A SELLING EXHIBITION OF
RURAL CRAFT AND ART
November 2016

Long Room Gallery
Queen Anne House High Street
Winchcombe GL54 5LJ
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www.winchcombearchivecollection.wordpress.com
Part room setting showing group of period (c 1820) rush seated Lancashire spindle back chairs made from well patinated ash and fruit wood (6 available for purchase)

Smaller period folk and craft objects for sale this November:

A group of country made artefacts in wood pottery and metal (above)

A very unusual mounted set of ecclesiastical stone bosses from a West Country Cathedral (below)
A scarce and early dated Sussex puzzle jug

Bearing the date 1754 incised to the body, this puzzle jug is adorned with hand modelled hens and chickens, and bears circular and heart shaped piercings to the belly

Dimensions: 6 x 6 inches (to handle)
Over the past few years the Long Room Gallery has been known particularly for regular autumn selling shows of early twentieth century slipwares primarily by Michael Cardew and his team at Winchcombe who took as their inspiration historic rural craft pottery made in North Devon and elsewhere.

Such everyday country pots were not however made in a vacuum but alongside craftsmanship expressed in a variety of different mediums. So this year in a new departure we are holding an exhibition and selling show to provide a snapshot of such creativity.

The exhibition will include a non selling element taking a number of themes: by land and by sea (maritime artefacts); church and chapel (wood carvings and art); country slipwares (mostly Kent, Sussex, Devon); folk art & textiles (implied).

The selling element will include both historic art and craft objects and new harvest jugs and other slipwares by leading contemporary makers taking direct inspiration from their rural forbears. We also have a small group of early Winchcombe slipwares.

The historic artefacts for sale are drawn from my own primarily English collection with antique delftware provided by my long standing London dealer friend Dr Roger Little with whom I held nationally important studio pottery shows here in 2009-2012.

To complement these are items of Scandinavian craft and art from a specialist dealer in this field Mark Newsum who is well known to the public through his attendance at major antique and decorative shows regionally and nationally (see page overleaf).

To provide a wider domestic context for these smaller scale domestic objects and to harmonise with their presentation we also have available for purchase some period furnishings including a set of Lancashire chairs, and antique stools and panelling.

Last but not least we are offering visitors the chance to acquire original oil paintings and print art of the early twentieth century including several works by Stanley Anderson.

The selling exhibition will open at midday on Saturday 5th November 2016.

For all enquiries and appointments to view please:

Email: john@edgeler852.freeserve.co.uk
We will show simple spoons, delicately whittled and personalised through dates and initials to boxes and baskets painted with flowers of earth toned hues, love tokens like washbats and mangle boards, marriage boxes encased in wrought iron hearts and a small selection of original 'Bonad' wall paintings depicting the Scandinavian love of horses and Biblical scenes.

Newsum Antiques is pleased to be showing some highlights from our stock of Scandinavian treasures including a selection of functional everyday objects that have been raised to a level of artistry through exquisite craftsmanship, colour and design.
How to find us at the Winchcombe Archive Collection

Housed in Queen Anne House, a 400 year old timber framed and stone fronted former merchants house, the Long Room Gallery is very close to the historic core of the Town, two doors from Lloyds Bank. There is short term (patrolled) two hour parking in the main square by the war memorial or (recommended) all day parking by the Library in Back Lane. Please see the colour highlighted town centre map above.

The Gallery opens formally twice a year in May and November when we launch new displays from our Archive Collections - otherwise strictly by appointment. Please see our wordpress blog www.winchcombearchivecollection.wordpress.com for current detailed information on opening hours, shows and talks.

Winchcombe Archive Collection
Long Room Gallery  Queen Anne House
High Street  Winchcombe
Gloucestershire
GL54 5LJ
SLIPWARE AND TIN GLAZED POTTERY
A good early Michael Cardew cider bottle with loop handle
And inlaid decoration, Winchcombe circa 1929

Cardew made bottle forms at Winchcombe from the time of his first firings, typically described initially as picnic bottles but in that instance fuller and squatter, and usually brush decorated. Cider bottles such as this are more compact and ovoid in overall form and were made as a preamble for the Cider Jar forms of 1930 onwards which became a Cardew signature form.

This fully marked example turned up in an academic collection in the US earlier this year and shows elegant development from earlier examples which were at times a little dumpy in manner. The labour intensive incised and inlaid decoration is perhaps an echo of Sussex examples known to have been in Leach’s reference collection at St Ives. This technique may have been employed by Cardew to retain crisper definition of decoration as earlier brushwork examples typically ran during firing.

Dimensions: 8 x 5 inches
An early Michael Cardew slipware jar with loop handles to rim, Winchcombe 1927-1928

Whilst superficially having resemblance to a vase, the ribbed and undercut rim indicates a storage purpose as being the original intention of its maker through the stringed attachment of a muslin lid

This relatively scarce form bears a simple repeated slip trailed stylised foliage motif. The evidence of coal blows to the body indicates an early date. WP seal only.

Dimensions: 6.5 x 5.5 inches
A very unusual Michael Cardew bulbous one pint beer tankard celebrating the Golden Jubilee of George V in 1935
Winchcombe 1935, WP and MC seals

This probably commissioned tankard bears a very finely incised and detailed crown together with the regnal dates 1910 - 1935 in double sgraffito (block) hatched capitals, a very time consuming and scarce feature

Dimensions : 5 x 5 inches
A Ray Finch plate with fountain decoration, Winchcombe circa 1938

Ray Finch first developed this fountain motif whilst decorating hump moulded dishes with slip trailing at the time of his informal apprenticeship in 1936-1937. Cardew subsequently appropriated the design for the brush decoration of his famous huge rose bowls of the late 1930s.

In this example which whilst only bearing a WP seal but which may be attributed with confidence to Ray, he has applied slip trailing direct to the body under a green (copper) stained lead glaze that has granulated during firing - a very pleasing gift of the bottle kiln.

Dimensions : 9.5 inches (diameter)
A pair of very unusual period saltglaze stoneware gin measures with looped handles and pinched face decoration

Possibly made for use in a tavern, these charming small bottles having something of miniature bellarmines about them date from around 1800 to 1820 from their style and wear to their bases.

Both are in sound unrestored condition and bear wire cut footrims to their indented bases.
Possibly continental

Dimensions of each : 5 x 3 inches
A large and scarce Dutch Delft Charger  1680-1700

The stag motif to this very unusual and large tin glaze charger has something of an heraldic style in the depiction of a stag in the manner of an armorial bearing

Hairline to bottom left and minor fritting to rim in places consistent with this medium.

Dimensions :  13.5 x 3 inches
A Turkish Isnik Fritware dish c 1620-1650

A finely and fluidly painted fritware dish bearing a classic decoration of tulips

The use of tulips as decoration on such Middle Eastern ceramics imported into Europe and the fashionability of tulips in 17th century Netherlands proved a strong influence on the subsequent decoration chosen for the tin glazed and slipware pottery of Northern Europe

The crazing seen is typical of this medium

Dimensions : 9 x 2 inches
A small Neapolitan Albarello dated 1737

This tin glazed Italian albarello bears a charming polychrome decoration of a tazza of flowers painted in the round

Rubbing to rim but otherwise in good order

Dimensions: 7.5 x 4 inches
A very unusual tin glaze clock face dating from the late 18th century

This ceramic clock face bears a clock dial painted in freehand brushwork

Dimensions: 8.5 inches (diameter)
A Vauxhall delft plate circa 1720

This small English tin glaze plate bears delightful freehand polychrome decoration of flowers in the broad oriental taste

Fritting to rim, small area of restoration.

Dimensions: 8.5 inches (diameter)

A Dutch delft side plate 1750 - 1760

A charming side plate with polychrome decoration of a planter

Minor fritting to rim in places consistent with this medium.

Dimensions: 6 inches (diameter)
A pair of charming naïve hand painted tin glazed tiles with polychrome decoration, possibly French circa 1850 - 1900

These unusual faience tiles bear distinctive freehand decoration in black, brown, dark green, blue and mustard. There are very slight differences in between the two that reflect the hand made nature of their decoration but work well as a pair notwithstanding this.

They are both in good order aside from very minor fritting to their rims in places consistent with this medium.

Dimensions: 5 x 5 inches
WOOD CARVINGS AND PANELS
An unusual probably North Country Marriage Panel with original painted Blazons and bearing an impaled coat of arms and raised lettering

Originating possibly from the back of a period wainscot chair, this well-patinated oak panel bears an impaled coat of two armorials one seemingly of Scottish origin judging from the blue and white saltire to its immediate right. The two initials - one assumes each referring to the first name of the betrothed - are in highly distinctive raised lettering typically seen in the period 1650 to 1730.

The panel has a well developed patination, the rear with an adzed back, and the survival of original painted detail of coloured blazons is particularly worthy of note.

Dimensions: 14 x 7 inches
A delightful pair of male and female carved caryatids adorned with stamped and gouged decoration and detailing

This pair of caryatids possibly originated as mounts on a larger piece of furniture: a chest or coffer are plausible candidates. A further possibility is that they formed part of a fireplace or adjacent wall panelling. Whatever the source, they exhibit considerable charm and display well as a true pair.

Such items are difficult to date with accuracy although are typically described as Stuart period (circa 1650). Original and well developed patination to their face, the rear of each being relatively clean.

Dimensions: each 20 x 2 inches maximum
An early brass taper candlestick, English circa 1700-1720

This octagonal base candlestick is well proportioned and in good order. The underside bears evidence of its finishing through lathe turning.

Dimensions: 5 x 3 inches
An early Gothic panel shallowly carved with tracery

A finely carved hardwood panel imitating the style of a tracery window of the period, adorned with stylised floral motifs. Probably continental it is enhanced with later but sympathetic painted decoration. Probably 17th century.

Dimensions: 13.5 x 7.5 inches
An oak panel finely incised with lozenge and accompanying geometric decoration. 17th century

Probably originally part of a wall panelling scheme, this panel bears goudged and stamped decoration to embellish its overall repeat lozenge motifs.

Dimensions: 17 x 13 inches

An oak panel incised with an incised lozenge decoration and dated 1627 within a shield with heraldic motifs

Probably originally part of a wall panelling scheme, it is relatively unusual for such woodwork to bear a date

Dimensions: 16 x 13 inches
A charming pair of English naïve hand carved lions complete with glass eyes bone teeth and leather tongues

Understood to date from the period 1860 - 1880, this true facing pair of lions are carved out of the solid and placed on contemporary bases. The survival of the original teeth, tongues and glass eyes to each is noteworthy

They appear to follow the vogue for such work seen in slipware and stoneware pottery in taking broad inspiration from the installation of Landseer’s lions in Trafalgar Square in the 1860s. That said, lions had been popular subject matter as early as the 18th century, so the lions may be earlier in date.

Dimensions : 9 x 2.5 x 4 inches (includes base)
RURAL AND NAIVE ART
A delightful folk art reverse glass picture in the broad manner of Picasso, probably of American origin, circa 1900-1920

This folk art image of a child playing a highly stylised small guitar or mandolin was painted direct on to the back of the glass itself. The work came from the private collection of a retired New England folk and country antique dealer and appears to have been reframed in the 1960s, inferring an early 20th century date

Dimensions : 9 x 6.5 inches visible
A fine Stanley Anderson etching from his country craft series
*Sheep Shearing* (1941); signed in pencil

Stanley Anderson enjoyed a long career as an etcher, producing primarily urban genre and street-scape subjects through to the 1930s. He then became well known for a series of etchings made either side of the second world war celebrating the skills of country crafts and trades which place him within the overall arts and crafts movement.

All of his prints bear his initials typically in a triangular lozenge incorporated into the overall depiction, the originals being signed in pencil - as with this example. Originally apprenticed as a metal engraver by his father, his work is distinguished by a very fine etching technique. He ran the print room at Goldsmiths College, London from 1925, and was a technical influence on the pastoralist artists Graham Sutherland and Paul Drury.

Other etchings by Anderson are available for sale

Dimensions: 8 x 6 inches
John Robertson Reid (1851–1926) was a Scottish painter who spent his early working life in Surrey, and then from the early 1880s in Cornwall in the wild south-west of England. He became the president of the Society of British Artists in 1886 and the Society of Sculptors, Painters and Gravers in 1898.

Whilst in Cornwall he worked initially around Polperro and subsequently in Newlyn, latterly becoming involved with the St Ives Society of Artists. This work dated 1877 has a distinct impressionist quality

Dimensions: 11.5 x 8.5 visible canvas set in modern gallery gesso frame
A Sunny Evening
William Evans Linton  (b. 1878)

Born at Portishead, Somerset near Bristol on 24 August 1878, Linton lived at Bushey (probably an art pupil at Herkomer's) in 1909, in Watford in 1911, and in Clifton, Bristol Clifton in 1913 where he was an art master at Clifton College.

He was a landscape and animal painter in water colour and oil and also an author. Exhibited from 1909 to 1932 at the Royal Academy, the Royal Cambrian Academy and elsewhere. Elected to the Royal watercolour Society in 1910.

Dimensions : 13.5 x 9.5 visible board set in period gallery gesso frame
Old exhibition labels to rear