

The Furniture History Society

Newsletter 224

November 2021



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Streamlined Construction: Kem Weber's 'Air Line' Chair

A key figure in California Modernism, Karl Emanuel Martin (KEM) Weber was the first of the great European *émigré* designers to settle on the West Coast, and was responsible for one of the most significant American furniture designs of the 1930s — the 'Air Line' chair (see image on front cover). Representing a novel approach to furniture construction, a deft combination of European and American design sources, and a unique method of home assembly, the chair was a breakthrough on many fronts. It suffered initially from various production setbacks before finally seeing the light of day through Weber's own dogged perseverance, and the fortuitous commission from Walt Disney to design an entire new studio complex during the late 1930s. This article will outline the various stages of the 'Air Line' chair's development, while also highlighting aspects of Weber's career that came to bear influence on the design philosophy behind the chair.

The German-born Kem Weber received his training in architecture and design in Berlin at a time of rapid educational change. Upon entering the *Unterrichts-Anstalt des königlichen Kunstgewerbe-Museums* (School of the Royal Arts and Crafts Museum) in 1907, Weber found a school in the midst of bold transformation

under the visionary new leadership of Munich designer, Bruno Paul. Partly inspired by the *Jugendstil* approach to creating holistic design environments, and anticipating the impact of the Bauhaus a decade later, Paul's new curriculum emphasized practical training over theory and, most significantly, advocated for the blurring of design discipline boundaries. This would prove fundamental to Weber's later career as a multi-faceted designer — enabling Weber's degree in *Innenarchitektur* (interior architecture) to encourage a hybrid approach to interior design and architecture — with the creation of objects, surfaces and spaces treated as one seamless endeavour.¹

The notion of working at a variety of scales, from furniture to textiles, and buildings to urban planning, was actively encouraged at the *Unterrichts-Anstalt* under Paul's leadership. This early educational experience would come to the fore in what was arguably Weber's most significant commission, that of the new Disney Studios in Burbank, California, where he was tasked with everything from animators' desks and pencil sharpeners to staff lunch counters, office interiors and the overall campus master plan.

In fact, it was Paul who facilitated Weber's first visit to the United States — a trip that would be extended

indefinitely to establish a permanent home for Weber, in California. Soon after Weber had completed his studies, Paul recommended him to the Berlin Chamber of Commerce to travel to San Francisco in 1914 to oversee the installation of the German displays (designed by Paul) at the Panama-Pacific International Exposition. Due to the outbreak of war in Europe later that year, Weber found himself stranded in California, and urgently needing to improvise a career and a livelihood. Moving itinerantly between areas such as Berkeley and Santa Barbara, and trying his hand at everything from opening his own design studio, creating sets for community theatre productions and teaching at the California School of Arts and Crafts, Weber steadily grew his client base and local reputation as a designer over the next few years. He finally achieved a modicum of stability and steady employment in 1921 when he was invited to join the design team at Barker Brothers, the largest furniture retailer and maker in Los Angeles, a city that became a hub for clients and projects for a significant portion of his career.

Weber arrived in Los Angeles during a fertile decade for design experimentation and a burgeoning new strand of California Modernism, helmed in the most part by architects who, like Weber, were also recent transplants from Central Europe. The group included Austrian-born R. M. Schindler, who had studied under Adolf Loos and Otto Wagner in Vienna, and was leading Frank Lloyd Wright's Los Angeles projects, including the famed Hollyhock House; Richard Neutra, who had worked in Erich Mendelsohn's Berlin

office; and two German architects, J. R. Davidson and Jock Peters, who found creative outlets for their modernist design philosophies through commissions for ambitious Hollywood studio productions, developing set designs for Cecil B. DeMille and Paramount Pictures, respectively.

Through their dominance of the retail furniture business in southern California, Barker Brothers offered Weber an unprecedented opportunity to showcase his vision for modernism on a much broader, visible stage, where his designs had the potential to reach thousands of homes. During the early years, Weber struggled to advocate successfully for more forward-thinking design within Barker's product ranges and retail displays. But the general design tide was turning.

In 1924, Weber was tasked with designing all the public interiors for a brand-new Barker's building, and as part of this proposed creating a separate sales area — essentially a store within a store — as a showcase for new European design, examples of New York modernists and a selection of his own designs. The new initiative, entitled 'Modes and Manners', opened to the public in 1926 and was inspired by the previous year's Exposition Internationale des Arts Décoratifs et Industriels Modernes in Paris, which Weber had visited, and where — notoriously — the United States had declined to participate. 'Modes and Manners' opened to great acclaim, and was one of the first venues in the country to offer a permanent, and comprehensive, selection of modern design for sale to the general public. An article published one year after the opening stated that:

When, at some future date, the history of the American modernistic furniture movement is written, the Barker Bros. store in Los Angeles and its designer, Kem Weber, will undoubtedly be recorded as among the early leaders in its development.²

The 'Modes and Manners' venture offered Weber the latitude to create a dynamic retail environment, with an interior featuring sharp, geometric shapes and high-contrast colour schemes — but it also allowed for experimentation with a new range of furniture that Weber was tasked with developing. Many blended European and American models, or integrated French Art Deco elegance with German Expressionism, and some offered a marriage between historical and contemporary design sources. For example, one notable model was a sofa that combined a standard Biedermeier form (perhaps in homage to Weber's teacher and mentor, Bruno Paul) upholstered with a fittingly *au courant* jazz-inflected French textile.

This restlessness and enthusiasm for experimentation, together with Weber's interest in cultivating and honing a distinctive American modernist style — one that was suitably distanced from European precedents — were the key elements that came to bear upon the various design evolutions for what would emerge a few years later as Weber's iconic 'Air Line' chair. Like many fellow European design *émigrés*, Weber sought not only to define the characteristics of a new American design identity but also — perhaps in light of the unique circumstances that led to his establishing a home in the United States — a new sense of self-identity.

In a 1927 interview for *Good Furniture*, Weber's descriptions of his new furniture line for 'Modes and Manners' revealed some of his thoughts on 'American-ness':

[These] designs [...] more truly express the American spirit than any other contemporary furniture. Not at all like the Austrian or German furniture, which is far too austere and heavy [and] encumbered with too many scientific theories [...] almost like building a bridge. Nor the French designers who are too often merely striving for something that is different, and make their furniture too light and flimsy and bizarre in style. [This] American furniture [...] has reached a good balance between the two, keeping it simple and swift in line, not overly complicated, and yet giving it a certain rich elegance and comfort that is typically American.³

This notion of a 'simple and swift line' seems a fundamental idea behind Weber's design approach to the 'Air Line' chair. The name itself reflected the dawning of a transatlantic jet age and the luxury of global travel, while also alluding to the combination of sinuous lines and nimble structural qualities that defined the chair's bold, cantilevered form.

The development of the 'Air Line' had its origins during the lean years at the start of the 1930s, after Weber's tenure at Barker Brothers had ended, when he was endeavouring to create a freelance career for himself, although struggling to secure a sustainable portfolio of projects amidst the economic downturn of the Great Depression. Due in part to his keen appetite for experimental ventures, but equally informed by the urgent need for more efficient design and fabrication

processes, Weber started working with a local manufacturing company, using standardization principles to produce affordable and practical domestic furniture that could be cheaply and readily assembled. Together, they established the Bentlock Manufacturing Company (a name inspired by Weber's preoccupation with finding alternatives to traditional joinery methods), which unveiled its debut line of furniture in 1931 at the Brooklyn Museum in an exhibition organized by the newly inaugurated American Union of Decorative Artists and Craftsmen (AUDAC). One of the highlights was a

distinctively cantilevered chair, stretched with a canvas sling seat, and employing an expressive engineering language of wooden 'lock' joints and rudimentary, exposed metal bolts — a clear prototype for the 'Air Line' chair (Fig. 1).

However, despite their valiant efforts — and the critical praise and publicity around the AUDAC exhibition — Weber and his partners struggled to secure any substantial orders, and with only a tiny number of examples produced, the Bentlock line would remain a short-lived and glorious, yet ultimately failed, experiment.

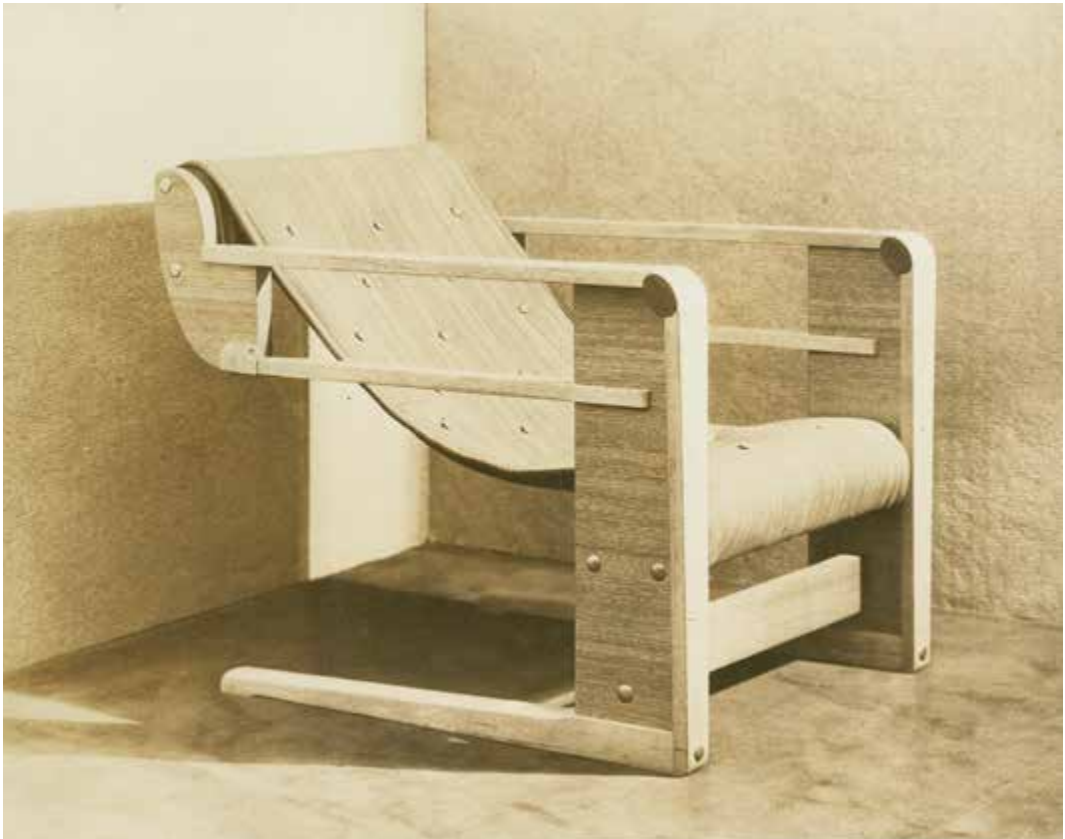


Fig. 1 Cantilevered 'Bentlock' chair (early prototype for the 'Air Line' chair), Kem Weber, 1931. Architecture and Design Collection. Art, Design & Architecture Museum, University of California, Santa Barbara



Fig. 2
'MR' armchair,
Ludwig Mies van der
Rohe, 1927. Tubular
steel, painted caning.
The Metropolitan
Museum of Art,
Purchase, Theodore
R. Gamble Jr, Gift, in
honour of his mother,
Mrs Theodore Robert
Gamble, 1980
(1980.351). Image
© The Metropolitan
Museum of Art

Undaunted, Weber continued to explore some of the underlying principles behind the 'Bentlock' chair — namely that of the cantilevered frame and the idea of efficient, quick assembly and a standardized kit-of-parts. Published in *Architectural Record* in the spring of 1935, the newly christened 'Air Line' chair was an elegantly distilled version of the 'Bentlock' chair. Weber eliminated much of the earlier 'boxiness' and heavy massing, instead conjuring up aerodynamic, rounded corners that

anticipated the imminent dominance and flowing lines of streamlined design, an aesthetic that would become so characteristic of fellow American designers such as Norman Bel Geddes, Walter Teague and Henry Dreyfuss during the 1930s and 1940s. The revised design abandoned the raw quality of the 'Bentlock' chair's exposed bolts, replacing them with the more subtly functional and traditional mortise-and-tenon joints — allowing for a smoother, uninterrupted surface along the key structural elements.



a



b



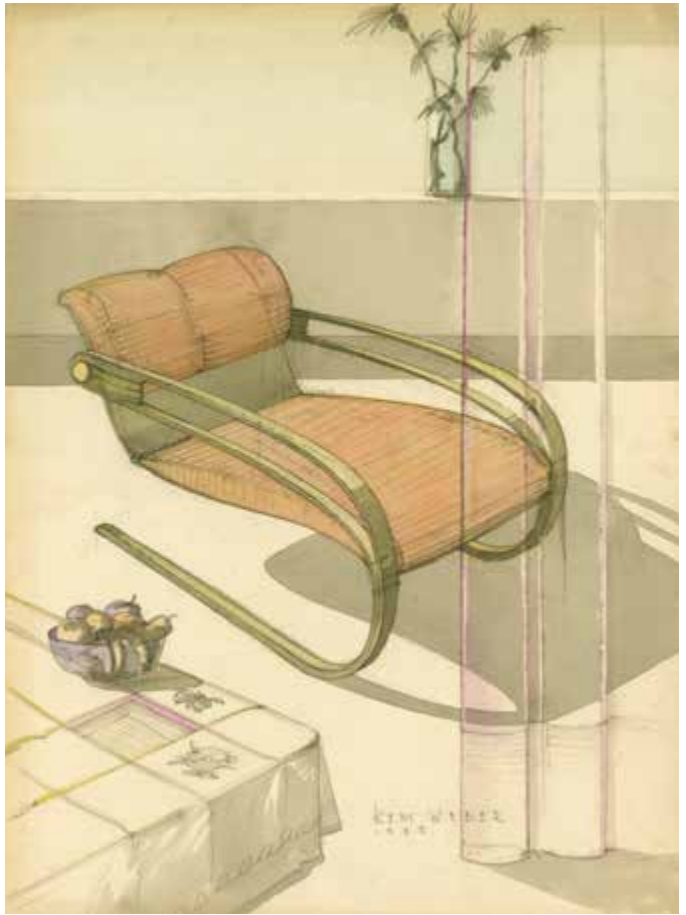
c

Fig. 3a, b, c
 Model demonstrating the assembly of the Air Line chair. Photographs by Will Connell, c. 1935. Architecture and Design Collection. Art, Design & Architecture Museum, University of California, Santa Barbara

The idea of suspending a seat of moulded plywood between two U-shaped frames that in turn form the armrests and legs may have been informed by the furniture of Finnish designer Alvar Aalto during this same period, when he was also experimenting with cantilevered forms. As with Aalto's work, Weber deployed a similar language of organic forms and curves, together with their shared expressive use of birch wood. Weber's efficient, flowing lines also seem reflective of European tubular steel furniture from the late 1920s, in particular the elegant and restrained 'MR' armchair, designed in 1927 by Mies van der Rohe, who had also studied under Bruno Paul in Berlin during the same period as Weber, and it is quite possible that their paths may have crossed (Fig. 2).

Two of the key innovations of the 'Air Line' chair resided in its function and in its construction. Firstly, the chair was intended to be dynamic, allowing for certain amounts of free movement and for the chair to move with the sitter — gently bending without breaking. Secondly, and perhaps most impressively, Weber designed the chair so

Fig. 4 Design for a modified version of the 'Air Line' chair, Kem Weber, 1935. Architecture and Design Collection. Art, Design & Architecture Museum, University of California, Santa Barbara



that it could be sold unassembled, packed as a kit of elements in a slim box — complete with a carrying handle — to be put together at home, without any tools, or prerequisite expertise knowledge (Fig. 3).

In addition to representing an early precedent of today's ubiquitous concept of 'flat-pack' furniture, Weber's 'Air Line' — with its compact and handy carrying case — also boasted the advantage of portability, and the fact that one could

take the chair apart and assemble it so easily [...] that people may take them to mountain and beach homes with ease,

[or] use them in patios as outdoor furniture which they wish to store for part of the year in a small space.⁴

Intriguingly, almost a decade later, during the Second World War — as part of a response to the Federal Housing Administration's call for proposals for urgently required defence housing, Weber would apply some of these same principles of rapid assembly, and a standardized kit-of-parts, to a series of prefabricated structures using plywood — even establishing the 'Kem Weber System Precision Built Home Company'.

However, after many fits and starts, and frustrations dealing with various government agencies and other potential commercial partners, these ideas never progressed further than a single constructed prototype 'Kem Weber System' house.

Despite the various innovative features of the 'Air Line' chair, and in what must have felt eerily reminiscent of his frustrated Bentlock furniture endeavours, Weber failed to find a single manufacturer willing to take on the risk of putting the 'Air Line' chair into production. Never one to retreat, he doubled down on his commitment to the 'Air Line' chair concept later that same year, producing a modified design that further emphasized the qualities of lightweight construction and portability (Fig. 4).

This alternate version was to be fabricated using bent strips of laminated wood — creating more overt references to Aalto's experiments in plywood and graceful cantilevered forms — and would feel even more profoundly like a sketch in three-dimensional space. However, the design — yet again — would go no further than the concept drawing.

Having exhausted all avenues in finding a manufacturer, Weber persevered regardless, and went into partnership with a local facility to produce the 'Air Line' chair himself. Weber negotiated an agreement where he would retain copyright for the design, and receive a royalty for each chair sold (50 cents, based on a retail price for the standard model, with upholstered pad, of \$24.75). Sadly, his newly



Fig. 5 Design for an animator's desk for Walt Disney Studios Animation Building, Kem Weber, c. 1939. Architecture and Design Collection. Art, Design & Architecture Museum, University of California, Santa Barbara

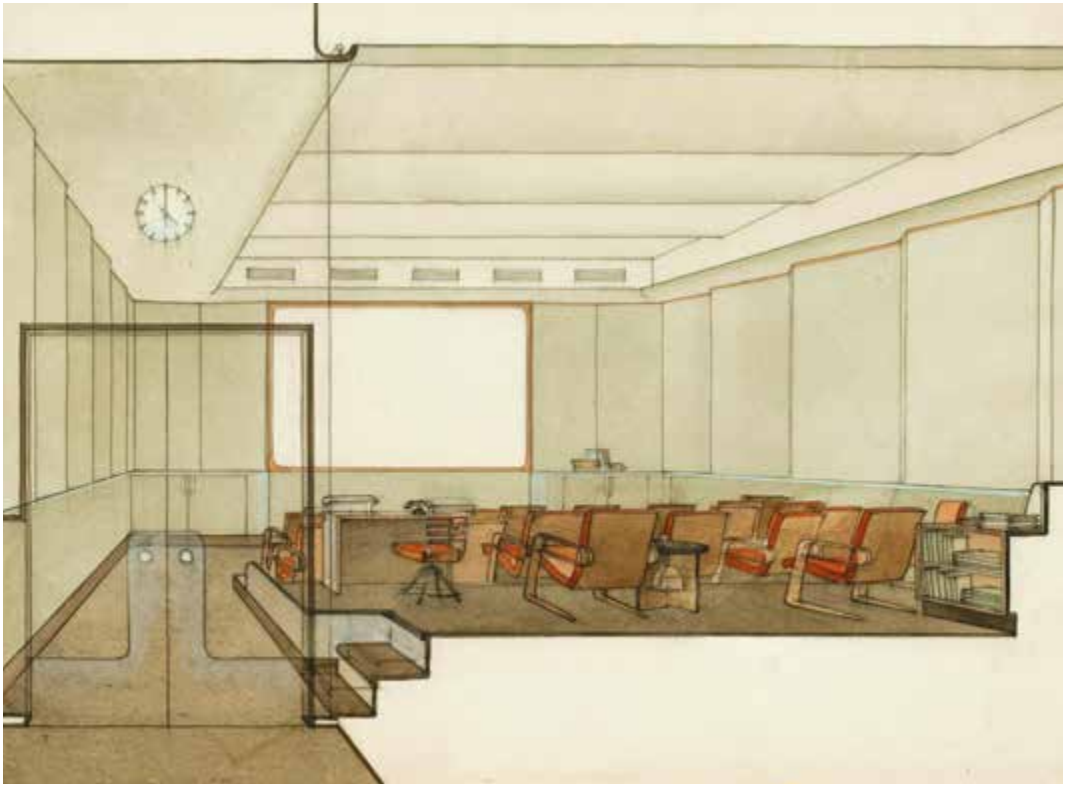


Fig. 6 Design for Walt Disney Studios Animation Building projection room featuring 'Air Line' chairs for theatre seating, Kem Weber, c. 1939. Architecture and Design Collection. Art, Design & Architecture Museum, University of California, Santa Barbara

formed Air Line Furniture Company would prove to be extremely short-lived, with production halting almost immediately after starting, when it was clear that there were no buyers to be found to sustain production. No more than a few hundred chairs rolled off the production line, and these were dutifully put into storage — complete with their original storage/carrying boxes. Unbeknownst to him at the time, a few years later, Weber would win a major commission — probably one of the most high profile of his career — that would finally provide a salvation of sorts, and a prominent showcase, for his cherished 'Air Line chair': that of the design for the new

Disney Studios in Burbank.

The Walt Disney Company was going through significant change and expansion during the late 1930s, having switched from shorts to full-length animated features, and coming off the huge success — and multiple Oscar wins — of *Snow White and the Seven Dwarfs*. Embarking on an ambitious slate of new feature films — *Bambi*, *Pinocchio* and *Fantasia* — the workforce was expanding rapidly, fast outgrowing the existing buildings, and it was clear that a new purpose-built studio was required. It is not clear how Disney knew of Weber's work, but through his time at Barker Brothers, and long-held

teaching role at the Art Center School, Weber was certainly a prominent figure in the Los Angeles art and design scene. Through his earlier freelance design work for Paramount Pictures, and for Cecil B. DeMille, it is also quite possible that they had mutual contacts in the world of Hollywood's film production studios. Weber's 'triple threat' skills as architect, interior designer and industrial designer — plus his experience of creating everything from fully integrated retail environments to luxury private homes — would have made him an attractive prospect for Disney, who was looking for someone to act as overall chief designer for every element — large or small — in the new studio project. The centrepiece of the new studio campus, and its beating creative heart, was the Animation Building, which would contain the corporate offices and the artistic departments, including Disney's animation artists.

One of Weber's most significant — and versatile — design assignments was the creation of new custom-built animation desks for the animators, background artists and inkers and painters (Fig. 5).

In what was probably a new experience for Weber, Disney asked him to collaborate closely with one of his most senior animators, Frank Thomas, to come up with the most efficient integration of all the required functions for a variety of animation tasks. Weber came up with a carefully considered, modular design solution, one which would offer a range of options for different sub-disciplines within the animation artist's repertoire. Interlocking and recessed channels allowed the various modules of

the desk to be assembled as one unified unit, or to be reconfigured and mixed and matched according to personal requirements — or even to be disassembled completely for easier transport to elsewhere in the building: something that was reminiscent of the portability and standardized elements of the 'Air Line' chair.⁵

Having previously been used to working with a haphazard arrangement of desks with movable drawing boards sitting on the top surface, Weber's creative solution for a flexible, integrated and truly multi-functional animation desk was considered the 'Rolls-Royce of desks' by the world of animation artists. The design proved so enduring that it was still being used as the template for new animation furniture even as late as the 1990s when Disney added satellite animation studios in Orlando and Paris.⁶

According to colleagues, Walt Disney would often dedicate as much time and effort to Weber's design process as he would on the studio's actual films. Inevitably, there were times when Disney could become obsessive about certain details, with one lead writer recalling that, during a crucial period in the development of *Fantasia*, he burst into Disney's office to share an idea, whereupon he found him taking apart one of Weber's chairs to work out how he might be able to manufacture one that was more comfortable for the animators. Weber, in the meantime, had not forgotten about his several hundred 'Air Line' chairs that had been languishing in storage for the past few years, and he shrewdly included the chairs in a number of his design renderings for the Disney studio complex (Fig. 6).

His proactive ‘design visioning’ proved successful, and Weber persuaded Disney to allow him to fit out the studio buildings with approximately two hundred ‘Air Line’ chairs from his existing stock. They were used in a number of spaces, most notably the projection rooms where they could be seen, and enjoyed, en masse, as well as the individual offices of many of the animators. The sale of the chairs to Disney netted Weber a handsome sum, in addition to his commission fees as overall designer for the new studio. Former Disney artist David Bossert recalls the Weber ‘Air Line’ chairs being a prized piece of furniture for many of the artists, as well as playing a valued role in the average workday, where it might be ‘a comfortable recliner for a lunchtime catnap, or to sit in while discussing a scene’.⁸ Bossert also notes that the chairs had originally been covered in cloth upholstery (presumably from Weber’s original production run). But as this proved to wear out quickly, they were later reupholstered in synthetic leather Naugahyde — and it is one of these reupholstered examples that now resides in the Metropolitan Museum of Art’s collection, as is the case with several other ‘Air Line’ chairs in public museum collections.

In many ways, Weber’s project for Disney was a culmination of years of experimentation, and steadfast work and perseverance within a wide range of design contexts and client types — from large-scale retail emporia and glitzy Hollywood productions, to domestic interiors and art school campus master plans. It was one of the shining achievements in American modern design during the 1930s, and one particularly

reflective of a vibrant, emerging California Modernism. The vision for the studio campus offered a delicate balance between creativity and rational efficiency — qualities that seem to also be intrinsic to the ‘Air Line’ chair — and so it seems highly appropriate that the legacy of these two critical design projects by Weber will forever remain so closely intertwined.

ABRAHAM THOMAS

Daniel Brodsky Curator of Modern Architecture, Design and Decorative Arts, Modern and Contemporary Art The Metropolitan Museum of Art

1 Christopher Long, *Kem Weber: Designer and Architect* (New Haven: Yale University Press, 2014), pp. 8–9.

2 ‘Modern Furniture from Los Angeles: Barker Bros. Feature Kem Weber’s Designs’, *Good Furniture*, 29 (November 1927), 233. Cited in Long, *Kem Weber*, p. 63.

3 *Ibid.*, pp. 234–35.

4 ‘Wrap It Up and Take It Home’, *Retailing (Home Furnishings Edition)*, 13 May 1935. Cited in Long, *Kem Weber*, p. 140.

5 For a detailed overview of the design and function of Weber’s animation desks, see David Bossert, *Kem Weber: Mid-Century Furniture Designs for the Disney Studios* (Valencia, CA: The Old Mill Press, 2020), pp. 65–75.

6 *Ibid.*, p. 75.

7 Neal Gabler, *Walt Disney: The Triumph of the American Imagination* (New York: Knopf, 2008), p. 288.

8 Bossert, *Kem Weber*, p. 55.



Late eighteenth-century design for a sofa by John Linnell © Victoria and Albert Museum, London

BIFMO

Skill, Style and Enterprise: The Story of Furniture-Makers in Britain from the Restoration to the Arts and Crafts Movement.

This November, BIFMO is offering an online course about furniture-making in Britain from 1660 to 1914. Delivered over five weeks every Wednesday from 4 pm to 7.30 pm (GMT), the course will move chronologically through the centuries, covering a different period each week:

3 November
British Baroque Furniture (c. 1660–1715)

10 November
Early Eighteenth Century and the Furniture Trade (c. 1715–60)

17 November
Architects' Furniture and Patrons (c. 1760–1815)

24 November
The Development of Furniture Firms, Historicism and Reform (c. 1815–60)

1 December
From Manufacture to the Arts and Crafts (c. 1860–1914)

Every week, three specialist speakers will each deliver a presentation followed by a

Q & A session. Tickets can be bought for individual weeks or for the entire course. Following the event, ticket holders will be sent a link to a recording of the course, but please note that some speakers have reserved the right not to be recorded for copyright reasons.

Please see the FHS website for further details and a link to Eventbrite to book.

Brew & Claris: An Unexceptional London Cabinet-Making Firm

BIFMO currently holds nearly 11,500 records of furniture-makers working across the British Isles throughout the second half of the nineteenth century, with approximately 4,000 of these in London. Some firms have become legendary, but thousands of noteworthy firms have mostly become anonymous over time.

One such company of particular interest to BIFMO's nineteenth century editor, because of family connections, is Brew & Claris. The story begins with Benjamin Brew, who was born in Ireland in 1840. By 1870, Benjamin had moved to East London and

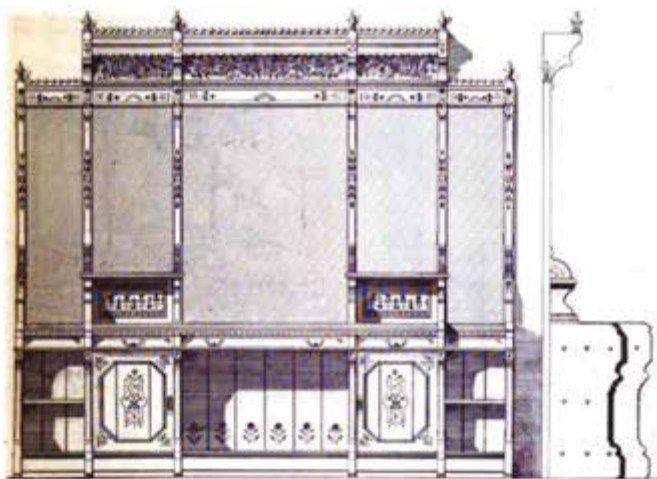
settled in Hackney, working as a partner in the upholstery firm, Cawley, Brew & Co. In 1874, he forged a partnership with John Claris (born in Canterbury, 1833) as wholesale cabinet-makers and upholsterers at 20 Finsbury Place. Their first known publicity was in a notice published on 2 May 1874 in *The Furniture Gazette*, announcing they were the agents for a 'new American patent spring mattress'. Brew and Claris quickly expanded to become 'cabinet makers, ship furnishers, etc. with special attention given to the furnishing of Hotels, Clubs, Restaurants, etc.'

The firm extended their Finsbury Place premises in 1882–83 to accommodate a large showroom of 21,000 square feet, described as:

...floor after floor filled with furniture of such excellent design and superior finish that even the most fastidious of customers is likely to be non-plussed by an *embarrass de richesses* [...] We may say that the firm's stock is sufficiently varied and extensive to make it worth the while of provincial and other retailers on the look-out for good-class work to call at Finsbury-pavement...



Stamp brass plate attached to a chair. Private Collection



Buffet, Alexandra Palace,
The Furniture Gazette,
 1 April 1885, p. 223'

The firm's listed addresses at this date were 54 Finsbury Pavement and 7 South Place.

Like many nineteenth-century furniture-makers, Brew & Claris participated in exhibitions, attending the 2nd and 3rd Furniture Trade Exhibitions at Agricultural Hall in 1882 and 1883. Their good reputation heralded commissions for the Town Hall and Municipal Buildings, Belfast (1880); various upholstery, furniture, carpet and decoration work for the Guildhall and Mansion House (1880–87); an entertainment for the King of Greece and the Prince and Princess of Wales at the Guildhall, London, in June 1880; and the War Office and other government buildings. They are also noted for two hotel commissions: one at Holborn Viaduct (1877) and the other at Manchester Hotel, Aldersgate Street (1879 and 1884). The most publicized commission was the dining and refreshment rooms of Alexandra Palace (1885).

The Furniture Gazette, 1 April 1885, announced that this comprised seven

buffets in 'Renaissance Early English & Domestic Gothic' styles, chairs, dinner-wagons, dining tables and bookcases. The Gothic buffet was made in 'antique oak' incised in black and upholstered with Cordovan leather in the cove.

The partnership was dissolved by mutual consent on 28 May 1886. Brew continued the business on his own account with a rearrangement of stock and the introduction of new novelty objects, such as a patent expanding writing cabinet, which was considered to be 'unique in character' and intended for the luxury end of the market. The firm also fitted out and furnished the Prince of Wales's Pavilion and the reception rooms of the Royal Commissioners at the Colonial & Indian Exhibition, 1886, for which they received a diploma. Two of the patent writing cabinets were included in these rooms, one for the Prince of Wales and the other for Sir Philip Cunliffe Owen. Brew received a gold medal at the Architectural and Building Trades' Exhibition, Agricultural Hall, in March 1887.

In September 1888, the extensive bankruptcy stock of Messrs Brew (formerly Brew & Claris) was sold by Oetzmann & Co. on behalf of the bankrupt's trustees. After the firm's demise, Brew 'travelled' for Messrs W. H. Vaughan & Co., and then became the buyer and manager of the furniture department of Messrs John Barker in Kensington. The *Furniture Record and Furnisher* noted on 15 August 1902 that Mr Brew had fallen on hard times and had died of cancer.

In 1889, Brew's son, Joseph, married Florence Child, the daughter of James Joseph, sen., of the company Child & Hinde. This was one of many marriages

between furniture-making businesses; another one of particular interest to nineteenth-century furniture historians was the marriage of Charlotte, the daughter of Thomas Robertson of Alnwick, to George Edward Holland of Holland and Sons.

For further details about Brew and Claris, go to <https://bifmo.history.ac.uk/entry/brew-claris-1870-1888>.

CLARISSA WARD

BIFMO Nineteenth Century Editor

LAURIE LINDEY

*BIFMO Managing Editor,
lindye.laurie1987@gmail.com*



A detail from the carving on a chair (private collection)

FHS Events Calendar

Here is a summary of forthcoming events. Please refer to relevant pages for more information. As we recover from the Covid restrictions, additional visits and online events may be added between November and February. These will be advertised by email and on the FHS website.

2021

- | | |
|--|--|
| 3 November to 1 December
(Every Wednesday)
4 pm–7.30 pm (UK) | BIFMO (British and Irish Furniture Makers Online):
Online five-day course via Zoom: ‘The History of
Furniture-Making in Britain’ |
| 20 November
10.30 am–1.00 pm (UK) | FHS: Annual General Meeting and Works in Progress,
Museum of the Home (formerly the Geffrye Museum) |
| 27 November
2 pm–6 pm (UK) | ECD (Early Career Development): Online
Research Seminar |
| 28 November
7 pm (UK) | FHS Online Lecture: Michael Shrive, “‘In the Richest and
Most Costly Style’’: Furnishing Goldsmiths’ Hall, 1834–35’ |
| 5 December
7 pm (UK) | FHS Online Lecture: Mia Jackson, ‘André Charles Boulle
as a Maker, Designer and Publisher of Prints’ |

2022

- | | |
|-----------|---|
| 2 March | Day visit to Wrest Park and Stores plus Ampthill Park House |
| 13–15 May | Spring Study Trip to North Wales |

FHS Events

We are at last able to arrange some live visits, starting with events that had to be postponed in 2020. We are also planning to continue our popular programme of on-line lectures and events taking place about once a month. This autumn, our BIFMO team are arranging a new five-day study course beginning in November — please see the FHS website for details.

Online Events

Online events are arranged at shorter notice than our normal visits, and we cannot advertise them all in the *Newsletter* 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, and follow us on Instagram or Facebook (@furniturehistorysociety).

Online lectures are on Sunday evenings, at 7.00 pm UK time. We also arrange occasional seminar-format online events on mid-week evenings.

Most online events are free to members, but there may be some online events for which a small fee will be charged to cover our costs. Online events are also available to non-members for a small fee. BIFMO study courses will have a fee.

Recordings of many of our past lectures are freely available to members 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 login 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.

Save the Dates

We are busy re-scheduling visits postponed from 2020. The visit to Wrest Park and Stores with Amptill Park House will be on 2 March 2022, and the Spring Study Weekend to North Wales on 13–15 May 2022 (details in the February 2020 *Newsletter*). Priority for places will be given to previous applicants, however, please email Events if you wish to be placed on the Interest List.

Plans are underway to re-schedule the day visits to Goodwood House, and the Study Trip to Cardiff (details in the May 2020 *Newsletter*), as well as new visits to Boughton House, Rochester and the Foreign Office. Further details on all these visits will be included in future *Newsletters* and on the website in due course.



A drawing room in 1830 © Museum of the Home. Em Fitzgerald

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 are currently planning to hold the Annual General Meeting for the year ending 30 June 2021 in person but it will also be recorded, and, if possible, live-streamed for those who cannot attend.

The Studio at the Museum of the Home normally seats 80. 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.

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.

Set in eighteenth-century almshouses surrounded by gardens in Hoxton, East London, the Museum of the Home reveals and rethinks the way we live by sharing personal and diverse stories of home life throughout its galleries, 'Rooms and Gardens Through Time', exhibitions and events.

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.



Philip Hardwick (1792–1870), Design for the Court Drawing Room, West Elevation, c. 1830; pen-and-ink, pencil and watercolour on paper. Worshipful Company of Goldsmiths

Home has many meanings, from the spaces we live in to a feeling that goes beyond a specific time or place.

Talks

Helen Dorey, Deputy Director of Sir John Soane's Museum, will talk about the project to restore the architect's drawing 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, is an architectural writer, campaigner and heritage expert. 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 Stair and the monumental Great 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 for the Grinling Gibbons National Centenary 2021, will speak about the programme of events and the exhibition 'Centuries in the Making' at Bonhams, London 3–27 August 2021, and at Compton Verney Art Gallery, Warwickshire, 24 September 2021–4 January 2022.

Online Lectures via Zoom

28 November 2021, Michael Shrive, Assistant Curator at Waddesdon Manor, speaking on "'In the Richest and Most Costly Style": Furnishing Goldsmiths' Hall, 1834–35'.

5 December 2021, Mia Jackson, Curator of Decorative Arts at Waddesdon Manor, speaking on 'André Charles Boulle as a Maker, Designer and Publisher of Prints'.

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

An invitation to all Online Early Career Development Research Seminar

27 NOVEMBER 2021 | 2 PM–6 PM (UK time)

Following the success of five previous ECD Research Seminars, held in London and New York, the Furniture History Society is delighted to announce the sixth symposium for emerging scholars to be held online on Saturday, 27 November, 2pm–6pm (UK time). The Research Seminar will be dedicated to Sir Nicholas Goodison.

Seven speakers from the UK, Europe and the USA, all at an early stage of their careers, have been invited to present short papers on their current research, with topics encompassing a broad chronological and geographical representation of furniture history, historic interiors and the decorative arts. This year, the focus of the Research 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.

Kiersten Thamm, PhD candidate,
University of Delaware, 'Making Steel
Furniture French: The O.T.U.A.'s Use
of Chaises Sandows within Modern
Publicity Practices'

Eloise Donnelly, University of
Cambridge/The British Museum,
'The Use of Metalwork in C. R.
Ashbee's Magpie & Stump'

Nele Luttmann, PhD candidate,
Trinity College, Dublin, 'Architecture
in Wood: The Cabinet-Maker's Trade
and its Importance for the Eighteenth-
Century Building Industry'

Lorenzo Mascheretti, PhD candidate,
Universita Cattolica del Sacro Cuore,
Milan, 'The Guiciardini Table and a
Cabinet for the Cardinal Cesi in Rome'

Serena Newmark, PhD candidate, Freie
Universitat, Berlin, 'John Martin Levien:
The Cabinet-Maker who Brought New
Zealand Hardwoods to Europe'

Maude Willaerts, Victoria and Albert
Museum, "'Are you going to use
that box?': The Influence of Wooden
Packaging on Furniture Design from
the Early 1900s to the Present Day'

Luise Junghans, PhD candidate,
University of Leipzig, 'How to Make It
Look Like Rococo? Material as Part of
Reception of the Eighteenth-Century in
Late Nineteenth- and Early Twentieth-
Century Berlin Furniture Production'

Generously supported by the Oliver Ford Trust, the ECD Research Seminar is free and open to everyone. We hope you will join us for what will certainly be a very exciting and informative afternoon!

All members of the Furniture History Society will receive an invitation with the Zoom log-in information for the conference. For more information, contact Jill Bace on grants@furniturehistorysociety.org.

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.

François Canot, an Eighteenth-Century Wood Carver and Master Joiner in Lyon

François Canot was born around 1721 in Paris.¹ His father, also François, was a '*gagne denier*', that is, an unskilled labourer, who lived with his wife, Anne Quesnel, in the rue de la Lune, in the parish of Notre-Dame-de-Bonne-Nouvelle.² François Canot, jun., worked for a few years as a wood sculptor prior to leaving for Lyon in 1746. To date, no clue allows us to guess his motives for this departure or the exact date of his arrival in Lyon. Up to 1777, Lyon had been enjoying the royal privilege of freedom of trades, and craftsmen were

exempt from entering the *jurande* (guild).³ In theory, anyone could establish a business without enduring the constraints imposed by the guilds. This supposed liberation must have played a decisive role in the choice of Lyon for many migrant workers. However, in practice, the power of the guilds was still strong and their regulations in full force, as Canot was to learn bitterly only a few years after his arrival in Lyon.

Canot married Marie Muguet on 7 October 1748 in the parish of Saint-Pierre-le-Vieux.⁴ The marriage settlement reveals that Canot was at the time a journeyman sculptor ('*garçon sculpteur*'), and the identity of the marriage witnesses shows that he was employed by a master joiner. That Canot's mother was represented by the master joiner François Girard is enough to show that Girard was Canot's employer.⁵ Canot, who had resided at the hôtel de l'Archidiaconé in Saint-Pierre-le-Vieux, then moved with his wife Marie, who incidentally was the sister of Pierre Nogaret's wife, Anne, to rue Saint-Romain. Nogaret, an influential master joiner, and his wife, were both present at the wedding, and signatories of the marriage settlement. From this, we can easily infer that Canot must have met Marie through Pierre Nogaret, and that he also worked at some point for Nogaret. Six children were born from the union between Canot and Marie, who died on 18 September 1771.⁶

For nearly twelve years, Canot worked with several joiners from Saint-Pierre-le-Vieux such as Girard, Nogaret, Jean Godot, Bernard Chélant and François Noël Geny. He trained at least three apprentices in the profession of sculptor during these years. The most notable was Claude Levet, future sculptor and joiner, apprenticed to Canot from 1750 to 1752, who was to become close to the family.⁷ In 1758, Canot tried to register as a master joiner, but was immediately struck off because he could not provide a certificate of completed apprenticeship to prove that he had served four years as a companion in Lyon, a prerequisite for any candidate who had not completed an apprenticeship in Lyon.⁸ In opposition to all the masters, who had signed his radiation, and evidently a sign of discord with them, he moved to the parish of Ainay.⁹ He chose the place Louis le Grand to open his shop next to 'Les Frères Chabert', an inn renowned as the best in Lyon, or even in the kingdom according to Jean Monnet, director of the Opéra-Comique and the Opéra de Lyon, in his *Memoirs*, published in 1773. The proximity of the inn, whose address was universally known, was beneficial for any potential customers of Canot, who started advertising his shop in the *Affiches de Lyon*, published on 25 April 1759.

On trouvera chez le Sr. Canot, Sculpteur & Maître Menuisier à Lyon, demeurant place de Louis-le-Grand, à côté les Freres Chabert, toute sorte de Fauteuils, Sofas, Duchesses, Lits à la Turque & à la Polonoise, Automanes, Fauteuils percés, Baudets, Bergeres, Fauteuils à la Cabriolet, Tabourets, Chaises à l'Angloise, Confessionnaux, & autres du dernier goût, tant en cannes qu'en garnitures.

Therefore, despite being ostracized and pinning his hopes on a favourable decision by the Council of State ('Conseil d'Etat'), he went on describing himself as a sculptor and a master joiner. He began making chairs in the Louis XV-style, caned or with upholstery, several of which have come down to us, some in museum collections such as the Rijksmuseum in Amsterdam, the Gadagne museum or the Musée des Arts Décoratifs in Lyon. The beginning of the 1770s marked a turning point in his production. An advertisement of 8 May 1771 in the *Affiches de Lyon* tells us that chairs remained a speciality, and that he had developed a particular wood carving design based on laurel leaves:

On trouve chez le Sieur Canot, place de Louis-le-Grand, des Chaises & Fauteuils en cabriolet, des Ottomanes & Fauteuils à pivot, très commodes pour la toilette, le tout sculpté en laurier, & dans le dernier goût de Paris, lequel est d'une manière neuve.

Canot's characteristic carving can be seen on many of his chairs on the market today. This includes a rosette flanked by laurel leaves on the chair back and front of the seat rail. Such ornament is found on Louis XV-style chairs but also on transitional-style seat furniture, which he made towards the end of his career.

Canot died on 28 October 1786¹⁰ in the parish of Ainay, his death certificate recording him as a '*sculpteur et maître menuisier*'.

Eighteenth-century French chairs '*à chassis mobile*', which had removable upholstered parts, were considered high-quality chairs. Today, they are rare —



A Louis XVI armchair 'à chassis'



particularly those made in Lyon — as over time the upholstered parts have become separated from their chair frames. Apart from a Louis XVI armchair by Canot — discussed below — the only other chairs 'à chassis mobile' produced in Lyon are an exceptional set of Louis XV armchairs by Pierre Nogaret, now in the Musée d'Histoire de Lyon, and another Louis XVI set in the collection of the Villa Ephrussi de Rothschild at St Jean Cap Ferrat, stamped 'PARMANTIER A LYON' (Nicolas or Antoine Parmentier). Canot is, therefore, one of the few joiners who produced this kind of 'à chassis' chair, designed to facilitate a change of upholstery according to the seasons.

The Louis XVI walnut armchair by Canot illustrated here is of an unusual and

imposing size, being 110 cm high and 70 cm at the widest point. The distinctive form of the seat, oval chair back and turned baluster legs are typical of the period. Being primarily a sculptor, Canot almost certainly carved



François Canot stamp

this chair himself. The sculptural form and mouldings are harmoniously balanced. The oval chair back, seat rail and arms are framed by a carved ribbon that terminates in a bow on the top of the chair back and the centre of the apron. The baluster legs are fluted, in front distinguished by small garlands.¹¹ The feet are carved in great detail with a natural flower and leaves, which echo those found on the chair back.

As usual, Canot applies his stamp to this chair in a prominent manner, on the back of the chair back, 'CANOT S' — 'S' for *sculpsit*, that is, sculpted it — surmounted by a flower. This piece of furniture, produced for some prestigious but as yet unknown client, was undoubtedly one of the last models to come out of his workshop around 1780–85.

ERIC DETOISEN

1 Archives municipales de Lyon, Registres paroissiaux et d'état civil, Lyon, Paroisse d'Ainay, Cote 1GG380. His death, recorded on 29 October 1786, indicates that he died at the age of 65.

2 Archives municipales de Lyon, Registres paroissiaux et d'état civil, Lyon, Paroisse Saint-Pierre-le-Vieux, Cote 1GG280. François Canot's marriage recorded on 7 October 1748 provides the information about his parents.

3 On 24 January 1777, a Royal edict abolished existing guilds and established forty-one new arts and crafts guilds for Lyon.

4 Archives municipales de Lyon, Registres paroissiaux et d'état civil, Lyon, Paroisse Saint-Pierre-le-Vieux, Cote 1GG280.

5 Archives départementales du Rhône, Lyon, Minutes du notaire Henry François Brenot, Cote 3 E 3086. Marriage settlement of François Canot and Marie Muguet registered on 1 September 1748. François Canot's mother provided an official permission for his marriage registered by a notary in Paris which was signed by François Girard as her representative.

6 Archives municipales de Lyon, Registres paroissiaux et d'état civil, Lyon, Paroisse d'Ainay, Cote 1GG379.

7 Archives départementales du Rhône, Lyon, Minutes du notaire Henry François Brenot, Cote 3 E 3088. Contract of Claude Levet's apprenticeship registered on 19 October 1750.

8 Archives municipales de Lyon, Registres des contraventions aux arts et métiers de la ville de Lyon 1757 à 1758, Cote HH 249. François Canot's revocation was registered by the Consulat on 20 April 1758 after several heated debates between master joiners of the guild.

9 Archives municipales de Lyon, Registres paroissiaux et d'état civil, Lyon, Paroisse d'Ainay, Cote 1GG371. His son Jean François was born on 17 December 1758 in the parish of Ainay.

10 Archives municipales de Lyon, Registres paroissiaux et d'état civil, Lyon, Paroisse d'Ainay, Cote 1GG380.

11 'Cannelures avec rudentures: flutings with cable fillets'. See F. Lewis Hinckley, *A Directory of Antique French Furniture, 1735–1800: Over 300 Illustrations of Provincial, Parisian, and Other European Antique Furniture* (New York: Crown, 1967), p. 26.

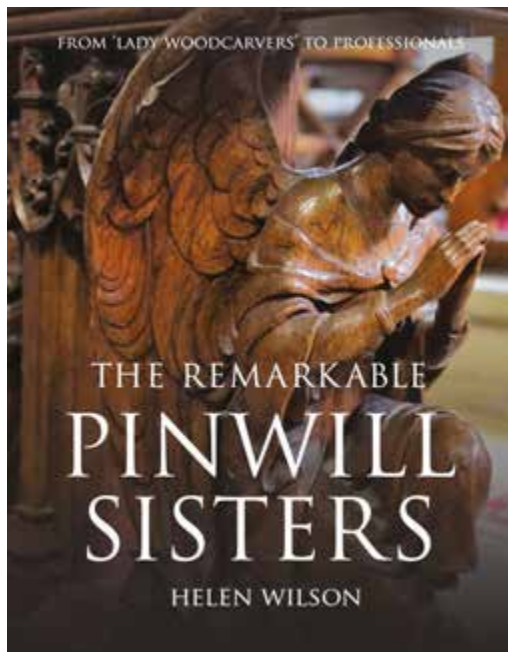
Book Reviews

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; tel.: + 1 212 650 2208).

HELEN WILSON, *The Remarkable Pinwill Sisters* (Plymouth: Willow Productions, 2021). 300 pp. ISBN 978-1-5272-8264-3. £25

Helen Wilson has brought years of research to fruition in this beautifully illustrated account of an ecclesiastical woodcarving company, set up by three sisters in 1889, whose work can be found in churches throughout Devon and Cornwall. The quality and quantity of their work and the unusual phenomenon of a carving company run by women make their story richly deserving of a detailed monograph. The author has already made the Pinwill sisters more widely known in recent years through her articles and lectures, but this volume firmly establishes their reputation and will be a valued resource for all those interested in the history and decoration of churches in the late nineteenth and early twentieth centuries, as well as those who love visiting country churches.

The book makes excellent use of available archives, particularly the Pinwill Archive of photographs in Plymouth Record Office, plus a wide range of sources including newspaper accounts, a



family memoir and dedicated fieldwork, to recreate the sisters' lives and work. These sources have been supplemented by interviews with living relatives of the Pinwills and the men who worked for them and information volunteered by listeners after lectures.

The book begins by examining the family circumstances in which the firm was established and sets it in its social and artistic context. The seven daughters of the Vicar of Ermington near Plymouth were all encouraged to have professions of their own, and three — Mary, Ethel and Violet — were taught the techniques of carving in the evenings by a craftsman working on the restoration of Ermington

church. While it was not unusual at that time for women to train as carvers (for example, the School of Art Woodcarving at South Kensington, established in 1879, trained women), they rarely worked on a professional basis, and the book suggests that the firm was set up as 'Rashleigh, Pinwill & Co.' to disguise their identities. Their collaboration with the Plymouth-based church architect and designer Edmund Harold Sedding, who supervised the Ermington Church restoration, was essential to their early success, since he provided the designs from which they worked and recommended the firm to his clients. Commissions were surprisingly plentiful, because, as Wilson explains, although 'the great wave of Gothic Revival church restoration was beginning to draw to a close at the end of the nineteenth century [...] it had a few more years of life yet, especially in the West country'. The firm became 'V. Pinwill & Co.' from about 1911, after Mary married and Ethel moved away. Violet continued to manage the firm, to design and to carve until she died aged 82 in 1957.

The story is told chronologically, each chapter outlining what is known of the personal and professional lives of the sisters, interwoven with a discussion of their major commissions within each period. The book shows an astonishing amount of research into many of the commissions, with interesting digressions about donors, blended into a narrative written in an engaging conversational style which makes it a pleasure to read through from start to finish. There is a comprehensive index for readers wanting to look up particular churches or places,

and a bibliography for further reading. Among the chapters are seven four-page feature 'Sections', two biographical, about the sisters' mother Elizabeth Pinwill and about E. H. Sedding, the others exploring in more detail those churches for which the firm made carvings over an extended period, including Truro Cathedral and Ermington church. The sisters' firm supplied eleven carved pieces for their father's church over a 56-year period, beginning with the remarkably accomplished pulpit in 1889 which the three sisters worked on at the ages of 15, 17 and 18, which was carved with gothic arches, figures of saints and relief panels. Over succeeding years they supplied the organ case, a credence table, lectern, font cover, reredos, altar rails and, lastly, in 1945, Violet supplied a Second World War memorial tablet.

Chapter 8 provides a fascinating insight into the working methods of the Pinwill workshop and is perhaps worth reading before some of the earlier chapters. Sadly, Violet's executors destroyed many of the firm's business papers, saving only the photographs taken of finished work before it left the workshop, but the author has been able to piece together an account based on interviews, letters and the records of similar carving workshops. The names of the few identifiable employees (almost entirely men) are recorded, as are the wages paid and, most interestingly, production methods and materials.

The Pinwills' wood of choice was oak, following English church tradition, but preferring Austrian oak rather than English, which had a tendency to crack. Violet Pinwill occasionally suggested

sweet chestnut as a cheaper alternative when necessary. She worked to designs by architects where they were involved, drawing in the details herself, and if an architect was not involved she either made the designs herself or employed a designer. Clay maquettes were then made by the individual woodcarver, from which they worked in wood. A photograph taken in the Pinwill workshop in 1917 shows shelves full of clay maquettes which were preserved and reused for later commissions. When the firm were restoring or patching-in old decayed carving, plaster casts were made from wax impressions as a basis for reproduction. Violet donated her collection of ancient carvings, unfit to be reinstated, to Plymouth Museum in 1942. Once carved, large items such as chancel screens were assembled in the workshop for photography before being dismounted, transported by train to the church and installed by the Pinwill joiners.

A particular feature of this book are the plentiful colour illustrations throughout, all of a generous size, high quality and well placed, allowing the reader to compare 'before' and 'after' images of church restorations, or to compare a photograph from the Pinwill Archive with a recent colour photograph of the same work *in situ*. Photographs of versions of a distinguishing feature of their work, such as a distinctive semi-kneeling angel, are shown on the same page for ease of comparison. The angel, originally designed by Edmund H. Sedding, was used later for other commissions, continuing long after Sedding's death in 1921, based on a clay

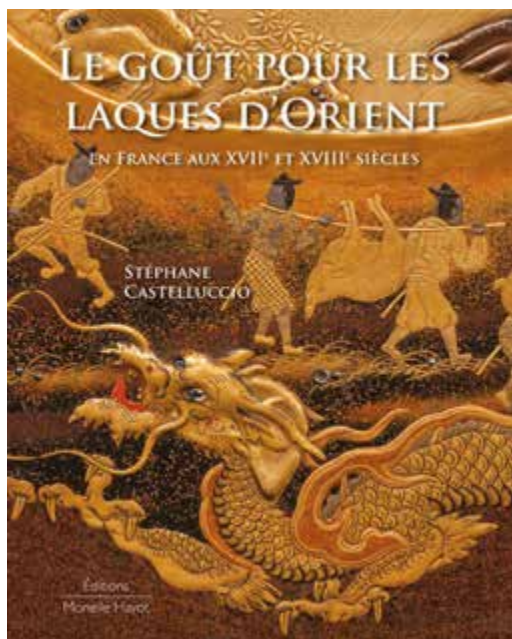
maquette which appears in a photograph in the Pinwill Archive.

While Violet's output continued to be largely in the Gothic Revival style to suit the interiors of the churches she furnished, the book traces stylistic changes, or perhaps alternatives, such as the choir-stall bench ends at Crantock, Cornwall, designed by Sedding in 1899–1902 in a free naturalistic style undoubtedly in the Arts and Crafts tradition. The quality of Pinwill design reached a peak before Sedding's death in 1921. Later, Violet showed herself able to turn her hand to more up-to-date styles, including plain furnishings showing off the grain of the wood for a new church in Plymouth designed by John Seeley and Paul Paget in 1939.

The Pinwill workshop was one of three major carving firms operating in Devon and Cornwall during the period, the firms of Harry Hems and Herbert Read, both based in Exeter, dominating the east Devon work. The author suggests that while Harry Hems was the most commercially successful, and Herbert Read was more technically attuned to the Gothic Revival, 'the Pinwill firm produced some of the most artistic work to be found in Devon and Cornwall'. The author includes useful maps charting the location of Pinwill work. To supplement the work discussed in the book the author has made her catalogue of their work freely available online at <http://www.pinwillsisters.org.uk>. The author's work, in rehabilitating and publicizing the work of the Pinwill sisters, has resulted in a valuable account of an artistic firm run entirely by women, and an important record of carving firms' contribution to the sweeping restorations

of churches being carried out at the time. Already her research has been included in Alec Hamilton's 2020 publication, *Arts & Crafts Churches*. Church booklets across Devon and Cornwall which currently omit or mis-attribute Pinwill work will need to rush out updated versions.

KATE HAY



STEPHANE CASTELLUCCIO, *Le Goût pour les Laques d'Orient en France aux XVIIe et XVIIIe Siècles* (Saint-Rémy-en-l'Eau: Editions Monelle Hayot, 2019). 292 pp. 142 col. and 11 b. & w. illus. ISBN 979-10-96561-09-4. €49

This richly illustrated account of the French taste for oriental lacquer in the seventeenth and eighteenth centuries is buttressed by three appendices and seven documents. The first appendix, analysing imports of lacquer made by the Compagnie Française des Indes Orientales

from 1670 to and 1770, reveals that screens (169), cabinets (129) and coffers (8), totalling 302, were a tiny proportion of the dominant product, trays, which approached 31,000. The second, derived from Oliver Impey and Christiaan Jörg's foundational *Japanese Export Lacquer* (Amsterdam, 2005), analyses imports by the Dutch VOC (Verenigde Oostindische Compagnie) from 1658 to 1712 (including private imports after 1693, when the VOC ceased importing Japanese lacquer), revealing a total of 354 cabinets (352) and coffers (2), and no screens; in this case trays (476) were a comparable quantity, but all these categories were dwarfed by over 25,000 small boxes and other little items. Even allowing for statistical uncertainties (Meiko Nagashima, *Japanese Export Lacquer* (Kyoto, 2008) supplies alternative figures) and for indirect trade routes via Batavia, Tonkin, Siam and India and the imponderables of private commissions and unauthorized commerce, it is evident that lacquer furniture was rare, especially compared to spices, textiles and porcelain.

A firm sense of proportion thus underpins Castelluccio's book. He is clear that the markets in Amsterdam (the *marchand-mercier* Edme François Gersaint, whose trade-card 'À La Pagode', designed by Boucher, featured a Japanese lacquer cabinet, made twelve trips to Holland from 1733 to 1749, first buying 'ancien laque [...] du Japon' in 1738) and London were vital to Paris. (A nice oddity is that in 1703 three Parisian *marchand-merciers* bought Chinese lacquer and porcelain from the cargo of the captured British *Suzanne* sold at Ostend.) The autumnal

sales of the Compagnie Française held from 1669 at Le Havre and from 1734 at Lorient did not attract leading Parisian *marchand-merciers*, who used local agents. References to these sales are set out in prodigious notes, one illuminating transport costs, while elsewhere are full details of packing and protection (cabinets consumed too much space but stuffing their drawers with small objects mitigated the loss). The second-hand market was of crucial importance, particularly estate sales (in 1726 Boulle bought lacquer at that of the Regent's goods), and sales from the Garde-Meuble de la Couronne in 1741, 1751 (including 'plusieurs cabinets de l'ancien lacq') and 1752 (cabinets and 'curiosités de la Chine at du Japon') dispersed unfashionable items.

The adjective 'ancien', implying seventeenth-century, is key. This was the lacquer that was admired and because the limited stock was continually reduced by cannibalization (in 1781 panels were sold as 'bons à couper') it became ever more rare and expensive. The celebrated Van Diemen box made 6,900 livres at the Randon de Boisset sale in 1777 and catalogues placed increasing emphasis on distinguished provenances. But the term 'curiosité' is also significant. As Castelluccio makes clear, oriental lacquer was for country retreats and private apartments, interesting and delectable but never taken too seriously. A chapter on royal collecting reveals that, although he was given 240 objects by the Siamese embassy in 1686, Louis XIV did not buy lacquer, and Louis XV and XVI were sparing in its use. Madame de Pompadour had 105 pieces and Marie-Antoinette, whose

virtually intact collection, exhibited at Versailles in 2001, forms another chapter, owned 97, over half bequeathed by her mother, the Empress Maria Theresa; they were displayed in her *cabinet intérieur* at Versailles, for which Riesener supplied two corner *étagères* and a showcase in 1781, and in 1783 a superlative lacquer secretaire and commode (now Metropolitan Museum of Art, New York).

A third appendix, analysing the holdings of sixteen *marchands-merciers* from 1639 to 1768, demonstrates that lacquer was invariably much outnumbered by porcelain and that screens, cabinets and coffers were rare, and smaller items plentiful. While some early furniture survives intact (a recent discovery is a fine Namban cabinet at Brou) Castelluccio's main furniture theme is the reuse of lacquer (a nice instance is the recycling of three panels from a close-stool supplied by the Garde-Meuble in a secretaire, and the fourth in a writing table, both by Weisweiler, delivered by Dominique Daguerre in 1784, the first for the *cabinet intérieur* of Louis XV at Versailles, the second for that of Marie-Antoinette). A mighty commode stamped by Joseph Baumhauer at Gawthorpe Hall, with ten lacquer-veneered drawers, has not surprisingly missed the net.

Although Castelluccio supplies a brief coda on the influence and imitation of oriental lacquer, the actual imports are his central theme and his *Laques d'Orient*, tackling this from many angles, with plentiful references to archives and to the literature, particularly sale catalogues, is a rich explication of what came to France in the seventeenth and eighteenth centuries

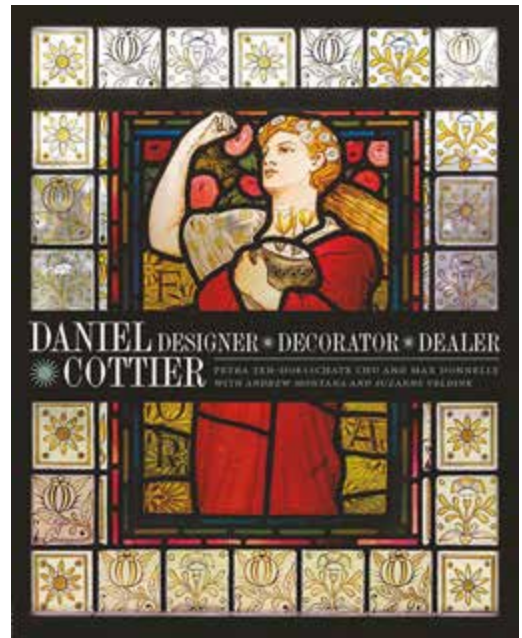
and what use was made of it. And, as hinted earlier, the illustrations are delicious.

SIMON SWYNFEN JERVIS

P. TEN-DOESSCHATE CHU and M. DONNELLY with A. MONTANA and S. VELDINK, *Daniel Cottier Designer Decorator Dealer* (London: Paul Mellon Centre for Studies in British Art, 2021). 256pp., 200 col. and b. & w. illus. ISBN 978-1-913107-18-5. £40

Daniel Cottier was an enterprising Scot who established a global decorating business, specializing in stained glass and stencilling but also selling furniture, ceramics and fine art for the complete interior in Aesthetic taste. From his original company in Glasgow of 1864, he soon expanded to London and in 1873 opened branches in both New York and Sydney, with a later short-lived excursion to Melbourne as well. Each developed its own character, depending on the skills and interests of his well-chosen partners and managers, but Cottier's name had a cachet that resonated with the public and it remained attached to the firm even after his death in 1891 aged only 53. Having built his empire through sheer force of character, artistic talent and business acumen, Cottier was widely applauded and then sank into obscurity except among a few enthusiasts. This fine book describes the rise and explains the decline, and will undoubtedly reinstate his reputation.

The firm's geographical reach has been one difficulty in the way of studying its activities, a problem solved by the collaboration of four authors on three continents. A dearth of designs and business records has been another,



but enough sites and objects have been located to give a clear account of the style and range of Cottier & Co.'s work and the differences between the offerings of the British, American and Australian branches. Stained glass and church decoration claim extensive attention and two chapters focus on Cottier's creation of a market for contemporary French and Hague School paintings, so what is of interest for FHS members?

Much of Cottier's furniture remains untraced, but the authors have included a good selection of fine new photographs along with images from Clarence Cook's *The House Beautiful* (1878) and a 1913 auction catalogue, showing clearly the variety of historical styles borrowed by the firm. One distinctive feature was a liking for painted decoration, Cottier's own trade, and he employed well-known artists as well as his own assistants to adorn the

pieces. Modern photographs of prime objects set against plain backgrounds can give a misleading impression, however, and a major strength of the book for the furniture historian is the juxtaposition of these with numerous old views of interiors and new images of colourful stencilled ceiling and wall patterns, which enable the reader to visualize the effect of the ensemble in all its crowded, polychrome, upholstered, fringed and tasselled glory. The Australian survivals are especially impressive and include Government House in Sydney (1879) and a Melbourne bank where the firm decorated both the magnificent banking hall and the lavish residence above it (1887).

A concluding chapter summarizes Cottier's contribution to the Victorian world of art and design, focused as he was, typically, on home and church and, more unusually, on selling paintings which he believed would add to an overall harmony. My only quibble would be with the final paragraphs on 'beauty', which imply that twentieth-century designers rejected this as a goal as they rejected Aestheticism, when it could be argued that they simply had a different understanding of the beautiful, finding it in simplicity rather than in complex ornament.

The book is well written and consistently interesting, elegantly designed by Dalrymple and produced by Yale and the Paul Mellon Centre to their usual high standard. A particular delight is the frontispiece of a young woman of the 1890s seated below a Cottier stained-glass window absorbed in a book, as if this one. It will be an important resource for readers interested in furniture and decoration and will no doubt result in the discovery of more works to add to the known oeuvre of this fascinating figure.

ANNETTE CARRUTHERS

Reports on FHS Events

Report on the Online Lecture Programme

AUTUMN SEASON:
SEPTEMBER TO NOVEMBER 2021

These are our most recent online events. We are most grateful to the speakers for their contributions to this exciting innovation for the Society.

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

5 September 2021: 'All kinds of furniture ... in the neatest, cheapest, and newest mode': British Cabinetmakers in the Early American South by Daniel Ackermann, Chief Curator and Director of Research, Collections and Archaeology at Old Salem Museums & Garden and the Museum of Early Southern Decorative Arts (MESDA)

24 October 2021: Grinling Gibbons: His Life, Work and Influence. Tercentenary Lecture by Ada de Wit, Curator of Works of Art, Wallace Collection

30 October 2021: Annual Symposium (Online Webinar) on the V&A's Design 1900–Now Gallery organized by V&A curators Johanna Agerman Ross and Corinna Gardner. A full Report will be in the February 2022 Newsletter.

Detail of the reredos at St James's Piccadilly, London, by Grinling Gibbons, 1684



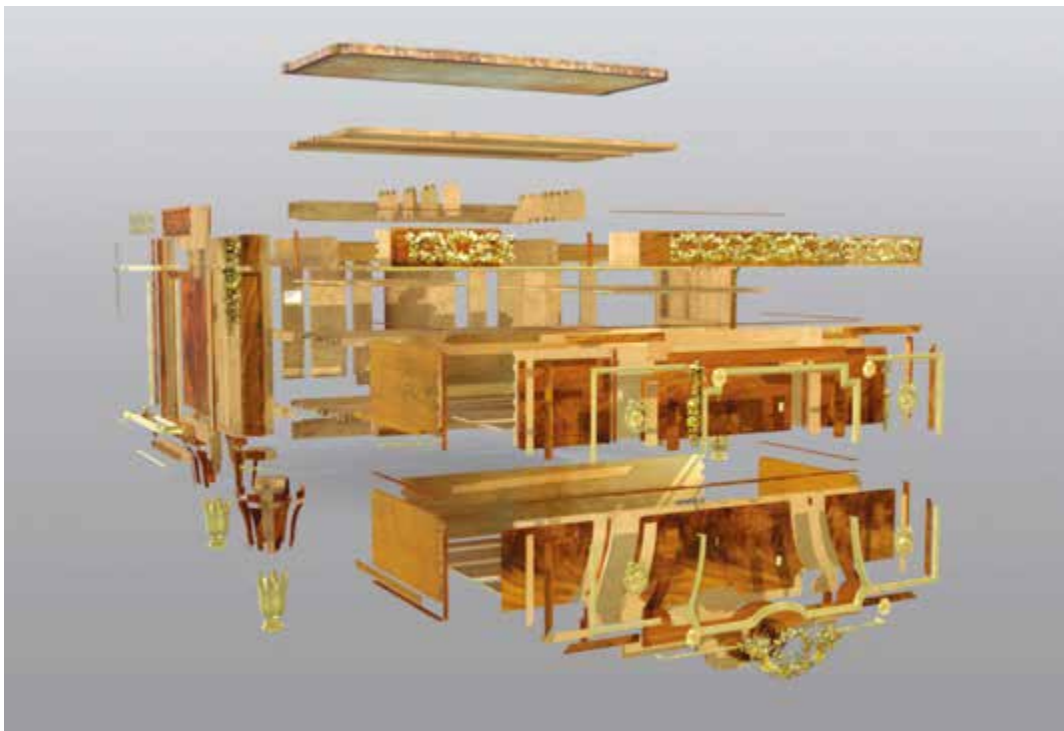
Other News

The Digital Legacy of the Riesener Project

Jean-Henri Riesener (1734–1806), the German cabinet-maker who emigrated to Paris in the mid-eighteenth century and became supplier of furniture to Louis XVI, Marie-Antoinette and their court, has been the subject of an extensive research project undertaken by the Wallace Collection, Waddesdon Manor and the Royal Collection. Over the past six years, the Project has investigated his

career, craft and legacy, which has helped develop a greater understanding of his cabinet-making materials and techniques, as well as his innovations in furniture design. Many of the Project's discoveries were incorporated into cutting-edge 3D furniture models, the first monograph on Riesener and a display at the Wallace Collection. This display focused on the furniture that Riesener made for Marie-Antoinette as well as his lasting influence on later cabinet-makers.

Although this display at the Wallace



An interactive model of a chest of drawers by Jean-Henri Riesener at the Wallace Collection © The Trustees of the Wallace Collection

Collection has now drawn to a close, much of the Project's work, as well as the pieces of furniture themselves, can still be explored through a comprehensive microsite (<https://www.wallacecollection.org/riesener/>), dedicated to Riesener, in addition to the book. The detailed technical examination of the materials, structure and condition of the objects that took place during the Project, along with scientific analysis, allowed accurate digital models to be created in SketchUp. These are hosted on Sketchfab for a fully interactive experience that allows users to gain an appreciation of the complexity of Riesener's work, and his virtuosity as a craftsman and designer. These models on the microsite are enriched by isometric drawings, catalogue entries that examine the history of the furniture and the characteristics of their production, along with essays that explore Riesener's life, craft, patrons and collectors.

A Riesener trail (<https://www.rct.uk/collection/themes/trails/jean-henri-riesener/>) has also been created on the Royal Collection's website. This draws together all the Riesener furniture from the three collections, along with their digital models, short catalogue entries and an interactive timeline of Riesener's life and key commissions, interspersed with events in French national history.

Many aspects of the Riesener Project were pioneering, from its focus on the materiality of Riesener's furniture to his workshop processes and the business of furniture-making. However, perhaps the Project's most ground-breaking achievement was sharing its research results with as wide an audience as possible, through multiple media, on an open-access online platform.

ALEXANDER COLLINS AND JÜRGEN HUBER

Tributes

Sir Nicholas Goodison (1934–2021)

It is with great sadness that I report the death on 6 July 2021 of our President of thirty years, Sir Nicholas Goodison. Nicholas excelled in many spheres; few financiers are also distinguished art historians. At Marlborough and King's College, Cambridge, he was a classicist, often indicative of financial acumen. He worked (1958–88) for his family stockbroking firm H. E. Goodison, later Quilter Goodison, becoming its Chairman in 1975. He then chaired the TSB Group (1988–95) and was subsequently appointed Deputy Chairman of Lloyds TSB (1995–2000). Nicholas was knighted in 1982 and his fame in the Square Mile was assured on 27 October 1986, when, as Chairman of the London Stock Exchange (1976–88), he instigated the 'Big Bang', which initiated electronic trading in shares and removed traditional stockbroking restrictions and privileges. His *Guardian* obituary described his office, overlooking the City, as

furnished with specially commissioned chairs, a table and a bookcase hand-made by Alan Peters, exquisite ornaments, art, and examples of his special interest — barometers and clocks [...] an oasis of calm within a building that hummed with the frenetic energy of Europe's leading international financial marketplace.



Nicholas opening the *Marriage Chest* (2004) by Wales and Wales, which he commissioned and presented to the Fitzwilliam Museum. The red and blue alludes to the traditional red dress and blue mantle of the Virgin Mary. The concept derives from Renaissance Italian wedding coffers or *cassoni*

He was knighted in 1982.

The breadth and depth of Nicholas's involvements in the world of the arts and heritage were remarkable. He was both a Fellow of the British Academy and a Chevalier of the Légion d'Honneur. He was a trustee — usually as President

or Chairman — of the Antiquarian Horological Society, the *Burlington Magazine*, the Courtauld Institute of Art, the Crafts Council, the National Art Collections Fund (Art Fund), the National Heritage Memorial Fund, National Life Stories, the English National Opera and the Walpole Society. In 2004, HM Treasury published the Goodison Review, *Securing the Best for our Museums. Private Giving and Government Support*, still relevant today.

Nicholas's devotion to the Furniture History Society dates from its foundation in 1964. With his wife Judith he was a regular attender at its conferences, events and visits at home and abroad. He served on the Council for no fewer than 54 years, including 19 years as Hon. Treasurer and a remarkable 30 years as President. This record of dedicated service is unlikely ever to be equalled. For Nicholas the Society's core was *Furniture History*, its learned journal, to which he was a regular contributor. He was also close to the *Burlington Magazine*, and in November 1969 arranged for the *Burlington* to be dedicated for the first time to furniture. Benedict Nicolson's editorial signalled that thanks to the then five-year-old Furniture History Society 'the study of furniture in this country has entered a new phase: it has acquired unprecedented professionalism' making 'a positive contribution to art history'.

In 2018 Nicholas reviewed Chippendale scholarship since 1968 in the September *Burlington* and in the mighty *Furniture History*, celebrating the 300th anniversary of Chippendale's baptism, his 'Chippendale and the Furniture History Society, emphasized the great

cabinet-maker's importance 'to the Society's studies from its very beginnings'. The appearance in that same year of his wife Judith's definitive account of *Thomas Chippendale Junior* was particularly gratifying.

As Hon. Treasurer Nicholas controlled the finances of the Society's monumental *Dictionary of English Furniture Makers, 1660–1840* (1986), a ground-breaking work of reference. As President, he endorsed and encouraged its expansion as *The Dictionary of British and Irish Furniture Makers Online* (DBIFM/BIFMO), developed in partnership with the Institute of Historical Research, University of London. It is the world's largest database on the subject and is free to all.

In 2020, on his retirement as President, the 56th annual volume of *Furniture History* was dedicated to Nicholas, who wrote that the 'tribute implied by the dedication of Volume LVI is something special and I will always treasure it'. This 319-page *festschrift* commences with the impressively long list of his publications, from which it is worth singling out *English Barometers 1680–1860* (1968; 2nd edition 1977) and his monograph on Matthew Boulton (*Matthew Boulton: Ormolu, 1774; 2nd edition 2003*) and which were recognized by a Cambridge doctorate. There follow eighteen articles, written by twenty friends, on subjects dear to his heart, including automata, barometers, clocks, watches, ormolu, craftsmanship, the history of design and designers, as well as furniture per se. The range of subjects is international, reflecting Nicholas's exhortation to achieve 'a more cosmopolitan flavour in our work, both in

our membership and what we publish.’ The *festschrift* was presented in an elegant box made by Jonathon Vaiksaar of burr elm and sycamore dyed black, lined with red sheep’s leather. Nicholas described this beautifully made receptacle as ‘a gem’.

Nicholas shared a passion for contemporary arts and crafts with Judith, also a great supporter of the Society. Their patronage and philanthropy were celebrated in his *festschrift* by the furniture designer and maker, John Makepeace, and by Helen Ritchie, Curator of the Goodison Gift of Contemporary British Crafts at the Fitzwilliam Museum, University of Cambridge, where Nicholas was Honorary Keeper of Furniture and whose current Director, Luke Syson, has praised Nicholas and Judith’s ‘deeply impressive energy, curiosity and connoisseurship’.

On 5 June 2014, Nicholas presided over the Society’s 50th anniversary party at Mansion House, London. Our hostess was Dame Fiona Woolf, a longstanding member of the Society and the second female Lord Mayor in 686 years, and the guest of honour the late Geoffrey Beard, the Society’s co-founder with Lindsay Boynton. Nicholas declared that ‘We have raised the level of scholarship in furniture studies through our active programme of publications, seminars and visits [...] We have amply fulfilled the ambitions of our founders’. The 50th Anniversary Appeal raised no less than £250,000. Nicholas hailed this achievement, saying that its ‘greater grant-giving capacity will give the Society a stronger sense of purpose and place us closer to the worlds of academia, education and training’. He stressed ‘the importance of the study of furniture and

historic interiors, which we have added to our remit, in the history of art and in social and economic history’, forecasting the scope of our website ‘as a major source of information and research materials’ and the ‘greater use of online publishing’. The DBIFM/BIFMO project and the notable success of the Society’s online lectures and events during the Covid pandemic have already fulfilled Nicholas’s predictions.

The Goodison era has embraced change, while upholding the legacy of the past. Nicholas insisted that we should be ‘very much a next generation Society’, encouraging younger scholars of all countries to participate in its various activities and symposia. He wrote, characteristically, of the Society: ‘Long may it flourish in stimulating scholarship and fun’. All who knew him will concur in expressing gratitude, respect and affection for a highly distinguished individual who wore his financial expertise and considerable learning lightly. He was the perfect President: courteous, wise, kind, enthusiastic, self-effacing, but with a firm hand on the tiller. His advice was always available and always shrewd, reflecting his exceptional experience of commerce and scholarship. Indeed, as Judith has written, the Society was ‘close to his heart and he delighted in its progress over the years’.

Our deepest sympathies go to her and their children, Katharine, Adam and Rachel.

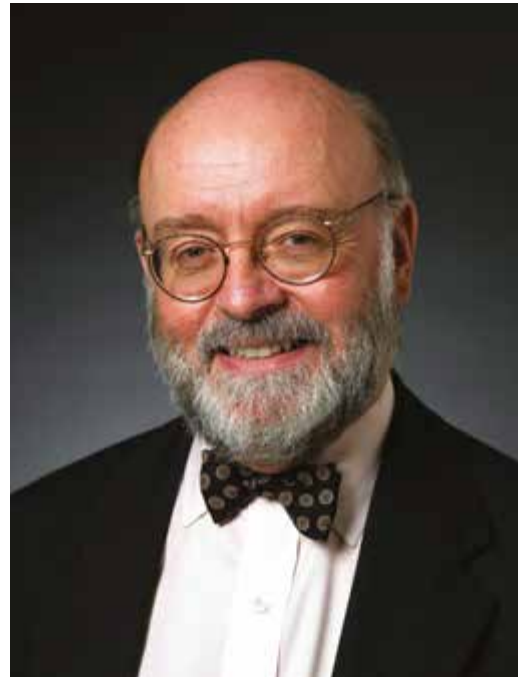
CHRISTOPHER ROWELL

Chairman, The Furniture History Society

Christopher Monkhouse (1947–2021)

The highlights of the Society's May 2015 visit to Chicago were the two mornings when Christopher Monkhouse led the party through the great *Ireland, Crossroads of Art and Design, 1690–1840* exhibition at the Art Institute of Chicago, where he had been Eloise W. Martin Curator and Chair of European Decorative Arts since 2007, a post from which he retired in 2017. But those then present will not be the only Members saddened to learn of the premature death of a distinguished scholar, a great enthusiast, an illuminating cicerone and a generous host.

Christopher Pruynt Monkhouse was born in Portland, Maine, the son of a doctor. As a schoolboy he joined the Society for the Preservation of New England Antiquities. He studied Art History at the University of Pennsylvania from 1965 to 1969, and in the latter year published a pamphlet for the Bostonian Society, with historic illustrations of the Faneuil Hall Market, then shockingly under threat. In 1966 he was part of a vintage year at the Attingham Summer School (he also attended Royal Collection Studies in 2001) and in 1970 a Thouron Award took him to London and the Courtauld Institute, where he moved on from an MA thesis on British Railway Hotels to a doctoral thesis on Grand Hotels, under Nikolaus Pevsner (never completed). He also taught for the Associated Colleges of the Midwest London-Florence arts programme. He became a familiar of the Victorian Society and of the Irish Georgian Society (he was



staying at Castletown in 1973 during the filming of Kubrick's *Barry Lyndon*), and formed many lifelong friendships.

Having returned to America, he was briefly a Lecturer on Art History at Brown University in Providence, Rhode Island, before his appointment in 1976 as Curator of European and American Decorative Arts at the Museum of Art of the Rhode Island School of Design. Two great catalogues are notable fruits of Christopher's fifteen-year tenure at Providence: *Buildings on Paper, Rhode Island Architectural Drawings 1825–1945* (1982), with William Jordy, and *American Furniture in Pendleton House* (1986), with Thomas Michie, which incorporated a pioneering scholarly account of the cult of colonial antiques, suffused with affection and humour. The latter is also evident in his 'The Spinning Wheel as Artifact,

Symbol and Source of Design', in *Victorian Furniture* (Philadelphia: Victorian Society in America, 1982), a lively anatomy of the spinning wheel chair. At Providence he welcomed innumerable visitors who were entertained to educational tourism with commentary; one day might include, at breakneck speed, visits to the Providence Athenaeum and to the Redwood Library in Newport, America's earliest, a rapid spin round and into several Newport mansions, and an excursion to Boston and the Union Oyster House (Christopher's driving was not for the faint-hearted). His 'A Temple for Tomes: The Egyptian Elephant Folio Cabinet in the Providence Athenaeum', *Furniture History* (1990), was the product of prolonged arm-twisting after such a visit.

Christopher was a keen collector of architectural books and drawings so his appointment, in 1991, as the founding curator of the Heinz Architectural Center at the Carnegie Museum of Art in Pittsburgh was a natural fit. One of its first gifts was a copy of Percier and Fontaine's *Recueil*, from Christopher's collection, which had belonged to Henry Wadsworth Longfellow. But in 1995, having set the institution on a firm footing (a 'posthumous' gesture was 'The ABCs of Pittsburgh's First Architectural Library: Anderson, Bernd and Carnegie', *Carnegie Museum Online* (1996), a characteristic exercise in historic and historiographic piety) Christopher moved to the Minneapolis Museum of Art as James Ford Ball Curator of Architecture, Design, Decorative Arts, Craft and Sculpture, and there, having in 2000 bought and restored

a 1962 house by Marcel Breuer, he might have happily stayed but for the call to Chicago in 2007, mentioned above.

Ireland was a fitting culmination to the many exhibitions Christopher had organized over the years. He dedicated it to his friend, our late Member, Desmond FitzGerald, Knight of Glin (1937–2011), who had long wished for such a display. It was no small triumph to secure backing and assent for this complex historical project, but its popular success confounded the sceptics. As with so many of Christopher's schemes collaboration was key, and throughout his career he shared credit with innumerable colleagues, students, interns and volunteers, whom, along with an extensive network of dealers and collectors, he inspired by his own love of objects, connoisseurship and enthusiasm. Sadly, he did not live to enjoy the handsome house in Brunswick, Maine, he had planned to retire to, a confirmed New Englander to the end, always smartly dressed *à l'anglaise*, with a spruce bow-tie. Christopher took a particular satisfaction in having been elected in 2018 a Fellow of the Society of Antiquaries of London.

SIMON SWYNFEN JERVIS
AND MARTIN LEVY

(with acknowledgements to Morrie Heckscher, Charlotte Gere, Jeannie Hobhouse, MaryAnne Stevens, Thomas Michie, Leslie Fitzpatrick, Catherine Futter and others)

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 had been furloughed during the lockdown.

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

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 or bank transfer), orders will be despatched by the Society's printers.

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EVENTS SECRETARY: Beatrice Goddard, Westfield Cottage, 150 Bloomfield Road, Bath BA2 2AT.
Tel. 07775 907390; email: events@furniturehistorysociety.org

TOM INGRAM MEMORIAL FUND/FHS GRANTS SECRETARY: Jill Bace, 21 Keats Grove, Hampstead, London NW3 2RS. Email: grants@furniturehistorysociety.org

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

Council members can be contacted through the Events or Membership Secretaries, whose details are shown above. Contributors can be contacted through the Newsletter Editor, who 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 December 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: 'Air Line' chair, Kem Weber, c. 1935. Birch, ash and Naugahyde. The Metropolitan Museum of Art, John C. Waddell Collection, Gift of John C. Waddell, 2000 (2000.600.20). Image © The Metropolitan Museum of Art