

THE CHIPPENDALE SOCIETY

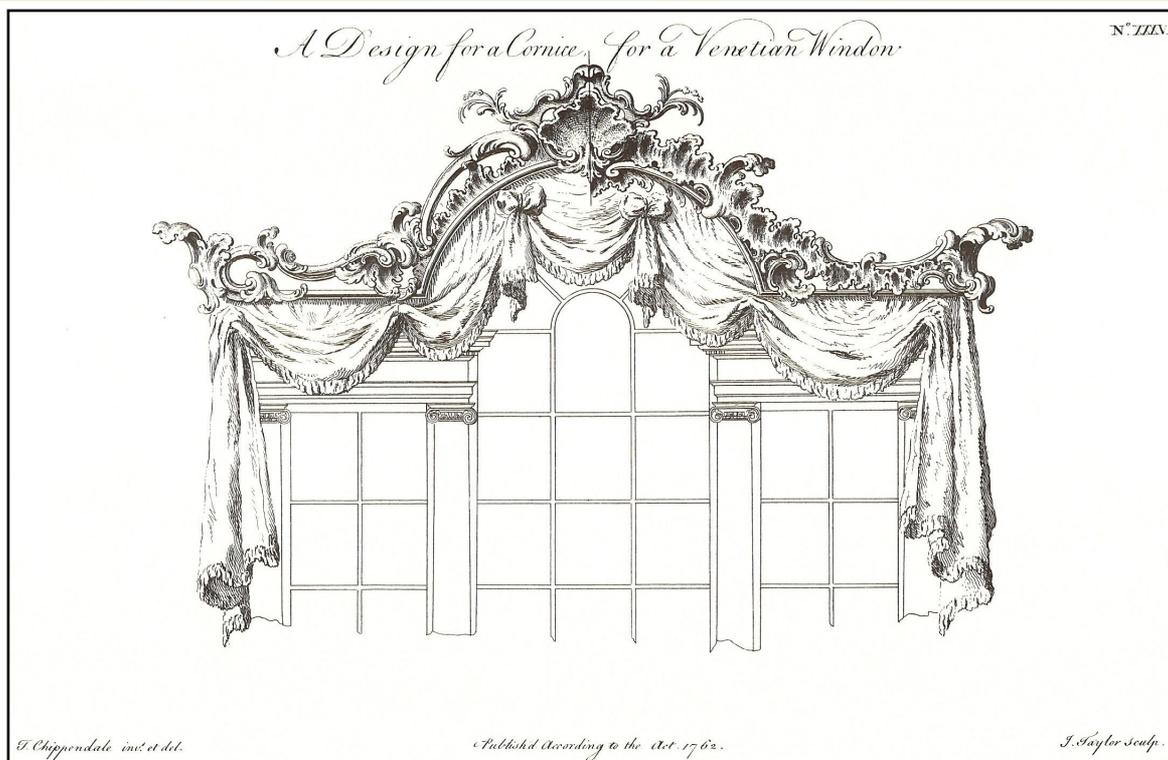


President: the Lord St Oswald

NEWSLETTER No. 136

www.thechippendalesociety.co.uk

OCTOBER 2016



A Design for a Cornice for a Venetian Window, pl. XXXVI from the third edition of Chippendale's *Director* (1762).
One of 'Seven Designs of Cornices, for Beds, or Windows: They must look well, if they are rightly executed.'

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.chippsoc@enterprise.net

DEATH

We are sad to announce the death of Dr Brian Welch, who was a most loyal supporter of the Society. He will be greatly missed.

CHRISTMAS EVENT

Visit to Ribston Park and Festive Luncheon Tuesday 13th December 2016

A visit has been arranged to Ribston Hall near Wetherby with the kind permission of the Hon Mrs Dent. This will be followed by a special festive luncheon at The Crown Inn, Roecliffe, near Bororoughbridge for a second year. Ribston Hall is the fine late 17th century house, built for the Goodricke family, with a spectacular neo Classical Saloon created by Carr of York in the early 1770s, comparable to

one of the great interiors at Harewood. Its pictures, furnishings and decoration have been described as 'the ultimate in Grand Tour taste', and 'one of the most magnificent and unified of all 18th century interiors – not to say bringing a welcome breath of Italy to the Yorkshire Dales' [particularly in mid December! - editor]. **This event is limited to 25 members only.** Please use the application form provided.

EVENTS FOR NEXT YEAR

More details in future Newsletters

ANNUAL GENERAL MEETING

This will take place on Monday 8th May 2017 at Temple Newsam House

ANNUAL DINNER

This will take place on Tuesday 6th June at Otley Golf Club

CHIPPENDALE SOCIETY VISIT TO WEST SUSSEX 17 – 21 JULY 2016

Our five day visit to Sussex was based at the comfortable Millstream Hotel, Bosham and was attended by 29 members. We enjoyed some of the warmest and finest weather of the summer.

Claydon House (National Trust and Sir Edmund Verney) ‘Such a work as the world never saw’. The house was rebuilt 1757 – 1771 by Ralph 2nd Earl Verney, using Luke Lightfoot, a remarkable virtuoso carver and *soi disant* architect, who was later sacked and superseded by Sir Thomas Robinson (director of Ranelagh Pleasure Gardens and owner/architect of Rokeby). He in turn was replaced by William Dunn. Originally the house was three times larger than at present, with an additional matching wing (containing a vast ballroom) joined by a central rotunda. These two were demolished after Lord Verney’s near-bankruptcy and death in 1791, all the original furniture having been sold in 1783. The property was inherited by the Calvert family who changed their name to Verney in the early 19th century. Sir Harry Verney (2nd baronet) married Parthenope Nightingale, sister of Florence.

The North Hall introduced Lightfoot’s extreme rococo carving: doorcases, chimney and ceiling, with a fine Linnell style mirror at one end; the Saloon next door is in a neo classical style with plasterwork by Joseph Rose, brought in by Robinson; the Library combines work by Rose and Lightfoot; the Staircase is miraculously inlaid with boxwood and ebony, and the most delicate ironwork balustrade, with complementary plasterwork by Rose. Upstairs the Chinese Room is probably the most fantastic interior of its style in Britain, with its bed alcove, door cases and chimney with carved decoration by Lightfoot, including ‘The Tea party’ inside the alcove. His sources may have included Chippendale’s *Director*. There is a suite of c1800 ‘bamboo’ seat furniture. The Gothic Room has three domes with carved Gothic ornament featuring triple arched pavilions repeated again in the chimney. The Museum is one of the most interesting Victorian family museums in England.

The lasting impression of Claydon is the bizarre mismatch of the plain Palladian house and interiors encrusted with some of the most extreme rococo decoration to be found in England. All Lightfoot’s carvings made in London and installed piece by piece at Claydon, with no particular resonance with their context – almost as if they could have been placed anywhere. This possibly illustrates one of the dichotomies of the English understanding of rococo compared with its French, Italian or Bavarian counterparts.

Goodwood (the Duke of Richmond and Gordon and the Earl of March). A Jacobean hunting lodge was bought in 1697 by the 1st Duke of Richmond (and Lennox, and Aubigny), natural son of Charles II and Louise de Kerouaille. A new wing was added for the 2nd Duke 1740s by Matthew Brettingham (now the private wing and libraries). The 3rd Duke inherited in 1750 aged 15,

and went on extensive Grand Tour. He employed Sir William Chambers for the magnificent new stables in the late 1750s; and in the 1770s began to employ James Wyatt on remodelling to include the Drawing Room to incorporate his Gobelins tapestries. About 1800 Wyatt devised a grand new scheme with two new angled wings with pepperpot towers at the angles and a two storeyed colonnade as a centrepiece. It was almost complete when he died in 1806. A dazzling new feature was the Egyptian style Dining Room with Hope style furniture (destroyed in 1906, totally restored in 1998). Recent redecorations by Alec Cobbe include the Ballroom and Drawing Room.

Our private and privileged tour of the treasures of Goodwood was led by the curator James Peill. They included great paintings: family portraits; Canalettos of London painted from Richmond House, Stubbs etc. While ambassador to France 1763-5 the Duke bought the superb Gobelins tapestries, French furniture (Dubois, Latz, BVRB) and Sevres porcelain (including a service painted from the Duke’s copy of George Edwards’ Birds). English furniture included an exceptional late C17 marquetry cabinet on stand (formerly attributed to Gerrit Jensen), a pair of commodes attributed to William Vile (cf Russborough), and some distinctive Kentian seat furniture and benches made for Richmond House.

Uppark (the National Trust and the Meade-Fetherstonhaugh family) was built c1690 for Earl of Tankerville, possibly by William Talman. Bought in 1747 by the cultivated Sir Matthew Fetherstonhaugh from Northumberland, married to Sarah Lethieullier. They upgraded the house with rococo decorations, bought works of art and furniture, especially on the Grand Tour (notably pictures by Batoni and scagliola table tops from Petro Belloni), and c1770 created the new Saloon probably by James Paine. Furniture was supplied by Hallett, John Cobb and William Vile.

Other pieces from this period include two magnificent pier glasses in the style of Matthias Lock and Chippendale, two (originally four) mid C18 lacquer commodes and a chinoiserie cabinet faced with pietra dure panels. They were succeeded by Sir Harry Fetherstonhaugh, friend of the Prince Regent, who brought in Repton to remodel the park and the Dining Room. Sir Harry bought fine French furniture, clocks and porcelain in Paris during the Peace of Amiens and after Waterloo. He married his housekeeper 50 years younger; eventually the property bequeathed to Admiral Meade Fetherstonhaugh and then the National Trust, after only 7 owners in nearly 300 years.

On 30 August 1989 the house was engulfed in a major fire which destroyed the entire top floor and left the rest of the house devastated. Most of the contents and much of the decoration of the ground floor were saved and after six years of painstaking conservation and much rebuilding the house was re-opened. Our superb tour was conducted by Christopher Rowell who had been responsible supervising much of the restoration work.

Petworth (the National Trust and Lord Egremont)

A seat of the Percys, Earls of Northumberland, since the 12th century, but substantially the creation of Charles Seymour, 6th Duke of Somerset, 'the Proud Duke' (1662 – 1748), who employed a francophile architect to build a palatial baroque house with many echoes of the style of Daniel Marot, not least employing Grinling Gibbons and Laguerre for the staircase. After the death of his short lived son in 1750 the property passed to a nephew, Charles Wyndham, 2nd Earl of Egremont (1710-1763) who was a fine connoisseur of works of art, including old masters and ancient marbles and rococo furniture. He created the White and Gold Room. On his death the 3rd Earl of Egremont (1751 – 1837) succeeded, the patron of modern British artists including Turner. He enlarged the Gibbons room rearranging the carvings. His natural son, Lord Leonfield made some Victorian alterations.

The furniture at Petworth is of extraordinary richness and complexity. Two sets of scabello hall chairs date from the 1620s; from the Proud Duke's time are a set of five Italian marble top tables, a triad of carved and boulle table and candlestands, Japanese lacquer cabinets, pedestals for porcelain vases etc, and at least one Gerrit Jenson table top. The 2nd Lord Egremont employed Norman and Whittle for a series of fine gilt mirrors (cf Holkham) and the great state bed. Chippendale provided £764 worth of furniture to Petworth and Egremont House, including three beds (japanned to match the Spitalfields velvet supplied by the patron), firescreens, Pembroke tables, a suite of chairs and sofas and one very fine looking glass. The 3rd Earl of Egremont bought French furniture at the Peace of Amiens in 1802 – 3 including clocks and a magnificent roll top desk. Some important French pieces were also bought later at the Hamilton Palace sale 1882, including a commode by Boulle made for the Grand Trianon, although the knee hole writing table in the style of Pierre Gole and another attributed to Nicolas Sageot may have been at Petworth since the mid C18. Our erudite leader was James Rothwell, the Trust's curator for the South East, and Lord and Lady Egremont kindly greeted us in the private hall where they showed us one of the documented screens and clothes horse and where we espied a large sidetable probably supplied by Chippendale.

Hinton Ampner (The National Trust) is largely the creation of the writer on architecture and history Ralph Dutton, 8th and last Lord Sherborne (1898-1985). He inherited a Victorian house of 'exceptional hideousness', and remodelled it in 1936 in the Georgian manner. In 1960 there was a devastating fire, but Dutton rebuilt the house again and started a new collection. The furniture and furnishings were acquired by him and are very much his own creation and reflect the mid C20 taste for decoration using Georgian and Regency (often well provenance) pieces. James Roth-

well showed us some of Dutton's notebooks in which he recorded his purchases, their prices and provenances.

Firle Place (Viscount Gage). We were expertly hosted by Deborah Gage, the Curator who described the story of the house and its fine collections. An early Tudor house was built here for Sir John Gage, with inner and outer courtyards, Georgianised in the mid C18. There are exceptionally fine collections of paintings, English and French furniture (including a pair of commodes signed by Pierre Daneau and dated 1733), French porcelain inherited by Lady Gage in the 1950s from different sources – Panshanger, Herts, Fawsley Hall, Northants and Taplow Court, Bucks. From Panshanger came the collections of Chippendale's client Sir Penistone Lamb, Lord Melbourne, including the famous cabinets, and the important paintings of Earl Cowper who spent 30 years resident in Florence. Jack Metcalfe and James Lomax were able to give a short presentation on the significance of the cabinets in the context of Chippendale's work. Other remarkable pieces included a set of Chinese Chippendale chairs almost identical to the crested suite at Temple Newsam, and some delightful green painted Gothic stools from the Dairy.

Parham (Lady Emma Barnard)

Elizabethan house, bought in 1601 by Thomas Bysshopp, later Barons Zouche. Bought in 1922 by Hon Clive Pearson who restored and refurnished it with great care and discrimination. Among the paintings is Robert Peake's masterpiece, Henry Prince of Wales, important 16th and 17th century oak and walnut furniture and one of the finest collection of early embroideries in Britain.



Jack Metcalfe with one of the Firle cabinets