

The Furniture History Society

# Newsletter 211

August 2018



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# A Masterpiece of the Art Nouveau style: A Piano by Louis Majorelle

The Virginia Museum of Fine Arts (VMFA) in Richmond has the largest museum collection of French Art Nouveau furniture by Louis Majorelle in the United States. Thanks to the extraordinary generosity of American collector Benedict Silverman (1929–2016), the VMFA was offered six pieces of French Art Nouveau furniture, including a major grand piano and a sideboard by Majorelle, two tables and an armchair by Émile Gallé, and a sofa attributed to Georges de Feure. The iconic piano, made at the turn of the twentieth

century, is a true masterpiece in the Art Nouveau style. The piano by Majorelle is among his most important and celebrated objects; he thought so highly of the model that he donated his own example to the Musée des Arts Décoratifs in Paris in 1919.

Majorelle was a French decorator and furniture designer who manufactured his own designs. He was among the most outstanding designers of furniture in the Art Nouveau style and, after 1901, was one of the vice-presidents of the École de Nancy. In the 1880s, Majorelle created



VMFA, Richmond. Gift of Benedict Silverman, 2016.136. Photo: Travis Fullerton



VMFA, Richmond. Gift of Benedict Silverman, 2016.136. Photo: Travis Fullerton

copies in the Rococo style, but the influence of the glass- and furniture-maker Gallé inspired him to create his own masterpieces. By the 1890s, Majorelle's furniture, decorated with marquetry, was based on nature: plant stems, waterlily leaves, tendrils and dragonflies. At the end of the late nineteenth century, during the 1900 Paris Exposition Universelle, Majorelle's designs were a success and

thrilled an international audience. By 1910, he had opened shops for his furniture in Nancy, Paris, Lyon and Lille.

The marquetry on the pianos by Majorelle was designed by the well-known artist Victor Prouvé, who studied at both the École de Dessin in Nancy, France, and the École des Beaux Arts in Paris, where he exhibited his paintings at the 'Salon' of 1885. He returned to his native Nancy,

where he was a major proponent in the revival of the decorative arts, becoming head of the École de Nancy in 1904, after Gallé's death. Prouvé practised painting, drawing, glass-making, marquetry and the art of bookbinding. His most famous collaborations were with Gallé, for whom he provided decorative designs for glass vases, notably the 'Vase Orphée', which is signed by both men. Prouvé also worked with other artists associated with the School of Nancy, such as Eugène Vallin, Daum Frères, Camille Martin and René Wiener.

The theme of the dying swan ('Mort de Cygne'), designed by Prouvé, for the pianos by Majorelle was probably inspired by the opera of Richard Wagner's 'Parsifal'. According to one scholar, 'the swan would have had a divine song: at the time of its death, feeling its last breath coming, the swan sang to the glory of its god, Apollo, god of the sun, of grace and music, a song of incredible beauty'.

There are several other versions of the piano by Majorelle in existence today. One at the Musée des Arts Décoratifs in Paris (inventory number 21522), dated 1903, has marquetry inspired by the poem 'Chanson de l'homme au sable' by Jean Richepin. It was displayed at the 'Salon' of the Société

Nationale des Beaux-Arts in Paris in 1904. This piano was originally owned by Majorelle and on view at his villa in Nancy. Another piano, dated 1905, decorated with the 'Mort du Cygne' imagery — like the example at the VMFA — is in the Musée de l'École de Nancy (gift of Eugène Corbin, inventory number 473). In 1906, one such piano with the 'Mort du Cygne' was displayed at the 'Salon' of the Société des Artistes Décorateurs in Paris. The museum in Nancy also has a preparatory design with swans by Prouvé. Two additional pianos, both decorated with the 'Mort du Cygne' subject, include an unsigned and undated example (Robert Kogod Collection, Washington, DC) and another one, dated 1903, formerly in the Garden Museum, Japan (Sotheby's Paris, 16 February 2013, lot 55). A fifth piano, with carving but no marquetry, was sold at Sotheby's in New York (17–18 May 1985, lot 496). One model of the piano was offered at auction in Paris by Maîtres R. G. et Claude Boisgirard on 19–20 June 1972, lot 143.

BARRY SHIFMAN

*Sydney and Frances Lewis Family Curator  
Decorative Arts 1890 to the Present  
Virginia Museum of Fine Arts*

## FHS Annual Lecture

SOCIETY OF ANTIQUARIES,  
BURLINGTON HOUSE, PICCADILLY,  
LONDON W1J 0BE

TUESDAY 30 OCTOBER 2018

6 PM FOR 6.30 PM START

Morrison Heckscher, Curator Emeritus of American Art, The Metropolitan Museum of Art, New York: 'Chippendale's Drawings for the *Director*: What They Tell Us About Him as a Designer, and What They Tell Us About the Making of his Great Book'.

**Admission to the lecture is free, but attendance is by ticket only, which must be acquired in advance.** Please apply to the Events Secretary by email or post. Numbers are limited to 90.

## FHS Annual General Meeting

BRUNSWICK ROOM,  
THE GUILDHALL, HIGH ST,  
BATH BA1 5AW

SATURDAY 17 NOVEMBER 2018

11.00 AM–1.00 PM, TOUR AT  
2.15 PM APPROX.

The Annual General Meeting for the year ending 30 June 2018 will be held in the Brunswick Room at the Guildhall, Bath. The AGM will start at 11.00 am (coffee from 10.30 am).

Further details of the day will be sent to members who register and will be on the website in September. Admission to the AGM is free, but all members wishing to attend should notify the Events Secretary at least seven days in advance. Further information about the day will be sent via email nearer the time to all those who have registered their attendance.

### *Talks*

The British and Irish Furniture Makers Online (BIFMO) database is in the process of being enhanced with new information and the Institute of Historical Research is developing an advanced search option to allow for complex and detailed searches of the online resource. In addition to database development, Dr Laurie Lindey will update us on ongoing research. The outcome of these research projects will generate case studies, biographies and interactive material for publication on the BIFMO database and website.

Dr Jenny Saunt, who joined the V&A's Furniture, Textiles and Fashion Department in December, will give a brief update on her work in the new role of Curatorial Research Fellow, which was created with support of the Oliver Ford Trust and focuses on furniture of the long eighteenth century.

Matt Thompson, Head Collections Curator, English Heritage, will speak on 'English Heritage: From Rutupiae to Rembrandt. An Introduction to the Scope



and Scale of the National Heritage Collection’.

Leela Meinertas, Curator, V&A, will speak on displays she has organized at the V&A of drawings by Thomas Chippendale in celebration of his 300th anniversary.

Tickets for a cold buffet lunch with a glass of wine should be booked at least seven days in advance.

The meeting will be followed by a private, furniture-orientated tour at the Holburne Museum, led by their Decorative Arts Curator Catrin Jones. The tour is free, but members must register their attendance at least seven days in advance with the Events Secretary.

## The 43rd Annual Symposium: *Pietre Dure*

THE WALLACE COLLECTION,  
MANCHESTER SQUARE, LONDON  
W1U 3BN

SATURDAY 30 MARCH 2019

10.00 AM–5.00 PM

Next year’s FHS Annual Symposium will focus on *pietre dure*, with sessions on the art market, new research on British, Italian, Spanish and Russian workshops and collecting. This will form part of a longer

three-day event (a study session on Friday 29 March with the Gilbert Collection on their stored collections of *pietre dure* and a visit to the National Trust property of Hinton Ampner on Sunday 31 March); the other days to be organized by the V&A.

Tickets to the symposium will go online in February 2019, details will be on the website later in the year and in the November *Newsletter*.



Circular table of black Ashford marble, inlaid with specimens of Derbyshire marble, designed by J. Randall and made by Samuel Birley for the London International Exhibition 1862. © Victoria and Albert Museum, London

# Future Society Events

## Bookings

For places on visits, please apply to the Events Secretary, Beatrice Goddard, tel. 07775 907390, with a separate cheque for each event, using the enclosed booking form. Where possible, joining instructions will be dispatched by email, **so please remember to provide your email address if you have one. There is no need to send an SAE if you provide a clearly written email address.**

Applications should only be made by members who intend to take part in the whole programme. No one can apply for more than one place unless they hold a joint membership, and each applicant should be identified by name. If you wish to be placed on the waiting list, please enclose a telephone number where you can be reached. Please note that a closing date for applications for visits is printed in the *Newsletter*. Applications made after the closing date will be accepted only if space is still available. Members are reminded that places are not allocated on a first come, first served basis, but that all applications are equally considered following the closing date.

Please note the Events email address: [events@furniturehistorysociety.org](mailto:events@furniturehistorysociety.org)

## Cancellations

Please note that no refunds will be given for cancellations for events costing £10.00 or less. In all other cases, cancellations will be accepted up to seven days before the date of a visit, but refunds will be subject to a £10.00 deduction for administrative costs. Please note that in the rare instances where members cannot pay until the day of a visit, they will still be charged the full amount for the day if cancelling less than seven days before the visit, or if they fail to attend. This is necessary as the Society has usually paid in advance for a certain number of members to participate in, 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.

## Spring Study Trip — Kent

FRIDAY 17 MAY—SUNDAY 19 MAY  
2019

This Spring Study weekend to Kent will be led by Dr Tessa Murdoch of the Department of Sculpture, Metalwork, Ceramics and Glass at the Victoria and Albert Museum.

Further details will be on the website later in the year and in the November *Newsletter*.

# Occasional and Overseas Visits

## Private View and Lecture: Innovation & Collaboration. The Early Development of the Pendulum Clock in London

BONHAMS, 101 NEW BOND STREET,  
LONDON W1S 1SR

WEDNESDAY 12 SEPTEMBER 2018

6.00 PM–8.00 PM



Ahasuerus Fromanteel wall clock, 1660

As detailed in the May *Newsletter*, this exhibition is a carefully curated selection of some of the finest examples of early English clock-making, placing it within the socio-economic context of the time. This exhibition aims to illustrate how London-made clocks and watches surged to world pre-eminence in the thirty years after the

restoration of Charles II in 1660, in parallel to the way London, in the same period, became the world's foremost commercial centre and mercantile entrepôt. Lecture by Curator Richard Garnier.

COST: £20 (INCLUDES A GLASS OF WINE)

LIMIT: 20

CLOSING DATE FOR APPLICATIONS:  
FRIDAY 31 AUGUST 2018

## Brighton Pavilion

4/5 PAVILION BUILDINGS,  
BRIGHTON BN1 1EE

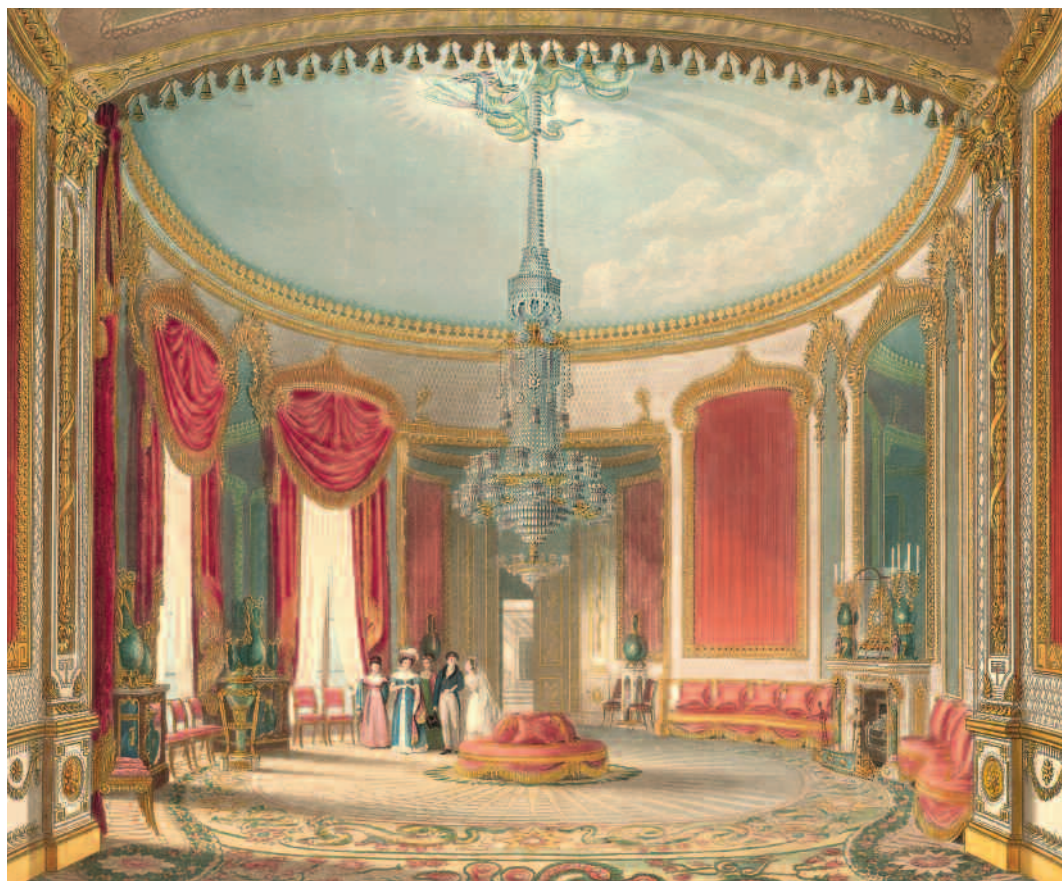
THURSDAY 27 SEPTEMBER 2018

5.00 PM–7.30 PM

The Royal Pavilion, begun in 1787, was built in three stages as a seaside retreat for George, then Prince of Wales, later Regent in 1811. The Saloon was the central room of the earlier Marine Pavilion and the interior decoration has changed several times since the earliest days of the building.

Since 2006, various conservation projects have been carried out on the Saloon, and current work has included recreating the original silver and 'pearl' white wall decoration and installing specially woven crimson silk panels, together with the fitting of a replica of the original carpet, designed for the room by Robert Jones.





Saloon of Royal Pavilion, 1826. © Royal Pavilion & Museums, Brighton & Hove

This visit will be led by David Beevers, Keeper of the Royal Pavilion, and Annabel Westman, Executive Director of The Attingham Trust and independent textile historian. David Beevers will give an outline history of the Pavilion, followed by Annabel Westman taking a detailed look at the specific Saloon restoration projects, with special focus on the silk panels and carpet. She will explain how she found the most historically accurate silks for the panels and drapery and how a sample of the original Saloon silk was discovered in a book of English and

French silk samples from 1764, held in the V&A's archives.

This will be followed by a tour around the ground-floor state rooms, before Pavilion object conservator Andy Thackray talks about the restoration of the pair of Bailey and Saunders of London cabinets, made to a design by Robert Jones, c. 1822.

**COST:** £40

**LIMIT:** 20

**CLOSING DATE FOR APPLICATIONS:**  
FRIDAY 24 AUGUST 2018

## Private View and Lecture: Lyon & Turnbull Exhibition of Gordon Russell

LYON & TURNBULL, 22 CONNAUGHT  
STREET, LONDON W2 2AF

WEDNESDAY 3 OCTOBER 2018

6.00 PM–8.00 PM

From 26 September to 6 October Lyon & Turnbull, London, is holding an exhibition of Gordon Russell (1892–1980) furniture and design in their London gallery. Schooled in the Arts and Crafts tradition of the Cotswolds, Russell believed that good design has a lasting impact on people's lives. The pieces will be a combination of loans from museum and private collections. The event will include a lecture by Verity Elson, Curator of the Gordon Russell Design Museum.

COST: £20 (INCLUDING A GLASS OF  
WINE)

LIMIT: 25

CLOSING DATE FOR APPLICATIONS:  
FRIDAY 7 SEPTEMBER 2018

## Visit to Great Chalfield Manor and Corsham Court, Wiltshire

THURSDAY 18 OCTOBER 2018

10.30 AM–4.00 PM

This visit starts at Great Chalfield Manor, described by Pevsner as 'one of the most perfect examples of the late medieval English manor house', with a tour by Robert Floyd.



Great Chalfield Manor

The manor was built c. 1467–88 for Thomas Tropnell. The gardens, orchards and water features were designed on Arts and Crafts principles by Alfred Parsons to complement the sensitive Edwardian restoration of the manor in 1905–12 for Robert Fuller (Robert Floyd's grandfather) by Sir Harold Brakspear. The manor houses a collection of seventeenth-century Flemish tapestries as well as a collection of oak furniture, including a splendid Edwardian bath disguised in oak.

After lunch at Great Chalfield, we travel to nearby Corsham Court for a tour of four State Rooms with Lord Methuen. Many of the rooms were the result of close cooperation between Mr Paul Methuen (1723–95), 'Capability' Brown and Robert Adam, and include Adam mirrors and tables, the John Cobb commode and pieces by both Thomas Chippendale and Thomas Johnson, as well as later Regency pieces, including a pair of long, leather-covered seats designed by John Nash for his great octagonal Saloon.

COST: £60 (INCLUDING LUNCH)

LIMIT: 12

CLOSING DATE FOR APPLICATIONS:  
MONDAY 1 OCTOBER 2018

# Visit to the 'Lost Treasures of Strawberry Hill' Exhibition

STRAWBERRY HILL HOUSE,  
268 WALDEGRAVE ROAD,  
TWICKENHAM TW1 4ST

THURSDAY 8 NOVEMBER 2018

10.30 AM–2.00 PM



Strawberry Hill House

In October 2018, some of the most important masterpieces in Horace Walpole's famous and unique collection will return to Strawberry Hill for a once-in-a-lifetime exhibition (20 October 2018–24 February 2019).

Horace Walpole's collection was one of the most important of the eighteenth century; it was dispersed in a great sale in 1842. For the first time in over 170

years, Strawberry Hill can be seen as Walpole conceived it, with the collection in the interiors as he designed it, shown in their original positions.

The tour will focus on furniture including the Waldegrave secretaire, the Boulle cabinet on stand and the famous rosewood cabinet designed by Walpole, owned by the V&A, which will be housed in 'The Tribune'.

**COST: £60 (INCLUDING  
TEA/COFFEE, LUNCH AND  
AFTERNOON RE-ENTRY TICKET)**

**LIMIT: 20**

**CLOSING DATE FOR APPLICATIONS:  
FRIDAY 5 OCTOBER 2018**

The Society makes grants to individuals and organizations from two funds which 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. See the Grants section on page 39 for more information.

## A Royal Visit to George Bullock's Workshop, 1814

With so many aspects of nineteenth-century furniture and interior decoration, it was Clive Wainwright (1942–99) who made connections that encouraged further research; opportunities often generously passed on to others.

In his essay 'George Bullock and his Circle'<sup>1</sup> Wainwright made two references that indicated links between the British monarchy and the designer and cabinet-maker George Bullock (1782/83–1818). The first was to the 'express order of the Prince Regent' for the house and furniture to be used by Napoleon and his entourage in exile on St Helena.<sup>2</sup> The second was to an inkstand formerly in the collection of Queen Charlotte (1744–1818), and Wainwright wondered if she had owned more.<sup>3</sup>

Not only do we now know that the answer to the question is yes, but we may begin to understand better the circumstances. A recently identified report under the heading 'The Mirror of Fashion' in *The Morning Chronicle*, 24 August 1814<sup>4</sup> notes:

Yesterday, at about 12 o'clock, her MAJESTY, accompanied by the Princesses ELIZABETH [1770–1840] and MARY [1776–1852], attended by Lady M. WINYARD, went from the Queen's Palace, in a carriage, to Mr. GEO. BULLOCK's Mona Marble and Furniture Works, in Tenterden-street, Hanover-square; previous notice having been given of the honour of the intended

visit, the Royal party were received in the entrance hall<sup>5</sup> by Mr GEO. BULLOCK, who had the honour of conducting the QUEEN and PRINCESSES through the different apartments of his extensive establishment. Her MAJESTY and PRINCESSES were graciously pleased to express their high approbation. Her MAJESTY and the PRINCESSES selected some of the most choice and beautiful furniture, manufactured of oak and mona marble; and the QUEEN condescended to accept a magnificent table which had been executed purposely for her MAJESTY, of a singularly fine specimen of English oak, surrounded by the choicest foreign woods. The Royal Party afterwards visited the newly erected workshops in Oxford-street,<sup>6</sup> where they inspected the various branches of business carried on in that extensive manufactory, and appeared extremely gratified. Their attention was particularly attracted by the tractability of a deaf and dumb boy employed in the works, who obeyed her MAJESTY's commands by her signs. The Royal Family left the establishment about half past one o'clock, and returned to the Queen's palace ...

It can now be shown that the 'magnificent table which had been executed purposely for her MAJESTY, of a singularly fine specimen of English oak, surrounded by the choicest foreign woods' is the one today in the Duchess of Kent's Drawing Room at Frogmore House.<sup>7</sup> The top is veneered with oak within a border of lozenge-shaped pieces of specimen woods, identified underneath. The specimen veneers are: 'Bow wood / Africa; Mahogany / Spanish; Rose Wood / South America; Crown Wood / Africa; Nutmeg





Table designed and manufactured by George Bullock, and presented to Queen Charlotte, 23 August 1814. Royal Collection Trust/© Her Majesty Queen Elizabeth II 2018

Wood / Africa; Evergreen Oak / British; Gold Wood / Africa; Evergreen Wood / Africa; Bow Wood / Africa; Topaz Wood / South America; Yew / British; Zebra Wood / America'.<sup>8</sup> The form of 'Queen Charlotte's table' is very similar to a table ordered in 1815 for Napoleon's use on St Helena.<sup>9</sup>

Also, still in the Royal Collection, and attributed to George Bullock, are a pair of characteristic rosewood, brass inlaid and marble-topped cabinets<sup>10</sup> and a pair of small side cabinets, the doors of which are inlaid with a brass wreath, crossed with *thyrsi*.<sup>11</sup> The pattern on the doors is closely related to that on the similarly proportioned cabinet at Abbotsford, manufactured in 1816 by Bullock for Sir Walter Scott's plaster bust of Shakespeare, also by Bullock.<sup>12</sup> Unfortunately, Queen Charlotte's papers are extremely patchy, and nothing survives from the period to shed further light on these purchases,<sup>13</sup> if indeed we are safe to assume that they were all hers.

However, one further mystery can now, it would seem, be solved. In 1995 English Heritage acquired for Ranger's House a

'winged' cabinet inscribed on its drawer: 'A British Oak Cabinet presented by Her Majesty to her Royal Highness The Princess Sophia of Gloucester [1773–1844]. August 1814'.<sup>14</sup>

The provenance of the cabinet, the manufacture of which was confidently attributed in 1995 to George Bullock, was documented from the auction sale the year after Princess Sophia's death. *Mr Frederick*



Cabinet designed and manufactured by George Bullock, and presented to Princess Sophia of Gloucester by Queen Charlotte, August 1814. English Heritage: Ranger's House



Chinnock, and Messrs Collinson & Hurley, on the premises, 29 January 1845 (and four following days), day three, lot 440, when it was sold from the 'Centre With-Drawing Room'. In the sale catalogue it was highlighted as '*A very elaborately designed winged cabinet, formed of a splendid specimen of Pollard Oak, tastefully inlaid with ebony, gilt raised trellis back, china shelf over centre, turned column supports and open brass gallery, four gilt trellis panel doors under, fitted with fluted crimson silk, enclosing nests of oak drawers, lined with cedar, Bramah's patent locks and keys, a present from Her Late Majesty Queen Charlotte*'.<sup>15</sup> It is reasonable to connect this gift to her niece, with Queen Charlotte's visit to the Bullock workshop on 24 August 1814, in advance

of Princess Sophia's move into Ranger's House in 1815.

It has already been noted that 'A very sumptuous circular ink stand, of the late George Bullock's Buhl manufacture ...'<sup>16</sup> was in the sale of *The Remaining Part of a Valuable Collection of Curiosities, comprising Carvings in Ivory, Trinkets, Coins, Porcelain and Furniture* from the collection of Queen Charlotte. And, finally, a payment of £106 11s 7d was made to Bullock on 6 March 1816 for unspecified 'chimneypieces', originally ordered in 1814.<sup>17</sup>

So soon after Bullock had become fully established in London, royal patronage would have been appreciated as a most encouraging and valuable accolade. Perhaps further evidence of Bullock's work for the royal family will emerge.<sup>18</sup>

MARTIN P. LEVY

- 1 In Clive Wainwright *et al.*, *George Bullock: Cabinet Maker* (London, 1988), pp. 13–39.
- 2 *Ibid.*, p. 33.
- 3 *Ibid.*, pp. 37–38.
- 4 The writer is grateful to Alec Berry for drawing this reference to his attention.
- 5 Wainwright *et al.*, *op. cit.* (see note 1), fig. 3. Wainwright suggested that this page from the so-called *Wilkinson Tracings* (City Museums and Art Gallery, Birmingham) might depict Bullock standing on the inner hall staircase at Tenterden Street.
- 6 See Martin Levy, 'George Bullock's Partnership with Charles Fraser, 1813–1818, and the Stock-in-Trade Sale, 1819', *Furniture History*, xxv (1989), 145–213.
- 7 RCIN 27376.
- 8 [www.royalcollection.org.uk/collection/search#/5/collection/27376/tilt-top-table](http://www.royalcollection.org.uk/collection/search#/5/collection/27376/tilt-top-table) (accessed 7 July 2018).
- 9 See Martin Levy, 'Napoleon in Exile. The Houses and Furniture Supplied by the British Government for the Emperor and his Entourage on St Helena', *Furniture History*, xxiv (1998), Appendix 1, no. 26, fig. 46.
- 10 [www.royalcollection.org.uk/collection/search#/3/collection/73/display-cabinet](http://www.royalcollection.org.uk/collection/search#/3/collection/73/display-cabinet) (accessed 7 July 2018).

- 11 [www.royalcollection.org.uk/collection/search#/4/collection/82/a-pair-of-side-cabinets](http://www.royalcollection.org.uk/collection/search#/4/collection/82/a-pair-of-side-cabinets) (accessed 7 July 2018).
- 12 Wainwright *et al.*, *op. cit.* (see note 1), no. 15.
- 13 Letter from Hugh Roberts, 2 March 1995.
- 14 See Dalya Alberge, 'Royal Gift Comes Home after 150 Years', *The Times*, 11 April 1995.
- 15 The provenance was identified by Julius Bryant, at the time a curator with English Heritage.
- 16 Christie's, 24 May 1819, lot 38. For the likely appearance of this inkstand, see an example now in the collection of the Museum of Fine Arts, Boston, and illustrated in the exhibition catalogue *Splendor and Elegance. European Decorative Arts and Drawings from the Horace Wood Brock Collection* (Boston, 2009), cat. no. 66.
- 17 National Archives, Kew: 19/44/15. Information first received from Clive Wainwright, March 1992, and confirmed, with further detail, in the letter from Hugh Roberts, 2 March 1995 (see note 13).
- 18 The writer is grateful to Rufus Bird for confirming that he has, to date, found no further documentation connecting the royal family to George Bullock.

# Other Notices

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

## Exhibition: The Paxton Style 'Neat & Substantially Good': Thomas Chippendale's Scottish Achievement

PAXTON HOUSE, BERWICK-UPON-TWEED TD15 1SZ

TUESDAY 5 JUNE–TUESDAY 28 AUGUST 2018

New research by furniture historian David Jones, supported by Paxton House Curator Dr Fiona Salvesen Murrell, has uncovered one of the world's largest collections of outstanding Chippendale furniture created between 1774 and 1791 in the 'Paxton Style': a high-quality, understated and innovative neo-classical style designed for Scottish patrons, the Homes. The Chippendale and Trotter furniture collection was recognized as nationally significant by Museums Galleries Scotland on behalf of the Scottish Government in 2017. Lenders to the exhibition include: the Victoria and Albert Museum, The Prince's Foundation — Dumfries House, National Museums of Scotland, Blair Castle, Arniston House, the Garrick Club and private collections. The

exhibition has been supported by the Weston Loan Programme with Art Fund, Museums Galleries Scotland, the Paxton Trust and the Leche Trust. A catalogue has been published to accompany the exhibition, supported by the Furniture History Society, the Decorative Arts Trust (USA) and private donors.

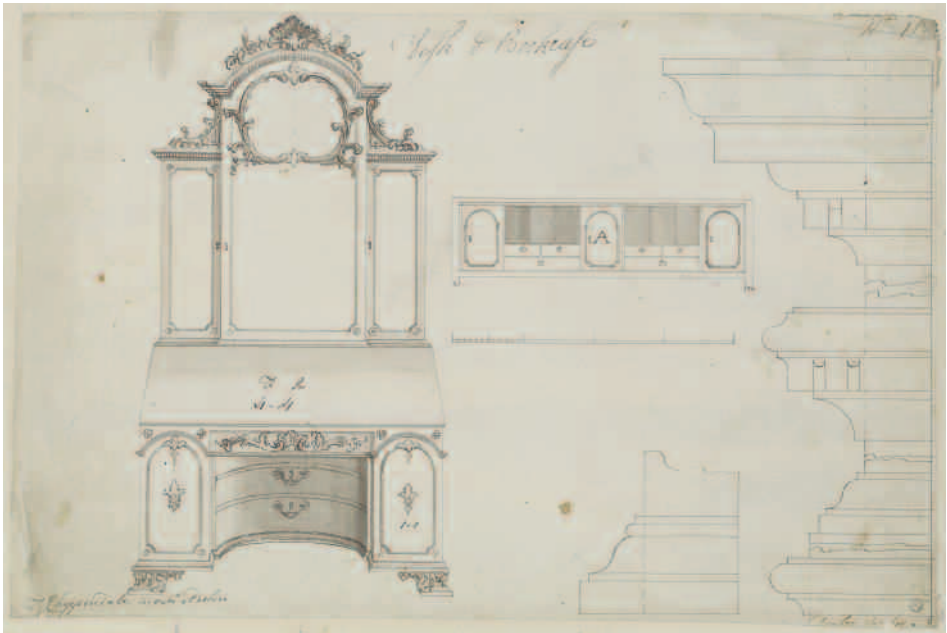
Free entry to the exhibition (11 am–3 pm daily). Admission charges apply for House Tours and grounds passes.

## Exhibition: The Shakespeare of English Furniture: Designs by Thomas Chippendale

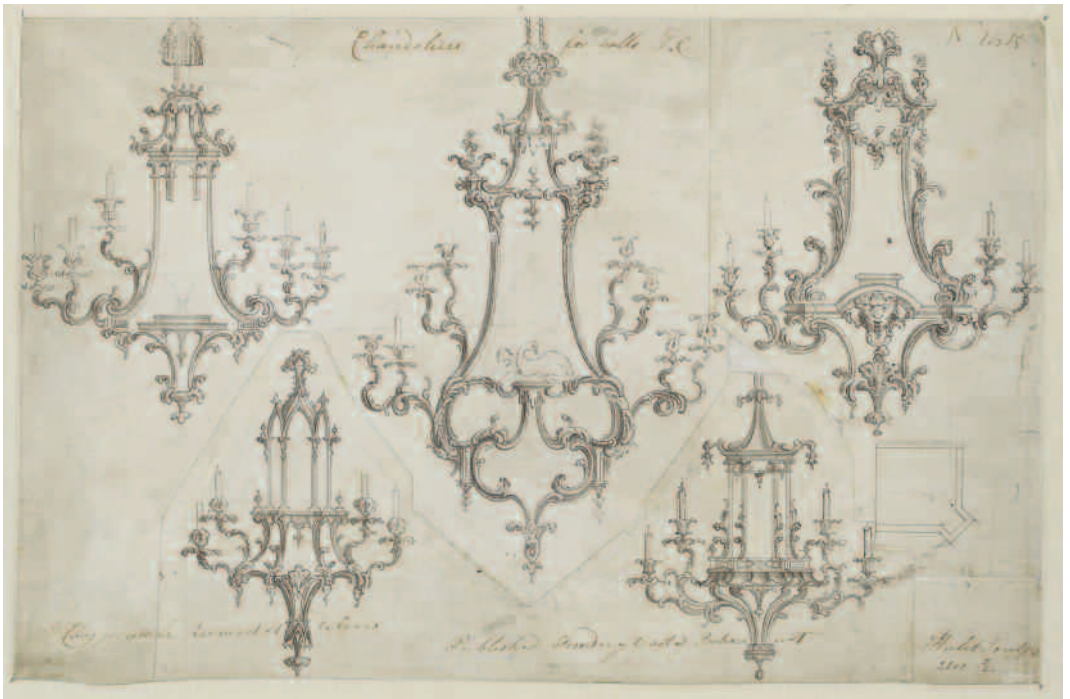
VICTORIA AND ALBERT MUSEUM, GALLERY 102 AND NATIONAL ART LIBRARY LANDING

TUESDAY 28 AUGUST 2018–SUNDAY 17 FEBRUARY 2019

In celebration of the 300th anniversary of Thomas Chippendale's birth, the V&A are showing two related displays drawn from the museum's rich collection of his furniture designs. The first includes drawings for the 3rd edition of the *Director* (1762) and a second will present a series of publications associated with Chippendale and his contemporaries. This display will be complemented by clips from a recently discovered silent film made in the 1920s when his work was undergoing a renaissance of interest.



Design for a desk and bookcase by Thomas Chippendale (1718–89). Pen, ink and wash on paper, designed about 1760 and published as plate no. 112 in *The Gentleman and Cabinet Maker's Director* (1762), museum no. D.700-1906



Five designs for chandeliers by Thomas Chippendale (1718–89). Pen, ink and wash on paper, published as plate 155 in *The Gentleman and Cabinet Maker's Director* (1762), museum no. 2601

# Symposium: The Rush Seated Chair: A Celebration of Past, Present and Future

A MARCHMONT HOUSE EVENT

FRIDAY 14 SEPTEMBER–SATURDAY  
15 SEPTEMBER 2018

The rush-seated chair has been the workhorse of seat furniture in the British Isles. Made from available natural materials, it was manufactured in several different regions with access to water where rushes grew and it appeared in a fascinating range of styles. However, it must not be assumed that the rush-seated chair was an exclusively rural product. Early in the Industrial Revolution, thousands of these chairs were supplied for use in mills, factories and cheap urban accommodation, making the rush-seat chair one of the first eighteenth-century mass-produced articles. At the other end of the social spectrum, late eighteenth-century country house ladies ordered 'fancy' versions for their bedrooms and parlours to create a whimsical 'rustic' look, and fashionable cabinet-making firms added them to their pattern books. It is perhaps not surprising that this most democratic item of 'Everyman's' furniture became the subject of an Arts and Crafts revival in the late nineteenth and early twentieth centuries. Indeed, the rush-seat chair arguably became one of the enduring icons of the Arts and Crafts Movement.

Today there is a modest interest in the Arts and Crafts versions of the rush-seated chair and some historical models are

reproduced, but few modern chairs are made with rush seats for a variety of reasons, including costs, scalability, limited rush sources, fashion and their perceived spartan comforts.

This symposium will investigate the rush-seated chair in all its facets, from the material and the ways in which the rush seats were made, to the widespread variety of vernacular types. Discussion will lead to some of the talented architect/designers whose names became associated with their revival. The scope of the symposium will cover all contexts, from the urban to the rural; from the country house to the cottage. Finally, we shall contemplate the place of the rush-seated chair in the modern world. Why is it an interesting subject of study and does it really have a future in our lives today?

For the full programme, and details on how to enrol, please see:

[www.eventbrite.co.uk/e/the-rush-seated-chair-a-celebration-of-past-present-future-tickets-46115008231?aff=es2](http://www.eventbrite.co.uk/e/the-rush-seated-chair-a-celebration-of-past-present-future-tickets-46115008231?aff=es2)

## Symposium: Harewood and Paxton: Chippendale Commissions Compared

PAXTON HOUSE, BERWICK-UPON-TWEED TD15 1SZ

SATURDAY 29 SEPTEMBER 2018  
10.00 AM–5.30 PM

In this, the tercentenary year of the master designer and cabinet-maker Thomas Chippendale's birth, Paxton House will host a symposium, which will present new research commissioned by both Paxton





and Harewood House Trusts, specifically comparing and contrasting the two commissions — the approach of the two patrons to their commissions, issues of style, taste, functionality, technical prowess, sources of funding (the slave trade) and the response by a contemporary artist to an historical commission (at Harewood by Geraldine Pilgrim).

The symposium has been supported by the Furniture History Society, the Paxton Trust and private donors.

If you are an early career curator or researcher with an interest in Thomas Chippendale, and feel this symposium would be of interest to you, please contact Ann Sumner, Historic Collections Advisor, by email ([anns@harewood.org](mailto:anns@harewood.org)), who will supply further information about the funded places available. On the day, you will have the chance to network with other early career furniture history colleagues and meet the speakers. To apply, please submit a full CV and a covering letter (not exceeding one A4 sheet) outlining why you feel this symposium will be beneficial to you at this stage in your career. All submissions must be received by Ann Sumner by 12 noon on Friday 31 August.

For further details regarding the symposium, and to book, see: [www.paxtonhouse.co.uk/event/harewood-and-paxton-chippendale-commissions-compared-symposium/](http://www.paxtonhouse.co.uk/event/harewood-and-paxton-chippendale-commissions-compared-symposium/)

## Exhibition: Lost Treasures of Strawberry Hill: Masterpieces from Horace Walpole's Collection

STRAWBERRY HILL HOUSE, 268  
WALDEGRAVE ROAD, TWICKENHAM  
TW1 4ST

SATURDAY 20 OCTOBER 2018–  
SUNDAY 24 FEBRUARY 2019

This exhibition brings back to Strawberry Hill some of the most important masterpieces in Horace Walpole's famous



and unique collection — one of the greatest in the eighteenth century. Dispersed in 1842 and scattered to the winds, over the past three years Strawberry Hill's curators have been hunting down works using Walpole's detailed descriptions and the sales catalogue of 1842. For the first time in over 170 years, Strawberry Hill can be seen as Walpole conceived it, with the original collection in the interiors he designed for it. A staggering fifty lenders will loan works to the show, including fifteen country houses, with many of these objects being shown for the first time to the public.

For tickets, see: [www.strawberryhillhouse.org.uk/losttreasures/](http://www.strawberryhillhouse.org.uk/losttreasures/)

The FHS has arranged a private visit to the exhibition; see p. 11 of the *Newsletter*.

## Conference: Sir Richard Wallace and his Age: Connoisseurs, Collectors and Philanthropists

THE WALLACE COLLECTION,  
MANCHESTER SQUARE, LONDON  
W1U 3BN

THURSDAY 15 NOVEMBER AND  
FRIDAY 16 NOVEMBER 2018

This year the Wallace Collection is celebrating the 200th anniversary of the birth of Sir Richard Wallace. Taking Sir Richard Wallace and his collection as its starting point, the two-day international

conference will look at aspects of collecting and collections in London and Paris in the wake of the upheavals of the Franco-Prussian War and the Commune in 1870–71, considering essentially the period between 1870 and 1900.

The first day of the conference will consider the impact on the Anglo-French art market of the political and social upheavals in France in 1870–71, including the dispersal of collections and the movement of collectors, as well as the curatorship of private art collections. The second day will focus on two themes: the subject of the morning session will be loans to exhibitions from distinguished collections and the motivations that drove them; the afternoon will showcase works of art in the Wallace Collection acquired by Sir Richard Wallace.

The conference will be followed directly by a round table chaired by the Wallace Collection's Director, Xavier Bray, in conversation with special guest speakers Olivier Gabet (Director, Musée des Arts décoratifs, Paris), Dr Emilie E. S. Gordenker (Director, Mauritshuis, The Hague), Christian Levett (Private Collector) and Ian Wardropper (Director, Frick Museum, New York), to explore what the future holds for institutions founded by bequests similar to those of the Wallace Collection and how they are adapting to changes that could not have been foreseen by the original donors.

For more details, see:  
[www.tickettailor.com/events/thewallacecollection/164029#](http://www.tickettailor.com/events/thewallacecollection/164029#)

# Book Reviews

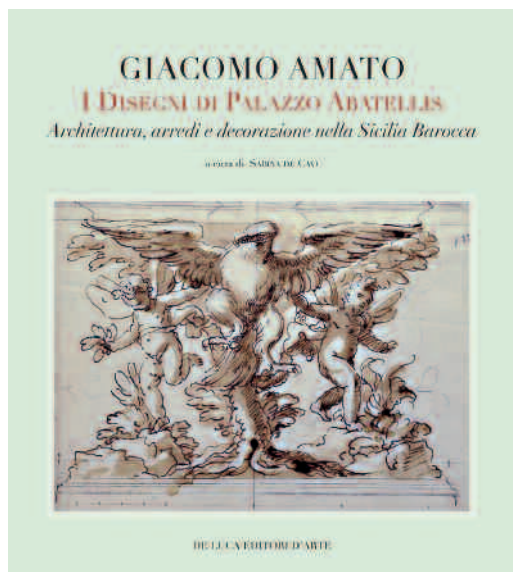
Suggestions for future reviews and publishers' review copies should be sent to Simon Swynfen Jervis, 45 Bedford Gardens, London W8 7EF (tel. 020 7727 8739; email: ss.jervis@btopenworld.com).

SABINA DE CAVI (ed.), *Giacomo Amato, I Disegni di Palazzo Abatellis, Architettura, arredi e decorazione nella Sicilia Barocca* (Rome: De Luca Editori d'Arte, 2017). 605 pp., 857 col., 21 b. & w. illus. ISBN 9788865573389. €190

In 2015 Sabina de Cavi published *Dibujo y ornamento*, an heroic compilation of over forty illustrated essays on designs for the decorative arts from Portugal, Spain, Italy, Malta and Greece, recording a conference held in Cordoba in 2013. She has now followed this with her own monumental

catalogue of drawings assembled by the architect, Giacomo Amato (1643–1732), and preserved in seven volumes, arranged by Amato himself, and in their original bindings, in the Palazzo Abatellis in Palermo, the Galleria Regionale della Sicilia. Supported by contributions from twenty-seven authors and a bibliography running to twenty-one triple-columned pages and appendices, including a chronology of Amato's career, and biographies of the viceroys of Sicily and the archbishops and bishops of Palermo, Monreale, Catania and Messina, this is a massive volume. Every drawing is illustrated in colour.

Although born in Palermo where most of his career was spent, Amato's training in Rome, from about 1673 to 1685, was crucial: he came within the orbit of Carlo Fontana (1638–1714) and studied the works of Bernini and Borromini. The first two volumes of drawings, discussed by Giuseppe Mazzeo, record this Roman education, revealing Amato's study of perspective (extending to *quadratura*, the art of architectural perspective for ceilings), the orders and antiquity, including copies after Vignola and Serlio. Amato belonged to the Camillian order, dedicated to the sick, and in Rome he worked on the convents of S. Maria in Trivio, given to the order by Pope Alessandro VII Chigi, and S. Maria Maddalena, their headquarters. The 166 drawings constitute an exemplar of a



training in the Roman baroque style. Equally exemplary is the last volume, discussed by Domenica Sutura and devoted to SS Anna and Teresa alla Kalsa in Palermo, on which Amato worked from 1686 to 1724. The finish of some of its fifty-one drawings suggests that Amato intended a monograph with engraved illustrations on this Carmelite church.

These three volumes incorporate ornament — the last includes a splendid organ case — but the 325 drawings in the third to sixth volumes, discussed by Sabina de Cavi herself, will most interest readers of this *Newsletter*, as they comprise, alongside architecture, designs, both ecclesiastical and secular, for execution by marble-workers, cabinet-makers, silversmiths, founders, plaster-workers and embroiderers. Some furniture designs have been illustrated, notably by Alvar González-Palacios and Enrico Colle, but many have not. These latter include three designs for an elaborate cabinet for Pedro Manuel Colón de Portugal, Duca di Veragua, a descendant of Columbus appointed Viceroy of Sicily in 1697, another for a cabinet surmounted by a clock, decorated with *pietre dure*, for his predecessor, Juan Francisco Pacheco Téllez-Giron, Duca di Uceda, and four for a clock decorated with tortoiseshell, ebony, gold, silver and mirrors for Francisco Statella e Rau, Marchese di Spaccaforro; another shows its sculptural base. Drawings are frequently attributed to Amato's studio or, in part or whole, to his collaborators, the painters, Pietro Aquila (c. 1630–92) and Antonino Grano (c. 1660–1718). The corpus

thus reflects the processes of collaboration and delegation necessary in a baroque architectural practice. The drawings' nature varies widely, some small-scale and highly finished, possibly for engraving, as in the seventh volume, while others, life-size, are aimed at carvers or plasterers. There are many plums, one an extraordinary pedestal (surely not a console table) incorporating figures of Sicilian giants, Polyphemus, Enceladus and Eryx, and the addorsed monsters Scylla and Charybdis, mighty conch shells supporting its base.

There is much else. Rosalia Francesca Margotta surveys the decorative arts in Palermo (though it is worth adding a reference to Mario Tavella's article (*Burlington Magazine*, CXXXVI (2014), 428–39) on the two remarkable coral and *pietre dure* cabinets, now in Boston, made for Claude Camoral I, Prince de Ligne, Viceroy from 1670 to 1674), and five authors examine architectural drawing in Naples, Rome, Florence, Genoa and Turin. But it is the availability of the Amato corpus, its *raison d'être*, which renders this book an indispensable recourse for students of baroque design, ornament — and furniture in the Roman style.

SIMON SWYNFEN JERVIS

JEAN MARC OLIVESI (ed.), *Le mobilier en Corse au temps des Bonaparte* (Ajaccio: Albiana, Musée de la Maison Bonaparte, 2018). 224 pp., 258 col., 13 b. & w. illus. ISBN 978224108895. €34

Corsica has a population roughly equivalent to that of Bedfordshire, a small county, but is seven times larger. But can one imagine Bedfordshire producing a



catalogue on its furniture on this scale, with no fewer than seventeen essays, two by the editor, but the rest all by different authors? It commemorates an exhibition with 134 exhibits, all illustrated, fifty-eight from or associated with the Maison Bonaparte, where the Emperor was born in 1769, and which was in 1923 given to the French nation, together with its contents, by Prince Victor Bonaparte; these are analysed by Olivesi in an essay that publishes several documents (an appendix gives details of the Corsican throne procured by the revolutionary General Paoli in 1765 for the 'Palazzu naziunale'). The remaining pieces are representative of the furniture of the upper ranks of Corsican society, and range from the respectable to the modest. Within the Maison Bonaparte the grandest pieces are three marquetry commodes and a secretaire with marble inlays, here attributed to Giovanni Battista Maroni, a follower of Maggiolini, which were purchased in Milan by Napoleon's uncle, Cardinal Joseph Fesch, and sent to his mother, Letizia Bonaparte, in December 1797, via Genoa. Fesch is also present on a

suite of grand Roman chairs designed by Dionisio and Lorenzo Santi in about 1806, in the Musée Fesch (but not in the exhibition), part of a large group ably dissected by Lucy Wood, building on her Lady Lever catalogue.

A repeated theme of the catalogue is that Corsica, an island much contested over the centuries, which was transferred from Genoa to France in 1768, and which was briefly British in the mid-1790s and again in 1815, was continually subject to outside influences, at first principally from Italy and later from France, much furniture being imported from abroad. Essays on Tuscany, Genoa, Piedmont and Rome, varying from the general to the specific, provide a background. Two further themes, linked, are that Corsicans were regularly, to their present displeasure, represented by foreign travellers as savage bandits, James Boswell being a shining exception. An echoing tendency was for the modern study of Corsican furniture to be concentrated, in the ethnographic tradition of the Musée des Arts et Traditions Populaires, on the rustic and agricultural. This 'processus de patrimonialisation' tended to neglect the upper and middle classes.

*Le mobilier en Corse* addresses these distortions and imbalances in essays that make extensive use of inventories, and include a summary of museum collections and a description of the methods used in the furniture surveys conducted in the 1940s. It is surprising to learn that in 1770 there were fourteen *perruquiers* in Bastia, and that in 1651 the Giustiniani family, also in Bastia, owned a 'letto grande di Cuba', arguably a mahogany bed. An

essay on church furniture illustrating some delightful and elaborate baroque tabernacles and sacristy cupboards supplies a further dimension. All in all, the catalogue, thanks to a wide variety of tone and despite the occasional lapse in quality, constitutes an admirable survey of an insular furniture culture full of interest.

SIMON SWYNFEN JERVIS

PATRICK BATY, *The Anatomy of Colour* (London: Thames & Hudson, 2017). 352 pp. ISBN 9780500519332. £35

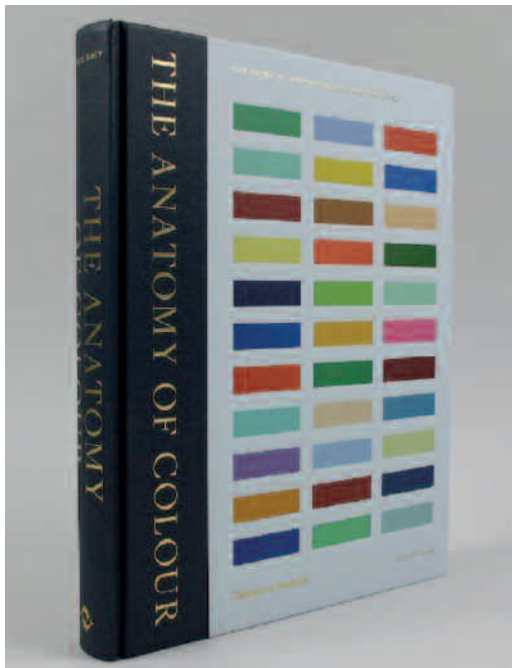
Over the years Patrick Baty has built a considerable reputation on the analysis and reinstatement of colour schemes in historic buildings. His *Anatomy of Colour* owes much to this corpus of work, which he justifiably describes as the result of a 'forensic process'. In this art and science he displays an understanding of the chemistry of paints and distempers and

the methods that have been used to manufacture and apply them.

Baty's work has resulted in the discovery of some remarkable polychromatic schemes, but has also stressed fashions for the use of drab colours. He notes, for example, the early Georgian preference for treating vestibules as if they were outdoor spaces with faux ashlar masonry. He cites the 'stone hall' at Houghton, but also refers to the use of 'lead colour' in other rooms, a treatment that would be alleviated by the presence of gilded frames for mirrors and pictures. The more colourful aesthetic that developed from the closing decades of the eighteenth century is identified. In this respect one very important discovery is the series of sixteen cards showing a house painter's thirty-two colour samples dating to 1807. These were found unfaded in an envelope in the ruined Barnbarroch House in Scotland.

As in many books of this kind, the trade manuals and cards that began to appear in the late seventeenth century form an important resource and are fully illustrated and described. Precursors to his *Anatomy* are also cited, among them a somewhat guarded reference to Fowler & Cornforth (*English Decoration in the 18th Century*, 1974) and a full recognition of Ian Bristow (*Architectural Colours in British Interiors 1615–1840/Interior House-Painting Colours and Technology 1615–1840*, 2 vols, 1996) and his consultancy work at Sir John Soane's Museum and the Dulwich Picture Gallery.

The listings of early modern media are fairly thorough, but by no means comprehensive — for example, no reference is made to oil of spike (lavender). With regard to the use of milk as a binder in





distempers, its tendency to sour was significant. This eventuality was counteracted by the use of ammonia in the convenient form of urine — not mentioned here. In considering the tools of the trade we are furnished with engravings from Victorian manuals, none of which illustrate hard-stone mullers, although these survive in quite large numbers. In contrast, historic paintbrushes tended to get gummed up and thrown away. Nevertheless, Susan Buck (an authority cited by Baty) introduced this reviewer to an eighteenth-century sash brush found supporting a wall-plate in a house in Colonial Williamsburg.

With reference to the Painter Stainers' Company of London, the author alludes to stained hangings, but neither these nor the later transparencies are illustrated. Escaping the strictures of the guild's plasterers' use of lime plaster resulted in these tradesmen applying lime wash, an art and mystery that was extended to sgraffito work, not included here. Similarly, with the advent of the sash window, plumbers and glaziers extended their scope to the application of oil paint, a circumstance that Baty does not consider. However, he does fully examine the various forms of wood graining and marbling, although the importance of megilp should have been noted in this context. Curiously, almost nothing is said about early modern stencilling, despite a digression on Victorian wallpaper.

Perhaps this book's greatest strength is its overview of colour theory and paint manufacture in the years between c. 1840 and 1940. These theories may be seen to have begun with Newton, and it is to him that Goethe refers in his *Zur Farbenlehre*

(*Theory of Colours*, 1810). Much research of this kind was based on an empirical study of the natural sciences. For example, Abraham Gottlob Werner's was founded on his research on minerals (1774); his follower, Patrick Syme, was an ornithologist who examined the colours of birds' feathers (1814); whilst in 1905 the Société Française des Chrysanthémistes established its *Répertoire de Couleurs* on the basis of flowers. Following in this tradition, *The Wilson Colour Chart* (1938) was devised by plantsmen in the hope that it would 'have a use and value far outside its horticultural scope'.

In contrast to these academic endeavours, commercial interests coined a series of absurd names to promote their paints — among them 'ashes of roses' and 'elephant breath'. These highly subjective denominations emphasized the need for more objective methods of describing colours, their hue and tone. This resulted in the British Standard for 'colour determination' in the 1930s.

Innovations in the manufacture of paints in the mid-nineteenth century are fully examined, in particular the production of white pigments to displace their toxic lead-based precedents. This was of great importance, as white paints often formed the basis for a whole range of colours. In the 1860s John Bryson Orr devised his lithopone pigment based on zinc sulphide and barium sulphide, establishing a factory for its production first in Glasgow (1872) and then near London (1880). By the 1930s lithopone began to be displaced by titanium dioxide and a whole series of commercial preparations like Duresco and Walpamur.

The scope of this book is wide and rich in technical detail. It contains over 1,500 illustrations, most in colour which, despite the high standard of printing, the author advises us to regard as 'indicative'.

JAMES AYRES

GEOFF ISAAC, *Featherston* (Port Melbourne: Thames & Hudson, 2017). 288 pp., 263 col. and b. & w. illus. ISBN 9780500501108. £39.95

Ignorance of Antipodean furniture is widespread in Europe and North America. For that reason alone, this lavish and copiously illustrated monograph is very welcome. Its subject is the seating furniture of Grant Featherston (1922–65), a self-taught industrial designer born near Melbourne who, from 1965, worked in partnership with his British-born wife, interior designer Mary Featherston (née Curry in 1953). Their work is widely known in Australia, not least, writes author Isaac, because 'nearly everyone living in Australia has sat on at least one Featherston chair' (p. 20). Most famously, Grant Featherston designed the Contour chair in 1951, which blossomed into a range of some twenty-two seating models. They epitomize what has come to be called mid-century modern.

Despite Featherston's renown in Australia, relatively little has been written about the work of either Grant or Mary, although they were the subject of a retrospective at the National Gallery of Victoria in 1988. This, according to Isaac, began the revival of interest in their work and initiated a collector's market in which the author (a collector and design historian) clearly has a keen interest.

Isaac describes briefly the diversity of Grant Featherston's practice, starting in



1946 with the manufacture of glass buttons and jewellery with his first wife, Claire Skinner, about whom little is evidently known. Featherston then concentrated on furniture as well as (with Mary) interior design, exhibitions, graphics, textiles, ceramics and toys. With the exception of a few pages on the Featherstons' interior design business and their interiors (as well as furniture) for Expo '67 and the National Gallery of Victoria, this book focuses only on seating, omitting other forms of furniture. Given the author's remarks about how little is written on the Featherstons' work, it seems somewhat of a missed opportunity not to have spread the net a bit more widely. The frequent mention of recent prices for Featherston furniture (and even books) and the inclusion of 'buyers' tips' suggests the book's orientation towards the collectors' market.

The format of the book is chronological, with chapters devoted to the work for individual firms or to groups of chairs.

More than half of the book is devoted to two firms: Featherston's own manufacture of the Contour range (1951–55) and his designs for Aristoc Furniture (1957–66). The text and images explain aspects of the design, manufacturing and marketing of this furniture. The obvious inspiration Featherston derived from American and European designers such as the Eameses, Eero Saarinen, Robin Day and many others leads the author to anticipate criticism of and defend Grant Featherston's originality. This is least helpfully done by suggesting that, for example, the Eameses derived their success from having a large office (untrue in their early days). More usefully, Isaac argues on behalf of Featherston's national importance, 'creating techniques to enable a sparsely populated, remote country like Australia to keep up with' international trends (p. 17) while dealing with obstacles to do with lack of research, testing and development resources, conservative or traditional taste in Melbourne, high transportation costs to other states, and the lack of any public discourse around design.

Most importantly, Isaac is surely right to assert that Grant Featherston (and later the couple) 'supported the development of the local industry by actively encouraging it to embrace new technologies ... [helping] to define a unique identify for Australia by

energetically promoting design as a profession' (p. 18). This broader perspective—which appears mainly at the beginning and end of the book—is especially illuminating to readers unfamiliar with Australian design history. However, he is on shakier ground in his conclusion, 'Australia's Eameses?', where he expands his introductory comparison with the Eameses and relies on the discredited accounts of author Marilyn Neuhart (reviewed in *FHS Newsletter*, no. 183) to suggest, among other things, that the Eameses were not 'hands-on' designers.

Overall, this book is a very useful documentation of the Featherstons' work, even if its contribution is somewhat diminished by its frequent hagiographic tone, its need for tighter editing and its narrow focus on seating alone. Of especial note, in addition to the clear recording of the furniture, are the use of interviews with former colleagues and collaborators (including Mary Featherston), the illustration of archival material including period photographs and advertising materials, the inclusion of various charts summarizing, for example, designs produced for individual firms or the publication of products in magazines, as well as the new photographs of original pieces taken for the book.

CHRISTOPHER WILK

# Reports on the Society's Events

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

## Visit to Blythe House: 'Ingenious' Furniture

THURSDAY 22 FEBRUARY 2018

The development of 'ingenious' furniture, explained V&A Curator, Nick Humphrey, usually depends on metal fittings that allow it to fold up, transform or fulfil a very particular function. Although folding campaign furniture was an ancient category, this visit concentrated on furniture produced from the eighteenth century, reflecting the importance of developments in metalworking at that time. A diverse, curious and often fascinating selection was drawn from the V&A's reference collection and demonstrated (where possible) for our visit.

The idea of a portable and adjustable table is at least as old as the sixteenth century. Linking with an Italian Renaissance trestle table on display in the

V&A Furniture Gallery (V&A museum no. 236-1869), the earliest piece selected for the group formed 'part of the very varied story of tables'. A folding, lightweight table cum desk (W.42-1949) may date to the 1690s, its top in the form of a writing slope desk, attractively veneered in walnut on softwood so all sides present well. Two pairs of slender, turned walnut legs — braced by a loose iron rod when in use — hinge up and fold neatly away to create a surprisingly small and light package that could be carried under one arm, probably inside a protective leather case. An indistinct stamp on the underside of the top (thought to be 'WR' or 'MR' with a crown above) has led to an association with Thomas Roberts, who supplied '2 Gallic plicant [pliant] tabule one for camp, one for ship William Mary' in 1693-94.

A 'failure of a [folding] table' was Kate Hay's description of the next piece (W.76-1926): a travelling table, made to a design patented by Anthony George Eckhardt in 1771, the patent for which included a reference to a folding stool to accompany the table. Eckhardt, who came to London from The Hague, took out fifteen patents between 1771 and 1809 for a wide variety of inventions, including collapsible furniture. Kate demonstrated how the table unfolded from a small box shape, with folding legs held by an intrinsically weak catch. She explained that most campaign or travelling furniture had detachable solid legs. The top, opening on

a concertina principle, was intended to be reversed so either the mahogany or baize-covered surface may be placed uppermost, but there was no specification in the patent as to how to do this. The top could also be propped at a slight angle with small pegs, and its flaps moved into a further variety of positions — all of which proved unsatisfactorily unstable.

Another example of a folding chair (W.10-1985) was accessioned as an example of many formerly used by art students in the V&A. An American design, made of plywood (with chewing gum additions still visible on the underside), its remarkably slim profile when folded makes it ideal for stacking.

Lizzie Bisley showed us a rare example of an eighteenth-century exercise chair or 'chamber horse' (W.70-1926) — an early alternative to the modern exercise bike. Very much in tune with contemporary medical thinking, with its recommendations for boosting circulation round the body of blood, air and fluids, a chamber horse was 'more necessary than a bed or cradle', according to the surgeon George Cheney, who recommended at least one hour of exercise on it each morning. Few examples survive, but chamber horses were first advertised in the London press as early as 1740, and illustrated in 1803 in Sheraton's *Cabinet-Maker and Upholsterer's Drawing Book*. The example in the V&A collection dates from 1790–1820 (maker unknown). Most surviving chamber horses are much smaller and less elaborate, without the high, removable back found on the V&A's; it has been suggested that this example might have been a shop model with all

variations included. Of mahogany with horsehair and leather upholstery, it has a dummy drawer that pulls out to form a step, from which the user sits on a high seat made of five layers of board separated by coiled, steel springs (some of which are now visible through splits in the leather top cover). The chamber horse as a type offers an early example of the use of springs in furniture — sprung seats start to be used in easy chairs only in 1830s.

A folding, or artist's, chair (CIRC.65-1964), c. 1870, adapted the A-frame and design of an artist's easel to include both a leather upholstered seat and footrest in a single adjustable element, which moves along the oak frame with a peg-on-spring mechanism. Assistant Curator Connie Karol Burks proposed that the lack of carrying straps suggests this chair folded for space-saving rather than portability. Descriptions and illustrations of artists' studios in the late nineteenth century suggest there was a market for such; a similar example is to be seen in the Joseph Parkin Mayall photograph of Sir Edward Poynter's studio, taken in 1884.

The unusually low, reclining form of a bent birchwood chair (W.21-1973) contributed to its having been described for many years as a cherry-picker's or sorter's chair. In fact, it was made to be used with a telescope, as recognized by Peter Thornton shortly after it was acquired. Made in London, 1870–1900, birch panels were steam-pressed into shape in metal formers. The seat and back are each made from a single plank of birch, bent to fit the curves of the human body, butt-jointed to create a single curve shape without any apparent break between the



two. This chair still carries the brass label of its supplier (and possibly also the maker), William Callaghan in New Bond Street, optician and supplier of telescopes.

We next saw a sturdy, adjustable reading stand of carved and turned mahogany, with brass fittings on a tripod base (W.83-1962). Made in England c. 1725–50, it is elegant but relatively plain, ideally suited to a gentleman's library of the time. The height of the hexagonal pillar support can be adjusted with a ratchet, controlled by a handle like that on a large clock, with the angle of the reading surface adjustable on a semicircular brass arm. Clips would have held books and papers in place, but these are now lost. Its design is close to that on a large engraved sheet held at the V&A (E.2320.89), which may have been a design for a frontispiece or trade card, and which is marked 'Potter' — possibly Thomas Potter, a furniture-maker known to be working in London from 1735–38.

The modernist-style drinks trolley (W.21-1997) was introduced by Curator Johanna Agerman Ross. Designed by the twenty-six-year-old Zsuzsa Kozma (Susan Orlay), it demonstrates both functionalism and portability. It is the only surviving piece of the suite of living room furniture designed c. 1938 for the family flat in Budapest of the timber merchant, Eugene Schreiber. The carcase, of beech blockboards and plywood, is veneered in pale walnut. A tube of chromed steel runs in a loop beneath the carcase and up the sides to form a handle onto which the lid can rest to provide a flat surface on which to serve drinks. Both this lid and the fall front (which provides another flat serving area) are lined in linoleum, and the whole cabinet runs on

rubber wheels (these later replacements compatible with the originals). The core of this cabinet includes nine compartments for storing bottles, and a side opening section includes shelves for storing glasses. This piece represented a rare example of the work of a female designer and was the museum's first acquisition of Hungarian modernist furniture.

Dr Jenny Saunt, the furniture department's newly appointed Curatorial Research Fellow for eighteenth-century furniture (a role supported by the Oliver Ford Trust), demonstrated four pieces: three chairs and a table.

The first chair, a 'gouty' or Merlin chair (W.103-1978), is named after the inventor John Joseph Merlin (1735–1803) who designed a revised version of the invalid chairs available since the seventeenth century. It is not known who made this splendid example, but Gillows produced similar chairs, described as 'gouty chairs' in about 1800, and there is a not dissimilar example at Hardwick Hall. A comfortable wing chair on three wheels, it has two brass winding handles, like clock or table winding handles, on the front of the arms. These both propel the chair and manoeuvre it readily from side to side — perhaps more easily than many modern wheel chairs — illustrating a nice example of existing technology applied to alternative uses. The seat and back are upholstered in satin-weave horsehair, and a drop-down panel at the front provides a Brussels carpet-covered footrest, with a slightly slanted panel at the front for the occupant to push against. Holes on the front of the arms suggest accessories like candleholders or trays may formerly have been included.

The second chair was a metamorphic library chair of padouk and beech, the beech stained and grained to resemble padouk, made between 1827 and 1840 (W.7-1955). An armchair with open arms, cabriole legs and a drop-in seat (and without its seat pads when we saw it), the back and seat hinge forward to convert the piece into a short set of library step; the four treads still covered in their original, crimson baize. The maker's stamp shows H. Howse (although this maker has not been identified) and the design of the chair itself, a revival of an early eighteenth-century chair, is very similar to a Gillows' design of 1827, but without the set of steps within.

The third was a folding chair (W.3-1950) of mahogany with lightweight cane seat and iron fittings, probably made in the late

eighteenth or early nineteenth century, either for an invalid or for travelling. It could be an example of the folding furniture of the late eighteenth century that was generally made for travelling. The four large staples attached to the side frame to accommodate two sturdy carrying bars. As the seat lifts, double-articulated hinges on the arms allow the sides to concertina, the back to fold and the whole chair to fold down compactly; an ingenious but a rather unstable design.

The last piece Jenny demonstrated was a rectangular mahogany table, the top of which hinged to release the mechanism to convert it into a set of library steps (W.7-1932). Made in London between 1780 and 1800 by François Hervé, whose clients included the Prince of Wales, 'it's hard to convey the brilliance of the piece without

V&A curators Jenny Saunt and Victoria Bradley demonstrate the workings of the folding carrying chair (W.3-1950)

seeing it in action', explained Jenny Saunt. With the catch released, the table top opens to rest one end on the floor, revealing three fixed steps on its underside. Within the frieze of the table top is the frame for an additional stepladder of four treads and folding hand rails; all opened smoothly. The worn edges showed it was a well used as well as practical piece of furniture, both as library steps and a table.

Finally, Victoria Bradley presented an armchair with reclining back, probably late seventeenth-century (W.40-1927), which provides an interesting example of a forerunner of the winged armchair, adapted for reading and reclining. Although as a surviving category of furniture these chairs are relatively rare now (other upholstered examples of comparable dates can be found at Knole, Lytes Cary, Parham, Ham and Helmingham, and a caned example retaining a footrest in the collection at Colonial Williamsburg), documentary evidence suggests they enjoyed great popularity in the Restoration period. Victoria explained that after the Restoration such chairs became more popular, with the vogue for late-night socializing, and consequent effects on formerly rigid sleep patterns. This piece has a walnut frame and is upholstered in black leather, the rake of the back adjusting with the use of curved iron ratchets. Metal lopers extend from the front of the arms to provide a book rest, or perhaps to hold a leather sling for supporting raised legs, a feature that survives on the example at Lytes Cary.

Our thanks to the V&A curators who made this visit so illuminating and

interesting; it was both greatly enjoyed and appreciated.

KERRY MONAGHAN SMITH

## Visit to Oxford College Libraries and Chapels

FRIDAY 2 MARCH 2018

### *The Queen's College*

We met Amanda Saville, the Librarian, at The Queen's College upper library. Built in 1692–95 as a chained library with lecterns in front of the bookcases, the chains and lecterns were removed in 1780. The original joinery work is by Thomas Minn, the plasterwork by James Hands. Aside from the bookcases, the library was furnished with terrestrial and celestial globes by John Senex and an orrery by Cole & Son. There is a Queen Anne walnut reading chair and a matched nineteenth-century copy. We saw a carved wood and polychrome statue of Queen Philippa (wife of Edward III), believed to be sixteenth century but later repainted.

The lower library, converted from an open arched quadrangle in the 1840s by Sir Charles Cockerell, was designed to accommodate the college's increasing number of books. There were some light oak chairs and writing tables designed by Cockerell, 1842/43. The third and newly completed library is in the basement and includes a collection of Egyptian antiquities on view in the Peet library.

Having lunched in the students' hall we visited the chapel, designed by Hawksmoor and built 1713–19. Most of the fixtures and fittings date from this period or earlier, some having been transferred from the old

chapel. Some of the stained glass windows are by Joshua Price, *c.* 1717, and four earlier windows are dated 1518. A late sixteenth-century brass eagle lectern was bequeathed by John Pettie in 1653 and a pair of brass chandeliers were presented in 1721.

### *Christ Church*

We walked to Christ Church accompanied by Matthew Winterbottom (Ashmolean), a fount of local knowledge, and visited the chapel which is also Oxford's cathedral. Dating from the late twelfth century, part of the original building was knocked down by Cardinal Wolsey to make space for the college. We admired a stained glass window by Abraham Van Linge in 1631 and a carved white marble font dated 1693 originally from Ely Cathedral. Some parts of the building were undergoing restoration and not accessible.



The New Library at Christ Church College

We approached the great hall by an impressive seventeenth-century stone staircase with fan-vaulted ceiling in the Bodley Tower. The Great Hall is the largest pre-Victorian hall in Oxford, with an enormous collection of portraits. Built in the 1520s for Cardinal Wolsey, the hammerbeam roof is by Henry VIII's chief carpenter, Humphrey Coke. We admired an early oak two-tier buffet.

We met Steven Archer, the Librarian in the New or Upper Library (built 1717–72). It contained a fine set of 27 mahogany saddle-back stools, 14 by Chippendale (1764) and 12 copies by Powell of Oxford 15 years later (plus one not from either set). The stools are in daily use in the library and we spent some time trying to sort out which were the original Chippendale ones and which the Powell copies. We also inspected a large pair of globes by George Adams (1765), Cardinal Wolsey's hat in an elaborate gothic display table from Strawberry Hill, and a pair of braziers, which were the original heating for the room. The library created a gallery to house the Earl of Orrery's book collection.

### *Trinity College*

The Chapel at Trinity has recently been closed for a year for a major restoration. Stephen Griffiths, who has overseen the restoration showed us round the cleaned and restored treasures. The Chapel was built 1691–94. The anti-chapel screen and the reredos were constructed in cedar with limewood carvings by Grinling Gibbons, the pews between were in oak. All had been covered in a Victorian dark brown varnish in the mid-1860s, which has now been painstakingly removed. The Grinling Gibbons carvings had many layers of dirt

and paint covering the woodworm-damaged lime. During the restoration it was discovered that the anti-chapel screens had been previously reinstalled back to front and that the carved figures above had been replaced in the wrong order. One of the stained glass windows, believed missing, was found stored in the attic space above the painted ceiling. All have now been returned to their original locations. The tomb of the college's founder, Sir Thomas Pope, was located at the side of the altar in an elaborate cupboard with glazed doors flanked by pilasters with Corinthian capitals. The alabaster monument of Sir Thomas and his wife was moved from a previous chapel and pre dates the present building by a century. The ceiling painting, *Christ in Glory*, is by Pierre Berchet, the stained glass windows by Powell of Whitechapel (1886).

This was the end of a very enjoyable and informative visit that covered a lot of ground. A huge thank you to all who made it possible.

DAVID CARSTAIRS

## A Visit to The Art of Collaboration in Seventeenth-Century France at Princeton, Newport

THURSDAY 10 MAY–SATURDAY 12 MAY 2018

### Report 1, by Sophie Mouquin

As an Associate Professor of Art History in France (University of Lille), I was given the opportunity, thanks to the financial



Princeton University

support of the Furniture History Society, to attend a symposium in Princeton and visit some of Newport-Rhode Island's mansions.

### *The Art of Collaboration in Princeton*

The symposium, 'The Art of Collaboration in Seventeenth-Century France', an international conference of the CIR 17 (Centre International de Rencontres sur le 17e siècle), took place in Princeton University, from 10 to 12 May 2018. Many scholars were there to represent the field of History of Art. My contribution, together with that of Agnès Bos, a former senior curator of Renaissance Decorative Arts at the Musée du Louvre and currently a Lecturer in Art History at Saint Andrews University — who had the great idea of this 'two voices' paper — was on 'De bois et de marbre: collaboration entre métiers dans la première moitié du XVIIe siècle' ('Marble and Wood: Collaboration in Craftsmanship from 1600 to 1650'). We examined a group of furniture which displays elements of marble inserted into wooden panels, and studied the models and forms, matters and craftsmen. Such a topic, despite previous research by Daniel Alcouffe and Amaury Lefébure on



examples belonging to the Louvre's collection, or by Jack Hinton on the 'Armoire' at the Philadelphia Museum of Art, has never been really addressed. It relied on an important investigation in the French archives and on the study of pieces relatively unknown (such as the ensemble preserved in Hardwick Castle, Derbyshire, although the marbles have not been studied so far), or scientifically examined (such as the Louvre furniture, which benefited from the participation of Agnès Bos in the completion of a catalogue of the collection). Our research clearly demonstrates that French furniture from the beginning of the seventeenth century needs further study. Out of the three themes we developed — forms, materials and craftsmen — many things emerged that require more insight. This work did, nevertheless, allow us to make some discoveries.

As far as the forms and models are concerned, our research confirms that the link between architecture and furniture is still extremely strong in the early seventeenth century. It also stressed that the idea of inserting marble inlays into furniture certainly came from architectural models from the second half of the sixteenth century, such as those of Pierre Lescot, Philibert Delorme and Jean Bullant. As Jack Hinton proposes, the idea could possibly also be attributed to the influence of Italian architectural examples.

Concerning materials, our study clearly demonstrates a reference to Antiquity through the identification of the different types of marbles. The chosen marbles are primarily black —in most cases from 'Grand Antique' or 'Petit Antique', or

green, very often 'Verde antico' or 'vert de mer', sometimes 'Campan'. Hinton's hypothesis that these marble inlays testify to an archeological sensibility that favoured where possible national quarries merits further investigation. The choice of the variety of marble certainly depended on the available materials, but also demonstrated a 'translatio imperii' that Louis XIV further developed on a much larger scale.

Concerning craftsmen, despite a very large investigation, our study concluded that these were mainly anonymous. Some names came to light, such as the cabinet-makers Jacques Caignet, Claude Defins, Laurent Maigret, Jean Maujan and Jean de Souffrance, who, in 1610–30, were executing 'marbled' cabinets. However, the only identified possible collaboration between marble mason and cabinet-maker is with the mason Jean Ménard, who certainly worked with the 'menuisier en ébène' Georges Drahet.

The Princeton Symposium was, therefore, for both Agnès Bos and me, the opportunity to present the first conclusions drawn from a study that needs to be continued, as well as to meet with many scholars. All the presentations were of great interest and revealed different types of collaborations, such as Nathalie Freidel and Emma Gauthier Mamaril's fascinating paper on the correspondence of Bussy-Rabutin, or the equally fascinating communication by Laurence Plazenet on the 'collective writing' of Port-Royal. The conference was perfectly organized by Volker Schröder and the Department of French and Italian at Princeton University, and gave the

participants the chance to discover the amazing collections of the university's museum, and also some samples of the extremely rich collection of engravings (some coming from the 'Cabinet du Roi') and manuscripts from the library.

*The taste for marble in Newport's mansions*

After the symposium in Princeton, I went to Rhode Island, to discover some of the mansions of Newport. My interest in marble naturally urged me to visit 'Marble House', but I also had the opportunity to visit 'The Elms', 'Rosecliff', 'Isaac Bell' and 'The Breakers'. Thanks to the Newport Preservation Society, visitors are made welcome, and the mansions are beautifully kept and presented. Unsurprisingly, the most interesting mansions according to my research were the 'The Breakers' and 'Marble House', as both of them deploy a



'Marble House'

real taste for marble and French art.

Built in 1888–92 for Alva and William Kissam Vanderbilt, 'Marble House' is undoubtedly the house where Jules Allard and Richard Morris Hunt extensively exploited the Versailles's model. If the architecture itself comprises some references commonly associated with the 'Petit Trianon', the interiors reveal an interesting case of interpretation and a medley of inspiration. The use of marble for the staircase certainly relies on Ava Vanderbilt's personal taste, but also is a reference to 'the' staircase of Versailles, the Ambassadors Staircase, whose steps Madame de Scudéry considered to be made of jasper (they were actually made of Rance marble — the use of Siena marble, often compared to jasper, could emulate jasper). But the most astonishing reference is the chimneypiece in Algerian marble of the dining room which copies the Sarrancolin masterpiece of the 'Salon d'Hercule', created by the marble mason Claude-Félix Tarlé and sculptor François-Antoine Vassé in 1724–34. If the veins of the Numidian Marble do not equal that of Sarrancolin, the reference is in the choice of the colour. Many other references to Louis XIV's Versailles can be found in the mansion (such as the ceiling of the Grand Salon, which copies the Queen's Bedroom at Versailles).

The famous 'The Breakers', built in 1893–95 for Cornelius Vanderbilt by Jules Allard and Richard Morris Hunt, is certainly one of the most outstanding mansions of Newport. The Great Hall, and all rooms of the ground floor — with special mention regarding marble to the billiards room and the dining room — are

very often represented as examples of the taste of Gilded Age society. In Cornelis Vanderbilt's bedroom, there is also an interesting example of another reference to Versailles; the chimneypiece made from Grand Incarnat of Languedoc is a replica of some of the chimneypieces at the Grand Trianon and Versailles realized for Louis XIV in the years 1687–90.

Through these few examples, Newport reveals great interest for a specialist in the French 'décor intérieur'. The interweaving of references is certainly part of the appreciation of the Newport society lifestyle, where French models are elegantly combined. If it has not been completed, a study of the use of marble and of Versailles' references could certainly be pursued.

My deepest thanks to the FHS for funding part of these two trips.

### **Report 2, by Agnès Bos**

The Centre International de Rencontres sur le 17<sup>e</sup> siècle (CIR 17) is a society dedicated to the study of seventeenth-century France in all its forms (literature, sciences, arts and so on). Every other year it holds an international conference on a specific theme. This year, the theme was 'The Art of Collaboration in Seventeenth-Century France' and the venue was the prestigious Princeton University, New Jersey; Volker Schröder, Assistant Professor at the Department of French & Italian, was the organizer of the event. Together with Dr Sophie Mouquin, Associate Professor at the Université Lille-3, I was invited to give a paper dedicated to the collaboration of cabinet-makers and marble merchants in Paris during the first half of the

seventeenth century. Our talk focused on one specific kind of cabinet (the 'armoire à deux corps'), walnut-built and decorated with inlaid-marble pieces, made in Paris in the 1610s–20s. This type of furniture was studied a few years ago by Daniel Alcouffe, the then Keeper of the Decorative Arts department at the Louvre, especially in the catalogue of the exhibition he curated in 2002, 'Un temps d'exubérance: Les arts décoratifs sous Louis XIII et Anne d'Autriche'. More recently, Jack Hinton, Associate Curator of European Decorative Arts & Sculpture at the Philadelphia Museum of Art, published a fascinating essay regarding the political and aesthetical significance of these cabinets (see *Revue de l'art*, 2009). The purpose of our research was to focus on the 'collaborative' process and try to understand how Parisian cabinet-makers sourced supplies of marbles pieces, their relationships with marble merchants, and to define where the marble came from. This research project was itself a collaborative process. Dr Mouquin is a world-renowned specialist in the history of the use of marbles in architectural decoration during the modern era (her new book, *Versailles en ses marbres*, has just been published); she brought her exceptional technical and historical knowledge on marbles to the collaboration. I have been the curator in charge of the sixteenth- and seventeenth-century furniture collection at the Louvre for ten years. I have written the forthcoming 'catalogue raisonné' of the Medieval and Renaissance furniture of the Louvre Museum, the first catalogue exclusively dedicated to this kind of



‘The Breakers’

furniture, relying on numerous new discoveries on those pieces, thanks to archival and historical research as well as scientific analyses. Thus, Sophie and I combined our expertise to give a new perspective on this subject. Our paper, entitled ‘De bois et de marbre: collaboration entre métiers dans la première moitié du XVII<sup>e</sup> siècle’, relied on the examination of the numerous examples of cabinets held in public or

private collections, and also on archival evidence from the Archives nationales in Paris. The archives are unfortunately rather sparse, but some familial or personal relationships can be shown between some marble merchants and cabinet-makers. This is an interesting development in understanding how both could work together, as in medieval and *ancien régime* Paris — collaborations between craftsmen are mostly forbidden by their status. Beyond the specific group of Parisian seventeenth-century cabinets, our research has raised larger questions. We can indeed ask why and when French cabinet-makers began to use pieces of marble, a non-organic commodity, to decorate pieces of furniture made in wood, an organic one. As we trace the first uses of marble, mostly fake marble — that is, painted marble — in some French sixteenth-century pieces of furniture (see the cabinet in Hardwick Hall or the so-called ‘Armoire Arconati-Visconti’ in the Louvre), we can deduce an influence from Renaissance architecture. The paper will be published in the proceedings of the conference.

I am deeply grateful to the FHS for funding my trip to Princeton.

# 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)

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

*Dictionary of Edinburgh Furniture Makers 1600–1840*, Francis Bamford, £20

*Furniture History Forty Years On*, Nicholas Goodison, £7.95 (members £5)

*Thomas Johnson's The Life of the Author*, Jacob Simon, £7.75

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

*Makers, Dealers and Collectors: Studies in Honour of Geoffrey de Bellaigue*, £24.95

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

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

## Furniture History

The Society's journal, *Furniture History*, is published annually and distributed free to members. Some back numbers are available to purchase (Volumes XI (1975)–XIX (1983), XXII (1986) and XXV (1989)–LIII (2017)) at £20 each plus post and packing (£6.65 for UK addresses, £7.35 for mainland Europe and £8.95 for rest of the world). A complete list of the titles of articles published in *Furniture History* may be found on the website at [www.furniturehistorysociety.org/journals/search/?year=2010\\_2018](http://www.furniturehistorysociety.org/journals/search/?year=2010_2018). In addition,

printed indices are available as follows: Volumes I–X, XI–XV, XVI–XXV and XXVI–XXXV, all at £5 each plus post & packing.

**JOURNALS FOR SALE:** A number of back issues of *Furniture History* are available for sale at £10 each. Contact George Judd at [georgejuddrestoration@hotmail.com](mailto:georgejuddrestoration@hotmail.com)

## Celebrating the Tercentenary of Thomas Chippendale

A splendid tribute to the celebrated furniture craftsman Thomas Chippendale, the May 2018 issue of the *Bulletin of the Metropolitan Museum of Art* features an impressive study by Morrison Heckscher of the work of this celebrated furniture craftsman, mainly drawings, in the MMA's collection. The 48-page booklet is a handsome publication and complements the many books and booklets about the celebrated furniture craftsman being produced this year. It is available from the Society at £15, plus postage and packing.

Also on offer from the Society are additional copies of the booklet *Thomas Chippendale 1718–1779: A Celebration of British Craftsmanship and Design*, published by our sister organization, the Chippendale Society, and is available at £5 plus post & packing.

To order these or any other FHS publication, contact the Society's Publications officer, Jill Bace, at [publications@furniturehistorysociety.org](mailto:publications@furniturehistorysociety.org) or 21 Keats Grove, Hampstead, London NW3 2RS. On receipt of your order, she will send you an invoice. Upon receipt of payment (which may be made by cheque, debit or credit card), orders will be despatched by the Society's printers.



## 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/](http://www.furniturehistorysociety.org/grants/) enquiries. Enquiries should be addressed to the

Grants Secretary, Jill Bace, at [grants@furniturehistorysociety.org](mailto:grants@furniturehistorysociety.org) or at 21 Keats Grove, Hampstead, London NW3 2RS.

## Grants News

In addition to grants recently made through the Tom Ingram Memorial Fund, the Society has organized several Early Career Development events for students and young professionals working in the fields of furniture history, the decorative arts, furniture-making and conservation.

As part of the year-long celebrations commemorating the birth of Sir Richard Wallace, a visit to the Wallace Collection, led by Curatorial Assistant Natalie Zimmer, afforded a rare opportunity to peek inside a variety of French and Italian cabinets assembled by this distinguished collector. Thanks to Natalie, along with Curator, Helen Jacobsen, and Assistant Curator, Ada de Wit, for hosting a most interesting evening.

Many thanks are also due to Philip Hewat-Jaboor, chairman of Masterpiece London, for so generously inviting sixteen ECD members to attend this magnificent fair. Guided by Lucy Wood and Peter Holmes, these aspiring young professionals were treated to invaluable lessons in connoisseurship, enjoying the opportunity to closely examine furniture on display, chat informally with dealers and attend lectures.

With the generous support of the Worshipful Company of Playing Card Makers, plans are currently underway for a series of ECD workshops, beginning in the autumn, which will focus on furniture-making techniques and will include both talks and visits to dealers.

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## Copy Deadline

The deadline for receiving material to be published in the next *Newsletter* is 15 September 2018.

Copy should be sent, preferably by email to Sharon Goodman, email: [sctgoodman@yahoo.co.uk](mailto:sctgoodman@yahoo.co.uk), or by post to 26 Burntwood Lane, London SW17 0JZ. Tel. 07855 176779.

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