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* THE · ELYSÉE · GALLERIES. *

12 & 14, QUEEN'S ROAD, HYDE PARK,
LONDON, W. Oct 13 1891

To
Genl Pitt Rivers

Sir
My men found much
difficulty in getting the picture
off, as to save risk in
moving the picture & frame
the case was delivered by Van
at Mr Beaumont's Studio,
& packed there, an appointment
being made with the Railway
Company, who however sent
too small a van, and

as it rained in torrents, it
could not safely be sent off till
the next day Friday, so that I
fear it did not reach you
by the time desired; however
I hope to hear it arrived
safely, and that the frame
meets with your approval,
I enclose the case for ease
& packing, and trusting
to be favoured with your
further kind patronage I
have the honor to be

Sir
Yours faithful Servant
H. Ellis

12 & 14, Queen's Road,

Hyde Park, London, W.

THE GYLYSÉE GALLERIES.

Proprietors, Messrs. Wm. ELLIS & Co.

THIS noted Gallery, established in 1878 in its present commanding position in the Queen's Road, close to Kensington Gardens, having been recently enlarged and considerably improved, now constitutes one of the most attractive Establishments devoted to the Fine Arts in London, and while no charge is made for admission, Connoisseurs and Lovers of Art will always find the collection of Pictures, China, and Articles of Vertu, replete with objects of interest, which can be secured at prices so moderate as to enhance the pleasure of a visit. And of one thing purchasers may rest assured, *no misrepresentations will be made*. If there be a doubt as to the authenticity or genuineness of any work, they will be frankly informed thereof.

Although not generally known, it was here that Reynolds, the great engraver, lived, and produced some of his most famous works, after whom came Augustus Egg, R.A. Here, too, on the spot where Mr. Ellis's private Studio now stands, have often met the Literary and Artistic Celebrities of the past, including Sir Joshua Reynolds, Turner, Gainsborough, and Romney; and later still Charles Dickens, Anthony Trollope, and Thackeray—when the Queen's Road was but a rural lane, and all around were fields and hedgerows."

PAINTINGS (Ancient and Modern), comprising works by Claude, Titian, Paul Veronese, Poussin, W. Van de-Velde, Mieris, A. Van Ostade, Wouvermans, Cuyp, Old Crome, Stark, Vickers, Shayer, E. J. Niemann, A. MacCallum, T. G. Cooper, David Roberts, G. H. Barrable, &c.

WATER-COLOUR DRAWINGS, by David Cox, Turner, De Wint, Geo. Barrett, S. Prout, John Varley, Sam Lover, John Syer, Copley Fielding, C. Stanfield, James Webb, &c.

ENGRAVINGS AND ETCHINGS. A choice selection after the leading modern Masters, also rare examples by F. Bartolozzi, and other famous engravers.

ANTIQUES. A Grand Old Louis XV., oval glass in massive carved wood frame. Ditto Bedstead, &c., with Royal Arms carved and gilt, Inlaid Cabinets, tables, Fine Old Chippendale Chairs, Chiming Clocks, &c., &c.

CHINA. A choice collection of Oriental, Sèvres, Dresden, Chelsea, Lowestoft, Derby, Worcester, Armorial, and other Old English Porcelain.

BRONZES, &c. Busts, Figures, Placques, Empire Clocks, &c.

BRIC-A-BRAC. Miniatures, Snuff Boxes, Enamels, Mosaics, Curios, &c.

TEXTILE FABRICS. Rich Indian Silks brocaded in Gold and Silver, Rare Old Lace and Needlework.

† FARES by LIGHT GREEN 'Bus from Marble Arch, 1d. ; Oxford Circus and Tottenham Court Road, 2d.
Two minutes' walk from Queen's Road, Bayswater Station.

RESTORING OLD PICTURES, &C.

PAINTINGS AND ENGRAVINGS restored with *tender care*, as they should be by those who love Art for Art's sake, and have made it the study of their lives—not by mere machines whose only idea would seem to be to scrape away as much as they can of the *old and precious tints*, which time alone can hallow, and daub on the new and crude until they well-nigh obliterate every touch of the Master's brush.

MESSRS. ELLIS & CO. having secured the Services of one of the *most experienced* restorers in London, one of the few remaining of the *Old School*, to whom alone it is safe to entrust a painting of value—the School of Farrer, Pierce, Hyde, and Woodin—can guarantee satisfactory results in all cases undertaken. The undiscerning public should beware of the so-called “Specimens of Restoring” one sees exhibited, even at large establishments; Portraits, one-half of which are *torn in numerous horizontal shreds*, the other perfect, bright in colour, and highly varnished. Old paintings do not decay like this, they are *simply frauds*, got up to deceive. One Gilder we know of, who does a large trade in Restoring, or rather *Destroying*, sends his “Specimens” to be hung up with haddocks in a smoke house, where they *assume the garb of antiquity*. To such a painful extent has fraud and trickery been practised, that in the hands of many, the Profession has been so degraded, as to be more fitly described as that of the Black Arts, rather than the Fine Arts.

CARVING, GILDING, AND FRAMING.

FRAMING, too, is an Art which is often left to the mere mechanic at the bench, without either taste or judgment, the effect, and *therefore the value* of many paintings of rare merit, being thereby *seriously depreciated*. No matter whether the picture be a Holy Family, by Raphael; a Portrait by Lawrence; or a Cattle Piece by Cooper; the *height and soul of their ambition and knowledge* is, to put it in what they call, “a Lambra Frame, Sir, best gilt.” Gilt indeed! with what, in many instances, is nothing more than German metal, without a particle of gold in it, which, in the course of a year or so, turns black and unsightly.

Just as the grace and beauty of a fair woman may be marred by an ill-fitting dress, or an unbecoming bonnet, so may that of a picture, by an unsuitable mount or frame. Yet, strange to say, Artists themselves are frequently most careless in this respect, especially the young and rising generation, who often look with contempt upon the frame—the *Setting of their Gem*—as if cheapness were the sole recommendation. We do not find this the case with the Masters of Old, nor with those in our day, who have attained success. Sir Fredk. Leighton, Mr. Burne Jones, and many of our eminent Artists, design their own frames, with the result that frame and picture are in harmony. Of all the minor details connected with the production of a picture, there is nothing so important as the frame. Carved wood frames are undoubtedly the best, and although they cost considerably more to begin with, it is money well spent. You have the real thing—the older they get the better they look—which is more than can be said for the vile composition imitations, which get corners knocked off every time they are moved. Experienced Carvers and Gilders only are employed, and the work all completed under the *personal supervision* of Mr. Fitz Norman Ellis, who spares no pains to give satisfaction to his customers, as some proof of which, Mr. Ellis was commissioned to supply the frame to the portrait of the late Field Marshal Lord Strathnairn for Her Majesty the Queen; also one of H.R.H. the Princess of Wales, and is favoured with the patronage of other members of the Royal Family.

ART DECORATING, PAINTING, AND PAPERING.

Given good pictures, well framed, even then success is not assured, for frequently the whole effect is spoiled by *injudicious decoration*. The various rooms being papered or painted without regard to the fact that the pictures should be *the predominant feature*, all else being subdued in tone and subservient thereto. In place of which the modern decorator with an eye to business, does what he can by the lavish use of gold and colours, panelled mouldings, bevelled glass, &c., to furnish the house regardless of cost. The extravagant outlay on which is wasted, whereas, if *judiciously* spent on pictures, it would be not only a safe and profitable investment, but one affording constant pleasure to their owner. Mr. Fitz Norman Ellis having given great attention to the production of the best shades and description of wall papers as a *back ground for pictures*, the firm have entered into arrangements with Mr. George Clark, a *practical Decorator* of experience and taste, who, working with his men, himself wields the brush, and will, in conjunction with Mr. Fitz Norman Ellis, undertake every branch of Art Decoration. The gratifying result to the householder being, not only a considerable saving in expense, but an added sense of repose and refinement of taste to his home. Clear and definite Estimates (*not “approximate”*) will be given *and adhered to*. Any extras or additional work ordered, shall, if not separately estimated for, be charged *a fair price only*, and no advantage dishonestly taken thereof to break the contract, and send in bills for double. (*Vide Testimonial at foot from the Earl of Cavan.*)

MESSRS. ELLIS & CO. being desirous, not only to gain, but to retain the confidence of their Customers, have, from the first, steadfastly set their faces against deception or unfair dealing of any kind, and no effort shall be wanting on their part to merit a continuance of the kind support accorded for the past twelve years.

CHINA RESTORATION AND REPAIRS.

Calamities in **CHINA** being so numerous, a Receiving Ward has been opened, where heads, arms and hands, can be so exquisitely modelled and restored, as not to be known from the original, and fractures of any kind, compound or otherwise, reduced and rendered almost invisible. It is, however, best to name, that while, in nearly every case a cure can be effected, the process takes long, and there are so many patients waiting, that each must take their turn. No time can be promised.

VALUATIONS.

Made for Probate, Sale, or otherwise. Terms: 5 per cent. on first £1,000; 2½ per cent. above that amount.

Owners of Works of Art desiring to dispose of same, advised as to value, and the best means of effecting a Sale.

Paintings and Articles of Vertu purchased, taken in part exchange, or received on Sale. A note or invoice being delivered by the owner, fixing the price wanted, which sum shall be paid over, on receipt thereof, without deduction, except for any necessary outlay for carriage, packing, &c.

Art Sales attended, and Customers *honestly advised as to the value* of any lots they may wish purchased. The Commission charged being 10 per cent. on the first £100; 5 per cent. beyond.

A FEW UNSOLICITED TESTIMONIALS.

From James Edmeston, Esq., F.R.I.B.A.

Chairman of the Council of the Society for the Encouragement of the Fine Arts.

Mr. ELLIS, 14, Queen's Road, W.

20th February, 1884.

Dear Sir,—I have no objection at all to say that you have cleaned and restored pictures for me from time to time in a perfectly satisfactory manner.—I am, yours truly, JAMES EDMESTON.

From Colonel A. Wynne.

Mr. W. ELLIS.

113, ST. GEORGE'S SQUARE, S.W., 17th September, 1889.

Dear Sir,—“*Litera Scripta Manet.*” I enclose your post card, by which I think I was justified in concluding that I might expect the pictures soon after your return from Dover.

However, now that I have them, *I am quite satisfied with the result; so much so*, that I shall probably ask you to do some more for me.—Yours faithfully, A. WYNNE.

From J. F. Carter, Esq.

NORTHRIDGE, BOXMOOR, HERTS, October 8th.

Mr. CARTER encloses Mr. ELLIS a Cheque for £2 10s. The jar (a large oriental one) arrived quite safely, and Mr. CARTER is very much pleased with the careful and successful way it has been mended.

From Mostyn Pryce, Esq.

KING'S WOOD, BOURNEMOUTH, March 1st, 1890.

Mr. MOSTYN PRYCE has been much pleased with the picture frames supplied to him by Mr. ELLIS.

From L. J. Burkett, Esq.

83, ELM PARK GARDENS, S.W., October 24th, 1889.

Dear Sir,—I enclose you a cheque, value £36 7s. 6d. We are very pleased indeed with the pictures; they are most satisfactory.—Yours truly, L. J. BURKETT.

From Crawford Noble, Esq.

ABERDEEN, 24th March, 1890.

Dear Mr. ELLIS,—I have sent another picture (and I think a fine one) to be cleaned. A man in our city told me he could do it, and I was fool enough to let him try his hand upon it. I was fortunately present, and very soon stopped him, but not before he had destroyed one of the sheep, and the goat was much damaged. Kindly write and say what you think about it. I have others to send but will do so by degrees.—Yours faithfully, CRAWFORD NOBLE.

ABERDEEN, May 7th, 1890.

Dear Mr. ELLIS,—I got the pictures all right last night. *I have never seen anything to beat your cleaning.* They are wonderfully done. I am quite delighted with them. I will send the others to you to-day or to-morrow. Mrs. NOBLE bids me say that you have surely used witch-craft to produce such a picture out of so much obscurity.

Yours always, CRAWFORD NOBLE.

From the Right Hon. the Earl of Cavan, M.P., &c.

WHEATHAMPSTEAD HOUSE, ST. ALBANS, April 27th, 1890.

Lord CAVAN has often employed Mr. GEO. CLARK, and has always found him a most admirable and trustworthy workman. He is, and has been, invariably punctual in his work, and moderate in his charges.

12 & 14, Queen's Road, Hyde Park, London.