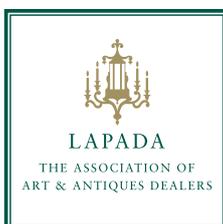


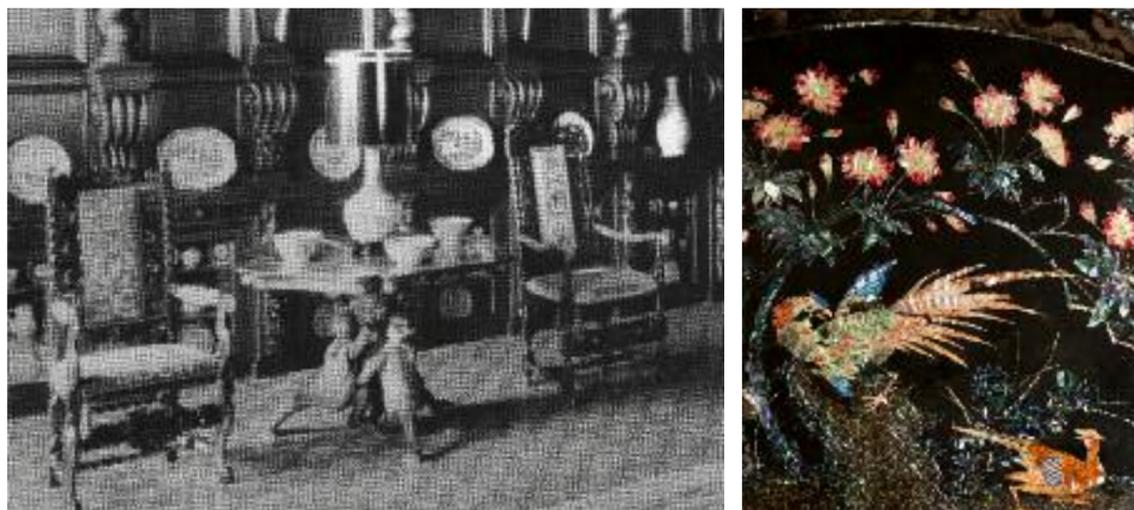
FUSION AND FANTASY

IN THE 19TH CENTURY

We are delighted that Lady Henrietta Spencer Churchill has agreed to design our stand for this year's Masterpiece Fair. Our theme is the ability of art to transcend cultural and geographical borders. Great craftsmanship can be admired by everyone with an appreciative eye, regardless of the traditions in which they have been raised. Once new influences have been assimilated into existing cultures an exciting fusion of ideas can take place. 19th century Europe, thanks largely to the series of International Fairs, the increased ease of travel, the development of photography, as well as the opening of Japan to the West under the auspices of the Meiji dynasty, was a fulcrum for just such transitions. We have exhibited a magnificent cabinet by Gabriel Viardot who was an early exponent of 'Orientalism', silvered porcelain dragon vases in the Japanese taste but made in France, Chinese plates made for the Dutch market showing Cape Town and Italian commodes from a country house in Somerset. In this catalogue we have a Japanese lacquer, wood and textile table, in itself a fantasy, reputedly made for the Great Exhibition in 1851. There is a pair of monumental pagodas made in France to showcase a set of Japanese gold lacquer panels. In 1888 the Dutch royal family commissioned Louis Majorelle, a French master craftsman to furnish the palace of Het Loo and we include a mirror from this suite. Fascination with ancient Egypt is represented by two English pieces, a Regency mirror and a bust by John Adams Acton of Pharaoh's Daughter. Finally furniture made to English designs in the Far East out of exotic timbers complete the list. The creation and distribution of 19th century furniture flowed around the world thus making the acquisition and appreciation of beautiful objects a truly international pursuit.



The Chatsworth 'Monkey' Centre Table



The lobed hexagonal black lacquer top of this extraordinary centre table is profusely decorated in blue and bright pink *aogai* (mother-of-pearl) with three scenes showing abundantly flowering trees and birds in landscapes. The base comprises the painted silk crepe trunk of a tree supported by three furry monkeys wearing brocade coats and harnesses. Japanese, circa 1850.

Height: 28½in; 72cm
Diameter: 47½in; 121cm

Provenance: William Spencer Cavendish, 6th Duke of Devonshire (1790-1858), by repute, purchased at the Great Exhibition, 1851.

Literature:

Photographed in The Oak Room in the late 19th Century, The Duchess of Devonshire, *The House - A portrait of Chatsworth*, London 1982, p.165 and The Duchess of Devonshire, *Chatsworth - The House*, London 2002, p.108 where it is described as 'An octagonal table supported by three mangy stuffed monkeys was bought from the Great Exhibition of 1851. Its top glints with mother of pearl' [in The Oak Room] (op. cit. p. 109).

Footnote:

The top of this unique table is of Nagasaki *aogai* lacquer which has applied pigments overlaid with thin layers of mother-of-pearl, to brilliant effect. In 1851 London's Great Exhibition attracted over six million visitors to view 14,000 exhibits from all parts of the globe. It was the vision of **Prince Albert and Henry Cole** (the first Director of the Victoria and Albert Museum). The architect of the 'Crystal Palace' was **Joseph Paxton** the 6th Duke's gardener. Paxton was knighted for this extraordinary piece of design and the Duke took great satisfaction in his protégé's achievement. He not only attended the formal opening in May 1851 but took every opportunity to visit the building as it was being erected and its displays arranged. As James Lees-Milne writes: *The Duke took one by one Harriet* (his niece The Duchess of Sutherland), *his brother, Black Rod* (Sir Augustus Clifford), *his sister Lamb* (Caroline St. Jules, the hon. Mrs George Lamb), *Caroline Norton*, *The* (Marquis and Marchioness of) *Normandy* (s), *Lady Newburgh*, (Lord) *Erskine*, and *anyone he could enlist to share his delight and enthusiasm*. (Sotheby's, *Chatsworth, The Attic Sale*, London, 2010).



An Important Blue Glass Chandelier and matching Wall lights by F & C Osler



This magnificent eight light mid-Victorian blue cut glass chandelier has an unusual pair of matching three light wall lights. The baluster thumb cut stem has fountain and trumpet shaped pieces above a central baluster. The lower turnover container terminates with a finial. The main arm plate supports eight pipe arms, with drop hung drip pans, while the storm shades are decorated with gilt anthemion and bell flowers. The chandelier is hung throughout with unusual blue drops decorated with gilt lines hung alternant with clear plain 'Alberts', all of the finest quality. English, circa 1860.

Chandelier
Height: 56in; 142.5cm
Diameter: 38in; 91.5cm

Wall lights
Height: 23in; 58.5cm
Width: 21in; 53.5cm
Depth: 18in; 45.5cm

Footnote:
For similar chandeliers see Osler, *The English Glass Chandelier* by Martin Mortimer and John P. Smith, Osler's *Crystal for Royalty and Rajahs*, Mallet at Bourdon House Ltd 1991.



An Anglo Indian Dining Table



This splendid hardwood table comprises three monumental carved square section pedestals supporting two shaped ends and a central section. The frieze is boldly carved with a continuous band of foliate scrolls enclosing flowerheads between gadrooned edges. The pedestals have rectangular panels of palm leaves above further gadrooning and scroll feet with castors. Indian, circa 1830.

Height: 29in; 74cm
Length: 154½in; 393cm
Width: 63in; 160cm

A Set of Sixteen Dining Chairs



This substantial set of William IV mahogany chairs comprises fourteen side chairs and two carvers. The creasing rails are carved with bold foliate scrolls centred on flowerheads. The reeded seat rails are supported on turned, tapering front legs and outswept square-section back legs. English, circa 1830.



A Pair of Large William IV Anglo-Indian Sofas



Each of these imposing hardwood sofas is of rectangular form with a shaped back and high upholstered arms faced with ornate carved fronts. The decoration comprises high relief carving with a gadrooned back rail, scrolls and paired palmettes on the arms and patera joining the panelled seat rails. The sturdy baluster legs are turned and gadrooned. Indian, circa 1830.

Height: 35½in; 90cm
Width: 89½in; 227cm
Depth: 29in; 74cm



An Exotic Pair of Camel Tables



Each of these teak tables is in the form of a camel bearing an octagonal tray on its back. The body is carved with naturalistic hair. Indian. Circa 1890.

Height: 26½in; 67cm
 Width: 19½in; 49cm
 Length: 29in; 74cm

A Pair of Ceylonese Sutherland Tables

These matched Colonial tables are unusual in their construction. They are of typical oval form with carved and turned ebony gate legs and fall flaps on either side. The decoration consists of a central ebony panel flanked by radiating segments of solid, rather than inlaid, woods including ebony, rosewood, calamander, jackwood, tamarind, coconut and satinwood, all within an acanthus carved border. Both stamped *Don Andris Cabinetmaker Colombo. Ceylon (Sri Lanka)*, circa 1860.

Height: 24in; 62cm
 Width: 33in; 84cm
 Depth: 25in; 64cm

25in; 64cm
 29in; 74cm
 24in; 62cm



A Hardwood Carlton House Desk



This unusual desk is made from oriental timber to an English design. The shaped top has the typical arrangement of small drawers on three sides, including a pen tray, surmounted by a brass gallery with an openwork Chinese fretwork design. All set upon solid hardwood cabriole legs with gilt mounts showing oriental masks and terminating in sabots above barrel castors. English, circa 1845.

Height: 35in; 89cm
Width: 27in; 69cm
Depth: 44in; 113cm



A Model of a Gentleman's Steam Yacht



This cased maker's model of a 19th century steam yacht shows the three masts fully rigged complete with flying burgees and a red ensign. The finely detailed decks are fitted with cannon, anchors, a bilge pump, a capstan, companionways, fire buckets, water barrels, the helm and compass. There is also an unusual enclosed viewing platform on the upper deck. The bow is adorned with a figurehead of Britannia and the stern with a half bust of Queen Victoria. The hull is decorated with gilt and white scrolls. All set in a simulated stained cotton lint sea. English, circa 1870.

Height (with stand): 7½in; 182cm

Width: 59½in; 151cm

Depth: 18½in; 47cm

Footnote:

The 19th century marine model makers **Trigg Maritime Architects** were noted for their finely detailed models of famous private steam yachts and Royal yachts of the period such as the *Victoria and Albert*, using cut-paper decoration and ink-stained cotton lint seas as seen in this example. However this model is substantially larger than other known examples and may well have been a private commission or exhibition piece.



A Cased Model of SS Royal Fusilier No 217



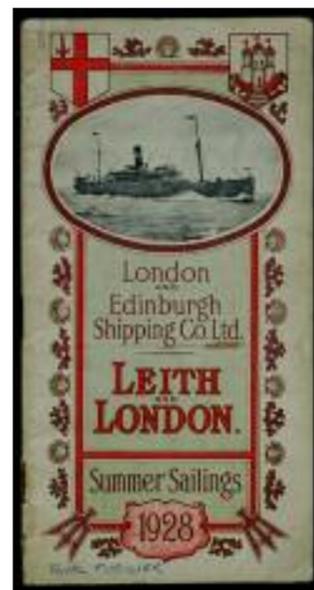
This attractive shipbuilder's model includes many fine details including twin helms, binnacles, benches, vents, catted anchors and zinc fittings. It retains the original mahogany and glass case. Applied with a plaque 'Built & Engined by The Caledonian Shipbuilding & Engineering Co Ltd, Dundee'.

Height: 13¼in; 33.5cm
Width: 49in; 125cm
Depth: 11¾ in; 30cm

Footnote:

The **SS Royal Fusilier** was one of three passenger steamships belonging to the London and Edinburgh Shipping Company. Built in 1924 by the Caledonian Shipbuilding Company, she carried passengers between Leith and London until she was badly damaged by the Luftwaffe in 1941. Despite being towed to shallow water by two Royal Navy destroyers she could not be salvaged and sank. The model of her sister ship, the **SS Royal Archer**, is on display in the

convening room of the Trinity House Museum, Edinburgh.



A Pair of Saluting Yacht Cannon attributed to R H Brown & Co, New Haven



These bronze cannon have tapering barrels on the original mahogany carriages with bronze fittings and trajectory adjustor. The wheels have leather protective treads. American, circa 1870.

Barrel length: 32in; 81.5cm
Overall length: 39in; 100cm
Width: 16in; 41cm

Footnote:

New Haven, Connecticut became a centre for the manufacture of saluting yacht cannon in the USA during the latter stages of the 19th Century. Two companies, R H

Brown and The Strong Fire Arms Co. led the field by developing breech loading saluting cannon supplied for use on the decks of the famous yachts of the period and for the start lines of the most elite yacht clubs on the eastern seaboard. The present pair of cannon pre-date the patents for the breech loading mechanism used by both companies after 1883 which would indicate their manufacture by the earlier firm of R H Brown. The addition of protective covers to the wheels of this pair would suggest that they were for use on the teak decks of a yacht.

The Gort Console Table



This magnificent carved Victorian giltwood and composition console table has a rectangular Italian specimen marble top featuring a diamond trellis of coloured marbles and agates within malachite and geometric ribbon borders. The carved frieze is centred on the Gort coat-of-arms and raised on square-section tapering panelled legs carved with patera and pendant husks. English and Italian, circa 1850.

Height: 36in; 90cm

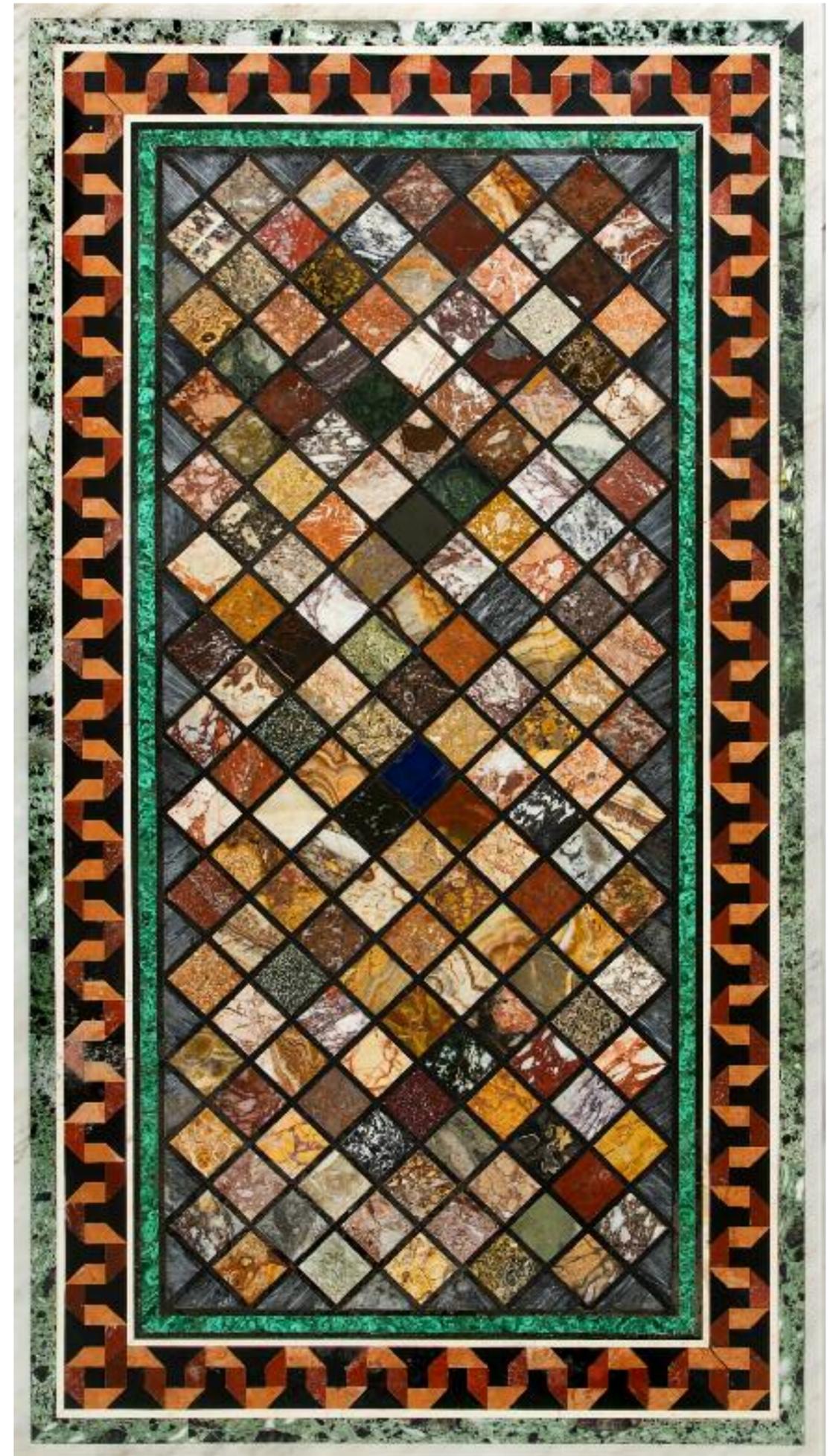
Width: 60in; 152cm

Depth: 33in; 84cm

Provenance: John, 3rd Viscount Gort (1790-1865), East Cowes Castle. The arms are those of Gort impaling O'Grady, for John, 3rd Viscount Gort, and his wife Maria (d.1854), daughter of the first Viscount Guillamore.

Footnote:

Viscount Gort is a title in the Peerage of Ireland. It was created for John Prendergast-Smith in 1816. John, 3rd Viscount Gort, succeeded his father as Member of Parliament for Limerick and was briefly an Irish Representative Peer in 1865.



A Regency Giltwood Overmantle Mirror



This attractive mirror retains all its original plates including the bevelled central plate and the six long and four square mirrors which surround it. The gilt frame has a stepped cornice edged with a bronze egg-and-dart moulding. The sides consist of two reeded pilasters terminating in bronze Pharaoh masks and paired feet. English, circa 1810.

Height: 63½in; 161cm
Width: 50in; 127cm

Provenance: Formerly in the possession of Georgie Fame.

Footnote:

Georgie Fame (born **Clive Powell**, 26 June 1943, Leigh, Lancashire) is a British rhythm and blues artist, jazz singer and keyboard player. The one-time rock and roll tour musician, who had a string of 1960s hits, is

still a popular performer. His career began at Butlins Holiday Camp, Pwllheli and his first band was called the Dominoes. Later, working in Soho with Cat Stevens and on the Motown Review tour with the Supremes, Stevie Wonder and Martha Reeves & the Vendellas, he was heavily influenced by American jazz and blues music. Ronan O'Rahilly, Fame's manager at the time, claims that he started the offshore pirate radio station, Radio Caroline in 1964, to promote Fame's records which he could not get played on English radio. Fame has collaborated with some of the most successful performers in the world of popular music, most recently Van Morrison, Count Basie, Eric Clapton and as a founding member of Bill Wyman's Rhythm Kings. Last year he performed a benefit concert at the Twickenham Stadium with his two sons on guitar and drums.





A Monumental Pair of Orientalist Pagodas



Each of these magnificent and impressive French display cabinets consists of four graduated tiers of Japanese *shibayama* panels set into painted and gilt wood frames with glass side panels. The base, with three 'ho-o' bird supports at each front corner and a solid back stretcher, rises to an apron of ribbed eaves below three decorated panels. The central section comprises a single *shibayama* door flanked by gilt obelisks with *ho-o* finials and two further smaller doors above. Each tier has ribbed eaves, icicles and flame finials, all painted with stylized dragons, *ho-o*, small boys playing in scrolling *karakusa*, flames and *shippo* designs. The twelve panels show scenes from Japanese legends and mythology including Benten in a rickshaw, boys playing and parading in fancy dress and numerous Samurai warriors. Each scene is portrayed against a highly detailed and finely drawn gold lacquer ground. The figures are exquisite. Faces and hands, of ivory, are realistically modelled, while the robes and armour are rendered in intricate and beautifully carved mother-of-pearl and coloured lacquers. The bow and kite strings are made of silver wire. The mirrored interiors have painted *bijin* on a red lacquer ground. Bearing paper shipping labels. French and Japanese, circa 1880.

Height: 119in; 302cm
Width: 57in; 145cm
Depth: 40in; 102cm

Please see the inside back cover for further illustrations.



A Pair of Large Chinese Floor Vases



These famille rose vases are of slender baluster form with gilt dragon handles. The overall decoration consists of raised coloured enamels and gilding with elaborate panels of courtiers in landscapes, birds and flowers all against a gilt millefleurs ground. Raised upon English walnut stands by Howard & Sons. Chinese, circa 1870.

Height:

Vases: 36in; 91.5cm

Vases with stands: 50¼ in; 127.5cm

Footnote:

In the Kangxi (1662-1722) period large pieces of Chinese porcelain were produced for the export market decorated in strong enamel colours. The various wares came to be known by their predominant colour. The earliest were *famille jaune* with a strong yellow element and *famille verte*, characterized not only by strong apple green but also iron red with yellow, aubergine and blue, and *famille noire*, black with a greenish tinge. *Famille rose* came later, in the Yongzheng period, using a pigment introduced from Europe called Purple of Cassius and incorporating figural scenes in the painting.



An Early Victorian Ashford Marble Table



The rectangular black marble and pietra dura top is set above a walnut base naturalistically carved with C-scrolls, lilies and foliage on a central lily support with outswept dolphin feet. At the back are two cabriole legs headed by shells and equally ornate carving. The inlaid decoration comprises a central sunburst within a patchwork border of specimen marbles and fossils including: Madrepore, Petworth, Portoro, Brocatelle, Sicilian Jasper and 'Duke's Red'. The top of the base is stamped 'Artist R. Tudsbury Edwinstow. NOTsh.' Circa 1840.

Height: 33in; 84cm
Width: 60in; 152.5cm
Depth: 36½in; 92.5cm

Provenance:
Oberton Hall: "The Grecian-black marble top, with its ribbon-banded tablet and polychromed pietre dure compartment is a masterpiece of the Derbyshire Black Marble Works at Ashford and Old Royal Museum, Matlock. It was probably designed by William Adam (d.1873) who succeeded to the Works in 1831. A trade sheet illustration of the Museum featured a related table, where the Museum was noted as being 'Under the Especial Patronage of his Grace [Charles Cavendish, 6th] Duke of Devonshire/Minerals and Shells/Inlaid Tables/Mawe's Original Royal Museum, Matlock-Bath. The finest Spar, and elegantly engraved Black Marble Ornaments, Chimneypieces etc, London Jewellery.'" Please see page 60 for further information on Ashford Marble.



A writing table by Wright and Mansfield



This Victorian mahogany table is in the Chippendale taste and has a leather-inset shaped rectangular top. The frieze has three disguised drawers and is decorated with a blind fretwork guilloche. The cabriole legs terminate in powerful ball-and-claw feet. English, circa 1880.

Height: 29in; 75cm
Width: 66in; 167.5cm
Depth: 36in; 92cm

Footnote:

The company of **Wright and Mansfield**, 104 Bond Street, rose to prominence after exhibiting, amongst other things, a painted piano, two bookcases and a fireplace inlaid

with Wedgwood plaques at the 1862 International Exhibition in London. They consolidated this success by winning the only gold medal awarded to an English cabinetmaker at the Exposition Universelle Paris, 1867, with a 'remarkable satinwood, marquetry, bronze and Wedgwood mounted cabinet'. The gold medal was presented personally to Wright and Mansfield by **Napoleon III** and the cabinet was subsequently purchased by the **Victoria and Albert Museum** for the enormous sum, in those days, of £800.

Please see the following pages for a similar satinwood marquetry cabinet, attributed to Wright and Mansfield, also bearing Wedgwood plaques.



An Exhibition Quality Side Cabinet attributed to Wright and Mansfield



This magnificent satinwood cabinet is composed of a marble-topped base surmounted by an arched, glazed display section. The base has three central recessed shelves flanked by cupboard doors and concave corners fitted with further shelves. Each section is separated by tapering fluted columns. The superb decoration comprises intricate inlays in harewood, amaranth, tulipwood, mother of pearl, ivory and stained box wood. The frieze is adorned with a central Wedgwood green jasperware plaque within a flower-head guilloche and scroll border. The doors have further Wedgwood ovals within a panel of scrolls and pendant beads centred on an anthemion and with further anthemion flowers in the recessed corners. The entire

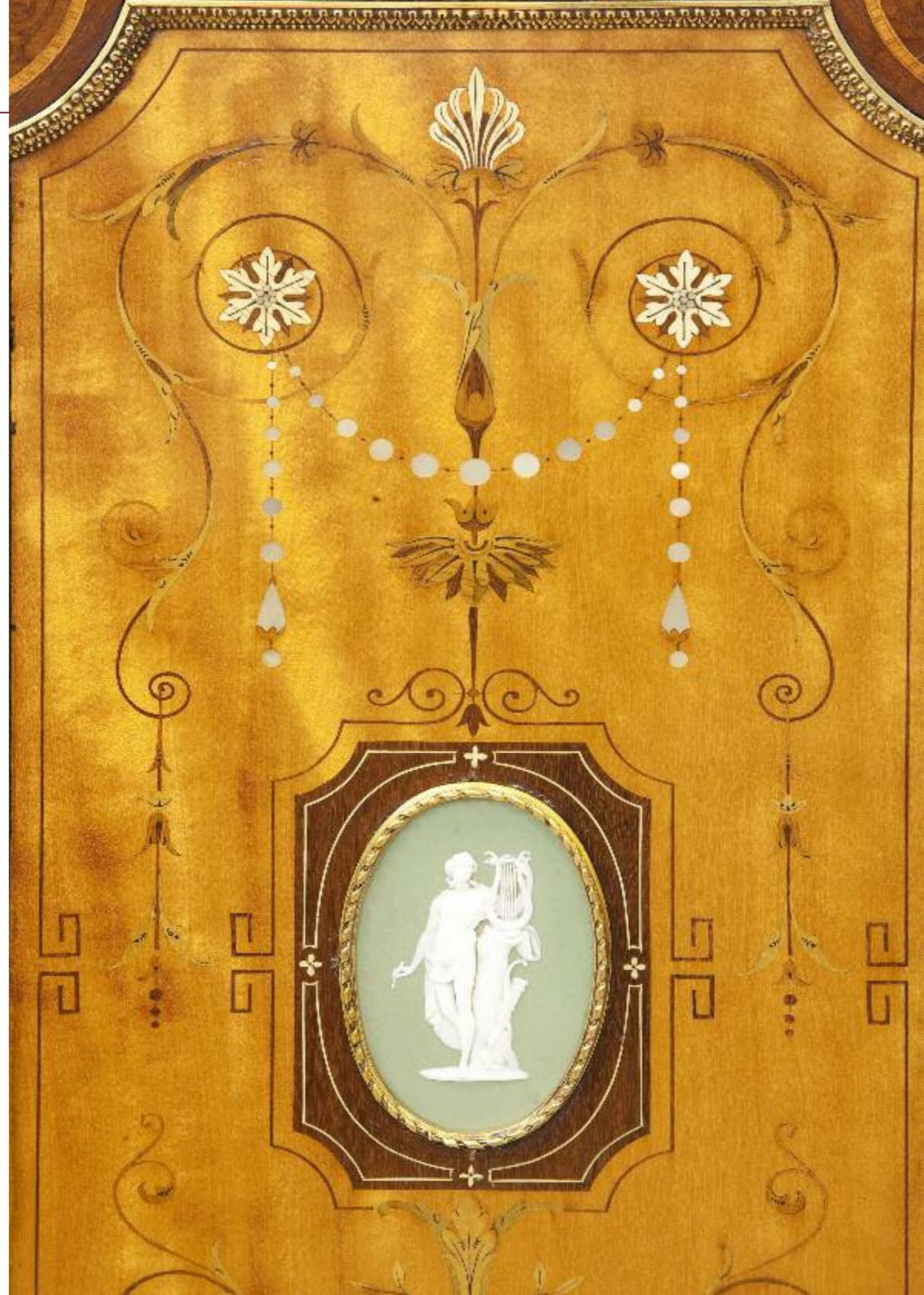
cabinet is applied with superb quality ormolu mounts of classical borders, patera, anthemion arcades and pendant bellflowers. English, circa 1850.

Height: 59½in; 150cm
Width: 98½in; 250cm
Depth: 17in; 43cm

Provenance: The collection of Mr and Mrs James Judd of Baltimore.

Illustrated: 'For the Love of Art', *Southern Accents Magazine*, October 1990 p.91.

Footnote: Please see previous page for details on **Wright and Mansfield**.



A Fine Frosted Sixteen Light Cut Glass Chandelier, attributed to F&C Osler



This fine quality mid-Victorian cut glass, silver mounted chandelier has a baluster stem hung with drops on the top canopy and terminates in a petal edged frosted glass crown. The main frame is surmounted by frosted glass shells, separated by sixteen leaf cut candle arms supporting petal edge nozzles and drip pans hung with spear shaped drops and eight sided spangles. The drop hung receiver bowl of the lower canopy is also hung with spear drops terminating with a finial. English, circa 1860.

Height: 62in; 157.5cm
Width: 39in; 99cm

Footnote:

Throughout the second half of the 19th century the Birmingham firm of **F & C Osler** dominated both the English and the overseas markets in chandeliers, glass light fittings and spectacular decorative objects. Originally established in 1807 by Thomas

Osler the company expanded into Calcutta under the auspices of his son, Follett Osler. When **Ibrahim Pasha** of Egypt commissioned four monumental Osler candelabra for the tomb of **Mohammed the Prophet** at Mecca, the firm took the opportunity to display them in their London showroom, attracting the attention of such important visitors as **Prince Albert**, the **Duke of Wellington** and **Sir Robert Peel**. By the time of the Great Exhibition in 1851 their reputation was sufficient to secure them a space at the centre of the transept of the great Crystal Palace in which to display their breathtaking and ambitious twenty foot high crystal fountain. A few years later the *Art Journal* noted, "No other producer attempts to compete with them in large pieces; in these they stand alone and have done so for upwards of a quarter of a century. But they do not rest their fame solely on the purity of their glass: they obtain the aid of a high order, and their designs are invariably of a great excellence."



A Billiard Table by Cox & Yeman

This striking full size (12ft) Victorian table was made for James Blyth, 1st Baron Blyth (1841-1925) for 33 Portland Place, London. It is veneered in ebony with openwork gilt-wood panels applied to the sides and boldly carved and gilded acanthus leaf scrolls on the corners. The panels are filled with small and large circular guilloche's enclosing flower-heads with ebony centres and the lower borders are bright cut with fans of trefoils. The fluting on the tapering legs is gilded as are the acanthus leaf caps on the feet. Bearing a maker's label *Cox & Yeman, Billiard Table Manufacturers, 209A Brompton Road, London*. English, circa 1895.





Footnote:

James Blyth, 1st Baron Blyth, 1841-1925, was a party-loving and philanthropic millionaire who created his wealth by founding the famous gin distillers, W A Gilbey & Sons. He bought No33 Portland Place, a **Robert Adam** house built in 1775 for **Lord Henry Wyndham**, in 1893. A man of great energy and innovation he carried out numerous improvements to the property including 'a remarkable Victorian extension, which included a stained glass billiard room. He also introduced some ingenious innovations such as a hydraulic wall, which separated the dining room from the music room. The ambitious design, which still exists in its original form, was powered by a water pump system concealed in the basement.' It is presumed that the stained-glass billiard room was built to house this impressive table.



James Blyth, 1st Baron BLYTH 1841-1925
 Photograph by: Sir Benjamin Stone 1909
 Platinum Print
 Collection: National Portrait Gallery



Cox and Yeman

Mr Henry Cox and Mr Edward Yeman joined forces at some time in the 1850s to form their own billiard table company. It would seem that Mr Cox was already building tables but needed the expertise of Mr Yeman and his sister who had been trained by Burroughes and Watts in stuffing cushions and making Holland covers respectively. By 1864 they were fully fledged manufacturers of billiard tables and supplied specially made competition tables for the 1866 Oxford vs Cambridge match, Dufton's 'Great Handicap' and the hotly contested Roberts and Cook championships. By 1873 the company was located at 184 Brompton Road and listed over fifty Royal and titled gentlemen as customers including: the Duke of Richmond, the **Duke of Wellington**, the **Earl of Jersey**, the **Nwab Nizam of Bengal**, **H.M. the King of Siam**, **Charles Dickens** and 'the London Clubs'. In 1876 Yeman left the partnership but Cox carried on under the same name. In 1902 'His Majesty the **Shah of Persia** ordered two billiard tables from Messrs. Cox and Yeman. The tables were made of mahogany, with carved legs and fitted with this firm's well-known low cushion. During the Shah's tour he stayed at the Royal Palace Hotel, Ostend, and at the Elysée Palace Hotel, Paris, both of these magnificent hotels have billiard tables fitted by Cox and Yeman.' Always innovative, Cox patented several products from 'Simplex' Combined Billiard and Dining Tables, Invisible Pocket Plates, 'Multum-in-Parvo' rosettes and 'Ovalex tables, a dainty arrangement in curving and rectangular cushions.' However, despite these novelties and sponsoring challenge matches, Cox and Yeman went into receivership in 1908 and were finally bought out by Messrs. Burroughes and Watts in 1911.

A Magnificent Pair of Louis XVI Candelabra after Clodion

These impressive ormolu and patinated bronze eight-light candelabra are raised on ormolu mounted griotte rouge marble pedestals. Each is modelled with a sinuous figure lightly draped, with a tambourine tied at the waist, holding a large cornucopia overflowing with grapes and supporting eight foliate branches. One is a bacchante with flowing hair and a pitcher tumbled at her feet, the other a youth with a pelt and thyrsus. French, circa 1850.

Height: 49in; 124.5cm
Height with pedestal: 95in; 241cm
Width: 21¼in; 54cm

Provenance: The collection of Mr and Mrs James Judd of Baltimore.

Illustrated: 'For the Love of Art', *Southern Accents Magazine*, October 1990. p.84.

Footnote:

Claude Michael Clodion, (1738-1814), was the son-in-law of sculptor Augustin Pajou. He trained in Paris in the workshops of his uncle, Adam Lambert-Sigisbert and **Jean-Baptiste Pigalle**, the most successful sculptor of the time. After winning the Prix de Rome, he moved to Italy, sharing a studio with **Jean-Antoine Houdon** and studying antique, Renaissance and Baroque sculpture. In 1771 Clodion returned to Paris, where he continued to produce mostly in terracotta. He also worked with his brothers in other media, decorating objects such as candelabra, clocks and vases. Drawing primarily from pagan antiquity, he created light-hearted terracotta sculptures that epitomized the Rococo style. Late in his life, when Neoclassical works were more

popular, Clodion adjusted his style and worked on major public monuments in Paris.

During the 2nd Empire period similar candelabra were supplied to both the **Emperor Napoleon III** and **Empress Eugenie** at Fontainebleau. In 1852 these were displayed in the Apollo Salon at the Tuileries (see D. Alcouffe, *et. al.*, *Gilt bronzes in the Louvre*, Dijon, 2004, no. 95). One pair is currently on display in the Napoleon III apartments in the **Louvre** (see H. Ottomeyer, P. Pröschel, *Vergoldete Bronzen*, Munich, 1986, p. 283, cat. 4.14.5). Two other pairs, both dating from the late 18th century, were purchased by **George IV** for **Carlton House** and are now at **Buckingham Palace** (see J. Harris, G de Bellaigue, O. Millar, *Buckingham Palace*, London 1968, pp. 154 and 194), while a further pair dating from the 19th century, like the ones offered here, can be found in the Red Drawing Room at **Waddesdon Manor**, Buckinghamshire (see *Sir A. Blunt, The James A. de Rothschild Collection at Waddesdon Manor*, London, 1974, pp. 688-9).

Please see inside front cover for details of the figures.



A large Giltwood and Vernis Martin Mirror by Louis Majorelle from the Dutch Royal Palace of Het Loo, 1888



This grand mirror has a central rectangular plate framed by 'verniss Martin' panels of floral sprays centred on a charming scene of three putti in a bower, one being crowned with a floral circlet. These are overlaid with exuberant giltwood garlands, rocailles and C-scrolls. The reverse bears the inventory number *JKP 3306(2)*. French, 1888.

Height: 120in; 305cm
Width: 60in; 152.5cm
Depth: 7in; 18cm

Royal Provenance:

This magnificent mirror was supplied as part of a suite for King Willem III and Queen Emma of the Netherlands commissioned from Louis Majorelle, cabinetmaker at Nancy, for the refurbishment of the drawing rooms at Het Loo Palace around 1887. Majorelle had exhibited at the 1883 Great Exhibition of Amsterdam and it is probable

that the Royal couple admired his work there. In May/June 1888 he delivered '*grand miroir Louis XV bois sculpté et doré avec peintures vernis marting frs 3200*' (Royal Dutch Archives).

Footnote:

Louis Majorelle (1859-1926) was the son of Auguste Majorelle of Nancy who specialized in making furniture in the 18th century taste. After training as an artist under **Millet** in Paris, Louis returned to run the family firm in 1879 where he gradually introduced new designs and technologies. By 1900 he had become the main producer of Art Nouveau furniture in France, if not the whole of Europe. His factory was destroyed in World War I but he rebuilt it and once again changed his output to suit the fashion of the time by producing restrained, rectilinear styles favoured by the Art Deco genre.



A Gilt Lyre Clock



The ceramic dial of this high quality clock has an openwork centre revealing the mechanism within. It is enclosed by a lyre modelled with eagle-head finials supporting a garland of sunflowers and pomegranates above strings of beads, flowers and acanthus scrolls in burnished and matt gilding. The Carrara marble base has ormolu mounts comprising a tasselled chain, beads and further flowers. The French 8-day movement has a date indicator, centre second hand and pinwheel escapement. Within a glass dome on a Charles X rosewood base with inlaid boxwood decoration. French, circa 1820.

Cased:

Height: 31½in; 80cm

Width: 23½in; 60cm

Depth: 10¾in; 27cm



A Model of a Gondola by Pietro Paggiaro



This elegant cased gondola is finely modelled with a textile runner and detachable oars. Bearing a label with the scale in Venetian feet and signed *Pietro Paggiaro*. It retains the original George IV rosewood and domed glass case. Venetian and English, circa 1830.

Height: 6in; 15cm
Width: 22in; 55cm



Literature:

Chatsworth Inventory, 1844 p.130 in the Painted Hall
Chatsworth Inventory, 1859, p.109 in the same room *1 miniature Caroque under a glass case.*
Chatsworth Inventory, 1892, p.170 in the same room
Chatsworth Inventory, 1905, p.107 in the same room
 Francis Thomson, *A History of Chatsworth*, London 1949, p.118, pl.53
 Photographed on the Wanstead Table in the Painted Hall at **Chatsworth**, circa 1880.

A Set of Open Wall Shelves



This set of George III graduated mahogany shelves is in the Chinese Chippendale style. There are five shelves with pierced geometric fretwork sides. English, circa 1760.

Height: 52in; 132cm
Width: 25 $\frac{1}{4}$ in; 64cm
Depth: 10 $\frac{1}{2}$ in; 26.5cm

A Victorian Mahogany Library Chair



This generous upholstered Gentleman's arm chair has a sloping back, shaped arms and square section legs. It is carved throughout with blind fretwork in the Chinese Chippendale style. English, circa 1880.

Height: 39in; 99cm
 Width: 29in; 74cm
 Depth: 30½in; 77cm

A Padouk Table Cabinet on Stand



This George I cabinet is of rectangular form with hinged doors, which open to reveal four tiers of three short drawers. The decoration comprises rectilinear parquetry on an oak carcass. Retaining the original handles and padouk stand. English, circa 1720.

Including stand:
 Height: 42¾in; 108.5cm
 Width: 20¾in; 52.5cm
 Depth: 20½in; 32cm

A late Regency Pietra Dura Centre Table



This octagonal marble top has a radiating central star enclosed within a geometric border of specimen marbles. The quadri-form pedestal has a tapered central column in solid elm embellished with rosewood mouldings, applied scrolls and bun feet. English, circa 1830.

Height: 29in; 75cm
Diameter: 29in; 75cm



A Pair of Grand Tour Lions after Canova



These recumbent sienna marble lions are naturalistically modelled with one sleeping and one wakeful lion. Each is lying with his chin upon his paws, which overhang the plinth, and his tail tucked underneath him. Italian, circa 1820.

Height: 7in; 18cm
Length: 14in; 35cm

Footnote:

There have been numerous copies of the famous lions by **Antonio Canova** (1757-1822), which guard the tomb of **Pope Clement XIII**, the Venetian Carlo Rezzonico, in St. Peter's Basilica, Rome. Several were purchased by aristocratic collectors during their 'Grand Tours' of Europe, for example the monumental pair at **Chatsworth**.

A Pair of Upholstered Library Chairs

Each of these opulent Victorian mahogany armchairs is in the George I taste and has a buttoned, rectangular back, arms and seat. The shaped seat rails, arms and cabriole legs are carved with fleshy acanthus leaves and partially gilded. English, 1890.

Height: 42in; 107cm
Width: 32in; 81cm
Depth: 32in; 81cm



A Fine Regency Rosewood Centre Table, possibly by George Oakley



This brass-inlaid rectangular table has pendant paired scrolls on the sides and corners. The legs are composed of twin bow shaped supports, terminating with sabots above porcelain castors, joined by a central shaped stretcher. The decoration consists of ormolu mounts of patera, scrolls and other classical ornament and restrained brass stringing. English, circa 1815.

Height: 28in; 71cm
Width: 50in; 122cm;
Depth: 35 $\frac{3}{4}$ in; 91cm

Footnote:

George Oakley, cabinet maker and upholsterer, specialized in rosewood,

satinwood and calamander pieces in the Grecian style, frequently inlaid with ebony or brass. Much favoured by the **Prince Regent** he worked at **Carlton House** and gained a Royal Warrant in 1799. It is likely that he supplied card tables of a related design for the Music Room at **Buckingham Palace**. This, coupled with extensive premises in Bond Street and the City, ensured a stream of prestigious commissions for the **Mansion House**, the **Bank of England**, Thomas Baring (banker), Lady Cotton of Madingley Hall and Edward, Lord Lascelles, for **Harewood House**, Hanover Square. Examples of the furniture he supplied to **Papworth Hall** in 1810 are illustrated in F.Collard, *Regency Furniture*, 1985, p.107.



A Pair of Frosted Glass Wine Coolers, attributed to Collis and Co.



Each of these unusual wine coolers comprises a shaped cylindrical glass body and pedestal foot set with silver-plated mounts. The decoration consists of chased and repoussé vines and fruits with gadrooned rims. English, circa 1850.

Footnote:

These wine coolers are very similar to a group of coolers in the collections of the **Duke of Devonshire**, currently on display in the State Dining Room at **Chatsworth**, Derbyshire. They are also comparable to a blue glass and gilt set supplied to **Prince Callimachi**, the Turkish Ambassador to France by Collis and Co in 1849, see *The Illustrated London News*, London, Saturday, 29 September 1849, p.213. (See right).

In 1835 **George Richmond Collis** (1809/10-1881), purchased a gold, silver, bronze and

electro-plating firm from Sir Edward Thomason and founded Collis and Co of Church Street, Birmingham. By 1849 he had opened showrooms in the newly fashionable Regent Street, London. They exhibited the 'Callimachi' service on their stand at the Birmingham Exposition of Arts and Manufactures (1849) and advertised themselves as "Manufacturers of articles in the highest Classes of the arts". Their popularity was largely due to their extremely high standard of production. Mr Collis was also Vice-Consul for France, Russia, Portugal and Turkey.



A Rare Pair of William IV Candelabra



Each of these highly unusual candelabra is modelled on a prancing horse leaping over a gate. The animal's head supports a baluster column with a flaming torch finial and paired scrolling dragons bearing glass sconces, canopies and triangular icicle-drops. Each horse rests on a rectangular bronze plinth with applied ormolu mounts of flower baskets. English, circa 1820.

Height: 17½in; 44.5cm

Length: 11in; 28cm

A Pair of Armorial Ashford Marble Console Tables, 1855



Each of these rare tables has a serpentine black marble top set above a gilt wrought iron base. The decoration comprises *pietra dura* inlays of coloured 'spars' and marbles including malachite, lapis lazuli and mother of pearl, one with an armorial including medals and the motto *A Deo et Rege* surmounted by a coronet, the other with two 'H's beneath coronets, all within ribbon or ribbon-and-ivy borders. Each with the Design Registry lozenge mark for 15th January 1855. English.

Height: 31in; 79cm
Width: 36in; 92cm
Depth: 18in; 46cm

Footnote:

The arms are those of Leicester FitzGerald Charles Stanhope (1784-1862), **5th Earl of Harrington**, CB, Knight of the Grecian Order of the Redeemer, an army Colonel and Deputy Adjutant-General in the East Indies in 1815, and of his wife Elizabeth only child of William Green of Jamaica and Welby, Norfolk.

Ashford marble is a type of limestone which can be polished to a glossy black finish. It is quarried in only two sites in Derbyshire and has been used as a decorative building material since **Bess of Hardwick** commissioned a chimney piece of Ashford stone for **Chatsworth**. In the 18th century Henry Watson of Bakewell began to produce ornaments and William Spencer Cavendish, the **6th Duke of Devonshire**, (1790-1858) commissioned high quality pieces after admiring Florentine micro mosaics during his Grand Tour of Italy. By the 19th century Ashford marble was in vogue both for furniture and ornaments with numerous outstanding pieces being displayed at the 1851 Great Exhibition by such manufacturers as J. Tomlinson, Thos. Woodruff (exhibited by HRH Prince Albert) and G Redfern (awarded a prize medal). See J M Tomlinson, *Derbyshire Black Marble*, Matlock, 1996, for further details. A table from the Derbyshire Black Marble Works is illustrated on page 30 of the present catalogue.



A Pair of Oriental Lacquer Garden Chairs



Each of these 'japanned' lacquer chairs has an adjustable ladder back and high, straight arms on cylindrical supports with openwork panels showing scrolls, a games board and floating draperies. The rectangular rattan seats are raised upon cabriole legs. The overall decoration comprises red and gilt designs of scrolling *karakusa*, *shippo* and textile patterns and delicate floral sprays. Circa 1860.

Height: 40in; 102cm
 Width: 26in; 66cm
 Depth: 35½ in; 90cm

A Rare Pair of Table Globes by Bardin



This fine pair of 18inch globes is by W & T. M. B. Bardin, Fleet Street, London and dedicated to Sir Joseph Banks K.B., President of the Royal Society. They are set in mahogany stands with four tapering turned legs joined by similar stretchers. English, circa 1820.

Height: 24½in; 62cm
 Width: 24in; 61cm

Footnote:

The **Bardin** family was one of the greatest British globe makers of the late eighteenth to early nineteenth centuries. The firm was established by William Bardin (1740-1803)

around 1780 when he collaborated with Gabriel Wright, producing 9 to 12 in. diameter globes. Their partnership ended around 1794/5, and the Bardin firm moved from Hind Court to 16 Salisbury Square, at the opposite end of Fleet Street. After a seven year apprenticeship, William Bardin was joined by his son, Thomas Marriott Bardin (1768-1819) in 1790, and together they collaborated with the firm W. & S. Jones. The father-son team went on to produce their line of "New British Globes", which included orbs that measured 18 inches. The company was later assumed by Thomas Marriot's daughter Elizabeth Marriott and her husband Samuel Sabine.

A Pair of Large Victorian Armchairs



These generous upholstered walnut library chairs have wide seats and shaped buttoned backs and arms. The cabriole legs, curved cresting and scrolling arms are boldly carved with clusters of roses and leafy scrolls. English, circa 1850.

Height: 41in; 104cm
 Width: 30in; 76cm
 Depth: 26½in; 67.5cm

A Fine Octagonal Desk by H. Samuel of London



This figured mahogany desk has an octagonal leather-inset top above a frieze with two long drawers above knee-holes. The four corners are fitted with hinged quarter drawers above cupboards with panelled and bead-moulded doors between reeded stiles, while the two remaining sides have four graduated drawers. The whole piece is set upon sturdy ogee feet and is fitted with the original octagonal handles. English, circa 1880.

Height: 31in; 79cm
 Width: 54in; 136cm
 Depth: 50in; 127cm

Footnote:

H. Samuel of London was recorded at 484 Oxford Street, WI from 1872 as 'dealers in works of art and furniture'. The company still exists today and is known primarily for watches and jewellery. The design for this desk possibly derives from one acquired by **George IV** for the Octagon Library in **Buckingham House** (now Palace).

A large Bronze Tiger



The crouching animal is snarling with his curled lip showing sharp teeth. The skin is naturalistically modelled with alternate matt and burnished stripes in patinated bronze. The eyes are glass with foil backs. On the original rootwood base. Signed *Mitsumoto*, Japanese, Meiji period, circa 1880.

Height: 24½in; 62cm
Length: 40½in; 103cm
Width: 19in; 48cm



A Pair of Bronze and Ormolu Candelabra



One is in the form of a putto holding two foliate candle arms, the other a fawn. Set on a white fluorspar pedestal with classical ormolu mounts. French, circa 1880.

Height: 21in; 53.5cm
Width: 9½in; 24cm

A Fine Pair of Kaga School Japanese Bronze Vases



Each of these vases is of slender baluster form with applied *oni*-mask and ring handles. One side shows a gilt carp leaping up a waterfall beside a rocky outcrop with silver bubbles and gilt vegetation. The reverse is decorated with a sparrow hovering by a flowering plant. There is a border of

stylised dragons above the foot ring. The base comprises five lobed feet decorated with inlaid textile designs. Japanese, Meiji period, circa 1880.

Height: 13in; 33cm
Diameter: 6½in; 16.5cm

A Superb Pair of Kaga School Japanese Bronze Vases

These large vases are of tapered cylindrical form with square section scroll handles. Each is beautifully decorated with gilt, silver, *shakudo* and coloured inlays. The central panels depict birds of paradise above peony and chrysanthemum plants on one side. On the other sparrows fly below branches of variegated maple leaves. There

are formal borders around the neck and above the base which is raised on four bracket feet. Japanese, Meiji period, circa 1880.

Height: 18¼in; 47cm
Diameter: 7½in; 19cm





A Rare Pair of Globes by Newton

These 24inch globes (shown on the previous pages) are set in George IV mahogany stands with acanthus knops above three scrolling legs joined by slender turned stretchers centred on later compass roses. English, circa 1825. The terrestrial globe is updated with maps, from 1852. The celestial globe is dated 1860.

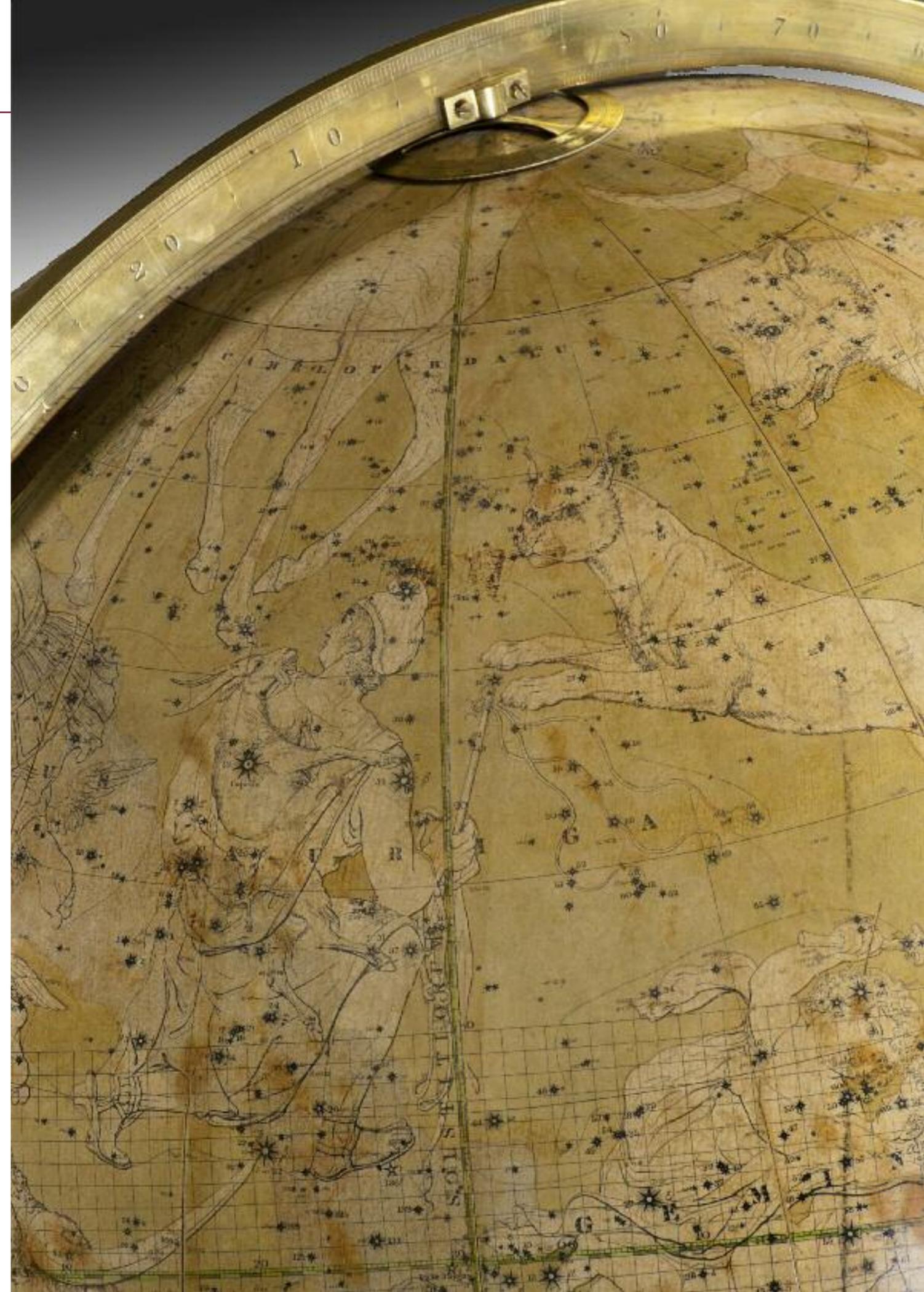
The terrestrial globe label reads: 'NEWTONS NEW TERRESTRIAL GLOBE COMPILED FROM THE MOST RECENT AUTHENTIC SURVEYS OF BRITISH AND FOREIGN NAVIGATORS AND TRAVELLERS, LONDON. Published March 25 1852 MANUFACTURED BY NEWTON AND SON 66 Chancery Lane.'

The celestial globe label reads: 'Newton's New Celestial Globe on which all the Fixed Stars, Nebulae and Clusters contained in the catalogues of Flamstead, Dayer, Lacaille, Piazzzi, Hevelius, Mayer, Sirs W J Herschel, Dunlop and Messier as laid down together with the additional Stars noticed in the recent Catalogue of the British Association the positions of the whole having been recalculated for the Year 1860 by Mr W. Newton, LONDON, Manufactured by NEWTON & SON, Chancery Lane.'

Height: 48in; 122cm
Diameter: 31in; 79cm

Footnote:

The **Newton** family were ranked among the leading English globe makers of the early 19th century. **John Newton** (1759-1844) trained under **Thomas Bateman** before founding his own company in 1780. In the early 1800s, John and his second son William (1786-1861) relocated to 97 Chancery Lane and traded under the name J & W Newton. From 1831 to 1841 another partner was added, civil engineer Miles Berry, and the company became Newton, Son and Berry. After 1841 ownership passed to the eldest son William Edward Newton (1818-79). It was customary to update globes with the latest discoveries and stars by applying new papers as soon as they were published, hence the varying dates with these globes.



A Plum Pudding Mahogany Commode attributed to Gillows



The shaped top of this George III demi-lune commode is inlaid with a chevron banding and amaranth cross-banding. The frieze encloses one long drawer fitted with a brushing slide and two short drawers, all retaining their original ormolu handles, and set above cupboard doors. English, circa 1790.

Height: 32in; 81cm
 Width: 48in; 121.5cm
 Depth: 22³/₄in; 58cm

Footnote

The quality of the cabinet work combined with the design of this commode and the distinctive original handles would suggest an attribution to the renowned workshops of **Gillows of Lancaster and London**. See Lindsay Boynton, *Gillow Furniture Designs, 1760-1800*, Royston, 1995, pls. 119-121 for a group of related 'estimate sketchbook' drawings.

A Regency Convex Mirror



The circular glass of this giltwood mirror is framed by a ball and bound-reed border and surmounted by an eagle with outstretched wings. The eagle is depicted holding two balls on chains in its beak while perching on a pedestal centred on a lion's mask between two upswept branches of leaves which correspond to similar branches at the base of the mirror. English, circa 1815.

Height: 58¹/₂in; 149cm
 Width: 35in; 89cm
 Depth: 25¹/₂ in; 65cm

Footnote:

See Margaret Jourdain, *Regency Furniture, 1795-1830*, London 1965, fig. 226, p.94 for a very similar mirror and the following description "convex mirrors which 'strengthen the colour and take off the coarseness of objects by contracting them', were, by 1803, 'universally in fashion' and remained so until about 1830".

An Outstanding Amboyna Side Cabinet, attributed to Holland and Sons



This exhibition quality cabinet has a shaped top with rounded ends above a frieze of scrolling acanthus foliage and arcades. The central panelled door is separated from foliate trellis side cupboards by pilasters inlaid with gardening and musical accoutrements in exotic timbers including lacewood, palm, sycamore and rosewood with penwork detailing. The main motif comprises an extravagant floral arrangement of tulips, tea roses, sweet peas, crown imperials and many more in a classical pedestal vase with lion mask handles. There are love birds on a tambourine on one side and two further birds defending their nest from a serpent on the other. The whole is edged with ebony and numerous borders of cross-banded veneers. English, circa 1860.

Height: 42½in; 107cm
Width: 79in; 201cm
Depth: 20½ in; 52cm

Footnote:

Holland and Sons of London were first recorded in 1815 as Taprell and Holland. Under the management of William Holland, a relative of the famous Regency architect **Henry Holland**, they became cabinetmakers and upholsterers to **Queen Victoria**; their first commission being for **Osborne House** in 1845. Granted the Royal Warrant in 1846, the company went on to supply **Windsor Castle, Balmoral** and also the new **Houses of Parliament**. In 1851 they exhibited at the Great Exhibition and were represented at all the major exhibitions thereafter.



'La Frise Hollandaise' by Ferville-Suan



This charming bronze group shows an attentive young skater pushing his sweetheart in a swan-necked sledge. She is swathed in a generous rug with her hands in a fur muff, smiling as she glances back at her beau who leans solicitously over her shoulder. Their clothing and patinated faces are meticulously rendered, even showing a pattern of roses on her jacket and the fur of his cape. Set on a tiered black, rouge griotte and variegated marble plinth applied with a cartouche reading 'La Frise Hollandaise, Exp^{on} des Beaux Arts, Paris. Stamped with the foundry mark *Pinedo Bronziers Paris*. Signed *Ferville Suan*. French, circa 1880.

Height: 25in; 63.5cm
 Length: 25½in; 65cm
 Width: 9in; 23cm



Footnote:

Charles Georges Ferville-Suan (1847-1925) was born in Le Mans and adopted by the painter Charles Suan. He lived for a while in Montmartre and studied at the École des Beaux-Arts. He was a pupil of François Jouffroy and mainly produced medallions and statuettes in plaster, marble or bronze. He exhibited at the Salon from 1872 until 1909, and became member of the Société des Artistes Français.



A Mahogany Library Table, attributed to Gillows



The rounded rectangular top is inset with black leather above two real and two opposing frieze drawers with a beaded edge. It is raised on pillar end supports with shell and paw feet, joined by a baluster turned stretcher. English, circa 1830.

Height: 30½in; 83cm
Width: 60in; 152cm
Depth: 35¾in; 91cm

Provenance: Osberton Hall

Footnote:

For an almost identical writing table, with a veneered top, supplied by Gillows to either Belton House or Carlton House Terrace, see *Christie's Bolton House Sale*, April 1984.

An Olivewood Pedestal Desk



The rectangular leather inset top of this Victorian desk supports a small shelf with an openwork ormolu grille and small columns. The kneehole is flanked by four drawers on either side and has a writing slide disguised in the central frieze drawer above and further slides on each side. The whole is raised on turned feet. The decoration consists of ebonized stringing which contrasts with the figured olive wood and ormolu mounts. English, circa 1860.

Footnote:

For a very similar desk, but with ormolu edging, see Margaret Jourdain, *Regency Furniture 1795-1830*, London, 1965, p75, fig. 167.

Height: 39in; 99cm
Width: 53½in; 135cm
Depth: 21½in; 54.5cm

An Innovative Table by Sir Norman Foster designed for Renault, 1983 with Eight Eames chairs by Herman Miller



The rectangular toughened glass top of this table is supported by steel arms with suction cups which converge on a central spine. The A-frame end supports were inspired by the lunar landing module 'Eagle'. The chairs have moulded G.R.P. bucket seats within steel frames which stack and have handles for linking them together in rows. The underside is stamped Herman Miller and dated 1 June 1983.

The table

Height: 26in; 66cm
Length: 71in; 180cm
Width: 35½in; 90cm

Provenance: Acquired directly from the Renault Centre by a British Architect for his private collection.

Footnote:

Born in Reddish, Stockport in 1935, **Norman Foster** studied architecture at Manchester University where he was influenced by **Le Corbusier** and **Oscar Niemeyer**. He won the Henry Fellowship to Yale School of Architecture where he met his future business partner **Richard**

Rogers. One of the world's most celebrated architects and designers, his work is represented across the globe. He was knighted in 1990, appointed to the Order of Merit in 1997 and made a life peer in 1999.

The design for the present table was based on the working furniture in Foster's offices and was further developed with his designs for the famous **Renault Centre**, Swindon, opened in 1983. The Renault Centre has been described as the Foster practice's most 'playful' structure and this table formed part of the original interior which included tables, chairs and workstations incorporating the 'spine' and 'lunar module' leg concept which closely parallels the articulated structure of the building. The Eames chairs by **Herman Miller** seemed a perfect choice to complement the tables and each bears the Miller mark and a date stamp for 1 July 1983, the date when they were installed in the Renault Centre. The iconic design of the tables was later manufactured under license from Foster by Techno of Milan (1988) with minor differences to accommodate larger production scales.



A Fine Bronze bas relief of a Water Sprite from T/N Michelangelo by M Saint Olive



This rectangular bronze plaque shows a female figure with flowing hair swimming horizontally amongst fish. Signed *M Saint Olive*, foundry lozenge mark *Valsuani*.

Height: 20in; 51cm
Width: 42½in; 108cm

Footnote:

The **T/N Michelangelo** was launched on September 16, 1962 at Sestri shipyards. She sailed from Genoa to New York, the Caribbean and Rio de Janeiro. With the increasing costs of oil and Union demands the Italian Government announced that subsidies would be withdrawn in 1975. Michelangelo and her sister ship the **Rafaello** were sold to the **Shah of Iran** as barracks for army personnel. They were finally scrapped in Pakistan in 1991.



The Valsuani foundry was started in 1899 by the brothers Claude and Attilio Valsuani. Casting mostly small works for various artists using the lost wax technique (*cire perdue*) they worked for **Renoir**, **Picasso**, **Despiau**, Paul Troubetzkoy, **Matisse** and **Gauguin** amongst others. Claude Valsuani died in 1923, but his son Marcelle continued to produce fine quality bronzes until the 1970s.



The chapel on board T/N Raphaello showing a contemporary decorative scheme and central bronze bas relief.