



THE FURNITURE HISTORY SOCIETY

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NEW LIGHT ON PIERRE LANGLOIS (1718–1767)



Fig. 1 Commode chest-of-drawers, perhaps designed by Sir William Chambers; the manufacture attributed to Pierre Langlois and his workshop, c. 1767, signed by his son, 'Daniel Langlois'. Fitzwilliam Museum, Cambridge, M/F.11-1938

Pierre Langlois was arguably the first eighteenth-century London cabinet-maker to benefit from comprehensive scholarly scrutiny, in the five ground-breaking articles published by the late Peter Thornton and Bill Rieder in 1971–72.¹ Their analysis of his workshop repertoire remains fundamentally unchallenged, but more has since emerged about Langlois himself. Geoffrey Beard and the late Helena Hayward discovered that, far from working into the 1780s as previously supposed, he died in 1767.² Now further details have come to light about his life and his family and friends — not least from research by his descendants — which seem to warrant a summary note.³

Langlois's French name nevertheless implies English ancestry — a distant forebear in France marked out as an Englishman — and the repeated occurrence of the name in France, Italy and northern Europe is suggestive of a family, or families, with roaming habits. Pierre turns out to have been born in London on 10 September 1718, a son of Daniel and Jeanne L'Anglois, and baptized later the same month at the French Protestant church, Les Grecs, Soho.⁴ They may have been related to an older Pierre Langlois, a French Protestant who requested British citizenship in 1708;⁵ and perhaps, intriguingly, to two Parisian artisans, 'les sieurs Langlois', father and son, active by 1691 in the Faubourg Saint-Antoine, 'qui imitent fort bien les meubles de la Chine' — presumably making japanned substitutes for Oriental lacquer.⁶ Still more speculative is the question of any relationship to Anthony van Dyck's friend and subject, the Franco-Italian engraver and art dealer François Langlois (1589–1647).⁷

Of Daniel and Jeanne L'Anglois very little is known, not even his occupation or her maiden name. Some clues may yet emerge, however, from their choice of godparents for Pierre and his siblings, born between 1708 and 1723 and all baptized in Huguenot chapels in Westminster.⁸ These included Pierre Malegne and Izaak Malegne, godfathers to Anne-Marie (1708) and Izaak (1711) respectively, and their godmothers M^{lle} Marie La Tache and

¹ Peter Thornton and William Rieder, 'Pierre Langlois, ébéniste', Parts 1–5, *Connoisseur*, Vol. 178 (December 1971), pp. 283–88; Vol. 179 (February–April 1972), pp. 105–12, 176–87, 257–65; Vol. 180 (May 1972), pp. 30–35.

² Geoffrey Beard and Helena Hayward, 'The interior design and furnishings of Woburn Abbey', *Apollo*, Vol. 127 (June 1988), 393–400 (p. 397).

³ Most of the biographical data is accessible online through ancestry.co.uk, where many new discoveries have also been posted by Langlois's descendants, notably Michael Langlois in Brisbane, Queensland.

⁴ TNA: RG 4/4644 (Les Grecs, Soho): Pierre Langlois born 10 September, baptized 28 September 1718.

⁵ Parliamentary Archives: HL/PO/JO/10/6/147/2475, petition for naturalization by Peter Dubourdieu and others, including Peter Langlois, with draft Act annexed. This Peter Langlois (who signed as Pierre Langlois) was the 'son of Peter Langlois by Mary his wife born at Montpellier in Languedoc'. Also annexed is a paper of 'Amendments to the Bill ...', with the repeated note to 'leave out Peter Langlois'. However, both Peter Langlois and one Stephen Langlois are named on annexed certificates as having taken Holy Communion at St Martin-in-the-Fields (Stephen Langlois's certificate signed by another of the petitioners, Stephen Toulouse, presumably the royal embroiderer). The final Act, which reportedly names both Peter and Stephen Langlois among those to be naturalized, is currently missing (HL/PO/PB/1/1707/6&7An75); this might well explain the relationship between the two Langlois petitioners.

⁶ Henry Havard, *Dictionnaire de l'Ameublement* (1910), Vol. I, cols 810–11, quoting from *Le Livre Commode des Adresses de Paris* (1691 edition); cited by Thornton and Rieder, op. cit. (note 1), Part 1 (1971), p. 286 and n. 44 (who suggested that 'les sieurs Langlois' could have been direct ancestors of Pierre Langlois).

⁷ The prime version of Van Dyck's portrait of Langlois (or 'Chiartres') is now co-owned by the National Gallery and the Barber Institute; see <http://www.nationalgallery.org.uk/paintings/anthony-van-dyck-portrait-of-francois-langlois>.

⁸ Anne-Marie, born 7 June, baptized 18 June 1708 (TNA: RG4/4609, Swallow Street Chapel); probably Izaak, born 3 May, baptized 22 May 1711 (RG4/4550, Hungerford Chapel, Hungerford Market); Gedeon, baptized 12 December 1714 (RG 4/4551, West Street Chapel); Pierre (see note 4); and Henry, born 10 July, baptized 28 July 1723 (RG 4/4607, Ryder's Court Chapel, St Anns). Izaak's mother is named as 'Anne' rather than Jeanne, but this is almost certainly a clerical error, for his godfather was clearly related to Anne-Marie's (see below).

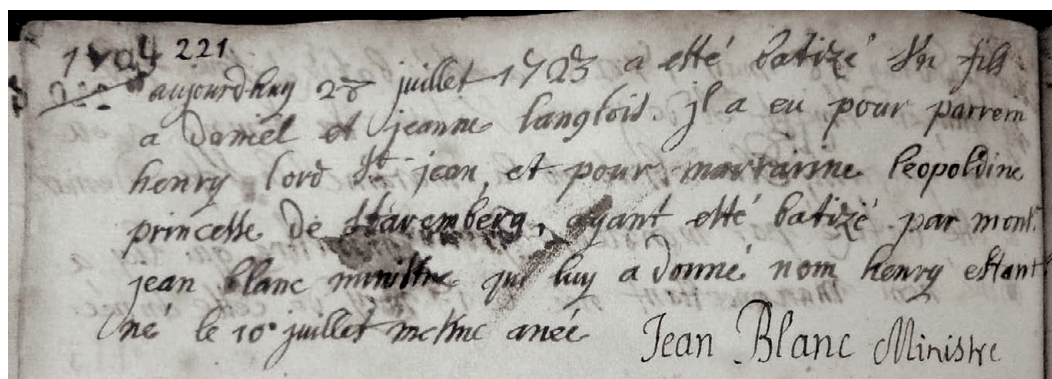


Fig. 2 The baptismal record of Henry Langlois, Pierre Langlois's youngest brother, at Ryder's Court Chapel, St Anns, Westminster, 28 July 1723. The National Archives: RG 4/4607

'demoiselle Courbante [or Constante?]. Next came Gedeon (1714) and Pierre (1718) whose godmothers Mme Susanne Rousson and Marie Rousson must likewise have been related to each other. Gedeon had two godfathers, Gedeon Devinois(?) and Isaac Pechberty; while Pierre's sole godfather was Pierre Folcher. Folcher's marriage in 1710 had been witnessed by Daniel Langlois himself, as well as 'antoyne roussont' and 'henry piioulas' (a version of Pijoulas or Pujolas) — suggesting a close circle of family and friends.⁹

Most startling, however, are the godparents named for Daniel and Jeanne's youngest son Henry, in 1723: 'henry lord st jean' and 'leopoldine princesse de staremburg' (Fig. 2). The former was presumably Henry St John (1652–1742), 4th Bart., of Lydiard Tregoze, who succeeded to the baronetcy in 1708 and was created Viscount St John in 1716. A self-proclaimed High Churchman, politically non-committal (unlike his sometime-Jacobite son, the 1st Viscount Bolingbroke), he was not an obvious choice of mentor for Huguenot refugees — although he did bequeath £50 to the French Church of the Savoy.¹⁰ He left nothing, however, to this godson (who may of course have predeceased him).

As to Henry Langlois's godmother, even her identity is not straightforward. Hitherto her surname has been read as 'de Haremburg' and assumed to be a glottal-stopped rendering of 'd'Arenberg'. However, Henry was a generation older than the first recorded Léopoldine, Princesse d'Arenberg (1751–1812), a daughter of the 5th Duke of Arenberg.¹¹ On closer inspection the name written is evidently 'de staremburg'; so the godmother was almost certainly Marie-Léopoldine zu Löwenstein-Wertheim-Rochefort (1689–1763), who married Konrad Sigmund, Count of Starhemberg (1689–1727) in 1710.¹² He was appointed Imperial Envoy to the Court of George I in 1720, and two of their fourteen children were born in London — Sophie in October 1722 and George, godson of George I, in August 1724. Evidently, therefore, Marie-Léopoldine was in London at the time of Henry Langlois's

⁹ TNA: RG 4/4607, Ryder's Court Chapel, St Anns, Westminster, marriage on 7 May 1710 between Pierre Folcher and Marie Causat or Caussat. The last witness was probably related to the Henry Pujolas who painted and gilded George III's state coach (DEFM, p. 721).

¹⁰ For Viscount St John see *The History of Parliament: The House of Commons 1690–1715*, ed. D. Hayton et al. (2002), <http://www.historyofparliamentonline.org/volume/1690-1715/member/st-john-henry-i-1652-1742> (where this bequest is mistranscribed, however, as to the 'Free Church of the Savoy'). His will, proved 17 May 1742, is in TNA: PROB 11/718/186.

¹¹ Kindly investigated by Isabelle Vanden Hove of the Arenberg Foundation.

¹² I owe this suggestion to Matthew Winterbottom.

baptism. As a princess by birth, she would not have attached this title to her married name, though she might have continued to call herself Princess of Löwenstein. Such conventions must have confused the English then no less than now, so we need not doubt that the Countess was meant by the 'princesse de staremberg'.¹³ A more puzzling circumstance — besides the social disparity — is the fact that the Starhembergs (like the Arenbergs) were Roman Catholics, so on the face of it surprising sponsors at a Huguenot baptism.

Pierre Langlois also had notable Swedish connections, which likewise have yet to be fully explained. His occasional practice of signing his name 'Petter' (the Swedish form of Peter) clearly attests to this, as does his evident friendship with the Anglo-Swedish cabinet-maker Niclas Flodberg, who witnessed his daughter's marriage to Dominique Jean in 1764.¹⁴ Petter Janson, a witness to Langlois's son's marriage thirteen years later, was very likely also Swedish.¹⁵ The possibility that Sir William Chambers (1723–1796) designed four boldly rectilinear commodes made in Langlois's workshop — two at Woburn Abbey, one at Blenheim Palace, and one in the Fitzwilliam Museum (Fig. 1) — therefore takes on particular significance,¹⁶ for Chambers of course was born in Gothenburg and employed by the Swedish East India Company in the 1740s, and he maintained personal and professional links in Sweden throughout his life. Indirectly these connections tie up with the stylistic evidence that Langlois spent some formative years in Paris, perhaps in the workshop of Jean-François Oeben; for another Swede, Carl Petter Dahlström, seems to have worked for Oeben in the early 1750s, and claimed to have been his foreman before returning to Sweden in 1755.¹⁷ It could be that Langlois's Swedish contacts derive from a period working with Dahlström. Or they may go back still further, for in 1696 an English passport was granted to a man named Langlois, 'now ... at Paris and ... going into [the King of Sweden's] Service' in Stockholm.¹⁸ It is tempting to wonder if this was Daniel Langlois himself: a career that involved him somehow in court life, in Stockholm and perhaps other European capitals, might plausibly account for his later acquaintance with Viscount St John and the Countess of Starhemberg, as well as for Pierre's Swedish ties.

Pierre Langlois's training with Oeben remains hypothetical, and it is also unknown when he first set up practice in London. His recorded activity is still confined to the scant eight

¹³ Kindly elucidated by Wolf Burchard. In the British press she was styled variously 'the Countess of Staremberg' (*Evening Post*, 20–23 October 1722, reporting the birth of her daughter), 'the Princess his [Count Staremberg's] lady' (*British Journal*, June 13th 1724), and 'the Princess of Liechtenstern [sic] his Consort' (*Daily Journal*, July 9th 1725).

¹⁴ LMA: St Pancras Old Church, P90/PAN1/050, Marriages, 20 October 1764, 'Peter Dominique Jean' (signed 'Dominique Jaen [sic]') married to 'Mary Francoise Joseph[ine] Langlois' (signed 'Mari Francis Langlois'); witnessed by 'Petter Langlois' and 'Nicolaus Flodberg'. Langlois used the same form in receipting his bill for the commode delivered to Croome Court, also in 1764 (Worcestershire Record Office, 705.73/BA 14450/207/2 (4)). See Lucy Wood, 'Georg Haupt and his compatriots in London', *Furniture History*, Vol. 50 (2014), 238–75 (pp. 262–63).

¹⁵ LMA: P90/PAN1/052; see note 30.

¹⁶ The Woburn commodes are likely to be the object of a payment in 1767 by Lord Tavistock's executors to 'Veuve Langlois for two comode tables of inlaid wood – £14.0.0'; and this attribution is strengthened by the signature of Pierre's son Daniel Langlois junior on the Fitzwilliam commode (Beard and Hayward, op. cit. (note 2), pp. 397–98, 400, fig. 9 & n. 25). Chambers's work for Lord Tavistock and for the Duke of Marlborough (at Blenheim) is discussed by Nicholas Goodison, 'William Chambers's furniture designs', *Furniture History*, Vol. 26 (1990), 67–89 (pp. 70–74, 77–78 and fig. 28). Chambers was paid £10 10s. by Lord Tavistock's executors, also in 1767, as noted in *DEFM*, p. 527.

¹⁷ Marshall Lagerquist, *Rokomöbler Signerade av Ebenister och Schatullmakare i Stockholm* (Stockholm, 1949), pp. 22–25; Thornton and Rieder, op. cit. (note 1), Part 2 (February 1972), p. 106 and n. 3; Wood, loc. cit. (note 14).

¹⁸ TNA: SP 44/346, p. 489. The pass, requested by the Swedish minister in London, was granted to two men, 'Langlois' and 'Aubrey' (with blank spaces for their given names).

years from 1759 to his death. One addition to his documented work has lately been put forward — a marquetry writing box, modest by Langlois's standards, made for Horace Walpole in (or before) 1760.¹⁹ One new customer can also be added to the existing tally: the Duke of Beaufort paid Langlois £6 5s. 6d. in 1763 — a small sum that may, however, reflect further dealings.²⁰

In the last few years of his life Langlois clearly prospered, for his insurance cover was raised from £400 in July 1764 to £1,100 two years later (of which £1,000 was for stock and utensils).²¹ At the same time he perhaps enjoyed occasional diversions: he evidently gave lodging — whether as friend or landlord is uncertain — to a French quack trying his chances in London, as revealed in this advertisement in *The Public Advertiser*, 4 July 1766:

A French Physician, lately arriv'd from Paris, by a particular Treatment, restores and augments the natural Beauty of Ladies: Women of Thirty, and even forty years old, in less than three Months, are restored to their primitive Youth; and young Ladies become more handsome and sprightly by his Method, which is founded on the best Physical Principles. — He takes no Money till after the Experiment, and the strictest Secrecy may be depended upon.

Letters directed for Dr. Fernel, at Mr. Peter Langlois, Cabinet-maker, in Tottenham Court Road, near Percy-street, shall be duly answered.²²

Pierre Langlois died just seven months later, aged 49. Though he had been christened 'Pierre' *tout court*, he seems to be identical with one 'John Peter Langlois' buried at St Pancras-in-the-Fields on 19 February 1767,²³ and it was his widow Tracey, 'Veuve Langlois', who was paid later that year for a pair of commodes supplied to the Marquis of Tavistock — most likely the pair now at Woburn mentioned above (see note 16). Tracey Langlois (d. 1781) continued to oversee the workshop (or at least paid the rates on the Tottenham Court Road premises) until 1773;²⁴ but she may have faced financial difficulties, for two auctions of the firm's stock were held in this period. In February 1771 Mr Hogard & Co. announced a three-day sale 'at their Great Room the end of Savile-row, next Conduit-street, Hanover-square', comprising:

¹⁹ Michael Snodin (ed.), *Horace Walpole's Strawberry Hill*, exh. cat., Yale Centre for British Art / V&A (2009–10), pp. 271–72 (and fig. 301), 338–39, cat. no. 264. Walpole's initials and the date 1760 are incised discreetly on the front, not decorated in marquetry as stated here; the marquetry features Walpole's arms (not just his crest) and his motto 'Fari quae sentiat'; see <http://images.library.yale.edu/strawberryhill/oneitem.asp?id=438>. Equated here with the 'inlaid writing-box made by Langlois' listed by Walpole in his Breakfast Room in 1774 and 1784. Langlois is misidentified here, and in connection with the lacquer commodes from Strawberry Hill (*ibid.*, pp. 46 (& fig. 67), 307, cat. no. 136) as Pierre Eloy (or Eloi) Langlois (1738–1805), who was a *menuisier* in Paris (see Pierre Kjellberg, *Le Mobilier Français du XVIIIe Siècle*, revised edn (Paris, 2002, 2008), p. 518).

²⁰ Badminton Muniment Room: household accounts, D2700/RA2/1/12, p. 24 (sum paid in week of 12–19 December 1763). Information kindly provided by Elaine Milsom, Badminton Archivist.

²¹ LMA: Sun Fire Insurance policy registers, MS 11936: 5 July 1764, policy no. 210679, £270 for household goods and stock in his house in Tottenham Court Road, near Windmill Street, £30 for wearing apparel, and £100 for stock and utensils in his workshop behind the house; 5 July 1766, policy no. 234952, covering £50 for household goods, £800 for stock and utensils in his house, £50 for wearing apparel, and £200 for stock and utensils in his workshop. Glass was excluded, presumably as being too risky to insure. The 1766 policy is transcribed in full by Thornton and Rieder, *op. cit.* (note 1), Part 1 (1971), p. 286 and n. 33.

²² *The Public Advertiser*, London, 4 July 1766.

²³ LMA: P90/PAN1/005, St Pancras Old Church, Burials, 19 February 1767, 'John Peter Langlois'. Could he have taken the name John (Jean) as a tribute to his mother Jeanne?

²⁴ Holborn Local Studies Library: P/PN2/PA, St Pancras paving rate books (which start in 1773). 'Peter Langlois' (her son) is entered in the assessments for 1774–81, and Dominique Jean (her son-in-law) for 1782–86; by 1787 the house was empty. Tracey Langlois was buried at St Pancras Old Church on 1 April 1781 (LMA: P90/PAN1/006).

A Great variety of fine pieces of cabinet-work, being some of the principal performances of that most ingenious workman Mr PETER LANGLOIS, cabinet-maker, in Tottenham-court-road, and are removed for the conveniency of sale; consisting of commodes, beaufets, writing and dressing tables, and various other articles of the most exquisite workmanship, beautifully inlaid with various sorts of wood, brass, tortoiseshell, &c. and richly embellished with grand chased ornaments in an elegant taste, and fit to furnish the most superb apartments.

N.B. About forty dozen of fine old Madeira wine, warranted genuine.

Also included 'in the above sale of Mr. Peter Langlois' was 'Some elegant household furniture', including upholstery, cabinet pieces, carpets (Turkey, Axminster and Wilton), two sedan chairs, three harpsichords, a chamber organ and some 'very fine ornamental china of the first magnitude'; by implication this part of the sale was not workshop stock, but it is not quite clear even whether it was all Langlois property.²⁵

Almost exactly a year later Mr Prestage announced a two-day sale of further stock, at a near-identical address (possibly the same sale room):

Some most elegant and matchless Pieces of inlaid work, begun by that famous artist Mr. Peter Langlois, and finished since his decease. In this sale will be exhibited a pleasing variety of commodes, cabinets, dressing-tables &c. inlaid in the most elegant taste, and richly ornamented with or molu; particularly a cabinet, in the antique taste, finely vaneered with japan; a most beautiful lady's secretary, &c. several pieces of the or molu, in figures, candle branches, and various other ornaments, an elegant clock, inlaid with tortoiseshell, by Rimbault,²⁶ models of ships, &c. &c. At the same time will be sold, some elegant household furniture, china, &c. likewise rich Burgundy and Madeira wines, samples of which then [*sic*] as above.²⁷

Whether the ship models were a family collection or a hitherto unknown aspect of the firm's repertoire is unknown. Catalogues were advertised for both sales, but neither has so far been traced.

At around the same time, in 1771, Daniel Langlois junior (Pierre and Tracey's son) was apprenticed to the bronze-founder Dominique Jean (c.1736–1812), his own brother-in-law.²⁸ At his death in 1816 he was named Peter Daniel Langlois, his age given as 66.²⁹ So he had been born in 1749 or 1750 (perhaps abroad since his baptism is untraced) and was 21 or 22 at the time of his apprenticeship.³⁰ This at last sets in context his concealed signature, 'Daniel Langlois', on the Fitzwilliam commode, which has long perplexed historians:

²⁵ *The Gazetteer and New Daily Advertiser*, Friday 15 February 1771 (repeated Monday 18 February); *Public Advertiser*, Saturday 16 February 1771. The sale was to take place on 18–20 February 1771.

²⁶ The noted Huguenot clockmaker Stephen Rimbault (fl. 1744–88), celebrated as Johan Zoffany's first employer; his portrait by Zoffany, dated 1764, is in the Tate Gallery.

²⁷ *The Gazetteer and New Daily Advertiser*, Thursday 20 February 1772 (following a preliminary notice on Friday 14 February), the sale to take place on 24–25 February.

²⁸ TNA: IR 1/27, f. 26v, duty paid 22 June 1771 on indenture of Daniel Langlois to 'Dominique Jean of Saint Pancras in Middlesex Water Gilder &c'. See also 'Daniel Langlois', shorter notice in *Furniture History*, Vol. 1 (1965), pp. 62–63 (and pl. XII). 'Dominick Jean' died in St Marylebone on 1 December 1812, aged 76, and was buried on 6 December at St Pancras Old Church (LMA: P90/PAN1/175).

²⁹ LMA: P90/PAN1/179, St Pancras Old Church, Burials, 4 February 1816.

³⁰ The baptism of his two sisters is also untraced, but they were both married at St Pancras Old Church — Mary Françoise in 1764, to Dominique Jean (see note 14), and Jane Alexander to Charles Peret on 14 October 1776, witnessed by Dominique Jean and Michael Livoir(?) (LMA: P90/PAN1/052). Peter Daniel Langlois's marriage to Sarah Wynn, on 24 April 1777, was witnessed by his brother-in-law Charles Peret and by Petter Janson, probably another Swede (*ibid.*). However, Janson (or Jansson) is a distinctly rural name in Sweden; anyone with metropolitan ambitions would normally have adopted a more urban name as well or instead (information from Lars Ljungström).

he presumably learnt the cabinet-making trade with his father in the 1760s, and would have been about 18, not a child, when he signed this commode (c. 1767). In 1771 he evidently chose to learn the bronze-working trade as well, but this did not debar him from directing the family business. From 1774 to 1781 the rates on 39 Tottenham Court Road were paid in his name — but now going as ‘Peter Langlois’ (see note 24). And in 1777 he married, now using both given names (see note 30). This and his burial record reveal that ‘Daniel’ and ‘Peter’ (junior) were one and the same man.

Finally, mention should be made of another Langlois family, sometimes associated with this one but apparently not related (or not at all closely). Peter Langlois (1673?–1737), a British (Huguenot) merchant in Leghorn from the late 1690s,³¹ has been equated with the Peter or Pierre Langlois who requested British naturalization in 1708, mentioned above, but this is by no means certain.³² The merchant has no clear, or even implicit, connection with the family of Daniel and Jeanne Langlois. He died in Leghorn in 1737 leaving a daughter Elizabeth (later Lefroy) and four sons, including Christopher (1715–1790) and John Peter (1716–1789), his successors in business, and Benjamin (1727–1802) who became a prominent British politician.³³ Benjamin Langlois had financial and other dealings with Pierre’s patron the 4th Duke of Bedford, but this is probably coincidental.³⁴ Others named Langlois were based in Amsterdam and had property in Britain, but they too seem to have been a different family.³⁵

Acknowledgements

I should especially like to thank Matthew Winterbottom and Wolf Burchard for their help.

Lucy Wood

Abbreviations

DEFM	<i>Dictionary of English Furniture Makers 1660–1840</i> , ed. Geoffrey Beard and Christopher Gilbert (Leeds and London, 1986)
LMA	London Metropolitan Archives, Clerkenwell
TNA	The National Archives, Public Record Office, Kew

³¹ Identified in his will (TNA: PROB 11/686/386, proved 1737) as ‘Mr Peter Son of the late Peter Langlois a British Merchant Settled in this City and Place for upwards of [38] years’ (this description evidently referring to the testator, not his father). He was married in London on 17 November 1712, to Judith de Monceau La Melonniere (TNA: RG 4/4641); and her brother Anthony Lamelloniere Esq is named his will.

³² Both the petitioner for naturalization and the merchant were ‘son of Peter Langlois’ (see notes 5 and 31), so on this evidence could be the same man. However, the merchant prescribed in his will (see note 31) that his tomb should be engraved ‘Peter Langlois an English man born ...’, so was not (on the face of it) a naturalized citizen. The researcher Michael Langlois (see note 3) equates the two men as one, also reporting that he (or at least the merchant) joined the British army in 1692, but on unstated evidence.

³³ TNA: PROB 11/686/386 (see note 31); also PROB 11/1176/116 (will of John Peter Langlois, proved 1789); PROB 11/1187/267 (will of Christopher Langlois, 1790); PROB 11/1384/98 (will of Benjamin Langlois, 1802). See also *The History of Parliament: the House of Commons 1754–1790*, ed. L. Namier, J. Brooke (1964), <http://www.historyofparliamentonline.org/volume/1754-1790/member/langlois-benjamin-1727-1802>.

³⁴ Beard and Hayward, op. cit. (note 2), p. 400, n. 26; for the Duke’s patronage of Pierre Langlois, *ibid.*, p. 396.

³⁵ Several wills in this family were translated out of ‘Low Dutch’ and proved in London, 1740–83 (TNA: PROB 11/706/286; PROB 11/865/341; PROB 11/922/195; PROB 11/957/347; PROB 11/1107/237). In 1695 passports had been granted to ‘Lewis Langloo’s’ and to ‘Isaac Langlois, a French protestant’, to go to Holland via Gravesend or Harwich (TNA: SP 44/344, pp. 336, 350).

MAJOR ACCESSIONS TO REPOSITORIES IN 2103 RELATING TO FURNITURE AND INTERIOR DESIGN

LOCAL

Derbyshire Record Office: National Association of Decorative and Fine Arts Societies, Cavendish Society: furnishing reports on St Leonard's, Monyash 2012 (D5625)

Isle of Wight Record Office: National Association of Decorative and Fine Arts Societies, Isle of Wight: record of church furnishings for St Olave, Gatcombe 2012 (2013/004)

Leicestershire, Leicester and Rutland, Record Office: Peter Van de Waals, cabinet maker and joiner, Chalford: drawings with notes by Sir George Trevelyan c.1930–1969 (DE8532); National Association of Decorative and Fine Arts Societies, Rutland: record of church furnishings at Tixover parish church, Leicestershire 2009–11 (DE8545)

Medway Archives and Local Studies Centre: Amalgamated Society of Carpenters and Joiners, Chatham branch: membership registers 1920–66 (DE1241); Amalgamated Society of Carpenters and Joiners, Rochester branch: membership register 1866–1912 (DE1245)

Nottinghamshire Archives: FW Gray & Co Ltd, drapers, Nottingham: papers including correspondence and financial records 1947–91 (8491)

Shropshire Archives: Thomas Grady & Sons, joiners and cabinet makers, Daybook 1913–62 (acc 8723)

Suffolk Record Office, Ipswich Branch: Green & Hatfield, antique dealers, Ipswich: correspondence, orders and miscellaneous papers 1936–37 (HC499)

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Subscriptions are now due from members, including institutional members, who pay annually by cheque, bank transfer or credit/debit card. Members who have already paid by banker's standing order on 1 July 2014 should ignore this notice. Gift Aid Declarations are of great value to the Society in enhancing our funds, at no cost to you or forward obligation, and UK tax payers who have not already provided one are requested to do so now. If you are uncertain whether your 2014–15 subscription has been paid please contact the Membership Secretary. A remittance form is provided for your convenience.

In error the subscription remittance forms were included in the dispatch of the August Newsletter. Those members who have already responded by forwarding their subscriptions to the Membership Secretary should ignore the form enclosed with this Newsletter and accept our apologies for any confusion.

Institutions that require an official order to be issued before payment is made should ensure that this is completed NOW and sent to the Membership Secretary so that an invoice can be sent to your accounts department.

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Email: brian.austen@zen.co.uk OR membership@furniturehistorysociety.org

ANNOUNCEMENTS

A MAJOR BENEFACTION FOR THE SOCIETY

Our longstanding Member, Graham Samuel Gadd, and his wife, Hilda Colquhoun Gadd, have generously given the Furniture History Society a property in Twickenham. Mr and Mrs Gadd will continue to reside there with a lease from the Society, but when, eventually the property becomes vacant, it will be sold and the proceeds used to establish a fund to be known as the Hilda Colquhoun Gadd Fund. The Fund's income will be used by the Society for the publication of historical documents intended to advance the study of history of furniture and of/bibliographies, indices or other tools intended to improve access to periodical or other historical literature, in whatever media the Society deems best. Mr and Mrs Gadd have kindly agreed that they will be responsible for the upkeep of the property during their lifetimes.

IRÈNE LOGAN (1922–2014)

Members will be sorry to hear of the death on 26 June of Irène Logan, widow of Sir Donald Logan (1917–2009). After Donald's retirement from the diplomatic service in 1977, she and he became active members of the Society. On foreign trips they were always well prepared on the intricacies of foreign dynasties and changes of regimes and borders and happy to share their knowledge. Irène, born in Peking, the daughter of a Belgian diplomat who served as ambassador to Berlin and Madrid in the 1930s, was multi-lingual and had many international contacts, which she was happy to use in the Society's interest, arranging, for example, an improvised visit by a small group to the very private Palais Stoclet in Brussels. And from 1986 to 1996 she acted as assistant to the then Book Review Editor, soliciting publications, dispatching them to reviewers and sending the resultant reviews to publishers, an unsung but important service to the Society.

S. S. J.

FUTURE SOCIETY EVENTS

BOOKINGS

For places on visits please apply to the Events Secretary, Anne-Marie Bannister, Bricket House, 90 Mount Pleasant Lane, Bricket Wood, St Albans, Herts, AL2 3XD (Tel: 07775 907390) enclosing a separate cheque and separate stamped addressed A5 envelope for each event using the enclosed booking form. Where possible, joining instructions will be despatched by email so please remember to provide your email address if you have one. There is no need to send a SAE if you provide a clearly written email address.

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. Members are reminded that places are not allocated on a first come, first served basis, but that all applications are equally considered following the closing date.

There is now an extra facility on the website for members to express interest in certain events and then pay, if assigned a place after the closing date (where this is applicable). This is now possible for all day events. If you have no online facility or are uneasy about using this new procedure, please just use the blue form as usual, or simply email events@furniturehistorysociety.org

CANCELLATIONS

Please note that no refunds will be given for cancellations for events 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. Please also note that in the rare instances where members have promised to pay on the day of the visit, they will still be charged the full amount of the day if cancelling less than seven days before the visit or if they simply fail to attend. This is necessary as the Society has normally paid in advance for a certain number of members to take part in e.g. tour/lunch. Separate arrangements are made for study weekends and foreign tours and terms are clearly stated on the printed details in each case

ANNUAL GENERAL MEETING AND WORKS IN PROGRESS TALKS

Saturday 22 November 2014, 11.00 am – 4.30 pm approx

Nostell Priory, Doncaster Rd, Nostell, Wakefield, West Yorkshire WF4 1QE

We will celebrate the 50th anniversary of the FHS at Nostell Priory, Wakefield, a property of the National Trust. The roots of the Society lay in the energy and enthusiasm of two young scholars based in Yorkshire, so it is appropriate that we return there for this anniversary.

The Annual General Meeting for the year ending 30 June 2014 will start at 11.00 am (coffee from 10.30 am).

Roger Carr-Whitworth, National Trust Officer for Yorkshire and NE Region will give a presentation entitled, 'Securing the Future of a Great House and its Collections: developments at Nostell Priory 1986–2014'. This will cover the the Trust's securing of the collection in the house, the park and the stables between 1986 (when the first contents, including the Chippendale furniture, came to the Trust) and the present day. None of this was included with the original acquisition of the house by the Trust in the 1950s.

Elizabeth Jamieson, Dr Eleanor Quince and Dr Mark Westgarth will give a joint talk on the Antique Dealers Project; a thirty-month academic research project funded by the AHRC and based at the University of Leeds. A research team led by Dr Westgarth is investigating the history of the British Antiques Trade in the Twentieth century. The project — which is the first of its kind — will enhance our understanding of the subject and of the evolving nature and importance of the antique dealer over the last 100 years. Results will include a website, a conference, a book and an archive for future research.

Admission to the AGM is free but all members wishing to attend should notify the Events Secretary at least 7 days in advance. Tickets for a hot buffet lunch with a glass of wine followed a private tour of the Priory with special access to the furniture are available at a cost of £30 per head. Tickets should be booked with the Events Secretary at least seven days in advance.

The Society has negotiated special rates for FHS members with the following two hotels, both of which are 10–20 minutes by taxi from Nostell Priory and 15 minutes by taxi from Wakefield Westgate Railway station:

Best Western Hotel Saint Pierre
Tel. (01924) 255596
www.bw-hotelstpierre.co.uk
Quote Furniture History Society when booking

Waterton Park Hotel, Watton WF2 6PW
Tel. (01924) 257911
www.watertonparkhotel.co.uk
Quote NOST when booking

Taxi transport is available from Wakefield Westgate station to Nostell Priory, meeting the 10.08 hrs arrival from London on Saturday morning, departing King's Cross at 08.03 and returning to catch the 17.18 hrs London train. This can be arranged at an approximate cost of £5 per head, per journey, but must be pre-booked via the Events Secretary, not later than seven days before the event.

THE 39TH ANNUAL SYMPOSIUM OF THE FURNITURE HISTORY SOCIETY

The Wallace Collection, Hertford House, Manchester Square, London W1

Saturday 28 March 2015, 10.00 am – 5.00 pm

Rustic Ornaments: the history of garden seating

The study of furniture made for use in gardens tends to fall between the disciplines of furniture history and garden history. The speakers gathered for this day will explore the variety of design for rest and relaxation outside, from the classical period to the late-nineteenth century. Many designs were made by architects, but others arose from the adaptation or exploitation of new materials. By the nineteenth century the variety of forms of garden furniture had proliferated, providing for the millions of new leisure gardeners in cities and suburbs. The day will be chaired by Todd Longstaffe-Gowan, garden historian and garden designer.

10.00–10.25 am	Registration and coffee
10.25–10.30 am	Welcome by Christopher Rowell
10.30–10.40 am	Introduction by Todd Longstaffe-Gowan
	Edward Hollis <i>The Seat of Inspiration: Garden Furniture in Ancient Rome</i>
	Lisa White <i>Of Chinoiserie, Dearly and the Root of the Matter</i>
	Bob Parrott <i>The Windsor Chair in the Garden</i>
	George Carter <i>Architects' Designs for Garden Seats 1800–1830</i>
12.40–1.00 pm	Q&A
1.00–2.00 pm	Lunch
	David Adshead <i>Seventeenth-Century Garden Furniture</i>
	John Powell <i>The Coalbrookdale Connection</i>

Kate Hay
Infinite Variety: Victorian Ingenuity in the Design of Garden Seating
John Danzer
The Adirondack Chair

4.00–4.20 pm	Q&A
4.20–4.30 pm	Summing up
4.30–4.35 pm	Thanks
4.35–5.00 pm	Tea

Tickets must be purchased in advance and early booking is recommended.

Fee: £45 for FHS members/£35 for FHS student members.

All non-members £55, reduced to £50 if taking out FHS membership when booking.

Ticket price includes morning coffee and afternoon tea.

A light lunch will be available for FHS members in the Meeting Room at the Wallace Collection at a cost of £20 to include a glass of wine. Tickets for lunch must be purchased at least 7 days in advance from the Events Secretary. The Wallace Collections Restaurant will be open for bookings (Tel: 0207 563 905) and there are plenty of local cafes/restaurants.

Booking online for members is via the FHS website: www.furniturehistorysociety.org.

Alternatively, please contact the Events Secretary using the standard blue form/cheque procedure or via email: events@furniturehistorysociety.org or tel. 07775907390.

OTHER NOTICES AND EVENTS

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

TWO DAY SEMINAR TO CELEBRATE THE LIFE AND WORK OF SIR ROBERT LORIMER, ARCHITECT

Tuesday 11 – Wednesday 12 November 2014

The Playfair Library, Old College, University of Edinburgh

The newly formed Lorimer Society, which is working collaboratively with other organisations to celebrate this notable Scottish architect's work, will host a two-day seminar at Edinburgh University. Key speakers will locate Robert Lorimer's work in the Arts and Crafts tradition; will speak about his relationship with his craftsmen, his long commitment to our Scottish National War Memorial, his domestic architecture and the many restorations he undertook.

Contact for further information: Professor Aline-Wendy Dunlop, MBE, Honorary Secretary, The Lorimer Society, email: a.w.a.dunlop@strath.ac.uk

DESTRUCTION OF THE ENGLISH COUNTRY HOUSE STUDY DAY

Saturday 15 November 2014 10.00–17.00

The Lydia & Manfred Gorvy Lecture Theatre, V&A Museum

In conjunction with SAVE Britain's Heritage, Sir Roy Strong, Marcus Binney, Tim Knox, John Harris, Simon Jervis, John Goodall and other speakers will lead a study day devoted to exploring the legacy of the V&A's celebrated 1974 exhibition, *The Destruction of the English Country House*. As the fascination with historic houses continues to grow, this event highlights the challenges and possible solutions associated with saving the country's ancient homes.

£45, £35 concessions, £15 students

For tickets please email bookings.office@vam.ac.uk or book via the V&A website

CHRISTOPHER GILBERT MEMORIAL LECTURE: A DAY AT HOME IN EARLY MODERN ENGLAND

Saturday 29 November 2014, 2.30pm

Geffrye Museum, Kingsland Rd, Shoreditch, London

Dr Catherine Richardson is Reader in Renaissance Studies at the University of Kent; she and Tara Hamling, Senior Lecturer in Early Modern History and Fellow of the Shakespeare Institute at the University of Birmingham, have a book forthcoming with Yale University Press about how the 'middling sort' used domestic spaces and objects in early modern England. They are developing new methods for the study of domestic material culture and examining how people experienced their living spaces and furnishings — from bed chambers and warming pans to apostle spoons and chamber pots. Their research will be the subject of her lecture.

£12 for non-members of the Regional Furniture Society

V&A AND CMG TO CREATE FIRST DESIGN MUSEUM IN CHINA

This July the V&A and China Merchant's Group (CMG) have signed a collaboration agreement to support CMG's ambitious plan to develop the first major museum of design in China. The pioneering partnership aims to promote Chinese design to an international audience as well as present the best international design in China. The new museum is planned to open at the end of 2016 in the Shekou district of Shenzhen, the city designated by UNESCO as the city of design and creative industries. The development is led by China Merchants Property Development Co. Ltd, the real estate flagship of CMG who have commissioned a new museum building designed by renowned Japanese architecture studio Maki, led by Fumihiko Maki. The V&A will have a dedicated gallery within the Shekou Museum to show curated displays from its collections as well as space to present major V&A exhibitions. The V&A will play an advisory role in helping the Shekou Museum develop its own collections and provide training for Shekou Museum's senior management team.

KOREA FURNITURE MUSEUM, SEOL

Having unofficially opened in 2008 after fourteen years of construction of the ten exquisite hanok structures and set in beautifully landscaped gardens, this private museum is the brainchild of Chyung-Mi-sook, a former professor at Yonsei University and a collector who personally amassed the museum's two thousand pieces of Joseon Dynasty furniture over the past five decades. As Korean traditional living culture was sedentary, most of the furniture was built to be small and low, for example, the cabinets fit perfectly beneath the papered wooden windows of the Museum's women's quarters. The Museum is now fully open for guided tours by appointment, www.kofum.com; email contact@kofum.com.

NEW V&A MUSEUM TO OPEN IN DUNDEE

The V&A Museum of Design Dundee will be an international centre for design, housed in a world-class building at the heart of Dundee's revitalised waterfront. Opening in 2017, it will host major exhibitions and will also celebrate Scotland's internationally significant design heritage in its Scottish Design Galleries. It will bring the V&A's collections and exhibitions to a wider national audience, will inspire and promote contemporary talent, and will encourage design innovation for the future.

BOOK REVIEWS

Suggestions for future reviews and publishers' review copies should be sent to Simon Swynfen Jervis, 45 Bedford Gardens, London W8 7EF, tel. 020 7727 8739. email ss.jervis@btopenworld.com

Oliver S. Heal, *Sir Ambrose Heal and the Heal Cabinet Factory 1897–1939*, Oblong Creative Ltd, Wetherby, 2014, 396 pp., 586 illus., ISBN 978-0-9575992-3-9. £58

This large, handsome and lavishly illustrated book pays full justice to Oliver S. Heal's many years of research into his family's firm. The book highlights in particular the contribution made by the author's grandfather, Sir Ambrose Heal, to the company's history. Sir Ambrose Heal (1872–1959) transformed the family furnishing business, Heal's of Tottenham Court Road, London, turning it into a firm famous for supplying well-designed and well-made furniture and furnishings to the middle classes. In the first part of the book, 'Ambrose Heal — The Man', the author brings Sir Ambrose to life by exploring the influences on his early years and reproducing many photographs and other material from the family archives. The second part, 'Retail is Detail', examines the development of the firm in the context of London furniture retailing in the nineteenth and twentieth centuries.

Part three, 'The Cabinet Factory', focuses on many aspects of the firm's production, by examining the labels used by Heal's; the design characteristics of furniture designed by Sir Ambrose; and the timbers, methods of construction and finishes employed. There follows a detailed and profusely illustrated run of chapters covering the cabinet factory's output from 1895–1903, the 'mature' designs of 1904–1917, followed by the output during the 'Post-War Doldrums' of 1918–29 and the 1930s. Then a particularly interesting chapter examines Heal's key suppliers, providing information about firms such as those of Frederick Cooke and James Cox & Co. The useful appendices include a list of Heal's furniture exhibited at Arts & Crafts exhibitions between 1899 and 1938.

From the foregoing it will be clear that this book is indispensable for anyone interested in furniture history during the period examined, and that it places Heal's on a firm scholarly footing. In support of this latter aspect, it might be added that the important oak chair discussed and illustrated on p. 80, which was designed in 1901 by Sir Ambrose for the short-lived Joan Drummond Angus (1896–1908) — whose sister Christine (later the second Mrs Walter Sickert) probably designed the inlaid decoration — has recently been acquired from the Angus family by the V&A Museum of Childhood.

Max Donnelly

Pierre Arizzoli-Clémentel, *Emilio Terry 1890–1969, Architecte et décorateur*, Paris (Gourcuff Gradenigo), 2013, 304 pp., 13 col., 58 b. & w. illus., ISBN 978-2-35340-165-9. 69 Euros.

During the April 1986 Paris visit, FHS members made an excursion to the Château de Groussay, east of Versailles, transformed and embellished by and for Charles de Beistegui (1895–1970), heir to an immense Mexican fortune, and dispersed in a Sotheby's sale in 1999. Its theatre, Palladian bridge and pyramid were all designed by Emilio Terry (1890–1969), one of Beistegui's 'Committee of Taste' along with Vicomte Charles de Noailles (1891–1981) and the Russian-born Alexandre Sérébriakoff (1907–84), whose unloveable watercolours are invaluable records of much rich décor. Terry himself, part-heir to Cuban sugar and banking wealth, was a member of that cosmopolitan post-Proustian *galère* which coruscated in the limelight of Beistegui's famous Palazzo Labia ball in 1951; in 1986 the Society was entertained at the Hôtel Lambert by a survivor, the Baron de Redé (1922–2004). Brought up at Chenonceau and with a sister married to a brother of Boni de Castellane (1867–1932) Terry took over the latter's flat in the Place du Palais-Bourbon in 1914 and in

1934 bought the Castellanes' Château Rochecotte in Touraine. He was active as an architect and designer from about 1920: eventually he filled over four hundred sketch-books with innumerable designs, mainly unexecuted.

Arizzoli-Clémentel, first interested in Terry in 1971, was able to explore the riches of this archive, which includes models and much besides, when appointed director of the Musée des Arts Décoratifs in 1996, and then published a booklet on Terry's carpet designs. His *Emilio Terry* suffers from the copyright-holders' inexplicable refusal to allow designs to be reproduced: its illustrations comprise watercolour evocations of Terry's works by Laurent de Commynes, a run of mainly social — and amusing — snapshots, and a photographic survey of Rochecotte in the 1950s. But the book, handsomely produced, displays such mastery of the sources and of Terry's milieu — buttressed by appendices including a reprinting of the 1972 sale catalogue of his remarkable library, a survey of his sketchbooks, a detailed list of his models, and an account of unexecuted projects and of Terry's own dwellings — that it becomes an indispensable authority. Terry's designs were first exhibited in Paris in 1933 and then by MoMA in New York in *Fantastic Art, Dada and Surrealism* (1936), alongside Postman Cheval and Schwitters, and again in Paris in 1948, at the Musée d'Art Moderne. Just before his death Marcel Nahmias, a client and friend published a tribute *Recueil des projets*, with a chapter on ornaments, mainly furniture of which Terry was indeed a prolific designer, usually in a late neo-classical or 'Louis XVII' mode, but often with touches of fantasy. From about 1931 he collaborated closely with the more Modernist Jean-Michel Frank. In another appendix Arizzoli-Clémentel analyses twelve notable furniture designs or themes, but throughout there are illuminating details, including Terry's unexpected meeting with Mario Praz, then working not on interior decoration but towards *The Romantic Agony* (1930), on a trip to Cuba in 1924.

Simon Swynfen Jervis

Martin Chapman et al., *The salon doré from the hotel de la Trémoille*, San Francisco (Fine Arts Museums of San Francisco), 2014, XII + 124 pp., 108 col., 12 b. & w. illus. ISBN 978-0-88401-142-2. \$29.95

This lavish publication describes the reinstallation of the main *salon* from the hotel de la Trémoille on Rue Saint-Dominique in Paris in the Legion of Honor Museum in San Francisco. The panelling of this room, a fine example of mature neo-classical taste, dates from 1781–82. Given to the Museum by Richard Rheem in 1959, it was exhibited at the Legion of Honor in two consecutive displays and has now been installed in its third guise.

Period rooms are particularly closely connected with the display of French furniture of the *ancien régime* in American museums. The prime examples are the Wrightsman Galleries in the Metropolitan Museum of Art, first installed from the 1960s onwards and refashioned in 2007, and a number of French rooms in the Frick Collection — a reminder that such rooms in private houses generally preceded museum ones. The spell cast by these glamorous galleries in New York, and by more isolated ones such as the Hamilton Rice room in Philadelphia, has proved so irresistible that even in the Getty Museum in Los Angeles, opened in 1997, the pavilion designed by Richard Meier for the French decorative arts was fitted, seemingly quite incongruously, with a series of panelled rooms to set off the splendid collections.

That is the traditional function, one might even say the definition, of a period room: old panelling, removed from its original setting and reinstalled as a room to display a collection of furnishings of more or less the same date and geographical origin, in order to achieve a 'period feel'. In San Francisco, however, the process has been reversed. The panelling has become the focus of the enterprise, and the installation and furnishing campaign were aimed at recreating the original appearance of this particular room.

The original location of the room was only identified fairly recently by the late Bruno Pons; this has allowed its exact proportions to be reinstated, a process that necessitated the production of a considerable amount of reconstructed elements, including much carved detail. None of the furniture from the room is known to survive, but an inventory compiled in 1790 — transcribed and translated in the book — records what was in it, whereas further sources contain additional information on the appearance of individual pieces. Apart from two side-tables, there was only seat furniture. Some chairs deemed suitable for the room were already in the Museum's collection, others were expressly acquired on the art market, and a number of copies were produced, including a settee, not copied from an existing model but based on a *bergère*. This slightly disparate assembly was unified by being upholstered by Xavier Bonnet in a blue-and-white silk *lampas*. Its colours are the ones mentioned in the inventory, and the pattern was copied from an old length of silk at Lyon. A side-table, somewhat reminiscent of the detailed description of the original one, was also purchased, and a second, slightly wider one newly made. A similar approach was adopted for the gilt-bronze wall-lights and clock; in addition, the Museum's celebrated garniture of blue Sèvres vases with *encrusté* decoration was placed on the chimneypiece which originally held three blue-and-white and gilded porcelain vases, doubtless much less sumptuous.

This unprecedented enterprise is described in detail by a number of authors, including Martin Chapman who was in charge of it, and Xavier Bonnet who provides a fascinating account, based on archival sources, of the furnishings installed in the hôtel de la Trémoille in the early 1780s, when the eponymous duc and duchesse took up residence there.

The latter description unwittingly raises a central question which is not addressed in the book: what is the purpose of such a reconstruction, inevitably flawed however painstaking its preparation and execution, out of the context of the room's original setting? Various authors stress the importance of aspects of use and etiquette for the understanding of a room such as this one, and Bonnet's evocation of the hôtel de la Trémoille describes the position of the *salon* within the sequence of rooms. He rightly draws attention to the gradation in richness from room to room, as well as the fundamentally impersonal character of the parade apartment of which the *salon* was the culminating feature. In other words, the approach to the room advocated in this publication is contextual, yet in San Francisco it is shown in isolation, in a museum setting. How does its new presentation, as a perfected slice from a lost whole, function within the context of the museum galleries? To indicate just one comparison, the newly installed galleries of the Rijksmuseum in Amsterdam include only one furnished 'period room', a Haarlem salon of c.1794–95, which however has been preserved intact with all its furnishings and textile components (mainly of French origin). By contrast, an Amsterdam rococo room of c.1748 is shown empty, as its original furniture is not known to survive (compare the Norfolk House Music Room at the Victoria and Albert Museum, cited by Chapman and illustrated as fig. 2).

The reinstallation of the *salon doré* of the hôtel de la Trémoille adds a novel chapter to the history of French period rooms in museums, not just in America but all over the world. Hopefully the extensive documentation in this publication will stimulate debate about its motivation and significance.

Reinier Baarsen

Annette Carruthers, *The Arts And Crafts Movement in Scotland, A History*, Newhaven and London, 2013, xix + 404 pp., 169 col., 173 b. & w. illus., ISBN 978-0-300-19576-7. £60

Handsome, thoughtful and generously illustrated this wide-ranging book would not be housed in the 'furniture history' section of a library. Nonetheless it contains much relevant to the study of furniture and even more that provides an illuminating background. The

approach to Scotland is inclusive, with attention paid to such English protagonists as William Morris, Walter Crane, W. R. Lethaby (particularly for his clients at Melsetter, he English, she Scottish), Alexander Fisher, Christopher Whall and Henry Wilson, as well as the Art Workers' Guild, Ashbee's Guild of Handicraft and the Arts & Crafts Exhibition Society. There are plenty of interlocking identities — John Ruskin, say, a Scot born in London who later settled in the Lake District, or George Washington Jack, a Scot born in New York who worked in London — and relationships: at the Old Palace of Mochrum, for example, Robert Weir Schultz employed Ernest Gimson and Sidney Barnsley to execute furniture (Gimson was later to work for Schultz in Khartoum and Westminster Abbey). 'Arts & Crafts' is a term often so loosely applied as to lose any specific meaning but Annette Carruthers is rigorous to the extent that the later C. R. Mackintosh is excluded as far from conforming to the Arts & Crafts ethic. If the book has a furniture hero it is Robert Lorimer (including a humdinger of a piano for his Tennant client at Port Lympne in Kent, lavishly painted by Phoebe Traquair), with a very different animal, George Walton, coming a slightly distant second. Both have well established reputations. A lesser figure, Henry T. Wyse, was a competent practitioner in a Baillie Scott manner, but otherwise few individuals emerge. Perhaps further analysis of the products of Guthrie & Wells and Wylie & Lochhead in Glasgow or Whytock & Reid in Edinburgh may reveal new designers. Textiles, stained glass, metalwork, jewellery, graphic design and architecture are all generously covered, along with well-meaning bodies such as the Edinburgh Social Union or the Scottish Guild of Handicraft. It is a rich mix.

S. S. J.

Vanessa Brett, *Bertrand's Toyshop in Bath, Luxury Retailing 1685–1765*, Wetherby (Oblong Creative Ltd), 2014, 363 pp., 212 col., 32 b. & w. illus, 13 maps, 2 graphs. ISBN 978-0-9575992-4-6. £48

This delightful and idiosyncratic book has at its heart the toyshop on Terrace Walk, in central Bath, round the corner from the Abbey and between the two assembly rooms, which was run from 1730 to 1747 by Paul Bertrand, a Huguenot whose mother was a Gribelin, and his second wife, Mary Deards, whose father was the doyen of London toymen, with links to Bath and Tunbridge Wells. Through family, suppliers and clientele the Bertrand shop's connections were ubiquitous, and Vanessa Brett has used his account at Hoare's bank to construct a directory of contacts, about nine hundred in all, with a close focus on twenty-eight London suppliers, whose addresses, from St James's to Moorfields, are revealingly mapped. Furniture, with the freakish exception of Nicholas Le Normand's extraordinary feather bed (see Vanessa Brett's article in *Newsletter* 193, February 2014), was not significant in Bertrand's business, but this book extends far beyond that alone to cover the early eighteenth-century trade in toys — small luxury items — in general and multiple aspects of Bath — entertainments, gambling, royal visits, lodgings, travel and freemasonry, to cite but a few. So far only ten Bertrand invoices have emerged (the largest, to Lord Fairfax in 1741, comprises a diamond buckle at £113 and a silver tea kettle for £30 5s. 0d., no mean sums) and only three surviving purchases, a Meissen sugar dish and a Chelsea milk jug at Althorp and three *blanc-de-chine* tea-bowls (from a set of six) at Chatsworth. But a wide range of illustrations, including trade cards, bills from other suppliers, and 'toys' in great variety, fill out that picture, while others depict Bath and its activities. Dense with facts and anecdotes, fully annotated (and with many cross-references) and indexed, and with an extensive bibliography *Bertrand's Toyshop* is a mine of insight and information.

S. S. J.

THE OLIVER FORD TRUST AND TOM INGRAM MEMORIAL FUND (FHS GRANTS)

In line with one of its roles — the promotion of interior design — the Oliver Ford Trust has generously expressed the desire to sponsor a place on each FHS study weekend or foreign tour. Applicants should either be a student with a particular interest in interiors or a junior museum professional. Application from non FHS members will be considered. Grants will be awarded by the Tom Ingram Fund, to which candidates should apply.

The Tom Ingram Memorial Fund makes grants towards travel and other incidental expenses for the purpose of study or research into the history of furniture (a) whether or not the applicant is a member of the Society; (b) only when the study or research is likely to be of importance in furthering the objectives of the Society; and (c) only when travel could not be undertaken without a grant from the Society. Applications towards the cost of FHS foreign and domestic tours and study weekends are particularly welcome from scholars. Successful applicants are required to acknowledge the assistance of the Fund in any resulting publication and must report back to the FHS Grants Committee on completion of the travel or project. All enquiries about grant applications should be addressed to Clarissa Ward, Secretary FHS Grants Committee, 25 Wardo Avenue, London SW6 6RA, or email grants@furniturehistorysociety.org.

The FHS Grants Committee now meet quarterly to consider all grant applications, either for independent travel/incidental expenses for the purpose of study or research, or for participation in FHS foreign and UK study trips. Completed application forms should be submitted, with current Curriculum Vitae, so that they can be considered at the following meetings: a) 10 March, b) 10 June, c) 10 September or d) 10 December. Applicants will be informed of all decisions by the end of the applicable month.

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 Matthew Winterbottom: matthew.winterbottom@ashmus.ox.ac.uk or posted to Matthew Winterbottom, Department of Western Art, The Ashmolean Museum, Beaumont Street, Oxford OX1 2PH.

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TOM INGRAM MEMORIAL FUND/FHS GRANTS: Clarissa Ward, 25 Wardo Avenue, London SW6 6RA, email: grants@furniturehistorysociety.org

Web site: www.furniturehistorysociety.org

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This issue edited by Elizabeth Jamieson

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