

THE CHIPPENDALE SOCIETY



President: the Lord St Oswald

NEWSLETTER No. 134

www.thechippendalesociety.co.uk

JANUARY 2016

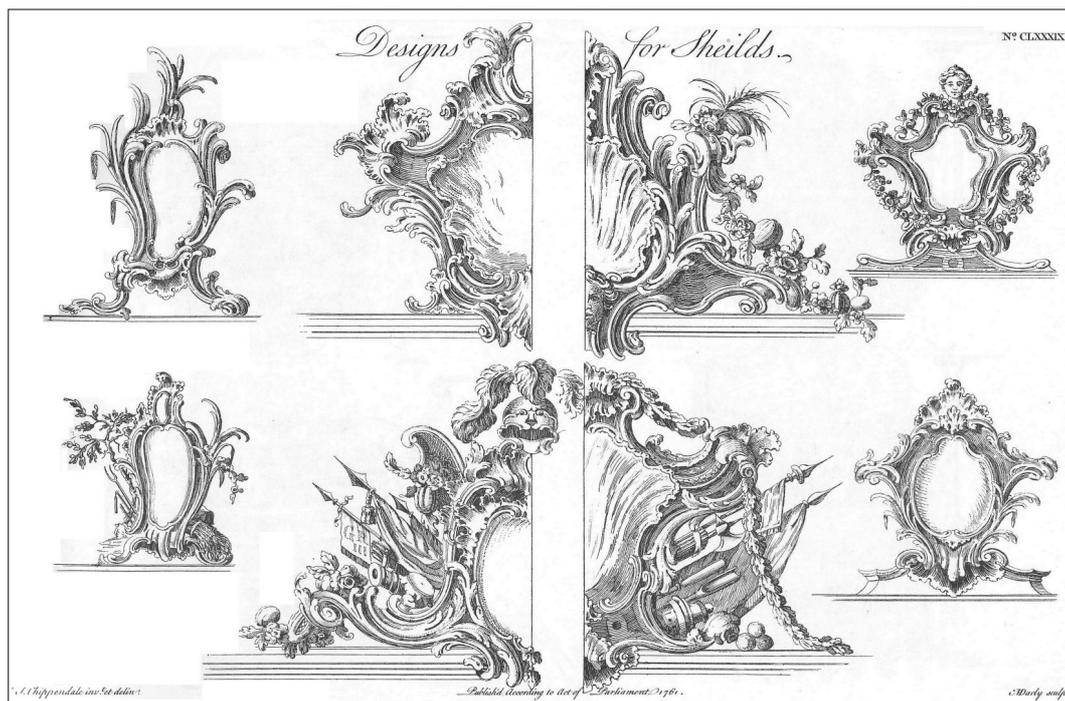


Plate CLXXXIX from the 1762 third edition of *The Gentleman and Cabinet Maker's Director* 'Designs for Shields': *Eight Shields, which, as they are often placed very high, should be very bold. They may serve as Ornaments to Pediments.*

USE OF EMAIL

Please help us to keep costs to a minimum by requesting that the Newsletter be sent to you by email in future. Please contact dib.chippoc@enterprise.net

ANNUAL DINNER 7TH JUNE

The Annual Dinner will be held at Otley Golf Club on Tuesday 7th June. More details and application forms in the next Newsletter.

ANNUAL GENERAL MEETING AND LECTURE SATURDAY 30TH APRIL

The AGM will be held at Temple Newsam (in the Still Room) on 30th April at 11.30. Coffee will be served from 11.00. It will be followed by an optional lunch in the Dining Room, and a lecture at 2.00 from Dr Lucy Wood: *Thomas Chippendale's Rivals in the London Furniture Trade.*

This is a new format which we hope will encourage more members to attend the AGM. All members are invited, free of charge and no tickets are required. It is your chance to hear about the Society and to make your voice heard.

Advance reservation is required for the two course lunch with wine (12.30). Places for the lecture may be reserved in

advance, or may be paid for at the Still Room door (1.45 for 2.00). Admission to the house is free for those attending these events. Dr Lucy Wood is the well known furniture historian, formerly curator at the Lady Lever Art Gallery and the Victoria and Albert Museum. Her lecture will explore the work of some of the alternative furniture makers who were bidding for the great commissions at the same time as Chippendale: the Linnells, Mayhew and Ince, Vile and Cobb and others. She will suggest reasons why Chippendale's reputation has survived so well and why others have fallen into relative obscurity. After the lecture there will be a chance to see some of their work in the Temple Newsam collections.

OTHER EVENTS PLANNED FOR THE YEAR

VISIT TO LYME PARK TUESDAY 10th MAY

Lyme Park, on the Cheshire – Derbyshire borders, has been the magnificent seat of the Legh family since the 14th century. Its core is Elizabethan although much of its present appearance dates from the 1720s and 30s when it was largely rebuilt as a vast palace by Giacomo Leoni. The interiors reflect many different periods and include carvings by Grinling Gibbons, Mortlake tapestries, fine rococo plasterwork and furniture, portraits and many 19th century antiquarianisings.

VISIT TO WEST SUSSEX 17th – 21st JULY

We will be staying at the comfortable Millstream Hotel in the pretty village of Bosham in Chichester Harbour. Travel is with Britannia Coach of Otley. Private curatorial visits have been arranged at **Goodwood, Firle, Petworth** and **Hinton Ampner** and we will also be visiting **Parham** and **Uppark** (tbc). On our way down we will break our journey at **Claydon Park**, Buckinghamshire, and on the return at **Kingston Bagpuize**, Oxfordshire.

Applications for the AGM lunch and lecture and for the two visits described above should be made on the form supplied and sent to Anthony Mills, Hon Events Organiser, Lark Hill, Linton Common, Linton, Wetherby LS22 4JD. Enquiries 01937 588041 or a.mills.chipsoc@btinternet.com

In the interests of economy tickets will not be issued.
Please assume you have a place unless you hear to the contrary.

Separate cheques are required for each event please.

IRISH COUNTRY HOUSES AND COLLECTIONS 4th – 12th SEPTEMBER

Please see separate enclosure.

Report on the VISIT TO KNOWSLEY PARK, Merseyside, 19th October 2015

With the kind permission of the Earl and Countess of Derby we were privileged to enjoy a private visit to Knowsley Hall led by the Curator Dr Stephen Lloyd who guided us with knowledge and enthusiasm. The building history of the house is exceedingly complex, dating from the late 15th century when the 1st Earl remodelled an earlier hunting lodge in preparation for a visit from his stepson Henry VII. A new house was added by the 10th Earl in the 1730s in an English baroque style, and this was greatly altered, enlarged and extended during the 19th century. Rebuilding and remodelling reached a high point in the Edwardian period under the architect W.H. Romaine Walker; but in the 1950s Claude Phillimore reduced and consolidated many of the later excrescencies with considerable sensitivity. Thus a visit to the house, and its interiors with corresponding layers of collection history, presents a bewildering medley which nevertheless makes for a rich and challenging experience.

After lunch in the Restoration-style white and gold stucco room, overlooked by Antonio Zucchi's depictions of the famous party held at the Oaks, Epsom, for the 12th Earl's engagement in 1774, we began our tour. The Edwardian hall contains large views of the early 18th century house and its landscaped park by Tillemans, in carved frames with gilt scrolls over a black border. In the corners were two grand Regency pedestals attributed to the Liverpool

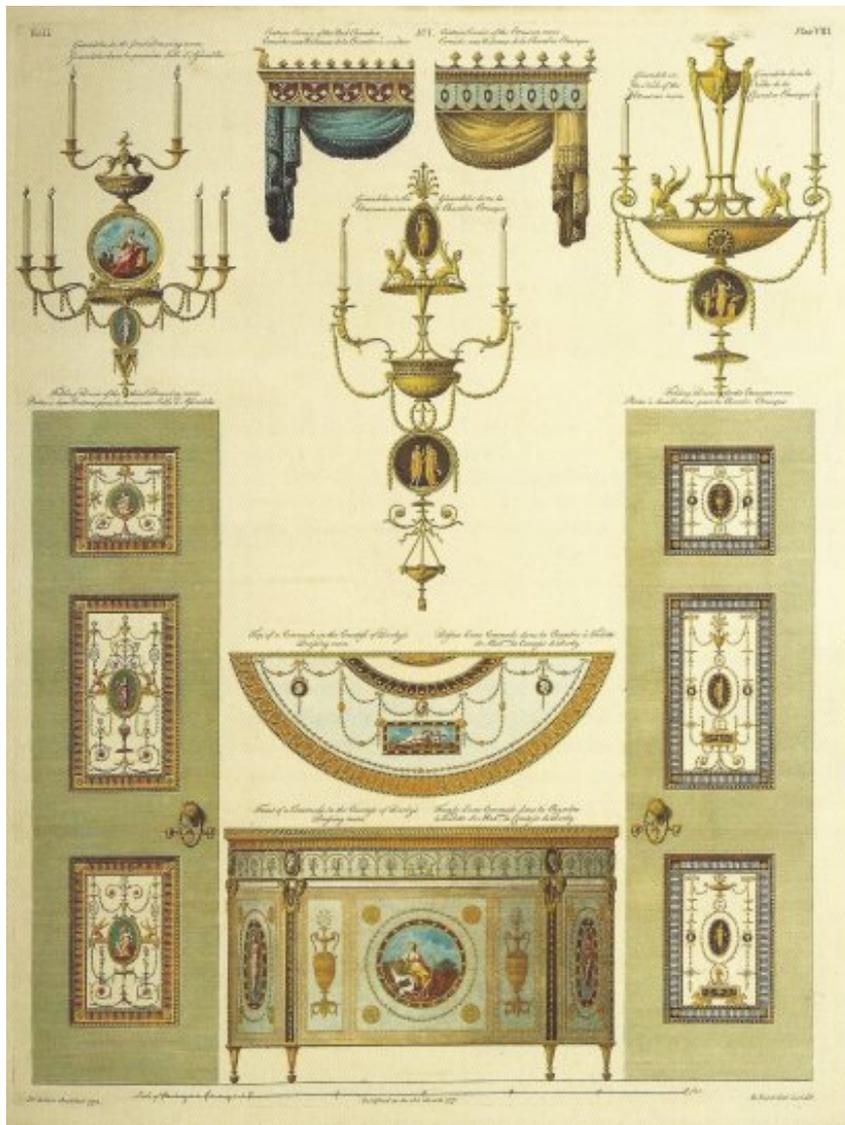
firm of George Bullock. Beyond was a new small room containing late 18th/early 19th century mahogany bookcases filled with colourful 19th century china, but reflecting only a tiny fraction of the fittings from the nine different libraries which once occupied the house. The magnificent Charles II style carved staircase is flanked by some of the 10th Earl's picture collection including a series of four works on silver foil over leather by Courtois acquired from him in Venice by his agent Hamlet Winstanley, with frames by Raper. But probably the finest work remaining in the collection is Rubens' copy of Titian's *Diana and Callisto*, once in the collection of Charles I. Other artists associated with Knowsley include George Stubbs and Edward Lear. In the Morning Room was a small Virgin and Child painted on vellum with a rich frame, one of the many items bought by the 13th Earl at the sale of Horace Walpole's collection at Strawberry Hill in 1842. None of this however prepares one for the luxurious Walnut Drawing Room, superbly panelled in boiseries in the Louis XIV style probably supplied by the Paris firm of Carlhian in the 1890s. A large marble topped gilt side table defied identification as either Italian or English. Beyond this lay the remodelled Picture Gallery, now the Library whose centrepiece is the elaborate Inigo Jones style chimney incorporating a portrait of the 'martyred' 7th Earl, executed for his loyalty to the King in 1651. Beneath this is an antiquarian oak chair on which he is supposed to have knelt for his decapitation which was bought by the 13th Earl from celebrated faker George Shaw (together

with a number of other pieces). But for many visitors in the 19th century the culmination of their experience would have been dinner in the great dining room, rebuilt in 1820 and again in 1890, with oak panelling and a great hammerbeam roof supporting a magnificent 36 light ormolu chandelier. The original table and chairs were sold in the 1960s but they have been copied meticulously by Neil Stevenson as part of the great improvements and restorations instigated by the present Earl and Countess since they took the house back in hand in 1998.

Elsewhere we were able to admire numerous fine works: an interesting suite of early 18th century parlour chairs with armorial devices in their backs, one of which is thought to be London-made, the other 23 copied in Liverpool. There was an exceptionally fine pair of ormolu girandoles, a David Linley side table, and a contemporary virtuoso scagliola table designed by Thomas Messel and made by Thomas Kennedy incorporating scenes of the Derby's interests: racing, estate management and wildlife. An early 18th century long case clock in a lacquer case ornamented with

chinoiseries reminded us that Stalker and Parker's famous treatise on Japanning (1688) had been dedicated to the 9th Countess of Derby who was described as 'a Lady ... Eminent...for her incomparable skill and experience in the Arts that those Experiments [in lacquer-work] belong to...' This encouraged us to look more closely at the lacquer furniture of this date in the house.

But perhaps the high point of our visit was to admire and examine the Derby House commode, made by Mayhew and Ince in 1775 as part of the furnishings of Lady Derby's Dressing Room for Derby House, Grosvenor Square, designed by Robert Adam and made by Mayhew and Ince at a cost of £84 (interesting to compare with Chippendale's cost of £86 for the Diana and Minerva commode). Its bold design incorporating a new range of neo classical motifs and shades in marquetry, together with inset painted figures, was intended to inaugurate a new 'Etruscan' style in furniture and decoration which Adam claimed to have begun with this interior at Derby House.



Robert Adam's designs for furniture for Derby House, 1774.