shown.

G SBD 384
CAGM P 1941 222 279

DESIGN FOR SIDEBOARD AND WASHSTAND (ADAPTATIONS OF SINGLE DESIGN) IN ENGLISH OAK

Inscribed in ink with ENGLISH OAK SIDEBOARD & WASH-HAND STAND and with measurements and descriptions of features. Inscribed in pencil with additional measurements.

Front elevation and side elevation, part plan (sectional), and part end elevation of upper stage (sectional). All drawing in careful free-hand.

Unsigned and undated, but c.1902. It is possible that the drawing itself is the work of either Ernest or Sidney Barnsley.

Pen and ink - with ancillary sketches in pencil - on tracing paper: 41 x 53.5cm. (approx.). Very badly torn.

Scale: 1½in. to 1ft. and full size.

Dimensions:

(1) Washstand (left half of front elevation); H. 5ft.6in. (167.6cm.) (approx.); W. 4ft.6in. (137.1cm.); D. (lower part) 2ft.0in. (61cm.); D. (upper part) 0ft.7in. (17.8cm.).

(2) Sideboard (right half of front elevation); H. 6ft.1in. (185.4cm.) (approx.); W. and D. as for washstand.

Note

See related design G WSH 518.

A piece corresponding to the design for a sideboard is illustrated in Sparrow, Modern Home (n.d.) (1907), p.127.
DESIGN FOR PLAIN COTTAGE DRESSER IN CHESTNUT

Inscribed in pencil with Dresser in Chestnut, and with scale and measurements.

Front elevation and side elevation (sectional).

Unsigned and undated, but c. 1902.

Attention: Careful but immature hand and uncertain draughtsmanship show this not to be the work of Gimson; probably that of a pupil or apprentice.

Pencil on cartridge paper: 38.6 x 54.2cm.

Scale: 1¼in. to 1ft.

Dimensions:

H. 6ft.0in. (182.9cm.); W. 5ft.0in. (152.4cm.); D. 1ft.6in. (45.7cm.).

Verso: Pencil sketches of two leaves. Two front elevations of a dresser with minor discrepancies. These were clearly preliminary sketches for the design on recto. Both are inscribed with measurements - the left-hand one very boldly. Elevations have been crossed through in pencil.

DESIGN FOR SIDEBOARD IN ENGLISH OAK

Inscribed in ink with Sideboard in English Oak, and with scale, measurements, and descriptions of features. Inscribed in pencil with additional measurements, calculations, and descriptions and (upper left) with Davoll.
Front elevation, plan (sectional), and details (full size) of
decoration on carcase edges (all the foregoing in careful free-hand).
Also free sketches (pencil) of constructional details and of steel
drop handle.
Signed in pencil, lower right: E.W.G., Daneway House. Undated but
probably c.1902.
Pen and ink on brown tracing paper: 33.4 x 28.2cm.
Lower edge torn. A split extending from the middle of the right hand
edge to centre of sheet has been repaired on verso with postage stamp
edging. The ink is eating into the paper.
Scale: 1in. to 1ft. and full-size details.
Dimensions:
H. 3ft.5\(\frac{1}{2}\)in. (167cm.) (drawn 3ft.1\(\frac{1}{2}\)in.); W. 6ft.6in. (198.1cm.);
D. (at centre) 2ft.6in. (76.2cm.).
Description
A sideboard without superstructure, boldly bow-fronted (to radius
of about 3ft.5in.). It is of framed construction. The main vertical
members are a plank stile at each end (with edge towards the front)
and a pair of stout posts on the line of the bow front, dividing the
front into three equal segments. Each segment of the front is sub-
divided on both axes to give the appearance of four identical
squarish cupboards, though each horizontal pair of doors opens on a
single cupboard. The doors are framed and panelled, each door having
a single recessed panel, small and bevelled. The doors are pin
hinged. Steel drop handles (ball on stalk) are fitted to small
circular back plates. The edges of the top and of rails and stiles
are chamfered. There are lines of gouge cuts along the face of the
chamfers.
Note

(1) The strong geometrical form of this design is reminiscent of the centre section of the lower part of the massive 'Froxfield' sideboard by Sidney Barnsley, which antedates it by about three years. For a similar treatment of doors see the design for a sideboard by Sidney Barnsley, B SBD 69 (c.1902).

(2) Modifications (in pencil) to the design are:

(a) reduction in the size of the fielded portion of door panel (see centre section, lower left);

(b) alteration (see plan) of position of divisions between cupboards, and therefore of the stiles in the framing of the back. This would also affect the position of the framing of the top, which is indicated (also in pencil) in the plan and in the ancillary thumb-nail sketch, lower right.

(3) Constructional details are indicated in the pencilled additions to the plan, referred to in 2(b) above, as well as in the ancillary sketches. The pencilled end elevation (to right of front elevation) shows dovetails at the top of the end stiles and twin tenons at the level of shelf and base. Dovetails are also shown at the tops of the front posts in the front elevation. However, the construction at this point requires clarification, for the rails are shown fitting into the front edge of the top, or, perhaps, of the rail which forms the front edge of the top frame. The sockets would therefore be cut into side, not end, grain. The pin between the tails would thus have the grain running across it and be quite unsound.

This joint must therefore have represented a modification, incompletely shown, to the design; the most likely interpretation
of which would be to see the dovetails as connecting the posts to
the radial members in the top frame.

The simplest method of making the top would have been to cut it
from the solid (with the grain running lengthways), whether from a
single plank, or from two or more butted together, as in the
'Froxfield' sideboard by Sidney Barnsley referred to above. That
this was probably Gimson's original intention is suggested by the
absence of any indication as to the technique to be used other than
in pencilled additions to the drawing, which look as if they were
the result of discussions at the bench. If a solid top had been used
the most straightforward construction would have been to join the end
stiles to the top with dovetails (as shown in the pencilled end
elevation). The posts would have been through tenoned to the top as
in the 'Froxfield' sideboard.

(4) There are a number of discrepancies between the design and the
piece made to it (see L.& W., pl.26 (2)), of which the most
significant are:

(a) the posts are chamfered in the drawing but plain in the
design as executed;

(b) the front edges of the top, rails, stiles, and stretchers
are decorated in the piece itself with chisel-cut patterns
of rectangles and lozenges in addition to the lines of
gouge cuts shown in the drawing;

(c) the door handles are of wood, whereas the drawing shows
metal drop handles;

(d) the doors are square, or virtually so, as made, whereas
the drawing shows doors a little wider than they are tall.
The size of the fielded portion of the panel is also reduced
in the design as executed. In the sketch (scribbled through) showing a section through a door panel, lower left, the panel is raised.

G SBD 387

CAGM P 1941 222 297

DESIGN FOR SIDEBOARD VENEERED IN BURR ELM

Inscribed in pencil with measurements.

Front elevation and end elevation (unfinished), together with details (full size, sectional) of plate rail and miscellaneous sketches of constructional details. Also setting out for front elevation of sideboard of identical measurements, but with alternative design for plate rail.

Unsigned and undated, but c.1903.

Pencil on cartridge paper: 56 x 76.2cm. Slight tearing on edges upper left and lower right.

Scale: 1\frac{1}{4}in. to 1ft. and full-size details.

Dimensions:

H. 3ft.0in. (91.4cm.) (height of plate rail 1ft.5in.);
W. 5ft.6in. (167.6cm.); D. 2ft.0in. (61cm.).

Verso: front and end elevations of settle (in pencil).

Description

See description of G SBD 388: an identical (and dated) design, except that it lacks a plate rail. Drawing G SBD 388 was probably traced from the present design and bears technical notes which may be taken as applying equally to it.
Note

The crisp lines of the two delicate plate rails in this drawing should be compared with the more robust designs in G SBD 397, G SBD 400, and G SBD 409, which were to stand on framed and panelled carcases and are noticeably closer to wagon work in character.

Both elevations of the plate rail show a dark inlaid line along the middle of posts and rails, but this feature is not shown on the full-size details.

G SBD 388

CAGM P 1941 222 292

DESIGN FOR SIDEBOARD VENEERED IN BURR ELM

Inscribed in ink with SIDEBOARD in Burred Elm Veneer, and with notes, measurements, and descriptions of views.

Front elevation and end elevation (sectional) both in careful free-hand.

Also four profiles (heart shaped, ogee, half-crescent, and angled end to rail), presumably full size.


Pen and ink on brown tracing paper: 38.3 x 46 cm. Upper edge torn and crumpled.

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:

H. 3ft.0in. (91.4 cm.); W. 5ft.6in. (167.6 cm.); D. 2ft.0in. (61 cm.).
Description

A sideboard veneered in burr elm and raised on block feet, with two pairs of cupboards, each pair surmounted by a drawer. The veneers of the top are quartered and those of the ends arranged in book-form. The front edges of the carcase (including the divisions) are inlaid along the centre with a raised ebony line.

The doors are veneered in diamond-quarter pattern, fitted with drop handles and oval key-plates, and pin hinged. They are set flush with the carcase. The drawers have ring handles on circular back plates and also have oval key-plates.

The base is of oak, stained black, and consists of two symmetrical block feet, single stepped and chamfered, and joined by a pair of through tenoned rails. The front rail is straight along the lower edge and is deepened at either end into a gun-stock form.

Note

This drawing bears the following note about the materials to be used and the arrangement of the veneers:

Inside of Drawers and Inside carcases of cupboards to be of Cherry - Base out of 2" oak stained black and beeswaxed - Veneers of top and ends to be joined down the centre. The outside edge of the leaves to be at the joint. The outside edges that remain should be used for the drawer fronts. The doors to be veneered as drawn, the outside edges of the veneers meeting in the centre. Thumb-nail sketches of top and an end are given:
This is one of the earliest of Gimson's designs for a veneered piece to have survived.

The following features are of special interest:

(1) The lining of the cupboards with a complete carcase of thin timber, including a back.

(2) The treatment of the base. This shows an early version of the block-foot, which became a characteristic feature of Gimson's (and of Sidney Barnsley's) cabinet designs. The single step (used here at both ends of the block), the angular cut-away beneath, and the shape of the ends of the front rail, appear on only one other design (407) by Gimson: G SBD 387, which is identical with the present design, except in having a plate rail. It is probable that G SBD 387 is the original from which the present design was traced.

For a similar design, made five years later, and with the typical Gimson block feet, see G SBD 398.

For illustration of piece made to this design by H. Davoll see Studio Year Book (1906), p.52.

G SBD 389
CAGM P 1941 222 663
DESIGN FOR SIDEBOARD VENEERED IN BURR ELM, WITH SHELVES ABOVE
Inscribed in ink with Sideboard & China Rack with Lattice Back, in Burred Elm, Ebony, and Black oak; also with scale, measurements, and descriptions of views and features.
Front elevation and side elevation (sectional): all in careful free-hand.

Pen and ink on tracing paper: 39 x 47.7cm. Upper and lower edges slightly torn and repaired with transparent tape. Sheet has been folded five times each way.

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:
H. 7ft.0in. (213.4cm.); W. 6ft.0in. (182.9cm.); D. 1ft.10in.
(55.9cm.).

Description

This design is virtually identical with G SBD 390. The features of the present design which do not appear on G SBD 390 are as follows:

1) The ring handles have octagonal back plates.

2) There is a raised ebony line inlaid centrally along the front edges of the superstructure and of the carcase.

3) The block feet and connecting rails are in 'black oak'
(ie. oak stained black).

4) The block feet have a segment cut away beneath.

5) The shelf strut is slightly bowed between each pair of shelves.

G SBD 390

CAGM P 1941 222 276

DESIGN FOR SIDEBOARD WITH SHELVES ABOVE

Front elevation and side elevation (sectional).

Unsigned and undated, but c.1905.

Pencil on cartridge paper: 38.2 x 56cm.

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:
H. 7ft.0\(\frac{1}{2}\)in. (214.7cm.); W. 6ft.0in. (182.9cm.); D. (lower part) 1ft.10in. (55.9cm.); D. (upper part) 0ft.7in. (17.8cm.).
Description

A sideboard with four equal-sized cupboards, each with a drawer above, supported on block feet. There is a lattice-backed superstructure of shelves, grooved for plates, incorporating a small cupboard either side. The shelves are braced in the centre by a vertical strut with a shaped upper part.

No construction is shown for the doors and the drawer fronts are quite plain, so that veneered surfaces were probably intended. There is a ring handle to each drawer and a drop handle (scissor-handle pattern) to each door. No back plate is shown.

The block feet are double stepped and chamfered and are not relieved on the underside. The front rail between the block feet is arched along the lower edge. No details of construction are shown on this drawing.

Note

It can be seen that the shelf strut was originally drawn with a series of rounded steps along its length. (425) (443)

For similar designs see G SBD 396 and G SBD 410 (verso).

G SBD 391
CAGM P 1941 222 286
TWO DESIGNS FOR SIDEBOARDS AND TWO FOR TABLES (RECTANGULAR & CIRCULAR)
Inscribed in pencil with scale and measurements.
Front elevation and side elevation of each sideboard, front and end elevation of rectangular table (drawing unfinished), and elevation and plan (sectional) of circular table.
Unsigned and undated, but c.1905.

Pencil on hand-made paper, watermarked J.WHATMAN, 1902: 56.2 x 77.7cm.

Scale: 1in. to 1ft.

Dimensions:

(1) Sideboards: H. 4ft.9in. (144.8cm.); W. 4ft.9in. (144.8cm.).

(drawn 4ft.0in.);

D. (lower part) stated as from 1ft.8in. (50.8cm.) to 1ft.10in. (55.9cm.);

D. (upper part) 0ft.7in. (17.8cm.) (the lower sideboard measures only 0ft.6in. (15.3cm.).)

(2) Rectangular table: H. 2ft.6in. (76.2cm.); L. 5ft.6in.

(167.6cm.);

W. 3ft.6in. (106.7cm.).

(3) Circular table: H. 2ft.6in. (76.2cm.); Dia. 4ft.6in. (137.1cm.).

Verso: Small perspective sketch (in pencil) of a rectangular table of similar design to that shown on recto (but possibly with extendable top), together with rough sectional plan: the work of an unpractised hand.

G SBD 392
CAGM P 1941 222 290

SIX DESIGNS FOR SIDEBOARDS IN ENGLISH OAK

Inscribed in pencil with Sideboards in English Oak. Handles of brass or bright steel, numbered from one to six, and with scale, measurements, and prices.

Front and end elevations.

Signed in pencil, lower right: E.W.G. Undated, but c.1905.

Pencil and water-colour on detail paper: 56.5 x 78.5cm. All edges slightly torn.
Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:

H. between 2ft.9in. (83.8cm.) and 3ft.0in. (91.4cm.); L. between 4ft.6in. (137.1cm.) and 6ft.0in. (182.9cm.); D. between 1ft.5\(\frac{1}{2}\)in. (44.5cm.) and 1ft.7\(\frac{1}{2}\)in. (49.6cm.).

Measurements of the designs as drawn, together with prices:

1. H. 2ft.9in. (83.8cm.); L. 4ft.6in. (137.1cm.); D. 1ft.5\(\frac{1}{2}\)in. (44.5cm.). £12.10.0.

2. H. 3ft.0in. (91.4cm.); L. 4ft.8\(\frac{1}{2}\)in. (143.5cm.); D. 1ft.5\(\frac{1}{2}\)in. (44.5cm.) £15.0.0. (Without the three drawers in the stand: £13.10.0.)

3. H. 2ft.11in. (88.9cm.); L. 4ft.8\(\frac{1}{2}\)in. (143.5cm.); D. 1ft.5\(\frac{1}{2}\)in. (44.5cm.). £14.10.0.

4. H. 2ft.9in. (83.8cm.); L. 4ft.6in. (137.1cm.); D. 1ft.7in. (48.3cm.). £13.0.0. (With base as no.(5): £14.5.0.)

5. H. 2ft.9in. (83.8cm.); L. 4ft.6in. (137.1cm.); D. 1ft.7\(\frac{1}{2}\)in. (49.6cm.). £14.10.0.

6. H. 2ft.9in. (83.8cm.); L. 4ft.9in. (144.8cm.); D. 1ft.7in. (48.3cm.). £18.10.0.

The following alternative lengths (with corresponding prices) are also given:

1. L. 5ft.6in. (167.6cm.) £13.10.0. 
   L. 6ft.0in. (182.9cm.). £14.0.0.

2. L. 5ft.3in. (160cm.). £15.10.0.

3. L. 5ft.3in. (160cm.). £15.0.0.

4. L. 5ft.6in. (167.6cm.). £14.0.0.
   L. 6ft.0in. (182.9cm.). £15.0.0. (With base like no.(5): £2.10.0. extra).
Descriptions

(1) A through dovetailed carcase supported on a stool with splayed legs. At each end is a square cupboard with a framed and panelled door: the panel raised, fielded, and moulded. The doors are fitted with shaped key-plates. Between the cupboards are two drawers of equal depth, each fitted with a pair of bow-shaped metal drop handles. The door frames and drawer fronts are raised and moulded (probably with ovolos). There is a similar moulding along the outer edges of the carcase front.

The legs of the stool are slightly splayed in both elevations. They are of square section, untapered, and are stop-chamfered on all edges. There are four low-set stretchers in the same plane.

(2) This design closely resembles design no. (1). The carcase contains the same arrangement of cupboards and drawers as in no. (1), but the edges of the top and bottom of the carcase project all round and are moulded. The door frames are either flush with the carcase or inset.

The stand on which the carcase rests has four vertical untapered legs braced, as in no. (1), by a low-set stretcher frame. At the top of the stand are three equal-width drawers, each with a single metal drop handle on a trefoil-shaped back plate. The outer edges of the legs are moulded (ovolo?).

(3) This design repeats the arrangement of cupboards and drawers found in nos (1) and (2), but, unlike them, shows frame instead of box construction. There are eight legs arranged in four pairs. At each end the legs are extended to join the top and so form the stiles of the end frames of the cupboards. The two intermediate pairs of legs are in line beneath, though not apparently continuous with, the
stiles which divide cupboards from drawers. The legs are untapered, of rectangular section, and their narrow faces are towards the front. Their front edges are moulded. The legs are braced with low-set stretchers, but whether there is more than one longitudinal stretcher is not clear.

The square door panels are, like each end panel, sunk, bevelled and fielded. The top overhangs and is moulded on upper and lower edges. Each door is fitted with a shaped key-plate and each drawer with a pair of ring handles on octagonal back plates.

(4) This design shows a carcase construction. Each plank end is dovetailed to the top (with tails showing on end elevation) and has a squarish portion cut from the lower end to give stubby feet. There are four identical rectangular cupboards arranged in two pairs with a drawer above each pair. Each door has a single panel, recessed and bevelled (and fielded?) set in a wide frame. Metal drop handles are set on trefoil-shaped back plates. Each drawer has a pair of ring handles on octagonal back plates. Doors and drawers are raised and moulded. The horizontal members beneath drawers and cupboards are through tenoned.

(5) This design shows a dovetailed carcase (with tails showing on the ends) supported on block feet. The carcase edges are moulded. There are two cupboards, each with a drawer above. The almost-square doors are set between wide stiles. The single panel in each door is segment-headed, and is recessed, fielded, and moulded. The doors have metal drop handles on trefoil-shaped back plates. Each drawer has a pair of ring handles on octagonal back plates. The block feet are double-stepped and chamfered and the rails between them are through tenoned. The lower edge of the front rail is cut to a shallow arch.
(6) This design, like no. (5) shows a dovetailed carcase supported on block feet. Here the similarity ends. At either end of the carcase is a cupboard with a multi-fielded door. Key-plates are oval. The fieldings disguise the transition from frame to panel. Between the cupboards are three equal-depth drawers, and above these and the cupboards are four shallower identical drawers. The drawer handles are of ring pattern on octagonal back plates: a pair to each of the three central drawers and one to each of the four small drawers. Drawers and cupboard doors are raised and moulded. The block feet are slightly inset from the carcase ends. They are otherwise of the same pattern as in no. (5), except that the connecting rails are not through tenoned.

Notes

These designs for pieces costing between £12.10.0 and £18.10.0 (and therefore relatively cheap) represent part of the regular work of Gimson's shop. It is unlikely that sideboards to all six designs would have been made for stock. This and similar sheets, together with photographs of completed work, would probably have been used as samples from which prospective customers might choose.

This sheet exemplifies Gimson's characteristic virtues as a designer. The designs are varied, but the variations arise always from thought about purpose and construction, never from superficial changes which merely disguise similarities.

The designs belong to four constructional types:

(1) Box on stool: (nos (1) and (2)).

(2) Frame: (no. (3)).

(3) Box: (no. (4)).

(4) Box on plinth: (nos (5) and (6)).
Visually, and to a large extent constructionally, they fall into two groups: nos (1) to (3) and nos (4) to (6), which balance each other on the sheet; itself an admirable piece of design. Varied though the designs are, the development of ideas reads consecutively from nos (1) to (6). For example: no. (2) is, with modifications, a rather more elaborate version of no. (1); no. (3) uses the same arrangement of cupboards and drawers as nos (1) and (2), though the construction differs; no. (4) shows a quite different design from the preceding three, but resembles no. (3) in that it is constructed as a unit and has no separate base; no. (5) repeats the block-like form of no. (4) but adds a plinth; no. (6) is of the same constructional type as no. (5), the main differences being in the disposition and treatment of cupboards and drawers.

Notes on each design:

(1) In few of Gimson's designs do we find, as here, the stool inset from the carcase and the legs splayed. The type of stop-chamfer used on the legs was also used by Gimson on metal-work (e.g. the shafts of fire-irons). Whether the stretcher frame is of H-plan is unclear. If it were so the tenon of the longitudinal stretcher would probably be taken through the end stretchers, and this is not shown.

(2) The ends and the two vertical divisions would be tenoned and housed into the top and bottom. The form of the stretcher plan is uncertain. See the note to no. (1) above.

(3) There is no upper frame beneath the top. The four pairs of stiles are therefore tenoned (and possibly through tenoned) directly into the top. If the top was intended to be out of the solid the
construction is unorthodox (because unsound) as it does not allow
for the inevitable movement in the width of the top. It is possible
therefore that the top was intended to be framed and flush panelled
in order to avoid movement (see G SBD 406, which shows a frame
beneath the top).

(4) This design is delightful in its logical clarity and simplicity.
The shape of the portion cut away on the ends to provide short legs
appears in a number of Gimson's early designs. For a similar design
(\ref{4}) see G SBD 397, though this shows the carcase supported on block feet
and with a latticed plate rail.

(5) Segment-headed panels are to be found in numerous Gimson designs.

(6) Two features of this design deserve notice:

(a) the fieldings of the door panels are so contrived that
the junction between door frames and panel is disguised.
This is very unusual in Gimson's practice.

(b) Gimson seldom inset block feet from the ends of the
carcase.

G SBD 393
CAGM P 1941 222 278
DESIGN FOR DRESSER IN THREE STAGES, WITH DRAWERS, CUPBOARDS AND
PLATE-RACK
Inscribed in pencil with Dresser at 4 Gray's Inn Square, and with
scale, measurements, notes and descriptions of views and features.
Gimson's hand appears only in the inscriptions ledged door and
pegs (upper right).
Front elevation (the plate-rack shows alternative designs with
erasures), side elevation (upper part sectioned), and ancillary
sketches showing details of construction etc.

Signed and dated in pencil, lower right: Theodore Fyfe, 4 Gray's Inn Square, W.C. May, 1906.

Pencil on detail paper: 34 x 50.7cm. Irregular.

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:

H. (left half) 4ft. 5\(\frac{1}{2}\)in. (135.9cm.); H. (right half) 4ft. 9\(\frac{1}{2}\)in. (146.1cm.); W. 6ft. 11\(\frac{1}{2}\)in. (212.7cm.); D. (upper part) 0ft. 7\(\frac{1}{2}\)in. (19cm.); D. (lower part) 1ft. 11\(\frac{1}{2}\)in. (60.3cm.).

Note

See G CAB 117 (1), which is clearly the original design for the drawer and cupboard stages (inscribed present portion) in the design under discussion. Fyfe (the client) appears to have drawn out the particulars, including the plate-rack (inscribed new portion) and submitted them to Gimson for approval and, as necessary, modification.

G SBD 394
CAGM P 1941 222 285

DESIGN FOR PLAIN COTTAGE DRESSER

Inscribed in pencil with Dresser in (material not stated) and with measurements, and descriptions of views and features.

Front elevation, side elevation, side elevation (sectional), plan (sectional) and section (full size) through lower part of door in upper stage.

Signed and dated in pencil, lower right: June 13th / 06 R.H.Cobb

Att: Draughtsmanship and most of the inscriptions and figuring not by Gimson: presumably the work of Cobb (a cabinet-maker employed by Gimson).
Pencil on cartridge paper: 56 x 76.3cm. Upper and lower edges slightly torn.

Scale: 1\(\frac{1}{4}\)in. to 1ft. and full size.

Dimensions:

H. 4ft.9in. (144.8cm.); W. 4ft.9in. (144.8cm.); D. (lower part) 1ft.9in. (53.3cm.); D. (upper part) 0ft.6in. (15.3cm.).

Verso: Pencil drawing (in side elevation and plan) of what appears to be a table with four legs and an extendable top.

G SED 395
CAGM P 1941 222 34

DESIGN FOR SIDEBOARD IN ENGLISH WALNUT

Inscribed in pencil with Sideboard in English Walnut, and with measurements, descriptions of views etc. and dates.

Front and side elevations and sectional plan, together with sectional details in plan and elevation (full size); also a dimensioned sketch (to scale of 0\(\frac{1}{2}\)in. to 1ft., dated 1914) of elevations of a sideboard showing variations from the main design.

Unsigned. Dated in pencil, lower right: March 11, 1907. The date April 1915 is inscribed in five places where discrepant measurements and details have been pencilled in.

Pencil on cartridge paper: 38.6 x 55.6cm.

Scale: 1\(\frac{1}{4}\)in. to 1ft. with full-size details.

Dimensions:

H. 2ft.10in. (86.4cm.); L. 5ft.0in. (152.4cm.); D. 1ft.6in.

(45.7cm.). The dimensions given in modifications, dated 1915, are: L. 5ft.6in.; D. 1ft.8in.
Verso: Elevation with sectional detail (pencil, full size) of
framing with fielded panels, together with details (full size) of
der of sideboard top showing decorative chamfering of inlaid line
(white?). (See also G SBD 406, verso)

Description

A sideboard without a superstructure. At each end is a square
cupboard with a single framed and panelled door, raised and moulded.
Each door has a single panel, raised, moulded and fielded to four
levels, of which the outermost is cut to a regular octagon. Between
the cupboards is a pair of drawers of equal depth, one above the
other. They are raised and moulded, and each is fitted with a pair
of crescent-shaped metal drop-handles on similarly shaped back plates.
Doors and drawers have oval key-plates. There are no handles to the
doors. The structure is raised on eight untapered legs, which are
extensions of the stiles which frame the cupboards, the ends of which
are panelled. There is a low-set stretcher frame, of which the front
rail (set flush with the legs) is wagon-chamfered on upper and lower
edges: the chamfers are double-angled. The top projects all round
and is ovolo moulded on upper and lower edges with an inlaid line
set midway. All joints are dowelled through.

Note

Several features of this design require comment.

(1) Fielded panels

This is the earliest of Gimson's designs for sideboards in

The text seems to include a note about specific details depicted in the image, such as the depiction of carcase framing and single drawer front to correspond with the sketch on the recto, upper right.
which panels are shown fielded to a regular octagon in the centre. The full-size sectional detail of door and panel shows that the panel proper is in fact the central square on which the octagon is worked. It also shows that the surface of the octagon is cushioned. The panel is set in a frame (mitred at the corners) which itself bears the two outermost fieldings and is, in turn, tongued into the door frame. This construction has technical advantages over the use of a single panel some nine inches square. For example, the amount of end grain to be worked is reduced. Also the stability of a composite construction of this kind is greater than could be expected of a panel of these dimensions cut from a piece of timber almost 1 1/2 inches thick, especially one with the irregular grain preferred for panels because of its beauty.

(2) Method of attaching top to frame

As the front elevation shows no longitudinal rail immediately beneath the top, through which fixing screws could be inserted, the most appropriate construction, both for strength and for convenience of making, would be to tenon the stiles into, and preferably through, the top. But the drawing gives no evidence of the use of tenons. Instead, a sectional view (lower right) shows the use of a dovetail housing to attach the top to the end (and

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1 There are only two other designs for sideboards by Gimson with this feature (G SBD 405 and G SBD 410). Sidney Barnsley used it in six of his sideboard designs (B CAB 37; B SBD 73, 74 and 75; B SBD 79 and 80). See G SBD 406, which shows a top rail in both elevations.

probably also the intermediate) frames. This is perplexing, as it involves cutting the dovetailed tongue on side grain instead of, as in the orthodox form of the joint, across the stronger end grain. It is not clear from the drawing whether the top projects at the back. If so, dovetailed slips would probably have been inserted into the empty rear portion of each housing.

(3) **Chamfers on the front stretcher**

It is difficult to see the double-angled wagon-chamfers (one of the additional features, dated 1915) on the stretcher as an improvement to this design. They detract from the clean lines of the framework and do not appear on other similar designs.

Other designs for sideboards with which this design should be compared are G SBD 392 (3); G SBD 406 and 406 (verso); also B CAB 37.

Of these the design which most closely resembles the present design is G SBD 392 (3), except that the door panels of the latter have no octagonal fieldings. Design G SBD 406 is, like the alteration to the present design, dated April 1915. The main structural discrepancy between the two designs is in the treatment of the underframe. In G SBD 406 the two intermediate legs have lost the portions below the stretcher and have therefore become braces to this rail, together with which they form a truss.

The thumb-nail sketch (upper right) is for a sideboard similar in construction to the main design, but with the legs equally spaced and with six identical drawers but no cupboards.

\(^1\)Compare both the present design and G SBD 406 with E.W.G. Sketch-book, CAGM P 1941 225, 120, (p.21 (upper)).

\(^2\)Compare with E.W.G. Sketch-book, CAGM P 1941 225 120, (p.15 (lower rt)).
DESIGN FOR SIDEBOARD PLATE-RACK WITH SLATTED BACK AND CUPBOARD AT EACH END, IN CHESTNUT

Inscribed in pencil with In Chestnut and with measurements etc.

Front elevation, end elevation (sectional), plan (incomplete, sectional) and ancillary sketches (full size) showing hinging.


Pencil on detail paper: 25.2 x 59.6cm.

Scale: 1\(\frac{1}{2}\)in. to 1ft. and full size.

Dimensions:

H. 2ft.0in. (61cm.); L. 10ft.0in. (304.8cm.); D. 0ft.7in. (17.8cm.).

DESIGN FOR SIDEBOARD IN ENGLISH OAK

Inscribed in pencil with Sideboard in English Oak with Handles of bright steel or brass. The Front can be splayed as drawn or straight as shewn by the dotted line. Also inscribed with scale, price (£30), and with measurements and descriptions.

Front and side elevations and plan (sectioned through plate rail), also small pencil sketches (sectional detail) of mouldings.


Pencil and water-colour on cartridge paper: 38.1 x 56.3cm.

Scale: 1\(\frac{1}{2}\)in. to 1ft.
Dimensions:
H. 3ft.0in. (91.4cm.) (excluding rail); L. 6ft.0in. (182.9cm.);
D. 2ft.0in. (61cm.).

Description
A sideboard with through dovetailed carcase, chamfered on all but the lowest of the front edges, containing four equal-sized cupboards (the right-hand cupboard fitted with a cellaret), each with a drawer above, raised on block feet and with a free-standing latticed plate rail.

The drawers are plain-fronted and recessed. Each is fitted with a ring handle on an octagonal back-plate. The doors are also recessed. The frames are broad and each contains a single panel, raised, moulded, and with a broad bevelled fielding. Doors are fitted with drop-handles on trefoil-shaped back-plates. The corner joints of the frames are dowelled through.

The two block feet are double stepped and chamfered and joined by a pair of through tenoned rails. The lower edge of the front rail is arched. All parts of the latticed plate rail are wagon-chamfered. The cresting rail is shaped into three shallow arches. The curve of the central arch rises above those on either side and is somewhat longer. The joint at each intersection of the lattice is dowelled through. The carcase is splay-fronted in plan, and optionally straight-fronted.

Note
This masterly design exemplifies Gimson's confident use of elements from the vernacular tradition (of both the joiner and wagon-builder), in a manner which is at once unmistakably his own and in
the idiom of the early twentieth century.

The success of this design derives in the main from the juxta-position of the blockish carcase with the lightly-framed lattice with its delicate tautly-curved rails.¹ In particular the relationship between the rectangles contained within the front elevation deserves study. The following features should be noted:

(1) The 'ears' on the upper corners of the latticed plate rail. This detail derives from wagon-building.

(2) The wagon-chamfers on the plate rail are double-angled.

(3) The block feet and connecting rails are of ebony. The through tenons protrude and are chamfered.

(4) The treatment of the door panels, with their broad bevelled fieldings and small raised rectangle in the centre, is typical of Gimson's early work.

G SBD 398
CAGM P 1941 222 296

DESIGN FOR SIDEBOARD VENEERED IN BURR ELM AND EBONY

Inscribed in pencil with Sideboard in Burr Elm & Ebony, and with scale, measurements, and descriptions of views and features.

Numbered (1).

Front elevation, end elevation, and details (full size) of block feet and (in section) of edge lipping and moulding.

¹ Compare the sideboard rails in G SBD 387, 400, and 409, and the framing in the design for a child's cot, G COT 272.
Signed and dated in pencil, lower right: Ernest W. Gimson.

Dec. 31, 1908.

Pencil on cartridge paper: 38 x 56.2cm. The lower left corner (14 x 22cm.) has been cut off.

Scale: 1\(\frac{1}{2}\)in. to 1ft. and full size.

Dimensions:

H. 3ft.0in. (91.4cm.); L. 6ft.0in. (182.9cm.); D. 1ft.10in. (55.9cm.).

Verso: Elevation (full-size section, pencil) of corner of carcase, lap dovetailed and with ovolo moulding pinned in corner rebate.

Note

See design for plate rail G SBD 400. For illustration of sideboard with plate rail see L. & W., pl. 26.

G SBD 399

CAGM P 1941 222 288

DESIGN FOR SIDEBOARD WITH TWO STAGES, PROBABLY VENEERED

Front elevation and side elevation (set out with aid of instruments, but freely drawn and incomplete).

Unsigned and undated, but c.1908.

Pencil on cartridge paper: 38 x 56cm.

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:

H. (at sides) 5ft.0in. (152.4cm.); L. 6ft.0in. (182.9cm.);
D. (lower part) 2ft.0in. (61cm.); D. (upper part) 0ft.8in. (20.3cm.).
DESIGN FOR SIDEBOARD PLATE-RAIL IN EBONY

Inscribed in pencil with Mr. Zossenheim's Sideboard - Ebony Rail, with length \( \frac{3}{8} \) in. less than sideboard top, with scale and measurements and with parts lettered A to F. Numbered (1).

Front elevation, end elevation, and plan (sectional).


Pencil on lined paper: 20.2 x 32.7 cm.

Scale: \( \frac{1}{2} \) in. to 1 ft.

Dimensions:

H. (at ends) 2 ft. 1 in. (63.5 cm.); H. (at centre) 2 ft. 3\( \frac{3}{8} \) in. (70.5 cm.);

L. 5 ft. 10 in. (177.8 cm.); D. (across end frames) 0 ft. 8\( \frac{3}{4} \) in. (21.6 cm.).

Note

Probably designed for sideboard G SBD 398.

FULL SIZE DETAIL OF DESIGN FOR EBONY PLATE RACK FOR SIDEBOARD

Inscribed in pencil with Burr-Ebony Sideboard for Mr. Zossenheim Tangye. Detail of Ebony Rail (sic) Lettered A to F to correspond to the lettering of drawing G SBD 400.

End elevation of framing (with sectional details) and sectional end elevation. The top rail of end elevation has been pricked through.

Signed and dated in pencil, lower right: Ernest W. Gimson . . . 09.

(Corner of sheet has been torn off). Probably 9 February

(as G SBD 400).
Pencil on detail paper: 78.6 x 52.8cm. Upper edge and lower right corner torn.

Scale: Full size.

Dimensions:
H. (at ends) 2ft.0\(\frac{1}{2}\)in. (62.3cm.); H. (at centre) 2ft.3in.
(68.6cm.); D. 0ft.8\(\frac{1}{2}\)in. (21cm.).

Verso: Pencil sketch showing how top (of what is not stated, but about 7ft. long) is to be scribed to a slightly uneven surface.

Note
Originally draughted together with G SBD 400; modified later (probably in 1915) to serve for making similar rail for Allan Tangye (see G SBD 409).

G SBD 402
CAGM P.1941 222 275
DESIGN FOR DRESSER IN ENGLISH OAK FOR ROCKYFIELD COTTAGE,
MARKFIELD, LEICESTERSHIRE.
Inscribed in pencil with Dresser in English Oak for Rockyfield, with descriptions of views and of parts, and with note of price (£18).

Front and side elevations, together with details (full size) of drawer handle and with cross-sectional detail etc.

Pencil and water-colour on detail paper: 39.2 x 54.5cm.

Scale: 1\(\frac{1}{2}\)in. to 1ft. and full-size detail.
Dimensions:
H. 6ft.0in. (182.9cm.); W. 4ft.6in. (137.1cm.); D. (upper part) 0ft.7in. (17.8cm.); D. (lower part) 1ft.6in. (45.7cm.).
Verso: Profile (in pencil) of shaped upper part of plate rack of the dresser shown on recto.

Description

Sideboard with through dovetailed carcase containing two cupboards, each with a drawer above. There is a superstructure (free-standing) of shelves incorporating a narrow cupboard each side. The shelves are fitted with cup hooks.

The cupboard doors (pin-hinged and set between wide fixed stiles) are framed and panelled, each with a single panel, raised, fielded, and moulded. They are fitted with wooden turn-handles. The drawers are plain fronted, each fitted with a wooden handle.

All front edges of the carcase except the lowest, including those of central division and drawer rail, are ovolo moulded. Door frames and drawers are therefore recessed.

The doors of the cupboards flanking the shelves above are framed and panelled. Both frame and panel are raised and moulded, and the panel is fielded to an elongated octagon. The doors are fitted with wooden handles to match those of the lower doors.

The base consists of a pair of block feet, double stepped and chamfered, joined by a pair of rails, of which the front one has an arched lower edge, wagon-chamfered. The rails are through tenoned.

Note
(1) The octagonal fielding of the panels of the upper doors is sketched in freely and therefore represents a modification.
(2) A piece to this design is illustrated in Studio Year Book (1911), p.81. Compare with G SBD 408.

(3) For other designs associated with Rockyfield see also G CHD 259 (inscription referring to Rockyfield erased), and G TAB 434 (both designs dated 1909). For information about Rockyfield Cottage see G TAB 434 (Note).

G SBD 403*

CAGM P 1941 222 468
DESIGNS FOR SIDEBOARD, DINING TABLE, DOUBLE BEDSTEAD, & CHEST OF DRAWERS
Inscribed in pencil with Furniture in English oak and with descriptions of the pieces and of views, etc., also with scale and measurements.
(No is pencilled in freely by the elevations of the bedstead head and chest of drawers.)

Front and end elevations of sideboard, side elevation of dining table, elevations of head and foot of bedstead, and front elevation of chest of drawers; also pencil sketches (approx. full size) showing slides for extending top of table, etc.


Pencil and water-colour on detail paper: 47.6 x 78cm. Right edge torn in several places. The whole sheet much creased, especially along left-hand edge.

Scale: 1\(\frac{1}{2}\)in. to 1ft. and sketches approx. full size.
Dimensions:

(1) Sideboard: H. 3ft.0in. (91.4cm.); W. 4ft.0in. (121.9cm.);
D. 1ft.7½in. (49.6cm.) (the width and depth are carcase measurements).

(2) Dining table: H. 2ft.6in. (76.2cm.); L. 4ft.3in. (129.5cm.)
extending to 6ft.0in. (182.9cm.) (the drawing shows, originally, a fixed table 6ft.0in. in length); W. 3ft.6in. (106.7cm.).

(3) Bedstead: H. (head) 3ft.9in. (114.2cm.); H. (foot) 3ft.0in. (91.4cm.); W. 4ft.5in. (134.6cm.).

(4) Chest of drawers: H. 2ft.9in. (83.8cm.); W. (carcase size) 2ft.9in. (83.9cm.).

Description

(1) Sideboard

This has two single-door cupboards, each with a drawer above, supported on block feet with double stepped and chamfered ends. The doors have each a bevelled panel. The joints of the frames are pegged through. The handles are wooden turn-buttons. The doors are fitted between broad stiles which narrow the carcase openings. Drawers are recessed, plain fronted, and each fitted with a single wooden pull. The top overhangs and is moulded.

(2) Dining table

This has four splayed and slightly tapered legs. The rail is increased in depth towards the shoulders and the joints are pegged through. The top overhangs and has three broad bevelled battens beneath.

433
(3) Bedstead

The plain rectilinear framing at head and foot consists of vertical corner posts, a top rail, and, midway between the top rail and floor, a pair of rails between which nine vertical bevelled slats are tenoned. The joints of the frame are pegged through.

(4) Chest of drawers

A very simple design with three identical drawers, each with a pair of shaped wooden pulls. The drawer fronts are plain and recessed. The top overhangs and is moulded. The sides extend below the bottom drawer rail to provide feet. No side elevation is given, but the lower edge of each side piece was probably intended to have a segment cut away centrally, as in G SBD 403.

G SBD 404
CAGM P 1941 222 289
SKETCH DESIGNS FOR LARGE TWO-STAGE SIDEBOARD (BROKEN FRONTED) AND SET OF OPEN BOOKSHELVES
Inscribed (bookshelves only) in pencil with measurements.
Front elevation (incomplete), fragment of end elevation, plan of sideboard (sectioned through upper and lower parts), and end elevation (sectional) of bookshelves, together with details of treatment of front edges. Much of the drawing of the sideboard and all of the drawing of the bookshelves is in free-hand.
Unsigned and undated, but c.1912.
Pencil on detail paper: 54.7 x 35.5cm.
Scale: 1in. to 1ft.

434
Dimensions:

(1) Sideboard: H. 7ft.0in. (213.4cm.); W. 9ft.0in. (274.3cm.);
D. (lower part) 2ft.9in. (83.8cm.); D. (upper part) 0ft.8in. (20.3cm.) (both measurements taken on centre line).

(2) Bookshelves: H. 5ft.0in. (152.4cm.); W. not given.
D. 0ft.8 1/2in. (21.6cm.).

G SBD 405
CAGM P 1941 222 287
DESIGN FOR SIDEBOARD IN OAK
Inscribed in pencil with Sideboard in English Oak (darkened) with brass handles, and with For Dining Rm; also with scale, measurements, descriptions of views etc. and with note of price (£30).
Front and side elevations, also details (full size) of handle, mouldings, and of alternative profile to block feet.
Pencil and water-colour on hand-made paper, watermarked J.R.JONES, AFONWEN: 51.5 x 76.2cm.
Scale: 1 1/2in. to 1ft. and full-size details.
Dimensions:
H. 2ft.9in. (83.8cm.) (drawn 2ft.8in.); L. 5ft.6in. (167.6cm.)
(drawn 5ft.6 1/2in.); D. 1ft.10in. (55.9cm.).
Description
A sideboard with a through dovetailed carcase supported on block feet and containing a bank of four drawers, with a cupboard either side surmounted by a drawer. Drawers and cupboards are of equal width.
The front elevation is enriched by inlaid lines and many fieldings. The drawer fronts are fielded to three levels. The doors are hung (with butterfly hinges) between wide fixed stiles. Each door has a single panel, raised, ovolo moulded, and fielded to five levels. The third and the outermost levels are shaped to irregular octagons. A black and white line is inlaid round the edge of the first fielding. Doors and drawers are fitted with incised brass drop handles, all of the same pattern (scissor-handle-shaped, on trefoil-shaped back plates) except that those on the three drawers immediately beneath the top are of a slightly smaller size. The doors are fitted with escutcheons.

All front edges of the carcase (including vertical and horizontal divisions) are inlaid centrally with an ebony and holly line, the pieces of which are set obliquely. Outer and inner edges appear to be ovolo moulded.

The ends of the carcase show a vertical centre joint, across which are inset five equally spaced wooden keys of double-dovetail shape.

The block feet are double stepped and chamfered. The through tenons of the rails between them protrude and are chamfered off. The front rail is straight and is deepened at each end to a form resembling a gun stock.

Note

This design is an example of virtuosity. It displays techniques characteristic of Gimson's practice, but elaborated and combined as if he were trying to produce a cabinet-maker's equivalent to a locksmith's 'trophy'.
Gimson rarely elaborated the fielding of panels to this extent. That he should have done so here is surprising in the light of his note specifying *Richly figured panels* (to right of the front elevation). The figuring could not be expected to show to its best advantage if disturbed by such complicated cutting. We can take as a comment on this Ruskin's criticism of an art 'taken aback by its own execution', in which 'the workmanship had gone ahead of the design'.

The end elevation is an exercise in revealed construction. A width of 1ft 10in. would often be built up from two or more boards butted together. Gimson here limits the number of boards to two and makes the join into a feature of the design. The shapes of the double-dovetail keys and of the butterfly hinges on the front elevation are very similar and help to relate the two elevations, which would otherwise have little in common.

For other designs by Gimson in which similar elaborate fielding appears, see G SBD 406, G SBD 410, and G TAB 455. The last mentioned design also shows the use of double-dovetail keys across a central join.

G SBD 406
CAGM P 1941 222 294
DESIGN FOR SIDEBOARD IN ENGLISH WALNUT
Inscribed in pencil with *Walnut Sideboard for C. Maresco Pearce Esq.* and with measurements.
Front and side elevations (the front incomplete and partly in free-hand); also detail (full size) of moulding and of inlaid line along edges of top.

Signed and dated in pencil, lower right: Ernest W. Gimson, April 1915.

Pencil on detail paper; 39.8 x 55cm. Left-hand edge slightly torn.

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:

H. 2ft.10in. (86.4cm.); L. 5ft.6in. (167.6cm.); D. 1ft.7in.
(48.3cm.).

Verso: front and end elevations (in pencil) of sideboard identical to the design on recto, except in having two drawers of equal depth (see also G SBD 395).

Description

A sideboard of frame construction with a square cupboard at each end fitted with a framed and panelled door. The door frames are raised and ovolo moulded and each contains a single panel, raised, ovolo moulded, and fielded to three levels, with a regular octagon in the centre. Between the cupboards are two drawers surmounted by a pair of half-width drawers, all of equal depth. The drawer fronts are raised and ovolo moulded and fitted with metal loop handles on double-crescent-shaped back plates.

The frame at each end of the sideboard consists of a pair of vertical stiles of rectangular section, between which is a bevel-edged panel, tongued into rails. The stiles are continuous with the legs. There is a low-set stretcher frame into which are tenoned the extended stiles which divide cupboards from drawers. The top projects all round and is ovolo-moulded on the upper edges. Inlaid below the moulding is a raised black and white line, the short strips of which are angled. All mortise and tenon joints in the framing are pegged through.
Note

(1) This design is a development from two of Gimson's earlier designs: G SBD 392 (3) (c.1905) and G SBD 395 (1907). It is the treatment of the underframing which justifies the use of the word 'development'. By terminating the two intermediate posts at the stretcher instead of extending them to form legs, the construction is transformed from a set of load-bearing posts into a truss, which invites us to 'read' the way the construction works. This construction is anticipated in one of Gimson's early designs for a sideboard with slab sides and a superstructure (see G SBD 378, c.1900).

The present design should be compared with Sidney Barnsley's design B CAB 37 (dated 7 March 1924) which differs from Gimson's design only in minor details. It is also slightly larger. Whether Barnsley consulted Gimson's drawing, or worked only from an inspection of the sideboard itself, is uncertain.

For details of the construction of the fielded panels see note to G SBD 395.

(2) For related sketch-design see E.W.G. Sketch-book CAGM P 1941 225 120 (p.21 (upper)).

(3) See entry in the Job Book, dated 8 April 1915 (p.19), for Walnut Sideboard for Maresco Pearce. The maker was Waals.

Calculations are as follows:
180 hours at £0.5.0 per hour
(probably for timber) £5.5.0
£16.10.0

Handles £3.0.0

£22.10.0

G SB4 407
CAGM P 1941 222 333
DESIGN FOR LONG CUPBOARD (HALL SIDEBOARD) IN ENGLISH OAK
Inscribed in pencil with Long Cupbd. in English Oak; Two loose
shelves in each division, also with scale and measurements.
Front elevation, side elevation, and detail (full size, sectional)
of panel.
Signed and dated in pencil, lower right: Ernest W. Gimson, June 30,
1915.
Pencil on detail paper: 40.2 x 55.3cm. The lower right corner is
heavily stained and there are a number of perforations lower left.
Scale: 1in. to 1ft.
Dimensions:
H. 3ft.6in. (106.7cm.); L. 9ft.6in. (274.3cm.); D. 1ft.6in.
(45.7cm.).

Note
See entry in Job Book, dated 16 July 1915 (p.21), for a piece
which probably relates to the present design: Hall Sideboard 9ft.
long in oak for Allan Tangye. Four workmen shared the making, as
follows: Waals (128 hrs), Ward (108½ hrs), Orton (81½ hrs) and Smith (9 hrs, though price calculations state 12 hrs). Total hours worked were therefore 330, which, calculated at the rate of 1/2d. per hour gave a labour charge of £19.5.0. With the addition of £7.0.0 for oak and £5.0.0 for metalwork the total came to £31.5.0. The percentage commission of £3.2.6 brought the selling price to £34.7.6.

G SBD 408
CAGM P 1941 222 282
DESIGNS FOR SIDEBOARD, TWO DINING TABLES, AND BENCH WITH BACK
Inscribed in pencil with Dining Rm. Furniture in English Oak for K. Lisle Murray Esq., and with scale, measurements, descriptions of views, and list of items with prices.
Front and end elevations of all four items, together with plan of table no.(1).
Pencil on hand-made paper, watermarked J.R.JONES, AFONWEN: 38.4 x 51.5cm.
Scale: 1in. to 1ft.
Dimensions:
Sideboard: H. 6ft.0in. (182.9cm.); W. 4ft.6in. (137.1cm.);
D. (lower part) 1ft.8in. (50.8cm.); D. (upper part) 0ft.7½in. (19cm.).

Tables: H. 2ft.6in. (76.2cm.); L. 6ft.0in. (182.9cm.);
W. 2ft.6in. (76.2cm.).
Bench: H. 3ft.6in. (106.7cm.); L. 6ft.0in. (182.9cm.); D. 1ft.6in. (45.7cm.).

Note
The design for the sideboard is virtually identical with G SBD 402.

G SBD 409
CAGM P 1941 222 298
DESIGN FOR SIDEBOARD PLATE-RAIL IN EBONY
Inscribed in pencil with measurements, with Ebony Rail for Mr Tangye's Sideboard, and with Make height 1.9 at ends & 2.1 in middle, and Length 1.2 less than sideboard top.
Front elevation, end elevation, and part plan (sectional).
Signed in pencil, lower right: E.W.G. Undated but probably December 1915.
Pencil on brown tracing paper: 26.3 x 52cm.
Scale: 1\(\text{\frac{2}{3}}\)in. to 1ft.
Dimensions:
H. (at ends) 2ft.1in. (63.5cm.); H. (at centre as drawn; but see inscription giving amended heights) 2ft.3\(\frac{1}{2}\)in. (69.9cm.);
L. 6ft.6in. (198.1cm.); D. (end frame) 0ft.8\(\frac{1}{4}\)in. (21.6cm.).
Verso: pencil sketch of end of sideboard rail to the amended height of 1ft.9in.

Note
See also G SBD 401. No drawing for the sideboard itself seems to have survived. For illustration of sideboard together with rail see Bernard Price, The Story of English Furniture (London, 1978), p.162. According to a brief reference to the piece (illustrated
without rail) in *Studio*, 69 (1917), p.122, the workmen responsible for it were E. Smith and H. Davoll. In the Job Book, however, the names recorded are those of Smith, Waals, and Burchett.

The Job Book entry dated 17 December 1915 (p.23) is headed

For Allan Tangye (spanning six items) Ebony Rack to Sideboard.

The work was shared as follows: Smith 78½ hours, Waals 26 hours and Burchett 25½ hours, giving a total working time of 130 hours. Calculated at the rate of 1/2d. per hour the charge for labour was £7.12.0. To this was added £3.0.0 for ebony. The delivery charge of 19/- was then added to give £11.11.0. The further addition of the percentage commission of £1.15.0 resulted in a selling price of £13.6.0. Details of sideboard are to be found on the same page of the Job Book. The selling price was £47.8.0.

G SBD 410*

CAGM P 1941 222 295

DESIGN FOR SIDEBOARD IN ENGLISH OAK AND FOR MATCHING SIDE TABLE

Inscribed in pencil with SIDEBOARD IN ENGLISH OAK with wrot. iron handles and with SIDE TABLE; also with descriptions of views etc.

Front and end elevations of both designs and plan (partly sectional) of sideboard.


Pencil on hand-made paper, watermarked J.R.JONES, AFONWEN, HAND MADE: 38.5 x 52cm.

Scale: 1in. to 1ft.
Dimensions:

Sideboard: H. 3ft.1in. (94cm.); W. 6ft.0in. (182.9cm.);
          D. 2ft.0in. (61cm.).

Side Table: H. 3ft.1in. (94cm.); W. 3ft.6in. (106.7cm.);
          D. 1ft.9in. (53.3cm.).

Verso: front and end elevations (pencil, unfinished) of sideboard
       with superstructure, similar to designs G SBD 402 and G SBD 408:
also part of elevation and plan of circular table, similar to design
       G SBD 391, though smaller and with variations.

Description
(1) Sideboard

The through dovetailed carcase, with front edges moulded, is
raised on a chamfered stand. At each end of the carcase is a square
cupboard enclosed by a framed and panelled door; the single panel
raised and fielded to three levels, of which the outermost is shaped
to a regular octagon. Doors are pin-hinged and fitted with drop
handles (scissor-handle-shaped) on trefoil back plates. Between the
cupboards are four recessed drawers of equal depth, with fronts
fielded and moulded; the upper pair of half width, all fitted with
drop handles to match those of doors. The stand has eight vertical
legs, octagonal in section, tenoned at top and bottom into cross
rails with shaped and chamfered ends. The legs are braced by plank-
on-edge stretchers, broadly wagon-chamfered, with an arched centre
section. This supports a post, also chamfered, which connects with
the framing immediately beneath the carcase. The centre lines of the
legs and post are equidistant.
(2) Side table

The rectangular top (of equal height with the top of the companion design for a sideboard) has moulded edges and is supported near the corners by four vertical legs, octagonal in section, which are tenoned at top and bottom into cross rails with shaped and chamfered ends. At mid height are supported two drawers, side by side, with fronts fielded and moulded, each fitted with a drop handle to match those of the sideboard. There are low set stretchers with moulded edges.

Note

(1) Date: We have stylistic evidence only from which to date these designs. Three dated designs by Gimson are especially relevant. Two (both for walnut and dated 1915) with which the design for the sideboard should be compared are:

(a) a design for a silver chest, G TAB 455, and
(b) a design for a sideboard, G SBD 406. In the first of these the chief points of resemblance are the fielding of the door panels and the character of the stand. The second design also has multi-fielded door panels with a regular octagon at the centre. The disposition of drawers and cupboards in this design is also similar to that of G SBD 410, although they belong to different categories of construction. A third design, G SBD 405, also for a sideboard, and dated 1913, resembles G SBD 410 in that a richness of effect in the front elevation is achieved by a similar use of fielding and associated moulding on both door panels and drawer fronts.
Design: This design is strikingly similar in character to that of the sideboard in walnut and ebony, made at about the same time for Allan Tangye (see G SBD 409 (Note)). The main difference between them is that in Tangye's sideboard the cupboards have been paired in the middle, with three identical drawers on either side. The cupboarded section has also been bowed in plan and there is, additionally, a latticed plate-rail, delicately proportioned, with arches and chamfers which are congruent with those of the stretchers in the stand. Both plate-rail and stand in Tangye's sideboard are of ebony. The stands in both designs are identical, despite the differences in material. Only in the use of bands of chequered inlay, and in slightly elaborated treatment of the fielding of the door panels, is the design for walnut differentiated in detail from that for oak.

Although there seems to be no structural need for the centre section of the main stretcher to be arched and carry a post braced to the frame above, the structure 'reads' well. For an underframe with similar arch and post see also design for dressing table G TAB 467.

For a design for a sideboard by Sidney Barnsley, in which identical elements are given distinctive treatment, see B SBD 73.

G SBD 411*

CAGM P 1941 222 277

DESIGN FOR LARGE SIDEBOARD WITH CUPBOARDS IN UPPER AND LOWER PARTS

Inscribed in pencil with Sideboard in English Oak, and with scale, measurements, notes and descriptions. Numbered (20) in pencil, upper left.
Front and side elevations and plan (sectioned through upper cupboards), together with details (full size) of wooden door catches and moulded edges.

Signed and dated in pencil, lower right: Ernest W. Gimson, March 31, 1917.

Pencil on hand-made paper, watermarked J.R. JONES, AFONWEN, HAND MADE: 52.2 x 77.2 cm.

Scale: 1\(\frac{1}{2}\) in. to 1 ft. and full-size details.

Dimensions:
H. 7 ft. 3 in. (221 cm.); W. 7 ft. 6 in. (228.6 cm.); D. (lower part) 2 ft. 0 in. (61 cm.); D. (upper part) 0 ft. 11 in. (28 cm.).

Verso: detail (pencil, full size) of two alternative decorative treatments for moulded edges of cover fillets for doors for the design on recto. Both sketches have been crossed through.

Ill: L. & W., pl. 21 (front elevation).

Description

Sideboard with superstructure (free-standing), with three equal-width cupboards (each with double doors) in both upper and lower parts. The cupboards in the upper part are approximately half the depth, but nearly twice the height, of those in the lower part and are raised above the lower carcase. There is a panelled back to the space thus provided.

All doors are from the solid and are plain. They are pin-hinged. The upper doors are bevelled. They are fitted with wooden bolts with bow handles, chamfered and enriched with lines of short gouge cuts, as are also the cover fillets attached to the closing edges of the doors.
The upper and lower carcases are through-jointed. There is a base of four block feet, double stepped and chamfered. They are joined by rails, the through tenons of which protrude and their ends are curved and chamfered. The front rails are straight for most of their length, but they curve down at each end to meet the block feet. Their lower edges are wagon-chamfered.

Note

(1) This design, for a large and stately sideboard, belongs to a group of three, all of similar character, each dated 31 March 1917. The others are G SBD 412 (numbered (3)) and G SBD 413 (numbered (2)).

The construction, which is integral to the conception of this design is very simple, indeed, primitive. In addition to the through-dovetailed carcase, which Gimson used so often, we have here doors made from single slabs of wood, secured with wooden latches. But Gimson has given this plain design a dignity and distinction by careful handling of proportion and sensitive detailing.

The drawing is beautifully executed and bears numerous annotations. Those which refer to the selection of the timber are of particular interest. There are two such notes. One refers to the top of the main carcase and reads: Top out of one board cut on the quarter. The other, to the upper right of the front elevation, reads: Each door of one board cut on the quarter to show fine grain. Despite the reference here to the 'fine grain' which (often known as 'silver grain') is distinctive of oak when quarter sawn, these notes are of particular significance rather for the behaviour of the timber than for its appearance. This is because boards cut on the quarter are inherently stable. Whilst stability is always an
advantage, even in carcase work, it is indispensable in a board
which has neither frame nor, apparently, ledges to hold it flat,
which is the case with all the doors in this design, and also in
G SBD 412.

(2) See the Job Book entry headed Oak Sideboard for F.L.Griggs,
dated between 22 June 1917 and 19 April 1918 (p.35). Details are
as follows: Waals 630 hours, apprentices 195 hours. Time for Waals
was calculated at the rate of 1/5d. per hour, and for the
apprentices at 3d. per hour. The costing is thus:

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<th></th>
<th>£</th>
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<th>d</th>
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</tr>
<tr>
<td>Wood</td>
<td>14</td>
<td>8</td>
<td>0</td>
</tr>
<tr>
<td>Iron</td>
<td>2</td>
<td>10</td>
<td>0</td>
</tr>
<tr>
<td>10%</td>
<td>6</td>
<td>8</td>
<td>0</td>
</tr>
<tr>
<td>Total</td>
<td>64</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>10%</td>
<td>7</td>
<td>0</td>
<td>8</td>
</tr>
</tbody>
</table>

A set of calculations in the lower left corner seems to relate
to the job as it would have been costed at pre-war (i.e. before 1914)
rates. Here the rate per hour for Waals is shown as 1/1d., though
the boys' time is calculated at the same rate as in 1917-18
(i.e. 3d. per hour). By these calculations the selling price would
have been £59. 0. 0.

G SBD 412

CAGM P 1941 222 669

DESIGN FOR SIDEBOARD IN ENGLISH OAK

Inscribed in pencil with Sideboard in English Oak and with scale,
measurements and descriptions. Numbered (3), upper left.
Front elevation and side elevation (incomplete).

Signed and dated in pencil, lower right: Ernest W. Gimson, March 31, 1917.

Pencil on brown tracing paper: 38.3 x 51cm. All edges are slightly torn. There are three horizontal folds and one vertical.

Scale: 1\(\frac{\text{in.}}{\text{ft.}}\).

Dimensions:

H. 7ft.2in. (218.4cm.); W. (lower part) 7ft.6in. (228.6cm.);
W. (upper part) 7ft.4\(\frac{1}{4}\)in. (224.8cm.); D. (lower part) 2ft.1in. (63.5cm.); D. (upper part) 0ft.10\(\frac{1}{2}\)in. (26.7cm.).

Description

This design has much in common with G SBD 411 and G SBD 413.

The upper cupboards of the present design are, however, divided horizontally into two rows. In its lower part this design also differs significantly from G SBD 411 and G SBD 413. The cupboards are less tall, and the space beneath them is open at the front and panelled at the back. The base of the structure consists of a low framed platform. The ends are not solid but framed, with wide stiles and a pair of thin rails which project slightly beyond the face of the frame and are chamfered. Each end frame contains a single bevelled panel.

The doors, like those in G SBD 411, are made from single boards, unframed and seemingly without ledges, and fitted with wooden bolts.

Note

(1) The end elevation of the upper structure is presumably as shown in G SBD 411.
(2) This design is wholly without any features except those which
(like through joints) arise directly from construction, or which
(like chamfers and slight roundings) aid convenience in use.

Compare the early design G SBD 384.

(3) The platform base is unique among Gimson's designs for side-
boards.

(4) For a comment on the construction of the doors see notes to

G SBD 411.

G SBD 413

CAGM P 1941 222 677

DESIGN FOR SIDEBOARD IN ENGLISH OAK

Inscribed in pencil with Sideboard in English Oak and with scale,
descriptions, note, and numbered (2), upper left.

Front elevation only (with additions in free-hand) and full-size
details (sectional) of door frame and panel.

Signed and dated in pencil, lower right: Ernest W. Gimson,
March 31, 1917.

Pencil on brown tracing paper: 38.2 x 51cm. Lower edge badly torn,
especially in centre: slight tearing on other edges. Sheet has
single vertical fold and three horizontal folds.

Scale: 1\frac{1}{2}in. to 1ft. and full-size detail.

Dimensions:
H. 7ft.2\frac{1}{2}in. (219.7cm.); W. (lower part) 7ft.5\frac{3}{4}in. (228cm.);
W. (upper part) 7ft.4\frac{1}{2}in. (224.8cm.); D. not shown.

Description

This design is generally similar to G SBD 411, except that in the
present design the doors are framed and panelled. The frames are
narrow and the edges of the otherwise plain panels are bevelled.
Also the doors to the cupboards of the upper section have two panels
each, divided by a rail (which carries the latch) a little above
centre height. The wooden latches to all doors are (unlike those
of G SBD 411) pivoted instead of sliding. Two patterns of latch
are shown. Those to the upper doors are pivoted in the middle of
the handle. The base is identical to that of G SBD 411.

Note

(1) A note in Gimson's hand referring to the supports for the upper
cupboards reads: In both designs these can be receding brackets,
but I think they would look better as shown on end elevation.
This is presumably a reference to the end elevation of G SBD 411,
as G SBD 412 and G SBD 413 have no such view.

(2) The door frames are out of material which is square in cross-
section. The panels are grooved in behind the centre line of the
frames, so that they are sunk about \(\frac{3}{4}\)in. behind the face of the
frames.

G SBD 414
CAGM G 1972 187 74
DESIGN FOR SIDEBOARD IN WALNUT, INLAID WITH EBONY AND HOLLY, FOR
G.F.B. DE GRUCHY
Inscribed in pencil with SIDEBOARD FOR G.F.B. DE GRUCHY ESQRE.
ENGLISH WALNUT INLAID WITH EB(ONY) & HOLLY (ONY omitted because of
interposition of shield bearing family coat of arms surmounting
upper stage of sideboard). Also inscribed with SHIELD IN ITS PROPER
COLOURS.
Front elevation, end elevation, sectional end elevation, and sectional plan.


Pencil on hand-made paper, watermarked J.R.JONES, AFONWEN, HAND MADE: 52 x 76.7cm. The left hand edge somewhat crumpled and slightly torn.

Scale: 1 in. to 1ft.

Dimensions:
H. 6ft.2½in. (189.3cm.); W. 7ft.0in. (213.4cm.); D. 2ft.0in. (61cm.).

Description

A large sideboard, faceted at the front and with a superstructure; the back convex in plan to fit hollow of wall. The carcase is dove-tailed and rests on three block feet with double stepped and chamfered ends, joined by rails with the lower edges arched and stop-chamfered.

In the carcase are four equal-sized cupboards, a little taller than square, the right-hand one fitted as a cellaret. Each cupboard door is divided by a rail and muntin into four identical panels, which are raised, moulded, and bevel-fielded. A large rectangular metal latch-plate, with latches, links each pair of doors. Above each cupboard is a drawer with bevel-fielded front, fitted with a ring handle on a circular back plate.

At each end of the superstructure is a tall cupboard with canted corners, half the width of the cupboards below. Each door has a single panel, raised, moulded'and fielded, fitted with a drop handle
of scissor-handle design. Between the cupboards the panelled back extends in the middle above the level of the cupboard tops and is capped by a broad rail which supports centrally a shield set in a ring, bearing the de Gruchy family coat of arms. A single shelf is supported in the middle by a shaped and chamfered support, which also braces the centrally bowed top beneath the coat of arms.

All the front edges of the carcase, shelf, shelf support, etc. are inlaid with a black and white line, cut square. The principal lines are doubled, the black and white portions alternately placed to make a chequered design.

Note

(1) This stately design (one of Gimson's last: he died seven months later) is exquisitely drawn and lettered and is one of the finest examples of his draughtsmanship. The Roman lettering should be compared with models by his contemporary, Edward Johnston.

See also G CUP 287 and G TAB 455 (both dated 1915) for other designs for de Gruchy.

The somewhat ponderous design for the sideboard (though it is in keeping with the character of the pieces referred to above) is a good example of the way Gimson often combined robust elements from the vernacular traditions of the joiner and smith with the practice of fine cabinet-making. For a similar emphatic treatment of latches and latch-plates see, for example, the walnut and ebony sideboard designed for Allan Tangye.¹

¹ See G SBD 409 and Note.
The present design should also be compared with B SBD 80:
Sidney Barnsley's equally dignified design for the massive sideboard (also with a convex fully-panelled back) for the dining room at Rodmarton House.

(2) See the entry in the Job Book headed Sideboard in English Walnut for G.H.B.de Gruchy Esq., dated between 4 April and 22 August 1919 (p.43). The figuring is difficult to follow and it is not always easy to discover exactly how much was done by each of the six workmen involved. The work seems, however, to have been apportioned thus: Waals 489 hours (though some of this may have been done by Hill), Smith 214½ hours, Hill 214 hours, Davoll 34 hours, Orton 17 hours and Gardiner 6 hours. Written vertically to the left of the column in the hand of Sidney Barnsley (an indication of the onset of Gimson's illness) is 'Timber 27.15. 0'. Also noted in Barnsley's hand are prices for handles and various items of metalwork, together with '£5. 0. 0 Bucknell'. Barnsley has also priced the job at £117. 9. 2, though the calculations are not shown.

**ADDITIONAL DESIGNS FOR SIDEBOARDS**

<table>
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<tr>
<th>Design Code</th>
<th>Notes</th>
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<tbody>
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<td>(n.d.)</td>
</tr>
<tr>
<td>G CAB 117 (c. 1901)</td>
<td>(n.d.)</td>
</tr>
<tr>
<td>G TAB 427 (n.d.)</td>
<td>(n.d.)</td>
</tr>
<tr>
<td>G TAB 427 (verso)</td>
<td>(n.d.)</td>
</tr>
</tbody>
</table>
DESIGN FOR A TOWEL-HORSE (ONE OF A PAIR)

Inscribed in ink with scale, measurements, descriptions of views, and with Two Towelhorses in Walnut; also in pencil with In oak £1 each.

Side elevation and end elevation.

Signed and dated in ink, lower right: Ernest W. Gimson, Daneway House, Cirencester, April 28, 1904.

Pencil on tracing paper: 17.0 x 26.2cm.

Scale: 1\(\frac{3}{4}\)in. to 1ft.

Dimensions:

H. 3ft.0in. (91.4cm.); L. 3ft.2in. (96.5cm.); W. (between centres of rails) 0ft.7in. (17.8cm.).

DESIGN FOR STAND IN BROWN EBONY FOR OLD LACQUER CABINET

Inscribed in pencil with Brown Ebony Stand to Old Lacquer Cabinet, and with For Corridor (upper left) and Samples Cedar (lower left). Inscribed also with scale, measurements, and descriptions of views etc.

Front elevation, side elevation, and full-size details.


Pencil and water-colour on hand-made paper, watermarked J.R.JONES, AFONWEN: 51.5 x 76.2cm.

Scale: 1\(\frac{3}{4}\)in. to 1ft. and full size.
Dimensions:
Stand:  H. 2ft.9in. (83.8cm.);  L. 2ft.8in. (81.3cm.);  D. (across legs) 1ft.4in. (40.6cm.).

Cabinet:  H. 3ft.2in. (96.5cm.);  L. 3ft.0in. (91.4cm.);
         D. 1ft.7½in. (49.5cm.).

Verso:  Front elevation, full size, of part of top rail of stand
drawn on recto, showing chamfering of arcading, inscribed This is
Correct.

G STD 417
CAGM P 1941 222 602
DESIGN FOR A STAND, IN EBONY, FOR A POTTED FERN
Inscribed in pencil with Fern Stand in Ebony.

Side elevation.

Signed and dated in pencil, lower right:  E.W.G. Nov.11, 1914.
Pencil and water-colour on detail paper:  33.2 x 17cm.
Scale:  1½in. to 1ft.

Dimensions:
H. 3ft.0in. (91.4cm.);  W. (at top) 0ft.10in. (25.4cm.).

G STD 418
CAGM P 1941 222 609
DESIGN FOR A SHORT ELECTRIC LIGHT STANDARD (ONE OF A PAIR) IN EBONY
Inscribed in pencil with Pair of Electric Light Standards in Ebony,
and with measurements and descriptions.

Side elevation (incomplete).  The column and base have been taken
only just beyond the setting-out stage.  Also plan of lantern (faint,
sectional).

Pencil on detail paper: 78.7 x 48.5cm. With several folds and many creases. Slight tearing of edge to right.

Scale: Full size.

Dimensions:
H. (excluding finial) 2ft.2\frac{1}{2}in. (67.3cm.); W. (across base) 2ft.8in. (20.3cm.).

Verso: Profile of curves of base and of the base and cap of the lantern on recto have been firmly outlined in pencil.

Note
See entry in Job Book for 2 October 1915 (p.22):

2 E.L. Standards in Ebony for Allan Tangye.

Details as follows: Waals 144\frac{1}{2} hours at 1/2d. per hour:

\begin{align*}
\text{\£ } & \text{ s } \text{ d} \\
\text{Time} & \quad 8.8.6 \\
\text{Ebony} & \quad 1.8.0 \\
\text{Materials} & \quad 0.10.0 \\
& \quad 10.6.6 \\
\text{Commission} & \quad 1.0.6 \ (10\% \ approx.) \\
& \quad 11.7.0 \\
\end{align*}

At foot of column: \ ? \£ 12.12.0.

G STD 419*

CAGM P 1941 222 607

TWO DESIGNS FOR STANDARD LAMP HOLDERS IN MAHOGANY, INLAID WITH BROWN EBONY, FOR ADAM BLACK ESQ.

Inscribed in pencil with scale, measurements, and descriptions of views and features, and with Standard Lamp Holder for Adam Black Esqr.
(In Mahogany inlaid with Brown Ebony); also with Standard for Oil Lamp and Standard for Electric Light.

Side elevation and plan of each (plans sectioned through columns).

The elevation of the Electric Light is fainter than the other elevation and is partly erased.


Pencil on hand-made paper: 52.2 x 38.8cm.

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:

Standard for oil lamp: H. 5ft.9in. (175.3cm.); W. (across base) 2ft.0in. (61cm.).

Standard for electric light: H. 6ft.0in. (182.9cm.); W. (across base) 1ft.6in. (45.7cm.).

Descriptions

(1) Standard for oil lamp

The tapered mahogany column, multi-faceted and inlaid, rises from a cruciform base with stepped octagonal boss, richly inlaid in ebony with lines and lozenges. At the base of the column are four slender buttresses, curved in profile and similarly inlaid. The main part of the column is enriched with a series of quickly-undulating intersecting chamfers, which produce a rippling snake-skin-like pattern. The upper third of the column, of slender trumpet form, is octagonal in section, inlaid with lozenges of ebony in staggered lines. The drum-shaped brass body of the lamp rests on a cap of inverted mushroom form. The shade (a truncated octagonal pyramid) is panelled in horn or silk and is carried on delicate curved metal brackets with scrolled ends. A soot shield is suspended over the lamp by a curved metal arm.
(2) **Standard for electric light**

The column is in three parts of approximately equal length. These are, in ascending order: a straight portion of circular section, supported by four slender tapered buttresses; a tapered piece, octagonal in section; and a slender trumpet-shaped length of circular section, inlaid with ebony lozenges set in staggered lines. The cruciform base, with arms tapered and chamfered, is braced at the extremities by a thin flat octagonal frame, chamfered on the upper edges. The central boss is octagonal, tapered in elevation. The buttresses and all parts of the base are inlaid with ebony lozenges of graded size. A shade (in form a truncated octagonal pyramid, inverted) panelled in translucent material (presumably, as in the companion design, of horn or silk) rests on a wooden cap of identical form.

**Note**

(1) In the absence of plain surfaces, the fussiness of outline, and the preoccupation with geometry, these designs have affinities with work of the High Victorian period. The abrupt lines of the base in the elevation in the left are especially uncharacteristic of Gimson. The plans for both designs strongly resemble designs for tiles.


(2) For sketch-design for electric light standard, generally similar to no. (2) above, but richly embellished with chamfers, gouged lines, and chip-carved geometric patterns, see E.W.G. Sketch-book (July 1917), CAGM P 1941 225 123 (p.31).
(3) See entries in the Job Book between 22 February 1918 and 21 March 1919 (p. 37): Adam Black's Furniture: Lamp Standard. The workings are not easy to follow, but details appear to be thus:

Waal 451½ hours at 2/6d. per hour:

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<thead>
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<th>£</th>
<th>s</th>
<th>d</th>
</tr>
</thead>
<tbody>
<tr>
<td>56</td>
<td>8</td>
<td>9</td>
</tr>
</tbody>
</table>

Materials: 6.11.3

@ - 6.5.0

56.15.0 altered by superimposition to 57.0.0

The Sum of £6.5.0 subtracted from the total for time and materials seems to represent the 99½ hours recorded at the head of the column under 22 February and 1 March 1918, calculated at the 1918 rate per hour of 1/3d.

G STD 420

CAGM P 1941 222 608

HAT AND COAT STAND WITH COLUMN ON CRUCIFORM BASE

Inscribed in pencil with measurements and descriptions.

Side elevation, plan (sectioned through column), rough plan, and part elevation of top (full size): all work in free-hand.

Unsigned and undated.

Pencil on graph paper, ruled in 1in. and 1/8in. squares: 43.5 x 26.5cm.

Scale: 1½in. to 1ft. and full size.

Dimensions:

H. 5ft.6in. (167.6cm.); W. (octagonal tray at top) 1ft.4in. (40.6cm.); W. (across base) 2ft.3in. (68.6cm.).
Verso: Full-size elevation (left-hand half only, in free-hand) of octagonal tray with hat and coat pegs at each angle, similar to that shown at top of column in design on recto. Also, a cutting list for design on recto. Drawing and cutting list both in pencil.

Note
See entry in Job Book for 28 August 1914 (p.10), which may relate to this design: Hanging Clothes Stand: J.H.Thomas.

Made by Waals, priced at £12.13.6. No evidence to support this connection has been found, but the design has certain affinities with designs for other pieces known to have been made for this client. 
See also G TAB 512.

G STD 421*
CAGM P 1941 222 680
DESIGN FOR TWO STANDS IN OAK, POSSIBLY FOR MODELLING
Inscribed in ink with scale, measurements and descriptions of views and features, and numbered (1) and (2). Inscribed in pencil with additional measurements, cutting list, and with: In oak. Black stained & Polished.
Elevation of each stand and plan of base of no.(2): all in careful free-hand.
Unsigned and undated.
Pen and ink (with pencilled additions to no.(1)) on brown tracing paper: 41.5 x 38.5cm. Edges torn lower and right.
Scale: 3in. to 1ft.

462
Dimensions:

(1) H. 3ft.6in. (106.7cm.); W. (at top) 9ft.9in. (22.9cm.);
   W. (at base) 1ft.3in. (38.1cm.).

(2) H. & W. (at top) as for no.(1); W. (at base: axis of each
   foot) 2ft.1½in. (64.8cm.).

Description

No.(1). Four splayed legs of square section with straight taper,
joined at the top by four flush rails and, at about one third height,
by four flush stretchers, supporting a square top with simply-
moulded edges. Legs are gouged along outer edges. Rails and
stretchers are wagon-chamfered.

No.(2). A pillar of octagonal section, its lower end raised above
a cruciform base by four ogee-shaped brackets, itself supporting at
the upper end, by means of four convex arms, a small square top with
simply-moulded edges. All parts except top and pillar are boldly
wagon-chamfered. The ends of the base arms are tapered and curved.
A necking marks the junction between each set of brackets and the
pillar.

Note

The faintly-pencilled outline of an irregular lump shown on the
top of elevation no.(1) suggests modelling work in progress.

G STD 422

CAGM P 1941 222 667

SKETCH DESIGN FOR REVOLVING STAND IN OAK FOR USE ON DINING TABLE
Inscribed in ink with: Rough idea for turnabout stand for dining
table in oak. Inscribed in pencil with scale, measurement of diameter,
notes, and lettered A, B, and C on elevation and plan.
Elevation and plan (roughly sketched).
Unsigned and undated.
Att: R.W. Schultz (from handwriting).
Pencil on graph paper, ruled in squares of 1in. and 1/8in.:
19.2 x 18.3 cm.
Scale: 3in. to 1ft.
Dimensions:
H. 5½ in. (14 cm.); Dia. 1 ft. 3 in. (38.1 cm.).
Verso: Two pencil sketches of screw threads on square stock,
fitted with square nuts.

Note
See the entry in Job Book under 19 June 1914 (p. 6) for two
similar stands, though in walnut: 2 Walnut Turnabout Stands for
Dining Table. Details as follows: Burchett 68 hours at 1/- per
hour:

\[
\begin{array}{c|c|c|c|c}
 & \text{£} & \text{s} & \text{d} \\
\hline
\text{(Wood)} & 3 & 8 & 0 \\
\text{(Commission)} & 0 & 8 & 0 \\
\hline
\text{Total} & 4 & 4 & 0 \\
\end{array}
\]
DESIGN FOR PIANO SEAT

Inscribed in pencil with **In Rosewood or very dark Mahogany. Seat in brown cane**, and with measurements.

Front elevation, side elevation, and plan, with detail (full size, sectional) of seat rail and seat frame. All views in free-hand.

Unsigned and undated, but probably 1914.

Pencil on note-paper: 12.8 x 20.2cm.

Scale: 1in. to 1ft. (approx.) and full size.

Dimensions:

H. 1ft.9in. (53.3cm.); W. 3ft.4in. (101.6cm.); D. 1ft.7in. (48.3cm.).

Verso: Pencil sketch (with use of ruler, in unpractised hand) showing piano stool in pictorial view and sectional plan. Inscribed in pencil with measurements and with **Piano seat. Very dark mahogany or rosewood.** Dated: 25 June, 1914. This was probably the statement of the commission from which Ernest Gimson prepared the sketches on the recto. The measurements **40 x 21 x 19 wide** appear in the hand of E.W.G.

**Note**

See entry in Job Book for 14 and 21 August 1914 (p.9):

**Rosewood Piano Seat for J.H.Thomas.** Of the total of 95 hours devoted to this piece Davoll worked 94½, the remaining ½ hour being entered for Waals. Time was charged at the rate of 1/- per hour, the calculations appearing as follows:
<table>
<thead>
<tr>
<th>Description</th>
<th>£</th>
<th>s</th>
<th>d</th>
</tr>
</thead>
<tbody>
<tr>
<td>Time</td>
<td>4</td>
<td>15</td>
<td>0</td>
</tr>
<tr>
<td>Wood</td>
<td>1</td>
<td>10</td>
<td>0</td>
</tr>
<tr>
<td>Cane</td>
<td>1</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Packing</td>
<td>0</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>Commission</td>
<td>0</td>
<td>14</td>
<td>6</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>8</strong></td>
<td><strong>1</strong></td>
<td><strong>6</strong></td>
</tr>
</tbody>
</table>
TWO DESIGNS FOR RECTANGULAR TABLES (DINING AND HALL) WITH WISH-BONE BRACES

Inscribed in pencil with measurements: One table top out of 2":
4'-9" octagon (?) and with No.(1) and No.(2) (dining table and hall table respectively).

Side elevation, end elevation, and miscellaneous sketches (very faint) of details of framing. Elevations show alterations: some work in free-hand.

Unsigned and undated, but c.1902.
Pencil on cartridge paper: 56 x 76.3cm.

Scale: 1½in. to 1ft.

Dimensions:

(1): H. 2ft.6in. (76.2cm.); L. 7ft.0in. (213.4cm.); W. 3ft.6in. (106.7cm.).

(2): H. 2ft.6in. (76.2cm.); L. 9ft.0in. (274.3cm.) (dimensioned 7ft.8in.); W. 2ft.6in. (76.2cm.).

Note

For illustration of dining table to design no.(1) see Sparrow, British Home of Today (1904), P26, where it is described as a 'modern English dining table of oak, the legs decorated with chip carving on four sides of the octagon. The top can be moved off the wooden pegs'. A table corresponding to design no.(2), described as a 'Hall Table 7ft.2in. long', is illustrated in Sparrow, Modern Home (n.d.) (1907), p.111.
G TAB 425

CAGM P 1941 222 406

DESIGN FOR RECTANGULAR DINING TABLE

Inscribed in pencil with measurements.

Side elevation, end elevation, and several free sketches of constructional detail (probably unrelated, and not in Gimson's hand).

Unsigned and undated, but c.1902.

Pencil on cartridge paper: 38 x 56cm.

Scale: 1\(\frac{2}{3}\)in. to 1ft.

Dimensions:

H. 2ft.5\(\frac{1}{2}\)in. (75cm.); L. 6ft.11\(\frac{1}{2}\)in. (212.1cm.); W. 3ft.6in. (106.7cm.).

G TAB 426*

CAGM P 1941 222 22

DESIGN FOR DINING TABLE WITH EIGHT OCTAGONAL LEGS (PAIRED), WISH-BONE BRACE, AND HAY-RAKE STRETCHER

Front elevation, end elevation, and plan (showing details of framing beneath top and at floor level). Erasures showing completely different design for underframing discernible on elevations and plan.

Unsigned and undated, but c.1902.

Pencil on cartridge paper: 38.2 x 56.1cm.

Scale: 1\(\frac{2}{3}\)in. to 1ft.

Dimensions:

H. 2ft.5\(\frac{1}{2}\)in. (73.7cm.); L. 7ft.0in. (213.4cm.); W. 3ft.10in. (116.8cm.).
Description

The basically rectangular top, triple-faceted in plan at the ends, is supported on a sturdy framework consisting of eight vertical legs (four at each end) tenoned into pairs of cross rails, joined by longitudinal rails and a floor-level hay-rake stretcher, together with a pair of wish-bone braces. The untapered octagonal legs are grouped in pairs. The ends of the cross rails are sloped and chamfered. All frame members are wagon-chamfered.

G TAB 427*
CAGM P 1941 222 388
DESIGNS FOR CIRCULAR DINING TABLE WITH MASSIVE CRUCIFORM BASE AND FOR THREE PLATE RACKS.
Inscribed in pencil with measurements and descriptions. Plate racks numbered 1, 2, and 3.
Two elevations of table (one along axis of framing, the other into angle of framing) and plan of table, showing details of framing.
Front and end elevations of plate racks and sketch plan (sectional) of rack no.3.
Unsigned and undated, but c.1902.
Pencil on cartridge paper: 38 x 55.9 cm. Workshop soiled, especially on verso and badly rubbed along folds.
Scale: 1 in. to 1 ft. (all drawings).
Dimensions:
Table: H. 2 ft. 5 in. (73.7 cm.); Dia. 4 ft. 9 in. (144.8 cm.).
Plate rack no.1.: H. 2 ft. 5 in. (73.7 cm.); L. 3 ft. 1½ in. (95.3 cm.);
D. (at base) 0 ft. 9 in. (22.8 cm.).
Plate rack no.2.: H. 2 ft. 1½ in. (64.8 cm.); L. 3 ft. 9 in. (114.2 cm.);
D. (at base) 0 ft. 9 in. (22.8 cm.).
Plate rack no.3: H. 2ft.1\(\frac{1}{2}\)in. (64.8cm.); L. 6ft.0in. (182.9cm.);
D. (at base) 0ft.9in. (22.8cm.).

Verso: Profile (in pencil, F.S.) of curved shelf support which
closely resembles that shown for racks 2 and 3 on recto.

Description

(1) Table: The table top is made up of several boards, the butt
joints being reinforced with rows of double-dovetail keys. Under-
framing consists of four vertical legs, slightly tapered and wagon-
chamfered, tenoned at top and bottom into stout cross pieces. The
upper cross rails (extending to full diameter) are dovetail-housed
into the under-side of the top. The lower frame (wagon-chamfered
throughout) is constructed as a rectangle (not quite square) with
open centre, from the corners of which arms extend diagonally,
having sloped and tapered ends.

(2) Plate racks:

No.(1) With three shelves (including base) and plain lattice
back with centrally arched top rail. At each end the shelves are
supported by a wagon-chamfered strut, triple convex curved.

No.(2) With two shelves (including base) and top against a
plain lattice, drawn open ended (the shelves being supported by a
curved and chamfered strut) but solid according to note.

No.(3) As no.(2) but with a full-height cupboard, fronted by
a framed and single-panelled door at each end. The top shelf is
bowed in plan.

Note

The lower frame of the table is constructed from only four
pieces of timber. Adjacent arms, to left and right, are shaped
from a pair of basically C-shaped pieces, placed back to back a
little way apart and joined by straight lengths tenoned right through and pegged.

A note to the right of the plan refers to the construction of the upper X-frame. The arms cross the grain of the top at about 45 degrees. One piece extends along the diameter, having two shorter pieces tenoned into it, all three being dovetail-housed into the top.

A table in oak corresponding to this design is illustrated in Studio Year Book (1906), p.55. A brief comment on the piece (p.72) notes the originality of the design which, 'with its stout legs and the massive framing of the feet, recalls the strength and constructiveness of Gothic work'.

G TAB 428
CAGM P 1941 222 403
DESIGN FOR EXTENDING DINING TABLE WITH CURVED ENDS & THREE STURDY TRESTLE SUPPORTS
Inscribed in pencil with calculations and End (beneath end elevation). Side elevation, end elevation, and plan showing sectional details of trestles, together with miscellaneous sketches of detail, including rough sketch of framing for gate-leg table.
 Unsigned and undated, but c.1903.
Pencil on hand-made paper, watermarked J.WHATMAN 1899: 56.8 x 78.1 cm.
Scale: 1in. to 1ft.
Dimensions:
H. 2ft.5½in. (75cm.); L. (extended) 11ft.9in. (358.1cm.)
W. 4ft.6in. (137.1cm.).
Verso: Plan (in pencil) of outbuildings to house, (unidentified), including coach house, harness room, wash house etc.

G TAB 429
CAGM P 1941 222 405
DESIGN FOR RECTANGULAR DINING TABLE IN ENGLISH OAK
Inscribed in pencil with scale, measurements, descriptions of views, and with TABLE IN ENGLISH OAK, also with This table 6' x 3' x 2'-6" high: £8 (this inscription only is in Gimson's hand).
Side elevation, end elevation, and plan (showing details of frame); also thumb-nail sketch showing junction between curved stretcher and leg.
Unsigned and undated, but c.1905. Except for the details of the stretcher-frame this drawing is not from Gimson's hand. Probably the work of a pupil or assistant.
Pencil and water-colour on detail paper: 45.3 x 39cm.
Scale: 1\(\frac{1}{8}\)in. to 1ft. (approx.).
Dimensions:
H. 2ft.4in. (71.1cm.) (drawn 2ft.3\(\frac{1}{8}\)in.); L. 5ft.0in. (152.4cm.) (drawn 4ft.11in.); W. 3ft.0in. (91.4cm.) (drawn 3ft.5\(\frac{1}{8}\)in.).

G TAB 430
CAGM P 1941 222 21
DESIGN FOR RECTANGULAR DINING TABLE WITH WISH-BONE BRACES
Inscribed in pencil with measurements and descriptions.
Front elevation, end elevation, and details (full size) of ledge dovetail-housed beneath top and (lower right, probably unrelated) of
black and white inlay (chequer and chevron) along edges.

Unsigned and undated, but c.1905.
Pencil on cartridge paper: 25.5 x 42cm. Corner torn off lower left.
Scale: 1\(\frac{1}{2}\)in. to 1ft. and full size.

Dimensions:
H. 2ft.5in. (73.7cm.) (drawn 2ft.5\(\frac{1}{2}\)in.); L. 5ft.4in. (162.6cm.)
(drawn 4ft.6in.); W. 2ft.9in. (83.8cm.) (drawn 2ft.3in.).

Verso: faint pencil sketch (full size) of band of chip-carved decoration such as appears on legs in elevations on recto.

G TAB 431
CAGM P 1941 222 412
DESIGN FOR RECTANGULAR DINING TABLE IN OAK
Inscribed in pencil with Table in English Oak, and with measurements, calculations, and descriptions.
Side elevation, end elevation, and plan (showing details of framing) together with full-size details.
Pencil and water-colour on detail paper: 39.5 x 48.6cm.
Scale: 1\(\frac{1}{2}\)in. to 1ft. and full size.

Dimensions:
H. 2ft.5\(\frac{1}{2}\)in. (75cm.); L. 5ft.6in. (167.6cm.); W. 3ft.6in.
(106.7cm.).

Note

For similar design, though lacking wish-bone braces, see (472)
G TAB 429.
DESIGN FOR RECTANGULAR DINING TABLE IN OAK WITH HAY-RAKE STRETCHER
AND EXTENDING TOP

Inscribed in pencil with Dining Table in English Oak - Darkened -
With extending top and £14 without inlay; also with scale, measurements and descriptions of views and features. (The inscription
Ebony & cherry inlay, relating to edges of top and to leg chamfers,
has been erased and notes about gouged decoration substituted.)
Side elevation, plan (showing details of framing), full-size details, and miscellaneous free sketches.

Signed and dated in pencil, lower right: E.W.Gimson, Daneway House,
Pencil and water-colour on cartridge paper: 38.1 x 56cm.
Scale: 1\(\text{\frac{1}{2}}\)in. to 1ft. and full size.

Dimensions:
H. 2ft.5\(\frac{1}{2}\)in. (75cm.); L. 5ft.3in. (160cm.) extending to 7ft.0in.
(213.4cm.); W. 3ft.8in. (111.8cm.).

Verso: Portion of elevation of upper part of frame of table such as
that shown on recto, and details (full size) of decoration of chamfers
on table legs; also details (full size) of multiple scoop-chamfers
on hexagonal legs of a table (itself not shown) and sketch plan of
stretcher frame of table with octagonal legs, of which the detail of
stop-chamfering is given. Upper left bears inscription (in pencil)
of details of time sheet.
DESIGN FOR DINING TABLE IN ENGLISH OAK WITH EXTENDING TOP AND HAY-RAKE STRETCHER

Inscribed in pencil with DINING TABLE IN ENGLISH OAK WITH EXTENDING TOP and with scale, measurements, and descriptions of views and features.

Side elevation, end elevation, and plan (showing details of framing), together with detail (full size) of leg, showing gouged decoration (this is crossed through).

Signed and dated in pencil, lower right: Ernest W. Gimson, Oct. 16, 1908. (Of the inscriptions only gouging (three times) is in the hand of Ernest Gimson. All other inscriptions are probably the work of an assistant or pupil. The drawing is possibly by the same hand.)

Pencil and water-colour on cartridge paper: 38.1 x 56.3cm. Tears along upper and lower edges.

Scale: ½ in. to 1 ft. and full size.

Dimensions:

H. 2 ft. 5 ½ in. (75cm.); L. 8 ft. 0 in. (243.8cm.) (extending to 10 ft. 0 in.); W. 3 ft. 9 in. (114.2cm.) or 4 ft. 0 in. (121.9cm.) (dimensioned thus, but drawn 3 ft. 9 in.).

Verso: Pencil sketch (rough) showing junction of stretcher with leg, in plan.

DESIGN FOR CIRCULAR DINING TABLE IN OAK WITH CRUCIFORM FRAMING
Inscribed in pencil with Oak Dining Table for Mr Adeney and (below this) Oak Dining Table for Rocky Field 4'3", * and with scale, measurements, and descriptions.

Elevation (along axis of cross frame) and plan, together with details (full size) of feet and rails etc.

Signed and dated in pencil, lower right: Ernest W. Gimson, July 26, 1909. (A pencilled note in a different and very small hand, extreme lower right, states Started August 4th / 09.)

Pencil on cartridge paper: 55.6 x 38.8cm. Somewhat soiled and stained.

Scale: 1\frac{1}{2}in. to 1ft. and full size.

Dimensions:
H. 2ft.5\frac{1}{2}in. (75cm.); Dia. 4ft.0in. (121.9cm.).

*Rockyfield (usually one word) was the name of a small cottage built to Gimson's design in 1908 for Miss Margaret Gimson (a sister of Ernest) at Ulverscroft, Leicestershire. Stoneywell Cottage (1899) and Lea Cottage (1900), also by Gimson, stand nearby. (See Nikolaus Pevsner, The Buildings of England: Leicestershire and Rutland (Harmondsworth, 1960), pp.257, 258.)

G TAB 435
CAGM P 1941 222 400

SKETCH DESIGN FOR OCTAGONAL DINING TABLE

Inscribed in pencil with measurements and with note (addressed — probably in hand of Peter Waals — to the workman responsible for the execution): Cole. You can set out the top octagon & cut out the top rails \(\frac{3}{2}''\) wide finished 1" thick.

476
Elevation and plan (free-hand) and detail (full size) of edge moulding.

Unsigned and undated, but probably 1909.

Pencil on sheet with perforated edge detached from note-book:
25.3 x 19.5cm. Slightly torn lower left.

Scale: 1in. to 1ft. and full size.

Dimensions:
H. 2ft.5½in. (75cm.); L. & W. 5ft.0in. (152.4cm.).

Verso: Inscribed in pencil: Mr D. Cole, Daneway.

Note
The present design was possibly a preliminary sketch for
G TAB 436.

G TAB 436*

CAGM P 1941 222 401

DESIGN FOR OCTAGONAL DINING OR HALL TABLE IN ENGLISH OAK

Inscribed in pencil with measurements and descriptions of views and
with DINING OR HALL TABLE IN ENGLISH OAK (or MAHOGANY has been
erased), priced £15.

Front elevation and plan, showing details of framing. Drawing on
left-hand half of sheet only.

Signed and dated in pencil, lower right: Ernest W. Gimson, Daneway

Pencil and water-colour on detail paper: 39.3 x 55.4cm.

Scale: 1½in. to 1ft.

Dimensions:
H. 2ft.6in. (76.2cm.); L. & W. 5ft.0in. (152.4cm.).
Description

The top is shaped to a regular octagon, with simply moulded edges, supported on eight vertical legs, square at top and bottom but stop-chamfered between rails and stretchers to regular octagonal section. The legs are united at the top by plain inset rails and below by two pairs of flat stretchers, curving inwards and intersecting to form a waisted cross. The stretchers are wagon-chamfered on their upper edges and the cross joints are pegged.

Note

A table to this design (or very similar) but made in English walnut, was exhibited at Debenham & Freebody's in 1907 (no.7), priced £18. See also Studio Year Book (1908), B110 (following p.XX).

G TAB 437
CAGM P 1941 222 414
DESIGN FOR RECTANGULAR DINING TABLE IN OAK

Inscribed in pencil with measurements and descriptions of views and with DINING TABLE IN ENGLISH OAK. Priced £12 (pencilled informally after title).

Side elevation, plan (showing details of framing), and end elevation (shown in faint outline only); also inset thumb-nail sketch of end elevation of alternative design.


Pencil and water-colour on detail paper: 39.4 x 55.2cm.

Scale: 1\(\frac{\text{in}}{\text{ft}}\).

Dimensions:
H. 2ft.6in. (76.2cm.); L. 6ft.5\(\frac{\text{in}}{\text{ft}}\) (196.9cm.); W. 3ft.9in. (114.2cm.).
G TAB 438
CAGM P 1941 222 402
DESIGN FOR OCTAGONAL DINING TABLE IN ENGLISH OAK
Inscribed in pencil with measurements etc. and with Table in English Oak 2'-5½" high. Details like the brown oak table - Top not to extend.
Plan, showing framing (stretchers in free-hand), and section (full size) through leg.
Unsigned and undated, but c.1909.
Pencil on detail paper: 33.4 x 57.3cm.
Scale: 1½in. to 1ft. and full size.
Dimensions:
H. 2ft. 5½in. (75cm.); L. & W. 3ft. 6in. (106.7cm.).

G TAB 439
CAGM P 1941 222 394
DESIGN FOR CIRCULAR DINING TABLE (EXTENDING) WITH EIGHT OCTAGONAL LEGS
Inscribed in pencil with scale and measurements, descriptions of views etc. and with ROUND DINING TABLE 5' - 2" diameter to extend to 7'-2" x 5'-2" in English Oak £15-10-0.
Elevation and plan, showing top circular and extended, together with details of stretchers; also small sketch plan (lower left) of room, showing two tables of irregular octagonal shape; the whole crossed through.
Pencil and water-colour on detail paper: 57.8 x 39.2cm.
Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:

H. 2ft.6in. (76.2cm.); Dia. 5ft.2in. (157.5cm.) extending on one axis by 2ft.0in. (61cm.).

Note

The sketch plan of the room, lower left, corresponds exactly with the room plan shown in G TAB 446. See also G TAB 445.

G TAB 440

CAGM P 1941 222 420

DESIGNS FOR TWO MATCHING DINING TABLES FOR ERNEST DEBENHAM, ONE RECTANGULAR THE OTHER SQUARE, IN WALNUT INLAID WITH EBONY AND HOLLY

Inscribed in pencil with Dining Tables for Ernest Debenham Esqr., In walnut inlaid with ebony & holly, and with scale, measurements, and descriptions of views and features.

Side elevation (including alternative design for legs of rectangular table) and plan (showing details of framing) of each table.


Pencil and water-colour on detail paper: 39.2 x 52.7cm. Corner lower left (8 x 8cm. approx.) almost torn off.

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:

Rectangular table: H. 2ft.6in. (76.2cm.); L. 5ft.0in. (152.4cm.);

W. 2ft.6in. (76.2cm.)

Square table: H. 2ft.6in. (76.2cm.); L. & W. 2ft.6in. (76.2cm.).
DESIGN FOR A SET OF MATCHING QUADRILATERAL DINING TABLES FOR ERNEST DEBENHAM, IN WALNUT INLAID WITH EBONY AND HOLLY

Inscribed in pencil with Dining Tables for Ernest Debenham Esqr. In Walnut inlaid with Ebony & Holly, and with scale, measurements, and descriptions of views and features.

Side elevation showing three abutting tables, to seat eight people, plan of this arrangement, and room plan showing seating arrangements for 24 people.


Pencil and water-colour on detail paper: 54.4 x 39cm. A very carefully executed drawing.

Scale: 1\(\frac{1}{2}\)in. to 1ft. Room plan to scale 0 1/8in. to 1ft.

Dimensions:

Rectangular table: H. 2ft. 6in. (76.2cm.); L. 5ft. 0in. (152.4cm.); W. 2ft. 6in. (76.2cm.).

Tables with canted ends: H. and L. as for rect. table; W. 2ft. 1\(\frac{1}{2}\)in. (64.8cm.).

DESIGN FOR RECTANGULAR DINING TABLE IN OAK, WITH HAY-RAKE STRETCHER

Inscribed in pencil with scale, measurements, descriptions of views etc. and with TABLE IN ENGLISH OAK (the L omitted from ENGLISH), and in ink (above) Mr Gimson.
Side elevation, end elevation, and plan (showing details of frame),
together with full-size details.

Unsigned and undated, but c.1910. Probably drawn out to Gimson's
design by a pupil. This is suggested by the quality of the lettering
(the same hand appears on G TAB 429 and G TAB 444) and by the rather
mechanical draughtsmanship. Gimson's hand appears in the figuring
of the height measurement and in the inscription Rail at A. His also,
probably, is the alteration to the profile of the end of the
transverse rail (F.S.).

Pencil and water-colour on detail paper: 39.5 x 54.7cm.

Scale: 1\frac{1}{2}in. to 1ft. and full size.

Dimensions:
H. 2ft.6in. (76.2cm.) (drawn 2ft.3\frac{1}{2}in.); L. 7ft.0in. (213.4cm.)
(drawn 6ft.11\frac{1}{2}in.); W. 3ft.0in. (91.4cm.).

G TAB 443
CAGM P 1941 222 399
DESIGN FOR DINING TABLE (IRREGULAR OCTAGONAL) IN ENGLISH WALNUT OR
OAK
Inscribed in pencil with scale, measurements, descriptions of views
and features, and with Dining Table in English Walnut or Oak - 6'0" x
4'6", and priced abt. £16: (or oak a faintly pencilled addition).

Side elevation and plan (in careful free-hand) showing details of
framing.

Signed in pencil, lower right: Ernest W. Gimson. Undated, but
c.1910.

Pencil on hand-made paper, watermarked J.R. JONES AFONWEN: 38.1 x
51.5cm.
Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:
H. 2ft.6in. (76.2cm.); L. 6ft.0in. (182.9cm.); W. 4ft.6in.
(137.1cm.).

G TAB 444
CAGM P 1941 222 418

DESIGN FOR RECTANGULAR DINING TABLE IN OAK WITH HAY-RAKE STRETCHERS
Inscribed in pencil with TABLE IN ENGLISH OAK. Priced £15 and with
scale, measurements, and descriptions of views.
Side elevation, end elevation, and plan (showing details of stretcher frame), together with full-size details.
Signed in pencil, upper right: Ernest W. Gimson. Undated, but
C.1910. Probably drawn out to Gimson's design by a pupil, with
additions and modifications by Gimson (see G TAB 429 and G TAB 442:
both apparently from the hand responsible for the present design).
Pencil and water-colour on detail paper: 39.3 x 51.6cm.
Scale: 1\(\frac{1}{2}\)in. to 1ft. and full size.

Dimensions:
H. 2ft.6in. (76.2cm.) (but drawn 2ft.3\(\frac{1}{2}\)in.); L. 8ft.0in.
(243.8cm.) (drawn 7ft.11in.); W. 3ft.6in. (106.7cm.).

G TAB 445
CAGM P 1941 222 29

DESIGN FOR LARGE DINING TABLE WITH EXTENDING TOP
Inscribed in pencil with Dining Table for F.S. Oliver Esqr. To extend by screws from 8ft. long to 20ft. long, and with scale,
measurements, and descriptions of views and features.
Side elevation and plan, showing details of under-framing and of inlay on top.


Pencil on detail paper: 49.7 x 78.5cm.

Scale: 1in. to 1ft.

Dimensions:
H. 2ft.6in. (76.2cm.); L. 8ft.0in. (243.8cm.) extending to 20ft.0in. (609.6cm.); W. 4ft.8in. (142.2cm.) (drawn 4ft.6in.).

G TAB 446
CAGM P 1941 222 385

THREE PLANS OF DINING ROOM SHOWING ALTERNATIVE SEATING ARRANGEMENTS AT EXTENDING DINING TABLE FOR F.S. OLIVER ESQ.

Inscribed in pencil with scale, measurements, and descriptions, and Plans of Dining Table for F.S. Oliver Esq.; also with Plan 1, Plan 2, and Plan 3, together with notes about arrangement of furniture and numbers to be seated at table.

Three plans showing dining room with table and chairs arranged to seat, respectively, 10, 22, and 24 people.


Pencil on detail paper: 56.1 x 39.2cm.

Scale: 1in. to 4ft.

Dimensions:
W. 4ft.8in. (142.2cm.); L. (plan 3, closed, to seat 10) 8ft.0in. (243.8cm.); (plan 2, to seat 22) 19ft.6in. (594.4cm.); (plan 1, to seat 24) 22ft.0in. (670.6cm.).
SEVEN PLANS SHOWING SEATING ARRANGEMENTS AT DINING TABLES WITH EXTENDING TOPS

Inscribed in pencil with scale, notes, and measurements, and with **Table with Canted Ends** and **Table with Square Ends**.

Five plans of table with canted ends extended to different lengths, and two plans of table with square ends extended to different lengths. All views in free-hand.

Signed in pencil, lower right: E.W.G. Undated but probably 1911.

Pencil on brown tracing paper: 39.2 x 51.8cm. Lower edge slightly torn.

Scale: 0.25in. to 1ft. (approx.).

Dimensions:

Lengths of table with canted ends from 7ft.5in. (226.1cm.) to 14ft.2in. (431.8cm.), to accommodate between six and eighteen people.

Lengths of table with square ends, 9ft.6in. (289.6cm.) and 16ft.0in. (487.7cm.), to accommodate, respectively, ten and sixteen people.

Note

See related drawing G TAB 446.
not in Gimson's hand - in blue crayon) and description of views and features.

Side elevation and end elevation of both table and bench, and detail (full size, sectional) of moulding to chest side.

Signed and dated in pencil, lower right: Ernest W. Gimson, Daneway House, Cirencester, Jan. 11, 1912.

Pencil on detail paper: 29.4 x 51.3cm.

Scale: 1\(\frac{\text{a}}{\text{b}}\)in. to 1ft. and full size.

Dimensions:

Table: H. 2ft.4in. (71.1cm.); L. 7ft.0in. (213.4cm.); W. 3ft.0in. (91.4cm.).

Bench-chest: H. 1ft.4in. (40.6cm.); L. 3ft.6in. (106.7cm.)

(drawn 3ft.4\(\frac{3}{4}\)in.); W. 1ft.6in. (45.7cm.).

G TAB 449
CAGM P 1941 222 421

DESIGNS FOR RECTANGULAR DINING TABLE IN OAK AND SIDE TABLE IN WALNUT

Inscribed in pencil with scale, measurements, descriptions of views, and with Dining Table. In darkened oak (unpolished) size 4-8 x 2-6 x 2-5 high, and with Side Table. In walnut, size 3-9 x 1-3 x 2-6.

Front elevation and plan of each (showing details of stretcher frames) together with details (full size) of stop-chamfers on legs (pricked through) and of edge moulding and fielding.

Signed and dated in pencil, lower right: E.W.G. Nov. 4, 1912.

Pencil and water-colour on hand-made paper: 38.2 x 51.5cm. Sheet workshop-soiled.

Scale: 1\(\frac{\text{a}}{\text{b}}\)in. to 1ft. and full-size details.
Dimensions:

Dining table: H. 2ft.6in. (76.2cm.); L. 4ft.8in. (142.2cm.);
W. 2ft.6in. (76.2cm.).

Side table: H. 2ft.6in. (76.2cm.); L. 3ft.4in. (101.6cm.)
(3-9 is pencilled in ring above this measurement);
W. 1ft.6in. (45.7cm.) (1-3 is pencilled in ring by this measurement).

G TAB 450
CAGM P 1941 222 389
DESIGN FOR CIRCULAR DINING TABLE WITH CRUCIFORM BASE
Inscribed in pencil with scale and DINING TABLE 5ft. diam. and with Plan.
Elevation and plan (sectional).
Signed in pencil, lower right: Ernest W. Gimson, Daneway House,
Nr. Cirencester. Undated, but c.1913.
Pencil on cartridge paper: 38.7 x 52.1cm.
Scale: 1in. to 1ft.

Dimensions:
H. 2ft.6in. (76.2cm.); Dia. 5ft.0in. (152.4cm.).

Verso: Elevation and plan (pencil) of circular table (right-hand half only - the sheet having been cut after the completion of drawing): H. 2ft.9in. (83.8cm.); Dia. 5ft.0in. (152.4cm.). The height is excessive if calculated on the scale of 1in. to 1ft. (assumed). Perhaps a scale of 1½in. to 1ft. was intended, which would give measurements suitable to a large occasional table.

Note
(541)
Compare with G TAB 502.
DESIGN FOR RECTANGULAR DINING TABLE WITH Y-ENDED FLOOR-LEVEL STRETCHERS

Inscribed in pencil with Dining Table and with scale, measurements, and descriptions.

Side elevation, end elevation, and plan (showing details of framing).

Signed and dated in pencil, lower right: Ernest W. Gimson, March 1914.

Pencil and water-colour on detail paper, watermarked REEVES' THICK DETAIL: 40 x 52.6cm.

Scale: 1in. to 1ft.

Dimensions:
H. 2ft.6in. (76.2cm.); L. 10ft.4in. (315cm.); W. 4ft.0in. (121.9cm.).

Verso: Thumb-nail sketch-design (in pencil) showing large table in side and end elevation.

Description

The heavy rectangular top, narrow in proportion to its length, has triple-faceted ends in plan. It rests on a massively constructed under-frame, consisting of upper rails arranged H-fashion, connected to floor-level rails in the form of a double-ended Y by eight vertical octagonal legs. All parts of the frame, except for the long upper rail, are boldly wagon-chamfered with short scoops. Rail ends are tapered and chamfered. The legs are evenly spaced, those at the ends of the long rails being of greater thickness than the rest.
TWO DESIGNS FOR MATCHING DINING TABLES (RECTANGULAR AND SQUARE) IN EBONY AND BURR ELM.

Inscribed in pencil with Two Tables in Ebony & Burr Elm on Oak or Honduras, and (lower left) Borst Bros. Timber, 370 Old St.; also with scale, measurements, descriptions of views etc.

Side elevations, plans (showing details of framing), and details (full size) of legs, mouldings etc.

Unsigned and undated, but c.1914.

Pencil on cartridge paper: 76.2 x 56cm. Sheet soiled and rubbed.

Scale: 1\(\text{in.}\) to 1ft. and full size.

Dimensions:

(1) Rectangular table: H. 2ft.5\(\frac{1}{2}\)in. (75cm.); L. 6ft.0in. (182.9cm.); W. 3ft.9in. (114.2cm.).

(2) Square table: H. 2ft.5\(\frac{1}{2}\)in. (75cm.); L. & W. 3ft.9in. (114.2cm.). (Dimensioning shows alteration of width of both tables to 4ft.0in. (121.9cm.).)

DESIGN FOR TABLE WITH HINGED SEMI-CIRCULAR ENDS

Inscribed in ink with scale, measurements, descriptions of views, and with Table: one Flap to fall down, the other to hinge round & catch in below the centre portion. Inscribed in pencil with additional measurements and descriptions and with Patent No.12765629.

Front elevation, plan, and side elevation (sectional).

Signed and dated in ink, lower right: 14 Gray's Inn Sq., N.P., March 1915. Neither design nor draughtsmanship are by Gimson.
Designer unidentified.

Pen and ink and crayon on detail paper: 29.7 x 23.7cm.

Scale: lin. to 1ft.

Dimensions:
H. 2ft.5in. (73.7cm.); L. (flaps raised) 5ft.0in. (152.4cm.);
W. 3ft.6in. (106.7cm.).

G TAB 454
CAGM P 1941 222 409

DESIGN FOR EXTENDING DINING TABLE IN WALNUT & EBONY

Inscribed in pencil with DINING TABLE IN WALNUT AND EBONY 8'-8" long, lengthening to 13'-0", and with scale, measurements, calculations, and descriptions of views etc.

Side elevation, plan (showing details of framing), plan (incomplete, showing alternative design for framing), details of table edge (full size, sectional), inscribed Same as to Sideboard (see Note), and explanatory thumb-nail sketches.


Pencil on detail paper: 54.5 x 44.5cm.

Scale: lin. to 1ft., 2in. to 1ft., and full size.

Dimensions:
H. 2ft.5in. (75cm.); L. 8ft.8in. (264.2cm.) extending to 13ft.0in. (396.2cm.) modified on plan to 14'-10" (452.1cm.); W. 4ft.3in. (129.5cm.).

Note

(1) Designed for Allan Tangye and made at the same time as a walnut sideboard. (See G SBD 409.) Both pieces are now owned by Cheltenham Art Gallery and Museum Service. According to their records the
walnut for both table and sideboard came from the same tree. In each case the legs and under-frame are of ebony. For table of similar design (dated 1911) see G TAB 445.

(2) See entry in Job Book for 2 October to 5 November 1915 (p.23):
For Allan Tangye: Dining Table. Four workmen shared the making, viz: Davoll (319 hours), Waals (293 hours), Burchett (57 hours) and Smith (19 hours). The total of 688 hours, charged at the rate of 1/2d per hour, gave a labour cost of £40.3.0, which, with the addition of £16.2.0 for wood came to £56.5.0. Gimson's 10% commission (rounded up) brought the selling price to £61.18.0.

Packing and delivery of all items of Allan Tangye's furniture occupied 47 hours.

G TAB 455*
CAGM P 1941 222 423
DESIGNS FOR DINING TABLE, CHEST FOR SILVER, AND SIDE TABLE,
FOR G.F.B. DE GRUCHY
Inscribed in pencil with DINING ROOM FURNITURE IN ENGLISH WALNUT FOR G.F.B. DE GRUCHY ESQRE., and with scale, measurements, descriptions of views and features.
Side elevation and plan of dining table (left half of plan shows stretcher frame and right half shows dovetail keying of top); front and end elevations of chest; front elevation of side table; also sketches (full size) showing sectional details.
Pencil on hand-made paper, watermarked J.R.JONES, APONWEN: 51.5 x 76.3cm. The sheet has a number of small brown splashes on the
right-hand half. This is a beautifully executed drawing.

Scale: 1 in. to 1 ft. and approx. full size.

Dimensions:

(1) Dining table: H. 2 ft. 6 in. (76.2 cm.); L. 7 ft. 6 in. (228.6 cm.)
(extending to 10 ft. 0 in.); W. 4 ft. 0 in. (121.9 cm.).

(2) Silver chest: H. 3 ft. 0 in. (91.4 cm.); L. 3 ft. 0 in. (91.4 cm.);
W. 2 ft. 0 in. (61 cm.).

(3) Side table: H. 3 ft. 0 in. (91.4 cm.); L. 5 ft. 0 in. (152.4 cm.)
(but drawn 5 ft. 2 in.); W. 1 ft. 9 in. (53.3 cm.).

Description

(1) Dining table:

The top, basically rectangular, but with ends triple-faceted in plan, is designed to seat from six to eight, extending by the insertion of a loose leaf in the middle to seat up to ten. The underframe has eight vertical legs, arranged in two sets. With table contracted, the two innermost legs of each set combine to form a small central square in plan. From these legs stretchers curve outwards to meet the legs just within each corner of the table, each pair of stretchers being linked by two short slightly curved rails, so that the resulting frames resemble the lower portions of ladders with widely splayed strings. All edges are wagon-chamfered and joints are locked with dowels. The sturdy legs are of regular octagonal section, the lengths between top rails and stretchers being reduced in size, with simple mouldings along the lines of transition.

Outward facing edges of the top are inlaid with a raised ebony and holly line. Two rows of wedged double dovetail keys (alternately large and small) reinforce the main (and possibly the only) butt joints of the top, 'stitching' them together.
(2) Chest for silver:

A rectangular carcase, through dovetailed, with panelled fall-front, set on sturdy bench-like stand with four octagonal legs, block feet, and central stretcher. Each end of the carcase is formed by a pair of boards. The central vertical join between these is strengthened by means of three double-dovetail keys. There is a line of raised black and white inlay round the carcase edge. The fall has two panels. These are raised and fielded to three levels, the outermost of which is shaped to an elongated octagon. On the muntin centrally is inlaid the De Gruchy coat of arms. The fall has a metal drop handle and a multi-crescent escutcheon.

The legs are tenoned at top and bottom into stout transverse members with shaped and chamfered ends. A pair of longitudinal bearers, set inside the line of the legs, are halved into the transverse pieces. Tenoned into a central post in each end frame is a plank-on-edge stretcher.

(3) Side table:

A stoutly-framed structure, with six vertical untapered legs of regular octagonal section, as for the dining table. The top has a slight overhang and is inlaid to match the dining table with a raised black and white line. A shelf, somewhat above mid height, is carried on straight rails equal in depth to the top rails. The legs are reduced in size (as in the dining table) between the top rails and the shelf. There is a low-set stretcher frame.

Note

(1) The black and white inlaid line round the front edges of the carcase of the chest is indicated in free-hand, and was therefore
a later addition, presumably in accordance with the wishes of the client.

The depth of the carcase (2ft.0in.) and the symmetry of the end elevation (emphasised by the line of double-dovetail keys down the centre) suggest that the design may have been for a double-sided chest with a fall on each side.

(2) See also G CUP 287 (dated 11 November 1915), which bears a set of designs for dining room furniture for the same client, including, together with dining table, side table and chest for silver, a massive cupboard and ten chairs. Detailed extracts from the Job Book have been included in the Note to that catalogue entry, to which they correspond exactly. It is, however, the present sheet of designs and not the slightly earlier one, which shows signs of handling consistent with use in the workshop.

G TAB 456

CAGM P 1941 222 387

DESIGN FOR CIRCULAR DINING TABLE IN MAHOGANY, OF ADJUSTABLE DIAMETER, WITH SPIRAL TURNED LEGS

Inscribed in ink with DINING ROOM TABLE IN MAHOGANY STAINED BLACK AND WAX POLISHED, and with scale, measurements, descriptions of views etc. and notes.

Elevation, plan, and full-size details.

Unsigned and undated.

Pencil (and some pen and ink: red and blue) on brown tracing paper: 57.5 x 74cm. Upper edge badly torn.
Scale: 1in. to 1ft. and full size.

Dimensions:

H. 2ft. 4in. (71.1cm.); Dia. 4ft. 3in. (129.5cm.) extending to 6ft. 6in. (198.1cm.).
DESIGN FOR TABLE (ONE OF A PAIR) WITH THREE DRAWERS AND WITH
WISH-BONE BRACES, FOR DRESSING TABLE OR WASHSTAND
Inscribed in ink with scale, measurements, and descriptions of views,
and with Two Tables for Dressing Table and Washing Stand (£10 each) -
In Solid Cuba Mahogany (polished). Inch Scale - Three drawers in the
front with beaten brass ring handles. Drawers 3” deep. 16” wide.
21” long. Lettered “A” upper left.
Front and end elevations (in careful free-hand).
Signed and dated in ink, lower right: E.W.G., Daneway House,
March 14, 1903.
Pen and ink on brown tracing paper: 26.8 x 31cm.
Scale: 1in. to 1ft.
Dimensions:
H. 2ft.6in. (76.2cm.); L. 4ft.6in. (137.1cm.); W. 2ft.0in.
(61cm.).
Description
See description of G TAB 458, which shows a pictorial sketch of
a dressing table of identical design, together with free-standing
pivoted toilet mirror.

G TAB 458*
CAGM P 1941 222 437
SKETCH OF DRESSING TABLE WITH WISH-BONE BRACES AND WITH FREE-
STANDING ADJUSTABLE TOILET MIRROR
Inscribed in ink with notes and with Dressing Table in Solid Cuba
Mahogany (polished).
Perspective sketch.


Pen and ink on brown tracing paper: 21.7 x 27.7cm.

Scale: 1in. to 1ft. (approx.) on vertical axis.

Dimensions:
H. 2ft.6in. (76.2cm.); L. 4ft.6in. (137.1cm.); W. 2ft.0in. (61cm.).

Description

A shallow case of three identical plain drawers, each mounted with a brass ring handle on circular back plate, supported at the corners by four vertical square-section legs. These are united at the top by shallow flush rails and below by an H-plan stretcher frame, from the long rail of which rise a pair of slender wish-bone braces. The top and bottom edges of the drawer case project all round and are simply moulded.

Resting on the dressing table is a pivoted mirror with four drawers at the base. The frame of the basically rectangular mirror has a serpentine top edge with projecting ears, and is inlaid all round with short strips of white mother-of-pearl. The A-shaped frames which support the mirror are erected on a shallow case of four drawers, each fitted with a brass drop handle.

Note

The wish-bone braces have been crossed through in pencil. See (446) also G TAB 457, which bears the same date and shows a table of identical design in orthographic projection.
G TAB 459

CAGM P 1941 222 456

DESIGN FOR DRESSING TABLE AND WASHING STAND FOR COUNTESS BATHURST

Inscribed in ink with scale, measurements, and with Dressing Table & Washing Stand (for the Countess Bathurst), with Dressing Table in Cuba Mahogany (solid) With five drawers 4½" deep. Handles of beaten silver, and with Washing Stand in Solid Cuba Mahogany. With two drawers 4½" deep with silver Handles. Inscribed in pencil, upper right: No 1.

Front elevation (in careful free-hand).

Signed and dated in ink, lower right: E.W.G., Daneway Ho., March 27, 1903.

Pen and ink on brown tracing paper: 18.8 x 34cm.

Scale: 1in. to 1ft.

Dimensions:

Dressing table: H. 2ft.9in. (83.8cm.); L. 4ft.7in. (139.7cm.).

Washing stand: H. 2ft.9in. (83.8cm.); L. 3ft.6in. (106.7cm.).

G TAB 460

CAGM P 1941 222 435

DESIGN FOR DRESSING TABLE OR WASHING STAND IN ENGLISH OAK

Inscribed in ink with measurements and with Dressing Table or Washing Stand in English oak inlaid with ebony & cherry lines — Handles of bright steel. Top measures 4'-2" x 1'-9".

Front elevation, and thumb-nail sketch of H-plan stretcher.

Pencil (with crayon on verso) on tracing paper: 19.8 x 25cm.

Scale: 1in. to 1ft.

Dimensions:
H. 2ft.6in. (76.2cm.); L. 4ft.2in. (127cm.); W. 1ft.9in. (53.3cm.).

G TAB 461
CAGM P 1941 222 440

DESIGN FOR DRESSING TABLE (ONE OF PAIR) IN ENGLISH OAK
Inscribed in pencil with scale, measurements, descriptions of views and features, and with Two Dressing Tables in English Oak.
Front elevation, end elevation, and plan (showing details of stretcher frame) together with full-size details.
Pencil on cartridge paper: 38 x 56cm. Workshop-soiled and torn on all edges.

Scale: 1\frac{1}{2}in. to 1ft. and full size.

Dimensions:
H. 2ft.6in. (76.2cm.); L. 3ft.3in. (99.1cm.); W. 1ft.10in. (55.9cm.).

Note

For related designs see G CAB 127 (verso), G TAB 511, and G WSH 521.

G TAB 462
CAGM P 1941 222 441

DESIGN FOR KNEE-HOLE DRESSING TABLE IN OAK
Inscribed in pencil with OAK DRESSING TABLE for MRS. ELIAS and with
scale, measurements, descriptions of views and features, and list of door and drawer furniture.

Elevations of front and back, end elevation, and end elevation (sectional), together with full-size details of construction (those lower left not by Gimson).


Pencil on hand-made paper, watermarked VAN GELDER ZONEN: 50.8 x 64.7cm. Stained (oil?) upper right.

Scale: 1\(\frac{1}{2}\)in. to 1ft. and full size.

Dimensions:

H. 2ft. 9in. (83.8cm.); L. 3ft. 10\(\frac{1}{2}\)in. (118.1cm.); W. 2ft. 1\(\frac{1}{2}\)in. (64.8cm.).

G TAB 463
CAGM P 1941 222 444

DESIGN FOR DRESSING TABLE IN ENGLISH OAK

Inscribed in pencil with Dressing Table in English Oak for Mrs. Asquith, and with scale, measurements, calculations and descriptions.

Front elevation, end elevation (with free-hand additions), details (full size), and sketches showing constructional detail of washstand to match dressing table.

Unsigned and undated, but c.1905.

Pencil on hand-made paper, watermarked J.R. JONES, AFONWEN: 51.5 x 38.1cm.

Scale: 1\(\frac{1}{2}\)in. to 1ft. and full size.
Dimensions:
H. 2ft.6in. (76.2cm.); L. 3ft.0in. (91.4cm.); W. 1ft.10½in. (57.2cm.).

Verso: Full-size details (in pencil, partly pricked through) of corner of washstand (plan) showing corner joint and towel rail.

G TAB 464*
CAGM P 1941 222 439
DESIGN FOR KNEE-HOLE DRESSING TABLE IN CUBAN MAHOGANY
Inscribed in ink with measurements, descriptions of views and features, and with Dressing Table in Cuba Mahogany - inlaid with ebony lines - Handles of Cuba or Ebony with Mother of Pearl inlay. Additional measurements and descriptions in pencil. Front elevation (showing minor alterations) and end elevation, together with full-size details (sectional) of edge moulding and handles.
Pencil on detail paper: 25.4 x 36cm.
Scale: 1¼in. to 1ft. and full size.

Dimensions:
H. 2ft.6½in. (77.5cm.) (altered from 2ft.9in., which is size as drawn); L. 3ft.6in. (106.7cm.); W. 1ft.8in. (50.8cm.).

Description
Of knee-hole design and integral construction, having three identical small drawers to each pedestal, bridged by a long drawer. Top and sides are connected by through dovetails. Front edges of
carcase, rails, and low-set shelves (one to each pedestal) are ovolo moulded and inlaid centrally with a raised ebony line. Drawers are veneered and recessed and fitted with turned knobs of ebony or mahogany (two to long drawer) inlaid (one each) with squares of mother-of-pearl, set cornerwise.

Note
A dressing table to this design, but attributed to Sidney Barnsley, was included in the exhibition at Cheltenham of the work of the Barnsley brothers (see G.C.F., Cheltenham (1976), no.53).

G TAB 465
CAGM P 1941 222 453

DESIGNS FOR DRESSING TABLE WITH FREE-STANDING MIRROR AND FOR BEDROOM CHAIR WITH RUSH SEAT, ALL IN WALNUT

Inscribed in pencil with scale, measurements, descriptions of views and features, and with Dressing Table in English Walnut, Looking Glass in English Walnut, Chair in English Walnut, Handles etc. of Brass. Dressing table numbered (5); Mirror numbered (6); Chair numbered (7).

Front elevation and end elevation of dressing table with mirror, plan of dressing table showing details of stretcher frame, and front and side elevations of chair and plan of seat. Also sketch (faint, in pencil) of section through leg of dressing table.


Pencil and water-colour on detail paper: 39.1 x 57.7cm. Slightly soiled and with many folds.

Scale: 1½in. to 1ft.
Dimensions:

Dressing table: H. 2ft.6in. (76.2cm.); L. 3ft.7\(\frac{1}{2}\)in. (110.5cm.);
W. 1ft.9in. (53.3cm.).

Looking glass: H. 2ft.2\(\frac{1}{2}\)in. (67.3cm.); L. 1ft.9\(\frac{1}{2}\)in. (54.6cm.);
W. 0ft.9in. (22.9cm.).

Chair: H. 2ft.11\(\frac{1}{2}\)in. (90.2cm.); W. 1ft.6in. (45.7cm.);
D. 1ft.3in. (38.1cm.).

G TAB 466*

CAGM P 1941 222 449

DESIGN FOR DRESSING TABLE FITTED WITH OCTAGONAL MIRROR

Inscribed in pencil with measurements and descriptions.

Front elevation, end elevation (unfinished), sketch plan (hastily
drawn, showing H-plan stretcher frame) and sketches showing detail
(full size, sectional) of construction and edge moulding.

Unsigned and undated, but c.1910.

Pencil on detail paper: 40.3 x 55.4cm.

Scale: 1\(\frac{1}{2}\)in. to 1ft. and full size.

Dimensions:

H. 2ft.8\(\frac{1}{2}\)in. (82.6cm.); L. 4ft.0in. (121.9cm.); W. 1ft.10in.
(55.9cm.).

Description

A case of six identical flush drawers, veneered in burr elm,
each fitted with a metal drop handle (scroll pattern) mounted on
a trefoil back plate. Above is an irregular octagonal toilet glass,
pivoted between chamfered posts, slightly splayed. The edges of the
top and bottom of the drawer case project slightly all round and are
simply moulded, the top edge being inlaid centrally with a raised
black and white line. The edges of the mirror frame are similarly treated. The legs and H-plan stretchers are of ebony. The legs (of square section, untapered) are vertical and extend to full height, the upper portions being veneered to match the drawer case. The long stretcher rail rises in curved steps to a flat central section and is braced by a pair of short vertical posts. All parts are chamfered.

Note

There are affinities between this design and G TAB 457 and G SHO 376, especially, as regards the latter, in the character of the under-frame.

G TAB 467
CAGM P 1941 222 41
DESIGNS FOR DRESSING TABLE WITH FREE-STANDING MIRROR, AND FOR WASHSTAND

Inscribed in pencil with Dressing Table & Mirror in Yew Veneer & Ebony - with wrot. Brass Handles; also with Washstand. Inscribed with scale, measurements, and descriptions of views and features. Front elevation of each piece, together with sectional plan of each showing legs and stretchers.

Pencil on cartridge paper: 38.1 x 51.5cm.
Scale: 1\text{\frac{1}{2}}\text{in. to 1ft.}

Dimensions:
Dressing table and Washstand: H. 2ft.9in. (83.8cm.); W. 4ft.0in. (121.9cm.); D. 1ft.10in. (55.9cm.).
DESIGN FOR DRESSING TABLE IN TEAK WITH FREE-STANDING MIRROR

Inscribed in pencil with scale, measurements, and descriptions, and with Dressing Table in English-Walnut-er Teak (sic), and in ink beneath front elevation Make this 4ft. (length).

Front elevation and end elevation, together with sketches of details (full size) and sketches (faint pencil) showing constructional detail.


Pencil and water-colour on hand-made paper, watermarked J.R.JONES, AFONWEN: 38 x 51.4cm. Soiled and stained.

Scale: 1in. to 1ft. and full size.

Dimensions:

H. 2ft. 8in. (81.3cm.); L. 4ft. 9in. (144.8cm.); W. 2ft. 0in. (61cm.).

G TAB 469

CAGM P 1941 222 451

DESIGNS FOR DRESSING TABLE FITTED WITH MIRROR AND FOR MATCHING WASHSTAND

Inscribed in pencil with DRESSING TABLE & WASHSTAND, and with scale and descriptions.

Front elevation and plan (showing details of stretcher frame) of dressing table, and front elevation of washstand.

Signed in pencil, lower right: Ernest W. Gimson, Daneway House, Nr. Cirencester. Undated, but possibly 1915 (see Note).
Pencil on hand-made paper, watermarked J.R. JONES, APONWEN, HAND MADE:
38.4 x 52cm. Sheet shows few signs of handling.
Scale: 1in. to 1ft.
Dimensions:
Dressing table: H. 2ft.9in. (83.8cm.); L. 4ft.7in. (139.7cm.);
W. 1ft.10in. (55.9cm.).
Washstand: H. (excluding towel rail) 2ft.9in. (83.8cm.);
L. 4ft.2½in. (128.3cm.); W. not given.

Note
It is possible that a double entry in the Job Book for 1915
(p.19) relates to these designs. The pieces were made for Maresco
Pearce, for whom a large order for bedroom furniture (much of it in
walnut) was undertaken between March and July of that year. The main
details are as follows: Dressing Table, started 19 March, made by
Davoll (246 hours): selling price £24.18.0. Washstand, started
1 April, made by Burchett (194½ hours) and Davoll (6½ hours):
selling price £16.8.0. Although for neither piece is the timber
named, they clearly formed part of a set and walnut may be assumed.
The designs in G TAB 469 would have been suitable for making in this
timber.

G TAB 470
CAGM P 1941 222 494
DESIGN FOR DRESSING TABLE FITTED WITH ADJUSTABLE MIRROR
Inscribed in pencil with scale, measurements, and descriptions, and
with Dressing Table, and To be made like this but 2" less in height.
Front elevation and side elevation, with ancillary sketches (very
faint).
Pencil and water-colour on hand-made paper, watermarked J.R.JONES,
AFONWEN: 38.3 x 51.5cm.
Scale: 1\(\frac{1}{2}\)in. to 1ft.
Dimensions:
H. 2ft.9in. (83.8cm.); L. 3ft.10in. (116.8cm.); W. 1ft.6in. 
(45.7cm.).

G TAB 471
CAGM P 1941 222 347
SKETCH DESIGN FOR GENTLEMAN'S DRESSING TABLE WITH DRAWERS, CUPBOARDS, 
AND WRITING SHELF
Inscribed in ink with length measurement and descriptions, and in 
pencil with descriptions.
Front elevation (freely drawn).
Unsigned and undated.
Pencil on tracing paper: 17 x 35.2cm. The sheet has been cut from 
the right-hand end of sheet bearing G TAB 465, as shown by portions 
of the sketches on that sheet which were cut through.
Scale: 1\(\frac{1}{2}\)in. to 1ft.
Dimensions:
H. 3ft.3in. (99.1cm.); L. 4ft.8in. (142.2cm.); W. not given.

Note
See related designs G TAB 472 (two designs) and G TAB 473 
(four designs).
G TAB 472

CAGM P 1941 222 348

TWO SKETCH DESIGNS FOR GENTLEMEN'S DRESSING TABLES

Front elevation of each (both freely drawn and with the upper one showing alterations).

Unsigned and undated.

Pencil on tracing paper: 35 x 29.5cm.

Scale: 1\%in. to 1ft.

Dimensions:

H. 3ft.3in. (99.1cm.); L. 4ft.8in. (142.2cm.); W. not given.

Note

See related designs G TAB 471 and G TAB 473 (four designs).

G TAB 473

CAGM P 1941 222 349

FOUR SKETCH DESIGNS FOR GENTLEMEN'S DRESSING TABLES

Front elevation of each: all freely sketched with two lacking details of base.

Unsigned and undated.

Pencil on tracing paper: 35.2 x 42.1cm.

Scale: 1\%in. to 1ft.

Dimensions:

H. (without base) 2ft.9in. (83.8cm.); H. (with base) 3ft.2in. (96.5cm.); L. 4ft.7in. (139.7cm.) (approx.).

Note

The original sheet was cut into two pieces vertically on the right-hand side, removing the extreme right-hand portions of two elevations. These portions appear on the upper edge of G TAB 471.

See also related designs, G TAB 472.
DESIGN FOR CIRCULAR GATE-LEG TABLE IN OAK (ONE OF PAIR)

Inscribed in ink with scale and measurements (with additional measurements in pencil), and in ink and pencil with descriptions of views, and in ink with Two Folding Tea Tables. Out of 1" oak.

Feet out of 2" x 2\(\frac{1}{2}\)" oak (the \(\frac{1}{2}\) has been added in pencil).

Side elevation (closed), end elevation (open), and plan (of legs and framing, showing outline of top), together with two full-size elevations (one sectional) and plan of foot. There is also a sketch (full size) of a dovetail housing.


Pencil on hand-made paper, watermarked VAN GELDER ZONEN: 50.3 x 64cm. Tears to edges upper and left.

Scale: 1\(\frac{1}{2}\)in. to 1ft. and full size.

Dimensions:

H. 2ft. 6in. (76.2cm.); Dia. 3ft. 0in. (91.4cm.).

Description

A circular top with a flap each side, hinged to fold down. The middle section is supported on through tenoned plank ends, which terminate in block feet. At the top the ends are joined by a single plank-on-edge rail, and at the foot by a horizontal plank through tenoned into the feet, the ends of which are wedge-shaped. A plain rectangular gate, hinged centrally on each side, turns on dowels between the bottom rail and the top.

Note

This is the earliest dated design from Gimson's hand for a table of any kind. Although the B. & G. signature implies Ernest Barnsley's
participation in the design, the extent of any such contribution is not known. The design shows a table of simple construction, but lacking refinement both of proportion and of detail. Three instances of the latter are: the use of square butting edges along the hinge lines of the flaps, instead of the superior rule joint, which is to be found on Gimson's subsequent designs for folding tables; the absence of all mouldings; and the clumsy and uncertain shaping to the ends of the block feet.

Some of the many details of construction given in this drawing - even on the 1/8th scale views - provide evidence of Gimson's (and presumably also Barnsley's) defective knowledge of basic woodworking techniques at this date. For example:

(1) The 1/8th scale end elevation includes faint indications of double tenons on the lower end of the upright board. These coincide with the similar double tenons (taken through) of the equally wide bottom rail. A single central tenon was therefore apparently substituted and this solution drawn out to full size, though showing a stub instead of a through tenon. This final arrangement, feasible though it is, can nonetheless be faulted. The relatively small central tenon, with very shallow haunches to either side, would hardly provide a sufficiently strong and durable joint for such a wide board. Also, the dowels which lock the tenon to the foot are placed too far from the shoulders to be properly effective. Inevitable shrinkage of the foot would cause the joint to open at the shoulder, so that it would loosen and eventually fail.

(2) No allowance has been made for shrinkage in the jointing of either the end or of the bottom rail to the foot.
(3) The barefaced tenons of the bottom rail, together with the housing of the full thickness of the rail into the foot, rob the joint of a shoulder, which would make accurate fitting needlessly difficult.

(4) A thoroughly unsound construction is clearly shown in the jointing of the rail beneath the top to the end pieces, where four squarish mortices have been placed close together along the line of the grain. No competent workman would have tried to cut such a joint.

The sketch, upper right, of a dovetail housing joint, was probably intended as an alternative - a quite suitable one - to the through mortice and tenon joints, which connect the ends to the top in the 1/8th scale drawing.

G TAB 475*
CAGM P 1941 222 393
DESIGN FOR RECTANGULAR GATE-LEG TEA TABLE IN ENGLISH OAK
Inscribed in ink with scale and descriptions of views and with Folding Tea Table in English Walnut Oak (sic: the alteration in pencil). Inscribed in pencil with measurements and calculations. Front elevation, side elevation, and plan (showing framing with both oval and rectangular tops), together with details (plan, full size) of legs.
Signed and dated in ink, lower right: Ernest W. Gimson, Daneway House, Aug. 27, 1903.
Pencil on cartridge paper: 39.5 x 41.1 cm.
Scale: 1\(\frac{1}{2}\)in. to 1 ft. and full size.
Dimensions:
H. 2ft.3in. (68.6cm.); L. (with leaves raised) 3ft.2in. (96.5cm.);
W. 2ft.8in. (81.3cm.).

Verso: Cutting list in pencil and mirror image of part of a letter written in ink.

Description
A fixed rectangular top, with a rule-jointed flap, also rectangular, to each side, is supported by a frame with four vertical legs, united by flush upper rails and stretchers. All joints are pegged. The legs are either ovolo moulded or stop-chamfered (both features are shown). Rails are moulded and chamfered. A framed rectangular gate is pivoted each side on dowels let into the facing edges of upper rails and stretchers, the hanging stile of the one being opposite the closing stile of the other.

Note
The plan shows outlines of a circular top (erased), and of elliptical and rectangular tops, which were presumably intended as alternatives. A note in pencil linked by an arrow to the rectangular outline reads: Edge of top.

G TAB 476
CAGM P 1941 222 411

DESIGN FOR RECTANGULAR GATE-LEG TABLE IN EBONY, INLAID WITH WALNUT AND SATINWOOD

Inscribed in ink with EBONY FOLDING TABLE INLAID WITH WALNUT AND SATINWOOD LINES, and with scale, measurements, descriptions of views etc., and notes about alternative sizes and shapes (see below).
Front elevation, side elevation, and plan (showing details of framing): all in careful free-hand.


Pen and ink on brown tracing paper: 32 x 39.6 cm. A segment 3 x 11 cm. has been torn from the upper edge.

Scale: 1\(\frac{1}{2}\) in. to 1 ft.

Dimensions:

H. 2 ft. 3 in. (68.6 cm.); L. (leaves raised) 3 ft. 2 in. (96.5 cm.);

W. 2 ft. 8 in. (81.3 cm.).

Note

The notes referred to concerning alternative sizes and shapes are as follows: The top can be 3\(\frac{1}{2}\)-2" x 2\(\frac{1}{2}\)-8" as drawn - or 3 ft. square, or 3 ft. circular, or 3\(\frac{1}{2}\)-2" x 2\(\frac{1}{2}\)8" oval - The details of the legs & inlay to be the same as to large writing table.

This is a pleasantly clean and straightforward design, decoration being limited to delicate chamfers and a restrained use of inlaid black and white lines. For a large library table in ebony, dated 13 April 1904, which could be the one referred to in Gimson's note, see (710 G TAB 483. This design, however, shows no decoration of any kind.

G TAB 477
CAGM P 1941 222 395

DESIGN FOR OVAL GATE-LEG TABLE IN ENGLISH OAK

Inscribed in pencil with Gate Leg Table in English Oak; Oval Top struck round two centres, and with measurements and descriptions.

Side elevation, plan, and details (full size). All work in free-hand.
Unsigned and undated, but c.1905.

Pencil on graph paper, ruled in 1in. and 1/8in. squares: 44 x 27.7cm. Sheet much creased lower left. Patches of stain show through from verso.

Scale: 1\(\frac{1}{2}\)in. to 1ft. and full size.

Dimensions:

H. 2ft.3in. (68.6cm.); L. (with leaves raised) 3ft.3in. (99.1cm.); W. 2ft.6in. (76.2cm.).

G TAB 478
CAGM P 1941 222 397

DESIGN FOR GATE-LEG TABLE (IRREGULAR OCTAGON) IN WALNUT

Inscribed in pencil with scale, measurements and descriptions, and with 1 Folding Table in Walnut (1 is superimposed on an erased 2). Side elevation and plan (showing top and details of framing), together with details (full size) in elevation and plan (pricked through).


Pencil on detail paper: 34.7 x 57.8cm. Sheet stained (splash marks) especially left.

Scale: 1\(\frac{1}{2}\)in. to 1ft. and full size.

Dimensions:

H. 2ft.3in. (68.6cm.); L. (with leaves raised) 3ft.5\(\frac{1}{2}\)in. (105.4cm.); W. 2ft.6in. (76.2cm.).

Verso: Pencilled outlines to full-size details pricked through from recto.
There is a strong possibility that an entry in the Job Book for 17 December 1915 (p. 24) relates to this design, despite its own date of 1907. The entry in question is for a Folding Table in Walnut for H.H. Peach. It is illustrated with a thumb-nail sketch (plan view) which corresponds exactly to the catalogued design. The alteration from 2 to 1' in the inscription recorded above suggests that a replacement (or additional) table was required at a later date.

Gimson rarely used thumb-nail sketches in the Job Book except when denoting items to be made for stock.

DESIGN FOR RECTANGULAR GATE-LEG TEA TABLE IN MAHOGANY

Inscribed in pencil with scale, measurements, notes, and with Gate-Legged Tea Table in Walnut Dark Mahogany (sic), and with Orton: Make legs octagonal with stop chamfers, but omit inlay.

Side elevation, end elevation, plan, and details (full size). Much work in free-hand.

Signed and dated in pencil, lower right: E.W.G. Sept. 4, 1907.


Pencil on graph paper, ruled in 1in. and 1/8in. squares: 44.2 x 55.7cm.

Scale: 1\(\frac{1}{2}\)in. to 1ft. and full size.

Dimensions:

H. 2ft.0\(\frac{1}{2}\)in. (62.3cm.); L. (with leaves raised) 2ft.7in. (78.7cm.); W. 2ft.1in. (63.5cm.).
Note

There are two entries in the Job Book to either of which the present design could possibly be related. The first, headed Mah: Folding Table for J.M. Gimson, is dated 18 December 1914 (p. 14). Although Waal's name heads the column six workmen shared the making, viz: Waals (15½ hours), Davoll (43½ hours), Orton (31 hours), Smith (18½ hours), Burchett (9 hours) and Ward (6½ hours).

The calculations are as follows:

<table>
<thead>
<tr>
<th>Description</th>
<th>£</th>
<th>s</th>
<th>d</th>
</tr>
</thead>
<tbody>
<tr>
<td>Time</td>
<td>6</td>
<td>4</td>
<td>0</td>
</tr>
<tr>
<td>Wood etc.</td>
<td>0.12</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Commission</td>
<td>1</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td><strong>7.16</strong></td>
<td><strong>0</strong></td>
<td><strong>0</strong></td>
</tr>
</tbody>
</table>

The second entry, headed Mah: Folding Tea Table, is dated 24 December (p. 15) and gives few details, simply Waal 70½ hours and Ward 46½ hours.

G TAB 480
CAGM P 1941 222 387

SKETCH OF GATE-LEG TABLE WITH TURNED LEGS
Inscribed in pencil with measurements.
Front elevation, side elevation, and plan (sectional): all in free-hand.
Unsigned and undated.
Pencil on cartridge paper: 30.5 x 24.2cm.
Scale: Not to scale, but slightly smaller than 3" to 1ft.
Dimensions:
H. 2ft. 2\(\frac{1}{2}\)in. (66.6cm.); L. 2ft. 2\(\frac{1}{2}\)in. (67.3cm.); W. (closed)
0ft. 11in. (27.9cm.) (approx.); W. (leaves raised) 2ft. 2in.
(78.7cm.).
With a rectangular top, triple-faceted at the ends in plan, supported on four stout vertical legs of square section, through chamfered, bearing gouged decoration along the chamfers. The cross rails at top and bottom, into which the legs are tenoned, are tapered, sloped and chamfered at the ends. Joints are pegged. Beneath the top are twin rails uniting the end frames, to which they are through tenoned between the legs. A central rail at floor level, also through tenoned, is boldly scoop-chamfered, as are the middle portions of the lower cross rails. The structure is braced by two wagon-chamfered wish-bone struts, which meet in the middle of the upper frame.
DESIGN FOR RECTANGULAR HALL TABLE WITH SHELF

Inscribed in pencil with Hall Table with Shelf and with scale, measurements, and descriptions of views.

Front elevation and end elevation.

Signed and dated in pencil, lower right: Ernest W. Gimson, Nov. 9, 1914.

Pencil and water-colour on detail paper, watermarked REEVES' THICK

DETAIL: 40.3 x 54cm. Corner upper right is torn.

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:

H. 2ft. 6in. (76.2cm.); L. 4ft. 6in. (137.1cm.); W. 2ft. 3in. (68.6cm.).
DESIGN FOR DOUBLE-SIDED LIBRARY TABLE IN MACASSAR EBONY

Inscribed in ink with Library Table in Macassar Ebony, and with scale, measurements, and descriptions of views etc.

Side elevation, end elevation, plan (sectional), showing in one half the stretcher plan and in the other the drawers, and full-size details. All views drawn in careful free-hand.

Signed and dated in ink, upper centre: Ernest W. Gimson, Daneway House, April 15, 1904.

Pen and ink on tracing paper: 39.6 x 56.5cm.

Scale: 1\frac{1}{4}\text{in.} to 1\text{ft. and full-size details.}

Dimensions:

H. 2ft.6in. (76.2cm.); L. 6ft.0in. (182.9cm.); W. 2ft.6in. (76.2cm.).

DESIGN FOR WRITING TABLE IN CEDAR

Inscribed in ink with Cedar Writing Table with inlaid lines in Holly & Ebony. Handles of beaten silver, and with scale, measurements, and descriptions. Also inscribed with additional measurements in pencil. A slip of paper (affixed with gum, lower centre) gives details of edge of top and is inscribed in pencil with measurements.

Front elevation (in careful free-hand), and sketch showing detail (sectional) of moulding and inlay along edges of top.
Signed and dated in ink, lower right: Ernest W. Gimson, Daneway House, May 16, 1904. Affixed slip also signed in pencil, lower right: E.W.G.

Pen and ink (with affixed sketch in pencil) on tracing paper: 20.1 x 25.8cm.

Scale: 1\(\frac{1}{4}\)in. to 1ft. Affixed sketch to scale of approx. \(\frac{1}{4}\)in. to 1in.

Dimensions:
H. 2ft.6in. (76.2cm.); L. 4ft.8\(\frac{1}{2}\)in. (143.5cm.); W. not given.

Description

A writing table in cedar with five drawers, supported on eight legs grouped to form a pair of fixed trestles united by stretchers. The vertical untapered legs are square in section with angles rounded. Each group of four legs supports a plain narrow drawer. Above the trestles is a case containing one wide and two narrow drawers, sandwiched between the top and its counterpart, both of which project equally and have square edges, inlaid centrally with lines of alternate holly and ebony strips, obliquely cut and set flush. The drawers are mounted with beaten silver ring handles on circular back plates: the wide drawer with a pair; narrow drawers singly.

Note

(1) The combination of trestle underframe and sandwich-style drawer case appears in a number of Gimson's designs (usually early). See, e.g.G SET 368 (verso), G TAB 459, and G TAB 485. See also G TAB 483 (a library table, but without the upper drawer case).

(2) The wide drawer probably extended to the full depth of the
The type of stretcher-frame shown in G TAB 485 would probably have been used in the present design also.

(3) A table to this design, but in walnut, is illustrated in *Studio Year Book* (1906), p.65.

G TAB 485

CAGM P 1941 222 376

**DESIGN FOR WRITING TABLE IN ENGLISH OAK**

Inscribed in pencil with *Writing Table in English Oak (Sizes should be taken from the table at Pinbury)*, and with measurements and descriptions.

Front elevation, end elevation, and plan (sectional), together with full-size details (sectional, in free-hand).

Unsigned and undated, but c.1904.

Pencil on cartridge paper: 38 x 28cm. Sheet discoloured and perforated lower centre.

Scale: 1in. to 1ft. and full size.

Dimensions:

H. 2ft.6in. (76.2cm.); L. 4ft.6in. (137.1cm.); W. 2ft.0in. (61cm.).

Verso: Side elevation (full size, pencil) of drawer front, showing dovetails. Probably the work of pupil or apprentice.

**Note**

No design for 'the table at Pinbury', referred to in the inscription, has been found, but compare G TAB 484, the over-all measurements and general character of which are almost identical.
DESIGN FOR WRITING TABLE WITH NOTEPAPER BOX

Inscribed in ink with Writing Table and Notepaper box, and with scale, measurements, descriptions of views and notes (see below); also (in pencil) with No.1.

Front elevation and end elevation, showing notepaper box on table, rear right.


Pencil on brown tracing paper: 25.5 x 52cm.

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:

Writing table: H. 2ft.6in. (76.2cm.); L. 4ft.3in. (129.5cm.); W. 2ft.0in. (61cm.).

Notepaper box: H. 0ft.8in. (20.3cm.); L. 1ft.0in. (30.5cm.); W. 0ft.6in. (15.3cm.).

Description

Design for a knee-hole writing table with five drawers in each pedestal and a pair of drawers (side by side) between them above the knee-hole. All drawers are of equal depth and are raised and moulded. Each is mounted with a single ring handle of brass or steel on a hexagonal back plate. The pedestals are framed with wide plank stiles, joined on each side by three thin projecting rails, the edges of which are chamfered, with gouge cuts along the chamfers. The framing on each side contains two identical panels, sunk and bevelled. Below the bottom drawer rails the inside edges of the
stiles are tapered sharply. Through dovetails (cogged) connect the stiles to the framed top. A straight stretcher unites the pedestals at the level of the bottom drawer rails.

The rectangular notepaper box has a broadly-bevelled top and a projecting simply-moulded base. It is raised on four ball feet and mounted with an oval key-plate.

Note
(1) A note by Gimson above the front elevation reads: Ten Side drawers 4'' deep x 9 1/2'' wide x 1' - 9 1/2'' long, or if drawers at the back as well there would be twenty 10 1/2'' deep - or the table could be 2' - 9'' wide giving twenty side drawers 1ft. deep. Another note reads: Specially made brass or steel ring handles with plates.
(2) This sheet is inscribed No.1. For No.2 see G BUR 87.
(3) In its clean lines and crisp corners the front elevation belongs wholly to the twentieth century, whereas the side elevation is closer in spirit to the work of the design reformers of the 1860s, such as C.L. Eastlake. The side elevation should be compared with those of designs G CHD 246 to G CHD 248 (1904). The treatment of the drawer fronts in these designs should also be noted.

For a design with a similar front elevation but plain side elevation see G TAB 464.

G TAB 487
CAGM P 1941 222 193 (verso)
DESIGN FOR WRITING TABLE WITH DRAWERS TO EACH SIDE
Inscribed in pencil with measurements and descriptions.
Front elevation, side elevation, and plan (sectioned in two planes),
and details (full size) of leg and rail and of inlaid lines on edge of top.

Unsigned and undated, but c.1905.

Pencil on cartridge paper: 38.2 x 56cm.

Scale: 1\frac{1}{2}in. to 1ft. and full size.

Dimensions:
H. 2ft.6in. (76.2cm.); L. 6ft.0in. (182.9cm.); W. 2ft.6in.
(76.2cm.).

Note

Compare with design for library table, G TAB 488.

G TAB 488*

CAGM P 1941 222 27

DESIGN FOR LIBRARY TABLE IN MAHOGANY, WITH DRAWERS EACH SIDE AND INLAID EDGES TO TOP

Inscribed in pencil with LIBRARY TABLE in Mahogany: 7'-0" x 2'-6" - with eight drawers, and with measurements and descriptions of views and features.

Side elevation, end elevation and plan of top, together with details (full size, in faint pencil) of mouldings etc.


Pencil and water-colour on hand-made paper, water-marked, WHATMAN 1905 ENGLAND: 38.7 x 55.8cm.

Scale: 1\frac{1}{2}in. to 1ft. and full size.

Dimensions:
H. 2ft.6in. (76.2cm.); L. 7ft.0in. (213.4cm.); W. 2ft.6in.
(76.2cm.).
Verso: Detail (in pencil) of cross section of corner, showing leg and rails; also sketch of small table with drawers.

Description

Of rectangular plan, rather narrow in proportion to length, the top supported on eight vertical legs (four at each end), grouped in trestle fashion, each trestle containing four narrow drawers: a pair opening to each side. The drawer fronts conceal the rails. There is a single brass ring handle to each drawer, mounted on an octagonal back plate. The legs are octagonal throughout and untapered. Each trestle is braced by an H-plan stretcher frame, and these are united by a full length central rail. The edges of the top are ovolo moulded and inlaid in black and white with a chevron pattern.

G TAB 489
CAGM P 1941 222 371
DESIGN FOR DOUBLE-SIDED LIBRARY TABLE WITH DRAWERS

Inscribed in pencil with LIBRARY TABLE. With specially made wrought brass handles, and with scale, measurements, descriptions of views etc. and notes describing alternative possibilities for the arrangement of drawers and cupboards.

Front elevation, plan (sectional), and three thumb-nail sketches showing alternative arrangements of drawers and cupboards.


Pencil and water-colour on detail paper: 57.9 x 39.3cm.

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:

H. 2ft. 6in. (76.2cm.); L. 5ft. 3in. (160cm.); W. 3ft. 3in. (99.1cm.).
DESIGN FOR LIBRARY DESK WITH BOOK CUPBOARDS AND PIGEON HOLES ABOVE
Inscribed in ink with descriptions of views and features (one such in pencil) and with measurements and notes.

Front elevation, end elevation, and outline of plan: all in free-hand.

Unsigned and undated, but c.1910.

Pen and ink over pencil on graph paper, ruled in 1in. and 1/10in. squares: 22.7 x 17.7cm.

Scale: 1/10in. to 2in.

Dimensions:
H. 4ft.4in. (132.1cm.) (with addition of cupboarded pigeon-holes (shown by dotted lines) 5ft.8in. (172.7cm.)); W. 4ft.6in. (137.1cm.);
D. 2ft.6in. (76.2cm.).

DESIGNS FOR WRITING TABLE AND STATIONERY CABINET
Inscribed in pencil with measurements (two only: of table) and calculations.

Writing table: Front elevation, side elevation, and plan (showing details of stretchers); also details (full size) of front elevation, and of side elevation (sectional).

Stationery cabinet: Front elevation and side elevation; also side elevation (sectional), showing erasures and corrections, and plan (sectional).
Unsigned and undated, but c.1910.

Att: Probably draughted by a pupil or assistant. The drawing everywhere lacks fluency (see, for example, the full-size front elevation of the table, the drop handles, and the cross-hatching of the full-size section). Also the front elevation of the stationery cabinet shows the dovetails on the left corner the wrong way round.

Pencil on detail paper: 56.8 x 79cm. All edges somewhat torn and crumpled, especially upper right.

Scale: 1\(\frac{1}{2}\)in. to 1ft. (Writing table); 3in. to 1ft. (Stationery cabinet).

**Dimensions:**

Writing table:  
- H. 2ft.6in. (76.2cm.)
- L. 3ft.6in. (106.7cm.)
- W. 2ft.1in. (63.5cm.)

Stationery cabinet:  
- H. 1ft.1\(\frac{1}{2}\)in. (34.3cm.)
- L. 1ft.2\(\frac{1}{2}\)in. (36.2cm.)
- W. 0ft.9\(\frac{1}{2}\)in. (23.5cm.)

**Description**

Writing table:

Design for a writing table, fitted with three drawers side by side, raised on four legs united by a stretcher-frame of hay-rake pattern. The legs are vertical and slightly tapered on the inside faces and are inlaid along the full length of the outside angles with black and white lines. The low-set stretcher-frame is broadly wagon-chamfered. The drawers are of equal size, rebated, and moulded with half-ovolos. Each is mounted with a drop handle on a trefoil-shaped back plate. Beneath the drawers is a shallow apron with lower edge waved, matching the lower edges of the side rails. The top overhangs the frame all round. The edges are inlaid centrally with
a raised black and white line, and the upper and lower angles are moulded with ovolos.

Stationery cabinet: (w:60)
See description of G BOX 70.

Note (550)
Compare with G TAB 512, which also shows the unusual and distinctive wavy edge to rails.

The use of a hay-rake stretcher is a little incongruous with the front elevation.

G TAB 492
CAGM P 1941 222 364
DESIGN FOR LIBRARY TABLE
Inscribed in pencil with Library Table for F.S.Oliver Esq., and with scale, measurements, descriptions of views and of features, and with notes (see below).

Front elevation, end elevation, and plan (outline only).


Pencil on detail paper: 49 x 56.3cm.
Scale: 1Å²in. to 1ft.

Dimensions:
H. (total) 3ft.8in. (111.8cm.); H. (to top of table itself) 2ft.7in. (78.7cm.); L. 5ft.3in. (160cm.) (length of writing surface drawn 5ft.5½in.); W. 3ft.3in. (99.1cm.) (drawn 3ft.3½in.).

Description
Design for library table in Carlton House style, with a wide drawer over the knee space and a narrow drawer on each side of it.
under a projecting moulded top, with projecting rails beneath to match. At each end of the table, beneath the narrow drawer, is a pedestal with four vertical untapered legs of rectangular section, supporting a pair of drawers (one above the other). These drawers have behind them a similar pair which open on the end elevation. The legs of each pedestal are moulded in the front elevation along the outside edges, and in the side elevation along both edges and braced with a stretcher frame of H-plan. The stretcher frames are united centrally by a straight stretcher. All edges of stretchers are moulded and tenons taken through. Pedestal drawers are raised and moulded. Those which face the ends are simply fielded. The drawers directly beneath the top are fielded and moulded. Each drawer is mounted with a single brass ring handle on an octagonal back plate, except for the wide centre drawer, which has a pair.

The low superstructure has a case of three identical drawers at each end, behind which are twin drawers opening to the side. Between these cases, and in line with the backs of the forward-facing drawers, extends a bridge of five identical squarish drawers, the space under which is closed by a panelled back. The drawers of the superstructure are fielded and each is mounted with a brass drop handle on a trefoil-shaped back plate. The top and base of the superstructure project slightly and are moulded. All other edges of the superstructure are moulded.

Note

(1) To the right of the end elevation is the following note in Gimson’s hand, referring to the end drawers in pedestal and superstructure: These drawers could be at the back instead of at the
ends if more convenient for its position in the library.

(2) The drop handles to the drawers in the bridge of the superstructure are of a different pattern from those of the drawers in the end cases.

(3) The composite construction of the table, with sandwich-type drawer case above pedestals, was used by Gimson from an early date (see, e.g. G TAB 484).

(4) For note on the Carlton House style of writing table, with illustrations, see Macquoid and Edwards (1954), vol.3, p.260 (and figs 40, 41).

G TAB 493*
CAGM P 1941 222 382
DESIGN FOR WRITING TABLE IN EBONY AND SATINWOOD, WITH NOTEPAPER BOX
Inscribed in pencil with Writing Table & Notepaper Box in Satinwood
inlaid with Ebony & Whitebeam, also with For Mrs Cholmeley's Rm.,
and with scale, measurements, and descriptions of views and of features.
Front elevation (with modifications to design of stretcher), plan
(sectional, also showing alterations to design of stretcher), and
details of construction (full size, sectional).
Pencil and water-colour on hand-made paper, watermarked J.R.JONES,
AFONWEN: 38.3 x 51.3cm.
Scale: 1\(\frac{1}{2}\)in. to 1ft. and full-size details.
Dimensions:
H. 2ft.6in. (76.2cm.); L. 3ft.6in. (106.7cm.); W. 2ft.0in.
(61cm.).
Verso: Half front elevation of longitudinal stretcher with vertical strut, corresponding to the wavy pencilled version in the elevation on recto.

Description

Design for a writing table in satinwood and ebony, with three drawers (abreast) under an overhanging top, supported on four legs, which are united by a stretcher stiffened by vertical struts. The identical drawers are rebated, moulded, and bevel-fielded. Each is mounted with a drop handle on a trefoil-shaped back plate. The edges of the rectangular top are inlaid centrally with a raised and chamfered ebony string, and are moulded along upper and lower angles with, respectively, cavetto and half-ovolo. Legs and underframe are of ebony. The legs, the upper portions of which are veneered in satinwood, are octagonal in section, rotated cornerwise, and have shaped collars below the drawer rail and above the stretcher. The stretcher frame is of H-plan. The main stretcher rises from each end in a concave line, the central third being straight and supporting a pair of vertical struts, which extend to the underside of the drawer case.

The satinwood notepaper box is of rectangular design, except for the edges of the lid, which curve inwards towards the top in a cyma reversa. The front edge of the lid is fitted with a small wooden handle of pie-top form. All angles of the box, and the edges of the panel which forms the top of the lid, are inlaid with a string of alternate strips of ebony and whitebeam. The box is raised on a pair of inset block feet, which are shaped and chamfered and joined near the front by an arched rail. The box is mounted with an elaborate key-escutcheon.
Note
(1) Modifications to the design of the stretchers can be followed in both elevation and plan. Originally a stretcher frame of hayrake pattern was drawn in. This was later incompletely erased on the front elevation and the left half of the plan, and scrawled through on the right of the plan. The more delicate style of stretcher which was substituted was itself modified in pencil to a waved outline.

This design should be compared with G TAB 501, which was also for Mrs Cholmeley. Of particular interest is the way in which Gimson achieved a close resemblance between these designs, whilst keeping the details (e.g. of legs and stretchers) individual.

(2) See entry in Job Book for 13 February to 4 April 1914 (p.1):
Hugh C. Fairfax Cholmeley: Satinwd. & Ebony - 2 Tables & Sta. box.
It is unlikely that two tables to the present design were intended. The second table was probably G TAB 501 (also dated February 1913).
Burchett (610 hours) heads the column. He was assisted by Waals (83 hours: polishing), Orton (76½ hours), Davoll (64½ hours) and Cobb (18 hours). The rate per hour was 1/- for a total of 1759 hours.
Calculations are as follows:

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See also Job Book entry for 27 February 1914 (p.89): Handles for Cholmeley's Satinwood Furniture, Gardiner 23$\frac{1}{2}$ hours. No further details. (This entry could be related to G CAB 153).

G TAB 494
CAGM P 1941 222 374
DESIGN FOR WRITING TABLE IN MAHOGANY

Inscribed in ink with Mahogany Writing Table, and with scale, measurements, and descriptions.
Front elevation (in careful free hand).
Signed in ink, lower right: Ernest W. Gimson. Undated, but possibly November 1914.
Pen and ink and water-colour on brown tracing paper: 18.1 x 26cm.
Scale: 1in. to 1ft. (approx.).
Dimensions:
H. 2ft.6in. (76.2cm.); L. 4ft.6in. (137.1cm.); W. 2ft.1in.
(63.5cm.) (the width measurement is taken from the plan, which appears on complementary sheet G TAB 495).

Description
Design for knee-hole writing table in mahogany, with four drawers in each pedestal and a wide drawer uniting them beneath the top: all of equal depth. The pedestal drawers are plain and gently bowed. Each drawer is mounted with a single drop handle on a trefoil-shaped back plate, except for the wide drawer, which is mounted with a pair. The sides of the drawer-cases are bowed to match the drawer fronts. Each pedestal has four legs of square (or possibly rectangular) section, with outer angles inlaid with ebony strings and braced by
stretchers, beneath which the ends of the legs are shaped to plain squat cabrioles. The top overhangs slightly, is veneered in diamond-quarter pattern, and is ebony edged.

Note

The distinctive S and reverse S shapes of the feet appear also on G CHR 224, which could have been a complementary design. Although rosewood is specified on G CHR 224, chairs to this design were also made in mahogany.

G TAB 495
CAGM P 1941 222 375
DESIGN FOR TOP OF WRITING TABLE IN MAHOGANY

Inscribed in ink with Mahogany Writing Cabinet. Plan of Top, Ebony edge, and scale.

Plan (in careful free-hand).

Signed in ink, lower right: Ernest W. Gimson.

Undated, but possibly November 1914.

Pen and ink and water-colour, with additions in pencil, on brown tracing paper: 18.3 x 26cm.

Scale: 1in. to 1ft. (approx.).

Dimensions:
L. 4ft.6in. (137.1cm.); W. 2ft.1in. (63.5cm.).

Description

Design for a generally rectangular top, veneered in diamond-quarter pattern. Each end is curved, and there is a matching curve at each end of the forward edge, above the pedestal drawers. The edges are of ebony.
Note

See G TAB 494, to which this drawing is complementary.

G TAB 496

CAGH P 1941 222 380

DESIGN FOR WRITING TABLE

Inscribed in ink with Rail at back (the stretcher), and in pencil, upper right, with £25, and with handles, accompanied by sketch of drop handle and of ring handle: (see note (1) below).

Front elevation (in careful free hand).

Unsigned and undated, but c.1914.

Pen and ink on brown tracing paper: 26.4 x 38.4cm. The sheet has been cracked along the vertical fold and there are tears upper left and lower right.

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:

H. 2ft.6in. (76.2cm.); L. 5ft.9in. (175.3cm.).

Description

Design for knee-hole writing table with four drawers in each pedestal and a pair of drawers (side by side) uniting them under the projecting bevel-edged top. All drawers are of equal depth. The pedestal drawers are plain and raised. Drawer rails project and are chamfered. The two drawers above the knee-hole are rebated, raised and moulded. All drawers are mounted with a loop handle on a double-crescent back plate. Each pedestal has four legs, square (or, possibly, rectangular) in section, and with angles slightly rounded, braced with low-set stretchers, shaped and chamfered to match the
drawer rails. Below the level of the stretchers the legs are shaped to a stubby splay and terminate in shallow inward-turned pads.

**Note**

1. The inscription 'with handles' relates to two designs: one for a drop handle on a trefoil-shaped back plate; the other for a ring handle on an octagonal back plate, rotated so that axes run through corners.

2. The use of such a strong feature as projecting drawer rails makes it probable that the sides would have been similarly treated.

3. Thin stretchers placed flatways, as here, are seldom found in Gimson's designs. The form of the splayed foot is also an unusual feature.

G TAB 497

CAGM P 1941 222 372

DESIGN FOR WRITING TABLE IN ENGLISH WALNUT

Inscribed in pencil with *Writing Table in Selected English Walnut,* and with measurements.

Front elevation, side elevation, and detail (full size) of front elevation.

Unsigned and undated, but possibly 1917.

Pencil on cartridge paper: 38 x 55.9cm. Slight tearing to upper and lower edges.

Scale: ½in. to 1ft. and full size.

Dimensions:

H. 2ft.6in. (76.2cm.); W. 3ft.1in. (94cm.); D. 1ft.9in.

(53.3cm.).
Note

An entry in the Job Book which is possibly related to this design is dated 17 March 1917 (p.33): **Walnut Writing Table for Harold Gimson.** Although the entry is under the name of Waals (22 hours), the greater part of the work was done by Davoll (243½ hours). The selling price was £26. 0. 0.
DESIGN FOR SQUARE TEA TABLE IN LABURNUM, WITH SMALL TRAY SUPPORTED ON DIAGONAL STRETCHERS

Inscribed in pencil with Tea Table in Laburnum, and with scale and measurements.

Front elevation and plan (showing stretcher frame), together with portion of plan (full size), and full-size detail of leg. A rapidly executed drawing. (The F.S. plan obviously extended to the right and was probably complete. Right half of sheet has been detached.)

Unsigned and undated. Probably July 1907. (See detail of framing: G TAB 499.)

Pencil on thin drawing paper: 38.5 x 28.5cm. Left-hand edge somewhat torn.

Scale: 1\(\frac{1}{2}\)in. to 1ft. and full size.

Dimensions:

H. 2ft.3in. (68.6cm.); L. & W. 2ft.0in. (61cm.).

G TAB 499

SKETCH PLAN OF QUARTER OF SMALL SQUARE TABLE, WITH DIAGONAL STRETCHERS SUPPORTING TRAY

Inscribed in pencil with measurements and descriptions.

Quarter plan showing cross sectional detail (elevation) through stretcher and tray.

Pencil on cartridge paper: 38.5 x 28.7cm. Slight tearing to right.

Scale: Full size.

Dimensions:

Top of table 2ft. square (61cm.).

Note

For design of table with corresponding details see G TAB 498.

G TAB 500
CAGM P 1941 222 392
DESIGN FOR CIRCULAR TABLE IN WALNUT (ONE OF A PAIR) WITH FOUR TAPERED LEGS
Inscribed in pencil with measurements and with 2 Tables in English Walnut.
Elevation and plan (unfinished) together with full-size sectional details.
Unsigned and undated, but c.1907.
Pencil on detail paper: 29 x 48cm.
Scale: 1\(\frac{1}{2}\)in. to 1ft. and full size.
Dimensions:

H. 2ft.5in. (73.7cm.); Dia. 3ft.0in. (91.4cm.).

Note

A table to this design is illustrated in Country Life, 25 (6 March 1909), p.344.

G TAB 501*
CAGM P 1941 222 383
DESIGN FOR CIRCULAR TABLE WITH FOUR LEGS, IN EBONY AND SATINWOOD,
INLAID WITH EBONY AND WHITEBEAM

540
Inscribed in pencil with Round Table in Satinwood inlaid with Ebony & Whitebeam. For Mrs Cholmeley's Rm., and with scale, measurements, and descriptions.

Elevation (along the diagonal of under-frame), plan showing rails and stretchers, and details (full size) of legs, stretchers and edge moulding. Profile of leg etc. pricked through.


Pencil and water-colour on hand-made paper: 38.3 x 51.3cm.

Scale: 1\(\frac{1}{2}\) in. to 1ft. and full size.

Dimensions:

H. 2ft. 3in. (68.6 cm.); Dia. 3ft. 0in. (91.4 cm.).

Description

With a circular top in solid satinwood, supported on four vertical ebony legs, joined at the top by a rectangular frame, and below by diagonal rising stretchers stiffened by a central post. The edge of the top is inlaid with a raised ebony line decorated with short staggered chamfers, with a cavetto above and below. The satinwood rails are flat-fielded (double), and the upper parts of the legs are veneered to match. Under the top, screwed in place, is a flat bracing cross frame. The octagonal legs, rounded at the foot, are thickened below the upper rails and above the stretchers to form collars with the profile of a flattened ogee arch. The line of the stretchers is serpentine with a concavity at each end. Upper edges of the stretchers are wagon-chamfered. At the intersection the octagonal centre post is thickened to a boss, with cap moulded to a reverse ogee and lower end domed.
Note

For details of entry in Job Book see G TAB 493 (Note).

G TAB 502*
CAGM P 1941 222 390

DESIGN FOR CIRCULAR TABLE IN WALNUT, WITH CRUCIFORM BASE
Inscribed in pencil with scale, measurements, notes and with Round Table in Walnut with Ebony lines and For Bay Window in Corridor. Elevation and plan (sectional) with details (full size). Profiles of shaped ends to upper and lower cross-pieces have been pricked through.
Pencil and water-colour (elevation and plan only) on hand-made paper, watermarked J.R. Jones, Afonwen: 51.5 x 76cm.
Scale: 1\(\frac{3}{8}\)in. to 1ft. and full size.
Dimensions:
H. 2ft. 3in. (68.6cm.); Dia. 3ft. 6in. (106.7cm.).

Description
With a circular top, ovolo moulded on upper and lower edges, supported by four vertical octagonal legs, tenoned at top and bottom into matching cruciform wagon-chamfered rails. The joints are pegged. The ends of the rails are tapered and shaped to an elegant wavy profile, formed by a reverse ogee and ogee combined, with chamfered edges.

Note
Dotted lines on the full-size side elevation of the top indicate the housing (probably dovetailed) of one rail (possibly both) into
the top. This would run across the grain of the top. If both rails were to be so jointed into the top they would run at about 45 degrees to the grain direction.

(487) Compare with G TAB 450.

G TAB 503
CAGM P 1941 222 391
DESIGN FOR CIRCULAR TEA TABLE, WITH EITHER FOUR OR SIX BOBBIN-TURNED LEGS
Inscribed in pencil with scale, measurements, descriptions of views etc. and with Round Tea Table with Chestnut or Cedar of Lebanon Top and Ash legs and rails - All stained & polished Black, also with:
With 6 legs the radius of the legs might be 2 or 3in. less.
Priced £6.
Elevation and plan (showing original design for four legs: the design for six legs superimposed in free-hand).
Signed and dated in pencil, lower right: Ernest W. Gimson, September 15, 1913.
Pencil and water-colour on detail paper: 40.2 x 27cm.
Scale: 1¾in. to 1ft.
Dimensions:
H. 2ft.2in. (66cm.); Dia. 3ft.9in. (114.2cm.).

G TAB 504
CAGM P 1941 222 384
DESIGN FOR HEXAGONAL TABLE WITH RAISED WAVY EDGE, IN EBONY AND MAHOGANY, VENEERED IN BURR YEW AND COROMANDEL
Inscribed in pencil with Ebony Table with Top veneered in Burr Yew
& Coromandel - (Six Legs), and with scale, measurements, notes, and
descriptions of views and features.

Elevation (along corner axis), plan, and sectional details (full size).

Signed and dated in pencil, lower right: Ernest W. Gimson, March 25,
1915.

Pencil and water-colour (on plan only) on detail paper: 40 x 56.2cm.

Scale: 3in. to 1ft. and full size.

Dimensions:

H. 2ft.2in. (66cm.); W. (across flats) 2ft.2½in. (67.5cm.).
DESIGN FOR PAIR OF TABLES IN ENGLISH OAK

Inscribed in pencil with Two Tables in English Oak, and with scale, measurements, and descriptions of views.

Front elevation and end elevation (with additions in free-hand) and sketches (full size) of details of sectional elevation and plan; also sketch (incomplete) of sectional plan.


Pencil on brown tracing paper: 26 x 52.3cm. Vertical edges slightly torn.

Scale: 1\frac{1}{2}in. to 1ft. and full-size details.

Dimensions:
H. 2ft.6in. (76.2cm.); L. 4ft.6in. (137.1cm.); W. 2ft.0in.
(61cm.).

DESIGN FOR RECTANGULAR SIDE TABLE (ONE OF PAIR) IN ENGLISH OAK, WITH HAY-RAKE STRETCHER

Inscribed in pencil with scale, descriptions of views, and with Two Side Tables in English Oak 4'-6" x 1'-10" For Dining Rm.

Side elevation and plan (showing details of framing) together with detail (full size) of edge of top and (unrelated) of closing stile of cupboard door.

Pencil and water-colour on hand-made paper: 38.2 x 51.2cm. (The water-colour is darker than in G TAB 431 (also for oak), as if intended to represent walnut.)

Scale: 1\frac{1}{2}in. to 1ft. and full size.

Dimensions:

H. 2ft.6in. (76.2cm.); L. 4ft.6in. (137.1cm.); W. 1ft.10in. (55.9cm.).

Description

Rectangular topped, the edge inlaid all round with a flush black and white line between ovolo mouldings. The four vertical legs are of square section at top and bottom, stop-chamfered to an octagon between rails and stretchers. The top rails are gun-stock shaped at the ends on the lower edges. Bordering the lower edge is a line of gouge cuts. The chamfered stretcher frame is of hay-rake form.
DESIGN FOR DRAWING TABLE IN ENGLISH WALNUT

Inscribed in ink with DRAWING TABLE in English Walnut and with scale, measurements, descriptions of views and of features.

Front elevation and end elevation; also details (full size, sectional) of mouldings.

Signed and dated in ink, lower right: Ernest W. Gimson, Daneway House, July 13, 1903.

Pencil on cartridge paper: 29.5 x 41.2cm.

Scale: 1\(\frac{1}{2}\)in. to 1ft. and full-size details.

Dimensions:

H. 2ft.6in. (76.2cm.); L. 4ft.8in. (142.2cm.); W. 2ft.2in. (66cm.).

Description

A drawing table in English walnut, fitted with a pair of drawers, supported on four legs united by an H-plan stretcher frame and stiffened by a wish-bone brace. The vertical legs are square in section, untapered, and ovolo moulded on the outer angles. They are tenoned through the top, which projects all round and is ovolo moulded on upper and lower edges. The drawers (side by side) are raised and ovolo moulded. No handles are shown. The wish-bone braces are wagon-chamfered.

Note

The note Legs tenoned through top is related by a pen stroke to the front legs. It is possible that it refers to the front legs only, in which case the top would have been secured to the frame at the back by buttons or pocket screws, to allow the top to shrink.
without splitting. In their early designs, however, Gimson and the Barnsleys did not always make allowance for the inevitable movement of timber.

For a superficially similar design, with wish-bone brace but (rfr) with separate drawer-case, see G TAB 505.

G TAB 508
CAGM P 1941 222 378
DESIGN FOR PAIR OF TABLES FOR OLD PLACE, MOCHRUM
Inscribed in ink with Writing Table 2 Tables (sic : the alteration in pencil), and Room 'D' Mochrum, and with scale and descriptions of views etc.; also in ink and pencil with measurements, and with additional descriptions in pencil.
Front elevation and side elevation (in careful free-hand) showing alternative design for turned legs, together with sketches of detail (full size, sectional) in plan and elevation, and thumb-nail sketch (sectional).
Pen and ink and pencil on brown tracing paper: 18 x 28.3cm.
Scale: 1\(\frac{1}{2}\)in. to 1ft. and full-size detail.
Dimensions:
H. 2ft.6in. (76.2cm.); L. 2ft.6in. (76.2cm.); W. 1ft.6\(\frac{1}{2}\)in. (47cm.).

G TAB 509
CAGM P 1941 222 225
BEDSIDE TABLE WITH HINGED LEAF AND SMALL CUPBOARD
Inscribed in pencil with scale and measurements.
Front elevation and plan (sectional), and sketch of upper corner construction (plan); also elevation of upper part of toilet mirror on pole stand, and elevation of basin.

Unsigned and undated, but c.1905.

Att: The handwriting suggests that R.W. Schultz may have been responsible for the sketch of the basin, and S.H. Barnsley for the other drawings.

Pencil on tracing paper: 44.8 x 34.2 cm. Right-hand edge irregular and somewhat torn.

Scale: 3 in. to 1 ft.

Dimensions:

H. 2 ft. 6 in. (76.2 cm.); W. 1 ft. 3 in. (38.1 cm.) (2 ft. 6 in. with leaves raised); D. 1 ft. 3 in. (38.1 cm.).

G TAB 510
CAGM P 1941 222 25

DESIGN FOR TWO WORK TABLES WITH FOLDING TRESTLE SUPPORTS

Inscribed in pencil with scale, measurements and descriptions, and with Two Tables 5'9" x 2'9" with 2 folding trestles. One table 12 x 2'9" with two folding trestles. (This table to be made so that it can be converted into two 5'9" tables by cutting 6" out of the middle) - Polished cedar tops - Blacked oak trestles & ledges.

Side and end elevations, together with full-size details.


Pencil on detail paper: 40.1 x 55.2 cm.
Scale: 1\(\frac{2}{3}\) in. to 1 ft. and full size.

Dimensions:

H. 2 ft. 6 in. (76.2 cm.); L. 5 ft. 9 in. (175.3 cm.); W. 2 ft. 9 in. (83.8 cm.).

G TAB 311

CAGM P 1941 222 26

DESIGN FOR A WORK TABLE (ONE OF TWO) IN ENGLISH OAK

Inscribed in pencil with Two Work Tables in English Oak, and with scale, measurements, descriptions, and note about sizes.

Front elevation and end elevation, together with detail (full size) of edge of drawer front, and rough sketch (not by E.W.G.) showing construction at side beneath top.

Unsigned and undated, but c.1908.

Pencil on hand-made paper, watermarked J. WHATMAN: 38.8 x 55.6 cm.

Scale: 1\(\frac{2}{3}\) in. to 1 ft. and full size.

Dimensions:

H. 2 ft. 6 in. (76.2 cm.) (the second table to be 2 ft. 5 in.);
L. 4 ft. 0 in. (121.9 cm.); W. 2 ft. 6 in. (76.2 cm.).

Note

(\(\Xi:130\))

For related designs see G CAB 127 (verso), G TAB 461, and (\(\Xi:190\))
G WSH 521.

G TAB 512

CAGM P 1941 222 461

DESIGNS FOR BEDSIDE TABLE, SET OF BOOKSHELVES, & TEA TRAY IN MAHOGANY

Inscribed in pencil with Bedside Table, Bookshelves, Tea Tray in
Polished Mahogany and with measurements, descriptions of items, views etc.

Front and side elevations and plan (all showing shelves and tray on table), together with full-size details: all in careful free-hand.

Unsigned and undated, but before 26 August 1914 (see Note).

Pencil on graph paper, ruled with 1in, and 1/8in. squares: 26.5 x 43.4cm.

Scale: 1 1/2in. to 1ft. and full size.

Dimensions:

Bedside table: 
H. 2ft.6in. (76.2cm.); W. 2ft.0in. (61cm.);
D. 1ft.9in. (53.3cm.) (revised to 1ft.4in.).

Bookshelves: 
H. 1ft.10 1/2in. (57.2cm.); W. 1ft.10in. (55.9cm.);
D. 0ft.6in. (15.2cm.).

Tray: 
H. 0ft.1 1/2in. (3.8cm.); L. 1ft.2in. (35.6cm.);
W. 0ft.10in. (25.4cm.).

Note

See entry in Job Book for 28 August 1914 (p.10): Bedside Table: J.H.Thomas. Made by Davoll, with assistance from Smith and Waals, priced at £14.15. 0, although the calculations produce the figure of £15. 5. 0.

An article by John Gloag, 'Early twentieth-century English Furniture', in The Connoisseur (August 1978), 274-81, illustrates a bedside table to this design (p.276) alongside illustrations of matching pieces known to have been commissioned by J.H.Thomas.

(461)

See also G STD 420.
DESIGN FOR TRESTLE TABLE IN OAK AND CEDAR

Inscribed in pencil with Trestle Table. Oak trestles & Rails. Cedar of Lebanon Top, and with scale, measurements, and descriptions of views and features.

Side elevation and plan, showing details of framing.

Signed and dated in pencil, lower right: Ernest W. Gimson, March 1914.

Pencil on detail paper: 34 x 43.8cm.

Scale: 1in. to 1ft.

Dimensions:
H. 2ft.6in. (76.2cm.); L. 12ft.0in. (365.8cm.); W. 2ft.9in. (83.8cm.).

Description

With a long narrow rectangular top, raised on a pair of jointed trestles connected by loose rails at top and bottom. The top is stiffened by six wide bevel-edged ledges, a pair of which at each end clip the trestle tops. The ledges between the trestles are notched into the top rails. The trestles, each with four slightly tapered splayed legs, have a deep cross rail at the top and a chamfered H-plan stretcher-frame. A pair of removable rails, joined ladder-fashion by three short cross rails, all chamfered, are dovetail housed into the transverse stretcher rails at either end.

Note

See entry in Job Book for 25 April 1914 (p.3), which is possibly related to the present design. Details are as follows:
(sic) Trestle Tables for the A.W.G. (Art Workers' Guild).

Burchett (whose name heads the column) 210 2 hours at 1/- per hour: £10.10.6. Cobb 172 ½ hours at 7d. per hour: £5.7.5. The calculations are as follows:

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G TAB 514

CAGM P 1941 222 429

DESIGN FOR TRESTLE TABLE IN ENGLISH OAK

Inscribed in pencil with Trestle Table in English Walnut Oak (sic), and with scale, measurements, and descriptions. An erased cutting list can be discerned upper right.

Front elevation, end elevation, and plan, showing details of framing.

Unsigned and undated. Possibly early 1914.

Pencil on cartridge paper: 38.1 x 52cm. Oil stain lower left.

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:

H. 2ft.6in. (76.2cm.) (drawn 2ft.7in.); L. 6ft.0in. (182.9cm.) (drawn 6ft.1\(\frac{1}{2}\)in.); W. 2ft.0in. (61cm.).
Verso: Cutting list (in pencil) for walnut boards, and calculations (ink and pencil).

Note

Compare with G TAB 513.

G TAB 515
CAGM P 1941 222 601
SKETCH DESIGN (INCOMPLETE) FOR TRESTLE TABLE WITH HINGED LEAF
Inscribed in pencil with measurements and with query: any chamfering here? (unidentified hand).
End elevation and sketch (sectional) showing chamfering, in answer to query above.
Signed and dated in pencil, lower left: E.W.G. July 8 (year not given): also dated in pencil, upper left: July 28th. (unidentified hand).
Pencil on thin drawing paper: 36 x 28.5cm. A tear (10cm. long, approx.) runs vertically from middle of lower edge. Sheet has been repaired on verso with strip of transparent tape.
Scale: 1 1/2in. to 1ft.
Dimensions:
H. 2ft.3in. (68.6cm.); W. 2ft.0in. (61cm.); L. not shown.

G TAB 516
CAGM P 1941 222 450
DESIGN FOR TABLE IN DARK OAK WITH DRAWERS
Inscribed in pencil with Table with Drawers for Mrs. Asquith - In darkened oak with brass handles, with Replica in Walnut, and with scale and measurements.
Front elevation (incomplete), end elevation, and full-size details.

Some drawing in free-hand.

Unsigned and undated.

Pencil on hand-made paper: 38.2 x 51.5cm.

Scale: 1\(\frac{1}{2}\)in. to 1ft. and full size.

Dimensions:

H. 2ft.1\(\frac{1}{2}\)in. (64.8cm.); L. 4ft.6in. (137.1cm.); W. 2ft.0in. (61cm.).

DESIGNS FOR RECTANGULAR KITCHEN TABLE IN LARCH WITH ONE DRAWER & FOR CIRCULAR DINING TABLE IN CHESTNUT

Inscribed in pencil with measurements and with Cooking Table in Larch with one drawer - and Dining Table in Chestnut, also with

To be sent with chairs from Daneway Mill to Mrs. Jewson - Norwich Road - East Dereham - Norfolk.

Side elevation and plan of each table. Both designs in rapid free-hand.

Unsigned and undated.

Pencil on detail paper: 26.2 x 39cm.

Scale: 1in. to 1ft.

Dimensions:

Cooking table: H. 2ft.7in. (78.7cm.); L. 4ft.0in. (121.9cm.)

( extending by hinged leaf to 5ft.6in. (167.6cm.);

W. 3ft.3in. (99.1cm.).

Dining table: H. 2ft.6in. (76.2cm.); Dia. 4ft.0in. (121.9cm.).
ADDITIONAL DESIGNS FOR TABLES

Dining:

(II:308)
G CUP 287 (11 November 1915)
(412)
G SBD 391 (c. 1905)
(431)
G SBD 403 (17 December 1910)
(441)
G SBD 408 (3 November 1915)

Dressing:

(II:10)
G BED 14 (c. 1905)
(II:130)
G CAB 127 (verso) (n.d.)
(II:147)
G CHD 242 (8 December 1903)
(II:144)
G CUP 325 (29 December 1914)
(557)
G WSH 520 (31 August 1904)
(561)
G WSH 523 (c. 1905)

Library and writing:

(II:201)
G CHR 197 (verso) (c. 1905)
(II:316)
G CUP 301 (c. 1903)
(II:381)
G SBD 368 (verso) (c. 1905)

Occasional:

(II:47)
G BOX 55 (c. 1904)
(441)
G SBD 409 (verso) (c. 1915)

Side:

(II:308)
G CUP 287 (11 November 1915)
(443)
G SBD 410 (c. 1915)

Various:

(II:259)
G CHD 249 (c. 1904)
(426)
G SBD 394 (verso) (13 June 1906)
(525)
G TAB 488 (verso) (15 April 1909)
(557)
G WSH 520 (31 August 1904)
DESIGN FOR WASHSTAND IN OAK WITH CUPBOARDS ABOVE

Inscribed in ink with Wash Stand in English Oak, and with scale, measurements, descriptions of views and features. Inscribed in pencil with additional measurements and with calculations.

Front elevation and side elevation (in careful free-hand), together with thumb-nail sketch showing alternative front elevation.


Pen and ink (with ancillary sketches in pencil) on brown tracing paper: 25.9 x 39.5cm. All edges somewhat torn. Sheet repaired on verso with diagonal strip of transparent tape.

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:

H. 5ft.7\(\frac{1}{2}\)in. (170.8cm.); W. 4ft.6in. (137.1cm.); D. (upper part) 0ft.6in. (15.3cm.) (this measurement given in pencil as 0ft.7in.);

D. (lower part) 2ft.0in. (61cm.).

Ill: Comino, fig.67.

Description

The design is for a washstand in two stages, the lower stage (of frame-and-panel construction) having a central cupboard with a shelf enclosed by a plain door, and to either side a cupboard under a drawer, both plain fronted, the drawers having horizontal wooden handles. Doors and drawers are recessed. The cupboards have fixed stiles to each side, reducing the door width. The wide stiles of the end frames are through dovetailed to the top. They extend below the bottom rails to form short legs, tapered and chamfered on the
inside edges. The front edges of all parts of the framing are richly wagon-chamfered in short scoops.

The separate upper stage (about one quarter the depth of the lower) has through dovetailed corners. At the top are two cupboards (side by side) fronted by pairs of planked doors, secured by wooden latches. The doors are slightly splayed, the rails above and below being bowed a little beyond the splay and decorated along the edges with gouge cuts. Beneath the cupboards are two open shelves (including the base) with a central division. This and the shelf at mid height are wavy edged.

Note

(461) (1) Compare with G SBD 384, which shows virtually the same design (there are minor discrepancies) but in two juxtaposed versions (as sideboard and washstand), representing in fact the conjunction of the present design with that shown in the thumb-nail sketch, upper right. The dimensions of the design in this sketch agree with those of the sideboard half of G SBD 384. The fact that G SBD 384 incorporates features shown both in pencilled alterations to the present design and in the thumb-nail sketch, suggests that it may well have followed the present design.

(2) See also the design of the same date for a half-tester bed (G BED 1), which shows the same distinctive style of wagon-chamfering.

G WSH 519
CAGM P 1941 222 460

DESIGN FOR SMALL WASHSTAND IN ENGLISH WALNUT
Inscribed in ink with scale, measurements, descriptions, and with Wash Stand in English Walnut; also in pencil with additional measurements and descriptions.

Front elevation, side elevation (in careful free-hand), and sketches (in pencil) showing constructional detail (approx. full size).


Pen and ink and pencil on tracing paper: 17 x 32.6cm.

Scale: 1/2in. to 1ft. and full-size details. With several folds and vertical tear.

Dimensions:

H. (of sides) 3ft.0in. (91.4cm.); W. 1ft.10in. (55.9cm.);
D. 1ft.5in. (43.2cm.).

Note

For the original from which the present design was traced, see G CUP 278.

G WSH 520
CAGM P 1941 222 448

DESIGNS FOR WASHSTAND IN OAK (ONE OF PAIR), TWO DRESSING TABLES (ONE WITH FREE-STANDING MIRROR) AND BEDSIDE TABLE (ONE OF PAIR)

Inscribed in ink with descriptions of views etc., specifications, measurements, and prices. Dressing tables numbered (1) and (2).

Front elevation and end elevation of washstand. Front elevation and end elevation (sectional) of each dressing table. Front elevation of bedside table. Sketch (full size) of gouged decoration for all edges of tops.

Pencil on brown tracing paper: 38.5 x 52.2 cm. Slight tearing on lower edge.

Scale: 1 in. to 1 ft.

Dimensions:

Washstands
- H. 2 ft. 9 in. (83.8 cm.) and 2 ft. 7 1/2 in. (80 cm.);
- L. 3 ft. 6 in. (106.7 cm.); W. 1 ft. 7 in. (48.3 cm.).

Dressing tables:
- H. 2 ft. 9 in. (83.8 cm.);
- L. 3 ft. 6 in. (106.7 cm.); and 3 ft. 9 in. (114.2 cm.);
- W. 2 ft. 6 in. (76.2 cm.) and 2 ft. 0 in. (61 cm.).

Bedside tables:
- H. 2 ft. 3 in. (68.6 cm.); W. and D. 1 ft. 6 in. (45.7 cm.).

Prices:
- Washstands: £4.15.0
- Dressing tables: about £16.0.0
- Mirror: £3.17.6
- Bedside tables: £2.0.0

G WSH 521
CAGM P 1941 222 434

DESIGN FOR WASHSTAND IN ENGLISH OAK

Inscribed in ink with scale, measurements, descriptions of views, and with Single Washstand in English oak - with bright wrt. Iron handles.

Front elevation and end elevation.

Signed in ink, lower right: Ernest W. Gimson, Daneway House,

Nr. Cirencester. Undated, but c. 1905.
Pencil on brown tracing paper: 20 x 34.8cm. A portion about 4 x 10cm. has been torn from the corner upper right.

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:
H. 2ft.6in. (76.2cm.); L. 3ft.2in. (96.5cm.); W. 1ft.8in. (50.8cm.).

Note

For related designs see G CAB 127 (verso), G TAB 461 and (S50) G TAB 511.

G WSH 522
CAGM P 1941 222 454
DESIGN FOR WASHSTAND IN ENGLISH OAK
Inscribed in pencil with Washstand in English Oak, and with scale, measurements, and descriptions of views and features.
Front elevation, side elevation, and ancillary sketches (in pencil) of constructional detail.
Unsigned and undated, but c.1905.
Pencil and water-colour on detail paper: 23.5 x 30cm. Soiled and with many folds.
Scale: 1\(\frac{1}{8}\)in. to 1ft.
Dimensions:
H. 2ft.8\(\frac{1}{2}\)in. (81.9cm.); W. 3ft.0in. (91.4cm.); D. 1ft.9in. (53.3cm.).

G WSH 523*
CAGM P 1941 222 469
DESIGNS FOR WASHSTANDS, DRESSING TABLES & CHESTS OF DRAWERS.
There are twelve designs: six washstands; three pieces designed as either washstands or dressing tables; and three chests of drawers. Inscribed in pencil with Washstands and Dressing Tables with bright steel or brass handles, and with Chests of Drawers with bright steel or brass handles and individual descriptions. Also inscribed with scales and prices.

Front elevations of all pieces, side elevations of three washstands and two chests of drawers, and plans of three washstands.


Pencil and water-colour on brown tracing paper: 50.5 x 77cm.
Sheet has many folds and creases, and edges are much torn.
Scale: Washstands and Dressing tables: 1in. to 1ft. Chests of drawers: 1\frac{1}{2}in. to 1ft.

Dimensions (pieces taken from left to right and from top to bottom):

(1) Washstand or Dressing table: H. 2ft.6in. (76.2cm.); W. 2ft.8\frac{1}{2}in. (82.6cm.); D. 1ft.6in. (45.7cm.).
(2) Washstand: H. 3ft.4\frac{1}{2}in. (102.9cm.); W. 2ft.1\frac{1}{2}in. (64.8cm.); D. 1ft.6in. (45.7cm.).
(3) Corner Washstand: H. 2ft.6in. (76.2cm.); W. 2ft.8\frac{1}{2}in. (82.6cm.); D. 1ft.7in. (48.3cm.).
(4) Washstand or Dressing table: H. 2ft.6in. (76.2cm.); W. 4ft.7in. (139.7cm.); D. 2ft.1in. (63.5cm.).
(5) Washstand: H. 2ft.6in. (76.2cm.); W. 4ft.4in. (132.1cm.); D. not shown.
(6) Washstand: H. 2ft.5\(\frac{1}{2}\)in. (75cm.); W. 3ft.9in. (114.2cm.); D. 1ft.7\(\frac{1}{4}\)in. (49.6cm.).

(7) Washstand: H. 2ft.7in. (78.7cm.); W. 2ft.5in. (73.7cm.); D. not shown.

(8) Washstand: H. 2ft.6\(\frac{1}{2}\)in. (77.5cm.); W. 3ft.8\(\frac{1}{2}\)in. (113.1cm.); D. 1ft.7\(\frac{1}{4}\)in. (49.6cm.).

(9) Washstand or Dressing table: H. 2ft.7in. (78.7cm.); W. 4ft.0in. (121.9cm.); D. not shown.

(10) Chest of drawers: H. 2ft.9in. (83.8cm.); W. 2ft.11\(\frac{1}{2}\)in. (90.2cm.); D. 1ft.7in. (48.3cm.).

(11) Chest of drawers: H. 3ft.0in. (91.4cm.); W. 3ft.0in. (91.4cm.); D. 1ft.7\(\frac{1}{4}\)in. (49.6cm.).

(12) Chest of drawers: H. 3ft.5in. (104.1cm.); W. 3ft.0in. (91.4cm.); D. not shown.

Prices: 

(1) as drawn 35/-; Without rails and drawer 25/-.

(2) £4.0.0. Without drawer and with shelf in cupd. £3.0.0.

(3) £4.0.0.

(4) £6.15.0. Without drawers £5.0.0.

(5) £6.10.0.

(6) £6.5.0.

(7) £3.10.0.

(8) £6.10.0.

(9) £2.10.0. Without cross braces £2.0.0.

(10) £5.0.0.

(11) £6.10.0.

(12) £9.0.0. With 5 drawers and no cupd. £8.0.0.
**Descriptions**

(1) A table with single drawer fitted with a pair of ring handles on circular back plates, an overhanging moulded top and four vertical untapered legs with H-plan stretchers.

(2) A cupboard with a single door, with broad frame and small bevelled panel, fitted with a drop handle on trefoil-shaped back plate. A drawer above the cupboard has a pair of ring handles on circular back plates. The base of the cupboard and the drawer rails are through tenoned into solid ends, which have segments cut from their lower edges to form feet, and project, together with the back, a little above the drawer compartment.

(3) A corner washstand, triangular in plan, with front corners canted. There is a single door, with broad frame and narrow bevelled panel, fitted with a drop handle on trefoil-shaped back plate. The top overhangs and is moulded.

(4) A rectangular table with three equal-sized drawers, side by side, each fitted with a scrolled drop handle. The top and base of the drawer case project and are moulded. The supporting frame has four vertical legs, square in section and untapered, and is braced by H-plan stretchers and wish-bone struts.

(5) A washstand with a cupboard at each end, a drawer between them beneath the top, and under the drawer an open compartment for an ewer. The carcase ends are solid and the top overhangs and is moulded. Scrolled drop handles (a pair) are fitted to the drawer.

(6) A washstand in the form of a table with four vertical untapered legs and, beneath the overhanging moulded top, a shallow cupboard with boldly canted ends, in each of which are placed the doors, one
at either end. Each door has a bevelled panel and is fitted with a scrolled drop handle. There is a low-set shelf.

(7) A washstand with four vertical untapered legs and with an overhanging moulded top, beneath which is a drawer fitted with a pair of scrolled drop handles. There is a low-set cupboard with a central door, which has a broad frame and a square bevelled panel.

(8) A washstand similar in plan to design no.6 and with similar arrangement of cupboards, except that in this design they are low-set. Below the top is a central drawer, fitted with a pair of scrolled drop handles.

(9) A table with four vertical untapered legs, tenoned at the top into cross pieces with chamfered ends. The corners of the legs are chamfered and decorated with gouge cuts. There is an H-plan stretcher, and between this and the top frame an X-brace with chamfered arms. The top overhangs and is moulded.

(10) A chest with three drawers, almost identical to that on sheet G SBD 403, except that ring handles on octagonal back plates are fitted.

(11) A chest with three equal-sized drawers below a pair of shallower half-width drawers. The carcase ends are solid, through dovetailed into the top, and have portions cut away centrally from their lower edges to form feet. The drawer rails are through tenoned into the ends.

(12) A chest of drawers with a pair of half-width drawers at the top, centrally beneath which is a cupboard \( \frac{3}{4} \) width of the chest, fronted with a raised and fielded panel hinged at the lower edge and supported by quadrant stays. There is a drawer each side of the
cupboard and two full-width drawers below. The drawer fronts are raised and moulded and are fitted with ring handles on octagonal back plates. The carcase is dovetailed (probably through) and is supported on a pair of block feet with double stepped and chamfered ends, between which is an arched front rail.

Note

Drawings nos 10, 11 and 12 have been traced from nos 1, 2, and 3 on sheet G CHD 253.

Compare design for chest of drawers no.12 with the main sketch-design on (p.61) of E.W.G. Sketch-book CAGM P 1941 225 120.

G WSH 524
CAGM P 1941 222 465
SKETCH DESIGN FOR WASHTAND (CORNER FITTING) IN SPANISH CHESTNUT
Inscribed in pencil with Washstand in Spanish Chestnut - Wood handles to Cupbds., and with measurements and descriptions.

Front elevation and plan: both in free-hand.


Pencil on sheet detached from note-book (with perforated inner edge and rounded corners): 20.3 x 12.4cm.

Scale: .1in. to 1ft. (approx.).

Dimensions:
H. 2ft.6in. (76.2cm.); W. 2ft.9in. (83.8cm.); D. 2ft.0in.
(61cm.).
G WSH 525
CAGM P 1941 222 455
DESIGN FOR WASHSTAND IN CHESTNUT

Inscribed in pencil with measurements and descriptions, and with 4 (over which 1 has been boldly inscribed) Washstands in Chestnut.

Front elevation and end elevation, together with details (full size) of upper part, including towel rail and moulding around drawer.

Signed and dated in pencil, lower right: Ernest W. Gimson, Deneway House, April 26, 1906.

Pencil on detail paper: 47.3 x 68.3cm. Stained and much creased.

Scale: 1\(\frac{1}{2}\)in. to 1ft. and full size.

Dimensions:

H. 2ft.6in. (76.2cm.); L. 3ft.6in. (106.7cm.); W. 1ft.7\(\frac{1}{2}\)in. (49.6cm.).

Verso: Outline in pencil of towel rail bracket.

G WSH 526
CAGM P 1941 222 458
DESIGN FOR DOUBLE WASHSTAND OF TABLE FORM IN CHESTNUT

Inscribed in pencil with scale, measurements, descriptions, and with DOUBLE WASHSTAND in Chestnut, also Willy (upper centre) and (upper left) Willy 12\(\frac{3}{4}\) hrs. (unidentified hand - possibly that of Vaals).

Front elevation, end elevation, and full-size details; also (lower right) sketches of through dovetails.

Unsigned, but dated in pencil, lower right, (Gimson's autograph):

March 13, 1907.

Pencil on detail paper: 36 x 53.5cm. Soiled and creased.
Scale: 1in. to 1ft. and full size.

Dimensions:

H. 2ft.6in. (76.2cm.); L. 4ft.3in. (129.5cm.); W. 1ft.9in. (53.3cm.).

G WSH 527
CAGM P 1941 222 457
DESIGN FOR WASHSTAND IN CHESTNUT

Inscribed in pencil with scale, measurements, calculations, price (£2-10-0), and with WASHSTAND in Chestnut; also with Made by Leonard 149 hrs. timber 33'6" (unidentified hand - possibly that of Waals).

Front elevation, side elevation, and full-size details.


Pencil on detail paper: 41.8 x 53.5cm.

Scale: 1\(\frac{3}{4}\)in. to 1ft. and full size.

Dimensions:

H. (of sides) 2ft.10in. (86.4cm.); W. 1ft.10in. (55.9cm.)
(altered from the drawn size of 2ft.0in.);
D. 1ft.5in. (43.2cm.)
(altered from the drawn size of 1ft.7\(\frac{1}{2}\)in.).

Verso: Profile (pricked through) of half the serpentine curve of the top back rail.

G WSH 528
CAGM P 1941 222 459
DESIGN FOR WASHSTAND IN CHESTNUT

Inscribed in pencil with scale, measurements, descriptions, and with
Washstand - chestnut - Leonard, also with (lower left) Made by Willy 194# hours.

Front elevation, end elevation, plan, and full-size details.

Some of work in free-hand.


Pencil on detail paper: 39.6 x 53.5cm. Soiled.

Scale: 1in. to 1ft. and full size.

Dimensions:

H. 2ft.6in. (76.2cm.); L. (across legs) 2ft.6in. (76.2cm.);
W. 1ft.7in. (48.3cm.).

G WSH 529
CAGM P 1941 222 445

TWO DESIGNS FOR WASHSTANDS, IN ENGLISH OAK & WALNUT

Inscribed in pencil with scale, measurements, descriptions of views, and with WASHSTANDS in English Oak & Walnut, and, beneath the left hand front elevation: one like this in oak & one in chestnut.

Front elevations and plans. Plan on left shows top only. An H-frame stretcher plan (free-hand) has been added to this. Plan on right shows sectional details of cupboards at base.


Pencil and water-colour on detail paper: 39.4 x 57.2cm. A rectangle 20 x 11cm. has been cut from upper right corner.

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:

H. 2ft.9in. (83.8cm.) (drawn 2ft.7\(\frac{1}{2}\)in.); W. (left) 3ft.6in. (106.7cm.); W. (right) 3ft.3in. (99.1cm.); D. (both) 1ft.9in. (53.3cm.).
DESIGN FOR WASHSTAND IN MAHOGANY & BURR ELM

Inscribed in pencil with Washstand in Blacked Mahogany & Burr Elm, and with scale, measurements and descriptions.

Front elevation, end elevation of ebony rail (full size, with sectional detail), full-size details (largely free-hand), small perspective sketch (unfinished) and thumb-nail sketch (not by Gimson) showing plan of upper framing.

Signed in pencil, lower right: Ernest V. (surname erased).

Undated, but c.1910.

Pencil on detail paper: 40.2 x 55.6cm.

Scale: 1\textfrac{1}{2}in. to 1ft. and full size.

Dimensions:

H. 2ft.8in. (81.3cm.); L. 3ft.6in. (106.7cm.); W. 1ft.9in. (53.3cm.).

Description

In the form of a table with drawers: the drawer case containing a pair of plain drawers (side by side) veneered in burr elm, mounted with single drop handles of scroll pattern, on trefoil back plates. The top and bottom of the drawer case project and are moulded, a raised black and white line being inlaid along the vertical edges of the top. The four vertical legs, of square section, untapered, are united at the top by shallow rails, gun-stock shaped at the ends on lower edges. Below is an H-pattern stretcher frame, chamfered, the long rail rising in rounded steps, braced centrally by a vertical post. A towel rail and curved back board have been added.
in faint pencil, the top edge of the back board being shaped to a bold serpentine flanked by single ogees.

Note

The inscription Marble Top appears obliquely above and to the right of the front elevation. Whether the intention was to replace the top as drawn with marble, or that a slab of marble should be placed over it, is not clear.

G WSH 531
CAGM P 1941 222 446
DESIGN FOR WASHSTAND IN ENGLISH WALNUT
Inscribed in pencil with measurements and descriptions, and with Washstand er-Breeeiag-Table (sic) in English Walnut - with wrt. brass handles - The washstand would have the shelf at 'A' brought to the front. Inscribed beneath elevation with Dressing Table. Front elevation, and thumb-nail sketch (front elevation, incomplete) of washstand or table.
Pencil and water-colour on hand-made paper: 38 x 51.6cm.
Scale: 1\(\frac{1}{2}\)in. to 1ft.
Dimensions:
H. 2ft.9in. (83.8cm.); L. 4ft.4in. (132.1cm.).

G WSH 532*
CAGM P 1941 222 447
DESIGN FOR WASHSTAND IN WALNUT OR TEAK
Inscribed in pencil with scale, measurements, descriptions, and with
Washstand in English Walnut or Teak. Inscribed in ink, beneath plan: Make this 3ft.0in. as it is only required for a single Ewer & basin, or thereabouts. Inscribed in pencil, beneath front elevation: Single ft. 3-0.

Front elevation, end elevation, and outline plan, together with details (full size, sectional) and elevation of alternative shape for end of block feet; also front elevation (faint and incomplete) of similar - though shorter - piece of furniture.


Pencil and water-colour on hand-made paper: 38.1 x 51.5cm.

Scale: 1in. to 1ft. and full size.

Dimensions:
H. 2ft.9in. (83.8cm.); L. 5ft.0in. (152.4cm.); W. 2ft.0in. (61cm.).

Description

Of rectangular design, showing four identical doors (hung in pairs) each with a drawer above. The drawers are flat-fielded and moulded. Doors are framed and panelled, the panels being recessed, fielded and moulded, with the outermost fielding of irregular octagonal shape. Joints are pegged. Doors and drawers are mounted with metal drop handles (scroll pattern) on trefoil back plates.

The ends of the cupboard are framed and panelled, each having a small rectangular panel, recessed and bevel-fielded. The slightly overhanging top is moulded on both upper and lower edges. The base consists of a pair of block feet, double stepped and chamfered, joined by a pair of through tenoned rails, the front rail being arched and wagon-chamfered.
DESIGN FOR WASHSTAND

Inscribed in pencil with Washstand, and with scale, measurements, descriptions and notes, including Altered in tracing sent to Mr. Thomas, Jan. 21 to: (this refers to modifications of decorative treatment of drawer case).

Front elevation, sketch of portion of front elevation, showing modifications to design referred to in note quoted above, and sketch showing details (full size) of edge mouldings of top and of rails around shelf.

Signed and dated in pencil, lower right: Ernest W. Gimson, Jan. 7, 1914. (Alteration to design as shown in sketch dated Jan. 21.)

Pencil on detail paper: 40 x 55.2 cm. Creased, especially lower right.

Scale: 1 in. to 1 ft. and full size.

Dimensions:

H. 2 ft. 5 1/2 in. (75 cm.); L. 4 ft. 3 in. (129.5 cm.) (drawn as 4 ft. 0 in.);
W. 2 ft. 0 in. (61 cm.).

Note

An entry in the Job Book dated 13 February 1914 (p. 2) probably relates to this design. Details are as follows: J.H. Thomas:

Washstand £16; Mirror £8.10.0; Towel rail £1. (other pieces (chests of drawers etc., chairs and bedstead) are listed on p. 1, together with a bread board on p. 2). Only a list of names and hours is given:

Smith (5), Burchett (32), Orton (435 1/2: his name heads the column), Hunt (38) and Waals (20 1/2: setting out).
ADDITIONAL DESIGNS FOR WASHSTANDS

G CHD 249 (c. 1904)

G CHD 259 (15 September 1909)

G CHD 265 (29 August 1912)

G CUP 278 (probably 1903)

G CUP 317 (probably 1907)

G CUP 325 (29 December 1914)

G SBD 384 (c. 1902)

G TAB 457 (14 March 1903)

G TAB 459 (27 March 1903)

G TAB 460 (8 December 1903)

G TAB 463 (verso) (n.d.)

G TAB 467 (n.d.)

G TAB 469 (n.d.)
DESIGN FOR INLAID ROSE PATTERN IN FORM OF DISC, FOR PALL-FRONT OF WRITING CABINET

Inscribed in ink and pencil, upper right and elsewhere, with notes about the timbers to be used and method of executing the design. (See Note (1)).

Elevation.


Pen and ink and crayon (silver grey) on brown tracing paper:
43.2 x 42.7cm. Upper and left-hand edges are torn, and a diagonal tear follows for half its length the lines of a pen stroke.

Scale: Full size.

Dimensions:
Dia. of disc: 1ft.0\frac{1}{2}in. (31.1cm.).

Ill: Comino, fig.36.

Description
Arranged evenly, and a little sparsely, within a circle; a balanced pattern consisting of three open roses, presented full face, carried on a pair of interlaced stems of S and reversed S shape, supporting lateral shoots bearing buds and leaves (shown flat).

Note
(1) Inscribed in ink: The Flowers and leaves to be in Cherry, feathered as shown. The Flower middles in light Palm. The Buds, and Bracts, in dark Palm. The stalks in Ebony lines. The inlay to
be cut so as to show all joints as distinct black lines.

Inscribed in pencil: no encircling line.

(2) This is the earliest of Gimson's dated designs for furniture in the Cheltenham collection. Unfortunately, the drawing for the writing cabinet itself, for which the decoration was intended, does not seem to have survived. For illustration of the cabinet, however, see Simon Jervis, *Victorian Furniture* (London, 1968), pl.96, and Comino, fig.27, where it is shown together with a group of pieces at the 1891 exhibition of Kenton & Company; also Aymer Vallance, 'The Furnishing and Decoration of the House: No.1V, Furniture', *Art Journal* (1892), 112-18 (p.116, fig.6). For illustrations of similar early cabinets designed by Gimson see, for example: Elizabeth Aslin, *Nineteenth Century English Furniture* (London, 1962), pl.116; also the obituary notice, 'Ernest Gimson: Artist in Furniture Design', *Architectural Review*, 46 (1919), 100 (p. unnumbered, but immediately following p.99).

G MIS 535
CAGM P 1941 222 57
DESIGNS FOR NINE SETS OF CHINA RACKS FOR SIDEBOARD AND DRESSERS
Inscribed in pencil with China Racks for Sideboards & Dressers in English Oak, and with scale, measurements, and prices. Numbered from 1 to 9.
Front elevation and end elevations (sectional).
Pencil and water-colour on detail paper: 58 x 78.5cm.
Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:

H. varying between 1ft.10in. (55.9cm.) and 4ft.0in. (121.9cm.);
L. varying between 4ft.6in. (137.1cm.) and 6ft.0in. (182.9cm.);
D. 0ft.7in. (17.8cm.).

G MIS 536

CAGM P 1941 222 604

DESIGN FOR WALL-MOUNTED HAT AND COAT RACK IN ENGLISH WALNUT

Inscribed in pencil with scale, measurements, and descriptions, and with HAT & COAT RACK - to hang on wall - in English Walnut, \(\frac{3}{4}\)" thick finished.

Front elevation, and elevation (full size) of pivoting hat and coat hook.

Signed and dated in pencil, lower right: Ernest W. Gimson, Nov.3, 1902.

Pencil on detail paper: 39.5 x 23cm. Lower edge torn and crumpled. Stained (with oil?) in centre and to right.

Scale: 1\(\frac{1}{2}\)in. to 1ft. and full size.

Dimensions:

H. 0ft.10\(\frac{1}{2}\)in. (26.7cm.); L. 4ft.6in. (137.1cm.); D. (hooks in use) 0ft.6in. (15.2cm.).

G MIS 537

CAGM P 1941 222 370

DESIGN FOR CASE OF DRAWERS, SMALL HANGING CUPBOARD, AND TABLE TOP, SCRIBED TO WALL

Inscribed in pencil with Case of Drawers, Table Top & Small Hanging
Cupbd., and with scale, measurements, descriptions and notes, and with a single note in ink.

Front elevation, end elevation (sectional), and plan, together with full-size details (sectional, in free-hand) of cupboard door.

Main drawing by F.W.Troup, with modifications and additions by Gimson.

Signed in pencil, lower right: F.W.Troup, 14 Grays Inn Sqr., W.C. and dated in pencil, lower left 1st Feb; 1914.

Pencil on brown tracing paper: 36.4 x 41cm.

Scale: 1in. to 1ft. and full size.

Dimensions:

Case of drawers: H. 2ft.5½in. (75cm.); W. 2ft.3in. (68.6cm.);
D. 2ft.7½in. (78.7cm.).

Hanging cupboard: H. 2ft.6in. (76.2cm.); W. 1ft.9in. (53.3cm.);
D. 0ft.9in. (22.9cm.).

Note

An entry in the Job Book for 25 April 1914 (p.6) possibly relates to this design. The heading is Office Furniture: F.W.Troup, and, lower down, Walnut Cupbd. The workman was Hunt (108½ hours at 6½d. per hour). The selling price was £5.14.0.

G MIS 538
CAGM P 1941 222 600

DESIGN FOR FOLDING SCREEN WITH FOUR LEAVES

Inscribed in pencil with scale, measurements, notes and descriptions, and with Folding Screen in Four Leaves each 1'-6" wide. In Ebony Framing & Ebony & burr elm or other veneers.
Elevation showing all four leaves, together with plan (full size, sectional) of pair of hinged stiles.


Pencil and water-colour on detail paper: 40.2 x 56.8cm.
Scale: 1\frac{1}{2} in. to 1ft. and full size.

Dimensions:
H. 6ft. 4\frac{1}{2} in. (194.3cm.); W. (across all four leaves) 6ft. 0in. (182.9cm.); D. (thickness of framing) 1 1/8in. (2.8cm.).

G MIS 539
CAGM P 1941 222 596
SKETCHES FOR PANELS OF FLORAL DECORATION TOGETHER WITH SKETCHES OF DOME-LIDDED CHEST AND RAIN-WATER HEAD, EACH DECORATED WITH FLORAL SPRAYS
Elevations of decorative panels and pictorial sketches of chest and rain-water head.
Unsigned and undated.
Pencil on cartridge paper: 35.5 x 25.4cm.
Scale: Sketches not to scale.

G MIS 540*
CAGM P 1941 222 599
DESIGN FOR TABLE LETTER RACK (ONE OF THREE) IN EBONY
Inscribed in pencil Three Table Letter Racks in Ebony.
Front elevation and side elevation: both including free-hand work.
Unsigned and undated.
Pencil on detail paper: 39.5 x 55.4cm. Slight tearing to right-hand edge.

Scale: Full size.

Dimensions: H. 4 7/8in. (12.4cm.); L. 9in. (22.9cm.);
W. 6 3/8in. (16.2cm.).

Description

A rack consisting of eight identical slats of thin wood, with serpentine top edges, broadly chamfered, set upright one behind the other at equal intervals across a rectangular base. The end slats are through dovetailed to shallow side pieces, into which the intermediate slats are housed. The edges of the base are simply moulded.

G MIS 541

CAGM P 1941 222 625

MISCELLANEOUS SKETCHES SHOWING PORTIONS OF FURNITURE

Elevations of base of cabinet with block feet, elevation of bracket foot, and sectional plan of D-shaped cupboard (probably a hanging cupboard).

Unsigned and undated.

Pencil on hand-made paper: 28.1 x 39cm.

Scale: 1 1/2in. to 1ft. (approx.).

Dimensions:

Cabinet on block feet: W. 3ft.0in. (91.4cm.); D. 1ft.10in. (55.9cm.) (approx.).

D-shaped cupboard: W. 3ft.6in. (106.7cm.); D. 1ft.9in. (53.3cm.) (approx.).

Verso: Elevations of two metal ring handles with incised leaf decoration, and rough sketches of what appears to be a folding drawing stand.
SKETCHES OF ROSE BUDS AND FLOWERS

Inscribed in pencil with numbers (2) to (6): four having the numbers (2) and (3), one each nos (4) and (5), and four numbered (6).

Elevations: eight in profile and two full face.

Unsigned and undated.

Pencil on detail paper: 26.5 x 37.8cm.

Scale: About life size.


Note

For tracing see G MIS 543.

SKETCHES OF ROSE BUDS AND FLOWERS

Sketches (in outline only) of nine rose buds and flowers, at various stages of unfolding: one full face, the rest in profile.

Unsigned and undated. The quality of line is insensitive and entirely lacks the fluency of Gimson's pencilwork. Probably the work of a pupil or assistant.

Pencil on brown tracing paper: 19.8 x 38cm. Lower edge torn and irregular.

Scale: About life size.

Note

For original sketches see G MIS 542.
SKETCHES OF PATTERN-WORK BASED ON ARCS AND TRIANGLES

Elevations showing four different patterns.

Unsigned and undated.

Pencil on cartridge paper: 38.2 x 56.1 cm.

Scale: Full size (except, possibly, for the two on extreme right).

Dimensions: Repeating in vertical bands 1\(\frac{1}{4}\) in. (3.8 cm.) wide.

SKETCH DESIGN SHOWING STYLIZED STAR-SHAPED FLOWER, ARRANGED WITHIN DISC SET IN FLATTENED OVAL FRAME

Elevation (freely drawn, with erasures and alterations).

Unsigned and undated.

Pencil on brown tracing paper: 22 x 17 cm.

Scale: Full size (assumed).

Dimensions of oval frame: H. 3\(\frac{1}{2}\) in. (8.3 cm.); L. 4\(\frac{3}{4}\) in. (11.4 cm.).
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B Bed 1*

CAGM G 1972 187 92

Design for Single Bedstead

Inscribed in ink with measurements and descriptions and with

"Design for Bedstead. The Head would be proportionately higher,
also with note: The Bottom Mattress to drop inside sides."

Elevation (in careful free-hand) of foot of bedstead.


Pen and ink on brown (faded) tracing paper: 38.1 x 26.6cm.

Scale: 1in. to 1ft.

Dimensions:

H. 3ft. 2in. (96.5cm.); W. 3ft. 7½in. (110.5cm.).

Description

A sturdy gate-like frame, chamfered throughout, open in the upper part and panelled below. The bottom rail (raised from the floor on castors) carries the stiles and muntins and has projecting rounded ends. The heavy stiles are tapered along their outer faces from about mid height, their rounded tops continuing the line of the top rail, which has four approximately equal arches, rising a little in the middle and chamfered on all edges. The lower part of the frame has four identical plain panels and broad bevelled muntins, which are tenoned above into a wagon-chamfered rail. Set a little above this is a similar but lighter rail which carries three wagon-chamfered posts, ranging with the muntins and tenoned into the arched top rail. All joints are pegged through. The head and foot frames are united by deep side rails.
B BED 2
CAGM G 1972 187 13
DESIGN FOR BEDSTEAD IN ENGLISH WALNUT
Inscribed in pencil with scale, measurements etc. and with Bedstead. English Walnut.
Elevation of bedstead from foot with upper part of bed-head lightly pencilled in.
Signed and dated in pencil, lower right: S.H.B. Aug. 28, 1912.
Pencil on brown tracing paper: 32.5 x 30.5cm. Upper and lower edges are torn and there is cracking along folds.
Scale: 1\(\frac{1}{4}\)in. to 1ft.
Dimensions:
H. (head) 4ft. 2in. (127cm.); H. (foot) 3ft. 6in. (106.7cm.);
W. 5ft. 0in. (152.4cm.).

B BED 3
CAGM G 1972 187 11
DESIGN FOR BEDSTEAD IN ENGLISH OAK
Inscribed in pencil with measurements, descriptions and calculations, and with Bedstead in English Oak; also with (upper left) Miss Peach, 1912.
Elevation of bedstead from foot. The design shows modifications.
Parts of the drawing are in free-hand.
Unsigned. Dated (see inscription) 1912.
Pencil on brown tracing paper: 27.2 x 29.5cm. A triangular portion (approx. 11 x 15cm.) has been torn from lower right corner.
Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:

H. (head) 4ft.0in. (121.9cm.); H. (foot) 3ft.0in. (91.4cm.);
W. 4ft.6\(\frac{1}{2}\)in. (138.4cm.).

B BED 4
CAGM G 1972 187 30

DESIGN FOR BEDSTEAD

Inscribed in pencil with measurements and descriptions, cutting
lists, calculations, and with Jean Gimson's Bed, April 1913.
Elevation (from foot), sectional plan, full-size details, and
miscellaneous thumb-nail sketches.
Unsigned. Dated (see inscription) April 1913.
Pencil on cartridge paper: 56 x 36.8cm. A strip (36.5 x 2.5cm.) has
been cut from top right.
Scale: 1\(\frac{1}{2}\)in. to 1ft. and full size.

Dimensions:

H. 3ft.3\(\frac{1}{2}\)in. (99.7cm.); W. 3ft.1in. (94cm.); L. (inside)
6ft.4\(\frac{1}{2}\)in. (193.6cm.).

Verso: Full-size elevation (in pencil) of end of side rail of
bedstead.

B BED 5
CAGM G 1972 187 12

DESIGN FOR BEDSTEAD IN ENGLISH OAK

Inscribed in pencil with measurements etc. and with Bedstead -
English Oak.
Elevation of bedstead from foot, showing bed-head in outline.

Pencil on thick brown tracing paper: 25.6 x 39.2cm. Irregular.

Scale: 1\% in. to 1ft.

Dimensions:

H. (head) 3ft. 9in. (114.2cm.); H. (foot) 3ft. 0in. (91.4cm.);
W. 4ft. 9in. (144.8cm.).

Description

The foot frame of the bed is open in the upper part and panelled below. Heavy stiles rest on the floor and are tapered from about mid height on their outer faces, with rounded outer corners which continue the line of the shallow-arched top rail. The three rectangular panels are flat-fielded, and the muntins and raised bottom rail are stout and boldly bevelled. The outer edges of stiles and top rail are embellished with a line of gouge cuts. The inside edges of top and middle rail are wagon-chamfered and the posts are bevelled. All joints are pegged through.

CAGM G 1972 187 44

DESIGN FOR BEDSTEAD IN ENGLISH WALNUT

Inscribed in pencil with scale, measurements, descriptions and note, and with ENGLISH WALNUT BEDSTEAD. Inscribed in ink with Note 3'-6 3/16" between the sides (in hand of Edward Barnsley).

Elevations of foot and head of bedstead, together with part side elevation.

Unsigned. Dated in pencil, lower right: Dec. 1924.
Pencil, and pencil and water-colour, on detail paper: 29 x 43.8cm.
Sheet has many small creases.
Scale: 1\(\frac{3}{4}\)in. to 1ft.
Dimensions:
H. (head) 3ft.3in. (99.1cm.); H. (foot) 2ft.8\(\frac{1}{4}\)in. (82.6cm.); W. 3ft.6in. (106.7cm.); L. (inside measure) 6ft.6in. (198.1cm.).
Description
The ends are lightly framed, with a shallow-arched top rail and raised bottom rail. The stiles are fitted with castors. Five narrow rectangular panels are flat-fielded and occupy the full height of the frame, which is wagon-chamfered throughout. The tenons from the muntins are taken through and protrude at top and bottom. All joints are pegged.
Note
This piece was commissioned by Sydney Ansell Gimson and made at Froxfield under the supervision of Edward Barnsley, who remembered having a letter from Sydney Gimson 'saying how pleased he was with it, because this was in very nice figured walnut' (E.B. Tapes Transcript, p.8).

ADDITIONAL DESIGNS FOR BEDSTEADS

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B BKS 7*
CAGM G 1972 187 95

DESIGN FOR GLAZED BOOKCASE IN ENGLISH OAK

Inscribed in ink with Bookcase in English Oak, and with scale, measurements, and descriptions.

Front elevation, side elevation, and sketch of details (full size) of glazing bars.


Pen and ink on brown tracing paper: 39.6 x 33.7cm. The sheet is badly damaged. The lower left corner has been torn off, as have large portions of the right hand edge, including part of the side elevation. The sheet has been repaired on verso with three strips of transparent tape.

Scale: 1\(\frac{1}{2}\)in. to 1ft. and full size detail.

Dimensions:
H. 7ft.4in. (223.5cm.); W. 3ft.2in. (96.5cm.); D. (upper part) 1ft.11in. (28cm.); D. (lower part) 1ft.13\(\frac{1}{2}\)in. (34.3cm.).

Description

Design for a tall glazed bookcase of rectangular form in English oak, with two stages, raised on block feet. The double doors to both upper and lower cabinets are planted on the carcase and appear to be either chamfered or moulded down full length of outer edges of the hanging stiles. Doors to the upper cabinet are triple butt-hinged and are each glazed with fifteen panes, grouped in rows of three, ranged vertically; each row having a narrow pane on either side of an almost square one. Vertical glazing bars are bevelled and enriched
with lines of gouge cuts. Horizontal bars (slightly recessed) are decorated with double lines of black and white (ebony and cherry) inlay. Four shelves are aligned with the glazing bars. The top and bottom of the cabinet project at front and sides and are simply moulded and enriched with lines of black and white inlay.

The pedestal cabinet is similar to the upper stage, though deeper and less tall, having only three rows of triple panes to each door: also the middle pane at the top of each door is facet-headed. Only one shelf is indicated, presumably to range with either set of glazing bars. Twin block feet are squat, shaped to a triple wave at the front and chamfered. They are joined by a pair of full-depth rails.

Note

A bookcase made to this design, with minor alterations, was exhibited at Cheltenham, 1976-77. (G.C.F., no.60.) It is described in the catalogue as having been made for C.H. St John Hornby. The bookcase differs from the design chiefly in the following ways:

1. the top rails of the lower doors are straight;
2. the glazing bars are flush with each other and with the frame;
3. the block feet are reduced by about two thirds in height.

Their appearance suggests that they may have been made as in the drawing and later cut down;

4. a cavetto, worked along the edges of the members which are decorated with black and white lines, cuts well into the black and white stringing.
DESIGN FOR GLAZED BOOKCASE AND FOR REVOLVING BOOKCASE, FOR
C.H. ST JOHN HORNBY

Inscribed in pencil with scale, measurements, calculations, and extensive notes, three sets of which are in the client's hand and signed by him.

Front elevation and side elevation of glazed bookcase (both with much free-hand work on lower stages); front elevation (free-hand) of drawer carcase and base; also ancillary sketches.

Elevation, plan, and sectional plan (lettered (A) in ink) of revolving bookcase, together with sketch-plan of cruciform base.

Signed and dated in pencil, lower right: S.H.B., Nov.24, 1908.

Pencil on detail paper: 51 x 76.2cm. Sheet discoloured in patches and vertical centre fold cracked at each end.

Scale: 1\(\frac{1}{2}\) in. to 1ft. and full-size detail.

Dimensions:

(1) Glazed Bookcase: H. 6ft.6in. (198.1cm.); W. (upper stage)
3ft.8in. (111.8cm.); D. (upper stage)
1ft.3 5/8in. (39.7cm.).

(2) Revolving Bookcase: H. 3ft.3\(\frac{1}{2}\)in. (101cm.); W. 2ft. square (61cm.).

Exh: G.C.F., Cheltenham (1976), to accompany no.59.

Ill: Mary Comino, 'Good Citizen's Furniture', Crafts, 23 (1976), 23-7 (p.24).
Verso: Sketch of section through moulding at base of carcase such as upper stage of bookcase on recto. Also rough sketch of ground plan of cottage and garden (scale approx. 1/8in. to 1ft.). This refers to the N.W. end of the row of cottages which form the Gyde Almshouses, Painswick (see CAGM G 1972 186 26 (watermarked 1909)).

Description

(1) Glazed Bookcase:

Design for a glazed bookcase above a shallow case of drawers, raised on a plinth or block feet (both shown). The double doors are planted on the carcase. Each is glazed with four pairs (ranged vertically) of identical rectangular panes; except for the topmost, which are segment-headed. The top and base project at front and sides, are simply moulded, and decorated with inlaid black and white lines, as also are the glazing bars and inner edges of the door frames.

The pedestal contains two pairs of identical drawers, bevelled (and fielded?), each with a ring handle. The drawer case is decorated with a black and white line inlaid round the forward edges. At the side the drawer case shows both dovetails and central panel (see Note). On the left the base is shown as a deep plinth of dovetailed construction, boldly shaped to give bracket feet; on the right as a set of three block feet, triple-stepped and chamfered, joined by through tenoned rails.

(2) Revolving Bookcase:

Design for a four-sided revolving bookcase of rectangular form, raised on an arched cruciform base. Under a square framed and panelled top, back to back, and spaced by the interposition on
each side of a pair of short shelves, are twin rectangular bookcases, of through dovetailed construction, each with a pair of through tenoned shelves. Black and white strings are inlaid round the edges of shelves and side pieces. The curved cross members of the base support an octagonal board surfaced with iron on which the bookcase rotates with the aid of small wheels. The feet are fitted with castors.

Note

(1) Glazed Bookcase:

(a) Detailed annotations by the client refer to 'my present Bookcase', which, from the description and accompanying sketch, closely resembled design B BK5 10. This design is, however, dated 1911 and no similar design by Sidney Barnsley antedating the present design is known.

(b) The side elevation of the drawer case, together with related notes, show the client's preference for a panelled side. The frame, in which it would have been necessary to set the panel, would have been incompatible with the through dovetails to which reference is also made.

(2) Revolving Bookcase:

(a) The bookcase made, with modifications, from this design belongs to the Victoria and Albert Museum. The timber is English walnut, with stringing of rosewood and sycamore. The panel in the top was, in fact, made flush. The major change is in the design of the base. The curvilinear base as drawn, which would have required very careful selection of timber to avoid the weakness of short grain, was replaced by a design in which two crosses, with braced angles,
are joined by four short posts, as in a miniature table.

(b) The pictorial sketch of the arm chair above the front elevation is intrusive. Edward Barnsley has told the writer that he drew it himself as a boy of eight.

B BKS 9
CAGM G 1972 187 1
DESIGN FOR GLAZED BOOKCASE WITH CUPBOARD BENEATH
Inscribed in pencil with scale, measurements, descriptions, and note: these blocks could be moved if another bookcase is ever added & serve for both.
Front elevation, side elevation, side elevation (sketch, incomplete) showing modification to base.
Unsigned and undated, but c.1910.
Pencil on cartridge paper: 38 x 33.5cm.
Scale: 1\(\frac{3}{4}\)in. to 1ft.
Dimensions:
H. 5ft.6in. (167.6cm.); W. 3ft.0in. (91.4cm.); D. (upper part) 1ft.0in. (30.5cm.); D. (lower part) 1ft.4in. (40.6cm.).
Description
A bookcase, with glazed cabinet over pedestal cupboard. The glazed cabinet is rectangular, except for the top, of which the centre portion is bowed in plan, and is of through dovetailed construction. It is enclosed by double doors, planted on the carcase, each glazed with four pairs of identical vertically-ranged rectangular panes. There are three shelves (the bottom one adjustable) aligned with the glazing bars, which are moulded. The pedestal cupboard is
rectangular, of through dovetailed construction, of equal width to the upper stage, but deeper. It is fitted beneath the top with a full width slide. The cupboard is enclosed by twin square doors, each framed, rebated and moulded and containing a single square panel, raised, fielded and moulded. As an alternative, the panel of the door on the left is shown fielded to a regular octagon. Alternative designs for the base are also shown. On the left the side of the carcase extends to the floor and has a segment cut from the lower edge to give feet. On the right a block foot is shown, double stepped and chamfered at the front. Each lower door has a metal drop handle backed by an elongated octagonal plate. The upper doors are mounted with key-plates to match those of the handles.

Note

(1) The absence of moulding to the glazing bars and inner edges of the door frame on the right of the top cupboard indicates an unfinished drawing, not an alternative design.

(2) The slide above the bottom cupboard is not intended for use as a writing surface as it is only 1ft.11in. above the floor.

(3) See also the similar design B BKS 11.

B BKS 10*
CAGM G 1972 187 6

DESIGN FOR BOOKCASE IN ENGLISH WALNUT FOR C. H. ST JOHN HORNBY

Inscribed in pencil with Bookcase of English Walnut, Hornby (upper left), and with scale, measurements, notes, and numerous calculations (scattered over sheet). Inscribed in ink with additional measurements etc.
Front elevation and side elevation (both with free-hand additions); also sketches (full size) of detail (mouldings, handle etc.).

Signed and dated in pencil, lower right: S.H.B., Nov.7, 1911.

Pencil, with additions and alterations and full-size sketches in pen and ink, on cartridge paper: 38.6 x 56cm.

Scale: 1\(\frac{1}{2}\)in. to 1ft. and full-size detail.

Dimensions:

H. 6ft. 4\(\frac{1}{2}\)in. (194.3cm.); W. 3ft. 11 5/8in. (121cm.); D. (upper part) 1ft. 4 5/8in. (42.2cm.); D. (lower part) 1ft. 6in. (45.7cm.). (The measurements as drawn are slightly at variance with stated measurements.)

Verso: Profile (full size, pencil) of shaped lower edge of upper rail of door to glazed cupboard on recto.

Description

A bookcase in English walnut, of rectangular form, with glazed cabinet above pedestal case of drawers, raised on block feet. The glazed cabinet is enclosed by double doors planted on the carcase, each containing four pairs of panes, ranged vertically: rectangular except for the topmost panes, which are polygonal-headed. The glazing bars and inner edges of the door frames are inlaid with double strings of alternate black and white (ebony and ash), cut obliquely. Three shelves are aligned with the glazing bars. The top and base of the cabinet project at the front and sides and are simply (and correspondingly) moulded. The pedestal carcase is inlaid around the forward edges with a flush black and white string (presumably ebony and ash) and is ovolo moulded along outer angles. In the carcase are contained two pairs of identical drawers, which
are rebated, moulded (with half-ovolos) and fielded. They are mounted with pairs of ring handles on circular back-plates.

Drawers and doors have matching key-plates. Twin block feet are triple stepped and chamfered and united by through tenoned rails; the front one being cut away beneath to give the appearance of angular blocks at junction of rail and foot.

Note

(1) The three principal alterations to the design (all in ink) are:
   (a) a bolder shape (matching that of the rail between the block feet) to the lower edges to the top rails to the doors;
   (b) ogee mouldings to the projecting edges of top and bottom simplified to bevelled fieldings;
   (c) increased depth to the rail between the block feet.

(2) Note to the right of the drawer-case in front elevation reads:
   'The depth of drawers might come a little over 4½in. according to the thickness of framing of carcase.'

(3) See also similar design for bookcase for St John Hornby, 3 BKS 8 (dated 1908).

B BKS 11
CAGX G 1972 187 10

DESIGN FOR GLAZED BOOKCASE WITH CUPBOARD BENEATH

Inscribed in pencil with measurements, calculations (scattered over sheet), and with For Dodd £18.10.0 (altered from dood to Dood, and presumably intended for Dodd (see Note)).

Front and side elevation, detail (plan, full size, sectional) of glazed door, and sketch (sectional, approx. full size) of moulding at base of upper cupboard.
Signed and dated in pencil, lower right: S.H.B., Nov.16, 1911.
Pencil on cartridge paper: 36.3 x 42.3cm.
Scale: 1\(\frac{\text{cm}}{\text{in.}}\) to 1ft. and full-size detail.
Dimensions:

H. 5ft.6in. (167.6cm.); W. (upper part) 3ft.0in. (91.4cm.);
W. (lower part) 3ft.3\(\frac{3}{4}\)in. (99.7cm.); D. (upper part) 1ft.0in.
(30.5cm.) (altered to 0ft.11\(\frac{1}{2}\)in.); D. (lower part) 1ft.1\(\frac{1}{2}\)in.
(34.3cm.) (altered to 1ft. 1 1/16in.).

Verso: Pencil sketch of moulding at base of upper stage of design
similar to that on recto, together with calculations.

Description

See description for B BKS 9, from which the present design
differs in the following respects:

(1) In the doors of the glazed cabinet the upper and lower panes
are square. Also, the door frames and glazing bars are inlaid with
black and white lines.

(2) The top of the glazed cabinet has a straight front edge.

(3) The pedestal carcase is slightly wider than the upper cabinet,
but is reduced in depth.

(4) The sides of the pedestal carcase are continuous to the floor,
as shown on the left of the front elevation in B BKS 9.

Note

(1) A bookcase made in English walnut to this design, with minor
modifications, was exhibited at Cheltenham, 1976-77. (G.C.F., no.56.)
In the exhibited piece the door panels are recessed instead of
raised. Also, the pedestal carcase is inlaid with black and white
lines.
(2) Details of a piece corresponding to the present design, made for Francis Dodd, are recorded in Edward Barnsley's Job Book for July 1923. This was therefore probably a repeat order. The entry is for a 'Glazed bookcase and a low cupboard with two doors'. The making was shared between Edward Barnsley (304 hours, at 1/6d. per hour), Barnett (29 hours) and Luff (14 hours: puttying the small panes of glass in the upper part). The selling price was £40.10.4. Profit was £10.10.0. No sum for overheads is recorded. (Information contained in letter from Edward Barnsley to the writer, dated 8 September 1976.)

B BRK 12
CAGM G 1972 187 14

DESIGN FOR GLAZED BOOKCASE IN EBONY AND HOLLY; ALSO FOR CASE OF DRAWERS ON STAND

Inscribed in pencil with measurements and descriptions. Front elevation of glazed bookcase (showing alterations to design of base); side elevation; sketch (sectional plan, full size) showing detail of hanging stile of door; also detail of glazing bar. Front elevation and side elevation (both incomplete), together with small pictorial sketch, of small case of drawers on stand (these drawings inverted at top of sheet). Unsigned and undated, but 1916. Pencil and water-colour on plain side of graph paper: 76.5 x 28.2cm. Portion missing from sheet, upper right: probably destroyed by rodents.
Scale (for both designs): 1\(\frac{1}{4}\)in. to 1ft. and full-size detail of bookcase.

Dimensions:

(1) Bookcase: H. 5ft.6in. (167.6cm.); W. 3ft.4in. (101.6cm.); D. 0ft.11\(\frac{1}{2}\)in. (29.2cm.).

(2) Case of drawers: H. 4ft.12in. (125.1cm.); W. 1ft.4in. (40.6cm.); D. 1ft.0in. (30.5cm.) (the width and depth measurements refer only to the case of drawers, not the stand).

Verso: Inscribed in pencil: IN LOVING MEMORY OF FRANK (Roman capitals 1 5/8in. tall, except for name, which is 1 7/8in. tall.) This is not a finished inscription. The lettering is not well proportioned. Traces of previous setting-out are visible.

Description

(1) Glazed bookcase:

A glazed bookcase of rectangular form, raised on block feet. The sides and top are of frame and panel construction: the frames of ebony, containing panels of holly. The panel to the top is raised. Each side frame has five rectangular panels (one above another), recessed, bevel-fielded and moulded. The double doors are planted on and are divided just below centre height by a rail, giving a lower section glazed with four identical rectangular panes, secured by cruciform glazing bars, and an upper section similarly glazed, with the addition of a pair of square panes at the top. Glazing bars and inner frames are of holly, inlaid with raised ebony lines, double on the glazing bars, single on the inner frames. The ebony base consists of a pair of block feet, triple stepped and chamfered, joined by a pair of through tenoned rails, the front rail being arched on the underside.
(2) Case of drawers on stand:

A small rectangular case of seven drawers raised on a tall stand. The drawers are arranged in three rows: in the middle a row of three square drawers, sandwiched between two pairs of half-width drawers. Each drawer has a small round knob. A square panel set in a broad frame forms each side of the drawer case. The top is inset and bevel-edged. The case rests on a box plinth with upper edges bevelled.

The stand has four slightly splayed and tapered legs. The top rails are shaped beneath at each end, gun-stock fashion. An H-plan stretcher-frame is fitted, each stretcher being shaped with a series of rounded steps. Tenons are taken through.

Note

(1) Bookcase:

Incomplete erasure shows an original base in the form of a plinth. See B BKS 13, which is a tracing from the present design.

According to Edward Barnsley (E.B. Tapes Transcript, p.18) the client for whom this design was prepared was Francis Dodd.

(2) Case of drawers:

See also full-size drawing of cabinet of drawers B CAB 36, which closely resembles the present design.

B BKS 13*

CAGH G 1972 187 45

DESIGN FOR GLAZED BOOKCASE IN EBONY AND HOLLY

Inscribed in ink with Bookcase of Ebony & Holly. Bars & panels of Holly, and with scale, measurements, and descriptions. Priced, in ink, (lower right) £25.
Front elevation; side elevation; sketch (sectional plan, full size) showing detail at hanging stile of door; sketch (elevation and sectional plan, full size) showing detail of glazing bars.


Pen and ink (with water-colour applied on verso) and additional sketches in pencil, on brown tracing paper: 42 x 30.5cm. All edges except upper are torn.

Scale: 1\(\frac{3}{4}\)in. to 1ft., and full-size detail.

Dimensions:
H. 5ft. 6in. (167.6cm.); W. 3ft. 4in. (101.6cm.); D. 0ft. 11\(\frac{3}{4}\)in. (29.2cm.).

Description (599)
See the description of B BKS 12, from which the present drawing was traced.

B BKS 14
CAGM 1972 187 46

DESIGN FOR BOOKCASE IN ENGLISH WALNUT INLAID WITH EBONY & HOLLY LINES WITH BACK PANELLED IN CHESTNUT

Inscribed in pencil with BOOKCASE OF ENGLISH WALNUT and with scale, measurements, and descriptions. Inscribed in ink (lower right) 21\(\ell\). (This is concealed by square of stamp paper, and attention drawn to it by Price→E.B. (Edward Barnsley) 1954, inscribed in crayon. The price can be read by holding sheet up to light.)

Front elevation, side elevation, and detail (full size) of carcase edge showing mouldings and inlay.

Signed and dated in pencil, lower right: Sidney H. Barnsley, Sapperton, June 17, '23.
Pencil and water-colour on brown drafting paper: 31.7 x 51cm.
The sheet has suffered extensive tears and has been repaired on
verso with several strips of transparent tape.
Scale: 1\frac{1}{2}in. to 1ft.
Dimensions:
H. 4ft.10in. (147.3cm.); L. 6ft.0in. (182.9cm.); D. (at broadest
part) 0ft.11in. (27.9cm.).

B EKS 15
CAGM G 1972 187 53
DESIGN FOR BOOKCASE WITH CUPBOARD ABOVE IN ENGLISH OAK & FOR MIRROR
FRAME IN WALNUT AND EBONY
Inscribed in pencil with BOOKCASE OF ENGLISH OAK, and with scale,
measurements, and descriptions.
Front elevation and side elevation of bookcase, together with front
elevation (incomplete) of upper part of bookcase showing alternative
arrangement of cupboards; also elevation of mirror frame with details
(sectional) of frame; also (upper centre) thumb-nail sketch of large
glazed cabinet.
Pencil on hand-made paper, watermarked LINEN FIBRE 1921 UNBLEACHED
ARNOLD: 40.1 x 51.6cm.
Scale: 1\frac{1}{2}in. to 1ft. (section of mirror frame, full size).
Dimensions:
Bookcase: H. 6ft.4in. (193cm.); W. 3ft.0in. (91.4cm.);
D. 0ft.10in. (25.4cm.).
Mirror: H. 3ft.0\frac{3}{4}in. (93.3cm.); W. 2ft.6\frac{1}{2}in. (77.5cm.).

603
Verso: Front elevation (roughly drawn in pencil, to scale $\frac{1}{2}$in. to 1ft.) of sideboard with shelves above and cupboards below, on four block feet: front elevation of portion of segment-headed cupboard such as the one shown on recto, but with faceted top to cupboard: pictorial sketches of block feet (three versions) with shaped and chamfered ends.

Note

See also B BK 16, which shows a slightly later version (presumably the final one) of the same design.

B BK 16

CAGM G 1972 187 55

DESIGN FOR BOOKCASE WITH CUPBOARD ABOVE IN ENGLISH OAK FOR RODMARTON MANOR

Inscribed in pencil with BOOKCASE OF ENGLISH OAK. RODMARTON MANOR, and with scale, measurements and descriptions.

Front elevation and side elevation, front elevation (crossed through) of cupboards in upper part, showing alternative design; and plan of room showing positions of pieces of furniture, including bookcase shown in present design.


Pencil and water-colour on detail paper: 39.5 x 50.8cm.

Scale: $\frac{1}{2}$in. to 1ft. (room plan to scale of $\frac{1}{2}$in. to 1ft.)

Dimensions:

H. 6ft.4in. (193cm.); W. 3ft.0in. (91.4cm.); D. 0ft.10in. (25.4cm.).
Note

See also B BKS 15, which shows an earlier version of the present design.

The piece was made in 1925 in Edward Barnsley's workshops 'by Charles Bray and Patrick and others'. The Job Book records a total of 166 hours. Selling price £25. (Information provided by Mrs Edward Barnsley: letter dated 3 April 1983.)

B BKS 17
CAGM G 1972 187 56
DESIGN FOR CUPBOARD FORMING UPPER PART OF BOOKCASE FOR RODMARTON MANOR
Inscribed in pencil with RODMARTON BOOKCASE, and with measurements, descriptions and notes.
Front elevation (showing sectional detail to right), elevation of back framing, and portion of side elevation (sectional); also alternative designs for handles.
Unsigned and undated, but 1925.
Pencil on detail paper: 75.7 x 104.3 cm. (approx.). Sheet badly crumpled along lower edge.
Scale: Full size.
Dimensions:
W. 2 ft.10 in. (86.4 cm.). Carcase thickness 0 7/8 in. (2.2 cm.).
Verso: Details (full size, pencil) of small table with folding legs and with raised edges to top at back and ends.
Dimensions:
H. (to upper surface of top) 0 ft.9 1/8 in. (23.2 cm.); L. 2 ft.2 in.
The design shows legs able to be locked in open position by springy lath of ash.

Note

See also related designs: B BKS 15, 16 and 18.

B BKS 18

CAGM G 1972 187 54 .

DESIGN SHOWING DETAILS OF HINGING OF DOORS TO SEGMENT-HEADED CUPBOARD, ALSO DETAILS OF DOOR LATCHES

Inscribed in pencil with To be sent to Mr Edward Barnsley, Froxfield, Petersfield, and with notes: This moulding projects 3/8" in front of X. (this being the surface of door frame and jamb).

Projecting knuckle to allow door to open past X

2 PAIRS OF HINGES
1 PAIR LATCHES

BRIGHT IRON

Front elevation of left-hand door of pair (with detail (sectional) of moulding above) showing hinges and latch (latch also shown in end elevation and plan), together with thumb-nail sketch of entire bookcase (see B BKS 15 and 16).

Unsigned and undated, but 1925.

Pencil on detail paper: 50.5 x 75.7cm. From the lower edge, left, a long strip (approx. 1.5 x 42cm.) has been cut. The whole sheet is soiled and is badly creased, especially to left.

Scale: Full size.

Dimensions (rectangular portion of cupboard door only):
H. 1ft. 1in. (33cm.); W. 1ft. 1in. (33cm.).
B BKS 19*

CAGM G 1972 187 82

DESIGN FOR GLAZED BOOKCASE WITH DRAWERS AND CUPBOARD BENEATH

Inscribed in pencil with measurements.

Front and side elevation; also (to right) rough sketch showing front elevation of case of five drawers and wooden bow handle.

Unsigned and undated, but possibly 1925.

Pencil on cartridge paper: 56 x 42.1cm.

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:

H. 7ft.3in. (221cm.); W. 3ft.6in. (106.7cm.); D. (upper stage)
1ft.0in. (30.5cm.); D. (lower stage) 1ft.7in. (48.3cm.).

Verso: Designs (freely drawn, unfinished) for two double-sided bookcases, one inscribed in pencil with measurements (see B BKS 20).

Description

(608)

See description of B BKS 21, which the present design closely resembles, differing only in the following respects:

(1) The sides of the plinth in the present design were originally drawn with no cut-away beneath. A segment cut-away was then added.

(2) The upper and lower panes of the glazed doors are shorter than in B BKS 21.

(3) Lower door frames in the present design are square-jointed, not mitred.

(4) The octagonal fieldings are slightly smaller.

Note

The present design was presumably intended for execution in English walnut, as was B BKS 21.
SKETCH DESIGNS FOR TWO DOUBLE-SIDED BOOKCASES

Inscribed in pencil with measurements (for one design only) and with calculations.
Front elevation and end elevation of both designs. The drawings are very freely executed, with many alterations. An alternative end elevation is given for the dimensioned design.
Unsigned and undated, but possibly 1925.
Pencil on cartridge paper: 56 x 42.1cm.
Scale: 1in. to 1ft.

Dimensions:
(1) Dimensioned design: H. 5ft.3in. (160cm.); W. 4ft.6in. (137.1cm.); D. 2ft.0in. (61cm.).
(2) Non-dimensioned design: H. 5ft.4in. (162.6cm.); W. 4ft.6in. (137.1cm.); D. 1ft.11in. (58.4cm.). (approx.)

Note
These designs are possibly related to the designs (which have not been discovered) from which the bookcases for Mrs Biddulph's sitting room at Rodmarton Manor were made. (See Arthur Oswald, 'Rodmarton, Gloucestershire', Country Life, 69 (4 April 1931), 422-7 (p.425).)

DESIGN FOR GLAZED BOOKCASE WITH DRAWERS AND CUPBOARD BENEATH, IN WALNUT AND BROWN EBONY
Inscribed in pencil with **BOOKCASE OF WALNUT and BROWN EBONY**, and with scale and measurements.

Front elevation and side elevation.

Unsigned and undated but possibly 1925.

Pencil and water-colour on cartridge paper: 56 x 76.5cm. The upper corners and portions of right and lower edges have been destroyed, probably by rodents.

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:

H. 7ft.6in. (228.6cm.) (drawn 7ft.4\(\frac{1}{2}\)in.); W. 3ft.6in. (106.7cm.);

D. (upper stage) 1ft.0in. (30.5cm.); D. (lower stage) 1ft.7in. (48.3cm.).

Verso: Indentations on this surface, corresponding to lines of black and white inlay, suggest that it served as a backing sheet when a drawing similar to that on recto was being drawn out or traced.

**Description**

Design for a glazed bookcase, on a pedestal with drawers (one full-width, surmounted by a pair of half-width) over a cupboard, raised on a dovetailed plinth. Each door to the upper cabinet is glazed with fifteen panes, grouped in threes, ranged vertically; each row having a square pane set between a pair of narrow ones. The glazing bars and inner frame are of ebony. Shelves (four) are ranged behind the glazing bars. The doors, the outer edges of which are moulded, are planted on the carcase and show small diamond-shaped key-plates. The top, which projects at front and sides to form a cornice, is simply moulded and inlaid with a black and white line,
cut on the bias. The pedestal carcase is deeper than the upper cabinet, but is flush with it at the sides. It is of through dovetailed construction with drawer rails through tenoned. Forward edges are inlaid with black and white lines and the angles are moulded. The cupboard beneath the drawers is enclosed by a pair of square doors, framed and panelled. The drawers appear to be recessed and are bevel-fielded and moulded and mounted with ring handles on hexagonal back plates. The doors - also recessed - are centre-hinged and have mitred frames, each containing a richly moulded panel, fielded to a regular octagon. Frame and panel are inlaid with black and white lines. Doors are mounted with drop handles on elaborate back-plates. The plinth projects and is moulded at front and sides, is through dovetailed and boldly shaped beneath.

Note

The use of mitred door frames is unusual. See also B BKS 22,
which is a tracing from the present design; also the closely similar design B BKS 19, which shows right-angled corner joints to cupboard door frames. For similar designs, but with drawers omitted, see B BKS 9 and 11.

B BKS 22*

CAGH G 1972 187 26

DESIGN FOR GLAZED BOOKCASE WITH DRAWERS AND CUPBOARD BENEATH

Inscribed in pencil with scale and measurements.

Unsigned and undated, but possibly 1925.
Pencil and water-colour (applied on verso) on brown tracing paper:
42.4 x 37.4cm. Sheet much creased. Several cracks and tears have been repaired with transparent tape applied to verso.

Scale: 1\(\frac{3}{8}\)in. to 1ft.

Dimensions:
H. 7ft.6in. (228.6cm.) (drawn 7ft.4\(\frac{1}{2}\)in.); W. 3ft.6in. (106.7cm.);
D. (upper stage) 1ft.0in. (30.5cm.); D. (lower stage) 1ft.7in. (48.3cm.).

Description
See description of B BKS 21, of which the present design is a tracing.

B BKS 23
CAGH G 1972 187 47

DESIGN FOR BOOKCASE IN CEDAR INLAID WITH EBONY LINES

Inscribed in pencil with BOOKCASE OF ENGLISH CEDAR, and with scale, measurements, and descriptions.

Front elevation and side elevation and details (full size) showing treatment of edges.

Signed in pencil, lower right, but undated. This corner has been torn off and of the signature the only portion remaining is:
Sidney Barnsley Sap(perton), Cir(encester).

Pencil (with water-colour applied to verso) on brown tracing paper:
23 x 37.3cm. The right-hand side of the sheet has been badly damaged and a large piece torn off.

Scale: 1in. to 1ft. and full size.

Dimensions:
H. 4ft.1\(\frac{3}{4}\)in. (125.7cm.); L. 5ft.2in. (157.5cm.); D. Oft.11in. (27.9cm.).
DESIGN FOR WRITING CABINET WITH FALL FRONT

Inscribed in ink with measurements, and descriptions of features, and in pencil with calculations, cutting list, and note about drawer width (the note, calculations, and cutting list in unidentified hands).

Front elevation (with additions in rough free-hand); front elevation (carcase only) showing interior arrangement; side elevation (sectional); sketch (rough) showing rectangular frame, subdivided (for back?); also sketches showing bands of inlaid decoration.

Unsigned and undated, but probably 1904.

Pen and ink and faint crayon, together with pencil sketches, on detail paper: 36.1 x 50.7cm. Sheet is foxed and lower left corner (8 x 11cm, approx.) has been torn off.

Scale: 1\(\frac{\text{in.}}{\text{ft}}\).

Dimensions:
H. 4ft.6j in. (138.4cm.); W. 2ft.10in. (86.4cm.); D. 1ft.2\(\frac{3}{4}\)in. (37.5cm.).

Description
A rectangular cabinet with fall-front, raised on block feet. The fall (fitted with quadrant stay and lock) is framed and has a pair of rectangular panels, raised, fielded, and moulded. It lowers to reveal fitted cupboards and drawers (all with locks) in cedar.

There is a drawer (plain fronted) above and below the writing compartment. (Roughly-pencilled additions to the front elevation show each of these modified to give two drawers, side by side.)
Below the middle drawer is a cupboard enclosed with a pair of doors, pin-hinged. Each door is fitted with a square panel, raised, fielded, and moulded to match those of the fall. Corner joints to frame of doors and fall are dowelled through. Doors and drawers are fitted with small turned wooden knobs. The carcase is decorated along the front edges with a black and white inlaid line. The outside edges in front elevation are moulded. The two block feet, on which the carcase is raised, are triple stepped and chamfered and are joined by a pair of straight shallow rails. The edge of the front rail protrudes beyond the face of the carcase and is simply moulded. The lower edges of the block feet are not relieved.

Note
(1) Material:
Probably English walnut, which is named in the cutting list (upper left). This is supported by the colouring (the base, incidentally, is shown a darker shade of brown) and by comparison with similar designs described as for English walnut (e.g. BUR 26 (614) and 27).

(2) Design:
(a) The pencilled alterations to the drawer fronts are roughly drawn and are probably not by Barnsley.

(b) The intention of the pencilled alterations (presumably by the client) to the right half of the upper interior is unclear. The interior drawer width requested would accommodate paper of foolscap folio size.

(c) The fronts of the block feet protrude further than is usual in the designs of either Barnsley or Gimson.
The closing stiles of the doors are much narrower than the hanging stiles. This enables the panel widths in doors and fall to correspond. For a design where similar adjustments are made see B BUR 27. For a design where the requirements are different see B CAB 37.

(3) Construction:

(a) In the absence of evidence to the contrary, carcase (dove-tailed) rather than frame and panel construction is assumed.

(b) The unorthodox use of rails of unequal length in the fall is found in other designs by Sidney Barnsley (see e.g. B BUR 26 and 27).

(4) Ancillary sketches:

(a) Above the front elevation is a rough sketch of a rectangular frame with subdivisions. This probably relates to another design, and in particular to the construction of a fall-front such as for B BUR 26 and 27. The back would probably be framed and panelled to match the front. For details of such a back see B BUR 26.

(b) On the extreme right of the sheet are shown three designs for bands of inlaid decoration of geometrical form. They are unrelated to the cabinet and have not been identified.

(5) According to Edward Barnsley (E.B. Tapes Transcript, p.7) this piece was commissioned by R.W. Schultz (whose are the annotations) for his home, The Barn, Hartley Wintney, Hampshire. For an illustration of the cabinet see Sparrow, *Hints on House Furnishing* (London, 1909), following p.267. There are slight discrepancies in the treatment of the block feet.
B BUR 25*
CAGM G 1972 187 22

DESIGN FOR WRITING DESK IN ENGLISH WALNUT

Inscribed in ink with Sketch of Writing Desk, English Walnut, and with scale, width measurement, descriptions of views, and notes; also with price 22£ (lower left).

Front elevation and side elevation.

Signed and dated in ink, lower right: S.H.B., June 15/1908.

Pen and ink and water-colour on detail paper: 41.2 x 43.9cm.

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:

H. 4ft.8in. (142.2cm.); W. 3ft.0in. (91.4cm.); D. 1ft.9\(\frac{1}{2}\)in. (56.6cm.).

Description

A writing cabinet of rectangular form in English walnut, fitted with a secretary drawer and cupboards, and raised on block feet.

The front of the drawer is framed and panelled and is fitted with a pair of ring handles on hexagonal back-plates, and lowers on quadrant stays. The frame is mitred and the panel raised and moulded. The drawer is fitted with pigeon-holes at the back. Above the drawer is a cupboard enclosed with a pair of square doors with mitred frames, each with a raised panel, fielded to a regular octagon and moulded. Beneath the drawer is a cupboard enclosed with a pair of framed doors, centre-hinged, each with a sunk panel, bevel-fielded and moulded. All doors are fitted with drop handles on elongated octagonal back plates.

The block feet, unrelieved beneath, are triple stepped and chamfered.
Between them the front rail is straight and shallow, except at each end, where it is abruptly shaped as if fitted with a triangular corner block. The sides (and therefore also the top) are framed and panelled, the three panels to each side matching in height and treatment the corresponding panels in front elevation. The outer edges of the cabinet are moulded, and the framing in front elevation is inlaid centrally with a black and white line.

Note

(1) The frames of the lower doors differ from those of the drawer and upper doors in having square-cut instead of mitred joints. Also, the panels of the lower doors are sunk instead of raised. The latter discrepancy is surprising.

(2) The omission of the bevels from the fielding of the lower right panel appears to have been an oversight.

B BUR 26*

CAGM G 1972 187 81

DESIGN FOR WRITING CABINET WITH FALL-FRONT, IN ENGLISH WALNUT

Inscribed in ink with Writing Desk. English Walnut & Ebony inlay, and with scale, measurements, descriptions of views, and notes.

Inscribed in pencil (upper left) with price: £35.

Front elevation, side elevation, and rear elevation.


Pen and ink and water-colour on brown tracing paper: 36 x 51.5cm.

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:

H. 4ft. 9in. (144.8cm.); W. 3ft. 1in. (94cm.); D. 1ft. 6in. (45.7cm.).
Description

A cabinet in English walnut, of rectangular form and frame and panel construction, with fall-front and raised on block feet. The fall (supported on lopers when used as a writing flap) is framed, with a square panel in the centre and a pair of small square panels on either side. All panels are sunk and fielded. The centre panel is fielded to a regular octagon on the outermost level and is also moulded. Above the fall are two drawers, side by side, sunk, fielded, and moulded, and fitted with ring handles (one to each) on hexagonal back-plates. Beneath the fall between the lopers is a single drawer, treated similarly to those above, but with a shaped escutcheon. Centrally beneath this drawer is a cupboard enclosed with a framed door (recessed) with a sunk panel, fielded and moulded, and fitted with a drop handle (scissor-handle design) on an elongated octagonal back plate. Either side of the cupboard is a pair of narrow drawers (one above the other) to match the drawers above. The heavy stiles which frame the cabinet are flush in all elevations with the rails and are tenoned into block feet, which are shaped and chamfered at both ends. Arched rails join the stiles just above the feet in all elevations. The sides have two rectangular panels, sunk and fielded, which, like the panels of the back, (also sunk and fielded) match the main divisions of the front elevation. The top is also framed and panelled. The edges of the framing at front and rear are moulded. A black and white line is inlaid centrally round the edges of the framing in front elevation.

Note

(1) The water-colour has been carelessly applied and shows patchily, especially on the lower portions of the three elevations.
(2) The framing and panelling of the back is integral with the main stiles and rails. Carcase construction would have required the back to be fitted as an independent unit.

(3) This design should be compared with a closely similar, but slightly more complex, design produced some seven months later, viz B BUR 27.

B BUR 27*

CAGM G 1972 187 98

DESIGN FOR WRITING CABINET WITH FALL-FRONT, IN ENGLISH WALNUT AND EBONY

Inscribed in ink with Sketch for Writing Desk in English Walnut & Ebony; with Note: The back would be panelled to match the front; also with measurements and descriptions of features. Inscribed in pencil with additional measurements.

Front elevation (with some free-hand work) and side elevation (with additions in pencil); also two sketches in pencil: one showing detail (sectional plan) of corner framing of cabinet; the other showing side elevation of chair with foot-rest, raised (and swivelling?) on stand, probably for a child.


Pen and ink and water-colour (applied on verso) on brown tracing paper: 33.2 x 52.6cm. Numerous tears have been repaired with strips of transparent tape, affixed to verso.

Scale: 1\frac{1}{2}in. to 1ft.

Dimensions:

H. 4ft. 9in. (144.8cm.); W. 3ft. 2in. (96.5cm.); D. 1ft. 7in. (48.3cm.).
Verso: Inscribed in pencil with 4.9 x 3.3 x 2.0. These are probably the crate sizes for packing the cabinet shown on recto.

Description

This design is closely similar to one produced just over seven months earlier, viz. BUR 26, from which it differs in the following main respects:

1. The stiles project beyond the rails at front and back. They are bevelled along inner and outer edges, and inlaid on square and canted faces with a dark timber (ebony?) to give a dotted-line effect, the 'dots' being staggered. The tenons from the rails show on the faces of the stiles.

2. There is a single top drawer instead of a pair. (A faint pencilled suggestion of a division in the centre can, however, be seen.) Also the fieldings to the drawers are unmoulded.

3. In the lower part there is a cupboard either side of a central pair of drawers.

4. The rails of the side frames are in fact the exposed drawer runners and kickers. The top and bottom rails are decorated along the edges with a band of chip carving (likewise in front elevation) of repeated X-pattern.

5. The height of the lowered writing flap is reduced from 2ft.6in. to 2ft.4in. As a result the proportions of the flap itself are altered.

6. All the outermost fieldings to the panels are octagonal.

7. The shaping and proportions of the block feet are slightly changed.

619
Note

(1) This design is remarkable for the amount of framed and panelled work it displays. Indeed, the only units of the design which are not so treated are the drawer fronts. The panelling of the back would have been very similar to that shown in B BUR 26.

(2) The pencilled sketch upper right shows a sectional plan view of one of the corners (all are alike), giving details of the joints between the drawer rail (or its rear counterpart), side rail, and stile. Few of Sidney Barnsley's drawings contain such explicit information about construction.

(3) The pencilled dimensions on verso: Edward Barnsley has described (in discussion with the writer: E.B. Tapes Transcript, p.18) how almost the first thing his father used to do on receiving a commission for a piece of furniture was to go to the out-building where his packing cases were stored and measure up the likeliest ones.

B BUR 28*
CAGM G 1972 187 58
DESIGN FOR BUREAU
Inscribed in pencil with WRITING DESK WITH SLOPING FLAP, and with scale, measurements, and calculations.
Front elevation and side elevation.
Unsigned and undated.
Pencil and water-colour on detail paper: 32.3 x 26.4cm. Sheet badly creased. Small portion has been torn from upper right.
Scale: 1\(\frac{\text{in.}}{\text{ft.}}\)
Dimensions:
H. 3ft.6in. (106.7cm.); W. 2ft.9in. (83.8cm.); D. 1ft.4in. (40.6cm.).

Verso: Sketches (pencil) of box (H. 1ft.5in. x 1ft.4in.sq.), ovolo mouldings etc. Inscribed in pencil with note of sizes of timber and estimates of time etc. Sketches, writing and figuring in unidentified hand.

Description

A bureau with sloping flap over a drawer and cupboard, raised on block feet. The carcase is through dovetailed, with tenons from shelf and drawer rails showing on end elevation. The outer edges are moulded. The fall is framed and has a pair of raised panels, fielded and moulded, with the outermost face of each shaped to an octagon. Lopers support the fall when lowered, and between these is a drawer, fielded and fitted with a pair of chamfered wooden bow handles (vertical). Beneath the drawer is a cupboard enclosed with a pair of doors. These are framed, and each has a raised panel, fielded (with outermost face cut to a regular octagon) and moulded. Doors and fall are each inlaid with a lozenge-shaped escutcheon. All frame joints are dowelled through. The back is panelled. The cabinet is raised on a pair of block feet, triple stepped and chamfered at each end and relieved beneath. The feet are joined by a pair of through tenoned rails. The front rail is boldly arched on lower edge and wagon-chamfered.

Note

From the shaping of the block feet at the rear it may be assumed that the back of the bureau was intended to be seen in use.
The panelling of the back is not shown in the drawing, but may have been sub-divided to correspond with the front elevation. (See B BUR 26.)

B BUR 29
CAGM G 1972 187 93
DESIGN FOR WRITING CABINET WITH FALL-FRONT
Inscribed in pencil with measurements etc.
Front elevation (unfinished, and with rough free-hand modifications); side elevation; also sketch (rough, unfinished) of side elevation of wooden bow handle.
Unsigned and undated.
Pencil on detail paper: 31.7 x 40cm.
Scale: 1\(\frac{\text{in.}}{\text{in.}}\) to 1ft.
Dimensions:
H. 3ft.6in. (106.7cm.); W. 3ft. 8 5/8in. (113.4cm.); D. 1ft.8in. (50.8cm.).
Verso: Pencil sketch (side elevation) of turned knob.
Description
A cabinet of rectangular form with a fall-front over drawers and cupboards, raised on block feet. The carcase is through dovetailed, with shelf through tenoned, and is inlaid centrally along all front edges with a black and white line. The outside edge of the carcase is moulded in front elevation. The narrow fall is framed and panelled, with a rectangular panel (set lengthways) in the centre and a square panel at each end. All panels are raised, moulded, and fielded to octagons on outermost level. Centrally beneath the fall
are three drawers of equal depth, with fronts raised, bevel-fielded, and moulded. Doors and fall are, like the drawers, raised and moulded. Doors are fitted with drop handles on elongated octagonal back plates. Drawers and fall are each fitted with a pair of ring handles on hexagonal back plates and the fall has a shaped escutcheon.

The carcase is raised on a pair of block feet, double stepped and chamfered and joined by straight shallow rails.

Note

The description relates to the left half of the front elevation. To the incomplete right half have been crudely added:

(1) a pair of fielded regular octagons to the door panel, together with a long wooden bow handle:

(2) a bow handle (vertical) to each drawer and a bow handle (horizontal) to the fall.
DESIGN FOR CORNER CABINET IN OAK

Inscribed in ink with Design for Corner Dresser in Oak and Please return to S.H. Barnsley, Pinbury: also with scale and descriptions of parts.

Front elevation, plan (sectioned through upper stage), perspective sketch (in free-hand) and ancillary sketches of constructional detail (freely drawn, pencil).

Signed in ink, lower right: Please return to S.H. Barnsley, Pinbury.

Undated, but address 'Pinbury' fixes it to between 1894 and 1902. Probably c.1901.

Pen and ink and water-colour (applied to verso), with ancillary sketches in pencil, on tracing paper: 54.7 x 41.2cm.

Both vertical edges slightly torn.

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:

H. 7ft.0in. (213.4cm.); W. (lower stage) 3ft.9\(\frac{1}{2}\)in. (115.5cm.);
W. (upper stage) 3ft.6in. (106.7cm.); D. (lower stage) 2ft.8in. (81.3cm.);
D. (upper stage) 1ft.5\(\frac{1}{2}\)in. (44.5cm.) (the depth measurements taken on centre line).


Description

A large free-standing corner cabinet in two stages, of which the pedestal stage is a splay-fronted cupboard, enclosed by a pair of frame and panel doors, each with a single bevel-edged panel, raised and moulded. The doors are hung between broad plank stiles (set at
a right angle to each other) which extend below the cupboard as straight legs.

The upper stage is a cupboard, concave-polygonal in plan, glazed with numerous rectangular panes and fitted with three shelves. The two doors are set either side of a slender central glazed frame and hung contiguous to glazed corner pillars. The glazed cupboard is raised above the top of the pedestal on a pair of small square cupboards, one either side. These are enclosed with panelled doors and serve as a plinth to the glazed cupboard, leaving a space beneath it.

There is a simply moulded cornice and a chamfer moulding at the base of the small cupboards and of the glazed cupboard. Door panels, main rails, and subsidiary glazing bars are decorated with bands of alternate black and white inlay.

Note
(1) A small round knob is shown opposite the keyhole on the closing stile of each door to the glazed cabinet. No handles or locks are shown on the lower doors.
(2) Sketch to left of plan shows the top to be of framed construction with a raised panel.
(3) The single arched glazing bar in the centre is incongruous. It is omitted from the perspective sketch.

This drawing is directly associated with three others: (M:116) (M:121) (M:128) G CAB 117, G CAB 118 and G CAB 124. For a discussion of this group see the Note to G CAB 117.
DESIGN FOR CHINA CABINET IN ENGLISH WALNUT

Inscribed in ink with Sketch of China Cabinet of English Walnut, and with measurements and descriptions.

Front elevation, plan (in outline), and detail (elevation, full size) of glazing bars.

Signed and dated in ink, lower right: S.H.B., July 1907.

Pen and ink on brown tracing paper: 46.8 x 24.8cm. The upper right corner has been torn off, leaving an irregular edge and removing part of the detail of the glazing bars. The sheet is much creased and has been reinforced by a strip of transparent tape applied to verso.

Scale: 1\(\frac{\text{in.}}{\text{ft.}}\).

Dimensions:

H. 5ft.0in. (152.4cm.); W. 4ft.0in. (121.9cm.); D. 1ft.4in. (40.6cm.).

Description

A large china cabinet with canted sides, having a glazed upper stage supported on a pedestal cupboard, which is raised on a plinth. The upper cabinet is enclosed by a pair of doors, each glazed with three rectangular panes (the top panes segment-headed) one above the other, each pane having a pair of small rectangular panes on either side. The canted glazed sides are of the same design as the doors. Glazing bars and frames are decorated with lines (double on the glazing bars) of black and white inlay. The top and bottom of the cabinet project and are simply moulded.
The pedestal cupboard is enclosed in front by double doors of frame and panel construction, each with a single recessed square panel, fielded and moulded. Drop handles are mounted on elongated hexagonal back plates. The canted sides show dovetails at top and bottom. At the front the plinth is cut away beneath to give bracket-shaped ends.

B CAB 32*

CAGM G 1972 187 89

DESIGN FOR CABINET ON STAND IN ENGLISH WALNUT

Inscribed in ink with Sketch of Cabinet in English Walnut, and with scale, measurements, and description of views etc.

Front elevation and side elevation.


Pen and ink and pencil on brown tracing paper: 52.5 x 34.3cm. The sheet is much creased at either end of the lower horizontal fold.

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:

H. 5ft. 6in. (167.6cm.); W. (cabinet) 2ft. 6in. (76.2cm.);
W. (stand) 2ft. 8\(\frac{1}{2}\)in. (83.2cm.); D. (cabinet) 1ft. 8in. (50.8cm.);
D. (stand) 1ft. 9\(\frac{1}{2}\)in. (55.2cm.).

Description

A cabinet of rectangular form, fitted with numerous shelves and supported on a lattice-framed stand containing a single drawer. The cabinet is of through dovetailed construction and is enclosed by double doors, framed and panelled, planted on the carcase. There are three panels to each door: a square panel at top and bottom.
fielded to a regular octagon, and in the middle a shallow rectangular panel, bevel-fielded. Around each panel the frame is inlaid with an ebony and holly line. Doors are mounted with drop handles. The base of the cabinet projects at front and sides and is moulded. The sturdy rectangular side frames of the stand terminate in block feet, triple-stepped and chamfered, between which runs a shelf. Each frame contains a wagon-chamfered lattice, as does the back. The side frames are united by a drawer, fielded and moulded, mounted with ring handles on hexagonal back-plates. A loper each side of the drawer is mounted with a drop handle. Above the drawer is a slide bearing a pair of small crescent-shaped handles.

Note

(1) Probably a cabinet for the storage of prints or drawings.

(2) The provision of lopers with a slide is unusual. This indicates that the slide would be used at the fullest extension.

On the top drawer rail can be seen the original erroneous placing of the slide pulls.

(3) For other designs showing stands with latticed frames see G BUR 90, G BUR 91, G CAB 129, G CAB 142.

DESIGN FOR CABINET OF DRAWERS WITH CENTRAL CUPBOARD, RAISED ON STAND

Inscribed in pencil with Drawer front and Detail of cupboard to follow, and with measurements.

Front elevation, end elevation, and plan (plan and views of stand in careful free-hand), together with full-size detail (plan) of
drawer front, and thumb-nail sketches of similar cabinets.
Unsigned and undated, but c.1910.
Att: S.H.Barnsley, from handwriting and design of drop handles.
Pencil on brown tracing paper: 33.3 x 44.6cm. The sheet is in a fragile condition and the lower right quarter is missing.
Scale: 1\(\frac{1}{2}\)in. to 1ft. and full size.
Dimensions:
H. 4ft.8in. (142.2cm.); W. 3ft.7in. (109.2cm.); D. 1ft.3in. (38.1cm.).

Note
(II:86)
Compare with similar upper part of G BUR 93. A cabinet identical to the present design, but on a latticed stand, made for F.L.M. Griggs, is illustrated in Lionel Lambourne, Utopian Craftsmen (London, 1980), opposite p.107.

B CAB 34*
CAGM G 1972 187 72
DESIGN FOR GLAZED CABINET ON STAND, IN ENGLISH OAK OR WALNUT
Inscribed in ink with Design for Cabinet in English Oak or Walnut, and with measurements. Inscribed in pencil with additional measurements and with calculations etc.
Front elevation; side elevation; also plan showing details (full size, sectional) of front left corner of cabinet.
Pen and ink, with additions (free-hand) in pencil, on detail paper: 27.5 x 48.2cm.
The sheet has been torn whilst folded. From the right-hand edge two
portions are missing, one from the lower right corner; also a corresponding piece from the lower edge left of centre. Above this a portion (roughly oval), torn out of the sheet, has been replaced with the aid of a strip of gummed paper.

Scale: 1in. to 1ft. and full-size detail.

Dimensions:
H. 6ft.2in. (188cm.); W. 3ft.3in. (99.1cm.); D. 1ft.0in. (30.5cm.).

Description

A glazed rectangular display cabinet, raised on a stand. The front of the cabinet is divided vertically into three parts. In the centre is a narrow frame, fitted with a pair of slender evenly-spaced horizontal glazing bars. On either side of this is a door, with shaped metal key-plate and with an ovolo worked along the outer edge of the hanging stile, planted on and triple butt-hinged to the side frame. Side frames match the centre frame in front elevation. Glazing bars of doors and fixed frames are all in line and indicate shelf positions. The faces of glazing bars are bevelled, the bevels being enriched with lines of gouge cuts. The lower edges of the top rails of the doors are triple-faceted, at such wide angles as to appear arched. The top of the cabinet projects to form an ogee-moulded cornice at front and sides, and the base is similarly treated to form a plinth.

The rectangularly-framed stand is open-fronted. The top rail on the front elevation, gently arched on the underside, connects stoutly-framed ends, of which the stiles, bevelled along their outer angles and enriched with gouge cuts, are tenoned into block feet,
triple stepped and chamfered. A full-depth shelf, supported by a straight floor-level rail at front, connects the block feet. A fielded and moulded panel closes each end frame.

Note

(1) A pencilled note shows that the panels were to be omitted from the side frames of the stand.

(2) A pencilled addition to the sectional detail shows a shelf with a bead worked along the top edge, tongued flush to the flat-topped glazing bars of the side frames.

B CAB 35*

CAGM G 1972 187 97

DESIGN FOR MUSIC CABINET IN ENGLISH WALNUT

Inscribed in ink with Sketch for Music Cabinet. To be made in English Walnut; also inscribed with scale, measurements, descriptions of views and notes.

Front elevation, side elevation and plan (sectional).

Signed and dated in ink, lower right: Sidney H. Barnsley, Dec. 3rd. 1913. A small label from an exhibition gallery has been gummed over the signature. See Note.

Pen and ink and water-colour (applied to verso) on tracing paper: 36.7 x 33.5cm. Upper edge torn, especially to right.

Scale: 1\(\frac{1}{4}\)in. to 1ft.

Dimensions:

H. 3ft. 10in. (116.8cm.); W. 2ft. 3in. (68.6cm.); D. 1ft. 1in. (33cm.).
Description

A rectangular music cabinet with through-jointed carcase, divided into three vertically-ranged pairs of cupboards, each cupboard enclosed by a framed and panelled door (with joints dowelled through), inset and butt-hinged and mounted with ring handles on circular back plates. Each pair of doors is splayed in plan and the top, bottom, and shelves dividing the pairs of cupboards, are bowed in plan and inlaid with black and white lines. The panels to each of the top doors have bulged edges and are inlaid in chequer-pattern with pearl. The middle and lower doors contain recessed panels, bevel-fielded and moulded. The cabinet is raised on a pair of inset block feet, shaped at each end with inverted scallops and chamfered. Joining the feet are two straight rails with revealed tenons. The back is framed and panelled.

Note

The affixed exhibition gallery label is printed as follows:

'FROM THE MONTAGUE FORDHAM'S GALLERY OF MODERN ENGLISH HANDIWORK, 9, MADDOX STREET, REGENT STREET, LONDON, W. PLEASE RETURN THIS.'

These showrooms were opened by Montague Fordham in 1899 for the exhibition and sale of modern work by English craftsmen. The a brief editorial note in intention, as reported that year in/The Architectural Review (vol.6, p.232), was 'to deal only in such work as combines good workmanship with good design'. Among the supporters of the venture 'more intimately connected with architecture' were, apart from Sidney Barnsley, H. Wilson and W. R. Lethaby.
B CAB 36
CAGM G 1972 187 63

DESIGN FOR SMALL CABINET OF DRAWERS IN EBONY & WALNUT

Inscribed in pencil with measurements, calculations, and cutting lists.

Front elevation and part side elevation, together with a number of sections (free-hand) showing drawer fronts with moulded edges mitred round.

Unsigned and undated, but c.1916.

Pencil on cartridge paper: 56.2 x 76.2cm. Upper and lower edges somewhat torn.

Scale: Full size.

Dimensions:
H. 1ft.5 3/16in. (43.6cm.); W. 1ft.5in. (43.8cm.);
D. 1ft.12in. (33.6cm.).

Verso: Miscellaneous pencil sketches including e.g. details of stretchers for cabinet stand, details of block feet, of pole screen with tripod base, & sections through panelled frames etc., and inscribed (pencil) with calculations.

Note

(1) See also B BKS 12, which bears sketch to 1½in. scale of a similar cabinet, on a stand having stretcher resembling that shown on verso of present design.

(2) The cabinet was acquired by C.H. St John Hornby, who commissioned Barnsley to design and make a stand for it. For an illustration of cabinet and stand see John C. Rogers, 'English Furniture: II-Cabinets', Architectural Review, 59 (1926), 297-9
The piece is described as of walnut and coromandel wood upon a coromandel stand which is very skilfully proportioned to the mass of the cabinet. The interesting arrangement of the drawers gives a rich effect of colour and light and shade about the bolection moulded panels, the mould being in walnut; and the sunk panels and the receding cornice in coromandel wood decorated in oil colour, with delicate floral scrolls by Louise Powell. The drawer pulls are faceted and enriched with tiny spots of colour along the arrises.

B CAB 37*
CAGM G 1972 187 62

DESIGN FOR CABINET AND FOR SIDEBOARD IN ENGLISH WALNUT
Inscribed in pencil with CABINET AND SIDEBOARD: ENGLISH WALNUT, and with scale, measurements and descriptions.
Front elevation of each design, rough thumb-nail sketch of cabinet (with variations), and details (full size) of ebony and holly inlaid lines.
Signed and dated in pencil, lower right: Sidney H. Barnsley, Mch. 7, 1924.
Pencil and water-colour on hand-made paper, watermarked LINEN FIBRE 1921 UNBLEACHED ARNOLD: 40 x 51.5cm.
Scale: 1\(\frac{1}{2}\) in. to 1 ft. and full-size details.

Dimensions:

(1) Cabinet: H. 4 ft. 6 in. (137.1 cm.); W. 3 ft. 0 in. (91.4 cm.);
D. not given.

(2) Sideboard: H. 3 ft. 0 in. (91.4 cm.); W. 6 ft. 0 in. (182.9 cm.);
D. 1 ft. 10 in. (55.9 cm.).
Ill: Mary Comino, 'Good Citizen's Furniture, Crafts, 23 (1976), 23-7 (p.27).
Verso: faint pencil sketch of staircase rail with balusters and newel post. Also note, in pencil, of train times from Petersfield to Reading via Guildford.

Descriptions
(1) Cabinet:

A cabinet of seven drawers and three cupboards, all in the same carcase and supported on a pair of block feet. At the base of the carcase is a cupboard with a pair of square doors. These are framed and panelled and each of the corner joints is secured with a single dowel. The panels (one to each door) are raised, moulded and fielded, and decorated, as are the front edges of the carcase and all divisions, with ebony and holly inlaid lines, set flush with the surface. The outermost surface of each panel is shaped to a regular octagon. The doors are pin-hinged and fitted with scrolled drop handles on elongated hexagonal back plates.

Centrally in the upper sections of the cabinet, and surrounded by drawers, is a rectangular cupboard, with the long axis vertical. The door is framed and the panel is raised, moulded and fielded. Beneath it is a full-width drawer, above it a pair of half-width drawers, side by side, and on either side a pair of drawers (about \( \frac{1}{3} \) of cabinet width), one above the other. All drawers are of equal depth. The drawer fronts are fielded and fitted with ring handles on hexagonal back plates.

The carcase, drawer rails, and vertical divisions, are ovolo moulded at the front on both edges.
The base has a pair of block feet, triple stepped and chamfered, with the front rail boldly arched and wagon-chamfered.

(2) Sideboard:

There are three sections to this design. In the middle is a compartment of four equal-depth drawers, the top pair of which are of half-width and set side by side. The drawer fronts are raised, fielded, and moulded, with the moulding overlapping the framework. The drawer handles are of ebony, of inverted half-cup shape and faceted.

On either side of the drawers is a square cupboard with a single door. Each door is framed and the rails and stiles are of equal width, with the single panel raised, moulded, fielded, and decorated near the edges with an inlaid line of ebony and holly. The outermost surface of the panels is shaped to a regular octagon. The door frames are themselves ovolo moulded and, as with the drawer fronts, the moulding overlaps the surrounding framework. The doors are fitted with crescent-shaped handles.

The construction of the sideboard is of frame and panel. There is a leg or stile at each corner. The lower edge of the cupboards and drawer compartment is just below centre height. In the front elevation there is a low-set stretcher into which are tenoned the lower ends of the two stiles which divide the cupboards from the drawers.

The top overhangs slightly and is ovolo moulded on upper and lower edges. Equidistant between the mouldings is a raised inlaid line of ebony and holly.
Note

(1) An inscription to the left of the elevation of the cabinet reads: **Brass ring handles, or Ebony Knobs, or shaped handles.** As the two designs on this sheet are for companion pieces, the shaped handles would probably be of the pattern shown on the elevation of the sideboard.

The thumb-nail sketch of a cabinet shows a similar design but with a drawer at the base of the carcase, below the cupboards. This was the arrangement usually preferred for such pieces by Gimson (see e.g. G BUR 92 and 99; also G CUP 331).

Noteworthy in both these designs is the scaffolding of construction lines by which the proportions were determined. In front elevation the cabinet is shown to be in the proportion 1 : 1.5.

The sideboard is a double square.

The date of this sheet is the same as that for B SBD 79.

(2) The sideboard was made for Victor Smith by Edward Barnsley and an assistant in 1924. The work occupied 288 hours and the selling price was £42.7.6. (Information supplied by Mrs Edward Barnsley: letter dated 3 April 1983.)

For illustration of sideboard showing only minor discrepancies see Carruthers, p.35, F19.

B CAB 38

CAGM G 1972 187 2

SKETCH DESIGN FOR CABINET IN WALNUT WITH GLAZED UPPER STAGE ON PEDESTAL CUPBOARD.

Inscribed in pencil with scale and measurements and with: **made in**
walnut with inlaid (sic) strips round glass & along edges. Top lifts off as tray (This not essential) lower part solid doors; upper part glazed.

Front elevation and side elevation. The doors to both stages on the left-hand side of the front elevation have been omitted to reveal shelves. All work is in free-hand.

Unsigned and undated. A pencilled inscription, lower right, reads:
R.S. Weir's drawing, E.B. (Edward Barnsley). The inscription describing the cabinet itself is in R.S. Weir's hand, which would be Barnsley's chief, if not sole, grounds of attribution.
Pencil on detail paper: 22.5 x 15cm. approx. Right-hand edge slightly irregular.

Scale: 1\frac{1}{2}in. to 1ft.

Dimensions:
H. 4ft.4\frac{1}{2}in. (135.3cm.); W. 2ft.3in. (68.5cm.); D. (lower part) 0ft.8in. (20.3cm.); D. (upper part) 0ft.6\frac{1}{2}in. (16.5cm.).

Note
(1) A delicate design, probably for china, but suitable also for small-sized books. The wavy-edged tray on top of the glazed cupboard is unusual. Compare the similar treatment of the top of the bedside cupboard, B CHD 50.

(2) For note about R.S. Weir see Index of Clients: Robert Weir Schultz.

ADDITIONAL DESIGN FOR CABINET
(676)
B CUP 62 (8 June 1917)
B CHR 39*

CAGM G 1972 187 38

DESIGN FOR CHAIR WITH ARMS AND RUSH SEAT

Inscribed in pencil with Chair, Rush seated and with measurements and note: slightly narrower here (width of top back rail).

Front elevation and side elevation. The side elevation shows modifications to the design of the arm support.

Signed in pencil, lower right: S.H.E. Undated, but c.1909.

Pencil on brown tracing paper: 27.5 x 24.7cm. Slight tearing along left-hand edge.

Scale: 1½in. to 1ft.

Dimensions:
H. 3ft.4in. (101.6cm.); W. 1ft.9in. (53.3cm.); D. 1ft.5in. (43.2cm.).

Description

A chair with arms, rectilinear lattice back, and drop-in rush seat. The front legs are extended above the seat frame as arm supports. Two versions of arm support are shown: one as a vertical extension; the other curving slightly back from the top of the seat rail before rising to meet the arm, which in each instance joins the support at a right angle, slightly rounded in front. The back frame is parallel on the inside faces, but tapers a little on the outside above seat level. There are four rails in the back, including the top rail. The intermediate bars (of equal breadth with the rails) are bevelled. There is a low-set H-plan stretcher-frame.

Note

The front of the chair is very narrow, the space between the
arm supports being no more than 1ft. 4in., which would render the chair rather uncomfortable.

For possible models for this design see G CHR 188 and 210.

B CHR 40*

CAGM G 1972 187 41

SKETCH OF WAINSCOTTING INCLUDING RECTANGULAR OPENING, TOGETHER WITH PICTORIAL SKETCH OF CHAIR WITH ARMS AND WOODEN SEAT

Elevation of panelling together with sectional detail (full size) and pictorial sketch (from front) of chair.

Unsigned and undated. Possibly 1924.

Wainscotting sketched in pencil; chair in pen and ink, on light brown tracing paper: 40.9 x 47.4cm. Pieces have been torn from upper corners and the lower edge is torn.

Scale: Wainscotting to about 1in. to 1ft. Chair to about 1\(\frac{1}{2}\)in. to 1ft.

Description

A rather heavily-proportioned chair with arms, lattice back, and dished wooden seat. The back frame is rectangular, with a straight top rail, under which are four stout parallel-sided slats, spaced evenly. In between these are pairs of upright spacers, wide and bevel-edged, which form the lattice. Beneath the plank seat, which masters the front legs, are side rails, but no front rail. There is a stout low-set rectangular stretcher-frame. The legs seem to be untapered below seat level.

Note

This sketch should be compared with the photograph of a chair designed by Gimson, and described as being in English oak, to be
found in the Gimson Memorial volume. (L. & W., pl.36.) Despite the freedom of the sketch it is obvious that it depicts a chair of identical design to the one in the illustration, no working drawings for which appear to have survived.

Apart from the fact that, in the character of its penwork, this sketch does not resemble anything known to have been drawn by Gimson, it is most unlikely that we have here one of his sketch-designs. His pictorial sketches, of which several have survived, were with few exceptions records of existing pieces of furniture, and as such were usually dimensioned in minute detail. So closely does this sketch resemble the photograph (allowing for the freedom of the former) that it is reasonable to suppose that it was made by Sidney Barnsley (among whose drawings it was found) from the photograph itself. Unless (as is possible) the photograph predates the book, this would suggest a date of about 1924. The chair itself was probably intended as a hall chair. The heavy appearance suggests an early date, possibly about 1905.

ADDITIONAL DESIGNS FOR CHAIRS

(652)
B CHD 48 (1 October 1923)

(724)
B TAB 98 (c. 1923)
DESIGN FOR CHEST OF DRAWERS IN OAK

Inscribed in ink with Sketch of Oak Chest of Drawers and with measurements. Inscribed in pencil with calculations.

Front and side elevations.

Signed and dated in ink, lower right: S.H.B., Feb.5, 1908.

Pen and ink on detail paper: 35 x 51.5cm. The upper and right-hand edges are slightly torn.

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:

H. 3ft.4in. (101.6cm.); W. 6ft.0in. (182.9cm.); D. 1ft.9in. (53.3cm.) (drawn 1ft.10in).

Verso: rough pencil sketch of what appears to be the end elevation of a chest on a stand, together with a note of timber sizes.

Description

A chest of five drawers, the top pair of half width, with a cupboard each side, supported on four block feet. The drawers decrease in depth from the base, with the top two tiers of drawers of the same depth. Drawer handles are of ring pattern on hexagonal back plates. Each cupboard has a framed door with two fielded panels, the upper one square. The edges of door frames and of drawer fronts are moulded and overlap the front edges of the carcase and rails by the width of the moulding. The ends of the carcase are framed and panelled to match the doors, but are broader. The top is also framed and has three raised panels. The block feet are triple stepped and chamfered, but are otherwise rectangular and have no connecting rails.
Note

The end elevation and the panels of the top in the front elevation have been scrawled through in pencil with a running zigzag line. Faint mitre lines on fieldings.

B CHD 42
CAGM G 1972 187 48

DESIGN FOR CHEST OF DRAWERS WITH CUPBOARD BELOW, IN OAK

Inscribed in ink with scale, measurements, and notes.

Front elevation and side elevation, together with sketches, (full size) of joints, also rough sketch (pictorial) of child's high chair.

Unsigned and undated, but c. 1910.

Pen and ink, with additions and sketches in pencil, on detail paper: 30 x 33.8cm.

Scale: 1\frac{3}{4} in. to 1ft. and full size.

Dimensions:

H. 4ft.2in. (127cm.) (drawn 4ft.3in.); W. 2ft.4in. (71.1cm.);
D. 1ft.6in. (45.7cm.).

Description

A chest of six drawers, diminishing in depth by pairs from the top, with a cupboard below, fitted with a pair of square doors, all in one carcase and supported on block feet. The carcase is through dovetailed at top and bottom (with the tails showing at the sides) and the drawer rails and the division between the cupboard and the bottom drawer are through tenoned. The drawers are each fitted with a pair of ring handles on hexagonal back plates and each shows a keyhole surround. The doors are framed, with rails and stiles all
of equal breadth, and with joints secured by twin dowels. The panels are raised, moulded, and fielded. Doors and drawer fronts are ovolo moulded, with the mouldings overlapping the carcase edges.

Twin block feet, triple stepped and chamfered, are joined by rails, the front rail having the appearance of a shallow bar with a triangular corner block beneath at each end. The feet are inset at the back to give clearance for the skirting.

Note

(1) In the opinion of Edward Barnsley (E.B. Tapes Transcript, p.18), this design was probably commissioned by Francis Dodd for the storage of etchings and drawings.

(2) The sketch of the child's high chair could well have been copied from an illustration of a post-Restoration chair to be found in Percy Macquoid's *A History of English Furniture*, 4 vols (London, 1904-08), I, fig.169, p.198. The original is owned by the Victoria & Albert Museum.

B CHD 43*
CAGM G 1972 187 28

DESIGN FOR CHEST OF DRAWERS AND FOR BEDSTEAD

Inscribed in ink with *Chest of Drawers* and with *Bed*; also with scale, measurements, and descriptions. Elevation of chest has inscription below in ink by client (unidentified) referring to rail between block feet: *should rather not have this.*

Front elevation of chest of drawers and elevation of bedstead from foot (the head of the bedstead where it shows above the foot is pencilled in). Also pencil sketch (sectional plan) of angled joint
(through tenon, housed) between rail and octagonal leg (unrelated to design of chest of drawers or of bedstead).


Pen and ink on brown tracing paper: 27.7 x 57cm. The right-hand edge of the sheet is irregular and the various folds are rubbed.

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:

(1) Chest of drawers: H. 3ft.6in. (106.7cm.); W. 4ft.0in. (121.9cm.); D. 2ft.0in. (61cm.).

(2) Bedstead: H. (at foot, measured on centre line) 2ft.6in. (76.2cm.); H. (at head) 3ft.3in. (99.1cm.); W. 3ft.0in. (91.4cm.).

Description

(1) Chest of drawers:

A chest of five drawers and two cupboards. At the base is a full-width drawer, above which, in the middle, is a pair of half-width drawers, one above the other, with a cupboard on either side equal in height to the pair of drawers. At the top is another pair of half-width drawers, side by side, and equal in depth to the two drawers below. The drawer fronts are raised, moulded and fielded and are fitted with ring handles on hexagonal back plates. The doors are framed and each has a raised panel, fielded to an irregular octagon. The edges of the door and of the panel are moulded. The front edges of the carcase and its divisions are inlaid with black and white stringing. The base has a pair of heavy block feet, triple stepped and chamfered. The front rail connecting these is cut away on the lower edge in the form of a three-sided 'arch'.
(2) Bedstead:

The frames at head and foot have each a pair of stout corner posts slightly tapered towards the top on their outer faces. These are joined by a cambered rail, which consists in fact of three shallow arches. The springs of the arches are supported by a pair of wagon-chamfered posts, which are tenoned at the lower end into a rail (similarly chamfered) somewhat above middle height. Between this rail and a similar low-set rail is fitted a plain panel.

B CHD 44

CAGM G 1972 186 63 verso

SKETCH DESIGNS FOR CHEST OF DRAWERS WITH CUPBOARD ABOVE & FOR DRESSER

Inscribed (chest only) in pencil with measurements, calculations, and price: £14-10-0.

Front and side elevations of chest (both unfinished; the side elevation has some sectional detail).

Front and side elevations of dresser (both unfinished), together with plan (in outline) and small pictorial sketch of dresser (superimposed on end elevation).

Unsigned and undated, but probably Feb. 1912.

Pencil on cartridge paper: 55.8 x 76.1cm.

Scale: 1\(\frac{3}{8}\)in. to 1ft.

Dimensions:

(1) Chest of drawers: H. 5ft.3in. (160cm.); W. 3ft.5\(\frac{3}{8}\)in. (105.4cm.); D. 1ft.8in. (50.8cm.).

(2) Dresser: H. 6ft.0in. (182.9cm.); W. 6ft.1in. (185.4cm.); D. 1ft.9in. (53.3cm.).
Description

(1) Chest of drawers:

A chest with five drawers; the top two of half-width. The drawer depths increase towards the base. The carcase is through dovetailed at top and bottom and the drawer rails are through tenoned. There is a base consisting of a pair of triple stepped and chamfered block feet. The front rail between these is reduced in depth by angled stepping. There is a double cupboard with carcase through dovetailed on top of the chest, slightly inset at front and sides. The doors (square and one to each cupboard) are framed and single panelled. Each panel is fielded in the centre to a regular octagon. One cupboard (and possibly both) contains a pair of deep sliding trays. The positions of the drawer handles are marked, but no details are shown. The front outer edges of the carcase are ovolo moulded. The drawer fronts are raised and moulded.

(2) Sideboard:

A sideboard with two stages. The lower part has a through dovetailed carcase with four cupboards. There is a drawer above the pair of middle cupboards and also above each of the end cupboards, which are slightly canted in plan. The middle drawer is fielded and the doors beneath it are framed and panelled. Each has a square fielded and moulded panel and the outermost fielding is shaped to a regular octagon. There are no details of the other doors and drawers. The base consists of four triple-stepped and chamfered block feet with rails connecting. Two versions of the rail in the middle section are shown.

The upper stage (the plate rack) has a slatted back, a base with
bevelled edges, a top (bevelled below at front), and two shelves. The end supports taper from the base and are dovetailed to the top. There is a curved and wagon-chamfered shelf support in the centre.

Note

See also B CHD 45, which is a tracing from the present drawing, with rather more detail, and with some discrepancies, for example:
(1) the sliding trays in the cupboard are shown in side elevation in this drawing, but not in B CHD 45.
(2) the drawer handles are shown in B CHD 45 as ring handles on hexagonal back plates, set cornerwise.
(3) the drawer fronts are more clearly shown in B CHD 45 as raised and moulded.
(4) the connecting rail between the block feet is shown as a shallow rail, set flatwise, in B CHD 45.

The segment lightly drawn at the base of the side elevation in both B CHD 44 and B CHD 45 relates only to the slab-sided version.
The side elevation of the present design also shows a faintly pencilled indication of a framed construction with two rectangular panels. No other details in either side or front elevation correspond to this construction.

B CHD 45*

CAGM G 1972 187 84

DESIGN FOR CHEST OF DRAWERS WITH CUPBOARD ABOVE, IN ENGLISH OAK

Inscribed in pencil with Chest of Drawers in English Oak, and with scale, measurements and calculations.

Front and side elevations (the side elevation has traces of a
slab-sided version at base) together with sketch (incomplete) of upper part of stone cross.
Pencil on brown tracing paper: 52 x 37.6cm.
Scale: 1\(\frac{1}{2}\)in. to 1ft.
Dimensions: H. 5ft. 2\(\frac{1}{2}\)in. (158.8cm.); W. 3ft. 6in. (106.7cm.);
D. 1ft. 8in. (50.8cm.).

**Description**

A chest with three full-width drawers, surmounted by a pair of half-width drawers in a through dovetailed carcase, moulded on the front outer edges, and with drawer rails through tenoned at back and front. The drawers diminish in depth from the base and are fitted with ring handles on hexagonal back plates. The fronts are raised and moulded, probably with ovolos.

Free-standing on the top of the chest of drawers, and slightly inset, is a cupboard with a through dovetailed carcase, with a pair of square doors planted on. These are framed and panelled and enclose two pairs of sliding trays. The panels are raised, moulded, and fielded, with the outermost surface shaped to an octagon. The base has a pair of block feet, triple stepped and chamfered, connected by shallow rails.

**Note**

The provision of sliding trays in the upper cupboard suggests that this is a design for a gentleman's dressing chest. See also (646) B CHD 44, which shows the same design, but in a more rudimentary form and with minor discrepancies.
The upper left corner of the sheet contains a sketch of a cross (presumably to be worked in stone) with the upper part set within a circle. The ends of the arms have carved decoration in the form of oak leaves.

B CHD 46*
CAGM C 1972 187 7
DESIGN FOR SMALL CHEST OF DRAWERS IN ENGLISH WALNUT
Inscribed in ink with Sketch for Small Chest of Drawers in English Walnut, and with scale and measurements.
Front and side elevations.
Pen and ink, with water-colour applied to verso, on brown tracing paper: 28.2 x 28.7cm. The sheet bears a number of conspicuous stains - probably of oil - and a portion has been torn from lower left, approximately 18 x 8cm.
Scale: 1\frac{1}{2}in. to 1ft.
Dimensions:
H. 3ft.6in. (106.7cm.); W. 1ft.11in. (58.4cm.); D. 1ft.2in. (35.6cm.).
Description
A chest with seven drawers, the top pair of half width, increasing markedly in depth towards the base. The drawer fronts are raised, moulded and fielded. The handles are round (presumably wooden) knobs. All drawers except the top pair have locks and lozenge-shaped key-plates. The carcase is through dovetailed at top and bottom and the drawer rails are through tenoned. The front outer
edges of the carcase are moulded. The base has a pair of double stepped chamfered block feet. The front rail between them is arched and wagon-chamfered on the lower edge.

B CHD 47

CAGM G 1972 187 36

DESIGNS FOR A TALLBOY AND FOR A BEDSTEAD IN ENGLISH OAK

Inscribed in ink with TALLBOY and BEDSTEAD of ENGLISH OAK and with scale, measurements and descriptions.

Front elevation of tallboy and elevation of bedstead from foot.

Signed and dated in ink, lower right: S.H.B., Nov. 1919.

Pen and ink, with pencilled additions to bedstead, on brown tracing paper: 30.5 x 44.6cm. The lower right corner is badly torn.

Scale: 1in. to 1ft.

Dimensions:

(1) Tallboy: H. 6ft.0in. (182.9cm.); W. 3ft.0in. (91.4cm.).

(2) Bedstead: H. (at foot) 3ft.6in. (106.7cm.); H. (at head) 4ft.6in. (137.1cm.); W. 5ft.0\(\frac{\circ}{2}\)in. (154.3cm.).

Description

(1) Tallboy:

A chest of eight drawers arranged in two tiers, with three drawers in the lower tier and five in the upper. The upper carcase is inset. The drawer fronts are raised, fielded and moulded, with the mouldings overlapping the edges of carcase and drawer rails. The outside edges of both carcases are also moulded. Each drawer is fitted with a pair of ring handles on hexagonal back plates, with the edges of these slightly concave. The base has a pair of block feet, triple stepped and chamfered. The front rail between
them is boldly arched and wagon-chamfered.

(2) Bedstead:

The corner posts are upright and untapered. The top rail (worked from a single piece) has two shallow arches, joined to the tops of the corner posts and to each other by three short sections of equal length. There is a second rail, at about $\frac{1}{3}$ height of the corner posts, which is joined to the top rail by four vertical posts. These meet the top rail at the arch springings. There is a third rail a little below the second. A low-set rail is joined to it by four stiles like the posts in the upper frame and in line with them. In the interstices between the rails and stiles are five fielded panels. Each member of the framework is wagon-chamfered.

B CHD 48
CAGM G 1971 60 1
DESIGN FOR CHEST OF DRAWERS IN ENGLISH WALNUT AND SKETCH DESIGN FOR SPINDLE-BACK CHAIR
Inscribed in pencil with CHEST OF DRAWERS OF ENGLISH WALNUT and with scale, measurements, and descriptions.

Front elevation and side elevation of chest of drawers (the side elevation showing secretary drawer open). Front elevation, side elevation and plan of chair (rough, incomplete, and showing erasures and modifications).


Pencil (chair) and pencil and water-colour (chest of drawers) on hand-made paper, watermarked J.R. JONES, AFONWEN: 76 x 51cm. A rectangular portion approx. 18 x 25cm. has been torn from the
corner of the sheet, upper right. Creased, especially round the
edges.
Scale: 1\frac{1}{2}in. to 1ft. (chest of drawers): 3in. to 1ft. (chair).
Dimensions:

(1) Chest of drawers: H. 3ft.0in. (91.4cm.); W. 3ft.3in.
(99.1cm.); D. 1ft.6in. (45.7cm.).
(2) Chair: H. 3ft.0\frac{3}{4}in. (93.3cm.); W. 1ft.6in.
(45.7cm.); D. 1ft.2in. (35.6cm.).
Verso: Inscribed in ink: Furniture Designs by S.H. Barnsley and in
pencil with length measurement of bedstead and WIRE MATTRESS.
Front and side elevations (in pencil, unfinished) of chest of
drawers almost identical (and presumably preliminary) to the design
on recto. Also elevations of bedstead (head and foot) and part side
elevation. These drawings are in faint pencil and include some free­
hand work. They are unfinished. Also details of bed-post and
muntin (both full size).

Description

A chest of four drawers. At the top is a secretary drawer,
with a lock and lozenge-shaped key-plate. The drawer fronts are
raised and moulded and (except for the top drawer) fielded. Each
drawer has a pair of ring handles on hexagonal back plates. The
carcase is through dovetailed at top and bottom and the drawer
rails are through tenoned. The front edges of the carcasse are
decorated with inlaid lines of ebony and holly and the outer edges
of the carcasse are moulded. The base has a pair of block feet,
relieved and wagon-chamfered beneath with triple stepped and
chamfered ends. These are joined by a pair of rails, the through
tenons of which protrude and are bevelled. The lower edge of the front rail is boldly concave and is wagon-chamfered in three stages.

Note

The open secretary drawer (side elevation) has been crossed through in pencil.

For virtually identical design see B CHD 49.

B CHD 49
CAGM G 1971 60 3
DESIGN FOR CHEST OF DRAWERS IN ENGLISH WALNUT
Inscribed in pencil with CHEST OF DRAWERS OF ENGLISH WALNUT and with scale, measurements, descriptions and calculations.
Front and side elevations, together with sketch showing detail of hinge setting for a cabinet door, and sketch (faint and incomplete) of gable end of small building.
Pencil and water-colour on heavy brown tracing paper: 24.5 x 51cm.
Scale: 1/2in. to 1ft.
Dimensions:
H. 3ft.0in. (91.4cm.); W. 3ft.3in. (99.1cm.); D. 1ft.6in. (45.7cm.).

Description

This design should be compared with B CHD 48 with which it is identical except for the following details:

(1) the top drawer in the present design is fielded to match the other drawers and is not, apparently, a secretary drawer.

(2) the drawers are fitted with faceted ebony knobs.

See also B CHD 48 (verso).
DESIGNS FOR CHEST OF DRAWERS, WASHING STAND, & PLATE RAIL FOR SIDEBOARD

Inscribed in pencil (chest only) with measurements.
Front and side elevation of each of the three designs (all views unfinished). The design for the washing stand is freely drawn and shows a number of erasures. The design for the sideboard rail consists of little more than construction lines.

Unsigned and undated, but c.1923.
Pencil on hand-made paper, watermarked LINEN FIBRE 1921 UNBLEACHED

ARNOLD: 40.3 x 51.5cm.
Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:

(1) Sideboard rail: H. 1ft.3in. (38.1cm.); W. 3ft.5\(\frac{1}{2}\)in. (105.4cm.); D. 1ft.9in. (22.8cm.).

(2) Chest of drawers: H. 3ft.4in. (101.6cm.); W. 2ft.8in. (81.3cm.); D. 1ft.8in. (50.8cm.).

(3) Washing stand: H. 2ft.6in. (76.2cm.); W. 1ft.8in. (50.8cm.); D. 1ft.1in. (33cm.).

Verso: Front and side elevation (in faint pencil, unfinished, and containing some free-hand work) of wardrobe, of which the tracing (66%) appears on B CUP 57. Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:

H. 6ft.0in. (182.9cm.); W. 3ft.9in. (114.2cm.); D. 1ft.9in. (53.3cm.).
Description

(1) Chest of drawers:

A chest of five drawers, with a pair of half-width drawers at the top. The drawer fronts are recessed and fielded and have chamfered wooden bow handles. The front edges of the top, bottom, stiles, and drawer rails are chamfered (and possibly moulded) and decorated with chip carving, giving a continuous band of lozenges and triangles. There are also lines of gouge cuts along the faces of the chamfers themselves. The sides have each four panels, corresponding in depth to the drawer fronts, and similarly fielded. The corner stiles are dovetailed to the top and bottom and the drawer runners are exposed and are chamfered and chip carved. The drawer rails are through tenoned into the stiles. The base is identical to that of design B CHD 48, except that the wagon-chamfer on the front rail is continuous.

(2) Washing stand:

This consists of a cupboard with a square framed and panelled door. The panel is fielded in the centre to a regular octagon. The door has a wooden turn-handle. Above the cupboard is a drawer with a fielded front and a pair of small knobs. The sides are framed and panelled and have four wide corner stiles, which are tenoned at the base into double stepped block feet. In the centre of each side panel is a cluster of nine small rectangles. These could represent inlay, or, possibly, perforations. The top has a low solid rail at the sides and back, with an undulating upper edge.

(3) Sideboard rail:

This is of a latticed pattern used many times by Sidney Barnsley.
The top rail is straight, with a shallow arch over the second and fourth of the five spaces into which the upright slats divide the length. The end frames have gently curved front and top rails, wagon-chamfered on all edges. There is a shelf at mid height.

Note

(1) Chest of drawers:

This design is the original from which was taken the tracing B CHD 51. Discrepancies (minor) between the two are noted in the catalogue entry for the latter.

(2) Washing stand:

The side elevation shows the same method of construction as indicated in the design for the chest of drawers. See also, for comparison, B CUP 62(1) and B TAB 95.

(3) Sideboard rail:

If the elevations of the sideboard rail are drawn to a scale of 1in. to 1ft., which seems possible, then the dimensions are:

H. 1ft. 10in. (55.9cm.); W. 5ft. 2in. (157.5cm.); D. 1ft. 2in. (35.6cm.).

B CHD 51*

CAGM G 1972 187 35

DESIGN FOR CHEST OF DRAWERS IN OAK

Inscribed in pencil with CHEST OF DRAWERS and with note: Top will need to be very dry otherwise it may split; also with description: guide for drawers and with measurements. Numbered 6.

Front and side elevations, also sketches of gouged decoration and sketch of constructional detail (exposed drawer rail on side).
Unsigned and undated, but c.1923.

Pencil and water-colour (applied in wash to verso) on brown tracing paper: 22.5 x 38cm. The sheet has numerous folds.

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:

H. 3ft.4in. (101.6cm.); W. 2ft.8in. (81.3cm.); D. 1ft.8in.

(50.8cm.).

**Description**

This design is virtually identical with B CHD 50 and was almost certainly traced from it. There are a few minor discrepancies, for example:

1. Design B CHD 50 shows chip carving along the front edges of the carcase, and lines of gouge cuts running along the faces of the chamfers on the drawer rails and the protruding side rails.

2. Design B CHD 50 also shows the protruding side rails on the front elevation, which the present design does not, but this is merely an omission from the drawing and not a variation in the design.

**Note**

1. The inscription No.6 in the upper left corner appears to be in the hand of Edward Barnsley. A number of drawings in the Cheltenham collection, by both Sidney Barnsley and Ernest Gimson, have been annotated by Edward Barnsley.

2. The making of a piece to this design is recorded in Edward Barnsley's Job Book for 1925. The client was the Hon. Mrs Biddulph of Rodmarton Manor. The price was composite with that of other pieces. (Information supplied by Mrs Edward Barnsley: letter dated 3 April 1983.)
DESIGN FOR CABINET WITH DRAWERS AND CUPBOARDS, IN ENGLISH WALNUT & EBONY

Inscribed in pencil with CABINET: ENGLISH WALNUT and EBONY and with scale and measurements. Inscribed in ink with names of timbers to be used.

Front and side elevations together with details of inlaid strings.

Signed and dated in pencil, lower right: Sidney H. Barnsley,
Sept. 16, 1924.

Pencil and water-colour, with pen and ink additions, on detail paper: 37.2 x 43cm. The sheet has numerous folds.

Scale: 1\(\frac{\text{in.}}{\text{ft.}}\).

Dimensions: H. 6ft.3in. (190.5cm.); W. (lower carcase) 3ft.7in. (109.2cm.); D. (lower carcase) 1ft.6\(\frac{\text{in.}}{\text{ft.}}\) (47cm.).

Description

A tall cabinet in three tiers. In the lowest tier are three identical drawers, raised, fielded and moulded. The middle tier is inset at front and sides and has a moulded ebony plinth. It contains eight equal-depth drawers, shallower than those in the lowest tier. In the centre is a square cupboard with an ebony door, fielded to several levels and to a regular octagon at the outermost level. On each side of the cupboard is a pair of drawers, one above the other. Above and below the cupboard and its flanking drawers is a pair of half-width drawers, side by side. The upper tier, which, like the middle tier, is inset at the front and sides and has also a moulded ebony plinth, consists of a cupboard with a pair of square framed
and panelled doors. The panel of each door has a mitred and moulded ebony surround and the panels themselves are fielded to match the panel in the cupboard below. The sides of the cupboard are framed and panelled to match the cupboard doors, but are rectangular, with the long axis vertical.

There is extensive and varied use of inlaid strings and of moulding. On the lower carcase the front edges, including the drawer rails, are inlaid with raised ebony strings. The front edges of the middle carcase, drawer rails and divisions, are inlaid with ebony and holly strings. The front edges of the upper cupboard are inlaid with raised ebony strings, enriched with short scooped chamfers which are staggered along both edges of the strings. Inlaid round the bevelled edges of the inset top to the cupboard is a band of ebony lozenges.

The upper doors are fitted with wooden turn handles. The drawer handles are of ebony, of inverted half cup shape, and faceted.

There are lozenge shaped key-plates to the drawers of the lower tier and to the cupboard doors.

The base has three block feet, triple stepped and chamfered. They are joined by rails which are through tenoned, the tenons protruding and bevelled at the ends. The front rails are boldly arched and wagon-chamfered, as are the lower edges of the block feet.

Note

The date (1924) indicates that the piece to this design would have been made in Edward Barnsley's workshops. The Job Book, however, contains no entry which can be matched with it. Edward Barnsley recollects working on this piece, which he believes was for the Hon. Mrs Biddulph of Rodmarton Manor and was probably for use in a
living room. (Information supplied by Mrs Edward Barnsley: letter dated 3 April 1983.)

ADDITIONAL DESIGN FOR CHEST OF DRAWERS

(541)
B BKS 12 (1916)
3 CUP 53

CAGM G 1972 187 33

SKETCH DESIGN FOR CUPBOARD WITH SHELVES AND PEDESTAL DRAWER, PROBABLY WARDROBE

Inscribed in pencil with measurements.

Front elevation, showing alternative design for door panels, and front elevation of cupboard only, with doors removed to show shelves and drawers.

Unsigned and undated, but c.1905.

Pencil on cartridge paper: 68.5 x 50.9cm. Small triangular tear below and to right of centre.

Scale: 1\(^{\frac{3}{4}}\)in. to 1ft.

Dimensions:
H. 6ft.3in. (190.5cm.); W. 3ft.10in. (116.8cm.); D. not shown, but probably 1ft.9in. (53.3cm.).

Note
This design is a preliminary study for B CUP 54.

B CUP 54*

CAGM G 1972 187 91

DESIGN FOR CUPBOARD WITH PEDESTAL DRAWER, PROBABLY WARDROBE

Inscribed in ink with measurements and descriptions, and in pencil with additional measurements and calculations.

Front elevation; front elevation (cupboard only) with doors removed to reveal internal shelves and drawers; sketch showing detail (full size, sectional) of hanging edge of door; also miscellaneous rough sketches showing constructional detail.
Unsigned and undated, but c.1905.

Pen and ink and purple crayon, with some sketches in pencil, on detail paper: 39.7 x 50cm.

Scale: 1\(\frac{3}{4}\)in. to 1ft.

Dimensions:
H. 6ft.3in. (190.5cm.); W. 3ft.10in. (116.3cm.); D. 1ft.9in. (53.3cm.).

Description

A tall multi-shelved cupboard over a deep pedestal drawer, raised on a plinth. The cupboard is enclosed by double doors, framed and triple-panelled, planted on the carcase and mounted with ring handles on elongated hexagonal back plates showing key-holes. There is a square panel in the middle of each door, and above and below it a shallower rectangular panel. All panels are raised, bevel-fielded, and moulded.

Internally each half of the vertically-divided cabinet is self-contained and fitted with numerous shelves (of cedar) and (on the right, in lower half) two drawers. The base projects and is simply moulded. The deep pedestal drawer is framed and contains two rectangular panels, raised and moulded. Doors and drawers (pedestal and internal) are mounted with ring handles on hexagonal back plates. The through dovetailed plinth is shaped to brackets at each end.

Note

(1) See B CUP 53 for sketch-design. Compare also with G CUP 298.

(2) The shelves in the cupboard to the left are given as only 10in. deep, except for the two 14in. shelves near the bottom. Shelves in the other half of the cupboard are all inscribed as 20" deep. Inlaid black and white lines are suggested in pencil along
the three rails of the interior drawers.

(3) The rough sketches on the lower part of the sheet, showing constructional details, do not seem to relate to the main drawing.


**B CUP 55**

**CAGM G 1972 187 16**

**DESIGN FOR LARGE THREE-PART WARDROBE**

Inscribed in pencil with measurements and descriptions of features. Front elevation and sectional plan. The front elevation shows freely sketched and rather tentative alterations to panelling of right-hand door. An ancillary sketch to left of elevation gives a more fully developed version of this.

Unsigned and undated, but probably Sept. 1913.

Pencil and water-colour on brown tracing paper: 51.7 x 42.3cm.

The water-colour is laid on the verso, strongly outlining the carcase edges of the front elevation.

**Scale:** 1\(\frac{3}{8}\)in. to 1ft.

**Dimensions:**

H. 6ft.0in. (182.9cm.); W. 6ft.6in. (198.1cm.); D. 2ft.0in.

(61cm.).

**Description**

A flat-fronted wardrobe in three sections of equal breadth, divided vertically into three equal parts by pairs of transverse...
rails, so that the front elevation (excluding the base) is subdivided into nine identical rectangles. The central rectangle contains three flat-fielded drawers of equal depth, sandwiched vertically between a pair of cupboards, each enclosed by double doors. The outer sections of the wardrobe are hanging cupboards, each having a door to full height. All doors are framed and single panelled, the panels being raised, flat-fielded and moulded. Across each of the long doors runs a pair of thin projecting rails with chamfered edges, in line with the top and bottom drawer rails of the middle section. The panels to the small doors have the outermost faces shaped to an irregular octagon. Frame joints are pegged. Details of the block feet, moulding at top and bottom, and mounts are as in B CUP 56.

Note

(1) The description ignores tentative alterations sketched over the tall panel to the right. These show the panel subdivided to give twin rectangular panels (side by side) at the top, with three squarish panels (the top one bevelled) beneath. To the left of the elevation is a more careful sketch of a tall door showing a similar arrangement of panels, but with only two square panels beneath the twin panels, and showing all panels bevelled, with octagonal fieldings to those at the top and bottom.

The pairs of rib-like rails which cross the faces of the long doors are a curious feature, rather at odds with the conventional flat door frame. They seem to have been added for aesthetic rather than technical reasons, although on a tall door at least one intermediate rail would be necessary. Similar rails are to be seen in B CUP 57.
Why Barnsley gave the main framing such strong emphasis by the use of water-colour, and why only two sections of the plan are so treated, remains a puzzle.

(2) This design is related to B CUP 56, which seems to have been developed from it. The overall measurements are identical, though the breadth of the middle section has been increased in the later version and a number of alterations made.

B CUP 56*

CAGM G 1972 187 5

DESIGN FOR LARGE THREE-PART WARDROBE IN MAHOGANY, WITH DRAWERS SURMOUNTED BY CUPBOARDS IN CENTRE SECTION

Inscribed in ink with measurements etc. and with Mahogany Wardrobe.

Front elevation and sectional plan (in outline only). The right-hand section shows alternative (simplified) fieldings to door panels.


Pen and ink and water-colour, applied in wash mostly on verso, on brown tracing paper: 43.1 x 52.5cm. Extensively torn.

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:

H. 6ft.0in. (182.9cm.); W. 6ft.6in. (198.1cm.); D. 2ft.0in. (61cm.).

Description

A wardrobe in three sections, the middle section having a deep drawer at the base and four shallower drawers of equal size above, surmounted by a small cupboard enclosed by double doors, with a hanging cupboard on either side. Drawers and doors are recessed.
The deep drawer is of frame and panel construction, with the panel flat-fielded and moulded. The other drawers are also flat-fielded. The doors to the small cupboard are of frame and panel construction, each door having a single panel, recessed, flat-fielded and moulded, with the outermost level cut to an irregular octagon. The tall doors are planted on and have each two square panels (one above the other) under a pair of panels (side by side). All panels are flat-fielded and moulded. The door panels to the left show octagonal fieldings, while on those to the right (as an alternative) the outermost octagonal level is omitted. A note indicates that sides are to be similar to the doors. The inside of the right-hand door is fitted with a looking glass. All frame joints are pegged. The edges of the overhanging top and projecting base are simply moulded, as are drawer rails and carcase divisions. The piece is raised on four block feet, triple stepped and chamfered, joined by boldly arched wagon-chamfered rails. Drawers are mounted with ring handles on hexagonal back plates, except for the bottom drawer, which shows crescent-shaped drop handles and an escutcheon. Doors are mounted with scroll-pattern drop handles.

Note

(1) The reason for omitting the shading from the door to the hanging cupboard on the right is not known.

(2) See B CUP 55, which has several features in common with the present design, for which it appears to have been a preliminary study.

(3) According to Edward Barnsley (E.B. Tapes Transcript, p.17) this design was prepared as a commission from Ellen Lovibond, sister-in-law of Ernest Gimson, living at that time at Stonewell Cottage, Leicestershire.
DESIGN FOR DOUBLE WARDROBE IN ENGLISH OAK

Inscribed in pencil with scale, measurements etc., and with WARDROBE. ENGLISH OAK, and in red crayon (upper left) with ASA Lingard (in hand of Edward Barnsley). Priced in pencil, upper right, £5.

Unsigned and undated, but c.1923.

Pencil, with water-colour wash on verso, on brown tracing paper:
37 x 36cm.

Scale: 1 1/2in. to 1ft.

Dimensions:
H. 6ft.0in. (182.9cm.); W. 3ft.9in. (114.2cm.); D. 1ft.9in. (53.3cm.).

Description

A wardrobe fronted by a pair of multi-panelled doors over a full-width drawer, raised on three block feet. The cupboard itself is of frame and panel construction throughout. The sides have wide stiles, through dovetailed at the top, and flush rails at top and bottom, between which, evenly spaced, are three shallow projecting rails, decorated with gouged lines and bands of chip carving of XX-pattern. The frame contains four small square panels, recessed, flat-fielded, and moulded. The doors are of similar construction to the sides, except that the panels are rectangular and grouped in pairs, with muntins to match the projecting rails. The doors are triple butt-hinged and fitted with wooden turn-catches, and the
cupboard edges and base are moulded. All frame joints are pegged.
The drawer case is of carcase construction, and the drawer front is
framed and panelled, (with sunk panels, flat-fielded and moulded)
and fitted with a pair of wooden bow handles with chamfered and
gouged edges. Triple stepped block feet are chamfered and joined
by boldly-arched wagon-chamfered rails, through tenoned.

Note
(1) For preliminary sketch-design (sheet watermarked 1921) see
B CHD 50 (verso).
(2) The piece to the present design was made in Edward Barnsley's
workshops in 1924. Details (not available) are recorded in the

B CUP 58
CAGM G 1972 187 43
DESIGN FOR TALL CUPBOARD, PROBABLY SMALL WARDROBE
Inscribed in pencil with measurements.
Front elevation, side elevation (with details of interior) and full-
size details (front elevation and sectional plan) of door
construction.
Unsigned and undated.
Pencil on cartridge paper: 32.3 x 55.9cm.
Scale: 1\frac{1}{2}in. to 1ft. and full size.
Dimensions:
H. 5ft.9in. (175.3cm.); W. 2ft.3in. (68.6cm.); D. 1ft.8\frac{1}{2}in.
(52.1cm.).
Verso: Inscribed in pencil with cutting list and calculations and
with Norman's Bed (possibly Norman Jewson). Sketch (very freely done) of bedstead with arched and chamfered top rails to head and foot, sketches of multiple chamfers on post, and miscellaneous sketches. Dimensions: H. (head) 4ft.4in. (132.1cm.); H. (foot) 3ft.3in. (99.1cm.); W. 4ft.6in. (137.1cm.). This sketch is probably by Gimson (attribution from draughtsmanship).

B CUP 59*

CAGM G 1972 187 25

DESIGN FOR LOW CORNER CUPBOARD IN CUBAN MAHOGANY

Inscribed in ink with Corner Cupboard in Cuba Mahogany, and with scale, measurements, and descriptions of features. Inscribed in pencil with Wood £1.12.6, and with shelf (twice) prior to inking. Front elevation and sectional plan. Of the latter only the rear portion has been preserved, the rest having been destroyed (by burning) together with the lower right portion of the sheet. Unsigned and undated, but c.1910 (see Note (1)).

Pen and ink (with faint pencilled additions) on detail paper: 46.3 x 29cm. Apart from the damage referred to above the sheet is badly creased and soiled.

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:

H. 3ft.6in. (106.7cm.); W. 2ft.7in. (78.7cm.). Width of each panel at rear 1ft.10in. (55.9cm.).

Exh: G.C.F., Cheltenham (1976) to accompany exhibit no.47.

Description

In front elevation the cupboard (excluding base) is a rectangle slightly taller than it is broad. In plan the form is that of a
square set cornerwise, with the front corner sliced off to provide access through a door. The top projects slightly and is moulded, and there is a matching ogee-moulded base. The door (to full height) is butt-hinged to the right, is framed, and has three panels, one above another. Top and bottom panels are square. The middle panel is a shallower rectangle. All are inset, fielded and moulded. Twin block feet, splayed, are triple stepped. They are set flush with the rear surfaces and braced by a full-depth rail set a little back from the front of the cupboard. Feet and rail are stained black. The door is mounted with a metal drop handle (loop pattern) on a simple back plate. Many edges are enriched with inlaid black and white lines. The cupboard is fitted with two shelves.

Note
(1) A cupboard of similar design, exhibited at Cheltenham in 1976-77 (see Exh. above), was described as a 'shoe cupboard in mahogany on a base of stained oak', made for Ellen Lovibond (a sister-in-law of Ernest Gimson) in about 1910. This cupboard is a little shorter than the one shown in the drawing, from which it differs in having a box plinth and only two panels to the door, both square and fielded to regular octagons. The drawing shows the middle and upper panels with octagonal fieldings lightly pencilled in. It is likely that the black stained base was intended to be of oak, as in the exhibited piece. The hardness of oak makes it especially suitable for bases, and it takes stain well.
(2) A rough pencil sketch (lower left) showing a section through a portion of a frame and panel indicates a raised panel. This is inconsistent with the detail of the front elevation both of the design and of the exhibited cupboard.
DESIGN FOR HALL OR PRESS CUPBOARD IN WALNUT

Inscribed in ink with scale and descriptions of plan and features, and with Cupboard to be made of English Walnut & Ebony. Inscribed in pencil with measurements and descriptions of features; also with Made for Cholmondeley (the latter, lower right, in the hand of Edward Barnsley).

Front elevation, (with some free-hand work) showing alternative treatment of lower cupboards and base; sectional plan through A-A; end elevation (sketchily drawn and incomplete); and sketch of sectional end elevation through base, showing portion of block foot, rail, etc.

Signed and dated in ink, lower right: S.H.B. March 21, 1913.

Pencil, and pencil and water-colour on cartridge paper: 56 x 47.7cm. Torn along centre fold at left.

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:

H. 6ft.0in. (182.9cm.) (excluding the stepped crockery stand on top, which is 0ft.10\(\frac{1}{2}\)in. tall); W. 6ft.3in. (190.5cm.); D. 1ft.9in. (53.3cm.).

Verso: Inscribed in pencil with c/o Miss Moore, 1 Clifton Hill, Winchester and with pictorial sketches in pencil of bookshelves, sketch of gabled roof, and section through triple stepped block foot.

Description

A press or hall cupboard, probably for use as a sideboard. There are three stages. The lower stage has a central bank of four
identical drawers, with a cupboard to either side. The second stage, of similar height, has a central cupboard, recessed and splay-sided, with a shallow curved shelf set at mid height in front of the splay. Six stout octagonal-section pillars support a corniced top, above which is the third stage, consisting of a stepped two-tier stand for the display of crockery, the upper tier having canted corners.

Beneath the top and between the pillars at front and sides are panels of latticed wagon-chamfered framing (in ebony), with the transverse rails arched between the intersections with the slightly converging upright members, each panel having a curious resemblance to a section of a spider's web. The faces of the pillars are inlaid with lozenges of ebony, forming a series of chevron patterns. The cupboard in the second stage is fronted by a square door with a mitred frame, raised and moulded, in which is set a raised and moulded panel, fielded to a regular octagon.

The octagonal posts which frame the three sections of the lower stage are continuous with those of the middle stage. The left hand post is inlaid with ebony and holly lines, as are the inside edges of the framing of the adjacent door. This has an inner cruciform frame with a small rectangular panel in the centre, raised and fielded. The cupboard to the right is shown with a door of alternative design having a similar central panel, surrounded, however, by a more intricate subsidiary framing, giving six small rectangular panels around the central one. The adjacent corner post is inlaid in ebony with bold chevrons. Beneath the right-hand cupboard are triple stepped and chamfered block feet joined by rails. To the left the block feet are double stepped only and the arched rails,
instead of joining the block feet themselves, connect the lower ends
of the posts just above the block feet. The drawers in the central
section are triple-faceted and fielded, and each drawer is mounted
with a pair of ring handles on hexagonal back plates, together with
an escutcheon.

Note

(1) The explanation for the character of this design, which is
strongly reminiscent of joinery of the Jacobean period, is certainly
to be found in the tastes of the client and in the architectural
setting for which the piece was intended. For the client's identity
we are indebted to Edward Barnsley's annotation: 'Made for
Cholmondeley'.

A contemporary photograph in Edward Barnsley's possession shows
a cupboard of this design in its domestic setting: a living room,
plain panelled to the height of the picture-rail. A large iron
chandelier of corona form (designed, according to Edward Barnsley,
by Gimson) can also be seen. On the back of the photograph Edward
Barnsley has inscribed: 'a large walnut "court cupboard" designed
and made by Sidney Barnsley...for (I think) a Mr Cholmondeley in
Yorkshire.'

It is possible that Edward Barnsley meant Mr Cholmeley, that is,
H.C. Fairfax-Cholmeley, who lived at Hill Hill (built by Detmar Blow)
in Yorkshire and who ordered a quantity of furniture from Gimson
early in 1913 (see Appendix II).

This design exemplifies Sidney Barnsley's ability to work in a
period idiom whilst avoiding any trace of archaeological sterility.
It appears to have had no close antecedents, especially in the
addition to a hall or parlour cupboard of a stepped stand for
crockery, and in the incorporation of open latticed work under the top. These pieces of framing would brace the structure, though in so massive a design they can hardly have been necessary.

For a design of similar character, though for a different purpose, see B CUP 61, together with preparatory sketch on verso.

(2) 'Ebony panel', lower left of front elevation, has been erased.

(3) For lattice-work of similar design to that used in the upper stage of the present design see also G 1972 186 4 (proposed design for screens in oak to the Morning Chapel of Holy Trinity Church, Cheltenham, dated 1922).

B CUP 61
CAGM G 1972 187 8

DESIGN FOR LARGE CABINET WITH CUPBOARDS AND DRAWERS

Inscribed in pencil with descriptions and (extreme right) set of calculations.

Front elevation (incomplete) and end elevation (with some ambiguities), together with rough suggestion of part of plan (above front elevation); pictorial sketch (incomplete); sectional detail (full size) of moulding etc., and sketches of door panels.

Unsigned and undated, but probably 1913.

Pencil (much of drawing in free-hand) on cartridge paper: 56.1 x 76 cm. An irregular portion, approximately 19 x 19 cm., is missing from upper left and appears to have been eaten by rodents.

Scale: 1\(\frac{1}{2}\) in. to 1 ft.

Dimensions:

H. 6 ft. 0 in. (182.9 cm.); W. 6 ft. 3 in. (190.5 cm.); D. 1 ft. 9 in. (53.3 cm.).
Verso: Rough pencil sketch (scale 1\(\frac{3}{8}\)in. to 1ft.) showing cabinet of similar design to that on recto: front elevation together with detail of mouldings and construction.

Note

A design showing strong seventeenth-century influence. Compare (672) with B CUP 60.

B CUP 62

CAGM G 1972 187 19

DESIGN FOR CUPBOARD IN ENGLISH OAK AND FOR CABINET IN ENGLISH WALNUT

Inscribed in pencil with Cupboard: English Oak., with Cabinet: English Walnut, and with scale, measurements, and calculations; also inscribed (below cupboard) with Not required (unidentified hand), and (side elevation, lower right) with Query Skirting.

Front elevation and side elevation of cupboard; front elevation of cabinet, and thumb-nail sketch of framing of back of cabinet.

Signed and dated in pencil, lower right: S.H.B., June 8, 1917.

Pencil and water-colour on tracing paper: 22.1 x 50.8cm. There is a triangular hole (sides 2cm. approx.) near centre of sheet.

Scale: 1\(\frac{3}{8}\)in. to 1ft.

Dimensions:

(1) Cupboard: H. 3ft.4in. (101.6cm.); W. 2ft.6in. (76.2cm.);
     D. 1ft.5in. (43.2cm.).

(2) Cabinet: H. 3ft.6in. (106.7cm.); W. 2ft.4in. (71.1cm.);
     D. 1ft.3in. (38.1cm.).
Description

(1) Cupboard:

A cupboard in English oak of frame-and-panel construction, enclosed with a pair of doors, and raised on legs which terminate in block feet. The doors (recessed) are framed, and each is fitted with a raised panel, fielded and moulded. The handles are faceted wooden knobs. The sides are framed and each is panelled (singly) to match the doors. Tenons from the base of the cupboard are taken through. The plank stiles extend below the cupboard to form legs, tapered on the inside edges, and tenoned into a pair of block feet, which are double stepped and chamfered and relieved on the underside. Beneath the cupboard in front elevation is a rail, with lower edge shaped to a stepped profile, which is matched by the shaping of the side rails. The front edges of legs and rails are moulded, as are the upper and lower edges of the top, which projects at front and sides.

(2) Cabinet:

A rectangular cabinet in English walnut, of carcase construction, raised on block feet, having a full-width centre drawer and a cupboard above and below. Each cupboard is enclosed with a pair of doors of frame and single panel construction, all identical in size and design. Panels are square, raised, fielded, and moulded, with outermost face octagonal. Doors are fitted with metal drop handles (scissor-handle pattern). The drawer is fielded and moulded and fitted with a pair of ring handles on hexagonal back plates. Doors and drawer are recessed behind the plane of the carcase front, and all edges of the carcase front (excepting the bottom) are moulded. The block feet are triple stepped and chamfered and are joined near the front by a rail with arched lower edge.
Note

(1) Stylistically the two designs are not companion pieces.

(2) The cabinet was not intended for writing. If the drawer front were to be lowered as a writing flap the height of the writing surface from the floor would be only 1ft.9in.

(3) An unusual feature of this design is that, except for the base and the extra depth of the bottom rails in the doors, it is symmetrical about the horizontal axis. This particular arrangement of cupboards and drawers appears to be unique among the designs of Barnsley and of Gimson. Although a number of Gimson's designs, chiefly for writing cabinets, are similar to this, he usually added drawers above and below the cupboards.

(4) The thumb-nail sketch upper right possibly represents the framing for the back of the cabinet, with panels corresponding to the doors and drawer.

(5) Compare the design for cupboard with the washstand on B CHD 50.

B CUP 63

CAGM G 1972 187 96

DESIGN FOR CUPBOARD COMBINED WITH UMBRELLA STAND, IN ENGLISH OAK

Inscribed in pencil with Cupboard and Umbrella Stand. English Oak, and with scale, measurements and descriptions.

Front elevation, side elevation, and sketches showing details of construction.


Pencil and water-colour on tracing paper: 22.6 x 50.6cm. The upper and lower left-hand corners have been torn off and the sheet has
been repaired on verso with strips of transparent tape.

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:

H. 3ft.4in. (101.6cm.); W. 4ft.0in. (121.9cm.); D. 1ft.4in. (40.6cm.).

Verso: Pencil sketches showing framing of back of design on recto, etc.
Design for Mirror in Ebony for Rodmarton Manor

Inscribed in pencil with scale, measurements, calculations, descriptions of views and features etc., and with Ebony Mirror for Rodmarton.

Elevations of front and back and full-size detail (sectional, together with part of elevation); also faint pencil sketches of decorative cutting (scoop-chamfers) on frame (approx. F.S.), with special attention to what happens at the corners.

Signed and dated in pencil, lower right: Mch.20, 1925. S.H.B.

Pencil, and pencil and water-colour, on detail paper: 33.5 x 43cm.

Scale: 1\(\frac{\text{in.}}{\text{ft.}}\) and full size.

Dimensions:

H. 2ft.2in. (66cm.); W. 3ft.3in. (99.1cm.).

Exh: G.C.F., Cheltenham (1976), to accompany exhibit no.65.

Description

A rectangular frame with mitred corners, the section (working outwards) consisting of fillet, reverse ogee, and cavetto. Planted on the inside edges of the frame, and standing well proud, is a batten with edges moulded to half-ovolo and ovolo and inlaid centrally with a fillet, decorated alternately along both edges with scoop-chamfers. A smaller fillet, similarly shaped, is inlaid beyond the cavetto, near the outer edge of the frame.

The back (of oak) consists of a frame containing three rectangular panels. It fits within the mirror frame, to which it is secured by eight or more removable tenons.
Note

The making of a mirror to this design is recorded in Edward Barnsley's Job Book. The workman responsible was Charles Bray. Hours worked were 97½. The selling price was £15.11.6. However, the date of the entry in question - 1924 - is puzzling.

(Information supplied by Mrs Edward Barnsley: letter dated 3 April 1983.)

B MIR 65*

CAGM G 1972 187 69

DESIGN FOR MIRROR IN WALNUT AND EBONY FOR RODMARTON MANOR

Inscribed in pencil with scale, measurements, and descriptions, and with Mirror of Walnut & Ebony.

Front elevation, full-size detail (sectional, in free-hand), and elevation of interior wall showing mirror in place, together with sketch plan of the room itself etc.

Unsigned and undated, but c.1925.

Pencil and water-colour, pencil, and pen and ink, on detail paper:

42 x 21.8cm.

Scale: 1\(\frac{3}{4}\)in. to 1ft. and full size: (elevation of wall to scale 0\(\frac{3}{4}\)in. to 1ft.).

Dimensions:

H. 2ft.6in. (76.2cm.); W. 2ft.0in. (61cm.).


Note

(680) (681) (682) (683) (684)

Compare with B MIR 64 and B PIC 66. See also B BKS 15 and 16.

The latter bears a sketch plan of the room and is the means of identification for this design.
ADDITIONAL DESIGN FOR MIRROR

(603)
B BKS 15 (31 January 1925)
B PIC 66*
CAGM G 1972 187 68

DESIGN FOR PICTURE FRAME IN BROWN EBONY

Inscribed in ink with scale, measurements and descriptions, and with Section Full Size, BROWN EBONY, and in pencil with calculations and cutting list (the latter in different hand).

Front elevation and full-size detail (sectional, in free-hand) together with portion of elevation.

Unsigned and undated, but c.1925.

Pencil and pen and ink on detail paper: 30.9 x 42cm.

Scale: 3in. to 1ft. and full-size.

Dimensions:

H. 2ft.5 5/8in. (75.3cm.); W. 2ft.13/16in. (64.1cm.).

Verso: Inscribed in pencil with: Glass for hall at The Barn (The name of R. Weir Schultz's house, at Hartley Wintney) 2ft.6in. x 123/4in. together with list of personal items to be attended to, in hand of Edward Barnsley.

Description

The construction is composite: a flat frame containing (and tongued into) a frame on edge. The front face of the inner frame is inlaid with a fillet, the edges of which are decorated with alternating scoop-chamfers. Both frames have reverse-ogee sections. The inside edge of the inner frame is ovolo moulded. There is a gilt fillet in the angle between frame and glass.

Note

See similar, although more elaborate, frame B MIR 64.
DESIGN FOR SETTEE

Inscribed in ink with measurements and notes: Seat 1'-4" high; Ends 1'-5" from seat. These sizes are to allow for cushion on seat, also with Sides & Back upright.

Pictorial view and sectional plan (both freely drawn).

Unsigned and undated. Probably between 1912 and 1923.

Att: The handwriting is that of S.H. Barnsley.

Pen and ink on brown tracing paper: 21.6 x 26cm.

Scale: approx. 0.5 in. to 1 ft.

Dimensions:

H. (seat from floor) 1 ft. 4 in. (40.6 cm.); W. (between end posts) 6 ft. 3 in. (190.5 cm.); D. 2 ft. 3 in. (68.6 cm.).

Note

This design is clearly related to three settees made for the Hon. Claud Biddulph of Rodmarton Manor. For illustrations see Arthur Oswald, 'Rodmarton, Gloucestershire', Country Life, 69 (4 April 1931), 422-7 (p.425); also B.G. Burrough, 'Sidney Barnsley: Designer and Craftsman', Woodworker (November 1976), 346-8 (p.346).

But Barnsley had used a very similar design much earlier, for a settee closely resembling the present design is illustrated as part of the furniture in the living-room at Stoneywell Cottage in Walter Crane's book Ideals in Art (1905), p.155. See also C.H.B. Quennell's comment on this design in Lawrence Weaver's The House and Its Equipment (1912), p.56: 'Its motif is the chamfer to be found on the country wagggon, and its inspiration the art of the peasant...
but it must be made by hand, and the machine can play no part in
its manufacture. It is, therefore, an aggravating piece of
furniture, because it seems to mock at the industrial system.'
DESIGN FOR WALL-MOUNTED SHELVES WITH FLANKING CUPBOARDS

Inscribed in ink with Sketch of Hanging Dresser and with scale, measurements, etc. A note in ink (in hand of client, unidentified) was originally pinned (now stapled) in middle of right-hand edge of sheet: I assume that you mean a cupboard door in front of these shelves. This refers to cupboard with open shelves on right of front elevation, corresponding to enclosed cupboard on left.

Front elevation and plan, together with incompletely erased pencil sketch (lower right).

Unsigned and undated.

Pen and ink and water-colour on detail paper: 37.2 x 39.3cm.

Scale: 1½in. to 1ft.

Dimensions:

H. 4ft.0in. (121.9cm.) (the bottom shelf 3ft. (91.4cm.) above the floor level); W. 6ft.0in. (182.9cm.); D. 0ft.6in. (15.3cm.) (bottom shelf bowed in plan to give D. on centre line of 1ft.3in. (38.1cm.).

Description

A set of open shelves (giving four spaces) with moulded edges, and with a narrow cupboard on left to full height, fitted with four shelves and enclosed by a framed door set flush with the carcass. The door has a pair of panels (one above the other), sunk, fielded and moulded. To the right is a matching cupboard, but with two shelves and without a door.
The carcase is fully recessed into the wall at a height of 3ft. from the floor. The edges of the top and bottom project and are moulded. The middle section of the bottom is bowed in plan.

Note

(1) Shelves of middle section inscribed: Query hooks for cups etc.
(2) The carcase is without a fitted back.
DESIGN FOR SIDEBOARD

Inscribed in ink (and additionally in pencil) with measurements. Front elevation, end elevation (front portion only, extending to torn edge of sheet), plan (front portion only): all in careful free-hand; also ancillary pencil sketches.

Unsigned and undated, but c.1902.

Att: Although accessioned with the Gimson drawing, this design is probably the work of Sidney Barnsley, typical of whose practice was the use of the triple stepped block foot and the base rail of angular profile. The figuring, however, looks more like the work of Gimson, who used the open 4, whereas Barnsley used the closed form: 4.

Pen and ink, with ancillary sketches in pencil, on brown tracing paper: 15 x 29cm. The edge to the right is torn and irregular.

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:
H. 2ft.9in. (83.8cm.); W. 4ft.6in. (137.1cm.); D. 2ft.0in. (61cm.) (approx.).

Description

The through dovetailed carcase, rectangular in plan except for a gently bowed centre section, is subdivided into four equal-sized cupboards, each with a drawer above. The doors are flush with the carcase (as are the drawers), and have broad frames, dowelled through the corners, and narrow rectangular panels, sunk and bevelled. The doors are fitted with metal drop handles and the drawers with single ring handles on circular back plates.
The edges of the carcase within the bowed centre section are enriched with double lines of gouge cuts. The carcase is raised on a pair of tall triple stepped and chamfered block feet between which is a through tenoned rail of angled-step profile.

**Note**

This design of door, with recessed bevelled panels no wider than the stiles, indicates a date in the early 1900s, and almost certainly before 1906. (See, for comparison, G CUP 316.)

Horizontal wooden handles are roughly indicated in soft pencil across the handles of the original drawing on all doors and on the left-hand drawer. Although handles of a similar pattern are shown on doors in furniture designs by Sidney Barnsley, there is no instance in his work of such a handle being used on a drawer other than vertically.

To the drawer fronts within the bowed centre section have been added vertical lines in pencil to indicate a faceted surface. If this shaping were to have been carried out, the stiles of the doors beneath would have needed to be angled correspondingly, but this is not shown on the drawing.

Although this design has no strikingly unusual features, there is nothing else similar to it among Barnsley's designs for sideboards. Gimson's design G SBD 397 resembles it in the arrangement of parts and in general character, though this design has a faceted front.
DESIGN FOR DRESSER IN CHESTNUT

Inscribed in ink with Dresser to be made in Chestnut Wood and with scale, measurements, descriptions, and detailed notes (see Note below).

Front and side elevations and plan (sectional, in free-hand) together with miscellaneous explanatory sketches.

Unsigned and undated but c.1905.

Pen and ink and water-colour (applied to verso: brown for timber, grey for spaces); also pencil sketches, on tracing paper: 50 x 58.7cm. All edges slightly torn.

Scale: 1in. to 1ft.

Dimensions:
H. 7ft.0in. (213.4cm.); W. 8ft.6in. (259.1cm.); D. (at centre) 1ft.10½in. (57.2cm.).

Description

The lower stage consists of three distinct sections, though of integral construction. The wide middle section is bowed in plan and subdivided into four equal-sized open cupboards, each of which is bisected by a narrow vertical division, bowed in profile. On either side of this section is a cupboard enclosed by a framed and panelled door, with eight identical square panels, which opens on the end elevation and is hinged on the rear stile. A horizontal wooden bow handle extends to the full width of the door. The side of each cupboard (on the front elevation) shows dovetails and tenons.

The upper stage has open shelves against a latticed back,
supported by solid ends of undulating profile. Additional shelf support is provided by three intermediate struts rising to full height. These are shaped in profile to match the ends. At each end of the upper stage, at mid height, is a cupboard, equal in width to the cupboard in the lower stage, with a framed door subdivided into six square panels of equal size.

Note

The detailed notes and ancillary sketches which convey the reactions of the client suggest that this design preceded B SBD 71. The notes, conjecturally those of an architect, are therefore given in full.

My customer is pleased with the general design, but it doesn't in some details meet her requirements.
(a) The top part is entirely satisfactory.
(b) The doors at the side of the bottom part will clash with other things and will have to be given up.
(c) She wants three drawers about 8" deep along the top of the lower part, somewhat as drawn: any other arrangement that involves three drawers would probably do, or perhaps even two. This may involve the sacrifice of the front curve.
(d) She wants to be advised as to whether it cannot be darkened in some way: she also wants your advise (sic) as to bees-waxing; she doesn't want it to stain easily.
The ancillary sketches in orthographic projection embody the modifications described in (b) and (c), and correspond exactly with the design in B SBD 71, which should probably be seen as the formal version of these.

Although the introduction of the drawers produces a faceted front, the bowed top of B SBD 70 is retained in B SBD 71.

It is clear from the notes reporting the client's reactions that Barnsley had designed the sideboard without knowing in detail what was needed.

The strong general similarity between the present design and the large bow-fronted sideboard at Froxfield (G.C.F., Cheltenham (1976), no. 30) should be noted.

B SBD 71*

CAGM G 1972 187 31

DESIGN FOR SIDEBOARD

Inscribed in pencil with cutting lists and calculations.
Front and side elevation and plan (sectional). Also miscellaneous thumb-nail sketches of houses (plan and elevation).
Unsigned and undated, but c. 1905.
Pencil on hand-made paper, watermarked J. WHATMAN 1900: 57 x 78.5cm.
All edges except right hand slightly torn.
Scale: 1\textquoteleft in. to 1ft.
Dimensions:
H. 7ft. 0\textquoteleft 6in. (214.7cm.); W. 8ft. 6in. (259.1cm.); D. (at centre) 2ft. 0\textquoteleft 6in. (61cm.).

Verso: Front elevation and plan (in outline) of sideboard similar in design (and of identical measurements) to that on recto (see note
below). Also miscellaneous small-scale sketches (orthographic and pictorial) of sideboards.

**Description**

The lower stage is in three sections. The middle one (slightly bowed in plan) has three identical drawers (plain fronted, each with a horizontal wooden handle) at the top, with open cupboards below. On either side of this section is a cupboard, slightly inset from the centre section and a little less in height, fronted with a double-plank door fitted with a wooden handle, between wide plank stiles which are through dovetailed to the top. The sides are formed from two plain panels grooved into a central (also plain) muntin.

The superstructure of shelves against a latticed back has solid ends, with a shaped profile to the upper part. The shelves are also supported by two shaped and chamfered struts rising to full height and regularly spaced. A cupboard at each end of the shelves is enclosed by a framed door (raised) containing - on the left - six square fielded panels. The door to the right-hand cupboard shows only two panels. As the drawing of the upper stage is more carefully finished on the left-hand side, this is taken to have been the preferred design.

**Note**

The design on the verso differs from that on the recto in the following respects:

(1) There are three, instead of two, curved and chamfered shelf supports equally spaced between the ends, which themselves appear to be open frames, shaped to the same profile as the intermediate supports. The shaping of the upper part (reverse-ogee with cusp) is particularly generous.
(2) The cupboards in the upper stage occupy the width from each end to the first shelf support, and are enclosed by a pair of doors (no details shown).

(3) The centre section of the lower stage is divided into six equal-sized open cupboards. There are no drawers. (See also B SBD 70.)

(4) The right-hand section of the lower stage shows a free-hand suggestion of a drawer with cupboards below.

The plank stiles, which are a distinctive feature of the designs on the recto and verso of this sheet, are also to be found in a number of designs by Ernest Barnsley and Ernest Gimson, produced between C.1899 and C.1906. (See e.g. designs for cabinets, wardrobes and sideboards by Gimson: G CAB 117 (1 and 3), G CUP 300 and G SBD 380.)

The design of the lower stage, on recto and verso alike, shows three distinct units of construction. This would obviously have helped the maker and also been an advantage when, on subsequent occasions, the sideboard had to be removed. The sectional plan of the present design shows that it would have been a simple matter either to join or to separate the units by the use of screws or bolts. The front elevation of B SBD 71 (verso), however, shows three double dovetails connecting the units on the left-hand side. Once these were inserted the units would be permanently joined. The bow-fronted sideboard at Proxfield provides a good example of the use of this technique.
SKETCH DESIGN FOR SIDEBOARD AND WINE COOLER IN ENGLISH WALNUT

Inscribed in ink with Sketch for Sideboard to be made of English Walnut and with notes, descriptions, and measurements.

Front elevation (showing wine cooler beneath centre section), plan (with sectional detail), and pictorial sketch.

Signed and dated in ink, lower right: S.H.B., Sep. 27, 1907.

Pencil and water-colour (the pictorial sketch in pen and ink) on detail paper: 50.3 x 39.1 cm.

Scale: 1\(\frac{3}{4}\) in. to 1 ft.

Dimensions:

H. 3 ft. 0 in. (91.4 cm.); L. 6 ft. 6 in. (198.1 cm.); D. 2 ft. 3 in. (68.6 cm.) (drawn 2 ft. 2 in.).

Description

Raised on eight vertical untapered legs under a generally rectangular top is a long central drawer with an arched apron-piece beneath, and at each end a pair of drawers (one above the other) with faceted fronts, above which the front edge of the top is bowed. The drawers are fitted with ring handles on hexagonal back plates. The ends are panelled. Each group of four legs is braced by a low-set moulded stretcher-frame which supports a fixed tray in the form of a regular octagon. The edges of legs and rails are moulded and inlaid with black and white lines. The edges of the top are moulded and decorated with a chip-carved pattern of triangles. The octagonal wine cooler (shown centrally beneath the middle drawer) has a fielded top, a moulded base, and chevron decoration along each vertical edge.
Note
(1) This design is strongly reminiscent of late eighteenth century practice. (See, for general similarity, an illustration of a sideboard in satinwood and mahogany in Percy Macquoid, *A History of English Furniture*, 4 vols (London, 1904-08), IV, pl. 4) How much the period reference owes to the curved apron and the generously bowed pedestals can be seen by comparing this design with the illustration of a desk in walnut, attributed to Ernest Barnsley, dated 1909. (See Sotheby's Belgravia sale catalogue, Decorative Arts etc., (3 and 4 April 1974), Lot no. 281.)
(2) The inscription *This might be carved* (referring to the arched apron-piece) probably implies a pattern of chip carving, of which an example is shown on the edges of the top.
(3) The right-hand pedestal shows erasures and alterations. It seems that in the design as originally drawn the pedestals were identical. The detail of the two drawers was then incompletely erased and a single deep drawer (for use as a cellaret) substituted, of which the fielded front is roughly sketched in. Finally, the original design was confirmed by the inked description *Drawer* across both drawer fronts.
(4) Whether the drawer fronts were intended to be framed and panelled is not clear. This, though possible, is unlikely as the drawing shows no indications of framing.

B SBD 73
CACH G 1972 187 100

SKETCH DESIGNS FOR SIDEBOARD AND DOVETAILED BOX
Inscribed in pencil with measurements.
(1) Front and side elevation of sideboard (both unfinished and including inconsistencies, and with much free-hand work).

(2) Front elevation (unfinished) of box.

(3) Front and side elevation (mostly erased) of chest on plinth.

(This erased drawing is on the upper part of the sheet, inverted.
To upper left there is also a rough sketch of what appears to be the end elevation of a settle.)

Unsigned and undated, but c.1910.
Pencil on plain side of graph paper: 56 x 76.5cm. The right-hand edge somewhat soiled and torn.

Scale: 1\(\frac{1}{8}\)in. to 1ft. (Sideboard); full size (Box); 3in. to 1ft. (Chest).

Dimensions:

(1) Sideboard: H. 2ft.9in. (83.8cm.); W. 5ft.4in. (162.6cm.);
    D. 2ft.6in. (61cm.).

(2) Box: H. 0ft.3\(\frac{3}{8}\)in. (9.5cm.); W. 0ft.8\(\frac{3}{8}\)in. (22.2cm.).

(3) Chest: H. 2ft.1\(\frac{3}{8}\)in. (64.8cm.); W. 3ft.4in. (101.6cm.);
    D. 1ft.8in. (50.8cm.).

Verso: Sketches showing plan, elevation, details of siting etc. of what appears to be a war memorial, with central figure on stepped hexagonal plinth. Six pillars (with bench seats connecting them) support a conical roof.

Description

A carcase of rectangular form raised on an inset stand with eight vertical legs (octagonal in section), terminating in block feet with shaped and chamfered ends, united by rails and flatly-arched stretchers. The carcase is subdivided to give a square
cupboard at each end, with a pair of equal-sized drawers between. Each cupboard is enclosed by a framed and panelled door, with the panel moulded and fielded to a regular octagon in the centre, fitted with a wooden turn handle. Drawer fronts are framed and panelled (the panels fielded) and fitted with a pair of chamfered wooden bow handles. The ends of the carcase are framed and panelled, each with a pair of panels fielded to a regular octagon.

Note

In this free and tentative sketch Barnsley has made no effort to remove the inconsistencies resulting from the hurry of his thought. Chief among these are:

1. The door panel on the left is more richly fielded than is its fellow.

2. The doors have different types of handle. The one shown on the right extends across the full width of the door and is incompatible with the use of a fielded panel. Such handles were often used by Barnsley on the plain plank doors of his early oak cupboards.

3. The treatment of the stretchers and framing at the tops of the legs differs at each end.

4. The side elevation does not show the main stretcher and the twin posts which it carries.

5. The side elevation shows dovetails along the top corner. This would require the fielding to be worked from the solid. Although Barnsley did this on boxes, it is unlikely that he would employ the technique on a job of this size. We may assume that framed and panelled construction was intended and that he didn't trouble to erase the joints when he changed his mind.
The 'rounded step' form used in the rails and stretchers is characteristic of Barnsley's work. This feature is to be found in the work of Chinese furniture-makers in the seventeenth century.

B SBD 74

CAGM G 1972 187 32 (v)

SKETCH DESIGN FOR SIDEBOARD WITH FACETED FRONT

Inscribed in pencil with cutting lists and calculations.

Front elevation (incomplete and rough); plan (in outline); pictorial sketch of sideboard; miscellaneous sketches, including thumb-nail sketches (elevations) of cabinets, together with details (full size, sectional) of doors etc.

Unsigned and undated, but c. 1911.

Pencil on cartridge paper: 76.3 x 55.9 cm. The following description relates to the recto: soiled (especially on right). Corners lower right and upper left (especially the latter) have been attacked by rodents.

Scale: 1\(\frac{\text{in.}}{\text{ft.}}\).

Dimensions:

H. 6 ft. 10\(\frac{\text{in.}}{\text{ft.}}\) (209.6 cm.); W. 5 ft. 6\(\frac{\text{in.}}{\text{ft.}}\) (167.6 cm.).

Description

This design is virtually identical to B SBD 75. There are, however, minor discrepancies in the upper stage, which in the present design is equal in width to the lower stage, has a single rectangular panel (bevelled and fielded) to the cupboard doors (which also have wooden turn handles), and has slight variations in the boarding of the back.
The outline plan also shows two possibilities: (1) a fair curve to the top; (2) a bowed centre portion only, with the faces of the flanking portions straight. The elevation would match either plan.

B SBD 75
CAGM G 1972 187 90

DESIGN FOR SIDEBOARD WITH FACETED FRONT

Inscribed in pencil with measurements, calculations, and descriptions.

Front elevation, plan (in outline) and small pictorial sketch.

Unsigned and undated, but c.1911.

Pencil and water-colour on faded brown tracing paper 52 x 42cm.

Scale: 1\(\frac{3}{4}\)in. to 1ft.

Dimensions:

H. 6ft.10\(\frac{3}{4}\)in. (209.6cm.); W. 5ft.6in. (167.6cm.); D. (at centre) 1ft.9in. (53.3cm.).

Description

The lower stage has a triple-faceted front under a curved top. In the middle is a long drawer above a cupboard enclosed by a pair of doors, and to either side a drawer (half middle drawer width) above a cupboard enclosed with a door. The right-hand cupboard is fitted with trays for music sheets. Drawers are fielded and fitted with ring handles on hexagonal back plates. Doors are framed and panelled, with panels raised, moulded and fielded to a regular octagon in the centre and fitted with metal drop handles (scissor-handle design).
The dovetailed carcase is moulded on the front edges and raised on four block feet, triple stepped and chamfered and connected by thin flat rails.

The upper stage is fitted with shelves and has a small cupboard at either side at centre height, enclosed with a framed and panelled door with two square fielded panels. The sides of the upper stage are solid. The shelves are backed by vertical slats and are braced in the centre by a chamfered strut of undulating profile.

Note

(1) See also B SBD 74, from which the present design was probably traced, with minor modifications to the upper stage. The lower stage of B CHD 44 is also very similar.

(2) There is a photograph of a piece made of walnut to this design with very slight modifications, in the possession of Edward Barnsley, the back of which is inscribed: 'Made about 1911 - was a wedding present to Basil Gimson' from his aunt Nellie Lovibond. The shaped chamfered upright central in the upper part designed by Gimson.'
Front elevation and side elevation.


Pencil on hand-made paper: 52 x 41.8cm.

Scale: 1\(\frac{1}{8}\)in. to 1ft.

Dimensions:

H. 6ft.3in. (190.5cm.) (client's note suggests increase in height and states: utmost limit 7ft.0in.); W. 4ft.0in. (121.9cm.) (client suggests increase to 4ft.4in.); D. 2ft.0in. (61cm.) (client suggests reduction to 1ft.8in.).

Description

The carcase of the lower stage is of rectangular design and has two cupboards, each enclosed with a framed and panelled door, pin-hinged and fitted with a wooden turn-handle. The doors are hung between the edges of boards by means of which the width of each cupboard opening is reduced. Above each cupboard is a recessed drawer with front fielded and with vertical wooden bow handle, the edges of which are chamfered and decorated with gouge cuts, as are also the front edges of the carcase. The sides show five adjacent vertical boards of equal width, of which the outer ones are stiles and the middle one a muntin, all three through dovetailed to the boards which form the top and bottom. The two remaining members are recessed panels. The ends of the top and bottom are decorated between the sets of dovetails with chip carving of lozenge design. The carcase is raised on three block feet, arched on the underside, with the front ends triple stepped and chamfered. The feet are joined by through tenoned rails, of which the front ones are boldly
arched and wagon-chamfered. A superstructure of open shelves is backed with a lattice in which the horizontals, including the top rail, each carry three spaced segmental arches. The shelves are supported at the ends and in the centre by chamfered struts to full height, of triple-bow design.

Note

(1) Annotations by Ambrose Heal as follows:

(a) To left of front elevation: ? increase to 2'-11" (height of lower stage); ? increase to 3'-7" (height of upper stage); utmost limit 7'-0" (total height).

(b) Beneath front elevation: if you wish to increase length this could be stretched to 4'-4".

(c) To right of side elevation: narrowest shelf 4" (top); widest shelf not to exceed 5" deep. This can be at the top if preferred; width at base shd. not exceed 3" (middle); Wall will not allow of the rack projecting over the lower carcase behind - no skirting to cover (bottom).

(d) Beneath side elevation: decrease to 1'-8"; ? bring stretchers out to within 1" of front of carcase line.

(2) Annotations to a design by the client are always welcome. They enable us to see it momentarily through the eyes of the one person for whom the proposed article was intended to satisfy quite specific needs. This is a particularly salutary experience when, as here, a designer's work is increasingly thought of in terms of museum collections and sale-room prices rather than of daily domestic use. That the annotations to this drawing are from the pencil of Ambrose Heal adds greatly to their historical interest. The notes transcribed above show a largely practical concern. However, the note...
querying the placing of the front stretchers between the block feet was prompted by his wish that these should be readily seen. With such bold arches they would need to be as near the front of the carcase as possible. Also, if the height of the piece were to have been raised by 3in. as Ambrose Heal suggested, Barnsley might have wished to increase the overall width beyond 4ft. to preserve due proportions (see note beneath front elevation). In the event he did not (see B SBD 78). Barnsley's response to Heal's comments can be studied in B SBD 76 (dated 15 November).

This design preserves a feeling for vernacular sturdiness and simplicity, although the construction and shaping are developed to a degree which takes it out of the category of cottage furniture as usually understood.

This design (together with its companions B SBD 77 and 78) was one of Barnsley's last. But it is reminiscent in character, as well as in several of its features, of some of his early work (see e.g. B SBD 71 and verso). It should also be compared with some of the early designs of Gimson (see especially G SBD 379 and 384). The construction of the doors is the most obvious link with designs which Sidney Barnsley, Ernest Barnsley and Gimson produced in the late 1890s and early 1900s. These doors appear to be constructed from boards set edge to edge, though they are in fact framed and panelled.

The ends clearly owe something, both in appearance and construction, to late medieval wainscot work.² There are also similarities with early designs by Barnsley for chests of drawers.

There are sketchy indications (upper left) of panelling in the lattice back.

B SBD 77
CAGM G 1972 187 24

DESIGN FOR DRESSER

Inscribed in pencil with measurements.

Front elevation, side elevation, and thumb-nail pictorial sketch.


Pencil on hand-made paper: 52.2 x 35.4cm.

Scale: 1\frac{1}{2}in. to 1ft.

Dimensions:

H. 6ft. 3in. (190.5cm.); W. 4ft. 0in. (121.9cm.); D. 2ft. 3in. (68.6cm.).

Verso: Free-hand pencil sketches (front elevations, sectional side elevation, and sectional plan) of stone-built fire-place, together with calculations. Compare drawing of Stone Chimney-Piece at The Cross, Painswick, dated 3 January 1923 (CAGM G 1972 186 70) and drawing showing the same design, dated 4 January 1923 (CAGM G 1972 186 53).

Description

The lower stage has a pair of drawers immediately beneath the top, and, below these, three drawers on the same level: a central drawer flanked by half-width drawers. All drawers are recessed and fielded, and fitted with a central wooden bow handle. The drawers are raised on plank legs (set with edge to front) through dovetailed
into the top and supporting a low shelf. The space between drawers and shelf is enclosed at back and sides with a lattice. Drawer runners, the side rail supporting the shelf, and the ends of the top, protrude beyond the plane of the legs and are bevelled, chamfered, and decorated with chip carving of lozenge design. The upper stage is of the same design as that in B SBD 76 (which bears the same date as the present design, to which it is clearly related), with minor discrepancies. For example, the upper stage shown in B SBD 76 is 3in. taller, and the upper part of the shaped shelf support is weakly cusped.

B SBD 78
CACH G 1972 187 20
DESIGN FOR DRESSER IN ENGLISH OAK FOR AMBROSE HEAL
Inscribed in pencil with DRESSER OF ENGLISH OAK LEFT IN NATURAL COLOUR, and with scale, measurements, notes (some erased) and calculations.
Front elevation and side elevation (with additions in free-hand and showing some erasures), together with sectional details (in plan, full size) of door and door-latch.
Signed and dated in pencil, lower right: S.H.B., Nov.15, 1922; also A.H. 16.XI.22.
Pencil on hand-made paper, watermarked J.R.JONES, AFONWEN, HANDMADE: 52.2 x 42cm.
Scale: 1\(\frac{1}{2}\)in. to 1ft. and full-size details.
Dimensions:
H. 6ft.6in. (198.1cm.); W. 4ft.0in. (121.9cm.); D. 1ft.8in. (50.8cm.).
Exh: G.C.F., Cheltenham (1976), to accompany exhibit no.66.
Ill: Mary Comino, 'Good Citizen's Furniture', Crafts, 23 (1976), 23-7 (p.24).

Verso: Front and end elevations (not quite erased) of designs for dresser in English oak or chestnut, to scale 1\(\frac{1}{2}\)in. to 1ft. This closely resembles B SBD 76, except that the D. measurement is 2ft.3in. and there is a projecting side rail which continues the line of the front drawer rail. Also the latticed back of the upper stage lacks the arched transverse rails, and the shelf spacing varies a little from that in B SBD 76. The sides of the upper stage are solid, shaped in profile towards the top. There are no block feet. Instead, the stiles at each end extend as legs.

Description

This design incorporates the modifications requested by the client to the earlier version, B SBD 76, the description of which therefore applies, with the following exceptions.

(1) There is a central muntin between the cupboard doors.
(2) Sliding wooden catches replace the turn handles.
(3) The back to the upper stage is fully panelled, though this is apparent only from the upper part of the front elevation.
(4) The side elevation shows the requested reduction in the depth of both upper and lower stages. The lower stage has one wide panel between the stiles.
(5) The block feet are in contact with the floor along their entire length.

Note

The drawing originally showed the upper stage with solid ends, shaped in profile towards the top and through dovetailed to the top
shelf. As the framed ends in the original design (B SBD 76) were not objected to by the client (Ambrose Heal) it is something of a puzzle why Barnsley substituted solid ends in this modified version. To the right of the end elevation is the following query in the hand of the client: ? shaped open ends.

B SBD 79*
CAGM G 1972 187 61
DESIGN FOR SIDEBOARD IN ENGLISH OAK
Inscribed in pencil with SIDEBOARD OF ENGLISH OAK and with scale, measurements, descriptions, and note.
Front elevation and side elevation.
Signed and dated in pencil, lower right: Sidney H. Barnsley, Sapperton, Cirencester, Mch.7, 1924.
Pencil and water-colour on hand-made paper watermarked LINEN FIBRE 1921 UNBLEACHED ARNOLD: 40.1 x 51.4cm. Upper edge torn to right of centre.
Scale: 1 2/3in. to 1ft.
Dimensions:
H. 6ft.6in. (198.1cm.); W. 6ft.0in. (182.9cm.); D. 2ft.0in. (61cm.).
Description
The lower stage has a carcase of rectangular form, through dovetailed, with front edges chamfered and decorated with lines of gouge cuts. This is subdivided to give four square cupboards (of which the far right is fitted as a cellaret), each enclosed with a framed and panelled door, pin-hinged, with a drawer above each pair.
Each drawer is recessed, fielded, and fitted with a pair of chamfered wooden bow handles. The door panels are raised, moulded and fielded (on left-hand side of drawing only) to a regular octagon in the centre and fitted with horizontal wooden handles. The carcase is raised on three block feet, triple stepped and chamfered, and joined by through tenoned rails, of which those at the front are boldly arched and wagon-chamfered.

The upper stage has shelves, fitted with cup hooks, supported by solid parallel-sided ends and centrally by a shaped and chamfered strut of undulating profile, extending to full height. The topmost shelf is slightly bowed in plan. At each end of the upper stage, at mid height, is a small cupboard enclosed by a raised door, framed and panelled, with a pair of square panels, raised, moulded, and fielded in the centre to a regular octagon.

Note

(1) The note to the right-of the front elevation is in the hand of Edward Barnsley. It refers to the right-hand drawer and reads:

Drawer divided. Right section green baize & tray for knives and silver. Left section plain tray.

(2) The making of a sideboard to this design for Victor Smith is recorded in Edward Barnsley's Job Book for 1924. Edward Barnsley was himself the maker. The work occupied 311½ hours. Timber was priced at £15.11.2 and hinges at 5/- . The selling price was £51.0.0. (Information supplied by Mrs Edward Barnsley: letter dated 3 April 1983.)

For illustration of piece made to the present design, with minor discrepancies, see Carruthers, p.33, F17.
(634)

(3) See B CAB 37 for details of cabinet and sideboard, also for Victor Smith, and bearing the same date as the present design.

B SBD 80

CAGH G 1972 187 70

DESIGN FOR BUILT-IN SIDEBOARD IN OAK FOR RODMARTON MANOR

Inscribed in pencil with DINING ROOM. RODMARTON, ENGLISH OAK SIDEBOARD and with scale and descriptions.

Front elevation, end elevation (sectional) and plan (also sectional).

Signed and dated in pencil, lower right: Sidney H. Barnsley,

Sapperton, June 21, 1924.

Pencil and water-colour, and pencil, on hand-made paper, watermarked MADE IN ENGLAND 1921 UNBLEACHED ARNOLD LINEN FIBRE: 50.2 x 62.5cm.

Upper and lower edges slightly torn.

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:

H. 7ft.10\(\frac{1}{2}\)in. (240.1cm.); W. 7ft.10\(\frac{1}{2}\)in. (240.1cm.); D. (at centre) 1ft.4in. (40.6cm.).

Verso: Inscribed in blue crayon: SIDEBOARDS & Sideboards.

Description

The sideboard is shown fitted to a large alcove, gently arched and with concave back. The lower stage protrudes beyond the face of the wall, is slightly convex in plan, and is subdivided to give four square cupboards under three drawers: the middle one of double-cupboard width. The second cupboard from the right is fitted with a cellaret. The cupboards are enclosed by framed and panelled doors, pin-hinged, with panels raised, moulded, and fielded to a regular octagon in the centre. Doors are fitted with wooden turn
handles. Drawers are fielded and fitted with chamfered wooden bow handles, placed centrally above each cupboard.

The carcase is through dovetailed and moulded along the front edges, which are also decorated with chip carving in patterns of lozenges and triangles. It is raised on five block feet, triple stepped and chamfered and with inset rails to full height of the feet.

The upper stage has open shelves with raised front edges, against a panelled back: the panels square (except for the top row) and fielded. At each end of the upper stage is a tall narrow cupboard enclosed with a framed and panelled door, with three square raised panels to match those of the lower doors.

Note

The sideboard was made at Rodmarton by Alfred Wright, the Rodmarton estate joiner, in 1926.

For earlier, and generally similar, designs by Sidney Barnsley see also B SBD 74, 75 and 79.

ADDITIONAL DESIGNS FOR SIDEBOARDS

(534)

B CAB 37 (7 March 1924)

(646)

B CHD 44 (probably February 1912)

(655)

B CHD 50 (c. 1923)
DESIGN FOR STAND FOR SMALL CABINET, INCORPORATING A PAIR OF DRAWERS

Inscribed in pencil with STAND FOR CABINET, also with scale, measurements, and descriptions of views.

Front elevation, side elevation, and plan (sectional) showing stretcher-frame.

Unsigned and undated, but c.1916.

Pencil and water-colour on brown tracing paper: 39.3 x 28.7 cm.

All edges except left somewhat torn.

Scale: 2 in. to 1 ft.

Dimensions:

H. 2 ft. 11 in. (88.9 cm.); W. 1 ft. 7 in. (48.3 cm.); D. 1 ft. 1 in. (33 cm.).

Ill: Mary Comino, 'Good Citizen's Furniture', Crafts, 23 (1976), 23-7 (p.24).

Note

(1) The colour wash suggests that English walnut was the material intended. Compare with B BKS 12 which shows a stand of similar design, though lacking the pair of drawers.

(2) For an illustration of a stand made to this design (but with drawers of equal depth) supporting a small decorated cabinet of drawers enclosed by a pair of doors see G.C.F., Cheltenham (1976), no. 62.
B STL 82
CAGM G 1972 187 29

DESIGN FOR HEXAGONAL STOOL IN EBONY, WITH WOODEN SEAT

Inscribed in pencil with scale, measurements, descriptions and notes: To be strong enough to stand on, and Top to be screwed on to allow of seat being covered at any time if needed; also with STOOL of EBONY & FRA(N)C1S Dodd Esq., 51, Blackheath Park, London S.E.

Lettered A in ink, upper left.

Elevation (towards a face of the hexagon) and plan (with top removed).


Pencil on brown tracing paper: 18.6 x 14.7cm.

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:

H. 1ft.6\(\frac{1}{2}\)in. (47cm.); W. (across flats) 1ft.2\(\frac{1}{2}\)in. (36.9cm.).

---

B STL 83
CAGM G 1972 187 66

DESIGN FOR STOOL IN WALNUT WITH DROP-IN RUSH SEAT

Inscribed in pencil with measurements and descriptions and with Walnut Stool: Rush Seated and note about another stool:

2nd Stool 21\(\frac{1}{4}\)in. long overall.

Side elevation, end elevation, and full-size details of corner (elevation and section).

Unsigned and undated. The work of Edward Barnsley (verified by E.E. in discussion with author, June 1976) c.1924.
Pencil on brown tracing paper: 29.4 x 41.1cm.
Scale: 1\(\frac{3}{4}\)in. to 1ft. and full size.
Dimensions:
H. 1ft.6in. (45.7cm.); L. 1ft.10\(\frac{1}{2}\)in. (57.2cm.); W. 1ft.2in. (35.6cm.).

B STL 84
CAGH 1972 190 5

SKETCH DESIGN FOR STOOL (BOBBIN-TURNED) IN WALNUT WITH RUSH SEAT
Inscribed in ink with measurements and with English Walnut, Darkened & wax polished.

Pictorial sketch.
Signed and dated in ink, lower right: S.H.B. Dec.5 (year not given).
Pen and ink on sheet of notepaper: 21.7 x 13.2cm. Sheet is torn on all edges and has rectangle cut from lower left, approx. 2.5 x 5.5cm. Scale: Not to scale.

Dimensions:
H. 1ft.1\(\frac{1}{2}\)in. (34.3cm.); L. & W. 1ft.4in. (40.6cm.).
B TAB 85

CAGM P 1941 222 665

DESIGN FOR SQUARE TABLE WITH DIAGONAL STRETCHERS

Inscribed in ink with measurements.

Elevations from adjacent edges and corresponding plans, showing details of framing.

Unsigned and undated. Probably c.1900.

Att: Although accessioned with the Gimson drawings this is probably the work of Sidney Barnsley, whose practice of chamfering stretchers on lower as well as upper edges was seldom followed by Gimson. The technique of draughtsmanship and figuring here demonstrated supports this attribution.

Pen and ink on brown detail paper: 45.8 x 31cm. Irregular.

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:

H. 2ft.5\(\frac{1}{2}\)in. (75cm.); L. & W. 3ft.3in. (99.1cm.).

Note

A stoutly-framed rectangular table with diagonal stretchers is to be seen in a photograph of the interior of Sidney Barnsley's cottage at Pinbury, dated about 1898. (See David Joel, Furniture Design Set Free, new revised edition (London, 1969), fig.11.)

B TAB 86

CAGM G 1972 187 88

DESIGN FOR LARGE DINING TABLE IN ENGLISH WALNUT

Inscribed in ink with Sketch of Dining Table to be made of English Walnut, and with measurements, descriptions of views, and with note:
The legs would be probably inlaid (sic) or slightly cut in patterns on edges.

Side elevation, plan (showing details of stretcher framing), and end elevation.

Signed and dated in ink, lower right: S.H.B. Sep. 27, 1907.

Pencil and water-colour on detail paper: 47.5 x 65cm.

Scale: 1 inch to 1ft.

Dimensions:

H. 2 ft. 5 in. (73.7 cm.); L. 9 ft. 0 in. (274.3 cm.); W. 4 ft. 0 in. (121.9 cm.).

Verso: Rough pencil sketch of a chest of drawers (front elevation): scale approx. 1 inch to 1ft.

Description

A rectangular-topped table with seven vertical legs - three at each end and one in the centre - having floor-level rails and a pair of wish-bone braces. Each end is framed up with a stout cross rail to full width under the top and a matching rail at floor level, these being joined by three legs, the centre one a little sturdier than its fellows. The legs are through chamfered on all edges and decorated along the chamfers with inlay (of unspecified kind) or bands of chip carving. Between the end frames at floor level and beneath the top run pairs of rails, each pair being joined in the middle by a short rail, through tenoned, to which the ends of the centre leg are secured. Central wish-bone braces, wagon-chamfered, abut the legs at each end and in the middle.

Note

(717)

Compare with B TAB 87 (of the same overall dimensions and date),
which was intended as an alternative to the present design.

What seem, in the side elevation, to be tapered ends to the upper rails, are not shown in either end elevation or plan. They were probably later additions and would have required a different construction (probably a cross-halving) from that shown in the plan.

B TAB 87*
CAGM G 1972 187 87

DESIGN FOR LARGE DINING TABLE WITH HAY-RAKE STRETCHER

Inscribed in ink with measurements, descriptions of views, notes (see Note below), and with Alternate (sic) Sketch of Dining Table. Side elevation and plan, showing stretcher frame.

Signed and dated in ink, lower right: S.H.B. Sep.27, 1907. Pencil and water-colour on detail paper: 50.2 x 46.3cm. Scale: 1½in. to 1ft.

Dimensions:
H. 2ft.5in. (73.7cm.); L. 9ft.0in. (274.3cm.); W. 4ft.0in. (121.9cm.).

Description

Beneath the rectangular top, set in a little from the sides, are two heavy full-length rails with curved and chamfered ends, into which are tenoned four thick legs, rectangular in section and with chamfered edges, the outermost faces bearing bands of chip carved pattern. The legs are united by a stretcher frame of hay-rake type, wagon-chamfered above and below, with delicately curved knees at the joints. This supports a central post, to each side of which, though not connected to it, is a wish-bone brace. Post and braces are chamfered. Most joints are pegged.
Note

Inscribed notes as follows:

1. These (the wish-bone braces, lettered A-A) could be omitted and the table be quite firm & rigid; 2. These legs would be shaped and cut; 3. The legs placed further in from the ends, but not so far as to be in the way of people sitting at the sides.

The design to which the present one was intended as an alternative is B TAB 86. Both drawings bear the same date. See also B TAB 88 which is broadly similar, differing only in detail.

B TAB 88*

CAGM G 1972 187 86

DESIGN FOR LARGE DINING TABLE WITH HAY-RAKE STRETCHER

Inscribed in ink with scale, measurements, descriptions of views and features, and with Sketch of Dining Table: English Oak.

Side elevation, with deletions in pencil, and plan showing stretcher framing, with modifications in pencil.


Pen and ink, and crayon, on detail paper: 39.7 x 47.8cm.

Scale: 1½in. to 1ft.

Dimensions:

H. 2ft.5½in. (75cm.); L. 8ft.0in. (243.8cm.); W. 3ft.0in. (91.4cm.).

Verso: Rough pencil sketch of stretcher framing.

Description

The rectangular top rests on four stout vertical legs of irregular octagonal section, tenoned at the top into heavy cross rails, which are joined by a long middle rail. The legs are united
by a hay-rake stretcher frame, wagon-chamfered above and below.
Midway on the main stretcher rail is a vertical post, tenoned into the top rail and strutted either side by wish-bone braces, all members being chamfered. The edges of the top and the chamfered outer edges of the legs are decorated with chip carving of XX-pattern.

Note
The wish-bone braces have been scrawled through in pencil. (7/7)
See also Barnsley's note to this feature on B TAB 87. Tentative pencilled alterations to the plan show an unusual double stretcher combined with the Y-shaped end.

B TAB 89*
CAGM G 1972 187 64
DESIGN FOR DINING TABLE IN OAK WITH HAY-RAKE STRETCHER
Inscribed in pencil with scale, measurements, and with DINING TABLE.
ENGLISH OAK. Lettered B (pencil, upper left).
Side elevation and plan (showing details of framing); also pictorial sketch of table of conventional construction, with four legs joined at top by rectangular frame of rails.
Unsigned and undated, but c.1925.
Pencil and water-colour on hand-made paper, watermarked LINEN FIBRE 1921 UNBLEACHED ARNOLD: 40 x 51.6cm. Lower right corner (approx. 7 x 9cm.) has been torn off.
Scale: 1\frac{1}{2}in. to 1ft.
Dimensions:
H. 2ft.5\frac{1}{2}in. (75cm.); L. 8ft.0in. (243.8cm.); W. 3ft.6in. (106.7cm.).
Ill: Mary Comino, 'Good Citizen's Furniture', Crafts, 23 (1976), 23-7 (p.26).

Verso: Plan and elevation of large wooden bolt, with inscription in pencil: 3ft, Super 2" Oak & 4 Pieces & 12 Pieces 1ft.

Description

The rectangular top is supported on four vertical legs of irregular octagonal section, tenoned at top and bottom into identical frames of hay-rake form, with extremities sloped and rounded. Two butt joints are shown in the top, strengthened by double-dovetail keys. Along the edges of the top and outside bevels of the legs are bands of XX-pattern chip carving. Both frames are wagon-chamfered. Joints are pegged.

Note

(1) The use of a hay-rake frame immediately beneath the top is unusual. Compare with B TAB 90.

(2) According to Mary Comino (see reference under Ill. above) the table made to this design is at Rodmarton Manor. A larger oak table, designed by Sidney Barnsley for Rodmarton and made in 1927 in Edward Barnsley's workshops, is illustrated in Bradshaw, Handmade Woodwork of the Twentieth Century (London, 1962), p.21. No working drawing for this table appears to have survived.

B TAB 90

CAGM G 1972 187 79

DESIGN FOR DINING TABLE WITH HAY-RAKE STRETCHER

Inscribed in pencil with measurements.

Side elevation and plan, showing details of stretcher frame.
Unsigned and undated, but c.1925.

Pencil on brown tracing paper: 33.7 x 47.4cm. Sheet is cracked along folds and has been repaired in two places on verso with strips of transparent tape.

Scale: 1\(\frac{1}{4}\)in. to 1ft.

Dimensions:

H. 2ft.5in. (73.7cm.); L. 6ft.0in. (182.9cm.); W. 3ft.0in. (91.4cm.).

Note

Compare with B TAB 89.

B TAB 91

CAGM G 1972 187 60

DESIGN FOR EXTENDING DINING TABLE IN ENGLISH WALNUT

Inscribed in pencil with scale, measurements etc., and with Dining Table. To be made in English Walnut. Inscribed in blue crayon with query ?Knee room (with arrow to lower edge of side rail) and signed and dated (also in blue crayon) E.B. (Edward Barnsley) Sept.11 1948. Side elevation (shown with top extended to left), and elevation, and plan (shown fully extended).

Signed in pencil, lower right: S.H.B. Undated.

Pencil on brown tracing paper: 33.3 x 52.3cm.

Scale: 1\(\frac{1}{4}\)in. to 1ft.

Dimensions:

H. 2ft.5\(\frac{1}{2}\)in. (75.6cm.); L. (table closed) 3ft.8in. (111.8cm.);
L. (table extended) 6ft.8in. (203.2cm.); W. 2ft.11in. (88.9cm.)
(as shown in end elevation); W. 3ft.2in. (96.5cm.) (as drawn and dimensioned in plan).
B TAB 92*

CAGM G 1972 187 71

DESIGN FOR DINING TABLE

Inscribed in ink with scale and measurements.

Side elevation and plan (showing details of framing); also (superimposed on side elevation to left) incomplete sketch of elevation of house with twin gables.

Unsigned and undated.

Pen and ink, with additions and ancillary sketches in pencil, on brown tracing paper: 35.8 x 32.3cm. Sheet is cracking along folds, especially in lower half.

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:

H. 2ft.5in. (73.7cm.); L. 5ft.6in. (167.6cm.); W. 3ft.6in. (106.7cm.).

Verso: Pencil sketch of end of table in side elevation (compare with design shown in part elevation and plan in B TAB 94).
erected a bracing frame consisting of two vertical posts to full height carrying a triangular frame attached at the apex to the central top rail. Faint pencil lines show three equally spaced vertical posts superimposed on the triangular frame, presumably as an alternative.

Note

See B TAB 93 for design showing the same type of stretcher-frame, though without the bracing shown in the present design. This does however appear in a sketch on B TAB 93, upper left.

B TAB 93
CAGM G 1972 187 80
DESIGNS FOR THREE DINING TABLES
Inscribed in pencil with measurements and calculations. Side elevations and plans (showing framing) of two tables, and side elevation (in free-hand) of a third. Two thumb-nail sketches at foot of sheet appear to refer to the framing of one of the table tops.
Unsigned and undated.
Pencil on brown tracing paper: 46.3 x 51.8cm. A triangular piece (approx. 13 x 13cm.) has been torn from the corner, upper right, and there are numerous tears.
Scale: 1\(\frac{7}{12}\)in. to 1ft.
Dimensions:
H. (all three) 2ft.5\(\frac{7}{12}\)in. (75cm.); L. (all three) 5ft.2in. (157.5cm.); W. (H-plan stretcher table) 3ft.6in. (106.7cm.);
W. (Hay-rake stretcher table) 3ft.2in. (96.5cm.).

Note

The design for a table with H-plan stretcher-frame should be
compared with that on B TAB 92, which shows the stretcher-frame surmounted by a bracing frame of the same design as appears in the sketch on the present sheet upper left.

B TAB 94
CAGM G 1972 187 27
DESIGNS FOR TWO DINING TABLES
Plan of table with hay-rake stretcher; also side elevation and plan of second table, with unconventional framing.
Unsigned and undated.
Pencil on brown tracing paper: 52.5 x 33.7cm. The sheet is much torn especially on left, and has been repaired on verso with two strips of transparent tape.
Scale: 1\frac{1}{2} in. to 1 ft.
Dimensions of table with hay-rake stretcher:
L. 5 ft. 2 in. (157.5 cm.); W. 3 ft. 5\frac{1}{2} in. (105.4 cm.).
Dimensions of second table:
H. 2 ft. 5 in. (73.7 cm.); L. 5 ft. 2 in. (157.5 cm.); W. 3 ft. 6 in. (106.7 cm.).
DESIGNS FOR DRESSING TABLE WITH MIRROR, WASHING STAND, & BEDSTEAD, ALL IN OAK

Inscribed in pencil with measurements and descriptions and with DRESSING TABLE and MIRROR, WASHING STAND, and BEDSTEAD OF ENGLISH OAK, and lettered C.

Front elevation and side elevation of dressing table and washstand, and elevation from foot of bedstead, with part side elevation.


Pencil (with water-colour applied to verso) on brown tracing paper:
45 x 51 cm.

Scale: 1\(\frac{1}{2}\) in. to 1 ft.

Dimensions:

Dressing table: H. 2 ft. 6 in. (76.2 cm.); W. 3 ft. 6 in. (106.7 cm.);
D. 1 ft. 9 in. (53.3 cm.).

Washing stand: H. 2 ft. 6 in. (76.2 cm.); W. 3 ft. 6 in. (106.7 cm.);
D. 1 ft. 9 in. (53.3 cm.).

Bedstead: H. (foot) 3 ft. 0 in. (91.4 cm.); W. 3 ft. 1 in. (94 cm.).

Note

The making of pieces to these designs is recorded in Edward Barnsley's Job Book for 1925. The client was Mrs Lennox Murray. Information supplied by Mrs Edward Barnsley (letter dated 3 April 1983) is as follows:
'Oak Chest of drawers. Charles Bray: 251 hours.
£13.8.0. 2 prs. Bedsteads. Bray and Harfield: 267 hours. £48.11.0.'

B TAB 96
CAGM G 1972 187 40

DESIGN FOR DRESSING TABLE WITH FOLDING MIRROR, IN ENGLISH WALNUT

Inscribed in pencil with scale, measurements, and descriptions,
note: Middle Drawer fitted up with division(s); with a flat sliding
tray inside for brushes etc., and with DESIGN FOR DRESSING TABLE OF
ENGLISH WALNUT and with (upper left) B. Branfill Esq. £50.0.0.

Front elevation and side elevation.

Unsigned and undated, but c.1926.

Pencil (with water-colour applied to verso) on tracing paper:
30.6 x 42.8cm. The sheet is creased all over and discoloured along
vertical centre fold.

Scale: 1¼in. to 1ft.

Dimensions:
H. 2ft.5½in. (75cm.); W. 4ft.3½in. (131.4cm.); D. 1ft.7¼in.
(49.6cm.).

Note
According to Mary Comino (1980, p.206) this design was the
result of collaboration between Sidney Barnsley and his son Edward.
The piece was made in Edward Barnsley's workshops in about 1926.
DESIGN FOR GATE-LEG TABLE IN ENGLISH WALNUT

Inscribed in ink with scale, measurements, and descriptions of views, and with Sketch of Table in English Walnut.

Side elevation (gates open) and plan (showing framing, gates open); both in careful free-hand.

Signed in ink, lower right: Sidney H. Barnsley, Sapperton, Cirencester. Undated but c.1903.

Pen and ink on detail paper: 41 x 33.4cm.

Scale: 1\(\frac{1}{2}\)in. to 1ft.

Dimensions:
H. 2ft.3\(\frac{1}{2}\)in. (69.9cm.); L. (flaps extended) 4ft.0in. (121.9cm.);
W. 3ft.0in. (91.4cm.).

Description

The top is rectangular, with two leaves rule-joint-hinged to the narrow centre piece. This is raised at each end by a rectangular board (very slightly tapered) tenoned into it, with a pierced hand-hold a few inches below the top. The end supports, arched at the foot, are twin tenoned into simply-shaped blocks, relieved on the underside. Each leaf is supported by a pair of gates, hinged just within the table ends. They are of plain rectilinear design, with slender bevelled stiles and light widely-spaced rails. The vigorously-chamfered stretcher-frame is curved inwards in the middle to accept the closing stiles of the gates.

Note

This design should be compared with the gate-leg table in
English oak exhibited (no.41) by Sidney Barnsley in 1896 at the Arts and Crafts Exhibition Society Exhibition. It was illustrated (inaccurately, with regard to the stretcher-frame) by a sketch in Cabinet Maker & A F, 17 (November 1896), 113-22 (p.114, fig.3).

See also Carruthers, p.34, F18.

Had this drawing not been inscribed Sapperton, the treatment of the feet and hand-holds would have suggested a date in the mid 1890s.
DESIGNS FOR ROUND TABLES AND FOR CHAIRS FOR THE LIBRARY AT
BEDALES SCHOOL

Inscribed in pencil with measurements and descriptions, and in red
clayon with Bedales Library Tables & Chairs. Design by S.H. Barnsley
(in hand of Edward Barnsley).

Elevation and plan of table, showing details of framing, and sketch
of construction of cruciform frames. Front elevation, side
elevation, and plan of chair (sectioned above arms).

Unsigned and undated, but c.1925.

Pencil on hand-made paper, watermarked J.R. Jones, APONWEN, HAND
MADE: 52 x 67 cm.

Scale: 1/2 in. to 1 ft. and full size.

Dimensions:

(1) Table: H. 2 ft. 4 in. (71.1 cm.); Dia. 4 ft. 0 in. (121.9 cm.).
(2) Chair: H. 3 ft. 6 in. (106.7 cm.); W. 1 ft. 9 1/2 in. (54.6 cm.);
D. 1 ft. 4 in. (40.6 cm.).

Note

(1) Barnsley clearly based his design for the chairs on a design
by Gimson dated 31 December 1910 (see G CHR 220), which he had
borrowed for the purpose. It remained with Barnsley's drawings,
with which it was eventually accessioned as part of the collection
at Cheltenham Art Gallery and Museum.

For whatever reason, Barnsley preferred not to accept
commissions for chairs. However, his dependence in the present
design on an original by Gimson probably show not so much his own
lack of confidence in this aspect of furniture design, as his concern
that the Bedales project begun by Gimson should be completed as far as was possible in Gimson's manner.

The distinctive feature of the present design is the bold outward curve of the arm supports in front elevation, which is rare, if not unique, in Gimson's practice. These members were usually kept close to the vertical in front elevation and the seat made wider at the front to allow of this. Barnsley's version of the chair preserves the main lines of the elevations and plan, except for the simplification of the back framing to a rectilinear grid and the substitution of an H-plan for an X-plan stretcher-frame.

(2) Information about these designs supplied by Mrs Edward Barnsley (letter dated 3 April 1983) is as follows:

(a) Library table: 'Made by Edward Barnsley and Patrick, 1924: 256 hours. £42.3.3. Two made.'

(b) Library chairs: 'Made by Walter Berry. Remembered by E.B. But no trace in books.'

B TAB 99
CAGH G 1972 187 63
DESIGN FOR LIBRARY TABLE WITH REMOVABLE TOP SUPPORTED ON TWIN PEDESTALS FITTED WITH DRAWERS FRONT & BACK
Inscribed in pencil with measurements, descriptions of views, cutting list, prices, and calculations.
Elevation showing the front of one pedestal and the back of the other, plan (sectional) of pedestal, end elevation, and rough sketches showing constructional details.
Unsigned and undated.
Pencil on cartridge paper: 32.6 x 48.5cm.
Scale: 1\frac{1}{2}in. to 1ft.
Dimensions:
H. 2ft.6in. (76.2cm.); L. 7ft.9in. (236.2cm.) (modified to 7ft.3in., but length as drawn 7ft.7\frac{1}{2}in.); W. 3ft.3in. (99.1cm.) (modified to 3ft.0in.).

ADDITIONAL DESIGNS FOR WHICH THERE ARE NO MAIN CATALOGUE ENTRIES

<table>
<thead>
<tr>
<th>BOX:</th>
<th>B SBD 73</th>
<th>(c.1910)</th>
</tr>
</thead>
<tbody>
<tr>
<td>WASHSTANDS:</td>
<td>B CHD 50</td>
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GLOSSARY

Black and white line. A description used by Gimson for the inlaid lines or strings composed of short lengths of dark and light wood (e.g. ebony and holly) placed end to end alternately and used as a decorative edging or border in cabinet work and chair making.

Bare-faced tenon. A tenon shouldered on one face only - usually the face nearest the outside of the structure - the opposite face being continuous with the surface of the rail on the end of which the tenon is cut.

Block feet. Lengths of timber on which a piece of case furniture rests. They run from front to back of the piece and the protruding front end (and sometimes the rear end also) is shaped in the form of a single, double, or triple step, rounded off to give a 'waterfall' effect, with rising edges chamfered.

Bolection moulding. A moulded strip, often of ogee section, which covers the transition between two levels. For example, it is applied to the front surface of a frame which contains a sunk panel, so that the junction between frame and panel is concealed.

Book-form. An arrangement of veneers, as on a door front, so that the grain patterns are symmetrical: a pair of veneers being laid as if opened book-wise from a single piece.

Centre hinge. A hinge consisting of a pair of narrow metal plates hinged together flatways like the arms of a folding metal rule. Pairs of these hinges are let into the top and bottom surfaces of a door and
of the corresponding part of the carcase. They are used when the knuckle of a butt hinge would be a disadvantage in use or appearance and when the door is to swing clear of the carcase in a way which the butt hinge would not allow. Sometimes called a pin hinge.

**Cogged dovetail.** A decorative form of the through or common dovetail, having some resemblance to a set of machine cogs, in which the main joints have smaller ones (sometimes without the characteristic dovetail angles) between them. The joint admits of several variations.

**Diamond-quarter.** An arrangement of four veneers so that the diagonal lines formed on each leaf by the grain produce a diamond pattern.

**Double dovetail.** Sometimes known as a dovetail key. A short length of wood which is sunk into and unites adjacent surfaces, as in a table top formed of two or more boards, by having a fan or dovetail shape to each end.

**Fielding.** The effect produced on a surface (usually of a panel) by cutting a broad shallow rebate (either flat or bevelled) all round the edges so as to give two or more levels.

**Gun-stock.** The shaping, usually of a rail, in a manner resembling the butt or stock of a firearm, to give extra depth to the end where it joins a vertical member.

**In the white.** Timber left as it comes from the plane, without any applied polish; usually in reference to oak.
Necking. A term of architectural origin, used by cabinet-makers to describe a short length of moulding (worked from the solid) which girdles a vertical member such as a leg or post.

Planted on. Used of a door which extends to the full width of a carcase and, when hung, conceals its vertical edges.

Rebated drawer. A drawer, the front of which stands proud of the face of the drawer case, and has a moulding all round it (formed by rebating the edges of the drawer front) which conceals the inner edges of the drawer compartment.

Rising stretcher. A stretcher which forms part of an X-frame joining the legs of a table or chair and which rises in a curve or curves to the point of intersection.

Rule joint. A hinged joint such as is used on a carpenter's folding wooden rule. In cabinet work it is commonly used between the leaf and fixed top of a table and for hanging certain types of cabinet door. The chief merit of this form of joint is that it looks neat and finished in any position and avoids the variable gap which appears when most types of hinged joint are used.

Scoop chamfer. A term used by the writer to denote a series of short wagon chamfers, having the appearance of a series of crested waves.

Struck moulding. A moulding cut directly into the framework (or whatever member) as distinct from one which is applied.
Wagon chamfer. A chamfer cut along the edge of a length of timber with no abrupt transition, as traditionally produced by the draw-knife in the shaping of the framework of carts and wagons.
APPENDIXES
Appendix I

Corresponding catalogue numbers

N.B. The Cheltenham accession lists contain several inaccuracies. Where the number inscribed on the drawing differs from the listed accession number, the former has been given. Several numbers have also been duplicated.

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Appendix II

Groups of dated drawings in chronological order

(The designs within each group are also often related by identity of material and/or client.)

(1) Groups of dated drawings by Ernest Gimson

17 May 1902

G BED 1 Bed in English oak, with half tester and curtains.
G WSH 518 Washstand with cupboards above, in English oak.

14 March 1903

G TAB 457 Table with 3 drawers, for dressing table or washstand.
G TAB 458 Table with mirror.

15 June 1903

G CUP 279 Cupboard in English walnut.
G WSH 519 Washstand in English walnut.

13 July 1903

G CAB 123 Letter cabinet in walnut.
G TAB 507 Drawing table in English walnut.

8 December 1903

G BED 8 Double bedstead in English oak inlaid with ebony and cherry.
G BKS 33 Glazed bookcase with cupboards beneath.
G CHR 173 Arm chair and single chair in oak inlaid with ebony and cherry.
G CHD 242 Chest of drawers in oak inlaid with ebony and cherry.
G CHD 243 Chest of drawers in oak inlaid with ebony and cherry.
G CUP 298  Wardrobe in oak inlaid with ebony and cherry, for Earl Bathurst.
G CUP 299  Wardrobe with splayed front, in oak inlaid with ebony and cherry, for Earl Bathurst.
G CUP 300  Breakfront wardrobe in oak, for Earl Bathurst.
G TAB 460  Dressing table / washstand in English oak, inlaid with ebony and cherry, for Earl Bathurst.

13 April 1904
G CUP 280  Cupboard in two stages in English oak.
G CUP 281  Cupboard in two stages in English oak.
G CUP 282  Cupboard in two stages in English oak.
G CUP 283  Cupboard in two stages in English oak.
G CUP 284  Tall cupboard in English oak.
G TAB 483  Library table in ebony.

28 April 1904
G CHT 236  Chest in English oak.
G STD 415  Towel horse in walnut or oak.

19 May 1904
G CHR 181  Chair with arms and rush seat, in ebony and burr elm.
G DIN 336  Dinner wagon in burr elm and ebony.
G DIN 337  Dinner wagon in burr elm and ebony.

31 May 1904
G CHT 237  Chest with two drawers for Mochrum.
G CHD 244  Chest of drawers for Mochrum.
G CHD 245  Chest of drawers for Mochrum.
G TAB 508  Tables for Mochrum.
3 June 1904
G CHD 246 Chest of drawers in walnut.
G CHD 247 Chest of drawers in walnut.
G CHD 248 Chest of drawers in walnut.

17 August 1904
G BOX 54 Stationery box in ebony, inlaid with mother-of-pearl.
G TAB 476 Gate-leg table in ebony, inlaid with walnut and satinwood.

30 August 1904
G CUP 305 Four designs for lady's wardrobe in oak.
G CUP 306 Two designs for gentleman's wardrobe in oak.

31 August 1904
G WSH 520 Washstand, dressing tables and table in oak.

20 September 1904
G CUP 307 Oak wardrobe for Colonel Elias.

22 September 1904
G CUP 308 Wardrobe in oak for Mrs Elias.
G TAB 462 Kneehole dressing table in oak for Mrs Elias.

11 March 1907
G CAB 134 Two glazed corner cupboards, one in walnut and one in ebony.
G SBD 395 Sideboard in walnut.

12 March 1907
G BED 19 Single bedstead in chestnut.

13 March 1907
G WSH 526 Washstand in chestnut.
G WSH 527 Washstand in chestnut.
G WSH 528 Washstand in chestnut.
16 October 1908
G SBD 397 Sideboard in oak.
G TAB 433 Dining table in oak.

31 December 1908
G CHR 214 Six side chairs in burr elm with ebony lines.
G CHR 215 Armchairs in burr elm with ebony lines.
G SBD 398 Sideboard in burr elm with ebony lines.

17 March 1909
G SET 362 Settle in oak.
G SET 363 Settle in oak.
G SET 364 Low-back settle in oak.

August 1909
G BED 20 Single bedstead in oak.
G CHD 257 Drawers with mirror in oak.
G CHD 258 Drawers with mirror in oak.
G CUP 319 Wardrobe with canted sides in oak.
G TAB 436 Octagonal table in oak.
G TAB 437 Rectangular dining table in oak.
G WSH 529 Two washstands, one in oak and one in walnut.

13 December 1909
G CUP 290 Linen press in walnut.

14 December 1909
G CUP 291 Linen press in walnut.
G TAB 465 Dressing table, mirror, and bedroom chair in walnut.

15 December 1909
G CHD 260 Drawers for linen in walnut inlaid with ebony and holly.
G SHV 371 Hanging shelves in walnut.
11 October 1910
G TAB 439 Circular dining table in oak.
G TAB 489 Library table.

28 October 1910
G TAB 440 Two dining tables in walnut inlaid with ebony and holly, for Ernest Debenham.
G TAB 441 Dining tables in walnut inlaid with ebony and holly, for Ernest Debenham.

31 December 1910
G CHR 220 Chair with arms in walnut inlaid with ebony and holly (for Ernest Debenham).

30 January 1911
G TAB 445 Dining table for F.S. Oliver.
G TAB 446 Seating plan for F.S. Oliver.

7 January 1913
G CUP 323 Wardrobe in teak.
G TAB 468 Dressing table and mirror in teak.
G WSH 532 Washstand in walnut or teak.

February 1913
G CAB 152 Glazed cabinet in ebony.
G CAB 153 Cabinet in ebony and walnut for Mr Cholmeley.
G CAB 154 Plan of D-shaped cabinet.
G SBD 405 Sideboard in oak.
G STD 416 Stand in brown ebony for old lacquer cabinet.
G TAB 493 Writing table and notepaper box in ebony and satinwood, for Mr Cholmeley.
G TAB 501 Circular table in ebony and satinwood, for Mr Cholmeley.
G TAB 502 Circular table in walnut and ebony.
G TAB 506 Sidetables in oak.

7 January 1914
G BED 26 Double bedstead in mahogany with ebony and satinwood lines.
G CHD 267 Tallboy chest of drawers in mahogany. (Mr Thomas referred to in note.)
G CHD 268 Drawers with mirror.
G WSH 533 Washstand. (Mr Thomas referred to in inscription.)

25 March 1915
G TAB 504 Hexagonal table in ebony, mahogany, burr yew, and coromandel.
G MIS 538 Folding screen in ebony and burr elm.

31 March 1917
G SBD 411 Sideboard in oak.
G SBD 412 Sideboard in oak.
G SBD 413 Sideboard in oak.

1 - 10 August 1917
G BUR 106 Writing cabinet in burr yew and ebony for Adam Black.
G CAB 159 China cabinet in burr yew and ebony for Adam Black.
G CHT 240 Hall chest in burr yew and ebony for Adam Black.
G STD 419 Standard lamp holder in mahogany and ebony for Adam Black.
(2) **Groups of dated drawings by Sidney Barnsley**

27 September 1907

B SBD 72 Sideboard and wine-cooler in walnut.
B TAB 86 Table in walnut.
B TAB 87 Table in walnut.

3 October 1913

B BUR 27 Writing desk in walnut and ebony.
B CUP 56 Wardrobe in mahogany (for Ellen Lovibond).

8 June 1917

B CUP 62 Cupboard in oak and cabinet in walnut.
B CUP 63 Cupboard with umbrella stand in oak.

1 November 1922

B SBD 76 Dresser in oak for Ambrose Heal.
B SBD 77 Dresser.

15 November 1922

B SBD 78 Dresser in oak for Ambrose Heal (B SBD 76 revised).

7 March 1924

B CAB 37 Cabinet and sideboard in walnut (sideboard for Victor Smith).
B SBD 79 Sideboard in oak (for Victor Smith).
Appendix III

Pieces of furniture designed by Ernest Gimson and Sidney Barnsley in the major public collections, related to drawings in the present catalogue

(1) Cheltenham Art Gallery and Museum Service

(The museum accession number is followed by the catalogue number)

Ernest Gimson

(1) Cabinet of drawers, inlaid with ebony, walnut, and holly.
   1970 213 (G CAB 133)

(2) Chair with arms, bobbin-turned in yew, with rush seat.
   1941 41 (G CHR 192)

(3) Chair with arms, ladder-back, in ash, with five slats and basket-work seat.
   1971 49 (G CHR 177, showing slight discrepancies in curves of slats)

(4) Sideboard in English oak, stained black.
   1962 114 (G SBD 384; G WSH 518)

(5) Table, dining (extending), in walnut and ebony.
   1971 43 (G TAB 454)

(6) Table, occasional (circular), in walnut, with cruciform base.
   1965 89 (related drawings: G TAB 450 (and verso); G TAB 502)
Sidney Barnsley

(1) Sideboard in English oak.
   1962 100 3 (related drawings: B CHD 44; B SBD 74 and 75)

(2) Table, dining, in English oak.
   1962 100 1 (related drawing: B TAB 89)
Leicestershire Museums, Art Galleries and Records Services
(References are to the museum catalogue, Ernest Gimson and the Cotswold Group of Craftsmen (1978), followed by references to the present catalogue)

Ernest Gimson

(1) Box in ebony, inlaid with silver and ivory.
   FI (G BOX 72, 73 and 74)

(2) Cabinet of drawers, in walnut, inlaid with ebony and ivory.
   F2 (G CAB 127)

(3) Cabinet on stand, in ebony, inlaid with mother-of-pearl.
   F4 (G CAB 142 and 143)

(4) Candlesticks in walnut: a pair.
   F10 (G CAN 164)

(5) Chair in walnut, with ladder-back and drop-in rush seat.
   F12 (related drawings: G CHR 171, 204 and 205)

(6) Chair in ash, with arms, ladder-back, and rush seat.
   C13 (G CHR 208)

(7) Chair in ash, with arms, ladder-back, and rush seat.
   C16 (G CHR 177)

(8) Cot in English oak.
   F7 (G COT 272)

(9) Cupboard in English oak.
   F 9 (G CUP 285)

(10) Mirror, dressing table, in English oak.
    F 6 (related drawing: G MIR 344)

(11) Settee in English oak, with lattice back.
    P5 (G SET 359)
(12) Table, dressing, in chestnut, with drawers.
   F11 (related drawings: G CAB 128; G TAB 461 and 511; G WSH 521)

(13) Towel rail in walnut.
   F15 (G STD 415)

(14) Wardrobe in English oak.
   F16 (G CUP 300)

Sidney Barnsley

(1) Sideboard in English oak.
   F17 (B SBD 79)

(2) Sideboard in walnut.
   F19 (B CAB 37)

(3) Table, gate-leg, in English oak.
   F18 (related drawing: B TAB 97)
Ernest Gimson

(1) Box for jewellery, in ebony, with painted decoration.
   W49 - 1930 (related drawing: G BOX 64)

(2) Bureau with fall front, in mahogany.
   Circ. 404 - 1964 (GMIS 534 - inlaid roundel only)

(3) Cabinet of drawers, veneered in burr yew.
   W21 - 1939 (related drawing: G CAB 147)

(4) Cabinet on stand, in walnut and ebony, with gesso panels.
   W27 - 1977 (G CAB 114)

(5) Chair with arms, bobbin-turned in elm, with rush seat.
   W15 - 1969 (G CHR 190)

(6) Chair with arms, bobbin-turned in yew, with rush seat.
   Circ. 231 - 1960 (G CHR 192 - detail of arms discrepant)

(7) Chair with arms, ladder-back, in ash, with five slats and rush seat.
   Circ. 232 - 1960 (G CHR 177 - slight discrepancies in curves of slats)

(8) Table (dining), circular, in ebony.
   W47 - 1949 (related drawing: G TAB 456)

According to information supplied by the Victoria and Albert Museum after the typing of the catalogue had been completed, the table owned by the museum was designed by A. Randall Wells and made in Gimson's workshops in 1913 - 14 at a cost of £80.
Sidney Barnsley

Bookcase, revolving, in English walnut.

Circa 63 - 1959 (B BKS 8)
Appendix IV

Details of construction and aspects of workshop practice as revealed and implied in the drawings

There was no need for Gimson to show in his drawings technical information which would have formed part of the trained workman's stock-in-trade. Barnsley, being his own workman, had even less need to draw out the details of woodwork joints than had Gimson. Joints are, of course, excellent examples of design in themselves, and as Gimson and the Barnsleys made fuller use of the aesthetic possibilities of jointing than any furniture designers had yet done, such constructional details as do appear in their drawings have a special interest.

Knowledge of traditional woodwork joints, devised and perfected over many generations by the joiner and cabinet maker, is gradually being lost as solid timber and the workshop methods associated with it are replaced in domestic furniture and the building trade by materials and techniques better suited to industrial production. Moreover, as is shown below, some of the woodwork constructions used by Gimson and the Barnsleys were unconventional and therefore especially deserving of notice.

(1) Carcase construction (in the solid)

(a) The plain through dovetail

The through dovetail as used in corner jointing was the standard method of carcase construction in the workshops of both Gimson and Barnsley. The joints are rarely set out to full size on the
drawings (except where the piece is small enough to be drawn to full size only), being clearly indicated on the eighth-scale views. Where they are shown full size the proportions and spacing are according to standard workshop practice, with a tendency towards close rather than open spacing and keeping the pins sturdy rather than fine. (See e.g. G BOX 66, G CUP 311, G SBD 410, B CHD 42, B SBD 78.)

(b) The cogged dovetail

The decorative variations on the through dovetail which have become known as cogging are to be found in several forms among Gimson’s working drawings. Yet other versions appear on some of the pieces of furniture themselves. These variations were probably essentially playful in origin. They afforded scope for a little decorative invention on the part of the designer and maker alike (for the arrangement and setting out would be entrusted to the workman) and relieved some of the monotony inseparable from the setting out and cutting of a wide set of regular dovetails. They also, importantly, tested some of the workman’s specialized skills and so helped him establish his reputation in the shop. This version of the dovetail seems to have originated, at least in this country, with the Cotswold School. It is one instance of a refinement of the principle of frank or revealed construction to the point where a joint was not merely allowed to be seen but was developed into an aesthetic feature. The pattern formed by the alternation of side and end grain is not only pleasing to the eye but also to the touch, for the inevitable slight shrinkage of side grain over a period of years causes the portions of end grain to become slightly proud. The resulting ripple of unevenness is
(II:95) (II:97) (II:317)
delightful. (See e.g. G BUR 104, 105, and G CUP 293. For a pattern of stepped dovetail resembling that in G CUP 293, shown in a Peruvian chest of the early eighteenth century, see Christopher Gilbert, Furniture at Temple Newsam House and Lotherton Hall, 2 vols (Bradford and London, 1978), I, no.614.)

(c) The through mortise and tenon
In carcase work the through mortise and tenon is mostly used to attach members such as drawer rails, shelves, and vertical divisions to the main structure, though stopped versions of the joint were also employed.

When taken through and cut off flush with the surface this joint was invariably wedged. This was (and is) standard woodworking practice, and it was therefore unnecessary for Gimson to include full-size details of the joint in his working drawings. In one instance, however, he has added a careful sectional sketch of such a joint. The mortise would be widened by chiselling to allow the wedges (inserted - glued - into saw cuts) to spread the tenon, thereby converting it into a dovetail. The short parallel length of tenon at the root, which Gimson's sketch shows clearly, is an important feature in the design of this joint, as it helps to keep the shoulders tight and prevents fracturing at the root of the tenon when the wedges are driven home. (See e.g. G BUR 104 and B CHD 42.)

(d) Pegs
The use of wooden pegs (variously known as dowels, tree-nails, or trunnels) to connect the parts of timber structures of all sizes,
from boxes to ships, has a long history. Gimson used them to join the sides to the ends of simple plank-built chests. The holes into which the pegs were driven were bored out of the vertical so that half were angled one way and half the other, giving the effect of a dovetail joint. The pegs would have been split from straight-grained oak, trimmed with an axe, and the resulting facets left to aid tightness. Before being driven the pegs would have been oven dried. Sometimes Gimson and Barnsley wedged the ends of driven pegs, either with a single wedge across the diameter, or with two, arranged cross-wise. This would have necessitated a slight enlargement at the end of the bored hole.

(See e.g. G CHT 234. For appreciative comment on the uses of pegs in old oak furniture see Studio Yearbook (1906), 57.)

(2) Carcase construction (veneered)

Rough ancillary sketches, which are to be found on a few of Gimson's drawings, seem to relate to the building up of the core or groundwork for subsequent veneering. A difficulty cabinet makers have always had to overcome when laying veneers on broad surfaces has been that of providing a reliable groundwork to receive them. Solid boards of even the most stable timbers, such as yellow pine or Honduras mahogany, cannot be entirely prevented from moving as moisture is lost or absorbed under varying conditions of humidity. Ways have therefore had to be found of restricting, if never quite eliminating, such movement. What all the methods adopted have had in common, until the development of particle board, has been some form of lamination, in which the size of board required was achieved by bonding together narrow strips or sheets of timber with the grain direction of contiguous
pieces reversed so that each piece opposed, and therefore largely neutralized, the pull exerted by its neighbour.

Gimson apparently experimented with a method of fabricating a stable core by constructing a frame in the form of a grid, in which each rectangle was filled with narrow parallel strips laid at right angles to those in the adjacent opening. This gave a woven appearance to the resulting surface, to which veneers would then be glued. This technique appears to have been reasonably effective, at least until pieces so made were subjected to the lack of humidity caused by central heating, which has so often led to the cracking and lifting of veneers. (See e.g. G BUR 83 (II:105) (II:112) and G CAB 110, 113. For Edward Barnsley's comments on this technique see E.B. Tapes Transcript, p.25.)

(3) Edge jointing of boards
(a) The dovetail key
The dovetail key, or double dovetail, has long been a standard woodworking technique for joining pieces both side to side and end to end.¹ When used to connect pieces end to end the grain of the dovetail key follows that of the members to be joined and is therefore likely to remain tighter than when fitted across the grain.

Gimson and Barnsley, however, used the dovetail key chiefly to reinforce butt joints in carcase work and in table tops. The

¹ See, for example, its use by Egyptian boat builders in c.2000 B.C. as illustrated in Douglas Phillips-Birt, The Building of Boats (London, 1979), p.47, fig.34.
same technique had been used already in carcase construction by B.J. Talbert and C.L. Eastlake, from whose work Gimson and Barnsley may have derived it. Among other designers who also used the dovetail key were Baillie Scott, Charles Wimill, and C.R. Mackintosh.

A refinement in the standard technique, for the development of which Gimson and Barnsley may have been solely responsible, was the practice of taking the key through the entire thickness of the pieces to be joined and of opening the slot from each surface, dovetail fashion, to allow the key to be spread after fitting by the simultaneous insertion of wedges into each face of the key. However, not all their dovetail keys were taken right through, and when merely inset they were not wedged. (See e.g. G CUP 326, G SBD 405, G TAB 427 and B SBD 71. See also Talbert, Gothic Forms (1867), plates no.2, no.3, no.10, no.26; Eastlake, Hints (1878), p.215; Wells & Hooper, Modern Cabinet Work (1909), p.51 and plate XIII.)

(b) The ledge or batten

(i) pegged or nailed

This technique was used by Gimson and Barnsley alike for such purposes as the construction from boards of chest lids and cupboard doors. The ledge, which held the boards together and kept them flat, was usually fitted to the under side of a lid and the inner face of a door, but was occasionally placed on the outer face.
The technique, which is, of course, of considerable antiquity was used by Gimson and Barnsley in sturdy pieces of vernacular character. Pegs (see (1) (d) above) were usually taken right through, trimmed flush, and wedged at each end. When nails were used these were wrought iron Sussex hurdle nails. They were carefully arranged both for strength and appearance and their faceted heads made neat bands of pattern across surfaces otherwise undecorated. (See e.g. G SBD 377, 380.)

(ii) dovetail housed

The function of the dovetail housed ledge is technically the same as when the ledge is secured by pegs or nails. There are, however, two important differences. The absence of a row of fastenings allows movement to take place in the lid or door as the moisture content of the timber varies, for the dovetail tongue is not glued throughout its length. It also leaves the opposite face of the secured boards undisturbed and so permits the technique to be used where this is a matter of some importance, as in a table top. The housing is usually tapered for ease of fitting, this being the practice of Gimson and Barnsley. Two advantages of constructing a table top in this way are that deep upper rails, which restrict leg room, may be omitted, and the top can be treated as a separate unit and readily removed when convenient, as in a trestle table. (See e.g. G. TAB 427, 430 (III:730) and B TAB 99.)
The dovetail housing was also used by Gimson and Barnsley as a means of attaching vertical bow handles to solid drawer fronts. (See e.g. G CHD 254.) This pattern of handle was also sometimes used horizontally on doors to cupboards and sideboards. It was then elongated and served the additional purpose of an external batten or ledge. (See e.g. G CUP 326.)

(4) Framed construction

(a) The through mortise and tenon

(i) flush and wedged

When the tenon is taken through in a framed construction it is standard joinery and cabinet-making practice to wedge it and finish if flush with the surface (see (1) (c) above). This practice was often followed in the workshops of Gimson and Barnsley. Occasionally (as in G BKS 44) a drawing shows a single central wedge, which is not considered good practice as it would tend to weaken the tenon.

(ii) protruding and pinned

A common feature in the designs of Gimson and Barnsley for framed work is the through tenon which is allowed to protrude slightly and is bevelled or gently curved and chamfered. It is difficult to wedge a tenon so treated and finish it cleanly. The usual practice is therefore to secure the joint by dowel (and with a wide
tenon by two) driven through the entire thickness of the joint close to the shoulder. This form of joint was a traditional technique of the wheelwright. (See e.g. G (II:195) (III:429) (III:473) (III:587) COT 273, G SBD 401, G TAB 431, B BED 6.)

Gimson and Barnsley also used dowels in this way on many of their flat frames where the tenon does not protrude, e.g. for cabinet and cupboard doors and also for the sides and backs of cabinets.

(b) The stopped mortise and tenon as used in leg of chair or table

Sectional plans of such joints show the mortises stopped at the point where their inside faces intersect. This makes the mortises a little more troublesome to clean out than when (as is common practice) they intersect fully, but preserves strength in the leg whilst ensuring adequate penetration of the tenons. This was probably part of accepted practice in Gimson's shop and shows something of Gimson's interest in the design of the joints themselves. (See e.g. G SET 358, G (III:511) (III:514) TAB 475, 478.)

(c) The loose tongue, or free tenon

(i) used across the grain

Gimson sometimes built up the cruciform base for a table or stand by securing a pair of horned or crescent-shaped pieces (with grain following the
curve) back to back either side of a block, transfixing the three pieces with a pair of loose tongues or free tenons. The ends of the tenons were left proud and bevelled. The joint was pinned through with dowels. (See e.g. G MIR 345.)

(ii) Another method of constructing a cruciform base, used by Barnsley (and probably by Gimson), was to pass a loose tenon clean through the centre of a full length member and engage the protruding ends of the tenon in slots cut into the ends of the short arms. The joint was then pinned through with dowels. This joint is superior to the common cross-halving. Both these techniques are adaptations of the carpenter's joints as used in building construction. According to Edward Barnsley this construction was used by Ernest Barnsley in the building of the summer house at Pinbury. 2

(III:724)
(See B TAB 98.)

(5) Framed and panelled construction
(a) Doors

Doors showing several types of conventional frame and panel construction are to be found in many of Gimson's and Barnsley's designs. They also designed doors which have the appearance from the front of conventional board and ledge

2 See E.B. Tapes Transcript, p.6.
construction, although they are in fact framed and panelled. Instead of all four members of the frame being visible from the front, bordering the panel, the rails are set back a little from the plane of the stiles. The flush panel is tongued into the stiles in the conventional way, but is rebated on the back at top and bottom to allow it to pass over the recessed faces of the rails, so that it extends to the ends of the stiles.

This design was probably developed by Gimson and Barnsley (perhaps by Barnsley alone) during the early years in the Pinbury workshop. It is an ingenious way of combining the practical advantages of a framed and panelled door with the appearance of a door of board and ledge construction. No drawing gives full details of the jointing used in this pattern of door. (See e.g. G (II:118) (II:365) (III:372) (III:395) (III:401) (III:701) CAB 117, G CUP 293, G SBD 378, 379, 384 and B SBD 76.)

(b) Drawer case construction

Case furniture in which drawers are to be accommodated may be of either carcase or frame and panel construction. In carcase furniture Gimson and Barnsley followed orthodox workshop practice. In their designs for frame and panel construction, however, they frequently used a method which, like the unconventional door construction described under (a) above, seems to have been devised in the Pinbury workshop. Its chief visual characteristic is a series of narrow ribs along the sides of the drawer case, on the plane of the drawer rails at the front. These ribs are in fact the runners and kickers between which the drawers slide, but instead of being made just wide enough for
this purpose and concealed from view, they are treated as main structural members and given extra width to enable them to carry the side panels also, which are of equal depth with the drawers. The exposed ribs are curved at the ends and lightly chamfered.


(See e.g. G CHD 246, 247, 248, 269, 270; G SBD 378, 379; B BUR (III:618) (III:653) (III:657) (III:705) 27; B CHD 50, 51; B SBD 77.)

(6) Turned chairs and settees.

Mortise and tenon

(i) post and rung

Elevations clearly show the score lines which mark the heights of centres for boring the mortises. These lines would have been made in the lathe with the corner of a chisel. Tenons are drawn as turned up to a shallow shoulder. All joints are shown locked with dowels (not taken through).

(ii) post and slat

Notes on the drawings show that the bulk of the waste was removed from mortises by boring. Slats are shown bevelled at the rear at each end to ensure easy entry into the mortises and close fit of the tenons when driven. These are not shouldered but bottom in the mortises.

All details on the drawings for rush seated chairs show that Gimson was following traditional practice. These are, moreover, probably the only drawings in the entire
collection which give full and explicit information on all aspects which would concern the maker. This is, in part, because the making of such chairs requires very few techniques, all of them straightforward. That these are, in fact, a craftsman's drawings is succinctly expressed in a comment by John D. Alexander, a leading authority on the design and making of this kind of furniture: 'You can tell Gimson made chairs by the way he measures.' (See e.g. G CHR 166, 177, 178. See also for comprehensive treatment of the design and construction of ladder-back chairs John D. Alexander's book Make a Chair from a Tree (Connecticut and London, 1978).)

(7) Decorative features

(a) Inlaid lines

The drawings bear numerous full size sketches showing black and white inlaid lines in a variety of patterns, including single, double, square cut, and obliquely cut. Sections show the depth to which the lines were inlaid as well as whether they were flush, or raised and rounded. The range of patterns used is sufficient indication that they were made up as required in the shop, though we have Edward Barnsley's independent assurance that this was so. (See e.g. G BUR 99, 106; G CAB 117, 134, 156; G CHR 173 and B BKS 7, 8, 10; B CAB 31, 37.)

4 Conversations with the writer, helpfully supplemented by sketches.
(b) Gouged lines

Both Gimson and Barnsley often used, especially on oak pieces, a form of decoration which consisted of lines of short gouged scoops placed end to end. This was referred to by Barnsley as 'tickling'. Gimson usually, but not invariably, drew these scoops with parallel sides, whereas Barnsley's version always showed a slight taper. The pattern favoured by Gimson has been described as the slower and more difficult to make of the two. This was the view taken by Edward Barnsley. A contrary opinion has been expressed in a practical manual, though without reference to Gimson or Barnsley. There would, of course, have been little point in executing these finishing touches, the essentially playful character of which is well caught by the term 'tickling', in a tedious way, and it is unlikely that either Gimson's men or Barnsley ever did so. (See e.g. G CHT 234; G CUP 304; G SBD 411; B CAB 34; B CHD 51.)

(8) Finishing

In the drawings of both men the references to finishing are few. Their preference for leaving English oak untreated, or 'in the white', is nowhere stated in Gimson's drawings. In Barnsley's it appears once (B SBD 76) in the hand of a client, Ambrose Heal. There are a number of references on Gimson's drawings to staining black and wax polishing. English oak was sometimes treated in this way on the bases of cabinets, cupboards and sideboards. (See e.g. G CUP 327; G SBD 381.) Mahogany was also sometimes darkened before being wax polished. (See e.g. G TAB 456.)

5 Comino, pp.120-1.
6 Letter to author, 7 January 1976.
Appendix V

Ernest Gimson's Job Book

The following notes summarize the contents of Gimson's last and sole-surviving Job Book and indicate the kinds of information which may be deduced from it.

Dates and contents

Furniture and woodwork: 10 February 1914 to 6 January 1920. (Entries from July 1919, when Gimson became fatally ill, are in hand of Sidney Barnsley.)

Metalwork: 13 February 1914 to 13 July 1917. (These entries start at the back of the book.) A number of entries are for handles, latches, hinges, bolts, etc. which relate to some of the woodwork jobs. Many items are illustrated by thumb-nail sketches.

Kinds of job recorded

Entries include details of commissions as well as of items for stock. Most entries are for domestic furniture, but there are also entries for a considerable amount of church furniture and joinery. Some of this would have been undertaken in situ.

It has been possible to relate numerous catalogued drawings for furniture to entries in the Job Book, the references being given under Note in each catalogue entry in question. There are, however, many
items in the Job Book, belonging to all the major furniture categories, for which no drawings have been found, the average number of such items being about three to each category. Although the entries which cannot readily be matched with drawings are distributed across the six years spanned by the Job Book, there are few for 1916 and 1917.

The main types of woodwork recorded in the Job Book, other than for domestic furniture are:

(1) Domestic joinery (first and second fitting)

The bulk of this was work undertaken for Wimborne House, Arlington Street, London (architects Detmar Blow and Fernand Billerey) in 1916 and 1917. Several pages of the Job Book are devoted to:

(a) The Library (pp.27-8). This occupied Waals, Davoll, Smith, Burchett and apprentices between May and June 1916. 'Bookcase backs' are entered as apprentice work. Waals attended to 'alterations to porch door'.

(b) Lady Wimborne's Dressing Room (p.29). This page chiefly bears calculations referring to:

(c) Lady Wimborne's Bedroom (p.30). This occupied the four workmen named above, together with apprentices, at various times between July 1916 and January 1917.
There are also entries for work at Kelmscott, fitting out the pair of cottages built by Gimson in 1914-15 for Miss May Morris (pp.9-12). Work on two elm staircases was undertaken by Waals and Hill. Hill was also responsible for door and window frames, whilst the doors were made by Ward. Fred Gardiner was responsible for similar work at Manstone Farm, also in 1914.

At Sheffield Park (p.2) 'repairs to oak floor' were undertaken, the workmen being Orton and Cobb. Of the laying of a floor (possibly the one needing repairs in 1914) at Sheffield Park A.R. Powys, who had been Secretary to the Society for the Protection of Ancient Buildings, has left this reminiscence:

I remember seeing the late Mr Ernest Gimson lay a new floor in the dining-room at Sheffield Park. It was a beautiful piece of work when finished. He used fine wide boards thoroughly seasoned; some of them were cut from a tree which tapered more than usual and these he laid together with the butt-ends reversed. This floor had a proper air space beneath and all the boards were painted in two or three coats with red-lead paint on the underside.

Between 1915-16 a sizeable job was undertaken at Cambridge Medical School, involving chiefly the making and fitting of bookcases, frieze, cornice, soffits and stairs (p.20). The work was shared between Waals, Orton, Fred Gardiner, Hunt, Ward, Smith, Davoll and Burchett.
Church work

Entries include details of major commissions at the following locations (museum accession nos for drawings given after descriptions):

(b) Khartoum Cathedral (pp.6, 12), 1914 (lectern, priest's desk and chair: P 1941 222 102-4).
(c) Ferry Hinksey Church (p.6), 1914 (panelling: P 1941 222 151).
(d) Kirkstead Church (pp.9, 10), 1914 (12 seats and stair-case door).
(e) Northleigh Church (p.10), 1914 (oak altar top, panelling and retable, desks).
(f) St. Osmund's Church (p.26), 1916 (altar rails, panelling, floor, door frame and reveals: P'1941 222 122).
(g) Compton Church, Guildford (p.36), 1917 (clergy desk and platform, clergy seat: P 1941 222 10).
(h) St. Peter's Church, Vere Street (p.34), 1917 (altar cross and two candlesticks: P 1941 222 611-13).
(i) Crockham Hill Church (pp.45, 56), 1919 (chancel screen: P 1941 222 58).

Repairs and alterations

There are several entries for such work, e.g. in March 1914, 'alterations to ebony collector's cabinet' by Smith (p.3); in February 1915, 'repairing chest of drawers for C.F.Bell' by Waals
in March 1918, 'repairs and alterations to furniture in stock for H.H. Peach', by Davoll, Waals and Smith.

4) Sundry small items

Entries occur for items such as bread-boards, sets of tea trays, candlesticks, small boxes and even knitting needles: e.g. in December 1914 Davoll made 16 knitting needles for Lady Bathurst in 10 hours. In January 1915 Orton made 12 pairs of knitting needles in 28 hours.

Allocation of Jobs

Some pieces were made entirely by one workman, whilst others were the result of collaboration between two or more. Often a piece would be about half completed before a second workman (or several) took over. Large jobs were, however, usually shared from the beginning.

Burchett. Carried out many of the smallish pieces, from boxes to tables. He often assisted others.

Cainey. Named only once. Probably an apprentice.

Cobb. His name appears only occasionally.

Davoll. Worked mostly on fine pieces and sometimes helped the apprentices.

Gardiner (Fred). Made a number of bookshelves and undertook joinery. His name appears only in 1914 and 1919.

Hill. An apprentice whose progress can be traced through the years spanned by the Job Book. In 1914 his rate of pay was 2d per hour. This rose gradually to 9d per hour in 1919.
Hunt. His name appears only in 1914 and 1919. In 1919 he made 6 bedsteads.

Orton. Chiefly made chairs, tables and washstands.

Smith. Was employed on most kinds of work.

Waals. Frequently appears under the heading 'General'. He is recorded as having made several visits on shop business. He often worked on a job for between 2 and 20 hours. This was probably accounted for by the selecting and setting out of timber. Frequently he supervised and assisted the apprentices. A cabinet-maker of rare accomplishment, he was employed, often with Davoll, on fine pieces. When items were being made for stock Waals undertook the full range of work from trays to sideboards.

Ward. Recorded as having made chairs and chests of drawers. His name does not appear after 1915.

Costing

Gimson was inconsistent in working out his prices. Items such as handles, locks, hinges, and sundry expenses (such as visits) were often added after his percentage for commission had been calculated and the sum completed. The delivery charge was often omitted, though sometimes it was actually included in the amount on which the percentage for commission was calculated. The commission was usually 10% or near it, but ranged between 6% and 15%, though rarely exact. Amounts were rounded either up or down as Gimson found convenient.
Hours and rates of pay

The working week was one of 55 hours. Rates of pay per hour appear as follows:

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<th>1914</th>
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<tr>
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<td>1/2d</td>
<td>1/3d</td>
<td>1/5d</td>
<td>2/6d</td>
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<tr>
<td>Burchett</td>
<td>1/-</td>
<td>1/1½d</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Davoll</td>
<td>8½d</td>
<td>1/2½d</td>
<td>1/3d</td>
<td></td>
</tr>
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<td>2/6d</td>
</tr>
<tr>
<td>Cobb</td>
<td>7½d</td>
<td></td>
<td></td>
<td></td>
</tr>
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<td>Gardiner</td>
<td>7½d</td>
<td></td>
<td></td>
<td>1/6d</td>
</tr>
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</tr>
<tr>
<td>Ward</td>
<td>7½d</td>
<td>1/1d</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hunt</td>
<td>6½d</td>
<td></td>
<td></td>
<td>1/3d</td>
</tr>
<tr>
<td>Hill</td>
<td>2d</td>
<td></td>
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<td>9d</td>
</tr>
<tr>
<td>Apprentices</td>
<td>3d</td>
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The rates of pay shown under 1915 were those which applied to the work carried out on the Bute Chapel, Westminster Cathedral. Many jobs undertaken in 1915 were priced by calculating an hourly rate of 1/2d.

The rise in rates and prices between 1917 and 1919 can be seen by examining, for example, calculations for work done during this period on Adam Black's furniture. These show the rate per hour as rising from 1/3d to 1/8d to 2/6d.

Towards the end of the Job Book it becomes difficult to discover
exactly what rates were charged. Burchett, Davoll and Orton seldom appear, except in jobs for which all work was added together, or no price recorded.

Many pages in the book show erased calculations, over which others have been written. Sometimes a set of calculations appears on a sheet for no other reason than that it afforded a convenient blank space. Such informality is confusing, but endows these pages with a warmth which the regularity of strict accounting would have banished. These pages tell a human story which is worth the trouble of deciphering. The note of sadness with which this story ends is there too, for at the foot of a page in the woodwork section, under 5 October 1919, we read in Sidney Barnsley's neat hand the bleak entry '5s.0d. Times for Notice of E.W.G.'s death'.

Use of sketches

Many items to be made are identified by quick thumb-nail sketches at the head of the column. In only two instances, however, are such sketches used for jobs commissioned by named clients. These are (1) 2 July 1915, 'Mirror for Miss Cowlin', which shows a mirror of irregular octagonal shape, 2ft.6in. across; (2) 17 December 1915, a 'Folding Table in Walnut for H.H. Peach', which has a top (here shown in plan) of much the same shape as the afore-mentioned mirror. All other sketches seem to be used to identify items for stock.

Items for stock were made by everyone when there was no other
work in the shop. Favourite stock items were chairs, mirrors, boxes and trays, but sideboards, cases of drawers and bedsteads also appear. Trays were usually made in sets of three, e.g. 26 February 1916 (p.16), '3 Trays in Mahogany' by Waals (20½ hours); '3 Ebony Trays' by Smith (15 hours); '3 Walnut Trays' by Burchett (22½ hours); 'Handles for 3 sets' by Davoll (13½ hours).
INDEXES
Index I

Clients of Ernest Gimson whose names appear on the drawings

((S) denotes subscriber to the memorial volume, Ernest Gimson: His Life and Work (1924).)

Mr Adeney

G CHD 261 Cuthbert Adeney. This client also
G CHD 262 purchased a walnut mirror (Job Book,
G TAB 434 p.1) and an oak bedstead (Job Book, p.46),
drawings for which have not been found.

Mrs Asquith

G TAB 463
G TAB 516

Earl Bathurst (S)

G BOX 57 Owner of Pinbury Park and Daneway House,
G CUP 298 Sapperton. See also Appendix II, Drawings
G CUP 299 related by date, etc., 8 December 1903,
G CUP 300 for other pieces possibly for this client.

Countess Bathurst

G CHR 223 Gimson also provided 16 knitting needles
G TAB 459 for Lady Bathurst (Job Book, p.46).

Adam Black

G BUR 106 Also purchased a mirror (Job Book, p.46).
G CAB 159
G CHT 240
G SHV 375
G STD 419

Wallace Wilfrid Blair-Fish

Lord Bute


W. A. Cadbury (S)

G EKS 46 A member of the Quaker family who established the chocolate manufactory and village at Bournville, near Birmingham.

John Paul Cooper (S)

G CHR 168 d. 1933. Gold and silversmith. Taught at Birmingham Central School of Arts and Crafts.

Mrs Cooper

G COT 272 Wife of the above.
G COT 273

Miss Cooper

G EKS 41 Daughter of the above.
G CHD 259

Sir Ernest Debenham (S)

G CHR 221 Proprietor of Debenham and Freebody's store, Wigmore St, London. Debenham commissioned plasterwork from Gimson both for the Wigmore St store and for his home at 8 Addison Rd, Kensington, built 1907 by Halsey Ricardo.
Baron G.F.B. de Gruchy (S)

G BUR 104  Of Manoir de Noirmont, Jersey.
G CHR 226
G CUP 287
G SBD 414
G TAB 455

Lord Dunsany

G SHO 376  1878-1957. Edward John Moreton Drax
Plunkett, Eighteenth Baron, of Dunsany
Castle, co. Meath and Dunstall Priory,
Shoreham, Kent.

Col and Mrs Elias

G CUP 307
G CUP 308
G TAB 462

Hugh C. Fairfax-Cholmeley and Mrs Cholmeley

G CAB 153  Of Mill Hill in Yorkshire. See Appendix
G TAB 493  II, Drawings related by date, etc.,
G TAB 501  February 1913, for other pieces probably
          for this client.

David Theodore Fyfe

Student of British School at Athens.

Christopher Gimson

G BUR 96  1886-1975. Fourth son of Josiah Mentor
(related drawing)
Gimson (Ernest Gimson's step-brother).

Harold Gimson (S)

Of the White House, Clarendon Park,
Leicester. He also commissioned a walnut bureau (Job Book, p.6), a walnut sideboard and a walnut writing table (Job Book, p.33).

Josiah Russell Gimson (S)

Mrs Gray
G CHR 222

F. Grissell
G CUP 286

Dr Walter Goldie Howarth
G EKS 47 1879-1962. He also commissioned a double bedstead (Job Book, p.24).
G CHD 269

L.A.Huth
G CAB 125
G CAB 151

Mrs Jewson (S)
G TAB 517 Mother of Norman Jewson, architect, of Sapperton; friend and associate of Gimson and the Barnsleys. He married Mary, daughter of Ernest Barnsley.

Joseph King
G BUR 96 1860-1943. Writer. His house, Sandhouse, Whitley, Surrey, was built by F.W.Troup (see below) and largely furnished with Gimson's work.
Mr Lister  
G CHD 263

Miss Lovibond (S)  
G BED 9  Ellen, sister of the wife of Ernest Gimson's brother Sydney. She carried out some embroidery to Gimson's designs. According to Edward Barnsley (E.B. Tapes Transcript, p.17) B CUP 56 was made for her. Also commissioned by her was B SBD 75 (see Note (2)).

Mrs Mallory  
G COT 274

K. Lisle Murray  
G SBD 408

Frederick Scott Oliver  
G TAB 446
G TAB 492

C. Maresco Pearce  
G SBD 406  1874-1964. Painter and architect. He also commissioned the following items from Gimson: 6 chairs, dressing table, mirror, chest of drawers, washstand, double bedstead, sideboard (Job Book, p.19); towel rail, chest of drawers, washstand and dressing table (Job Book, p.21); boot cupboard (Job Book, p.34).

Mr Robertson  
G CHR 193
Robert Weir Schultz (S)

G BED 22 1860-1951. Architect to Lord Bute, responsible for work on Old Place of Mochrum and St Andrew's Chapel, Westminster Cathedral. Schultz was also associated with G CHR 186, G MIR 341, G STD 422 and G TAB 509.

Allan Tangye

G SBD 401 Also commissioned hall sideboard (Job Book, p. 21); wardrobe and standard lamps (Job Book, p. 22); dining table and sideboard (Job Book, p. 23); writing table (Job Book, p. 46).

John Henry Thomas (S)

G CAB 158 Also commissioned chest of drawers, drawers and cupboard, two chairs, bedstead (Job Book, p. 1); washstand, mirror, towel rail, bread board (Job Book, p. 2); mirror frame, piano stool (Job Book, p. 9); hanging clothes stand, bedside table (Job Book, p. 10); shelves (Job Book, p. 11).

Francis William Troup (S)

G BED 25 1859-1941. Arts and Crafts architect.

G MIS 537 PSA, FRIBA. Also commissioned office furniture (Job Book, p. 6); drawing table (Job Book, p. 7); table (Job Book, p. 19).

C.E. Walker

G CHD 265 Possibly Dr Charles Edward Walker, late Associate Professor of Cytology, University
Randall Wells


Mr Zossenheim

G SBD 400
Index II

Clients of Sidney Barnsley whose names appear on the drawings
((S) denotes subscriber to the memorial volume, Ernest Gimson:
His Life and Work (1924).)

Bedales School (S)
   B TAB 98  Petersfield, Hampshire.

B. Branfill (S)
   B TAB 96

Cholmondeley
   B CUP 60  An inscription by Edward Barnsley on the
             back of a photograph in his possession
             showing this piece reads: 'designed and
             made by Sidney Barnsley for (I think) a
             Mr Cholmondeley in Yorkshire'. Probably,
             in fact, H.C. Fairfax-Gholmeley. (See
             Index of clients of Ernest Gimson.)

Francis Dodd
   B BKS 11  1874-1949. Royal Academician and Trustee
   B STL 82  of the Tate Gallery. According to Edward
             Barnsley's recollection B BKS 12 and
             B CHD 42 were also made for this client.
             (E.B. Tapes Transcript, p.18)

Jean Gimson
   B BED 4  Wife of Sydney Ansell Gimson.

Sir Ambrose Heal (S)
   B SBD 76  1872-1959. Educated at Marlborough and
             the Slade school. Artist-craftsman,
             designer and maker of furniture. Chairman
of Heal and Son, Limited. The Fives Court, Pinner, was designed for him by C.C.Brewer. Drawing B SBD 78 bears the final version of the design for this piece.

St John Hornby (S)


B BKS 10

Asa Lingard (S)

B CUP 57

Norman

B CUP 58 Possibly Norman Jewson (1884-1975).


Miss Peach

B BED 3 Probably a relation of H.H.Peach, founder of Dryad Works, Leicester, and subscriber to the Gimson memorial volume.
Index III

Buildings and addresses referred to in the drawings

House at Borden Wood
G SET 357 A house near Liphook, Hampshire, for which Gimson designed and carried out extensive plasterwork decorations in 1903.

Mrs Cholmeley's room
G TAB 493 Presumably at Mill Hill, Yorkshire.
G TAB 501 (See Hugh C. Fairfax-Cholmeley in Index of clients of Ernest Gimson.)

4 Gray's Inn Square
G SBD 393 Sometime rooms of Theodore Fyfe, architect.
(See Index of clients of Ernest Gimson.)

14 Gray's Inn Square
G TAB 453 Sometime rooms of R.W. Schultz (from 1891) and of F.W. Troup, architect. (See Index of clients of Ernest Gimson.)

Mochrum
G CHR 182 Old Place of Mochrum, Galloway, Wigtownshire. The seat of the Marquess of Bute.
G CHR 186 (See Note to the first listed drawing.)
G CHT 237
G CHD 244
G CHD 245
G MIR 341
G TAB 508

Norwich Road, East Dereham, Norfolk
G TAB 517 Presumably the home of Mrs Jewson, mother of Norman Jewson, architect. (See Index
of clients of Ernest Gimson.)

The Barn

B PIC 66 Home of architect R.W. Schultz at Hartley Wintney, Hampshire. (See also B EUR 24 (Note (5)).)

Bedales School

B TAB 98 See G BED 11 (Note).

Rodmarton Manor

B BK 16 Gloucestershire home of the Hon. Claud Biddulph, who commissioned it from Ernest Barnsley. Built (1909-26) in the Cotswold vernacular style, it was one of the last great houses to have been constructed in the traditional way of locally quarried stone and with locally grown timber, converted by hand with pit saw and cross cut. Much of the woodwork was carried out by or under the supervision of the estate foreman carpenter, A.J. Wright. The house contains furniture designed by Gimson, the Barnsley brothers, Peter Waals, and Edward Barnsley.
Index IV

Workmen employed by Ernest Gimson whose names appear on the drawings

Burchett, Percy H.W.

G BUR 81 Employed by Ernest Barnsley and Ernest Gimson from about 1901, and from about 1905 by Gimson alone.

Cobb, R.H.

G SBD 394 In Gimson's employ by 1906. (Drawing G SBD 394 bears date and signature 13/June '06, R.H.Cobb.)

Cole, D.

G BOX 73 Probably in Gimson's employ by 1905.

G TAB 435

Davoll, Harry

G CUP 330 b.1875. Employed by Ernest Barnsley and Ernest Gimson from about 1901, and from about 1905 by Gimson alone.

G SBD 386

Gardiner, Edward G.H.

G CHR 222 Father ran the Daneway saw mills. Edward Gardiner started making turned chairs at Gimson's request in about 1903. His working relationship with Gimson was that of a partner. His work, interrupted by the Great War, was resumed at Sidney Barnsley's request in 1919. Subscriber to Gimson memorial volume.

G CHR 228

831
Leonard, W.

G WSH 527 In Gimson's employ by 1907.
G WSH 528

Lupton, Geoffrey H.

G BED 11 b. 1882. An Old Bedalian. Trained as architect at Letchworth before working as pupil to Gimson for one year, between 1905 and 1908. Set up for himself at Proxfield. Built Bedales School Hall (1911) and Library (1919-22) to Gimson's designs.

Orton

G BED 25 Probably in Gimson's employ by 1905.
G TAB 479
G TAB 481
(G SET 356 is stamped A.G.Orton on verso)

'Reggie'

'G BED 19 No information. Probably an apprentice.

Smith, Ernest

G BUR 92 Employed by Ernest Barnsley and Ernest Gimson from about 1901, and from about 1905 by Gimson alone. Became foreman to Peter Waals when the latter set up for himself after Gimson's death. Died aged 90.

Watts, Percy

G CHR 170 First apprentice taken on by Edward Gardiner, making rush-seated chairs to
Gimson's designs. Learnt the craft of chair bodging from Philip Clissett's sons.

'Willy'

G WSH 526 Probably Leonard (see above: both Leonard and Willy appear on G WSH 528).
Index V

Drawings in the Gimson Catalogue attributed to pupils, assistants, and associates

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ABSTRACT OF THESIS

G.L.J. Beaton

Designs for domestic furniture and woodwork by Ernest Gimson and Sidney Barnsley: a catalogue of drawings in the collection at Cheltenham Art Gallery and Museum

Synopsis

The thesis comprises a descriptive catalogue of the working drawings for domestic furniture by Ernest W. Gimson and Sidney H. Barnsley, together with a text which examines the drawings, the nature and evolution of the Gimson/Barnsley style, and the historical context of their work.

Nature and scope of the research

The principal task has been to make the drawings as intelligible as possible. Each has therefore been provided with a description under several headings. Selected drawings have been described at length and most of these illustrated. No attempt has been made to match every drawing with an executed piece, though a number of pieces have been referred to when documentation was available. Treatment of designs in both catalogue and text is analytical as well as descriptive.

Contributions to knowledge of the subject

The drawings have been arranged in date order within the accepted categories. Wherever possible dates have been suggested for the many undated drawings. An attempt has been made to indicate all relationships between drawings. As far as possible all obscurities in the drawings have been clarified and ambiguities discussed and resolved. Significant aspects of technique have also been noted and discussed.

Among the documentary material examined and collated are: Ernest Gimson's Job Book; the sketch-books and notebooks of Gimson and Sidney Barnsley; correspondence (all the foregoing unpublished); periodical literature in architecture and the decorative arts between 1885 and 1930; books; collections of photographs.

The descriptions of selected designs, and the measurements given for all designs, will facilitate the identification of pieces of furniture for the purpose of compiling a comprehensive catalogue of the drawings and furniture of both men.

Summary of main findings

Ernest Gimson and Sidney Barnsley were major figures in the English Arts and Crafts movement. The present catalogue and account of their work as furniture designers helps to confirm this estimate of them. It also shows them to have been more versatile, original, and eclectic than has been supposed.