LOUIS REID DEUCHARS (1870 - 1927)

AND THE RELATIONSHIP

BETWEEN SCULPTORS AND ARCHITECTS

VOLUME 2 OF 2

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DEPARTMENT OF ARCHITECTURE

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CATALOGUE INTRODUCTION

This catalogue has been organised mainly chronologically, to match the material contained in the chapters and has been numbered accordingly. Thus the plates or figures relating to Chapter 1 appear in Catalogue 1.

In line with this approach, all untraced works have been included, in the order they appear in the chapters.

The catalogue also includes works where Deuchars was either known, or believed, to have been involved, in the capacity of assistant to another sculptor.

Date, size, medium and location, for each piece, are given where known, but not all sizes are included, since many items are inaccessible.
CATALOGUE (CHAPTER 1)

1. Collection of Watercolours

1882

size unknown
watercolours on paper
untraced.

These are the first known works by Deuchars which were described thus in a contemporary report.

A visitor writes:- We have observed in the window of Mr Deuchars, tinsmith, a collection of beautiful water-colour paintings - landscape, floral, architectural. These have been taken (sic) by Master Lewis (sic), twelve years of age, and son of Mr Deuchars, and so well had the drawings been executed that they would do credit to one of riper years. Three of those on exhibition claim special attention, as for pictorial composition and the almost photographic accuracy of representation they are good specimens of their kind. These are “Auld House” “Dunmore Hill” and a view of Comrie, the stand-point having been Ruchil side. We understand that some of these obtained prizes at the recent Exhibition of Art at Crieff, and received commendation.

references: newscutting, no source and exhibition certificate, Deuchars’s family papers. P.C.

exhibitions: Crieff Industrial & Fine Art Exhibition 1882, for which he received a Certificate of Merit (Commended for Industry).

2. The late Rev. Mr Short

1887

size unknown
oil
untraced.

This early example of portraiture was painted from a photograph by Deuchars at the age of seventeen. A newscutting has survived which reported that 'the portrait is well proportioned, admirably coloured and true to life. The artist's talent for the work must be of a high order when he could produce such a striking likeness.'

references: newscutting, no source. Deuchars's family papers. P.C.
3. Picturesque Glasgow

April 1893 - July 1895

16.7 x 22 cm


The Bailie - NLS.

Two sets of lithographs in the Glasgow Room, the Mitchell Library, Glasgow.

Set of forty lithographs. P.C.

In The Bailie each of Deuchars’s scenes was printed with advertisements on the reverse of the page, so that anyone wishing to remove the drawing for framing could do so without destroying anything important in the magazine. Alternatively, it appears that sets of forty of them were also available without the numbers. The first three of the series in The Bailie have ‘Gilmour & Dean Litho Glasgow’, below the drawing. In the set deposited originally in Baillie’s Library by T.W.Dewar, the title list for the collection appears to indicate that two copies of most were originally present. The two scenes which are not represented in the unnumbered sets of forty are marked “no proof”, which would indicate that those without numerals were proofs, although none appear to be signed as artist’s proofs. However, the fact that one set of forty was preserved by a printer in Gilmour & Dean does suggest that Deuchars could possibly have been employed by that company in some context. Whoever decided on the title for the series showed a keen awareness of the potential market. Executed in a free-flowing, almost impressionist style, the drawings offer views of Scotland’s largest city at the end of the last century. In a few deft strokes, suggesting people or animals, he was able to give an accurate representation of contemporary life.

Buildings were faithfully recorded, but it is the Glaswegians going about their business which breath life into the scenes, many of which were about to be irrevocably altered by the demolitions for the City Improvement Trust (Fig. 1). Eighteenth century properties, which today would be
treasured and restored, were swept away in a frenzy of slum clearance. It would appear that Deuchars was frantically attempting to record them before they were flattened. Half-demolished streets and buildings sites intruded into the picturesque scenes. He concentrated mainly on the old town area between the Cathedral and the Clyde, but also ventured into the west of the city. Glimpses of Glasgow's agricultural heritage - hens pecking in a paved courtyard, sheep being driven along the Saltmarket, thatched and pantiled roofs - all featured (Fig. 2). In the bustling Fish Market, and on the streets, the horse and cart was the method of transport, but open-topped trams (also horse-drawn) ran along the Gallowgate, and the stage coach called at the Old Saracen Inn. Steam power was acknowledged in the cranes beside the Clyde, the steamer heading up-river and the locomotive puffing over the railway bridge in the Saltmarket (Fig. 3). In the few excursions to the suburbs, changes in the scenery were imminent too: the cows grazing in the Camphill grounds had to give up their pasture when the estate was added to Queen's Park and the Museum building at Kelvingrove was subsequently demolished during the preparations for the 1901 Exhibition (organised to celebrate the opening of the new Art Gallery and Museum). (Figs. 4 & 5) But Alexander 'Greek' Thomson's St. Vincent Street Church, the Tron Steeple, the Tolbooth Steeple, Ramshorn Church and the Cathedral are all still standing in the city, albeit in changed surroundings (Fig. 6). The fifteenth century Provand's Lordship and an eighteenth century tenement at 394 Gallowgate have since had their nineteenth century street level shop fronts (visible in Deuchars's drawings) removed in subsequent restorations to their original state (Fig. 7). Unfortunately, the old mansion house in Miller Street has been swept away (Fig. 8). The Old Mill, Kelvinside (North Woodside Mill) has now fallen into disuse, but the ruins can still be seen near Kelvinbridge. (D. Y. Cameron made an etching (in Glasgow City Archives) from almost the same viewpoint in 1899.)
Details of all forty two lithographs are given on the following pages.

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Figure 1 - Picturesque Glasgow, No.1, High Street
Figure 2 - Picturesque Glasgow, No. 24, 'The Old Fruit Market, Kent St, Calton'
Figure 3 - Picturesque Glasgow, No. 12, The Saltmarket
Figure 4 - Picturesque Glasgow, No. 4, Camphill Grounds
Figure 5 - Picturesque Glasgow, No. 8, The Museum, Kelvingrove
Figure 6 - Picturesque Glasgow, No. 10, Ramshorn Churchyard
PICTURESQUE GLASGOW, No. 7. — The Bell o' the Brae, CATHEDRAL SQUARE,
Figure 8 - Picturesque Glasgow, No. 32, Old Mansion House, Miller Street
4. Alex. Fenwick
c. 1893/4
generating 8.5 x 5 cm
generating from sketch from life,
newsprint
P.C.

Sergeant Fenwick, from Auchterarder, won prizes for shooting in a number of competitions including Bisley. It is not clear from the prose accompanying the sketch whether Deuchars himself carried out the engraving or whether it was done by a member of the staff of the publication from which the newscutting was taken, but it is another example of his portraiture (Fig. 9).

References: newscutting, no source, Deuchars’s family papers. P.C.

Figure 9 - Alex. Fenwick
5. Mission of Christ

mid 1895
c. 274.5 x 183 cm
oil on canvas
untraced

Little is known about this large oil painting, but it must have been executed while Deuchars was in Glasgow. It was hung in an arched recess at the back of the platform in the Good Templars Hall, Auchterarder. His father, Andrew Deuchars, was very active in the local Lodge and probably donated the painting.


6. Mrs Mary Elizabeth Haldane of Cloanden, near Auchterarder

1895
70 x 52.5 cm
bas relief, plaster
P.C.

This is the earliest known example of sculpture by Deuchars (Pl. 1). Probably executed from a photograph while he was resident in Glasgow, the signed and dated half-length portrait demonstrates that he was equally at home in three dimensional work as in two. His modelling has captured the upper middle class, seventy-year-old sitter’s late Victorian outfit and also indicated her strength of character. Mrs Haldane, in typical late nineteenth century fashion, was seated, her left elbow resting on a garden bench and the fingers of her left hand resting on her face. However, the left arm and hand appears somewhat ill at ease with the rest of the figure, suggesting that perhaps it did not appear in the original photograph and Deuchars may have added it himself to improve the composition. (He added the left arm to his later portrait of G. F. Watts, Pl. 21).
Plate 1 - Mrs Mary Elizabeth Haldane of Cloanden
7. Compton Mortuary Chapel

1895 - 1899

Decorative terracotta modelling

Compton, near Guildford, Surrey.

Deuchars was one of the four permanent workers who worked with Mary S. Watts to design and model the Celtic/Art-Nouveau high relief decorative elements of the Italian Romanesque chapel in the new graveyard at Compton, near Guildford (Pl. 2). Unfortunately, none of the work can be directly attributed to its modeller.

Plate 2 - Compton Mortuary Chapel, east elevation

Plate 3 - Frieze, 'The Path of the Just', 'The Spirit of Love' and corbels

The modelling of the faces could have been done by either Deuchars or Mary Watts.
Plate 3a - Frieze, 'The Path of the Just', 'The Spirit of Light' and corbels.

Plate 4 - 'The Garment of Praise' (spandrels) with the 'Choir of Angels' framing the doorway.

(Copies of the original drawings for The Word in the Pattern, 'The Choir of Angels' by Mary S. Watts and 'The Garment of Praise' by Louis R. Deuchars appear in Fig. 10.)
Plate 5 - Carved oak door, arches and spandrels. (A copy of the original drawing for *The Word in the Pattern* of the top part of the door appears in Fig. 11.)
CATALOGUE (CHAPTER 3)

Pls. 6, 7, 8 - Photographs of Chapel modellers, Compton.

Plate 6 - Unknown man about to start work on block of clay
Plate 7 - Dorothy Eleanor MacCallum, niece of Mrs Watts, apparently working on the Eagle of St. John for the capital on one of the buttresses.

Plate 8 - The 'four permanent hands' posed as if engaged in modelling. Behind them is the Della Robbia roundel on the rear wall of Limnerslease, Watts's house at Compton.
Figure 10 - Pen and ink illustrations for *The Word in the Pattern* from 'G.F. Watts R.A. and M. Watts.' Illuminated manuscript presentation book to Mr & Mrs Watts from the parishioners of Compton, Christmas 1898. In the archives at the Watts Gallery, Compton. Deuchars's drawing is far more detailed than that of Mrs Watts.

Belfry with initials 'L.R.D.'
Figure 10 - Pen and ink illustrations for *The Word in the Pattern*

Top: Spandrel - 'The Garment of Praise' by Louis Reid Deuchars. His initials appear at the base of the spandrel. He has inserted numbers so that Mrs Watts could relate the elements of the design to the text in the book.

Middle: Corbel bearing the symbol for 'The Life' (stylised vine) by Mary Seton Watts.

Bottom: Section of 'The Choir of Angels' by Mary Seton Watts.
Figure 11 - Pen and ink illustration for *The Word in the Pattern*

Design for top part of the oak and wrought iron door, described by Mrs Watts thus, 'The carved cross, behind the wrought iron cross...is copied from a grave stone at Iona, in Argyleshire (sic)...Behind the cross on the door there is a glimpse through a circle into light, circle within circle, with flames and wings - eternity, mystery, light, motion, spirituality, protection - ruling above the mystery of darkness...'

The drawing by Louis Deuchars is another demonstration of his powers of observation and draughtsmanship. (L.R.D. - bottom right)
Figure 12 - Pen and ink drawing of the Altar panels, included in Wood, Esther, 'The Home Arts and Industries Exhibition', *The Studio*, vol. 17, 1899, p. 103.
CATALOGUE (CHAPTER 3)

Deuchars’s extremely detailed drawing of the original arrangement of the terra cotta panels for the altar appears to indicate close involvement with their modelling (signature at bottom left).

Plate 9 - The gilded terracotta altar in the chapel with the extra, much simpler, lengthening panels and Watts’s painting ‘The All-pervading’.
Plate 10 - Mrs Watts, with two female and one male helper, working on the gesso panels for the interior of the chapel, c.1897. The male appears to be Deuchar.

Copyright - Trustees of the Watts Gallery, Compton.
Plate 11 - A section of the interior decoration showing the 'winged messengers' facing alternatively inwards and outwards, representing Light and Dark. They are set against a representation of the Tree of Life. This panel has a small thistle among the flowers along the base of the panels.
Plate 12 - Interior roof decoration of chapel.

One of 'four Seraphs clothed in the crimson colour of love and life' offering a blessing
Plate 13 - Interior roof decoration of chapel.

'The circle of the Eternal' in the centre of the roof. The faces reveal the hands of various painters.
Plate 14 - The gilded terracotta altar front representing 'The Tabernacle of God' with Celtic and Art Nouveau influences. In the first edition of *The Word in the Pattern*, Mrs Watts explained the symbolism of her designs in great detail, whereas, in striking contrast, the altar merited only thirteen lines and she failed to elaborate the more intricate aspects. This, together with Deuchars’s very detailed drawing of the altar, could indicate his involvement in its design.
While Deuchars was working on the chapel at Compton, he was also recorded as assisting Watts with some pieces of sculpture. These have been included as catalogue entries.

8. Physical Energy by George Frederick Watts

1883 - 1904

heroic equestrian group

gesso grosso, subsequently cast in bronze

Watts Gallery, Compton, Guildford.

Watts was working on this heroic sculpture while Deuchars was at Limnerslease and the latter may have assisted Watts with his impressionist portrayal of a nude male astride a horse (Pl. 15). Three casts were made from the gesso original (which is still at the Watts Gallery, Compton, Surrey);

1902 - Memorial to Cecil Rhodes, now at Groot Schur, Cape Town, South Africa.


1960 - Salisbury, Rhodesia.

9. Alfred, Lord Tennyson by G. F. Watts

1898 - 1903

heroic figure
gesso grosso, subsequently cast in bronze.

Watts Gallery, Compton, Guildford.

It was reported that Deuchars assisted Watts with this piece, which was eventually cast and placed outside Lincoln Cathedral in 1905. The statue, of pyramidal composition, shows Tennyson, wide-brimmed hat in hand, wrapped in his customary cloak, with his great wolfhound, Karenina at his side. He is looking down at something in his hand, the ‘flower in the crannied wall’, a reference to the metaphysical poem of that title written by Tennyson in 1867 (Pl. 16). Watts employed the same rough-textured surface, which had so delighted him when working on Physical Energy, to give a textured finish to the work.

Plate 16 - Plaster of Alfred, Lord Tennyson at Watts Gallery, Compton

10. Robert Burns
1898
statuette
wax
untraced

This was the first piece of Deuchars’s work to be sent to a major exhibition, but there is no surviving description of it. His chosen subject may have been merely patriotic, but it could have been suggested to him by Mrs Watts, a Fraser-Tytler, whose ancestor, Alexander Fraser Tytler, Lord Woodhouselee, was a friend and admirer of the poet.

exhibition: London, New Gallery Summer Exhibition (492), 1898.
11. Miss Lily Mackintosh

c. 1899

statuette

medium unknown, but possibly terracotta

untraced.

Lilian Mackintosh was the adopted daughter of G. F. Watts and his wife. The piece was described as 'a graceful figure of a girl in evening dress, her opera-cloak thrown loosely back in long flowing folds'. The figure may be the one in Watts's hand in the photograph by A. Fraser-Tytler at the front of Macmillan's book (Pl. 22). It must have been executed while Deuchars was at Limnerslease, but was not exhibited until some eighteen months after he left.


12. George Frederick Watts
c. 1899

statuette, ht. 33.5 cms (excluding pot base)
terracotta

Bronze version at Watts Gallery, Compton, Guildford.

This is another example of a work which must have been modelled at Limnerslease, yet not exhibited until Deuchars had gone to Aldourie. Reminiscent of the Tennyson, Watts was depicted in pensive mood, with his hands, clasped loosely behind his back, appearing from beneath the folds of his flowing Inverness cape, the garment textured in a similar fashion to the surface Watts used on his gesso figures (Cat. 8 & 9). While Tennyson carried his wide-brimmed hat, Watts was wearing his. Beneath the coat, the trouser turn-ups and laced boots, carefully modelled, were placed on a rough circular base. To ensure that there was enough strength in the terracotta during firing, further rough-textured material was inserted behind the feet and between the base and the bottom of the coat. The figure and base is raised on a tapering cylindrical mount decorated with plain moulding at top and bottom. Although the original terracotta version (Pl. 17) has disappeared, the statuette was subsequently cast in bronze (Pl. 18).


Plate 17 - G. F. Watts (terracotta)

Plate 18 - G. F. Watts (bronze)

Statuette of G. F. Watts, R.A.
L. R. Deuchars
There is another unattributed bronze statuette of Watts at the Watts Gallery. The pose is very similar to the figure by Deuchars, except that the hat is clasped in the hands behind the back (Pls. 19, 19a). While the modelling is not as crisp and lacks the confidence of the exhibited figure, it could have been an earlier version by Deuchars because of the many similarities in the pose.

Plate 19 - Rear view of two statuettes of G.F. Watts
13. Guildford Castle from the Banks of the River Wey

1899

8.25 x 13.5 cms.

lithograph

P.C.

Whereas Deuchars’s earlier lithographs were in an impressionist style, this one, signed as an artist’s proof, reflects the results of his years with Watts, in the meticulous attention to detail (Pl.
Deuchars would have probably reached the scene, some three miles to the east of Compton, along the Pilgrims’ Way, but he could possibly have drawn from a photograph taken by George Andrews, another of the four permanent workers on Compton Chapel. The trees have changed and the meadows have now been drained to form a public park, but the scene is fairly easily recognisable today.

Plate 20 - Guildford Castle from the Banks of the River Wey.
14. Queen Victoria's Jubilee Celebration Invitation by G. F. Watts

1897

21 x 13 cms.
lithograph

P.C.

A wall takes up the middle third of the invitation and in the middle of the wall is a sundial (Fig. 13). Instead of the hours, it has the year of each decade of Victoria's reign ending in 1897 where the pointer's shadow rests. Balancing the years is the date, twentieth June. There are coats of arms on either side with the rose of England twining above and below each. On the left is the royal one, while on the right is what appears to be a representation of *Physical Energy*. Seated above all this on top of the wall is a putto holding aloft an hour-glass in both hands. Signatures were appended of both Mr and Mrs Hichens, Mr and Mrs Watts, William More-Molyneux (owner of nearby Loseley House) and Eliza Ellice (another member of the local 'gentry' who had Highland connections). The theme was 'Love took up the Glass of Time and turned it in his Glowing Hands' with a putto holding an hour glass. The figure is similar to the Cupid in *An Idle Child of Fancy* by Watts. Although first executed in 1885, Watts reworked the painting considerably over the 1890's, which may been why he returned to the theme for his invitation.

Fig. 13 - Queen Victoria Jubilee Invitation by G. F. Watts, 19 June 1897, sent to Mr & Mrs Deuchars (parents of Louis Deuchars)
15. George Frederick Watts

1899

91.4 x 72.5 cms.

oil on canvas

National Portrait Gallery, presently at Bodelwyddan Castle, Clwyd, Wales.

The composition has an air of an Old Master about it, with a pensive Watts, in scarlet doctoral robes and dark skull cap, almost in profile, seated to the left of the colourful Della Robbia ceramic (a gift) which was built into the wall of a specially built ‘bower’ attached to the rear of Limnerslease, Watts’s house (Pl. 21). (The Della Robbia roundel probably came from Harold Rathbone’s Birkenhead pottery.) A vine trails up the wall beside and above Watts, almost framing the roundel containing the Angel bringing the Child to the Madonna. Three plants have been arranged on the right-hand side, the largest one in a pot of the type produced by the Compton Pottery. The draughtsmanship is precise, the paint has been meticulously applied to every last detail and it is boldly signed ‘Louis Reid Deuchars 99’. The painting is very similar to a photograph of Watts in the same pose. It appeared in The Art Journal in 1895 (before Deuchars arrived in Compton) and was ‘taken by his own gardener’ (George Andrews, one of the four Chapel permanent hands). The photograph subsequently appeared in The Studio in 1897, described as ‘From a photograph by J. Caswall-Smith’. However, this was probably to be taken literally, since he was well known for his reproductions. Von Schleinitz explained that the photograph ‘was turned into a photogravure by Caswall-Smith and sent by Watts to his friends,’ most likely to celebrate his eightieth birthday. Neither version of the photograph had any of the plants in it and Watts’s left hand was almost hidden. In Deuchars’s painting, closer inspection reveals that the left arm was a rather awkward addition. The explanation appears to be that Deuchars painted mainly from the photograph, but as he was staying at Compton, he could benefit from seeing Watts on a daily basis to ensure that the face was sensitively rendered. Presumably,
Watts did not object to the way in which the portrait was created, for it was first sent for exhibition from Limnerslease, but it is strange that he did not point out the anatomical shortcoming.


exhibitions: London, New Gallery Summer Exhibition (318) 1899. Glasgow, Royal Glasgow Institute of Fine Art Exhibition (598) 1900.
Plate 21 - George Frederick Watts.

Photograph by National Portrait Gallery, Reg. No. 5223.
16. The late G. F. Watts O.M., R. A. in his Garden at Limnerslease, Guildford
c. 1904
size unknown
oil on canvas
untraced

*The Strathearn Herald* report described Watts as ‘sitting by a sundial at evening-tide in his old
garden in Surrey’, which indicates that it is a different painting from Cat. 15. Equally, from the
description, it may have been based on a photograph by A. Fraser-Tytler (Mrs Watts’s brother)
which was reproduced in Macmillan’s book about Watts (Pl. 22). He is seated on a hexagonal
brick and terra cotta seat forming the base of a highly decorated sundial in the garden behind the
barn where the Tennyson statue was created. It is an unusual composition, with the subject, in
profile, wearing his painter’s smock, facing out to the right. He appears to be studying a doll in his
hand, but it could well be Deuchars’s statuette of Lily Mackintosh (the adopted daughter of
Watts). The sundial, a complex design of a multi-faceted ball smothered in Celtic designs,
balanced on top of a tapering column, bearing Watts’s own motto, ‘The Utmost for the Highest’,
was exhibited in the Home Arts and Industries Exhibition at the Albert Hall in 1900. (Deuchars
was probably involved in the modelling.) It appears to have been based on the seventeenth-century
sundial at Holyrood Palace, Edinburgh, depicted in *The Castellated and Domestic Architecture.*

references: ‘Auchterarder Notes’, *Strathearn Herald*, 29 April 1905. Macmillan, Hugh, *The Life-
and Domestic Architecture of Scotland from the twelfth to the eighteenth century* (Edinburgh,
1892) vol.5.

exhibitions: Liverpool, Walker Art Gallery Exhibition (1191) 1904. London, New Gallery
Exhibition (178) 1905.
Plate 22 - ‘Mr G. F. Watts. R. A. in his garden’ (frontispiece in Macmillan’s book)

17. Love and Death

c. 1897

newspaper cutting

source untraced

P.C.

It is not known if the poorly executed sketch was by Deuchars or reproduced by an employee of the newspaper, but it does justice neither to Watts’s original painting (Pl. 250), nor to Deuchars’s drawing skills (Fig. 14). However, the article gives an insight into Deuchars’s philosophical approach to his art, albeit couched in somewhat flowery and condescending language, which points to it having been published in a local Scottish newspaper to impress friends and family at home.
There is something in the human heart which makes us love, and long for, as it were, all that is rare, beautiful, and good. I have watched the rustic gaze across the fields with sparkling eye, drinking in the gorgeous beauty of the summer evening hour; I have watched the little child as he rises out, clap his wee hands with ecstasy as the sunshine glistens him as the dew; I have watched the homely-hum labourer raise his face at his weary toil, and gaze around with joy on the smiling land, who has not seen in imagination the noble form of Fenimore Cooper's real man, as leaning on his rifle he contemplates with proud admiration the rolling prairie? The rudest of the world's inhabitants look with awe on the great picture which God has spread across the evening sky. While contemplating the beautiful and noble in nature and in art a tender subtile passion lifts us above the word, a silent but eloquent language communing with the very soul, and we gain a glimpse of the heaven beyond.

Those feelings then that nature awakens may be stirred, even in the rudest of us, to some extent in admiring works of art. Who can look on Turner's "Fighting Temeraire" without feeling the affinity between the language of nature and the language of art? Or when art touches - the deepest pathos, and stirs the imagination, as in G. F. Watts' picture "Love and Death"? Death is not here as the familiar representation of skeleton and sylph, but as an all-powerful and irresistible being, who, stretching his powerful arms in weird majestic dignity, summons at his knock some much loved inmate. Love vainly tries to guard the entrance, but the shadow of Death falls across Love's body, and with wings crushed and broken he must yield the way. It is perhaps absurd to attempt through a newspaper illustration to convey the language of this picture; but the accompanying sketch - sketched directly from the celebrated picture - may suggest the impressive religious feeling and earnest profound thought which breathes in every line and tone of this masterpiece of art.

LOUIS REID DECHARS.
18. Jubilee Fountain in Comrie

1897

illustration for newspaper article, published in the *Strathearn Herald*

*Strathearn Herald* - files held in the A. K. Bell Library, Perth

As the article suggests, the female figure is stylistically similar to those of G. F. Watts, in the detailed draping of the dress. The pose could have been suggested by Watts’s *Hope*, but the Celtic design on the cloak is more likely to originate from Deuchars’s association with Mary Watts on the Compton Chapel. The drawing was not realised in bronze.

CATALOGUE (CHAPTER 4)

Figure 15 - ‘Jubilee Fountain in Comrie’ newspaper article

JUBILEE FOUNTAIN IN COMRIE.

In addition to the rejoicings which took place in the village of Comrie in June last, in commemoration of the Queen’s Diamond Jubilee, a movement was set on foot with the view of erecting a permanent memorial of the event, and it was resolved that this should take the form of a public fountain, to be erected in a conspicuous part of the village. The above is a sketch of the proposed fountain. The design, which is the work of Mr L. R. Deuchars, a native of Comrie, but who is now resident in London, represents a classical female figure, typifying the Spirit of the Mountain. In the background a bit of realism has been introduced by bringing in the Parish Church of Comrie and some of the arches of the old bridge of Dalginross, spanning the river Earn. The artist has, we believe, been fortunate enough to have the advantage of the criticism of Mr G. F. Watts, R.A., whose style the work suggests, but by no means imitates. The plaque containing the figure will be cast in bronze, and set in an ornamental granite frame, and should, when completed, be quite an ornament to the village.

We are requested to state that funds are required in connection with the cost of the fountain, and will be received either by Mr J. P. Mitchell, solicitor, or Mr P. Macpherson, merchant, Comrie.
19. Mr George Thompson (assistant to G. F. Watts)
c. 1899
size unknown
oil
untraced
The tinted photograph of the portrait, possibly taken by George Andrews, has deteriorated over the years, but it does reveal a carefully observed portrayal of Thompson, who was an assistant to Watts and also worked on the Compton Chapel (Pl. 23). According to the address on the reverse, Deuchars appears to have mounted the photograph when he was working from the Dean Studios in Edinburgh.


Plate 23 -
Photograph of
portrait of
George
Thompson
20. The Pilgrims' Way - Surrey

c. 1888/9

size unknown

oil

untraced

Possibly referring to Deuchars's more detailed approach since he began working with Watts, *The Scotsman's* review of the Royal Academy exhibition commented that the painting was 'a well-considered and carefully-executed study of a wood under a blue moonlight effect'. Deuchars would have known the scene well since the route passed close to Limnerslease.

*references*: 'The Royal Academy Summer Exhibition', *The Scotsman*, 5 May 1899.

'Auchterarder Notes', *The Strathearn Herald*, 6 May 1899.

*exhibition*: London, Royal Academy (368) 1899.

21. And Joy and Music pouring forth from every Grove

c. 1888/9

size unknown

medium unknown, but probably oil

untraced

From its title, this appears to have been another work deriving from Watts's influence.

22. Surrey in June - And half the world a bridegroom is and half the world a bride

c. 1888/9

size unknown

painting, medium unknown

untraced

The rather pretentious title suggests that this was yet another painting influenced by Watts.

reference; ‘Success of Local Artist, Mr. L. R. Deuchars’, Strathearn Herald. 2 May 1903.

exhibition: London, New Gallery (376) 1903.

23. A Surrey Sandpit

c. 1888/9

size unknown

medium unknown, but probably painting

untraced

In the book of photographs preserved by Deuchars from his time at Compton, there are a number depicting the local sandy countryside. This painting could have been painted in the field or it could have been worked up later from one of the photographs.

24. The Orange and the Citron Tree

c. 1888/9

size unknown
drawing, black & white
untraced

From its title, this may have been a sketch for one of the pot plants in Deuchars's portrait of Watts (Cat.15).

exhibition: London, Royal Academy Summer Exhibition (1333) 1904.

Plate 24 - Louis Deuchars wielding a scythe near Limnerslease, Compton.
CATALOGUE (CHAPTER 4)

25. Madonna and Baby

1899

size unknown

oil on canvas

untraced

The work appears to have been executed as an entry to an art competition in Florence in 1900. He received a slightly grudging review. ‘Deuchars, Scottish, shows us “Madonna and Baby” painted with an intended archaism which is reminiscent of old German canvasses and which would not be unpleasant were it not for an overgenerous use of dark red which spoils the whole picture. At any rate the painting technique is quite good’. Red was a favourite colour of Watts, who used it extensively in his paintings. It predominates in his ‘Mother and Child’, (1903/4), but what was acceptable from ‘Signor’ was not appreciated from a relatively unknown Scot, even if his technique was good.


exhibition: Florence, Alinari Competition (34) 1900.

26. Through the Vineyard

c. 1900

size unknown

sculpture, medium unknown

untraced

From the title, it would appear that this piece was inspired by Deuchars’s time in Italy.

27. A View of Florence, from Mujano

c. 1900

size unknown

medium unknown, but probably painting

untraced

Little is known about this work, but it must have been conceived during the period Deuchars was in Italy in 1900.

28. Aldourie Pottery Flower Boxes

c. 1900-6

ht. 19 cms., l. 23 cms., w. 19 cms.; average thickness of clay, 2 cms.

terracotta

Inverness Museum and P.C.

These pots, originally made as a set of three, seem to have been cast from the same mould as those made at the Compton Pottery, but it is not known who modelled the original reliefs (Pl. 25). However, the putti are stylistically similar to those Deuchars later modelled in Edinburgh.

Plate 25 - Aldourie Pottery Flower Boxes
29. Aldourie Pottery Garden Pot

c. 1900 - 1906

ht. 31 cms., rim dia. 31 cms.
terracotta

Inverness Museum

This design must have been created especially for the Aldourie Pottery, probably by Deuchars (Pl. 26). The words ALDOURIE DORES POTTERY are separated by three art nouveau motifs around the rim. Neither the boxes nor this pot bear the Aldourie mark (Fig. 16b), but have hand-incised marks I over V, which could indicate that they were early prototypes, made before the pottery mark was ready.

Plate 26 - Aldourie Pot
Figure 16a - Compton Pottery Mark

Figure 16b - Aldourie Pottery mark
30. Monument to be erected at Magersfontein, South Africa

c. 1901

size unknown

plaster copy in relief

untraced

There is some mystery as to what the piece actually was. There are several memorials on the site of the Boer War battle at Magersfontein, but the most likely one appears to be the obelisk commemorating those of the 2nd Battalion of the Black Watch who died in 1899. Instructions for its erection in 1902, at regimental expense, were given by Major A.R. Cameron (younger son of Cameron of Lochiel, whose family were friends of the Fraser-Tytlers). Apart from the white marble plaques containing the names of the fallen, there is a further one on the obelisk featuring a full-length figure in high relief of St. Andrew in front of his cross, with four large Scottish thistles around the lower third of the plaque. The figure is poorly proportioned with a head about twice the size it should be. The right arm twined round the cross is unnaturally long and impossibly contorted (Pl. 27). The fact that St. Andrew is depicted in front of his cross is unusual in that contemporary Black Watch badges show him behind the cross and similarly with those of the Queen's Own Cameron Highlanders. However, some earlier Inverness-shire military badges portray St. Andrew in front of the cross. A possible explanation could be that Deuchars made a maquette for the plaque using the older badges as a guide, but it is curious that Major Cameron did not insist on a more accurate representation of the Saint. Lewis's Monumental Masonry of Kimberley made the actual memorial and could have been responsible for producing a poor copy of the plaster exhibited at Nottingham. It is conceivable that the marble carvers may have had only a photograph as a guide. The plaque on the obelisk certainly bears little resemblance to Deuchars's other work.
exhibition: Nottingham, Castle Museum and Art Gallery Special Loan Exhibition of Paintings of the British School and Collection of Original Work in Decorative Design and Handicraft, (100) 1901.

Plate 27 - Marble figure of St. Andrew on Boer War Memorial to 2nd Battalion of the Black Watch at Magersfontein, South Africa.

Photograph by Fiona Barbour of the McGregor Museum, Kimberley.
31. Design for Queen Victoria Memorial, Liverpool

1901

size unknown

medium unknown, but probably plaster statuette

untraced

According to a newspaper report, Deuchars was invited by the organising committee to submit a design for the memorial, but it may have been an open competition. His submission was unsuccessful and the commission was won by the already established sculptor, Charles Allen.


32. Portrait of the daughter of Sir Alfred Lyall

c. 1901/2

size unknown

medium unknown, but possibly oil on canvas

untraced

Lyall had been a friend of Tennyson and his family and it was probably through Watts’s friendship with them that Deuchars obtained the commission. Lyall married in 1863 and had four children, two sons and two daughters. So, it would appear that the portrait was of an adult, but it is not clear whether it was a painting or sculpture.

33. Presentation Piece to Captain A. W. MacDonald from his fellow officers in the Lovat Scouts

1902

ht. 43 cms, including top

silver-bronze

P.C.

The work consists of a cylinder standing on a base of heavy art nouveau scrolls, with a separate conical shaped top and more art nouveau scrolls for handles on both parts (Pl. 28). Round the cylinder, in high relief, parade the officers of the First Contingent of the Lovat Scouts on horseback with all their fighting kit. The top consists of a miniature sculptured scene showing two officers dismounted from their horses. While one looks after the beasts, the other, rifle at the ready, is 'scouting' round a large pinnacle of rock. Each officer's name appears below his representation on the relief panel (Capt. A.W. MacDonald D.S.O.; Lt. R. Hunt; Capt. E. Ellice; Lt. Sir A. Campbell-Orde; Lt. F.G. Fraser-Tytler; Lt. I. Brodie; Lt. E. Grant; Lt. C. Stirling; Lt. K.L. McDonald; Col. Hon. A. Murray; Maj. Lord Lovat D.S.O.; Lt. W.T. Fraser-Tytler) and the inscription reads, 'From the officers of the 1st Contingent Lovat Scouts to Captain A.W. MacDonald D.S.O., the best adjutant in South Africa 1900 - 1901'. The piece is signed, 'L.R. Deuchars Dores 02'. It was cast at the Parlanti Foundry in London, one also used by G.F. Watts.

The faithful rendition of the men and horses demonstrates meticulous attention to detail. Although all the officers could have posed for their portrait, it is doubtful if they would have been able to spare the time. It is more likely that Deuchars worked from contemporary photographs. Such creation of high relief representations from two dimensional originals, is an acquired skill, which he apparently mastered. Deuchars's extremely lifelike animals indicate a lengthy study of the species and show no influence of Watts's equestrian interpretation in Physical Energy.

Plate 28 - Lovat Scouts Presentation Piece
34. Glen Albyn in winter, where Highlanders died in the '45

c. 1900/1

size unknown

oil on canvas

untraced

This was one of a series of oil paintings apparently executed by Deuchars over the winter of 1900-1901 when he was staying at Aldourie, Dores, on the shore of Loch Ness.


35. Home of the quick and the dead - Loch Ness

c. 1900/1

possibly 51 x 76 cms.

oil on canvas

P.C.

Rejected by the Royal Academy in 1901, the painting was hung the following year in the New Gallery. It may have been one of a bay of Loch Ness, near Aldourie, with a sweep of conifers reflected in the water (Pl. 29). Behind is the snow-capped hill, known locally as 'the Red Rock'. The line of the shore is broken by some strategically placed scrubby trees.

Plate 29 - Loch Ness, possibly 'Home of the quick and the dead - Loch Ness'

36. Loch Ness in Winter

c. 1900/1

size unknown, but described as 'small'
oil on canvas
untraced

This was yet another of the studies of Loch Ness, described as '...faultless in execution' in which the loch was 'surrounded by dark brown-tinted trees and snow-peaked hills' which 'has a stern aspect, unlike that seen by tourists, but it is beautiful even in its winter garb'. Sent to the Royal Academy Summer Exhibition, it was sold to Colonel Williams, M.P. (Dorset W)

reference: 'Academy Pictures', 'Auchterarder Notes', Strathearn Herald, 25 May 1901

exhibition: Royal Academy Summer Exhibition (429) 1901.
37. A Highland Forest Army with the Banner

or A Scottish Landscape - Dochfour, Inverness

or Glenmore, the Highlands of Inverness

c. 1900/1

49.5 x 89 cms

oil on canvas

P.C.

As its original title suggests, a rainbow is featured striking the forest-covered hillside near Aldourie (Pl. 30). Painted from the site of the pottery, the view extended over the Aldourie and Dochfour estates to the hills beyond, still showing the remains of the winter snows. In the centre of the painting is a mixed conifer plantation, with the bare branches of the Larches contrasting with the Douglas Firs. The lowering sky is just starting to clear, allowing a rainbow to arc down into the trees. It is interesting to note that considerable forest planting extended well up the hillsides at the turn of the century, when all such ventures were in the private sector. The very detailed painting, as favoured by Watts, reveals just how much the old master was able to influence Deuchars to forsake his impressionist style of the lithographs in The Bailie (Cat. 3). After three showings it was bought by someone ‘who much admired the picture when he visited Mr Deuchars’s studio in the Highlands of Inverness, the scene of the work’. Presumably the title changes were thought necessary to ensure that the various hanging committees did not immediately recognise that the painting had been previously exhibited.


Plate 30 - Another view of Loch Ness, variously titled (Cat. 37)
38. G. F. Watts. A Sketch from Life

c. 1903

ht. 34.25cms.

bronze on marble base

Walker Art Gallery, Liverpool

This is based on the terracotta original (Cat. 12). When exhibited, the catalogue entry included 'n.f.s.' (Pl. 31). This rendition appears to have been cast in bronze for James Smith, a Paisley-born Liverpool wine merchant, whose lifelong passion was for the arts. He may have seen the statuette in the New Gallery and ordered a bronze version for himself and then allowed it to be exhibited in the Walker Art Gallery. Smith had a close friendship with Watts and Rodin, both of whose works he bequeathed to the Walker Art Gallery in 1927 and his gift also included Louis Deuchars's bronze statuette of Watts. The piece seems to have been reworked, possibly with advice from Goscombe John, in three main ways. The rectangular base of the second version bearing the title, 'G.F. Watts. A Sketch from Life' was substituted for the former circular one. The two buttons on the cape of the Inverness coat have disappeared (although their remains can be discerned on close scrutiny) and have been replaced by a single one on the coat itself. The hat brim has also been slightly altered.


exhibition: Liverpool, Walker Art Gallery, Autumn Exhibition (1490) 1903.
Plate 31 - 'G. F. Watts. A Sketch from Life'.

Copyright - Walker Art Gallery, No. 4117.
39. October in Surrey (or October Gloaming)

c.1900

size unknown

medium unknown, but probably a painting

untraced

In October 1903, it was reported that ‘Mr L.R. Deuchars....has sold his painting, “October in Surrey” to Sir Alfred Thomas, M.P. Sir Alfred is Chairman of the Welsh Party (actually he was Chairman of the Welsh Liberal Party) in the House of Commons.’ Sir Alfred Thomas, later Lord Pontypridd, had been Lord Mayor of Cardiff. Goscombe John executed a marble bust, which was presented to him in 1902 by Lord Tredegar on behalf of the constituents of East Glamorgan. A large number of Goscombe John’s commissions came from Wales and he maintained personal links with patrons there. Doubtless, Sir Alfred, whose duties as an M.P. required him to live in London when Parliament was sitting, would have been a frequent visitor to the Woronzow Studio, where he would also have met Deuchars who presumably persuaded the M.P. to buy the painting. Because of the similarities in the title of this work and ‘October Gloaming’, exhibited at the New Gallery in 1900, they could be the same painting, but why the Chairman of the Welsh Liberal Party in the House of Commons would want to buy a Surrey scene is not known.


The following five works were executed by William Goscombe John while Deuchars was employed as his assistant. For some, there is documentary evidence of his participation, but for others it can only be circumstantial.

40. King’s Liverpool Regiment Memorial by William Goscombe John

1903-5

heroic group

bronze on granite

St. John’s Gardens, Liverpool

This prestigious commission by Goscombe John offered much opportunity for an assistant (Pl. 32). Since Deuchars was with the sculptor at that time, he may well have worked on some of the components, but there is no supporting evidence. There are four heroic figures. Britannia, classically draped, bearing a circular shield and a laurel twig in her left hand, with right hand raised, stands on a square podium decorated with bronze swags. On top of her helmet is a sea horse. She presides over three figures, in contemporary uniforms, representing varying periods in the Regiment’s history: a soldier from 1902, the last year of the Boer War; another from 1685 when the regiment was first raised; and a Drummer Boy of the time of the Battle of Dettingen (1743). The sketch of the whole monument was exhibited in the Royal Academy in 1904 and the heroic size model ‘Drummer Boy’ was shown the following year. The fact that various versions of this model and the full-size figure were cast in bronze and exhibited shows that Goscombe John was particularly fond of his portrayal of the boy caught for ever drumming up support for his colleagues. On the memorial, the figure sits on a rock, with banners, a canon and muskets behind him (Pl. 32a). In front of him is a bronze plaque, reminiscent of those carried by the Roman Legions, but bearing Liverpool’s motto and the Liver Bird. The tension and drama of the piece is in direct contrast to the other two soldiers who are conventionally posed, standing at ease, with their rifles. On the central podium behind ‘The Drummer Boy’ is the badge of the regiment, a
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Sphinx and a laurel twig device with the inscription, ‘Egypt’. Britannia attempts to impose peace over all three soldiers. The Regiment’s colours are laid on a symbolic tombstone at the base of her pedestal, together with guns, soldiers’ helmets, other military paraphernalia and a palm branch, arching halfway up the pedestal. Against the tombstone lies a beribboned laurel wreath.


Merseyside Survey 1976 - Sculpture.

Plate 32 - The King’s Liverpool Regiment.

Photograph by Mary Pollard.
Plate 32a - The King's Liverpool Regiment - 'Drummer Boy'.

Photograph by Mary Pollard.
41. Prince Christian Victor by William Goscombe John

1903-4

heroic figure

bronze

mounted in an architectural niche below the walls of Windsor Castle

Deuchars was reported to be ‘engaged on a statue of Prince Christian Victor’ in his parents’ local newspaper in May 1903. While the statement was factually correct, the apparent intention was to leave the reader with the impression that the work was by Deuchars, whereas he was actually working as assistant. In the uniform of an officer of the Kings Royal Rifle Corps at the turn of the century, the statue of Prince Christian was erected in an elaborate stone niche below the walls of Windsor Castle, where he was born (Pl. 33). Spurs on his feet, binoculars in his right hand and sheathed sword at his left side, he stands in noble pose, forever regarding the traffic descending the hill from the Castle. Beneath the figure is a bronze plaque bearing the commemorative details in a slightly mannered script, and a row of the Prince’s decorations and medals, faithfully reproduced, including the ribbons (Pl. 34). The inscription, in relief, reads, ‘CHRISTIAN VICTOR, CAPTAIN BREVET MAJOR KINGS ROYAL RIFLE CORPS, ELDER SON OF PRINCE & PRINCESS CHRISTIAN of SCHLESWIG HOLSTEIN, GRANDSON OF VICTORIA, QUEEN OF GREAT BRITAIN and IRELAND EMPRESS of INDIA, BORN at WINDSOR CASTLE AP 14 1867 DIED at PRETORIA OCT 29 1900, ERECTED BY HIS FRIENDS IN ADMIRATION OF HIS QUALITIES, AS A MAN AND A SOLDIER’. In 1988 Windsor Heritage erected a panel with a key to the titles and decorations.

Plate 33 - Prince Christian Victor by William Goscombe John
Plate 34 - Prince Christian Victor, Medals & Inscription
42. King Edward VII by William Goscombe John

1903-4

colossal figure

marble

Capetown, South Africa

This is another of Goscombe John’s works on which Deuchars was reported as ‘engaged’ (Pl. 35). The King, in uniform and wearing the robes and hat of the Order of the Garter, was elevated on a square-section plinth bearing his name and coat of arms. With the voluminous robe and plumed hat, there was plenty for the assistant to do, working from the sculptor’s sketch model (exhibited at the Royal Academy the following year). It is not known whether Goscombe John had a sitting from the King for the portrait, but it must have been well received for he went on to create a further two statues of Edward VII (one is on the facade of the Victoria & Albert Museum and the other, an equestrian portrait, was for Liverpool).

Plate 35 - King Edward VII by William Goscombe John
Photograph courtesy of Republic of South African Embassy, London

43. Sir Arthur Sullivan Memorial by William Goscombe John
c. 1902/3
life-size
bronze elements on marble
Temple Gardens, Embankment, London

This is another work by Goscombe John on which Deuchars may have assisted. A bust of Sullivan tops a tapering pedestal, against which a disconsolate, semi-nude female has thrown herself, the drapery flowing over the shallow double platforms of the base (Pl. 36). The composition is very similar to the ‘Monument to Regnault’ with its female figure of ‘Youth’ by Henri Chapu (1876). At the foot of the adjacent side of the pedestal lie the bronze symbols of Sullivan’s life and work: an open manuscript book of music; a stringed instrument; pan pipes; a ribbon bearing, The
Yeomen of the Guard, the title of one of the operettas written with W.S. Gilbert, his partner, and a grotesque mask with open mouth (Pl. 37). Later in his career, Deuchars modelled a head which may have been inspired by this mask (Pl. 248).


Plate 36 - Sir Arthur Sullivan Memorial by William Goscombe John
Plate 37 - Detail from Sir Arthur Sullivan Memorial
44. James Reid Memorial by William Goscombe John

1903

heroic figure

bronze and granite

Springburn Park, Glasgow

Another important commission in Goscombe John’s studio, during Deuchars’s period there, must have been of interest to him, since it was of James Reid, whose country residence was in Auchterarder (Pl. 38). Wearing a frock coat over his suit and carrying some half-rolled plans, he stands, one leg forward and slightly bent, as if surveying some new development, on a granite plinth, with an inscription (originally lead letters inlaid in the granite, but now partially missing) on the side beneath him. The other three sides carry plaques: two have bas relief female figures, dressed in long voluminous robes, each bearing their own plaque; the third one, on the side opposing the dedication, is a wreath behind a panel. One female commemorates Reid’s term as President of the Glasgow Institute of Fine Art from 1891 to 1894 and she is sitting in front of a Greek temple (Pl. 39). (Goscombe John later used a bas relief, very similar to this one, for the Seal of the National Museum of Wales in 1912, substituting the Welsh Dragon on the plaque for the inscription on the Reid version.) The other one relates to his Presidency of the Institution of Engineers and Shipbuilders in Scotland from 1882 to 1884 and she is seated in front of an impressive bridge (Pl. 40). The third panel records his term as Lord Dean of Guild from 1893 to 1894, between representations of the Glasgow Coat of Arms and a two-masted sailing galley. The females’ features are so similar to those of Deuchars’s wife Kathleen that he may have modelled them (Pl. 41).

Plate 38 - James Reid Memorial by William Goscombe John.
Plate 39 - Panel on James Reid Memorial

'President of the Royal Glasgow Institute of Fine Art 1891-94'
Plate 40 - Panel on James Reid Memorial

'President of the Institution of Engineers and Shipbuilders in Scotland 1882-84'
45. The Swallow Catcher

C. 1903/4

Size unknown

Possibly statuette

Untraced

This piece is perhaps an imitation of Goscombe John’s ‘Hermes’, (exhibited in 1904) which itself appears to have been based on the earlier ‘Joyance’, a nude figure of a little boy reaching up to see the butterfly which has landed on his outstretched hand. ‘Hermes’, in virtually the same pose, has added winglets on his head and ankles and holds two intertwined serpents in his left hand and a small branch in his right.


46. Early June in the gardens of Kew

C. 1904/5

Size unknown

Painting, possibly oil

Untraced

A short description of the work appeared in his father’s local newspaper. It reported that ‘Mr L. R. Deuchars has a picture of Kew in early Spring - a bit of the western lake well known to visitors - showing rare specimens of strange Japanese firs, etc, there’. It would appear that Deuchars had made the most of his time in London by visiting one of the most popular attractions and producing an attractive landscape.


Exhibition: London, New Gallery (382) 1905.
Plate 41 - The Deuchars Family outside the home of Andrew Deuchars, Auchterarder.

left to right: Louis, his wife Kathleen, Margaret (Andrew's wife) holding baby Frances, Andrew.
47. G. F. Watts, A sketch from life by L. R. Deuchars

1904

ht. 36 cms.

bronze

Harris Museum & Art Gallery, Preston

This appears to be a third version of Deuchars’s statuette (Pl. 42). It is very similar to the one purchased by John Smith of Liverpool (Cat. 38, Pl. 31).
Plate 42 - 'G. F. Watts, A sketch from life' by L. R. Deuchars.

Copyright - Harris Museum & Art Gallery.
Plate 43 - Bottom Farm House, Hughenden, Buckinghamshire (where the family lived while Deuchars was working as assistant to William Robert Colton).

The following four large works are by Colton during the period when Deuchars was employed as an assistant by him. Therefore, it seems reasonable to assume that Deuchars would have been involved in them, although there is no documentary evidence to support the assumption.

48. King Edward VII by William Robert Colton

1906-8
heroic figure
bronze

King Edward VII School, King’s Lynn

Posed somewhat unnaturally on the edge of the seat, and attired in Court Dress and a voluminous embroidered robe draped over the chair, the figure of the King holds a baton in the right hand, held out awkwardly to the side, while the left hand anchors the Ribbon of the Order of the Garter on the left knee. Sprawled across each side of the top of the chair are two putti holding aloft a stylised
crown between them. Around the base of the bronze are crouching lions in relief. At odds with Colton’s earlier allegorical works, the whole composition looks ill at ease and pretentious, but its very bulk and decorative features would have afforded ample opportunities for an assistant. Deuchars’s involvement with Goscombe John’s statue of the King could have informed the work.

references: King Edward VII School archives, details from a contemporary newspaper, no date, but probably c. November 1906, when King Edward VII formally opened the school.


1906-8

heroic group

bronze on stone plinth

Worcester

This is another example of a large piece, with much detailed modelling, in Colton’s studio while Deuchars was working for him (Pl. 43a). An angel, bearing laurel wreaths, watches compassionately over ‘a hatless roughrider in a kneeling position with a rifle with fixed bayonet making a last defence’. His weapon lies at the ready over his knee and he has a bandoleer of bullets over his shoulder. The juxtaposition of the harsh reality of the battlefield with the classical representation of ‘Victory’ allowed Colton to bring together allegory and reality. However, the huge drooping wings of the angel are clumsy and give the appearance of theatrical props strapped on to the female figure, which itself is finely modelled in clinging drapery. The two figures are hoisted aloft on a stone plinth, carrying the commemorative inscription to the memory of ‘The Men of Worcester’.


Photograph by Imperial War Museum, National Inventory of War Memorials.
50. Boer War Artillery Memorial by William Robert Colton

1908-9

heroic group

bronze on Portland stone pedestal

St. James Park

The semi-nude draped female figure, with outstretched wings, representing 'Peace' stands holding a large graceful palm leaf in her left hand. With her right she restrains, apparently effortlessly, 'War', a muscular horse described by Whitley as 'a mighty, untamed, rearing charger', but the pose is more of an animal pawing the ground in impatience (Pl. 43b). The outstretched wings on the figure of 'Peace' are much finer and altogether more believable. The horse she is holding has much in common with the horse in Watts's 'Physical Energy'. Although both beasts could have been inspired by those on the Parthenon Frieze, Colton's version has adopted a more realistic pose than Watts's one. Not having previously modelled an equestrian statue, Colton may have called upon Deuchars's expertise gained while he was working with Watts and also when at Aldourie, where he had modelled horses on the Lovat Scouts silver-bronze 'casket' (Cat. 33, Pl. 28), but the bronze in the Mall may have been based rather more on the heavy farm horses of the Buckinghamshire countryside around Colton's studio. The group was shown in the Royal Academy in 1909 and it was reported that it 'was by order of the King removed for a time to Buckingham Palace, so that some of its details might be explained to him.' As well as the central group raised on its pedestal of Portland Stone, there are bronze bas relief panels around the pedestal and on the side pillars, depicting 'work of the Field, the Garrison and Mountain Artillery'. Presumably there would have been ample photographs of the soldiers in action on which to base these portrayals. Because of his earlier experience in modelling the Lovat Scouts, Deuchars may have been allowed to contribute to the bas relief panels.


exhibition: London, Royal Academy Summer Exhibition (1051) 1909.

Photograph by Conway Library, Courtauld Institute of Art. Neg. No. 920/43 (29).
51. Tangye Memorial by William Robert Colton

1908

size unknown

bas relief panel

Birmingham Central Museum & Art Gallery

The bronze plaque features two relief portrait busts of the brothers, George and Sir Richard Tangye, with the inscription, ‘In Grateful Commemoration of generous and public-spirited services to their city’... ‘to whose forethought and munificence the extension & development of the Birmingham Municipal Art Gallery and School of Art are largely due’.

exhibition: London, Royal Academy Summer Exhibition (1825) 1916.

52. A morning in early May

c. 1905-6

size unknown

medium unknown, but probably a painting

untraced

This could have been a local Buckinghamshire scene, but was more likely to have been from an earlier location, London, Loch Ness or Surrey.

53. Icarus

or The Despair of Icarus

c. 1906-7

statuette

plaster or bronze

untraced

Versions of this work were exhibited five times between 1907 and 1910. It may have been based on the one commissioned by Frederick Leighton from Alfred Gilbert. Deuchars could have known about it through Watts's friendship with Leighton, but both Goscombe John and Colton possibly had articles and photographs of Gilbert's figure which caused such a stir when it was first shown at the Royal Academy in 1894. Goscombe John is certainly known to have referred to it. Conceivably, Deuchars may have been motivated by his involvement in the modelling of the wings on Colton's two large works (Cat. 49 & Cat. 50), but, instead of choosing an angel, he decided to model the Greek mythological figure. It is not known whether, like Gilbert, he also meant the piece to be an allegory for his own ambition. Deuchars seems to have exhibited his statuette in plaster at first, although a price (£25) was quoted for bronze. Later a price of £25:10:0 was quoted and when it was shown at the Royal Academy in 1910 it was described as in bronze, although later the same year a version, presumably in plaster, was priced at £10.


54. Phantasy of Fairyland

C.1907-8

Statuette

Bronze

Untraced

The work was described in *The Strathearn Herald*.

In a "Phantasy of Fairyland", artists say that since the early Florentine days nothing finer of its kind has been accomplished in English Art. A winged figure, slender and graceful, stands on an ivy-grown stump, calling a bird of Paradise, while winged Cupids fly around. It was much admired on Varnishing Day, Sir William Richmond, R.A. especially giving it much praise.

Allowing for the sugary nature of the language in the review, it would appear that Colton's earlier romantic figure studies had provided inspiration for the composition giving Deuchars an opportunity to display his natural talent for portraying the human figure, especially in its youthful form. The admirer, Sir William Blake Richmond, R.A. (1842-1921) painter, sculptor and medalist, was, like Watts, an artist with a talent for portraiture, who also dabbled in sculpture.

Since it is hardly likely that the inhabitants of Strathearn would have heard of this London-based Academician, it is a matter for conjecture as to why he was cited. If the piece was actually shown in bronze, the many components must have posed severe technical problems in the casting.


55. Memorial Font designed by Thomas Armstrong

C. 1908

Figure ht. 117cm

Bronzed aluminium and marble

St. Cuthbert's Church, Princes Street Gardens, Edinburgh.
The group in the church (Pl. 44) is an exact copy of the plaster cast in the Plaster Court at the Victoria & Albert Museum (Pl. 45). The latter was taken from the group by Michaelangelo in the Cathedral of Notre Dame in Bruges. The Edinburgh copy was made by Farmer & Brindley for whom Deuchars may have been working at the time.


Plate 44 - Bronzed Aluminium Madonna & Child on Memorial Font in St. Cuthbert's Church, Princes Street Gardens, Edinburgh.
56. Gladstone Memorial, Edinburgh, by James Pittendrigh Macgillivray

1904 - 13

heroic figures

bronze on pink granite

Coates Crescent, Edinburgh

Deuchars was very briefly employed as an assistant to Macgillivray in late 1908. The work consists of the robed figure of Gladstone on top of a hexagonal pillar around which stand four female figures. Below them on two 'scroll-like buttresses are two seated female figures: personifications of History and Eloquence'. It seems that Deuchars worked on 'Eloquence' (Pl. 47), a figure with ample drapery to occupy an assistant.


Plate 46 - Gladstone Memorial, by James Pittendrigh Macgillivray, Coates Crescent, Edinburgh.
Plate 47 - Detail from Gladstone Memorial by James Pittendrigh Macgillivray - 'Eloquence'
57. My son George
or My son Georgie

c. 1908 - 9

bust, size unknown

plaster, intended to be carved in marble or cast in bronze

untraced

Deuchars's second child and eldest son was the subject of this piece. As a toddler he had a mop of auburn curls, apparently faithfully portrayed by his father to make an attractive bust. A version of it remained in the family for some years, but it is not known whether Deuchars was successful in making a sale from the exhibitions.


58. Modelling for the Thistle Chapel (St. Giles' Cathedral, Edinburgh) designed by Robert Stoddart Lorimer

Deuchars did most of the figure modelling for the chapel. It was subsequently carved in stone by Joseph Hayes and his men or into wood by the Clow brothers. Thus, Deuchars's work has to be seen mainly after interpretation by the carver, but some of the original plaster casts still exist and also one photograph of a clay model. Comparison of Deuchars's own work with the carvings show that the craftsmen followed his designs very faithfully. The photographs have been grouped into interior stonework, exterior stonework, woodwork and bronze.
Plate 48 - Thistle Chapel roof showing the decorative roof bosses modelled by Deuchars, on the transverse ridge rib, from right to left; the Pelican in her Piety, St. Andrew, the star of the Order of the Thistle, St. Giles and his hind and the Royal Arms of Scotland.

Plate 49 - Medieval Carving on wall outside Thistle Chapel.

39 x 40 cms.
Plate 50 - Bosses on transverse ridge rib, St. Andrew with his Cross.

Plate 51 - Bosses of transverse ridge rib, St. Giles with his hind.
Plate 52 - Bosses of transverse ridge rib; Royal Arms of Scotland.

Plate 53 - Bosses of transverse ridge rib; the Pelican in her Piety.
Plate 54 - Roof bosses of the fourteen demi-angels supporting the shields of the original knights of the Order of the Thistle, showing Deuchars's individual modelling of each one.

Sir John Drummond  
1st Earl of Melfort

Sir John Murray  
1st Duke of Atholl

Sir George Hamilton  
1st Earl of Orkney

Sir William Johnstone  
1st Marquis of Annandale

Sir George Gordon  
1st Duke of Gordon

Sir James Hamilton  
Earl of Arran
Sir James Ogilvy
1st Earl of Seafield

Sir John Drummond
4th Earl of Perth

Sir James Scott
Earl of Dalkeith

Sir John Murray
1st Duke of Atholl

Sir George Douglas
1st Earl of Dumbarton

Sir Alexander Stuart
4th Earl of Murray

Sir Kenneth Mackenzie
4th Earl of Seaforth

Sir John Campbell
2nd Duke of Argyll
Plate 55 - Musician demi-angels terminating the ribs of the roof, again demonstrating the individual nature of each figure and the delicate sympathetic colouring by Moxon & Carfrae.
Lyre

Cymbals

Pan Pipes

Bagpipes

Oliphant
Plate 56 - Fifteenth century stone carvings of musician demi-angels in Rosslyn Chapel.
Carved stone angels bearing shields with symbols of St. Andrew, the fisherman

Plate 57 - Angel with anchor.  
Plate 58 - Angel with fishes.
Plate 59 - Ante-chapel main boss; St. Andrew.
Plate 60 - Ante-chapel; demi-angels terminating cusps on the entrance arch, with the eagle of St. John the Baptist in the apex of the arch.

Plate 61 - Ante-chapel; demi-angels terminating cusps on the entrance arch, with the eagle of St. John the Baptist in the apex of the arch and a larger demi-angel bearing 'Pax Intrans'.
Plate 62 - Ante-chapel
Arms of Leven & Melville.

Plate 63 - Arms of Leven & Melville - detail showing rabbits.
59. Maquette for demi-angel bearing the King's Scottish Arms

c. 1909-10

ht. 122 cms.

clay on wooden base and mouldings

original destroyed, but carved in stone for the frieze over the entrance to the ante-chapel of the Thistle Chapel.

Pl. 64 is a copy of a contemporary photograph of the maquette. On the rear of it the clerk of works, James Grieve, has written, 'Model of the panel over the entrance to the Thistle Chapel. The model was the work of Mr. Deuchars who came from London to assist Mr. Hayes. The Angel and shield with the King's Scottish Arms was cut by the Greek, the other moulded work was cut by a mason from Beauly. This stone is considered the finest piece of work at the Chapel - It measures 4 ft high - J.G.'

The ethereal beauty of the figure contrasts with the vigorous modelling of the arms on the shield and also a thistle in the next element in the frieze (Pl. 65). Four stylised roses, reflecting those on the fifteenth-century Romanesque Revival arch, were also modelled in the right-hand border (Pl. 64).

reference: Notes on reverse of photograph no. 2, one of a set of 12 annotated by James Grieve, Clerk of Works. Property of the Dean of the Thistle, St. Giles' Cathedral.
Plate 64 - Contemporary photograph showing Deuchars's original clay modelling on a cusped wooden framework for the frieze above the entrance to the ante-chapel.
Plate 65 - Frieze over arched entrance to ante-chapel, showing carved stone demi-angel based on Deuchars’s clay model.

Plate 66 - East end of chapel. St. Andrew, with two angels holding his cross and crown. Below him is a demi-angel holding his name on a ribbon.
Plate 67 - Demi-angel bearing a shield with the Thistle of Scotland and two grotesques at the top of one of the buttresses.
Plate 68 - The stone carvers in Colville's Yard. John Matthew is second from left and the 'Greek', bare-headed in the middle of the front row, with the horse and driver at the extreme left. One of the musician demi-angels (lute player) can be seen in the middle of the photograph.
Plate 69 & 70 show the Clow brothers, master woodcarvers who transformed Deuchars’s plaster models in oak.

Plate 69 - William Clow

Plate 70 - Alexander Clow
Plate 71 - 'The Innocents Abroad', Aberdour 1910. It appears that most of those involved in the Thistle Chapel went on this outing. In the middle, with folded arms, is Joseph Hayes. Behind him, on the right, is 'the Greek' and, on his left, Louis Deuchars. To the right of 'the Greek' are the Clow brothers, flanking John Matthew. Lorimer, himself, does not appear to be in the photograph, but perhaps he took it.
Plate 72 - One of the carved beasts, a beaver with a fish, on the elbows of the seats.
Plate 73 - Demi-angels, pendant from the cusps of the stall canopies

Plate 74 - Demi-angels, pendant from the cusps of the stall canopies
Plate 75 - Demi-angels playing instruments between the canopies of the stalls. Viola.

Plate 76 - Demi-angels playing instruments between the canopies of the stalls. Bagpipes.
Plate 77 - Angel terminating the book boards.

Plate 78 - Three angels forming an elbow rest on the King’s Stall.
Plate 79 - Royal Arms of the United Kingdom as used in Scotland, forming the front of the book rest of the King’s Stall. Carved by the Clow Brothers, it was then silvered, gilded and tinted by Moxon & Carfrae.

Plate 80 - Royal Arms of Scotland - detail showing left-hand rabbit with ears in an unnatural posture.
Plates 81 and 82 show angels standing in niches on the south wall. They are bearing shields with the emblems of Justice and Victory.

Plate 81 - Justice

Plate 82 - Victory
Plate 83 - Queen Margaret of Scotland surrounded by five children, all dressed in eleventh-century attire. Behind are two angels floating on stylised clouds.

Plate 84 - Plaster maquette for St. Margaret group.
60. Plaster Maquette for St. Margaret group

c. 1909-10

ht. c. 65 cms.

plaster

untraced

Deuchars portrayed St. Margaret surrounded by five adoring children, all dressed in eleventh-century garb (Pl. 84). Reflecting the other great passion of her life, she has a book in her in her right hand. Above her float two angels on stylised clouds. The composition allowed Deuchars to demonstrate his romantic, naturalistic modelling. This piece, with its crude cord for hanging up in the carvers’ shop, was still in private hands in Edinburgh in 1982, but was sold to a London dealer soon afterwards.

Two saints flank the St. Margaret group. To the north is St. Kentigern, while to the south is St. Columba.

61. Plaster Maquette for St. Kentigern

c. 1909-10

ht. 64.5 cms.

plaster

P.C.

The saint is dressed in bishop’s robes, holding a crozier in one hand, with a bird perching on the other wrist (Pl. 85). The Scotsman, taking the material from Lorimer’s press handout, described the figure on the left side (presumably Margaret’s left) as ‘St. Columba with mitre and crosier and a tame robin’. However, it was Kentigern who restored to life the dead robin of his childhood protector, St. Serf. Since St. Kentigern was also a Bishop, it seems reasonable to conclude that the figure to the north of the King’s stall is his. Only the front of the maquette has been modelled, since that is all that was required for the carving. In fact, the height was originally some 2.5 cms.
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smaller, not tall enough for its niche. The figure has been cut through and the extra material added half-way between the waist and feet, necessitating the respacing of the flowers on the robe. It is not known if Deuchars did this, or if it was carried out by the carvers. Although the model has suffered wear and tear over the years and has been restored, the sensitive modelling of the face and detailed draping of the robe demonstrates that a maquette prepared for the carver was given as much attention as one intended for casting in bronze.


Plate 85 - Plaster maquette for St. Kentigern.
Plate 86 - St. Columba (in the niche on the opposite side to St. Kentigern). Described erroneously in *The Scotsman* article as St. Kentigern, the bearded, bald-headed figure with a long fringe of hair around the back of his head is portrayed wearing Abbot’s robes, carrying in his right hand a pastoral staff and in his left hand a model of a church (Pl. 86). However, since the building is much closer to Iona Abbey than Glasgow Cathedral, it suggests that the saint must be Columba. The plaster maquette was known to exist in Edinburgh in the early 1980’s, but was sold through an antique dealer and has not been traced.
Plate 87 - Angel supporter on fourteenth-century font in Inverkeithing Church, Fife.

Plate 88 - Angel supporters on fourteenth-century knight's tomb in the south wall of St. Mary's Abbey, Rothesay, Isle of Bute
Plate 89 - Plaster cast of angel supporters on eighteenth century family crest of the Balfours, Pilrig House, Edinburgh. Photograph by Hamish Campbell.
Plate 90 - Angel supporters on the Gatehouse of Falkland Palace, Fife. These were incorporated during the restoration by John Kinross for the Third Marquess of Bute.
Plate 91 - Angel supporters bearing the Arms of St. Margaret in the Thistle Chapel.

Plate 92 - Angel supporters bearing the Arms of Scotland in the Thistle Chapel.
Plate 93 - Angel supporters bearing a representation of hands sending forth the Holy Spirit in the Thistle Chapel.

Plate 94 - Angel supporters bearing the Arms of St. George in the Thistle Chapel.
Plate 95 - Allegorical winged figure with spear, treading on and overcoming a dragon, symbolical of evil. Since the figure is obviously female, and therefore cannot be either St. George or St. Michael, it could be a representation of St. Margaret of Antioch.

Plate 96 - Carving of St. Margaret of Antioch from a maquette bearing the plate, 'Commission Royale Belge des Exchanges Internationaux, Section Artistique, Atelier de Mousace, Bruxelles', indicating it is from a cast taken from an earlier original ht. 71 cms.
Plaster cast in private collection.
Oak carving at Kellie Castle, Fife.
62. Electric Light Fitting for Chapel of Thistle, Edinburgh

c. 1910

ht. of angel 34.5 cms.

bronze

Thistle Chapel, Edinburgh

The lamp features an angel carrying a torch with a glass flame. Suspended beneath the angel is a representation of 'the Pelican in her Piety' and below that, a heart. The pelican and her young have been cleverly modelled in the shape of an egg (Pl. 97 & Pl. 98). Originally, four lamps were cast from Deuchars's model by the Bromsgrove Guild. Subsequently, two more were cast by Charles Henshaw when the chapel was modified to include the memorial to George V, but all the suspended pelicans and hearts have disappeared over the years and one complete lamp has gone too.

references: U.L.P. Collection of photographs from Lorimer's office. RCAHMS, NMRS.

Plate 97 - Bronze angel lamp in Thistle Chapel.
Plate 98 - Contemporary photograph of the angel lamp, showing all the elements, with the representation of 'the Pelican in her Piety' suspended below and beneath that, a heart.
Plate 99 - Bronze demi-angel door handle of main chapel (one on either side), Thistle Chapel. ht. 10 cms.

Plate 100 - Bronze escutcheon with angel on door to main chapel, Thistle Chapel.
Plate 101 - Another scene in Colville's yard, showing one of the stone angel corbels at the base of the crane and the Arms of Scotland behind the group. At the extreme right is 'the Greek', next to him is John Matthew, in the middle is Louis Deuchars (dressed in an obviously borrowed overall and carrying a mason's mallet, although he did not carve stone) and to the left of him at the rear is Joseph Hayes.
Plate 102 - The silver key used for the opening ceremony of the Thistle Chapel.

Plate 103 - Angels on the canopy of the Queen's chair, St. Giles' Cathedral.

Pendant angels - ht. 20 cms. Bracket angel - ht. 17 cms.
63. Diana
c. 1909
statuette
plaster, intended also to be cast in bronze
untraced
There is no surviving description of this piece of sculpture, but it may have been a companion piece to ‘Icarus’ and, as such, could have been a classical representation of the huntress. When first exhibited in 1909, the price for plaster was £10 and £30 for bronze, but when it was shown again the following year, the prices had fallen to £5 and £16, respectively. Since it did not reappear, it may have been sold.


64. The Victory
c. 1910
size unknown
medium unknown, but the quoted price of £100 would seem to indicate a large piece of sculpture.
untraced
This expensive piece was only shown once, which could indicate that it was either sold, or perhaps it was too large to transport easily to other exhibitions. It could have been inspired by Colton’s South African War Memorial outside Worcester Cathedral and may have been the figure Deuchars later incorporated into the Glenelg War Memorial (Cat. 115, Pl. 228 & Pl. 229).

65. Modelling for woodcarvings on Screen by Lorimer in St. Andrew's Episcopal Cathedral, Aberdeen

1911

sizes unknown

carved and tinted oak

St. Andrew’s Cathedral, Aberdeen

Comparison of the style of modelling of angel supporters (Pl. 104) and pendant demi-angels (Pl. 105) indicates that it is very similar to that in the Thistle Chapel, which would indicate that the figures were by Deuchars. Instead of his more usual two angel supporters, Lorimer used three for the crowned shield bearing hands sending forth a dove. Despite Moxon & Carfrae’s delicate colouring and gilding of both this group and the two pendant angels being clumsily overpainted in recent times, it is still possible to discern Deuchars’s lively modelling, carefully interpreted by the Clow brothers.

references: ‘St Andrew’s Episcopal Church’, Aberdeen Daily Journal, 19 September 1911.

Moxon & Carfrae’s account, 27 September 1912. GEN 1963/20/69. L.P.
Plate 104 - Angel Supporters on Screen in St. Andrew’s Episcopal Cathedral, Aberdeen.

Plate 105 - Pendant Angels on Screen in St. Andrew’s Episcopal Cathedral, Aberdeen
66. Modelling for woodcarvings on Reredos by Lorimer in St. Adamnan’s Church, Kilmaveonaig, Blair Atholl

1911

size unknown
carved oak

St. Adamnan’s Church, Kilmaveonaig, Blair Atholl

For the reredos, Lorimer imported a carved crucifix and two angels carrying chalices from Ober-Ammergau (Pl. 106), but had Deuchars model a further two angels. Each one, rising above the height of the panels, is down on one knee on stylised clouds, wings folded down behind, and blowing horns (Pl. 107).

references: Letter from Nathaniel Grieve to Lorimer, 24 October 1911. GEN 1963/12/256. L.P.
Copy Account from Thomas Methly, Clifton, Bristol, 11 September 1911. GEN 1963/12/255a. L.P.

Plate 106 - Figures on Reredos in St. Adamnan’s Church, Kilmaveonaig.
Plate 107 - Angel modelled by Deuchars for Reredos in St. Adamnan’s Church, Kilmaveonaig.
67. Modelling for Choir Woodwork by Lorimer for Dunblane Cathedral

As with the Thistle Chapel, Deuchars’s modelling (1911-12) has to be seen after interpretation by the carvers, the Clow brothers.

Plate 108 - Organ Case, Dunblane Cathedral. Photograph by Ewing Wallace.
Plate 109 - Angel playing the harp, surmounting the organ case.
Photograph by Ewing Wallace.

Plate 110 - Monkey bracket on organ case.
Photograph by Ewing Wallace.
Plates I1la & b portray two examples of eight pendant demi-angels playing musical instruments. The stylised clouds terminate in flowers. Either blowing horns or bagpipes, each childlike figure is different, whether in the hairstyle, the neckline of their gowns, or the positioning of their hands. Although similar to those in the Thistle Chapel, these angels were modelled especially for Dunblane.

Plate I11a - Demi-angel playing the shawm.  Plate I11b - Demi-angel playing the bagpipes.
68. Pendant Angels for the choir stalls, Dunblane Cathedral

1911-12

ht. 23 cms.

carved oak from model by Deuchars

Dunblane Cathedral

Lorimer used these couples of demi-angels to terminate the cusps between the stalls in the choir (Pl. 112 & Pl. 113). Another two were above the organ console (Pl. 114 & Pl. 115). Representing 'various graces connected with the Church and Christian life', each pair of youthful figures epitomises mutual support and compassion. In the course of the recent remodelling of the organ screen, two pairs have been cleaned and polished, demonstrating how they must have looked in 1912 (Pl. 114 & Pl. 115). The enthusiasm Deuchars had for this type of modelling comes through in his ability to produce, with apparent ease, such a variety of appealing features for the figures. He displays a freedom of approach which results in a complete naturalness.


Plate 112 - Pendant
Angels, terminating cusps between stalls.

Plate 113 - Pendant
Angels, terminating cusps between stalls.
Plate 114 - Pendant Angels, above the organ console, recently restored.

Plate 115 - Pendant Angels, above the organ console, recently restored.
Plates 116 to 119 inclusive are examples of Deuchars’s different approach to the appealing figures of angels incorporated into the haffits terminating the book boards in the choir.

Plate 116 - Angel with curly hair.
ht. 21.5 cms.

Plate 117 - Angel with hairband.
ht. 21.5 cms.
Plate 118 - Angel bearing shield.

ht. 21 cms.

Plate 119 - Angel with ribbon.

ht. 21.5 cms.
As in the Thistle Chapel, Lorimer used animals for arm rests, but they have been specially modelled and have not come from the same maquettes. Despite the slight tendency toward anthropomorphism, there is a certain vibrancy and charm about the animals.

Plate 120 - Monkey eating a nut and Sheep. ht. 10.5 cms.

Plate 121 - Rather smug-looking sleeping Lion. ht. 10.5 cms.
On the Reredos, between the bas relief 'Acts of Mercy' are eight angels, apparently modelled by Deuchars. Each figure is down on one knee and holds a shield bearing a flower (Pl. 122 & Pl. 123). The meaning of the flowers are (from north to south) the daisy for modesty, the bramble for lowliness, the rose for love, the fleur-de-lis for purity, the snowdrop for hope, the orange for generosity and strength, the hazel for reconciliation and the laurel for perseverance and victory.


Plate 122 - Reredos angel with 'orange'.
ht. 21.5 cms.

Plate 123 - Reredos angel with 'hazel'.
ht. 21.5 cms.
69. The Annunciation of Our Lady, for Lorimer on St. Peter’s Roman Catholic Church, Falcon Road, Edinburgh

1911-12

large high relief panel, placed high on exterior wall
carved stone from maquette by Deuchars

St. Peter’s Roman Catholic Church, Falcon Road, Edinburgh

Although Joseph Hayes was given the early sculpture work for the church, it would appear that Father Gray was persuaded to commission some modelling from Deuchars while Hayes was relegated to carving them in stone. The first piece by Deuchars was the large group, ‘The Annunciation’ completed before February 1912 (Pl. 124). The outline of the rectangular composition, made up of several individual blocks of stone, is broken by elements spilling out of the ‘frame’. While influence of the Pre-Raphaelites is apparent, Deuchars’s training with Goscombe John and Colton comes through in the sensitive portrayal of the two seated figures and the carefully modelled classical robes. The angel leans over to touch gently Mary’s right shoulder with two fingers of his right hand, while his left one supports a staff carrying a banner bearing the traditional words for the subject matter, ‘AVE (MARIA) GRATIA (PLENA)’, which is twined round the staff between their faces. A serene expression on her face, she clasps her right hand to her left breast and supports herself with the left hand on a low rectangular pillar. In compositional terms, Deuchars has balanced the wings of the angel on the left with, on the right, a branch of a citrus tree bearing fruits, symbolic of the child to be born. To the left of Gabriel, on his stylised cloud, is a bunch of grapes. Strongly modelled, yet portraying a calm expectation, the sculpture would surely have appealed to the aesthetic side of Father Gray. The model for Mary may well have been Kathleen Deuchars, while the features of Gabriel have a resemblance to the young Father Gray and could have been taken from a photograph, although the priest would probably not have appreciated such a gesture. This striking piece of sculpture greets visitors to the church, as they enter the gate.
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references: 'Letters to the Editor, A Noted Artist - A Native of Comrie' Strathearn Herald, 11 January 1913. [Gray, John], St. Peter's, Edinburgh A Brief Description of the Church & its Contents (Oxford, 1925).

Plate 124 - The Annunciation of Our Lady, St. Peter's R. C. Church.
70. St. Joseph and the Infant Christ, for Lorimer on St. Peter's Roman Catholic Church, Falcon Road, Edinburgh

1912

statue in niche, placed high on the wall of the priest's house

carved stone from maquette by Deuchars

St. Peter's Roman Catholic Church, Falcon Road, Edinburgh

St. Joseph, portrayed traditionally as a relatively old man, wears long robes tied at the waist (Pl. 125). While the face, with its full beard and moustache, is very reminiscent of Deuchars's statuettes of G. F. Watts, the head bald with a fringe of curly hair round the back could have been based on Watts's statue of Tennyson, on which Deuchars worked. 'St Joseph bears his foster Child' on his left arm. The infant is naked, but Joseph protectively wraps the voluminous folds of his robe behind the child's back and over his curly head. Christ's face has characteristics of the Deuchars's children and could have been taken from the bust, 'My son George', first exhibited in 1908 and known to have remained in the family for some years. Also, in 1902, Goscombe John exhibited a statuette of 'Merlin and Arthur' which showed a bald-headed, bearded and robed Merlin holding a somewhat obstreperous naked infant Arthur. As several bronze versions of the work exist, it seems reasonable to assume that Deuchars could have seen the statuette while working for Goscombe John and may have based the St. Peter's composition on it.


Plate 125 - St. Joseph and the Infant Christ, St. Peter's.
Among the other sculpture decorating the exterior of St. Peter's are the Immaculate Lamb (Pl. 126) and an angel holding a model of the priest's house (Pl. 127).

The Lamb inside a wreath of foliage laced with ribbons is certainly full of character.

Plate 126 - The Immaculate Lamb, St. Peter's.

The angel, one knee on a stylised cloud, is wearing a long robe with a cape and holds an exact replica of the house itself (unless the Lord build the house, they labour in vain that build it) (Pl. 127). On the figure's right is an amphora containing a lily plant symbolising purity. Apart from the vigorous modelling, the two main characteristics of the panel which would suggest it is by Deuchars are the somewhat large hands and the heavy eyelids, also evident in Mary in 'The Annunciation'.
Plate 127 - Angel holding Model of the Priest's House.
71. Modelling for woodcarvings for roof and organ case by Lorimer for St. John's Episcopal Church, Alloa

1912-13

size unknown

carved, polychromed and gilded oak

on pointed wagon roof and organ case in St. John's Church, Alloa

There is no documentary evidence that Deuchars was responsible for the modelling, but the figures are similar in style to his other work.

Roof

The string of demi-angels bear shields with emblems of the Passion (Pl. 128). From north to south they are; the Three Dice ("they cast lots for His garments"), the Cross & the Spear, the Scourge (Pl. 129), the Crown of Thorns and the Three Nails, the Pelican in her Piety, the Sword, the Club and the Ear (Betrayal), the Scourging Pillar and the Thirty Pieces of Silver, the Hammer & Pincers, the Ladder and the Seamless Garment (Pl. 130). The features and robes of each are different, but all are in Deuchars's charming naturalistic style with the unusually large hands. The other three bosses are, from east to west; The Eagle of St. John, The Agnus Dei and The Chalice.

Plate 128 - Pointed Wagon Roof with Demi-angels and Bosses, St. John's, Alloa.
Plate 129 - Angel bearing shield with the Scourge, St. John's, Alloa.

Plate 130 - Angel bearing shield with the Ladder and the Seamless Garment, St. John's, Alloa.
Organ Screen

To hide the organ pipes a plain vestry screen was installed, but this was used later as the base for the 1914-18 War Memorial, in the form of a Rood (Pl. 131). The figure of Christ appears to have been taken from the same model as that by Deuchars for St. James the Great church, Cupar (Pl. 211).

Plate 131 - Plain Vestry Screen of 1913 for St. John's, Alloa, with later addition of 1914-18 War Memorial.
Plate 132 - Organ Case, St. John's, Alloa, with four bas relief angels. The instruments are, from west to east, horn, cymbals, bagpipes and flute. Unfortunately, the variation in temperature in the building has caused the oak carving of the bagpipe-playing angel to split along the grain of the wood.
72. Modelling for woodcarvings for Screen by Lorimer for the Church of the Good Shepherd, Murrayfield, Edinburgh

1912

size unknown
carved oak

oak screen in the Church of the Good Shepherd, Murrayfield, Edinburgh

Although this was a comparatively small job for Lorimer, it seems that he used Deuchars’s modelling talents yet again. While the modelling of the angel supporters appears to be a little rigid (Pl. 133), the pendant demi-angels have a delightful vibrancy about them (Pl. 134).

Plate 133 - Angel Supporters on the Screen in the Church of the Good Shepherd.
Plate 134 - Pendant demi-angels on the Screen in the Church of the Good Shepherd.
73. Modelling for woodcarving on Communion Table and Moderator’s Chair by Lorimer for St. Giles Cathedral, Edinburgh

Communion Table

1912

angels, ht. 59 cms.

St. Giles medallion, dia. 22 cms.

carved and tinted oak

communion table in St. Giles Cathedral, Edinburgh

Although there is no documentary evidence that Deuchars was responsible for the modelling on the communion table, the style is once again his (Pl. 135). It is probable that he produced only two figures for the angels bearing shields with the emblems of the Passion and the Clow brothers reversed the design (Pl. 136). From left to right, the emblems are the Seamless Garment and the Three Dice; the Cross & the Sponge; the Sword, the Club and the Lantern; and the Crown of Thorns and the Three Nails. The vibrancy of Deuchars’s bas relief talents were also employed in the Agnus Dei, the symbols of the Evangelists and St. Giles on the rear of the table (Pl. 137).

reference: Nathaniel Grieve’s account for ‘St. Giles Communion Table’, March 1912. GEN 1963/34/237. L.P.
Plate 135 - Communion Table, St. Giles, Edinburgh.
Plate 136 - Angel bearing shield with the Crown of Thorns and the Three Nails, Communion Table, St. Giles, Edinburgh.

Plate 137 - Bas relief panel of St. Giles with Hind, Communion Table, St. Giles, Edinburgh. dia. of St. Giles medallion - 22 cms.
Moderator’s Chair

1913
demi-angels panels 30 x 17 cms.

bas relief carved and polychromed oak

Moderator’s chair, St. Giles Cathedral, Edinburgh

Although there is no documentary evidence that Deuchars modelled the three demi-angels on the back of the chair, their features are stylistically similar to his other work (Pl. 138). Each adopting a different pose, they are carrying shields bearing, from left to right, a heart, a cross and an anchor, all set against the flames of the burning bush (the symbol of the Church of Scotland). Their features are youthful, yet they have an air of calm composure.

Plate 138 - Demi-angels on the back of the Moderator’s Chair, St. Giles Cathedral, Edinburgh.
74. Bishop Dowden Memorial Panel for Lorimer

1911

194 x 61 cms

bas relief floor bronze

Sanctuary, St. Mary's Episcopal Cathedral, Edinburgh

This figure demonstrates how far Deuchars had refined his bas relief technique since his portrait of Mrs Mary Haldane (Cat. 6, Pl. 1) in 1895. Bishop Dowden was portrayed in his episcopal robes and buckled shoes, a bible in his right hand and his crosier in the left. He wore his Bishop's cross and ring. The face must have been modelled from a photograph, yet when the brass itself was photographed immediately after its casting, but before being set into the marble, the resulting image could well have been of the man himself, such was Deuchars's skill in conveying the character of the man within a minimal depth of metal (Pl. 140). Subsequently, tribute to this sensitivity in the modelling was paid by Robert Young, foreman wood-carver at Scott Morton & Co. and an accomplished modeller himself (Pl. 141). Deuchars submitted the work to the Royal Scottish Academy Summer Exhibition in 1914, but it was rejected.

Plate 140 - Bishop Dowden. Photograph, original taken in 1911.

Crown Copyright. RCAHMS (NMRS) neg. no. C67427.

Plate 141 - Bishop Dowden, Sanctuary, St. Mary's Episcopal Cathedral, Edinburgh.
Plate 140 - Bishop Dowden. Photograph, original taken in 1911.

Crown Copyright. RCAHMS (NMRS) neg. no. C67427.

Plate 141 - Bishop Dowden, Sanctuary, St. Mary's Episcopal Cathedral, Edinburgh.
75. John Fitzstephen Keating Memorial Panel for Lorimer

1912

44 x 37 cms.

bronze bas relief

St. Mary's Episcopal Cathedral, Edinburgh

The first of three bas relief bronze memorial panels for Lorimer, Deuchars incorporated one of his charming child studies as a demi-angel (Pl. 142). The inscription, in Latin, abbreviated on grounds of economy, reads,


It occupies the rectangular part of the panel, while above, and framed by a circle with a coronet on the top, the demi-angel, full-face, carries a scroll bearing the motto suggested by Mrs Keating, 'Fortis et Fidelis'. On either side of the circle, set inside a hemisphere, are stylised grape bunches. She wrote to Lorimer, 'I hear from several people that it looks very well.'

reference: 'A Noted Artist - A Native of Comrie', Strathearn Herald. 11 January 1913. Letter from Mrs Keating to Lorimer, 10 January 1913. GEN 1963/44/13. L.P.
Plate 142 - Bronze bas relief memorial panel to John Fitzstephens Keating, St. Mary’s Episcopal Cathedral, Edinburgh.
76. Sophia Jex-Blake Memorial Panel for Lorimer

1912

55 x 37 cms.

bronze bas relief panel

St. Giles' Cathedral, Edinburgh

Based on a drawing by Lorimer, Deuchars modelled an angel ministering to a female patient, sitting up in bed (Pl. 143). Three open-necked containers of various shapes lie on a draped table to the right of the scene. Both faces are somewhat drawn and solemn, owing more to the Pre-Raphaelites than his usual chubby renditions. There was no attempt at an accurate representation of Dr Jex-Blake, who, as photographs reveal, was decidedly plump. The inscription, in slightly stylised sans-serif capital letters and very mannered lettering based on early manuscripts, reads

SACRED TO THE MEMORY OF SOPHIA LOUISA JEX-BLAKE M.D. by whose cheery courage self-sacrifice and perseverance the science of medicine and the art of healing were opened to women in Scotland. 1840 1912.

Plate 143 - Bronze bas relief memorial panel to Sophia Jex-Blake, St. Giles' Cathedral, Edinburgh.
77. William Playfair Memorial Panel for Lorimer

1912

107 x 73 cms.

bronze bas relief panel

Holy Trinity Church, St. Andrews

The panel has a deep border of a vine, emerging from an art nouveau pot (Pl. 144). The vine bears stylised grapes attracting the attention of cheeky birds. In the lower right corner is a small scroll, bearing the words ‘Erected by his Widow’ as suggested by Mrs Playfair. Inside the border in the top left is an enamelled coat of arms (according to the style, probably by Elizabeth Kirkwood and not Phoebe Traquair). Around it and extending halfway down the panel is the inscription, which reads,

IN MEMORY OF WILLIAM S. PLAYFAIR M.D. EDIN. HON. LLD ST ANDREWS AND EDIN. F.R.C.P. LOND. A NATIVE OF ST. ANDREWS. FOR MANY YEARS A PHYSICIAN IN LONDON. DIED 1903 AGED 67.

Below that is a bas relief group of three angels on stylised clouds (PL. 144a). The two kneeling on either side are supporting a shield bearing a representation of the Pelican in Her Piety. The angel standing behind is holding a coronet over the shield. Their careful modelling and solemn expressions appear to draw inspiration from the Pre-Raphaelites. The composition of the three angels is similar to the carved ones on the screen in St. Andrew’s Cathedral, Aberdeen (Cat. 65, Pl. 104).

Plate 144 - Bronze bas relief memorial panel to William Playfair, Holy Trinity Church, St. Andrews.
Plate 144a - Bas relief bronze angels on Playfair Panel (Pl. 144).

78. Jessie Deuchar Fairweather Memorial Panel for Lorimer

1911

inaccessible

oak bas relief panel carved by Clow brothers from Deuchars’s model

Cambee Church, Fife

At the top, Deuchars has incorporated three lively bas relief demi-angels dressed as choristers and holding a scroll in the form of a musical score (Pl. 145 & Pl. 145a). The inscription in an arts and crafts style, reads,

TO THE GLORY OF GOD AND IN LOVING MEMORY OF JESSIE DEUCHAR FAIRWEATHER. ORGANIST IN THIS CHURCH FOR 36 YEARS. TEACHER IN THE SUNDAY SCHOOL FOR 45 YEARS. BORN 1846. DIED 1910.

It appears that Deuchars could not resist introducing a personal note to the inscription. The stylised vine leaf following ‘Deuchar’ takes the shape of the final ‘s’ of his own surname,
suggesting that he was entrusted with the lettering as well as the figures. In the scroll at the foot of the memorial is the text, ‘Well done thou good and faithful servant’.

*exhibition*: Edinburgh, Royal Scottish Academy (472) 1911 (under Lorimer’s name and acknowledging Clows as the carvers, but not Deuchars’s modelling).

Plate 145 - Carved oak bas relief memorial panel to Jessie Deuchar Fairweather, Carnbee Church, Fife.
Plate 145a - Original photograph of Fairweather panel before addition of outer frame.

Crown Copyright. RCAHMS (NMRS) neg. no. C67425.

TO THE GLORY OF GOD
AND IN LOVING MEMORY
OF JESSIE DEUCHAR
FAIRWEATHER ORGANIST
IN THIS CHURCH FOR 36 YEARS
TEACHER IN THE SUNDAY SCHOOL FOR 45 YEARS
BORN 1846
DIED 1904

Well done, thou good and faithful servant.
79. Pelican in Her Piety, Memorial Lectern to Mr Scott-Plummer, for Lorimer

1911

ht. 170 cms.

carved oak

Museum, Bowhill House

Originally for St. John’s Episcopal Church, Selkirk (Pl. 146), the large representation of the Pelican in her Piety supporting the book rest surmounts the central pillar, which itself has four surrounding pillars buttressed against it by gothic traceries. Each of the four is, in turn, surmounted by images of the four Evangelists.

Plate 146 - Scott-Plummer Memorial Lectern for St. John’s Church, Selkirk.
80. Model for the Shetland Pony Stud Book Society Seal, for Lorimer

1911


bas relief plaster model for intaglio seal

original untraced, but seal with the Shetland Pony Stud Book Society

Based on sketches by Lorimer and R. W. MacKenzie, the circular design features a clinker-built sailing boat, with a sou’westered sailor at the helm, guiding the cargo of four Shetland ponies steadfastly through the stylised waves towards the viewer (Fig. 17). Above the horizon, the stylised rays of the setting or rising sun above some of the Shetland islands frame the billowing sail of the boat. From the naturalistic style of the modelling, the work appears to be by Deuchars.


Figure 17 - Drawing of Shetland Pony Stud Society Seal.
81. Monkeys for Fireplace at Formakin, by Lorimer

c. 1911-12

size unknown

carved red sandstone

fireplace in hall at Formakin

Four monkeys were carved for the fireplace in the hall. They were portrayed with their limbs twisted through each other, yet the large hands and feet and cheeky faces bear all the hallmarks of Deuchars's characterful modelling, although there is no surviving documentation relating to them (Pl. 147a). Close inspection of the figures reveals that the two on the one side are almost exactly the same as each other and are, in turn, mirror images of those on the other side, which tends to point to only one model. For comparison, the less lively monkey on the fireplace at Lennoxlove, probably modelled by Hayes, is shown (Pl. 148).

Plate 147 - Red Sandstone Fireplace in the Hall at Formakin
82. Cupid Panel for Chimneypieces in Rhu-na-Haven and Kinellan, for Lorimer

1912

30.5 x 47.5 cms.

relief plaster maquette, carved in Hoptonwood plaster - P.C.

Hoptonwood - fireplaces in Rhu-na-Haven, Aboyne and Kinellan, Murrayfield, Edinburgh

Since the plaster maquette for the chimneypiece panel has survived, it is possible to compare the original vivacity and freedom of Deuchars's composition (Pl. 149) with the slightly less lively carvings subsequently made from the model (Pl. 149a & Pl. 152). The idyllic scene, with its references to Bacchus and Pan, where four satyrs make music with voice, horn, drum and pan pipes in a woodland glade, has overtones of high-living. They are entertaining three putti. One on the left is feeding grapes to a stag, while another on the right of the group is holding a shaggy goat by one horn and, in the other, more grapes. They are all gathered on a bank where two rabbits are peeping out of their burrows. One looks very like the animal on the Royal Arms of Scotland in the Thistle Chapel (Pl. 80). Deuchars's initials are incised in the lower left-hand corner of the panel.

Subtle differences in interpretation by the carvers of the maquettes can be discerned in the different locations. For instance, in the Rhu-na-Haven panel, Deuchars had the putto on the right-hand side grasping the goat’s horn, while the carver placed the arm and hand behind the animal’s horns (Pl. 149a). When it was re-carved for Kinellan, both hands were much more highly detailed and the right one firmly grasped the horn (Pl. 152).


exhibition: Edinburgh, Society of Scottish Artists (409) 1912, under the title, 'Model for Carved Panel in marble chimney piece from sketch by Sir Robert Lorimer'.
Plate 149 - Model for Carved Panel (musicians) in marble chimney-piece from sketch by Sir Robert Lorimer (for Rhu-na-Haven and later Kinellan).

Plate 149a - Hoptonwood Panel (musicians) in chimney-piece in Rhu-na-Haven, Aboyne.
83. Cupid Panel for Chimneypieces in Rhu-na-Haven and St. Leonards, for Lorimer

1912

20.5 x 30.5 cms.

relief plaster maquette, carved in Hoptonwood

plaster - untraced

Hoptonwood - fireplaces in Rhu-na-Haven, Aboyne and St. Leonards, Murrayfield, Edinburgh

The second chimneypiece panel originally for Rhu-na-Haven featured another naturalistic study of four putti on two dolphins, the two to the right of the piece much larger than the other two on the left. Deuchars's appealing child modelling is clearly visible in a photograph of the maquette which has survived (Pl. 151). Comparison of that with the carver's interpretation again reveals subtle differences, as in the central figure's hands (Pl. 153).

exhibition: Edinburgh, Society of Scottish Artists (410) 1912, under the title, 'Model for Carved Panel in marble chimney piece from sketch by Sir Robert Lorimer'.
Plate 150 - Hoptonwood Panel (dolphins) in chimneypiece in Rhu-na-Haven, Aboyne.

Plate 151 - Photograph of Model (dolphins) for Carved Panel in marble chimneypiece from sketch by Sir Robert Lorimer (for Rhu-na-Haven and later St. Leonards).
Plate 152 - Hoptonwood Panel (musicians) in chimneypiece in Kinellan, Murrayfield.

Plate 153 - Hoptonwood Panel (dolphins) in chimneypiece in St. Leonards.
84. Sculpture for Lorimer for Cornmill Square, Galashiels

1912-13

ht. c. 145 cms.
carved pasture stone

Cornmill Square, Galashiels

Two boys on dolphins flank the water course (Pl. 154). The style of modelling of the one on the north side of the water feature suggests that it could have been by Deuchars (Pl. 155). One of the boy and dolphin groups was modelled full-size, while the other pair were one third full-size. Both groups and large scallop shells behind the boys' heads in the top of the niches were carved from blocks of pasture stone, measuring four feet nine inches by four feet by three feet. The group on the south side appears to be a mirror image of the other and is noticeably smaller and more restrained (Pl. 156). It could be that, in scaling up from the one-third maquette and transposing the design, some of the character has been lost, or it may be that Hayes himself modelled it.

Plate 154 - Cornmill Square, Galashiels.
Plate 155 - Boy on Dolphin (north side), Cornmill Square, Galashiels.
Plate 156 - Boy on Dolphin (south side), Cornmill Square, Galashiels.
CATALOGUE (CHAPTER 11)

85. Sculpture for Mitchell Memorial, South Leith Parish Church, for Lorimer

1912

ht. 375 cms.

Charity group - high relief, trieste marble

angels - bas relief, trieste marble

portrait medallion - bas relief, bronze

South Leith Parish Church, Edinburgh

The substantial memorial to Dr. James Mitchell allowed Deuchars to demonstrate his varied sculptural talents (Pl. 157). In the upper panel, representing ‘CHARITY’ is a classically draped female, holding an infant, with two toddlers at her feet (PL. 157a). There are some similarities to the St. Margaret group for the Thistle Chapel (Pl. 83 & Pl. 84), but in this case, the children are younger and unclothed, conveying a vulnerability which is recognised and provided for by the allegorical figure of ‘Charity’. The composition may have been based on G.F. Watts’s ‘Charity’ painted in 1898 when Deuchars was at Compton. The central panel has two bas relief angels, in heavily draped robes, holding between them a scroll, bearing the inscription,


The sensitive bronze bas relief medallion, a bust of the balding, bearded, Dr Mitchell in his ministerial robes, is another posthumous portrait from a photograph, where Deuchars was able to demonstrate his skill in transforming a two dimensional image to three (Pl. 157c). The words, ‘BLESSED ARE THE PEACEMAKERS’ are carved in the moulding immediately above.

Plate 157 - Mitchell Memorial, South Leith Parish Church.
Plate 157a - 'Charity', Mitchell Memorial, South Leith Parish Church.
Plate 157b - Angels with Inscription, Mitchell Memorial, South Leith Parish Church.

Plate 157c - Portrait of Dr. James Mitchell, South Leith Parish Church.
86. Modelling on Memorial to Mary Caroline Graham Murray, for Lorimer
1913

size unknown
carved, tinted and gilded oak bas relief
north wall of Caputh Church, Perthshire

The combination of the collective talents of Lorimer, Deuchars, the Clows and Moxon & Carfrae ensured that this memorial portrays the grief felt by a respected local family at the loss of a daughter just before her thirty-fifth birthday (Pl. 158). The inscription occupies the middle third of the memorial panel,

TO THE GLORY OF GOD WHO GAVE AND WHO HAS TAKEN AWAY AND IN LOVING MEMORY OF MARY CAROLINE GRAHAM MURRAY WHO SO DEARLY LOVED THIS PARISH. BORN APRIL 17th 1877 DIED APRIL 10th 1912.

Above that is a recumbent female figure in profile, with long flowing auburn hair, dressed in a simple robe and holding a lily in her hands crossed over her breast, very reminiscent of Burne-Jones’s paintings. Floating down towards the prone figure out of the star-studded sky above are two demi-angels, one carrying a laurel wreath and the other a coronet (Pl. 158a). Beneath the inscription are two other upright demi-angels holding a scroll with a prayer, ‘Lord grant to her the glorious unknown morrow that dawns upon eternal life and love.’ The elegance of the slim figure lying on the tasselled bed contrasts with the youthful charm of the angels, demonstrating that Deuchars could model equally well in the classical Victorian fashion as in his own slightly whimsical style.
Plate 158 - Murray Memorial, Caputh Church, Perthshire.

In the glory of God who care
And who has taken away
And in loving memory of Mary
Caroline Graham Murray
Who so dearly loved
This parish
Born April 17, 1877; died April 10, 1912

Love wither not.
Plate 158a - Recumbent Figure and Angels, Murray Memorial, Caputh Church, Perthshire.

87. The late G. F. Watts, R. A. (statuette) modelled from life at Limnerslease 1898 (Property of Mrs Alex Whyte)

1911

exact size unknown, but probably c. 35 cms.

bronze

untraced

This must have been a casting, commissioned by Mrs Whyte, of one of the previous versions of Deuchars's statuette of Watts (Pl. 17, Pl. 18, Pl. 31, Pl. 42). There is no indication of which one was used.


88. The Rev. Alexander Whyte D. D.

1912

size unknown
bronze
untraced

This could have been a statuette, commissioned by Mrs Whyte after she purchased the one of Watts, or it could have been a bas relief portrait medallion.

exhibition: Glasgow, Royal Scottish Society of Painters in Watercolour (256) 1912.

89. The Dawn

1912

size unknown
coloured plaster
untraced

This appears to have been a speculative piece of decorative sculpture, possibly painted to simulate bronze.

exhibition: Edinburgh, Royal Scottish Academy (642) 1912.
90. Orpheus & Euridice

1912

size unknown

coloured plaster

untraced

Possibly another speculative piece, this work could have been based on the painting by the same name by G. F. Watts.

exhibition: Edinburgh, Royal Scottish Academy (674) 1912.

91. John Warrack

1913

dia. 20 cms.

bas relief bronze

P.C.

This work is yet another example of Deuchars working from a photograph (copies of which still exist in a private collection). The bronze of John Warrack replicates faithfully the strength of character displayed in the photograph taken in later life when his hair was white and but a long fringe round the back of his head, although he had a well-trimmed fullish beard and moustache.

Plate 159 - John Warrack.
92. Orpheus Panel for Diningroom Chimneypiece in Marchmont, for Lorimer

1914-15

31.5 x 45 cms.

plaster, high relief

P.C.

This panel may have been based on an Orpheus one in the front drawing room of Lorimer's own house at 54 Melville Street. In white marble, that one was probably imported from Italy. Possibly because of the war, Lorimer decided to have Deuchars model an original panel, the first of at least seven. Perhaps drawing on Deuchars's earlier exhibited work (Cat. 90), the muscular young god is portrayed in classical manner, naked except for a loincloth and small cape slung loosely behind him with a garland of laurel leaves round his head (Pl. 160). His playing of the lyre has attracted three large lionesses, three lion cubs, three deer or antelopes, and four rabbits in the foreground, two of which have ears in the strangely splayed position modelled by Deuchars in the Thistle Chapel (Pl. 80) and Rhu-na-Haven (Pl. 149). In the tree to the left of Orpheus are two cockatoos and on the other side a squirrel perches awkwardly on the foliage, while a peacock trails his long tail down behind one of the lionesses and her cubs. At his feet, beside the rabbits, is an owl attempting to stand on three forward-facing claws. Whether Deuchars was thinking about the stylised Celtic birds he modelled at Compton, or whether this was just another zoological mistake is not known. The work is definitely not one of his better efforts. Although most of the strange assortment of rather cuddly animals are looking towards the musician, a rather solemn Orpheus has raised his eyes to the heavens rather than empathise with his audience, with the result that the composition has no real cohesion. For someone brought up in the country, it is curious that Deuchars succeeded in achieving a better portrayal of the exotic animals than of the native ones. When the panel was carved in Hoptonwood, much of the vigour of the modelling was lost (Pl. 161).

references: Information contained among papers in GEN 1963/36&38. L.P.
Plate 160 - Plaster maquette of Orpheus panel for diningroom chimney piece in Marchmont.

Plate 161 - Hoptonwood panel in diningroom chimney piece, Marchmont.
93. Panel for Chimneypieces in Marchmont and Midfield, for Lorimer

1915

dia. 25.5 cms

Hoptonwood, carved from a maquette by Deuchars

Boudoir, Marchmont, Berwickshire

Drawingroom, Midfield, Midlothian

Over the years, the panel in Marchmont has cracked with the intense heat of the fires (Pl. 162), while the one in Midfield was damaged during the period the house was used as a children's home (Pl. 174). The circular panel, with Bacchanalian overtones, has two putti on either side of a satyr, holding some grapes, eagerly anticipated by a goat on the upper left of the panel. Perhaps the subject matter is more suited to the drawingroom at Midfield than the boudoir at Marchmont. Although the panels have to be viewed as interpreted by the carver, Deuchars's style is obvious in the chubby figures. However, it appears that the right foot of the right-hand putto has only four toes with the big toe on the outside of the foot instead of the inside. The fact that the error is replicated on both panels demonstrates the somewhat mechanistic approach of the carver and carelessness on the part of Deuchars.

references : Information contained among papers in GEN 1963/37. L.P.
Plate 162 - Hoptonwood panel in Boudoir chimneypiece, Marchmont.
94. Modelling for woodcarving in Music Room, Marchmont, for Lorimer

1915

frieze angels c. 60 cms.
central group on organ screen c. 120 cms. supporting figures on screen c. 90 cms.
high relief plaster maquettes, subsequently carved in oak
maquettes - untraced

woodcarving - Music Room, Marchmont, Berwickshire

For the frieze above the panelling, Deuchars modelled the corner pieces (Pl. 163) and six others, some single angels, one with flowers, another with a dove and a third aiming a spear at a dolphin (Pl. 164), and the others pairs. Although Lorimer told Deuchars that the figures need not be too detailed as they were to be carved, two surviving maquettes (Pl. 163 & Pl. 164) serve to illustrate that they were fairly well finished and followed faithfully by the Clows when carved (Pl. 165 & Pl. 166). All the figures display Deuchars’s characteristic appealing naturalistic style (Pl. 167, Pl. 168, Pl. 169, & Pl. 170). Deuchars’s putti and children may have been based on his own growing family, but they are also stylistically similar to those by della Robbia or Verrocchio, whose work Deuchars could have seen when he was in Florence (Pl. 176a).

references : Information contained among papers in GEN 1963/37&38. L.P.
Plate 163 - Plaster maquette for corner piece, Music Room frieze, Marchmont.

Plate 164 - Plaster maquette, angel with dolphin, for Music Room frieze, Marchmont.
Plate 165 - Woodcarving of angel with dolphin, Music Room frieze, Marchmont.

Plate 166 - Woodcarving of corner piece, Music Room frieze, Marchmont.
Plate 167 - Carved oak organ screen, Marchmont.
Plate 168 - Carved oak faun with flower swag on organ screen, Marchmont.
Plate 169 - Carved oak female child with flower swag on organ screen, Marchmont.
Plate 170 -

Carved oak central group on organ screen, Marchmont.

Plate 171 - Carved oak putti bearing music scroll.
95. Cast Iron Orpheus Fireback for Marchmont, for Lorimer, also used in Midfield and Dunrobin

1916

108 x 76 cms.

bas relief cast iron

Marchmont - untraced

Midfield - P.C.

Dunrobin - *in situ*

The bas relief fireback panel has a wide border of fruits and ribbons spilling from two cornucopiae at the top (Pl. 172). Framed inside is a seated Orpheus playing what looks more like a clarsach than a lyre to assorted animals and birds around him. Surmounting the whole design and resting on the curves are dolphins, facing down with a lion’s full face between their tails, very similar to the Dutch-influenced designs. Because the final medium was cast iron, it appears that Deuchars was asked to cut down the detail as compared to the chimneypiece panel. Presumably this was to give a naive appearance to the piece, mimicking the original seventeenth and early eighteenth century firebacks. Orpheus, in a short tunic, is portrayed on a larger scale than the animals, while the birds are on a relatively larger scale than the figure. On the left of Orpheus is a bull behind a stag; on the right is a horse behind a woolly animal which might represent a lion or even a curly sheep. Below the musician’s feet are two smaller animals, one possibly a doe and the other perhaps a dog. In the foliage around his head are four rather vicious-looking large birds. In Kellie Castle (the Lorimer family home) there is a small sixteenth century alabaster panel of Orpheus with five wild animals (Pl. 173) and it is conceivable that Lorimer could have given Deuchars a sketch based on this panel, for the figure of Orpheus is very similar, but laterally reversed. However, the closely grouped animals are more likely to have provided inspiration for the diningroom chimneypiece cartouche (Cat. 92, Pl. 160).

Plate 172 - Cast Iron Orpheus Fireback for Marchmont, Midfield, Dunrobin.
Plate 173 -
Sixteenth
Century
Alabaster
Orpheus panel,
Kellie Castle.

Plate 174 -
Hoptonwood
panel in
Drawingroom
Chimneypiece,
Midfield
(showing
damage
incurred during
the period when
the house was a
Children’s
Home).
96. Panel for Chimneypiece in Midfield, for Lorimer

1915

23 x 34.5 cms.

bas relief in Hoptonwood

Boudoir, Midfield

It is not known why Lorimer decided to have a larger cartouche in the boudoir than in the drawingroom. Although there is no surviving documentary evidence, the original modelling for this oval panel is unmistakably by Deuchars (Pl. 175). His lively composition of five putti and two satyrs gambolling with a couple of goats, one festooned with grapes, fills the panel, but why this Bacchanalian theme was chosen for the boudoir is not known.

Plate 175 - Hoptonwood panel in Boudoir Chimneypiece, Midfield.
97. The Miracle (modeled for a garden fountain by Sir Robert Lorimer)

1916

c. 90 cms.

lead

untraced

It appears that Deuchars made a small plaster model which was approved by Mrs Hood, wife of James Hood, the owner of Midfield. From that, he worked up the larger fountain group, consisting of a boy and a frog (Pl. 176). Reputedly, the water spouted from the frog’s mouth to a height of five feet (c. 250 cms.). When Deuchars was in Florence, he would have seen examples of lively Florentine Quattrocentro child sculpture by Donatello and Verrocchio. The latter’s fountain group of a putto with a dolphin could have influenced Deuchars’s Midfield design. Additionally, the plaster cast of Verrocchio’s work was in the South Kensington Museum (Pl. 176a).


exhibition: Edinburgh, Royal Scottish Academy (44) 1917.
Plate 176 - Photograph of rear courtyard showing the fountain sculpture, c. 1930's.

Plate 176a - Putto with a Dolphin by Andrea del Verrocchio, Plaster Court, Victoria & Albert Museum.
98. Flora

1918-19

under life-size

lead

Midfield, Midlothian.

Flora, the goddess of flowers, was a suitable subject for a statue overlooking the courtyard garden at the rear of Midfield. The nude group consists of Flora, of Rubenesque proportions, with a small boy and girl (Pl. 177). With long flowing hair, under a flowered head-dress, she rests her hands on the curly heads of the two children, very characteristic of Deuchars's work. The boy is clutching a bunch of flowers, while the little girl is holding a single blossom.

references: Deuchars's account for repairing group, 17 April 1919. GEN 1963/46/148. U.L.P.

Name of statue supplied by Mrs Jean Stewart, daughter of Archibald Hood, 2 December 1992.
Plate 177 - Flora with Children in Niche overlooking rear courtyard at Midfield.
99. Henry Charles Howard

1915

dia. 28cms.

bas relief bronze

Greystoke Church

Deuchars's bronze medallion, set in a carved pale freestone tablet, is yet another example of his skill in modelling bas relief portraits posthumously from photographs. This sensitive portrayal was approved by Lady Mabel Howard (Pl. 178). The inscription on the memorial reads,

IN MEMORY OF HENRY CHARLES HOWARD OF GREYSTOKE. THIS TABLET IS PLACED HERE BY HIS WIFE, CHILDREN, THE TENANCY, AND OTHERS CONNECTED WITH THE ESTATE.

references: Information contained among papers in GEN 1963/52. U.L.P. 'Greystoke Memorial to the late Mr Howard', The Cumberland & Westmorland Herald, 4 September 1915.

exhibition: London, Royal Academy Summer Exhibition (1507) 1917, under the title, 'Portrait in low relief'.

Plate 178 - Memorial to Henry Charles Howard, Greystoke Church.
100. Panels for Chimneypieces in Drawingroom, Dunrobin Castle, for Lorimer

1917

32 x 53.5 cms.

Hoptonwood, carved from Plaster maquettes

plaster - P.C.

Hoptonwood - Dunrobin Castle

As with Deuchars’s earlier panels, the carver had no easy task, for every inch of the ovoid panels is crammed with high relief modelling of figures, flora and fauna. Exactly what symbolism was intended is not known, for the surviving paperwork is sketchy and the instructions may well have been given verbally. However, there are indications that some of the animals derive from the arms of the 5th Duke of Sutherland and there are also Bacchanalian overtones. Goats feature in both panels and a Highland wildcat family appears in one, but the wolf, the lion and the squirrel were not incorporated. Deuchars's unmistakable putti and fauns dominate both panels. In one, the central figure plays a lyre made from the skull of a goat, while a faun clutches pan pipes watched by other figures, a goat and assorted sizes of monkeys (Pl. 179 & Pl. 180). In the other panel all the figures are putti and one on the right is blowing a horn to which some others may be dancing. Apart from the wildcats, this panel also incorporates lambs on the knees of two figures and a bird of prey making off with a smaller bird in its talons (Pl. 181). It may be that Deuchars was making reference to the role played by the earlier Duke of Sutherland in the Highland Clearances when the people were moved out to make way for sheep farming. However, once the drawing room was furnished with all sorts of family treasures including two Canalettos over the chimneypieces, it is doubtful if anyone stopped to ponder what was meant by the little panels.

references: Information contained among papers in GEN 1963/57. U.L.P.
Plate 179 - Plaster maquette for one of the drawingroom chimneypieces, Dunrobin Castle.

Plate 180 - Hoptonwood chimneypiece panel carved from plaster maquette (Plate 179), Dunrobin Castle.
Plate 181 - Hoptonwood chimneypiece panel, Dunrobin Castle.

101. Monkeys and Baboons for Balmanno, for Lorimer

1916-17

inaccessible stone

Balmanno, Perthshire

Displaying some similarities to the animal elbow rests in the choir stalls of the Thistle Chapel and Dunblane Cathedral, the modelling is lively, yet the posture of the ridge monkeys ensures that they are contained within one coping stone (Pl. 182 & Pl. 182a).

references: Letter from W. S. Cruikshank & Son to Lorimer, 22 December 1916. GEN 1963/30/35. L.P. Accounts from Deuchars and further letter from Cruikshank. GEN 1963/56. U.L.P.
Plate 182 - Ridge Monkey, Balmanno.

Plate 182a - Baboon

Finial, Balmanno.
102. Boy and Girl for Balmanno, for Lorimer

1917

boy - ht. 97 cms.
girl - ht. 94 cms.

pink sandstone

Balmanno, Perthshire

Both figures are depicted as if emerging from clumps of large daisies (Pl. 183 & Pl. 184). They are typical of Deuchars’s child studies, naturalistic and appealing. The nude figures of the chubby young girl and boy stand, demurely clutching at the flowers behind them and gazing at each other, forever frozen in the pink sandstone used by Allan & Sons. When writing to Lorimer about the modelling of the children, Deuchars mentioned ‘referring to nature’. Presumably he used his two year old son Andrew, who could equally well have been of assistance to him with the girl, since he did not have any female children young enough at that time. Certainly both figures have the unusual feature of the big toe and the one next to it being the same length, a characteristic possessed by Andrew.

Plate 183 - Boy, Balmanno.
Plate 184 - Girl, Balmanno.
103. Rebirth of Goodwill - a dedication to France

1917

size unknown

plaster

untraced, but old photograph in the Conway Library, Courtauld Institute of Art

Possibly inspired by the carnage of the war reported daily in the newspapers of the time and expressing hope for the future of the country where Deuchars had spent happier times in the past, the piece is modelled with the twisting, flowing movement of French sculptors of the late nineteenth century. Described by Philip Ward-Jackson as an ‘extraordinary allegorical vase’ the maquette shows a draped dead female figure (possibly aggression) being borne aloft on a wave, supported by Father Time with his sickle, accompanied by at least half a dozen of Deuchars’s putti (renaissance) (Pl. 185). In the deep at the base of the piece, a monster writhes (evil). Three angels, exuberantly reaching up, are balanced one on the other above the prone figure, one holding a fragile laurel branch in one hand and a dove in the other (emblems of peace), while the topmost one is blowing a horn (presumably goodwill). The delicacy of these three figures contrasts sharply with the mass of the remainder of the work. Technically, it is an amazing piece and would undoubtedly would have posed a considerable challenge to the caster, if it had found a purchaser. The work may have been a model for a large-scale memorial, a commission which would have provided considerable employment for Deuchars.

exhibition: Edinburgh, Royal Scottish Academy Summer Exhibition (42) 1917.
Plate 185 - Copy of old photograph of 'Rebirth of Goodwill - a dedication to France'.

104. Modelling for woodcarving (angel supporters and elbow rests) in Holy Trinity Church, Darlington, for Lorimer

1916

inaccessible

carved oak

Holy Trinity Church, Darlington

Although the main feature of the reredos (Pl. 186) is a painting by John Duncan, Lorimer punctuated the pierced cresting with angel supporters bearing a shield with a representation of the Trinity. The figures must originally have been coloured in the usual soft hues by Moxon & Carfrae, but they have since been overpainted in gold and bright red and jade (Pl. 187). As a result, they tend to draw the eye away from Duncan's painting, instead of complementing it (Pl. 188). The reredos has been moved from its original position in the Sanctuary and is now at the rear of the Nave. Recently Duncan's painting, which had been hung separately, has been reunited with the reredos.

On the sedilia are three more of Deuchars's fresh-faced angels (Pl. 189). They are bearing shields with an anchor, a cross and a heart, respectively.

Plate 186 - Reredos in Holy Trinity Church, Darlington, showing Duncan’s painting screwed back into position.
Plate 187 - Angel Supporters bearing the Trinity

Plate 188 - Replica of 'The Adoration of the Magi' by John Duncan, Holy Trinity Church, Darlington.
Plate 189 - Angel Elbow Rests on Sedilia, Holy Trinity, Darlington.
105. Modelling for woodcarving in St. Mary’s Church, Broughty Ferry, for Lorimer
1916-17
inaccessible
carved oak
St. Mary’s Church, Broughty Ferry
Not content with John Duncan’s beautiful paintings, Lorimer added to the reredos (Pl. 190) the extra decoration of two angel supporters, with a shield bearing the Agnus Dei (Pl. 191). There are also two angel candlestick bearers, which were probably carved from only one model, as it appears that it was exactly reversed by the Clows (Pl. 192). All bear the hallmarks of Deuchars’s modelling, as does the small-scale bas relief of ‘The annunciation’ on the back of the Bishop’s Chair (Pl. 193). However, the angel supporters on the 1921 screen may have been based on one of his earlier models (Pl. 194).

reference: Clows’ account for carving two side figures for reredos, no date. GEN 1963/49/91.

U.L.P.
Plate 190 - Reredos in St. Mary's Church, Broughty Ferry.

Plate 191 - Angel Supporters bearing the Agnus Dei on Reredos, St. Mary's Church, Broughty Ferry.
Plate 192 - Angel Candlestick Bearer on Reredos, St. Mary’s Church, Broughty Ferry.

Plate 193 - ‘The Annunciation’ on the back of the Bishop’s Chair, St. Mary’s Church, Broughty Ferry.
Plate 194 - Angel Supporters bearing the Lily, on War Memorial Screen, St. Mary's Church, Broughty Ferry.
106. Modelling for Figures on Reredos in St. Andrew’s Episcopal Cathedral, Aberdeen, for Lorimer 1916

ht. c. 70 cms. carved oak

Reredos, Lady Chapel, St. Andrew’s Episcopal Cathedral, Aberdeen

The reredos has three of Deuchars’s figures above a painting by John Duncan (Pl. 195). Deuchars’s portrayal of the Madonna and Child (Pl. 196) is a pose similar to that of his St. Joseph and the Infant Christ for St Peter’s in Edinburgh (Cat. 70, Pl. 125). The veiled and robed adult figure is full length with the nude child’s weight mainly supported by Mary’s left hand under the buttocks while her right hand clasps the left knee of Jesus. The curly-haired child gazes up into his mother’s adoring eyes. The mother’s features closely resemble those of Kathleen, Deuchars’s wife and the child was perhaps based on one of his own (Pl. 196). The angels in the flanking niches bear the hallmarks of Deuchars’s modelling too and are similar in style to the full-length ones in the Thistle Chapel. One of the shields they are bearing is blazoned with a coronet enclosed by a lily (interlacing sprays of the same flower are used on the carved panels between the angels and the central group), while the other has a crowned Gothic letter M for the Virgin Mary (Pl. 197). John Duncan’s painting is the Garden at Gethsemane (Pl. 198).

references: Information contained among papers in GEN 1963/19&20. L.P.
Plate 195 - Reredos, St. Andrew’s Episcopal Cathedral, Aberdeen.
Plate 196 - Madonna and Child on Reredos, St. Andrew's Episcopal Cathedral, Aberdeen.
Plate 197 - Angels on Reredos, St. Andrew’s Episcopal Cathedral, Aberdeen.
Plate 198 - 'Garden of Gethsemane' by John Duncan on Reredos, St. Andrew’s Episcopal Cathedral, Aberdeen.
107. The Entombment of Christ and The Empty Tomb

c. 1916-17

35.5 x 30.5 cms.

‘The Entombment’ - oil on panel
‘The Empty Tomb’ - oil on cardboard mounted on backing board

P.C.

The two paintings reveal influences of Deuchars's time with Watts and also elements of John Duncan's style, while both have overtones of the Pre-Raphaelites. One, in sombre tones and dominated by the reds of Watts, is of Christ being laid in the cave by the Virgin Mary and Mary Magdalene with Joseph of Aramthea, dressed in opulent clothing, in the background (Pl. 199). The other is an attempt to combine a Biblical subject with landscape, as Duncan did. Mary Magdalene, in a red and purple dress, is exclaiming on her knees at the empty tomb, while behind her Mary, mother of James, comforts either Salome (Gospel of St. Mark) or Joanna (Gospel of St. Luke) (Pl. 200). The left half of the painting is dominated by the white-robed figure of an angel. Flowers, tree heathers and an orange tree are interspersed among the figures, with red-tinged mountains in the background. (Deuchars included an orange tree in a pot in his portrait of Watts (Cat. 15, Pl. 21) and also exhibited a drawing of ‘the orange and the citron tree’ in the Royal Academy in 1904 (Cat. 24).) Both paintings are signed in red, after the manner of Watts. They must have been painted while Deuchars was in Edinburgh, as one is on a board supplied by John Horsburgh of 4 West Maitland Street, who was in business there from the time Deuchars arrived in Edinburgh in 1908 until 1916. The latter’s exposure to Duncan’s work towards the end of this period would tend to indicate a date of 1916 or 1917 for the paintings.
Plate 199 - 'The Entombment of Christ'.

Photograph by C. MacStravick.

Plate 200 - 'The Empty Tomb'.

Photograph by C. MacStravick.
Plate 201 - Bas relief demi-angels on memorial panel to Lieutenant Magnus Gray, Loretto School Chapel, Musselburgh, Midlothian.
108. Modelling for woodcarving on memorial to Lieutenant Eric Dobson, Stoneyhurst College, Lancashire, for Lorimer 1917

inaccessible carved oak

Stoneyhurst School, Lancashire

Surmounting the canopy of the memorial is the familiar motif, delicately coloured by Moxon & Carfrae, of two of Deuchars's bas relief angels supporting a crowned shield (blazoned with the heart surrounded by the crown of thorns), while the cusps of the tracery are terminated by two demi-angels bearing shields (also with the heart motif) (Pl. 202).

Plate 202 - Memorial Shrine to Lieutenant Eric Dobson, Stoneyhurst College, Lancashire.
109. Memorial to Mark Tennant, Innes House, Morayshire, for Lorimer
1917

head and wings - 17 x 35 cms.
carved pink sandstone

Innes House, Morayshire

The double ogive curved frame of the shrine is surmounted by a fleur-de-lis cross and below that
an angel’s head and wings in bas relief (Pl. 203). The features are similar to the female figure
which Deuchars modelled for Balmanno (Cat. 102, Pl. 184), except that the hair falls in tendrils
over the forehead.

references: Information contained among papers in GEN 1963/1. L.P.

Plate 203 - Memorial to
Mark Tennant, Innes
House, Morayshire.
110. Modelling for woodcarving on Rood Screen and Reredos in St. James the Great Church, Cupar, Fife, for Lorimer

1917

inaccessible, except angels on reredos - ht. 46 cms.

carved oak

St. James the Great Church, Cupar, Fife.

The screen has linenfold panels at the foot below carved open-work panels (Pl. 204). Supporting the superstructure are four slow turn columns, with the ogee canopies terminating in pendant angels, each bearing a shield blazoned with emblems (from right to left) of the unfruitful tree, with an axe "laid at its foot" (Pl. 205); the pelican in her piety; the dove of peace; the fruitful tree. Above the carved and pierced canopies on the beam are the four figures of the saints. On the right, St. Andrew looks down at a net and fish supported by his left arm and hand, with a scroll in the other (Pl. 206). Deuchars has portrayed him with long hair and a full beard and moustache. On the other side of the beam is St. George, in full armour slaying the dragon down at his left side (Pl. 207). His curly hair is short and he is clean-shaven. The two inside figures of the Virgin Mary (on the left) and St. John (on the right), in their traditional positions, are looking up at the Cross. Both have their arms clutched to their chests. Mary is wearing a long dress and robe with veil (Pl. 208). John is also robed and has long hair, but is clean-shaven (Pl. 209). This figure's pose is similar to the one modelled by Hayes for Lorimer in St. Peter's, Morningside. However, Hayes had his version of the Virgin Mary looking down. Above the figures is the Rood, edged with pierced carving and terminated by the symbols of the Evangelists (which could well have been modelled by Deuchars), with the figure of Christ nailed by each hand and through crossed feet to the Rood (Pl. 210). This pose is similar to the fifteenth and sixteenth century paintings of Christ, but Deuchars has placed the left foot on top of the right one, instead of the other way round as in the paintings (Pl. 211). Perhaps this was following advice from the Bishop of St. Andrews, or alternatively, Deuchars may have based the figure on the Tyrolean Crucifixion woodcarving bought for
Kilmaveonig Church (where he modelled the two additional angels) which has the feet crossed in the manner he employed (Cat. 66, Pl. 106). Possibly he had access to a photograph of that carving or others which Lorimer may have had among his collection. Deuchars has portrayed Christ extremely sensitively, with sinews straining in his arms and legs, ribs apparent in his chest, and all the agony showing in his face beneath the crown of thorns. Considering the Rood Screen in the Cupar church as a whole, the figure of Christ seems to be too small and overwhelmed by the panels containing the motifs of the Evangelists and by the figures on the top of the screen.

The reredos has four angels standing on pedestals in ogive-canopied niches and looking down at the shields they are holding (Pl. 212). It appears that Deuchars modelled only two angels in flowing robes, from which four figures were produced by carving from the models and then laterally reversing them. The shields are blazoned with symbols of the Passion (from left to right): the lantern, sword and stave (Pl. 213); the crown of thorns, hammer and nails; the seamless robe, dice and thirty pieces of silver; the cross, sponge and spear.

references: Information about the symbolism on the Screen and Reredos taken from 'Details of the Oak Carving in St. James' Church, Cupar-Fife', St. James Church Notes (n.d.) p.3. Information contained among papers in GEN 1963/3. L.P.
Plate 204 - Screen and Reredos, St. James the Great Church, Cupar, Fife.

Plate 205 - Pendant angel bearing shield blazoned with 'the unfruitful tree with an axe laid at its foot', St. James the Great, Cupar, Fife.
Plate 206 - St. Andrew on the Rood Screen, St. James the Great Church, Cupar, Fife.

Plate 207 - St. George on the Rood Screen, St. James the Great Church, Cupar, Fife.
Plate 208 - St. Mary on the Rood Screen, St. James the Great Church, Cupar, Fife.

Plate 209 - St. John on the Rood Screen, St. James the Great Church, Cupar, Fife.
Plate 210 - Rood with St. Mary, St. James the Great Church, Cupar, Fife
Plate 211 - Christ on the Rood, St. James the Great Church, Cupar, Fife.
Plate 212 - Reredos angels, St. James the Great Church, Cupar, Fife.
Plate 213 - Reredos angel with shield bearing the lantern, sword and stave, St. James the Great Church, Cupar, Fife.
111. Modelling for bosses for the restored roof of the Choir of Glasgow Cathedral, for the Clow brothers

1911

bosses - c. 90 x 90 cms. & 60 x 60 cms.
angels - c. 135 x 60 cms.
carved oak

roof of Choir, Glasgow Cathedral

On the Choir roof there are three rows of nine carved and decorated bosses at the intersections of the three longitudinal ribs with the transverse ones, while at the intersections of the diagonal ribs there are smaller floriated bosses (Pl. 214). Over the eight principal wall shafts eight angels bear shields blazoned with the arms of bishops and other clerics connected with the cathedral, while between them along the wallhead are the royal arms of the kings having associations with the building. As all the decoration is over sixty feet above floor level, it is difficult to make out the detail of the elaborate modelling of the bosses (each nearly three feet or two feet square, respectively) or the angels (four and a half feet by two feet) (Pl. 214). Fortunately, there exists a series of thirty close-up photographs of them, (taken some time after the carving, according to the cracks in the wood), where it is possible to recognise Deuchars's naturalistic modelling style (Pl. 215 & Pl. 216). The subjects include the twenty seven bosses on the roof of the Choir: nine of 'The Life of our Lord' on the apex rib; nine of 'The Miracles of Christ' on the south rib at the cusp of the vault; nine of 'The Symbols' on the north rib. There are also two of the royal arms on the wallhead and one of the arms on the bosses on the Transept roofs. From west to east, the subject matter of the bosses on the Choir roof are as follows. 'The Life of Our Lord' (apex rib); Nativity, Baptism, Temptation, Transfiguration, Eucharist, Crucifixion, Resurrection, Ascension, Glory. 'The Miracles' (south rib); Turning Water into Wine, Draught of Fishes, Stilling the Tempest, Raising of Jairus's daughter, Opening the Eyes of the Blind, Raising of the Widow's Son, Healing of the Multitude, Walking on the Sea, Raising of Lazarus. 'The Symbols' (north rib);
Dove, Lamb, Shepherd’s Crook, Chalice, Spear, Three Nails, Scourge of Cords, Crown of Thorns, Alpha & Omega. The four cherubs surrounding the head on ‘Christ in Glory’, are unmistakably by Deuchars and other faces bear similarities to those he modelled for the Thistle Chapel, but an altogether stronger, almost naive approach has been taken (Pl. 215). The ‘Crucifixion’ figure is similar to that subsequently executed by Deuchars for St. James Church in Cupar, except that the feet are crossed with the right one on top of the other, as in fifteenth and sixteenth century paintings (Pl. 216).


Plate 214 - Roof of Glasgow Cathedral Choir, showing bosses and angel figures. Photograph - W. Ralston, Glasgow.
Plate 215 - 'Christ in Glory', boss on roof of Glasgow Cathedral Choir.

Plate 216 - 'Crucifixion', boss on roof of Glasgow Cathedral Choir.

112. Memorial to David Livingstone, for Harold Tarbolton

1913

43 x 81 cms.

bronze bas relief

St. Michael & All Angels Church, Blantyre, Malawi.

On the left of the Livingstone panel, a rather podgy angel, classically draped, typical of Deuchars's style, is kneeling. In the figure's left hand is a palm branch extended above the scroll held unfurled by the right hand (Pl. 217). On the scroll is the inscription,

SACRED TO THE MEMORY OF DAVID LIVINGSTONE. BORN MARCH 19th 1813. DIED MAY 1st 1873. THIS TABLET WAS ERECTED IN 1913 THE YEAR OF HIS CENTENARY BY HIS GRANDCHILDREN.

reference: 'A noted Artist - A Native of Comrie', 'Letters to the Editor', The Strathearn Herald, 11 January 1913.

Plate 217 - Extract from Henshaw's catalogue, showing the Livingstone centenary panel.

Memorial Tablet in Fine Cast Bronze on Marble Ground.

OVERALL MEASUREMENT OF BRONZE, 32 ins. x 17 ins.
OVERALL MEASUREMENT OF MARBLE, 48 ins. x 22 ins.

Design No. 1903.

SACRED TO THE MEMORY OF DAVID LIVINGSTONE.
BORN MARCH 19th 1813. DIED MAY 1st 1873.
THIS TABLET WAS ERECTED IN 1913 THE YEAR OF HIS CENTENARY BY HIS GRANDCHILDREN.

A Tablet of similar dimensions, including Vert Antico Marble Ground, would cost, approximately, £45.

Artist: HAROLD O. TARBOLTON, P.R.I.B.A.
113. Possible other modelling for woodcarving for Tarbolton

1913-14

inaccessible

carved oak

St. James the Less Church, Penicuik

St. Bride’s Church, Hyndland Road, Glasgow

Both the Rood Screen in the Penicuik church and the Rood Beam in the Glasgow one would have required models for such substantial work and Deuchars may have been given these commissions. Compared to Lorimer’s Revival Gothic, the tracery panels along the top of the Penicuik Rood Screen are well carved, but lack movement and are somewhat pedestrian (Pl. 218). However, the figures of Mary and John and Christ are sensitively portrayed and could well have been by Deuchars. The figure on the Cross (Pl. 219), while fairly muscularly built, is similar in posture to that later modelled by Deuchars for St. James the Great in Cupar (Cat. 110, Pl. 211). There are also similarities between the respective figures of John in these two churches, but in Penicuik Mary is shown, hands clasped and demurely looking down (Pl. 220), as opposed to the Cupar church where she is gazing up at the figure on the Cross (Cat. 110, Pl. 208). The Evangelists on the Rood are vigorously modelled in high relief with the wings encircling the traditional representations. The figures on the Rood Beam in St. Bride’s are stylistically similar to those in the Penicuik church (Pl. 220). While the representation of Christ is very close, those of the supporting figures of Mary and John are depicted kneeling and looking up to the figure on the Cross (Pl. 221). The drapery of these figures is similar to that executed by Deuchars in his many ecclesiastical commissions for Lorimer.
Plate 218 - Rood Screen, St. James the Less Church, Penicuik.
Plate 219 - Christ, Rood Screen, St. James the Less Church, Penicuik.
Plate 220 - St. Mary and St. John, Rood Screen, St. James the Less Church, Penicuik.
Plate 221 - Rood Beam, St. Bride’s Church, Hyndland Road, Glasgow.
114. Modelling for Altar for Mount Stuart, for Robert Rowand Anderson

1911-1923

sizes of individual elements are given beside the plates

bronze, copper, silver

Chapel, Mount Stuart, Isle of Bute

A few surviving photographs of the 1911 model reveal a considerable amount of modelling by Deuchars (Pl. 222 & Pl. 222a). The simulated marble top was supported by Gothic arches on slender pillars, three each side of the central vesica containing a bas relief of the Madonna and Child with attendant angels. Below were the Royal Arms of Scotland, borne by two kneeling angels in bas relief. Statuettes of saints stood on pedestals under pinnacled canopies in niches at the outer corners and on either side of the central group. An element of asymmetry was introduced in the placing, on the left, of two larger figures dressed in Bishops’ robes and mitres which were twice as large as the other four figures. Below the simulated marble top was a representation of a frieze of enamelled shields set into the ‘bronze’. The retable had two large high relief panels, depicting scenes leading up to the Crucifixion, on either side of the tabernacle and, flanking them, two high relief figures of robed women, looking inward to the larger panels. The left scene was of Christ washing the feet of his Disciples, while that on the right showed the Institution of the Eucharist, both elements of the Last Supper. According to Deuchars’s daughter Margaret, a panel known as ‘The Last Supper’ survived in the family some years, but being a plaster cast, was probably eventually broken and discarded. Above the tabernacle soared a Gothic spire topped by a figure, possibly of Christ or perhaps a saint, blessing those beneath. On the lower four pillars of the spire were four statuettes of angels. However, the design of the altar that was eventually cast and placed in the chapel varied from the original one in a number of ways (Pl. 223). The vesica, with emblems of the four Evangelists in the spandrels, is empty. It looks oddly incomplete, awaiting the intended bas relief of the Madonna and Child. Below, instead of the angels bearing a shield, is a lamb, in bronze. There are eight silvered bronze statuettes of saints around the base,
but they are all of the same size and represent various saints of significance to the family or the locality. They are Mamock, Ninian, Columba, Margaret, Colmac, Dey, Blane (Pl. 225) and Briget, all of whom have links to the Parish of Bute. Ninian, Margaret and Colum (Columba) were the names of the brothers and sister of the fourth Marquess. (In 1920, Deuchars exhibited in the RSA ‘silver statuettes’ of ‘St. Margaret’ and ‘St. Patrick’. The latter title may have been a figure cast, but not used, or it could have been a misprint of ‘St. Mamock’, as a result of Deuchars’s poor handwriting.) Instead of the high relief panels, the copper bas relief panels, in Pre-Raphaelite style, on the retable feature two of the miracles, viz. ‘The Marriage at Canna’ on the right (Pl. 224) and ‘Feeding the Multitude’ (Pl. 226) on the left (bearing Deuchars’s initials and ‘1923’). Each has a small cherub incorporated in the upper corners of the bronze framing of the panels. In the outer frames, instead of the two women in high relief, there are two silver bas relief male figures. They are probably representations of John the Baptist (with a lamb lying at his feet) on the left and St. John the Evangelist (with an eagle at his feet) on the right. (The chapel is dedicated to St. John the Evangelist, possibly because the Marquesses of Bute were all given the name, John.) The Gothic spire ends in a pinnacle (reminiscent of the Scott Monument in Princes Street, Edinburgh) rather than the figure, but the silvered bronze statuettes of angels on the lower pillars appear to have been retained. The space between the pillars was originally intended to house a monstrance, but a crucifix is usually placed there now. The vaulted ceiling beneath the pinnacle has eight enamelled panels each containing an angel against a background of a brilliant blue sky covered with yellow stars. It is not known who designed or executed the panels, but they all appear to be derived from two cartoons. Close inspection of the bronze tracery reveals, all round the altar, angel musicians in the spandrels above the Gothic arches and grotesque, yet humorous, animals poised to leap from the top of the supporting pillars (Pl. 227). Further representations, in bronze, of the four Evangelists appear on the spire, together with four demi-figures of saints in high relief within trefoils. Much of the subject matter and style of this smaller detail on the bronze case bears similarities to that modelled by Deuchars for Lorimer in the Thistle Chapel. This suggests that the
sculptor was given a free hand to invent the detail in both cases, but as the Thistle Chapel preceded Mount Stuart, Deuchars may have adapted some of Lorimer’s ideas.


Plate 222a - Copy of earlier photograph (in Mount Stuart archives) of 1911 model of altar.
Plate 223 - Bronze Altar in Chapel, Mount Stuart, Isle of Bute.
Plate 224 - 'The Marriage of Canna', copper bas relief panel. Bronze Altar in Chapel, Mount Stuart, Isle of Bute. 26.5 x 50 cms.

Plate 225 - St. Blane and St. Dey, Bronze Altar in Chapel, Mount Stuart, Isle of Bute. ht. 24 cms.
Plate 226 - 'Feeding the Multitude', copper bas relief panel, Bronze Altar in Chapel, Mount Stuart, Isle of Bute. 26.5 x 50 cms.

Plate 227 - Bronze Musicians, Bronze Altar in Chapel, Mount Stuart, Isle of Bute

ht. of each figure 16 cms.
115. Glenelg War Memorial

1917-19

ht. c. 300 cms.

plaster, cast in bronze

Glenelg, by Kyle of Lochalsh

In the manner of late nineteenth century French memorials, the group combines two allegorical females with a realistic soldier. The French influence could have come indirectly through Deuchars’s work with Mrs Watts, Goscombe John and Colton, all of whom trained with French sculptors. He is also known to have visited the Paris Salon on at least one occasion, discussed in Chapter 6. A rugged Cameronian, in full fighting kit, stands at ease, eyes down, with his hands grasping the barrel of his rifle, a representation of ‘Peace’. ‘Humanity’, a semi-nude female, sensitively modelled with the flimsy drapery scarcely disguising the contours of her lower body, kneels beside the soldier. Her long hair, worn in a bun, is covered by a draped scarf or bandeau. She is portrayed, left arm supporting herself on the rock behind the two figures, right arm stretched upwards, as she tilts her head up, mutely appealing to the winged female figure of ‘Victory’ above them. In the angel’s right hand, held aloft, is a wreath of laurel leaves, with which to crown the figure of ‘Peace’, while the left arm reaches down towards the kneeling female. Deuchars’s skill in modelling drapery is again displayed in the billowing cloak which tumbles down her back in front of the huge wings, folded down her back, and also in her filmy robe knotted over the shoulders. Sprouting from either side of a head of curls are winglets. At the rear of the group, behind the soldier, and beneath the figure of ‘Victory’, are symbols of transient glory, the broken drum and dusty coronet, while at the other rear corner there is a dove (a symbol of peace) with outstretched wings (Pl. 228 & Pl. 229). Comparison of photographs of the original model with the bronze group reveals the alterations by Carruthers Bell in the foundry (Pl. 230 & Pl. 231).
Some observers have described the group as Rodinesque, but it lacks the raw emotion of that sculptor. Rodin modelled a winged female figure, part of ‘La Défense’, later renamed ‘A Call to Arms’, but that figure represents ‘War’ and is portrayed full of anger. Below her is a contorted male nude, apparently summoning up strength to return to battle. The composition may have inspired Deuchars, but his figure appealing to the winged female is a woman. ‘Victory’ could have been based on Deuchars’s own work of that name exhibited in 1910 (Cat. 64). However, he appears to have taken elements from various other sculptors’ work. When he was with Colton he would have been aware of that sculptor’s Worcester South African War Memorial, with its draped figure of an angel, watching compassionately over a Boer War soldier (Cat. 49, Pl. 43a). The huge drooping wings may have been the inspiration for Deuchars’s equally large ones, although his have more life to them. Also while Deuchars was with Colton, he may have been involved with the Royal Artillery Memorial in St. James’s Park, which has another draped, semi-nude female figure, with large soaring upturned wings (Cat. 50, Pl. 43b). Deuchars would have been familiar with Alfred Gilbert’s several representations of ‘Victory’ as a winged figure poised on one foot on a sphere. (Gilbert’s work was also influenced by his time in France.) Thomas Brock’s version of ‘Victory’ on top of the Queen Victoria memorial (unveiled 1911) opposite Buckingham Palace derived from Gilbert’s figure. Captain Adrian Jones’s winged figure of ‘Peace’ in her quadriga was installed in 1912 on top on the Wellington Arch, Hyde Park. Like Deuchars’s figure of ‘Victory’, she is holding aloft a wreath in her right hand. The use of a winged figure to represent either Peace or Victory was common during Victoria’s reign and, despite a newspaper reporter in 1911 questioning the continued use of a human being with wings attached for memorials, it did not appear to deter the many sculptors of First World War memorials from using the allegory. In Scotland, such a figure appears in Cupar (Gamley), Lockerbie (F. D. Jones), Montrose (Gamley), Rothesay (Pilkington Jackson) and Whiteinch, Glasgow (Fehr), although they were all unveiled after the Glenelg one. Deuchars’s kneeling figure of ‘Humanity’ reveals similarities to Goscombe John’s portrayal of the semi-nude female draped against the memorial to Sir Arthur Sullivan on the
Victoria Embankment, (itself possibly inspired by Chapü's work) (Cat. 43, Pl. 36). However, where Goscombe John's figure had her hair uncovered and in a bun, Deuchars's one wore an enveloping scarf or a bandeau on her head, as in Gilbert's 'Study of a Head' (1883) and its derivative by Edward Onslow Ford, 'A Study' (c.1886) or Thomas Brock's figure representing 'Sculpture' (1901) on the memorial to Frederick Leighton in St. Paul's Cathedral. While the bulk of the Scottish Great War memorials are simple plaques or various types of crosses, sculpture appears on many. Apart from the single winged figures, Proudfoot depicted Victory supporting a fallen soldier at Bearsden, while at Greenock he placed her on the prow of a Viking ship, forming part of a complex group in granite. Allegorical groups were produced by Portsmouth (Thurso, Wick), Carrick (Fraserburgh), and Paulin (Kirkcudbright), but elsewhere most of the figures are servicemen in uniform, either singly or in a group. The Glenelg memorial is significant for its early date and flamboyant incongruity in such a tiny remote community.

The 'Study of head used in war memorial' exhibited by Deuchars at the RSA in 1920 was probably for one of the figures on the Glenelg memorial.


exhibition: Edinburgh, Royal Scottish Academy (74) 1920.
Plate 228 - Photograph of Model for Glenelg War Memorial in Studio.
Plate 229 - Photograph of Model for Glenelg War Memorial in Studio.
Plate 230 - Glenelg War Memorial, taken from similar viewpoint to Pl. 228.
Plate 231 - Glenelg War Memorial, taken from similar viewpoint to Pl. 229.
Plate 232 - Glenelg War Memorial on stone plinth with inscriptions.
116. Chevie
1919
size unknown
sculpture
untraced

The title of this piece is probably incorrect, as a result of Deuchars's illegible handwriting. Since he had modelled several small goats for Lorimer for his chimneypiece panels (Marchmont, Midfield and Dunrobin), and was known to have a love of France (Cat. 103, Pl. 185, 'Rebirth of Goodwill - a dedication to France'), it seems reasonable to conclude that the title of the piece should have read 'Chèvre', the French for a goat. The slightly pretentious title may have been an attempt by Deuchars to allude to the earlier work of the Animaliers. His asking price of £10 indicates that it was a small piece, possibly aimed at the decorative market.

exhibition: Edinburgh, Royal Scottish Academy (9) 1919.
117. Madonna & Child for Old St. Paul’s Church, Edinburgh

1919-20

ht. c. 150 cms.

plaster, carved in white limestone

Old St. Paul’s Church, Edinburgh

The classically-draped figure of the Madonna appears to have been based on a romanticised version of his wife, Kathleen, who was forty years of age by then. He also had his elder daughter, Frances, as inspiration and is known to have insisted that an unwilling Margaret (then twelve years old) sit still so that he could model her ear for the figure. The Madonna is seated on a classical architectural throne and tenderly clasps the nude figure of the Christ Child seated on her left thigh (Pl. 233 & Pl. 234). Margaret’s ear is revealed as the Madonna’s head is turned under her veil and inclined to caress the infant’s head with her cheek. The young child, yet another of Deuchars’s naturalistic characterisations, also has Deuchars’s family features and may have been based on Andrew who was born in 1916. The Madonna’s right foot protruding from below her robe rests on a plump foot cushion. There are some similarities between the composition and that of the Madonna and Child, based on Michaelangelo’s Bruges sculpture, in St. Cuthbert’s Church, Edinburgh, discussed in Chapter 8 (Cat. 55, Pl. 44). Both have the child perched on the same thigh, but in Deuchars’s version the child is smaller. While the Madonna’s robe and drapery is similar in both groups, Deuchars’s portrayal of the mother in a natural affectionate pose integrates his two figures in a more satisfactory way than the Bruges copy. The Old St. Paul’s sculpture is also similar to the Madonna and Child which Deuchars modelled for the St. Andrew’s reredos in Aberdeen, discussed in Chapter 13 (Cat. 106, Pl. 196). The latter was much smaller with the female figure standing instead of seated, but the females’ faces and clothing are very similar. The inscription on the stonework at the side of the niche containing the group reads,

TO THE GREATER GLORY OF GOD AND TO THE RADIANT MEMORY OF MARY DALRYMPLE MACLAGAN BORN 25 NOVEMBER 1878 WHO LOVING LIFE LEFT IT WITH A SMILE BECAUSE GOD CALLED 7 JANUARY 1915. ON WHOSE SOUL JESUS HAVE MERCY.


Plate 233 - Photograph of Plaster Model for Madonna & Child for Old St. Paul's Church, Edinburgh.
118. Narcissus

1920

size unknown

medium unknown, but probably plaster

untraced

There is no record of the form of this work, but it may have been a small speculative statuette in the classical manner which Deuchars hoped to sell, although no price was quoted.

119. Soldier and Sailor on Canongate War Memorial, High Street, Edinburgh

c. 1919

inaccessible

bas relief bronze

Canongate War Memorial, High Street, Edinburgh

According to John Smith, a carver employed by Thomas Good, Deuchars modelled the two figures on the Canongate War Memorial (Pl. 235). There are stylistic similarities between the modelling of the soldier’s face on this memorial and that of the Cameronian on the Glenelg War Memorial (Cat. 115, Pl. 231). The soldier and sailor, symbolic of all Scottish members of the army and navy, who flank the names of those who died in the 1914-18 war, are portrayed in the position of members of a funeral guard of honour, in ‘rest on arms reversed’. Wearing the uniform of the period, each stands, with head bowed and rifle resting on the toe of the boot further from the viewer. The soldier, in kilt and glengarry, the sailor in knotted kerchief and trousers caught up in puttees, face towards the long list of names, alphabetically arranged without rank or regiment (Pl. 236 & Pl. 237). Each is a sensitively-modelled portrait. (The full-size drawings for the figures existed at Henshaw’s in the 1980’s, but they were not signed.) Close examination reveals that the panels bearing the figures have been cast separately and inserted into the plaque. Among a collection of photographs from Lorimer’s office is a sepia one of a stone memorial plaque to commemorate the men of Woolhampton who died in the 1914-18 war (Pl. 238). On it are two bas relief figures bearing a striking similarity to those on the Canongate bronze one, except that the soldier is wearing the uniform of the non-Scottish regiments and a ‘tin hat’. (It has not proved possible to trace this memorial.) It appears that, judging by the style of the modelling on the Woolhampton memorial, it was not by Deuchars, but perhaps by Alice Meredith Williams. However, the two designs are so similar that it seems one could well be based on the other. A likely explanation is that Deuchars somehow saw Lorimer’s design and adapted it for the
Canongate version. Although the media employed are different, Deuchars's modelling is more realistically observed and his figures convey a greater degree of sensitivity.

reference: Collection of photographs from Lorimer's office. Ref. 1990/54. RCAHMS, NMRS.

Plate 235 - Canongate War Memorial, High Street, Edinburgh.
Plate 236 - Soldier on Canongate War Memorial, High Street, Edinburgh.

Plate 237 - Sailor on Canongate War Memorial, High Street, Edinburgh.
Plate 238 - Woolhampton War Memorial.

120. Bas relief bronze memorials for Charles Henshaw

c. 1919-26

various sizes

bas relief bronze plaques

Rev. Wilson (Pl. 240) - St. Michael’s Parish Church, Slateford Road, Edinburgh

Rev. Hardie (Pl. 241), War Memorial (Pl. 242) - Newbattle Church, Midlothian

Rev. Dick (Pl. 239) - Bishopriggs Kenmure Church, Glasgow

The fine detailed modelling of the three memorials to ministers, illustrated in Henshaw’s catalogue, suggests that Deuchars could have been responsible (Pl. 239). All have the Arts and Crafts typeface so beloved by Lorimer, which could indicate that Deuchars was entrusted with the whole memorial in each case.

It seems that Henshaw’s had no qualms about using two of Deuchars’s angel supporters, as developed with Lorimer, on the War Memorial for the Newbattle Church (Pl. 242). The crowned shield bears another familiar motif - the Pelican in her Piety (Pl. 243).

reference: ‘Mural Tablets by Henshaw of Edinburgh’, no date, but according to the contents must be late 1930’s, one of a series of Charles Henshaw trade catalogues.
Plate 239 - Bronze bas relief memorial plaques in Henshaw's catalogue.
Plate 240 - Rev. George Wilson, St. Michael’s Parish Church, Slateford Road, Edinburgh.
Plate 241 - Rev. Alexander Hardie, Newbattle Church, Midlothian.
Plate 242 - War Memorial - Newbattle Church, Midlothian.

Plate 243 - Angel Supporters and Shield on War Memorial, Newbattle Church, Midlothian.
121. A War Memorial

1922

possibly c. 40 cms.

medium unknown, but probably plaster

untraced

This may have been a statuette remembered by George Mancini of a seated soldier, his helmet on the back of his head, legs apart, with a rifle across his knees. Although accepted for exhibition by the Royal Scottish Academy, the study does not seem to have found a buyer and there is no trace of it having been executed.

_exhibition_: Edinburgh, Royal Scottish Academy (24) 1922.

122. Cupid, for Henshaw

c. 1922

c. 80 cms.

plaster, subsequently cast in bronze

untraced

Another statue, modelled for Henshaw and remembered by Mancini, was a nude female child looking down at a butterfly perched on her right forearm (Pl. 244). The girl, bearing a strong resemblance to Deuchars’s daughter, Dora, aged about two years, has curly hair and left hand outstretched as for balance. In Henshaw’s publicity material the figure was entitled, rather incongruously, ‘Cupid’. The cost of casting in bronze was £18 or £15 for lead. The Henshaw family had a bronze version, which stood in a patio in the back garden of a house in Colinton, Edinburgh, but it has since disappeared. Inspiration for this figure seems to have come from Goscombe John’s ‘Joyance’, a nude boy examining a butterfly, which has alighted on his upstretched right arm. The plaster was exhibited at the Royal Academy in 1899 and Deuchars would have known of the figure when he was working in Goscombe John’s studio. However,
Deuchars’s child is as chubby as Goscombe John’s is slender and graceful, but nevertheless she is characterised by the naive charm of Deuchars’s modelling. Another indication that Deuchars was remembering Goscombe John in 1922, was the name given to his youngest daughter, ‘Evelyn’, which seems to have been taken from Goscombe John’s bust, ‘The Tennis Girl/Evelyn’ a representation of his niece, Evelyn Laroche.

Plate 244 - 'Cupid', copy of photograph of plaster maquette.
123. Fauns, Motor Mascots for Henshaw

c. 1925

ht. 18.5 cms.

bronze

private collection

The fauns (Pl. 245) are reminiscent of those modelled by Deuchars for the Dunrobin (Cat. 100, Pl. 179, Pl. 180 & Pl. 181) and Midfield/Marchmont (Cat. 93, Pl. 162 & Pl. 174; Cat. 96, Pl. 175) chimneypiece maquettes, except that those were in high relief and the Henshaw fauns are free-standing. Each is portrayed in a semi-kneeling position with animated arms so that when the two are placed together, they appear to be engaged in conversation. Although advertised as car mascots, the fauns were also mounted on turned marble bases for ornamental use in the home.

reference: Henshaw Archives.

Plate 245 - Bronze Fauns, Motor Mascots, for Henshaw.
124. Putti with Shell Dish, for Henshaw

c. 1925

size unknown

metal, possibly bronze or silver

untraced

Modelled in high relief, all that can be seen of the figures are their faces and arms, which are all unmistakably in Deuchars’s characteristic style, each with chubby features and curly hair. The arms of the centre figure are round the shoulders of the outer two, who, in turn, each have an arm round the perimeter of the shell. Since the only evidence of this piece is a photograph, it is not known what metal it was cast in, but it may have been bronze or silver.

reference: Henshaw Archives

Plate 246 - Putti with Shell Dish for Henshaw.
125. Love took up the glass of time and turned it in his glowing hands, version 1

1923

15.8 x 13 cms.

oil on board

private collection

An almost exact copy of Watts's lithograph design, 'Love took up the glass of time and turned it in his glowing hands' (Cat. 14, Fig. 13), the composition has a scantily-draped winged figure seated on a rock (Pl. 247). These are painted in warm tones set against an almost turquoise sky veiled in part by sunset-tinged clouds. The figure holds up the hour glass in both hands over the left shoulder and the reddish wings are partially extended behind. Unfortunately, Deuchars's startling colour palette and impasto and sgraffito on the wings, drapery and rock cannot disguise the leaden hand of the copyist.

Plate 247 - 'Love took up the glass of time and turned it in his glowing hands', version 1.
126. Love took up the glass of time and turned it in his glowing hands, version 2

date unknown, but possibly c. 1923

26 x 17.5 cms

pencil on board

private collection

This drawing is a much livelier interpretation of Watts’s theme (Pl. 248). The figure is rotated through a quarter turn and is looking animatedly at the hourglass in outstretched hands. The setting is Deuchars’s studio which was probably his ‘front room’ in the tenement flat. Behind the figure is an easel, a framed portrait on the wall, another painting on canvas, face to the wall, on the floor. In the foreground are two large sea-shells and part of an animal’s skull. The figure sits on one foot while the other extended one rests on one of the books scattered about. On the left of the composition is a bust of an almost demonic male with streaming hair and arched bushy eyebrows.

According to Margaret, Deuchars’s daughter, this piece of sculpture was executed by Deuchars and served to terrify the children, but it has not been traced.

Plate 248 - ‘Love took up the glass of time and turned it in his glowing hands’, version 2.
127. Study of a Head, possibly News from Nowhere

c. 1922
32 x 26 cms.
oil on panel
private collection

Because of the provenance of this work, discussed in chapter 17 (Pl. 249), and the similarities between the head and that of the angel figure in Watts’s ‘Love and Death’ (Pl. 250 & Pl. 250a), it seems feasible that the study of a head was by Deuchars. The angle of the head is similar in Deuchars’s painting, but it could also have been inspired by one drawn in chalks by G. F. Watts and given to Mrs Russell Barrington in 1887. Entitled ‘Aspiration’, it appeared as the last illustration in her book about Watts which was published in 1905 (Pl. 251). Both the oil and Watts’s chalk drawing feature a three-quarter portrait of a young man with a rather thick neck. Both are gazing out of the top left of the frame, but the viewpoint in the oil is lower, as in ‘Love and Death’ (Pl. 250a). Watts’s youth has very full closed lips, while Deuchars has painted the mouth slightly open revealing the top teeth. The open mouth also appears on a terra cotta head at the Watts Gallery (Pl. 252). Reputed to have been modelled by Watts as an aid to help him with the painting ‘Love and Death’, it is also conceivable that Deuchars could have sculpted it when he was at Limnerslease, since the preferred medium for Watts was gesso, while terra cotta was used by the chapel modellers. Deuchars’s oil painting of the head could have been the work shown at the SSA exhibition in 1922, ‘News from Nowhere’, and possibly inspired by the book of the same title by William Morris, published in 1890. Although the painting is competently executed, it lacks the liveliness of Deuchars’s sculpture.


Plate 249 - Study of a Head, possibly 'News from Nowhere'.
Plate 250 - ‘Love and Death’ by G. F. Watts (Watts Gallery).
Photograph by Richard Jefferies.

Plate 250a - Detail from ‘Love and Death’ by G. F. Watts (Watts Gallery).
Plate 252 - Head of 'Love', terra cotta, at Watts Gallery (ht. 39 cms.).

128. Memories

1922

size unknown

sculpture, medium unknown, but probably plaster

untraced

From its title and date, this work could have been a speculative design for a war memorial, since many were being executed at that time. It was offered for sale at £15, but it is not known if it was sold.

exhibition: Edinburgh, Royal Scottish Academy (17) 1922.
129. A study for heroic group on War Memorial - courage, vitality & endurance

1923
size unknown
probably plaster
untraced

A sepia photograph of the clay study has survived (Pl. 253). In the triangular composition of three semi-nude figures in loincloths, the two on the left appear to be in the process of being tackled as in a rugby scrum by the right-hand one. The study, with Rodinesque overtones, has been roughly and vigorously modelled, a marked departure from Deuchars’s previous detailed style. Possibly the figure on the right represents ‘courage’ as he strives to withhold the onslaught of the other two, of whom the middle and almost upright one may be ‘vitality’ which leaves the third figure backing him up as ‘endurance’. Despite extensive research, there is no evidence that this composition was ever executed as a war memorial.

exhibition: Edinburgh, Royal Scottish Academy (49) 1923.

Plate 253 - Photograph of ‘A study for heroic group on War Memorial - courage, vitality & endurance’.
130. There’s a piper playing

1924

size unknown

sculpture, probably plaster

untraced

No record has survived of this work. It could have been a Scottish soldier playing the pipes and intended as a war memorial, or it could have been a decorative piece, a putto or satyr playing pan pipes.

exhibition: Edinburgh, Royal Scottish Academy (42) 1924.

131. The humming bird moth

1925

size unknown

oil

untraced

This was an odd choice of subject, since the insect (correct name, humming-bird hawk moth) is a summer migrant to Britain and more common in Europe and the south of England. Its liking for jasmine and other garden flowers may have provided the colourful backdrop, thus ensuring that Deuchars’s painting would have sufficient popular appeal to warrant its price of £.50. It is possible that the work was based on something started when he was with Watts or even in Italy.

exhibition: Edinburgh, Royal Scottish Academy (289) 1925.
Plate 254 - Angel Supporters with St. Andrew’s Cross on shield, on War Memorial, St. Mary’s Episcopal Cathedral, Edinburgh.

Plate 255 - Angel Supporters with St. George’s Cross on shield, on War Memorial, St. Mary’s Episcopal Cathedral, Edinburgh.
Plate 256 - Pendant Angel on War Memorial, St. Mary’s Episcopal Cathedral, Edinburgh.
Plate 257a - Photograph of Clay Model of Angel for St. Luke's, Kew Gardens.

Crown Copyright. RCAHMS (NMRS) neg. no. C67428.

Plate 257b - Carved Angel, St. Luke's, Kew Gardens.
Plate 258a - Angel door handle, (bronze) St. Baldred’s Church, North Berwick.

Plate 258b - Commemorative Trowel, St. Margaret’s Church, Knightswood, Glasgow.

Crown Copyright. Copy photograph by RCAHMS, NMRS, neg. no. C67426.
Plate 259a - Carved animals and birds on pulpit, Bangour Hospital Church.

Plate 259b - Carved animals on pulpit (monkeys representing 'See no evil, Speak no evil and Hear no evil, from bottom left to top left), Bangour Hospital Church.
Plate 260 - St. Michael, modelled by Alice Meredith Williams and carved by W. & A. Clow, for the Scottish National War Memorial, Edinburgh Castle.

Crown Copyright. Copy photograph by RCAHMS, NMRS, neg. no. B66318.
Plate 261 - Armed Forces Frieze, bas relief bronze, modelled by Alice Meredith Williams for the Scottish National War Memorial, Edinburgh Castle.

Crown Copyright. Copy photograph by RCAHMS, NMRS, neg. no. B66372.