

The Furniture History Society

Newsletter 223

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Frames by François-Charles Buteux for a Pair of Gobelins Portraits Given to Prince Henry of Prussia

In 1920, Huis Doorn became the residence in exile of the last German emperor, Wilhelm II (1859–1941). For its furnishing he was allowed by the German Republic to get back furniture, objects and personal belongings from his former residences in Berlin and Potsdam-Sanssouci. Some of his choices show his admiration for his ancestors, particularly Frederick the Great, but also Prince Henry of Prussia. During the Netherlands FHS Study Trip in September 2019 my attention was attracted by the outstanding quality of the opulent original frame of a tapestry portrait of Henri IV executed at the Gobelins (Fig. 1).

This portrait is one of the gifts of Louis XVI to Prince Henri of Prussia (1726–1802) on the occasion of his Paris sojourn in 1784 (Fig. 6). It originally paired with a portrait of Louis XVI, now in the Walters Art Museum in Baltimore,¹ which has also retained its original frame (Fig. 4). Both portraits were exhibited at the Exposition universelle in Paris in 1900² and again together in 2002 in Rheinsberg for the major exhibition *Prinz Heinrich von Preussen, Ein Europäer in Rheinsberg*.³ Despite in-depth research carried out for its catalogue, relying on both French and German archival material, the maker of

these outstanding frames has remained surprisingly unidentified. Unpublished documents from the archives of the Maison du Roi (Paris, Archives nationales) enable to establish now that these two carved and gilded frames or *bordures* were executed by François-Charles Buteux (1724–97), *sculpteur des Bâtiments du Roi*, an appointment he was offered prior to 1760.⁴

Prince Henry, who travelled to France under the name of the comte d'Oels, arrived on 17 August in Paris where he stayed until 1 November 1784. In the city he had dreamt for years to see, his tight program included visits to the royal *manufactures* of the Gobelins in early September, and of Sèvres and the Savonnerie in late September and early October. The list of the numerous and precious presents intended by the King, produced in these factories (featuring carpets, tapestries, *portières*, textile panels for folding screens and seating covers, as well as porcelain figures), was presented to the Prince on 22 October.⁵ They also included the two Gobelins portraits of Henri IV and Louis XVI, the frames of which are the focus of this article.

From a letter of 20 September we learn that the Gobelins portraits of Henri IV

Fig. 1 François-Charles Buteux (frame) and Gobelins workshop (tapestry), Portrait of Henri IV (after Frans Pourbus the Younger) in original frame, 1784–85, French oak, carved and gilded, wool weaving, 128 × 97 cm (overall dimensions). Inscribed 'DONNÉ. PAR LOUIS XVI. 1784'. Inv. no. HuD 2000. © Museum Huis Doorn



and Louis XVI were announced and also that the model used for the latter would be an oval portrait by Joseph-Siffred Duplessis.⁶ In fact, an annotated copy of the list of presents for the comte d'Oels, dated 29 October, states that the two Gobelins portraits, which indeed involved a great deal of work, were unfinished by then, implying that they would be sent to Berlin at a later date.⁷ On 4 November, d'Angiviller ordered Buteux to make 'deux ovales riches pour les Portraits du Roy et celui de Henri IV exécutés en tapisserie

aux Gobelins';⁸ these *bordures* were eventually finished by 29 April 1785. The costs for both, including joinery, sculpture and gilding, came to 881 *livres* and 2 *sols*. Buteux had them brought to the Gobelins for fitting in the woven portraits fixed on their stretchers, and brought back to his workshop for a final delivery to Jean-Baptiste Pierre on 7 June.⁹ The exact date of their arrival in Berlin is not known but their presence there is referred to in two letters of 10 and 14 October written from Schloss Rheinsberg by Prince Henry to his



Fig. 2 Mouldings and ornaments of the portrait of Henri IV. © Museum Huis Doorn

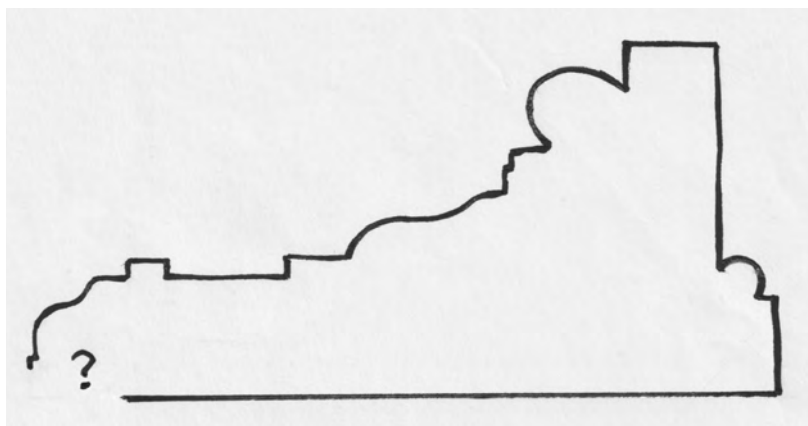


Fig. 3 Section of the mouldings of the same.
© Geert Hardeman



Fig. 4 François-Charles Buteux (frame) and Gobelins workshop (tapestry), Portrait of Louis XVI (after Joseph-Siffred Duplessis) in original frame, 1784–85, French oak, carved and gilded, wool weaving. Inscribed 'Duplessis P[rix] [?]' (tapestry) and 'DONNÉ PAR LOUIS XVI. 1784'. Inv. no. 82.27. © The Walters Art Museum



Fig. 5 Detail of the royal symbols, portrait of Louis XVI. © The Walters Art Museum



Fig. 6 Inscription relating to the royal gift, portrait of Henri IV. © Museum Huis Doorn

younger brother Ferdinand in Berlin, who had seen the portraits and was particularly pleased about them.¹⁰

The frames are carved in French oak called 'bois des Vosges', a species that is the one used by Buteux for all the frames examined by Damien Lepage.¹¹ Their uprights are fitted together with the top and lower parts by means of four 90° splayed joints with round wooden dowels. Both the Huis Doorn and the Walters Art Museum frames have retained their original gilding on bole. The mouldings of the oval structure (Fig. 3) are ornamented with a border of leaves entwined around a rod (*baguette avec feuilles tournantes*), an ogee with acanthus leaves and an inner border of water leaves (*rais-de-coeur*) (Fig. 2). In addition, a beading in recessed position runs alongside the outer rim of the exterior border, in the lower half of the frame only.

The frames are topped with a predominant high-relief composition showing French royal symbols (Fig. 5) from which hang two side garlands of particularly refined carving, each of the latter being of one piece (Fig. 7). Nearly a dozen different flowers of several seasons are naturalistically depicted and mixed; among those that can be identified for certain are roses, narcissuses, lilacs, peonies, violets, hyacinths, daisies and poppies.¹² While at first glance both frames look identical, the details of the garlands happen to be executed in a manner that is anything but repetitive. Numerous variations in the composition, as well as the position and details of the flowers, make these delicate garlands pieces of high craftsmanship. They compare, for

example, with those of the frames made by Buteux for two large portraits of Louis XVI: that by Antoine Callet for the French embassy in London, of 1782 (today at Waddesdon Manor),¹³ and that given by the King to the marquis de Breteuil in 1789 (château de Breteuil).¹⁴ Equally finely carved, the tassels hanging from the royal fabric stand out as a detailed and accurate depiction of French trimmings at their best (see Front Cover),¹⁵ which, like the products of the French royal factories, were greatly admired abroad.

The attention to detail in these elements are well suited to such a diplomatic gift.

When Prince Henry wrote to his younger brother, he laid great emphasis on the high price of frames in Paris, which no one could afford in Berlin; no frames of this quality and price were therefore produced in the Prussian capital. According to him, Parisian frames could cost up to 1,000 *écus* (3,000 *livres*),¹⁶ a price that in fact does not correspond to those asked at that time by Buteux. Prices depended, of course, on the size of the very frame and the richness of its carving, and consequently on the gilding work involved. If we consider here only frames for portraits mentioned in the carver's *mémoires* for the *Bâtiments du roi* in the 1780s, the price of those for full-length portraits varied between 1,158 and 1,431 *livres*. Those for bust portraits were made for about 330 *livres*, while *petites bordures riches* could cost up to 471 *livres*.¹⁷ The frames of the copied full-length portraits of Louis XVI painted by Antoine Callet in 1780, executed for French embassies during the following years, cost 1,800 *livres* (while the paintings provided by the



Fig. 7 Garland,
portrait of Henri IV.
© Museum Huis
Doorn

painter's studio amounted to 3,000 *livres*).¹⁸ The Prussian prince was amazed by the exquisite quality of French gilding. He recalled having seen in Paris a table foot (*pied de table*) which, to him, did not look like carved gilt wood but gilt bronze.¹⁹

The opulence and high quality of the carving of the frames are in keeping with the extremely skilful and delicate execution of the tapestry. Not only were Gobelins portraits greatly admired in Paris but also in Berlin.²⁰ The description of the royal residences of Berlin and Potsdam published by Friedrich Nicolai in 1786, one year after the installation of the portraits, pointed to them as unquestionably the foremost ornaments (*die grössten Zierden*) of the Audience Room (*Audienzsaal*) in the Berlin palace of Prince Henry.²¹ In particular, the illusionistic quality of the portraits was highly praised: even at close quarters, one could mistake the woven images for pastels. But the carving of the frames must certainly have also accounted for the pre-eminence of these two objects in this room adorned with mirror panels and painted *dessus-de-porte* by Amédée Van Loo (which were the only works of art in this room mentioned in the 1779 edition of Nicolai's guide).²² Its author also mentioned on both sides of the chimneypiece a further attraction, two wooden porphyry-painted rostral columns with prows designed as brackets for a series of Sèvres *biscuit* figures of illustrious French men, also given by Louis XVI to Prince Henry.²³

In fact, another portrait given in 1784 to Prince Henry had a frame executed by Buteux, namely one also representing Henri IV, this time in oil on canvas (and approximately 60 cm high), which the

Prince held for a very skilful copy of the best portrait of the first Bourbon king by Frans Pourbus the Younger.²⁴ The quality of the portrait hung in the Prince's bedroom in his Berlin palace is also underlined by Nicolai.²⁵ Its history after Prince Henry's death in 1802 has not been researched so far and, should that portrait have survived, its present whereabouts seem to be unknown. From an order of the comte d'Angiviller to Pierre of 26 September 1784, we learn that the original portrait was copied by Jean-Martial Frédou, and that Buteux was asked to use as model for its frame the one he had made for another copied portrait of Henri IV (probably of the same size) given to the comte du Nord (the Grand Duke Paul of Russia) in 1782.²⁶ The latter frame is described as 'petite bordure riche'.²⁷

The newly identified frames by Buteux prove to be a noteworthy addition to our knowledge of those executed by this first-rank French carver, as rich oval examples but also unaltered ones. Certainly, more frames produced by his very active studio and referred to in his *mémoires* are still to be identified and located in private collections where portraits of members of the French royal family are preserved.²⁸ Hopefully, future publications on portraits will care more to include illustrations and not merely mention in passing their original frames.

MARC-HENRI JORDAN
Art Historian, Berne

1 Philippe Verdier, 'Portrait of Young Louis XVI', *The Bulletin of the Walters Art Gallery*, 9, no. 5 (February 1957), illustrated with frame; *Kaiserlicher Kunstbesitz aus dem holländischen Exil Haus Doorn*, exhibition catalogue (Berlin, Schloss Charlottenburg, 1991), p. 129, cat. no. 117, illus. without frame (the portrait of Louis XVI was then believed to be lost).

2 Maurice Fenaille, *État général des tapisseries de la manufacture des Gobelins depuis son origine jusqu'à nos jours 1600–1900*, 4 (Paris, 1907), 325–26.

3 Exhibition catalogue (Berlin, Preussische Schlösser und Gärten Berlin-Brandenburg, 2002), pp. 463–64, cat. no. VII.48 a–b (illus. with frames).

4 On Buteux, see Sarah Medlam, 'Callet's Portrait of Louis XVI: A Picture Frame as Diplomatic Tool', *Furniture History*, XLIII (2007), 144; Damien Lepage, 'François-Charles Buteux (1724–1797), maître sculpteur des Bâtimens du Roi, Grandeur et misère des bordures retrouvées', *Les Cahiers d'histoire de l'art*, 14 (2016), 34–47 (the dates of birth and death have been established by Christian Baulez, see Versailles, Centre de documentation du château, dossier Buteux); Stéphane Castelluccio, 'Esthétique et politique, La présentation des tableaux des collections royales dans le Grand Appartement à Versailles de Louis XIV à la Révolution', *Versalia*, 21 (2018), 37–58. For frame designs now attributed to Buteux, see Serge Roche, *Cadres français et étrangers du XV^e siècle au XVIII^e siècle* (Paris, 1931), pls 79 and 84 (attr. to Richard Lalonde); Peter Fuhling, *Design into Art, Drawings for Architecture and Ornament, The Lodewijk Houthakker Collection*, 1 (London, 1989), 307, cat. no. 445 (including a list of drawings in other collections); Paul Mitchell and Lynn Roberts, *Frameworks, Form, Function & Ornament in European Portrait Frames* (London, 1996), figs 234–35 and 238 (234 and 238 still attr. to Lalonde); Medlam, 'Callet's Portrait of Louis XVI'.

5 On these presents, see Pierre Verlet, *The Savonnerie, Its History, The Waddesdon Collection* (Fribourg, 1982), p. 510 (Appendix B) and passim; Susanne Evers, 'Tapisserien für Berlin und Rheinsberg, Die Geschenke aus den Teppichmanufakturen von Paris und St. Petersburg und ihre Präsentation in den Wohnungen des Prinzen Heinrich', in *Prinz Heinrich von Preussen, Ein Europäer in Rheinsberg* (see note 3), pp. 455–65; Samuel Wittwer, 'Prinz Heinrich und das Porzellan', in *ibid.*, pp. 467–83. See also Paris, Archives nationales, O¹ 1917, no. 354 (unpublished annotated sketch of a paravent) and no. 355 (related note by Pierre).

6 Paris, Archives nationales, O¹ 2051, quoted by Evers, 'Tapisserien für Berlin und Rheinsberg', p. 464.

7 Paris, Archives nationales, O¹ 2051, *Etat des Pièces de tapisseries destinés au Présent a Mr. Le Comte d'Oels donees a M. le Comte d'Oels par le Roy*.

8 Paris, Archives nationales, O¹ 1921A, Buteux, no. 23 (*Mémoire pour le Service du Roy, de la Menuiserie, Sculpture, dorure, armatures, frais de ports pour 47. Bordures, destinées pour les portraits de Sa Majesté et autres Tableaux pour le Museum; le tout fait par les ordres de Monsieur le Comte d'Angiviller Directeur et Ordonnateur Général des Bâtimens de Sa Majesté; par le S.^r Buteux Sculpteur des Bâtimens du Roy, et fourni dans l'année 1785*).

9 *Ibid.* Buteux refers wrongly to an order of 4 November 1785 instead of 1784.

10 Berlin, Geheimes Staatsarchiv PK, BPH Rep. 56 II, J 15, Mappe 7, ff. 58r and 60r.

11 Lepage, 'François-Charles Buteux', p. 14. I am grateful to Cornelis van der Bas, curator of the Museum Huis Doorn, and Geert Hardeman, wood conservator in Leersum, the Netherlands, for having examined the frames for me when the pandemic prevented me from travelling abroad. I would also like to thank Eric Gordon, painting conservator at the Walters Art Museum Baltimore, who kindly checked the condition of their frame and information regarding it. I would like to thank both museums for having provided me with quality photographic material for this research and publication. I also benefited from exchanges and discussions with Susan Evers (Berlin) and Peter Honegger (Bern), and from the support of Pierre-Yves Perrin.

12 Many thanks go to Bernard Jacqué (Mulhouse), former curator of the Musée du papier peint in Rixheim, France, who has confirmed their identification.

13 Medlam, 'Callet's Portrait of Louis XVI', p. 144, fig. 1; Christian Baulez, 'Souvenirs of An Embassy: The Comte d'Adhémar in London', *The Burlington Magazine*, CLI (June 2009), 376, fig. 22.

14 Lepage, 'François-Charles Buteux', p. 34, fig. 36.

15 Many thanks to Annabel Westman for her comments on this element.

16 'Les cadre sont tres cher a Paris, la piece coutera pres de 1000 ecu, cela ne peut se faire a Berlin'. Berlin, Geheimes Staatsarchiv PK, BPH Rep. 56 II, J 15, Mappe 7, f. 58r (10 October 1785).

17 Paris, Archives nationales, O¹ 1921A, Buteux, nos 19, 21 and 23.

18 Baulez, 'Souvenirs of An Embassy', p. 376.

19 Berlin, Geheimes Staatsarchiv PK, BPH Rep. 56 II, J 15, Mappe 7, f. 60r (14 October 1785).

20 The most recent survey of these woven portraits is that of Jean Vittet, *Les Gobelins au siècle des Lumières, un âge d'or de la manufacture royale* (Paris, 2014), pp. 314–21 (with no mention of the Huis Doorn portrait).

21 *Beschreibung der Königlichen Residenzstädte Berlin und Potsdam, aller daselbst befindlicher Merkwürdigkeiten und der umliegenden Gegend* (Berlin, 1786), II, 915: 'Die grössten Zierden dieses Zimmers sind unstreitig die Bildnisse Heinrichs IV. und Ludwigs XVI. in

Hautelisse gewirkt. Die Arbeit ist so vorzüglich, dass man es ganz in der Nähe für Pastellmalerey hält. Diese Bildnisse und die Büsten sind Geschenke des Königs von Frankreich’.

22 *Beschreibung ...* (Berlin, 1779), II, 686.

23 *Beschreibung ...* (Berlin, 1786), II, 915; Klaus Dorst und Stefan Schimmel, ‘*Sibi et Urbi*, Die Berliner Residenz des Prinzen Heinrich’, in *Prinz Heinrich von Preussen, Ein Europäer in Rheinsberg*, p. 269.

24 Letter to his brother Ferdinand, Paris, 30 October 1784. See *Prinz Heinrich von Preussen, Ein Europäer in Rheinsberg*, p. 232, cat. no. V.68.

25 *Beschreibung ...* (Berlin, 1786), II, 916.

26 Paris, Archives nationales, O¹ 1917, no. 330. The recipient is not named but it can be deduced. See also O¹ 1916⁴, no. 208 (28 August 1782) and no. 229.

27 Paris, Archives nationales, O¹ 1921A, Buteux, no. 21 (1782).

28 Contrary to the statement of Paul Mitchell and Lynn Roberts, *A History of European Picture Frames* (London, 1996), p. 46, no frame bearing his signature has been found yet.

Sir Nicholas Goodison

It is with much sadness that we report that our long-term former FHS President Sir Nicholas Goodison has died. We shall all remember his enthusiasm, his scholarship, his sagacity and, above all, his kindness. A comprehensive tribute will appear in the November edition of this *Newsletter*.

BIFMO Course on British Furniture Makers 1660 to 1900

This five-day course, exploring the history of furniture-making in Britain, will cover the production and manufacture of furniture 1600–1914, considering makers' networks and patronage, the development of new techniques and the growth of the furniture trade.

Held online on Wednesdays, 3 November to 1 December, the course provides a unique opportunity to explore the many different aspects of furniture history with leading experts in the field.

Each session can be taken individually or the five sessions for a discounted rate.

Further information and booking details will be sent to members and made available on the website.

BIFMO

One of the most interesting and important aspects of the BIFMO database is the

way in which many different members of the public write on our blog, offering information, asking questions and generally engaging with the BIFMO research officer and managing editor, Dr Laurie Lindey. She has recently been given some wonderful information to add to BIFMO.

One of these was Philip Child, who supplied Laurie with information about his family firm taken from his unpublished manuscript, 'How to Make Three Fortunes and Lose the Lot'. The firm began with James Joseph Child (1841–1917), who moved to the East End before forming a cabinet-making partnership with William John Hinde and moving to 237 Euston Road. The firm was known for its novelties, such as 'The Economique', a dressing table incorporating a wash stand, which was patented, as were other furniture forms.

One of the interesting aspects of the firm is the many advertisements they published in *The Furniture Gazette*, *The Cabinet Makers Pattern Book* (1880) or the *Cabinet Maker and Art Furnisher* (1877). You can find out more by going to: <https://bifmo.history.ac.uk/entry/child-james-joseph-snr-child-hinde-child-j-e-child-j-j-child-hewitt-co-1860-1914>.

This is typical of the way in which BIFMO can build detailed stories about firms and figures, which otherwise often only merit one line or so when they appear



Advertisement for J. J. Child

in sources such as *The Furniture Gazette* or through research in Ancestry.com.

Another contribution has come from Jacky Rodgers, who came to her discoveries about furniture-makers through her own research into her ancestry. As she says,

A few years ago I discovered I was descended from the natural daughter of the Edinburgh publisher and radical political campaigner, William Tait, and what I'm supposed to be doing right now is writing up a piece on the Tait's. What I'm actually doing is haring down a side-track after the ground-breaking editor of William's Tait's *Edinburgh Magazine*, Christian Isobel Johnstone, née Tod. Johnstone's father was a printer but little else was known of her background, so I began investigating Midlothian Tods — and now I'm waylaid down a whole new byway!

Search engines make for serendipitous finds, particularly in newly digitized newspapers and books. I've been whisked from Henry Tod (d. 1807), a cabinet-maker and upholsterer off the Canongate, to the anti-slavery campaigning of his children: lawyer Henry; merchant J.B., who in the 1850s hosted African-American activist Samuel Ringgold Ward; and Ellen, married to a Jamaica missionary. And from there to his granddaughter Isabella (d. 1896), a women's rights activist in

Belfast. Henry's wife Catherine came from a tobacco-selling family and her brother may have imported wood into Leith — with side lines in 1826 such as: 'Table butter, rein-deer tongues and cranberries for Family use'.

Possible relations are Andrew and George Tod, who in 1809 took over their late father James's cabinet-making business at the foot of the Cowgate. The firm survived a catastrophic fire in its Mint workshop in 1810 — perhaps cushioned by the brothers' other business as wood merchants. On his death in 1839, George left one of his two sets of encyclopædias to an ironmonger brother, and owned a flute and an æolian harp.

It's been a fascinating dip into the lives of early nineteenth-century Edinburgh cabinet-makers. As for my search for Christian Isobel Johnstone: well, I've kissed a lot of Tods, but my printer is not yet found.

As one sees in this account, the cabinet-maker's world is a fascinating one and certainly not confined to the industry. Go to <https://bifmo.history.ac.uk/entry/tod-james-1806> where there is one line on him from the *Edinburgh Dictionary of Wrights and Furniture Makers 1660–1840*. The biography can now be expanded to a full biography, and although the work that Jacky is doing may not all be possible to add to BIFMO, we can use it to show how the networks of an individual can lead us to understanding more about the society and city where the maker worked.

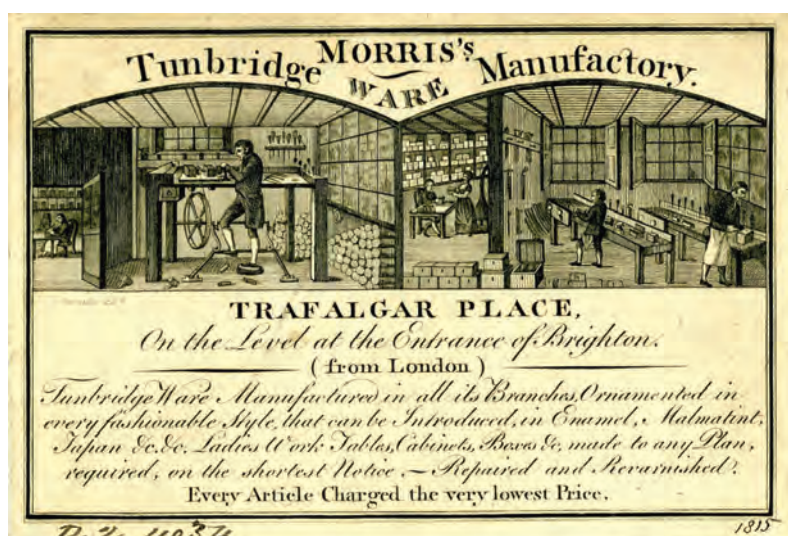
A different contribution has been made by Brian Austen, former Finance and Membership Officer of the FHS, whose biographies of makers of Tunbridge wares have recently been added to BIFMO. Brian describes his long history of being involved with the Furniture History Society's *English Furniture Makers*

1660–1840, which, of course, is the foundation of BIFMO:

My membership of the Furniture History Society commenced in 1980, when I took up the post of Lecturer in the History Department of Shoreditch College, which specialized in recruiting and training teachers of Design Technology. The head of the History Department was Edward Joy, already an established member of the FHS and well known for his books on the subject, and a contributor of articles to *Furniture History*. When the College was merged into Brunel University, I took redundancy. Luckily for me, the project for the *Dictionary of English Furniture Makers 1660–1840* was already in progress, utilizing the skills and research of existing FHS members. Geoffrey Beard and Christopher Gilbert wanted area co-ordinators and assistants to fill gaps in the research for areas where no volunteers had been forthcoming, carrying out additional research and compiling text for the *Dictionary*. As Assistant Editor, I received batches of the blue cards from the Furniture Department of the V&A, arriving as British Rail Red Star parcels, to work on and compose the text.

I was already carrying out research on Tunbridge Ware and other related European decorative wood wares associated with the growing spa centres in the British Isles, both inland and also associated with sea bathing. The existing published literature was clearly inadequate and contained errors, and my researches were intended to correct this. The resulting book, *Tunbridge Ware and Related European Woodwares*, led to three editions (1989, 1996 and 2001). Research for it required me to visit Ireland and to study especially the makers at Killarney and their trade connection with Tunbridge Wells, as published in the *Irish Arts Review* yearbook in 1996, and members will find several articles by me in our Newsletters and in the *Furniture History* volume for 1997. I have also catalogued Queen Mary's collection at Frogmore and that of Agatha Christie at Greenway.

The new online BIFMO dictionary has enabled me to add additional material, such as that post-1840, new research that has emerged on William Fenner and his successors, Henry Hollamby, the Wise and Burrows families and other makers extending into the post-World War I and II periods.



Morris's Tunbridge Ware Manufactory, Trafalgar Place. Banks Collection 122.13. © The Trustees of the British Museum

We are delighted that BIFMO is being used by so many different users. Laurie Lindey is always pleased to receive information and news from the users of BIFMO, so do contact her at <https://bifmo.history.ac.uk/contact-us#no-back>.

ADRIANA TURPIN
Outreach and Development, BIFMO

Notice: Annual General Meeting, 2021

This year, to mitigate the effect of any distribution problems, and to ensure that all members receive the AGM mailing in a timely way, we shall be sending out the papers (including the Annual Report and Financial Statements for the year ended 30 June 2021), by email to all Overseas members for whom we have an email address. The papers will also be sent in hard copy by post in the usual way. Members who have not supplied the Society with their email addresses are urged to do so by sending them to membership@furniturehistorysociety.org including the words <mailing list> in the subject line. Members who do so will be treated as having consented to receive selected communications from the Society in this manner. Members' details are not shared with third parties unless it is necessary to do so as part of the mailing-out process.

FHS Events

Online Events

Online events are arranged at shorter notice than our normal visits, and we cannot advertise them in the *Newsletter* in the same way owing to publication lead-in times. We will email links to free lectures and society events to all members about a week before they take place. If you would like to make a diary note of forthcoming online events, please keep checking the FHS website where there is an up-to-date list.

We plan to continue to arrange occasional FHS and BIFMO online lectures on a wide range of national and international topics, generally on a Sunday evening at 7.00 pm UK time. We also plan to continue occasional seminar-format online events on mid-week evenings.

While most online events are free to members, going forward there may be some online events for which a small fee will be charged to support the FHS outreach programme by emerging scholars.

This autumn, BIFMO will run five online study sessions on British furniture-makers from 1660 to 1900. Each week, three speakers will deal with a slightly different period and theme-related to the furniture trade, networks, patronage, styles and, of course, the furniture-makers themselves. Once booking opens on Eventbrite, it will be possible to book each week individually or book the whole series

at a discount. More detailed information will follow in the August e-blasts to members.

Arrangements for joining our online events will be sent to all members by email and posted on the FHS website.

Recordings of many of our past lectures are freely available on the FHS website. On the Events page, click 'Lecture videos for FHS members' in the left-hand column and enter the members' username and password. If you need a reminder of these log-in details, please email Events Secretary Beatrice Goddard (events@furniturehistorysociety.org).

If you have any enquiries, or suggestions for future speakers or topics, please email events@furniturehistorysociety.org or telephone 07775 907390.

We are currently planning that the 2021 Annual Lecture and AGM will be held in person and will confirm this nearer the time.

Online Lecture via Zoom

SUNDAY 5 SEPTEMBER 2021

7.00 PM

Daniel K. Ackermann, Chief Curator and Director of Research, Collections and Archaeology, Old Salem Museum and Garden & The Museum of Early Southern Decorative Arts (MESDA), North Carolina, USA.

Details will be emailed to members and posted on the website nearer the time.

Annual Lecture by Martin Levy

THE ART WORKERS' GUILD, 6 QUEEN
SQUARE, LONDON WC1N 3AT
TUESDAY 19 OCTOBER 2021
6 PM FOR 6.30 PM START

This will be held in person and will be filmed (a video will be available afterwards).

The Art Workers' Guild seats 100. If any social distancing rules restrict seating further, we will inform members. To book a free ticket, please email the Events Secretary, Beatrice Goddard, at events@furniturehistorysociety.org.

'From John Coleman Isaac to H. Blairman & Sons: Two Centuries of Commerce and Friendship'

Would brokers active in the early decades of the nineteenth century be able to see echoes of themselves in the antiques dealers of today? Have their approaches changed? Looking at the records and histories of two separate firms, connected only through marriage, this year's Annual Lecture will suggest that, while much on the surface has changed, the challenges encountered by John Coleman Isaac in the 1820s, by Harris Blairman from 1884 and by the generations that have followed, are not so different. Moreover, and perhaps unsurprisingly, it is personal relationships, often friendships, that sit at the heart of the history of dealing, as well as the ever-present impetus to collect. Over the period under consideration, transport and

communication became easier and access to information became more open. But to adapt the words of Lampedusa in *The Leopard*: 'while everything has changed, everything has remained the same'.

Martin Levy has, since the 1980s, lectured in the UK and the USA, contributing articles, exhibition reviews, book reviews and letters to numerous publications. From 2002 to 2013, he was Treasurer of the Furniture History Society, and was a Council member from 1994 to 1996. In 1998, he was elected as a Fellow of the Society of Antiquaries of London; in 2014, he was awarded the Iris Foundation

Award for Outstanding Contributions to the Decorative Arts; and in 2019, the Society Medal awarded by the Society of Antiquaries of London. He is a Trustee of the Bard Graduate Center, New York (2017–present) and the Oliver Ford Trust (1997–present). His other roles include the Gilbert Trust for the Arts (2019–present: Board Member), Decorative Arts Society (2017–present: Chairman), Kelmscott Campaign Group (2017–present: Chairman), Spoliation Advisory Panel (2000–present: Member), Reviewing Committee on the Export of Works of Art (1997–2007: Member) and the British Antique Dealers' Association (1993–94: Chairman).

Online Lecture via Zoom

SUNDAY 24 OCTOBER 2021

7 PM

Ada de Wit, Curator of Works of Art, Wallace Collection, speaking on Grinling Gibbons.

Details will be emailed to members and posted on the website nearer the time.

The 45th Annual Symposium: *Design 1900–Now*

SATURDAY 30 OCTOBER 2021

10.00 AM–4.00 PM

Online via Zoom

The new gallery *Design 1900–Now* at the Victoria & Albert Museum investigates how designed objects reflect society. Rather than looking at the design canon, telling a chronological history of design through a series of stylistic movements, it shows design from the last 120 years through the lens of six themes: automation and labour, housing and living, crisis and conflict, consumption and identity, sustainability and subversion and data and communication. To reflect on the new gallery and its content, the 2021 FHS Symposium will focus on some of the furniture displayed in the gallery, delving deeper into their narratives of production and consumption. Corinna Gardner and Johanna Agerman Ross, the curators of



The 'Design 1900–Now' Gallery at the V&A. © Victoria and Albert Museum, London

the gallery, will introduce the Symposium by discussing the curatorial narrative and conception of the space. Following this a number of speakers will talk around specific objects in the display and reflecting on the themes in the gallery.

A detailed programme for the day will be available soon on the FHS website.

Tickets to the Symposium will be available on Eventbrite in early September 2021.

TICKET PRICES: £15 MEMBERS, £7.50 MEMBERS UNDER 35 YEARS, £20 NON-MEMBERS

Annual General Meeting and Works in Progress

MUSEUM OF THE HOME (FORMERLY THE GEFFRYE MUSEUM), 136 KINGSLAND ROAD, LONDON E2 8EA (The museum entrance is opposite Hoxton Station, on Geffrye Street)

SATURDAY 20 NOVEMBER 2021
11.00 AM–1.00 PM (COFFEE FROM 10.30 AM)

We plan to hold the AGM in person, live-streamed for those unable to attend in person. Arrangements for those viewing the live-stream will be sent via email nearer the time.

The Annual General Meeting for the year ending 30 June 2021 will be held at the Museum of the Home. Tickets for a sandwich lunch with a glass of wine at the price of £22 per head should be booked with the Events Secretary at least seven days in advance.

The Museum of the Home reveals the ways we live and the many meanings of

home with evocative displays of rooms and gardens through time and dynamic exhibitions and events. Its home is the beautiful eighteenth-century Geffrye almshouses and gardens in Hoxton, East London.

The Museum reopened in June 2021 after a major redevelopment that greatly improved access and opened up spaces previously unseen by the public in its 100-year history. Much more of the collection is on display in new galleries highlighting touching personal stories and important universal themes relating to the home.

Talks include the following:

Helen Dorey, Deputy Director of Sir John Soane's Museum, will talk about the project to restore the architect's drawing



The Drawing Office or Students' Room at Sir John Soane's Museum. Detail from a larger composite watercolour of various views of the house by J. M. Gandy, 1822. © Trustees of Sir John Soane's Museum, London



The Hogarth Staircase

office, thought to be the earliest architect's office to survive intact. In the course of the project the mahogany desks and drawers will be restored and the collection of architectural casts cleaned and their original arrangements reinstated where they have been altered.

William Palin, Chief Executive Officer, Barts Heritage Trust: 'Waking a Sleeping Giant: The North Wing Project at St Bartholomew's Hospital in the City of London'

In anticipation of the 900th anniversary of St Bartholomew's Hospital in 2023, Barts Heritage will be embarking on a landmark project to repair, conserve and renovate the Grade I listed North Wing and Henry VIII Gate at the heart of the hospital site. The North Wing houses the celebrated Hogarth Staircase and the

monumental Great Hall. William Palin, Chief Executive Officer, Barts Heritage Trust, is an architectural writer, campaigner and heritage expert. He came to Barts from the Old Royal Naval College at Greenwich where, as Director of Conservation, he led the award-winning project to repair, conserve and renovate the celebrated Painted Hall. This talk, 'Waking a Sleeping Giant: The North Wing Project at St Bartholomew's Hospital in the City of London', will discuss both this project and also reflect on that of the Painted Hall in Greenwich.

Hannah Phillip, Programme Director Grinling Gibbons Tercentenary 2021, on the Gibbons300 festival.

Full details on all accompanying talks will be published in the November *Newsletter* and on the FHS website.

Save the Date!

The Sixth Early Career Development Research Symposium will be held online on Friday, 27 November. Presentations have been invited from PhD students, postdoctorates and early career museum scholars from across the globe to present their current research on furniture, decorative arts and historic interiors in Britain, Europe and the United States. This year the focus of the seminar aims to explore materiality of furniture with an eye to the trade and the use of materials, experimentation and new recipes or new techniques.

The full programme will be found on the FHS website and will also be circulated by email.

The Symposium is open to all, so mark your calendars and plan to tune in to this exciting and informative conference. We look forward to 'seeing' you there!

Welcome to New ECD Events Co-ordinators

We are delighted to announce the appointment of Katherine Hardwick and Elliot Sterling as the new ECD Events Co-ordinators. Taking over from Charlotte Johnson, who has moved on to focus on her dissertation research, the pair will share the important roles of organizing the events programme for the ECD group and developing membership.

Katherine, a graduate of the University of Durham and Cambridge, works as Collections Co-ordinator at Holkham Hall in Norfolk. As an enthusiastic member of the Early Career Development group, she contributed to the first ECD online Research Session organized in the wake of the Covid-19 restrictions with a paper on the modernization and refurbishment of Holkham in the twentieth century.



'Arabesque' table designed by Carlo Mollino, 1950s, plywood and glass © Victoria and Albert Museum, London

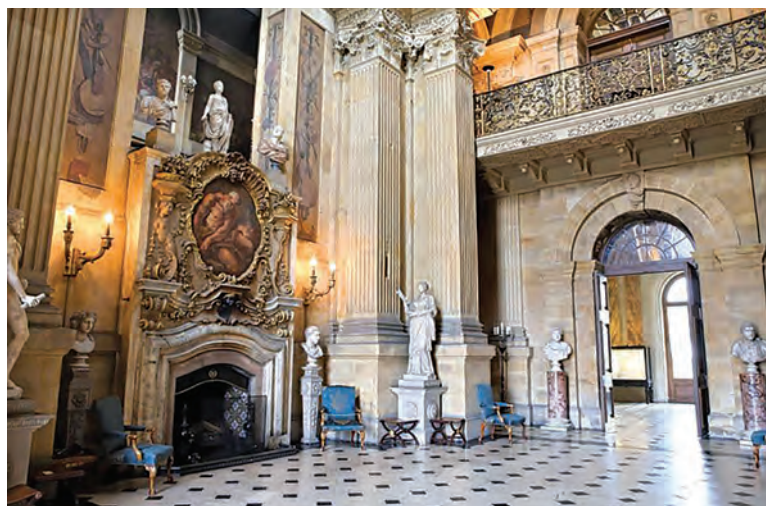
Elliot, who is Sale Co-ordinator for Decorative Arts at Christie's, graduated from the University of Buckingham with a BA in History of Art and an MA degree in Decorative Arts and Historic Interiors. He has a broad range of experience working for both antiques dealers and auction houses, and as an intern contributed his considerable expertise to geo-referencing for the Society's BIFMO Project.

Elliot and Katherine are now busy organizing the ECD events programme for autumn 2021. Stay tuned for more information and details of these events coming your way in the next few months!

Industry Insights: ECD Round Table Discussions

The successful programme of ECD online events concluded in the spring with two more 'Industry Insights' round table discussions on the opportunities and challenges of working in the art world today. In late March, the group delved into the highs and lows of working in museums, with speakers Daniel Thom,

Curator of Making at the Museum of London, Wolf Burchard, Associate Curator at the Metropolitan Museum of Art, East Donata Miller, Assistant Curator at the V&A, and Jenny McKellar, Curator of Craft and Design at Manchester Art Gallery, sharing their varied experiences. The popular 'Industry Insights' series concluded in April with a focus on the complex tasks and challenges in working in historic houses and cultural institutions. Chaired by Curator and Collections Manager at Guy's and St Thomas' Charities, Penelope Hines, the group included Eleanor Brooke-Peat, Assistant Curator at Castle Howard, Megan Wheeler, Assistant National Curator for Furniture at the National Trust, Catherine Doucette, Research Fellow at the Preservation Society of Newport County in the USA, and Caroline de Guitaut, Assistant Curator at the Royal Collection Trust, who engaged in a lively discussion of daily activities and explored the differences of working in houses for



The Great Hall,
Castle Howard

private owners and those that are part of a public domain.

If a bright spot is to be found to have come out of the Covid crisis, it has been the opportunity to attract attendance at the ECD online lectures, research sessions and round table discussions from across the world, inspiring conversations, increasing FHS membership and helping to make connections with other scholars and professionals in the art world.

ECD USA

In New York, the ECD events co-ordinator for the USA, Kelly Konrad, has been busy during the past few months expanding her team of events planners for both online and in-person events from Boston to Virginia. As well as concentrating on growing membership in the Society for emerging scholars and young professionals interested in furniture, decorative arts and interiors, Kelly has been putting together a host of imaginative ideas for the autumn programme of online events, which she hopes will attract interest and attendance on both sides of

the Atlantic, and she is also eager to gather members for a series of live meetings not only in New York but in other areas, such as Philadelphia and Washington DC.

Grant Award

The Grants Committee is pleased to announce the award of a grant to FHS and ECD members Petra Seitz, Gregor Wittrick and Nia Thandapani for the study of the design and production of Pierre Jeanneret's mid-century modern furniture for the city of Chandigarh, India. This unusual and exciting project was the subject of an ECD online Research Session in the summer of 2020, where the three participants, who are all graduates of the V&A/RCA's MA in History of Design and Clive Wainwright Memorial Prize recipients, provoked a great deal of interest when they shared their enthusiasm for placing the manufacture and relatively recent popularity of this functional modernist furniture within the understanding of colonialism and late-stage capitalism.

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.

A. V. Fowlds & Sons Ltd, a South London Upholstery Company

The death of Robert (Bob) Fowlds on 19 February 2020 at the age of seventy-three brought to an end a family upholstery business, which had extended over four generations dating back to 1870 and which demonstrated remarkable powers of adaptation.¹

This south London furniture business had been founded by his great-grandfather, James Albert Fowlds (1849–1915), whose father was a cheesemonger and his mother a cane-chair-maker (by pastime rather than occupation), and who became a master chair-maker in

Lambeth by the age of twenty-one. In 1870, he opened a workshop in East Street, Walworth, SE17, making cane-, camel-back and balloon-back chairs. Other work carried out included general upholstery, cabinet-making, polishing, cane- and rush-seating. Soon, an additional factory opened in Inville Road, SE17, with a product range which included gents' easy chairs and nine-piece suites comprising a chaise longue sofa, a gent's easy chair, a lady's armless chair, four dining chairs, and two carvers. These nine-piece suites were sold for £6 19s 6d. Buyers could purchase in cash or by weekly payments marked on a card. When a certain total had been reached, the goods were delivered with payments expected until the items were finally paid for. Non-payment led to goods being retrieved and only returned on full payment. No finance companies were involved in this arrangement.

So far as is known, this furniture was not specifically marked or labelled. *The Post Office Directory* for 1889 lists Fowlds as a chair- and sofa-maker. Chair legs would be cut to rough size with 'tradesmen bodgers' employed to shape the legs as required. He and his wife had an incredible twelve children, and seven of them ended up working in the business. In 1894, he opened his first retail shop, Hatcham Furnishing Co. at 700 Old Kent Road. A second shop, Hand-in-Hand

Furnishing Co., opened in 1900 at 122 Old Kent Road, and this was followed in 1902 with a third shop, Excelsior Furnishing Co., at 333 Garratt Lane, Earlsfield, SW18.² The elder sons were appointed as managers and moved around as necessary. The business flourished and, in addition to the family, twelve others were employed. The First World War (1914–18) saw the younger members of the family joining the armed services and the nursing profession. This, and the death of James Albert in 1915, led to the eventual closure of all three shops and the workshops.

When James Albert's son, Albert Victor (1889–1969), returned from military service, he rented a shop in Rodney Road, Walworth, selling three-piece suites with matching covers. Workshop premises required several moves from Neate Street, SE5, and South Street and Wansey Street, Elephant & Castle, SE17. The firm at this stage upholstered mass-produced frames.³ At about this time, annual holidays in the Chilterns were used to source chair legs turned from local beech. His three sons and a daughter joined the business adopting the name A. V. Fowlds & Sons and limited company status. The firm relocated in 1926 to Progress Works, 3 Addington Square, Camberwell, SE5, where it remained for the rest of its existence. The year 1926 was that of the General Strike, and at that time one of Albert Victor's sons working in the business was walking over London Bridge with some furniture frames collected from Shoreditch in a hand cart when cart and contents were tipped into the Thames by strikers. This prompted a change of tack and machinery was bought so frames

could be manufactured and supplied to others as well as being used within the firm.

The Second World War (1939–45) saw the Fowlds' brothers and many employees called up for military service. Re-employment of retirees filled gaps in the workforce but frame-making had to cease. The extensive bomb damage in south London included incendiary bomb damage to the firm's workshop and generated much restoration work on beds, tables and chairs from bombed-out homes. The war and the subsequent period of austerity led to the introduction of the government's Utility Furniture Scheme, which operated from 1942 to the final end of furniture rationing in 1952. In 1946, Albert Victor Fowlds (died 1969) was discharged from the army and returned to the business where he won a licence to make six suites of Utility Furniture per week. A general shortage of timber caused the government to promote metal-framed furniture and the firm became quite creative in interpreting government regulations. Eventually, restrictions on making new furniture were rescinded, freedom of design was reinstated and austerity was left behind. From this base the firm was able to build a business ultimately supplying forty shops in the South East with upholstered furniture.

With the death of Albert Victor in 1969, his son (Albert Frederick) took over the running of the company and continued to contribute into his late eighties. In 1964, Bob Fowlds, at age seventeen, started work as an apprentice. At that time the firm employed about a dozen workers. By the 1960s, trade began to suffer, with

cheaper competitors replacing traditional hardwood timber with chipboard, hardboard and thin struts of deal.⁴ He continued there ultimately managing the business until the beginning of 2020. The company website in 2020 (no longer accessible) showed the range of work at this time as being upholstery, French polishing and gilding. It also showed images of the Camberwell and earlier sites. Adapting yet again, the firm specialized in restoration, recovering and restoring domestic upholstery (this work would cost about two-thirds the price of a good quality sofa or chair). In 1994, Susan Ward-Booth set up her gilding workshop on the first floor of the Camberwell site, employing traditional gilding techniques using gesso and a bole before applying the gold leaf in order to restore mirrors, overmantels and other items. Upholstery commissions by the modern firm included work for the Houses of Parliament and chairs and sofas for film sets and the BBC TV programmes *Big Brother* (2000–18) and *The One Show* (from 2006) and the ITV programme *Daybreak* (2010–14), which was replaced by *Good Morning Britain* (2014–). These TV jobs were demanding, working to tight timescales and interpreting exacting designs. Other

customers included the Royal College of Surgeons, Selfridges, Liberty's and various West End restaurants as well as numerous individual clients. Trading conditions became challenging in 2014, which led to diversification with the establishment of Fowlds Café, selling coffee and food from the shop front at the Camberwell site. By this time, the upholstery workforce had shrunk to just two with a combined age of 148 working an eight- or nine-hour day.

A most generous six-figure donation in 2021 by the family to the Upholders' Company charity has enabled the establishment of training bursaries in upholstery for young people and for those from disadvantaged backgrounds. This will commemorate the name of Bob Fowlds and the memory of the family firm which spanned 150 years.

JOHN HOUSTON

*Former Hon. Archivist and current Court
Assistant, Upholders' Company
Email: 039hare.john@yahoo.com*

¹ *Southwark News*, obituary, 21 March 2020.

² *Upholsterer & Soft Furnisher*, 12, no. 9 (2003), 24–25.

³ *Upholsterer & Soft Furnisher*, 12, no. 10–11 (2004), 30–31.

⁴ *Upholsterer & Soft Furnisher*, 13, no. 2 (2004), 10–12.

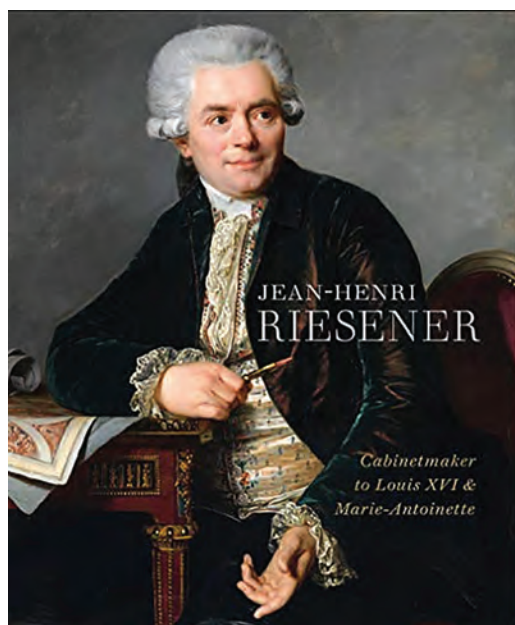
Book Reviews

Suggestions for reviews should be sent to Wolf Burchard at the Metropolitan Museum, 1000 5th Avenue, New York, NY 10028, USA (email: Wolf.Burchard@metmuseum.org; telephone + 1 212 650 2208).

HELEN JACOBSEN (ed.) with MIA JACKSON and RUFUS BIRD, *Jean-Henri Riesener: Cabinetmaker to Louis XVI & Marie-Antoinette. Furniture in the Wallace Collection, the Royal Collection & Waddesdon Manor* (London: Philip Wilson, 2020). 304 pp. ISBN 978-1-781300-90-9. £50

Jean-Henri Riesener, among the most glittering of household names in the world of case furniture, was in dire need of a modern monograph. This

publication is not only a monument to his extraordinary achievements in design and craftsmanship, but a record of the fruitful collaboration between the Wallace Collection, the Royal Collection and Waddesdon Manor. Thoughtfully compiled and beautifully illustrated, *Jean-Henri Riesener: Cabinetmaker to Louis XVI & Marie Antoinette* sets out to gain more clarity about attributions to the famous maker and his firm. It is divided up in four clear sections subdivided into essays and entries. The first section is devoted to the biography of the cabinet-maker, the second to the pre-eminent Riesener collectors George IV, the 4th Marquess of Hertford and the Rothschilds. It also addresses individual pieces acquired by American collectors by way of Great Britain; the third section comprises a detailed catalogue of thirty pieces, all firmly attributed to Riesener, with the exception of the last one, a writing desk that may contain marquetry panels from his workshop, but is overall a confection of the mid-nineteenth century; each object is housed in one of the three collections responsible for this publication. The fourth and final section about materials and techniques presents extensive, revelatory research and new discoveries pertaining to the construction and marquetry of Riesener's furniture. These scientific findings are essential to identify what came out of his workshop and what did not.



The digestible length and clear scope of the catalogue's essays is commendable. Christian Baulez provides a useful introduction to Riesener's life and professional trajectory. Subsequent essays by Laura Langelüddecke and Carolyn Sargentson concentrate specifically on his status as a German émigré to Paris and his business practices respectively. The research project of which this publication is the result aimed at demystifying Riesener's workshop and providing a clear framework for attributions. Helen Jacobsen's essay about the Marquess of Herford's collection revisits nineteenth-century British collectors' obsession with Riesener:

The handle 'Riesener' (or variations of the spelling) was adopted as a marketing tool, both as an adjective and as an attribution. Its use was inconsistent and manipulated, and cleverly adapted to convey what was fashionable rather than what was genuine ... Riesener's name was attached, usually erroneously, to a wide variety of furniture styles ... The only thing that remained consistent in these descriptions was the importance of the gilt-bronze mounts.

The catalogue entries are organized in chronological order, spanning the period from c. 1765 to c. 1790; they illustrate the change in fashion from highly sophisticated marquetry in stained and exotic woods to large sheets of figured mahogany in the mid-1780s, as exemplified by the comtesse de Provence's famous jewel cabinet (1787; no. 27), as well as another, although later altered cabinet (c. 1785–90; no. 28), also in the Royal Collection. The well-illustrated chapter 'Materials and Techniques' demonstrates

just how much new information was unearthed through the physical examination and comparison of the pieces in all three collections. It explains in very tangible terms which woods Riesener's workshop selected for which element of their constructions, and what techniques they employed to ensure consistent quality standards and the relatively speedy production of complex designs. It is followed by a visual glossary of Riesener marquetry motives and gilt-bronze mounts, as well as a series of isometric drawings elucidating the construction of a fall-front desk, a chest of drawers, a roll-top desk and the comtesse de Provence's jewel cabinet.

This authoritative tome is both an enjoyable read as well as a scholarly compilation of original research. Its catalogue provides us with a strong corpus of Riesener pieces against which other examples attributed to the maker could be measured in the future. In times when the literature on the decorative arts has become increasingly riddled with strings of esoteric and often unnecessary jargon, it is extremely refreshing to be presented with such a clearly written and entirely unapologetic celebration of one the creative geniuses of the French eighteenth century. This publication would do Watson, Bellaigue and Verlet proud. More, please.

WOLF BURCHARD

ALEXANDRA ALEVIZATOS KIRTLEY,
*American Furniture, 1650–1840: Highlights
from the Philadelphia Museum of Art*
(Philadelphia: Philadelphia Museum



of Art; Yale University Press, 2020). 336 pp., 325 col. and b. & w. illus. ISBN 978-0-876332-96-2. \$50; £40

The publication debut of *American Furniture, 1650–1840* by Alexandra Alevizatos Kirtley, Montgomery-Garvan Curator of American Decorative Arts at the Philadelphia Museum of Arts, coincides with Frank Gehry’s architectural reimagining of the institution and the newly installed American Art galleries. Highlighting the fortes of the American furniture collection, Kirtley chose to represent 300 works in 200 entries from over 1,100 objects accumulated during the 125 years since the institution’s founding. Kirtley anchors her text in regional distinctions and makers’ idiosyncrasies. Furniture suites with common histories are grouped, not divided by form, purposefully to identify many ancestral commissions, including Rococo furniture

for John and Elizabeth Cadwalader of Philadelphia and the reunited ‘Fox and Grapes’ high chest and dressing table. Entries and supplemental Documentation cite family letters and business records, reinforcing provenances, dating, and contexts. The exquisite quality of photography captures the intricacies of important features such as original finishes, depth of carving, and figure in wood grain. Paired with the PMA’s online database, the catalogue provides the next-best experience to an on-site visit.

The author celebrates three areas of Pennsylvania furniture from the seventeenth to nineteenth centuries as the PMA’s greatest strengths: Anglo-Rococo furniture in Philadelphia; furniture from Swiss-German Anabaptist and Quaker communities in south-eastern Pennsylvania; and late neoclassical (Regency) furniture in Philadelphia. Many objects are attributed to guild-trained tradesmen from the United Kingdom, France and Germany, providing fascinating demonstrations of transmissions of and divergences from European traditions.

Kirtley anatomizes design sources and localizations of seventeenth- and eighteenth-century walnut and maple furniture. Walnut chairs and cases, like the five-footed slant-front desk, exemplify the Dutch-Anglo baroque forms brought to the Colonies by immigrant craftsmen. A brilliant walnut spiral-turned chair, 1685–1710, blends design precedents from French low-back chairs and English or Welsh twist-turning after Dutch prototypes. However, Kirtley stresses that it was possibly made without spiral-turned

lathe devices, used in Europe, which were not recorded in Pennsylvania at this time. A discussion of maple furniture includes popular use in solid construction, burlled veneers and turnings in England and the Colonies. Maple's inherent beauty is evident in works like the dressing table with pierced, heart-shaped apron by Henry Finney. Kirtley emphasizes that many Pennsylvania craftsmen and consumers prized figured maple equally with walnut and, sometimes, mahogany.

Furniture from Pennsylvania's south-eastern Anabaptist and Quaker communities reveals a folksier flair, with outstandingly strengths in painted furniture from Pennsylvania's Lancaster, Schuylkill, Northumberland and Berks County. The beautifully preserved painted chest of Margaretha Bladt from Berks County features black rampant unicorns and men on horseback, echoing imagery on regional fraktur and ceramics. A variety of *kleiderschranks* (clothes presses) represents a form imported by Swiss, German and Dutch immigrants. The *kleiderschrank* inscribed 'GEORG HUBER/1779' with birds atop a crown in sulphur inlay nods to Swiss-German ornamental prototypes. The unusual choice of sulphur served as an alternative to the more expensive, imported ivory and exploitation of materials prevalent in local gunpowder factories. Similarly, the distinctive compass-designed flower and vine inlay seen on furniture from Chester County heralds the brilliance of south-eastern Pennsylvania craftsmen like Moses Pyle, a Quaker from the London Grove Meeting, in the 1746 dressing box inscribed 'Hannah Pyle' for his daughter.

Kirtley has made significant discoveries and re-evaluations in the PMA's nineteenth-century collections. Most notably, Kirtley showcases a suite of Etruscan-style black, red and gold painted furniture made for William Waln of Philadelphia by brilliant British-born artists, Benjamin Henry Latrobe (designer), John Aitken (maker) and George Bridport (ornamental painter) recalls the research from her spectacular 2016 exhibition. In subsequent chapters, Kirtley complements the Pennsylvania nineteenth-century collections with neoclassical furniture from New York, Massachusetts and Baltimore like the painted furniture by Thomas Renshaw and Hugh Finlay that echo British design sources and landscape painting traditions. In contrast to the highly ornamental, Kirtley shines a spotlight on a group of ascetically pleasing Shaker furniture acquired directly from communities in the north-east by early chroniclers of this spiritual collective, Irene and Julius Zietget.

The introduction explains that the PMA's collection is not encyclopaedic, but rather an instructive selection from North American furniture-making regions. Chapters on 'New England and New York' and 'The South, Bermuda, and Mexico' display a limited range of forms but illustrate revelatory episodes in American design history. Primary is a Campeche, Mexico *butaca* with a shell-carved crest rail and impressive, original tooled leather seat. A rare Boston Windsor settee with an arched comb back and flared, deeply scrolled ears, bamboo spindles and arms embracing the sitter is a marvellous

variation on one of the most ubiquitous Anglo-furniture traditions.

American Furniture is a model of curatorial scholarship that evinces a comprehensive command of historiography while paying tribute to the lesser-known roles of early women curators, scholars and collectors in developing the Philadelphia Museum's American furniture collection. The catalogue propagates a fresh view of the PMA's illustrious furniture collection and deserves a close read by FHS readers.

ALYCE ENGLUND

CLAUDIO CAGLIERO, *La formazione giovanile di Pietro Piffetti, Regio Ebanista alla corte dei Savoia* (Ivrea, Torino: Hever Edizioni, 2020). 214 pp., 85 col. and b. & w. illus. €35

The 'missing' early years of Pietro Piffetti (1701–77), particularly his stay in Rome, have excited speculation. Baptized in Turin in 1701 and married there in 1722, he claimed in 1763 forty years' activity as a *maestro ebanista* in the Piedmontese capital. This qualification was open to those over twenty-one apprenticed for nine years. In 1727 he signed the marquetry top of a *scrivania* 'mazzarina' (bureau Mazarin), a French eight-legged writing desk form, popular in Piedmont. A second signatory was Ludovico De Rossi (1674?–active 1727), a 53-year-old Venetian, presumably his master. In 1703, De Rossi had been appointed *maestro ebanista* in Turin, with Giuseppe Maria Galbiati (1680?–1716). Piffetti was trained in the Torinese style of parquetry and marquetry, distinctive for employing ebony, rosewood, Indian walnut and other valuable woods



copiously combined with ivory and mother-of-pearl, often engraved with flowers, figures and landscapes within spirited strapwork.

The 1727 on the jointly signed desk provides a *terminus post quem* for Piffetti's departure for Rome. In January 1730, Piffetti was summoned home to serve as *regio ebanista* (royal cabinet-maker) to the Savoy Court. He soon commenced one of his most notable commissions, to furnish the *Gabinetto del Segreto Maneggio degli Affari di Stato* (the Cabinet for the Secret Administration of Affairs of State) in Turin's Palazzo Reale, where many of his most imaginative and beautifully constructed creations survive. Piffetti made no fewer than 222 pieces for the Crown.

There is a huge divide between the Pietro Piffetti who signed De Rossi's *scrivania* 'mazzarina' in 1727 and the *regio ebanista* of the *Gabinetto Segreto* (1731–33). Comparing photographic details of Piffetti's marquetry before and

after he went to Rome, Claudio Cagliero elucidates the gifted young *ebanista's* metamorphosis. Scholars had already linked Piffetti with a young Parisian *ébéniste* then active in Rome, but Pierre Daneau (born c. 1709) was too young to have been Piffetti's master. Daneau's father was another Pierre Daneau or Dasneau (1673–1735), a *marqueteur* in the Faubourg Saint-Antoine, who taught (1702–04) the future *ébéniste du roi*, Gilles Joubert, and signed and dated a pair of distinctive serpentine-fronted commodes (1733) at Firle Place, East Sussex. Marquetry by or attributed to Daneau *fils* is in seventeenth-century Parisian style and *retardataire* for around 1727–30. So, was an older, more experienced craftsman responsible for opening Piffetti's eyes to broader possibilities than available in Turin?

Cagliero identifies Piffetti's Roman master as Richard Lebrun, son of the Parisian, Antoine Lebrun; André-Charles Boulle stood godfather to another son in 1676. Indeed, although the young Richard Lebrun was apprenticed (1673–77) to Pierre Mallerot, he may have spent time with Boulle. He went to Italy a fully-fledged *maître ébéniste* and was married in Lucca in 1685 to Maria Domenica Campiglia. Known there as Riccardo Bruni, by 1725, aged sixty-five, he was resident in Rome in a building owned by the Pamphilj: '*Riccardo Bruni Francese Ebanista an. 65*'. The influence of Bruni's neighbour and brother-in-law, the Lucchese painter and engraver Giovanni Domenico Campiglia, may explain improvements in the quality and *chiaroscuro* of Piffetti's engraving on ivory and mother-of-pearl after his return to

Turin. Two remounted marquetry panels attributed to Bruni at Holkham Hall, Norfolk, were probably acquired in Rome by Thomas Coke, 1st Earl of Leicester, who certainly patronized Campiglia.

Bruni is sporadically mentioned in the Medici archives between 1686 and 1730. Unlike the Fleming, Leonardo van der Vinne, who arrived in Florence in 1659, introduced Parisian-style marquetry to the Grand Dukes of Tuscany and died there in 1713, he was not a court artist, but had his own studio and private clients. He was praised by that avid collector and patron, Gran Principe Ferdinando de' Medici, for 'distinction' and 'singular ability and good taste in marquetry work'. Bruni supplied '*lavori fatti d'intarsio*' to the Prince's apartments in the Palazzo Pitti, refurbished and rearranged under the Prince's *guardarobiere*, Diacinto Maria Marmi. Two marquetry table-tops at the Villa Medicea La Petraia, Florence, were tentatively associated by Enrico Colle with a payment to Bruni of 190 *lire* by Gran Principe Ferdinando on 27 June 1686 for '*uno uscio per larcova e due buffetti*'. Cagliero strengthens the argument that the La Petraia table-tops, and the alcove marquetry door (Palazzo Pitti, Appartamenti Reali), are those in this 1686 payment, illustrating close correspondences between their Boulle-style marquetry. He also differentiates this marquetry and that of Van der Vinne.

The marquetry of a pair of '*mazzarina*' writing desks (1731) by Pierre Daneau is linked to Bruni's stylistic influence. Cagliero identifies three tables with scrolled legs as joint productions (c. 1727–30) in Rome of Bruni, Daneau

and Piffetti, including one in the Victoria & Albert Museum, London (V&A W5-1985), whose top is here attributed to Bruni himself. The marquetry top of a fourth (Palazzo Madama, Museo Civico d'Arte Antica, Turin, no. 1348/L), reproduced on the cover of Cagliero's book, is accurately described in a list of pieces (1731–33) made by Piffetti for the king's '*nuovo Gabinetto*' for which he was paid in 1734. The influence of Boulle via Bruni is also marked in the front panels, depicting vases of flowers framed in mother-of-pearl, of Piffetti's so-called *coffano-forte*, a two-doored cabinet supported by a console table (1731–33), also in the Palazzo Reale, Turin.

Concluding, Cagliero summarizes the principal influences on the young Piffetti: De Rossi, his first master, heir to the Torinese style of marquetry; Richard Lebrun (aka Riccardo Bruni), a follower of Boulle, and newly identified as Piffetti's Roman *éminence grise*; Luigi Prinotto (1685–1780), Piffetti's gifted fellow *ebanista* at the royal court, whom he soon overshadowed, and finally the court architect, Filippo Juvarra (1678–1736). The last must have influenced Piffetti's appointment as *regio ebanista* in 1730; the *Gabinetto Segreto* was based on his designs. However, the two bookcases on table stands are bare outlines in Juvarra's drawings, suggesting that the exoticism of the furniture was due to Piffetti and the imaginative creators of the fanciful gilt bronze mounts, Francesco Ladatte and Giovanni Paolo Venasca.

Cagliero describes Piffetti as 'one of the greatest cabinet-makers of all time', aptly defining his genius as '*quella straordinaria,*

personalissima frenesia fantastica [that extraordinary, highly personal fantastical frenzy]', which was fulfilled after his return from Rome, where the influence of André-Charles Boulle was filtered through Riccardo Bruni and Piffetti's fellow pupil, Pierre Daneau. Otherwise, Piffetti's remarkably inventive designs for furniture, floors and woodwork were based on the Torinese tradition, stretched to its utmost by his fertile imagination.

Extensive scholarship on Piffetti is acknowledged in the comprehensive footnotes and bibliography, but an index is lacking. The illustrations are lucidly related to the text and details bolster comparisons between the marquetry styles of the various makers. As Claudio Cagliero makes admirably clear, Pietro Piffetti was indeed transformed by his brief sojourn in Rome.

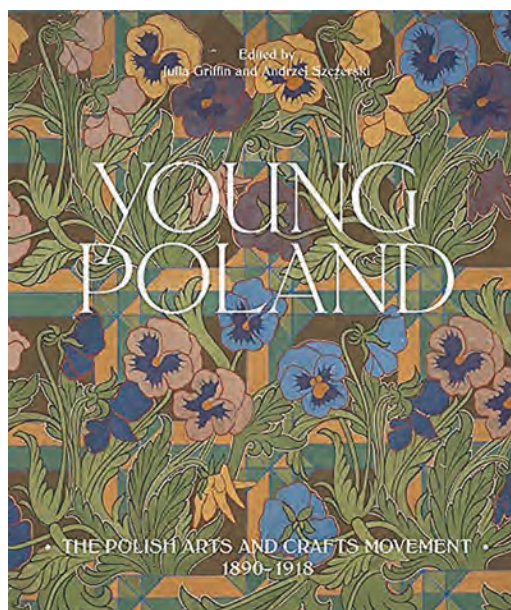
CHRISTOPHER ROWELL

J. GRIFFIN and A. SZCZERSKI (eds), *Young Poland. The Polish Arts and Crafts Movement, 1890–1918* (London: Lund Humphries, 2020). 240 pp., 254 col., 43 b. & w. illus. ISBN 978-1-848224-53-7. £40. <https://youngpolandartsandcrafts.org.uk>

Young Poland was an artistic movement that emerged around 1890 while Poland was absent from the map of Europe. The Polish–Lithuanian Commonwealth disappeared in 1795, after the third partition of its territory by the Kingdom of Prussia, the Habsburg Monarchy and the Russian Empire. The nineteenth century was marked by a struggle for independence, unsuccessful uprisings and subsequent repressions. Only after

the First World War did Poland regain independence. Each aggressor treated its annexed territory differently. Galicia, the Austrian section, with the city of Kraków, experienced relative political and economic freedom, enabling Polish culture to flourish. A group of young artists decided to create new art for the new country to which they aspired. Inspirations included nature, history, folklore and traditional craftsmanship, especially that of the Highlanders of the Tatra Mountains. Their unique art conveyed patriotic values. Artists also travelled and studied abroad, becoming aware of developments in Western Europe, including the British Arts and Crafts movement. The parallels, as *Young Poland* reveals, were strong.

Virtually unknown elsewhere, Young Poland is both popular and important in Polish art history. But even in Poland it is mainly studied through literature and painting, the applied arts being relatively neglected. *Young Poland* introduces the movement to the international audience. With English-speaking readers in mind, it is not a translated Polish publication. As well as a survey of the movement's artistic output, it presents new research on applied arts and specifically on links with the Arts and Crafts movement. Traditionally, Young Poland was discussed by reference to Art Nouveau but, as the authors argue, it 'was based on an ideology revolving around moral and social values', championing simplicity of design and materials, and celebrating the process of making, whereas Art Nouveau espoused 'art for art's sake'. Young Poland artists elevated the status of craft, making no distinction between the fine and decorative arts.



The book, a collaboration between Lund Humphries, the William Morris Gallery, the National Museum in Kraków and the Polish Cultural Institute, London, results from a research project (co-financed by the Polish Ministry of Culture and National Heritage), which will conclude in a William Morris Gallery exhibition (9 October 2021 to 30 January 2022). Beautifully designed and illustrated, with over 250 colour photographs and interesting archival images, its content matches its presentation. Edited by two project curators, Julia Griffin, specialist in Victorian art and design, and Andrzej Szczerski, Director of the National Museum in Kraków, *Young Poland* contains contributions by fifteen other authors. In its first part essays describe context and inspirations; introduce principal artists and key works; and discuss the movement's development. The second part, object-based, has chapters on different media.

Most Young Poland artists did not visit Britain, learning about the Pre-Raphaelites and the Arts and Crafts movement from magazines and other publications. Parallels are convincingly explored by Szczerski and Griffin, covering comparable approaches to design and production, similar sources of inspiration, the establishment of institutions, such as the Museum of Technology and Industry in Kraków, based on London's South Kensington Museum, and Polish societies and workshops that embraced Arts and Crafts ideology. Griffin revealingly compares William Morris and Stanisław Wyspiański, poet, playwright, painter and designer. For the Furniture History Society chapters on furniture and interior decoration will be particularly interesting, especially those describing the Zakopane style. Named after a Tatra Mountain village, 100 kilometres south of Kraków, and created by Stanisław Witkiewicz, this drew on the local vernacular building traditions. His buildings, such as the House under the Firs in Zakopane,

were conceived and executed as a *Gesamtkunstwerk*.

The book supplies a good overview of the artistic output of Young Poland, although the second part omits metalwork and glass (highlights are discussed earlier). Some individual Young Poland paintings again appear earlier, but the final chapter, on painting, does scant justice to its importance: succeeding an account, of equal length, of Christmas-tree decorations and children's toys, charming and interesting but relatively marginal, it feels like an afterthought, better omitted. Indeed, the authors' focus on applied arts is fully justifiable and this makes the publication unique.

Young Poland is a major revelation of the art produced by Polish artists between 1890 and 1918. Informative, well written and beautifully produced, it provides new insights not only on Polish art but also on the Arts and Crafts movement and its reception in Poland.

ADA DE WIT

Reports on FHS Events

Report on the Online Lecture Programme

SUMMER SEASON: MAY TO JUNE 2021

Our fourth free online lecture series to members, developed in response to the continuing postponement of all physical events during the pandemic, enabled us to meet our key aim of promoting research and knowledge about furniture history. We are most grateful to the speakers 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 and hosted some of the lectures.

16 May 2021: BIFMO lecture: 'Take Up Your Bed and Walk: British & Irish Campaign Furniture from the Late Eighteenth to the Early Twentieth Century', by Sean Clarke.

26 May 2021: 'Irish Country Furniture and Furnishings 1700–2000: Revising and Revisiting', by Claudia Kinmonth. Showing of a film made for the Royal Dublin Society (RDS) Library Speaker Series followed by a live Q&A.

20 June 2021: 'In Sparkling Company: Eighteenth-Century British Glass and



The Northumberland House Drawing Room, from a digital model made by the Corning Museum of Glass

Recreating the Northumberland House Drawing Room', by Dr Christopher Maxwell, with Mandy Kritzeck, Corning Museum of Glass, New York State.

Recordings of many of our past lectures are available to members through the

Events page of the FHS website, by clicking on 'Lecture videos for FHS members' in the left-hand column. The username and password can be requested by contacting Events Secretary Beatrice Goddard (events@furniturehistorysociety.org).

Other News

Exhibition: Grinling Gibbons: 'Centuries in the Making'

BONHAMS, 101 NEW BOND STREET,
LONDON W1S 1SR
3–27 AUGUST 2021

'Centuries in the Making' will explore the influences that shaped Gibbons' vision, skills and technique, and the stylistic and cultural influences he brought to this

country. Works have been assembled from national museums, regional collections, historic houses and some international lenders, and combined with contemporary artworks.

Through sculpture and carving in wood and stone, drawings and sketches, portraits and documents, 'Centuries in the Making' will bring a new perspective to Gibbons and his legacy. The exhibition will also examine how Gibbons' bold new direction changed the direction of British



Font cover by Grinling
Gibbons, All Hallows Church

carving, sculpture and interiors, and how his extraordinary creative output inspired both his contemporaries and makers across the succeeding three hundred years. The influence of Gibbons will be traced to the present day, with works by contemporary artists and designers, and specially created artworks by top emerging carvers. The work of eleven finalists in the Grinling Gibbons Tercentenary Award for emerging carvers and sculptors will be on display.

COMPTON VERNEY, WARWICKSHIRE
CV35 9HZ

25 SEPTEMBER 2021–30 JANUARY
2022

The second leg of the exhibition will include some outstanding additional items, including a carved wooden horse from the Line of Kings at the Tower of London on loan from the Royal Armouries, and a collection of baroque musical exhibits. For more details, see: www.comptonverney.org.uk.

Festival: 'Grinling Gibbons 300, Carving a Place in History' is a year-long nationwide festival, organized by the Grinling Gibbons Society under the patronage of HRH The Prince of Wales, celebrating the tercentenary of the death of Britain's finest carver of wood.

A Service of Remembrance for Grinling Gibbons

ST PAUL'S, BEDFORD STREET, COVENT
GARDEN, LONDON WC2E 9ED (THE
ACTORS' CHURCH)

3 AUGUST 2021, SUNG EVENSONG, 3PM

Led by Revd Simon Grigg, Rector of St Paul's

Booking preferred: christina@hemsley.com

The sung service celebrates Gibbons' life on the anniversary of his burial there three hundred years to the day with a reading by a local, award-winning actor. All welcome, but please pre-book.

JS Bach solo violin recital by Krysia Osostowicz

Sonata no. 2 in A minor

Partita no. 2 in D minor

ST MARY ABCHURCH, ABCHURCH
YARD, LONDON EC4N 7BA

5 AUGUST 2021, 6.30 PM AND 8.30
PM

Violinist Krysia Osostowicz, leader of the Brodsky Quartet, plays two masterpieces composed in 1720 by Johann Sebastian Bach on an Italian instrument of 1720.

Bach's Sonatas and Partitas for solo violin have been described as 'cathedrals in sound'. Their mighty structures and dazzling ornamentation echo the wondrous buildings of Wren and the carvings of Gibbons; and the church's acoustic enhances the sound of Krysia's beautiful Italian violin, made in the year these two were composed.

Bach composed these works following the death of his first wife, exploring in them the heights and depths of human emotion. In the A Minor Sonata, an elaborate fugue is followed by an exquisitely serene, contemplative aria. At the climax of the D Minor Partita, the great Chaconne charts an epic journey through

grief, defiance, yearning, acceptance and spiritual enlightenment.

TICKETS: £10 (£8 CONCESSIONS)

Booking is essential: christina@hemsley.com

Trusted Conservators

Trusted Conservators is a network of experienced conservators providing consultancy, advisory and conservation services to the heritage sector. We are qualified and ICON accredited conservators with extensive experience of working for a wide range of heritage organizations and private clients.

Former colleagues at the National Trust, we now work as independent conservation professionals, offering our knowledge, expertise and practical skills to properties, museums, galleries, archives and individuals who house and care for historic collections.

As specialists, we provide advice and guidance on collections care and preventive conservation, on the care of historic interiors, paintings and painted surfaces, paper, ceramics, glass, historic lighting, wall paintings, textiles, carpets and upholstery, including mounting and display. Individual network members also offer hands-on training for collections care staff and volunteers, as well as carrying out both studio and on-site treatments. We share access to a network of heritage conservation associates and suppliers, offering technical analysis and other specialist services.

We work closely together to respond to the needs of collections, either individually

or through combined services, and collaborate with a range of professional associates and suppliers. Those interested in our services can write to contact@trustedconservators.com or to the individual whose service relates to their specific enquiry — our email addresses and further information about our services are on the website.

Nicola Walker — Paper, Collections Care, Storage, Exhibitions and Training

Christine Sitwell — Paintings and Painted Surfaces, Historic Interiors, Technical Analysis, Training and Exhibitions

Heather Porter — Upholstery Conservation, Reproduction Upholstery and Training

Ksynia Marko — Textiles and Carpets, Conservation Treatment, Display, Collections Care and Training

Helen Lloyd — Collections Care and Management, Preventive Conservation, Sustainable Access to Historic Interiors, Ceramics, Glass, Historic Lighting

Katy Lithgow — Conservation Management and Care of Historic Buildings, Interiors and Collections including Preventive Conservation, Storage and Wall Paintings

Melanie Leach — Textiles, Conservation Treatment, Collections Care and Training

Katya Belaia-Selzer — Paintings Conservation Treatment, Collections Management, Technical Research, Training and Salvage

Tribute

Susan Bourne, a former Council member of the FHS between 1988 and 1991, died last year at the age of seventy. Susan was among the protégés of Christopher Gilbert at Temple Newsam and from 1972 to 2010 worked at Towneley Hall in Burnley. She led that museum through a lottery-funded redevelopment in 2005 but she is remembered by many as the first Secretary of the Regional Furniture Society, established in 1984. She developed a thorough knowledge of the early modern oak furniture of Lancashire and adjoining counties and acquired for Towneley Hall important artworks in various media. Susan had a wicked sense of humour, and will be much missed by her friends in the FHS and RFS.

STEPHEN JACKSON

In April 1986, she and I arranged a Society visit to Towneley Hall, Stonyhurst College and Browsholme Hall. Among her many acquisitions for Towneley Hall were a magnificent *bergère* chair and a pair of side chairs made by Morel & Hughes in 1823 for the Ante Room to the Crimson Drawing Room at Northumberland House, using 'aburra' (albuera) wood.

SIMON SWYNFEN JERVIS

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.

Grants News

Although travel for research and attendance at scholarly conferences has been considerably curtailed due to the Covid-19 pandemic restrictions, the Grants Committee is pleased that it has been able to offer support to those young professionals who have been furloughed during this lockdown year.

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 I–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)–LVI (2020).

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

Prices have been revised due to significant increases in postage, particularly to Europe and North America. Please see the website for details.

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. On receipt of your order, she will send you an invoice. Upon receipt of payment (which may be made by cheque, debit or credit card), orders will be despatched by the Society's printers.

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Council members can be contacted through the Events or Membership Secretaries, whose details are shown above. Contributors can be contacted through the Newsletter Editor, who is Sharon Goodman, 26 Burntwood Lane, London SW17 0JZ. Tel. 07855 176779; email: sctgoodman@yahoo.co.uk

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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Copy Deadline

The deadline for receiving material to be published in the next Newsletter is 15 September 2021.

Copy should be sent, preferably by email to Sharon Goodman, email:

sctgoodman@yahoo.co.uk, or by post to 26 Burntwood Lane, London SW17 0JZ.

Tel. 07855 176779.

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COVER PICTURE François-Charles Buteux, original frame of the Gobelins portrait of Louis XVI (after Joseph-Siffred Duplessis) given to Prince Henry of Prussia, 1784–85, detail depicting a French tassel with flowers. Inv. no. 82.27. © The Walters Art Museum