

A Cluster of Scottish Georgian Chair Designs

MATTHEW PEASE

This paper records the emergence at auction over the last twenty years of a number of mid-eighteenth century chairs or sets of chairs of such closely related design as to be most likely the output of a single workshop. In the absence of documentation, but aided by comparison to previously known examples, it examines the circumstantial evidence indicating that they are likely to emanate from a single workshop in east central Scotland, and most probably that of the prominent Perth wright George Sandeman (1724–1803).

THE CHAIRS

Half way up the stairs at Blair Castle, Perthshire, is a single chair of particularly good quality made of laburnum. Credit for identifying it as worth special attention must go to David Jones who, noting that it forms part of an important early collection of regional laburnum furniture assembled before the First World War by Lord James Murray (later 9th Duke of Atholl) and remaining at the Castle, illustrated it as Figure 3 in his ground-breaking 1992 article on Scottish laburnum furniture.¹ Jones described this example as ‘a nicely carved single chair which has affinities with Chippendale’s *Director* designs ... intended to have smart upholstery and suitable for the library or dining room’. Dr B. D. Cotton also noticed this chair in his review of Scottish vernacular furniture, recognising that its design origins merited further consideration: ‘the back, with expert carving detail, is an amalgam of elements from at least two designs in Plate XV of Chippendale’s *Director* (1762 edition)’.² His suggested date of c. 1770 logically assumes the maker was a follower of Chippendale, whereas this paper will propose that he was instead a contemporary, important, and under-recognised Scottish maker of the first quality. In 2001, the exact pair of this chair was offered for sale at Lindsay Burns’ auction rooms in Perth. It has had a harder life than its sibling with its feet replaced and a few minor repairs all in mahogany, but a side-by-side comparison confirms that they are indeed a long-parted pair. I will call this design Pattern 1 (Figure 1).

In 2005 Lyon and Turnbull of Edinburgh sold a set of six laburnum dining chairs, including two armchairs, with a known provenance within the Craigie family formerly of Glendoick House, Perthshire, about six miles from Perth.³ The house had been built between 1746 and 1748 and then no doubt furnished by their ancestor the Lord Advocate, Robert Craigie, later Lord President of the Court of Session, assuming the

¹ Jones (1992).

² Cotton (2008), p. 164.

³ Lyon and Turnbull, Edinburgh, 28 September 2005, lot 329.



1 Chair, laburnum, Pattern 1.
Author's Collection



2 Chairs from a set of six, laburnum, Pattern 2.
Lyon and Turnbull Auctioneers, Edinburgh



3 The Dining Room, Glendoick House, c. 1880. © *Historic Environment Scotland*

title Lord Glendoick.⁴ While these chairs have an identical splat profile they are flat and un-carved, contrasting with the intricate, expert carving seen on all the other examples in this study (Figure 2). There might be room for doubt that this pattern is indeed closely related to the others were it not for the existence of a late-nineteenth-century photograph of the Dining Room at Glendoick in the papers of Lorimer & Matthew, architects, held by Historic Environment Scotland, which shows not only an armchair from this plain set but another chair of what appears to be Pattern 1 in use in the same room (Figure 3).⁵

The photograph is dated *c.* 1880, before the Craigie family sold up to Alfred Cox in 1899.⁶ It may be significant that the sale of the house and the likely dispersal of some of its contents coincided with the period of Lord James Murray's laburnum collecting enthusiasm, so that the Pattern 1 chair seen in the photograph could potentially be one of the two surviving examples. The co-existence in the same room of two contemporary, related chair designs should perhaps be read in the context of Alexander Peter's work at Dumfries House, Ayrshire: in 1758 and 1759 he supplied the Earl of Dumfries with two long sets of dining chairs, one in carved mahogany and one in plain elm, yet both identical in the design of the splat.⁷ Although an element of doubt must remain, the identical splat profile may indicate that the two Glendoick designs were products of the same workshop. Thus this 'flat' pattern is included in this study, if with caution: Pattern 2.

Lyon & Turnbull also sold eight mahogany chairs without provenance in 2011, again very similar to Pattern 1 but with acanthus-carved cabriole legs ending in ball and claw feet: Pattern 3 (Figure 4).⁸ By coincidence the story then moves to an eponymous but entirely different Blair Castle — at Dalry in Ayrshire — where in 2012 Lyon & Turnbull sold the contents, including a pair of mahogany chairs of an apparently identical splat design, except now with shell-carved cabriole legs ending in pad feet: Pattern 4 (Figure 5).⁹ These had been at Blair for some decades at least, but no further provenance is known. Further research has uncovered a pair of armchairs, of what looks like an identical pattern, sold through Christie's in New York in 2002.¹⁰ Given the conventional expectation that each client would have a unique set, these are possibly separated members of such a set.

Then back to Lindsay Burns where on 12 September 2017 some of the contents of Boreland House near Killin were sold, including four mahogany chairs of a closely related design, again with straight legs but now with the rococo carving omitted and

⁴ Gifford (2007), p. 395. Craigie was Lord Advocate 1742–46 and Lord President 1754–60.

⁵ HES, LOR UND/144/1/8 (<https://canmore.org.uk/collection/1879587>), listed as 'Four photographs of unidentified interiors'. However, enough of the interior architecture is visible to make comparisons with the *Country Life* article on Glendoick of 30 March 1967 and confirm that they are of that house.

⁶ Cox's descendants remain there today: <https://glendoick.com/Glendoick-History>

⁷ Jones (2013), p. 207.

⁸ Lyon and Turnbull, Edinburgh, 15 January 2011, lot 354.

⁹ Lyon and Turnbull, Edinburgh, 14 March 2012, lot 373.

¹⁰ Christie's, New York, 22 May 2002, lot 59. From the estate of Doris Merrill Magowan with the provenance of descent from her father Charles E. Merrill of The Orchard, Southampton, New York (1885–1956). Together with his friend Edmund C. Lynch, Merrill established the investment bank Merrill Lynch in 1915.



4 Chairs from a set of eight, mahogany, Pattern 3. *Lyon and Turnbull Auctioneers, Edinburgh*

replaced by an upward continuation of the splat scrolls. Boreland, previously known as Glenlochay, formed part of the Breadalbane Estate from the seventeenth century until its break up in the twentieth century. In the 1940s the house was sold complete with some of its contents, including these chairs, to the vendor's family: Pattern 5 (Figure 6).

Recently, in 2019, Lyon and Turnbull sold three chairs of yet another closely related design, once more incorporating the rococo carving but with nearly plain cabriole legs and pad feet, and now with extended ears on the top rail, of a flat whorl type.¹¹ The vendor kindly provided the information that they had been owned by four generations of his family — say for 100 years — originally in Edinburgh, and relayed the family story (acknowledging its possible unreliability) that they had been acquired from Edinburgh Castle: Pattern 6 (Figure 7).

Later that year, on 8 October, Dreweatts in Newbury, Berkshire, sold a single mahogany armchair similar to Pattern 1 but with cabriole legs, ball-and-claw feet and pierced instead of blind rococo carvings at the yoke (Figure 8). The vendor had bought it from Sotheby's in 1984.¹² Further research has uncovered a set of seven chairs, including one armchair, of what looks like an identical pattern, sold through Christie's in October 2001, again in New York, presumably of the same commission: Pattern 7.¹³

In October 2021, the London dealers Peacock's Finest sold an armchair of Pattern 1, but in mahogany instead of laburnum and with its front stretcher located between the front legs. They were unaware of any Scottish provenance for it. Finally, a trawl

¹¹ Lyon and Turnbull, Edinburgh, 14 May 2019, lot 14.

¹² Sotheby's, London, 13 July 1984, lot 45.

¹³ Christie's, New York, 18 October 2001, lot 32.



5 Chairs, mahogany, from Blair Castle, Dalry, Ayrshire, Pattern 4. *Lyon and Turnbull Auctioneers, Edinburgh*



6 Chair from a set of four, mahogany, from Boreland House, Perthshire, Pattern 5. *Lindsay Burns Auctioneers, Perth*



7 Chairs, mahogany, from Edinburgh, Pattern 6. *Lyon and Turnbull Auctioneers, Edinburgh*





8 Chair, mahogany, Pattern 7. *Author's Collection*



9 A set of eight chairs, mahogany, Pattern 8. *Christie's (Bridgeman)*

of images published by the major auction houses over the last twenty years unearthed, in addition to the Pattern 4 and 7 chairs noted above, a further set of eight including two armchairs, again sold by Christie's in New York in 2006: Pattern 8 (Figure 9).¹⁴ None of the three sets sold in New York had a pre-American provenance.

Stylistically, the design of the splats on all eight sets, and particularly the rococo carving on seven of them, suggest fashions of the years around 1750. Laburnum, as used for Patterns 1 and 2, is a characteristic Scottish cabinet wood of the eighteenth and nineteenth centuries, particularly in the eastern counties of Perthshire, Angus and Fife. Provenances for these chairs, where known, are all Scottish and generally focussed around Perth. A tracing of all the available chair backs and splats is interchangeable, indicating that they can only have been made up from identical workshop patterns based on a unique original. Overall, it is reasonable to conclude that together they must represent the output of a single workshop operating in the Perth area, within an approximate date range of 1745 to 1770.

DESIGN ORIGINS

In June 2001, shortly before the first of the New York sales, Christie's in London sold a set of twelve chairs by John Linnell (d. 1796) for Robert Child Esq. for the Dining

¹⁴ Christie's, New York, 7 April 2006, lot 405. From the estate of the late James Lane Jefferson, proprietor of Boone's Antiques, Wilson, North Carolina.



10 Chair, mahogany, from Upton House, Oxfordshire, c. 1767. *Sotheby's*



11 Design for the Upton House dining chairs by John Linnell, c. 1767. © *Victoria and Albert Museum, London*

Room at Upton House and latterly at Middleton Park, both in Oxfordshire (Figure 10).¹⁵ The accompanying lot essay is carefully and convincingly argued, largely on the basis of comparison with a drawing of Linnell's surviving in an album preserved at the Victoria and Albert Museum (Figure 11).¹⁶ The subsequent catalogue entries for the New York sales of the Patterns 4, 7 and 8 chairs are largely cut-and-paste versions of that for Linnell's Upton House set and attribute their design to him, but without having observed certain fundamental design differences. For example, the discussion of the Pattern 7 lot in 2001 opens 'the interlaced design of the back with flowerhead roundel ears conforms to chairs supplied by William and John Linnell for Robert Child at Middleton Park in 1765', a statement which it is hard to agree with. Linnell's drawing shows a splat of two top-heavy figures-of-eight interlaced only at their top loops, the bottom loops just touching, whereas the Pattern 7 chair splats combine three separate interlaced ribbons, none forming an 'eight' and all gathered at the top in rococo carving. Unlike his drawing the bottom loops of the 'eights' in the

¹⁵ Christie's, London, 14 June 2001, lot 20. An almost identical set of twelve from the same house was sold at Sotheby's, London, 15 November 1996, lot 61. Both left Middleton, auctioned by Hampton and Sons, in 1934, the difference consisting in the carving of the legs.

¹⁶ V&A, E.113-1929, discussed in Hayward and Kirkham (1980), vol. II, p. 26, fig. 46.



12 Chairs from a set of six, mahogany, Pattern 9.
Sotheby's

13 Chair photographed for Herbert Cescinsky
before 1929.



splats of Linnell's chairs do interlace, so the similarities are slightly stronger, but they are still too superficial for such a brave claim.

The lot essay for the 2002 New York sale compounds this conflation of the two designs by referring to four related sets of chairs 'of this design', which are (1) the Pattern 7 set sold in 2001; (2) the documented set by John Linnell; (3) a pair of chairs sold by Eleanor, Lady Abercromby at Christie's in London in 1975¹⁷; and (4) six side chairs sold anonymously at Christie's in London in 1989.¹⁸ No illustration or further description of Lady Abercromby's pair has come to light, although it is worth noting that she provides a clear Scottish provenance for them. However, details of the six sold in 1989 have emerged and they are yet another variation on the Scottish group with the legs of Pattern 6 and the back/splat of Pattern 7: Pattern 9 (Figure 12).¹⁹

The Christie's New York text does make a useful reference to an illustration used by Herbert Cescinsky in a book of 1929, also included in his well-known book of 1931, *The Gentle Art of Faking Furniture* (Figure 13).²⁰ He includes it together with three others to highlight a point about the development away from the Queen Anne / George I hoop-back towards the flattened top, and dates all four examples to around 1730. In ascribing such an early date Cescinsky was clearly glossing over the strong rococo elements in the carving of the top rail which, although seen in the work of progressive silversmiths by the 1730s, didn't make inroads into furniture design until the 1740s, following a flurry of engraved designs by William de la Cour, Matthias Lock and Henry Copland.²¹

¹⁷ Christies, London, 13 February 1975, lot 48. Eleanor Anderson, in 1935 married Lt-Col Sir George Abercromby of Birkenbog, 8th Bt. (1886–1964). This branch of the Abercrombys had lived in Banffshire since the seventeenth century and before that in Aberdeenshire since the fifteenth century.

¹⁸ Christie's, London, 6 July 1989, lot 32.

¹⁹ Sotheby's, London, 15 November 1996, lot 52. Almost certainly the same as those sold Christie's 6 July 1989.

²⁰ Cescinsky (1929), p. 279. Cescinsky (1931), p. 261 and pl. 195.

²¹ In 1929 Cescinsky indeed captioned the chair as *c.* 1745.

Cescinsky's example is not so close to the Scottish group as to be identifiable directly with it, and his chair is most likely to have been a London product of the mid-1740s by a maker working at the cutting edge of fashion. However, it is close enough to have been its immediate inspiration. Exploring this proposition further, the Linnell design of perhaps twenty years later also shares characteristics with Cescinsky's, which, allowing for the concealment provided by the rococo carving at the top, does have a splat design approximating to two 'eights'. Cescinsky's also has five labels dropping down from the top of the top rail which are seen on Linnell's chair (although not on his drawing), but not on any of the Scottish chairs. Both the Scottish group of the 1750s and Linnell's chairs of the 1760s appear to have direct but *different* design connections to Cescinsky's type, and exhibit much weaker connections to each other — they appear to be linked only through it. If Cescinsky's example is the oldest of all of these, it seems probable that it, or another model very like it, was a strong design influence on both of these otherwise separate groups, and closer than any design drawing by Thomas Chippendale, Matthias Darly or Robert Manwaring. The Scottish chairs and the Linnell chairs are almost certainly, in design terms, cousins.

THE MAKER

In the context of a probable mid-1740s London design origin, the Perth-based wright (combined joiner / contractor / cabinetmaker) George Sandeman (1724–1803) is known to have visited London at least twice in the 1740s. He was apprenticed to William Lindsay on 15 February 1739, and although the statutes of the Perth Wright Incorporation meant that he could not be entered as a Freeman Wright until seven years had passed, it was to be nearly eight and a half years before he was actually entered on 27 June 1747.²² One explanation for this delay, unexpected for a man who was soon to demonstrate his energy and talent, and who would be likely to want to complete his apprenticeship as quickly as possible, is that he appears to have spent some time in London in 1746, in the aftermath of the Jacobite rebellion.

When the army of Prince Charles Edward Stuart swept southwards in September 1745 and occupied Perth, having by then run out of money in encouraging the clans to join them, they demanded tribute in the form of £500 cash from the Town Council and taxes levied on wealthy burghers.²³ The £500 was found out of the town's common good fund but the individual taxes were resisted, a case in point being the wife of the Post Master who refused to pay £20. Consequently, on the 11 September the army Quartermaster, General O'Sullivan, took prisoner, for ransom, a former Provost, Patrick Crie, and David Sandeman, one of George's older brothers, their father being one of the town's Baillies or magistrates. The current Provost, the Post Master, Baillie Sandeman and the other magistrates had all left for Edinburgh as the Prince's army approached, leaving their predecessors, wives and children to face the consequences. O'Sullivan carried them off to Tullibardine where the Prince had gone earlier that day and was about to have dinner with his general Lord George Murray. Murray was appalled at the crass treatment of the town's sensibilities and the breaking of promises,

²² Petznick (1999), vol. II, *Wright's Incorporation Minute Books: A Transcription*, 27 June 1747.

²³ Cowan (1904).

and after some effort, no doubt aided by the evening's libations (it was his house so he would know where the best wine was kept), he managed after dinner to arrange their release. David wrote a carefully worded letter to the mildly Jacobite *Caledonian Mercury* published on the 23rd in which he absolved the Prince's army of unreasonable behaviour, but the whole episode would have made the Sandeman family's loyalty to the Hanoverian regime starkly visible and beyond reproach.²⁴

The same could not be said for George Sandeman's master William Lindsay (b. 1716) whose two older brothers were inextricably involved in the rebellion. Lindsay was the third son of James Lindsay, 13th laird of Dowhill, a small estate with an interesting but now ruined castle in Kinross-shire.²⁵ This estate was inherited by his eldest brother Martin (1710–1790) but he was forced to sell in 1740 to the architect William Adam for the expansion of his adjoining Blair Crambeth Estate, soon to be re-named Blair Adam.²⁶ Martin had been the secretary to Lord Strathallan in raising the Perthshire Regiment of Horse for Prince Charles Edward Stuart, in which his middle brother James (b. 1714), a Perth shoemaker, became an Ensign. Following the collapse of the rebellion, Martin was taken prisoner and tried at Carlisle yet acquitted of treason at the recommendation of the Earl of Leven.²⁷ However, James, captured at Culloden on the 16 April 1746 dressed only in straw, his clothes having been stolen (so presumably wounded and stripped), was held at Inverness until shipped to London in June where, tried on 28 October, he was found guilty and sentenced to death.²⁸ Held at Southwark Gaol, he petitioned for mercy on the grounds that he had been forcibly recruited after seeking payment for a requisitioned stock of shoes.²⁹ A reprieve was in fact recommended by the trial judge, Sir John Willes, on 3 December 1746 and the sentence commuted to transportation for life.³⁰ Lindsay then successfully petitioned for a pardon in order that that his wife and five children would not become a burden on the country.³¹

It would appear that George Sandeman was sent south to assist Lindsay for on 9 December 1746 he wrote from London to his friend James Cant in Perth describing the eleventh hour deliverance: 'James Lindsay, poor man, was very nigh tuck'd up. His irons was knock'd off, the rope about his neck and his feet fettering down to the sledge when the reprieve came. He behaved very decently and was not much mov'd when he got the reprieve.'³²

How could an ambitious young cabinetmaker sent on a mission from provincial Scotland to London in the autumn of 1746, resist, at the first opportunity, presenting himself at the doors of William Vile, Giles Grendey, Benjamin Goodison, John Channon Sr, William Hallett and William Linnell? He was nearing the end of his

²⁴ Waterston (2008), p. 20.

²⁵ Lindsay (1908), p. 269.

²⁶ William Adam's younger son, Robert, was later to be given the lease of Dowhill by his brother, John, in order to acquire the landowning qualification for a seat in parliament, and in that capacity he went on to design the Town Hall in Kinross, amongst other buildings.

²⁷ National Archives, SP 36/161/1/158.

²⁸ McDonnell (1999) p. 28.

²⁹ National Archives, SP 36/91/1/50.

³⁰ National Archives, SP 36/90/1/12; SP 36/159/1/6.

³¹ National Archives, SP 36/159/1/10; SP 36/104/1/34.

³² National Archives of Scotland, GD254/1176; GD254/708; GD254/1148.

apprenticeship and must have been debating the imminent launch of his career. The range and quality of work being produced would have astonished and delighted him, and one can imagine it producing something of an epiphany. What should he do? Set up in London where craftsmen of talents no greater than his and clients with money and faith in their designers were creating the ideal conditions for the production of what many now regard as the best furniture ever made, as Thomas Chippendale was shortly to do? Or should he learn lessons of quality and taste so as to surpass his master and contemporaries at home and become the foremost wright in Perth, with its large hinterland in which a country house building boom was then underway? He would be able to undercut the expensive, and expensively imported, London furniture with equally fashionable and well made pieces to give him a significant commercial advantage. Given that he married Jane Duncan of Seaside, Errol, Perthshire on 13 September 1747 it may be that love also played a part in the decision, and so he chose the latter course, but what might have been if he hadn't?

For this strategy to work he would have conversed with the London makers as much as his, and their, limited time would allow, made measured drawings, collected books, patterns and perhaps examples of finished work, and having carted them home, he would have worked up his own versions, refining them to create variations of each design to offer every client a unique model, within the framework of established fashionable taste. Adding his own or regional characteristics, such as the use of local timbers and brander backs for his later chairs, he went on to produce Scottish furniture of the first rank contemporary with Vile, Cobb, Chippendale, Ince and Mayhew.

Having married and become a Freeman Wright, Sandeman's next recorded visit to London is in 1749. It is not known why or for how long yet while Anthony Coleridge speculated that it was for the purpose of gaining experience with one of the leading London cabinetmakers, Ware Petznick has pointed out that he had started his own business in 1747 and was already employing three or four apprentices by this date (Robert Fenton, Robert Miller and Colin Brown by 1748, Robert Brown on 27 May 1749) — so this excursion couldn't have lasted long.³³ Unless he had some further family business to attend to this is perhaps more likely to have served as a refresher; following up his all-too-brief and frantic first visit with a more leisurely study tour to keep his finger on the fashion pulse, in the year that Thomas Chippendale launched his business in the capital.

Apart from a set of laburnum chairs still with his descendants, Sandeman's best known furniture commissions are for Lord John Murray (later 3rd Duke of Atholl) at Blair Castle where his attested pieces include a bureau bookcase and a medal cabinet both veneered in broom wood, *planta genista*, a reference to the Plantagenet ancestry and heraldic badge of the Murray family.³⁴ Whether Pattern 1 is the result of one of these commissions, or whether it was bought in from elsewhere (a Glendoick roup?) by Lord James Murray (later 9th Duke of Atholl) during his laburnum collecting spree probably cannot now be established. However, if it has been at Blair from new then Sandeman is by far its most likely maker and, it follows, the author of the whole group.

³³ Coleridge (1968) p. 158. Petznick (1999).

³⁴ Coleridge (1966).

Glenlochay, at the western end of Loch Tay was a modest house on the Breadalbane Estate, inherited in 1752 by John Campbell, 3rd Earl of Breadalbane, whose main residence was at Taymouth Castle at the eastern end of the loch. His son John, Lord Glenorchy (1738–1771), made payments to Sandeman in 1765–6.³⁵ Although Glenorchy also resided at Taymouth, it is at least possible that the Pattern 5 set formed part of the 1766 account and was moved to Glenlochay after the Victorian transformation of the Castle.³⁶

As noted above, Glendoick House was built for Robert Craigie between 1746 and 1748. He would have been purchasing furnishings at the end of that period and given his family's uninterrupted occupation of it for the next 150 years in an age of static contents it is most likely that the chairs seen in the 1880s photograph are those he commissioned. Being of laburnum they are almost certainly from the locality, where Perth was the closest furniture-making centre and where George Sandeman, from a family with impeccable Hanoverian credentials, had recently set up in business using the latest fashions from London.

CONCLUSION

No documentary evidence has yet come to light to connect Sandeman to this group of chairs and yet circumstantial evidence has steadily accumulated around him to the point where it is not unreasonable to suggest that he must be the most likely maker of all nine sets identified so far. This evidence may be summarised as follows:

1. In every case where provenance is known the chairs emanated from Scotland and particularly from the area around the furniture-making centre of Perth.
2. The use of laburnum strongly suggests a maker in east central Scotland, most likely in Fife, Perthshire or Angus. Sandeman was Perth-based and is known to have made chairs of laburnum.
3. The chair design appears to be based on a London design from the years around 1745, and unusually, if not uniquely for a Scottish provincial cabinetmaker, Sandeman is known to have travelled to London in 1746 and 1749, almost certainly acquiring designs. He had the incentive and the opportunity.
4. Pattern 1 may have been at Blair Castle since new, in which case Sandeman is the most likely maker regardless of other factors.
5. Chairs of Pattern 2 and Pattern 1 were almost certainly commissioned for Glendoick House from a Perth-based maker in about 1747/8 — where Sandeman had just opened his workshop.
6. Pattern 5 may have been removed to Glenlochay from Taymouth and Sandeman is a recorded supplier to the Campbell family in the 1760s.

³⁵ National Archives of Scotland, GD112/21/80: an account book, cited by Pryke (1995), p. 299. Sandeman also worked for his kinsman, James Campbell of Barcaldine, Argyllshire, 1761–75. National Archives of Scotland, GD170/284.

³⁶ Jones (1824), p. 4. Later still, Glenlochay was extended to serve as a vast hunting lodge.

7. The quality of the carving and manufacture is particularly high, qualities which Sandeman was perhaps uniquely capable of in Perth, or perhaps anywhere in Scotland outside Edinburgh at the time.

On the balance of probabilities, and for aught else seen, George Sandeman appears to be the most likely designer and maker of this group of chairs, made between his return from London in 1746 and perhaps 1770 by which date the fashion for neo-classicism, championed by the new laird of Dowhill, Robert Adam, overtook them.

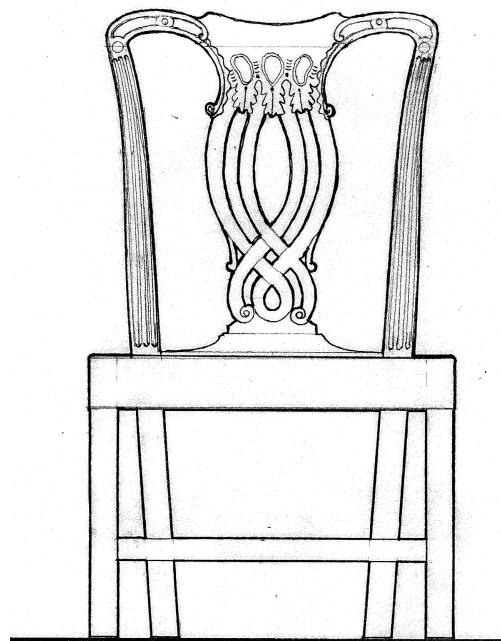
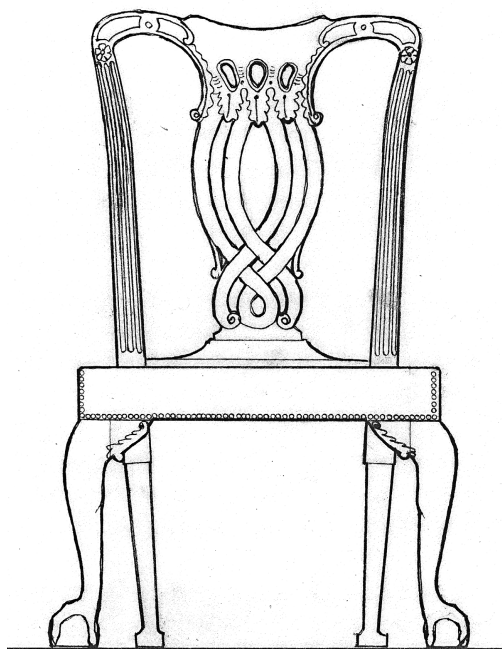
An approximate dating sequence might be:

- c.* 1747 Pattern 7 — Dreweatts 2019 and Christie's New York 2001:
Closest to Cescinsky's assumed progenitor with ball and
claw feet.
- c.* 1748 Pattern 1 — Blair Castle and/or Glendoick House, Perthshire:
Laburnum, straight legs, blind rococo carvings.
- c.* 1748 Pattern 2 — Glendoick House plain version.
Laburnum, flat top rail.
- c.* 1750 Pattern 4 — Blair Castle, Ayrshire and Christie's New York 2002
Still blind carvings; mahogany; now with shell-carved
cabriole legs.
- c.* 1750 Pattern 3 — Unprovenanced, sold Lyon and Turnbull 2011:
Still blind carvings; mahogany; now with acanthus carved
cabriole legs.
- c.* 1755 Pattern 8 — Christie's New York 2006
Now with Chippendale's 'French' feet.
- c.* 1755 Pattern 9 — Christies London 1989:
Now with simpler cabriole legs and pad feet.
- c.* 1760 Pattern 6 — 'Edinburgh Castle':
Plainer top rail, projecting whorl ears, simpler cabriole legs
and pad feet.
- c.* 1766 Pattern 5 — Boreland House, Perthshire:
No remaining fluting or rococo carving, straight legs.

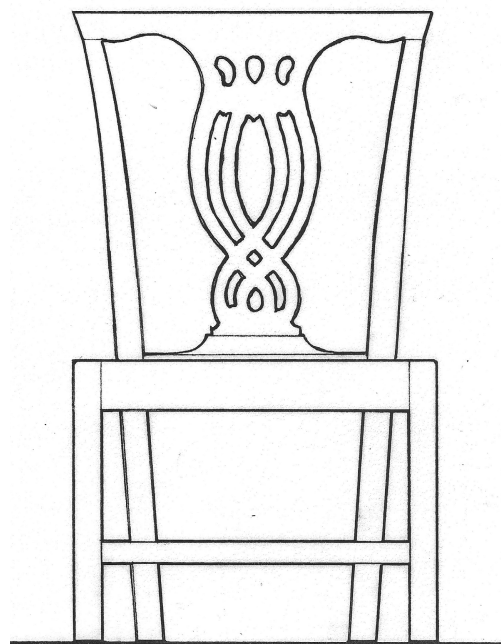
This possible sequence can be observed by comparing measured drawings of the nine patterns (Figures 13 to 21).

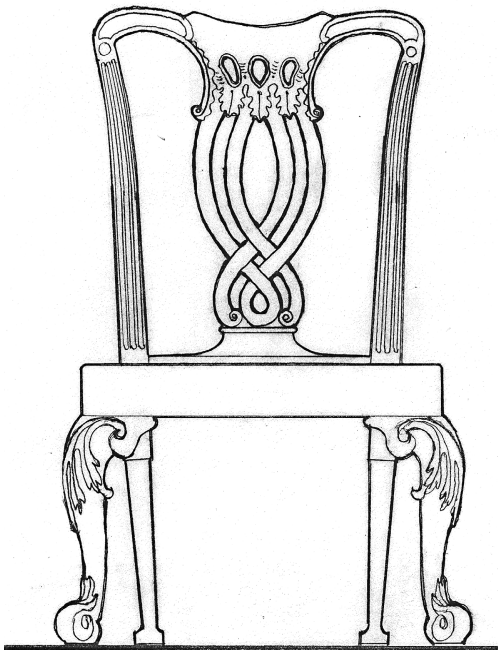
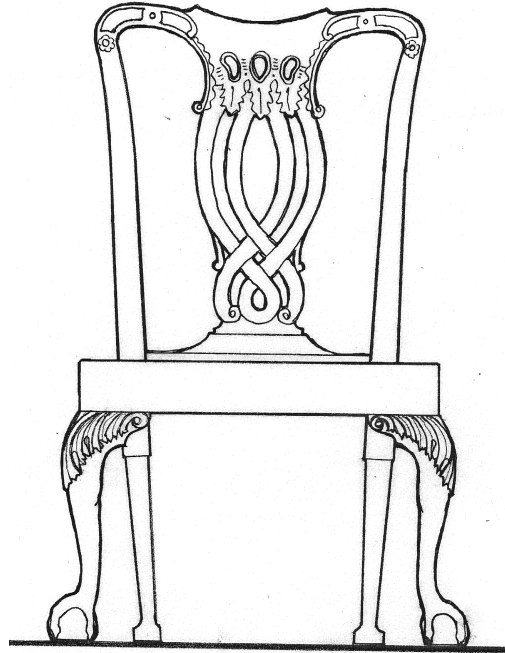
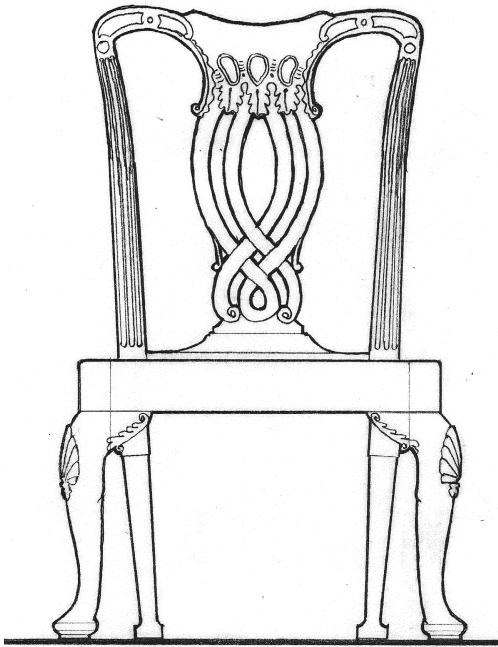
It is a measure of the priorities of our age that George Sandeman is probably best known today for having lent his son George £300 in 1790 to begin the wine importing business that still bears the family name, but he deserves a better epitaph. Hopefully more examples of related patterns will come to light over time, and if so the author will be grateful to learn of them.³⁷

³⁷ There is a set of Edwardian, walnut veneered, un-carved chairs at Castle Drogo, owned by the National Trust of a closely related design, but I have not confirmed their origin or whether they were designed by Lutyens and if so, why he chose such a pattern. I don't think they help this discussion significantly so I have not included them.

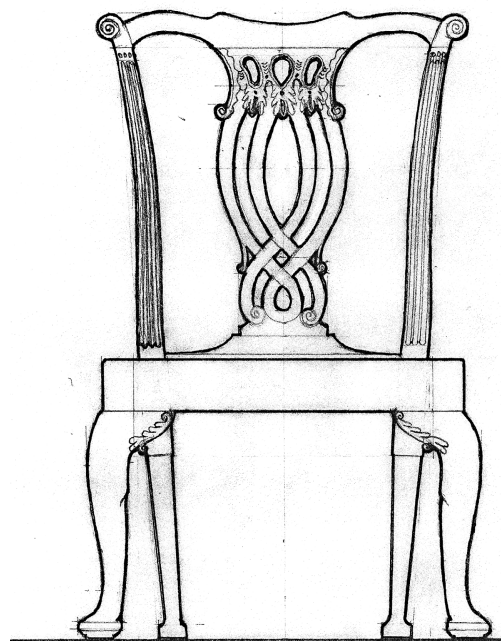
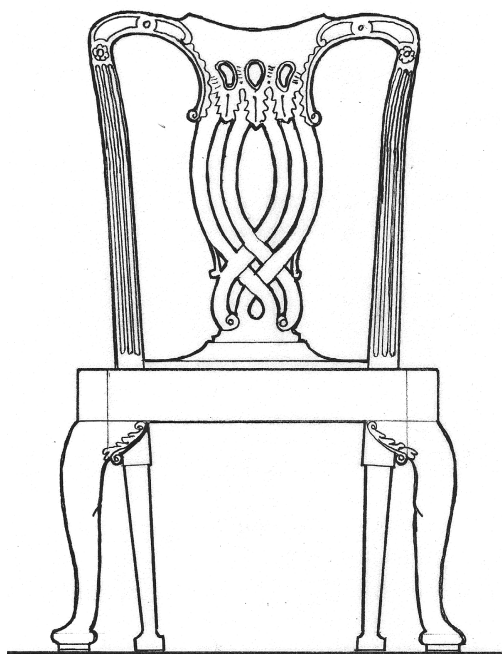


- 14 (top left) Pattern 7, c. 1747.
© Matthew Pease
15 (top right) Pattern 1, c. 1748.
© Matthew Pease
16 (right) Pattern 2, c. 1748.
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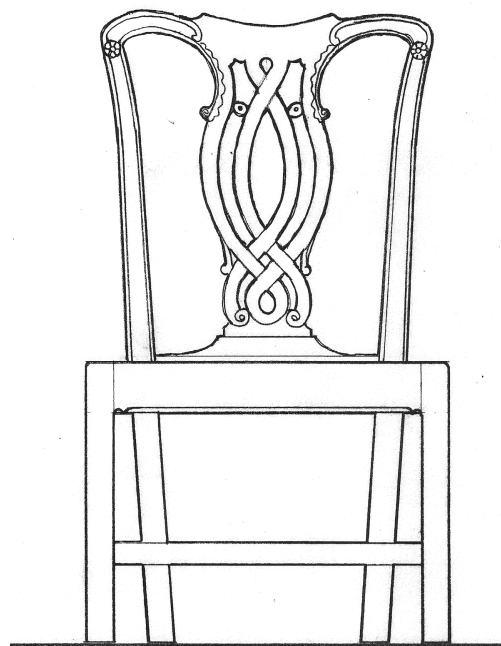
- 17 (top left) Pattern 4, c. 1750.
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- 18 (top right) Pattern 3, c. 1750.
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- 19 (left) Pattern 8, c. 1755.
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20 (top left) Pattern 9, c. 1755.
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21 (top right) Pattern 6, c. 1760. ©
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22 (right) Pattern 5, c. 1766.
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