



THE FURNITURE HISTORY SOCIETY

NEWSLETTER

No. 184

NOVEMBER 2011

MINIATURE FURNITURE AND INTERIORS: INTRODUCTORY REMARKS ADAPTED FROM A TALK GIVEN AT THE FHS ANNUAL SYMPOSIUM ON 5th MARCH 2011

Georg Himmelheber's *Kleine Möbel* (small furniture) of 1979, is partly a catalogue of the collection of miniature furniture formed from the late 19th century to the 1930s by Mary Villiers-Forbes, a relation of the Earls of Granard, who in 1894 married Carl von Weinberg, a millionaire German industrialist of Jewish descent, the creator of the Cassella/I. G. Farben chemical empire. She died in 1938; their English-style Villa Waldfried, richly filled with works of art, was destroyed in the War; and in 1943 Carl, expelled by the Nazis, died in poverty in Rome. Thanks to the generosity of her family Mary von Weinberg's miniature furniture is in the Museum für Kunsthandwerk in Frankfurt. Another collection including both furniture for dolls and dolls' house furniture was formed at the same period by Henri d'Allemagne, three years older than Mary. D'Allemagne, who died in 1950, was a scholar, collector and writer in many fields, including playing cards (his collection is in the Bibliothèque Nationale), toys and games. A rich man, he turned his house at 30 rue des Mathurins, near the Madeleine, into an atmospheric private museum with, for example, a Renaissance staircase and a neo-Pompeian dining-room.

Why commence with these two wealthy, contemporary, but otherwise contrasting collectors? The intention is to open up the broad theme of miniature furniture and interiors and prompt its exploration from a variety of viewpoints. Thus Mary von Weinberg and Henri René d'Allemagne might stimulate questions about the history and periodicity of collecting in this field, about the purposes and characters of the collectors, and about the historiography of the subject.

Georg Himmelheber lists four theories, earlier cited by Edward Pinto, as to the purposes of miniature furniture. The first is that such objects were 'prentice pieces', *Gesellenstücke*. This, following Pinto and Jane Toller in her *Antique Miniature Furniture* book of 1966, he

dismisses: an apprentice had to demonstrate his skill at full scale, and would only recoup his investment if he could sell its product. Indeed there are documented instances of bitter complaints by apprentices forced by conservative guilds to make expensive but outmoded patterns as their masterpieces and finding them unsaleable. The second theory is that miniature furniture served as samples used by travelling salesmen. The evidence, says Himmelheber, is thin, and even more so before the 19th century. Incidentally these first two theories are enunciated in the 1925 autobiography of Sir Nevile Wilkinson, the lofty Guards' officer, seven foot six inches tall when wearing a bearskin, who created the prodigious Titania's Place, conceived in 1906, first exhibited in 1922, when it was opened by Queen Mary, and now after many vicissitudes at Egeskov Castle in Denmark.

By contrast the third theory, that miniature furniture served as toys, is incontrovertible. But Himmelheber makes a useful, if not watertight, distinction between furniture for dolls and dolls' house furniture. In the former category he places little chairs, etc, for dolls, often sturdy, with altered proportions and suitable for handling by children. Exceptions include the exquisite and accurate miniature caned armchairs of about 1700, which came to the Victoria & Albert Museum in 1974, with the dolls known as Lord and Lady Clapham. But Himmelheber adds an analogous category, chairs or thrones made for devotional figures; or cradles. Particularly in Dominican convents in Austria and South Germany there was a cult, which goes back to the 14th century, of venerating a model Christ child in a cradle between Christmas and Candlemas, 2nd February. Rituals of rocking the cradle, parading it round the parish, and touching it for fertility, also developed: in 1605 a Lutheran pastor was an early critic of such practices. Miniature cradles and beds for devotional figures are also to be found in Spain and Portugal, and of course richly decorated chairs or thrones for the Virgin or saints or the Christ child are ubiquitous in Catholic countries. Worth mentioning is the little crystal cradle made in the Opificio in Florence in 1697, after a design



Fig. 1 Lord Clapham London, about 1695
Victoria & Albert Museum T.847-1974

by Foggini, to contain fragmentary relics of the original Cradle of Christ, preserved in a much larger cradle-shaped reliquary in Santa Maria Maggiore in Rome. A related category is formed by the often highly accurate furniture which often forms part of the elaborate *presepe* tableaux, which were a Neapolitan speciality and which Goethe admired in 1787: even now shops sell such objects in the Via San Gregorio Armeno in Spaccanapoli.

Himmelheber's fourth theory, taken from Pinto, is that miniature furniture served as models. As with the toy theory, this thesis is incontrovertible. Such objects are closely related to architectural models and sculptural *modelli*. In 1615 Philip Hainhofer, an Augsburg patrician, who was the great impresario of the mannerist cabinet, offered the Elector Ferdinand of Cologne, brother to Maximilian I of Bavaria a 'modell von reysbettstatt und tisch' (model travelling bedstead and table), and in 1723 the architect, Balthasar Neumann, while in Paris on a study tour, wrote to his great patron, Johann Philip von Schönborn, Prince Bishop of Würzburg, asking if he

could have 'kleine Modell von Stühlen und betten' (little models of chairs and beds) made there. These almost certainly represent different categories of model, Hainhofer's a demonstration of technical ingenuity and/or originality, and Neumann's a means of communicating fashionable styles. To focus on the former category it is fascinating that from the 16th century the Städtisches Modellkammer (civic model collection) occupied a special room in Augsburg town hall, which contained models of buildings, deposited in connection with 'planning applications', and also demonstration models, for educational purposes, of new devices and inventions, and complex structures. Among these are a late 16th century model of an adjustable hospital bed and another, early 18th century, of a wheelchair. These are as precursors of the mass of working models, including many for furniture, submitted to the United States Patent Office, under the Patent Act of 1790, a requirement only waived in 1880.

Although neither furniture, nor, strictly speaking, interiors, perhaps this is the moment to mention another category, that of staircase models. These have become modish in recent decades. They crop up at antique fairs and in 2006 the art dealer Eugene Thaw and his wife presented a collection, formed from about 1975, to the Cooper-Hewitt National Design Museum. They are largely French, products of a curious amalgam of freemasonry, friendly society and journeyman self-improvement, much promoted by a *menuisier*, Agricole Perdiguer, in his *Livre de compagnonnage*, published in 1839, and still surviving, with a museum in Tours. Staircase models, often complex, were a characteristic masterpiece submitted to gain acceptance as a *compagnon menuisier*. Scarcely any seem to be earlier than 1800, and some are of recent manufacture. It is tempting to categorise them, or the more extreme among them, as institutionalised versions of the elaborate models sometimes produced by solitary virtuosi or obsessives, often of artisan origin. For instance William Gorringe, 'model maker to Queen Victoria and Prince Albert', who made a set of cathedral models for Sir Herbert Oakley, the distinguished musician, illustrated in Banister Fletcher's *History of Architecture*, may be connected to Charles Gorringe a early 19th century Tunbridge ware maker and cabinet-maker (the models were shown in *The Petrified Music of Architecture*, Sir John Soane's Museum, April to June 2011). Definitely artisan was Richard Old (1856–1932), a cabinet- and organ-maker, who packed 767 models into his cottage, No. 6 Ruby Street, Middlesbrough, and, as well as a choir-master, was a collector of birds (stuffed by himself), eggs, coins, butterflies and rare grasses, and a gardener. His major models were architectural, but many smaller ones were of furniture.

I now return to the second category of models, those executed for design purposes, whether original or illustrations of the latest fashionable forms, as exemplified by Balthasar Neumann's 1723 letter from Paris. In 1739 John Heinrich Zedler's *Universal-Lexikon* stated that major courts employed a 'Modell-Tischer und Wachs-Possirer' (model cabinet-maker and wax-modeller) to produce small-scale three-dimensional models after designs on paper. Many such models for elements of church furniture, altars, pulpits, monuments and confessionals, survive, but models for secular furniture are rare. In 1760 Jean-François Oeben produced a wax model, painted in colour, for the *Bureau du Roi*, eventually completed by Riesener in 1769, Oeben having died in 1763. That model has not survived, but two fine models, principally of wax, one, of about 1772, for Madame Du Barry's bed at Fontainebleau and the other, of about 1780, for an armchair for Marie Antoinette's Pavillon du Belvédère at Trianon, have been preserved. Both were designed by Jacques Gondoin, the architect and designer of the Garde-Meuble de la Couronne, and were long in the Lefuel collection, having descended from the Jacob dynasty. Since 2008 the bed is in the Louvre and the armchair at Versailles. There is also a coloured model for a jewel cabinet after a design by Jean-Démosthène Dugourc, in the Walters Art Museum in Baltimore. This model, made in 1787, was a proposal for Marie Antoinette at Versailles, but a different design, also



Fig. 2 Jean Démosthène Dugourc (1749–1825) Design
model for a jewel cabinet, Paris, 1787
Walters Art Museum 65.20

by Dugourc, was actually executed by Schwerdfeger. The harvest of such models, usually at a one-seventh scale, is otherwise thin.

On a larger scale the Louvre possesses a carved and gilt armchair of the late 1780s, perfectly finished in every detail and incorporating royal symbols, 67 centimeters high, thus probably over half-size, stamped by the otherwise obscure *menuisier*, Jacques Gay. Bill Pallot suggests, not entirely convincingly, that this is a further stage in the production process. Another comparatively large object, 45 centimeters high, apparently half-scale, is an oval-backed armchair from Croome Court stamped 'TILLIARD', almost certainly commissioned by the 6th Earl of Coventry in Paris from 1763 to 1768. Of advanced neo-classical design it might be a sample, showing what Jean-Baptiste Tiliard, or his son of that name, could provide, or a pattern for a London upholsterer. Such ambiguities are difficult to resolve, just as it is sometimes difficult to

distinguish children's furniture from models. A further ambiguity, in this case contemporary, is revealed by a mail order catalogue issued in about 1810 by Georg Hieronymus Bestelmeier, a Nuremberg entrepreneur, who sold a variety of household goods, luxury items and, above all, toys. Bestelmeier offered distant clients a range of miniature furniture, which, he claimed, could serve either as patterns to be followed by local makers or as toys.

This brief discussion has covered the two most credible, indeed, to repeat, incontrovertible, theories as to the purposes of miniature furniture, that is as toys or models. There is a further incontrovertible category which comprises miniature boxes, chests, commodes, cupboards, wardrobes etc, for storing small objects. It is inevitable that these, whether their function is symbolic or real, should echo or imitate larger objects with that purpose. Cabinets merit a special mention. In October 1605 the future Louis XIII, then aged four, played with 'ung petit cabinet d'Allemagne, fait d'ebene' (a little German cabinet, made of ebony). Miniature cabinets are known and, to adapt a French phrase: 'Un cabinet peut en cacher un autre'. Georg Himmelheber has just published a late 16th century Augsburg cabinet in the Liechtenstein collection, which incorporates three small pull-out cabinets, nor is this unparalleled. Such inserts bestride another border, that between small furniture and miniature furniture; I doubt it can be tightly patrolled. The purposes of miniature — or small — case furniture are many and various. Take the Abbey of St Walburg at Eichstätt in Bavaria, founded in 1035 and named for St Walburga, an eighth century English missionary to the heathen Germans. Her relics produced a healing moisture, known as Walpurgisöl, marketed in the 18th century in small flasks with a spoon and a printed 'Gebeth vor dem Gebrauche des heiligen Walburgen-Oels zu Sprechen' (prayer to be recited before using the

holy Walburg oil), contained in miniature desks or commodes in a provincial rococo style, embellished with gilt carving and covered in embroidery.

I now move abruptly from miniature desks containing holy oil, which must also have served as souvenirs of Eichstätt, just as japanned *boîtes de Spa* served as souvenirs of Spa, to modern souvenir wares, products of that explosion of tourism which followed Thomas Cook's rail outing from Leicester for five hundred temperance supporters in 1841. Last year in Normandy, conscious that this symposium was impending, I bought *L'Artisanat Miniature Breton*, published in 2009 in Plestin-les-Grèves in Brittany. This records alternative foundation myths for Breton miniature furniture. In the first in 1878 an American woman, unable to fit a Breton sideboard into her luggage, ordered a miniature from a cabinet-maker named Alain Gourret. This version is dismissed by Gildas-Salaün, the author of the booklet, who proposes a Madame Smith, with a shop in Quimper in about 1905, being asked by an Englishwoman to procure a miniature spinning-wheel, which was made by the same Alain Gourret. There is some parallel, no doubt, to that American cult of the spinning-wheel on which Christopher Monkhouse wrote in 1982. By 1930 there were fourteen workshops in Brittany making miniature furniture, many issuing printed catalogues, illustrating a wide range of these to me unappealing objects.

The multiple production of miniature furniture was hardly novel: in 1681, for example, John Hovell, a Norwich haberdasher of small wares, left '4 dozen painted Chairs' and '5 dozen Small Looking Glasses' at 4d each, alongside many other toys. Earlier the 1547 inventory of Henry VIII included 'a Litle Cubborde of woode the postes and trailes gilte vppon the woode with a boxe of woode in the same hauing thereunto belonging the furneature of a Cubborde with small plate videlicet two Basons two Eures two flagonnes two stocke saltes two pottes four nestes of Bolles with xxij Bolles six platters of dishes and vi sawsers vj Spice plates and vj trenchers all of silver parcel gilte'. The silver weight of these fifty-seven items was a mere nineteen ounces. These introductory remarks do not attempt to cover dolls' house furniture, nor miniature furniture from Ancient Egypt onwards. Equally neglected are scientific models, and coach models, which are a subject somewhat apart, although I cannot resist the future Louis XIII, then approaching three, having himself wheeled about the ball-room at St Germain in his little chariot; about a year later, incidentally, he is recorded playing with 'son petit mesnage d'argent' (his little set of silver vessels).

In concentrating on furniture I have also neglected miniature interiors, but there follow a few observations. Cabinets, particularly those of an architectural character, may incorporate miniature interiors. Central compartments, sometimes mirrored, are indeed a standard cabinet feature. The back of that in the Sixtus V cabinet at Stourhead has a pedimented aedicule containing a niche, inlaid in ivory on ebony, while those of the two great surviving David Roentgen desks of the 1770s, in Vienna and in Berlin, are inlaid as salons with parquet floors, a central console table and mirror, girandoles and chairs. An interior of another stamp was illustrated on the dust-jacket of Peter Thornton's *Seventeenth-Century Interior Decoration in England, France and Holland* of 1978. Many may have assumed this was a real room: in fact it was Lucy Henderson's recent (in 1978) miniature reconstruction of the Queen's Bedroom at Ham House. The miniature room as a didactic tool is a recurrent theme. Oddly, while there are innumerable design drawings for interior decoration, it is uncommon for models to serve this purpose or, at any rate, to survive. There are ecclesiastical examples, such as the Roman model of the 1740s for the St John the Baptist Chapel at Sao Roque in Lisbon, not to speak of many theatre sets. The exceptions, such as Vanvitelli's model of the central hall at Caserta, begun in 1756, or Bazhenov's throne room for the Great Kremlin palace, of about 1770, tend to the heavily architectural. The Sandys model of about 1790 for Ickworth, with internal wall colours indicated, is something of a rarity.

While musing on the miniature interior I lighted upon the guide book to Mario Praz's apartment in the Palazzo Primoli in Rome. The illustrations show interiors which, though real, have very much the character of a doll's house. Praz's *History of Interior Decoration*, whose first version appeared as *La filosofia dell'arredamento* in 1945, is one of the Society's foundation texts. Later I noticed in *Le Stanze della Memoria*, the 1987 exhibition catalogue of Praz's collection, his minute, intense pencil drawings showing how his collection should be arranged in the Palazzo Primoli, and was reminded of similar little sketches by the pioneering collector of Victorian art, Charles Handley-Read, for the arrangement of his collection. In such cases a real interior and a miniaturised interior may share an exciting sense of personality, of creative passion, even obsession, with the collector or creator as magus of a microcosm, a thought which links back to the world of the mannerist cabinet and *Kunst-kammer*. Quite a contrast, I would propose, to some of the more mechanical miniatures, however accurate, prevalent, if not dominant, in recent years. But these thoughts begin to skitter hither and thither, and must be brought to a stop; it is hoped that, although the work of a struggling neophyte in this field, they have contained little that is inaccurate, and that some may have been unfamiliar or at least useful as a background to the subject.

Simon Swynfen Jervis, Chairman

MAJOR ACCESSIONS TO REPOSITORIES IN 2010 RELATING TO FURNITURE AND INTERIOR DESIGN

LOCAL

Bath Record Office: Frank Keevil & Sons, furniture manufacturers, Bath: further records incl accounts, corresp, plans and sketches 20th cent (853)

Bristol Record Office: James Phillips & Sons Ltd, house furnishers, Bristol: photographs and papers incl Phillips family papers 1877–1973 (44439)

City of Westminster Archives Centre: Reports and historical information relating to the renovation of early Georgian townhouse at 68 Dean Street, Soho 1990–2000 (Acc 2641); Inventory and valuation of the fixtures and furnishings of 34 Harley Street, the premises of Howard H Tooth CB MD CMG FRCP, neurological physician, made by Gill and Reigate Limited of 63–85 Oxford Street 1913 (Acc 2647)

Lancashire Record Office: H. J. Berry & Sons Ltd, chair manufacturers, Chipping: accounts and misc records 1949–2008 (DDX 2796)

Museum of Science and Industry in Manchester: Randall Paine, textile designer: collection of textile designs produced while a partner in Brewer & Paine Textile Designers c. 1925–1939 (2010.64); Harry Rodwell Prince, textile designer: textile designs, tracings and sketches 1928–1966 (2010.77)

UNIVERSITY

Oxford University: Bodleian Library, Western Manuscripts: John Stefanidis, interior designer, London: images of client projects

Source: <http://www.nationalarchives.gov.uk/accessions/2010/10digests/furnit.htm>

SUBSCRIPTIONS 2011-12 YEAR

Subscriptions are now due from members who pay annually by cheque or credit/debit card. Members who have already paid by banker's order on 1 July should ignore this request. Payment by cheque is preferred but credit/debit card payments can be made subject to a £0.50 surcharge on debit cards and a 2.5% surcharge on credit cards, to cover part of the additional costs to the Society. Please use the remittance form enclosed or email/telephone/fax details. If you have not completed a gift aid declaration and wish to do so please tick the box on the form. Please contact the Membership Secretary if you have any questions.

The scheme for early notification of events is an option which provides details at the proof stage of the Newsletter about three weeks before publication. This will be sent by email unless transmission by fax or first class airmail is requested.

Dr Brian Austen, Membership Secretary, 1 Mercedes Cottages, St John's Road, Haywards Heath, West Sussex RH16 4EH. Tel/fax 01444 413845. Email: brian.austen@zen.co.uk

ANNOUNCEMENTS

THE SPEAKER'S STATE COACH ON DISPLAY AT ARLINGTON COURT

The magnificent Speaker's State Carriage will be on display at The National Trust Carriage Museum, Arlington Court, for the next six years. It is a very rare design of the late 17th Century and is of both national and international significance. A magnificent symbol of the power and status of the Speaker of the House of Commons, it was privately owned by successive Speakers during the 18th and early 19th centuries and although the frequency of its use decreased during the 20th Century, the Speaker still continued to use it at great state occasions, such as Coronations and Jubilees. The last recorded use was by Speaker Thomas at the Royal Wedding in 1981.

The coach is traditionally thought to have been made for King William III around 1698 to designs either by, or influenced by, the French Huguenot Daniel Marot, before being presented to the Speaker a few years later by Queen Anne. The iconography of the paintings supports the theory of this royal patron. The crossed maces at the bottom of the doors, which have been part of the carved decoration for centuries, provide clear evidence that the association of this coach with the Speaker is long-lived. The coach has carried the identity of individual Speakers through the small oval plaques bearing their coats of arms, the most recent of which can still be seen on the coach (Speaker Weatherill and Speaker Martin). Early records of the coach are scarce, one of the first mentions being by Speaker Abbott in 1802, who paid his predecessor Speaker Mitford (Lord Redesdale) £1,060 for the State Coach which he described as 'built in 1701 and repaired in 1801'.

The carved woodwork of the coach body is of very high quality, fitting for a state coach, and shows Dutch influence. For a piece of this complexity a number of skilled woodcarvers would have worked together, those with greater sculptural training fashioning the three dimensional carving, whilst others undertook the more two dimensional carving on the flat areas and on the frames around the windows. The quality of the metalwork is similarly impressive. The two arched swan necks to the rear of the front wheels are the most



technically complex pieces of wrought iron, and the fact that each is almost identical, is a particular tribute to the skill of the metalworkers.

The painted panel on the door shows a seated figure traditionally identified as King William III who is being presented with two scrolls (Magna Carta and the Bill of Rights). Beside him are the allegorical figures of Liberty, Fame and Justice (blindfolded). The door on the other side of the coach has a matching painted panel with a seated female figure identified as Queen Mary.

Over the last 300 years the coach has undergone many repairs and refurbishments in order to keep it in roadworthy condition and to maintain the splendour of its decorative fabric. Some of the modifications have been detrimental to the original design, for example the replacement of the original elbow springs at either side of the coach body with a different form of suspension, which has left incongruous gaps beneath the carved woodwork. Elements with a high degree of wear and tear, such as the wheels, have been replaced the most frequently over this period and the current wheels are much simpler in design than the originals would have been. By contrast the elaborately carved coach body has survived the centuries with only minimal woodwork repairs, although successive layers of gilding, often thickly applied, were responsible for masking from view much of the intricate carving.

After the coach ceased being used at state occasions, it was displayed at Whitbread's Brewery in London in a specially designed room, which was opened by Speaker Weatherill. It was then moved to Westminster Hall at the Palace of Westminster. The failing condition of the coach, compounded by unsympathetic redecorations, meant that for many visitors the original magnificence and historical importance of the coach was not recognised. Concern by the House of Commons about the poor condition of the coach led to a full inspection and survey being carried out. In 2005 the coach was removed from display and Plowden and Smith Ltd was commissioned by the Parliamentary Works Directorate to undertake a comprehensive programme of cleaning and conservation. With the age and

historical significance of the coach, the House of Commons agreed that it should be treated as a museum object, with great emphasis placed on retaining and conserving the existing historic fabric and reintroducing the correct visual balance which had originally existed between the various elements, so that the coach would once again be appreciated as originally conceived. Professional expertise was sought from Julian Munby who was commissioned as coach consultant and the project was managed by the Curator's Office at the Palace of Westminster.

With this programme of conservation work at an end, the magnificence of the Speaker's State Coach can once again be appreciated as originally intended 300 years ago.

FHS GRANTS (TOM INGRAM MEMORIAL FUND)

The Tom Ingram Memorial Fund Committee has considered the various ideas generated from the recent *FHS Members Questionnaire* and feedback from museums and universities internationally. It is pleased to announce that in addition to its continuing support of research travel & incidental expenses and attendance of Society study tours, two additional events are now being planned for 2012 — a research seminar in November (see p. 15) and special visits to a museum collection and leading dealers for small groups of students and museum/heritage curators and dealers at an early stage of their career, both activities kindly being supported by the Oliver Ford Trust.

DESMOND FITZGERALD (1937–2011)

Desmond John Villiers FitzGerald, 29th (and last) Knight of Glin, Glin Castle, Co. Limerick died on 15 September aged 74. A full obituary by Simon Swynfen Jervis, is on page 13 of the Annual Report and Accounts for the Year 2010–2011.

FUTURE SOCIETY EVENTS

BOOKINGS

For places on all visits please apply to the Events Secretary, Sara Heaton, 18 First Street, London, SW3 2LD. Tel. 07775 907390 enclosing a separate cheque and separate stamped addressed envelope for each event using the enclosed booking form. Applications should only be made by members who intend to take part in the whole programme. No one can apply for more than one place unless they hold a joint membership, and each applicant should be identified by name. If you wish to be placed on the waiting list please enclose a telephone number and email address where you can be reached. Please note that a closing date for applications for all visits is printed in the *Newsletter*. Applications made after the closing date will be accepted only if space is still available.

CANCELLATIONS

Please note that no refunds will be given for cancellations for occasional visits costing £10.00 or less. In all other cases, cancellations will be accepted up to seven days before the date of a visit, but refunds will be subject to a £10.00 deduction for administrative costs. Separate arrangements are made for study weekends and foreign tours and terms are clearly stated on the printed details in each case.

N.B. PLEASE REMEMBER TO SEND SUFFICIENT STAMPED, SELF-ADDRESSED ENVELOPES FOR ALL APPLICATIONS, INCLUDING REQUESTS FOR DETAILS OF FOREIGN TOURS AND STUDY WEEKENDS

ANNUAL GENERAL MEETING AND WORKS IN PROGRESS TALKS WITH A SPECIAL PAPER ON CHATSWORTH

The East India Club, 16 St James's Square, London SW1

Saturday 26th November 2011, 11.00 am–1.00 pm

The Annual General Meeting for the year ending 30 June 2011 will be held at the East India Club. The AGM will start at 11.00 am (coffee from 10.30 am).

This will be followed by illustrated Works in Progress talks by Christopher Rowell, the National Trust, Treve Rosoman, English Heritage, Rufus Bird, Deputy Surveyor of The Queen's Works of Art and from the Department of Furniture Textiles & Fashion, V&A. In addition to these talks a paper will be given by Matthew Hirst, Head of Collections at Chatsworth giving details of the recent reinstatement of the Scots and Leicester Apartments, the early 19th century bedrooms created by the 6th Duke of Devonshire. The talk will also cover the recently redecorated and redisplayed Sketch Galleries and the Master-plan restoration project and the new documentation project launched in 2011. Afterwards there will be an optional lunch which will provide for opportunity for members to socialise and discuss furniture related matters.

Admission to the AGM is free but all members wishing to attend should notify the FHS Events Secretary at least 7 days in advance for security reasons. Tickets for lunch with a glass of wine at £20 per head should be booked with the Events Secretary at least 7 days in advance.

THE 36TH ANNUAL SYMPOSIUM OF THE FURNITURE HISTORY SOCIETY

The Upholstered Interior

Wallace Collection, Manchester Square, London W1

Saturday 10th March 2012,

Sarah Medlam and Leela Meinertas of the Furniture, Fashion and Textiles Department of the Victoria and Albert Museum are arranging The Annual Symposium which will be held at The Wallace Collection.

Upholstery has always been an important vehicle for texture, colour and pattern within the interior. However, because of the fragility of textiles, historic upholstery schemes are often replaced and re-interpreted. This symposium will consider some of the recent re-upholstery projects and will address new research being carried out in this field. Speakers currently include Lucy Wood on the V&A's stools from Warwick Castle; Charlotte Rostek on the upholstery at Dumfries House; Xavier Bonnet on the connection between Parisian and French Upholsterers between 1760–1790; Annabel Westman on the contribution of the trimmings-maker to Regency furnishing; Matthew Hirst on the re-installation of the Scots and Leicester Apartments at Chatsworth and Emma Slocombe on the interventions revealed in a recently discovered 19th century inventory at Knole. (A full programme will appear in the February *Newsletter*).

SPRING STUDY WEEKEND: NORTHUMBERLAND

Thursday 10th May to Sunday 13th May 2012

Lucy Wood and Louisa Collins, formerly of the V&A, will lead this study weekend to Northumberland and the Borders. The group will be based near Morpeth, arriving on 10 May in time for supper and a brief introduction to the three-day visit. On Friday we will visit Floors Castle (the Duke and Duchess of Roxburgh), re-designed in 1843 by

William Playfair. Much of the English and French furniture was acquired by the immensely wealthy American heiress Mary Goelet, wife of the 8th Duke, including pieces from major house sales of the early 20th century. In the evening we will visit and dine at the medieval Chillingham Castle, rescued and restored by the noted antiquarian Sir Humphry Wakefield after a long period of neglect. Saturday morning takes us to Seaton Delaval, Vanburgh's late masterpiece with romantically ruined centre block, acquired last year by the National Trust. Some of the most important furniture comes from Melton Constable, the Norfolk home of the Astley family who have owned Seaton Delaval since 1822; but from the Delaval family period we will see some very early mahogany panelling and a pair of Palladian side tables that may also be original to the house. In the afternoon and early evening we will visit two houses close to Corbridge; Bywell Hall, by James Paine and Beaufront Castle overlooking the Tyne, rebuilt in the 1830s and with 18th-century and Regency furniture. Our last day will be spent at Alnwick Castle, studying the eighteenth- and nineteenth-century patronage and collecting of the Dukes of Northumberland, much of the contents originating at Northumberland House.

For further information and booking instructions please contact the FHS Events secretary by email or send in the blue form as usual.

The Tom Ingram Memorial Fund and Oliver Ford Trust invite applications from students/junior curators and scholars for funding towards participation in this study tour. All applications/correspondence in relation to grants should be sent to The Tom Ingram Memorial Fund Committee Secretary, Clarissa Ward: clarissaward@hotmail.com. Completed grant application forms should be submitted by 15th December 2011.

Closing date for applications 15th January 2012

OCCASIONAL VISITS

THE WALLACE COLLECTION, CONSERVATION DEPARTMENT, Manchester Square London W1

Monday 23rd January 2012, 10.00 am–1.15 pm

David Edge and Jurgen Huber of the Conservation Department of the Wallace Collection have arranged a very special handling session for us. After an introduction in the lecture theatre to the work of the Department we will be shown samples of Boulle marquetry, shell, Urushi lacquer and gilding samples, and many different wood samples and techniques. There will be a chance to look at the specialist tools used and examine carving samples. We will visit the metal work restoration department and the technician's workshop and finally we will visit the Galleries and discuss some examples of restored pieces.

Fee: £28 per head (to include tea/coffee) Limit: 20 members

Closing date for applications: 15th December 2011

V&A FURNITURE STORES, BLYTHE HOUSE, London W14

The New Furniture Gallery

Thursday 9th February 2012, 2.00–4.30 pm

Curators in the Furniture Textiles and Fashion Department have kindly offered to lead a private visit to the Furniture Stores to examine furniture that is being considered for

display in the new Furniture Gallery, which will open in the autumn 2012. We will break into small groups and this will be an exciting opportunity for FHS members to closely study furniture of all periods, which is being considered for this new Gallery.

Fee: £10 per head Limit: 25 members

Closing date for applications: 15th December 2011

SPRING STUDY DAY: KNOLE, Sevenoaks, Kent

Tuesday 27th March 2012, 10.00 am–4.00 pm

Christopher Rowell (National Trust Furniture Curator) and Emma Slocombe (National Trust Regional Curator responsible for Knole) will lead us on a tour of the magnificent collections at Knole, including privileged access to the family state rooms by kind permission of Lord Sackville. Established as an archiepiscopal palace in the 15th century, Knole was purchased by Thomas Sackville 1st Earl of Dorset (1536–1608) in 1605. His subsequent remodelling and furnishing of the house resulted in the creation of some of the most magnificent early- 17th-century interiors in England. The majority of the collection was dispersed during the Civil War following Parliamentary sequestration. However, Charles Sackville, 6th Earl (1638–1706) used the ‘perquisites’ — or perks — of his office as Lord Chamberlain to take possession of unwanted furnishings from the palaces of Hampton Court, Whitehall and Windsor. In 1701 he brought his extraordinary royal 17th-century furniture and tapestries to Knole, where they remain on display. Highlights include two state beds commissioned for James II (one in Paris, one in London); upholstered seat furniture carrying the ‘WP’ stamp of Whitehall Palace and the ‘HC’ stamp of Whitehall; and a silver table, glass and stands made for Frances Cranfield, Countess of Dorset, bearing marks for 1676 and 1680–1.

There will be also be an opportunity to examine some of the upholstered furniture collections in store and discuss new research, notably the findings of Dr Edward Town in his PhD thesis *A House ‘re-edified’ — Thomas Sackville and the transformation of Knole 1605–1608* and current investigations led by the property based conservation team as part of a 10-year multi-million pound conservation project.

Fee: £40 per head (to include lunch) Limit 25 members

Closing date for applications: 15th January 2012

VICTORIA & ALBERT MUSEUM, London SW7

British Design 1948–2012: Innovation in the Modern Age

Wednesday 11th April 2012, 9.00–10.30 am

To coincide with the London Olympic Games in 2012 the V&A will stage a major exhibition on British Post-war Art and Design. The Games offer a unique opportunity to celebrate the best of British design and this authoritative show will document the transformation of design in Britain between the post-war ‘Austerity Games’ of 1948 and the global competition taking place in 2012. Drawing on the V&A’s unrivalled collections, the exhibition will include product design, fashion and textiles, furniture, ceramics and glass, theatre design, graphics, photography, architecture, fine art and sculpture. It will be the first exhibition to examine the ways in which designers born, trained or working in the UK have produced innovative internationally acclaimed and iconic works which have transformed the lives of many.

The exhibition includes furniture designs by Ernest Race, A. J. Milne, Gordon Russell, Robyn Day, Max Clendinning, John Makepeace, David Colwell, Tom Dixon, Ron Arad, Jasper Morrison, Matthew Hilton, Michael Young and Frederikson Stallard. Ghislaine Wood, curator, has kindly agreed to take a group round the exhibition.

Fee: £10 per head Limit: 25 members

Closing date for applications: 15th January 2012

OVERSEAS VISITS

ST PETERSBURG, RUSSIA

April 22nd–28th 2012

This visit is now fully subscribed.

LECTURES, CONFERENCES AND STUDY DAYS

Please note that the following are not organised by the FHS. Information/booking instructions can be found under individual items.

GAINSBOROUGH'S LANDSCAPES — Study Day

The Holburne Museum, Bath

Monday 14th November 2011, 10 am–4.30 pm

As part of the programme of events accompanying the exhibition *Gainsborough's Landscapes: Themes and Variations*, the Holburne has arranged a study day that will bring together a wide range of distinguished speakers to explore in depth several aspects of Gainsborough's landscapes: his techniques, the lives of the people who inhabited them, his use of drawing and his associations with music.

Full details of the day, with ticket prices and details of how to book are available on the website, www.holburne.org.

A PASSION FOR THE PRECIOUS: KUNSTKAMMER COLLECTIONS IN EUROPE 1500–1700 — Symposium

Fitzwilliam Museum, Cambridge

Monday 14th November 2011, 10.00 am–5.00 pm

World experts in silver, Dr Beatriz Chadour-Sampson, Christopher Hartop FSA, Dr Paulus Rainer, Timothy Schroder FSA and Charles Truman FSA, will be giving papers on the history of Kunstkammern in Europe, their precious and exotic contents, and their fabulously wealthy owners. Attendees will also gain exclusive access to the exhibition *Splendour & Power: Imperial Treasures from Vienna*.

£50 (£45 Friends and concessions, £25 students), ticket includes coffee and a sandwich lunch.

To book telephone 01223 332904, or email: fitzmuseum-education@lists.cam.ac.uk

NOSTELL PRIORY: INTRODUCING A GEORGIAN HOUSE AND A
YORKSHIRE FAMILY — Lecture

Dianne Willcocks Lecture Theatre, De Grey Court, York St John University, York

Saturday 3rd December 2011, 2.30–3.30 pm

Part of the York Georgian Society Lecture Series. The speaker is Frances Sands, Catalogue Editor of the Adam Drawings Project, Sir John Soane's Museum, London, and winner of the Patrick Nuttgens Award 2010.

For further information see www.yorkgeorgiansociety.org/lectures.php

BEHIND CLOSED DOORS: STORING HOUSEHOLD GOODS AT THE STUART
COURTS — Seminar

New York University, 6 Bedford Square, London, WC1B 3RA, Room 102.

Monday 12th December 2011, 6.00 pm

Dr Erin Griffey (University of Auckland) will speak at this event organised by the Society for Court Studies.

For further details, please contact the Seminar Secretaries, Olivia Fryman olivia.fryman@network.rca.ac.uk and Edward Town edward.town@network.rca.ac.uk

PRINCES CONSORT IN HISTORY — Conference

Institute of Historical Research, Senate House, London WC1

Friday 16th December 2011

2011 is the 150th anniversary of the death of the Prince Consort (Queen Victoria's husband), and also the 90th birthday of HRH Prince Philip, the Duke of Edinburgh.

In collaboration with the Society for Court Studies, the Institute of Historical Research is bringing together a range of international historians to look at the peculiar yet influential institution of the male royal consort from Ferdinand of Castile through to the famous examples of the eighteenth century such as Prince George of Denmark, and contemporary personalities in western Europe. Our interest lies in studying how male partners of female monarchs have had and used power, how gender affected their role, what sort of court and political influence they were able to wield and attract, how they defined themselves in distinctive spheres of the arts or war, and more generally, the extent to which they contributed to the changing ideal and reality of royal families and dynasties over the centuries. Speakers will include:

Professor Derek Beales (University of Cambridge)
Francis of Lorraine (consort of Maria-Theresa)

Professor Luc Duerloo (University of Antwerp, Belgium)
Archduke Albert of Austria

Professor Charles Beem (University of North Carolina, Pembroke)
Prince George of Denmark

Dr Paul Keenan (London School of Economics)
The Duke of Courland (consort of Tsarina Anna)

Professor Daniel Alves (Universidade Nova de Lisboa)
Fernando II of Portugal

Dr Karina Urbach (IHR) and Professor Franz Bosbach (Bayreuth)
Prince Albert

Professor Maria Grever (Erasmus University, Netherlands)
The Dutch Princes Consort of the 20th century

For further information and registration please contact Dr Janet Dickinson, jedchesil@googlemail.com

INTERNATIONALITY AND DISPLAY: REVISITING THE 1862 INTERNATIONAL EXHIBITION — Conference

Hochhauser Auditorium, Sackler Centre, Victoria and Albert Museum

Friday 3rd February 2012, 10.30 am–5.30 pm

In collaboration with the Royal College of Art and The William Shipley Group. Invited speakers for this conference include Glenn Adamson, Antony Burton and Paul Greenhalgh.

For further information see www.vam.ac.uk/whatson/event/1401

CALL FOR PAPERS

FHS RESEARCH SEMINAR — Call for Papers from MA/PhD students & professionals at an early stage of their career

The Oliver Ford Trust has most generously offered to support a FHS presentation of current research being carried out by MA and PhD students, and museum/heritage curators and professionals at an early stage of their career. The concept of this event, which will be administered by the Tom Ingram Memorial Fund Committee, is not only to present current studies on topics of furniture history, furniture construction/design/conservation and the history of interiors, but also to provide links between contemporary academic trends. This seminar may become an annual event.

The FHS Research Seminar will take place on Friday 23rd November 2012 at the Wallace Collection, Hertford House, London W1 and it is envisaged that there will be a series of papers each lasting 15 minutes.

Interested speakers are asked to send an abstract of 250 words outlining their area of study, research methodologies and sources along with a current Curriculum Vitae and details of one referee to FHS Grants Secretary, clarissaward@hotmail.com, by the 20th February 2012. Papers should be delivered in fluent English and with a Powerpoint presentation. Speakers may apply for travel expenses to London for the day. The programme of the seminar will appear in a future Newsletter and FHS members will be able to apply for tickets at this time.

REQUESTS FOR HELP AND INFORMATION

LENYGON & MORANT FURNITURE AND INTERIORS

Eleanor Dew of the Bard Graduate Center, New York, currently on a fellowship at the Paul Mellon Centre in London, is seeking information on the twentieth-century antique dealership and interior decorating firm of Lenygon & Morant (c.1904–1943). She is particularly

interested to hear about interiors the firm is associated with and/or furniture with a strong Lenygon & Morant workshop provenance.

Please contact her with information on eleanorsdew@gmail.com or 07772 644018

STORY & TRIGGS DIAMOND JUBILEE CHAIR

Alexandra Kim, Collections Curator at Kensington Palace is working on an exhibition which will be held next year (24 May–28 October 2012), to celebrate the Queen's Diamond Jubilee. The exhibition will explore the Diamond Jubilee of Queen Victoria from the point of view of all those who celebrated it. She has come across a series of advertisements for a Diamond Jubilee chair, produced by the firm Triggs (see below) which had a portrait of Queen Victoria on the back of the chair. She is very keen to learn more about the chair and in particular whether there is one still in existence either in a public museum or a private collection.

If anyone has any details regarding the whereabouts of Triggs Diamond Jubilee Chairs, please contact Alexandra Kim Curator — Collections, Kensington Palace, Alexandra.kim@hrp.org.uk or tel. 020 3166 6414

STORY & TRIGGS,
Artistic House Decorators,
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A Chair of accompanying design will be Presented as a Souvenir to every Customer purchasing Goods to the value of £25 and upwards, or can be supplied for 25s. each, carriage paid.

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"The Chair will be a valuable and much prized heirloom in the families of the fortunate recipients."—THE GENTLEWOMAN.
"Probably in years hence these Chairs will become of great value as interesting mementoes of a great historical event."—HEARTH AND HOME.

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VICTORIAN CHAIR.

PORTRAIT AS IN BACK OF CHAIR.
Wassell & Sons, Photographers, Baker St.

Fig. 3 Story and Triggs Advertisement *The Graphic*, Diamond Jubilee Issue, 1896

BOOK REVIEWS

Suggestions for future reviews and publishers' review copies should be sent to Dr Reinier Baarsen, Reviews Editor, Rijksmuseum, PO Box 74888, 1070 DN Amsterdam, The Netherlands, tel. 00-31-20-6747220. E-mail: r.baarsen@rijksmuseum.nl.

REPORTS ON THE SOCIETY'S EVENTS

SPRING STUDY WEEKEND IN DEVON, Friday 6th to Sunday 8th May 2011

UGBROOKE, POWDERHAM AND CASTLE DROGO

From the outskirts of Exeter (and the intriguing sunken and curtained baths of the Lord Haldon Hotel) we set out on our Devon adventure.

Ugbrooke House and Park may defensively sit in the ancient moors near Chudleigh, (softened a little by Capability Brown in the 1780s) but a warmer welcome (and more sumptuous tea!) than that given by our hosts, Lord and Lady Clifford, would be hard to find. Similarly, while the family may be old and the manor recorded in the Domesday Book, recent love and restoration, by our hosts, and the 12th Lord and Lady Clifford before them, has ensured that the embattled house is very much a home. Often discussed in relation to the alterations made in the later eighteenth century, when Robert Adam (after some consideration and proposals from others including James Paine and, possibly, John Carr) who was engaged by the 4th Lord to redesign the house. Many of Adam's drawings survive at the Soane (though economies meant not all were realised), and his work is evident throughout the house (be it in the change of use of rooms or the inclusion of friezes and decorative elements in existing spaces). It is, however, in the Library and its Ante Room that his work remains most concentrated. The first Lord Clifford had converted to Catholicism in 1673 and had the family chapel re-dedicated. Legislation, however, continued to forbid freestanding Catholic churches and, while a series of buildings had grown up around the structure, Adam extended a library wing of three new rooms across the front of the chapel in answer. In these spaces his designs were fully adopted and the bookcases (not dissimilar to those he would create at Saltram soon afterwards) and spaces remain in simple splendour (despite the sad but not unusual loss of the book collection in the 1960s). Despite such rises and falls in fortune (we gasped at the images of the Dining Room used as a grain store in the 1950s) so much of the collection remains (or has been returned in recent times from attics and stores). Furniture by Gillows, Vile and Cobb, a pair of giltwood console tables attributed to Linnell (though sadly not mentioned by Hayward and Kirkham) sit beneath paintings by Lely, Peter van Lint and Jacob Huysmans and, in a bedroom upstairs, the spectacular embroideries created by the famous hostess, Mary, 9th Duchess of Norfolk (sister to Elizabeth who married the 3rd Lord Clifford and who died childless in 1773).

The castellation at Drogo, visited by us on day two, may be more modern (it is, after all, impossible to read about without seeing it described as THE last castle) but the collection, too, held surprises and, thanks to a gracious initial tour of the family apartments by Ruth (great-granddaughter of the builder Julius Drewe) and Patrick Johnstone, more than a few homely touches. Built for the businessman behind The Home and Colonial Stores by Edwin Lutyens between 1910 and 1930, Castle Drogo, too, sits in a potentially foreboding landscape — a fortress perched high above the gorge of the River Teign. Lutyens also designed some of the furniture, particularly, for the family rooms and in the domestic spaces (later toured with the knowledgeable and attentive members of National Trust staff who care for the property, including the Curator, Jeremy Pearson), fitted examples. However, the collection is far more diverse than such a commission would suggest thanks, partly, to Drewe's previous purchase, in 1898, of Wadhurst Park in East Sussex (now sadly demolished) from a Spanish banker, Adrian de Murietta. Examples include an intriguing Spanish escritorio, of around 1600, with stand, inlaid with bone on walnut, the fall front of which appears to depict the ages of man amid grotesque ornaments; a Spanish, two drawer cupboard, c. 1750, with gilt carrying handles to the sides and small panels of painted bone, and sets of chairs with stamped leather, gilt nails finials, some with high arched backs (as well as an eighteenth century so called revolving rent table known to have come from the Sussex house and used by Julius in his study at Drogo). Elsewhere cabinets — Flemish, German and of Japanesed lacquer work — were carefully opened for us (using a bunch of keys that Mrs Danvers would have envied).

To Powderham Castle (which may have more claim to the title than Drogo even though its unusual plan represents something more a de-medievalised, fortified manor house) and

in the charming company of two of the Earl of Devon's finest guides, Peter and Felicity the Archivist, we spent our last morning in splendour. Home to the Courtenay family for over six hundred years and standing on raised ground which slopes down to the estuary of the river Exe, Powderham has been providing public access to its wonders since 1959. Among them the Powderham bookcases (now owned by the V&A following their acceptance by the government in lieu of inheritance tax in the 1980s). Once chronicled as the most talked-about pieces of English furniture and described in detail in Gilbert and Murdoch's work on Channon to accompany the 1993/4 exhibition, the two towering cases are signed and dated, with engraved brass plates, by J. Channon, 1740, presumably mentioned in account books of Sir William Courtenay in 1741 (a part payment of £50 being made) and listed in the 1762 inventory taken on his death as 'Two Manchineel [padouk] Book Cases carv'd gilded & inlaid with Brass'. Now dominating the Ante Room (to the First Library) they were originally commissioned for the library, now (State) Bedroom, on the first floor, which retains an (accompanying?) elaborate carved and gilded wood chimneypiece and overmantel. Ornamental detail, in fact, surrounded us — from the linenfold panelling, coats of arms and heraldic fireplace (designed after the medieval example in the Bishop's Palace in Exeter) added to the Gothic Revival Dining Hall by the 10th Earl and his son in the nineteenth century through to the sumptuous rococo plasterwork of the Great Staircase. Here, through the twisted, mahogany balusters, birds, their necks outstretched, dragons, a nibbling squirrel, oboes and violins, grapes and roses tumble from the walls saved from falling only by garlands of acanthus and spirals of vine. Once the upper half to the Castle's Great Hall, the staircase was created during part of eighteenth century restoration work and decorated with the plasterwork of John Jenkins and his two assistants, William Brown and Stephen Coney, in the 1750s (at a cost of £355 14s 'having', as quoted in Mark Girouard's *Country Life* article of 1963, 'been much more enrich'd than was at first design'd and requiring considerably more Work than was ... suppos'd') and, beyond some additional, smaller works at the house, little more is known of the three (though Richard Garnier has suggested they worked for Richard Beckford at the House of St Barnabas in Soho, London). By the end of the century, tastes had, once more, changed and the patronage of the 3rd Viscount, William 'Kitty' Courtenay, was concentrated in the addition of the Music Room in the 1790s. Designed by James Wyatt, with a white marble chimneypiece by Richard Westmacott (laden with references to music), the room is furnished with, reputedly the second largest carpet ever made by Axminster and a set of gilt seat furniture, the arms of which take the form of dolphins (the Courtenay crest), possibly supplied by Marsh and Tatham and an earlier organ (possibly for the chapel) by Bryce Seede of Bristol from 1769. Created not long after Kitty's famous coming of age party in 1791 (his father had died three years earlier), the room retains a playfulness that, I suspect, many of us took out into the Devon sunshine as our tour came to a close.

As always, thanks are due to everyone who played any part in such a wonderful three days but particularly to Elizabeth Jamieson and Sara Heaton for all their organisation and to the Oliver Ford Trust who funded my place on the trip.

Lucy Porten

FURSDON AND GREAT FULFORD

On the second day of the three-day Devon trip we visited two private houses; Fursdon House and Great Fulford. Both houses have been lived in continuously by the families since they were built. The Fursdons have been at Fursdon for around 750 years, while the Fulfords have been at Great Fulford for around 800 years. The houses offer a fascinating and largely uninterrupted account of regional shifts in furniture, architecture and

decorative work. They both retain elements of structure and decoration from as early as the fifteenth-century, but also chart a series of changes and rebuildings that have taken place over the course of each family's history.

Fursdon was originally a medieval house, the bones of which have been entirely reshaped and rebuilt. The most obvious changes were made in the 1730s and 1810s. From the outside, Fursdon offers the aspect of a well-proportioned Georgian villa. A pavilioned entrance leads up through the central front door and into a hall, off which a Georgian dining room opens. The dining room still has its temple pediment around the ceiling, with Roman motifs above the fireplace.

In the 1980s, the Fursdon family discovered a fifteenth-century oak screen at the far end of the dining-room. Originally part of the house's medieval hall, this screen had been covered up in the 1730s, when the room was closed off and the ceiling put in. Now one wall in a small, symmetrical and beautifully balanced Georgian interior, the screen alludes to a much larger hall around which Fursdon was originally planned. It gives a fascinating sense of the ways in which the spaces of the house were rearranged in the early eighteenth-century.

Fursdon's eighteenth-century furniture offers an interesting view of the differing centres of production, trade and design operating in Devon in the Georgian period. A carved giltwood rococo mirror in the hall, based on the designs of Matthias Lock, raises questions about furniture production in Devon in the early 1700s, and the local dissemination and adaptation of printed designs. The suggestion of a local group of makers, working with printed designs, is then rounded out by a set of hardwood chairs at the base of the stairwell, whose unusual design suggests that they might have been imported from Asia in the mid-eighteenth century. The central focus of the drawing room is an elaborately carved fireplace dated 1601. John Hardy suggested that, given the Georgian look of its detailing, this mantelpiece might in fact be an example of 1730s antiquarianism.

After the large-scale building of the 1730s, the next major piece of work done at Fursdon was in the 1810s, when a Regency library was added to the eastern side of the house. This library is a high-ceilinged room which opens out into the garden via full-length windows. It includes Grecian Regency furniture, including scrolled chairs, a Grecian sofa, and a writing table with Grecian scrolled claws. Bookcases on heavy pediments are set into the walls around the edges of the room, ornamented with recessed panels.

The Regency additions to the house were made by George Sydenham Fursdon who, according to the family, had the floorboards in the library sprung in order to allow for dances to be held in the room. This rather charming idea fits beautifully with the Regency interior that is preserved at Fursdon; an airy, open space filled with light, moveable furniture.

After leaving Fursdon we went straight to Great Fulford, another private house that retains aspects from across its 800-year history. Building work was done at Great Fulford in the 1530s, 1580s, 1690s and 1810s. The house is two-storied and is built around a central courtyard. It has a Gothic façade which was added during the Regency period. As part of this 1800s building work, the outlook of the house also shifted — the rooms used by the family moved away from those around the central courtyard towards a view of the landscaped park. Great Fulford was pictured in Ackermann's *Repository* in 1826. It was seen here with its new facade, set in picturesque rolling parkland.

The main entrance to Great Fulford is from an internal courtyard, through a door case whose design was published in Thomas and Batty Langley's *Gothic Architecture* in 1747 (pl. XXIII). From the entrance, you come into the Great Hall, which is fitted with stunning, early sixteenth-century carved oak panels. The bottom section of the wainscot is made up

of linenfold panels. The carving in the upper section is largely of high-relief heads in roundels, supported by scrollwork. There are also a number of carved narrative scenes.

Donald White has recently done some interesting work on the elaborated woodwork of Devon parish churches of the early sixteenth century. He describes the ways in which highly-skilled carvers travelled around the region, creatively adapting and reworking a wide body of both English and continental designs. It is fascinating to think about the Great Fulford panels in relation to this other, important body of woodwork. It would be very interesting to do more research into possible connections — both in terms of travelling artisans and in terms of design — that might exist between these two bodies of contemporary Devon carving.

Throughout the rest of the house, decorative work and furniture highlight periods of prosperity at Great Fulford. A large amount of plasterwork survives, including some very beautiful late sixteenth century ceilings in rooms on the first floor. These are of a simple design, with ribs moulded into intersecting squares and circles. The ceilings are of the same period as an elaborately carved Elizabethan oak bed that sits in a first floor bedroom.

Aside from this bed, most of the furniture in Great Fulford is eighteenth and early-nineteenth century. A very finely carved mid-eighteenth century mahogany bed, and a large group of 1760s chairs, use variations on Chippendale designs.

The chairs are based on the 'French chair' form, but with the unusual addition of turned stretchers. Among the many pieces of Regency furniture now in the house is a beautiful rosewood breakfast table, with gilded claw feet and gilt brass mounts.

The internal arrangements of the first floor of the house were significantly changed in the Regency period, at which point gothic panelling and plasterwork was put in. The Regency decorative work is particularly strong in the first floor drawing room, where simplified, elongated quatrefoils and arches line the bay windows on shutters. These shutters join a frieze that runs around the room, the point of meeting articulated by slender columns, set into the wall, whose form recalls the base columns of vaulted gothic ceilings. This simplified, clean use of gothic forms is very striking, partly for the dialogue that it creates with the house's older, Elizabethan, plasterwork.

Thank you to Beville Pain, who very generously funded my place as well as to our hosts, Catriona and David Fursdon and Francis and Kishanda Fulford. Finally, thank you to Elizabeth Jamieson and Sara Heaton for organising such an interesting and successful weekend.

Elizabeth Bisley

WINTERTHUR, HISTORIC DELAWARE AND PHILADELPHIA, Monday 16th to Sunday 22nd May 2011

The study visit was dominated by visits to the homes and collections of the descendants of E. I. du Pont, who arrived in the United States in 1800 and fathered one of the nation's great industrialist families. We went first to Nemours, built by Alfred I. DuPont in 1909–10 in the Petit Trianon style. It is a tribute to Alfred's passion for technology even in the home. The furniture was largely in the French and English 18th century style. There was however a remarkable musical clock made and signed by David Roentgen for Marie Antoinette of 1784. Tuesday, May 17th was the first of two full days at Winterthur, the former home of Henry F. du Pont who devoted his wealth to his house, gardens, dairy breeding and to drawing together the greatest collection of American decorative arts made or used in the United States between 1640 and 1860. There are 85,000 objects and 125 period rooms many of which are arranged as he left them at his death in 1969. One of the discoveries of the trip was to see Henry F. as a decorator and as a man of taste and not merely as someone who

amassed objects and architectural fragments. Flowers played their part as well in the presentation of the house. In small groups we had an intensive morning in the period rooms which was followed by lectures by Maggie Lidz, Estate Historian, on other du Pont houses and by Tom Savage, Director of Museum Affairs, on Henry F. as a collector. In the afternoon, Brock Jobe took the group through the details of the Boston furniture on display in a study collection, one highlight being a tea table with a King of Prussia marble top. We then split into two groups. Mark Anderson, Head Furniture Conservator confronted us with some recently acquired objects with issues as to restoration plus how to apply upholstery to a painted Empire chair. Emily Guthrie, NEH Associate Librarian of the Printed Books and Periodical Collections had brought out some furniture classics including a giant sized edition of the Works of the Adam brothers. Jeanne Solenky, Librarian of the Downs Collection of Manuscripts and Printed Ephemera organised a display of primary source material including pattern and account books, Gillow drawings and some of the R. W. Symonds archive. We had dinner that night at the home of Mr and Mrs Coleman Townsend, who have transformed a Quaker farmhouse and furnished it with 18th- and early 19th-century American and English furniture and an outstanding collection of Chinese export porcelain. There was a Baltimore neoclassical table attributed to John Needles and a newly-purchased George II baby walker.

Day three (May 18th) was devoted to nearby historic towns. In New Castle the George Read House contained Delaware furniture (pianoforte, walnut secretary by Caleb Byrnes, chest on chest) and Robert Welford mantelpieces and a dining room in the colonial revival taste of the last private owners. The simple furnishing of the Dutch House (a New York 'Kas', six Queen Anne yoke back, duck foot side chairs) was the choice of Henry F.'s sister, Louise Crowninshield, while the Amstel House had some 18th-century pieces contemporaneous to the occupancy of Nicholas Van Dyke. Keith Adams kindly invited us to Rosemount House which he has restored. Of particular interest was his collection of pieces of Bermuda-made furniture. At nearby Odessa we visited three historic houses, at one of which we were treated to a hearth-cooked lunch by Debbie Buckson, Director of Historic Odessa Foundation, with freshly grown ingredients and served in period costume. The local press attended and the event appeared with photograph on the front page of the local paper the next day, referring to the FHS as a 'global society'. The Corbit-Sharp House was furnished to show the life of a Quaker family in honour of the builder, William Corbit, a Quaker tanner. A number of family pieces have returned there. That evening we were kindly given dinner by Mr and Mrs Jon Herdeg, who moved their 17th-century house, brick by brick, from its original location to family owned land. They have collected in particular New England furniture, early British ceramics and needlework and early American portraits. The furniture included a Daniel Balch tall case clock, a William and Mary high chest, a rare Queen Anne six-legged drop leaf dining table and a matched set of chairs from Massachusetts and a blanket chest by Johannes Spitzer of Virginia.

Day four (May 19th) was spent in Philadelphia. At the Museum of Art we were given a tour by Alexandra Kirtley, Montgomery Garvan Associate Curator of American Decorative Arts and by her colleagues. We first saw the conservation studio and particularly noted a Philadelphia klismos-style chair by Benjamin Latrobe, a bishop's throne of c.1812 and a 'Gothick' oak bench stamped 'Room 195, Windsor Castle'. We then went through the English period rooms (two excellent wall lights by Thomas Johnson, c.1785, a sensational pair of candle stands c.1757, the columns in the shape of dolphins with entwined tails held aloft, etc), and also the American furniture galleries from early Pennsylvania pieces to Philadelphia 18th-century rand style to a notable Herter Brothers bedroom suite. In the afternoon we saw Stenton, a former farm house which retains pieces owned by the (original) Logan family (e. g., a maple high chest and matching dressing table, a mahogany

Pembroke or breakfast table) together with a core collection put together by the Colonial Dames who opened the house to the public in 1900. Stenton Curator Laura Keim and Dr Philip Zimmerman, former Director of Museum Collections at Winterthur, took us through the house. Philip in particular discussed the furniture in the upstairs rooms. We then drove to a private collection in the city centre of Philadelphia which had pieces made by John Head. Noted were a maple dressing table which is said to have belonged to Benjamin Franklin and a recently purchased walnut long case clock. At Freeman's Auction House we saw European and American pieces soon to be up for sale. Finally we dined at the Union League Club, founded in 1862 to engender support for the Northern Cause in the Civil War and where James Munday, Jr, Director of Library and Historical Collections showed us the grand reception rooms with patriotic pictures and presidential portraits.

Day five (May 20th) saw us back at Winterthur. Wendy Cooper, Senior Curator of Furniture, and Lisa Minardi, Assistant Curator of Furniture for the Southern Pennsylvania Furniture Project, spoke about it and then gave the group a splendid tour of their exhibition *Paint Patterns and People, the Furniture of South-eastern Pennsylvania*. We were again taken into the main house, to see the Pennsylvania rooms. After lunch Maggie Lidz gave us a tram tour of the estate gardens. The afternoon was spent between the massive textile store — including the 1930s curtains made from 18th century fabrics (Director of Collections Linda Eaton) and a hands-on demonstration of the ceramics and glass collection (curator Leslie Grigsby). Dinner was at the former du Pont house Owl's Nest, which combined arts and crafts with faux Jacobean.

Day six (May 21st) took us to the origins of the du Pont fortune, Eleutherian Mills, shut down in 1921, when Colonel Henry du Pont bought the original family house and gave it to his daughter, Mrs Crowninshield, who furnished it in colonial revival taste which has been left intact. In what is clearly a local tradition with historic houses, a few pieces of original furniture have found their way back, including a mahogany four-poster bed of 1807–10 and a walnut highboy. The Delaware Art Museum (director, Danielle Rice) contains the largest collection of pre-Raphaelite paintings outside the United Kingdom, to which the museum has now added ceramics, silver, jewellery and a Bruce Talbert sideboard. There are also a number of works by the illustrators and artists Howard Pyle and N. C. Wyeth. The latter's great-granddaughter, Victoria, gave us a thorough explanation of Andrew and Jamie Wyeth's paintings at the Brandywine River Museum, which also has other American art.

On our last day we had final visits to du Pont homes. The Big Bend — a 17th-century farmhouse which was rescued by George 'Frolic' Weymouth — painter, horseman and conservationist — who has filled it with late 18th- and early 19th-century American furniture in a very lived-in atmosphere. Finally, Longwood Gardens has the most modest du Pont house but the most spectacular gardens together with a ballroom, organ and chimes tower.

Our thanks to Tom Savage who planned and executed the excellent itinerary which provided an extremely well balanced look at the treasures in the area.

David Wurtzel

SOUTH GERMAN BOULLE EXHIBITION, Munich, 30th June 2011

Meeting at a traditional Bavarian tavern, we gathered our strength at an early lunch before crossing the road to meet Dr Heinrich Piening, who as Curator and Head of Restoration for several of the former Royal Residences, (now Bavarian State Museums), including The Residenz was waiting to meet us.

We had a quick introduction explaining the origins of the large palace (being of over 100 rooms or 45,000 sq m) which had been built on the site of a former castle and which until 1918, was the centre of the Wittlesbach domains since 1560. (The family also ranked as one of the oldest ruling families in Europe and one of the most cultural).

A flying visit to The Treasury allowed us to see was a table ordered by the Wittelsbach in 1626 from Augsburg in which was set with a pietra dura top from Prague by Cosimo Casrucci (c. 1600–1610), silver and gold inlay and a series of engravings are extremely high-quality and showing the Zodiac, the Four Elements and the Four Seasons. (The table had always been believed to have been inset with gilt or silvered brass but analysis has shown the metals to be pure gold and silver). The signatures of Hans Georg Hertel and Lukas Kilian were also discovered during recent restoration. At one time the reigning duke had fitted a drawer in the freize however this was later removed. Entering the main residence via the extraordinary grotto (c. 1650), we saw the Antiquarium which for over 200 years was the largest hall north of the Alps. It had been created to house the large collection of Classical and later busts (approx. 300); some of which had been 're-mounted' on local marbles. Subsequent generations had undertaken changes such as lowering the floor but overall it remained as constructed in its form. During WWII, the ceiling was badly damaged but by chance, a complete set of period copies of the sixteen medallions existed in another Wittlesbach schloss, having been found in the 1920s and it is this today we see.

The Residence houses some 300 tapestries, some in near perfect condition, the gold thread and rich colours are awe-inspiring.

Between 1680–1685, when Max Emanuel was Governor and Regent of the Spanish Netherlands, a pair of large tortoise-shell cabinets were purchased — whether coming from Antwerp or Augsburg is causing some confusion as documentary evidence mentions a pair of the same description being purchased in Antwerp and another pair of the same description arriving from Augsburg with a pair of tables apparently of the same hand and materials which are by Johann Georg & Meisner Wolfbauer. Richly inlaid with copper, brass, silver and in places ivory, they rest on legs surmounted with gilt-bronze heads; it was generally thought these mounts were more likely from Antwerp than the work of Augsburg.

An Augsburg table of mother-of-pearl, tortoise-shell and ebony dates from 1670; the whole is mounted on a base made in Munich circa 1690.

Max Emanuel benefited from his presence at the Siege of Vienna and celebrated this with a table from the Atelier of Hendrik van Soest (Antwerp 1700) which bears his monogram and the base is in the form of Turkish slaves.

Amongst the other treasures, we saw a scagliola table top by Wilhelm Fistulator (Munich 1623–30) — it was this piece that granted Fistulator the right to supply the Court; he also was responsible for the Ornate Chapel or 'Reiche Kappelle' (c. 1605) — dismantled during WWII.

We then walked briskly to meet Dr Sigrid Sangl, Dr Roswitha Schwarz and Dr Rachel King at the Bayerisches Nationalmuseum who then guided us around the remarkable exhibition *Prunkmobel am Munchner Hof*. This small exhibition of predominately of 'Boulle' work created in the German Courts and especially in Munich for Manuel Emanuel also included pieces acquired from Paris. A magnificent bronze by Guillielmus de Grof, mounted on a base by BVRB I greeted us before we saw an extraordinary coin cabinet dating from 1694, possibly given by Louis XIV to Max Emanuel and a console table. The BNM had been particularly lucky with two pieces, which were only released days before the exhibition opened; this included a long case clock by J. A. Lautenschein having come from straight from the Austrian President's office. Impressive, extraordinary and unique were the pair of enormous cabinets made by Johann Puchwiser between 1704 and 1715.

These cabinets, are monumental and made really to display and surprise than as desks; given their state, during recent restoration it was been decided to stabilise rather than to extensively restore for the time being.

Although we only had one afternoon, it is difficult to do justice to what we saw and I can only thank all those curators in Munich for such a comprehensive tour and for their time and expertise.

Charles Garnett

COPY DEADLINE

The deadline for receiving material to be published in the next Newsletter is **15 December**. Copy should be sent, preferably by email, to m.winterbottom@bath.ac.uk or posted to Matthew Winterbottom, The Holburne Museum, Bath BA2 4DB, tel. 01225 820813

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