

The Furniture History Society

Newsletter 201

February 2016



In this issue: Prussian Furniture and Pioneers | Society News | Obituary; Pierre Ramond | Future Society Events | Occasional Visits | Overseas Events | Other Notices | Book Reviews | Reports on the Society's Events

Prussian Furniture and Pioneers: Karl Friedrich Schinkel's Legacy in Texas

The Texas frontier, a land of log cabins and wide prairie skies, seems to be as far as possible from the world of the European nobility and their grand cosmopolitan palaces, but the furniture of Texas tells a different story. Prior research on the European stylistic origins of early Texas furniture focused on continental examples that belonged to farmers and small village tradesmen, individuals of

the same socioeconomic strata as many of the people of nineteenth-century Texas. Surprisingly, previously unexplored sources indicate that the cabinetmakers of Central Texas were making copies of furniture owned by some of the most regal Europeans of all, the members of Prussian royal family.

The nineteenth century was a time of mass immigration to the United States.



Fig. 1 Pair of chairs, walnut with cane seats. Made by Johann Michael Jahn, New Braunfels, Texas c. 1860. Owner: Museum of Fine Arts, Houston, The Bayou Bend Collection, Gift of William J. Hill

German-speaking immigrants made their way to Texas seeking a better life and brought their culture with them. German Texas cabinetmakers were particularly well regarded, and their goods were popular among non-German Texans as well. In 1860, only around six percent of the population of Texas was German-born, but German-born cabinetmakers accounted for one third of all professional cabinetmakers in the state.¹ When looking at surviving Texas furniture examples, the German influence is even greater. A full sixty percent of the chairs illustrated in the revised edition of *Texas Furniture: the cabinetmakers and their work, 1840–1880*, the most recent encyclopedic book on the subject, were either made by known German-born cabinetmakers or are chairs of iconic German design made by cabinetmakers unknown.

There are many possible explanations as to why German cabinetmakers enjoyed such success. Many of them arrived as experienced cabinetmakers, which undoubtedly gave them a tremendous advantage. Additionally, many also found a way, with local technology and locally available wood, to make furniture for Texans that would have been at home in the finest palaces of Berlin, furniture that was made in a style conceived by arguably the most famous of all Prussian designers, Karl Friedrich Schinkel. In schools throughout Prussia, cabinetmakers in training were taught to construct furniture in the style of the master architect from designs printed in the instructive text *Vorbilder für Fabrikanten und Handwerker*.²

Born in Brandenburg in 1781, Karl Friedrich Schinkel was a renaissance man in many respects. Talented as a landscape painter, an architect, and a designer, he traveled, with sketchbook in hand, extensively throughout Italy, Britain, and France as well as the great capitals of Vienna and Prague. He enjoyed a long and influential career as a Prussian civil servant, working for both the government and the Hohenzollern royal family. After the final defeat of Napoleon, the Prussian government began an enthusiastic building program, and Schinkel's talents were put to use adorning Prussia with grand and beautiful buildings. His near constant devotion to work and civic duty would only be ended by his illness and eventual death in 1841. When Schinkel's coffin was taken through the streets of Berlin on the way to his final resting place, thousands turned out to mourn the great man.³

Although primarily known for his work as an architect and landscape painter, Schinkel's interiors were no less impressive or superbly designed. The Schinkel furniture most relevant to German-Texas furniture was that of two Berlin palaces, the Palais Prinz Albrecht and the Palais Kaiser Wilhelms I. Both palaces and associated furniture were destroyed in the Second World War, but the interiors were recorded in photographs and vivid descriptions by the art historian Johannes Sievers who began work on them in the 1920s and published extensively into the 1950s.⁴

The Palais Prinz Albrecht had already changed hands several times by 1829 when Schinkel was hired to renovate and



Fig. 2 Table, mahogany with maple inlay and gold bronze painted medallions. After a design by Schinkel c. 1830. Princess Marianne's parlor, Palais Prinz Albrecht. Photograph taken 1941



Fig. 3 Table, primary, walnut; secondary, pine. Made by Engelbert Krauskopf, Fredericksburg, Texas c. 1860. Owner: Mrs. Schatzie Crouch. Photographer: Harvey Patteson. © University of Texas Press, 2012

refurnish it for Prince Albrecht, youngest son of King Friedrich Wilhelm III, and his new bride, Princess Marianne of the Netherlands. Among the furniture Schinkel designed for Princess Marianne's parlor was an exquisite table constructed of mahogany with maple inlay (Fig. 2).⁵ The table top rests on a pair of four S curve supports shaped to resemble the outline of a lyre, a common feature of furniture in the classical style. The table is

ornamented with gold bronze painted rosettes and is further stabilized by a stretcher, also with maple inlay, running between the two lyres.

A table of almost identical design belonged to the Crouch family of Central Texas who had owned it since its construction around 1860 (Fig. 3). Unlike the Prussian table, it was made of local woods, walnut and pine, rather than expensive imported mahogany. Each lyre is decorated with a single carved and unpainted round form, and the stretcher connecting them was further beautified by turning rather than with delicate inlay.⁶ Despite the Texas table's more modest materials of construction, the aesthetic harmony of Schinkel's design remains intact. Although the table is unsigned, like virtually all German-Texas furniture, Crouch family history recorded the maker as Engelbert Krauskopf, a Prussian cabinetmaker and gunsmith who immigrated to Texas in 1846.⁷

As the Prussian royal family was partial to the classical aesthetic, Schinkel designed a chair, modified from the ancient Greek klismos form, which was simple, elegant, and practical for a variety of uses (Fig. 4). These distinctive double-vase and ball chairs were first created around 1830 and were also constructed of mahogany with maple inlay. They had caned, rather than solid or upholstered seats. The chairs were considered to be remarkably comfortable for sitting, and they were found primarily in the Palais Kaiser Wilhelms I.⁸ A photograph taken in 1875 shows double-vase and ball chairs being used in the Kaiser's conference room. They flank three sides



Fig. 4 Pair of chairs, mahogany with maple inlay and cane seats. After a design by Schinkel, c. 1830, Palais Kaiser Wilhelms I. Photograph taken 1936

of the negotiating table, while an upholstered chair nearest the warmth of the fireplace was reserved for the Kaiser (Fig. 5).⁹

Several similar double-vase and ball chairs were also made by German-born cabinetmakers in both New Braunfels and Fredericksburg, Texas. Made by makers known and unknown, they were constructed in both cherry and walnut, some with solid wood seats and some with caned seats. Two chairs in the collection of the Museum of Fine Arts, Houston were created by Johann Michael



Fig. 5 Conference Room, Palais Kaiser Wilhelms I, Berlin. Photograph taken 1875



Jahn, a native of Prussian Pomerania who arrived in Texas in 1844 (Fig. 1).¹⁰ An additional six superbly constructed chairs of the same type, but with solid seats, were made by Jacob Schneider, a veteran of the Prussian Army Corps who immigrated to Texas in 1853 (Fig. 6).¹¹ Texas, however, was not the only place far from Germany where double-vase and ball chairs were constructed. A solid seat version of the chair by an unknown maker was discovered in Tanuda, Australia, a town primarily settled by immigrants from Prussian Silesia.¹² Regional examples of the double-vase and ball chair have also been found within German borders. An upholstered version of the chair with an additional crossbar on the lower back, unfortunately of unknown maker and location, was described as being from 'South-central Germany' by Charles Venable, who published on German and Texas furniture style similarities in 1985.¹³ Additionally, a private collection in Berlin houses a less refined version of the chair with turned front legs.¹⁴



A related chair, also a modified klismos form made of mahogany with maple inlay but with a diamond back motif, was made to Schinkel's design for the Palais Prinz Albrecht. (Fig. 7) These chairs were often used as overflow seating and were particularly useful for seating guests

Fig. 6 (top) Chair, one of six, walnut. Made by Jacob Schneider, Fredericksburg, Texas 1860–1870. Owner: Mrs. Lewis Dolezal. Photographer: Harvey Patteson. © University of Texas Press, 2012

Fig. 7 (bottom) Chair, mahogany with maple inlay and cane seat. After a design by Schinkel, 1831, Palais Prinz Albrecht

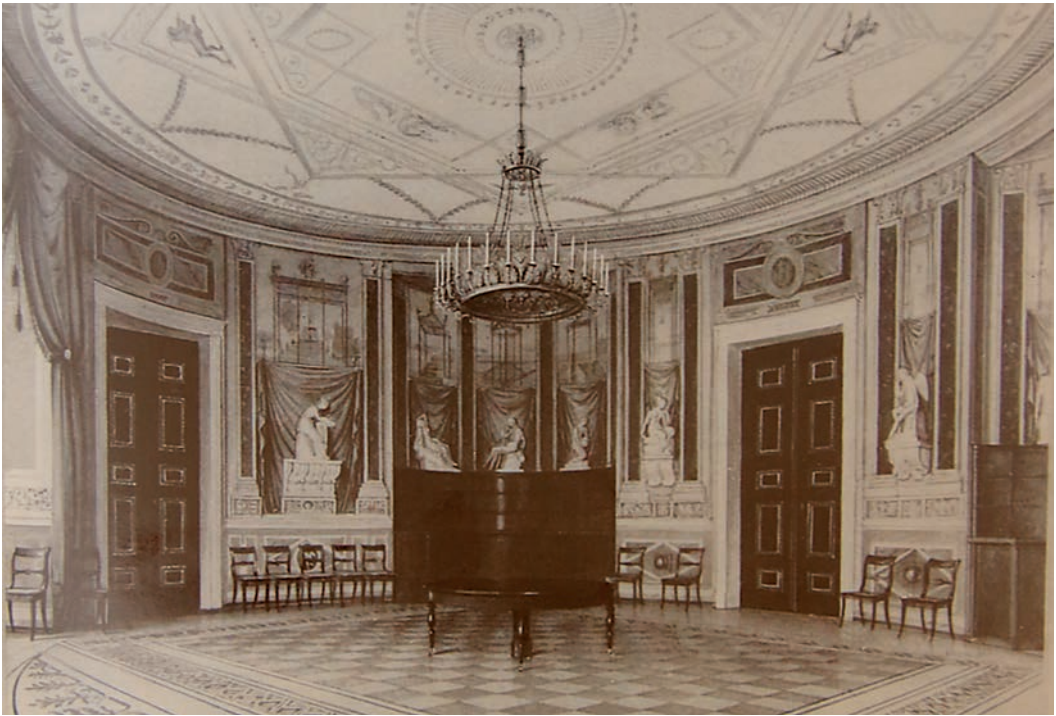


Fig. 8 (above) The Oval Dining Room in the Palais Prinz Albrecht. Original watercolor from the Kamenzer Album c. 1835, whereabouts unknown

Fig. 9 (right) Chair, one of ten, walnut. Maker unknown c. 1860. Collected in New Braunfels, Texas. Owner: Mr. Ted James. Photographer: Harvey Patteson. © University of Texas Press, 2012



during large banquets. Writing in 1950, Johannes Sievers remarked that over a hundred related examples could be found among the palaces of Berlin.¹⁵ An 1835 watercolor of the grand oval dining room in the Palais Prinz Albrecht shows a number of the diamond back chairs placed along the room's perimeter, ready to accommodate any new visitors (Fig. 8)¹⁶ Texas versions of the diamond back chair date from around 1860 and have been found in the town of New Braunfels in both solid and cane seat versions.

(Fig. 9) Though not quite as elegantly proportioned as the Prussian examples and lacking known makers, the Texas chairs bear hallmarks of the same design.¹⁷

The thought of pioneers on the Texas frontier evokes an image of independence and new beginnings, free from the historical legacy of the old world. Nevertheless, an examination of both Prussian and Texas furniture indicates that even ranchers in rural Texas used furniture that had regal aspirations, and that Schinkel, a Prussian royal architect and designer, influenced German-born cabinetmakers around the globe. It is perhaps appropriate, as Schinkel, who once wrote, 'An overall view of a land on which no human has ever set foot can have a quality of awesome beauty'¹⁸ might well have adored Texas.

Many thanks are due to my advisor, Karl-Heinz Schneider, who suggested I look for the aristocratic origins of German-Texas furniture, to Lonn Taylor and Elke Wittich for sharing their tremendous knowledge, and to the multi-talented Jeff Wendorf for his assistance with the images.

SERENA NEWMARK

1 Taylor, Lonn and David B. Warren, *Texas Furniture: The Cabinetmakers and Their Work, 1840-1880*, vol. 1, University of Texas Press, Austin, rev. ed. 2012, p. 10. The first edition was published in 1975.

2 Preußen Technische Deputation für Gewerbe, *Vorbilder für Fabrikanten und Handwerker*, Berlin, first ed., 1821.

3 Betthausen, Peter, 'Karl Friedrich Schinkel: A Universal Man,' *Karl Friedrich Schinkel: A Universal Man*, Yale University Press, New Haven and London, 1991, p. 1-8.

4 Over the centuries, both palaces have been referred to by several different names. The palace names used in this paper those found in the publications of Johannes Sievers.

5 Sievers, Johannes, *Karl Friedrich Schinkel Lebenswerk: Bauten für die Prinzen August, Friedrich und Albrecht von Preussen*, Deutscher Kunstverlag Berlin, 1954, p. 165, fig. 132.

6 Taylor and Warren, *Texas Furniture*, vol. 1, p. 225, fig. 6.42.

7 *Pioneers in God's Hills*, Gillespie County Historical Society, 1969, p. 107-108.

8 Sievers, Johannes, *Karl Friedrich Schinkel Lebenswerk: Die Möbel*, Deutscher Kunstverlag Berlin, 1950, p. 52, fig. 179.

9 Sievers, Johannes, *Karl Friedrich Schinkel Lebenswerk: Die Arbeiten von K. F. Schinkel für Prinz Wilhelm Späteren König von Preussen*, Deutscher Kunstverlag Berlin, 1954, p. 112, fig. 84.

10 Taylor and Warren, *Texas Furniture*, vol. 2, p. 122, fig. 4.41 and p. 278.

11 Taylor and Warren, *Texas Furniture*, vol. 1, p. 151, fig. 4.25 and p. 324.

12 Ioannou, Noris, *The Barossa Folk: Germanic Furniture and Craft Traditions in Australia*, Craftsman House, 1995, p. 66, fig. 18.

13 Venable, Charles L., 'Texas Biedermeier Furniture', *Magazine Antiques*, May 1985, p 1170, fig. 11.

14 Stiegel, Achim, *Berliner Möbelkunst: vom Ende des 18. Bis zur Mitte des 19. Jahrhunderts*, Deutscher Kunstverlag München Berlin, 2003, p. 126, fig. 93.

15 Sievers, *Die Möbel*, p. 60, fig. 181.

16 Sievers, *Bauten für die Prinzen August, Friedrich und Albrecht von Preussen*, p. 159 and 161, fig. 127.

17 Taylor and Warren, *Texas Furniture*, vol. 1, p. 145, fig. 4.19 and p.146, fig. 4.20.

18 Börsch-Supan, Helmut, 'Schinkel the Artist,' *Karl Friedrich Schinkel: A Universal Man*, Yale University Press, New Haven and London, 1991, p. 10.



Marquetry Box

At the Society's AGM in November the Chairman presented Brian Austen with a beautiful marquetry box (above) on behalf of the Society in recognition of his many years as Membership Secretary. Commissioned from the workshop of Yannick Chastang, the box incorporates forty different wood samples.



Nicholas Morel

Further confirmation of the cabinetmaker Nicholas Morel's French nationality, mentioned by Tim Knox in his recent article for *Furniture History*, comes from Morel's marriage at St Luke's church in Chelsea on 21 December 1794 to Victoire Rosalie Quetin ((LMA: P74/LUK, Item 201 (St Luke, Chelsea Register of Marriages). Source: www.ancestry.co.uk) One of the witnesses was none other than the French marchand-mercier Dominique Daguerre, who worked in Britain from 1787 until his death in 1796, suggestive of the close ties which existed between London-based French emigres in the furniture-making and related trades.

DIANA DAVIS

Pierre Ramond (1935–2015)

Docteur Pierre Ramond was one of the last great, traditionally trained, marqueteurs. He was an expert in his field, teaching at the Ecole Boulle, the Sorbonne, the Ecole du Patrimoine and at Buckinghamshire Chilterns University. He was author of five major books on marquetry furniture (*La Marqueterie, Chefs d'Oeuvre des Marqueteurs* vols I, II and III and *André-Charles Boulle*). His first book, *La Marqueterie* was first published in 1977 and has been reprinted seven times in three languages. *La Marqueterie* is still regarded today as the definitive book on the subject. M. Ramond was also a member of the advisory conservation committee at the Wallace Collection and widely shared his expertise amongst the museum world.

Even after academic acclaim, he remained primarily a simple man always ready to help others and full of human kindness. He never liked being called 'doctor and was known to many as Pierre.

Originally from the South West of France, Pierre learnt cabinet making and marquetry in the small town of Revel, famous for the traditional manufacture of luxury French furniture. He later moved to Paris to head up the marquetry workshop of Pierre Roseneau. At the closure of Roseneau's workshop he

opened his own workshop with his late wife Gigi near Paris. At the same time, Pierre started teaching marquetry at the Ecole Boulle in Paris. It is at the Ecole Boulle that Pierre spread his influence the furthest, fostering in those of us privileged to be taught by him a love of marquetry and historical furniture. In the 1970s, marquetry was not taught as a primary subject at Ecole Boulle however, once Pierre was invited to join the staff, he quickly developed a workshop with a worldwide reputation. While just as formal and exacting as other teachers at Ecole Boulle, he was warmer in nature and more approachable and the marquetry workshop was the most desired workshop amongst the students. However, amongst the younger students discipline and hard work was strongly enforced. The teaching was traditional and Pierre taught making marquetry the old way. Making piercing saw blades by hand was mandatory. Students would compete to make blades as quickly as possible to impress Pierre, however the quality had to remain excellent. Pierre would raise the blade up to the light to check the setting of the teeth and every Boulle student would dread his blunt 'pas bon' if the blade was not up to scratch. The blade was then broken in two and we were left holding the pieces with no option but to start again. The marquetry work had to be of the same high quality. Working as precisely as to tenths of

millimetres, the marquetry, all cut by hand on traditional Parisian marquetry donkeys, had to be perfect. Pierre would never judge a marquetry that had just been assembled. Water from the glue often made the joints very tight and therefore deceptively perfect. The marquetry designs would stay on his desk for several days to dry before he even looked at them. Then the marquetry exercises were marked, one of his methods being to hold them up to strong light and, if any light came through, the score and comments were once again not very tactful. If he was really unimpressed then the marquetry work would end up in pieces beneath the band saw. He was a perfectionist who felt

that perfection should be the aim for every student he taught.

It is largely due to Pierre's work that marquetry thrives today. He was passionate in his speech and his interests, which also extended to a great passion for motorbikes, another thing he passed on to many of us students!

Pierre Ramond will be greatly missed by those of us who were privileged to be taught by and work with him. He will be remembered as a teacher, friend, expert, historian and enthusiast. His legacy will inspire future generations of marqueteurs and furniture historians.

YANNICK CHASTANG

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 using the enclosed booking form and separate A5 stamped addressed envelope. Where possible, joining instructions will be despatched by e-mail so please remember to provide your e-mail address if you have one. **There is no need to send an SAE if you provide a clearly-written e-mail 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 where you can be reached. Please note that a closing date for applications for 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 for applications.

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). If you have no on-line facility or are uneasy about using this new procedure, please just use the blue form as usual or e-mail 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 note that in the rare instances where members cannot pay until the day of a visit, they will still be charged the full amount for the day if cancelling less than seven days before the visit, or if they fail to attend. This is necessary as the Society has usually paid in advance for a certain number of members to participate in eg. a tour/lunch. Separate arrangements are made for study weekends and foreign tours and terms are clearly stated on the printed details in each case.

Study Weekend to Shropshire

FRIDAY 11–SUNDAY 13 MARCH 2016

This study trip is now full. Please contact the Events Secretary if you would like to be placed on the waiting list.

The 40th Annual Symposium '*Bright and Beautiful*': colour in interiors

THE WALLACE COLLECTION,
MANCHESTER SQUARE, LONDON W1

SATURDAY 16 APRIL 2016

10.00 AM–5.00 PM

Estate agents would have us believe that we all aspire to live in houses decorated in grey, beige or white. In fact, most personal spaces are considerably livelier in their colouring and this reflects a long tradition of using and enjoying colour in interiors. The expense of certain colours, and sometimes their scientific or geographic novelty, made them obvious indicators of status. The fugitive nature of certain colours did not detract from their desirability. By the late eighteenth century, the development of colour theory had begun to influence the choice and combination of colours but there has always been space for innovation and experiment in this important element of interior decoration.

Programme

Please note that no entry to the Wallace Collection is permitted before 10.00 am and all visitors must leave the building before 5.00 pm

10.00–10.25 Registration and coffee

10.25–10.30 Welcome

10.30–10.40 Introduction by Sarah Medlam, who will chair the day

10.40–11.10 Dr Steven Brindle, Senior Properties Historian, English Heritage
Interior decoration, furniture and the use of colour at the court of Henry II: work done for the Dover Castle Great Tower project

11.10–11.40 Nick Humphrey, Curator, Furniture, Textiles and Fashion Department, Victoria and Albert Museum
Painted Furniture and Woodwork in Britain before 1650

11.40–12.10 Dr Wolf Burchard, the National Trust
Between Theory and Practice: Charles Le Brun and colour at the Academy and Gobelins

12.10–12.40 Dr Ian Bristow, independent scholar
Conventions of Colour Usage before Goethe and the Advent of later Theories in Colour Harmony

12.40–1.00 Q&A

1.00–2.00 Lunch

2.00–2.15 Yannick Chastang, independent conservator:
Colour in Marquetry: a generation of new work

2.15–2.45 Jürgen Huber, Senior Conservator, Wallace Collection and Marc-André Paulin, Furniture conservation, C2RMF, Paris
True Colours Revealed: Jean-Henri Riesener's use of colour

2.45–3.15 Lucy Wood, independent scholar
Taste and Invention in English Painted Furniture c. 1780–1820

3.15-3.45 Dr Alexandra Loske, Department of Art History, University of Sussex and Curator of the Royal Pavilion, Brighton
'A Splendour of Light and Colour': the history of colour at the Royal Pavilion

3.45-4.15 Dr Sally-Anne Huxtable, Principal Curator of Modern and Contemporary Design, National Museum of Scotland
Colour and the Artistic Interior in Britain, 1850-1900

4.15-4.30 Q&A

4.30-4.35 Summing up and thanks

4.35-5.00 Tea

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

COST: FHS MEMBERS £45, UNDER-30 MEMBERS £30

NON-MEMBERS £60 REDUCED TO £50 IF JOINING AT THE TIME)

Ticket price includes morning coffee and afternoon tea. A light lunch will be available to FHS members in the Meeting Room at the Wallace Collection at a cost of £20. Tickets for lunch must be purchased at least 7 days in advance, from the Events Secretary. The Wallace Collection Restaurant will be open for bookings

(Tel: 020 7 563 9505) and there are plenty of local cafés/restaurants.

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

Study Trip to Suffolk

FRIDAY 14-SUNDAY 16 OCTOBER 2016

This 3 day, 2 night study weekend will be based at the Ufford Park Hotel near Woodbridge. Dr James Bettley will provide an introductory lecture to participants on the country houses of Suffolk which he has recently studied for the new edition of Pevsner.

The trip will be led by Dr Tessa Murdoch of the Victoria & Albert Museum. Please register your interest with the Events Secretary.



Helmingham Hall

Occasional Visits

Overseas Events

Madrid and Environs

11–15 JUNE 2016

Visits on this trip will focus on eighteenth-century furniture and other objects from the royal palaces and collections. Special attention will be paid to the productions of the Spanish royal workshops such as the Real taller de ebanistería, founded in 1764 under the directorship of José Canops.

Within Madrid the group will visit the Royal Palace as well as a private collection. The Museo Nacional de Artes Decorativas will welcome the group on its closed day, enabling a hands-on study visit of its rich collections. Of particular interest is a pair of japanned cabinets attributed to Giles Grendey, acquired by the Spanish cultural ministry in 2010 from the collection of the duke of Infantado.

At the Museo Nacional del Prado Leticia Azcue, senior curator for Sculpture and Decorative Arts, will show the group pietre dure tables from the royal collections including examples from the royal workshops founded in Naples by Charles III whilst King of Naples and Sicily (1734–1759), as well as in Madrid after he became King of Spain (r. 1759–1788). Another programme point will be the Dauphin's Treasure comprising of spectacular sixteenth- and seventeenth-century objects of precious materials including examples by the main lapidaries

of the day. They came to Spain with the first Bourbon King on the Spanish throne, Philip V, by inheritance from his father, the 'Grand Dauphin' Louis de France.

Particular highlights outside Madrid will be the neoclassical country retreats built as *maisons de plaisance* for the heir to the Spanish throne Charles, Prince of Asturias (later Charles IV). These are the Casa del Labrador in Aranjuez which includes decorative schemes devised by Jean-Démsthène Dugourc and Percier and Fontaine, as well as the Casitas del Príncipe at El Escorial and at El Pardo. For a long time closed to the public, they have only in recent years become accessible again.

At El Escorial we have been granted special access to the 'Habitaciones de Maderas Finas', which are not open to the public (pending final confirmation). This ensemble of rooms was created during the 1790's by the Real taller de ebanistería and is notable for its fine marquetry work preserved in conjunction with its original furnishings.

Rooms have been booked at the well-appointed four-star Radisson Blu Hotel situated in a quite side street close to the Prado. However, those wishing to make their own arrangements for accommodation can opt-out when applying.

The tour is co-organised by Daniela Heinze and Melanie Doderer-Winkler with the generous support by Sofía

Rodríguez Bernis, Director of the Museo Nacional de Artes Decorativas and by José Luis Díez, Director of the Royal Collections, Patrimonio Nacional.

Please register your interest with the Events Secretary.

Vienna

8–16 OCTOBER 2016

The FHS is organising a four day study visit to Vienna. The Society will visit several imperial and princely palaces, as well as public and private collections. These will include Schloss Schönbrunn, the Hofmobiliendepot (the former Imperial wardrobe now furnishing the presidential palaces of the Republic of Austria) and the recently re-opened decorative arts galleries at the Kunsthistorisches Museum.

The visit is being arranged by Dr Melanie Doderer-Winkler and Dr Wolf Burchard

Work on this trip is in progress. Members may register their interest with the Events Secretary and information will be sent out when available.

Grants Available for FHS UK & Overseas Visits Including One-Day Visits

The FHS Grants Committee now meet quarterly to consider all applications from members, to support their participation in **FHS foreign and UK study trips where the cost of a trip exceeds £45**. Please contact Jo Norman at grants@furniturehistorysociety.org for further information and grant application forms.

Other Notices

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

Exhibition A Closer Look: Spotlight on French Royal Furniture by Jean-Henri Riesener (1734–1806)

WADDESDON MANOR,
BUCKINGHAMSHIRE
23 MARCH–23 OCTOBER 2016

Waddesdon Manor houses three extraordinary chests-of-drawers by court cabinetmaker Jean-Henri Riesener, two of which belonged to members of the French royal family. They are among twelve pieces of furniture now at Waddesdon that were originally at the Palace of Versailles. This display will allow visitors to look closely at these chests of drawers and learn about their design, technical construction and fascinating history. The display will also include new digital interpretation.

During the season a study day will be organised for FHS (details to follow), during which the curators will present further results of their recent research project on this eminent French cabinetmaker and new insights into the pieces by Riesener from the Rothschild Collection at Waddesdon Manor.

Annual Frederick Parker Lectures and Dinner

FURNITURE MAKERS' HALL,
LONDON EC2
WEDNESDAY 16 MARCH 2016

The Frederick Parker Collection became part of the Furniture Makers' Company in 2013. The Collection comprises over 190 chairs from 1660 to the present day, together with an archive of related historical documents and artefacts
Dr Oliver Heal: 'Sir Ambrose Heal: Furniture between Arts & Crafts and Modernism'

Matthew Burt: 'From an idea to an object'
The lectures will be followed by a sparkling wine reception and three course dinner with wine.

Further information please contact events@furnituremakers.org.uk

Bada Fair Loan Exhibition *By Hand and Machine – the Gordon Russell Legacy*

DUKE OF YORK SQUARE, LONDON SW3
6–15 MARCH

The BADA Fair loan exhibition this year will consider the work of Sir Gordon through items in the Gordon Russell Design Museum. The gold medal Paris cabinet and the chest made for Lloyd

George will be on display, alongside other designs by Gordon Russell including a unique 'Glove Box' with inlaid elderflower design. Visitors will also see the bronze bust of Gordon Russell, original design drawings, and the 'Coventry' chair designed by his brother Dick Russell for Coventry cathedral. Founder Chairman of the Gordon Russell Trust and former Chairman of Gordon Russell Ltd, Ray Leigh will give a talk on the Gordon Russell legacy at the BADA Fair on Thursday 10 March.

Exhibition John Cornforth: a passion for houses – Material on the Georgian town house from the Cornforth Library donation

PAUL MELLON CENTRE, LONDON, WC1B
8 FEBRUARY TO 27 MAY 2016

John Cornforth's personal working library was donated to the Paul Mellon Centre shortly after his death. This increased the Centre's already extensive holdings on the history of the town and country house and added considerably to the previously small collection on eighteenth-century decorative arts. The display consists largely of materials donated from Cornforth's collection but will also include a number of works about John Cornforth or written by him drawn from the rich holdings of the Centre's library.

Symposium 'Not suited to present day taste': pioneering collectors of Victorian decorative arts

THE ASHMOLEAN MUSEUM, THURSDAY
12 MAY 2016

A one-day symposium to celebrate the opening of the refurbished Nineteenth-Century Galleries at the Ashmolean Museum. Speakers will include Charlotte Gere, Judy Rudoe from the British Museum, Claire Longworth from the De Morgan Foundation, Alex Werner from the Museum of London, Max Donnelly from the V&A and Matthew Winterbottom from the Ashmolean Museum. The symposium will be followed by an evening reception in the refurbished galleries.

The conference is free to attend but booking is essential. Places are limited and will be allocated on a first come first served basis. For further details please contact Matthew Winterbottom
tel: 01865 278 289; email:
matthew.winterbottom@ashmus.ox.ac.uk

Facing page The Great Bookcase, designed by William Burges, with painted decoration by Edward Burne-Jones, John Anster Fitzgerald, Henry Holiday, Stacy Marks, Albert Moore, Thomas Morten, Edward Poynter, Dante Gabriel Rossetti, Charles Rossiter, Frederick Smallfield, Simeon Solomon, Frederick Weeks and Nathaniel Westlake and William Frederick Yeames, painted and gilded deal, 1859–62.
© The Ashmolean Museum of Art and Archeology



Special Offer to FHS Members

ROBERTO ANTONETTO, *Il Mobile Piemontese nel Settecento* (Società Editrice Umberto Allemandi & C.) 716 pp, 24 × 34 cm, 1155 ills. Two vols in slip case.

ISBN: 978-88-422-1626-1

NORMAL COVER PRICE: €350 (£255, \$386)

SPECIAL OFFER to Furniture History Society Members and *Newsletter* Readers €180 (including p&p to the UK) or €210 (including p&p to the rest of the world)

It is difficult to imagine a more complete book on Piedmontese furniture than *Il Mobile Piemontese nel Settecento* by Roberto Antonetto. And if you do not read Italian, there are 1155 captioned illustrations of just about every surviving piece of note. This two-volume book has been produced to the usual high standards of the publisher and comes in a slipcase. The date range covers from the middle of the 17th century through the whole of the 18th, when the court in Turin was at the apogee of its artistic refinement and the decorative arts were frequently of a quality to rival French work. Volume one covers the most famous cabinet-makers, of whom Pietro Piffetti was the finest, while volume two contains unattributed works of high quality.

Roberto Antonetto is a journalist and art historian, author of *Le Residenze Sabaude* (1985 and 1992), *Pietro Piffetti e l'ebanisteria a Torino dal 1670 al 1838* (Allemandi 1991 and 2001), *Pietro Accorsi, un antiquario, un'epoca* (1999). His

Minusieri ed ebanisti del Piemonte (Daniela Piazza, 1985) is considered a seminal study of the subject.

How to order:

Email irene.bonechi@libroco.it quoting this offer and stating whether you live in the UK or elsewhere. You will be invoiced by email and guided by Libro Co through the acquisition of the book. The telephone number of Libro Co. is +39 055 822846.



Casket on stand, Pietro Piffetti, mother-of-pearl, gilt bronze, kingwood, spindlewood, poplar, about 1745 © Victoria and Albert Museum

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. E-mail: ss.jervis@btopenworld.com

DANIEL CALLICOTT, *The Laurence Cadbury Collection at Selly Manor* (Birmingham, Bournville Village Trust, 2015), 102 pp., 159 col., 7 b. & w. illus. ISBN 978-0-9932134-0-3. £15 (call Selly Manor, 0121 402 0199; or email sellymanor@bvt.org.uk)

Selly Manor and next-door Minworth Greaves, a cruck building, both basically late mediaeval, were transported to Bournville Village green in 1916 and 1932. They are now furnished with the collection formed by Laurence Cadbury (1889–1982), industrialist, Quaker, pacifist and hunter, who was chairman of the Bournville Village Trust from 1954 to 1978 and began collecting for his rooms at Trinity College, Cambridge, in 1908. He later owed much to the advice of the Stratford-on-Avon antique dealer, Oliver Baker (1856–1939).

The collection, of which this generously illustrated book supplies a representative account, ranges from plentiful English old oak furniture, the star being a fine table from Crooke Hall in Lancashire, dated 163[?] and inscribed 'A HARELOME TO THIS HOUS FOR EVER', to Welsh,

German, Breton and Spanish outliers (not all of oak), and a group of Windsor chairs.

It also comprises a wide variety of domestic metalwork from fire-backs to trivets, spits and skillets, warming pans, lighting, firearms, armour and a lantern clock signed by Thomas Huttly of Coggeshall (there are also paintings of Selly Manor and, oddly but decoratively, three nineteenth-century hatchments). Daniel Callicott is to be congratulated on producing this handsome memento of the collection in his care, which incorporates a life of Laurence Cadbury and an account of his collecting, enlivened by old photographs, and which may stand as an exemplar of the taste of his period.

SSJ

LEROY GRAVES, *Early Seating Upholstery: Reading the Evidence* (The Colonial Williamsburg Foundation, Williamsburg, Virginia, 2015); x + 227 pp., 362 colour and 23 b.& w. illus. ISBN 978-0-87935-278-3. \$65 US

This work presents a lifetime's experience in handling, analysing and conserving upholstered furniture. In the 1970s furniture specialists on both sides of the Atlantic grew increasingly aware of the importance of original upholstery on historic furniture, and of its rapid degradation. A sense of urgency stimulated forty years' forensic study of

surviving examples, alongside pictorial and textual records, transforming our understanding of the development of upholstery since the sixteenth century, both internal construction and surfaces and profiles.

Curators and conservators often face a dilemma: whether to preserve, and perhaps expose, historic upholstery, or to reupholster its frame on original principles with a suitable profile, le cover and trimmings. At Colonial Williamsburg Leroy Graves has devised techniques of 'non-intrusive upholstery' to reconcile these objectives: padded forms are fitted around a frame with clips and ties that may be removed to reveal the chair – in varying states of preservation – retained underneath. These techniques are shown in use throughout this book, and are expounded in the final chapter, which is chiefly addressed to custodians of museum and historic houses.

Otherwise this book is for a wider readership. Two short introductory chapters review the upholstery trade in Colonial America. English as well as American practice is examined in the principal sections, 'Structure and components', 'Reading the evidence' and 'Case studies', which overlap in content and approach. They survey the materials and processes used in creating an upholstered chair (or other seat), from making the wood frame to fitting and trimming the top cover. There are clear, detailed illustrations, many showing upholstery in course of conservation. In a perceptive discussion of joinery specific to upholstered furniture, a useful distinction is drawn between the requirements of

slim 'low-profile' upholstery (chamfered rails to support gently sloping pads) and of more boxy 'high-profile' upholstery (tapered 'peaks' or 'blocks' projecting above the front legs, or in front of a chair's top corners, to support stuffed rolls and/or stitched edges). Conversely, Graves shows how these and other traces on a bare frame can illuminate its original upholstery.

Case studies range from summary accounts of basic principles to detailed analyses. At their best these draw on direct observation of tooling, nails and nail holes and other marks on the frames, and surviving textiles, with occasionally unexpected conclusions: for example it is persuasively argued that a Philadelphia easy chair was designed for a loose cover (case study 15). However, there is a tendency to present inference (from partial evidence), or even unattested speculation, as fact (e.g. case study 19). And decisions as to the chosen profile, cover, trimmings, cushions and bolsters are often left unexplained. Many choices must be based on contemporary illustrations, but these are rarely cited.

The commentary is sometimes marred by inaccurate dating (case studies 3 and 11); by a flawed understanding of the evolution of upholstery practice (6 and 9, where the upholsterers were neither 'economical' nor 'inexperienced', but followed standard methods); or by apparent oversights of later alterations (9 again, where that the bottom rail of the back has probably been replaced and repositioned). The 'webbed-edge' method of creating a squared profile, frequently invoked, was probably rarer than

proposed; in only one instance is it directly attested (8), and here, as Graves rightly observes, the botched upholstery must have failed soon after production. But other fascinating insights compensate for these reservations, and his book is a significant contribution to the study of historic upholstery.

LUCY WOOD

CHRISTOPHER LONG, *Kem Weber. Designer and Architect* (New Haven and London: Yale University Press, 2014). 293 pages, 304 b. & w., 96 col., illus. ISBN 9780300206272. £40.

When in 1969 architectural historian David Gebhard with Harriete von Breton published a small ground-breaking exhibition catalogue on Kem Weber for the University of California, Santa Barbara, most inter-war American designers were neglected. Its basis was the University's collection of this local designer's drawings and archival material. Weber's work reached a wider audience when furniture (designed in quantity) and other designs appeared in the Brooklyn Museum's widely-seen 1986 exhibition, *The Machine Age in America, 1918–1941*, and its catalogue. Weber's work was thenceforward widely collected. However not until 2014 was this comprehensive monograph published and it is excellent. Well written by an historian expert in design in the United States and the German-speaking world, its narrative is enlivened by extensive use of Weber's unpublished letters and autobiography, and by interviews with his daughter and son-in-law.

Weber is one of many émigrés who created modern American design. Like Rudolf Schindler, Richard Neutra and Paul Frankl (Long wrote the first full-scale Frankl monograph), but unlike Marcel Breuer, Walter Gropius and many others, Weber did not emigrate to escape fascism. He arrived in California in 1914 to supervise the installation of German exhibits at the Panama-Pacific International Exhibition in San Francisco, recommended by his former teacher and employer, the Berlin architect Bruno Paul. Weber never returned to Germany, except to visit, and for 59 years lived and worked almost entirely in southern California.

A chapter on early years in Berlin is enlivened by Weber's accounts of his (unhappy) youth, his failure to fit into elite *Gymnasium* education and the unusual path taken by this successful businessman's son. At fifteen he was apprenticed to a Potsdam cabinetmaker, becoming a journeyman after three years. Deciding to design rather than make he enrolled in the Berlin School of the Royal Arts and Crafts Museum, directed by Paul. Success led to collaboration with Paul, while a student and later, both as teacher and designer. The design culture of Berlin springs to life with wonderful asides including Weber's reaction to a post-lecture discussion with Adolf Loos which, Weber wrote, 'sounded like Greek to me'.

From 1914 until 1919, when Weber decamped to the southern California coastal city of Santa Barbara, Weber worked and taught in the San Francisco area. In Santa Barbara he set out to design furniture, first for himself, then with a

local interior design firm and finally, in 1921, with Los Angeles department store Barker Brothers. After three months he was appointed head of their design studio. While Weber's early designs in Santa Barbara spanned updated Spanish Colonial and Renaissance, Rococo and Arts and Crafts, he eventually convinced Barkers to allow him to create a modern design section. He called this 'Modes and Manners', its high profile at Barkers owing much to the owner who was impressed by the Paris 1925 Expo and convinced that it would have an important impact in America.

Weber had great success at Barkers, designing grand interiors for their new building (1926), creating furniture and other designs for Modes and Manners – 'an instant success' – gathering works by American and international designers and accepting commissions for complete interiors. Indeed he created what Long correctly describes as 'a new and identifiably American modernist style'. This owed much to Bruno Paul, to Parisian Art Deco, to Weber's contemporary Paul Frankl and an unabashedly glitzy use of geometric forms and rich materials very appropriate to Hollywood.

When Barkers opened a new store on Hollywood Boulevard in 1927, a second Modes and Manners occupied quarter of its 150,000 square feet. On top was a production shop 'the only shop in the country where modern furniture and accessories are designed and executed in the same establishment where they are exhibited for sale'. However, tired of 'selling his soul for dollars', Weber opened

his own design studio, relying on the income from his Barkers consultancy to help pay the bills.

The crash of 1929 created difficulties – Weber's studio lost its 'small staff'; phone, gas and electricity supplies were cut off. He then worked as a set designer for Paramount Pictures. Despite problems, Weber's work matured during the late 1920s and early 1930s as he created many notable furniture designs for manufacturers and for domestic and commercial commissions, including Disney Studios. Long notes that the Depression caused an implosion of the Grand Rapids furniture industry which turned to modern design to gain a new competitive edge.

Weber designed in woods and metal for different market sectors. While some furniture nodded to the c. 1900 Biedermeier revival as well as to Paris 1925, he eventually became recognized for creating a style both modern and recognizably American. Emblematic was his best furniture design, his Air Line chair of c. 1935 (an example is in the V&A). Perhaps the first consumer-assembled chair, it was a streamlined, cantilevered armchair in wood with upholstered seat and back, its construction reflecting the principle of bow-making. Like an earlier 1931 Bentlock series chair, the Air Line chair exemplifies Weber's mastery of the material and craft of wood.

Weber's works received widespread praise, often beyond those of his peers, when shown in important exhibitions at Macy's Department Store (1928) and the Brooklyn Museum (1931) organized by the

American Union of Decorative Artists and Craftsmen (AUDAC). Weber was a member and then lived at the centre of the American design community. He was no doctrinaire modernist, later writing that, through the prevalence of the International Style in America, 'the machine has won; living has lost'. Nor was he a fervent decorative artist. He drew on history, on European modernism, on deep knowledge of materials and techniques, on a belief in practicality and the client's requirements (particularly liking the idea of 'restfulness'). Christopher Long's superb book articulates all these themes in the context of Weber's experience as an expatriate working and living in the United States all his adult life.

CHRISTOPHER WILK

ANTONELLA RATHSCHÜLER, *Henry Thomas Peters e l'Industria del Mobile nell'Ottocento*, Genoa (Il Canneto), 2014, 185 pp., 162 col., 6 b. & w. illus. ISBN 978-88-96430-67-5, €14.

Many visitors to Genoa will have encountered furniture by Henry Thomas Peters in the Palazzo Reale and wanted to know more about a maker with such an obviously English name. Antonella Rathschüler's book, small in format but with a dense text and plentiful illustrations (although an index would have been a useful addition), and very good value, is not the first account of Peters, the collector Stefano Rebaudi having published an article as early as 1951, but it is the fullest. Little emerges about Peters's life in England. He was born in Windsor in 1792 and must have

gained advanced skills, probably in London, before arriving in Genoa in 1817. As early as 1824 he had acquired premises in the grandest possible location, the Via Balbi, and installed a steam engine, a great novelty. He enjoyed the patronage of great noble families, the Durazzo, the Brignole Sale, the de Mari and, down the coast in Albisola Marina, Giuseppe Faraggiana from Novara, and of royalty, being employed by kings Carlo Felice, from 1828, Carlo Alberto, from 1833, and in 1841 to 1842 by the young Vittorio Emanuele, for whose nuptial apartments in the Palazzo Reale he supplied over sixty pieces (Appendix II supplies a priced list).

Such vertiginous success allowed Peters, who had six children by each of his two wives, a life style of some ostentation. But expansion led to heavy debts and tangled legal disputes with local rivals, which drove him to an outpouring of polemical pamphlets, protesting against corruption and victimisation, to bankruptcy and to a spell in jail. He contrived to resurrect his business more than once but, when he died in 1852, he was impoverished. Peters's politics were outspokenly liberal: while visiting London in 1845 he made contact with the exiled Giuseppe Mazzini, and the subjects on a marquetry table which he exhibited in Genoa in 1846 were deemed so politically incendiary that he was only awarded a silver medal, a signal for renewed complaints of injustice and persecution.

Peters's furniture, some stamped 'PETERS MAKER GENOA', covered a wide spectrum, comprising elaborate and

sophisticated gilt pieces designed by or in the manner of Pelagio Palagi, with whom he had close relations, further Palagi or Palagiesque pieces with dark inlay on light satinwood or maple grounds, and much mahogany ranging from the palatial to the relatively simple and practical, some of whose forms reflect Peters's English origins. An elaborate ebony suite for a Durazzo client and another, marked, in walnut, culminating in a colossal curvilinear cupboard with lavish carved decoration, are in a more eclectic mid-century style. Prints of Peters's later workshop in the former monastery of Sant Brigida give a hint of the industrial scale of his enterprise (he acquired another steam engine for these works in Birmingham in 1841). With time, doubtless, more of his products for a middle class market will be identified, but Henry Thomas Peters, based on extensive documentary research, presents a full portrait, with many revealing details, of this remarkable entrepreneur who was, in the Italian context, ahead of his time.

SIMON SWYNFEN JERVIS

CARL MAGNUSSON, *Les Sculpteurs d'Ornement à Genève au XVIIIe Siècle, Jean Jaquet et ses Émules obscurs*, (Geneva: Librairie Droz, 2015), xiv + 312 pp., 8 col. pl. and 127 b. & w. figs. ISBN 978-2-600-01937-8. €39.

In Geneva, 'la cité de Calvin', Jean Jaquet (1754–1839), is a local hero with, since 1876, his own street, adjoining that named after the sculptor, James Pradier (1790–1852), briefly his pupil. But Jaquet, born poor in neighbouring Pregny, then

French, was a catholic and a foreigner. Only in 1797 was he listed as a citizen, perhaps in error, shortly before Geneva's annexation by France, which lasted until 1814. Jaquet trained as a wood carver (*sculpteur en bois*), but was also a plasterer (*gypsier*); in 1839 his old friend Wolfgang-Adam Töpffer recalled his attending classes at the Société des Arts in clothes whitened by this work. Both skills were closely linked and low in the hierarchy of trades. Jaquet bequeathed some two hundred drawings, the vast majority schemes for panelled and/or plastered interiors, tables and mirrors included, to the Société, and other evidence, including the registration of many foreign craftsmen as his employees, makes it clear that he was a successful entrepreneur. He also had a small output as a portrait sculptor, showing a capable bust of Charles Bonnet (1720–1793), the Genevan naturalist and philosopher, at the first art exhibition of the Société des Arts, held in 1789 (in 1781 he had spent time in Paris under the aegis of the sculptor Joseph Vernet, nephew of the landscape painter, at which period he probably drew a series of unimpressive nude academies eventually acquired by Jacques Doucet). Jaquet served the Société in many capacities, becoming a member in 1778 and again in 1790, having run the design classes since 1787: he designed graphic ornaments (and in 1798 a table and simple adjustable stools); he acquired prints, mended plaster casts, and in 1806 supplied a picture frame. He taught and in 1796, thanks to a subvention from François Tronchin (1704–1798), the great collector famously portrayed by Liotard in 1757, he travelled to Italy, where he met

Canova and acquired architectural drawings and plaster casts for the Société. In 1828 he retired to a property he had purchased in his native Pregny, but his architectural interests continued: in 1835, by now octogenarian, he designed a gigantic neoclassical fantasy monument in the long outmoded manner of Ledoux.

This summary might suggest that Carl Magnusson's book is biographical or even hagiographical. Thanks to his bequests to the Société Jaquet is infinitely better documented than his contemporaries and inevitably holds the stage. But Magnusson is admirably determined to supply context and perspective. He sets the stage by analysing the special confessional arrangements prevailing in protestant Geneva, whose eighteenth-century population was 27,000 at most. He describes the world of *gypsiers* and *sculpteurs*, rescuing from oblivion many of Jaquet's competitors. He carefully anatomises the interiors attributed to Jaquet, accepting some, and questioning or rejecting others, in the process showing himself fully aware of the late Bruno Pons's revelatory works on *boiseries* and of issues raised by John Harris's *Moving Rooms*, not to mention the influence of Parisian prints by Cauvet, Ranson and Jacques, or the deceptive qualities of twentieth-century panelling (at the Château d'Allaman a panel was signed by Ernest Rasetto in 1945, and Magnusson was able to interview his surviving partner for insights). He reveals how changing attitudes, partly fuelled by local patriotism, led from a concentration on Jaquet's modest career as a portrait sculptor to, in the late nineteenth century,

his enthronement as a great master of the decorative arts. A myth proposing a protestant simplicity and austerity as emblematic of Genevan taste is exploded: the small nobility there furnished according to their status, and high Parisian luxury would have been unaffordable and inappropriate. The tensions between the architect, ideally educated and omniscient, and the craftsman, capable but deferential, are well teased out, with telling quotations from Blondel and Voltaire, and from a local architect and entrepreneur, Léonard Racle (1736–1791) who is particularly severe on the design shortcomings of *maître-maçons*, and full justice is done to Jaquet's evident architectural as well as technical skill in composing accomplished *boiseries* in a sophisticated Louis XVI style. Nonetheless Magnusson has had to indulge in some iconoclasm to place Jean Jaquet in perspective. The part-autodidact craftsman entrepreneur with a talent for self-promotion is a familiar type, difficult to pin down. Looking at the fine portrait of a sharp-eyed Jaquet by his friend Jean-Pierre Saint-Ours (1752–1809) this reader cannot resist a suspicion that Magnusson may have downplayed his achievements a notch or two. Be that as it may his book sheds a mass of light on a world, that of the decorative carver and plasterer, still all too obscure.

SIMON SWYNFEN JERVIS

Reports on the Society's Events

Members will have noticed that the new *Newsletter* includes many more photographs than before. The Editors would be grateful if members could send them high quality digital photographs taken during Society visits and events that can be used to illustrate the reports.

Chastleton House and Broughton Castle, 30 April 2015

An enthusiastic group of FHS members assembled in front of the north façade of Chastleton House on a cold, bright day back in May of last year. The group was led by Martin Drury who was ably assisted by Sebastian Conway, the National Trust's House and Collections Manager.

Chastleton was built between 1607–12 for Walter Jones. The heir to a cloth fortune, Jones trained in law and went on to become MP for Worcester before being appointed to the Court of Star Chamber in London. Built in the new renaissance style with a symmetrical north facade and the main door tucked in to the side of one of the projecting bays, Chastleton reflected Jones's wealth and status. The quality of the architecture has led to attributions to Robert Smythson, of Hardwick Hall and Burton Agnes fame, but no records survive to confirm this.

Despite Walter Jones's rise in standing his heirs and successors often struggled to maintain the house and estate. It fell into debt on more than one occasion and was let to tenants for 30 years at the beginning of the last century before Irene Whitmore-Jones moved back in to the house in 1934 and took the novel approach of opening the house to the public to keep it going. Unfortunately this did not manage to prevent much of the estate being auctioned off in 1936. Chastleton remained in the family until 1991 when major repairs finally forced the sale of the house. It was bought by The National Heritage Memorial Fund in 1991 and was handed to The National Trust.

Four centuries of proud Jacobite poverty have left Chastleton remarkably untouched. The Trust have taken the sensible policy of minimal intervention. Martin Drury, who has been instrumental throughout the process, writes in the guidebook 'Our aim is to lay as light a hand as possible on Chastleton, to arrest 150 years of progressive decay with an almost imperceptible tightening of the reins.' Nowhere better is this felt than on the approach to the side porch of the main façade as you pass a ground floor window that has been boarded up for over 30 years.

As the FHS group entered the Great Hall Martin Drury reminded us that Chastleton is 'a place more than a house – the furniture isn't polished and there is a slight smell of cats!'

An inventory from 1633 and a *Country Life* article from 1902 are two resources when considering the interiors at Chastleton. However, ten generations' worth of dispersals have left a frugally furnished interior resulting in limited opportunity of linking remaining items to the 17th-century inventory. The most recent sales took place in nearby Moreton-in-Marsh when the house was being sold in 1991; fortunately Martin Drury and Christopher Gibbs, sponsored by Simon Sainsbury, were able to buy back much of the contents on that occasion and they were reinstated by The National Trust.

One item that can be linked to the 1633 inventory is the original three plank oak refectory table that dominates the Great Hall. The FHS some discussion on the treatment of the paneling in the Great Hall, the consensus being that it had been stained in the Victorian period and was now left untreated. This is complemented throughout the house by carving that was instated during the second quarter of the 19th century in imitation of the earlier style.

Walter Jones's 1633 inventory listed 13 court cupboards in the Great Hall, none of which seemingly survive today. In their place are a single court cupboard and a selection of oak chairs made up of 17th century and later elements. Amongst other things, the Great Hall also now contains a good japanned longcase clock with a movement by Brounker Watts of London (one of Joseph Knibb's most celebrated apprentices) and a Genoese cabinet on an associated stand.

We passed from the Great Hall through in to the White Parlour, one of the few

rooms in the house where the layout has changed. A partition wall was inserted at some point to make two rooms out of one. The FHS concentrated on a matched pair of 17th century Dutch marquetry tables inlaid with numerous exotic timbers. From there we moved in to the Great Parlour with its ornately carved buffet, which was made up in the 19th century, and the ingeniously recycled oak bed tester now used as an overmantel.

The original staircase at Chastleton dates from 1636, making it one of the earliest cantilevered staircases in England. The original was entirely rebuilt by John Henry Whitmore-Jones in 1830. At the top of the stairs we were treated to one of Chastleton's rarest survivals – a superb example of 17th century striped dornix. These bright woven hangings were quite commonplace but few examples remain as they were cheap and easy to replace as fashions changed. Further textile treasures awaited in the next room: the Fettiplace Closet is a small private retiring room adjoining the bed chamber and is quite remarkable with its floor to ceiling embroidered flamestitch hangings. It is hard to comprehend the effect it would have had in 1633 when the flamestitch covered the bed, two chairs, four stools, a court cupboard and a window!

The grandest room on the first floor at Chastleton is the Great Chamber. The high relief ceiling decoration and ornately carved stone chimneypiece dominate. In Library is a 1629 bible reputed to have been given to Bishop Juxon by Charles I at his execution in 1649. The Library is also noted for its interesting collection of

17th-century mica propaganda slips as well as its wide floorboards.

The final bed chamber is known as the Cavalier Room as a detachment of Parliamentary cavalry slept here unaware that the owner of the house, Arthur Jones 'the Cavalier', was hiding from them in the adjoining closet. The oak bed, like so much of the carved oak furniture in the house, is made up from 16th- to 19th-century elements. The quilted bedspread and pillows are the work of Anne Whitmore, wife of Walter Jones III. They took her fifteen years to make and were itemised in her will of 1739.

The second floor at Chastleton is dominated by the Long Gallery – the spectacular 22 m barrel-vaulted ceiling is the longest of its date in England. The gallery is now furnished with side chairs and an interesting collection of chests and coffer, including a particularly fascinating pedlar's trunk. The latter is covered in pony skin and relates to a similar example recorded at Stonyhurst College, Lancashire.

DANIEL MORRIS

Broughton Castle

Lord and Lady Say and Sele proved expert and generous guides. Together with a house-guide, Eunice, they offered our two groups knowledgeable leadership in this complex building, dating from so many periods from the fourteenth century onwards. We are grateful to them for making our visit so rewarding. The house was favoured with visits from Queen Elizabeth (1566) and James I and was

suitably updated at those times. Little work was done in the seventeenth century (when Civil War fighting came close), but some rooms were re-worked in the 1760s, possibly with the advice of the local pioneer of Gothic Revival, Sanderson Miller (1716–80). Inventories survive from 1662 and 1771 but the contents were sold in 1837, the house undergoing restoration in the mid-nineteenth century, under the supervision, from the late 1860s, of George Gilbert Scott Jr. Since the 1960s the house has been restored, with carefully chosen new commissions of furniture and stained glass.

The Great Hall shows the oriel window added about 1600, its plasterwork echoing motifs on the ceiling of the Great Parlour. The long, solid table is exceptional and other items of interest included two chair that survived the fire at the Palace of Westminster in 1834 and bear earlier inventory marks, and armour that was supplied by the London dealer Pratt in 1859 at a cost of £106. The seating furniture here is covered with stamped plush, (c. 1880) a rare survival from a local industry that, in the nineteenth century, employed many people in the neighbouring village of Shutford. The Dining Room, is fitted with remains of linenfold panelling of sixteenth-century date, but its furniture is Regency. The tiny chapel, with its narrow altar built on brackets against the wall, and its encaustic tiles, survives from the fourteenth century. Two new commissions of stained glass by Alfred Fisher fill the windows, one incorporating medieval fragments.

The first-floor Gallery was re-modelled in the 1760s, with attenuated cluster-

column 'pilasters' dividing the long wall into spaces that might suggest a hang of tapestries. The furniture here is again Regency. The Great Parlour has an exceptional plaster frieze and ceiling, dated 1599 and bearing family initials, which must have been the work of London craftsmen. The pattern of the ceiling was copied only a few years later at Chastleton, and some of the heroic heads are also found in Scottish houses. The woodwork and the wallpaper (with foiled and flocked decoration, possibly to a design by Willement and similar to one at Charlecote) may date from the 1830s or 1840s. In The King's Chamber is an impressive chimneypiece with a central oval showing dryads dancing round a tree, based on an engraving of a drawing by Pierre Milan of 1551, for the decoration of the gallery of François I at Fontainebleau. The subject comes from Ovid's *Metamorphoses*, Book VIII. The maker may have been Nicholas Bellin of Modena, who worked at Fontainebleau and later at Nonsuch for Henry VIII. It has clearly moved at least once and its origins are uncertain. Also here are the bed and related cabinets by Robin Furlong of Great Wolford, Gloucestershire, commissioned in recent years. Another bedroom shows furniture noted as having been inherited from Bury Lodge, Hampshire, perhaps the source of much of the Regency furniture in the house.

On the half landing was a fine, leather-covered trunk, with the initials 'RB' on the lid. Inside, the fine label of Griffiths, London, was particularly admired, with its rococo design suggesting a mid-eighteenth century date.

Back on the ground floor, the small Library is decorated in the gothic style of the 1760s. The elegant fitted bookcases and two exceptionally stylish pyramidal bookcases flanking the window may date from slightly later. For furniture historians, the most impressive interior is the ground-floor Oak Room, with its early seventeenth-century panelling, presumably once painted. The chimneypiece has lost its original overmantel, replaced with a large painting by Johannes Peeters of the point on the Dutch coast from which Charles II set sail on his return to England. The internal porch is a well-known and elegant feature in this room, although it now seems that it may have been moved here from the Great Parlour. The furniture includes a late-seventeenth century chest-on-chest and a turtle-shell cabinet made in Antwerp in the 1660s. Two very fine tables by Alan Peters have been added to the room in recent years.

SARAH MEDLAM

Visit to Goldsmiths' Hall, 9 November 2015

A small group of Society members enjoyed a private tour of Goldsmiths' Hall under the guidance of the Company's librarian, David Beasley. The site of the Hall of the Worshipful Company of Goldsmiths had been purchased in 1339 by nineteen goldsmiths acting on behalf of the Company. No other Livery Company can claim an earlier or longer tenure. The goldsmiths lived and worked in the streets and buildings around, when the trades of London were grouped 'each in its proper quarter'.

Being on the fringe of the area of the city devastated by the Blitz, the Goldsmiths' Hall survived but was badly damaged. This sad event was frequently raised in discussion during our visit. The present hall was completed in 1835 and replaced the second hall which had been badly damaged in the Great Fire. Philip Hardwick was chosen as architect and surveyor. The building included the Assay office and comprised accommodation to suit every purpose and also provided suites of rooms for the Company's Clerk,

Beadle and Deputy Warden. The exterior classical style has similarities to the Fishmongers' Hall of similar date. It also reflects the contemporary development of Clubland in Pall Mall. At a total cost of £100,000 it displayed a confidence at the dawn of the Victorian era.

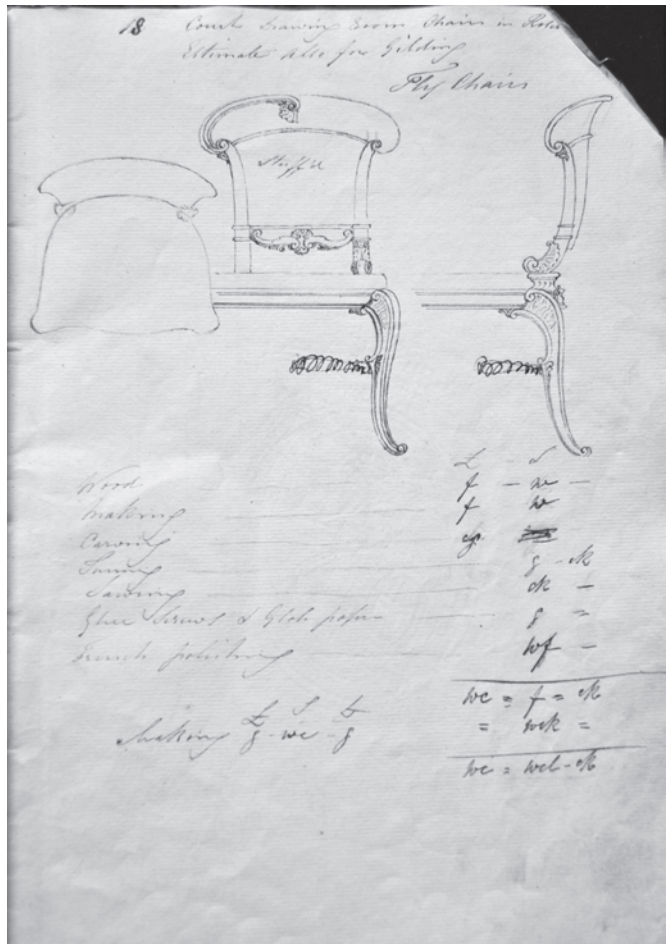
The Grand Staircase Hall was originally hung with portraits of royalty but in 1871 the walls were re-ordered with marble brought from many different sources. After war damage the marble on the west wall has been replaced. A huge chandelier supplied by George Perry & Son hangs from the dome.

Our tour through the first floor rooms commenced with the Court Luncheon Room. The chairs surrounding the centre table are of 'Spanish' mahogany supplied as original furniture by the firm of W. & C. Wilkinson. We then entered the enormous Livery Hall which was little damaged during the war. Along the west wall are five Corinthian columns in scagliola. Between these stained glass windows commemorate Past Assistants of the Court. At the rear of the Hall we discussed modifications where large mirrors had replaced openings to the passage under the Musicians' Gallery. On the east wall hang portraits of Queen Adelaide (by Shee), flanked by those of Queen Victoria and Prince Albert. The numerous dining chairs were supplied by Seddon. In a draped alcove in the north wall the Company's renowned plate collection would be displayed on a large Buffet behind the Prime Warden's chair. Each side of the alcove are marble busts of King George III and King George IV by Chantrey. .



Fly chair from Goldsmiths' Hall, designed by Philip Hardwick and made by W. & C. Wilkinson, London, 1834-35. Beech, painted and gilded © Victoria and Albert Museum

Design for fly chair for Goldsmiths' Hall from the workshop book of W. & C. Wilkinson. Courtesy of the Goldsmiths' Company



At the head of the staircase is the gilded carved statue of St Dunstan, the company's patron saint. This figure was on the ceremonial barge used in the annual Lord Mayor's river pageant.

In the ante-room we examined an elaborate Prime Warden's chair which dates from about 1760 and also a painting *The Tea Party* (attrib. Richard Collins) showing silver vessels.

The Court Room contains panelling from the previous hall and portraits of former Prime Wardens from the 16th to 19th centuries. The wall mirrors are from the 1740s. The *klismos*-style chairs

surrounding the court table indicate a design from a slightly earlier date than 1835.

We were quite overwhelmed by the large display of drawings and plans and trade bills relating to furnishings as supplied, which David had assembled for us on the table. As a set of cabinetmakers' full size drawings on quality paper they were exceptional but also to have retained them in the same building all these years seemed remarkable. Apparently Hardwick, who became a Liveryman, presented them to the Company. David explained to us that the whole project had

been carried through in a very business-like manner which was typical of Hardwick.

Finally we entered the Drawing Room which had been totally destroyed in the war and was restored by Fernand Billerey shortly afterwards. The new carpet displays the Company's coat of arms with the leopard's head. A musical 'Turkish' bracket clock by George Clarke and two candelabra mounted on marble and bronze pedestals caused some surprise.

We owe a great debt of thanks to the Court of Assistants of the Company for the chance to wander around the hall and particularly to David Beasley for his explanations. He retired in January after 40 years with the Company and we wish him well.

RICHARD LIN

CHURCH OF CHRIST THE CONSOLER,
SKELTON-CUM-NEWBY, SATURDAY
25 APRIL

We also visited the church of Christ the Consoler in Skelton-cum-Newby, on the edge of the Newby estate. This picturesque Victorian church was one of two (the other is St Mary at Aldford-cum-Studley, the other side of Ripon), commissioned in 1870 as a memorial to Frederick Grantham Vyner. He was captured by brigands during an expedition in Greece. A ransom of £32,000 was unable to save him. Vyner's mother and his sister, used the unspent money to build the two churches on their neighbouring estates.

The architect, William Burges (1827–81) was already known to the family through its connection to Lord Bute for whom Burges rebuilt Cardiff Castle and Castell Coch. Both churches were built by the renowned ecclesiastical builder, J. Thompson of Peterborough. The clerk of works was Sier, who worked on Burges' cathedral at Cork. Burges was an exponent of the French gothic style but

here he used English gothic of the thirteenth-century, although with French touches. No expense was spared on decoration, and Burges, as often, spent £15,000 over the £10,000 estimate.

The extensive memorial stained glass, by Saunders and Co. under Burges' direction, from sketches by Horatio Lonsdale (1846–1919), and cartoons by Frederick Weekes (1833–1920), include the beautiful rose window illustrating Christ the Consoler and the Conditions of Life. The congregation is bombarded with sculptured images many by Thomas Nicholls (c. 1825–c. 1800). The exuberance of Burges' design is clearly illustrated by the French influenced organ loft, held up by grotesque winged animals.

The church is now in the care of the Churches Conservation Trust, whom we thank for enabling our visit.

RIPON CATHEDRAL, SATURDAY
25 APRIL

Adam Bowett gave us a short introduction to the history of Ripon Cathedral, one of England's oldest churches still in use, before we explored the cathedral independently.

Ripon Minster was founded in 672 by St Wilfrid (c. 634–709), Bishop of York. In the late 1100s Archbishop of York Roger de Pont l'Evêque began building a new church, of which the most complete remnants are the transepts. The west front and towers, grand examples of the Early English Gothic Style, were built by Archbishop Walter de Gray in the 1220s. In 1450 the central tower collapsed but rebuilding recommenced only in 1485. The nave was rebuilt in the Perpendicular

style with addition of side aisles at the beginning of the sixteenth century. The history of the church from the 1540s to 1660 mirrored the turbulent situation in the country and no further large building campaigns took place till the third quarter of the nineteenth century, when Sir George Gilbert Scott undertook an extensive restoration. In 1836 Ripon Minster had become a Cathedral.

The most significant element of church furnishing are the choir stalls with their misericords, carved between 1489 and 1494. The carvings depict scenes derived from the Bible or folk legends and bestiaries. Continental prints provided sources, including illustrations from *Biblia Pauperum*. The most famous misericord contains an image of rabbits disappearing down a hole, believed to have inspired Lewis Carroll's *Alice's Adventures in Wonderland*. Another unusual carving can be seen in the choir – a mechanical wooden hand installed in 1695 for the organist to beat time for the choir. The pulpit decorated with bronze figures of four Anglo-Saxon saints was made by Henry Wilson (1864–1934) in 1913. The original stone pulpit is in the north transept. In the south transept stands a monument to William Weddell of Newby, with a bust carved by Joseph Nollekens (1737–1823), stylistically close to James 'Athenian' Stuart's designs.

Most of us also visited the Library above the Chapter House, which houses the collection of church silver and a cabinet by Robert 'Mouseman' Thompson (1876–1955), the local maker of oak furniture.

Norton Conyers is the seventeenth-century seat of the Graham family. Externally, under a small knoll, is evidence of a banqueting house. The family have occupied the house continuously from 1624, apart from a period of twelve years in the late nineteenth century. Sir James and Lady Graham greeted us and explained their recent work to eradicate death watch beetle. This arduous task has led to discoveries, including early wallpapers, and even a Tudor doorway.

In the Hall our attention was drawn to the high sash windows, very early examples, installed before 1717. Discussion concentrated on a monumental table, dating from the sixteenth century, with a central marble slab, decorated with exceptional marquetry of the quality made in Augsburg. It must surely be German, although manufacture by immigrant craftsmen has been suggested. The marquetry includes Latin script relating to the giving and receiving of bread, possibly suggesting a religious function. Peter Brears, who was with us, however, suggested that it was for the formal entertainment of 'banqueting', and he dressed it with models of banqueting sweetmeats to demonstrate the use. Unfortunately nothing is known of its provenance. Attention was then directed to a chair dated 1603 and parallels were drawn with a similar chair in Temple Newsam House. Throughout the house were many examples of the family crest of a pair of wings, including one over the chimneypiece in the Hall. A

leather-covered coffer dated 1660–80 was examined, the brass studs incorporating this crest. There was speculation that this was made by Richard Pigg, the king's coffer maker. We looked at a very long servants' table, on which had been placed examples of wallpaper discovered during the restoration.

Moving to the Library, we saw various items of upholstered furniture.

Discoveries were explained to us by Tim Phelps and Andrew Cox-Whittaker, conservators who have been working in the house. In collaboration with the Grahams, they have used archives to establish how and when some of the pieces arrived there. An unusual fret pattern on the visible portion of the frame of one stool had been carved from the solid rather than being applied. Its appearance on only one face, identified the piece as a window seat, probably brought to the house following a sale in 1770. In a downstairs passage were examples of wallpaper of 1791, revealed during restoration, together with a number of painted boards. These date from around 1520–40 and have Italian type designs, including a part of the arms of the Tempest family from Broughton Hall near Skipton.

Part-way up the main staircase, a concealed door in the panelling hides a staircase to the attic, only discovered in 2005 and perhaps related to the family legend of a captive mad woman, said to have given Charlotte Brontë (a family friend) the idea for the mad Mrs Rochester in *Jane Eyre*. A German strong box in the King James room presented those present with a challenge to open it. In another

bedroom we saw an exceptional lady's secretaire of the late 1760s, of elegant, curvilinear outline, with Frenchified marquetry. This must surely be by Christopher Führloh, the young Swedish cabinet-maker, then working for John Linell.

We can only admire the Grahams for their scholarly determination and thank them for welcoming us so warmly.

FAIRFAX HOUSE, YORK, SUNDAY
26 APRIL

We were welcomed by Hannah Phillip, the Director of Fairfax House, a fine Georgian townhouse museum and Peter Brown, the Director of the York Civic Trust (now retired) who gave us an in-depth tour. The original architect is unknown but in 1760–62 the house was much altered by John Carr of York for Lord Fairfax who intended it for his daughter Anne, his only surviving child. No expense was spared on the interiors which include magnificent plasterwork by the Italian stuccoist Giuseppe Cortese. In a letter to his banker in 1762, Lord Fairfax referred to 'my daughter's house which is just finished and has drained me of all my money.'

The furniture is not original to the house and mostly came from Noel G. Terry (1889–1980) of the well-known confectionery family. A passionate collector of English furniture and clocks he bought from a number of dealers including Mallett of London and Charlie Thornton of York as well as at auction. Assembled over fifty years, his collection was used to furnish his handsome house outside of York. Terry's trustees donated

the collection to the York Civic Trust for display at Fairfax House. No original inventory survives but Terry's predominantly mid-Georgian mahogany furniture seems natural in the house.

The English mahogany writing table in the library in the Gothic style dating to c. 1755 is thought to be taken from a 1754 Thomas Chippendale design in the first edition of *The Director*. The top drawer forms part of the fret pattern frieze and pulls out revealing a leather writing surface which incorporates a hinged platform designed to be a reading stand. Its two doors include cluster columns with a rising flame decoration comparable to the Chippendale design. The cabriole legs are plain compared to the more elaborate legs in the Chippendale design. At the base of the staircase is a much earlier chair with an obvious Daniel Marot and Dutch feel to it. The chair is made out of walnut, has an upholstered seat and possibly dates to 1705–10. The waisted splat is elaborately carved with fishscale decoration, trellis hatching and husks. This type of chair was also described as having an India-back. As Adam Bowett explains in his book *Early Georgian Furniture* the India-back chair, presumably referring to Asian influences, was the most radical innovation in eighteenth-century chair making and revolutionized the design of English chairs.

Upstairs we discussed an unusual mahogany English secretaire with two upper sections from around 1760 attributed to the workshop of William Vile before finishing in the saloon in front of the appropriate painting by J. F. Nollekens of the Saloon at Wanstead.

MANSION HOUSE, YORK, SUNDAY
26 APRIL

Our final destination was the Mansion House, the official residence of the Lord Mayor of York since completion in 1732 and one of the first – if not the first – purpose built Mansion Houses in the country. Its prime purpose was to provide the Lord Mayor with an official residence in which to live and entertain guests, which was clearly considered an important function as in 1720 the Common Council of the City had ruled that all Lord Mayors should undertake to 'Keep up the grandeur and dignity of the City' by holding 'two public dining days in every week at the least'. Failure on the part of the Mayor to do so would result in a £50 fine!

Occupying a prime position in St Helen's Square its Palladian façade makes a very elegant statement indeed and is testimony to York's eighteenth-century civic pride. The architect remains unknown although it has been suggested that the frontage may be the work of William Etty (and that Lord Burlington designed some of the interiors). In the large Dining Room on the ground floor is a telescopic dining-table that extends via a screw mechanism possibly made by Smeaton Bros that can easily seat 24 people. A late eighteenth-century, mahogany bureau bookcase thought to be of Irish origin houses an important collection of 'ward cups' dating from c. 1790. Upstairs is the State Room, originally called the Great Room. A very large room running across the whole front of the building its walls are covered with

green-painted panelling and the main door way framed by painted and gilded Corinthian columns and capitals surmounted with an ornate entablature which also forms the musicians' gallery above. The woodwork and panelling was the work of the master-carpenter and joiner John Terry who may have been an ancestor of York's famous chocolate makers. Of most interest were the sideboard and side tables decorated with neo-classical reliefs in compo (a moulded whiting and glue paste), painted to imitate wood, probably by Wolstenholme of York.

The last room was the Lord Mayor's Sitting Room containing an eclectic mix of eighteenth- and nineteenth-century items including a fold-over D-end mahogany side table, eighteenth-century armchairs and a nineteenth-century sofa on loan from the Noel Terry Collection. A long case clock by Henderson of Scarborough adorns the pier wall and was particularly noteworthy for its arabesque marquetry.

Our grateful thanks to Sarah Nichols, Adam Bowett and Anne-Marie-Bannister for organizing this rich weekend in Yorkshire, to all our hosts for their welcome, and to Tim Phelps, Andrew Cox-Whittaker and Peter Brears for their generous gift of expertise.

KERRY MONAGHAN SMITH, DIANA
DAVIS, CATHY LAMBERT, ADA DE WIT,
BRIAN CROSSLEY, SOPHIE NORTH,
JANUSZ KARCZEWSKI-SLOWIKOWSKI

The Tom Ingram Memorial Fund And Oliver Ford Trust

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 trips and study weekends are particularly welcome from scholars. Successful applicants are required to acknowledge the assistance of the Fund in any resulting publications and must report back to the Panel on completion of the travel or project. All enquiries about Grant applications to the Tom Ingram Memorial Fund or Oliver Ford Trust should be addressed to Jo Norman at grants@furniturehistorysociety.org or for further information and grant application forms see the Grants page of the Society's website, www.furniturehistorysociety.org

In line with one of its roles – the promotion of interest in 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. Applications from non-members will be considered. Grants will be awarded via the Tom Ingram Fund, to which candidates should apply.

The FHS Grants Committee now meets 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, by the following deadlines so that they can be considered at these meetings:

10 MARCH, 10 JUNE, 10 SEPTEMBER OR
10 DECEMBER.

Officers and Council Members

PRESIDENT: Sir Nicholas Goodison

CHAIRMAN OF THE COUNCIL: Christopher Rowell

HONORARY SECRETARY: Clarissa Ward

HONORARY TREASURER: Martin Williams

HONORARY EDITORIAL SECRETARY: Elizabeth White

COUNCIL MEMBERS: Guy Apter, Rufus Bird,
Yannick Chastang, Kate Hay, Laura Houliston,
Helen Jacobsen

HONORARY PUBLICATIONS SECRETARY: Jill Bace

HONORARY NEWSLETTER EDITORS: Matthew
Winterbottom and Sharon Goodman

EVENTS COMMITTEE CHAIRMAN: Sarah Medlam

WEBSITE EDITOR: Laura Ongaro. Email website@furniturehistorysociety.org

FINANCE AND MEMBERSHIP OFFICER: Keith Nicholls, 37 Railway Road, Teddington TW11 8SD.
Tel. 0208 287 2098, email finance@furniturehistorysociety.org

EVENTS SECRETARY: Anne-Marie Bannister, Bricket House, 90 Mount Pleasant Lane, Bricket Wood,
St Albans, Herts. AL2 3XD. Tel. 07775 907390, email events@furniturehistorysociety.org

TOM INGRAM MEMORIAL FUND/FHS GRANTS: Joanna Norman, 8 Robert Court, 4 Sternhall Lane,
London SE15 4BE. Email grants@furniturehistorysociety.org

HONORARY PUBLICATIONS SECRETARY: Jill Bace, 21 Keats Grove, Hampstead, London NW3 2RS.
Email publications@furniturehistorysociety.org

Council members can be contacted through the Events or Membership Secretaries whose details are shown above. Contributors can be contacted through the Newsletter Editor who in the case of this issue is Matthew Winterbottom at The Ashmolean Museum, Beaumont Street, Oxford OX1 2PH.

Tel. 01865 278 289 or email: matthew.winterbottom@ashmus.ox.ac.uk

This issue edited by Matthew Winterbottom

The views expressed in this *Newsletter* are those of the respective authors. They are accepted as honest and accurate expressions of opinion, but should not necessarily be considered to reflect that of the Society or its employees.

Registered UK Charity No. 251683

Copy Deadline

The deadline for receiving material to be published in the next *Newsletter* is **15 March**. Copy should be sent, preferably

by email, to Sharon Goodman, sctgoodman@yahoo.co.uk. 26 Burntwood Lane, London SW17 0JZ. Tel. 07855 176779.

PRODUCED IN GREAT BRITAIN BY OBLONG CREATIVE LTD, 416B THORP ARCH ESTATE, WETHERBY LS23 7FG

COVER PICTURE On display in the V&A's new Europe 1600–1815 Galleries: writing cabinet, probably by Michael Kimmel, 1750–55, Germany (Dresden), pine veneered with kingwood inlaid with mother-of-pearl, ivory and brass. Museum no. W.63-1977, © Victoria and Albert Museum, London