The Chippendale Society

President: the Lord St Oswald

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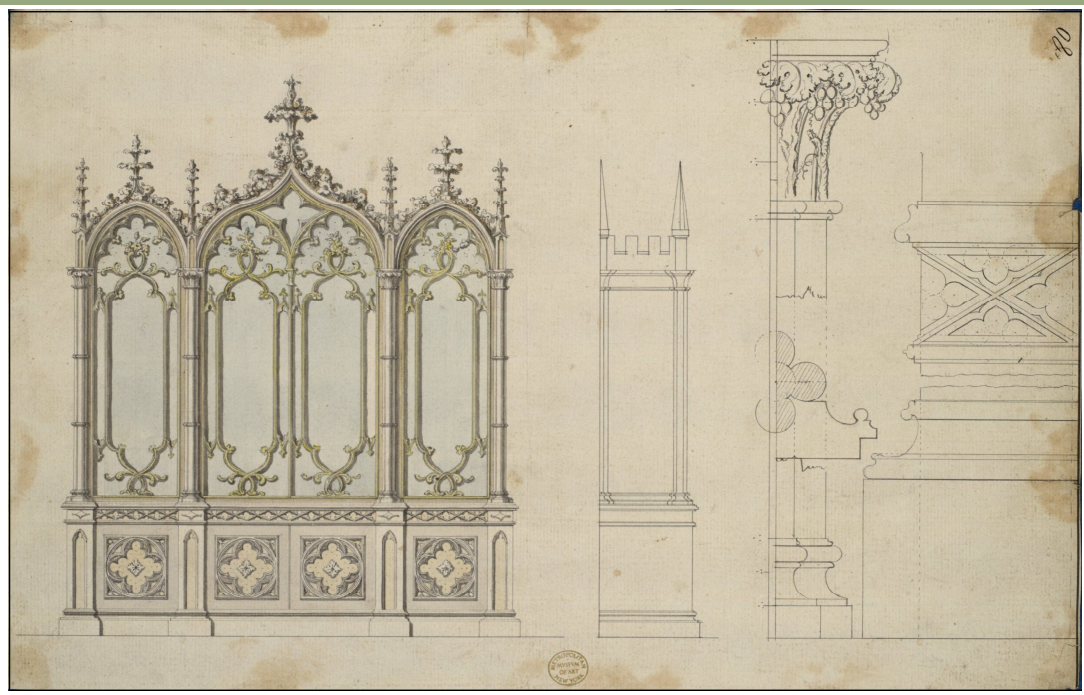

Drawing for a Gothic Bookcase, 1761, ink and coloured wash. The Metropolitan Museum of Art, New York

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

SUBSCRIPTIONS

Subscriptions (£14 single, £21 joint) were due on 1st January. Unless you have a standing order or have paid, please send cheque, payable to *The Chippendale Society,* as soon as possible to Dr D. I Bower, at 2 Welburn Avenue, Leeds LS16 5HJ.

CHIPPENDALE SOCIETY ACQUIRES A RARE FRENCH EDITION OF THE *DIRECTOR*

The Chippendale Society has acquired a rare French language edition of Thomas Chippendale's famous *Gentleman and Cabinet Maker's Director*.

First published in 1754 and subsequently in two further editions of 1755 and 1762, the *Director* was the most ambitious and comprehensive furniture design book of the 18th century. It established Thomas Chippendale's reputation and ensured that his name would be forever associated with the finest English 18th century furniture. The French language edition, published in 1762, is the rarest of the four versions and was the only one lacking from the Chippendale Society's collection. It was issued to reach potential customers throughout Europe among whom French was the international language of art and culture. Germany seems to have been the most receptive market, although copies are also known in France, and Catherine the Great of Russia also owned one.

The books has its original leather binding and bears the bookplate of Friedrich Otto von Munchausen (d. 1797). Friedrich's father Philipp Adolf von Munchausen (1694-1762) was the head of the German Chancery in London 1748-1762 and a noted Anglophile. He was also an uncle of the 'lying baron' Hieronymous Karl Friedrich von Munchausen (1720-1797), who was the model for the fictional Baron Munchausen.

The book was bought with funds from the Pippa Rakusen Chippendale Society Bequest and a generous donation from London bookseller Thomas Heneage.

EVENTS FOR 2018

As announced in the last Newsletter, a major event for the year will be the major exhibition to be held at the Leeds Museum in partnership with Leeds Museums and Galleries from 9th February to 10th June , entitled

Thomas Chippendale 1718-1779: a Celebration of British Craftsmanship and Design .

An invitation to the preview on 8th February is attached/enclosed.

Other events arranged by the Society will be

A Spring Study Visit to Scampston Hall and Burton Agnes Hall, East Yorkshire

Monday, May 21st 2018 Day visit including Lunch

See the detailed description below.

A **Three Night Summer Study Visit to Dumfries House, Mount Stuart, Drumlanrig Castle and Hutton-in-the-Forest**

July 24th – 27th 2018

See detailed description below

Annual General Meeting

To be announced

Annual Dinner

at Otley Golf Club Tuesday 5th June 2018: details in next Newsletter. Our guest will be Mr Anthony Coleridge, the pioneer scholar of Chippendale studies.

A Study Tour in Northamptonshire, Cambridgeshire and Essex,

September 4th – 6th 2018.

We are currently planning a three day, two night study tour taking in Althorp, Wimpole, Anglesey Abbey and Audley End. Using Britannia Travel we will be staying at the Down Hall Hotel, Hatfield Heath where we have stayed before on our visit to Gorhambury and Hatfield House.

Any prior interest for this trip please contact Cathy Lambert by email, cathylambert2@gmail.com. Full details will appear in the next Newsletter.

THE 42nd ANNUAL SYMPOSIUM OF THE FURNITURE HISTORY SOCIETY, IN PARTNERSHIP WITH THE CHIPPENDALE SOCIETY

Leeds City Art Gallery Saturday 14 April 2018 10.00am– 5.00pm

'That celebrated artist, Mr Chippendale, of St Martin's Lane': new discoveries and re-evaluations in his tercentenary year

See separate leaflet for details

STUDY VISIT TO SCAMPSTON HALL AND BURTON AGNES HALL

An interesting day has been arranged visiting Scampston Hall near Malton followed by Burton Agnes Hall near Driffield including lunch at the latter.

The Scampston Estate was purchased by the St. Quintin family towards the end of the seventeenth century and has remained in the family ever since, currently home to Christopher and Miranda Legard. The original house was remodelled in 1800 in the Regency style by architect, Thomas Leverton (architect of Bedford Square in London). Highlights of Leverton's design include the Staircase Hall and the Library, the latter with marble pilasters and attached columns framing the bow window. The fine picture collection includes works by Gainsborough who was a personal friend of Sir William St.Quintin, 4th Bart. The house also contains an interesting collection of decorative art, including some fine furniture attributed to Chippendale, which we will enjoy examining on a private tour when the house is not normally open to the public.

A light lunch will be provided at Burton Agnes followed by a tour of the house.

The Burton Agnes Estate has also been in the hands of the same family for many years since Roger de Stuteville first built a manor house on the site in 1173. It is a fine example of Tudor Renaissance architecture with superb carving and plasterwork, including its magnificent hall screen and staircase. The architect, Robert Smythson was a Master Mason to Queen Elizabeth 1 and also the builder of Longleat, Wollaton and Hardwick. The fine collection of early furniture including a Nonsuch chest is complemented by a wonderful art collection including works by Gainsborough and Reynolds and Impressionists such as Matisse, Renoir, Pissarro and Gaugin. There should be time available to see the gardens.

Burton Agnes Hall

The cost is £65 per person to include Britannia Travel coach, coffee at Scampston, entrance and tours of both houses and a two-course light lunch, payable by 7th February Please apply for places on the form supplied.

STUDY VISIT TO DUMFRIES HOUSE, MOUNT STUART, DRUMLANRIG CASTLE AND HUTTON-IN-THE-FOREST

A four-day study trip has been arranged to incorporate four very different houses – Drumlanrig Castle in Dumfries and Galloway, Mount Stuart on the Isle of Bute, Dumfries House in Ayrshire and Hutton-in-the-Forest in Cumbria. On our way north, stopping for coffee en route, our first visit is to **Drumlanrig Castle** home to the Dukes of Buccleuch and Queensberry KBE. Built between 1679 and 1691 by William Douglas, 1st Duke of Queensberry, this picture-perfect home is built to enjoy the views over the Nith Valley.

After a light lunch, our private tour will take in the fabulous collection including cabinets by Andre Charles Boulle and wonderful portraits by Gainsborough, Alan Ramsey and Sir Joshua Reynolds. Later in the afternoon there should be time to visit the beautiful gardens.

On our second day we travel to the Isle of Bute to **Mount Stuart**, the seat of the Stuarts of Bute, descendants of Robert the Bruce. Built originally in 1719 by the 2nd Earl of Bute, it was rebuilt after a serious fire by the 3rd Marquess of Bute, the great patron of William Burges, in the Gothic Revival style seen at its most extreme at Cardiff Castle and Castel Coch. The style reaches its most refined and extravagant at Mount Stuart. Our visit not only encompasses a tour of the house but also a look at the William Burges designed Oratory and also the heated swimming pool, one of the first in the country since Roman times. After lunch we will enjoy a special collections talk focussing on the wonderful collection of silver. Time is allocated to allow a walk around the gardens.

Our third visit is to **Dumfries House** in Ayrshire built in the 1750s for William Dalrymple, 5th Earl of Dumfries, by John and Robert Adam. It is of course Chippendale's most complete and best surviving early commission. A great deal has happened since the Society last visited the house 10 years ago, soon after it had been saved by Prince Charles. We will have a private tour from the experienced guides enabling us to admire the furniture and works of art especially created for the house. After a light lunch we will enjoy a lecture by James Lomax and time to enjoy the newly restored parkland.

Finally, on our fourth day we break our journey south with a visit to **Hutton-in-the-Forest** home of Lord Inglewood's family since 1605.Built around a medieval Pele tower, this was originally a fortress, and both inside and outside illustrate a wide range of decorative styles. Highlights include the unusually vulgar Cupid staircase, the Victorian library filled with Gillows furniture and Lady Darlington's bedroom decorated in the Arts and Crafts style. Our visit here is enhanced by admission to one of the UK's largest ceramics selling exhibition, *Potfest* and throughout the House we will have observed the Inglewood's passion for collecting modern ceramics. This will be a true finale to a wonderful four-day study tour.

Dumfries House

The cost is £495 (£570 for sole use bedroom) per person to include Britannia Coach Travel, all entrances tours and lectures as described, 3 nights bed, breakfast and dinner at the four-star Western House Hotel in Ayr, three lunches and one morning coffee. A deposit of £75 per person is required by 7th February with the balance due by 1st June.

CHIPPENDALE UNSTUCK

a lecture given by member Jack Metcalfe at Forum 2000 in Horsforth on 25th October 2017

The lecture was largely the story of Jack's ongoing project to make a copy of the marquetry on a table designed by Thomas Chippendale and now in the collection of the Chippendale Society. As an introduction Jack first told us about the origin and later rediscovery of the table. He showed us pictures of a reconstruction of the room for which the table was designed – the circular dressing room at Harewood House – which no longer exists but was decorated by Robert Adam in the classical revival style using a variety of colours. After the room was destroyed in the remodelling of the House in 1843 there was no use for a table with a curved back designed to fit into the room and the lower parts of the table were painted black and it was put into the upper storey of the stable block for storage. During the 1950s the stable block became a series of workshops including a carpenters' shop. The origins of the table had been completely forgotten and it came to be used as a carpenter's bench. When it was rediscovered in 1976 it was in a very distressed state and a glue pot was firmly glued to its top at one end. This explains the title of the talk, which refers to the ungluing of the pot. Large sections of the marquetry top had been severely dam-

aged. The quality and significance of the table could, however be seen once the black paint had been removed and the top cleaned. The table was purchased by the Society and subsequently restored at Temple Newsam House, where the Society's collection is kept.

We were next introduced to the various types of wood used in marquetry and the colours that can be obtained by dyeing them using natural products, sometimes other woods, because the marquetry of the table would have been brightly coloured with a silver-grey background before it faded to give its present shades of yellow-brown. Treatment with a solution of ferrous sulphate changes the colour of sycamore wood which is naturally a very pale yellow to a silvery grey colour, whereupon the wood is called' harewood'. Jack traced the origin of this term from early times when it was Airewood and later Airwood. Earlier still the word Harewodu was used to mean simply 'grey wood', or 'grey trees', because if sycamore and certain other trees grow in iron-rich soil the wood, and even the bark, can becomes silvery grey. The name harewood for the grey state is thus not directly linked with the House or village of the same name, except for the fact that the name may have been given because there were indeed grey trees in the area.

Jack then described the various processes he used in copying the marquetry on the table – first meticulous tracing of the design of the top of the table, then colouring the design appropriately using information found from the original by means of a spectroscopic technique that can penetrate through the faded layer to reveal the underlying colour of each veneer, then gluing down large sections of previously produced harewood as the basic veneer of the table top into which the marquetry motifs were to be inlaid. The motifs had to be constructed separately, using the more usual fretsawing technique, and inlaid into the top because the pieces of veneer used for the top were too large for any fretsawing to be done on them. The inlay procedure meant placing each motif on the table top, drawing round it and then using an inlay knife to cut the precise shape required for the inlay using the drawn outline. The redundant

The table top in the workshop , showing one end before engraving and polishing

piece of veneer could then be removed by heat-softening the glue holding it to the table top and the motif inserted in its place.

We were shown a photograph of the table top as far as it had been completed, with many motifs already inlaid but some of the motifs already made held in place by tape so that we could see how the top would look when they had all been inlaid. The brightness of the marquetry, whose colours were closely matched to those of the original table when new, surprised many people. The next steps will be to have suitable engraving done on the marquetry to enhance the three-dimensional appearance of the motifs, followed by final polishing.

Thanks were expressed to Jack in the usual way and after a short interval the number of questions showed how much interest the talk had stimulated in the audience.

Report by David Bower