

# Gallery Guide

## Marx-Lambert Collection

### Compton Verney

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## Introduction

Enid Crystal Dorothy Marx (1902–1998) was one of the brightest stars to emerge from the Design School of London's Royal College of Art (RCA) during the interwar years. Her generation at the RCA – an outstanding cohort which artist and RCA tutor Paul Nash (1889–1946) subsequently hymned as 'an outbreak of talent' – included her close friends Eric Ravilious (1903–1942) and Edward Bawden (1903–1989), as well as future giants of British painting such as John Piper (1902–1992).

Marx's own artistic talents were prodigious: she excelled as a textile designer, an author, designer and illustrator of children's books, a printmaker and a painter. However, it was her skills as a product and graphic designer, working in a more abstract and modernist idiom than many of her friends and contemporaries, which cemented her reputation.

Equally importantly, Marx deserves recognition for her pioneering enthusiasm for, and study of, what has become known as British Folk Art. Working in close collaboration with her lifelong friend, the historian Dr Margaret Lambert (1906–1995), Marx identified the importance of the Popular Art tradition in Britain, and effortlessly wove quotations from the rich Folk tradition into her designs.



# Biography

Born in London in 1902, Enid Marx was educated at Roedean, the famous school for girls, near Brighton. At Roedean her evident enthusiasm for drawing was encouraged by the school's enlightened Head of Art, Dorothy Martin, who let her young pupils draw from nude models – a scandalously novel idea for the time.

Having arrived at the Central School of Arts and Crafts in 1921, Marx transferred to the RCA, where she began by immersing herself in textile production. While she learned much there, Marx also proved an unorthodox student, refusing to churn out the strictly representational work the RCA tutors seemed to want. Marx – or Marco, as she was known to her friends – was, as a result, banned from Sir Frank Short's wood-engraving class; nevertheless, after hours her friend Eric Ravilious would arrive at her home (or on occasion sneak her in to the RCA itself) and would carefully rehearse what she had missed.

In 1926 Marx started her own workshop, designing and making textiles printed from handmade woodblocks. Her designs, which were invariably abstract and geometric, became extremely fashionable and sought after, and her customers soon included celebrities of the day such as Gerald du Maurier and Gertrude Lawrence.

Publishers also recognised that Marx's sparse, economical yet colourfully audacious designs would work well for book jackets. Appropriately (given her fascination with two-dimensional design), the first of Marx's book covers, produced in 1929, was for a monograph on the German Renaissance engraver Albrecht Dürer. Simultaneously, Marx was introduced by Paul Nash to the Curwen



Press, with whom she collaborated on their celebrated book of sample patterned papers of 1928, published with an introduction by Nash himself.

In 1937 Marx was invited by the legendary Frank Pick, Chief Executive of London Transport, to develop designs for 'moquette', a hard-wearing, wool-based seating fabric for the new London Underground trains. The results were strong, colourful and timeless geometric designs, which were not only hugely successful in their original context – upholstering London Transport's revolutionary trains of 1938 – but which still sell well today.

Marx had a busy war. In 1944, she became the first woman to be appointed a Royal Designer for Industry, while the Pilgrim Trust commissioned her to paint a series of watercolours recording notable British buildings threatened by German bombing. Marx was also invited by the furniture designer Gordon Russell (1892–1980) to become a member of

the Board of Trade Utility Furniture team. Cheap and cheerful utility furniture was designed to be made in large quantities for homes that had suffered bomb damage; Marx's task was to create as great a variety of furnishing fabrics as possible from the very limited wartime supply of yarns and colours.

At the same time, Enid ventured into writing and illustrating her own books for children, producing a series of titles including the successful *Bulgy the Barrage Balloon* of 1941.

After the war, Marx designed book jackets for Penguin, calendars for Shell Oil and posters for London Transport. Queen Elizabeth II's Coronation in 1953 gave Marx the chance to explore yet another design medium: postage stamps. Possibly Marx's most famous work, though, was *Marco's Animal Alphabet* of linocut engravings. Finally completed in 1979 (and ultimately published by the Incline Press after her death, in 2000), the *Alphabet* is consistently witty, engaging and playful.

The *Alphabet's* letter 'R' was illustrated by Dürer's celebrated rhinoceros print of 1515 – a reference to Marx's first book cover commission.

At the age of 63, when many people are considering retirement, Marx became Head of the Department of Dress, Textiles and Ceramics at Croydon College of Art. Retiring from this post in 1970, she then successfully battled to save the Agricultural Hall in Islington (now the Business Design Centre) from demolition. Having spent the last years of her life securing the future of her impressive collection of British Folk and Popular Art, she died at the age of 96, in 1998.

# Collection Introduction

From the late 1930s onwards Enid Marx and Margaret Lambert began to translate their growing interest in British Folk Art into a collection of print ephemera, scrapbooks, valentines, paper peepshows, children's books, ceramics, corn dollies and toys. Illustrations of some of this collection featured in the pair's first book on a Folk subject, *When Victoria Began to Reign: A Coronation Year Scrapbook*, published by Faber under Lambert's name in 1937, the year of George VI's Coronation.

In the aftermath of World War II, Marx and Lambert became increasingly fascinated by local craft traditions. Marx envied the contemporary interest in America and Scandinavia in what she termed 'Popular Art', and lamented the absence of any similar awareness in Britain. 'The innocent eye is disappearing in England,' she bemoaned, declaring that, 'As the countryside becomes more urbanised ... the country craftsmen are dying out and with them the individuality in design and decoration that gave life to the old popular art.'

Whilst American artists, academics and collectors had long recognised the significance of Folk Art as a major and continuing influence on product and pattern design, Folk Art in Britain was, before the 1930s, largely dismissed as an amateur footnote to design history.

Marx and Lambert's enthusiasm for the amateur Folk tradition was evident in a slim and scholarly book they wrote for Collins: *English Popular and Traditional Art* of 1946. Five years later the pair expanded and contextualised their work into a more accessible form: *English Popular Art*, which Collins brought out for the Festival of Britain in 1951 (and which

was reissued in a new edition by Merlin Press in 1982).

The appearance of *English Popular Art*, together with the formation of the Marx-Lambert Collection of British Folk Art, was of central importance in igniting awareness of the value of traditional Folk Art in Britain. Marx and Lambert's *English Popular Art* was not only highly influential; it was also very timely. In explaining why Folk Art was important to an industrialised nation in the aftermath of a shattering global war, it galvanised a post-war generation of British designers into combining English Folk traditions with modernism – a synthesis which not only found expression in Marx's own work but was, helpfully, at the core of the Festival of Britain itself.

While Marx's campaign to establish a national museum for British Folk Art fell on deaf ears, the Folk Art collection that Marx and Lambert built up in their own home over the decades is preserved today at Compton Verney. In 1998, Marx loaned items from her Folk collection to be displayed alongside the Folk Art displays at Compton Verney, and subsequently left much of her personal collection to the gallery in her will.



# Cooking Utensils and Decorative Containers

In the late 1930s, Enid Marx and Margaret Lambert began to collect all types of household items from the recent past, from jelly moulds to salt cellars. Even the most mundane of domestic objects, they believed, could embody local craft traditions – traditions that were, they lamented, now vanishing rapidly.







**Pewter tankards**  
*Pewter, c.1830s–1850s*  
 Pewter has long been favoured as a drinking vessel because of its durability and ability to keep liquids cool. Interestingly, favoured customers were allowed to keep their own mugs or tankards in their local pubs, which explains why some of the vessels have names or initials inscribed on them, as here.



**Baluster shaped castor**  
*Pewter, date unknown*  
 This was possibly used as a salt cellar, but more likely as a sugar sifter in lieu of a silver equivalent.



**Swan ornaments**  
*Pewter, dates unknown*  
 These ornaments were possibly used as salt containers.



**Vase**  
*Continental pottery, date unknown*



**Baluster vase**  
*Delft pottery, date unknown*



**Flasks**  
*Brown-glazed earthenware pottery, c. 1830s*  
 Brown-glazed earthenware is often referred to as treacle-ware, which is a simple iron-oxide brown glaze. The sailor's flask here depicts a mermaid. The flask of Queen Victoria portrays her at her accession in 1837 wearing her crown and evening dress. Portrait

flasks were made in the early to mid-19th century. Political controversies over the Reform Bill and the Corn Laws were popular subjects, as were royal female portraits.



**Fish-shaped container**  
*Basket/woven, date unknown*  
 This container was created to look like a fish, complete with fins. Examples of the craft, such as this, sold for just a few pence. It is possible it was the work of a French prisoner of war.



**Ashet**  
*Brown-glazed, date unknown*  
 An ashet is a large, shallow, oval dish used for serving food. This dish is decorated with cream trailed slipware in the design of a bird in a bush.



**Hand-decorated tray**  
*Black, lacquer papier mâché, date unknown*



**Biscuit mould**  
*Carved wood, date unknown*  
 Biscuit moulds date back to the 1300s and were popular in Germany. They often depicted specific holidays or religious symbols. This mould has three carved designs: a regal figure playing a lyre, figures carrying a bunch of grapes (representing 'Grapes of Canaan'), and a ship.



**Rolling pins**  
*Glass, c.1840s*  
 These rolling pins would have been filled with cold water, as a cold rolling pin would make better pastry. Often glassware was used for love-tokens. Sailors and soldiers often gave a glass rolling pin, with flowers, an affectionate motto or the name of their loved one painted on

the outside. Sometimes it would feature an appropriate scene, a ship, flags or a well known landmark such as the Sunderland Bridge.



**Cheese strainer**  
*White tin-glazed pottery with chamfered sides, date unknown*  
 This would probably have been used for straining curd when making cheese.



**Jelly mould**  
*Cream, salt-glazed pottery, date unknown*  
 The mould is in the shape of a strawberry, and the edges are fluted.



**Cow creamers**  
*Staffordshire pottery, c. 1850*  
 Cow creamers were first made in Holland in the early 18th century and then made in this country in salt-glazed stone-ware in the mid-18th century, when the fashion for taking tea became extremely popular. The hollow cows could be filled through an opening in the back,

the mouth was a spout and the tail a handle. These fancy cow-shaped jugs made by potters and silversmiths proved so popular that the production of them has continued today.



**Baluster shaped casters**  
*Transfer-printed, dates unknown*  
 A caster is a small vessel with a perforated top used to dispense salt or sugar. The caster illustrating silhouettes of trees is a 'spit-pattern' design, having been influenced by patterns made by spitting tobacco-juice. There is a *Half-pint mug* featuring the same pattern in the Marx-Lambert Collection.



**Stirrup cup**  
*English pottery, date unknown*  
 A stirrup cup was known as a 'parting cup' being given to guests when they leave. They are frequently decorated on both sides, as here. This cup is decorated with two heads depicting Janus. In Roman mythology Janus was the God of Gates, doorways and the beginning and the end.



# Eating and Drinking

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Marx and Lambert’s collection of mugs, teaware, dishes, bowls and glassware sought to prove that there was visual interest, historical awareness and intrinsic beauty in even the most everyday utilitarian vessel. Not all of these objects, though, are by nameless makers.







**‘Remember me when this you see’ mug**  
*Lustre two-handed transfer-printed and painted, date unknown*

**‘The Farmer’s Arms’ mug**  
*Lustre two-handed, date unknown*  
Many such mugs were decorated with invented coats of arms of various trades, possibly derived from inn signs. The Mariner’s Arms, Mason’s Arms and Farmer’s Arms were all popular decorations.

**‘God Speed the Plough’ mug**  
*Lustre two-handed transfer-printed and painted, date unknown*  
These lustre two-handed mugs were often decorated with mottoes or memorable inscriptions.

**Mug**  
*Cream ground transfer-printed mug, date unknown*  
The image on this mug is of a view of the cast-iron bridge over the River Wear in Sunderland.



**Celebratory mug**  
*Transfer-printed and painted, c.1826*  
This mug celebrates Mr Matthew Bell’s victory in an election in Northumberland in 1826. Transfer printing allowed reasonably good, if sometimes rather crude, portraits to be produced for the first time.

**‘The Landlord’s Caution’ mug**  
*Ivory-ground mug, date unknown*  
The design on this mug incorporates moral text on drinking and drunkenness, which you read from right to left and from bottom to top. Marx and Lambert said of this mug: ‘Conviviality has naturally close associations with pottery, and drunkenness is an age-old joke.’

**‘A Present for my Father’ mug**  
*English pottery mug with gilt scroll handle, date unknown*

**Mug**  
*Lustre-decorated mug with scroll handle, date unknown*



**‘Express’ mug**  
*Transfer-printed, date unknown*  
The advent of the railways in the 1830s provoked a growth of railway decoration on a large number of pottery items. Images of Stephenson’s *Rocket* and famous railway events captured something of the excitement of this new mode of travel.

**Mug**  
*Cream pottery mug with a hand-painted design, date unknown*  
This mug features agricultural scenes and is decorated with a coat of arms, possibly invented.

**Commemorative mug**  
*Designed by Dorn Williams Bone china, 1987*  
This mug was produced by the National Trust to commemorate the 300th anniversary of the start of William III and Mary II’s reign in 1688.

**Mug**  
*Transfer-printed mug, c. 1830*  
Transfer printing was often used to celebrate or parody important events, victories or leaders. This mug features images of King William IV (who reigned from 1830 to 1837) and Queen Adelaide.



**Celebratory mug**  
*Cardigan Pottery, 1982*  
This mug was produced by the National Trust to celebrate the birth of Prince William on 21 June 1982.

**Mug**  
*English pottery mug transfer-printed on ivory ground with gold band, date unknown*

**Mug**  
*English pottery transfer-printed mug, date unknown*  
This mug is decorated with Oriental figures and pattern.

**Coronation mug**  
*Designed by Eric Ravilious (1903–1942) Wedgwood transfer-printed cream earthenware, 1937*  
This was the first design which Ravilious produced for Wedgwood. The mug was designed to celebrate the Coronation of Edward VIII who abdicated before it took place. It was subsequently adapted for the Coronation of George VI in 1938.



**Alphabet nursery-ware mugs**  
*Designed by Eric Ravilious (1903–1942) Wedgwood transfer-printed cream earthenware, 1937*  
These nursery-ware mugs display Ravilious’ preference for multiple motifs. Each letter is represented by an appropriate symbol, from A for Aeroplane to Z for Zeppelin. Eric Ravilious was introduced to the Wedgwood company in 1935. He designed commemorative ware, patterns for dinnerware and nurseryware.

**Mug**  
*Brown-glazed lustreware pottery mug, date unknown*

**Mug**  
*Copper lustreware mug, date unknown*



**Mug**  
*English pottery transfer-printed mug, date unknown*  
This blue and white mug features a scene of figures skating on one side and figures raking the ground on the other.

**Mug**  
*English pottery mug transfer-printed, date unknown*

**Mug**  
*English pottery transfer-printed mug, date unknown*

**Teacup, or possibly Coffee cup**  
*Transfer-printed, date unknown*



Mugs



**Tea, or possibly Coffee cup**  
*English black transfer-printed, date unknown*  
The images in the cup are a scene of a country house on one side and a comparative scene of a rugged castle on the other side.

**Tea, or possibly Coffee cup**  
*English, date unknown*

**Tea, or possibly Coffee cup**  
*English transfer-printed, date unknown*

Teacups



**Set of Tea, or possibly Coffee cups**  
*English black transfer-printed, date unknown*  
This set of cups features images of a bridge, a scene of two rabbits eating, a dog chasing a hare or rabbit through undergrowth and a country house.

**Set of Teabowls and saucers**  
*Porcelain, date unknown*  
This set has a geometrical pattern around the inside rim. Marx might have been influenced by the pattern on this porcelain set.



**Half-pint mug**  
*Transfer-printed, date unknown*  
There is a *Baluster shaped salt cellar* featuring the same pattern in the collection. This mug is featured in Marx's oil painting entitled *Winter Flowers* which is also on display.

**Teacups**  
*English, date unknown*  
Marx and Lambert called this type of ware 'New Hall'.

**Teacups**  
*English bone china transfer-printed, date unknown*

**Teacup**  
*English bone china transfer-printed, date unknown*



**Teacup**  
*English bone china transfer-printed, date unknown*

**Teacup**  
*English bone china transfer-printed, date unknown*  
The Oriental scenes on this cup are fluid in style and depict flower-filled gardens, figures and a dog.

**Teacup**  
*Transfer-printed, date unknown*

**Teacup**  
*English bone china transfer-printed, date unknown*  
This teacup is Oriental in style and features trees beside a pagoda and a figure carrying a pole with two birds perched at the end.



**Teacup**  
*English bone china transfer-printed, date unknown*

**Teacup and saucer**  
*English pottery, date unknown*  
This highly illustrated pottery set depicts a figure sitting under a pagoda, with a crouching and bearded figure holding a long pipe.

**Commemorative teacup**  
*Lustreware, c.1817*  
This teacup is inscribed 'To the memory of Princess Charlotte'. Princess Charlotte was the daughter of George IV and died in childbirth in 1817. The image depicts the tomb of Princess Charlotte in St George's Chapel, Windsor, a weeping Britannia and figures with crucifixes.

**Teacup**  
*English pottery, date unknown*



**Teacup**  
*Green transfer-printed, date unknown*  
This cup features Oriental-style scenes, including images of buildings on the base and a floral border on the inside rim of the cup.

**Teacups**  
*Transfer-printed, date unknown*  
The interior bases of these teacups are decorated with images of classical architecture.



Teacups



Set of Tea, or possibly Coffee cups

English, date unknown  
These cups, including a campana-shaped cup, are decorated with images of buildings beside a river, landscape and trees. All the mugs have a decorative gold border.



Teabowls, or possibly handle-less cups or slop bowls

English pottery, date unknown

Teapots



Teapots  
By Mason, Cash & Co  
English brown-glazed barge-ware pottery, c.1870s  
Giant teapots, some three feet high and with a miniature teapot forming the lid, were popular among canal boatmen in the late 19th century. They were often glazed dark brown, like traditional Rockingham teapots,



richly decorated and often featuring a scroll with the names of a donor inscribed, as here. William Mason was a Derbyshire potter and his pieces are often referred to as Measham-ware, barge-ware or motto-ware. He was working during a period of industrialism, yet these teapots show the best qualities of Folk Art.



Teapot  
Staffordshire pottery, with a dragon's head spout, date unknown  
This teapot is featured in Marx's painting *Still life with Staffordshire dog and tulips*, which is also on display in the Marx-Lambert Collection.



Teapot  
Staffordshire pottery, date unknown



Teapot  
Cream transfer-printed, date unknown



Chocolate pot  
English delftware, c.1890–1910  
Delft-ware was used for a great variety of objects like mugs, cups and plates. However, larger objects, such as this pot, were more ornamental and painted in a freer brush style. Delft pottery was made in and around Delft in the Netherlands from the 16th century.



Coffee, or chocolate pot  
Pink lustre, date unknown  
This pot is unfortunately missing a lid.



Miniature teapot  
Staffordshire pottery, date unknown

Jugs



Ewer, or large jug  
English blue transfer-printed with scroll handle, date unknown  
A ewer is a large jug with a wide mouth, formerly used for carrying water for someone to wash in.



Jug  
Sunderland lustreware, transfer-printed, date unknown  
This jug is inscribed 'William and Hannah Nutley, The Sailor's Farewell'. On the reverse is a verse entitled 'The Sailor's Tear'.



Jug  
Sunderland pink lustreware, c.1796  
The image is a west view of the Iron Bridge over the River Wear. The reverse has a transfer-printed inscription beginning 'Swiftly see each moment flies'. This is an example of Sunderland souvenir pottery which flourished from c.1780 until the 1900s.



Jug  
Sunderland lustreware, transfer-printed, c.1796  
The view is of the Iron Bridge over the River Wear. This souvenir jug was made to celebrate the opening of the bridge in 1796. It was designed by James Paine (1717–1789) and is considered to be a major engineering feat of the day.



Jug  
English pottery, date unknown



Jugs  
Copper lustre with scrolled handles, dates unknown



Jug  
English baluster transfer-printed, with scroll handle, date unknown  
The blue Oriental theme on this jug shows two scenes, the first a figure seated and flanked by palm trees with a landscape beyond. The second scene is of two Oriental figures, one elaborately dressed and the other in plainer clothes.



Jug, or possibly a sauce boat  
English pottery, date unknown



Jug  
English pottery with lustre rim, date unknown



Jugs  
Transfer-printed baluster, c.1837–1901



Jug  
Lustre-ribbed decoration, date unknown



Jug  
English pottery, date unknown  
This jug features an Oriental design with a repeated panel of a pagoda, and a figure carrying two birds.





**Jug**  
English fluted pottery with ornate handle, date unknown

**Jug**  
English pottery, date unknown  
This beautifully designed jug has an agricultural theme and features a man with a pickaxe and spade, and a woman with a butter churn. They are also surrounded by various other agricultural implements.

**Jug**  
English baluster, date unknown  
This is another jug with an agricultural theme. It features scenes such as a wheatsheaf, with a verse relating to farming on the reverse.

**Jug**  
Royal terracotta porcelain, c.1920  
This abstract Art Deco-style jug is angular in style and is obviously much later in design compared to the others in Marx and Lambert's collection.



**Jug, possibly a sauce boat**  
English pottery, date unknown

**Jug**  
English pottery, date unknown  
This jug is decorated with a repeated pattern of flowers, foliage and birds. The birds have head plumage similar to that of peacocks. Marx sometimes bought pieces which reminded her of traditional pottery designs – often they were for sale at her local market in Chapel Street, London.

Plates and saucers



**Plate**  
English pottery, date unknown  
This moulded and coloured plate features a central panel with a maroon-coloured verse.

**Miniature Plate**  
English transfer-printed, date unknown  
The plate depicts a sleeping fisherman in a flat-bottomed boat, with reeds behind the boat and birds circling overhead.

**'Better be alone than in bad company'**  
English transfer-printed miniature plate, date unknown

**Plates and soup bowl**  
English, date unknown  
The design on these plates has a khaki border decorated with vine leaves, bunches of grapes and tendrils.



**Plate**  
English, date unknown

**Saucers**  
English hand-painted, date unknown. Made by the Coalport Porcelain Factory  
The Coalport Porcelain Factory was the first porcelain factory in Coalbrookdale, Shropshire. It was founded by John Rose in 1795, and was served by the Coalport Canal. Coalport is now owned by the Waterford Wedgwood Royal Doulton group (WWRD).

**Soup, or possibly dessert plates**  
English hand-painted pottery, date unknown  
Although all slightly different, each plate features a central image of a cottage set within the landscape. This set of plates all have a moulded border with a detailed painted pattern featuring butterflies and birds or leaves, ears of corn and berries.

**Saucer**  
English transfer-printed and painted, date unknown  
The saucer depicts a man ploughing, with a verse surrounding the scene: 'He that by the plough would thrive'. On the bottom of this saucer is a label: Marx 13088. This would imply that Marx had a cataloguing system for her collection.



**Plate**  
English pottery, date unknown  
The subject matter on this plate features three smartly dressed boys playing. They may be schoolboys as there is a straw boater on the ground near them, and a man to the right watching them with his arms folded.

**'Der Dey von Algiers'**  
Transfer-printed pottery, German, c.1820s  
This image is of a Moorish soldier. The last Dey of Algiers ('Dey' was the title given to the ruler of the Regency of Algiers, under the Ottoman empire from 1671) was deposed by the French in 1830, suggesting that this plate was made prior to that date.

**Plate**  
Octagonal pink lustre pottery, date unknown  
The edge is decorated with moulded but unpainted patterning.

**'The Bishop of Heliopolis'**  
Octagonal transfer-printed pottery, date unknown  
The plate depicts the baptism of a baby by the Bishop.



**'Robinson Crusoe'**  
Octagonal transfer-printed pottery, date unknown

**'The Doves'**  
Octagonal transfer-printed pottery, date unknown  
The imagery on this plate depicts a girl with a cage and two doves.

**'Our bread untaxed, our commerce free'**  
Octagonal transfer-printed plate with lustre border with moulded unpainted flowers, date unknown  
The image in the centre of the plate shows various farming implements with a motto. This plate was a piece of propaganda in the anti-Corn Law campaigns of the 1820s, 1830s and 1840s.



Plates and Saucers

**Wedgwood plates**  
*Creamware, dates unknown*  
This selection of simple yet beautifully designed cream pottery plates and dishes with continuous borders were made by Josiah Wedgwood and Sons. Josiah Wedgwood (1730–1795) was a descendant of a family of Staffordshire potters. He established his site in Stoke-on-Trent where he also built a village called Etruria for his workers, in 1759. At the time of establishing his company, pottery was a minor industry, but his skills, taste and abilities transformed it into one of great importance and aesthetic appeal. He acquired a reputation for cream-coloured earthenware producing decorative objects such as candlesticks and also produced jasperware best known for its delicate blue and white with cameo figures. This has been in continuous production since 1774. Wedgwood also produced wares for royal and noble patrons. The pottery was turned into a large, worldwide commercial empire, which is still in existence today.



Dishes and Bowls



**Dishes**  
*Latted creamware dishes, dates unknown*

**Dish**  
*Glazed pottery, with panels and pierced lattice border, date unknown*

**Dish**  
*Creamware dish with a pierced border, date unknown*

**Sugar or slop bowl**  
*White English porcelain, date unknown*



**Sugar or slop bowl**  
*White English porcelain, date unknown*

**Sauce tureen**  
*Beige oval with handles and matching cover, date unknown*  
This tureen is decorated with a continuous olive green border of vine leaves and tendrils.

**Sauce tureen**  
*White oval with two large scroll handles, and decorated with floral motifs, date unknown*  
Margaret Lambert and Enid Marx used this item as a container for sugar lumps.

**Sugar bowl**  
*White porcelain with matching cover and shell-shaped handles, date unknown*

**Pottery set**  
*Hand-painted pottery, date unknown*  
This set is hand-painted with a green and pink cockerel, and has a red rim. Lambert and Marx referred to this as Quimper-ware, i.e. from Quimper in Brittany.







**Selection of Victorian stemmed glasses**  
*c.1837–1901*  
These glasses were possibly used for dessert wine or liqueurs. The glass on the right was used as a toastmaster’s glass.



**Victorian stemmed glass**  
*With rounded bowl, a knob at the top of the stem, and a faded gold ribbon decoration around the outside rim, c.1837–1901*  
This glass was possibly used for liqueurs or spirits.



**Victorian stemmed glass**  
*With rounded bowl, short stem and bowl-width foot, c.1837–1901*



**Victorian stemmed glass**  
*With rounded bowl tapering to the rim, short stem and bowl-width foot, c.1837–1901*



**Victorian stemmed glass**  
*With trumpet shape, bowl and stem are fluted, with a knob cut into the top of the stem, c.1837–1901*  
This glass was possibly used for liqueurs or spirits.



**Victorian stemmed glass**  
*Trumpet form, c.1837–1901*  
There is a bubble decoration on this glass, with a ring of six bubbles and a large central bubble.



**Victorian wine glass**  
*With tapering bowl, c. 1837–1901*  
Thick tapered stem and thick circular foot. This glass was possibly a toastmaster’s glass.



**Victorian glass tumbler**  
*Mould-blown and stipple-engraved, engraved in 1869*  
Glasses were often used as mementos or souvenirs. The engraving is amateur and could have been done by a sailor (hence the anchor and ship design). It records a family event, in this case the birth of a daughter, and is inscribed ‘Sarah Houldsworth 1869, Born West Melton’.



**Victorian glass tumbler**  
*Mould-blown and stipple-engraved, engraved in 1855*  
This tumbler is engraved with a design of thistles and a bird which hides a mistake in the engraving of ‘born’ in ‘Benjamin Houldsworth [sic]. Married November 1855, Born at West Melton 1821’.



**Victorian stemmed champagne flute**  
*With trumpet shape, flaring to the top, c.1837–1901*



**Victorian stemmed glass, possibly a champagne flute**  
*The bowl flares uniformly from foot to rim, and the foot is rim-wide, c.1837–1901*



**Victorian stemmed glass**  
*With straight sides widening to the rim, c.1837–1901*



**Victorian stemmed glass**  
*With straight sides, the bowl widening to the rim, c.1837–1901*  
The stem has a knob midway down it and the foot is the same width as the base.



**Victorian stemmed glass**  
*With straight-sided bowl tapering slightly towards the rim, c.1837–1901*  
It has a very short stem and wide foot, and was possibly a large drinking glass known as a ‘rummer’.



# Furniture

The Marx-Lambert furniture collection includes a number of variations on the classic, amateur-made Windsor chair, traditionally made in the Chilterns from beech and elm. The collection also features examples of canal-ware furniture, painted in a colourful, free style that reflected an enduring craft tradition. Marx and Lambert celebrated their enthusiasm for English canal-ware in their seminal 1946 book *English Popular Art and Traditional Art*.







#### Bench-style stools

*Canal-ware, wood, date unknown*

Barges and narrow boats were more than just cargo vessels, they were also homes to the bargees and their families. To liven up the appearance of the boat, it became common to paint interior woodwork and everyday domestic objects in bright colourful patterns. These examples of canal-ware are elaborately painted in a free style using geometric patterns and multi-petalled daisies and roses. The larger stool is decorated with

a scene of a castle, a bridge in the foreground, a yacht, and a lake and mountains in the background. The two best-known patterns for canal-ware are roses and castles.

#### Easy armchair

*Square tapering legs, with inlaid wood to the arms, date unknown*

The pattern for the yellow velvet seat covering was designed by Marx, and comprises leaves and foliage.



#### Windsor chairs

*Buckinghamshire elm, ash and beechwood, date unknown*

These solid-seat Windsor chairs with 'Gothic' arched back and turned legs were inherited by Marx from the potter Katherine Pleydell-Bouverie.



#### Armchairs

*Wood with wicker seat, with a yoked top-rail and twisted splats, date unknown*

These armchairs are in the 'Cottage Orné' style, which was popularised by John Claudius Loudon (1783–1843).



#### Side chair

*Wood with wicker seat, with yoke shaped top-rail and twisted splats, date unknown*

This is possibly in the 'Cottage Orné' style. This pattern of the twisted splats could have influenced Marx's designs, especially her fabrics.



#### Side chair

*Wood with wicker seat, with yoke shaped top-rail and twisted splats, date unknown*

The chair is painted in light green, with a foliage and red rose motif across the top of its back.



#### Rocking armchair

*Wood with interwoven green and red seat, date unknown*

This 'shaker' style rocking armchair has a fabric seat and back. It is decorated with a diagonal pattern made from green and red interwoven strips of tape. This pattern and colouring of the seat could have influenced Marx's designs.



# Ornaments

The delightfully diverse Marx-Lambert Collection of ornaments ranges from decorative eggs (some hand-painted by Marx) to ceramic animals. Pieces from her collection, such as the Staffordshire Wally Dogs and the Cornucopia vases, often inspired Marx's own artwork.







**Boy with Wally dog**  
Staffordshire earthenware pottery,  
date unknown



**Queen Victoria**  
Staffordshire pottery, date  
unknown  
On the base of this figurine is  
inscribed 'Queen of England'.  
There is also a hole on the reverse  
which might have been used for  
hanging the piece.



**Jardinaire**  
Pottery modelled swan with a  
downscrolled neck, date unknown



**Wally dogs**  
White Staffordshire earthenware  
pottery with gold highlights, dates  
unknown  
The Wally dog was the inspiration  
for Marx in her painting entitled  
*Still Life with Staffordshire dog  
and tulips*, also on display in this  
gallery.



**Cows**  
Staffordshire earthenware pottery,  
transfer-printed and painted, date  
unknown  
This pair of cows have an Oriental  
scene painted in blue and white  
on their backs.



**Victorian glass baluster  
candlesticks**  
Moulded, silvered and lustred,  
dates unknown  
Like earthenware, silvered  
glass was often used as a cheap  
substitute for silver. At one time  
churches in the poorer parishes  
used altar vessels of silvered  
glass. The glass also proved  
popular for secular use, including

inexpensive vases, candlesticks  
and similar ornaments. They  
were also often decorated  
with floral designs. Marx and  
Lambert referred to these as  
'fairground ornaments', as they  
were popular prizes that could be  
won in various games of skill at  
fairgrounds.

**Candlestick**  
Decorated white enamel on copper,  
date unknown



**Wally dog**  
Staffordshire earthenware  
pottery by Copeland and Garrett,  
c.1833–1847  
This spaniel was made by  
Copeland and Garrett, a  
manufacturer of earthenwares  
and fine porcelain, based in  
Stoke. Spode were succeeded in  
c.1833 by Copeland and Garrett,  
who continued to use the name  
Spode.



**William Wallace**  
Staffordshire earthenware pottery,  
date unknown  
Legendary Scottish figure William  
Wallace is modelled wearing a  
kilt, sash and plumed headdress,  
holding a shield and sword.



**St George**  
Staffordshire earthenware pottery,  
date unknown  
St George is modelled as a knight  
on horseback, spearing a dragon  
which has a serpent's tail.



**Cat**  
Mexican pottery model of a seated  
cat with the inscription 'F. S.  
Mexico' on base, date unknown  
Marx had a great love of cats,  
especially Siamese, of which  
she had two herself. You will  
see images of her cats in her  
own prints.



**Victorian text plaques**  
Lustre and transfer-printed earthen-  
ware, c.1837–1901  
These show the effects of  
combining transfer-prints with  
painting and banding in lustre.  
The plaques bear cautionary  
texts such as "Prepare to meet thy  
God" in picture frame-shaped  
designs.



**Figure of a lady**  
Staffordshire earthenware pottery,  
date unknown



**Minerva, Goddess of Wisdom**  
Staffordshire earthenware pottery,  
date unknown  
She holds a shield in her left  
hand, with Medusa's head on  
it. Below the shield is a bird on  
a rectangular plinth, and the  
base is inscribed 'Minerva'. This  
figurine inspired Enid Marx to  
execute two designs, one of them  
a Christmas card.



**Figure of a boy**  
Staffordshire earthenware pottery,  
date unknown



**Richard III**  
Staffordshire earthenware pottery,  
date unknown  
Often stage characters appeared  
on earthenware in the same  
vivid colours and heroic stance  
as the tinsel pictures (see Picture  
section). Here is an image of  
Richard III from Shakespeare's  
play.



**Figure of a girl**  
Staffordshire earthenware pottery,  
date unknown  
Made in England, mainly in the  
county of Staffordshire, these  
earthenware figures were made  
between c.1740 to 1960. These  
naive pieces resonate with social  
history and echo Folk Art.



**Figures with goat**  
Staffordshire earthenware pottery,  
dates unknown  
These models show a boy and a  
girl standing before a goat.



**St Mark**  
Prattware pottery, date unknown  
St Mark stands beneath a tree  
holding a book (possibly a  
Bible). There is also a lion at his  
feet, which is historically used to  
represent St Mark.



**Clockcase**  
Staffordshire pottery, c.1860  
This clockcase or watch stand  
is modelled with two figures  
standing either side of a turreted  
castle.



**Wally dog**  
Staffordshire earthenware pottery,  
date unknown  
This small seated spaniel, is  
known as a 'Wally Dug' or 'Wally  
dog'. The Scottish term 'Wally'  
derives from the Gaelic word for  
'made of china'.



**Seated cows**  
Continental porcelain models  
of seated cows, date unknown





**Candlestick holder and piggy bank**

*Cream glazed slipware, dates unknown*

**Cornucopia, otherwise known as a Horn of Plenty**

*Green-glazed wall-mounted vases, c.1890*

These vases have an oval cartouche decorated with a female figure holding a cornucopia, which is surrounded by acanthus leaves and scrolls. The 'cornucopia' was a recurrent motif of Marx's design work. Often converting it into purely decorative forms, it was

used as a repeat on hand-blocked fabrics, wood-engravings and curtain designs. The cornucopia is an emphatically feminine symbol – it was usually held by a female figure, and typically overflowed with fruits of the harvest – and has been frequently used since classical antiquity to depict peace, plenty and wealth.

**Flecked pigs**

*Blown glass models, hollow but sealed, date unknown*

The internal glass of these modelled pigs has a pale purple tinge with blue and multicoloured speckles.



**Figure of a bridled and saddled horse**

*Blue-brown blown glass and clear spun glass, date unknown*

The twisted glass looks remarkably like spun sugar and is likely to have been originally derived from confectioners' decorations.



**Victorian heart shaped bottle**

*Nailsea glass, c.1788–1873*

Nailsea glass is well known for its coloured ribboning and 'lattice' stripings. Nailsea, near Bristol, was the location of a glassworks which opened in 1788. The works closed in 1873 but Nailsea glass is still sought after by collectors around the world today.



**Ship in a bottle**

*Wooden model, glass bottle, date unknown*

This is a model of the *Preussen*. Jointed models of ships have amazed people for generations. The process involves building a model outside the bottle with the sails and masts collapsed, then once the ship is placed inside the bottle you raise the sails and mast by pulling a thread.



**Weavers in a bottle**

*Wooden model, glass bottle, 1894*

This Swedish model is of two small dolls seated at a handloom. The bottle is inscribed 'Minne from Stockholm'.



**Crucifix in a bottle**

*Wooden model, glass bottle, date unknown*

This upright bottle containing a white model crucifix is suspended by baluster columns. It also has tassels of wind-bells hanging on the wooden frame.



**Straw models (known as Corn dollies)**

*Woven straw and corn, ribbon, crepe paper and wool, dates unknown*

Corn dollies were made at harvest time from the last sheaf of corn. Corn dolly shapes varied by county; for example, in Essex they made long twists whilst in Gloucestershire straw was plaited



in triangular shapes. Sometimes straw ornaments represented animals, such as a goat or ram, a cornucopia or spiral shapes which became popular with Marx. Corn dollies were and still are used in pagan ceremonies but today are more of a decorative art form. They are used to thank Mother Earth for the Harvest and also as a symbol of good luck and fertility.



It is a worldwide craft and examples have also been found in tombs in Egypt.



**Sailor's flask**

*Lambeth stoneware, light-brown glazed, date unknown*



**Fish**

*Varnished plaster model, date unknown*

This has been made to look like a loaf for Easter in the shape of a fish and is most likely taken from a bread mould.



**Wheatsheaves**

*Varnished plaster model, date unknown*

These tied wheat sheaves have been made to look like a traditional harvest loaf.



**Grapes of Canaan**

*Varnished plaster model, from a gingerbread mould, date unknown*

The image depicts a biblical scene relating to The Twelve Spies from the Book of Numbers. It represents the twelve men who went to the land of Canaan, and came back with a very large bunch of grapes as evidence of Canaan's riches.



**Bearded figures**

*Varnished plaster models, from gingerbread moulds, date unknown*

Gingerbread moulds are made of pear or boxwood, and are often beautifully carved. They are a relic of the Elizabethan age of cooking. Carved moulds are still used in many countries today for spiced biscuits.



**Cat**

*Varnished plaster model, from a gingerbread mould, date unknown*



**Horseriders**

*Varnished plaster model, from a gingerbread mould, date unknown*

Possibly Dutch in origin, this refers to the story of the *Four Sons of Aymon*. It is a medieval folktale of Renaut de Montauban, his three brothers Guichard, Allard and Richardet, and their magical horse Bayard.



**Saint Nicholas**

*Varnished plaster model, from a gingerbread mould, date unknown*

The figure is Saint Nicholas, whose feast day is celebrated on 6 December. He is one of the most popular saints commemorated in the Eastern and Western Churches and now traditionally associated with the festival of Christmas.



**Alphabet board**

*Varnished plaster model, from a gingerbread mould, date unknown*



**Punch and Judy**

*Hand-painted by Enid Marx (1902–1998)*

Victorian cast-iron doorstops, c. 1837–1901  
Doorstops first appeared in Britain in the late 1700s. Later cast-iron ornamental doorstops often depicted horses, contemporary figures and rural emblems. These Punch and Judy figures were hand-painted by Marx.



**Hunter**

*Victorian cast-iron doorstop, c.1837–1901*

This hunter is depicted standing a smoking next to a tree, with a hound beside him.



**Horse**

*Victorian cast-iron doorstop, c.1837–1901*

This doorstop is in the form of a bridled horse resting on acanthus scrolls and berries.





**Seated hound**  
Victorian cast-iron doorstop,  
c.1837–1901



**Wheatsheaves**  
Victorian cast-iron doorstops,  
c.1837–1901



**Beetle**  
Victorian cast-iron bootjack  
modelled as a beetle, c.1837–1901  
This is an example of something  
which is elaborately decorated,  
yet is a mundane household  
object.



**Military figure from the Boer War**  
Carved wood, c.1900  
The Boer War was between  
the British Empire and the  
Afrikaans-speaking settlers of  
two independent Boer republics,  
the South African Republic and  
the Orange Free State. It ended  
with both republics eventually  
incorporated into the Union of  
South Africa, a dominion of the  
British Empire, in 1910.



**Needle case**  
Mauchline-ware in ochre-coloured  
wood, date unknown  
Mauchline-ware souvenirs were  
made by the Smith family of  
Mauchline in Ayrshire, Scotland,  
and were favoured by affluent  
Victorians travelling abroad. This  
ware was often decorated with  
scenes of tourist sites and this  
piece has an image of 'Ryde Pier,  
Isle of Wight'.



**Needle cases**  
Cylindrical wooden pokerworks,  
decorated with a repeated  
silhouette, dates unknown  
One of these needle cases  
contains twenty-eight hair grips;  
it was used by Lambert on a daily  
basis and kept on her dressing  
table.



**Container**  
Coloured scrollwork, made from  
woven and lacquered coloured  
straw  
Straw marquetry was very  
popular for decorating boxes,  
baskets and hats in the 18th  
century. This example shows the  
craft to perfection.



**Pen stand**  
Opaque dark glass, with white  
flecks, date unknown  
This pen stand was possibly used  
by Marx and Lambert.



**Ashtray**  
Green glazed pottery, decorated  
with a geometric patterned border,  
date unknown  
This was possibly made by one of  
Marx's potter friends.



**Ashtray**  
Clear glass, modelled as a leaf and  
engraved  
This ashtray was produced  
in Finland, a country whose  
glassware production Marx and  
Lambert admired. It contains  
circular-cut steel buttons  
decorated with flower rosettes  
and a gold pendant, which might  
have been one of a set of toggles  
for buttoning up a garment.



**Patchbox lid**  
Ceramic, date unknown  
The lid is printed with a scene of  
a bear in a zoo, being fed with  
long tongs.



**Box**  
Continental white metal, with  
decorated hinged lid, date  
unknown  
The box lid is decorated with  
a nautical scene and the sides  
depict scenes of classical figures.  
Marx and Lambert collected  
a number of different types of  
boxes of varying sizes and shapes.



**Snuffbox**  
Victorian papier mâché, with a  
hinged rectangular lid inlaid with  
mother-of-pearl, c.1837–1901  
Victorian papier mâché was  
made from sheets of paper. The  
advantage of sheets rather than  
pulp is that the finished article is  
stronger and the finished surface  
can be given a smoother and  
more regular surface.



**Circular box**  
Gilt-metal, mounted, moss agate,  
date unknown  
The top of this box is decorated  
with agate and *pietra dura* (hard  
stone). There is a geometric  
decoration in gilt-metal borders.  
The box contains pen nibs, pins, a  
locket and a tooth.



**Circular box**  
Horn, containing four buttons, date  
unknown



**Circular container**  
Lacquered, carved and turned  
wood, date unknown  
This open container was probably  
used for applying ointment.



**Swan containers**  
Milk glass, dates unknown  
These were possibly used as a  
sugar bowl, or salt bowl.



**Cone shell (Conus litteratus)**  
Marx often used natural forms  
as a source of inspiration for  
her design work. Her still-life  
paintings often featured unusual  
juxtapositions of flowers, dried  
flowers, feathers, shells and  
pottery from her own collection.  
Cone shells are predatory marine  
snails found in coral reefs.



**Agate stone**  
Polished oval agate stone with  
brown and white bands, with a  
drilled hole at one end. This was  
possibly used as a necklace or  
decoration.



**Decorative tray**  
Papier mâché and lacquered,  
c.1837–1901  
This dish was possibly used to  
hold the hand-painted Easter  
eggs.



**Paperweights**  
Clear and coloured glass,  
c. 1837–1901  
Glass paperweights began to  
be produced in France around  
1845 and were also exhibited  
to great acclaim in London's  
Great Exhibition of 1851. There  
was a sustained revival and rise  
in popularity in the middle of  
the 20th century. The flower  
paperweights here are Millefiori

(Italian for 'thousands of  
flowers'). They contain thin cross-  
sections of cylindrical composite  
canes made from coloured glass  
rods and they usually resemble  
little flowers. The souvenir  
paperweights show images of  
Stonehenge and a waterfall.



**Egg cosy**  
Knitted wool, date unknown  
This egg cosy takes the form of a  
head, knitted in wool. There are  
small openings for the eyes, nose  
and mouth.





#### Hand-decorated Easter eggs

*Blown white eggs, hand-decorated, dates unknown*

Eggs are associated with fertility and new life, and the customs and traditions of using eggs have been associated with Easter for centuries. Seven of the eggs here are painted Easter eggs from Northumberland and are made

from a paste compound. The other eggs were hand-decorated with felt-tip pens by Marx.



#### Egg box creature

*By Enid Marx (1902–1998)*

*Cardboard, coloured card and felt-tip pen, date unknown*

This creature was made by Marx from an old egg box – she gave it large eyes, feet, eyes, nose and mouth, with the details added in felt-tip pen.



#### Coloured sand souvenirs

*Glass and coloured sand from the Isle of Wight, date unknown*

These paperweights and candleholder contain layers of sand with decoration depicting 'The Needles, Isle of Wight'. Natural multicoloured sands of Alum Bay on the Isle of Wight have been collected and made into souvenirs since early Victorian times.

#### Woven panel

*Cotton and wool, date unknown*

The cloth is woven with two matching geometric motifs within a faded border with a tassel at the centre. Marx was very interested in traditionally made textiles, and this item is possibly South American.

#### Selection of ribbons

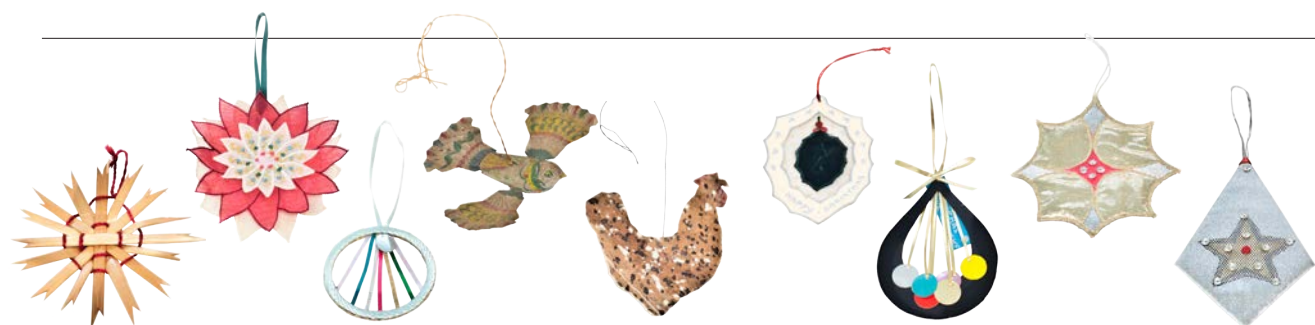
*Production dates unknown*

Marx's first memory of her interest in textiles was a collection of ribbon samples given to her by the local draper's ribbon department. She was aged four at the time: *'I remember the ribbons well... I was especially pleased when he gave me wide samples of fancy ribbons, with plaids of flowers and deckle edges.'*

#### Wooden spoon

*Wood, hand-painted, date unknown*

This souvenir spoon illustrates The Maiden's Tower, also known as Leander's Tower, or 'Kiz Kulesi' in Turkish. It is a tower which lies on a small islet near the coast of Üsküdar in Istanbul, Turkey.



#### Christmas decorations

*Handmade, date unknown*

These handmade Christmas tree decorations were made for, and by, Marx and Lambert from different materials such as fabric, wood, velvet, ribbon, sequins and straw.

#### Christmas present tags

*Handmade, date unknown*

A selection of handmade Christmas present tags from Enid and Margaret's friend, Dorothy.



#### Seal

*Carved ivory, date unknown*

A seal is a device for making an impression in wax or clay and for embossing paper. The original purpose was to authenticate a document, or act as a sealant for a letter (similar to an envelope).



#### Multiple seal stamp

*Metal with a circular, revolving bevel holding six engraved gilt-metal intaglio seals, date unknown*



#### Multiple seal stamp

*Brass, supporting six scroll branches, each with a seal (one missing), date unknown*

This seal stamp is moulded in two parts, with the six stamp moulds projecting on alternating lyre and leaf 'spokes'.



#### Intaglio seal

*Clear glass, incised with an image and motto, date unknown*

These intaglio seals are often incised with motifs such as animals, plants, flowers, insects, angels, boats and trains, and mottoes in French or English.



#### Leather case containing twelve intaglio seals

*Light brown leather, glass intaglios, dates unknown*

The seal is essentially a mould with the image represented on it making an impression. An intaglio is a design incised into a material, such as glass. It is the opposite process to a cameo which is engraved in relief.



#### Blue case containing eleven intaglio seals

*Blue cardboard, glass intaglios, dates unknown*

These seals were bought by Marx and Lambert from Jewels & Antiques, Cameo Corner, Museum Street, London.



#### Blue case containing ten intaglio seals

*Blue cardboard, glass intaglios, dates unknown*

The dealership Jewels & Antiques had a royal patron: 'By appointment, dealer in antiques to H.M. Queen Mary'. Queen Mary (1867–1953) was a consummate collector and a patron of the arts. She was the wife of George V and grandmother to Elizabeth II.



#### Snuff mull

*Brass, horn and cork, date unknown*

Snuff became the most popular form of taking tobacco (in powder form) in the early 1700s. It became socially acceptable and gave rise to a range of smaller boxes or snuff mulls. They lent themselves to delicate decoration and this example has the appearance of a creature with a curled tail.



#### Fish ornament

*Reticulated metal with a hinged head and red eyes, date unknown*  
Production of low value toys and ornaments sold in the streets was popular by the mid-19th century.



#### Crocodile

*Horn, date unknown*

This two-piece divided container is a crocodile. Its head has an open mouth, carved teeth and red tongue. The legs are missing, but there are two holes in which they would have been situated.



#### Huntsman or poacher

*Brass, date unknown*

This miniature figure is a traditional mantelpiece ornament. The brass construction allowed it to be more sophisticated than cast-iron equivalents. The design of the figure might well have been taken from an older woodcut or even engraving.



# Pictures

The Marx-Lambert picture collection includes works by Marx herself, alongside objects which she and Lambert collected – objects such as the Coventry ribbon ‘Stevengraph’ pictures. The images of cats appear regularly in her own work. Marx was a great cat-lover, and her Siamese cats generally accompanied her in her studio when she worked.







**Warrior**  
*Scrapwork and hand-coloured print, known as a 'tinsel picture', date unknown*  
A typical tinsel picture represents the hero in theatrical stance, sometimes brandishing weapons. The characters are predominantly masculine, though the occasional heroine appears.



**Triton**  
*Scrapwork and hand-coloured print, known as a 'tinsel picture', date unknown*



**Archer**  
*Scrapwork and hand-coloured print, known as a 'tinsel picture', date unknown*



**Mr Palmer as Sir Glorion Ribemont**  
*Scrapwork and hand-coloured print, known as a 'tinsel picture', date unknown*  
In the 18th century there was a fashion for decorating prints with silk, satin or coloured paper. At the beginning of the 19th century publishers printed special 'stick-on' coloured metal foil, embossed and backed with paper.



**Joseph Grimaldi**  
*Scrapwork and hand-coloured print, known as a 'tinsel picture', 1823*  
This image is possibly Joseph Grimaldi (1778–1837), a famous dancer and clown during the Regency era. Tinsel pictures usually depicted theatrical celebrities, but sometimes royalty and popular heroes.



**The Triumph of Innocence over Prosecution**  
*Published by W.D. Walker Reverse-painted print, c.1820s*  
This image depicts Queen Caroline who briefly became a national heroine between 1820–1821 when her husband, King George IV, attempted to divorce her and then barred her from his Coronation.



**Her Majesty Queen Caroline**  
*Published by W.D. Walker Reverse-painted print, c.1820s*  
Queen Caroline is enthroned and surrounded by Justice and Britannia.



**Lord Nelson's Funeral Car**  
*Reverse-painted print, c.1900s*  
Glass painting was practised by both amateurs and professionals. The technique involved glueing a print to the back of a sheet of glass and then rubbing away the paper, leaving only the lines of the print as a guide for oil painting the image on the back of the glass.



**Nelson's tomb**  
*Reverse-painted print, c.1900s*  
This print is dedicated to Horatio Nelson, who was buried in the crypt of St Paul's Cathedral on 9 January 1806. In the centre is Nelson's tomb, surmounted by his bust and being crowned with laurels by Fame and Britannia.



**The Choice of Paris**  
*By S. Sinton Cut paper on black silk backing, date unknown*  
This papercut image depicts a country scene of figures. Paper was often cut to resemble lace or in a technique which is somewhere between needlework and carving. Papercut was ideal for Valentines, for decorating sketches and framing mottoes.



**Young girl in a rock landscape**  
*By Lambert & Co. Silk and threadwork picture, in a moulded gilt frame, date unknown*



**Music**  
*By Lambert & Co. Silk and threadwork picture, in a moulded gilt frame, date unknown*  
The seated figure in this picture possibly represents Music – playing the triangle and with a tambourine and garlanded staff at their feet.



**Moses in a basket**  
*Threadwork picture on painted silk, in a gilt frame, with ebonised surround, date unknown*  
Sometimes these embroidered pictures are in raised relief. They are nearly always naive in style, and the subject matter is often religious, mythological, or figures of royalty.



**Penelope (from Homer's Odyssey)**  
*Threadwork picture on painted silk, date unknown*



**Queen Victoria's Coronation Procession**  
*Published by E. Elliot Hand-coloured print, 1838*  
This print was adapted from drawings taken in situ, showing the procession travelling through London and approaching Westminster Abbey on the 28 June 1838.



**The Good Old Days**  
*Produced by Thomas Stevens Stevengraph panel, woven in coloured silk, c.1879–1880*  
This image of a Royal Mail stagecoach is a 'Stevengraph', a woven silk picture, produced by Thomas Stevens of Coventry. Stevens learnt the art of ribbon weaving from the Coventry firm Pears & Franklin. In 1854 he set up his own business in the city.



**Called to the Rescue**  
*Produced by Thomas Stevens Stevengraph panel, woven in coloured silk, c.1879–1880*  
This depicts a lifeboat rowing towards a large ship in a stormy sea.



**Are you Ready?**  
*Produced by Thomas Stevens Stevengraph panel, woven in coloured silk, c.1879–1880*  
This depicts the famous Oxford and Cambridge Boat Race. The subject matter of the Stevengraph was varied and included portraits, historic events, sporting events, travel, nursery rhymes and famous buildings.



**The Finish**  
*Produced by Thomas Stevens Stevengraph panel, woven in coloured silk, c.1879–1880*  
This depicts a horse-racing scene. Stevengraphs were commemorative in character and they were woven in silk on a jacquard loom to create a new market for the ribbon weavers when work was slow.



**The Present Time**  
*Produced by Thomas Stevens Stevengraph panel, woven in coloured silk, c.1879–1880*  
This illustrates two railway carriages pulled by the Lord Howe engine.



**Grace Darling**  
*Produced by Thomas Stevens Stevengraph panel, woven in coloured silk, c.1879–1880*  
This shows a girl, probably Grace Darling, rowing a boat in choppy seas. Darling was a lighthouse keeper's daughter, famed for participating in the rescue of survivors from the shipwrecked Forfarshire in 1838.



**Three-masted ship at sea**  
*Oil painting on panel, c.1814*  
This painting was rescued from an old coaching inn in Bromley, Kent. The inn was decorated with a series of similar panels. The style is after the 17th-century Dutch artists the Van de Velde (father and son).



**Election poster**  
*Printed paper, 1945*  
This poster advertises a series of open air meetings with Margaret Lambert's father, George. He was later made First Viscount Lambert. Although he was a Liberal early in his political career, by 1945 he was standing as a Conservative.



**A Sampler**  
*By Grace Hastwell Stitched wool and cotton, 1837*  
This 19th-century sampler was produced by Hastwell at the age of twelve. It reflects Victorian sentiment, but also the youthful spontaneity of popular art. Samplers in Victorian times were a method of recording and circulating ideas and stitches were often taken from pattern books.





**Still life with Staffordshire dog and tulips**  
By Enid Marx (1902–1998)  
Oil on canvas, c.1950–1955  
Marx often used her own collection and things around her as inspiration for her work. This still-life painting shows an image of one of the Wally Dogs, and a Staffordshire teapot used as a vase for tulips. Both can be seen in the Marx-Lambert Collection.



**Winter Flowers**  
By Enid Marx (1902–1998)  
Oil on canvas, c.1950–1955  
This still life shows one of Marx and Lambert's mugs illustrating silhouettes of trees in a 'spit-pattern' design. The mug is being used as a vase for the flowers. The mug is in the Marx-Lambert Collection. Marx often juxtaposed unusual combinations in her still-life compositions.



**P for Porcupine (from Marco's Animal Alphabet)**  
By Enid Marx (1902–1998)  
Original linocut on paper, 1979  
The twenty-seven alphabet linocuts for Marco's *Animal Alphabet* were completed in 1979; however the book was published posthumously in an edition of 160 copies by Incline Press in 2000.



**R for Rhino (from Marco's Animal Alphabet)**  
By Enid Marx (1902–1998)  
Original linocut on paper, 1979  
The linocuts are accompanied by running rhymes and the work is imbued with joy and a sense of fun which is so typical of Marx's work. The appreciation of Folk Art is also evident on each page.



**Pasht**  
By Enid Marx (1902–1998)  
Two-colour wood block print on paper, 1961  
Marx was attracted to the texture of a piece of plank wood and from this she carved the main block for this picture. Cut in a simple, yet dynamic way, her seated Siamese also resembles an Egyptian mummified effigy.



**Tyger Tyger**  
By Enid Marx (1902–1998)  
Four-colour linocut on paper, 1958  
The title comes from William Blake's poem: 'Tyger, Tyger, burning bright, in the forests of the night'. It originated as a design for a large embroidery to be made by Marx's Croydon College students, which is why there is cross-stitch patterning used on the moon.



**Marionette in Wedding Dress**  
By Enid Marx (1902–1998)  
Oil on board, c.1940s  
A marionette is a puppet controlled from above using wires or strings. These from the 1850s were from a private collection. They are in traditional costumes and illustrate an unusual mix of craft, drama and the grotesque, which Marx found captivating.



**Marionette in Cossack Costume**  
By Enid Marx (1902–1998)  
Oil on board, c.1940s  
Marx and Lambert wrote in *English Popular Art*: 'English marionettes and glove puppets... are often admirable examples of design, moving most beautifully, whilst the carved heads are extremely dramatic and often witty characterisations of the more or less stock personages.'



**Watermelon, pumpkin and cucumber**  
By Enid Marx (1902–1998)  
Three-colour linocut on paper c.1950s  
Marx used the textures and patterns of natural forms to inspire her own style of decoration. Here, the markings on the melon skin influence the style of the background.



**Fishing Boats at Crail**  
By Enid Marx (1902–1998)  
Watercolour on paper, c.1956–1961  
Between 1956 and 1961 Marx and Lambert lived in Scotland, where Lambert took up a position as a Lecturer in Modern History at St Andrew's University. Marx found a great deal of inspiration in the coastline around Fife.



**Sturgeon in water**  
By Enid Marx (1902–1998)  
Collage in ink, foil, plastic and paper, date unknown



**Seahorses**  
By Enid Marx (1902–1998)  
Collage in ink, pastel, paint and foil, date unknown  
This collage acknowledges Marx's interest in Popular Art, especially her tinsel pictures. It also references some of the illustrations which she produced for her books for children.



# Textiles

Enid Marx pioneered the revival in handblock printing, and all of her strong textile designs were produced by hand. Following the Arts and Crafts tradition of William Morris (1834–1896), she made no attempt to simulate three-dimensionality, but instead revelled in the two-dimensional medium. She related directly to the flat plane of the textile on which she printed, this approach derived from her passion for traditional printing techniques.







**Curtain fabric with cornucopia repeat pattern**

*By Enid Marx (1902–1998)*  
Brown/black block printed undyed linen, with yellow cotton lining, 1938  
Marx was well known for her striking fabric and wallpaper designs, which were often inspired by objects around her. Marx and Lambert owned two vases and a corn dolly of the cornucopia. Here the design is a black vertical pattern with alternating repeated columns of oval nut-like shapes, with flower-filled cornucopia.



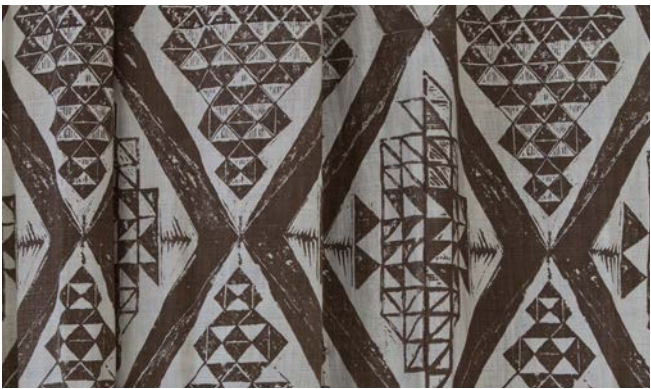
**Curtain fabric with jungle repeat pattern**

*By Enid Marx (1902–1998)*  
Black and green/yellow block printed undyed linen, date unknown  
The design is reminiscent of tree grain and zebra stripes, with following lines. The pattern has a central 'eye'.



**Curtain fabric with serrated pattern**

*By Enid Marx (1902–1998)*  
Black block printed undyed linen, with pink cotton lining, date unknown



**Curtain fabric with diamond pattern**

*By Enid Marx (1902–1998)*  
Brown block printed undyed linen, with blue cotton lining, date unknown  
The pattern consists of a large diamond and block pattern in brown. The brown print was originally black, but has since faded.



**Curtain fabric with geometric block pattern**

*By Enid Marx (1902–1998)*  
Black block printed undyed linen, with yellow cotton lining, date unknown  
This fabric design features rows of rectangles and squares all containing abstract geometric line patterns.



**Curtain fabric with abstract block pattern**

*By Enid Marx (1902–1998)*  
Black and brown block printed undyed linen, with yellow cotton lining, date unknown



**Printing block**

*By Enid Marx (1902–1998)*  
Metal and copper printing block, date unknown  
This block was made and used by Marx for batik printing. The design is in the form of stylised hanging flowers, and a bunch of grapes or other fruits.



# Toys and Miscellanea

Marx and Lambert always stressed the importance of 'fantasy and humour' in Folk Art, qualities which they asserted were responsible for the 'lush and colourful exuberance' of Popular Art. Marx's own approach to design was similarly witty and absurd, and she refused to take herself wholly seriously. The Marx-Lambert Collection of toys and miscellanea demonstrates how wide-ranging their collecting interests were, and how they took delight in even the most bizarre and mundane of objects.







#### Figurehead

Wood, carved and hand painted, c.1850

Few of the figureheads seen today date from earlier than 1815. Many were portrait busts, and half or three-quarter figures were also quite common. Marx and Lambert used to say that the figure was that of a 'Christian Turk' and that the book he is holding is a Bible.



#### Mexican creature

Pattern by Enid Marx (1902–1998) Papier mâché, date unknown

This anthropomorphic painted creature has a dragon's crested head, goat horns, wings and tail, with cloven feet.



#### Fantastical animal head

Carved wood, hand painted, date unknown

This fantastical animal has a bird's beak and tiger striped decoration. It is possible Marx did some of the decoration herself.



#### Eagle

Polychrome carved wood cresting, date unknown



#### Kaleidoscope

Green cardboard, decorated with gold paper, date unknown

The kaleidoscope was invented in 1816 by Scottish scientist, Sir David Brewster. The invention was named after the Greek words 'kalos' for beautiful, 'eidos' for form, and 'scopos' for watcher. So kaleidoscope means the 'beautiful form watcher'.



#### Clock

Made by J Marsh & Co. Wooden-faced wall clock with arched rectangular dial, with mechanism and chain, c. 1837–1901



#### Longcase clock

Wood case, glass, metal movement and mechanism, hand painted, date unknown

Otherwise known as a Grandfather clock, this is a tall, freestanding, weight-driven pendulum clock with the pendulum held inside the tower, or waist, of the case. The English clockmaker William Clement developed this form of clock in 1670.



#### Rocking horse

Wood, hand painted, hair, glass, c.1880s

Closely related to the roundabout horses of fairgrounds, carved wooden rocking horses were traditionally found in children's nurseries. They display a considerable degree of naturalism, and usually have extra decoration on their trappings and saddle.



#### Doll

Fabric, paper and felt-tip pen, date unknown

This small handmade doll with an oversized head wears a cotton flower dress and is decorated with red buttons in felt-tip pen and twisted paper. It was possibly made by Marx herself.



#### Chinese doll

Wood, hand painted, date unknown



#### Chinese figure

Ceramic, date unknown



#### Games counter (or staking board)

Wood decorated in green, red with gilt, c.1800

This counter is for a card game known as 'Pope Joan'. The eight compartments of the board are for counters played during the game. It is a game of cards for three to eight players and was popular during Victorian times.



#### Pipe

Clay, c.1680–1700

Clay pipes were first used in Britain after the introduction of tobacco in the late 16th century. They are the most common of English decorated pipes. Such pipes were commonly moulded and decorated with grotesque images or designs in relief, such as the acorn and leaves here.



**Other Enid Marx collections in the UK**

- British Postal Museum & Archive, London
- Braintree District Museum, Braintree, Essex
- Central Saint Martins Museum and Study Centre, London
- Crafts Study Centre, University of the Creative Arts, Farnham, Surrey
- Design Museum, London
- London Transport Museum, London
- Pallant House Museum, Chichester, Sussex
- University of Brighton, Design Archives, Brighton
- Victoria and Albert Museum, London

**Interior design specifications for Marx-Lambert Collection galleries**

*Wallpaper from Borderline.* Main walls ‘Cornucopia’ and in window spaces and plinths is ‘Prunes’.

*Paint from Farrow and Ball:* Rectory Red, Card Room Green and Pale Ground. Card Room Green being the darker of the two greens.

*Carpet floor:* Sisal Boucle



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