

Paul Middleton

**The Art of
John
Seymour
Lindsay**

**THE METAL
SKETCHES**

The Art of John Seymour Lindsay

The Metal Sketches

Published by Paul Middleton
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Facts about this book

This copy of The Metal Sketches contains 95 images.

FOREWORD

JOHN SEYMOUR LINDSAY was a man of many parts, all of them fascinating, many of them important, some of them heroic.

His life has only just emerged in detail as the Lindsay family archive has lain dormant since his death in 1966. Only in the last few years has it been possible to examine his heritage in detail and the documents and artwork that emerged has painted a picture of a quite extraordinary man, with quite extraordinary talents.

There are a number of factors that make JSL (as we shall now call him) so special even in the context of the Great War. His age, his talent and his humility. He was born on 16 May 1882 in London. His talent was for drawing and painting. He was educated at home by his Aunt Esther after the early death of his mother and the estrangement of his father who owned an ironworks in Paddington.

Throughout his life he mastered so many areas of art. He was a cartoonist, model maker, designer, draughtsman, metal designer, and conservator. He worked with the great architects of the twentieth century and perhaps his crowning glory was the acceptance of his design for the new Battle of Britain Chapel in Westminster Abbey.

Read his entry in the *Oxford Dictionary of National Biography*, which can be found at the end of this book. Here you will be convinced that he was a true polymath.

Paul Middleton 2013

Introduction

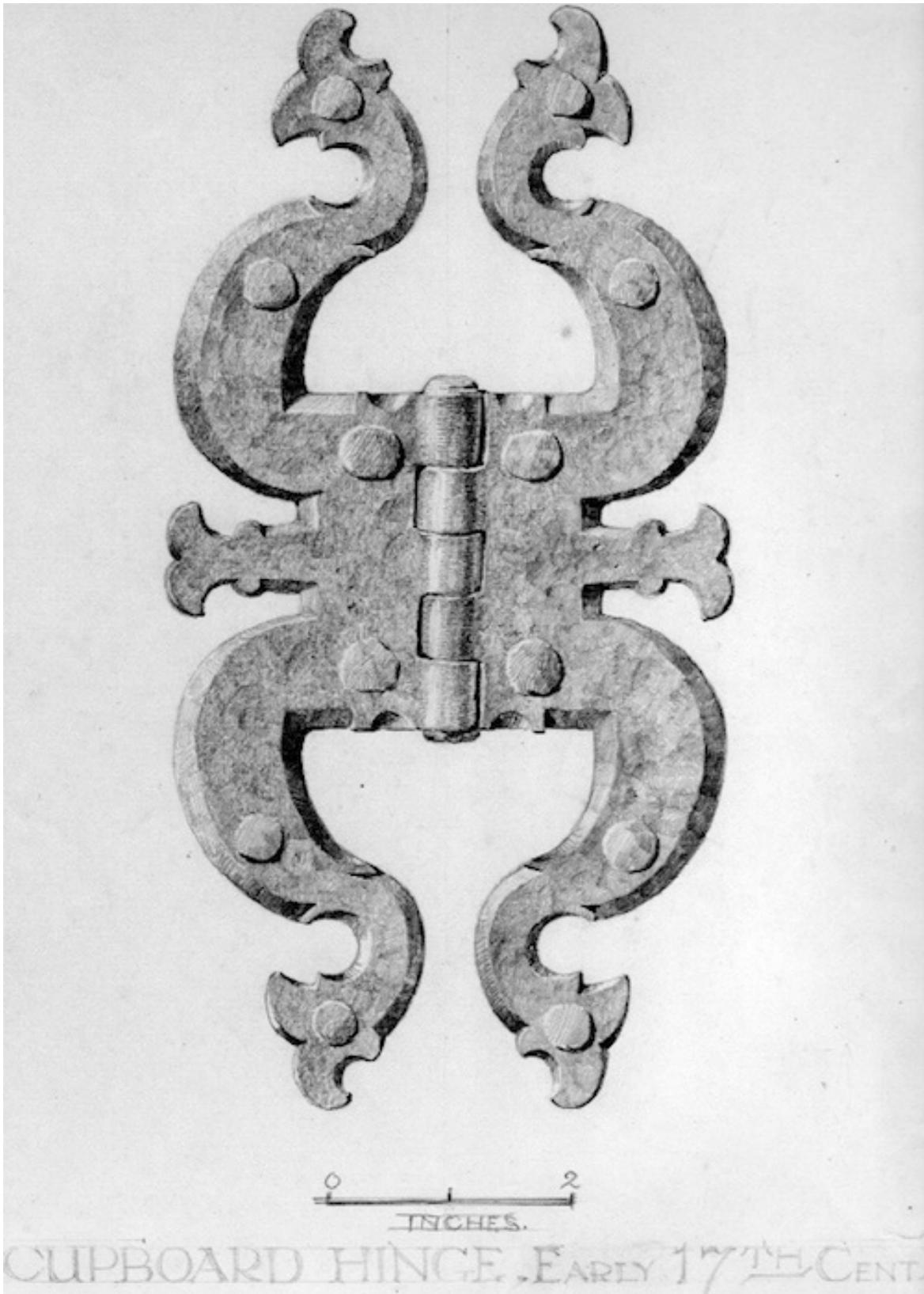
One of the most exciting events happened when I first delved into the Lindsay Family Archives a few years ago. I came across a group of well-protected folders which contained some astonishing artwork. These were John Seymour Lindsay's (JSL's) original pencil drawings of metalwork. Now this sounds boring, but I just could not believe how the flourish of a simple pencil could so faithfully portray the characteristics of beaten wrought metal. I examined the page after page of drawings in detail and they appeared to me to be little masterpieces in their own right.

It is unusual that excitement can be generated by a chapter of illustrations of metal fittings drawn with a pencil! And yet that is how I approached assembling the following pages. I had seen and scanned many pieces of artwork and the more I examined the detail the more my sense of wonderment grew. John Seymour Lindsay had few if any equals in this particular medium. He had a wonderful understanding of just what the humble pencil could produce. He also knew his subject – ironwork. He had handled and photographed and catalogued hundreds of pieces of wrought iron and other metal implements. He understood the texture, the patina, the finish. But above all he knew how to reproduce this on two-dimensional paper. Even the closest detail is complete – a complete mastery of texture, light and shade – and this is not an exaggeration. My only apology is that I have failed to show his work in its absolute perfection. But let the following pages speak for themselves.

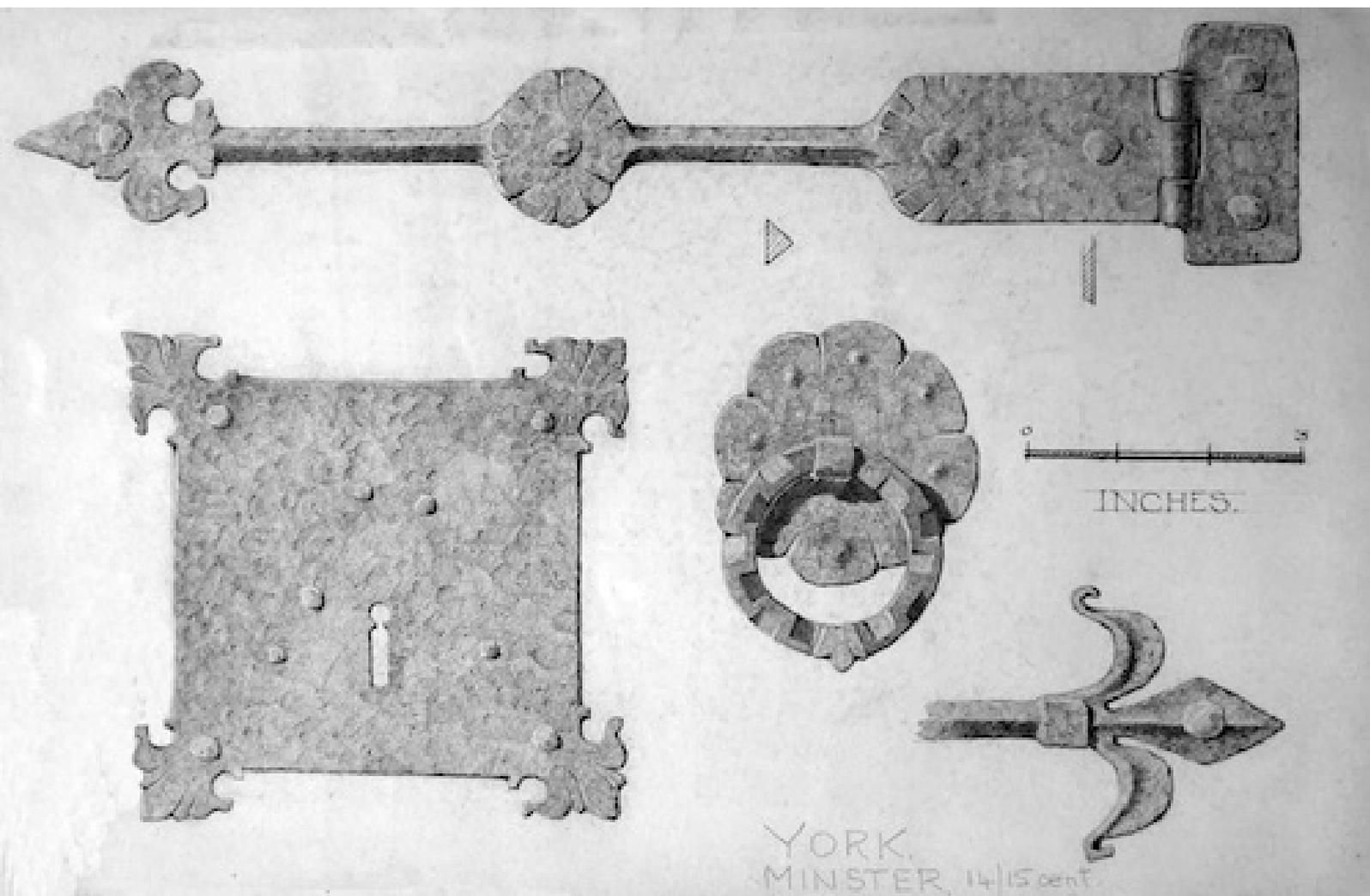
Many of his drawings contained added information about the subject matter – date of the artifact, size and scale, and location of the specific example. It is a shame that few of them are dated but we can generally say that most drawings would have been completed between 1921 and 1964. He published two books: *Iron and Brass Implements of the English House* (1927, revised 1964) and *An Anatomy of English Wrought Iron* (1964). Both of these are regarded as classics by his peers and indispensable to experts in this genre. Many of the following drawings are included in these books.

Finally a word about the quality of the artwork. Since JSL's death in 1966, all his artwork was stored, and not in particularly ideal conditions. When the originals eventually saw the light of day, they were faded and had acquired some foxing. They were all processed through a digital editing process in an attempt to rescue them before they passed into oblivion. Because these drawings were partly protected from the elements, I have managed to digitally repair some blemishes so the full glory of the art can be exposed. I am so glad that I am now able to share them with you.

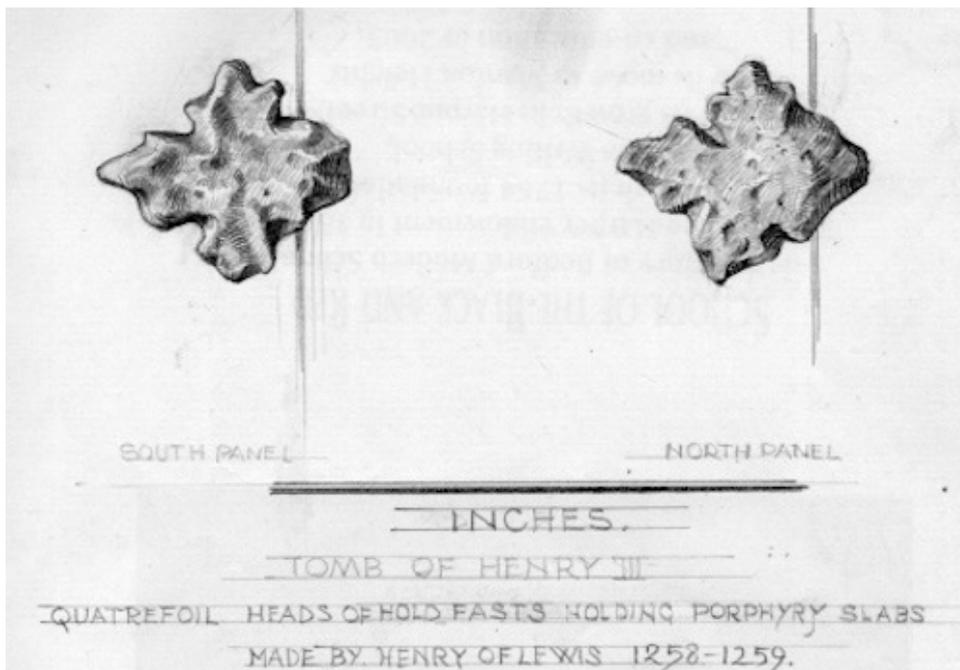
Chapter 1
Door furniture and decoration



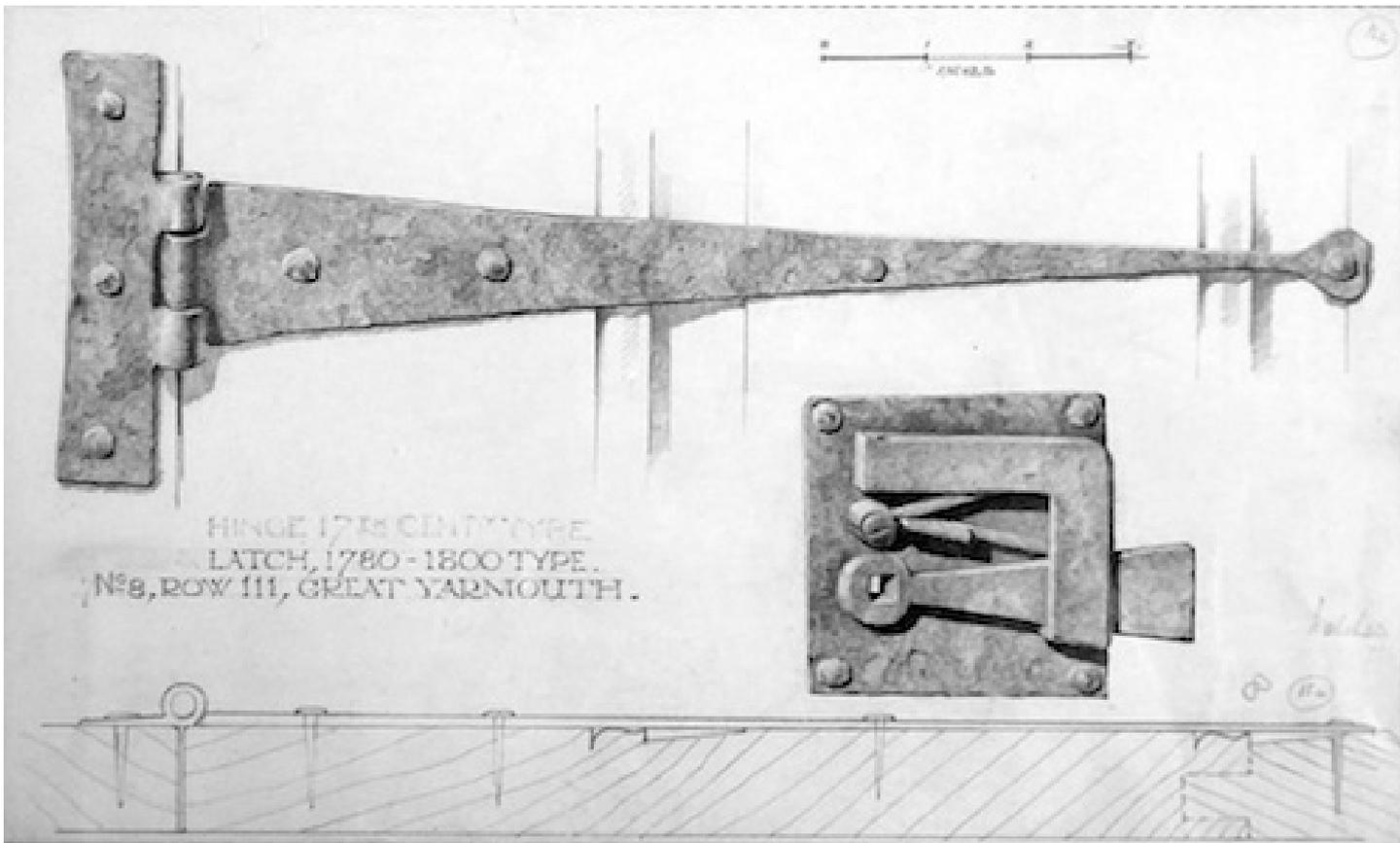
Cupboard hinge, early 17th century.



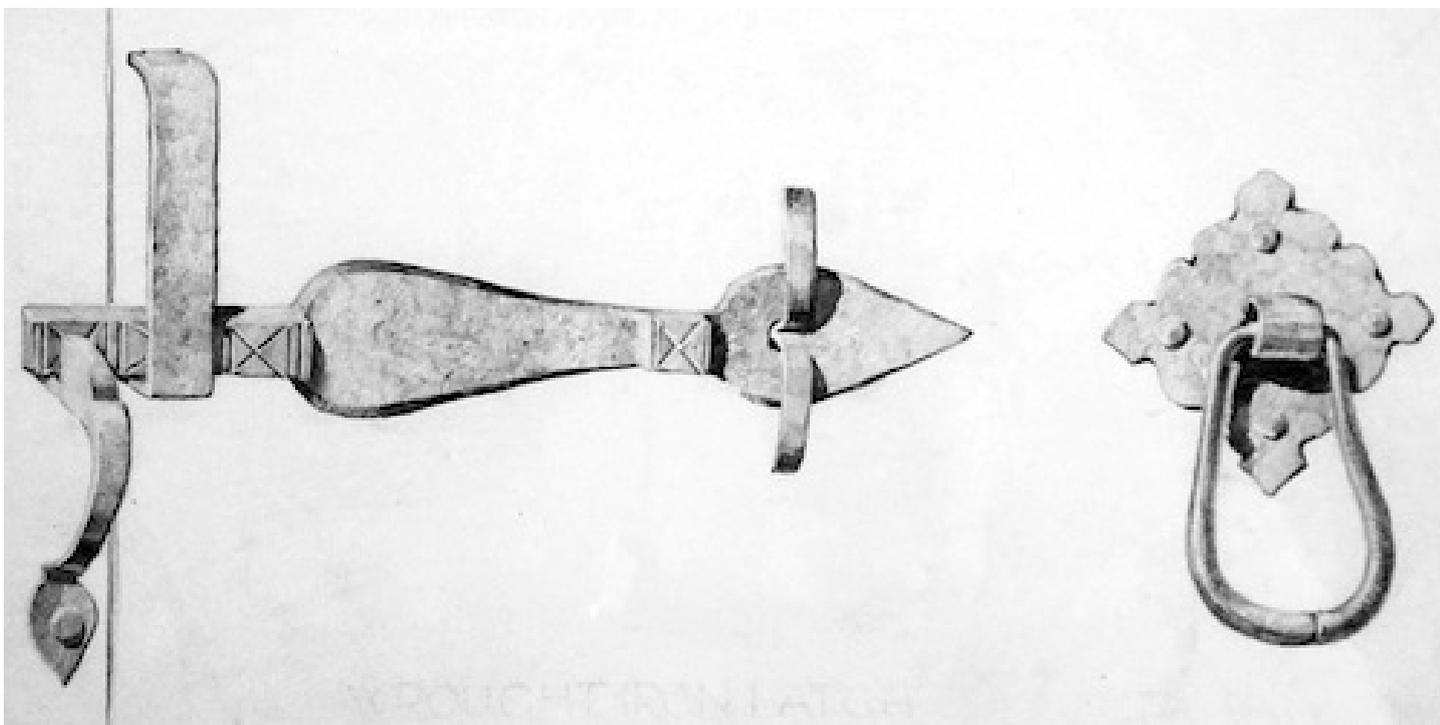
York Minster 14/15th century hinge, lock plate, knocker and embellishment.



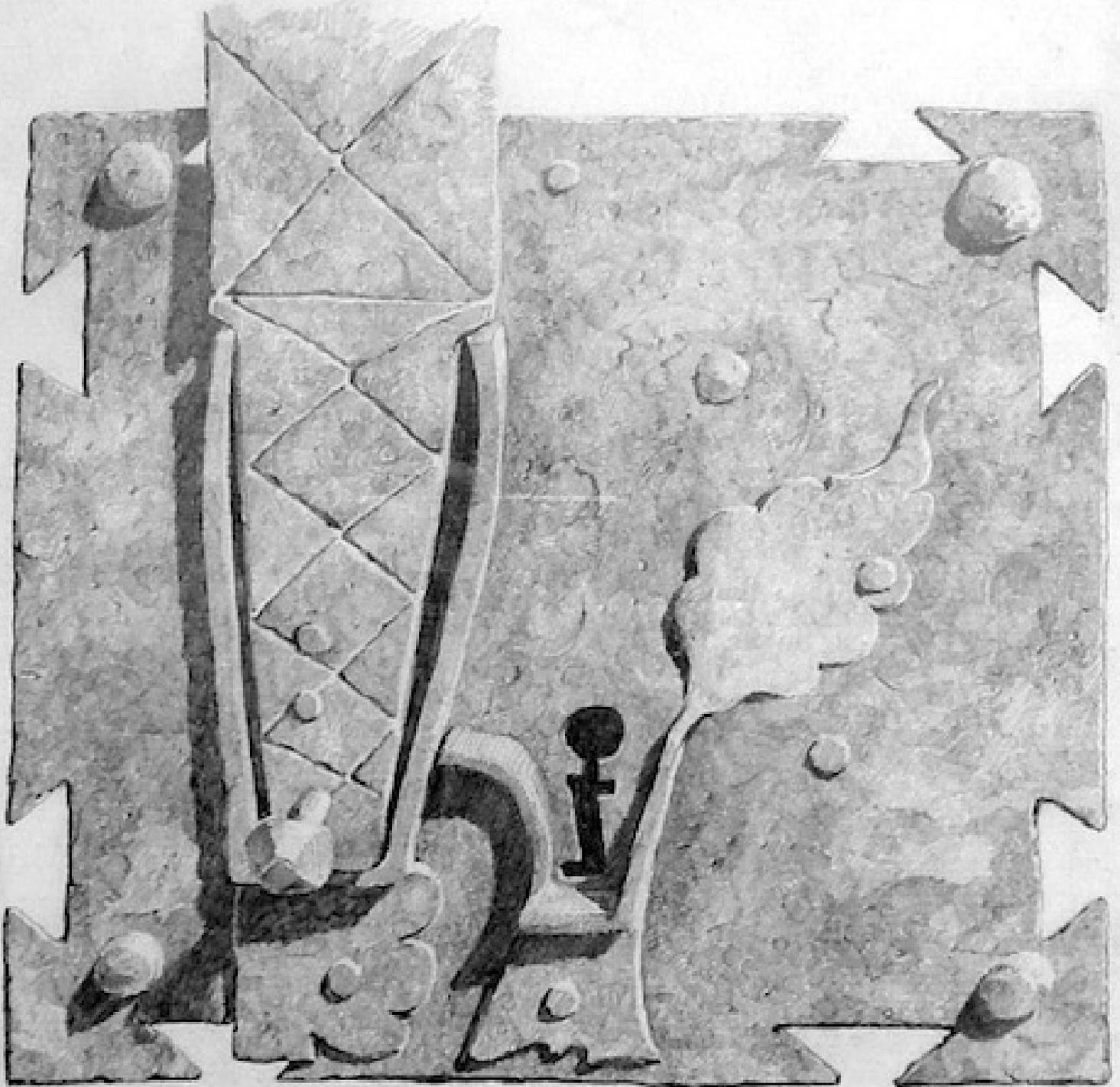
Tomb of Henry III, Quatrefoil heads of hold fasts holding porphyry slabs made by Henry of Lewis 1258-1259.



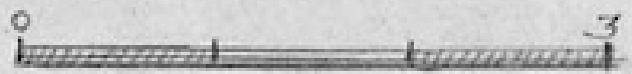
Hinge, 17th century type. Latch 1780-1800 type, No.8, Row 111, Great Yarmouth.



Norfolk latch with drop handle, Great Yarmouth.

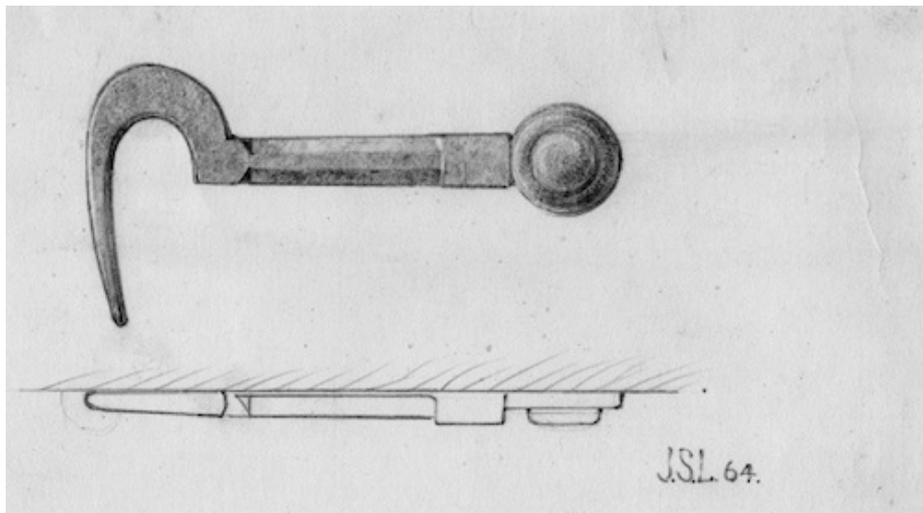


JSL'41

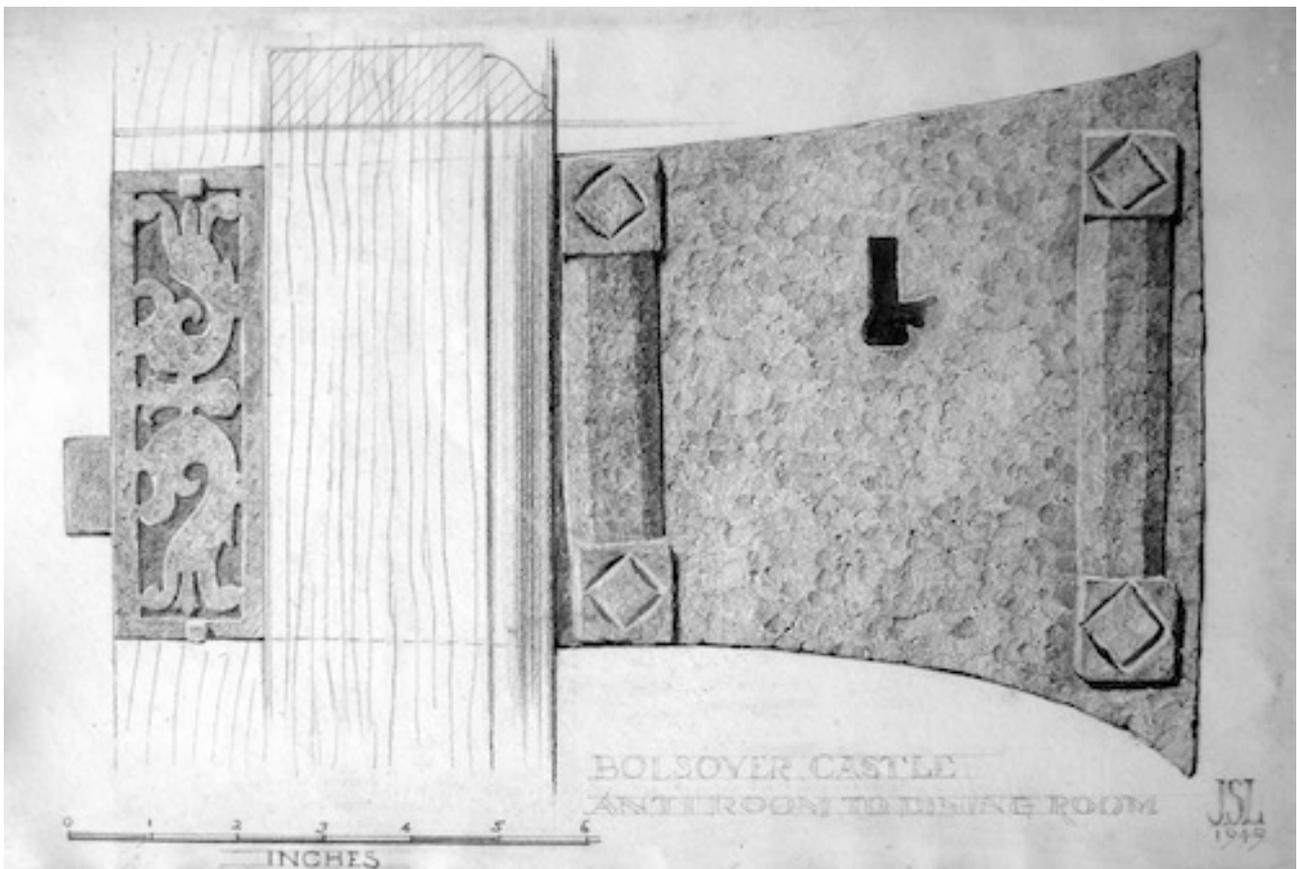


INCHES

1941 Chest lock, Chichester Cathedral.



1964 Indoor shutter hook, Boston Manor, early 17th century.



1949 Bolsover Castle, anteroom to Dining Room.