

The Furniture History Society

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Holland & Sons: University Furnishings for the Prince of Wales

In 1859, in preparation for Albert Edward, Prince of Wales (1841–1910, later Edward VII), to go to university in Oxford, furnishings were commissioned for the rooms at Frewin Hall where he would reside. This commission would be the start of a long-lasting relationship between the Prince of Wales and the cabinet-makers and upholsterers, Holland & Sons of 23 Mount Street and Lower Belgrave Street, London, who supplied this work.

Holland & Sons had previously worked extensively for the Royal Family, supplying furniture to Osborne House, Balmoral Castle, Buckingham Palace and Windsor Castle. They supplied furnishings of all kinds and for all purposes, from pieces for principal rooms used by members of the Royal Family to furniture for servants' rooms. New research into the work that Holland & Sons undertook for the Royal Family has brought to light this commission for furnishing the Oxford University rooms of the Prince of Wales. The details of this work can be examined by analysing records found in the Holland & Sons ledgers at the Archive of Art and Design, Victoria and Albert Museum, London, alongside contemporary lithographs held in the Royal Collection.

Attending Oxford was part of the Prince's extensive educational programme

devised by Queen Victoria and Albert, the Prince Consort, to ensure their eldest son would be prepared for the monarchy. Although the Prince of Wales was enrolled at Christ Church College, Frewin Hall had been owned by Brasenose College since 1580, and this enabled the Prince to be seen as accessible to the whole of the University rather than just one college.¹ According to the Holland & Sons ledger, the work at Frewin Hall was charged to the personal account of Queen Victoria, suggesting that either she or Prince Albert chose to use the firm for this order; a commission as parents as opposed to in their official roles.²

For the rooms shown in the lithographs, the Drawing Room (Fig. 1) and the Study (Fig. 3), Holland & Sons supplied all the furniture and fabrics, with only the Drawing Room wallpaper and personal effects such as artwork and books absent from the ledger. This demonstrates the firm's capacity to provide a full furnishing service; a service which, by the middle of the nineteenth century, had become an expectation of large companies like Holland & Sons, who had traditionally been considered cabinet-makers.

The Holland & Sons ledger of 1858–59 details that the furniture supplied for the Drawing Room was predominantly made

Fig. 1 Drawing Room, Frewin Hall. Lithography after Joseph Nash, dated 1862. RCIN 701908. Royal Collection Trust / © Her Majesty Queen Elizabeth II 2020



of satinwood with tulipwood details. Furniture seen both in the lithograph and described in the ledger includes a cabinet, shown close up in Figure 2, which is described by Holland & Sons as:

a shaped Cabinet of Satinwood banded with tulipwood, & ornamented with ormolu, the centre part enclosed by a pair of doors with silvered plate glass panels lock & key, the ends fitted up with shelved & silvered glass.

This cabinet was priced at £31 10s. Typical Victorian furniture such as stuffed easy chairs and conversation sofas were also supplied with all seat furniture, and curtains, wholly covered and hung with chintz. The ledger includes details of the forty-four chintz-covered buttons supplied to the room which were used to create the plush, plump and comfortable furniture so loved by the Victorians. Alongside soft

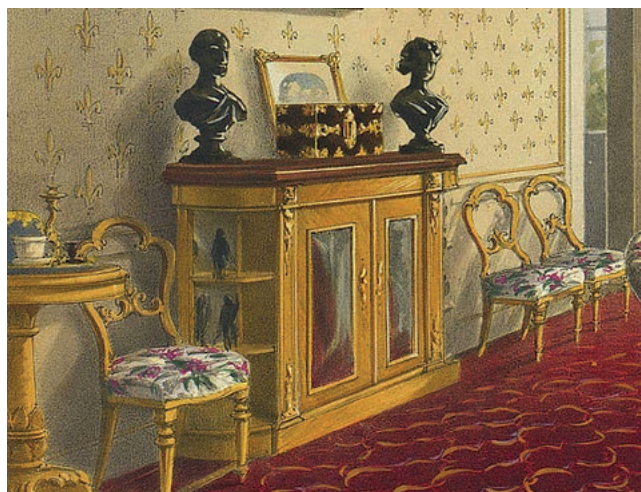


Fig. 2 Drawing Room, Frewin Hall detail. RCIN 701908. Royal Collection Trust / © Her Majesty Queen Elizabeth II 2020

furnishings, another piece of furniture typical of its time was also supplied for the Drawing Room: 'whatnot 3 tier high, with brass gallery on top & tulip band on fluted standards & castors, polished' (seen to the far right in Fig. 1). This type of furniture was standard fare for Holland & Sons, who supplied the same type of pieces, albeit in a different style, when



Fig. 3 Study, Frewin Hall. Lithography after Joseph Nash, dated 1862. RCIN 701908. Royal Collection Trust / © Her Majesty Queen Elizabeth II 2020

they furnished Balmoral Castle, the private residence of the Royal Family in Scotland.

As seen in Figure 3, furniture for the Study was made of much darker wood. The ledger tells us that this was walnut and that the seat furniture was upholstered in green morocco leather; chintz was again used for the curtains. To the right of the lithograph, and as described in the ledger, can be seen a 'Walnut knee high standing desk with drawer in top & shelf under, turned standards & casters. The top lined in green morocco leather. The Bramah lock for ditto'. This was charged at £12 5s. The imposing bookcase against the back wall of the room is described as being 8 foot long with shelves 'edged with leather falls', as seen in greater detail in Figure 4. The ledger also describes there being pilasters to the doors, which are not visible in the illustration, and proves the value of the detailed descriptions

recorded in the Holland & Sons company ledgers.

The use of furniture made from different woods was likely associated with the use of the rooms. This idea harked back to the picturesque movement of the late eighteenth and early nineteenth centuries when particular design styles along with wood colours and types were associated with different room functions. Within this movement, the Gothic Revival, with its use of ebony furniture, was considered most suitable for areas of learning and contemplation such as a library and study, whereas the playful, lighter feel of the Rococo was more typically used for rooms of entertainment, such as the Drawing Room. Although the use of differing styles is not evident in the rooms at Frewin Hall, the colour of the wood used in each appears to nod to the past. The predominant theme throughout the two rooms illustrated is the Victorian love of

Fig. 4 Study, Frewin Hall detail. RCIN 701908.
Royal Collection Trust
/ © Her Majesty Queen
Elizabeth II 2020



comfort and the use of furniture of quality and practicality.

Although the Drawing Room and the Study are the only rooms visually documented in lithographs, the Holland & Sons ledger records that furnishings were also supplied for other rooms in the property. These included a Bedroom and Dressing Room for the Prince of Wales, as well as an Equerry's Room, suggesting that the residency was to be used for official business as well as learning. Work was also undertaken and furniture supplied for a Sitting Room, Dressing Room and Bedroom for Colonel Bruce, the tutor of the Prince of Wales, who lived with him in Oxford, and accompanied him on many educational travels, including his private visit to the Pope, and his tour of Canada and the United States in 1860. Mahogany was the material of choice in the Bedrooms and Dressing Rooms for the Prince of Wales and Colonel Bruce.

The ledger also tells us that the Dining Room was supplied with an oak sideboard

with carved backboard, two side tables and twelve chairs with covered backs and seats in green leather. No Dining Room table was provided by the firm, suggesting this came from elsewhere, and instead of chintz at the windows, the curtains were red. Brussels carpets were supplied throughout the principal rooms, including the staircase, and carpets were also supplied for the hearth, as seen in Figure 1. Furniture supplied for the servants' rooms was predominantly painted 'stone colour' and many of the eleven iron bedsteads were japanned green. Holland & Sons also supplied the soft furnishings for all the bedrooms in the house, including mattresses, cushions, quilts and blankets.

Queen Victoria visited Frewin Hall on Wednesday 12 December 1860, describing it in her journal as 'Bertie's residence, quite private, with a garden to it, small, but comfortable & nicely arranged with all Bertie's things'.³

The Prince of Wales left Oxford University in December 1860, transferring

to Trinity College Cambridge, to continue his education.⁴ The Holland & Sons ledger of 1861 records that the firm twice attended Frewin Hall to examine the inventory, 'directing the restoration of the remaining furniture', and to value 'dilapidations' and 'the carpets & other articles left on His Royal Highness's establishment quitting the premises'.⁵ The cost of damage was then removed from the value of the remaining pieces and the account was settled. It therefore seems likely that some, if not all, of the furniture supplied by Holland & Sons remained at Oxford after the Prince of Wales had left the University, and explains why the Prince of Wales' furniture at Frewin Hall cannot be found in the Royal Collection today. Research is ongoing to determine its current whereabouts.

What can be said for certain is that the Prince of Wales would go on to use Holland & Sons to furnish and decorate his own homes throughout the remainder of the nineteenth century. In 1863, the firm undertook a huge order to prepare Marlborough House for the Prince and his new bride, Princess Alexandra, as well as furnishing Sandringham House in Norfolk, including undertaking work after the fire of 1891. One of the last pieces of work undertaken for Albert Edward (although as a government contract), and indeed for the principle members of the Royal Family, was for his coronation in 1901 when they made a smaller version of

the throne designed by A. W. N. Pugin for the Palace of Westminster, for his consort Queen Alexandra.

Although the Prince of Wales had lived with work by Holland & Sons since his childhood and the order for his University rooms was commissioned by one or both of his parents, the use of the firm for his University accommodation is the first such order for him outside of his parents' residences. No doubt the influence of the Queen and the Prince Consort, as well as the fact he knew the work of Holland & Sons, are likely to have played a part in his future patronage of the firm in his own right.

ELLINOR GRAY
ECD Member

The illustrations for this article and information from the Royal Archives are reproduced with the permission of Her Majesty Queen Elizabeth II.

- 1 Brasenose College, University of Oxford. 'College Buildings', <https://www.bnc.ox.ac.uk/about-brasenose/history/archives/217-college-buildings> (accessed 19 August 2020).
- 2 All details referring to this order, including those quoted, can be found at V&A, Archive of Art and Design, AAD/1983/13/52, Holland & Sons archive.
- 3 RA, VIC/MAIN/QVJ (W), 12 December 1860 (Princess Beatrice's copies) (retrieved 12 August 2020).
- 4 RA, VIC/MAIN/QVJ (W), 20 December 1860 (Princess Beatrice's copies) (retrieved 12 August 2020); *Edward VII (r.1902–1910)*, <https://www.royal.uk/edward-vii> (accessed 25 August 2020).
- 5 V&A, Archive of Art and Design, AAD/1983/13/60, Holland & Sons archive.

Spotted in Lock-Down: Coffin Furniture for a New Tradition

The daily walks of pandemic lockdown led many of us to notice natural history and local architecture with a keener eye than usual. Anyone including Westbourne Grove in a London circuit might have also been intrigued by the changing window displays of one of London's largest and long-established funeral directors, J. H. Kenyon (now part of the Dignity group). Usually these displays are of photographs of historic funerals, such as those of Queen Mary or of Winston Churchill. In July, the staff had turned to their archive to create a display of coffin handles and images of advertising relating to these.

The connection between cabinet-makers or joiners and undertaking is long established. In *Furniture History* in 1973, Christopher Gilbert dealt with the luxury end of the trade in his article 'Chippendale as Undertaker', discussing the funeral of Bridget, Lady Heathcote in 1772. Kenyon's

recent display of early twentieth-century fittings showed several pressed metal handles and advertisements for their makers in Birmingham and Manchester, but also handles in light oak, almost certainly by the woodworking firm of Sandall's of Liverpool (Fig. 5). This firm, probably established in the early twentieth century, and continuing in business until 1968, produced these handles in response to the increasing interest in cremation, for which metal fittings were not suitable (plastic handles with metallic coatings are the current standard). The first crematorium in England was opened at Woking in 1885 but cremation was not available in London until the Golders Green Crematorium opened in 1903. By 1925, a quarter of Kenyon's funerals were cremations.

The ring handles illustrated in Sandall's advertisement probably date

Fig. 5
Advertisement of
E. J. Sandall, from
the *Undertaker's
Journal*, probably
from the 1940s
or 1950s

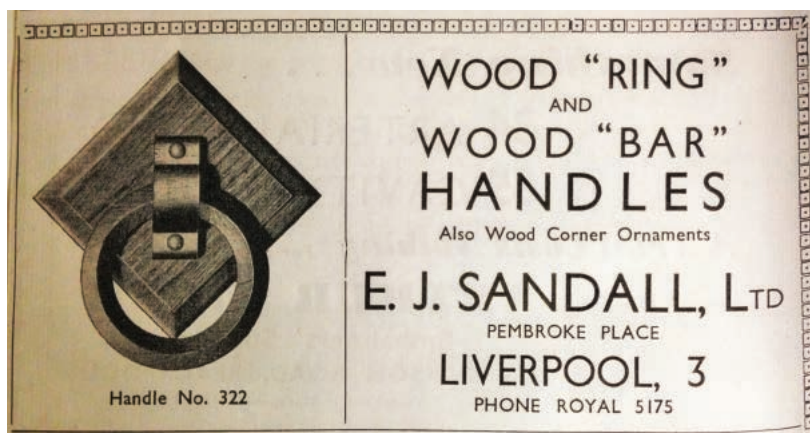




Fig. 6 Oak ring handles, probably by Sandall, imitating a bronze handle, 1940s or 1950s

from the 1940s or 1950s. They give a first appearance of utility, but are purely decorative; on an oak example held by Kenyon's (Fig. 6) the ring, cut from the solid, would risk fracture across the short grain. Stout, simple oak bar handles (an example also held by Kenyon's) were used to lift the coffin. The ring handle follows the form of cast bronze versions which, interestingly, were also simply decorative. Sandall's also produced 'bell tops', used to disguise the final fixing of a coffin lid, and Kenyon's hold two of these in oak, with turned-wood finials like pawns from a large-scale chess set. Sandall's were a considerable timber firm, with several sites in Liverpool, according to directories. The handles are a reminder that such firms produced not only raw timber but also wooden accessories for cabinet-makers.

This tradition went back certainly to the early nineteenth century. In *Regional Furniture* vol. v (1991), I published the inventory of a sawmill set up by Joshua Bousfield and partners in Barnard Castle, Co. Durham, at the time it went out of business in 1827. This relatively small business sold timber all over the north of England, but also such items such as 'Table Pillars', 'Stump feet' and 'Coffee Pot etc. handles'. For simpler furniture at least, the form of handles, feet or pillar turnings may therefore not be reliable indicators of origin in a particular workshop.

My thanks for help in investigating this intriguing woodworking byway are owing to Valerie Orpen and Philip Smyth of the Westbourne Grove branch, and to Brian Parsons who is historian to the group.

SARAH MEDLAM

Geo-referencing the Furniture-Makers in London: News from BIFMO

The BIFMO (British and Irish Furniture Makers Online) database offers researchers the opportunity to discover the histories of furniture-makers and ancillary trades of all levels of importance. It includes lengthy biographies of major figures as well as the single-line entries of those about whom we know very little. One of the ways this information can be made more effective is by mapping those addresses. This allows researchers to place an individual furniture-maker in a geographical context, seeing which other furniture-makers were working in the same area, as well as to explore new questions such as changing centres of production and the chronology of the furniture trade.

As part of this enterprise, BIFMO began a collaborative project with the website developed by the IHR, Layers of London (<https://www.layersoflondon.org/>), which records many different aspects of London history on historic maps of the city. The Furniture Makers 1550–1914 is one of their datasets. In January, volunteers Aisha Tahir and Bernie Ogden recorded the names of furniture-makers in the 1845 and 1871 Post Office directories, creating a list of some 3,700 furniture-makers. A group of young scholars then began to research the historic addresses with the aim of providing an individual reference for each maker.

This geo-referencing created more challenges than originally anticipated, including the problems of identifying addresses with insufficient information from the directories and the difficulties of tracking name changes of streets. Cross-referencing data from the Post Office



Layers of London

directories with other sources enabled most, but not all, of the addresses to be identified. When the site https://www.maps.thehunthouse.com/Streets/Street_Name_Changes.htm could not help, the next step was to go to the historic maps on Layers of London and locate the street on the map. This was particularly important where rebuilding of railway stations or hospitals had obliterated the old streets. The volunteers then added the correct references from Google Maps to the list, bearing in mind that it was not possible in the time given to check any changes to street numbers. The final stage is the uploading of this information onto the Layers website, creating a dataset of London furniture-makers, which will be searchable in fifty-year sets. This will make it possible to track the growth and movement of London makers over five centuries. Thus, anyone can go onto the Layers of London site, add the Furniture Makers data set and explore the development of the trade or pinpoint individual addresses or areas.

As the website can be quite complicated to navigate, we will place more detailed information as to how to find the Furniture Makers dataset and our London Furniture Makers Collection, which is an additional layer of the website and allows individuals to add content in a dedicated folder. We are currently working with some members of the FHS to add information about family firms or particular London makers into the Collection (<https://www.layersoflondon.org/map/collections>).

The next project, which will be carried out by the same team, is to go through the

12,000 addresses on the BIFMO database and add this information in the same way to the Layers of London site. By the time we are finished, we expect to have the majority of London furniture-makers currently on BIFMO located and mapped. At present, each address up to 1840 has an associated tag, linking the maker back to its BIFMO entry and giving the name and active dates of each maker. We hope that with this tool it will be possible to visualize the information from BIFMO and explore the geography of the London trade.

The FHS would like to thank Grace Chang, Jennifer Davies, Catherine Doucette, Bridget Griffiths, Penelope Hines, Danielle Little, Aisha Tahir and Felix Zorzo for volunteering to carry out this project during lockdown and for the invaluable contribution that they have made through their hard work. We are also delighted that they are adding blogs to the BIFMO website with further information about some of the nineteenth-century makers.

We are now looking to expand research into the so-far unidentified makers outside London, in centres of production such as Leeds, Liverpool or Birmingham. We are also actively seeking volunteers who have some time to contribute to researching nineteenth-century directories of those cities. Anyone interested should write to Laurie Lindey at bifmo@furniturehistorysociety.org.

ADRIANA TURPIN

*BIFMO Project Manager for Outreach
and Development*

FHS Events

Message from the Events Committee on our response to the Coronavirus pandemic:

It has been a challenging few months for the Events Committee, especially our Events Secretary Beatrice Goddard, who had to unravel all her carefully made plans for an exciting programme of events and visits for 2020. Almost all the visits advertised in the May and August *Newsletters* had to be postponed, but the Symposium, Annual Lecture and the AGM are going ahead online. While we all miss the opportunity for friendly discussions and exchange of news our events usually provide, this gives us the chance to hear our expert speakers without the need to travel into central London, and could potentially reach a larger audience than ever. At some point we will get back to normal and resume a full programme of physical visits, when we plan to reschedule most of the previously advertised events. Exactly when that will be is hard to predict.

In the meantime, over the early summer we worked hard, together with Beatrice, to develop an ongoing series of free online lectures on Sunday evenings in collaboration with colleagues at BIFMO. We are immensely grateful to our speakers, who have risen brilliantly to the challenge of presenting through their

computer screens. This has proved a really positive experience, allowing us to connect with colleagues and friends, both members and non-members, hear about new books and research, and expand our audiences around the world.

Online events are a golden opportunity to raise the profile of the FHS and to build long-term recognition and goodwill towards the Society. We warmly welcome the new members who have joined since the lecture series began. We plan to continue occasional online lectures and other online events in the longer term as a way of reaching a wider audience. If you have ideas for future online events, please contact Beatrice at events@furniturehistorysociety.org.

A short summary of the summer programme appears in 'Reports on Society Events' on page 33. Meanwhile, we hope that you are enjoying our autumn lecture series. We will continue to send out emails alerting members to forthcoming lectures, but please keep an eye on the FHS website (furniturehistorysociety.org) where we will post details. All lectures will also be announced on our Instagram account (@[furniturehistorysociety](https://www.instagram.com/furniturehistorysociety)).

KATE HAY AND DAVID OAKEY
Co-chairs, Events Committee

Online Events

Please email events@furniturehistorysociety.org to apply for events or telephone 0777 5907390.

Online Lecture: The Story of Matthew Boulton and Soho House

TUESDAY 24 NOVEMBER 2020

3.00 PM

We would like to offer members the opportunity of participating in a group booking with Birmingham Museums for one of their online talks. The talk will be delivered by one of their expert tour guides over Zoom and last for about 1 hour and 15 minutes.

Soho House is an eighteenth-century mansion and was the home of the great industrialist Matthew Boulton for over forty years; it was the epicentre for many changes brought about through the Industrial Revolution. This talk will take you through this historical property's wonderfully preserved rooms, and discover the objects and tales behind them. We will look at the people who lived here, and learn about Boulton's life, legacy and the birth of the industrial revolution in the heart of Handsworth.

Soho House was also the meeting place for the Lunar Society, where radical scientific and technological debates were the centre of discussion. We will also look at the members of the Lunar Society, a group of free-thinking scientists and industrialists including Joseph Priestley, Erasmus Darwin, Josiah Wedgwood, James Watt and William Withering.

There will be a small charge for this online event. Please contact the Events Secretary for more information and to book.

Annual General Meeting & Works in Progress

SATURDAY 28 NOVEMBER 2020

11.00 AM–1.00 PM

The Annual General Meeting for the year ending 30 June 2020.

Owing to current Government Covid-19 secure guidelines regarding social distancing, and with the safety of our members in mind, we have decided to hold this as an online Webinar. Although



Soho House.
Courtesy of
Birmingham
Museums



Jean-Henri Riesener, fall-front desk supplied to Marie-Antoinette, 1783, with later gilt-bronze plaque. Detail. © The Wallace Collection, F302

it will be a shame not to be holding our AGM in the traditional way, we will endeavour to arrange a face-to-face social event early next year.

Joining instructions for this online event will be sent to all members automatically by email.

Talks

Helen Jacobsen, Curator of French Eighteenth-Century Decorative Arts, The Wallace Collection, will give a short talk about the outcomes of the Riesener Project and will share some of the research findings. For several years, the Wallace Collection has been leading this collaborative project with colleagues

at Waddesdon Manor and the Royal Collection, which seeks to learn more about the furniture by Jean-Henri Riesener (1734–1806) in their collections.

Philip Hewat-Jaboor, Chairman of Masterpiece Fair, will talk about the Art Market response to the Coronavirus pandemic, the creation of this year's online Masterpiece Fair and future plans.

Claire Davies, Deputy Director and Curator of Handel & Hendrix in London, will talk about the display, interpretation and collection management considerations of the Hallelujah project, a project to complete the restoration of Handel's House at 25 Brook Street.

Riesener Talk Series, in Collaboration with the Wallace Collection

Join us for three evening talks dedicated to Jean-Henri Riesener (1734–1806), one of the greatest French cabinet-makers of all time and famed for the exquisite furniture he made for Marie-Antoinette and the royal court of Louis XVI. The series coincides with the publication of the first major monograph on Riesener, presenting new research based on the extensive collections of his furniture in the Wallace Collection, Waddesdon Manor and the Royal Collection, which contain some of the finest pieces ever made by the cabinet-maker.

All talks take place online using Zoom. Advance registration is required. Please visit www.wallacecollection.org/whats-on for full details.



Jean-Henri Riesener, detail from the roll-top desk made for the comte d'Orsay, c. 1770.
© Wallace Collection F102

Creating a Market: Dealers, Auctioneers and the Passion for Riesener Furniture, 1800–82

MONDAY 30 NOVEMBER 2020, 5.30 PM TO 7 PM

Dr Helen Jacobsen (Curator of French Eighteenth-Century Decorative Arts, The Wallace Collection) will trace the rise of Riesener's celebrity and the fashion for Riesener that took hold in the nineteenth century.

This lecture is part of the History of Collecting Series: a seminar programme established in 2006 as part of the Wallace Collection's commitment to the research and study of the history of collections and collecting, especially in the eighteenth and nineteenth centuries in Paris and London.

The seminars, which are normally held on the last Monday of every month during the calendar year, excluding August and December, act as a forum for the presentation and discussion of new research into the history of collecting. Seminars are open to curators, academics, historians, archivists and all those with an interest in the subject. Papers are generally 45–60 minutes long, with time for questions afterwards.

Riesener Masterpieces: Royal Furniture in Britain

MONDAY 7 DECEMBER 2020, 5.30 PM TO 7 PM

Rufus Bird (Surveyor of The Queen's Works of Art, The Royal Collection), Mia

Jackson (Curator of Decorative Arts, Waddesdon Manor) and Helen Jacobsen (Curator of French Eighteenth-Century Decorative Arts, The Wallace Collection) will discuss some of the thirty Riesener pieces in their care, including new findings about provenance and techniques.

Mémoires for the Garde-Meuble: Riesener's Perspective on Royal Furniture

MONDAY 14 DECEMBER 2020, 5.30 PM TO 7PM

Alexander Collins (former Riesener Project Leverhulme Fellow, The Wallace Collection) will explore Riesener's design and workshop processes through the invoices for royal furniture.

The Wallace Collection is delighted to present this series of three evening talks on Riesener, in collaboration with the Furniture History Society.

Lecture: Gillian Wilson Memorial Lecture, the French Porcelain Society in Collaboration with the Furniture History Society

SUNDAY 6 DECEMBER 2020, 6.00 PM

Anna Somers Cocks will give a lecture in honour of the life and achievements of the late Gillian Wilson.

This lecture is now an online event.

Tickets are free, please contact the Events Secretary.



Discoveries and Research Developments

Call for Short Articles on Discoveries and Research Developments

Have you discovered something you would like to share with the Society? While face-to-face events are suspended during the Covid-19 crisis, we would like to make use of the *Newsletter* space to publish short articles on discoveries made on Society visits, or other discoveries and developments relevant to furniture history. Please send suggestions to research@furniturehistorysociety.org

Six Previously Unknown Drawings by Thomas Chippendale Senior and Junior

At the end of last year, the Chippendale Society acquired six previously unknown drawings, attributed to Chippendale senior and junior. They were bought from the London dealer Thomas Heneage and came originally from an album of drawings in a collection in Canada. The album bore the bookplate of Alexander Manning (1819–1903), an Irish immigrant, who had arrived in Toronto in 1834. A carpenter by training, he became one of the most successful builders and property developers in Toronto and was also active

in local politics, serving twice as mayor in 1873 and 1885. In later life, he became a philanthropist and patron of the arts, but the drawings presumably relate to his professional interests as a builder. It is not known how Manning acquired the drawings, and their provenance prior to his ownership is unknown, but confirmation of their link to Chippendale is provided by the drawing for a lantern pedestal, which is the design drawing for a set of six supplied to Harewood House in 1774 (Fig. 10).

The bill for the pedestals and lanterns runs as follows:

6 Antique Brass Gerandoles with ornaments on pedestals finely Chased & finished in Gold Lacquer with three Branches each, carving the patterns in Wood for Casting and afterwards Chasing the Patterns in Lead and brass &c. Included ... £90 12 0.

The pedestals are still at Harewood where they were recorded in the 1795 inventory as '6 Green & gold Pedestals & Lamps' on the Principal Staircase. They were subsequently repainted, but traces of the original green and gold scheme can be seen beneath the later paint.

The six drawings are by two different hands. Two are thought to date from about 1760 and are typical of Chippendale senior's free-flowing style with its use of delicate washes to suggest shadow and perspective. The other four, however, are by a quite different hand—nervous, linear and strongly neo-classical in style.



Thomas Chippendale junior, *Drawing for a Lantern and Pedestal*, 1774. Ink. 315 × 248 mm. © The Chippendale Society

The three uncoloured drawings have clear similarities in content and style with the engravings published by Thomas Chippendale junior in 1779. Having consulted with colleagues, notably Judith Goodison, we are now confident that these are by Thomas Chippendale junior. One drawing is for a bookcase or a china cabinet, and another is thought to be a piano or harpsichord case, decorated either with paint or marquetry. All three have been extracted from the same sketchbook, with matching watermarks and binding holes. The sixth drawing is different again but is also attributed to Chippendale junior.

These are first furniture drawings by Thomas Chippendale junior to be discovered and the first Chippendale drawings of any kind in the fully mature neo-classical style of the 1770s.

There is nothing like them either in the Metropolitan Museum of Art or the V&A, which are the two principal collections of Chippendale drawings.

It is thought that Chippendale junior might have trained in the mid-1760s with George Richardson, Robert Adam's principal draughtsman. This would explain the close relationship between the Chippendale firm's style of the 1770s and Robert Adam's neo-classical designs. Chippendale junior was first recorded active in his father's firm in 1766, aged 17. His earliest signed design is a neo-classical tablet dated 1772, which bears a striking relationship to some of the drawings here discussed (illustrated in J. Goodison, *The Life and Work of Thomas Chippendale Junior* (London and New York: Philip Wilson Publishers, 2017), figs 3, 9; NA, MPD 1/55). But it has long been assumed that he did not assume a significant role in his father's firm until c. 1775–76, by which time his father was becoming infirm. The new drawings suggest this assumption is incorrect and demonstrate that Chippendale junior was involved much earlier than previously thought, and perhaps took a primary role in designing the firm's remarkable neo-classical furniture of the 1770s.

ADAM BOWETT

Acknowledgements

The acquisition of these drawings was assisted by generous grants from the following: American Friends of the Chippendale Society in the Decorative Arts Trust; Friends of the National Libraries; Leeds Art Fund; Leeds Philosophical and Literary Society; The Headley Trust. We are grateful to them all.

Verre églomisé at Masterpiece 2020

My highlight tour for Masterpiece 2020 opened with these Chinoiserie sconces similar to 'gilded sconces scalloped diamond cut engraved embellished with crimson and gold mosaic works with flowers on the body of the glass' which the London-based Philip Arbunot delivered in 1703/4 for Queen Anne to present to the Emperor of Morocco. They illustrate the Four Elements: Air, above with birds in flight; Water, behind in the tranquillity of the lakeside figures and building; Earth, with flowers at base; and Fire, present when the candles in the sconces are lit and the background scenes are illuminated.

As a Huguenot refugee, Philip Arbunot came from Paris to London. His customers included Lady Betty Germain who paid him £34 for gilding 'the hinges of



A pair of Queen Anne *verre églomisé* wall lights. © Ronald Phillips Ltd

2 cabinets' and for two carved cabinet frames in 1702. The following year he charged her £8 10s. for 'making up an Indian Chest of yr owne boards finding locks and hinges and painting the 2 ends' (Drayton archive, info. Bruce Bailey). The technique of gilding glass from behind, engraving and then applying background colour, then described as 'mosaic work', was only later known as *verre églomisé*.

In 1709, Philip and Jacob Arbunot were described as japanners; Jacob had worked as a sculptor in the rue de Faubourg St Antoine, Paris, in 1682. By 1689 in London, he witnessed the marriage of sculptor Nicholas Doyenne (working 1689–1703), also from Paris. In Long Acre in 1709, Jacob was by 1715 working with Philip at the Royal Cabinet, probably at the junction of Church Court and the Strand (see Rocque's *Map of London*). In October 1715 a fire at those premises damaged 'a great many Glasses' and the *Daily Courant* announced their intention 'to leave off trade'. But in 1719 they supplied the Marquis of Annandale with over £300 worth of furniture, including 'a fine pair of Sconces in glass & gold frames & carved as gold heads' for £24. Jacob had died by 1722 but Philip carried on the business until his death in March 1727; in April *The Daily Post* announced the sale of his stock. Later advertisements listed 'fine large glass and gold Peer glasses Dressing glasses of all sorts Chimney glass & fine large Sconces, and small and Naked glasses'. Philip Arbunot's 1727 will documents his profitable share in the Bear Gardens Glass House in Southwark and reveals the source of his glass supply.

TESSA MURDOCH

Other Notices

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

A Decorative Arts Society Online Lecture: Eileen Gray by Dr Lis Darby

SUNDAY 15 NOVEMBER 2020 AT 6.00 PM (LONDON)

Eileen Gray (1878–1976) was an extraordinarily versatile and creative figure of the 1910s to 1930s. She spent most of her working life in Paris and managed to operate successfully within the male-dominated professions of architecture and design. Gray's designs for furniture and lighting demonstrated an experimental and original approach to form and materials and will constitute the focus of this lecture.

Dr Darby's book *Re-Issue, Re-Imagine, Re-Make: Appropriation in Contemporary Furniture Design* was published by Lund Humphries in September 2020.

Further details, please contact Sarah Nichols, sarah.c.nichols@me.com; tel. 07748 020781.

The Regional Furniture Society: New Thinking about Medieval Furniture

The Regional Furniture Society will be holding the latest in its series of Research

in Progress meetings on 13 March 2021 as a Zoom meeting. It will present current research on medieval furniture from furniture studies, history of art and archaeological approaches.

The speakers will be:

Eva Oledzka (Bodleian Library, University of Oxford): 'Colour in Ecclesiastical and Secular Medieval Interiors'. (Eva is author of *Medieval and Renaissance Interiors* (British Library, 2016) and contributor to *A Cultural History of Colour* (Bloomsbury). See academia.edu.)

Nick Humphrey (Furniture, Textiles and Fashion Department, Victoria and Albert Museum, London): 'A Fifteenth-Century Desk-Cupboard at the Victoria and Albert Museum'.

Jens Kremb (Independent scholar, Bonn): 'The Chest of Drawers: A Late Medieval Piece of Furniture?' (See academia.edu.)

Cécile Lagane (Université de Pau et des Pays de l'Adour): 'Evolution and Transformation of Furniture in its Architectural Environment: The *Armoires* of Bayeux (Normandy) and Aubazine (Limousin)'. (Cécile's doctoral thesis on medieval furniture and furnishings from 500–1300 will shortly be published as a book. See academia.edu.)

Chris Pickvance (Chairman, RFS): 'A Closer Look at English Clamped Chests from 1250–1350: Timber, Construction



Bayeux
armoire

and Decoration’. (Chris has been researching a variety of types of medieval chest in England for over ten years. See [researchgate.net](https://www.researchgate.net).)

Noah Smith (PhD student in Medieval and Early Modern Studies, University of Kent): ‘The ‘Courtrai chest’ at New College, Oxford: Iconography and Materiality’. (This chest has given rise to much controversy and has been considered as everything from a fake to a Belgian national treasure. It is one focus of Noah’s research on Flemish medieval art.)

Rachel Sycamore (MRes student in Medieval Archaeology, Worcester University): ‘Early Church Chests in Herefordshire and Worcestershire’. (Rachel’s research focuses on dug-out chests.)

The booking form will be put on the RFS website in February 2021:
www.regionalfurnituresociety.org/



Detail of one of the painted doors from the
Bayeux *armoire*



Theodore Dell (1939–2020)

Albert Theodore Dell, always known as Ted, was brought up in a Maryland suburb of Washington DC. After graduating from the College of William and Mary in Virginia in 1961, and having developed a taste for American furniture thanks to a fellowship at Historic Deerfield, Massachusetts, he travelled to London, where he studied independently at the Courtauld Institute of Art. He was then living with the playwright, Julian Mitchell, who introduced him to the book that changed his life, Francis Watson's ground-breaking *Furniture* (1956) in the *Wallace Collection Catalogues* series, and encouraged him to visit the Victoria

and Albert Museum. Ted came to know Francis, the Wallace's Director, and also Peter Thornton, who was in 1966 appointed Keeper of Furniture at the V&A. Peter was then re-displaying the Jones Collection and much valued Ted's growing expertise on French furniture, which bore fruit in a fine article on the clock cases of Charles Cressent in the *Burlington Magazine* (1967). This allowed him to spot, in Paris, a commode by the London-based Pierre Langlois, which the V&A acquired in 1967 and Ted published in its *Bulletin* in 1968. At this period he also became friendly with Frank Berendt, who traded, as Alexander & Berendt, at the top of the market, and began to advise J. Paul Getty, who came to trust him.

The friendship Ted developed with Gillian Wilson (see *Newsletter* 217) at the V&A continued when she was in 1971 appointed Keeper of European Decorative Arts at the J. Paul Getty Museum, on Ted's recommending her to Mr Getty, who lived until 1976. Ted had settled in New York in 1969, and his advice, which involved him in many joint buying trips with Gillian to Europe, was crucial to her expansion of the collection. Ted was also friendly with the great clock collector, Winthrop Kellogg 'Kelly' Edey, whose 1982 Frick Collection exhibition catalogue, *French Clocks in North American Collections*, pays tribute to his generosity in sharing his knowledge. The major fruit of Ted's relationship with the Frick Collection was the scholarly two-

volume catalogue, v, *Furniture Italian & French*, to which the late David DuBon supplied the Renaissance entries, and vi, *Furniture and Gilt Bronzes French*, both published in 1992 with almost Edwardian opulence and dignity.

Ted's ever-growing collection of books, sale catalogues and photocopies of photographs (on archival paper) was kept in the West 15th Street house he then shared with the theatrical producer, Michael Howard. Fortunately, in 2012 this by-then rich and comprehensive library was acquired by the Bard Graduate Center. Ted was normally quiet and understated, but his purchase of a spectacular Cord automobile of the 1930s, which he never drove (he couldn't), hints at a certain sense of style. Another collection which benefited from his advice was that formed by Anna Dodge, bequeathed to the Detroit Institute of Arts in 1971, and Ted wrote the French furniture entries in Alan Darr, *The Dodge Collection of Eighteenth Century French and English Art at the Detroit Institute of Arts* (1996). He was also invited by Elizabeth Parke Firestone to her Newport house to advise on her great collection of French silver, now largely divided between the Detroit Institute of Arts and the Boston Museum of Fine Arts, but after a while Mr Firestone learned of the presence of this young man and he was summarily asked to leave.

Many other collectors were guided by his advice, and he was also a generous, courteous and wise mentor to curators and students. In 2016 over thirty objects forming a combined gift and purchase from the collector Dr Horace 'Woody' Brock were acquired by the J. Paul Getty

Museum, ten dedicated, fittingly, to Theodore Dell. He died of coronavirus in the Bronx and is survived by his partner, Enrique Martinez.

SIMON SWYNFEN JERVIS

Simon Redburn (1942–2020)

The English furniture dealer, broker and advisor Alan Simon Christian Ashley Redburn (known as Simon) died in his adopted hometown of New York in March. Enigmatic and softly spoken, Simon was the *éminence grise* behind some of the world's greatest collections of antique English furniture.

His mother, Margaret Beeman, a domestic science teacher, counted amongst her ancestors General Wolfe of Quebec. Her father, Admiral Sir Philip Beeman, invented the parachute for aircraft landings on ships. Simon's father, Ashley Redburn, was an army officer who became Director of Education for Barnsley, Yorkshire, to where he relocated his young family from Sussex, where



Simon was born. Simon had a keen interest in archaeology but turned to antiques after exploring a local antique shop in Barnsley whilst still at school. He must have endeared himself to the owner as he would help in the shop at weekends and school holidays.

On finishing school, he moved to London to work for the antiques dealer Reg Harrington in Mount Street, Mayfair. When Reg Harrington sold his business to Stair & Company, Simon transferred to the new business. In 1969 Simon was approached by Edwin H. Herzog, a partner with Lazard Freres of New York, and Redburn Antiques was formed. Premises were opened at 49 Brook Street, Mayfair, favourably adjacent to the ballroom entrance of Claridge's hotel.

Such was the demand and taste for English furniture at the time, Redburn Antiques became a 'go to' destination. Simon's knowledge and wise counsel were sought by the most discerning collectors, his stellar client list including Judge Irwin Untermyer, most of whose furniture went on to form the heart of the collection at the Metropolitan Museum of Art in New York. Also on the list was the young property magnate S. Jon Gerstenfeld of Washington DC, whose talismanic collection of English furniture remains, arguably, unrivalled.

Simon Redburn, in common with many successful dealers in antiques, had a photographic memory. He used this to good effect whilst leafing through auction house catalogues and viewing the sales that dispersed the accumulated wealth of the impoverished English aristocracy in the post-war years. He amassed an extensive archive of books, magazines, auction

catalogues and photographs of English furniture, which he ordered meticulously. His ex-wife, Effie English, remembers him browsing through a *Country Life* from the 1930s, when he recognized an Adam period table from Clumber Park, the seat of the Dukes of Newcastle (demolished following a devastating fire in 1938), which was appearing in auction, apparently unrecognized. The table was painted brown and, as the various layers were carefully chipped away, scorch-marks from the fire were revealed, together with the inscription 'Clumber Park', the inventory number and the original Adam paint colours.

In 1980 the collector Geoffrey Thompson accompanied Simon on a tour of the US, visiting most of the major museums on the East and West coasts. Thompson recalls how they were warmly received by the various curators. Simon had invariably been in correspondence with many of them over the preceding years, when researching some find or other. By the time they returned to New York Simon had decided that the US was for him and he eventually went on to work for the dealership Fleming and Meers in Washington DC.

It was around this time he met the collector Luis Virata and his wife Elizabeth, who wished to assemble a collection of fine English furniture at their tropical 'Palladian' home in Manilla. Such a challenge both amused and appealed to Simon and a lasting friendship was formed. Their collection was to focus on late seventeenth-century and early eighteenth-century furniture, which was less expensive than the sophisticated

Georgian furniture so fashionable at the time. This proved a wise move. This early period was Simon's real passion and area of expertise and, although rarer and harder to source, the selling off of treasures from country houses such as Houghton Hall offered up good prime source material. In Luis Virata's words, 'Simon was hopelessly and charmingly uncommercial — everything was about the object, whether an item of furniture or some other English decorative art object'. He had little interest in 'flat art', as he called it, although he did apparently admit to a liking of the French eighteenth-century artist Chardin. Simon would guide his clients around the great English country houses such as Ham, Knowle, Penshurst, Hardwick, Wilton, Chatsworth, Chiswick, Osterley and Syon, all the while informing his knowledge and refining his taste.

Simon actively involved himself with the Furniture History Society. His authoritative research into the work of the Regency cabinet-maker John McLean is still regularly cited in auction catalogues. He was also a great supporter of the Chippendale Society, through which he developed an association with the great Chippendale authority, the late Christopher Gilbert.

Simon Redburn went on to advise Christie's in New York, eventually moving to Sotheby's, New York in 1998, where he served as Senior Vice President and Worldwide Director of English Furniture until his departure in 2009. He was a key figure on various furniture 'vetting' committees at art and antique fairs in London and New York and was for a number of years chairman of furniture vetting at Masterpiece, London.

Simon Redburn was a romantic, an expert on eighteenth-century life. He was also a connoisseur of the English Arcadia who had an exceptional eye for the English decorative arts. It is perhaps a wonder why he never became the curator of English decorative arts in a great museum, thereby swerving the financial cut and thrust of the dealing, to which he seemed less suited.

Simon had one sibling; David who died aged 16. He is survived by his ex-wife, Elfie English, and his partner, Young Kim, whom he married in New York in 2018.

PETER HOLMES

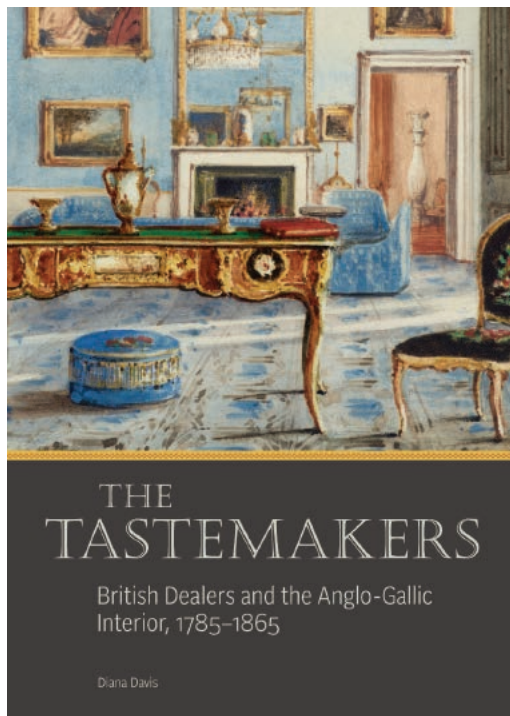
With sincere thanks to Elfie English,
Luis Virata, Geoff Thompson
and Melissa Gagan.

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).

DIANA DAVIS, *The Tastemakers, British Dealers and the Anglo-Gallic Interior, 1785–1865* (Los Angeles: Getty Publications, 2020). 308 pp., 62 col. and 65 b. & w. illus. ISBN 9781606066416. There is a discount code to FHS members of 20% off the retail price (plus free p&p in the UK) until 30 November 2020 through www.yalebooks.co.uk, code G2005. For the US and Canada, likewise, but through www.shop.getty.edu, code TASTE20

The Tastemakers expands the narrative of nineteenth-century antiquarian collecting and interiors, set out so brilliantly by Clive Wainwright in his ground-breaking book, *The Romantic Interior* (1989). The book directs renewed attention to the role that the collecting and display of seventeenth- and eighteenth-century French furniture and decorative art played in British interiors in the opening decades of the nineteenth century. Focusing primarily on the furniture of the *ancien régime*, the book is lavishly illustrated, as one might expect with a Getty publication. The writing is clear and concise and, whilst further editing might have smoothed out some of the structural repetitions, the book



presents a thought-provoking discussion, underscored by extremely detailed archival research.

The opening sections of the book situate the development of the 'Anglo-Gallic' style against the ambivalent relationship between Britain and France. War and trade, often mutual catalysts, dominate the landscape as the increasing consumption of the trappings of the *ancien régime* spilled over into the lavishly decorated mansions of wealthy British collectors. Throughout the book there is an ambitious claim for a new 'Anglo-Gallic' style, suggesting that this term should be adopted as a more accurate substitute for the anachronism of

the so-called 'Louis XIV' style. However, for me at least, this attempt to distil the complexities of patronage, collecting, display, interior design and the dealer practices that both responded to and activated them into an 'Anglo-Gallic' style has led to some contradictory suggestions and contentions. Indeed, there appears to be an inherent tension between the desire to frame the 'Anglo-Gallic' as a coherent style and the *bricolage* and eclectic nature of the visual themes that are manifested, which seem to push back against this distilling impulse. Ultimately, the underlying rationale for an 'Anglo-Gallic' style seems to be too idiosyncratic and elusive.

The key theme in Davis's 'Anglo-Gallic' style is the mixing of old and new furnishings, layered to create a sense of 'Frenchness' and luxury. The adaption of old materials, aggregating them into new furniture, was indeed one of the markers of early nineteenth-century engagement with the past, as the frequent refrains of writers such as J. C. Loudon and the architect Thomas Hunt demonstrate — objects from the past constantly had to be 'adapted for Modern habitations'. In this period, the fusing of old and new was certainly not unique to 'Anglo-Gallic', as the book also indicates. In furniture history there are also several earlier examples of the reuse of French marquetry into English cabinet-work, exemplified in the 1770s by Mayhew and Ince's 'Warwick Cabinet' (now at the Bowes Museum) and the furniture they supplied to Burghley House in the 1760s. These earlier examples reinforce the notion that recycling 'old' furniture prefigured the early nineteenth century, even if the specificity of context remains discrete.

However, the central theme of the book is the role of nineteenth-century dealers. Here, there is excellent work on the fluid boundaries between dealers as retailers and manufacturers of furniture, and detailed analysis of the materiality of the furniture that is the focus. One of the main objectives of the book is to assign dealers increasing agency as the central 'tastemakers' within the practices and processes of patronage, collecting and interior design. It emphasizes the role of dealers as creators and makers, as well as purveyors of the old, re-embellishing already luxurious French furniture and upcycling it into the British market. Building on the groundbreaking, innovative work of scholars such as Geoffrey de Bellaigue (on the dealer E. H. Baldock in the 1970s) and Carolyn Sargentson (one of the author's PhD supervisors), whose 1996 book on eighteenth-century *marchand-merciers* described the role of the 'dealer-producer', the book highlights the complex hybridity of the role and practices of dealers in early nineteenth-century British interior design.

However, the suggestion that it was 'not collectors, but dealers' who invented the 'Louis XIV style' and that it was dealers, rather than patrons, architects or designers who were the real agents of change, orchestrating the look of interior design, rather overplays their agency. The narrative here is in danger of merely displacing one dominant set of actors for another, when in fact, as the book indicates, the sheer complexity of contemporary practices cannot be condensed to a dominant agency — and I write this despite my own impulsion to

direct more attention to the significance of dealers and to draw them in further from the margins of the discourse. Moreover, the book could have been much more generous to the role of previous scholarship in opening up certain key issues identified as important to its discussions of the role and significance of dealers and their relationship to broader and more fundamental shifts in, say, culture, society and consumption. One further minor point here — the dealers are always ‘he’ in the narrative, and whilst it is accurate to indicate that the dealers in focus are almost always male, rooted as they are in the practices of furniture-making, it is also worth mentioning that in the trade more generally there were some highly influential female dealers at this period (as well as subsequently).

There is a useful appendix of dealer biographies, although this again seems idiosyncratic, some of the dealers pre-dating the period in focus, and others only notionally involved in the dealer practices discussed. J. C. Isaac, for example, concentrated almost exclusively on selling antiquarian curiosities; indeed, he criticized the collector Ralph Bernal for appreciating the ‘modern things’ in the stock of the dealer William Forrest (a dealer more properly within the ambit of the book).

There are several areas of related scholarship that one might also expect to see in the work. For example, Adriana Turpin’s work on British collecting of French furniture might have been more explicitly acknowledged. Likewise, one might have expected a broader discussion of the nature of ‘style’ itself, perhaps with

reference to Stefan Muthesius’s recent work on the ‘poetic home’.

But these issues aside, the book makes a significant contribution to the study of nineteenth-century dealers, and on the specificity of the role of French *ancien régime* furniture and objects in British interiors in the opening decades of the nineteenth century.

MARK WESTGARTH

MARK WESTGARTH, *The Emergence of the Antique and Curiosity Dealer in Britain 1815–1850, The Commodification of Historical Objects* (London, Routledge, 2020). x + 191 pp., 36 b. & w. illus. ISBN 978-1-4094-0579-5. £120 (HB) (£60 special offer to Furniture History Society members until the end of 2020, quoting the discount code EACD50); ISBN 978-1-003-02814-7. £40.49 (EBK)

Mark Westgarth is Director of the Centre for the Study of the Art and Antiques Market at the University of Leeds. This emerged from an Arts & Humanities Research Fund project, ‘Antique Dealers: The British Antique Trade in the Twentieth Century, a Cultural Geography’ (2013–16), whose celebrations included the 2019 exhibition, ‘SOLD! The Great British Antiques Story’ at the Bowes Museum. His catalogue provided a lively introduction to the subject. In 2009, his invaluable ‘Biographical Dictionary of Nineteenth Century Antique & Curiosity Dealers’, published in *Regional Furniture*, incorporated research for his 2007 doctoral thesis, the basis of the book reviewed here, in a series entitled *The Histories of Material Culture and Collecting, 1700–1950*, which

THE HISTORIES OF MATERIAL CULTURE AND COLLECTING, 1700–1950

The Emergence of the Antique and Curiosity Dealer in Britain 1815–1850

The Commodification of Historical Objects



MARK WESTGARTH



‘seeks to bridge anthropology and art history, sociology and aesthetics’.

Emergence is intended for an academic audience: the argument, with many a nod to Marx, Walter Benjamin, Foucault, Bourdieu and Baudrillard, can be stolid and didactic. Here indeed ‘history is part of a complex ideological language, structured through its own discursive practices’. And the vocabulary can be repetitive: within two pages the shop is ‘both a pragmatic facilitator in the wider distribution of historical objects and a discrete cultural site’, ‘an important locus of social and cultural activity’, ‘a discrete site of consumer activity’ and ‘a discrete site of social and cultural activity’. But the subject is fascinating: building on Geoffrey de Bellaigue’s 1975 articles on Edward Holmes Baldock and on aspects

of Clive Wainwright, *The Romantic Interior* (1989), Westgarth addresses the startling growth of antique and curiosity shops, ten in London in 1810 and over two hundred in the early 1840s, and examines the important role dealers played in developing the taste and the market for antique objects, special attention being paid to furniture. John Coleman Isaac (c.1803–87), who traded under his own name from 1823 to 1867 and who had many leading collectors and patrons as clients and was in contact with all his competitors, including such familiar names as Pratt, Swaby, Hull and Webb, and whose archive is a unique survival, serves as a rich exemplar of a dealer in action.

Westgarth’s historiography detects an ‘art market turn’ in recent years, drawing attention to the online *Journal for Art Market Studies*, founded in 2017, and noting some divergence from the usual dominance of the fine arts towards the decorative. Even so, the legacy of the great 1983 Ashmolean tercentenary conference, recorded in *The Origins of Museums* (1985), edited by Oliver Impey and Arthur MacGregor, is still green in the *Journal for the History of Collections*, which they founded in 1988 and frequently publishes articles stressing the role of dealers. The literary image of dealers, established by Balzac, Gautier and Dickens, the stereotype of the ‘Jew broker’ and the trade’s indelible reputation for fakery lead to a discussion of the shifting boundaries between dealers, those disruptors of provenance, and collectors.

Were dealers more reactive or creative within that explosive growth of interest

in the national past of which the novels of Sir Walter Scott are both a symptom and a cause? Westgarth uses the nicely judged term 'fulcrum' to describe their role and notes how real objects replaced manuscript illustrations as historical touchstones, notably in Shaw and Meyrick, *Specimens of Ancient Furniture* (1836). Apart from armour, long a focus for enthusiasts, the literature on national antiques was remarkably thin until after 1850. Thomas Hunt's *Exemplars of Tudor Architecture* (1830) is mentioned as an honourable exception. The popularity of the 'Old English' style is noted but a missing factor is the combination of architectural practicality (in 1833, the architect T. H. Clarke stated: 'The Elizabethan style of building is better adapted for Country Residences than any other, being much less expensive in the erection and decoration') and the simple availability of ostensibly Elizabethan old oak furniture. Architects might indeed have merited more emphasis as an influence alongside dealers and collectors.

The evolution of dealers, variously designated, towards a degree of specialization and professionalism is analysed (although Westgarth reveals that the Dealers-in-the-Fine-Arts Provident Institution founded in 1842 with Horatio Rodd as its first secretary was more friendly society than professional body). The chief location of the trade is encapsulated in three virtuoso diagrams of Wardour Street glossing Tallis's *London Street Views* (the evolution of the film trade in Wardour Street in the twentieth century, one company in 1908, a hundred in the 1940s, might have made a piquant

comparison), though Bond Street is also highlighted, as are the beginnings of a provincial network, with Charles Redfern of Warwick prominent from the 1840s. *Emergence* also examines the role of auctions and their catalogues (Strawberry Hill (1842) and Stowe (1848) beat the 1850 deadline) and of exhibitions, mainly mounted by dealers, who also contributed nearly a third of the exhibits in the pioneering official *Specimens of Cabinet Work* exhibition at Gore House in 1853.

Comprehensive notes and rich bibliographies add to the usefulness of Westgarth's stimulating thesis. Getting the role of the dealer — and of other players — into balance, particularly at this early period, before many books or rules were written, is a complex and stimulating project to be continued. At any rate their contribution can no longer be marginalized: their niche was demonstrably a large one and their influence pervasive.

SIMON SWYNFEN JERVIS

ANNA MARIA MASSINELLI (with contributions from MASSIMO ALFIERI, LAURA BIANCINI, GABRIELLA TASSINARI and EKATARINA ANDREEVNA YAKOVLEVA), *Giacomo Raffaelli (1753–1836): Maestro di Stile e di Mosaico* (Florence: Inprogress S.r.l., 2018). 376 pp., 374 col. illus. ISBN 978-88-7542-294-3. €110

This magnificent book presents the life and work of Giacomo Raffaelli, one of the most famous and international craftsmen of his day, now known only to a handful of specialists in the work of *pietra dura* and



mosaic work. Using the archival resources of the family, housed in the Biblioteca Nazionale Centrale in Rome and in the Fondazione Negra, Rome, Anna Maria Massinelli demonstrates Raffaelli's central position in the creation and diffusion of Roman neo-Classical design.

From the archive, which documents the creation and administration of their workshops, it emerges that the Raffaelli family had been enamellers in Rome since the beginning of the eighteenth century. The first part, covering Raffaelli's career as he moved between Rome and Milan, concentrates on his most important documented works, commencing with a detailed account of two major commissions in Milan: the *surtout de table* executed in 1803 for Duca Francesco Melzi d'Eril, created Vice-President of the Italian Republic in 1802, and a second, commissioned by Melzi for the court of Milan in 1804, displayed in 1805 when Napoleon came to Milan to be crowned

King of Italy. These table decorations assembled marbles, hard stones and gilt-bronze sculptures in a manner very reminiscent of Raffaelli's more famous Roman predecessor, Luigi Valadier (1726–85), the subject of a similar monograph, by Alvar González-Palacios, which accompanied the exhibition of his work at the Frick Collection in 2018. An essay by Ekatarina Andreevna Yakovleva details the range of works by Raffaelli acquired by the Imperial Russian court, including a magnificent table-top with mosaic medallions set into a white marble base inlaid with hard stones.

Raffaelli was also famous for his virtuoso development of the technique now called micro-mosaic, using small tesserae of enamelled glass to create detailed and refined images. His triumph in this medium was no doubt the vast copy of Leonardo's *Last Supper* (880 × 440 cm) commissioned by Prince Eugene Napoleon in 1808 but not completed until 1817, when it was sent to Vienna (now in the Minoritenkirche).

The second part of the book creates a catalogue raisonné that explores in detail the extraordinary range of his production, which included decorative works such as small boxes and panels in micro-mosaic, fireplaces and table-tops in *scagliola* or *pietre dure*, often combined with micro-mosaic panels. British readers may be interested to know that fireplaces and table-tops of this type can be seen at Syon House and Ickworth. Throughout, Massinelli demonstrates Raffaelli's use of sources, his connections with other craftsmen and links to collectors and patrons. Thus in describing a table-

top commissioned by Thomas Hope, there is a full discussion of comparative pieces, not only by Raffaelli but also by other craftsmen, such as Andrea and Michelangelo Volpini, Lorenzo Roccheggiani, Antonio Mora or Pompeo Savini, allowing the reader to understand the complex inter-relationships between craftsmen and designers and Raffaelli's dealings with such passionate antiquarians as Hope, who met him during visits to Rome c. 1797 and commissioned his table in 1803.

Lavishly illustrated with wonderful details of the works of art, and thoroughly documented, Massinelli's account is an exemplary combination of visual delight and scholarly excellence. This short review cannot do justice to the range and depth of her learning. Even more importantly, to this reviewer's mind, her book develops our understanding of the internationality of Europe at this period and the crucial significance of masters such as Raffaelli in creating a new and exciting language to express the deep significance of Rome's antique inheritance.

ADRIANA TURPIN

Early Career Development Group

ECD Events

The ECD group has continued its series of online research workshops and is holding two further sessions, one on 14 October and the second on 11 November. We are delighted that going virtual has allowed members from the New York and London groups to join together to exchange their research and discuss issues arising from their papers.

Our first session presents three papers on the issue of mobility and transnationalism from the point of view of furniture-makers and patrons. Bethany McGlyn, who now works at Winterthur Museum, Garden, & Library, where she took her MA degree, talks on John Shaw, born in Scotland, who went on to be the most important furniture-maker in Annapolis, Maryland; Catherine Doucette, who completed her MA at the Courtauld Institute of Art, talks on a Jamaica furniture-maker of the nineteenth century, Ralph Turnbull (1788–1865); Charlotte Johnson, the co-ordinator of the London ECD events group, who is currently studying for her PhD at the University of

Birmingham, talks on the Indian furniture in the Curzon collection at Keddleston.

In our second workshop, the subject will be French furniture-makers and the three papers will bring new research to three of the most famous: Grace Chuang, who gained a PhD from the Institute of Fine Arts, New York University, on Bernard van Risenburg II; Alexander Collins, currently Riesener Project Leverhulme Fellow at the Wallace Collection, talks on his research into Riesener's *mémoires*; Kelly Konrad, who is the coordinator of the New York ECD events group, talks on the influence of Percier and Fontaine at the Hôtel de Beauharnais, Paris.

We plan to continue these research forums in the New Year and would be very happy to hear from members of the ECD group if they have current research they would like to present. Please contact escdvisits@furniturehistorysociety.org. We always are delighted for new members to join the group, so do contact Charlotte Johnson at the same address and ask to be added to the mailing list.

ADRIANA TURPIN
Grants Chair, FHS

Reports on Society Events

Members will have noticed that the *Newsletter* includes many more photographs than before. The Editor would be grateful if members could send as separate files **high quality digital photographs, 1MB minimum**, taken during Society visits and events that can be used to illustrate the reports. Where indicated, a longer version of a report is available from the Events Secretary, email: events@furniturehistorysociety.org

Online Lecture Programme

SUMMER SEASON 14 JUNE TO 26 JULY 2020

Our first free online lecture series, developed in response to the postponement of all physical events during the pandemic, enabled us, while we all isolated at home, to continue to meet our key aim of promoting research and knowledge about furniture history. Careful planning and rehearsal helped us master the technology, and we were extremely fortunate that an excellent series of willing specialists stepped forward to bring us their recent research. We are most grateful to them for their contributions to this exciting innovation for the Society. As part of the series Adriana Turpin, on behalf of BIFMO (British and Irish Furniture Makers Online), arranged lectures on

alternate weeks. We plan to continue this fruitful arrangement

We chose the 7.00 to 8.00 pm slot on Sunday evenings to enable people on the East Coast of America to join us in their early afternoons. It was very encouraging that the lectures attracted large audiences of members and many non-members, the inaugural lecture being attended by 330 people from across the world, including Australia and Japan as well as the US.

Summer season

14 June: The Metropolitan Museum of Art's New British Galleries, by Dr Wolf Burchard, Associate Curator, British Furniture and Decorative Works of Art, The Metropolitan Museum of Art, New York.

28 June: *Raiding the Past: Furniture for the Anglo-Gallic Interior, 1800–1865*, by Dr Diana Davis.

5 July: BIFMO lecture: *Servants' Furniture in the Georgian Country House*, by Professor Jon Stobart, Manchester Metropolitan University.

12 July: *An Enlightenment Kaleidoscope Unveiled: Joseph Friedrich zu Racknitz's Presentation and History of the Taste of the Leading Nations*, by Simon Swynfen Jervis FSA.

19 July: BIFMO lecture: *J. G. Crace and Son: An Atypical British Furniture Maker*, by Dr Megan Aldrich, Adjunct

Professor, The American International
University in London.

26 July: Besides our Shelves: Japanese
Furniture in the Royal Collection,
by Rachel Peat, Assistant Curator of
Non-European Works of Art, Royal
Collection Trust.

All the lectures were recorded, and a
means of making the recordings available
to FHS members via the website is under
development. Meanwhile, if you would
like to view them, please email Events
Secretary Beatrice Goddard ([events@
furniturehistorysociety.org](mailto:events@furniturehistorysociety.org)) for a link.

KATE HAY

Past Events Revisited

With the current situation being as it is,
now is an ideal time to present visit reports

that have not been published in the past.

The below is an abridged version of a report written by David Oakey in 2016, after he received a bursary from the FHS's Tom Ingram Fund to go on the Madrid Study Tour that summer.

Three Spanish Royal *Casitas* or Country Houses — a previously unpublished report

MADRID, JUNE 2016

The direct English translation for the word *casita* is *cottage*, which immediately reminds one of the *cottage orné*: small, picturesque and rustic houses that enabled the occupant to live closer to nature.

Obviously, these three houses, all built for Carlos Antonio de Borbón (1748–1819), the first two when he was heir to the Spanish throne or Principe de Asturias, and the final one once he was King Carlos IV, are more like miniature palaces than rustic cottages, but their purpose was similar.

In general, a more appropriate term in English is 'country house', and they reflect Carlos's love for nature, especially hunting, fishing and riding; indeed, the Spanish people called him El Cazador, or the Hunter. The houses are partially in the tradition of the Italian Casino, not surprisingly considering Carlos's father had travelled from Naples to assume the Spanish throne in 1759. Certainly, the Bourbon kings of Spain were also under the influence of their cousins' court in France, but unlike the most famous French equivalent, the Petit Trianon, these Spanish miniature palaces did not include sleeping

quarters. Their purpose changed over time; the earlier two provided Carlos time and space with his wife and their friends, whilst, as implied by its name, the later Casa del Labrador (House of the Worker), was also intended as a space for the King to work in peace.

Small proportions afforded the King's architects and designers an opportunity to work on an imaginative and detailed scale. Carlos's father had imported German and Flemish furniture-makers to work in the royal workshops, who used exotic woods from the Spanish Empire wherever possible. Leading makers were José López and his grandson Pablo Palencia, whilst Domingo de Urquiza and José Giardini were frequently responsible for the jewel-like bronze mounts on the furniture. The earlier two houses at El Escorial and El Pardo were the work of architect Juan de Villanueva (1739–1811), whilst the Casa del Labrador was mainly executed by his pupil Isidro González Velázquez (1765–1840). Decorators changed over time; Juan Bautista Ferroni (c. 1759–1815), who originally trained as a *bronzneur*, worked at El Escorial and El Pardo in the 1780s and early 1790s, but was then largely replaced by François-Joseph Belanger's brother-in-law, the French decorator Jean-Démsthène Dugourc (1749–1825).

Casita del Principe, El Escorial

Originally built between 1771 and 1775, a single-storey central wing was added to the rear in the early 1780s, adding floor space and improving facilities for dinners and parties. In the Entrance Hall was the first Pompeian-inspired ceiling, a style that would reappear at all of the country

houses, probably explained by Carlos's family's patronage of the excavations of Pompeii and Herculaneum. This contrasted with the silk on the walls with its woven borders, made by the Pernon family in Lyon. Here members discussed the beautifully carved frames that surrounded the pictures by Pablo Palenica, and the white-painted seat furniture and side tables, debating whether they were original to the room. From the Entrance Hall it was possible to view the rooms that lay down the central axis of the building: the Great Room and a further oval-shaped lobby. Most of the decoration here has survived from the period of Carlos IV, such as the elaborate plasterwork in the ceiling executed by Giovanni Battista Ferroni. We enjoyed examining the huge *pietra dura* table by José López with mounts by José Giardoni, bespoke to present a dessert service by Luigi Valadier in the Royal Palace in Madrid. The fact that it had mirrors on its base and on the underside of the top prompted much debate about whether this was related to lighting, the display of the dessert service, or both.

It was after we ascended the magnificent marble staircase that we experienced the undeniable highlight of the visit: the succession of diminutive decorated cabinet rooms, intended as a kind of *petit appartement* for the exclusive use of Carlos and Maria Luisa. Every surface was subject to superb detail and decorated with inlaid panels of exotic woods, beautiful silks and painted decoration, and included integral displays of porcelain and ivory. Many were complete with complex, geometrically arranged parquet floors and marquetry

window shutters with finely wrought hinges and handles. There was also fine furniture throughout; we learnt that in 1797/98 López made seven console tables and twenty-three stools with elaborate veneers of exotic woods and gilt-bronze adornments by Domingo de Urquiza, for use in these rooms. Dugourc was largely responsible for designing these rooms, at this stage producing his drawings in Paris to be sent to Spain for execution, and they appear to be prototypes for the later style of decoration on display at the Casa del Labrador (see below). The central Tower Room was at a higher level than the flanking suites, affording views over the countryside, and retained its original suite of chairs with unusual upholstery based on the designs on antique vases as published by d'Hancarville. In 1796 the Porcelain Room was decorated with 224 biscuit plaques from the Real Fábrica del Buen Retiro, in imitation of Wedgewood, an embodiment of Carlos's anglophile taste (Fig. 18).

After becoming king, Carlos undertook new renovations at the Escorial, including the *casita*, and in 1804 commissioned José López and Pablo Palencia to make two console tables and sixteen chairs for what is now the Barquillo Room, following the designs of the architect Velazquez. We were able to compare the white and gold furniture López made for the Queen's Study, of a much more ornate style from the early 1790s, to the fine, pared-down geometrical inlaid furniture with beaded bronze mounts which came toward the end of the decade, signalling a substantial stylistic shift, likely owing to the increased involvement of Dugourc.



Fig 18. The Porcelain Room, Casita del Príncipe El Escorial, Album/Alamy stock photo

Casita del Principe, El Pardo

The smallest of the three, the Casita del Principe at El Pardo was finished in 1785 but the decorations continued until 1788. When the prince became king in 1788, he no longer came to El Pardo in the winter, spending this period at Aranjuez instead, meaning that, unlike at El Escorial, the house was not subject to any later renovations. Instead it was maintained and used by the King on odd occasions when in Madrid, and was thus preserved in an excellent state. All the original hangings and textiles in particular survive in a pristine condition, and the house serves as an example of Carlos's decorative tastes in

the late 1780s, before Dugourc's period of influence.

The Casita's plain exterior gave little hint of its remarkable interior. Its Hall of Stuccoes by Juan Bautista Ferroni presented the most colourful and elaborate scagliola ornament (Fig. 19). The rooms were laid out in a typically French pavilion format, with a central axis and two wings either side, one for Carlos and Maria Luisa, and the other for their guests. Beyond the entrance hall, in the central axis of the house, was the Circular Room, decorated with five types of marble, all Spanish, including a beautiful deep-yellow onyx.

Fig. 19 Hall of
Stuccos, Casita del Príncipe
El Pardo, Album/Alamy
stock photo



The textiles were especially remarkable and well preserved. Woven silk and embroidery covered the walls in seven out of the nine rooms; much came from Lyon and was manufactured under the supervision of Camille Pernon, but the works of Philippe de La Salle and Francois Grogard were also represented. One room, the Fireplace Cabinet, was decorated with woven and embroidered silks from Valencia.

The group enjoyed examining all the pieces of original furniture that had survived with the house, such as a series of elegant tables with marquetry decoration, designed for use inside and outside, and its several sets of original chairs, some of which were upholstered with woven 'C&L' cyphers. The work of José López was

much in evidence, including console tables with polychrome elements. The Pompeian Room was entirely the work of the artist Vincente Gomez, complete with its own set of seat furniture still *in situ* made from coloured pearwood by López with gilding by José Cherou. For 'four tables of pearwood [...] with much work, and all very delicate because of the carving', López charged an impressive 6,487 reales each. The chairs were essentially in a familiar Louis XVI format but with subtle vernacular differences; and the upholstery was of a more English appearance, whist still undertaken by the Pernon Company of Lyon. Here Gomez had devised the impressive ceiling, one of several such painted ceilings throughout the house. The Velvet Room preserves its original

Lyon cut silk velvet on the walls, the most remarkable carpet, along with its white and gold furniture by López, still quite Rococo in character, probably because this was among the earliest rooms to be finished. The walls of the Cabinet of Fables were decorated with scenes from Aesop's fables after original designs prepared for it by court painter Manuel Muñoz de Ugena. The embroidered carpet was still present, also designed by Ugena and made by Antonio Gasparini, son of the famous architect Matias Gasparini. The silk was installed in 1792 when López made the colourful console tables to match.

Casa del Labrador, Aranjuez

Aranjuez appears to have been Carlos's favourite residence, hence the decision on becoming king to build a new country house in the grounds of the palace. Work first began in 1794 and was finished the following year to designs by Villanueva, in a similar scale to the other *casitas*. However, it was greatly extended and embellished during a later building campaign beginning in 1798 under the direction of Velazquez, when the lower floors were converted into kitchens and much of the elaborate interior decoration was completed. An intensified level of ambition when compared to the previous *casitas* was clear here, owing to its construction after Carlos had become king, and even when he was forced to abdicate, in the house in 1808, its decoration remained unfinished.

On first viewing, this exterior was more lavish than the previous two; larger in scale, and adorned with an extensive

decorative sculptural scheme. On entering, there was yet more astonishing decoration; even the doors featured inlays of mahogany, amaranth, lime wood and ebony. Velazquez devised the staircase, which was embellished with geometrical patterns in marble, mahogany steps and a gilt-bronze balustrade by Manuel de Urquiza. The walls of the first hall at the top of the stairs were lined with silk decorated with tendrils of flowers and leaves; as in the previous houses, the silk wall-coverings were remarkable. At this later stage Valencian silk had improved to such a degree that it was used in equal measure alongside material from Lyon. They were generally designed by Dugourc, whilst much of the embroidery was undertaken by Juan López de Robredo. An entire room was named after Robredo; apt, as it was the location of some of his most extraordinary wall-coverings, including embossed grotesque-work and flowers, surrounded by a variety of remarkable woven borders.

The Sculpture Gallery was a miniature version of the Galleria Borghese, which Velazquez had indeed seen during his training in Rome (Fig. 20). The scagliola panels were the work of Antonio Marzel the younger, who had also studied in Rome. Carlos commissioned four sculptures from Canova for the niches in 1804/05, but the European political situation prevented their delivery. The marvellous but no longer functioning 'fountain-clock' in the centre of the room by Jean-Simon Bourdier was supplied by French agents for 1,160,000 reales; a similar amount to the entire platinum cabinet (see below).



Fig. 20 The Sculpture Gallery, Casa del Labrador, Bildarchiv Monheim GmbH/ Alamy stock photo

In the Main Drawing Room or Salon, we examined the enormous *secrétaire à abattant* made for the King to designs by Juan Battista Ferroni, and the impressive Parisian chandeliers. The console tables were also French and from the first decade of the nineteenth century by an unknown maker; however, the Spaniard José Leonicio Pérez made the banquette seating later during the later reign of Ferdinand VII. The room also contained French bronzes, Valencian silks and a set of malachite furniture given as a gift from the Demidov family. The fireplace was decorated with stucco, and obscured by an elaborately carved and inlaid firescreen with silk that matched the chairs. It was

for his room that the remarkable ‘peineta chairs’ were originally made, by carver Gabriel Blanco, which we had seen in Aranjuez and Madrid. The silks were decorated with a classical design, again borrowed from d’Hancarville.

Some of the most impressive silk lampas in the house, thought to have been made in Valencia, covered the walls of the Billiard Room. It included overdoor views of other royal houses of the King, along with lesser views, all embroidered into the decorative pattern. In the fireplace, flanking the mirror above and on the enormous Spanish regulator clock, were incredible *verre eglomisé* panels, supplied from Paris by another artistic agent, the Comte de Paroy. Around the walls of the room were small stools by Pablo Palencia with legs in the form of fasces and silken embroidered fruit bowls by Robredo. The following room was decorated with a series of embroidered silks with paintings of the fountains at La Granja that we had seen in action a day or so previously. Here a set of polychrome chairs attracted our attention; made by Paulo Palencia, their colouring added by the painter Manuel Pérez Tejero.

Lastly, we examined the two cabinet rooms decorated for the Queen in the Empire style to the designs of Charles Percier (1764–1838): the Platinum Cabinet (Fig. 21) and its Ante Room. The Paris-based *bronzeur* Michel-Leonard Sitel organized and delivered these rooms; their fittings were made in France, the complex parquet floors in Spain. Maella painted the figures representing the seasons on canvases set into the walls of the cabinet, and the entire room was lined with



Fig. 21 The Platinum Cabinet, Casa del Labrador, Heritage Image Partnership Ltd/Alamy stock photo

wainscoting of mahogany, with detailing of 14,000 individual pieces of gilt bronze and platinum by Pierre-Auguste Forestier. We were able to view from afar the suite of seat furniture made for this room in 1800 by the German cabinet-maker Xavier Hindermeier to the designs of Percier, consisting of two chairs, two stools and an armchair, also with gilt-bronze and platinum additions by Forestier. Percier was so proud of his achievements here

that they were published in his, and his partner Pierre-François-Léonard Fontaine's, *Recueil de decorations intérieures* of 1812. The small cabinet next door was devised by Velazquez and largely made in Spain; its inlaid wainscoting was by Pablo Palencia and bronze X-frame stools by Francisco Pecul. Its ceiling, painted by Zacarías Velázquez with an allegory representing Aranjuez, seemed like an appropriately transcendent note on which to end our visit.

Enormous thanks are due to Drs Melanie Doderer-Winkler and Daniela Heinze for organizing this wonderful, memorable study tour.

DAVID OAKEY

The FHS and Roentgen

Sometimes the weight of history is in the background of foreign study visits. Now and then, it is worth waiting many years for things to be put right. In April 1992, the Society travelled to Berlin, which still felt like two cities: two sets of museums and two sets of curators. It had not yet all meshed together: the large area where the Wall once stood was a wasteland, and the vibrant twenty-first-century Berlin had not yet happened. The visit ended at Schloss Tegel, which had been looted by the Russians in 1945. The Society returned to Berlin and to Schloss Tegel in 2012. By then, the family had been able to reclaim their stolen property, which had been on display in East Berlin museums; what the Russians took home with them to Russia stayed put there.

In 1992, we were guided by Dr Burkhardt Goeres, director of Schloss Koepenick — that is, an East Berliner — who had been able to pursue his expert research on the Roentgens in the Hermitage in Leningrad. Indeed, he had been permitted to marry a Leningrader since he came from a friendly, fellow-socialist country.

On 27 April, our plans were upset by a series of public sector strikes, which began in Berlin and spread to the western part of the country. Owing to traffic congestion because of a bus strike, our coach arrived

an hour late. Thus, we cancelled our visit to the Berlin Museum and did not get to see an entire Van de Velde dining room suite and the period, panelled ‘white beer’ wine bar restaurant.

But there was no question of missing Dr Goeres’s own museum. The most exciting moments took place in the room with pieces by David Roentgen. A roll-top desk with chinoiserie intarsia work and some mahogany and brass tables were passed over quickly in favour of Roentgen’s debut piece for Berlin in 1779. This was the Neuwied Cabinet, a commode and writing cabinet topped by a clock set in a domed pavilion. Largely made of maple, the bottom panels had allegories of art and architecture. As we were in his own museum, Dr Goeres was able to open it up: marquetry Italian *commedia dell’arte* figures revolved to show medal and coin drawers made of cedar, keyholes opened unexpectedly and music played. The clock showed the days and the moon’s phrases.

Even better was in store for the FHS in August 1993 when we travelled to what was once more called St Petersburg. Dr Goeres again was with us, and with the cooperation of his old colleagues we were treated to visits which perhaps will never be repeated. In the Hermitage, with the tourists milling behind us, he was again able to open furniture by Roentgen, as the photographs show. The enthralled group says it all.

But for those with patience, more treats were in store. Early in December 2012, the Society went to New York to see *Extravagant Inventions — the Princely Furniture of the Roentgens* at the Metropolitan Museum. It was the first

large-scale show of the Roentgens' life-work outside Germany, and the first exhibition at the Met devoted solely to furniture. The space provided for it was unfortunately in a lower-ceiling area of the museum, which meant that some of the top pieces of individual items could not be put in place. It was curated by Dr Wolfram Koeppe, the Marina Kellen French Curator in the Department of European Sculpture and Decorative Arts, who took us around for a memorable four hours on a day when the museum was closed to the public.

The original Report on the Met visit to the Roentgen Exhibition, written by

Melanie Doderer-Winkler, summarized it well: 'we were treated to a morning of absolute wonder and marvel'. Piece after piece was opened up to disclose rich interiors and intricate marquetry in its original vibrant colours. As the Roentgens specialized in multifunctional furniture, a harlequin table, for example, with no less than three tops could be used as a highly decorative side table, a games table, or a writing table, complete with a writing cabinet otherwise hidden within or a roll-top desk would transform effortlessly into a *poudreuse* or reading stand. In other pieces, such as the famed writing desk now at the Rijksmuseum, the turn of a

single key activated a whole series of mechanical devices and reveal hidden compartments to which formerly only its princely owner would have been privy.

We were not able to reconnect with the furniture Dr Goeres had opened for us at the Hermitage. Laws in the United States apparently allowed litigants to ask for the impounding of Russian state property as collateral in suits against the Russian government, and so cultural exchanges were not possible. Still, apparently some of Catherine the Great's pieces were represented in the exhibition.

DAVID WURTZEL

Grants

The Society makes grants to individuals and organizations from two funds that have been established thanks to the generosity of members of the Society. They are administered by the Society's Grants committee (Chair: Adriana Turpin), which meets quarterly to consider applications — either for independent travel for study or research, or for participation in the Society's study trips, both overseas and in the United Kingdom.

Tom Ingram Memorial Fund

Grants are awarded from the Ingram Fund towards travel and associated expenses for the purpose of study or research into the history of furniture. These grants are offered, whether or not the applicant is a member of the Society, where travel could not be undertaken without funding from the Society; and only where the study or research is likely to further the Society's objectives. Applications towards the cost of the Society's own foreign and domestic trips and study weekends are particularly welcome from scholars and museum professionals. Successful applicants are

required to acknowledge the assistance of the Ingram Fund in any resulting publications, and will be required to make a short report on completion of the trip.

Oliver Ford Trust

The Oliver Ford Trust supports research by emerging scholars and junior museum professionals in the fields of furniture history, the decorative arts and interior design, mainly by sponsoring places on the Society's study weekends or foreign tours. Recent awards have included grants to enable participation in the Society's symposium at the Frick Collection in New York; a weekend visit to the TEFAF (The European Fine Art Foundation) fair; and international conferences. Applications from individuals who are not members of the Society will be considered.

For further information or to download a grant application form, please go to the Grants page of the Society's website at www.furniturehistorysociety.org/grants/ enquiries. Enquiries should be addressed to the Grants Secretary, Jill Bace, at grants@furniturehistorysociety.org or at 21 Keats Grove, Hampstead, London NW3 2RS.

Publications

As a leading publisher in the field of furniture history, the Society offers for sale a wide variety of publications to both members and non-members. Among the publications that are currently available are the following:

Index to the Dictionary of English

Furniture Makers, £20 (members £18)

Pat Kirkham, *The London Furniture Trade 1700–1870*, £20

Francis Bamford, *Dictionary of Edinburgh Furniture Makers 1660–1840*, £20

Jacob Simon, *Thomas Johnson's The Life of the Author*, £7.95

Judith Goodison, *Thomas Chippendale the Younger at Stourhead*, £6.95

Simon Swynfen Jervis, *John Stafford of Bath and his Interior Decorations*, £6.95

Simon Swynfen Jervis, *British and Irish Inventories*, £12 (members £10)

Morrison H. Heckscher, 'Chippendale's Director: The Designs and Legacy of a Furniture Maker', *Bulletin of the Metropolitan Museum of Art* (May 2018), £15

The Chippendale Society, Thomas Chippendale 1718–1779: *A Celebration of British Craftsmanship and Design*, £5

Post and packaging for the above UK £5.00; Europe £7.50; Rest of the World £10.00

Index volumes for *Furniture*

History, vols 1–x £5, xi–xv £5, xvi–xxv

£5, xxvi–xxxv £5 including post and packaging

The following back numbers of *Furniture History* are available for purchase: xi (1975)–xix (1983), xxii (1986), xxv (1989)–liv (2018). A full list of articles published in these editions may be found on the Journals page of the website.

Prices including post and packaging UK £28.00; Europe £32.00; Rest of the World £35.00

To order these or any other FHS publication, contact the Society's Publications officer, Jill Bace, at publications@furniturehistorysociety.org or 21 Keats Grove, Hampstead, London NW3 2RS. Payment may be made by cheque, debit or credit card and you can now pay online. Details of how to pay are shown on the invoice which is posted with the requested publication.

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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

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COVER PICTURE Jean-Henri Riesener, fall-front desk supplied to Marie-Antoinette, 1783, with later gilt-bronze plaque. © The Wallace Collection, F302