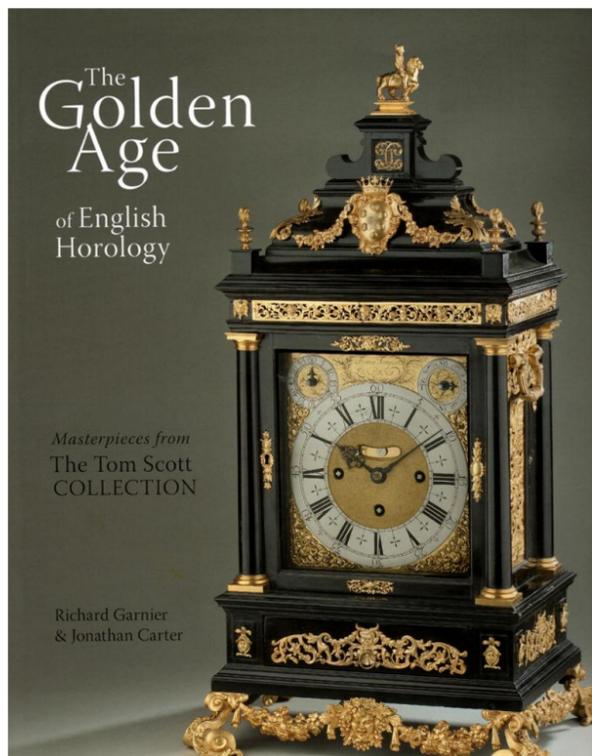


Books Received

by M.A.D. Staff

These are brief reviews of books recently sent to us. We have included ordering information for publishers that accept mail, phone, or online orders. For other publishers, your local bookstore or a mail-order house is the place to look.



The Golden Age of English Horology: Masterpieces from the Tom Scott Collection by Richard Garnier and Jonathan Carter (The Square Press, 2015, 480 pp., hardbound, £125 plus S/H from The Square Press, [www.thesquarepress.co.uk]).

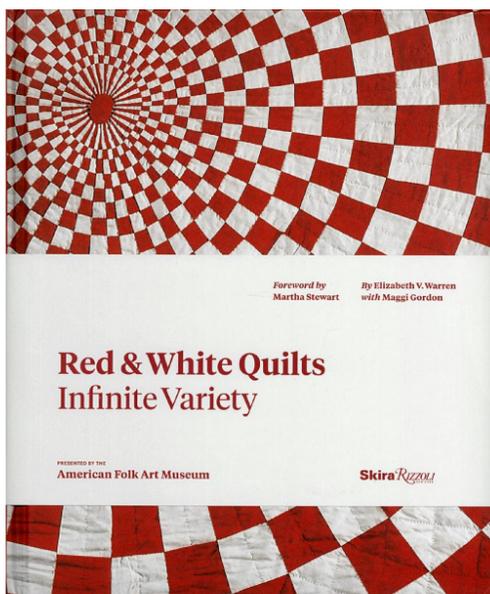
These days, the most important art and antiques collections typically are dispersed at auction, and usually by Christie's or Sotheby's. The lavish catalogs become lasting references, even if their primary purpose is to entice the highest possible bids. This has been true for clocks and watches, and my bookshelf sags under the weight of auction catalogs from the collections of Seth Atwood's Time Museum, Peter Guggenheim, and other collectors who died or were downsizing, changing focus, or upgrading.

A current exception is the "selling exhibition" of the Tom Scott collection by premier English horological dealers Carter Marsh & Co. and the publication of a thick hardbound volume, *The Golden Age of English Horology*. Most potential buyers would have been more than satisfied with the softcover exhibition catalog the dealers also published. Part I arrived in my mailbox, alerted me to the larger hardbound book, and offered 127 large full-color pages of backgrounds, descriptions, provenances, and closeup photographs. Forty-one items are on the price list, with asking prices (exclusive of 5% VAT) ranging from £2200 to £4,500,000.

Tom Scott, an English businessman who moved to the tax-haven Channel Islands, died in 2012 of prostate cancer. In the late 1980s he quietly began buying top examples of classic English clocks from 1660 to 1780—the "golden age"—from dealers and at auctions. Eventually he amassed more than 100 world-class pieces, including sundials, barometers, and a 1718 compass by John Harrison. However, the private collection mainly featured long-case clocks, bracket clocks, and watches by makers Thomas Tompion, George Graham, Daniel Quare, Stephen Horseman, Edward Banger, Thomas Mudge, Justin Vulliamy, and the Knibb family. No other names are as important in English horology, and Scott's timekeepers reflect some of their best work.

The book, a specific wish of Tom Scott's, is far more than a display of his collection. It is coauthored by dealer Jonathan Carter and by Richard Garnier, former head of Christie's clock department, who advised Scott and curated his collection. The book's glossy pages include important essays, tables, checklists, timelines, and results of new research. The authors were assisted by other experts, including Jeremy Evans, probably the ultimate scholar of Thomas Tompion, who is known as the "father of British horology."

Some of the clocks are singular enough to be named.



Red & White Quilts: Infinite Variety by Elizabeth V. Warren, with Maggi Gordon (Skira Rizzoli, 2015, 352 pp., hardbound, \$60 plus S/H from the American Folk Art Museum Shop, [http://shop.folkartmuseum.org] or [646] 783-5985).

These include the "Hanover Tompion" with Queen Anne provenance, the "Medici Tompion," which was gifted to Cosimo III de' Medici by King William III (who never paid Tompion for it), and the "Bradby Tompion" and "Hereford Tompion," which descended in those families. The "Scott-Cumberland" Tompion is so named by the authors, who connect its year-going movement with Prince George of Denmark, husband of Queen Anne. Tom Scott in 2012 commissioned the making of an appropriate case and dial to house it.

Each clock and watch is fully described, with dimensions, materials, construction, and provenances that point not only to noble families but also to some of the most prominent English dealers of the 20th century. F.H. Green and R.A. Lee are two prime examples. Of course, provenance listings also show auction firms Christie's, Sotheby's, and Bonhams as Tom Scott pursued top lots during the past 20 years.

The descriptions and photos are quite detailed, even down to hallmarks inside watch cases. At the recent convention of the National Association of Watch and Clock Collectors, I showed the Carter Marsh & Co. exhibit catalog to Philip Priestley, an English watch expert who authored *Watch Case Makers of England*, a 1994 NAWCC publication. He browsed and admired its pages, then noted an error that perhaps only he would spot. A circa 1725 gold-case watch by Daniel Delander reportedly had hallmarks indicated as THS. Priestley took the time to write down for me the actual stamping—SJ.JL—identifying Sarah Jaques and John Lee as the makers whose mark was simulating an official hallmark. If other timepieces in the catalog or book have similar description errors, I have not heard about them.

Other famous clock collections have had books devoted to them. The larger Wetherfield collection, for example, came on the market in London in 1928 and was extensively covered in a 1981 book by Eric Bruton. Some of its clocks are on the Scott roster. It is unusual, however, for a major book such as this one by Garnier and Carter to be created and published by the dealers who are in the process of selling those clocks. We may be seeing an effort by dealers to recover some ground, increasingly surrendered to the big auction houses, by providing more and better research to collectors and by offering stated prices instead of subjective estimates, which can be far exceeded during competitive and emotional auction room bidding.

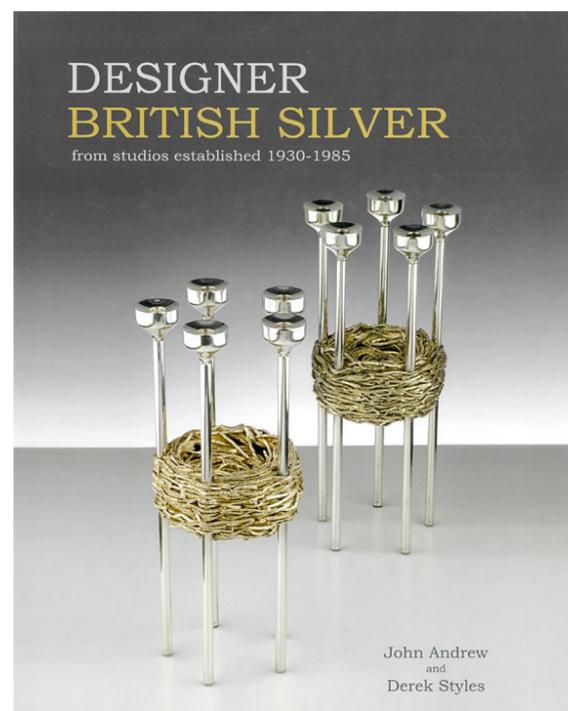
Because Carter Marsh & Co. expects to lose money on the book, which weighs more than six pounds, it can be purchased only from the dealers, via (www.thesquarepress.co.uk). There is no distribution by Amazon or other booksellers, and the dealers believe that the 300 remaining copies will satisfy the demand for this expensive tome. While most clock and watch collectors do not have Scott-size checkbooks, they often are seeking more affordable English timepieces with similar movements, cases, and places in horological history, so the book's information is relevant and useful to their own acquisitions and family pieces. For readers who feel that the contents warrant an even classier binding, 85 leather-bound volumes were produced, and some of these still are available for £350 plus shipping.

Bob Frishman

Joanna S. Rose's 651 red-and-white quilts spanning three centuries were displayed at the Park Avenue Armory in New York City for six days in March 2011 in an exhibit that Lita Solis-Cohen described as "a jaw-dropping experience" and an "extraordinary, awesome, revelatory, happy masterpiece of installation art [that] provoked tears of joy." Those 651 quilts and the two that did not make it into the exhibit are now cataloged in this gorgeous book by curator Elizabeth V. Warren and quilt expert Maggi Gordon, with additional text by Anne-Imelda Radice of the American Folk Art Museum, Joanna S. Rose, Martha Stewart, and designer Tom Hennes, and photographs by Gavin Ashworth.

The first few chapters of the book tell the story of the 2011 exhibit, from its genesis as an 80th-birthday gift idea for Joanna Rose through its design and mounting. The Rose family and the American Folk Art Museum hope that the exhibition, which approximately 26,000 people were able to see, can someday be re-created elsewhere. (In fact, much of the exhibition hardware and all of the hanging devices have been stored rather than discarded, and the quilts were packed away in the order in which they were hung.)

Subsequent chapters illustrate all the quilts, grouped by design type: whole-top, Log Cabin, patchwork triangles, signature, etc. Brief captions identify the pattern and size of each quilt. The index of nearly 300 pattern names is testimony to the creativity and hard work of the "women who labored for untold hours over quilting frames, often in candlelight, to sew...this incredible array of American optimism, all in red and white."

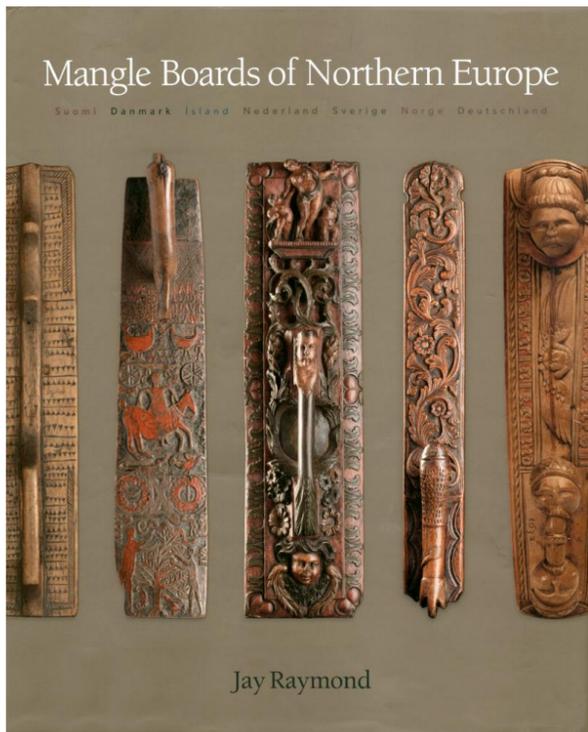


Designer British Silver from Studios Established 1930-1985 by John Andrew and Derek Styles (Antique Collectors' Club, 2015, 559 pp., hardbound, \$145 plus S/H from Antique Collectors' Club, [www.accdistribution.com] or [212] 645-1111).

Maureen Edgar decided to study with "the interesting old man in silver" after an art school examiner failed her and told her she could never be a painter because she wanted to use her fingers on the canvas. Grant Macdonald keeps a packed suitcase in his office so he can travel to meet clients on very little notice, and he always wears "a finely tailored dark pinstriped suit even when the temperature is...scorching." Malcolm Appleby once said, "You've come to the wrong man" to someone who commissioned a series of beakers and said that he liked his silver "plain and uncomplicated." (The commission proceeded nonetheless, with Appleby being given *carte blanche* for the design.)

These are just a few of the intriguing details revealed in this book's in-depth profiles of the work and lives of 50 British designer-silversmiths. The profiles are based mainly on one-on-one interviews, and the book includes around 500 full-color images. It took 20 years to research and five years to write. All of the living silversmiths were given drafts of their chapters so they could make corrections and additions. Gordon Hamme, the founder of British Silver Week, writes in the foreword that the book brings its "diverse characters to life, making it a joy to read." Hamme also comments that he learned more in the chapter "on Gerald Benney than I did reading an entire book on his life and work!"

The book's 44-page introduction sets the context by showing how Britain became "a creative melting pot for silversmiths" in the years from 1930 to 1985. Following the 50 profiles are brief biographical details for 230 British designer-silversmiths working between 1945 and 1985; a guide to U.K. museums where designer British silver can be seen; a list of common abbreviations; a glossary; a bibliography; and an index.



Mangle Boards of Northern Europe: Suomi, Danmark, Island, Nederland, Sverige, Norge, Deutschland by Jay Raymond (Streamline Press, 2015, 288 pp., hardbound, \$185 plus S/H from Streamline Press, 6 Cedar St., Frenchtown, NJ 08825 or [www.streamlinedirons.com]).

A mangle board is a plank of wood smooth on one side and carved on the other, often but not always with a handle. Mangle boards were used from the 16th to 20th centuries to smooth damp linen that had been folded and rolled like a scroll around a wooden rolling pin. The process of smoothing the linen continued as it was unrolled on a long table, and the linen received a final smoothing when the mangle board was pressed down on it, using two hands, one on the handle, if there was one, and the other near the end of the board.

Some mangle boards were carved by naive carvers, unschooled in the academic traditions, and others were made by professional carvers trained in the styles of their times. Jay Raymond presents scores of mangle boards, discusses their decorative motifs drawn from antiquity onward, and identifies their regional variations.

Like Raymond's first book about Art Deco pressing irons, this book was commissioned by William C. Carson, a New Jersey collector who owns 240 mangle boards. Raymond traveled in Europe for three months, visiting regional museums and private collections and gathering hundreds of photographs of mangle boards. He says he examined nearly 7000 and had 1500 photographed. A student and teacher at the Barnes Foundation, Raymond applied the methods taught by Dr. Albert Barnes and Violette de Mazia to examine the aesthetic qualities of mangle boards from the Netherlands, Denmark, Finland, Sweden, Iceland, Norway, and Germany.

He explains in his preface that the reader should not expect to learn who made a mangle board (unless it is signed and dated) or even precisely where it was made or the meaning of the symbols or how to determine whether the mangle board is authentic, although he does note when he thinks a handle has been replaced or removed or the mangle board restored. This survey is a book about how shapes, colors, textures, and the composition of ornament express the broad range of values that often, but not always, reveal where a mangle board was made.

Raymond explains the Barnes method of looking at art and objects, noting that traditions are important. Every artist draws on the visual language of the time, and great artists add to that visual language. He writes that the mangle board's warmth, glow, coolness, complexity, flatness, and solidity are its expression. He uses what Barnes called "transferred value" to point out that some mangle boards have the sheen of silk or the texture of velvet, transferring the values of textiles to wood and thereby enhancing their aesthetic appeal. He teaches the language of mangle boards by describing their visual traditions.

For example, there are two traditions of *mangelplanken* in the Netherlands: the dominant Frisian tradition, which uses chip-carved geometric elements, and the Dutch tradition, which uses figural elements. Although he cannot document it, Raymond believes that mangle boards came into existence in the Netherlands in the 16th century.

Few Frisian *mangelplanken* are painted; their color is the patina of aged oak—from black to mahogany, dark brown, honey brown, orange, and taupe. The appeal of Frisian mangle boards is their precisely carved

geometric patterns that blanket the surface; Raymond believes that because of their sophistication, they are the product of craft guilds. He finds them majestic, with towers of roundels at the top, and finds the aesthetically compact range in which these flowered akin to the geographically compact nation.

Danish boards, *manglebraetter*, in contrast, are vivid and energetic; they use color, composition, and ornament to express exuberance. Some are illustrative, a few are narrative, but most typically they express the broad qualities of shimmering, twirling abundance. The carving is skilled but not exceptional. Many of them have horse-shaped handles, and others have figures, animals, and boats carved in deep relief.

In Finland, where they are called *kaulauslauta*, more mangle boards were made by household members than by professional wood carvers. Their expressiveness is more personal, free from academic traditions, and therefore primitive in character. Applied colors are muted. Finnish carvers use dashes, dots, lines, and circles to create pinwheels, flowers, and stick figures. They have more individuality than those from other countries. Some have long sloping handles, most have all-over geometric patterns, and some are curved in profile, suggesting the shape of a Chinese junk.

Swedish mangle boards, *mangelbräden*, reflect the opposing tides of Finnish and Danish traditions, the interaction of urban and rural traditions, academic and self-taught. Swedish boards are less crudely carved than Finnish boards and sometimes have plant forms, which Finnish boards never do. When they use a Danish vocabulary, it is used sparingly. Swedish boards are usually flared, rarely painted, and if painted, they are painted one color, red or blue. Swedish boards express playfulness and exuberance. Some have linear plant forms; others have graffiti-like designs. Some are curved, some flat, some tapered, and others slope down from a center ridge. Some have animal grips; others have geometric grips that are thick and wide. Using "transferred values," Raymond suggests that Finnish boards are akin to Gregorian chants with gentle rhythms and muted tones, while Swedish boards are closer to American black gospel with pronounced rhythms. Some Swedish mangle boards may have been courting gifts.

Mangle boards known as *trafakelfli* were made in Iceland. Raymond believes that fewer than 200 survive. They are sculptural, shorter and narrower, idiosyncratic, and appear to have developed without any outside influence. Most are unpainted and have escaped varnish. Animal heads, plant forms, and hands were carved, as were geometric elements, enigmatic lettering, and abstract and figurative forms. Icelandic boards are not primitive; they reflect the carver's familiarity with academic traditions. Some have undulating vines; others have basket-weave designs. Raymond calls them sophisticated folk art.

A study of Icelandic mangle boards by Norwegian historian Ellen Marie Mageroy (1918-2009), cited in the book, points out that the heyday of the Icelandic mangle board was the 17th century. There are boards dated 1641 with ribbon interlace and spiral plant designs that Mageroy calls the Icelandic style. It is seems paradoxical that there should be a woodcarving tradition in a place where there are hardly any trees of suitable quality. The carvers depended on driftwood and on imported wood from Norway and Denmark.

Mangletraer, the mangle boards of Norway, show influences from the six other countries. Some are similar to Icelandic boards, other share similarities with Danish boards, and some are purely Norwegian. Norwegian boards, like Danish boards, are colorful and energetic. The Norwegian boards made along the northern coast are more primitive than Icelandic boards. The Norwegian boards have dynamic swirling and undulating vegetation compared to the static Danish ornament. Norwegian boards were left unpainted more often than Danish boards but far less often than Frisian, Swedish, or Finnish boards. The pure Norwegian boards are more sophisticated, thicker, and narrower than other boards. The abundance of the natural world is expressed in Norwegian mangle boards. Acanthus appears in Norwegian carving in the 1600s.

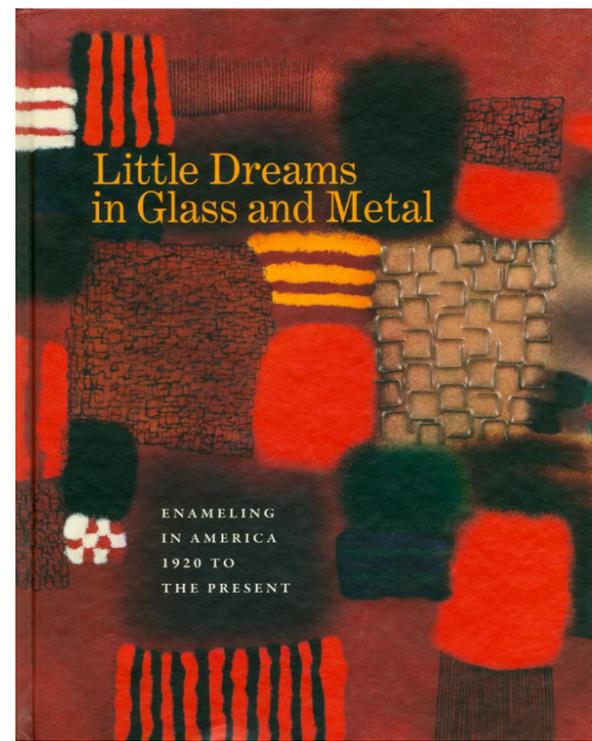
The earliest Norwegian board is dated 1590, and they continued to be made into the mid-19th century in a melting pot of classic styles and local experiments. One dated 1795 and with a stylized lion handle shows a laundress using a mangle board. Some have handles in the shape of horses; others have mermaids or snakes. Some Norwegian mangle boards are dense, with the decorative values of fabric; others have sparse, simple, serene designs. The slender, curved boards are said to be more efficient than the straight, wide boards, and some have handles at one end and a grip on the other. Some are unpainted, some are monochrome, and others are polychromatic.

Some German *Mangelbretter* are like Frisian boards, while others are like Danish boards because the land that is now northern Germany was once part of the

Netherlands or Denmark. Some are unique to Germany and impractical to use. They are ostentatious, opulent, and sculptural. The carving is complex and often three-dimensional. Handles are close to the center of the board, sometimes in the shape of a mermaid, a horse, or a fish. Color is used to emphasize the human figures and architecture. Raymond refers to a study of German mangle boards by Rolf Terheggen, who found that 55% of German boards were dated and that 59% were made of beech, 28% of oak, and 5% of ash; others were made of linden, apple, cherry, pear, spruce, walnut, and pine, and less than 1% were of whalebone. The earliest ones were made for the upper classes by furniture makers. Later they were made by hobby enthusiasts, during times of seasonal unemployment. Some are baroque carvings of scenes from the Bible.

This book is unwieldy, nearly 15" high x 12" wide x 1½" thick and weighing more than eight pounds. It must be read at a table. The writing is equally ponderous. It would be more useful as a website so that when mangle boards turn up, they can be compared to those documented in European museums. The book has received plenty of press in the *New York Times* and *The Magazine Antiques*; it is the only book on the subject in print in English.

L. S-C.



Little Dreams in Glass and Metal: Enameling in America, 1920 to the Present by Bernard N. Jazzar and Harold B. Nelson (The Enamel Arts Foundation, 2015, 274 pp., hardbound, \$65 plus S/H from University of North Carolina Press, [www.uncpress.unc.edu] or [800] 848-6224).

Printed and distributed for the Enamel Arts Foundation as a reference to accompany a traveling eponymous exhibition, this well-printed and nicely bound book records the history of the field and 90 enameling artists. (The exhibition is at the Fuller Craft Museum in Brockton, Massachusetts, until November 29; then from January 24 to May 8, 2016, it will be at the Craft & Folk Art Museum in Los Angeles; then at the Crocker Art Museum in Sacramento, California, from June 19 to September 11, 2016; and the Arkansas Arts Center in Little Rock from October 7, 2016, to January 1, 2017.)

Reference books enable the curious to peruse at leisure, regardless of whether you can visit the exhibition, and this one covers a studio art/craft that is less well known than most others. Perhaps you are in for a pleasant surprise.

Enameling, the fusing of glass onto metal, has existed for centuries. Enamelists in the U.S. have brought the process into the era of commentary art and celebration of nature through art/crafts, which are perhaps the two dominant features (along with collage) of our current artistic culture. After reading about the history of enameling in this country, you will be fascinated by the finesse and refinement of the artists presented, each of them given a short biography with accompanying photos of works. All worked or work to a high caliber of mastery and insight, and the luscious photographs will make you want to hold the objects in your hands. Many of these masters had or have academic careers, but their scintillating art reflects the timeless delight of all masterful handwork that rises to the level of art. This catalog comes with a high recommendation for inclusiveness, accuracy, and celebration of the subject.

