The Caquetoire Legacy

DAVID JONES

As Stephen Jackson has noted, the caquetoire chair in Scotland survived into the eighteenth century as a vernacular type. After this, it remained as a basic, almost subliminal chair design upon which new fashions were superimposed until its original form was revived in the late nineteenth century. This revival, which was well enough known to be written about by the contemporary press, entered the public consciousness and inspired several designers to produce their own versions during the twentieth century, resulting in a certain amount of international exposure.

Although the heyday of the caquetoire chair in Scotland occurred in the late sixteenth and very early seventeenth centuries, examples from the 1680s and 90s are certainly not uncommon and several caquetoires exist bearing original dates after 1700. Plain panelled versions with no carved ornament continued to be made throughout the eighteenth century in rural areas on the eastern side of the country (Figure 1). But it was in the Northern Isles, with their traditional trade and supply connections with Aberdeen, that they remained most true to their early form. Diagnostic features of these northern chairs include incised decoration and pronounced circular ears. The characteristic ears or back post finials were retained in reduced size in some of the later box panelled chairs made in Shetland, for example, into the nineteenth century, chairs



1 Plain four panelled caquetoire inscribed A G I F 1706, Aberdeen.
Private collection



2 Plain panelled caquetoire inscribed PMC 1684, Eshaness, Shetland.
National Trust for Scotland (Photo: Nick Haynes)



3 Box panelled chair, Shetland, nineteenth century.
Shetland Museums

which continued to display the generic caquetoire shape of flared seat and body-clasping arms (Figures 2 and 3). Seats with curved sides, tapered towards the back, enjoyed a particularly long survival on Fair Isle, notably on side chairs.

During the second half of the eighteenth century, as printed designs from pattern books such as Chippendale's *Director* and Hepplewhite's *Guide* became available and these new fashions were embraced by native wrights, the caquetoire shape remained as a strong residual influence. This was the case certainly in Aberdeen, seen for example in chairs from Old Aberdeen Town House, made in the 1780s, which are a fascinating hybrid of panelled caquetoire form and Chippendale profiled back with cupid's bow cresting (Figure 4). The most enduring element of the seventeenth century caquetoire, however, was the exaggerated serpentine arm, which lingered as a feature of chairs from the eastern seaboard throughout the eighteenth and nineteenth centuries. A mid-nineteenth-century vernacular chair from Fife, for instance, displays influence from Hepplewhite's *Guide* of 1788, but has distinctive flat caquetoire arms supported on baluster turned posts and terminating in circular hands (Figure 5).

So, the caquetoire form can be seen to have survived through several hundred years as an unbroken tradition, but inklings of its significance as a historic or perhaps even



4 Armed chair from Old Aberdeen Town House, *c.* 1788.
University of Aberdeen



5 Armed chair from Ceres, Fife, nineteenth century.
Author's collection

as a peculiarly Scottish type did not surface until the early nineteenth century. The conventional place to look for evidence of this consciousness might be the collection of Sir Walter Scott, acknowledged revivalist of Scottish material culture during the Romantic period, but it seems that his interest in Scottish furniture was indeed Romantic and not necessarily informed.[1] Most of his furniture was supplied by dealers from London or made to his own inventive specifications; a fiction in either case. There are no caquetoire chairs at Abbotsford. Francis Stuart, 10th Earl of Moray, appears to have been a more discriminating collector of chairs who did acquire original early examples over a decade or so to furnish his great fifteenth century hall house, Randolph's Hall, by Forres, in 1808.[2] His surviving anthology of ancient specimens of furniture, principally Scottish, contains a repertoire of oak pieces dating back to the sixteenth century, including inherited chairs. Although now containing much later material, as a deliberate antiquarian grouping it pre-dates Walter Scott's activities at Abbotsford by at least eight years, and yet there is no firm evidence that Moray specifically hunted down the caquetoire type.

[1] Jones (2003).
[2] Jones (1996).

Connection with royalty was the main reason for the survival of historic Scottish furniture in the early 1800s and association with Mary, Queen of Scots, however spurious, was the biggest draw. The cult of Mary and interest in her domestic surroundings had its beginnings in the preservation of her supposed bedchamber at Holyroodhouse, a room whose historical importance was first noted by the Duchess of Northumberland in her diary of 1760.[3] In January 1820 it gained royal endorsement when George IV paid a private visit to the chamber, guided by the Duke of Hamilton's elderly housekeeper. The king promptly ordered that 'These apartments should be preserved, sacred from every alteration'.[4] Although the furniture in the bedchamber probably belonged to the Duke of Hamilton, in whose grace and favour dwelling the apartments lay, its existence seems to have spawned the creation of several rooms dedicated to the life of Mary in places as far apart as Hardwick Hall, Derbyshire and Traquair house, Peeblesshire.[5] The furnishings in these, usually oak panelled, chambers were considered as 'relics', but few pieces had sound provenance.

However, a small group of items that had as good a claim as any to have had an authentic link with Mary's life was the nursing furniture of her son James, later James VI of Scotland. The pieces are definitely Scottish and include a cradle with turned balusters and a small caquetoire chair (Figure 6). This chair had belonged to the young king's guardian, Annabell Murray, Countess of Mar and by the early nineteenth century had become an heirloom in the Erskine family house of that period, Alloa Tower, Clackmannanshire.[6] In addition to being described in Romantic literature of the early nineteenth century, the chair was also illustrated for posterity.[7] The illustrator in this case was Walter Geikie, the profoundly deaf Edinburgh artist, and perhaps inadvertently the first Scottish furniture historian. He was certainly the earliest known artist to make a precise visual record of a Scottish caquetoire. One of his sketchbooks in the National Galleries of Scotland collection, containing drawings of furniture and vernacular interiors, and dating to around 1832, features a couple of cottage interiors showing plain caquetoire chairs, and on a page to itself, a very clear rendition of James VI's 'nursing' caquetoire.[8] It shows the chair in front, side and rear views with no indication of dimensions or scale but renders in meticulous detail its decoration, condition and even repairs. It is quite clearly a record drawing, one that would enable a craftsman to reproduce the piece with reasonable accuracy (Figure 7). That such a diminutive chair should deserve the honour of being the first caquetoire to have been celebrated in such a way, when much better examples existed, may seem odd but it

[3] Northumberland (1926), pp. 21–22.

[4] Gow (2002), p. 20.

[5] The oak panelled 'Mary Queen of Scots Room' at Hardwick is listed in the 1601 Inventory as the 'Little Chamber within the Best Bedchamber'. Although known as the Mary Queen of Scots Room from at least 1820, when it was painted by William Henry Hunt, it contains no authentic furniture. At Traquair, the room now known as the King's Room, on the first floor of the tower, is supposed to have been the chamber in which Mary and Lord Darnley stayed on their visit to the house in 1566. The bed in which she is claimed to have slept is seventeenth century, although its quilt may be an authentic relic. The story that their son, the future James VI, slept in the sixteenth century oak cradle at its foot is family tradition.

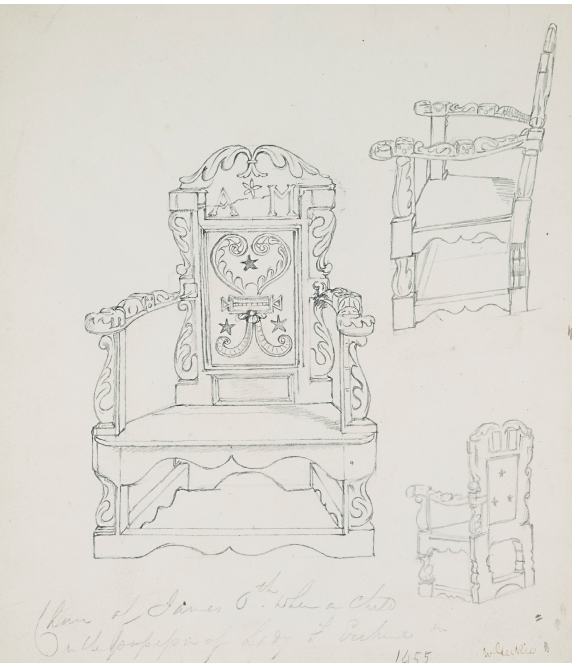
[6] Cradle and chair are on loan to the National Museum from the Earl of Mar and Kellie. Alloa Tower is now in the care of the National Trust for Scotland.

[7] James Kennedy's poem *Glenochel*. Kennedy (1810), p. 303.

[8] National Galleries of Scotland, Print Room, D4427/58 and 59.



6 Annabell, Countess of Mar's chair, *c.* 1560-90.
The Earl of Mar and Kellie

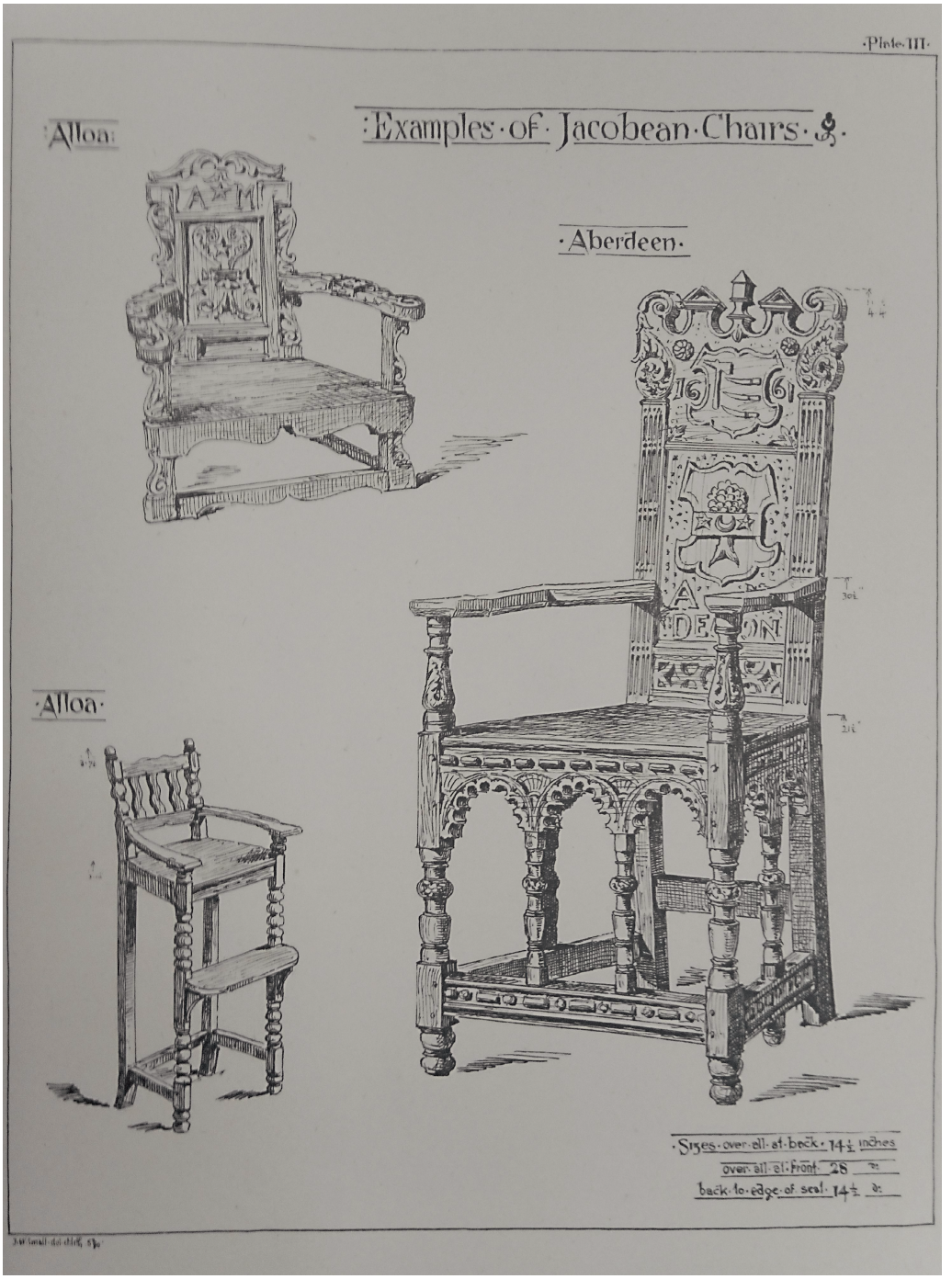


7 Walter Geikie, sketch of Countess of Mar's chair.
National Galleries of Scotland, D4427/58 & 59

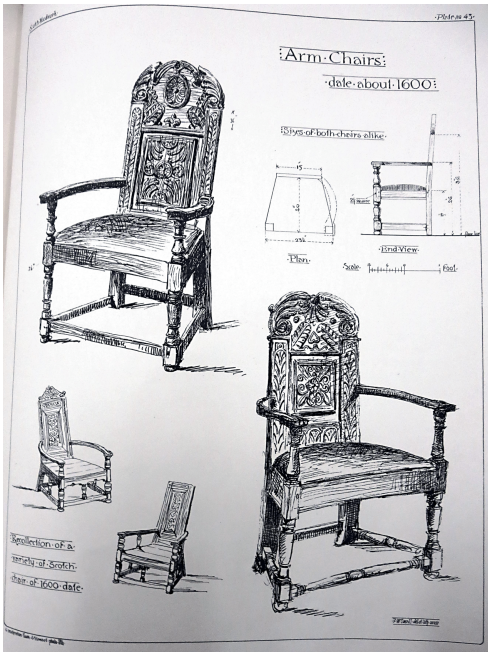
was not chosen as a representative of its type; it was illustrated as an historical artefact. To future generations however, the Countess of Mar's chair displayed all the distinctive attributes that we have come to associate with the caquetoire: a narrow panelled back rising to elaborate cresting, wide enclosing arms and trapezoidal seat. These are the features that made it so strongly Scottish; stylistic elements that were to re-enter our decorative vocabulary in the succeeding decades.

By the time that the nineteenth century furniture historian John Small (1851–1911) came to illustrate the Mar chair in his *Leaves from my Sketch-books* of 1880 he was apparently unaware of its sixteenth century pedigree and royal significance.[9] He described it simply as a 'Jacobean' chair from Alloa. But he did show it alongside another caquetoire – the Fleshers' chair from Trinity Hall, Aberdeen, not referring to the type by name, but in the knowledge that the two chairs shared distinctive characteristics (Figure 8).[10] In the context of his book, which aimed to present examples of furniture from Scotland's past as design ideas for makers of the future, he was showing this type as being peculiarly Scottish. In his publications, Small made

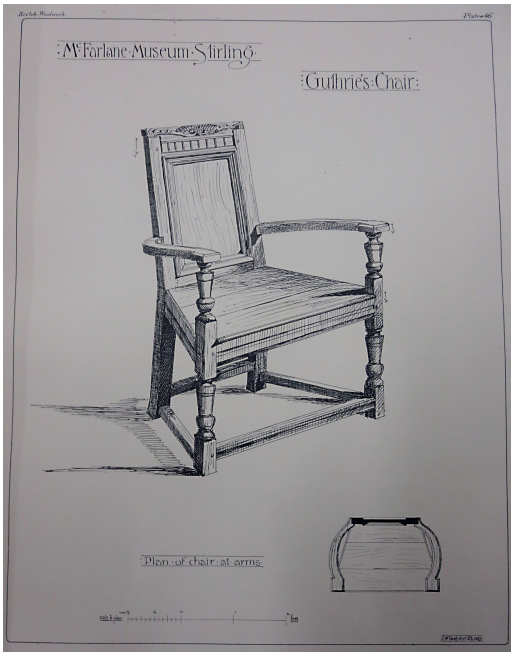
[9] Small (1880), pl. 3.
[10] The Fleshers' chair, the gift of Deacon Andrew Watson, 1661, is outstanding in the Trinity Hall collection, Aberdeen, because of its exuberant decoration — classical arcading beneath the seat rail and a pierced strapwork panel — but also because it appears to be made of mahogany. This is a very early usage for its date.



8 Countess of Mar's chair (Alloa) & Flesher's chair (Aberdeen) from John Small, *Leaves from my Sketch-books*, 1880, Plate III.



9 Fife caquetoire chairs from John Small, *Scottish Woodwork*, 1878, Plate 43.



10 Guthrie's chair from John Small, *Scottish Woodwork*, 1878, Plate 46.

sure that the illustrations were record drawings, in an archaeological sense, by providing measurements for the important pieces. He had shown an early interest in the caquetoire chair, illustrating four examples in his first major publication in 1878, *Scottish Furniture & Woodwork of the Sixteenth and Seventeenth Centuries*.[11] The first two, anonymous chairs from Fife, exhibit clearly the typical features of chairs from that county (Figure 9).[12] Another, 'Guthrie's chair', also a short caquetoire but plainer in decoration, was from the collection of the Macfarlane Museum in Stirling (Figures 10 and 11). For Guthrie's chair, plates 46 and 47 in *Scottish Woodwork*, Small provided full construction details and dimensions. These included sections through the arms and rails, profiles of the back and panel moulding and detail of the turning. Similar attention was given to a chair obtained in Peebles on plates 48 and 49. In appending the names of the places where he had recorded the pieces, Small was providing useful information on the possible origin of the chairs, which would be of great help to later historians. We can note too, from his details of provenance, that chairs of the caquetoire type were displayed in public collections during the 1870s, but again only because of their connection with celebrated historical figures.[13]

[11] Small (1878), pl.s 43 and 46-49.
[12] One has a very similar cresting to that on a Baillie's chair from St Monans dated 1618. Characteristic Fife features include angled palmettes and exuberant acanthus scrolls.
[13] The Reverend James Guthrie of Guthrie Castle, Angus, was a noted Covenanter and Minister at Stirling, between 1650 and his execution in 1661. Chambers (1836), vol. II, pp. 548–51.

Small, son of a Forfarshire wright, practised professionally as an architect and furniture designer but he was also a self-professed antiquarian, a field in which he took most enjoyment. He was certainly the first writer to take a serious interest in Scottish furniture and the first to bring the caquetoire chair to the notice of a wider public. Reviews of *Scottish Woodwork* acknowledged him as the standard authority in the field, telling us of the number of years that Small had been occupied in his survey of artefacts and quoting him about the 'delightful labour it has been (to me) being in thorough sympathy and love with the subject'.[14] In 1885 or 1886, Small established the North British Art Furniture Works in Wallace Street, Stirling, with the aim of realising his labour of love.[15] The factory was to produce old Scots pieces in facsimile along with contemporary designs that were inspired by his antiquarian researches. At its peak, the company employed over thirty people, preparing timber using machines and carving details by hand. A special feature in the *People's Journal* of 24 March 1888 tells us that 'gossip chairs are a favourite speciality of Mr Small's. They are low, comfortable, inviting-looking things, a great deal of ingenuity and artistic skill being lavished on the woodwork of the back'.[16] It is interesting that these, almost certainly chairs of the caquetoire type, should have been selected for special comment from the large repertoire of furniture made in the workshops and notable that this appears to be the earliest occurrence in print of the popular term 'gossip chair', but surviving examples have proved elusive.

There is anecdotal evidence that Small made miniature copies of the Countess of Mar's nursing caquetoire, the ingenious carving of which might correspond with the journalist's description, but the only firmly documented caquetoire facsimiles that are known to have come from the workshop are copies of Guthrie's chair.[17] We know that these existed because he presented examples to at least three institutions. A facsimile corresponding to the careful measured drawings in *Scottish Woodwork* was given by Small to the Edinburgh Architectural Association in 1887 (Figure 12). It is inscribed 'EAA 1887' and was receipted by letter, dated 19 November 1887, to the maker in Stirling, thanking him for his 'very handsome and acceptable gift'.[18] It is a copy entirely faithful in its detail except for an informed recreation of the missing top rail (noted in Small's original record) comprising a flattened shell flanked by foliate scrolls. Another example, following exactly the design of the EAA chair but with an inscription on the back reading 'Presented by Councillor Small, Dec. 1889' was given by him to the East Church, Stirling in that year (Figure 13). And yet another similar chair was given to Kirkintilloch Auld Kirk, where he had been involved in restoration work during 1890.[19] The Edinburgh Architectural Association chair, like most of John Small's historical facsimiles, the largest collection of which can be seen at his patron the Marquis of Bute's Fife property Falkland Palace, was made from untreated oak.[20]

[14] *The Architect and Contract Reporter*, 10 February 1899, p. 90.
[15] The works moved shortly afterwards to a purpose built factory in Forth Street, Stirling.
[16] *People's Journal*, 24 March 1888, p. 14. The article mentions also that versions were available with upholstered seats.
[17] Personal correspondence with Mrs Frances Reid, Edinburgh, April 1998.
[18] Royal Incorporation of Architects of Scotland archive, Edinburgh Architectural Association correspondence file, 1880–1903.
[19] *Kirkintilloch Herald*, 3 December 1890. I am grateful to Dorothy Wilson for locating this example.
[20] Jones (1987), nos. 38 and 39.







11 James Guthrie's chair, mid seventeenth century. *Stirling Smith Art Gallery & Museum*

12 Copy of Guthrie's chair by John Small's North British Art Furniture Works, Stirling, presented to the Edinburgh Architectural Association, 1887. *Edinburgh Architectural Association. (Photo: Nick Haynes)*

13 Copy of Guthrie's chair by John Small's North British Art Furniture Works, Stirling, presented to the Church of the Holy Rude (East Church), 1889. *East Church Kirk Session, Stirling. (Photo: John Harrison)*

In accordance with the archaeologically sensitive philosophy of his contemporary, the architect and designer John Kinross, Small used obviously new timber in the creation of his oak furniture, avoiding any pretence that his chairs were old.[21]

It seems that any connection between the Scottish type that Small made and described as 'gossip chairs' and possible French precedent had not been fully realised until around 1889, when interest in old French furniture had been aroused by publicity surrounding the great *Exposition Universelle* in Paris.[22] This international exhibition had initiated a series of articles 'Studies in Old French Furniture' in the London trade magazine *Cabinet Maker and Art Furnisher*. For historians of furniture terminology, a defining moment occurred in the fourth of these features, appearing in the September issue of 1891, in which the name 'caqueteuse' was used for the first time in an English language publication. The anonymous author wrote, referring to an illustration of an old French chair with trapezoidal seat, carved and crested back panel and flat pincer like arms: 'This chair, which would appear heavy and cumbersome nowadays, in those times was considered light and portable, insomuch that it bore the name 'caqueteuse' or gossip chair'.[23]

That this was a relatively new and unfamiliar term to the trade is suggested by the appended remark: 'It is to be feared that if such an article (i.e. the chair illustrated) were labelled with that description in a modern showroom, the responsible party would be looked upon with distrust.' Nevertheless, the term seems to have stuck, entering popular parlance and only recently has the alternative term 'caquetoire' been adopted.[24] 'Caqueteuse' as a descriptive name had not gained a wide enough currency to have been used in the *Cabinet Maker and Art Furnisher's* reporting of the sale of the Sir William Fraser collection in 1898, which contained at least seven chairs of the type, but the fact that the sale was given such prominence in this London journal was an indication that an interest in old Scots furniture was beginning to spread outside the country.[25]

In Scotland, a trend for furnishing in the manner of the country's brief 'Renaissance' period was gaining recognition in the press. The Stirling Sentinel, reviewing a new edition of John Small's *Scottish Woodwork of the Sixteenth and Seventeenth Centuries* in 1899, considered it 'particularly pleasing to find that there is a revival of taste for the furniture which had its origin in Scottish domestic decoration of three centuries ago' adding in a not entirely complimentary reference to increasing imports of furniture from the United States: 'the notion for the gimcrack manufactures in which our American cousins have distinguished themselves, is gradually losing favour with the public'.[26]

[21] The architect John Kinross (1855–1931), working on the conservation and rebuilding of parts of Falkland Palace for the 3rd Marquis of Bute, used new materials to mark the division between his own work and the original. Mays (2017).

[22] The *Exposition Universelle* held in Paris from 5 May to 31 October 1889 to celebrate the centenary of the storming of the Bastille, was the most successful of the nineteenth century French World Fairs. It had the Eiffel Tower as its centrepiece.

[23] 'Studies in Old French Furniture, (4)', *The Cabinet Maker and Art Furnisher*, September 1891, pp. 68–74. The caquetoire illustrated in this article was copied from a photograph from the Paris *Exposition Universelle* and depicts a chair from the collection of the Veuve Rougier in Lyon, first published in 1878.

[24] Adoption of the term caquetoire post-dates Victor Chinnery's *Oak Furniture, the British Tradition* (1979).

[25] Sale of the Sir William Fraser Collection, Dowell's auctioneers, Edinburgh, 3 December 1898.

[26] *Stirling Sentinel*, 24 January 1899.



14 Caquetoire chair, *c.* 1630, from the Oak Bedroom at Naughton House, Balmerino, Fife. *Captain and Mrs Crawford*



15 Hand carved caquetoire chair by Miss Sybil Berry, Tayfield House, Newport, Fife, 1894. *Mr & Mrs Berry*

As touched upon earlier, a fashion for creating 'oak rooms' influenced by the cult of Mary, Queen of Scots and her atmospheric bedchamber at Holyrood had existed since the late eighteenth century.[27] By the time that Walter Scott's Abbotsford was nearing completion, in the late 1820s, the supply of antique furniture and woodwork useful for this purpose had become established. Christie's, London, held their first sale of 'Fragments for making interiors' in 1826, and by 1833, the Scottish encyclopaedist John Claudius Loudon was able to note that the trade in 'ancient carved furniture and woodwork' was widespread throughout Britain.[28] However, it was not until the end of the nineteenth century that the caquetoire chair gained its place as an essential component in the repertoire of such rooms in Scotland. A good surviving example is the oak bedroom created by the Duncan family at Naughton House in Fife, 1895, which, amongst a great oak bed, cabinet, panelled press, cupboards and two cane backed chairs copied from examples at Holyrood, contains a locally acquired early seventeenth century Fife caquetoire chair (Figure 14).[29]

Antique versions however, were not easy to acquire even at that time and the caquetoire emerged in the late nineteenth century as a subject for amateur reproduction,

[27] Gow (1996).
[28] Loudon (1833), p. 1101.
[29] Jones (1996), cat. 1.

either guided by tutors or from patterns such as those provided by Small. The *Stirling Sentinel*, in its review of *Scottish Woodwork* of 1899, declared: 'The amateur in wood carving too, will find here an immense variety of ornamental work, drawn to scale ready to his hand, and happy will he be if he succeed in reproducing any of these antique designs in solid wood.'[30] Most home carvers, however, were women: some belonged to societies and exhibited their work while others chiselled and turned as a domestic hobby.[31] At Tayfield, an estate neighbouring Naughton in Fife, there is an accomplished example of a caquetoire chair made by Miss Sybil Berry, one of the ladies of the house, in 1894 (Figure 15). It does not appear to follow a specific or authentic caquetoire pattern but uses the classic Scottish chair form as a model and makes possible reference, in its carved detail, to examples of sixteenth century carving in Fife.[32]

However, the appearance of the caquetoire chair (whether original or reproduction) in the late nineteenth century interior was never more than occasional. As Ian Gow has noted in his study of the Scottish Baronial interior, the architects of this revival expressed great confidence in the exterior design of their buildings, but in furnishing, a poorer imagination was apparent.[33] The creatively limited repertoire of Baronial revival interiors may have resulted partly from the use of Scott's Abbotsford as a starting point and partly through their designers labouring under the misapprehension that Scotland had enjoyed an identical decorative history to that of England. Where the caquetoire did appear in the interior, it was not as conveniently usable furniture, but as historical specimen or curiosity. As John Small had demonstrated, the caquetoire chair had found its late nineteenth century place as a ceremonial or presentation item, not as in the sixteenth and seventeenth centuries, as a familiar piece of domestic furniture.

The caquetoire's influence in America must be the subject of another study, but it is useful to make a few initial observations about the Scottish chair's legacy across the Atlantic. Firstly, it is evident that caquetoire chairs, usually small examples, were taken to America by early colonists and later waves of immigrants, although it is difficult to determine exactly how many found their way there. Many must exist as private heirlooms, family articles that have never been on public display. One such example is a small oak caquetoire that has descended in the Whyte family who emigrated to the East Coast of the United States from Glasgow in the 1950s (Figure 16). Of small proportions, it has asymmetrical carving on its double back panels which feature a diabolical hunter figure with spear, the initials IW and date 1660, surrounded by decorated circles. The wide stiles are carved with stylised thistle plants. This chair has enjoyed long use in an intimate, family context and is treasured, but not advertised, by the current generation of owners, the male line of which originated in the Forfar area. The significance of the carved decoration has been long forgotten by the family, but the chair remains valued for its historical importance. It is worth noting that stylised thistle plants appear on sixteenth century woodwork in Arbroath and that the

[30] *Stirling Sentinel*, 24 January 1899.
[31] Information on amateur women woodcarvers and their teachers may be found in Allwood (1991).
[32] The stylised pomegranate motif on the chair back is comparable with carving on the panels of the St Andrews Cupboard, St Mary's College, University of St Andrews.
[33] Gow (1996), p. 1.





16 Caquetoire chair inscribed I W 1660, Angus. *Heather Whyte, Arlington, Virginia, USA*
17 Caquetoire chair by Robert Rhea, Freehold, East New Jersey, 1695. *Monmouth County Historical Association*

small devilish character with winged spear bears some resemblance to similar figures on Pictish carved stones from Angus; particularly the Eassie cross slab at Eassie Parish Church, by Glamis.[34] The prevalence of circles and rings on the chair back and stiles is also comparable to the decorative schemes found on carved stones in the district. This visual evidence and the chair's squat proportion with broad stiles and proliferation of differently sized chip-carved flutes, points to a late seventeenth century Angus workshop.

Occasionally, original caquetoire chairs have been accessioned by museums in the United States, as is the case with the Robert Rhea chair, now in the collection of the Monmouth County Historical Association, Freehold, New Jersey (Figure 17).[35] This is not a Scottish chair but one that was made in America by a settler in the Scots colony of East New Jersey in 1695. Compared with Scottish examples, its form is anachronistic. The maker, Robert Rhea emigrated to the colony in 1685, two years after its foundation. In 1690, he married Janet Hampton, a fellow settler, in her case from Elphinstone, East Lothian; her name is represented by the capital 'I' alongside her

[34] There is a carved thistle panel at the Abbot's House, Arbroath Priory; see also the Beaton Panels at the National Museum of Scotland. On the Eassie devil see Bourke (2007).
[35] Jones (2013) and Longstreet (1933).

husband's initial in the chair back panel. That Rhea himself was from Aberdeenshire is confirmed by the appearance of peculiar striated bands forming the ground of this panel; a pattern that is exclusive to the county.[36] Like the Whyte chair, this decoration can be compared with that found on seventh and eighth century carved stones in the area where the family originated.

Rhea was almost certainly an Aberdeenshire Quaker seeking religious franchise in East New Jersey; he was also a carpenter or wright and is described as such in the records detailing his purchase of farmland in Freehold.[37] What is remarkable about his chair is its overt Scottishness, not only in the regionally specific carved detail and typical caquetoire form with flared seat and zig-zag enclosing arms, but also the inclusion of a very prominent carved thistle on the chair back. It was made by a man who wished to assert his identity in a new place; to state that his cultural heritage was Scottish.

A plainer example, made in maple and oak, is in the collection of the American Museum in Britain and was donated in 1961 by Mr and Mrs J H Ballantine of Connecticut (Figure 18).[38] This chair corresponds, again, to Aberdeenshire designs, but this time recalls Scottish chairs of the 1660s and after, whose broad, flat out-curving arms with generously sized circular 'hands' superseded the zig-zag style arms of the 1620s and 30s. The Ballantine chair, with neat, paired scroll profile cresting and indented finials, is clearly a later interpretation of the caquetoire form, with no carved detail on its blank panelled back. It was, by comparison with similar examples made in Scotland, probably made in the early years of the eighteenth century.

Clear memories of the first settlers of the seventeenth century had almost certainly faded by the nineteenth but the Scottish diaspora in America had continued to grow. Familiarity with their ancestors' material culture may have disappeared but nostalgia had not. This market for the past was not lost on the reviewer of the 1899 edition of Small's *Scottish Woodwork* who wrote: 'we have no doubt the collection will be found to have much interest for designers and collectors, as well as that large body of natives scattered abroad, to whom the least thing that is Scottish appeals with irresistible force'.[39] Two hundred copies of the book were sent to America and the Colonies, not a great number perhaps, but enough to penetrate the design consciousness of a nation hungry for ideas. As the *Stirling Sentinel* remarked about *Scottish Woodwork*: 'we may expect to see its educative influence on the designers of furniture there'.

The influence, educative or not, of Scottish furniture in the United States has received little attention, as American furniture history has been so blindly Anglo-centric, but archival evidence indicates that printed pattern material did circulate in the late nineteenth century and was collected by major firms and their designers. A

[36] The repetitive geometric ground of this chair's back panel is similar to Ogham script, the cryptic alphabet of parallel strokes that was used by the people who lived in the north east of Scotland between the fourth and sixth centuries AD and found on standing stones in Aberdeenshire, such as the Brandsbutt stone in Inverurie. A comparable, but not identical, background treatment of simple gouge cut strokes is seen on a chair from Castle Fraser, Aberdeenshire, which has bulbous turned front posts like those on the Rhea chair.

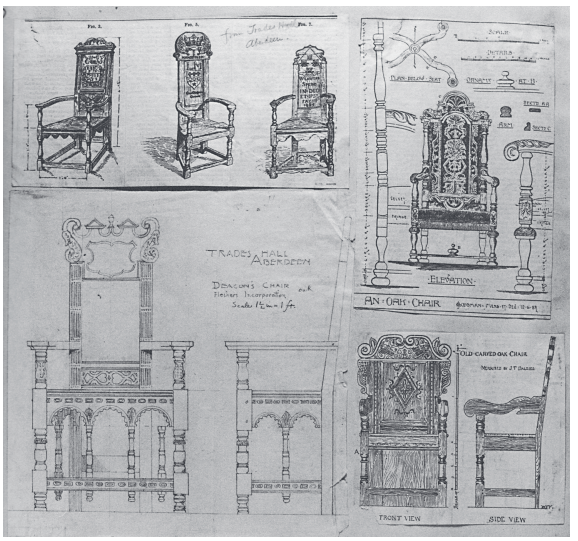
[37] New Jersey State Archives, 225, West State Street, Trenton, NJ, *Wills and Inventories*, 98M and 117M.

[38] American Museum and Gardens, Claverton Manor, Bath.

[39] *Stirling Sentinel*, 24 January 1899.



18 Caquetoire chair, New England, early eighteenth century. Presented to the American Museum in Britain by Mr & Mrs J. H. Ballantine of Connecticut.
American Museum and Gardens, Claverton Manor, Bath



19 Page from design scrapbook, A. H. Davenport & Co. Brooklyn & New York, 1885–1900. *Margaret Woodbury Strong Museum, Rochester, New York*



20 Greene & Greene, Armchair for the Blacker House, Pasadena, California, 1907-9. *Metropolitan Museum, New York*

good example is A. H. Davenport & Co. of Boston and New York, a large manufacturing and retail outfit who worked with leading architects such as H. H. Richardson, McKim, Mead & White and Peabody & Stearns on the interior design of their buildings. The company design scrapbooks, compiled by Francis H. Bacon between 1885 and 1900 contain several clippings from John Small's publications and give prominence to one piece: the Flesher's chair from Trinity Hall, Aberdeen (Figure 19). Perhaps this exceptional chair, certainly the most exuberant instance of its type, and faithfully recorded by Small in 1880, took position as the most influential caquetoire in America for a brief period in late 1800s.[40] It is doubtful that exact facsimiles were made but the distinctive caquetoire shape does seem to have had some impact on progressive furniture designers in the States. Charles Sumner Greene and his brother Henry Mather Greene of the Californian practice Greene & Greene, for instance, produced an elegant, abstracted version of the caquetoire for the Blacker House, Pasadena, between 1907 and 1909 (Figure 20).[41] Some leading Scottish furniture manufacturing companies, such as Scott Morton & Co. of Edinburgh, were themselves active in America around the turn of the century but it does not seem that they were doing anything to stimulate the legacy of the caquetoire chair.[42] At home, however, the type was enjoying a new life.

[40] Small (1880), pl. 3.
[41] One of these, made of mahogany with an upholstered seat, was sold by Christie's, New York, 10 and 11 December 1982, lot 36.
[42] Scott Morton had an American showroom on West 23rd St, New York, in 1889. During this period, they executed fitted woodwork for the banker J P Morgan at his Long Island properties.

William Scott Morton (1840–1903), a talented and historically literate designer whose company had been making and retailing furniture in Edinburgh since 1870, developed a flourishing business in church furnishings towards the end of the century.[43] His choice of the caquetoire as a model for Ministers' and Church Elders' chairs seems apt although not, in this case, based on historical precedent. His firm's treatment of the design was simplified, but featured bravura carving, for which his workmen were renowned. A chair made in the Scott Morton workshops in 1908 shows this in a frame that clearly embraces the characteristic swagger of the caquetoire arm (Figure 21).[44] The chair was made to celebrate the marriage of Lt Col John William Balfour Paul and Muriel Cassels Montieth.[45]

But the Edinburgh company that appears to have pioneered the form for church officers' furniture was John Taylor & Son of Princes Street, who made one for the Free Church Offices and College in North Bank Street in 1854 (Figures 22 and 23).[46] The back panel bears the Free Church symbol of the Burning Bush and their motto: *Nec Tamen Consumebatur*. Interestingly, this chair is more historically accurate than the Scott Morton example. The corniced top rail and broad fluted columns of the back panel bear comparison with the sixteenth century Gordon and Burnett chairs at Crathes Castle, Aberdeenshire, which may well have been the models for this early revival of the caquetoire.[47]

Charles Rennie Mackintosh (1868–1928) produced at least one caquetoire inspired chair design for a church commission: a Precentor's chair for Holy Trinity Church, Bridge of Allan, in 1904 but he was chiefly responsible for re-assimilating the type into a contemporary domestic context.[48] The caquetoire form, as recorded by Geikie and Small and known from old examples such as those at Trinity Hall, Aberdeen, was not the most obviously comfortable chair for use in the modern home and was certainly not convenient for dining. In the early stages of its late nineteenth century revival, the caquetoire had usually been deployed as a ceremonial chair made for churches and institutions or as a 'presentation' piece, where its highly decorated appearance and

[43] Dictionary of Scottish Architects, www.scottisharchitects.org.uk

[44] The back of this chair is carved in sixteenth century style featuring a helmet and armorial shields against a foliate background. A possible source is the deeply carved pew front of James Lumsden of Airdry in Crail Church, Fife, 1595. Caquetoire inspired chairs appear too in the photographic archive of Edinburgh cabinet makers and upholsterers Whytock and Reid but these may be of Scott Morton authorship as Whytock and Reid acquired the firm and its archive when it went into receivership in 1966.

[45] Balfour Paul, later Marchmont Herald, was the son of Sir James Balfour Paul, Lyon King of Arms. His architect brother. Arthur Forman Balfour Paul, was junior partner to the distinguished Sir Robert Rowand Anderson.

[46] John Taylor set up business in 1825 as a wright and cabinet maker at 100 Rose Street, Edinburgh. By 1859 the firm was known as John Taylor & Son, with a Royal Warrant (1852) and extensive showrooms at 109-10 Princes Street. From their manufacturing works at Rosemount the company produced a very large variety of furniture and architectural woodwork, especially public house and shop fittings. They executed numerous country house commissions, including the fitting out of Aberdeenshire tower houses such as Monymusk, and carried on a substantial chair making trade, most of their frames being stamped. The company ceased trading in 1968.

[47] Another such chair remains at Strathblane Parish Church, Stirlingshire. An alternative model for the design may have been a restored example at John Knox's House, Edinburgh.

[48] This one chair remains from the Holy Trinity, Bridge of Allan, commission of 1904. It is a plain backed version of the caquetoire shape with a moderately flared seat and broad flat arms. The uprights are turned and blocked and there is a fluted pilaster motif on the backposts that return slightly around the sitter.





21 Scott Morton & Company, Edinburgh, caquetoire chair, 1908. *Photograph: author's collection*

22 John Taylor & Son, Edinburgh, caquetoire chair for the Free Church College, North Bank, Edinburgh, 1854. *Free Church of Scotland (Edinburgh Theological Seminary)*

23 Engraved presentation plaque on the chair in Figure 22.



throne like qualities were thought appropriate. Mackintosh can be credited with introducing it to the lobby and drawing room. His most successful versions were made around 1901–2, in particular; chairs for Windyhill, Kilmacolm (Figure 24), and 14 Kingsborough Gardens, Glasgow (Figure 25). Both were abstracted interpretations of the caquetoire, the Windyhill chair, for William Davidson, in oak with a solid tapered back, and the Kingsborough Gardens design, for Mrs Rowat, with upholstered back



24 Charles Rennie Mackintosh, chair for Windyhill, Kilmacolm, Renfrewshire, 1901. © *The Hunterian, University of Glasgow*



25 Charles Rennie Mackintosh, chair (foreground) for 120 Mains Street, after the design for 14 Kingsborough Gardens, Glasgow, 1902. © *The Hunterian, University of Glasgow*

and seat, the frame painted white to match its surrounding drawing room decoration.[49] By simplifying the design — making construction lighter and eliminating carved detail — he made the chairs suitable for modern domestic and even feminine rooms, but certain caquetoire signature features, such as the trapezoidal seat and broad flat arms were firmly retained. The Windyhill chair was exhibited in Moscow in 1903 and a variant of the Kingsborough Gardens chair shown in Turin in 1902. The wider influence of the caquetoire form upon Mackintosh's chair designs can be seen in chairs without arms, in which he makes no reference to specific historical example, but the shapes of the seats and backs speak for themselves. From the number that draw clear inspiration from the caquetoire, two models are worth highlighting. The tall backed chair developed in 1897 for the Argyle Street Tea Rooms, Glasgow (Figure 26), is directly comparable in shape to both caquetoire chair and tower house in sixteenth and early seventeenth century Aberdeenshire, in which a tall, vertical shaft blossoms into crested detail at the top (Figure 27); while the ladder backed chair for the main bedroom at The Hill House, Helensburgh, 1903–4, embraces the spirit of Aberdeen Mannerism in a more formal, geometric interpretation (Figure 28).

[49] The Windyhill caquetoire was designed for William Davidson Junior of Gladsmuir, Kilmacolm, *c.* 1901, but was possibly made for his parents' house, Gladsmuir and taken to Windyhill. Two chairs were made by Glasgow wright Francis Smith at a cost of £4 8*s*. The Kingsborough Gardens chair was designed for Mrs Rowat in 1902 and a single copy made for Mackintosh's own flat at 120 Mains Street. A very similar model was exhibited in the 'Rose Boudoir' at the Turin Exhibition and then purchased by Davidson.



26 Charles Rennie Mackintosh, chair for the Argyle Street Tea Rooms, Glasgow, 1897.
Victoria & Albert Museum



27 Deacon of the Hammermens' chair, *c.* 1600. *The Seven Incorporated Trades of Aberdeen. (Photo: Nick Haynes)*



28 Charles Rennie Mackintosh, chair for the principal bedroom at The Hill House, Helensburgh, 1903. © *National Trust for Scotland*

The Glasgow designer George Walton (1867–1933) made his own versions of the caquetoire and like his contemporary C. R. Mackintosh, made strong play of the original defining features. His Rowntree cafe chair of 1903, however, has more of the squat dimensions of a Fife caquetoire than Mackintosh's tall backed chairs

(Figure 29).[50] Walton, who had a more detailed knowledge of native chair making construction than his younger Glasgow colleague, used turned and blocked uprights and very rhythmically curved arms in direct quotation from early seventeenth century example. Both men, in a nod to the then current English Arts and Crafts style, specified rush seats for their caquetoires.[51] Interestingly, there was nothing self-consciously Scottish about these chairs; the derivation of their design seems to have gone unnoticed and was not advertised by their designers. The accommodating form of the adapted caquetoire fitted well into an eclectic modern interior regardless of its country of origin. Indeed, Walton used his more abstracted Abingwood, with a tapering splat back extending below seat level and a heart shaped piercing at the top (Figure 30), and the related leather upholstered Abingdon, the names of which were no indicators of their Scottish identity, with great success in his English commissions.[52] Soon after its appearance, this particular design received specific international exposure. On a visit to Scotland in 1903 in which Aberdeen was his base, it was selected by Jan Thiis, Director of the Nordenfjeldske Kunstindustrimuseum, Trondheim, as an example of modern Scottish design.[53] The years immediately after 1900 were particularly good for Walton; after an international showing at the Glasgow exhibition of 1901, he furnished a house in Vienna and exhibited at the Budapest Exhibition of 1902. The following year, a version of his Abingwood caquetoire was specified for the new Kodak photographic shops in major European cities, the interiors of which he had designed for Mr George Davison, head of Eastman Kodak sales.[54] The distinctive form of the Scottish caquetoire chair, although with unacknowledged source, was thus widely seen and may well have inspired contemporary chairs by German designers, including one by Richard Riemerschmid (Figure 31).[55]

Returning to Scotland, the master of the caquetoire legacy in the early twentieth century and the designer with arguably the most sophisticated understanding of the type and its history, was Robert Stodart Lorimer (1864–1929). As he spent much of his youth in North East Fife, at the family summer home of Kellie Castle, and much of his time bicycling around the county visiting churches and other old buildings, Lorimer was aware of the Kingdom's strong sixteenth and seventeenth century tradition of caquetoire chairs made in oak. In 1904, working for the Earl of Crawford in the building of a new estate office at Balcarres, he had made, by a local firm of wrights, a facsimile of a caquetoire from the old Baillies' loft in nearby St Monans

[50] The Rowntree *café* was in Scarborough. The chair design, first developed in around 1895–6, came in both armed and plain versions. Jones (1991).

[51] Scottish designers Mackintosh, Walton and Robert Weir Schulz all specified rush seats, not a traditional feature in Scotland, on several of their chair designs. They seem to have been influenced by the contemporary English designer Ernest Gimson (1864–1919).

[52] Walton also used a leather upholstered version of his rush seated Rowntree café chair at Elm Bank, York, for Sidney Leetham, 1898. Elm Bank is now a hotel.

[53] Jones (1991).

[54] Walton was first commissioned to design and furnish shops for the Eastman Photographic Materials Company (later renamed Kodak) in 1898. His first European showroom design was 59, Montagne de la Cour, Brussels, opened in 1899.

[55] Riemerschmid's chair was part of an ensemble designed for an annual competition at the Bavarian Trade Museum. Examples survive at the Museum Industriekultur der Stadt Nürnberg and the Museum für Gestaltung, Zürich.





29 George Walton, caquetoire chair for the Rowntree Café, Scarborough, East Yorkshire, 1895–6. *Private collection*

30 George Walton, Abingwood chair, 1895–6. *Lyon & Turnbull Auctioneers, Edinburgh*

31 Richard Riemerschmid, armchair, 1900. *Museum für Gestaltung, Zürich*



(Figure 32). The model from which he worked, dated 1618, was one of a small group of caquetoire chairs made in the East Neuk of Fife that shared similar characteristic motifs including angled palmettes, fleshy rosettes and confidently carved acanthus flourishes.[56] Such a historical quotation was appropriate for new furniture made for

[56] These acanthus flourishes can be compared with those carved on the pew front of James Lumsden of Airdry in Crail Church, 1595, suggesting that Lorimer's model, the caquetoire from St Monans, dated 1618, was by the same hand.



32 Caquetoire chair inscribed 1618, St Monans, Fife. *Fife Cultural Trust (formerly property of East Neuk of Fife Preservation Society)*



33 Robert Stodart Lorimer, caquetoire chair for Balcarres Estate Office, Colinsburgh, Fife, 1904. *The Earl of Crawford & Lindsay*

an ancient estate with a long pedigree and the carved motifs employed were very much part of a local vocabulary.[57] He had the new chair 'left in the white', that is not stained or artificially darkened but presented in a clean state, unadulterated apart from a very light oiled finish (Figure 33). He wanted there to be no doubt that this was new work. However, unlike his west coast contemporaries Walton and Mackintosh, Lorimer wanted to assert the chair's Scottish identity. In addition to using an authentic regional decorative vocabulary he specified Scottish oak in the chair's construction, which can be seen in its prominent 'chamf' or pattern of medullary rays, a distinctive feature of Scots grown timber and one that was historically prized.

During Lorimer's later years, architects' interest in the caquetoire chair was shown in a new source book: *Details of Scottish Domestic Architecture*, published by the Edinburgh Architectural Association, with text by James Gillespie, in 1922. This added

[57] See Jones (1996).





34 Caquetoire chair from the Threipland of Fingask collection, exhibited in the Exhibition of Scottish Art at the Royal Academy of Art (London), 1939. *Photograph: author's collection*

35 Facsimiles of the chair in Figure 33 made for the Rossie Priory cloister, first half of the nineteenth century. *Lindsay Burns Auctioneers, Perth*

36 Engraved plaque on one of the chairs in Figure 34.



to the pattern books which contained measured drawings of caquetoires and introduced a newcomer, an early seventeenth century plain panelled chair with carved initials WF, that was reputed to have come from the Bishop's Palace in St Andrews (Figure 34).[58] This chair, then in the collection of Col. Murray Threipland of Fingask, had been reproduced in the nineteenth century to the 'exact pattern of the original' for display in Lord Kinnaird's 'Cloisters' gallery at Rossie Priory, Perthshire (Figures 35 and 36).[59] The 9th Lord Kinnaird (1807–78), a neighbour of the Threiplands in the Carse of Gowrie, was a noted collector who assembled a prodigious number of curiosities in the 150 foot long gallery that his father had built in the new Rossie Priory (1807–10). The St Andrews Bishop's Palace facsimiles took their place amongst chairs

[58] Gillespie (1922), pl. 90. This book also illustrated the Deacon of the Barbers' chair, Trinity Hall (pl. 91) and the Deacon of the Bakers' chair, Trinity Hall (pl. 95).
[59] Chambers (1880).

of many styles and periods against the cloister walls, accompanied by several that 'were brought from Falkland Palace and were used by Mary Queen of Scots'.[60] It should be emphasised that these chairs were displayed as historical exhibits, not items of domestic furniture, as was the original Threipland caquetoire when it was given further exposure in the Exhibition of Scottish Art at the Royal Academy, London, in 1939.[61]

In the 1920s and 30s, the caquetoire was thus firmly acknowledged as a Scottish type, but its derivation still vaguely understood. The popular authority on antiques, George Owen Wheeler, for example, writing in 1924, asserted a Nordic origin, stating: 'The tall and narrow backed chair, with seat rapidly widening out, and with arms showing a convex sweep to give good entry, came to England *via* Scotland from Scandinavia. It remained a Scottish type until approximately 1660'.[62] At the same time, he identified a related French type that was also to be found in Scotland, saying:

> A very similar model known as the "Cacqueteuse", or "talking chair", assigned to the ladies, came to us from France. This model when of French origin shows a higher back with consequent accentuation of the narrowness of its proportion and its adhesion to Renaissance in decoration is pronounced. The specimens north of the Tweed are relatively squat, and far more freedom and national character appear in their embellishment.

Owen Wheeler certainly confused matters by identifying two related types but the term caqueteuse or cacqueteuse appears to have been established usage for both around this time and a rather general French association, as described by Owen Wheeler, seems to have been preferred amongst commentators and the trade. As far as dealers were concerned, not many had caquetoire chairs to offer; they were known and saleable, but scarce on the open market. Regional preference too, determined their popularity. Customers in Edinburgh and Aberdeen favoured neoclassical furniture appropriate to the architectural style of their cities and this was reflected in the stock of the major antiques dealers such as Ian Anderson of Rutland Square, Edinburgh, and John Bell of Crown Street, Aberdeen.[63] The antiques business in Glasgow was much larger by volume and it was there that the buyer had the best chance of finding old Scottish oak. Wylie & Lochhead of Buchanan Street sold mainly decorative antiques amongst their new furniture lines but Muirhead Moffat and Company of 132–6 Blythswood Street specialised in sixteenth and seventeenth century pieces when they could obtain good stock. Established by William Muirhead Moffat in 1894, this was a large concern that manufactured its own furniture as well as selling and restoring old pieces, many of which they stamped with their name.[64] Muirhead Moffat's son recollected that the best were made by 'Jimmy Todd, a wonderful carver, and Joe Wilson, a very taciturn cabinet-maker from Skye' in a workshop at 120 Kent Road. Muirhead Moffat advertised regularly in the *Connoisseur* magazine in the 1920s and

[60] Millar (1890), p. 14.
[61] *Exhibition of Scottish Art*, Royal Academy, London, 1939, exhibit no. 234. A second caquetoire, the back carved with a thistle, from the collection of the Royal Museum of Scotland, was exhibited as no. 236. See also Chambers (1880).
[62] Wheeler (1924), pp. 100–1.
[63] Ian Anderson and John Bell's early twentieth century advertisements in the *Connoisseur* magazine show furniture in the Chippendale, Sheraton and Hepplewhite styles.
[64] Moffat (1974), p. 25.



37 Photograph of the 'Oak Room' in the Glasgow premises of Muirhead Moffat, antique dealer. From an advertisement in the *Connoisseur*, 5 June 1930. *Photograph: author's collection*

'30s, offering twenty rooms of antiques to view. A photograph of one of his oak rooms taken in March 1930 shows a caquetoire, probably an early seventeenth century Fife example, flanked by oak dressers and a table (Figure 37).[65]

Demand for the caquetoire as a presentation piece or as furniture for church officers persisted into the twentieth century when there were still Scottish manufacturers able to supply such a specialist chair. Muirhead Moffat, for example, made a Session Clerk's chair for Paisley Abbey in 1954 (Figures 38 and 39). It seems to have been based upon the chair visible in the 1930 photograph, but with a Trinity Hall style cresting.

The later twentieth century was a lean period for caquetoire legacy; few makers retained detailed knowledge of the type and there was little demand for the form as domestic furniture. Only the 'Wood Craft Revival' of the 1980s and 90s, inspired by the work of Japanese-American maker George Nakashima, and represented in a somewhat diluted manner in Scotland by Tim Stead and his followers, preserved a faint memory of the caquetoire shape, deployed by those who wanted, consciously or not, to give their chairs a 'Celtic' feeling.[66] Inevitably, no reference was made to historical examples, nor to pattern book sources. However, there was a quiet rediscovery of the caquetoire or caqueteuse chair by furniture historians in articles and exhibitions, and examples such as the Trinity Hall chairs in Aberdeen became, once again, more widely known.[67] A chair such as the new caquetoire made for Old Gala House Museum, Galashiels, by Nigel Bridges in 2002 is an instance of this resurgence (Figure 40). It is a composite design based on elements from the Trinity Hall Deacons' chairs and exhibits at the National Museum in Edinburgh. The new chair was

[65] A very similar, but not identical, original caquetoire is in the collection of Roland Fraser, Edinburgh.
[66] The Japanese American furniture maker George Nakashima (1905–1990) who believed in working from the characteristics of wood, achieved cult status in the United States from the 1960s onwards. His principle of reverence for wood became fashionable amongst makers in the United Kingdom and his influence can be seen in the work of John Makepeace and Tim Stead. The caquetoire form lent itself to this style of construction, but makers here employed it with little acknowledgement or knowledge of its origins.
[67] Learmont (1978). Jones (1987) and (1996).



38 Probably Joe Wilson and Jimmy Todd for Muirhead Moffat & Co., Session Clerk's chair for Paisley Abbey, 1954. *(Photo: Nick Haynes)*



39 Session Clerk's chair for Paisley Abbey, engraved presentation plaque. *(Photo: Nick Haynes)*



40 Nigel Bridges, caquetoire chair, 2002. *Old Gala House Museum, Galashiels*



41 The Dining Room at Hutton Castle, *c.* 1940. *Glasgow Life*

constructed using authentic methods and left 'in the white'. However, it was made as a museum showpiece, not intended for use in the home. Although Mackintosh and Walton had made notable efforts, the bulky form of the oak caquetoire armchair had never quite become reconciled with modern domestic convenience; perhaps its conspicuous omission from the Baronial interior furnishing repertoire had been exactly because of its unsuitability as a dining chair and perceived lack of comfort as a drawing room seat.[68] Similarly, the difficulty in adapting a collection of historic oak armchairs for domestic use was demonstrated in the early twentieth century by the clumsy looking (to modern eyes) combination of oak chairs and dining table in William Burrell's Hutton Castle interior, reconstructed for posterity in the Burrell Collection, Glasgow (Figure 41).[69]

Happily, the twenty first century has seen a renaissance for the Scottish caquetoire amongst both designers and historians, along with contemporary makers finding fresh interest in its authentic form. Angus Ross is perhaps the best example now, producing in his workshop at Aberfeldy a range of elegant chairs made from native hardwoods with modern convenience and comfort in mind (Figures 42 and 43). These uncompromisingly contemporary chairs exploit the caquetoire's sculptural qualities whilst being fully informed of the type's unique legacy.[70] On the collecting front, people are becoming interested in not just the general Scottish, but more specific regional origin of the caquetoire chair, which is a direct result of renewed scholarship in the field.

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[68] Other designers who produced versions of the caquetoire included E. W. Godwin (1833-86) and M. H. Baillie Scott (1865-1945). Godwin's tall-backed 'Shakespeare Chair' of 1881 was based on a French example understood at the time to have belonged to the dramatist, which is today in the collection of the Shakespeare Birthplace Trust, Stratford. In addition, however, Godwin's cabinet maker, William Watt, also made chairs based upon Scottish models: there is an example at Smallhythe Place, Kent (National Trust). Baillie Scott certainly created designs inspired by Scottish models, made for him by the Pyghtle Works, Bedford between 1901 and 1914. An example of his caquetoire-derived dining chair with solid inlaid back can be seen at Blackwell, Bowness-on-Windermere, Cumbria.

[69] These are mainly English wainscot chairs from the sixteenth and seventeenth centuries but the room housed one Scottish caquetoire chair.

[70] Angus Ross has taken inspiration form various regional Scottish chair designs to create his contemporary pieces. He has made a particular study of chairs in the Highland Folk Museum collection.



42 Angus Ross, 'Frame' chair, 2021.
Angus Ross, Aberfeldy



43 Angus Ross, 'Sentinel' chair, 2022.
Angus Ross, Aberfeldy

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