

The Furniture History Society

Newsletter 225

February 2022



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George Shaw Revisited: Ancient Oak, and Beds

Interest in George Shaw (1810–76) from Uppermill, West Yorkshire, has emerged recently with the publication of an entry on him in BIFMO, as well as essays by Adam Bowett, Jonathan Foyle, the late Alan Petford and me. Shaw was a provincial yet well-connected antiquary, architect, furniture designer and forger, who has been explored extensively by Bowett in his essay ‘George Shaw, Rogue Antiquary’ in *Furniture History* (2021).¹ Shaw fabricated what he claimed to be Tudor furniture in the 1840s, including his ‘Paradise’ beds that are superficially like the so-called ‘Henry VII and Elizabeth of York marriage bed’ (hereafter royal bed): this royal bed has been considered by some to be another of Shaw’s fakes, with Bowett writing that it ‘is unmistakably a Shaw creation’² and that it is ‘identical in form and construction to the other Shaw beds and apparently carved by the same hand’.³ What have been notably absent from any discussion of the royal bed and Shaw’s fakes are meaningful and direct visual comparisons: the royal bed and Shaw’s ‘Paradise’ beds may be claimed to be carved by the same hand, but the present author — having studied Shaw’s furniture extensively — sees numerous patent differences distinguishing Shaw’s beds and work in general from the royal bed: they are certainly not by the same

hand. This article presents a wealth of physical, iconographic and contextual evidence that demonstrates that the royal bed was not made by Shaw.

A love for oak furniture

Even as a teenager, Shaw was a prolific antiquary, collector, designer and restorer of fragmented woodwork, and his manuscripts capture his exploration of historic properties and their carved oak furniture. Concerning such fragments, Shaw wrote to Francis Raines (1805–78), curate of Saddleworth Church, on 9 December 1839, that:

I must say I am sorry selfishly sorry you may say that so many people are becoming affected by our taste, it makes all these matters so inconveniently dear, besides making our respective collections of less importance [...] Although God knows I am far, very far, off from the aristocracy yet I feel most aristocratic on the subject of antiquities, and quite provoked when I hear of a tradesman having the impudence and audacity to think of furnishing his pig sty with carved oak [...]⁴

Shaw’s production of domestic and ecclesiastical Gothic furniture, of which his antiquarian fakes are a constituent part, was informed by such collecting practices.

Furthermore, James Dearden (1798–1862) of Rochdale Manor appears to have encouraged Shaw to pursue such work to escape his father's declining woollen business. In a letter to Dearden, Shaw asks:

Pray what may you Mean by the sentence? 'I could make you a more profitable a week than all Saddleworth trade ever will do for one of your ideas and opinions' [...] If you can put me in the way of some lucrative occupation, I shall be very much obliged to you I am sure, as my present one is become almost defunct [...]⁵

As a furniture-maker, forger and architect, Shaw certainly derived an income; his 1865 bill for work on Rochdale Manor totalled £594 10s 4d, and his bills for faked furniture sent to aristocrats in the 1840s amounted to hundreds of pounds.⁶ Shaw's letter to Lord Derby attempting to sell him such furniture from 7 January 1842 pre-dates the Dearden letter slightly: perhaps he was suggesting Shaw expand his furniture-making and related work as a commercial enterprise, which he did.

Ancient oak beds especially appealed to Shaw, and this interest is evident in his diary entry recalling a visit to Chetham's Library, Manchester, on 31 January 1832:

Went to Manchester this morning [...] I went to the College to see W Cropley the governor. W Aston of Castletown Hall told me to give his complements to W Cropley and he would show me a fine old bed he had got [...] The dining room is that used by the Wardens &c on College occasions [...] It is a fine wainscotted room, with deep oriel windows, and entirely furnished with ancient oak furniture, upon one piece of which was an inscription, to the effect

that Humphrey Chetham the founder of the College had also presented that with other articles of furniture [...] Over the fireplace is a portrait of him [...] After viewing these two rooms, W.C. took me to look at the old bed, which for want of room lies at present in a kind of Storeroom, and a small magnificent one it was is; [...] and in thorough good repair [...] The back very much resembles the old back of the Barroshaw bed, supported by 4 figures, two females, and two males [...] The stoops are of amazing thickness and covered with carving, and support a tester also very much carved [...] and in fact the bed is one huge piece of carving not having a plain spot upon it [...] He also possesses another bed, equally as fine which he uses, and had no objections to sell this one. The price he asks is forty guineas.⁷

Along with the beds, Shaw recorded the Library's 'Hulton bookcase'⁸ (Fig. 1) that had been a bed originally, but he did not grasp this or its unrelated faked inscription at the time. The bed/bookcase is significant for incorporating a decorative vocabulary shared by several other early Tudor beds made for Lancashire properties, including the 'Stanley bed' in Dearden's collection, discussed below, and by Bowett.⁹

In 1842, Dearden suggested Shaw visit an unidentified house near Huddersfield to view a bed, and on 5 October 1842 he described it as a:

Fine old and much dilapidated bed, near Huddersfield and which he wishes me to get repaired for him [...] I have seen it and believe it will be one of the first and first ones after its reparation, with addition of heraldic insignia &c. &c. &c.¹⁰



Fig. 1 The 'Hulton bed' reconfigured as a bookcase, late fifteenth century. Image courtesy of Chetham's Library, Manchester

This bed now appears to be the 'Radcliffe bed', currently on display at Ordsall Hall, Salford (Fig. 2); Shaw added a shallow and poorly carved heraldic footboard and canopy frieze to the bed, as well as the arms of Henry VIII or Elizabeth I to the centre of the tester in a similarly crude fashion as the achievement found in Shaw's 'Elizabethan' state bed headboard for the Northumberland from 1848; these additions certainly correspond with Shaw's proposed restoration and enhancements to the 'Huddersfield bed'.¹¹ Shaw's intervention visualized a link between the bed and Ordsall Hall which

he visited in February 1832 and bemoaned the lack of ancient furniture. By 'repairing' it, Shaw fabricated a bed befitting the hall's lineage as well as his own ancestors, the latter occupying his heraldic studies.¹² There is, however, no evidence that the bed's old historical fragments refurbished and augmented by Shaw were made for Sir John Radcliffe of Ordsall Hall and his wife Anne Asshawe. After dinner on 10 February 1832, Shaw:

went down to Ordshall [*sic*], to see the venerable old Hall, the ancient residence of the Radcliffes from whom my Grandfather is descended [...]

There is no old furniture, or armour left in the hall, and with the exception of stained glass no pictures [...] The property now belongs to Mr. W. Egerton of Tatton, who, not being connected with the family, cannot be expected to feel any interest in preserving the antiquity and character of the Edifice [...]¹³

This bed remained in Shaw's house in Uppermill until its clearance sale in 1920, suggesting its deep personal significance.¹⁴

Dearden had an important Tudor bed in his collection, the 'Stanley' bed, which Shaw recorded Raines having been shown in October 1829:

the Deardens showed him a very capital collection of Antiquities and curiosities of every kind, and amongst other things, the state bed from Latham [*sic*] House which was there during the siege [of 1644].¹⁵

This bed was most likely made for Thomas Stanley (1435–1504), 1st Earl of Derby, for Lathom House in Lancashire, and it is associated with the Stanleys courtesy of its heraldic decoration.¹⁶ This bed is part of a *corpus* of other beds and woodwork from around the turn of the sixteenth century, including the 'Molyneux' or 'Lovely Hall' bed recorded in Shaw's surviving



Fig. 2
The 'Radcliffe bed',
Tudor woodwork
'enhanced' by
Shaw after 1842.
© Peter N. Lindfield

manuscripts and illustrated in *Specimens of Ancient Furniture* (1836), and the 'Hulton bed/bookcase' at Chetham's already discussed.¹⁷ These pieces share a repertoire of ornament, including: diaper-carved posts; pierced panels of architectural and floral forms; and mantled hourglass escutcheons bearing heraldic ornament. Together, these beds represent a style circulating in Tudor Lancashire that is the subject of a forthcoming essay by the author.

The Stanley bed remained at Dearden's house in Rochdale until auctioned off in December 1913; a photograph of the bed published in the catalogue records its state at this time (front cover), including a mansard tester and heraldic decoration to the canopy and footboard¹⁸ that, by the time it was illustrated in Victor Chinnery's *Oak Furniture: The British Tradition* (1979), had been removed.¹⁹ Described in the 1913 catalogue as a 'CARVED 4-POST BEDSTEAD, WITH VERY MASSIVE CANOPY TOP, ELABORATELY ENRICHED BY PIERCED AND OTHER CARVINGS IN FLORIATE AND EMBLEMATICAL DESIGNS IN GOTHIC TASTE, THE FOOT RAILINGS BEARING CREST AND COAT-OF-ARMS WITH MOTTO',²⁰ the bed was given prime billing; Shaw would have been aware of Dearden's bed in this form, and when he came to making faked Tudor beds he reused parts of its design — its cusped decorated reticulations — that are notably absent from the 'Hulton' and 'Molyneux' beds that have exclusively organic or rectilinear Gothic panels.

Manufacturing faked ancestral 'Paradise' beds
The most distinct aspect of Shaw's faked

ancestral beds — what he termed 'Paradise' beds — is their triptych-like headboard where the central panel depicts Adam and Eve apparently standing upon a lion and dragon respectively. This was reproduced without understanding from the royal bed, where the figures of Adam and Eve also represent Henry VII and Elizabeth of York, and, more pertinently, Christ and the Virgin trampling on evil, following a centuries-old iconographic trope where the lion and dragon reference Psalm 91: 'you will tread on the lion and the adder; the young lion and the serpent you will trample underfoot'. One of Shaw's beds (the 'Beaufort' bed — author's term) (Fig. 3 (left)) was sold by Sotheby's in 2005 and the footboard shields display the Tudor rose (*sinister*) and portcullis (*dexter*), and 'N R' on the headboard posts' knops, but the client is unknown;²¹ the portcullis is a Beaufort (later Westminster) badge constantly used by Henry VII's mother Margaret Beaufort, and adopted into royal use in Henry VII's reign and illustrated in *The Family of Henry VII with St George and the Dragon*, c. 1503–09;²² the rose had been used in manuscripts and ecclesiastical structures to represent the Virgin, and in white form frequently as a badge by the House of York.²³ Shaw's bed is a clear hybrid mixing these badges on the footboard with the separated royal arms (France (modern) and England) on the headboard as found on the royal bed.

Another 'Paradise' bed is mentioned in Shaw's correspondence, produced for Algernon Percy (1792–1865), 4th Duke of Northumberland (Fig. 3 (right)); its heraldic decoration was aligned fully



Fig. 3 (left) The 'Beaufort bed' by George Shaw, c. 1840s. © Sotheby's. (right) The 'Northumberland bed' by George Shaw, 1847. © Christies

with the aristocratic client's identity rather than the royal or 'Beaufort' beds. In a letter to the Duke from August 1847, Shaw described it as:

a most magnificent bedstead — pillars similarly carved — foot board like the upper part of the cupboard or buffet — head part with Adam & Eve standing on each side of the tree of life [...] & inscription &c also cut through and on each side the Adam & Eve carved panel two sides partly with shields hung in shafts upon arabesque foliage similar to those in the drawing of the buffet — A very rich perforated cornice runs round & the pillars are surrounded by small lions, forming one of the most superb specimen of Tudor furniture in existence and traditionally designated the Paradise Bed [...] Its price 70£ [...] ²⁴

This bed ('Northumberland bed') was sold by Christie's in 2004, but it had been reconfigured and stripped of Shaw's dark varnish. Shaw also attempted to sell other versions of the bed, including to George Bridgeman (1789–1865), 2nd Earl of Bradford, of Weston Park, Staffordshire, and it is mentioned in a letter to the Earl of 5 September 1848 as 'a most magnificent State Bed Stead [...] with Adam & Eve in Paradise &c &c in the head part' and decorated with 'the Arms of Bridgeman occurring again and again in various parts in various shields amongst conventional foliage [...]'. ²⁵

Shaw's 'Northumberland' and 'Beaufort' beds can be compared usefully to the royal example, notably absent in



Fig. 4 The Henry VII
and Elizabeth of York
marriage bed, 1485.
© The Langley Collection

critical commentaries to date, and, as demonstrated below, these comparisons overturn the claim that the royal bed is 'one of at least three almost identical beds that Shaw made about 1847–48'.²⁶ Superficially, the royal bed (Fig. 4) and Shaw's fakes appear very similar (once the 'Northumberland bed's' alterations are considered): all have a five-panelled footboard; a tripartite headboard representing Adam and Eve in the Garden of Eden; and posts with a distinctive lozenge-shaped diaper. There are, however, numerous significant differences between Shaw's beds and the

royal example that have been overlooked. Significantly, these beds are of different sizes: the royal bed is 5 ft 6 in. wide, 6 ft 6 in. deep (originally 6 ft 9 in.), and 9 ft high, whereas the 'Northumberland bed' is 5 ft 5 in. wide and 8 ft 6¼ in. high, and the 'Beaufort bed' is just 4 ft 9½ in. wide.

Moreover, a wide-ranging analysis of Shaw's post-1843 *corpus* reveals a largely repetitive and derivative style based upon a small vocabulary of ornament that can be found in the royal bed: his 'Northumberland' and 'Beaufort' beds illustrate this economical copyist approach, as do other pieces of Shaw's

Northumberland furniture including a pair of buffets. These buffets reuse the bed's diaper posts, frieze, and mass- and mechanically produced brattishing, and a pair of mirrors that repurpose the bed's organic scrollwork, rope, *banderole* and escutcheons.²⁷ The headboards to Shaw's 'Paradise' beds, including figural and floral forms, are patently simplified interpretations of the royal bed (Fig. 5). For example, they do not reflect the breadth and depth of the royal bed's specific iconographic scheme woven through this and the rest of the carved decoration that can only be deciphered today with

a deep understanding of Tudor and royal iconography: it articulates Henry VII's presentation of his royal image and marriage to Elizabeth of York.²⁸ Similarly, the clearly high-quality representation of form and ornament exhibited by the royal bed is evidently absent from Shaw's beds, which, instead, are crude but akin to his *corpus*, such as the choir furnishings at St Chad's, Rochdale, or the panelled interior of Shaw's house in Uppermill.

Turning to consider the figures carved into the headboards of the 'Northumberland' and 'Beaufort' beds, they are highly stylized, the hands



Fig. 5 (top) The 'Northumberland' headboard. (bottom) The royal headboard

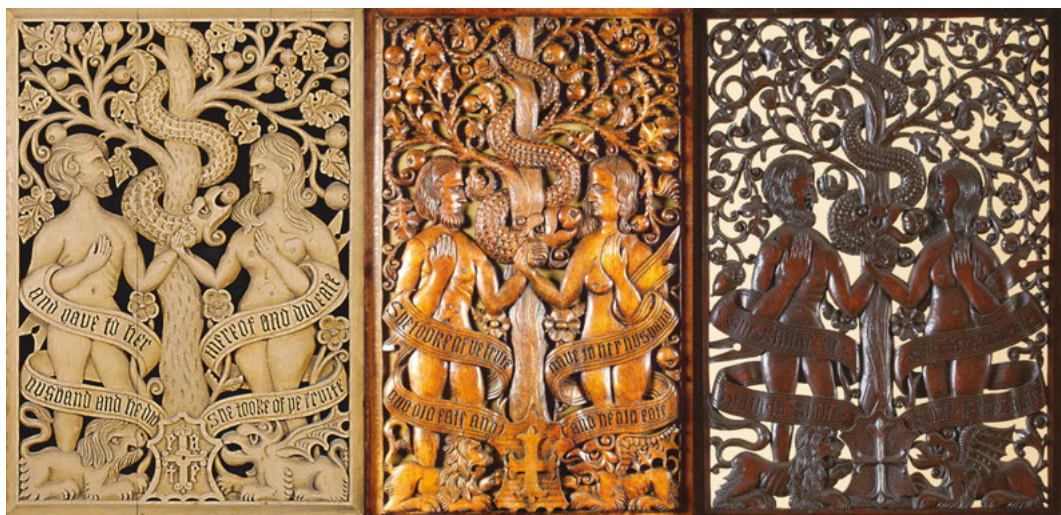


Fig. 6 (left) Details of the 'Northumberland' headboard. (middle) The 'Beaufort' headboard. (right) The royal headboard

are disproportionate, placed without consideration for anatomy and carved crudely (Fig. 6). The serpent's scales are equally mechanical and abstract and the pair of flowers directly beneath the elbows of Adam and Eve are simplistic. The lion *passant-couchant* on the royal bed has, on the 'Northumberland' headboard, a pig's face and is entirely *couchant*. The cross of Christ, a *cross fleury*, at the base of the tree of life, is reformed in the 'Northumberland' and 'Beaufort' beds, and Shaw's carving of this shield is flat and superficial, unlike the royal example that has a *bombé* form. The shape of this escutcheon on the royal bed matches the bed's other barbed hourglass shields found on the footboard and the headboard, whereas Shaw rephrased the sub-tree shield into an ungainly abstracted form on each occasion. Finally, the dragon to the right of this shield is a notable caricature of the beast on the royal headboard, with

its wing appearing more like a holly leaf on the 'Northumberland bed'. The handling of the headboard *banderole* and the inscriptions on the 'Northumberland' and 'Beaufort' beds are also coherent with his workmanship. Unlike the royal bed's inscription which fits neatly upon and fills the *banderole*, 'The Stinge of Death is Sinne / The Strength of Sinne is the Lawe', this was replaced and fitted poorly on Shaw's 'Beaufort' bed as 'She took of ye frute and did eat and gave to her husband and he did eate', and on the 'Northumberland bed' as 'She tooke of ye fruite thereof and did eate / and gave to her husband and he did eate'. For the latter, Shaw ran out of space on the *banderole* and each letter of 'eate' (eat) occupies a quarter of the *cross fleury* escutcheon beneath. Not only is the writing unbalanced, but this 'fix' compromises the iconographic meaning of the shield of Christ from which the tree of life emerges. This text

on the 'Northumberland bed' also reads inexplicably from bottom right anti-clockwise unlike the 'Beaufort bed' which is from top left to bottom right. Shaw had no conception of the subject material he was copying: the focus was clearly to recreate the headboard's obvious forms, rather than the wealth of iconographic symbolism that he dilutes, scrambles, or entirely omits.

Another point raised is that the royal bed is post-medieval: dendrochronological analysis of the royal bed from 2011 concluded that it was made from eighteenth-century white American oak felled perhaps as late as the first decade of the nineteenth century;²⁹ however, before searching an American database the oak was undatable against British and European datasets. The wood remained undatable when eleven separate parts of the bed were sampled and analysed in 2016 (forming a 209-year sequence) by a second independent tree-ring scientist.³⁰ DNA analysis of the royal bed's material was undertaken by the Thünen Institute in Germany, and the results completely ruled out the idea that the oak came from America: its DNA and, hence, locale where the tree grew was Continental Europe.³¹ This consequently disproves the wood's Georgian felling date. Interference caused by varnish also compromised C14 dating of the royal bed with labs producing wildly different results stretching from the medieval period to the twentieth century. With evidence of a medieval paint scheme on the bed employing sea coal and lapis lazuli,³² as well as obvious areas of decay, oxidation, woodworm,

repairs (which are not part of Shaw's 'Paradise' beds), and that its structure is made from one tree³³ this bed is certainly not the work of Shaw. Given this scientific evidence, that the bed incorporates highly unusual Tudor heraldry specific to the early reign of Henry VII, and that a bed matching its comparatively unusual size and description can be found in the 1542 Whitehall and 1547 Henry VIII inventories, the royal bed dovetails precisely with the significance of the January 1486 marriage of Henry VII and Elizabeth of York.³⁴ Rather than making the royal bed, Shaw instead plundered it for decorative forms that he used again and again, as the images in Bowett's *Furniture History* (2021) essay demonstrate. Shaw also reconceptualized them to create his faked ancestral furniture for Northumberland and other aristocrats. A comprehensive view of the bed's construction, provenance, physical characteristics and iconography is presented in a forthcoming book.

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1 Adam Bowett, 'George Shaw, Rogue Antiquary: Fake Furniture for the Earl of Derby and the Duke of Northumberland', *Furniture History*, LVII (2021), 109–47.

2 Ibid., p. 128.

3 Ibid., p. 146 (n. 42).

4 Manchester, Chetham's Library, Raines/2/2/178, no. 5.

5 Rochdale, Touchstones, Dea/2 Box 19, 24 March 1842.

6 Rochdale, Touchstones, Dea/2 Box 14, 24.

7 Oldham, Oldham Local Studies and Archives, M175/1/3, ff. 16–19.

- 8 Adam Bowett, 'The Great Chair of Sir Ralph Warburton, 1603', *Regional Furniture*, 333 (2019), 16–18.
- 9 Bowett, 'George Shaw', pp. 129–32.
- 10 Manchester, Chetham's Library, Raines/2/2/178, no number (5 October 1842).
- 11 Adam Bowett, 'New Light on the Ordsall Hall Bed', *Regional Furniture Society Newsletter*, no. 72 (Spring 2020), 8–9; and Bowett, 'George Shaw', p. 120.
- 12 Peter N. Lindfield, 'Heraldic Forgery: The Case of George Shaw', *The Coat of Arms*, 4th series, 4 (2021), 177–204.
- 13 Oldham, Oldham Local Studies and Archives, M175/1/3, ff. 43–45.
- 14 Allen Mellor & Co, 'St. Chad's', *Uppermill, Saddleworth, Yorks.: Catalogue of the Valuable Antique & Modern Furniture Etc., Including a Very Fine Collection of Old Oak* (Oldham: Messrs Allen Mellor & Co., 1920), lot 509, p. 22.
- 15 Oldham, Oldham Local Studies and Archives, M175/1/1, f. 162.
- 16 Bowett, 'Warburton', p. 16.
- 17 Oldham, Oldham Local Studies and Archives, M175/2/5, f. 11, and Henry Shaw and Samuel Rush Meyrick, *Specimens of Ancient Furniture Drawn from Existing Authorities* (London: William Pickering, 1836), pl. XXXVI, p. 39.
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- 21 <https://www.sothebys.com/en/auctions/ecatalogue/2005/the-age-of-oak-and-walnut-l05301/lot.132.html>.
- 22 The Royal Collection, RCIN 401228.
- 23 Adrian Ailes, 'Heraldry in Medieval England: Symbols of Politics and Propaganda', in *Heraldry, Pageantry and Social Display in Medieval England*, ed. Peter R. Coss and Maurice Keen (Woodbridge: Boydell, 2002), p. 101.
- 24 Alnwick Castle, The Archives of the Duke of Northumberland DP/D4/1/99, 12 August 1847.
- 25 Bolton, Bolton Archives and Local Studies Service ZBR/5/9/13, ff. 1–2.
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- 27 See Bowett, 'George Shaw'.
- 28 John N. King, *Tudor Royal Iconography: Literature and Art in an Age of Religious Crisis* (Princeton: Princeton University Press, 1989), pp. 19–42.
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- 30 Andy Moir, *Dendrochronological Analysis of Oak Timbers from an Antique Bed Tree-Ring Services Report: Lfll/16/16* (Mitcheldean, Gloucestershire: Tree-Ring Services, 2016), pp. 1–17.
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- 32 Helen Hughes, *The Paradise Bed — Paint Analysis* (London: Historic Interiors Research & Conservation, 2013).
- 33 Moir, *Dendrochronological Analysis of Oak Timbers*, p. 11.
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BIFMO

Our online course, *Skill, Style and Innovation: British Furniture Making from the Restoration to the Arts and Crafts Movement (1660–1914)*, turned out to be hugely successful and engaged a wide variety of participants attending from all over the world. As well as FHS members, there were many newcomers to furniture studies, which achieved one of the aims of the course. As a result of this success, BIFMO will be able to carry out further projects in 2022 and continue to engage emerging scholars. We are enormously grateful to our speakers, who brought so much knowledge and fascinating information into their talks, presenting a wide range of viewpoints with which to examine the making, design, patronage and trade in British furniture.

The digital research project inaugurated last year in collaboration with the universities of York and Leeds, Winterthur MA Program in American Material Culture and the Bard Center has now been completed. Six students were selected last April to present the Harewood desk at Temple Newsam, Leeds, the furnishing of the Octagon Room at Raby Castle in County Durham and the Long Gallery at Castle Howard in Yorkshire. Working with the curators, the pairs of students researched their topics and referenced visual and archival material from the collections to create their blogs, either as a website and/

or as a digital newsletter. You can read more about their experiences and access the full blogs on the BIFMO website. On 8 February, the students and curators involved with the Castle Howard and Raby Castle projects will present their research, to which all members are welcome to join.

The Long Gallery, Castle Howard

Gathering together the plans created for the gallery by Charles Heathcote Tatham (1772–1842), Ben Elliot (York University) and Heath Ballowe (Bard Graduate Center), under the guidance of Eleanor Peake-Brooke, brought together the furnishings and paintings as displayed in the gallery, to uncover what they could of the original display and research how the gallery had changed over time.

The Octagon Room, Raby Castle

Cara Caputo (Leeds University) and Andrea Gonzalez (Winterthur) came together across the Atlantic to examine the origins of the Octagon Room, Raby Castle. Under the guidance of the curator, Julie Biddlecombe-Brown, they examined source material to understand more closely the choices made in the furnishings of the room and better understand its original purpose.

The Chippendale desk from Harewood House

The famous desk by Thomas Chippendale, now at Temple Newsam, was the focus of investigation by Sin Yang (Leeds) and

Weixun Qu (Bard), who, working under the guidance of the curator, Adam Toole, wrote a newsletter, which placed the desk in its historical context and described the afterlife of the desk as it moved locations at Harewood House before being bought by Temple Newsam. Their aim was to present the desk to visitors to the house in a more dynamic way, in order to explain the history of its materials and to place it in the context of Chippendale's work and original setting. They will be translating their text into Chinese, and we look forward to presenting their work to a Chinese audience online at a workshop in March.

We would like to thank the Foyle Foundation for their continued support of the research and outreach programmes of the FHS.

BIFMO News

We received a query in mid-October from a reader who found a 'small, peculiar cabinet' with a W BOSWELL label attached to the underside on the side of the road. 'I'm in the US, in Colorado, and would gladly do my own Google search but I have no idea where to start. I'm happy to send photos'.



Images of cabinet closed and opened.
Private collection

Lo and behold, thanks to Dr John Stabler's generous contribution of his *Dictionary of Norfolk Furniture Makers*, we have the maker of that poor discarded cabinet: William Boswell of Norwich (1810–77). Our reader was delighted and immediately pinged through images of



Boswell label.
Private collection



her little 'orphan', writing: 'I am just so curious about what it was originally used for because there's no proper shelves'.

We wrote to Dr Stabler, hoping he might have a clue: 'Well, I suppose you could suspend a trumpet from the shelf by slotting the bell into the recessed shelf edge. But then what would you put in the left half? Also, why are the central parts of the front edges of the shelves in the left side slightly recessed? Maybe, you should ask for suggestions in the *Newsletter*'.

English Regional Chair-maker Database Now Online

An index of almost 7,500 English regional chair-makers created by Bernard and Geraldine Cotton has been added to BIFMO, the British and Irish Furniture

Makers Online database. The index was generated over the past fifty years as part of the Cotton's monumental research into British traditions in regional furniture. Making this resource accessible online opens the way for further discoveries about the makers of the Windsor chairs and turned chairs, which were integral to the daily lives of people from Cumbria to Cornwall over the last 300 years.

Dr Bernard Cotton's seminal publication, *The English Regional Chair* (Antique Collectors' Club, 1990, reprinted 1997) stands as the definitive study of the many and varied traditions developed by chair-makers in different parts of the country. The core of it is to identify the names, dates and locations of makers themselves, the vast majority of whom will forever remain anonymous. The Cottons formed a card index of some 15,000 names through painstaking research of local trade directories, census returns, newspapers and other documents, at a time when none of these were digitized and computers were hardly known. Data from the manuscript cards was recently scanned and then transcribed into an Excel spreadsheet; after many months of careful work this has now been successfully uploaded onto BIFMO as a major new resource, accessible to all. Funding for this work has been kindly provided by a generous donor and a grant from the Regional Furniture Society. It could not have been achieved without the support of the Furniture History Society, which created and manages the BIFMO site, and the largely voluntary commitment of Laurie Lindey, BIFMO Managing Editor.

Photographs of chairs made by these

makers, who identified their work with their branded or stamped initials or name, or with a label, will be added to the entries over the next few weeks. Many will be of chairs in the Cotton Collection of over 200 English regional chairs, which they donated to the Museum of the Home (formerly the Geffrye Museum) in 2002 (a selection is included on page 17).

In parallel with this chair-maker index, work is progressing to transcribe a further index of English regional cabinet-makers, turners and joiners, which the Cottons developed as their research progressed. These were the makers of the press cupboards, dressers, chests, tables and beds, salt boxes and candle boxes, and all the many incidental and utilitarian household objects required for everyday use. The index comprises some 25,000 names and will in due course be added to BIFMO, providing a rich seam for ancestry research and local history.

The Cotton Archive of British Regional Furniture containing all of the material studied and collected during a lifetime of research is now being catalogued prior to its being donated to the Museum of the Home. The first and most significant part of the archive, which covers all of the English regions, with Scotland, Ireland and Wales as well as the Channel Islands and Isle of Man, was transferred in October 2021. Digital recordings and transcripts of twelve interviews with Dr Cotton made as part of the cataloguing project, describing the vernacular furniture traditions of the English regions, are part of this first donation. Further material, including an extensive photographic archive and a

series of fieldwork research notebooks, will follow next year, as well as research files on Australia, America, Newfoundland and other countries where the British settled and influenced furniture.

In a statement, Dr Bernard (Bill) Cotton writes:

My ambition has been to identify the origins of furniture made for the homes of working people, and to record, where possible, the names of makers and the social context in which it was used. The transfer of our regional chair-makers index to BIFMO opens the potential for others to continue the research to which my wife, Geraldine, and I have devoted much of our lives. We are grateful to all those who have made this possible and are excited by the prospect of new discoveries being made as a result.

Liz Hancock, Chairman of the Regional Furniture Society says:

The regional chair-maker database is an important addition to BIFMO and represents a major contribution to furniture studies. On behalf of the Regional Furniture Society (RFS) I would like to congratulate all those involved in making this invaluable resource accessible online. Bernard and Geraldine Cotton were founder members of the RFS, established in 1984 with the aim of researching and recording the regional traditions of furniture-making throughout Britain and Ireland. This includes the social and cultural context of furniture and its relation to vernacular architecture and interiors. The chair-maker database offers new opportunities in this developing field of research.

Chairman of the Furniture History Society, Christopher Rowell writes:



Mendlesham armchair, attributed to Richard Day. Windsor armchair with three ripple splats on the back and a curved top rail, made from plum, yew and elm woods, possibly manufactured in Mendlesham, Suffolk by Richard Day, c. 1830. Museum no. 677/2005. © Museum of the Home



Windsor armchair attributed to Jack Goodchild. High-back Windsor armchair with cabriole-shaped front legs and a Chippendale-inspired pierced central splat, made from yew with an elm seat, probably manufactured by Jack Goodchild in Naphill, Buckinghamshire, c. 1885–1950. Museum no. 543/2005. © Museum of the Home



Ladderback armchair attributed to Philip Clissett. Ladder-back armchair with five graduated ladders in the back, made of ash with a rush seat. Attributed to Philip Clissett, a chair-maker active in Bosbury, Herefordshire between 1841 and 1881. Museum no. 517/2005. © Museum of the Home

The Furniture History Society is honoured to have been entrusted by Dr and Mrs Cotton with the fruits of their research, which will greatly enrich BIFMO in the field of vernacular furniture studies. The Society is also grateful to the Regional Furniture Society and an anonymous donor for the grants to enable the digitization of the material.

accessible, enabling many more people to enjoy the rich history of these chairs. Bernard and Geraldine Cotton unearthed so many otherwise forgotten stories in their decades of research and collecting. I hope that the BIFMO database will enable more stories of everyday making and home life to be revealed and shared in the decades to come.

And Sonia Solicari, Director, Museum of the Home, said:

It's exciting that the index to this incredible archive is being made

Any queries, please write to Laurie Lindey via the 'Contact us' tab at the top of the BIFMO Homepage.

New Subscription Rates with effect from 1 July 2022

At the Annual General Meeting in November, members approved an increase in the Society's subscription rates to take effect from 1 July 2022 - the first increase for three years. The new rates are:

<i>Membership category</i>	<i>Subscription Rate</i>
UK Sole (Individual) members	£65 (£60 if paid by direct debit)
UK Joint members (i.e. two people receiving one mailing at the same address)	£76 (£71 if by direct debit)
UK Young Sole members (aged under 35)	£37 (£32 if by direct debit)
UK Institutional members	£87
International Sole members	£85
International Joint members	£95
International Young Sole members (aged under 35)	£48
International Institutional members	£108

To ensure that members renew at the correct rate, please note the methods of payment and the action required in each case. Note The Society's preferred method of payment is either direct debit or debit/credit card. For the few members who do not have an email address cheques are accepted.

- **Direct Debit.** No action is required. Your bank account will be debited at the new rate on or soon after 1 July 2022.
- **Standing order.** Please inform your bank of the increased amount required. Members who pay in this way may like to note that their subscription is reduced by £5 per annum if they switch to direct debit. To do this please instruct your bank to cancel the standing order, and log on to the Society's website www.furniturehistorysociety.org/membership for a direct debit instruction form.
- **Credit / Debit card.** You will receive an email in June 2022 which will include your unique membership number enabling you to pay on-line at the Society's website www.furniturehistorysociety.org/membership. Please note that if you pay on-line using a debit /credit card, you will be offered the opportunity to pay in advance for up to three years.
- **Cheque.** Complete the renewal form and return with a sterling cheque to the Society's Finance Officer.

Please note that due to fluctuating exchange rates, from 1 July 2022, the Society will only accept subscription payments made in sterling.

If you have any questions about the correct rate for you, or are unsure of the payment method you currently use, please contact the Society's Finance Officer, Keith Nicholls, at finance@furniturehistorysociety.org or +44 (0)7951 211 996.

Overdue Subscriptions

A significant number of members have yet to pay their 2021-22 subscriptions which fell due on 1 July 2021. If a renewal notice has been included with this mailing, it means your subscription remains unpaid. In accordance with the Rules, until payment is received, the Society will not send you any more publications and in due course you will be struck off.

FHS Events Calendar

** Here you can find **all currently scheduled** forthcoming FHS Events; please refer to subsequent pages for more information. Additional events may still be added.*

2022

8 February	BIFMO workshop on 'New ways of presenting furniture online', a workshop organised in collaboration with the curators of Castle Howard and Raby Castle.
16 February	FHS Online Seminar on the Antique Dealer Archives at the Brotherton Library. Chaired by Dr Mark Westgarth
18 February	Day Visit to Southside House
27 February	FHS Online Lecture by Ludmila Budrina
2 March	Day Visit to Wrest Park and Stores with Ampthill Park House (postponed from 2020)
7 April	Rochester Study Day
23 April	46th Annual Symposium at the Wallace Collection
25 April	Day Visit to Goodwood House (postponed from 2020)
13–15 May	Spring Study Weekend to North Wales (postponed from 2020)
8 June	Day Visit to Boughton House
21 July	Day Visit to Chequers
26 July	Day Visit to Longford Castle
August	<i>No visits</i>
23–25 September	Cardiff weekend, (postponed from 2020)
14–16 October	Overseas Study Weekend to Tuscany

FHS Events

As reported in the last *Newsletter*, we are now arranging live visits, starting with events that had to be postponed in 2020. We are also continuing our popular programme of online lectures and events, though less frequently.

Online Events

Since online events are arranged at shorter notice than our normal visits, we are unable to advertise them all in the *Newsletter* owing to publication lead-in times, but we will email links to free lectures and other online events to all members about a week in advance. 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 usually at 7.00 pm GMT, and our occasional seminar-format events are on mid-week evenings.

Most online events are free to members, but there may be some for which we need to charge a small fee to cover our costs. Online events are 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 member's username and password. If you need a reminder of these log-in details, please email Events Secretary Beatrice Goddard (events@furniturehistorysociety.org).

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

Future Society Events

Bookings

For places on visits please apply by email or letter to the Events Secretary, Beatrice Goddard, providing either a separate cheque for each event or indicating that you wish to pay by card or online. The email address is events@furniturehistorysociety.org, or telephone 07775 907390. For online payments you will be provided with a link to a payment page and an event reference. Where possible, joining instructions will be dispatched by email, so please remember to provide your email address if you have one.

Applications should only be made by members who intend to take part in the whole programme. No one can apply for more than one place unless they hold a joint membership, and each applicant should be identified by name. If you wish to be placed on the waiting list, please enclose a telephone number where you

can be reached. Please note that a closing date for applications for visits is printed in the *Newsletter*. Applications made after the closing date will be accepted only if space is still available. Members are reminded that places are not allocated on a first-come, first-served basis, but that all applications are equally considered following the closing date.

Cancellations

Please note that no refunds will be given for cancellations for events costing £10.00 or less. In all other cases, cancellations will be accepted up to seven days before the date of a visit, but refunds will be subject to a £10.00 deduction for administrative costs. Please note that in the rare instances where members cannot pay until the day

of a visit, they will still be charged the full amount for the day if cancelling less than seven days before the visit, or if they fail to attend. This is necessary as the Society has usually paid in advance for a certain number of members to participate in, for example, a tour/lunch. Separate arrangements are made for study weekends and foreign tours and terms are clearly stated on the printed details in each case.

Visit to Southside House

3-4 WOODHAYES ROAD, LONDON SW19 4RJ

FRIDAY 18 FEBRUARY 2022

11.30 AM OR 3.00 PM.

Southside House is to be sold and the contents dispersed. Before the contents are removed we have arranged a private



Southside House Garden Room

study visit to the house, which is adjacent to Wimbledon Common. Originally two adjoining dwellings, a Jacobean farmhouse and a cottage, Southside House has been much altered over the centuries by its owners in the William and Mary, then Georgian eras, who gently aggrandized, then extended and altered the building over the centuries. The house was purchased in the 1930s by Hilda Pennington Mellor Munthe, the wife of Axel Munthe, a celebrated Swedish doctor and author of *The Story of San Michele*. Hilda Pennington filled the house with objects and furniture from her family's former grand house in France, built in the 1860s. There are two collections of paintings, many with fine original frames and an assortment of memorabilia, books, etc. After the Second World War, the Munthes' son, Major Malcolm Munthe, a war hero, who had worked in the Special Operations Executive, transformed the interior into a series of somewhat eccentric creations, painting walls and ceilings, adding features gleaned from Blitz-damaged houses and creating what visitors see today. There will be two visits, one in the morning and another in the afternoon, with a lunch for both groups nearby. While not a large house, it promises to be an unusual study day, from assessing French chair suites in original condition to admiring fine frames and most of all seeing an extraordinary and unique interior before it is dismantled. We will be guided by the Family Trust's curator, Juan Tafur, who will trace the history of the house and describe how Major Munthe created the interiors.

COST: £40 (INCLUDES LUNCH)

LIMIT: 2 GROUPS, MAXIMUM OF 12,
APPLICANTS NEED TO INDICATE A
PREFERENCE FOR MORNING OR AFTERNOON

CLOSING DATE FOR APPLICATIONS: FRIDAY
11 FEBRUARY 2022

Visit to Wrest Park & Stores and Ampthill Park House

WREST PARK, SILSOE, BEDFORDSHIRE MK45 4HR

AMPTHILL PARK HOUSE, AMPTHILL,
BEDFORDSHIRE MK45 2HF

WEDNESDAY 2 MARCH 2022

11.00 AM–4.00 PM

For over 600 years the Wrest estate was home to one of the leading aristocratic families in the country, the de Greys, with each generation leaving its mark on the estate. Thomas, 2nd Earl de Grey (1781–1859) designed the current house at Wrest Park in the 1830s, set in an outstanding restored garden landscape originating in the seventeenth century. The house itself is a near-unique example of nineteenth-century English architecture following the style of an eighteenth-century French *château*. The Earl carefully furnished its interiors by scouring auction houses and dealers to find the perfect pieces to complement the eighteenth-century French style of the house. The Archaeological Collections Store at Wrest Park houses over 153,000 historical artefacts spanning over 2,000 years of England's history and comprises a third of English Heritage's total stored collection. Our visit will include a tour of the store in order to examine a selection of furniture.

Coromandel lacquer cabinet on stand with the portrait of the Duchess of Cleveland in its original Trophy frame. Restoration House



After lunch, we visit Ampthill Park House with Sir Timothy Clifford. In 1661, Charles II handed the Great Park portion of the manor including the sixteenth-century Great Lodge to John Ashburnham. Extensive rebuilding of 'Great Park House' was carried out from 1686. The house was then altered and redecorated in 1769–72 by Sir William Chambers for the 2nd Earl and Countess of Upper Ossory, and the grounds were landscaped by Capability Brown. In 1979, the mansion was rescued from dereliction and divided into four large homes.

COST: £50 (INCLUDES TEA/COFFEE AND LUNCH)

LIMIT: 20 (PRIORITY WILL BE GIVEN TO THOSE PREVIOUSLY ASSIGNED PLACES IN 2020)

CLOSING DATE FOR APPLICATIONS: FRIDAY 11 FEBRUARY 2022

Study Day to Rochester, Kent

THURSDAY 7 APRIL 2022

10.30 AM–4.00 PM APPROX.

Led by Dr Tessa Murdoch, this study day will start at Restoration House and Vine House. Restoration House is a fine example of an Elizabethan mansion in the heart of historic Rochester, named after the visit of King Charles II on the eve of his restoration to the monarchy. The collection is particularly strong in chairs and the interiors of both houses feature extraordinary schemes of early and original paintwork from the mid-seventeenth century, which reveal the fashionable taste of the period, much

influenced by the fashions on the Continent. After lunch at Restoration House, we will visit the Cathedral, the second oldest cathedral in England after Canterbury, as well as the Guildhall Museum with its complete set of late eighteenth-century cabinet-maker's tools and chests, and finally the French Hospital.

COST: £65 (INCLUDES TEA/COFFEE AND LUNCH)

LIMIT: 20

CLOSING DATE FOR APPLICATIONS: FRIDAY

11 MARCH 2022

The 46th Annual Symposium: *Making the Old New: The Twentieth-Century Interior Designer's Promotion of Furniture and Its History*

THE WALLACE COLLECTION, MANCHESTER SQUARE, LONDON W1U 3BN

Also live-streamed over Zoom

SATURDAY 23 APRIL 2022

10.00 AM–5.00 PM

The Furniture History Society's 46th Annual Symposium aims to assess the overall contribution made to furniture use, appreciation and design by twentieth-century interior designers; how they assisted in the formation of major collections of furniture during the last century, led the way in its presentation and assisted in re-interpreting and promoting older styles, particularly those of the eighteenth and nineteenth centuries. Further themes will be the interactions

between interior designers and antique dealers, how this stimulated the market for antiques and how interior designers contributed to growth of academic interest in furniture throughout the century. The day will feature papers from an engaging and international mix of experts, academics and practitioners. A detailed programme for the day will be published on the FHS website **imminently**. Tickets to the Symposium will be available on Eventbrite in early March 2022.



William Bruce Ellis Rankin, *La Chambre de Lady Mendl, Elsie De Wolfe*, c. 1920

Visit to Goodwood House

GOODWOOD, CHICHESTER, WEST SUSSEX
PO18 0PX

MONDAY 25 APRIL 2022

10.00 AM–1.00 PM

Goodwood, one of England's finest sporting estates, lies at the foot of the South Downs. Its three façades with copper-domed turrets look out across a

well-wooded park, and it has been the seat of the dukes of Richmond since the late seventeenth century. Originally a Jacobean hunting lodge with gabled wings, it was given a classical makeover when the 2nd Duke of Richmond employed the architect Roger Morris to remodel the great hall (now known as the Long Hall) in 1730. The house was then extended by Matthew Brettingham in the 1740s, who added the Palladian family wing. James Wyatt added a north wing in the 1770s, nearly all of which was demolished in the late 1960s, except for the Tapestry Drawing Room, with its beautiful figural chimneypiece by John Bacon and set of Gobelin tapestries. Wyatt also added two new wings at the beginning of the nineteenth-century, primarily to house the art collection from Richmond House, which had burnt down in 1791. The new wings include the Egyptian Dining Room, one of the first rooms in this country to embrace the fashionable Egyptian style. The stable block was designed for the 3rd Duke of Richmond by Sir William Chambers. The house has a mixture of English and French furniture, including a set of seat furniture by Louis Delanois, with its original Lyons silk cut-velvet upholstery. A highlight of our visit will be the Card Room, which contains the famous set of Sèvres porcelain commissioned by the 3rd Duke when he was ambassador in Paris. The house was extensively redecorated in the 1990s under the direction of the current Duke of Richmond. The family wing, which is still occupied by the Duke and Duchess of Richmond, includes the Large and Small Libraries. The latter contains Napoleon's campaign chair, given by the Duke of

Wellington to the 4th Duke and Duchess of Richmond as a thank you for hosting the famous Duchess of Richmond's ball in Brussels just a few days before the Battle of Waterloo. Our visit will be led by James Piell, Curator of the Goodwood Collection.
COST: £40 (INCLUDES TEA/COFFEE)
LIMIT: 20 (PRIORITY WILL BE GIVEN TO THOSE PREVIOUSLY ASSIGNED PLACES IN 2020)
CLOSING DATE FOR APPLICATIONS: FRIDAY 4 MARCH 2022

Visit to Boughton House

KETTERING, NORTHAMPTONSHIRE NN14 1BJ
WEDNESDAY 8 JUNE 2022
10.30 AM–3 PM APPROX.

This visit to the renowned Buccleuch Collection of fine arts, led by Yannick Chastang, will include the Great Hall, High Pavilion and State Apartments. As Master of the Wardrobe, Ralph, Earl of Montagu, later 1st Duke of Montagu (d. 1709), was responsible for furnishing the royal palaces and cultivated many northern European artists and craftsmen, including many Huguenots such as the architect, engraver and furniture designer Daniel Marot and gilders like the Pelletiers.



Boughton House

COST: £50 (INCLUDING TEA/COFFEE AND LUNCH) LIMIT: 20

CLOSING DATE FOR APPLICATIONS: FRIDAY 6 MAY 2022

Visit to Chequers

BUTLER'S CROSS, AYLESBURY,
BUCKINGHAMSHIRE HP17 0UZ

THURSDAY 21 JULY 2022

Chequers, or Chequers Court, is the country house of the Prime Minister of the United Kingdom. A sixteenth-century manor house in origin, the Grade I listed house has been the country home of the serving Prime Minister since 1921 after the estate was given to the nation by Sir Arthur Lee. William Hawtrey built the current mansion around

1565, possibly from the reconstruction of an earlier building. In the nineteenth century, the Russells (by now the Greenhill-Russell family) employed Henry Rhodes to make alterations to the house in the Gothic style. The Tudor panelling and windows were ripped out and battlements with pinnacles installed. In 1892–1901, Bertram Astley restored the house to its Elizabethan origins, with advice from Sir Reginald Blomfield. The interiors and collection at Chequers today owe much to the vision of Ruth and Arthur Lee (later Viscount Lee of Fareham), who, from 1909–21, devoted themselves to restoring the Elizabethan house. With the Edwardian architect, Sir Reginald Blomfield, the couple scoured auction rooms and antique shops in search of appropriate furnishings, as well as commissioning reproduction pieces from the likes of Gill and Reigate (decorators to George V) and Nicholls and Janes of High Wycombe. Other furniture in the house was inherited

with the purchase of the building. In 1917, the house was the subject of a three-part article by Avray Tipping, published in *Country Life*. The collection includes a notable quantity of late seventeenth-/early eighteenth-century caned chairs — including a large suite of green lacquered chairs — as well as a number of lacquer pieces, and furniture featuring painted decorative surfaces. Specific highlights will include a table made by George Bullock for Napoleon's Drawing Room at Old Longwood House, Saint Helena, and a substantial leather-bound trunk, decorated with brass studs, which purportedly belonged to James II when Lord High Admiral.

COST: FURTHER DETAILS IN THE MAY
NEWSLETTER

LIMIT: 20

CLOSING DATE FOR APPLICATIONS:
FRIDAY 10 JUNE 2022

Day Visit to Longford Castle

SALISBURY, WILTSHIRE SP5 4ED

TUESDAY 26 JULY 2022

10.30 AM–12.30 PM

Situated on the banks of the River Avon near Salisbury, Wiltshire, Longford Castle is now the seat of William Pleydell-Bouverie, 9th Earl of Radnor. It was originally built in the late sixteenth century for Sir Thomas Gorges (1536–1610), courtier to Queen Elizabeth I, by the architect John Thorpe (1565–1655). The castle became the residence of Sir Edward des Bouverie (1688–1736) in 1717. The des Bouverie family was descended from a Huguenot silk weaver, Laurens des Bouverie (1536–1610), who had fled from religious persecution during the Reformation and settled in London. Sir

A George II pier
table, c. 1730,
attributed to
Benjamin Goodison
(c. 1700–67),
white-painted pine
surmounted by
a slab of *verde
antico* marble,
Longford Castle



Edward's brother, Sir Jacob des Bouverie, 1st Viscount Folkestone (1694–1761), succeeded to the title in 1736 and set out to alter the castle and the grounds. He commissioned some of the finest cabinet-makers of the time, including Benjamin Goodison, William Hallett, William Vile and John Cobb, William Bradshaw, William Ince and John Mayhew, and Thomas Chippendale. The Longford Castle collection, formed by successive generations of the family, includes paintings by Van Dyck, Claude, Teniers and Hals, together with British pictures by Reynolds and Gainsborough, as well as oriental porcelain, Brussels tapestries and, of course exceptional eighteenth-century English and Continental furniture.

COST: £30

LIMIT: 20

CLOSING DATE FOR APPLICATIONS:

FRIDAY 1 JULY 2022

Autumn Study Trip to Cardiff

FRIDAY 23 SEPTEMBER TO SUNDAY
25 SEPTEMBER 2022

This two-night, three-day Study Trip will focus on William Burges and on Welsh furniture. Our visits include Cardiff Castle, remodelled in a spectacular Victorian Gothic-style by William Burges for the 3rd Marquess of Bute, and Lord Bute's country retreat Castell Coch, where Burges created a Victorian dream of the Middle Ages. We will visit the nearby St Fagans National Museum of History, an open-air museum of buildings from across Wales, and winner of the Art Fund Museum of

the Year 2019. After an introduction by the furniture curator, we will tour the site, which includes farmhouses furnished with vernacular Welsh furniture, industrial ironworkers' cottages and a school. There will be a chance to visit the Museum's recently opened and excellent galleries of Welsh furniture and crafts. Other visits will include Tredegar House, one of the most significant late seventeenth-century houses in Britain, with its magnificent state rooms, and the small but important group of furniture commissioned by Sir Watkin Williams-Wynn held by the National Museum of Wales. This Study Trip is led by Kate Hay, FHS Events Committee co-chair, and previously Assistant Curator of V&A Department of Furniture, Textiles and Fashion.

NB: The whole weekend will be strenuous, including many steep and narrow spiral staircases, and long distances to cover on foot at St Fagans.

To express interest please contact the Events Secretary on events@furniturehistorysociety.org.

Study Weekend in Tuscany

FRIDAY 14–SUNDAY 16 OCTOBER 2022

Our Autumn Study Tour takes us to the Lucca area of Tuscany. We will be staying in the privately owned Villa Nottolini near Lucca. The villa, with its frescos and neo-classical chapel, dates back to the fifteenth century and has been enlarged over the succeeding centuries. Outline plans for the weekend include a visit to Lucca to



Villa Nottolini,
Tuscany

see the Palazzo Manzi, a baroque villa with an *enfilade* containing a unique *parade* of original tapestries. Other places on the itinerary include the Villa Torrigiani, with its seventeenth-century frescos by Scorzini and eighteenth-century furniture original to the house. We will also be visiting two private villas. To express interest please contact the Events Secretary on events@furniturehistorysociety.org.

Online Lectures via Zoom

These details are correct at the time of going to press. Full details will be emailed to members and posted on the website nearer the time.

16 FEBRUARY 2022 18.00 (GMT)

Seminar on the antique dealer archives at the Brotherton Library chaired by Dr Mark Westgarth. Contributors: dealers Jerome Phillips and Martin Levy in conversation with Joanne Fitton, Head of Special Collections, and Karen Sayers, lead archivist, at the Brotherton Library Special Collections.

27 FEBRUARY 2022 17.00 (GMT) ONLINE LECTURE. *Please note earlier time*

Furniture in malachite: a century of Russian taste in the European market by Ludmila Budrina, Associate Professor of Modern Art History at Ural Federal University.

ECD Events Autumn 2021

In September, a new programme of ECD career events kicked off, with in-person visits resuming for the first time since the pandemic. The first event saw members visit the London showroom of The New Craftsmen to view works created as part of their collaboration with Holkham Hall entitled *A Portrait of Place*.

Part of an ongoing series, the initiative *A Portrait of Place* aims to inspire contemporary furniture-makers and craftspeople by asking them to respond to a particular location, after spending a residency there. This was the second iteration of the project, the first having taken place in Orkney in 2019.

Five makers visited Holkham in the spring of 2021, familiarizing themselves with the house and its landscape. The event allowed our ECD members to explore the pieces they created and the processes and inspiration behind them. There was a variety of different techniques on show, from ceramics to joinery to plaster casting, and the group was able to talk through each of the works with Catherine Lock, Creative Director of The New Craftsmen, and Laura Carlin, illustrator and ceramicist, who had contributed a trio of pots to the project. There was thoughtful discussion between members about the intersection of craft and art, the commissioning process and how eighteenth-century techniques and patterns could be transplanted into contemporary pieces.

November's event returned to the virtual format, with a lecture given to the group by Dr Juliet Carey, Senior Curator at Waddesdon Manor (The Rothschild Collections/ National Trust). This talk focused on her research into the storage boxes produced for Edmond de Rothschild. These boxes are works of art in their own right, and Juliet explored the broader history of storage boxes as well as the practical ingenuity of the Rothschild pieces. There was lively discussion at the end of the lecture, with members discussing protection measures taken by other houses and collectors of the same period, though ultimately concluding that there was nothing quite like the Waddesdon boxes.

The final event of 2021 saw a small group of ECD members visit the London home of the renowned furniture and interior designer Tim Gosling. From the street we were greeted by a glistening festively bedecked staircase, which led us into the inviting and luxurious world of Tim and his partner Steve Holmes at Sycamore House in south London. Upon arrival we were welcomed into their drawing room by a glass of wine, and their dog Hacchi, a very gracious hostess. Tim then proceeded to give the group a guided tour through the series of late eighteenth-century rooms, which they inhabit, each richly decorated with sumptuous materials and bright colours, showing prized objects from his collection as well as his own work. Tim spoke to the group about the importance

and complexity of materials from a designer's perspective, illustrating along the way the effects that could be achieved. Tim's passion for late eighteenth- and early nineteenth-century design is evident throughout the home, no better shown than by his collection of autographs of celebrated designers who he greatly admires, and which line the corridor leading to his library-cum-studio, and were a point of great interest to our members. The group was likewise especially impressed by Tim's extensive library of original books on architecture and interiors, including first editions of Thomas Hope's *Household Furniture and Interior Decoration* and a copy of a book illustrating the interior of Sir John Soane's house signed by the great man himself. Tim ended the session by explaining his design process and library of materials used, showing us *maquettes* as well as some of his innovative work with carbon fibre for chairs on super-yachts. What a treat to end the year!

KATHERINE HARDWICK AND
ELLIOT STIRLING

ECD Research Symposium – Dedicated to Sir Nicholas Goodison

Following the success of five previous ECD Research Symposiums held in London and New York, the Furniture History Society hosted the sixth Research Symposium for emerging scholars in late November. Some months earlier, the decision had been taken to hold the symposium online for the first time due to travel uncertainties posed by pandemic restrictions. The seven speakers from the UK, Europe and the USA, all at an early stage of their careers, rose to the occasion and presented a brilliant selection

of short papers on their current research to an enthusiastic audience from across the globe. The Research Symposium, chaired by Adriana Turpin and generously supported by the Oliver Ford Trust, was dedicated to Sir Nicholas Goodison. Topics explored the materiality of furniture, with an eye to the trade and the use of materials, experimentation and new recipes or techniques. Beginning with a marquetry table created by an Italian Renaissance monk, to a cabinet-maker bringing New Zealand hardwoods to Europe, and to the influence of wooden packaging on furniture design, the talks offered a broad chronological and geographical representation of furniture history, interiors and the decorative arts. With the funding from the Oliver Ford Trust, we decided to use a new form of promotion and to invite the speakers to give an interview as a podcast, to be sent out through Instagram and online, also using Soundcloud. Each speaker described an object in detail, discussing the importance of the material in which it was made and how it fitted into their research. The podcasts were expertly curated and turned into the final presentation by Victoria Jenner, a member of the Early Career Group, who has created a new and valuable resource for members to engage with.

The Society is grateful to the Oliver Ford Trust for its generous support, a demonstration of the commitment to encouraging early stage career development. The day owed its great success to the dedication and hard work of the speakers, and in addition to the recordings of the talks, which will be available to members through the FHS website, summaries of their papers will appear in the May issue of the *Newsletter*.

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? We welcome the opportunity to publish short articles on discoveries made on Society visits, or other discoveries and developments relevant to furniture history. Please send suggestions to research@furniturehistorysociety.org.

A Rare View: A Couch in Daily Use in 1653

When Peter Thornton wrote on 'Canopies, Couches and Chairs of State' in *Apollo* in October 1974, he was responding to the creation of a newly reproduced chair of state beneath a canopy with royal arms, recently installed at the Banqueting House, Whitehall. He wrote of both chairs and couches used in conjunction with canopies and mentioned a number of couches with canopies listed in inventories made between 1629 and 1691 (note 23). He also noted references in these and other inventories to 'couch chairs', 'couches' and 'couch bedsteads' as being in principal reception rooms, although not necessarily with accompanying canopies.

An etching of 1650–53 by Edmond Marmion illustrates a much more domestic use of the couch, which is worth publishing here as evidence of the less stately use of this piece of furniture. The etching, in the collections of the British Museum (Registration no. 1847,0723.7) is of 'Taste', from a series of 'The Five Senses', the only complete set of which is in the Pepys Library at Cambridge. The set is more ambitious than any other of this subject published in England and relies on the precedent of the well-known French prints of the same subject by Abraham Bosse, published 1635–38, although they do not copy them. The scene is of a fashionable interior, underlined both by the extravagantly decorated chimneypiece and wall surfaces and by the presence of the chained monkey, possibly with connotations of man as fettered by earthly and sensual desires but also illustrating the wealth of a household that could afford such a pet. Two fashionably dressed men appear to be about to leave the room, while two fashionably dressed women are seated companionably on a couch set in front of the window, much in the manner of a modern sofa. One is eating sweetmeats offered by the other on a platter, and another woman, probably a servant, stands behind the adjacent table, stirring a large tankard.



'Taste' from a set of the Five Senses, by Edmond Marmion, 1650–53. None of Marmion's plates carry the name of a publisher. © The Trustees of the British Museum

Both sloping ends of the couch are visible and the upholstery looks relatively simple, in fact reminding us of the leather-covered couch (once at Forde Abbey) that Peter Thornton had illustrated as his figure 8, dating it to c. 1640. That couch had hinged ends, in the manner of the grander and more famous couch at Knole, but looks otherwise to be of a similar status to the couch in the etching and may, like it, have had a life more domestic than state.

SARAH MEDLAM

Conservation of the Eighteenth-Century 'Stowe House' Settee at the Met

In the history of furniture, questions of attribution and provenance often emerge

from observations made during examination. Analysis of the construction, for example, the joinery, gilt gesso surface and carved decoration, all contribute to comparison and further research. This short paper will describe the conservation undertaken on an early Georgian settee believed to be from Stowe House, Buckinghamshire, and now in the Metropolitan Museum of Art, New York (Met), (24.136.1).

The settee is part of a larger set of seat furniture that comprises at least two further settees, eight or possibly ten side chairs, now in the Royal Collection (RCIN 35271, 33392), three stools, one in the Met (64.101.957), two at Parham Park, Sussex, and two side tables formerly on loan by the National Trust to Upton House,



Settee.
© Metropolitan
Museum of Art,
24.136.1

Warwickshire.¹ The association of the Met settee to the Royal Collection furniture is confirmed by the number 'IIII' incised on the front seat-rail of the settee, beneath the slip seat. This crucial detail was documented by the author of this paper during conservation, in the months prior to the re-installation of the British Galleries at the Met in February 2020.

The provenance of this settee and the furniture *en suite* has been associated with Stowe House, Buckinghamshire, and is fully discussed by William Rieder, 'A Gilt Gesso Set of Furniture Traditionally from Stowe', *Furniture History*, xiv (1978), 9–13. However, the connection to Stowe has been questioned over the years due to lack of archival material. In the 1848 Stowe sale, no set of giltwood seat furniture is listed although carved and gilt pier tables are included, but the brief descriptions in the catalogue prohibit any firm identification.² Nor is there a record of such seat furniture in the 1839 inventory of the mansion, and, unfortunately, the contents of Stowe prior to 1750 remains unknown.³

In Rieder's opinion, the seat furniture was carved and gilded in about 1730–35, and is based on a style, which appears to be transitional, 'applying an earlier decorative



Number 'IIII' on the front seat rail of the settee.
© Metropolitan Museum of Art, 24.136.1

vocabulary on shapes, which were by this period beginning to be carved in mahogany' (ibid., p. 11).⁴ Similar dating for a chair, c. 1735, likely related to the same set of seat furniture, had already been proposed by Ralph Edwards in his revised edition of *The Dictionary of English Furniture* ((London, 1954), I, p. 270, fig. 138).

Once attributed to James Moore (c. 1670–1726), the 'Stowe' seat furniture, and thus the Met settee, is now thought to be the work of Benjamin Goodison (c. 1700–67), or his workshop, royal cabinet-maker to King George II, and apprentice and successor to Moore. The accreditation to Goodison is based on the similarity of the settee to the Upton House side tables referred to above (Royal Collection Trust, *The First Georgians, Art & Monarchy 1714–1760* (London, 2014), p. 216).

An identical pair of double-chair-back settees to the Met settee is in the Royal

Collection, now on display in the Queen's Drawing Room at Windsor Palace, Berkshire (RCIN 35271). In September 2019, while attending the Attingham Trust 'Royal Collection Studies' course, the author of this paper had the chance to meet Rufus Bird, then Surveyor of The Queen's Works of Art, who exceptionally allowed her to examine the royal settees.⁵ Examination of the settees confirmed the presence of numbers 'I' and 'II' incised into the wood of the front rail beneath the slip seat, using similar chisel cuts to those found on the Met settee. Observations on the construction and specific joinery, as well as examination on damage areas where the gilt finish offers a glimpse into its layering, all contributed to helpful comparison.

A stool from the same set of seat furniture is also in the Met (64.101.957). The stool is incised in a similar manner with number 'III', in this instance on the

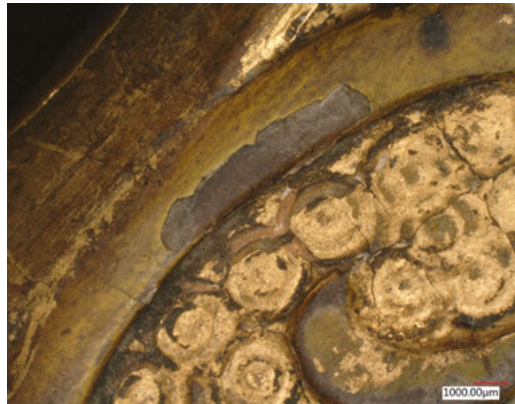


X-ray photograph of a front corner leg and adjacent seat rails showing that the rails and leg are joined without tenons. © Metropolitan Museum of Art, 24.136.1

wooden frame of the removable slip seat for the upholstery cover. Previous repairs to the stool's inner frame have compromised any corresponding numbering. The settee and the stool arrived at the Museum from different sources some forty years apart, admittedly they display dissimilar gilded finish. Although today this is well disguised by the different surface restoration treatments they received prior to entering the collection. However, technical examination of both the Met settee and stool has allowed the author to establish the common origin of the two pieces.

Similar distinctive joinery was used in both the construction of the settee and stool. X-ray photography of a front corner leg and adjacent seat rails shows that the rails and leg are joined without tenons, with no empty mortises or cut-through tenons visible. All elements are locked together using a strategic system, and the join disappears in the flow of the carved decoration. Two chairs in the Lady Lever Art Gallery, Port Sunlight, dated 1730–40, illustrate a near-identical system for a front leg assemblage.⁶

While in conservation, visual examination of the gilded surface of the Met settee was completed using high magnification microscopy with Keyence microscope VHX-6000 with advanced digital imaging. The original water gilding layer was clearly identified concealed under one overall re-gilding restoration campaign. The stratigraphy examination, which represents the composition of the layers structure, revealed a distinctive detail of an original eighteenth-century dark-red bole layer known to be used for the gilt carved-gesso technique made primarily during the early Georgian period.



Keyence microscope image detail: original eighteenth-century red bole for water gilding concealed under an overall gilding restoration using a under layer mostly made of a chrome yellow pigment. © Metropolitan Museum of Art, 24.136.1

Surface samples of the gilt finish collected from the Met settee and stool were mounted in cross-sections and analysed using reflected light microscopy.⁷ The examination confirmed evidence found by visual examination of the settee; furthermore it confirmed similar layering of original water gilding for the stool embedded under several restoration campaigns.

The overall water gilding restoration campaign on the settee was probably executed in the latter part of the nineteenth century. It incorporates a bright yellow under-layer below the application of a pinkish-orange clay bole on which the restoration gold leaf is laid down. This under-layer is mostly made of a yellow pigment, typical of lead chromate pigment, also called chrome yellow. The bright yellow layer is applied all over, even partially covering the inside wooden structure of the settee. The use of chrome yellow reveals an approximate dating for the gilt surface restoration, since the

pigment came into widespread use in the second quarter of nineteenth century.⁸

The most recent restoration campaign, which was easily identified by its use of chrome yellow pigment, was executed with great skill and sensitivity, restoring the full expression and integrity of the original design. With curatorial approval, this restoration gilding was preserved, and a treatment strategy decided.

Overall, the fragile carved-gesso decoration of the surface had survived. Still, the gilt gesso layer was actively delaminating from the wooden support in areas, showing losses scattered over the gilt surface. The embellishment of the tooling or punch-work applied over all the gilt finish background further weakens the decorative surface.⁹ Sturgeon glue diluted in distilled water was used for the consolidation of vulnerable areas, and for the stabilization of losses.¹⁰

The carved-gesso strap-work of the seat back, which was lifting away from the wood in large areas, was stabilized using an aqueous dispersion of an acrylic copolymer solution.¹¹ The medium has low viscosity and excellent penetrating power, allowing safe consolidation of loose and chalky paint layers without swelling water-sensitive surfaces such as gilding. Once the surface stabilization was completed, restoration of losses could begin. A specially designed putty/filler material, similar to gesso-based stucco, was created for compensation of surface losses using a mixture of synthetic resin (Aquazol 200), chalk (calcium carbonate) and cellulose powder. This putty has good carvable quality, which made it ideal for the restoration of missing wooden details.

This material is both physically compatible with the surrounding traditional material, and desirable as a base for the reintegration of the surface finish using gold powder and gold leaf, pigments and watercolour. Finally, the original bright finish of the gilded surface was replicated with the necessary degree of lustre that facilitated the integration of the fills.

In-depth investigation during recent conservation of the Met settee confirmed a common origin of the settee and the stool, and determined that the original water gilding is preserved under a single overall water gilding restoration campaign on the settee. Little is known of the early history of this settee or of the stool, except to say that they are possibly from Stowe House, and that the settee may have sold at the sale of 'Great Brickhill Manor, Bucks.', Messrs George Wigley & Sons, 10–15 November 1919, lot 864, and the stool was in the celebrated Irwin Untermyer Collection until 1964.

Results of the comparison of the methods of construction and joinery, decorative execution and the comparative analysis of the finish of the settee and the stool will allow us to undertake a more accurate study of the other examples from the set. The author of this paper would be interested to hear from the lead conservator of the Royal Collection on the results of any conservation work undertaken on the Royal furniture *en suite*.

PASCALE PATRIS

Conservator

Objects Conservation,

Metropolitan Museum of Art

1 There are at least thirty side chairs of this model in the Royal Collection, although only ten have been identified as eighteenth-century, the remainder being later copies. See also Danielle O. Kisluk-Grosheide, William Koepppe and William Rieder, *European Furniture in the Metropolitan Museum: Highlights of the Collection* (New York, 2006), pp. 99–100.

2 'Catalogue of the Contents of Stowe House, Buckinghamshire', Messrs Christie & Mansion, 15 August 1848 (extending over thirty-seven days).

3 A watercolour by Joseph Nash (1838) of the State Bed Chamber at Stowe, now in the Met, shows that another suite of early eighteenth-century upholstered giltwood/gilt-gesso seat furniture was *in situ* (2019.282.6), and a contemporary description of Stowe's interiors shows that the mansion was replete with such furniture.

4 Rieder, 'A Gilt Gesso Set of Furniture Traditionally from Stowe', *Furniture History*, xiv (1978), 9.

5 Wolf Burchard, the Met's Associate Curator for British Furniture and Decorative Art, and the lead curator for the new galleries, generously made an introduction to Rufus Bird before the RCS programme began in September 2019.

6 L. Wood, *Upholstered Furniture in the Lady Lever Art Gallery*, 1 (New Haven and London, 2009), 237.

7 Microscope Zeiss Axioplan 2 — stratigraphy examination in cross-section using reflected light microscopy combined with visible and ultra-violet light illumination, analysis by Pascale Patris, Conservator, Objects Conservation, Metropolitan Museum of Art.

8 R. L. Feller (ed.), *Artist Pigments*, 1 (OXFORD, 1986), 187–200.

9 Punch-work creates a texture in a gilded surface; the decorative pattern is made with a tool stamped into a freshly done water gilded surface.

10 Sturgeon glue (isinglass) from dried sturgeon bladders of the highest quality has a higher adhesion and lower viscosity than comparable animal glue.

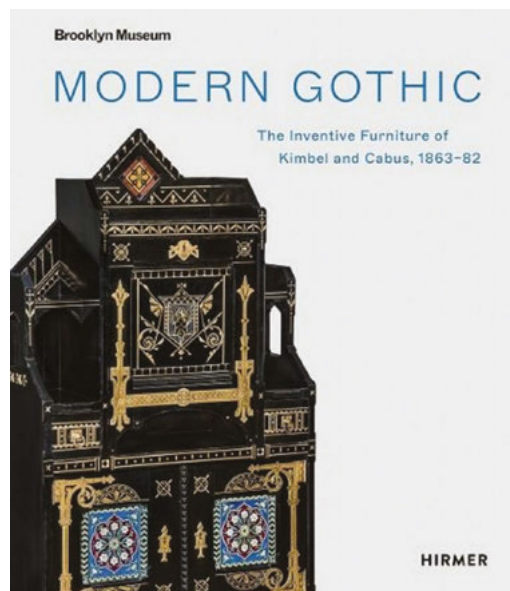
1 1 Lascaux Medium for Consolidation 4176. Synthetic acrylic solution based on polymer resin, which is widely used by conservators.

Book Review

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

BARBARA VEIDT and MEDILL HIGGINS HARVEY, (eds), *Modern Gothic, The Inventive Furniture of Kimbel and Cabus, 1863–82* (New York: Brooklyn Museum/Munich: Hirmer, 2021). 208 pp. 123 col. and 71 b. & w. illus. ISBN 978-3-7774-3658-6. \$50

The last issue of this *Newsletter* (224 (November 2021), pp. 32–33) included a review of *Daniel Cottier, Designer, Decorator, Dealer*, a survey of a career running from the mid-1850s to 1891 and spanning Britain, America and Australia. *Modern Gothic*, the catalogue of an exhibition at the Brooklyn Museum (2 July 2001–13 February 2022), has a narrower focus, the New York partnership of Anton Kimbel (1822–95) and Joseph Cabus (1824–98), which lasted from 1863 to 1882, and more particularly the Gothic-style furniture they produced in the 1870s: the objects in the catalogue entries are virtually all dated ‘circa 1875’ and many can be matched in a photographic catalogue produced about then, given by Kimbel’s granddaughter to the the Cooper-Hewitt Library in 1948 (both entries and photographs may incorporate more than one object). But there is a strong international hinterland.



Anton’s father, Wilhelm Kimbel (1786–1869) was from 1835 a prolific and influential publisher of furniture designs, published first in Mainz and later in Frankfurt, well aware of developments in Paris and London, and his uncle and godfather, Philipp Anton Bembé (1799–1861), from a notable Mainz cabinet-making firm, was Anton’s financial backer and, from 1854, his partner in a New York business. Anton had moreover trained with the firms of Pallenberg in Cologne and Fourdinois in Paris, had designed for Guilnard in Paris and from 1848 for the New York firm of Charles A. Baudouine, of French descent. Joseph Cabus, French by birth, is more obscure, but was so useful to the New York firm of Alexandre

Roux, another Frenchman, that he was in 1858 taken on as a partner.

The Kimbel dynasty and its ramifications are covered in an essay by Melitta Jones, while Max Donnelly provides the British background to American Gothic furniture. This brings out the influence of publications such as Charles Locke Eastlake, *Hints on Household Taste* (London, 1868; New York, 1872) and Bruce James Talbert, *Gothic Forms Applied to Furniture* (London, 1867–68; Boston, 1873), while a mention of Christopher Dresser, whose *Studies in Design* (London, 1874–76) was another inspiration, lecturing in 1876 at the recently opened Pennsylvania Academy of the Fine Arts, designed in a tough, uncompromising Gothic mode by Frank Furness, demonstrates how direct links could be. The main essay, by Barbara Veidt and Medill Higgins Harvey, is an extensive account of the Kimbel-Cabus partnership, including a well-illustrated account of their conspicuous contribution to the 1876 Philadelphia Centennial Exhibition, details of their commercial progress, a survey of their products and a series of photographs, predominantly of the 1880s, showing the crowded interiors which incorporated their furniture. The notes are richly laden and there is a useful bibliography, but an index would have been a useful addition.

The term 'Modern Gothic', used throughout, strikes a sensible note, but much of the furniture by Kimbel & Cabus is so quirky and aggressive that 'extreme Gothic' (*Furniture Gazette* (London, 1876)) or 'ultra-Gothic' (Clarence Cook, *House Beautiful* (New York, 1878)) might be more appropriate. Although the vocabulary

of design is mainly derived from British exemplars, it is easy to understand why Eastlake disowned the American products which claimed to be inspired by him. Sobriety sometimes breaks through, as in an oak hanging cupboard derived from Talbert, but it is symptomatic that the Talbertian cabinet design which Kimbel & Cabus used on their trade card incorporates two pointed Gothic arches which are at odds with the structural honesty underlying Talbert's designs. While their partnership lasted nineteen years, the exhibits in *Modern Gothic* derive from a single decade at most. It may be suspected that their earlier furniture was tame by comparison. But what a high-octane feast of angularities, ebonizing, gilding, polychrome tiles, plentiful struts and stretchers, not to speak of elaborately pierced and scrolled hinges, is here on offer! And it is worth noting the last object illustrated, a lofty cabinet closely resembling another shown in the exhibition, purchased by the Baltimore Museum of Art in 1999, was acquired by the Victoria & Albert Museum as early as 1984.

SIMON SWYNFEN JERVIS

Reports on FHS Events

Report on the Online Lecture Programme

AUTUMN SEASON:

OCTOBER TO DECEMBER 2021

We are most grateful to the speakers for their contributions to this new strand in the FHS events programme.

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).

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. Full Report on page 46.

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

5 DECEMBER 2021: André Charles Boulle as a Maker, Designer and Publisher of Prints by Dr Mia Jackson, Curator of Decorative Arts at Waddesdon Manor.

Reports on FHS Events

Visit to Preston Manor and the Royal Pavilion, Brighton

THURSDAY 16 SEPTEMBER 2021

The first in-person FHS event since the beginning of the pandemic was a gloriously sunny trip to Brighton. Preston Manor is presented as it was under its last private owners, Ellen and Charles Thomas-Stanford. Their furniture represented the taste of a wealthy upper-gentry family in the early twentieth century, an eclectic mix of reproductions and period pieces. Christopher Payne drew our attention to a kingwood and marquetry commode by François Linke, a Parisian cabinet-maker of Czech origin. He highlighted the exceptional quality of the finishing, the gilt-bronze mounts by Léon Messangé, the sophistication of Linke's workshop practice and his successful marketing at exhibitions and fairs.

Preston Manor also houses the furniture collection of Percy Macquoid, author of the *Dictionary of English Furniture*. We admired a cabinet of c. 1570–80 from Augsburg or Ulm, every inch covered with marquetry of figures, birds, floral arabesques and architectural perspectives. On lifting the lid, we found the colours had retained their vivid freshness.

These were merely the *hors d'oeuvres*, before we feasted on the rich furnishings



Cabinet-on-stand,
Germany, c. 1560–70.
Preston Manor.
© Royal Pavilion
& Museums,
Brighton & Hove

of Brighton Pavilion in a manner worthy of George IV. Thanks to the loan of 120 objects from the Royal Collection during works at Buckingham Palace, the Pavilion is closer to its state under George than it has been since 1846. We toured under the expert guidance of Alexandra Loske and David Beevers, who described the highlights of the exhibition, *A Prince's Treasure*, in the February 2020 edition of this *Newsletter*.

David was infectiously enthusiastic and full of memorable phrases ('this is essence of George'), and he explained how George's taste had been guided by his admiration for Imperial China, the Bourbon monarchy and a love of excess. This taste, and the process by which the King acquired and adapted objects, was exemplified by the 'Kylin' clock, an Asian-European hybrid extravaganza of several



One of a pair of brass
and steel fenders of
Chinese style, first half
of the nineteenth
century, currently in
the Banqueting Room,
Royal Pavilion.
© Her Majesty Queen
Elizabeth II 2021.
RCIN 4247

pieces of Chinese and Japanese porcelain, assembled in France in the eighteenth century with gilt-bronze mounts of exotic fruits and flowers. This *mélange* was not enough for George, who embellished it with yet more mounts, a new clock mechanism and an additional plinth. One suspects that if George had been given a lily, he would have gilded it, put it on a plinth, added gilt-bronze mounts and hung bells on it.

The effect of the loans was most spectacular in the Pavilion's grandest entertaining spaces. Seven side tables with carved giltwood dragons completed the Banqueting Room. The dragons reappeared on the brass fire dogs, while the multi-headed snake on the fender recurred in the giltwood overdoor panels and painted ceiling. All were designed by Robert Jones, but only in their original setting could their synergies be fully appreciated.

In the Music Room, six towering porcelain pagodas and the Orléans jar lampstands provided a spectacular finale to the enfilade. The pagodas, 15 feet high on their Spode plinths, drew the eye up to the glimmering, dragon-scaled dome of the ceiling. George's commissions and confections, which might seem garish or bizarre out of context, made perfect sense in the Pavilion, which in return was restored to life by the loans.

Our thanks to Paula Wrightson, Venue Officer at Preston Manor, David Beevers, Keeper of the Royal Pavilion and Dr Alexandra Loske, Curator at the Royal Pavilion for our visit.

AMY LIM

Visit to Middle Temple

TUESDAY 5 OCTOBER 2021

We were welcomed in Fountain Court, outside Middle Temple Hall, by FHS member David Wurtzel and archivist Barnaby Bryan. First, up to the Minstrels' Gallery, with a glorious view over the body of the hall and a closer look at the impressive double hammerbeam room and the period armorial glass in the great west window which dates from 1574. It is a curiosity that the pomegranate, the badge of Katherine of Aragon and Mary I, should be included in a window under the Elizabethan regime.

Then down into the Hall itself, to fully appreciate the monumental screen, so skilfully pieced back together after being smashed by masonry coming through the west window, as a result of a mine landing nearby during the Second World War. We passed in the screens passage a most unusual 'joiner-made' semi-elliptical serving table, supported on very muscular cabriole legs.

The highlight in the Hall was the high table, the oak tree from which it was made said to be a gift of Elizabeth I, the top is composed of planks 29 ft 4 in. in length. The table is thought to be the longest table made of a single oak tree. An animated discussion ensued regarding the age of the supports of this table and the age of other tables in the hall. In a corner was a mid-eighteenth-century piece of furniture, known as 'the cupboard', the top of which is said to be made of the oak hatch from Sir Francis Drake's ship *The Golden Hind*. The base is later and the legs suggest that



Hall screen of Middle Temple Hall

it might have been constructed by the craftsman responsible for the table in the screens passage. This piece is pride of place at the Inn's most ancient events — the Call to the Bar and the Reader's Feast.

We moved on to the Prince's Room, seeing en route cabinets containing the finest pieces from the Inn's silver collection, including an important benefaction of pre-Civil War pieces from Viscount Rothermere. This chamber contained a fine draw-leaf table of c. 1600, alongside which was a mid-eighteenth-century carved mahogany open armchair of country-house proportions with most unusual swan-head arm terminals.

The 1820s 'Jacobethan' Parliament Chamber houses a set of George IV neo-Gothic oak chairs still used at high table. The panelling and Knole ceiling are

about 1900. Some of the most interesting carved panelling in this room was removed, whereupon it languished in the boiler room for several decades until rediscovered and reinstated to its rightful place in recent times.

Finally, to the Queen's Room, where tea was served to conclude the visit, the room named after a most loyal 'Royal Bencher', Queen Elizabeth the Queen Mother, whom we were told was assiduous in attending annual dinners and who did so for the last time aged 101, three months before her death.

The visit was concluded by grateful and appreciative thanks from Lucy Wood.

Our thanks to Barnaby Bryan and David Wurtzel for facilitating this visit which was postponed from 2020.

MICHAEL WELCH

Report on the 45th Annual Symposium: Design 1900–Now

SATURDAY 30 OCTOBER 2021

This year's Symposium, which was held online for the second year, was organized by Corinna Gardner and Johanna Agerman Ross, lead curators of the Design 1900–Now Gallery at the V&A, which opened in June 2021. It reflected on the new gallery and its content, focusing on some of the pieces displayed, delving deeper into their narratives of production and consumption. Corinna Gardner is Senior Curator of Design and Digital at the V&A and she leads the museum's Rapid Response Collecting programme. Johanna Agerman Ross is Curator of Furniture and Product Design at the V&A



Mayday lamp by Konstantin Grcic for Flos.
© V&A

with a focus on the twentieth century and contemporary. She is also the founder of the quarterly design journal *Disegno*.

The organizers introduced the day by discussing the curatorial narrative and conception of the space. The gallery investigates how designed objects reflect society. Rather than looking at the design canon, telling a chronological history of design through a series of stylistic movements, it shows design from the last 120 years through the lens of six themes: automation and labour, housing and living, crisis and conflict, consumption and identity, sustainability and subversion, and data and communication. Following this introduction, nine speakers talked around specific objects on display, reflecting on some of the themes in the gallery. The day was split into four sessions: *Innovating for the Home*, *Making Identities through Design*, *In Conversation* and *Resourceful Design*.

Session One: Innovating for the Home

Konstantin Grcic, Industrial designer, Berlin: The Mayday Lamp and his broader practice

Konstantin Grcic (born in Munich 1965) was trained as a cabinet-maker at the John Makepeace School for Craftsmen in Wood before studying design at the Royal College of Art in London. Since setting up his own practice in Munich in 1991, he has developed furniture, products and lighting for leading design companies. Today, Konstantin Grcic Design is based in Berlin and is active in several fields ranging from industrial design projects to exhibition design and collaborations in architecture and fashion.

Among his producers are Artek, Authentics, Cassina, Flos, Muji, Mutina, Nespresso and Vitra. From the fashion and lifestyle sector, Audi, Hugo Boss, Issey Miyake, Louis Vuitton, Prada and smart/Daimler are some of his clients. Many of his products have been awarded international design prizes. He received the Compasso d'Oro in 2001 for the Mayday lamp (Flos), in 2011 for the Myto chair (Plank) and in 2016 for the OK lamp (Flos). For Tom and Jerry from Magis' series, The Wild Bunch, he received the German Design Award in Gold in 2011.

Grcic defines function in human terms, combining formal strictness with considerable mental acuity and humour. His work is characterized by careful research into the history of art, design and architecture and his passion for technology and materials.

The talk included exploring the creation of the Mayday lamp and its longevity as a design product, as well as its innovation in regard to design for the home.

Dr Christine Checinska, Senior Curator, Africa and Diaspora, V&A — Althea McNish: 'Tropicalizing' British Interiors

Dr Christine Checinska is the V&A's inaugural Senior Curator of African and African Diaspora Fashion and Lead Curator of the forthcoming Africa Fashion exhibition, due to open in July 2022. Prior to joining the V&A, Christine worked as a womenswear designer, academic, artist and curator. Her creative practice and research explore the relationship between fashion, culture and race.

Althea McNish (1924–2020) was amongst the first, if not the first, designer of African Caribbean descent to achieve

international recognition, her dazzling textile designs injecting much-needed colour and life into the post-war interiors. 'Everything I did, I saw it through a tropical eye' (Althea McNish). McNish's prints and weaves adorned everything from high street to high fashions, from boardrooms to cruise ships, and domestic interiors, sold by the yard in Liberty's and Heal's department stores. As her partner and husband John Weiss wrote, 'She brought to London a tropical framework of reference'. This presentation aimed to resituate McNish's work into the context of the Independent Group's *oeuvre*, Hull Traders' prioritization of Modernist art and design in everyday life, and the Caribbean Artists Movement.

Sara Kristoffersson, Professor of Design History, Konstfack University of Arts, Crafts and Design, Stockholm — Ikea catalogues: A commercial and pedagogical tool

Sara Kristoffersson is a writer and professor of design history and theory. She is the author of several exhibition catalogue essays and has published a number of articles on various aspects of design, architecture and popular culture. She is Chair of the Review Panel of Artistic Research at the Swedish Research Council and writes regularly for *Dagens Nyheter*, the largest daily newspaper in Sweden.

IKEA was established in 1943 by a seventeen-year-old Ingvar Kamprad. A few years later he expanded the business into a mail-order company and in the space of few decades it developed into one of the world's leading furniture manufactures. The success is often explained in terms of flat packs and low

prices. But what role did the catalogues play in this context? In her book *Design by IKEA. A Cultural History* (London: Bloomsbury, 2014) Sara Kristoffersson investigated the world-dominating IKEA brand and how the corporation has controversially come to define a nation. In this presentation she talked about the catalogues as a commercial and pedagogical tool from a historical perspective.

Session Two: Making Identities through Design

Christopher Wilk, Keeper of Performance, Furniture, Textiles and Fashion, V&A — Salvador Dalí, Edward James and the Mae West Lips Sofa

Christopher Wilk has curated a series of successful galleries and exhibitions at the V&A, most recently 'Modernism: Designing a New World 1914–1939' and 'Plywood: Material of the Modern World'. He was lead curator for the British Galleries and was closely involved in the curation of the Dr Susan Weber Gallery of Furniture. In addition to books about exhibitions and galleries, his writing includes books on Thonet and Frank Lloyd Wright's Kaufmann Office.

The Mae West Lips sofa is one of the most famous of examples of modern furniture, yet its genesis and later history are often misdescribed. Although it was clearly the idea of Salvador Dalí, he was, apparently, never directly involved in the realization of a sofa. Five sofas were commissioned in Britain under the detailed supervision of Surrealist patron Edward James who, in 1938, was creating a series of extraordinary Surrealist interiors as part of his renovation of



Akuaba chair, Huren Marsh, 1985. © V&A

Monkton House (Edwin Lutyens, 1908) on the West Dean estate. One sofa and a pair of lamps from this important commission are on display in the new Design 1900–Now gallery at the V&A. In the same year, one, possibly two sofas were made for clients of the Parisian designer Jean-Michel Frank, a friend of Dalí's. The origins of the sofa, as well as its revival in the later twentieth century and more recently, were explored in this talk.

Session Three: In Conversation

Huren Marsh MA, London-based designer and educator in conversation with Dr Emily Candela, Senior Tutor, Communication Design, RCA, London

Huren Marsh is a designer, curator and educator born in Kingston, Jamaica. After

a successful career as a telecommunication engineer, taking a foundation course at Middlesex Polytechnic persuaded him to study furniture and product design at Kingston Polytechnic where he gained a first class BA degree. Over the next twenty years Huren worked with several well-established architectural and interior design practices while teaching part-time at five leading UK universities. Working for Casson Mann Design on two separate occasions, he developed his skills for exhibition design and curating. During this time he undertook his MA study at UAL (Enterprise & Management for the Creative Arts) where he gained a distinction, and this ushered in another career change to full-time teaching in 2006.

Huren has a passion for education that has given him a range of opportunities, from teaching in Vietnam and China to running art courses for infants and junior school students. He is a fellow of Interior Educators, an external examiner and a degree course validator. At the core of his teaching approach is a belief in a practice-led demonstrative engagement with students which he calls 'Show me!'. He currently has a studio practice (Studio Hah) developing 'creative gift designs' and curating a series of exhibitions including 'Home Fronts' for the London Festival of Architecture in June 2021.

Dr Emily Candela is a historian of design and science. Working across writing, sound and curating, her work focuses on interdisciplinary relationships between design, science and technology, and how histories of design are studied, remembered and communicated.

Session Four: Resourceful Design

Christien Meindertsma, Furniture and product designer, Utrecht — The Flax Chair and her wider practice

Christien Meindertsma thoroughly explores the life of products and raw materials in her work. In some instances, the result of her projects may be the record of a process itself. In others, her investigations lead to commercial products. Careful investigation and documentation, themes of local production and under-explored resources characterize her work. She seeks to reveal processes that have become distant as a result of industrialization and to encourage a deeper understanding of the materials and products that surround us.

Meindertsma's work is in the collection of MOMA (New York), the Victoria and Albert Museum (London) and the Vitra Design Museum (Weil am Rein). She won three Dutch Design Awards (2008) as well as an Index award (2009) for PIG 05049.



Flax chair, designed by Christien Meindertsma for Label/Breed, 2017, the Netherlands.
Image © V&A

The Flax Chair won the Dutch Design Award and Future Award (2016). Meindertsma graduated from the Eindhoven Design Academy in 2003.

The Flax chair is the result of a collaborative project initiated by Label/Breed. A new composite material was created using four layers of an existing woven flax textile and five layers of a newly developed dry-needle felted flax. The ambition for Meindertsma was to make an affordable, scalable, environmentally friendly, locally made product whilst exploring new production processes.

Antoinette LaFarge, Professor of Digital Media, University of California, Irvine — Louise Brigham: Pioneer of sustainable design

Antoinette LaFarge is a writer and artist

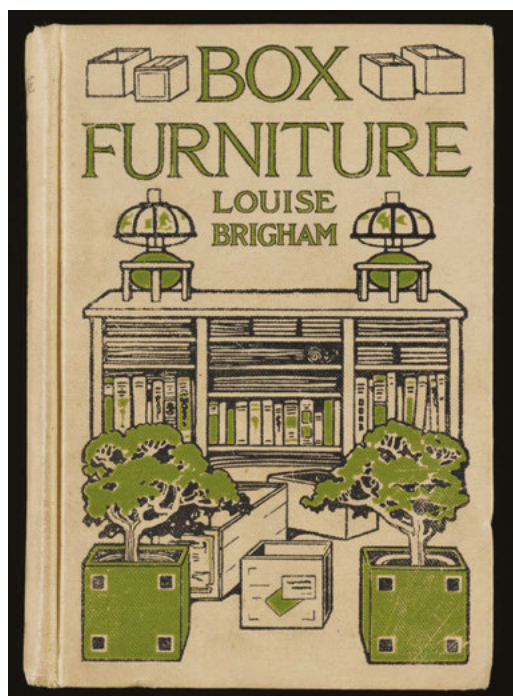
with a special interest in speculative fiction and alternative histories. Recent books include *Louise Brigham and the Early History of Sustainable Furniture Design* (Cham, Switzerland: Palgrave Macmillan, 2019).

During the Progressive Era, a little-known American teacher and settlement movement activist became a pioneer of sustainable furniture design. With her ingenious system for building inexpensive but sturdy 'box furniture' out of recycled materials, Louise Brigham aimed to bring good design and basic carpentry skills to the urban working class. Brigham forged a singular career that included founding a company that offered some of the earliest ready-to-assemble (RTA) furniture in the United States. This talk showed how her work was a resounding critique of capitalism's waste and an assertion of new values in design — values that stand at the heart of today's open and green design movements.

Divia Patel, Senior Curator, South Asia, V&A, London — Recyclewallah: Reuse and repurposing in India

Divia Patel specializes in contemporary art and design, popular culture and photography from South Asia and has published on all these subject areas. She co-curated the V&A exhibition, 'The Fabric of India (2015–2016)' with responsibility for the modern and contemporary content. Her book *India Contemporary Design: Fashion, Graphics, Interiors*, was published in 2014. She is responsible for acquiring works by contemporary artists and designers from South Asia for the V&A's permanent collections.

The tradition of reuse in India stems from the poorest in society and the



Louise Brigham, *Box Furniture: How to Make a Hundred Useful Articles for the Home* (USA: The Century Co., 1909). © V&A



Katran rocking chair, designed and made by Sahil Sarthak Design Co., 2015, India. © V&A

need to be resourceful to live. Reuse in contemporary design catering for a rising middle class is a nascent concept and the Katran Chair by Sahil & Sarthak Design Co. is a rare example. This talk conveyed the fascinating process behind the making of the Katran Chair, placing it within the wider context of repurposed production and consumption in India.

Results of the Online Events Survey

In August 2021 we emailed all members asking for feedback on our online events, to help us plan future programmes. The survey included a questionnaire plus a request for additional comments. Thank you to all those who responded, it has been a useful exercise, and we have made a note of all the suggestions that were made.

To summarize the results, 95% of respondents would like online events to continue, and they were rated 'very good'

by over 72%. The comments indicated that although many people said they preferred live visits when possible, the online events were valued as a way of bringing 'like minds together' together during the pandemic, and were especially appreciated by UK members living outside the South-East of England, and those living outside the UK. When asked about frequency, most respondents preferred monthly online events, on a Sunday at 7.00 pm GMT (by a narrow majority), lasting for an hour or just over. There is a wide spread of subject-interest, with the eighteenth century most popular. About half of the respondents use Instagram, and about 40% use the FHS website.

We have already made some changes as a result of the comments, such as including the US time along with UK time in our publicity and advertising more clearly that the recorded lectures are on the website for members to access. We will bear in mind all the suggestions made for future events and visits. We plan to hold next year's survey in the autumn because some members might have missed this one if they were away in August. The response rate was 17%, which is reasonable, but we would like it to be higher next time, and in future surveys will make it clear that we would like everyone to respond whether or not they have attended online lectures.

Thank you for your many appreciative comments on the online programme, for the suggestions for topics to be explored further in future and for ideas for in-person visits. All the responses were very much valued.

If you would like to see the full results of the questionnaire, please email Beatrice at events@furniturehistorysociety.org.

KATE HAY, DAVID OAKLEY, BEATRICE
GODDARD AND MEGAN WHEELER

Other News

The John Bedford Fellowship 2022

Leeds Arts & Humanities Research Institute, in collaboration with the University of Leeds Special Collections, is pleased to announce a new postdoctoral fellowship for 2022. The John Bedford Fellowship is designed exclusively for a researcher to make use of the John Evan Bedford Library of Furniture History in Special Collections at the University of Leeds. Scholars working in and across any discipline(s) in the Arts and Humanities are eligible to apply. For any further information on the fellowship, see <https://ahc.leeds.ac.uk/leeds-arts-humanities-research-institute/doc/bedford-fellowship-scheme-2021-22>.

Historic Houses Collections Award in Partnership with Dreweatts

Historic Houses and Dreweatts have created a new award to celebrate the importance and evolution of the rich collections that can be found in Britain's independently owned historic houses. The award, titled 'The Collections Award: Recognizing Responding, Reimagining', was launched in November 2021 and joins Historic Houses' iconic award programme and aims to honour the creators, owners,

curators, researchers and conservators who preserve, augment, restore and interpret these beautiful and significant objects, enabling the public to understand and enjoy them and the stories they tell.

All the collections in Historic Houses member places are unique, priceless and inseparable from the individuals and families who have brought and kept them together, making them treasure chests of local and national history. Each year our judges will choose a collection that best exemplifies the way that those who care for our independent heritage: **Recognize** and research the significance and stories of their artefacts; **Respond** to new imperatives and challenges, both social and technical; **Reimagine** the composition or presentation of the collection for a new generation.

Ben Cowell, Director General of Historic Houses, said of the new award, 'Historic Houses is delighted to be launching a new *Collections Award* for 2022, in partnership with Dreweatts, the auction house known for its passion for country houses. The Collections Award joins a stable of prestigious prizes covering the best gardens and restorations and the efforts our member places make to promote education and environmental sustainability'.

The format of the award itself involves two elements. The main judges' choice award will be chosen by an esteemed

panel of judges from a shortlist, and will be presented to the eventual winner in November 2022. They will recognize the thought and effort that goes into caring for and interpreting the uniquely meaningful and precious contents of privately owned and independently run historic houses. The second element is 'public choice' whereby the general public will be invited to select their favourite object from an exhibition hosted by Dreweatts which will put on display items from applicant collections. 'Object of the Year' will pinpoint the merits of individual objects, their intrinsic beauty, quality or even how they best represent a particular narrative.

Jonathan Pratt, Managing Director at Dreweatts, stated: 'We are fascinated to explore how owners and curators are recognizing new challenges and opportunities — from climate change to academic research — and responding to changing audiences or debates on social issues. And we look forward to celebrating those who are re-imagining their collections; from acquisition and expansion to restoration or re-presentation'.

This award will show that the heritage these special places embody is much more than bricks and mortar; artworks and artefacts, treasures and trinkets accumulated over centuries of often unbroken family collecting tell an enormous range of stories that echo beyond the four walls that contain these fascinating assemblages.

'The Wonder of Wood: Decorative Inlay and Marquetry in Europe and America, 1600–1900

A Winterthur Museum, Garden & Library
and Philadelphia Museum of Art Conference
26–28 APRIL 2022

Please see website for further info:
<https://www.winterthur.org/calendar/the-wonder-of-wood-conference/>
Cost is \$375; \$300 for members of Winterthur or the PMA; \$250 Access to Asynchronous Virtual Conference Content; \$200 Access to Asynchronous Virtual Conference Content for members of Winterthur or the PMA; \$225 for nonprofit employees.

Scholarships are available.

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 has continued to support those young professionals who have been furloughed during this lockdown year.

Publications

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

Index to the Dictionary of English Furniture Makers, £20 (members £18)

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

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

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

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

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

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

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

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

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

Index volumes for *Furniture History*, vols I–X £5, XI–XV £5, XVI–XXV £5, XXVI–XXXV £5 including post and packaging

The following back numbers of *Furniture History* are available for purchase: XI (1975)–XIX (1983), XXII (1986), XXV (1989)–LVI (2020). A full list of articles published in these editions may be found on the Journals page of the website.

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

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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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 March 2022.

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: The 'Stanley bed' as seen in 1913. C. W. Provis and Sons, *The Manor House, Rochdale* (Manchester, 1913), p. 17. Courtesy of Rochdale Archives