TRADITION IS THE FOUNDATION OF INVENTION:

A CRITICAL REVIEW OF THE WORK OF

SIR AMBROSE HEAL (1872-1959)

FURNITURE DESIGNER, MANUFACTURER & RETAILER

A Thesis submitted for the degree of Doctor of Philosophy

By

Oliver Standerwick Heal

Faculty of Creativity & Culture,
Buckinghamshire Chilterns University College
Brunel University
October 2008.
ABSTRACT

The purpose of this thesis is to reassess the work of Sir Ambrose Heal (1872-1959), designer, manufacturer and retailer of furniture, in order to reconsider his reputation. It offers a distinct contribution to knowledge by providing a more precise description of Ambrose Heal’s contribution to furniture design in the early part of the twentieth century together with a more carefully considered analysis of his association with Heal & Son of Tottenham Court Road, London, than has previously been attempted.

In an innovative and close reading of archival materials held at the V&A and in private hands the thesis brings new insights and authoritative detail together with a greater understanding to the following:

- The historic influences that were to provide an aesthetic and commercial context for the work of Ambrose Heal and the development of Heal & Son.
- The furniture designed by Ambrose Heal, together with a consideration of the role played by Heal & Son’s in-house Cabinet Factory and the contribution of outside suppliers and other designers in the years between 1895 and 1939.
- The part played by Ambrose Heal in terms of the philosophy and direction he introduced to Heal & Son and the influential role the firm came to play under his leadership.

In addition to the main text the appendices provide an accessible model for the development of a catalogue raisonné with a reliable chronology and detailed record of the sale of furniture produced by the Heal & Son Cabinet Factory between 1898 and 1939, together with other useful documents and analyses.
ACKNOWLEDGEMENTS

Much of the information on which this thesis is based comes from the Heal & Son Ltd archive which is held at the Victoria & Albert Museum’s Archive of Art and Design. My thanks are due to all the staff there for providing access to these documents but particular thanks go to Alexia Bleathman and Eva White for their help on innumerable visits.

In addition to personal books and documents preserved by Sir Ambrose Heal and his son Anthony, I am most grateful that I was also able to consult a collection of Heal’s catalogues formed by Timothy Solloway and David Dunham, both former employees of the firm, which has been most helpful.

Present day dealers in ‘antique’ Heal furniture have been invariably helpful in providing information about pieces that have passed through their hands. Especial thanks for sharing their knowledge and experience of Heal furniture today go to Brian Thompson of The Millinery Works, Patch Rogers of Liberty and Chris Scorey of Southampton. Further thanks go also to Brian Thompson of The Millinery Works for permission to use their pictures for some of the illustrations in the text.

Access to personal memories and family archives have added previously unrecorded information and my thanks are due in particular to Mrs Shepherd, Mrs Fenton and Mr Gough for allowing me to incorporate these.

Technical help with putting the thesis into shape has come from a variety of sources but I would especially like to thank Jeff Jackson, for patiently assembling the results of my research onto spread sheets that form the basis of Appendix 1, and Carol Circuit for helping with the overall format and layout. Thanks also to Benedict Heal and Sandy Smith for conscientiously proof-reading, eliminating errors and making helpful suggestions for corrections to the final text. However I owe an even greater debt to my supervisors, Dr. Reg Winfield and Prof. Jake Kaner, for their constant help, support and valuable advice over the years.
CONTENTS

Introduction
a. Introduction ................................................................................................................. 1
b. Who was Ambrose Heal? ......................................................................................... 2
c. The case for reassessment and the Methodological framework ..................... 8
d. Review of Sources ................................................................................................. 15
e. The organisation of the Thesis and Contribution to Knowledge ...................... 18

Chapter 1. The Context

1.1 Aesthetic & Design Background ............................................................... 23
1.1.1 Mid-Victorian design ..................................................................................... 24
1.1.2 The Arts & Crafts ......................................................................................... 27
  1.1.2.1 Ruskin ........................................................................................................... 28
  1.1.2.2 Morris ......................................................................................................... 29
  1.1.2.3 Sedding ....................................................................................................... 32
  1.1.2.4 The Art Workers Guild and the Arts & Crafts Exhibition Society ............. 34
  1.1.2.5 1890s ........................................................................................................... 35
  1.1.2.6 Kenton & Co. ............................................................................................. 36
  1.1.2.7 The Cotswold School: Gimson and the Barnsleys .................................. 36
  1.1.2.8 W.R. Lethaby ............................................................................................ 37
1.1.3 The Design and Industries Association ......................................................... 40
1.1.4 Modernism and Art Deco .............................................................................. 46
1.1.5 Summary .......................................................................................................... 51

1.2 Retail is Detail ..................................................................................................... 51
1.2.1 Historical Background .................................................................................... 51
1.2.2 Department Stores ......................................................................................... 55
1.2.3 Specialist Retailers ......................................................................................... 59
  1.2.3.1 Liberty ......................................................................................................... 60
  1.2.3.2 Morris & Co. ............................................................................................. 61
1.2.4 Shopkeepers, Shopworkers & Society ............................................................ 62
1.2.5 Tottenham Court Road & the Furniture Trade ............................................ 67
  1.2.5.1 Maples ....................................................................................................... 70
  1.2.5.2 Fitzrovia & Bloomsbury .......................................................................... 71

1.3 Personal Background ......................................................................................... 73
1.3.1 Early History of the Heal Business ............................................................... 73
  1.3.1.1 Foundation of Heal & Son .............................................................................. 73
  1.3.1.2 Merchandise ............................................................................................... 74
  1.3.1.3 Publicity ..................................................................................................... 76
  1.3.1.4 The Decline ............................................................................................... 77
1.3.2 Early Influences .............................................................................................. 80
  1.3.2.1 Family & Education ..................................................................................... 81
  1.3.2.2 Cabinet Making Apprenticeship – Plucknett ............................................ 83
  1.3.2.3 Cecil Brewer and Architecture .................................................................. 86
### Chapter 2. The Cabinet Factory

#### 2.1 A Business within the Business

<table>
<thead>
<tr>
<th>Section</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.1.1</td>
<td>Introduction</td>
<td>90</td>
</tr>
<tr>
<td>2.1.2</td>
<td>Background to the opening of the Factory</td>
<td>93</td>
</tr>
<tr>
<td>2.1.3</td>
<td>The Cabinet Factory as a Business</td>
<td>95</td>
</tr>
<tr>
<td>2.1.4</td>
<td>Labels and their Significance</td>
<td>103</td>
</tr>
<tr>
<td>2.1.4.1</td>
<td>Historical background</td>
<td>103</td>
</tr>
<tr>
<td>2.1.4.2</td>
<td>Heal Labelling</td>
<td>109</td>
</tr>
<tr>
<td>2.1.5</td>
<td>Design Characteristics of Ambrose Heal furniture</td>
<td>113</td>
</tr>
<tr>
<td>2.1.6</td>
<td>Timbers, Quality and Finishes</td>
<td>117</td>
</tr>
<tr>
<td>2.1.6.1</td>
<td>Timbers</td>
<td>117</td>
</tr>
<tr>
<td>2.1.6.2</td>
<td>Quality of construction</td>
<td>122</td>
</tr>
<tr>
<td>2.1.6.3</td>
<td>Surface finishes</td>
<td>123</td>
</tr>
</tbody>
</table>

#### 2.2 Made by Heal’s: the Cabinet Factory Output

<table>
<thead>
<tr>
<th>Section</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.2.1</td>
<td>The First Designs, 1895-1903</td>
<td>133</td>
</tr>
<tr>
<td>2.2.2</td>
<td>Mature Designs, 1904-1917</td>
<td>156</td>
</tr>
<tr>
<td>2.2.3</td>
<td>Post-War reconstruction, 1918-1929</td>
<td>181</td>
</tr>
<tr>
<td>2.2.4</td>
<td>Bad times, better times, 1930-1939</td>
<td>199</td>
</tr>
</tbody>
</table>

#### 2.3 Made for Heal’s: Key Suppliers

<table>
<thead>
<tr>
<th>Section</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.3.1</td>
<td>Frederick Coote</td>
<td>212</td>
</tr>
<tr>
<td>2.3.2</td>
<td>Shapland &amp; Petter</td>
<td>217</td>
</tr>
<tr>
<td>2.3.3</td>
<td>Aircraft Manufacturers</td>
<td>223</td>
</tr>
<tr>
<td>2.3.3.1</td>
<td>John Dawson</td>
<td>223</td>
</tr>
<tr>
<td>2.3.4</td>
<td>Greenings of Oxford</td>
<td>228</td>
</tr>
<tr>
<td>2.3.5</td>
<td>Chairmakers</td>
<td>232</td>
</tr>
<tr>
<td>2.3.5.1</td>
<td>James Cox &amp; Co</td>
<td>233</td>
</tr>
<tr>
<td>2.3.6</td>
<td>Small Makers</td>
<td>242</td>
</tr>
<tr>
<td>2.3.6.1</td>
<td>William Rowcliffe</td>
<td>242</td>
</tr>
<tr>
<td>2.3.6.2</td>
<td>C. Mansfield &amp; Sons</td>
<td>244</td>
</tr>
</tbody>
</table>

#### 2.4 Cabinet Factory Conclusion

<table>
<thead>
<tr>
<th>Section</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.4</td>
<td>Cabinet Factory Conclusion</td>
<td>250</td>
</tr>
</tbody>
</table>
Chapter 3. Creative Retailing & Heal’s

3.1 Shopping at Heals between the Wars ........................................... 258

3.2 Creating the brand................................................................. 267
  3.2.1 Corporate Identity .......................................................... 267
  3.2.2 Advertising ................................................................. 272
  3.2.3 Other Marketing Means .................................................... 273
    3.2.3.1 Hoardings............................................................ 273
    3.2.3.2 Posters............................................................... 273
    3.2.3.3 Direct-Mail ......................................................... 274
  3.2.4 Summary ........................................................................ 274

3.3 Publications............................................................................ 278
  3.3.1 Layout & Copy ................................................................. 278
    3.3.1.1 “A Note on Simplicity of Design…” Gleeson White........ 278
    3.3.1.2 “Simple Bedroom Furniture” 1899.................................. 282
    3.3.1.3 “Simple Bedroom Furniture” Egan Mew........................ 282
    3.3.1.4 “Cottage Furniture” ................................................ 285
    3.3.1.5 “An Aesthetic Conversion” Joseph Thorp...................... 286
    3.3.1.6 “The Evolution of Fouracres” E.W. Gregory............... 289
    3.3.1.7 “A Few Notes on Architects and Furniture” Sir Lawrence Weaver .................................................. 290
    3.3.1.8 “Tradition & Modernity in Furnishing” Sir Lawrence Weaver .................................................. 291
    3.3.1.9 “A Matter of Taste in Furniture” Noel Carrington........ 292
  3.3.2 Conclusion ..................................................................... 293

3.4 Fine Art as a Magnet : “The Mansard Gallery” ........................... 295
  3.4.1 The London Group ........................................................... 298
  3.4.2 Group X ....................................................................... 301
  3.4.3 Other Exhibitions ............................................................ 302
  3.4.4 Claud Lovat Fraser .......................................................... 303
  3.4.5 French Art 1914-1919 ...................................................... 303
  3.4.6 Conclusion .................................................................. 305

3.5 Design Management : Democracy and Autocracy ....................... 307
  3.5.1 Building the Team ........................................................... 307
  3.5.2 Management Appointments .............................................. 309
    3.5.2.1 J.F. Johnson ............................................................ 309
    3.5.2.2 Ralph Heal ............................................................. 311
    3.5.2.3 Hamilton Temple Smith ............................................ 311
    3.5.2.4 Prudence Maufe ...................................................... 317
    3.5.2.5 Arthur Greenwood ............................................... 323
    3.5.2.6 Harry Trethowan .................................................... 324
  3.5.3 Consultation, Shared Aims & Loyalty ................................ 325
3.6 Middle Class Merchandise: Philosophy and Practice .......... 329
  3.6.1 Design and Trading Philosophy .................................... 329
  3.6.2 Business Development ........................................... 334
  3.6.3 Merchandise Ranges .............................................. 337
  3.6.4 Imports and Continental Influences ............................ 343
  3.6.5 Exhibitions, Displays & Interior Decoration .................... 345
    3.6.5.1 Seven Architects Exhibition 1936 ......................... 349

3.7 Creative Retailing Conclusion ...................................... 359

Conclusion ........................................................................ 361

Bibliography & References ............................................ 375

Appendices

Appendix 1 H&S Cabinet Factory Products and Sales
  1898-1939 ........................................................................ 392
  Appendix 1.1 Bedroom furniture suites .............................. 395
  Appendix 1.2 Other bedroom furniture .............................. 406
  Appendix 1.3 Dining tables ............................................ 411
  Appendix 1.4 Sideboards and sundries .............................. 417
  Appendix 1.5 Writing tables, bureaux, bookshelves
    Bookcases ....................................................................... 422
Appendix II H&S Cabinet factory accounts ......................... 426
Appendix III Heal & Son accounts .................................... 429
Appendix IV Bedroom suite analysis .................................. 434
Appendix V Exhibition furniture ....................................... 438
Appendix VI Correspondence with museums etc. ............... 444
Appendix VII Notable special orders ................................. 453
<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fig. 1-1</td>
<td>Ambrose Heal ca. 1920 (Swaine)</td>
</tr>
<tr>
<td>Fig. 1-2</td>
<td>Sir Ambrose Heal in 1952 aged 80 (Douglas Glass)</td>
</tr>
<tr>
<td>Fig. 1-3</td>
<td>Design &amp; Industries Association logo designed by Ambrose Heal, ca 1915</td>
</tr>
<tr>
<td>Fig. 1-4</td>
<td>Bloomsbury about 1740 from John Rocque’s Plan of London (Jeffries Davis). The East side of Tottenham Ct. Rd. is still open countryside. The only building on that side is Capper’s Farm house which later formed part of Heal’s premises</td>
</tr>
<tr>
<td>Fig. 1-5</td>
<td>Bloomsbury in 1795 from the Duke of Bedford’s survey of his estate (Jeffries Davis). This shows the development of Gower Street and surrounding areas. Heal’s premises were eventually sited near the corner of Tottenham Ct. Rd. and Francis St.</td>
</tr>
<tr>
<td>Fig. 1-6</td>
<td>Engraving of interior of Heal’s shop ca. 1854 showing mattress making in the foreground and women sewing behind on ground floor and customers climbing stairs to bedstead showroom on first floor gallery (F. Wild)</td>
</tr>
<tr>
<td>Fig. 1-7</td>
<td>Frontage of Heal &amp; Son shop rebuilt in 1854 by the architect J. Morant Lockyer</td>
</tr>
<tr>
<td>Fig. 2-1</td>
<td>Alfred Mews looking East towards the Cabinet Factory (c. 1930s) which was housed in the building at the end with the machine shop on the ground floor. On the left are the loading bays with upholstery workshops above constructed in 1917. The building on the right was not part of Heal’s premises. Note horse-drawn van. (unknown photographer)</td>
</tr>
<tr>
<td>Fig. 2-2</td>
<td>Interior of the Cabinet Factory machine shop in 1899 showing circular saw and planer</td>
</tr>
<tr>
<td>Fig. 2-3</td>
<td>Wash stand in ash with white marble top, c 1875 (B. Kearsley)</td>
</tr>
<tr>
<td>Fig. 2-4</td>
<td>Cupboard chest in oak, c 1880 (author)</td>
</tr>
<tr>
<td>Fig. 2-5</td>
<td><em>Heal &amp; Son London</em> stamp to edge of drawer (author)</td>
</tr>
<tr>
<td>Fig. 2-6</td>
<td>Oval brass label in St Ives wardrobe interior (author)</td>
</tr>
<tr>
<td>Fig. 2-7</td>
<td>Rectangular ‘ivorine’ label inside ‘429’ 3ft 6in two door wardrobe in oak made by Heal &amp; Son between 1904 and 1908 reads “makers of Bedroom Furniture”. (author)</td>
</tr>
<tr>
<td>Fig. 2-8</td>
<td>Rectangular ivorine label on ‘372’ 3ft 6in two door wardrobe in chestnut with deep drawer made by Heal &amp; Son between 1903 and 1926. “Makers of Bedsteads &amp; Bedding” label applied to inside of drawer front. (author)</td>
</tr>
<tr>
<td>Fig. 2-9</td>
<td>Ca. 1920-1930 ‘ivorine’ disc with Fourposter logo showing usual position on drawer. (author)</td>
</tr>
<tr>
<td>Fig. 2-10</td>
<td>Close-up showing Fourposter logo. (author)</td>
</tr>
<tr>
<td>Fig. 2-11</td>
<td>1930s disc with Fourposter replaced by Heal’s. (author)</td>
</tr>
<tr>
<td>Fig. 2-12</td>
<td>1950s disc, very similar to pre-war, still in use. (author)</td>
</tr>
<tr>
<td>Fig. 2-13</td>
<td>1929 ‘Signed Edition Series’ label personally signed by Ambrose Heal. (author)</td>
</tr>
<tr>
<td>Fig. 2-13a</td>
<td>1932 label from a one-off semi-circular desk designed by AH for his brother Harold. (author)</td>
</tr>
</tbody>
</table>
Fig. 2-14. Apron to ‘347’ wardrobe. (1902) (AAD) ................................................................. 114
Fig. 2-15. Apron to ‘510’ dresser. (1906) (AAD) ........................................................................ 114
Fig. 2-16. Detail of 1909 writing table illustrates favourite design details: raised fielded drawer
front, ovolo moulding to legs, rebated astragal-moulded edge to top inlaid with cross-
banded veneer and small squares. (AAD) ................................................................................ 114
Fig. 2-17. Plain rebated astragal-moulded edge to ‘404’ toilet table. (1904) (author) ............. 114
Fig. 2-18. Turned tapered leg of ‘404’ toilet table. (1904) (author) ........................................... 114
Fig. 2-19. Detail of ebony and box squares inlaid on walnut cabinet ‘953’ (c.1928) (author) ....... 114
Fig. 2-20. Sledge foot No. 7 dining table. (1905) (AAD) ............................................................. 114
Fig. 2-21. Sledge foot No. 148 dining table (AAD). ..................................................................... 114
Fig. 2-22. 1898 “Fine Feathers” ‘246’ suite pewter handle (author) .......................................... 116
Fig. 2-23. 1897 “Newlyn” hammered steel handle (author) ....................................................... 116
Fig. 2-24. 1897 “St. Ives” hammered steel ring handle. (author) ................................................. 116
Fig. 2-25. 1904 ‘401’ & ‘402’ etc. suite handles. N.B. these were originally not polished but
the colour of old brass. Drawer seals flush to front. (author) ................................................. 116
Fig. 2-26. 1903 chestnut recessed turnbuckle bolt ‘372’ suite (author) ........................................ 116
Fig. 2-27. 1905 ‘412’ cupboard chest recessed ‘squashed heart’ handle. (author) ...................... 116
Fig. 2-28. Example of “Colonial Mahogany” (Ruskin Decorative Arts) ..................................... 127
Fig. 2-29. Page from E. Gomme 1929 catalogue showing “weathered oak” as dark oak colour.
(HiWycombe Furniture Archive) ..................................................................................................... 127
Fig. 2-30. C788 comb painted dresser ca. 1920.(AAD) ............................................................... 130
Fig. 2-31. Decorated yellow cabinet, illustrated in Furnishing Trades Organiser,
July 1920 (AAD). .......................................................................................................................... 130
Fig. 2-32. Comb painted wardrobe ca 1920 (AAD) ................................................................. 130
Fig. 2-33. Black wardrobe decorated (AAD) .............................................................................. 130
Fig. 2-34. Decorated sideboard (Country Seat) ......................................................................... 130
Fig. 2-35. Detail of painted decoration (Country Seat) ............................................................... 130
Fig. 2-36. Wooden bedstead No. 102 (AAD) ............................................................................. 134
Fig. 2-37. Wooden bested inlaid with pewter. No. 117 (AAD) ..................................................... 134
Fig. 2-38. Wooden bedstead No.103 (AAD) ............................................................................. 134
Fig. 2-39. Wooden bedstead No.124 (AAD) ............................................................................. 134
Fig. 2-40. The ‘Bushey’ bedroom suite in mahogany illustrated in Heal & Son catalogue 1897.
The ‘Bushey’ was initially manufactured by the Guild of Handicraft. (AAD) ......................... 136
Fig. 2-41. Ambrose Heal’s pencil design for the dressing table of the ‘Bushey’ suite. Note shape of mirror surround and brackets to legs. (AAD). ........................................ 136

Fig. 2-42 ‘Newlyn’ dressing table in fumed oak. The ‘Newlyn suite was also initially manufactured by the Guild of Handicraft in 1897 although this example is a slightly simplified version made in Heal’s own cabinet factory subsequently. Note shape of mirror surround. (author) (upper part is a modern reconstruction by author) ........... 136

Fig. 2-42. Dressing table in green stained oak sold by Liberty in 2005, attributed to ‘C.R. Ashbee’s Guild of Handicraft’. Note shape of mirror surround. (Liberty) .......... 136

Fig. 2-43. ‘St Ives’ wardrobe, 1897, Ambrose Heal, (Millinery Works) ........................................ 136

Fig. 2-44. Guild of Handicraft wardrobe, 1903, C.R. Ashbee. (Millinery Works) ............................ 136

Fig. 2-45. ‘216’ “Newlyn” suite as made by Guild of Handicraft, 1897. Subsequently simplified and made by Cabinet Factory. (AAD) ................................................................................. 138

Fig. 2-46. ‘217’ “Bushey” suite as made by Guild of Handicraft, 1897 and subsequently by Cabinet Factory. (AAD) ................................................................................. 138

Fig. 2-47. ‘222’ “St. Ives” suite as made by Guild of Handicraft, 1897 and subsequently by Cabinet Factory. (AAD) ................................................................................. 138

Fig. 2-48. ‘240’ Hanging cupboard, 1898 ............................................................................................. 140

Fig. 2-49. ‘240’ washstand and toilet table, 1898................................................................................. 140

Fig. 2-50. ‘242’ “Chelsea” wardrobe, 1898....................................................................................... 140

Fig. 2-51. ‘242’ “Chelsea” toilet table and washstand. ..................................................................... 140

Fig. 2-52. ‘246’ “Fine Feathers” wardrobe 1898. (Millinery Works)............................................ 140

Fig. 2-53. ‘246’ “Fine Feathers” toilet table, 1898. (Millinery Works) ............................................ 140

Fig. 2-54. ‘390’ combination wardrobe, 1898. (author) ................................................................. 142

Fig. 2-55. ‘390’ hinge detail, 1898. (author) ...................................................................................... 142

Fig. 2-56. ‘303’ bureau on stand, 1898 .............................................................................................. 142

Fig. 2-57. ‘304’ bureau, 1898 ........................................................................................................... 142

Fig. 2-58. ‘305’, writing table, 1898................................................................................................... 142

Fig. 2-59. Large gate-leg table for Common Room, Passmore Edwards Settlement, March 1898.(AAD) .......................................................... 142

Fig. 2-60. ‘147’ suite, 1899 .............................................................................................................. 145

Fig. 2-61. ‘282’ wardrobe, 1899. Fig. 2-62. ‘465’ gateleg table (from 1905 catalogue, above is version from 1899 catalogue) .................................................. 145

Fig. 2-63. ‘401’ chest on stand, 1899. (Liberty) ................................................................................ 145

Fig. 2-64. ‘235’ “Mansfield” gents wardrobe made by Guild of Handicraft in 1898 and subsequently by Cabinet Factory .................................................. 145
Fig. 2-65. ‘304’ Paris exhibition inlaid oak wardrobe, 1900. (H&S catalogue) ......................... 147
Fig. 2-66. ‘304’ Paris exhib. Toilet table, 1900 ......................................................................... 147
Fig. 2-67. ‘304’ Paris exhib. Washstand, 1900 ........................................................................... 147
Fig. 2-68. ‘304’ Paris exhib. Writing bureau, 1900 ................................................................. 147
Fig. 2-69. ‘304’ Paris exhib. Table and bedside cab’t. .............................................................. 147
Fig. 2-70. ‘345’ combination wardrobe, 1901 (H&S catalogue) .............................................. 149
Fig. 2-71. ‘345’ washstand & toilet table, 1901. (H&S catalogue) ........................................... 149
Fig. 2-72. One off pieces in inlaid mahogany, 1901. The motto inlaid around the top of the central cabinet reads: As bees from flowers, do thou from books. (Cooper) ..................... 149
Fig. 2-73. Bench, Reigate town hall, 1901. (McInally) ............................................................. 150
Fig. 2-74. Pen & ink design for Mayor’s chair, Reigate town hall, 1901 (AAD) ...................... 150
Fig. 2-75. 1901 Desk in Mayor’s Parlour, Reigate town hall, drawer stamped ‘Heal & Son London’. Note size and shape of legs not AH style.(author) ......................................................... 150
Fig. 2-76. Pen & ink design for Ex-Mayor’s chair, Reigate town hall, 1901.(AAD) ............... 150
Fig. 2-77. 1901, Mayor’s chair, Reigate town hall, photographed as displayed on staircase in 2006. (author) ............................................................................................................. 150
Fig. 2-78. Reigate town hall façade by architects Mackintosh and Newman, 1901. (author) .... 150
Fig. 2-79. ‘347’ dwarf wardrobe, 1902 (AAD) ....................................................................... 152
Fig. 2-80. ‘347’ toilet table and wash stand (H&S catalogue)................................................... 152
Fig. 2-81. ‘363’ wardrobe, 1902 (H&S catalogue) ................................................................... 152
Fig. 2-82. ‘363’ toilet table, 1902 (H&S catalogue) ................................................................. 152
Fig. 2-83. ‘364’ wardrobe, 1902 (H&S catalogue) ................................................................... 152
Fig. 2-84. ‘364’ toilet table & washstand, 1902 (H&S catalogue) ........................................... 152
Fig. 2-85. ‘371’ wardrobe ‘slightly inlaid’ 1903 (AAD) .............................................................. 155
Fig. 2-86. ‘371’ washstand & toilet table, 1903. .................................................................... 155
Fig. 2-87. ‘372’ wardrobe, 1903 (AAD) .................................................................................. 155
Fig. 2-88. ‘372’ washstand & toilet table, 1903 ..................................................................... 155
Fig. 2-89. ‘372’ chest of drawers & circ mirror, 1903. ............................................................ 155
Fig. 2-90. ‘392’ chestnut combination wardrobe (Millinery Works) ....................................... 158
Fig. 2-91. ‘392’ toilet table, chestnut (Millinery Works) ......................................................... 158
Fig. 2-92. ‘401’ wardrobe (H&S catalogue) ............................................................................. 158
Fig. 2-93. ‘401’ toilet table (H&S catalogue) ........................................................................... 158

xi
Fig. 2-94. ‘402’ wardrobe (H&S catalogue)................................................................. 158
Fig. 2-95. ‘421’ toilet table (H&S catalogue)............................................................... 158
Fig. 2-96. ‘393’ wardrobe (H&S catalogue)............................................................... 160
Fig. 2-97. ‘393’ dressing chest (H&S catalogue)....................................................... 160
Fig. 2-98. ‘404’ “Yattendon” wardrobe (n.b. this suite has hammered steel instead of standard brass handles – no doubt specified by customer when new) (Millinery Works)........ 160
Fig. 2-99. ‘404’ “Yattendon” toilet table (Millinery Works)...................................... 160
Fig. 2-100. ‘429’ wardrobe (Millinery Works)............................................................ 160
Fig. 2-101. ‘428’ wardrobe (H&S catalogue)............................................................. 160
Fig. 2-102. 1904 special order – desk for Ambrose Heal’s own office (Author) .......... 163
Fig. 2-103. 1905 writing tables ‘326’ and ‘325’ (AAD).............................................. 163
Fig. 2-104. 1905 No. 7 dining table (Millinery Works)............................................ 163
Fig. 2-105. 1905, ‘505’ dresser (H&S catalogue)...................................................... 163
Fig. 2-106. 1905, ‘432’ gents wardrobe (AAD)...................................................... 163
Fig. 2-107. 1905, ‘433’ gents wardrobe (AAD)...................................................... 163
Fig. 2-108. 1905/06 ‘412’ cupboard chest in chestnut (Millinery Works)............... 165
Fig. 2-109. 1905/06 ‘416’ chest on stand (AAD).................................................... 165
Fig. 2-110. ‘509’ settle (H&S catalogue)................................................................. 165
Fig. 2-111. 1906 ‘510’ dresser with hanging plate rack above. (AAD)..................... 165
Fig. 2-112. ‘327’ writing table (H&S catalogue)..................................................... 165
Fig. 2-113. ‘328’ writing table (H&S catalogue)..................................................... 165
Fig. 2-114. 1906 “Hygienic Furniture” in birch for the King Edward VII Sanatorium at Midhurst. (AAD)................................................................. 166
Fig. 2-115. Ambrose Heal’s original pencil sketch for the sanatorium furniture. Note detail of curved interior corner to wardrobe to avoid dust trap. Interiors were also to be polished, wash stand and pedestal to have opal glass tops, handles to be gunmetal, finish was to be mahogany colour. (H&S Archive AAD/1994/16/824)............... 166
Fig. 2-116. ‘494’ semi-circular washstand 1908. photograph is of model exhibited at 1910 Arts & Crafts exhibition with hanging embroidered by Edith Heal. (AAD). ................. 169
Fig. 2-117. ‘521’ wardrobe 1909. exhibited at 1910 Arts & Crafts exhibition (AAD) .................................................. 169
Fig. 2-118. Wardrobe exhibited at 1910 Arts & Crafts exhibition. (AAD) photo captioned ‘523’............. 169
Fig. 2-119. Wardrobe in mahogany and black, part of bedroom suite. (AAD) photo captioned ‘523’. 169
Fig. 2-120. ‘423’ cupboard over chest 1909. (AAD)............................................... 169
Fig. 2-121. Another unidentified variation on the above theme (AAD) .................................................. 169

Fig. 2-122. 6ftx3ft English walnut library table with ebony and box inlay, designed and made for own use 1909. Displayed at 1910 A&C exhibition, bequeathed to V&A Museum. (AAD) ........................................................................................................... 172

Fig. 2-123. Special order version of walnut library table with Bramah locks, ca. 1930. (AAD) .......... 172

Fig. 2-124. ‘551’ design revived in 1928 with mother o’pearl inlay and fluted knobs, shown at A&C exhibition. (AAD) .................................................................................................................. 172

Fig. 2-125. No. 8 table plain oak 3ft dia. (H&S catalogue) .................................................................... 172

Fig. 2-126. No. 9 table (AAD) .................................................................................................................. 172

Fig. 2-127. ‘538’ “Rusper” Jacobean bedroom suite in walnut, 6ft wardrobe, £52 10. 0. (H&S catalogue) ........................................................................................................... 172

Fig. 2-128. ‘348’ toy or linen cupboard, unpolished oak, 1911. (AAD) .................................................. 175

Fig. 2-129. Painted and decorated version of ‘348’ cupboard. (AAD) .................................................. 175

Fig. 2-130. ‘346’ bureau bookcase, Italian walnut, red and black lacquer interior, exhibited at 1912 A&C exhibition. (AAD) ........................................................................................................... 175

Fig. 2-131. ‘221’ china cabinet in blackbean with ‘346’ bureau bookcase, 1912. ............................... 175

Fig. 2-132. ‘No.14’ dining table in chestnut, exhibited at 1912 A&C exhibition. (AAD) ...................... 175

Fig. 2-133. ‘670’ walnut sideboard exhibited at 1912 A&C exhibition. (AAD) ................................. 175

Fig. 2-134. Bookcase AH designed (circa 1910) to house his collection of Private Press books. (AAD) .................................................................................................................. 177

Fig. 2-135. Second bookcase designed by AH (circa 1924) to house his collection of Private Press books as a companion piece to Fig. 134. (AAD) .................................................. 177

Fig. 2-136. Bookcase model no. ‘391’ which is described in the stock books as “Indian Laurelwood 3ft bookcase with glazed top”. (AAD) .................................................. 177

Fig. 2-137. Special order carried out in July 1921 for a pair of 2ft 9in cabinets in English walnut for Horniman. (AAD) ........................................................................................................... 177

Fig. 2-138 ‘674’ dresser with curtains 1914 (AAD) ............................................................................... 180

Fig. 2-139. ‘32’ draw-leaf table (H&S catalogue) ............................................................................... 180

Fig. 2-140. ‘26’ draw-leaf table (AAD) .................................................................................................. 180

Fig. 2-141. ‘24’ draw-leaf table (H&S catalogue) ............................................................................... 180

Fig. 2-142. ‘954’ mahog and black china catalogue 1918 (AAD) ...................................................... 180

Fig. 2-143. ‘678’ Mahog & black sideboard with latticework back 1916 (AAD) ............................... 180

Fig. 2-144. ‘28’ table ebonized, picked out with gilt and decorated, 1918. displayed at A&C exhibition 1916 ................................................................. 187
Fig. 2-145. ‘680’ sideboard ebonized, picked out with gilt and decorated, 1918. displayed at A&C exhibition 1916. ................................................................. 187

Fig. 2-146. ‘953’ double-dome walnut cabinet, 1918 (AAD). ................................................................. 187

Fig. 2-147. Revised ‘953’ cabinet with two drawers, c. 1923. (AAD) ................................................................. 187

Fig. 2-148. ‘No. 54’ walnut dining table, 1919. simple plank top and no drawer version of 1909 library table. (AAD) ................................................................. 187

Fig. 2-149. ‘663’ mahogany and black bedroom suite 1920. based on ‘591’ spruce already in production. (AAD) ................................................................. 187

Fig. 2-150. ‘119’ 5ft breakfront bookcase, walnut and black. 1920. (AAD) ................................................................. 189

Fig. 2-151. Special order without sledge feet and wider wings for Pick. ................................................................. 189

Fig. 2-152. ‘128’ waxed cherry and walnut bookcase. 1921. (AAD) ................................................................. 189

Fig. 2-153. ‘809’ mahogany sideboard with black inlay. JFJ design. 1921/23. (AAD) .................................................. 189

Fig. 2-154. ‘825’ sideboard limed oak, canted ends. 1923. (AAD) ................................................................. 189

Fig. 2-155. Sideboard in oak. 1923. (AAD) ................................................................. 189

Fig. 2-156. ‘344’ booktable walnut inlaid, with plate glass top. JFJ. Design. 1923 (AAD) ........................................ 191

Fig. 2-157. ‘824’ bedroom suite, mahogany and black. (AAD) ................................................................. 191

Fig. 2-158. ‘No. 49’ bow ended dining table. 1919, 1923 (AAD) ................................................................. 191

Fig. 2-159. ‘No. 50.’ Dining table. 1919 but C.F. from 1924 (AAD) ................................................................. 191

Fig. 2-160. Unidentified walnut bedroom suite. (AAD) ................................................................. 191

Fig. 2-161. ‘857’ weathered oak bedroom suite with black details. (AAD) ................................................................. 191

Fig. 2-162. ‘148’ weathered oak table first made at request of architect Philip Tilden for Winston Churchill’s house Chartwell in 1924 (AAD) ................................................................. 194

Fig. 2-163. ‘160’ circular oak table, 1925. A development of AH’s No. 14 table of 1912 this was ascribed to JFJ. ................................................................. 194

Fig. 2-164. ‘Listening-In’ cabinet presented to King George V by the BBC in 1924. Case designed by AH. (AAD) ................................................................. 194

Fig. 2-165. Smaller wireless offered for sale from 1925 but never sold. (AAD) ................................................................. 194

Fig. 2-166. ‘853’ cupboard chest in laurelwood with ivory knobs. JFJ design. (AAD) ................................................................. 194

Fig. 2-167. ‘853’ dressing table in Indian laurelwood. JFJ design. (Gloag, Ed. Design in Everyday Things). ................................................................. 194

Fig. 2-168. ‘212’ unpolished oak table 6ft x2ft 6in. (H&S catalogue) ................................................................. 198

Fig. 2-169. ‘447’ weathered oak glazed bookcase with drawers and cupboards below, 4ft 6in wide by 6ft 3in high 1928. (note JFJ designed chair in foreground) (H&S catalogue) ................................................................. 198

xiv
Fig. 2-170. ‘986’ walnut sideboard canted front 4ft 6in, 4 cupboards, 3 drawers.
AG design 1928 (AAD) ................................................................. 198

Fig. 2-171. ‘1015’ walnut sideboard canted front 5ft 3in, 2 cupboards, 4 drawers.
AG design 1929 (AAD) ................................................................. 198

Fig. 2-172. Probably ‘1014’ walnut sideboard, 6ft, 8 drawers, 2 cupboards, cellarette in sycamore. Top folds down to conceal glasses.

Fig. 2-173. ‘1057’ walnut sideboard 5ft 3in with chromium plated handles.
Fitted cellarette to centre. 1930. (AAD) ........................................... 198

Fig. 2-174. Bureau designed by AH for own use. Weathered oak, maccasar ebony fall, interior light, spring loaded adjustable divisions, key in carcase. 1928 (AAD) .............. 203

Fig. 2-175 blank ............................................................................. 203

Fig. 2-176. ‘517’ canted pedestal, maccasar ebony, ‘shagreen’ leather top, 4ft 6in wide. JFJ design 1930/32 (AAD) ................................................................. 203

Fig. 2-177. Special writing table for Kings College in chestnut, 1929 (AAD) ................................................. 203

Fig. 2-178. ‘460’ 6ft x 3ft table, top and plinth ebonised and clad in Monel Metal. 1931 AH design. (AAD) ................................................................. 203

Fig. 2-179. Probably ‘470’ black and gold topped table 1931. Gold walls were removable. (AAD) .... 203

Fig. 2-180. ‘581’ stripey walnut writing table with green Swedish marble top. 1932. (AAD) .............. 206

Fig. 2-181. ‘596’ weathered oak corner desk, with secret cupboard, 1932. (AAD) ......................... 206

Fig. 2-182. Writing table in Queensland maple for 1934 Dorland Hall exhibition. (C1049) (Gooden) 206

Fig. 2-183. Chest in Queensland maple for 1934 Dorland hall exhibition. (C1049) (Gooden) ............ 206

Fig. 2-184. Australian walnut sideboard on chromium plated frame probably ‘1149’ 1934 (Gooden). 206

Fig. 2-185. D662 bureau bookcase with S422 chair, 1935 (AAD) ................................................................. 206

Fig. 2-186. 1937 Paris Exhibition, JCH design, Wavy-cut ash, “vitroflex” mirror glass tambour top. (C1079) stockbook says blue margins. (Joel) ................................. 211

Fig. 2-187. AH designed oak dresser for ASH 1941 (AAD) ......................................................................... 211

Fig. 2-188-192 blank

Fig. 2-193. 1899 Kelmscott ‘Chaucer’ cabinet designed by C.F. A. Voysey made by F.C. Coote (Caruthers & Greensted 2003, p 68) ................................................................. 216

Fig. 2-194. 1895-6 clock designed by C.F.A. Voysey, made by Frederick Coote. (Livingstone & Parry 2005, pg 21) ................................................................. 216

Fig. 2-195. ‘25’ “Knowsley” suite by Coote/Page ca 1895 (H&S catalogue 1910 p. 284) .......... 216

Fig. 2-196. ‘267’ “Cottagers Chest” designed by Ambrose Heal, made by Coote, from 1899. ............ 216

Fig. 2-197. ‘326’ “Hardwick” suite by Coote/Page ca 1910 (H&S catalogue 1910, pg 293) .......... 216

Fig. 2-198. ‘468’ “Trianon” suite by Coote/Page ca 1910 (H&S catalogue 1910 p 302) ................. 216
Fig. 2-199. ‘732’ painted and decorated sideboard. AH original pen and ink sketch (author’s collection) ........................................................................................................................................ 216

Fig. 2-200. ‘732’ painted and decorated sideboard designed by AH, made by Page/Heal II from 1918 (AAD) ........................................................................................................................................ 216

Fig. 2-201. ‘142’ “Grange” bedroom suite made by S&P, in ash £21, in walnut £24, c 1897. (H&S catalogue) ........................................................................................................................................ 218

Fig. 2-202. ‘26’ “Blickling” bedroom suite made by S&P, in ash £33, in walnut £38, c.1897, (H&S catalogue) ........................................................................................................................................ 218

Fig. 2-203. ‘187’ “Arlington” bedroom suite made by S&P, in walnut £54, in mahogany £57, c. 1897, (H&S catalogue) ........................................................................................................................................ 218

Fig. 2-204. No. ‘476’ ”Bibury” suite, a variation on S&P ‘461’ suite but without carving. £31 10 0. (illus. 1909 H&S catalogue) ........................................................................................................................................ 219

Fig. 2-205. S&P ‘461’ suite with carved detailing. (picture from S&P archive, Museum N.Devon & Barnstable) ........................................................................................................................................ 219

Fig. 2-206. No. 527 “Tudor” suite £12 15 0. (illus. 1910 H&S catalogue) ........................................................................................................................................ 219

Fig. 2-207. S&P 86 suite (picture from S&P archive Museum N. Devon & Barnstable) ........................................................................................................................................ 219

Fig. 2-208. No. 455 “Denham” Queen Anne suite, H&S 1910 catalogue, £65. Stock books confirm it was supplied by S&P ........................................................................................................................................ 219

Fig. 2-209. Photograph of ‘455’ wardrobe found in H&S archive. ........................................................................................................................................ 219

Fig. 2-210. Sideboard from unit furniture system patented by AH and HTS, 1914, components made by S&P c 1920.(AAD) ........................................................................................................................................ 222

Fig. 2-211. Combination wardrobe from unit furniture system designed 1914, components made by S&P c 1920. (AAD) ........................................................................................................................................ 222

Fig. 2-212. Diagrams from the unit furniture system patent 3955, 1915. (AAD) ........................................................................................................................................ 222

Fig. 2-213. Diagrams from the unit furniture system patent 3955, 1915. (AAD) ........................................................................................................................................ 222

Fig. 2-214. Original model of chest from unit furniture system. (Author) ........................................................................................................................................ 222

Fig. 2-215. Model to demonstrate functioning of patent –stand separated from carcase. Note £1 coin for scale. (Author) ........................................................................................................................................ 222

Fig. 2-216. Cover of catalogue – An attempt at standardisation of furniture on very simple lines for mass production. (AAD) ........................................................................................................................................ 227

Fig. 2-217. 2ft 6in hanging cupboard in oak with ebonised black oak knobs, prototype made by Cooper. 1919 (AAD) ........................................................................................................................................ 227

Fig. 2-218. The original stained spruce design ‘431’ which dates from 1905 (AAD) ........................................................................................................................................ 227

Fig. 2-219. 4ft dresser in oak by Cooper 1919 (AAD) ........................................................................................................................................ 227

Fig. 2-220. 3ft 8in cupboard in oak by Cooper 1919 (AAD) ........................................................................................................................................ 227

Fig. 2-221. 3ft 6in wide, 5ft 6in high cupboard chest in oak by Cooper 1919 (AAD) ........................................................................................................................................ 227

Fig. 2-222. 3ft dressing chest in oak by Cooper 1919 (AAD) ........................................................................................................................................ 227
Fig. 2-223. The original stained spruce design ‘431’ from 1905 (AAD) .......................... 227

Fig. 2-224. ‘972’ Russet oak suite, with 3ft wardrobe. £33 15 0 excl. bedstead, 1933. (H&S catalogue) .............................................................. 231

Fig. 2-225. ‘930’ weathered oak suite, with 3ft wardrobe. £39 10 0 excl. bedstead, 1933. (H&S catalogue) .............................................................. 231

Fig. 2-226. ‘956’ weathered oak suite, with 5ft wardrobe. £60 0 0 excl. bedstead, 1933. (H&S catalogue) .............................................................. 231

Fig. 2-227. ‘913’ weathered oak suite (Buttery Hutch) with 5ft wardrobe. £73 10 0 excl. bedstead, 1933 (H&S catalogue) .............................................................. 231

Fig. 2-228. ‘990’ waxed walnut suite, finely figured with 3ft 6in wardrobe. £47 10 0, 1933. (H&S catalogue) .............................................................. 231

Fig. 2-229. ‘976’ Polished chestnut suite, finely figured, with 4ft fitted wardrobe. £98 10 0, excl. bedstead, 1933. JFJ design. (H&S catalogue) .............................................................. 231

Fig. 2-230. Model No. 222 for Heal’s ‘St. Ives’ bedroom suite introduced 1897. Cox model No. 1381 .............................................................. 234

Fig. 2-231. Model No. 216 for Heal’s ‘Newlyn’ bedroom suite introduced 1897. Cox model no. 1442. The same design with square section front legs was sold with the ‘Bushey’ suite .............................................................. 234

Fig. 2-232. Model No. 240 for the bedroom suite of the same number introduced 1898. Cox model no. 1385 .............................................................. 234

Fig. 2-233. Model no. 147 for the bedroom suite with the same number introduced 1899. Cox model no. 1495 .............................................................. 234

Fig. 2-234. ‘918’ ladderback chair first catalogued by Heal’s 1897 (H&S catalogue) ................ 236

Fig. 2-235. ‘918’ ladderback from Ambrose Heal’s own collection. (Author) .................. 236

Fig. 2-236. Similar ladderback chair from Ambrose Heal collection. Was this the vernacular prototype for the Cox production model? (Author) .................. 236

Fig. 2-237. ‘1406’ ‘Sussex type’ chair. Cox no. 3041. Ambrose Heal collection. (Author) ........... 236

Fig. 2-238. Ambrose Heal’s design for portcullis back chair (AAD) ................................. 236

Fig. 2-239. Armchair version of portcullis back chair (Millinery Works) .......................... 236

Fig. 2-240. Chairs designed by M.H. Baillie Scott for J.P. White, the Pyghtle Works, Bedford around 1900, as illustrated in their 1901 catalogue. (Manx Museum) .................. 238

Fig. 2-241. The Heal version of the chair supplied by Cox from 1905 onwards. Cox model no. 3, Heal model no. 953. (H&S catalogue) .................. 238

Fig. 2-242. One of the surviving chairs. Although the catalogue illustration remained unchanged later versions had a back leg that was shaped. (Millinery Works) .................. 238

Fig. 2-243. Three seater wheel back settee model No. 923. (H&S catalogue) .................. 240

Fig. 2-244. “Lattice Back” Windsor chair model 926 and 927 with arms. Cox model no. 2506. Priced at 11s 6d. (H&S catalogue) .................. 240
Fig. 2-245. Three seater stick-back settee, model no.932, Cox no. 2288. (H&S catalogue) .................. 240

Fig. 2-246. “Wheel Back” Windsors arm chair model no. 931. Cox model no. 533. Priced at 17s 6d with bowed stretcher and arm supports this was an up-market model and few were sold. (H&S catalogue) ......................................................... 240

Fig. 2-247. Windsor chair sold in quantity. Model 921. Cox model no. 11. priced at 6s 6d. (H&S catalogue) .................................................................................................................. 240

Fig. 2-248. Commode with painted (?) panels inlaid (Rowcliffe) .......................................................... 243

Fig. 2-249. Commode with marquetry inlays (Rowcliffe) ...................................................................... 243

Fig. 2-250. Appears to be Harlequin Pembroke table after a Sheraton pattern. (Rowcliffe) .......... 243

Fig 2-251. Maufe designed silver gilt writing table (Rowcliffe) .......................................................... 243

Fig. 2-252. Secreteaire. (Rowcliffe) ............................................................................................................. 243

Fig. 2-253. Bureau bookcase with roll top (Rowcliffe) .......................................................................... 243

Fig. 2-254. Writing table with tambour roll (Rowcliffe) .......................................................................... 243

Fig. 2-255. Writing table open (Rowcliffe) .............................................................................................. 243

Fig. 2-256. ‘391’ “Kelmscott” suite in fumed oak with ebony and boxwood inlays, 3ft 6in wardrobe, £16 0 0. Manufactured by Mansfield (H&S catalogue) ...................................................... 249

Fig. 2-257. ‘403’ “Melton” suite in mahogany with satinwood bandings, 6ft wardrobe, 50 guineas 1910. Manufactured by Mansfield (H&S catalogue) ...................................................... 249

Fig. 2-258. ‘405’ “Newstead” suite in walnut or mahogany, 3ft 6in wardrobe, £20 0 0, 1910. Manufactured by Mansfield. (H&S catalogue) ................................................................. 249

Fig. 2-259. ‘446’ “Eynsham” Sheraton suite in mahogany inlaid Satinwood, 6ft wardrobe, £40 0 0, 1910. Manufactured by Mansfield (H&S catalogue) ...................................................... 249

Fig. 2-260. ‘726’ mahogany sideboard inlaid with ebony and box, 4ft 6in, 1920 -28, AH design manufactured by Mansfield (AAD) ............................................................... 249

Fig. 2-261. ‘888’ macassar ebony with ivory inlays wardrobe – part of suite. JFJ design manufactured by Mansfield 1926. (V&A: W.8-1975 illustr. in Benton, Benton & Wood 2003) ................................................................ 249

Fig. 2-262. ‘416’ Lechlade suite painted white or dark green, (H&S catalogue) ......................................... 254

Fig. 3-1. Shopping for dining room furniture at Heal’s in mid-thirties. Salesman is Arthur Allen, customers acted by John Thrower (Head salesman) and Miss Goodison (Receptionist). (AAD) .................................................................................. 262

Fig. 3-2. Shopping for bedroom furniture at Heal’s in the mid-thirties. Salesman is Arthur Allen, customers acted by John Thrower (Head Salesman) and Miss Goodison (Receptionist) (AAD) .................................................................................. 262

Fig. 3-3. The Mansard Gallery on the 4th floor devoted to a display of furniture (including some Signed Edition pieces) early thirties. (AAD) .............................................................. 262
Fig. 3-4. A room-setting in the Mansard Flat displaying lacquered furniture – probably mid twenties (large table and sideboard displayed at 1918 A & C exhibition) (AAD)...... 262

Fig. 3-5. View through Antiques department towards circular staircase probably early twenties (AAD)............................................................................................................. 262

Fig. 3-6. China & Glass department 1920s............................................................................................................. 262

Fig. 3-7. Poster designed by R.P. Gossop, 1928. Note circular staircase, designed by Cecil Brewer along with new shop extension built in 1917, only serves basement, ground and first floors. It was extended up to the 4th floor in 1933 when the rest of the frontage was rebuilt. Mansard Gallery and Mansard Flat are on 4th floor. Beds are still on ground floor but antiques, which seem to have been on the ground floor in the early 1920s (see Fig. 3-5.) have been moved up to third floor. (Goodden) ..................... 264

Fig. 3-8. The Cat on the Stairs, Mascot of Heal’s shop, bronze by Chassagne (1933 postcard) ...... 266

Fig. 3-9. The Heal fourposter bed Trade Mark with a chequer border surround from 1905. Note that although this is from a bedroom furniture catalogue the emphasis is still on bedding and beds. (H&S catalogue)........................................................................... 271

Fig. 3-10. Examples of pre-WWI Heal & Son publicity showing use of chequered borders and good lettering. The calligraphy on the top right advertisement was by Eric Gill. (Goodden) ........................................................................................................... 271

Fig. 3-11. Examples of Heal & Son posters shortly after WWI (apart from Garden Furniture Exhibition from 1938) .............................................................................................................. 275

Fig. 3-12. J.F. Johnson in old age ........................................................................................................................................... 309

Fig. 3-13. HTS, Master of the Art Workers’ Guild 1939 (AWG Library collection) ......................... 316

Fig. 3-14. Chair in English walnut with rosewood edgings by HTS. (AWG Library collection) ...... 316

Fig. 3-15. Cabinet designed by HTS open (unidentified cutting AWG collection) .................. 316

Fig. 3-16. Stationery cabinet in English walnut and English cedar by HTS (AWG Library collection) ........................................................................................................................................ 316

Fig. 3-17. Designed by HTS for Heal’s, in Lagos mahogany to divide into 6 separate tables (AWG Library collection) ..................................................................................................................... 316

Fig. 3-18. Designed by HTS for Heal’s. Set of four tables in English oak. (AWG Library collection) ........................................................................................................................................ 316

Fig. 3-19. Prudence Maufe photographed for an article in The Queen, 10 February 1926, in “The Mansard Flat” on the 4th floor of the Heal shop which she decorated regularly. The article was entitled Colour in the Home, The Views of an Expert. Note sideboard no. ‘670’ in background first designed in 1912 still available for sale in 1926.(AAD) ........................................................................................................... 322

Fig. 3-20. Close up of PM from The Queen, 10.02.1926. (AAD) ................................................................. 322

Fig. 3-21. Heal’s Honey-Buff ware by Wedgwood (top) with another exclusive Heal pattern Blue Leaf (below) from an advertisement for Jolly Breakfast & Tea Services c 1921, (AAD). ........................................................................................................................................ 342
Fig. 3-22. Chaise longue, sofa and coffee table designed by Marcel Breuer in sycamore with red ‘washable’ hide upholstery. (AAD) ................................................................. 353

Fig. 3-23. Wall units and chair designed by Marcel Breuer in sycamore. Note metal sculpture fixed to plywood panel and chromium plated counterweight on fall flap. (AAD) ......................... 353

Fig. 3-24. Cocktail cabinet designed by Maxwell Fry and Jack Howe in Indian laurel on ebonized underframe. Interior celluloosed blue with scarlet serving trays. (AAD) ............................... 353

Fig. 3-25. Dining room designed by Maxwell Fry and Jack Howe in Indian laurel with bright chromium plated legs. Sideboard D1208 4ft 6in £35 (Factory), dining table MW 3583 £13 10s 0d, chairs D1281 £6 6s 0d. (AAD) ................................................................. 353

Fig. 3-26. Dining room in pear and sycamore designed by Brian O’Rourke. Table is unusually low, tub chairs have moulded plywood backs, sideboard has plate glass top and built in switch sockets. The light fittings are also by O’Rourke in chromium plate with matt chromium reflectors. (AAD) ........................................................................ 353

Fig. 3-27. Study designed by Raymond McGrath in polished dark Cuban mahogany with grey celluloosed tops. The chair is presumably the one that caused PEL to complain that their patents had been infringed. (AAD) ................................................................. 353

Fig. 3-28. Bedroom in light pigmented birch with zebrano crossbanding designed by Christopher Heal. Note construction of wardrobe doors. (AAD) ...................................................... 356

Fig. 3-29. Dressing room in black bean with maple doors designed by Christopher Heal. (AAD) .... 356

Fig. 3-30. Chaise longue on tubular metal cantilevered frame with interlaced ash strip seat designed by Christopher Nicholson with Hugh Casson. (AAD) ......................................................... 356

Fig. 3-31. Chaise longue on wheels with interlaced canvas strip seat, designed by Christopher Nicholson with Hugh Casson. (AAD) ............................................................................. 356

Fig. 3-32. Arm chair on teak frame with adjustable seat of interlaced ash strips designed by Christopher Nicholson with Hugh Casson. (AAD) ................................................................. 356

Fig. 3-33. The entrance to the exhibition included a historical review of chairs by architects amongst which are examples by Thonet, Aalto, Williams-Ellis and Mies van der Rohe. The pictures behind illustrate changes in fashion, motor cars and interiors during the first third of the 20th century. (AAD) ................................................................. 356
List of Tables

Table 1. Graph showing comparison of sales for entire Heal & Son business with Cabinet Furniture dept. and Cabinet Factory ................................................................. 257
Abbreviations and Definitions

A. & C. E. S. – Arts and Crafts Exhibition Society
A.G. – Arthur Greenwood (1900-1990)
A.H. – Sir Ambrose Heal (1872-1959)
A.H. jun’r – Sir Ambrose Heal (1872-1959)
A.H. sen’r – Ambrose Heal senior (1847-1913)
A.S.H. – Anthony Standerwick Heal (1907-1995)
A.W.G. – Art Workers’ Guild
D.I.A. – Design and Industries Association
G.M. – Gross Margin. Difference between cost price charged by supplier and retail selling price expressed as a percentage of the selling price.
G.P. – Gross Profit. Difference between cost price and selling price expressed as a percentage of the selling price after allowances for wastage etc.
G.S.M. – Gladys Stutchbury Maufe more usually known as Prudence Maufe (see P.M.) but used these initials on some occasions.
H&S – Heal & Son (partnership until 1906), Heal & Son Ltd (limited company from 1907 onwards)
H.T.S. – Hamilton Temple Smith (1883-1961)
J.C.H. – Christopher Heal (1911-1985), John Christopher Heal always known as Christopher.
J.F.J. – J.F. Johnson (1874-1957)
M.A.R.S. – Modern Architectural Research Society
M.U. – Mark up. Difference between cost price and selling price expressed as a percentage of the cost price.
R.I.B.A. – Royal Institute of British Architects.
T.C.R. – Tottenham Court Road, London.
Preface

In view of the author’s relationship (a grandson) to the subject of this study it was felt that some clarification and explanation of this personal dimension was required.

By undertaking this reassessment of the work of Sir Ambrose Heal as a submission for a PhD it is intended to demonstrate that it is done in a professional, detached, analytical manner. By putting it forward for critical appraisal it is hoped that it will be seen as a serious review of his real achievements and not just an exercise in family history. It is certainly not intended as a panegyric and much less as a hagiography.

However as the second son of Ambrose’s second son, fate has intervened to put me in a privileged position to contribute to our knowledge of his work. This is probably not the place to explore the “what if’s” of history but let it suffice to say that if Ambrose’s eldest son, Cecil, had not been killed as a young man, straight out of school, in the First World War, but had taken his place in the Heal business, my father would almost certainly have become an engineer and not gone into the furnishing trade. Then, if my elder brother were not handicapped, it is highly probable that I would not now be living in the house that Ambrose lived in for the last forty years of his life.

Although Ambrose died when I was ten years old, he had suffered for some years from senile dementia so that I had very little contact with him and certainly no memories that are useful to this study. My curiosity to know more about this man, who had evidently made his mark during his lifetime, grew over the years following his death.

From 1970 to 1983 I worked for Heal & Son Ltd in Tottenham Ct Rd, London, where there were still people who would remark, when changes were proposed, “I am sure Sir Ambrose would not approve of that”. His standards in merchandise selection and graphics were still upheld. A story was still told, with envy, of how Ambrose had, very firmly, told some disagreeable customer to leave the premises.
Heal’s was always referred to as a shop and never a store because, it was said, Sir Ambrose always insisted that “a shop is a place where things are made and sold – a store is a place where things are kept”. This training as a shopkeeper in the organisation that he himself had done so much to form gave me a good understanding of what he was striving for and how he operated, even though he had retired some twenty years earlier.

Despite the fact that the business had expanded considerably during the 1960’s, there were still elements that had direct links back to the early part of the 20th century and beyond. Although the merchandise policy was resolutely modern and forward looking, evidence of the historical heritage was all around. The bedding factory, the origin of the firm, was still housed in the back of the Tottenham Court Road premises, still making by hand sprung bed-bases, such as John Harris Heal’s patent Sommier Elastique Portatif from 1862 and best hair mattresses for the Royal Palaces. It was here that I was first put to work as my father, his father and his father’s father had been before. The bedding factory office was still run by an old lady who had joined the business in 1916 and still wrote up her ledgers, fluently in code, in ink. Examples of the same code exist in the earliest stock books that survive, from 1897, and it seems probable that it was used from the start of the firm.

The shop front consisted of three different phases of development. The first two had been constructed in Ambrose’s time (1916, architect Cecil Brewer; 1937, architect Edward Maufe), whilst behind the scenes were remnants of the original Victorian building with its cast iron pillars.

As both Sir Ambrose and his father were historians and collectors it is not surprising that archives of the firm’s past activities had been kept. I was introduced to these by the self-appointed archivist, Robin Hartley, when they were still stored in various cupboards around the building. Only much later was a separate archive room set up and his position formalised. When Anthony Heal took the decision to present a set of archive material to the Victoria & Albert Museum it was Robin Hartley who sorted out what was to go in 1979. It was only after his death and Anthony’s final retirement that the balance of the archives also went to the Museum and the unique collection of furniture, mostly from the boardroom, was sold off discreetly through
Sothebys to fund the cataloguing of the archive by the V&A.

My interest in the work of Sir Ambrose Heal grew soon after I joined the business and it was I who suggested to my father in 1971 that we should do something to mark the centenary of Ambrose’s birth the following year. Having discussed the possibilities for holding an exhibition I was a little taken aback when he said “Well, you’d better get on with it then”. I was therefore responsible for pulling together a collection of Ambrose’s furniture from various members of the family, within the firm and from private collectors. Naturally I was much helped by my father, my uncle, Mr Robert Coker, Managing Director, Mr Derek Liley, Publicity Manager and others, to put together a representative exhibition for which valuable ground floor selling space was rather grudgingly given up albeit temporarily.

One of my personal regrets was that I had not been apprenticed as a cabinet-maker as Ambrose had been. This was not because I wished to follow in his footsteps but because of a complex mix of enjoying the satisfaction of working with my hands, loving the smell of the woodworking shop, and wanting to acquire a recognisable skill. My only formal qualification was as a retailer and so in later life, after seventeen years working abroad, I took the opportunity in 2001 of doing a three year degree course as a furniture conservator-restorer at BCUC, High Wycombe, and subsequently got a job in a restoration workshop. This allows me to appreciate and admire in detail the skills that Ambrose and his craftsmen exercised over a century ago. In addition it has given me an insight into his historical inspirations. As an antique dealer he was accustomed to handling examples of the best furniture from the past and this combined with his historical research enabled him to reinterpret these in his own contemporary work.

Having restored the house in which Ambrose spent the last forty years of his life and inherited a quantity of his original furniture, documents and books, I have an unequalled perspective on how he lived. At the same time this highlighted the need for a study because there has been to date no published source of information about his work that can answer the questions of owners of early Heal furniture wishing to know when and where their furniture was made. As it is also highly likely that this personal collection will be dispersed in due course it is important to provide a record
for future historians.