

THE CHIPPENDALE SOCIETY

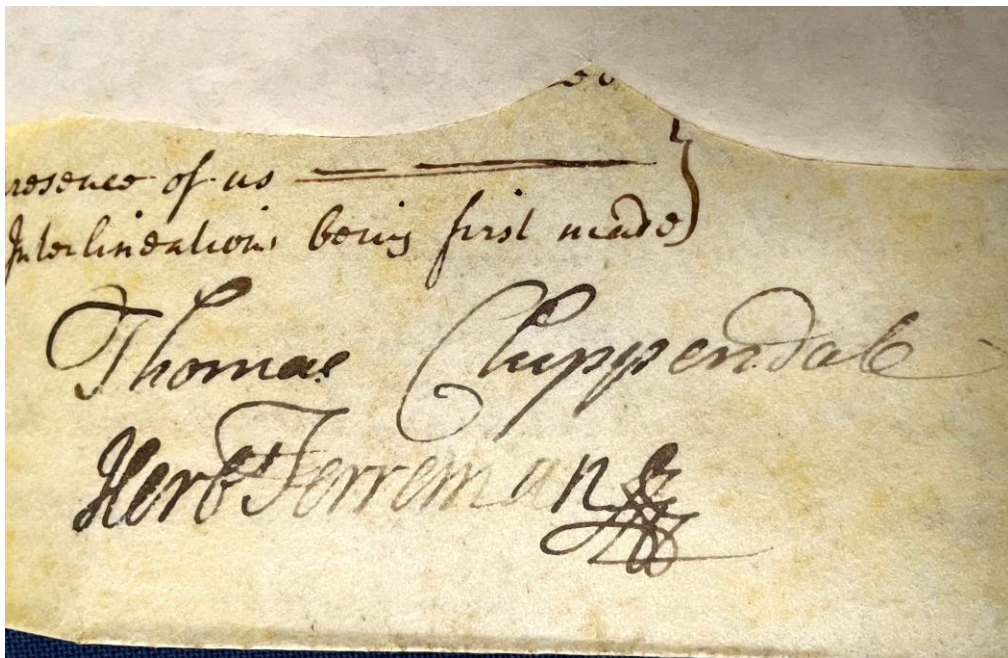


President: Lord Ronaldshay

NEWSLETTER No. 161

www.thechippendalesociety.co.uk

October 2024



CHAIRMAN'S REMARKS

The image above shows the signature of Thomas Chippendale on the Society's latest acquisition, a property indenture dated 21 January 1742. The other signature is that of Herbert Ferreman, a York attorney. At this time Chippendale was twenty-three years old and living, apparently, in York. Until now we have had no clue to his location between his birth in Otley June 2018 and his marriage in London in May 1748.

The indenture records the transfer of a property in York from Richard Wood and Thomas Walkington to John Walkington; Chippendale and Ferreman were witnesses. Richard Wood was a prominent York furniture maker who subscribed for eight copies of the *Director* in 1754, and it has long been thought that he may have been Chippendale's employer in York. John Walkington, stated to be a 'carpenter', was perhaps the same young man who was

apprenticed to Richard Wood in 1736 and later moved to London to set up a furniture-making business in Long Acre. He too subscribed to the *Director*.

The document probably confirms the hitherto speculative relationship between Chippendale and Wood. It also provides information about people and property connected to Wood and offers several leads to further sources which will be followed up in due course. It was found among a collection of legal papers removed from the offices of a York solicitor and bought at an antiques fair in Devon. The buyer contacted the Chippendale Society via its website and the sale was negotiated privately. The cost was £3,000.

Adam Bowett

SOCIETY NOTICES

Cathy Lambert, Events Organiser

The Society's Cotswold tour this September was, sadly, the last to be organised by Cathy Lambert. Cathy has planned and led almost every Society event since she took up the role of Events Organiser in January 2018. Since then we have enjoyed study tours in East Anglia, Derbyshire and Staffordshire, Shropshire and the Welsh Borders, Lincolnshire and Northamptonshire, Kent and Sussex and, most recently, the Cotswolds. These were in addition to the many one-day events usually featuring at least two houses and gardens. The Society is deeply indebted to Cathy's hard work and conscientious planning.

Cathy's successor as Events Organiser is Caroline Jacques. Caroline is a visitor assistant at Temple Newsam House and has already been leading tours of that collection for visitors to the house. Her first event organised for the Society will be our annual Christmas lunch at Goldsborough Hall on 11 December, details of which can be found elsewhere in this Newsletter. A full programme of events for 2025 will be published in our February Newsletter next year.

Subscriptions

Membership subscriptions for 2025 are due on 1 January. Individual memberships remain at £14.00 per annum and joint memberships for two people at £21.00. Corporate membership is £50.00 per annum.

Payments may be made by PayPal on our website, or cheques may be sent to the membership Secretary, Margaret Pullan, at The Croft, Breary Lane, Bramhope, Leeds LS16 9AE. Alternatively, a payment may be made by bank transfer to The Chippendale Society, Sort Code 20-37-13, Account Number 80260274

FORTHCOMING EVENTS – CHRISTMAS LUNCH

Goldsborough Hall, 11 December 2024

This year's Christmas lunch will be held on Wednesday, 11 December. The venue will be as usual, Goldsborough Hall, near Knaresborough. The cost is £62, including coffee/tea on arrival, three-course lunch and coffee/tea to finish. Application forms and the menu can be found at the end of this Newsletter.

EVENTS REPORTS

Bolsover Castle and Welbeck Abbey 16 May 2024

This study day took place on one of the wettest days of the year so far. Our first stop was Bolsover Castle, an extraordinary hilltop mansion and mock castle, begun by Sir Charles Cavendish (son of Bess of Hardwick) and completed by his two sons William and John, on the site of a former medieval fortress. From a distance the Castle appears formidable, rising almost sheer from the steep hillside, but once inside its outer courtyard its unmilitary purpose becomes clear.

We began in the Riding House, built in the 1660s to indulge William Cavendish's famous passion for equestrianism. This vast interior space incorporates viewing galleries at first floor level and is now used for exhibitions and displays explaining the history of the Castle. Because of the teeming rain little time was spent

in the roofless Terrace Range, also built in the 1660s as a suite of fashionable State Apartments *en enfilade* but now sadly ruinous. Its aspect was clearly meant to encompass Hardwick Hall, visible a few miles away to the south.

The 'Little Castle', Sir William's original masterpiece, was a different matter. This building has survived intact with much of its interior panelling, wall and ceiling paintings in situ. It was designed by Robert Smythson, the architect of Hardwick Hall, on the footprint of the medieval keep. This imposed a compact floorplan, so the building's apartments are disposed in an unusual and complex vertical arrangement unmatched by any other building in England. The rooms are served by two staircases; one, the public stair, winds up through four stories to viewing points at the top of the house, with the first-floor Great Hall and top-floor apartments accessible from its landings. The private stair is a more discrete affair,

EVENTS REPORTS cont.



Bolsover Castle,
the Pillar
Parlour

Photo: Adam
Bowett

Welbeck Abbey,
Harley Gallery,
Mayhew and
Ince Commode.

Photo: Adam
Bowett



configured in such a way as to restrict access to the first-floor private apartments to family and intimate friends. Most visitors got no further than the Great Hall, from which access to the private apartments was controlled by a doorway through which none but the privileged passed. The clever management of private and public spaces is one of the Castle's most intriguing and original features. Another is the wealth of wall decoration, which has survived through centuries of benign neglect in amazingly fresh and vibrant colours.

Adam Bowett

From Bolsover we travelled half an hour to Welbeck Abbey, a former monastery acquired by Sir Charles Cavendish in 1607. In the 18th century it became the country residence of the Dukes of Portland who are still the current owners. The house is roughly a mile from the park entrance along a tree-lined drive through grounds designed by Humphrey Repton. His collaboration with the 3rd Duke (1738-1809) resulted in no fewer than three Red Books. Along the drive the family's interest in horses and horse breeding became evident, with extensive stabling and indoor exercise areas. Also in the park but invisible to us were two and a half miles of tunnels excavated by the 5th Duke (1800-1879) to link a range of underground or partially underground reception rooms.

The 3rd Duke made substantial changes to Welbeck from 1763, employing John Carr to remove the service range and remodel the main reception rooms. The west wing of the house was gutted by fire in 1900 and the 6th Duke

commissioned Ernest George (1839-1922) to convert Welbeck 'from an old-fashioned inconvenient barrack into a comfortable modern residence, without altering its character'. We were guided through the State Rooms by Collections Manager Alex Bond.

We began in the Entrance Hall, with a Gothic fan ceiling and majestic fireplace decorated with family heraldry. Here was a large hall table attributed to Chippendale junior, one of several 'Chippendale' attributed pieces in the house. The Library's treasures included a copy of Audubon's *Birds of America*. There was an intense discussion over the rococo mirrors, attributed to Chippendale but undocumented and not recorded by Gilbert. In the Tapestry Room the seat furniture was covered with delicate pink floral Gobelins tapestry incorporating scenes by François Boucher. The spectacular ebony 'Arundel' cabinet, made in Antwerp around 1630, was decorated with scenes from Ovid's 'Metamorphoses' by Cornelis Van Poelenburgh and Bartholomeus Van Bassen. It was purchased in 1720 from the collection of Thomas Howard, 2nd Earl of Arundel (1586-1646). The later base is spectacular, with gilded tortoise feet and carved sea-dog legs. In the Dining Room it was thought that the Chippendale-style wine coolers could be by Edwards and Roberts but the oval gilt mirror was again attributed to Chippendale.

The final stage of our tour took us down Curved Corridor, created to display prints and leading to the former Jacobean riding school designed by John Smythson. The 6th Duke of Portland was president of the Arts and Crafts exhibition in 1890 so employed J. D. Sedding to redesign this space and include a chapel and library. After Sedding's death in 1891 the work

EVENTS REPORTS cont.

was completed by his assistant, Henry Wilson. The lily of the valley and thistle plasterwork is exquisite; other Arts and Crafts features include the font with carving by F. W. Pomeroy, enamel and metalwork by Wilson and mother-of-pearl mosaics by Raffles Davison.

After of our tour we visited the Harley Galleries where highlights from the Portland Collection are displayed in rotation. Here were paintings by Hyacinthe Rigaud, Godfrey Kneller, William Van de Velde, George Stubbs, Thomas Lawrence, John Singer Sargent, and Philip de Lázló, together with unusual relics such as the pearl earring worn by Charles I at his execution and the rosary of Queen Henrietta Maria. There was fabulous silver by Paul Storr, ceramics from Sévres and a Mayhew and Ince commode. It was a veritable treasure trove of decorative and fine art.

Cathy Lambert

Sutton Park and Shandy Hall 13 June 2024



Sutton Park, the south front from the garden.
Photo: Cathy Lambert

We began this study day in the morning with a private tour of Sutton Park, situated a few miles north of York. The house was built in 1730 for the Harland family and altered in the late 18th century for Philip Harland, using Thomas Atkinson as architect and Guiseppe Cortese for the stucco work. The present owners are the Sheffield family, who left the much larger Normanby Park for Sutton Park in 1963. The Sheffield baronets descend from the Dukes of Buckingham, who sold Buckingham House (now Buckingham Palace) to George III in 1762. Consequently, Sutton Park now contain items from both these residences.

Our tour commenced in the Hall from where Cortese's fine rococo ceiling ascends up the main stairs. There was some discussion over a 'Chinese Chippendale' long case clock which seemingly originated from the Winn family of Nostell Priory. From the Hall we moved to the Library, originally the Dining Room and so decorated with plasterwork of grapes and pomegranates and a basket of flowers tied with ribbons.

The adjacent Morning Room had a distinctively different feel, lined with pine panelling and a fireplace removed from Potternewton Hall, Leeds, designed by Henry Flitcroft in the 1730s. The Tea Room's walls are painted with imitation tortoiseshell, and we were informed that here Lawrence Sterne of Shandy Hall (our next visit) took tea with Mr Harland. The charming Boudoir, designed by Nancy Sheffield, contained a wonderful oyster-veneered scriptor originally from Buckingham House. The Chinese Room occupies the whole of one of the late 18th century wings and was originally a Billiard Room. Its original hand-blocked Chinese wallpaper dates from the 1770s and the Smirke-designed fireplace came from Normanby Hall. Much of the furniture here is of Chinese lacquer work, including a Chinese chest altered in the 1960s to house a radiogram, a walnut bureau from Buckingham House and a Chinese Chippendale-style mirror complete with ho-ho bird. We finished our tour in the Dining Room in the other wing; it was formerly the service wing but was converted to a dining room in 1963 by architect Francis Johnson. Our visit concluded with a walk through the beautiful gardens to the beehive-shaped ice house.



Sutton Park, the 'beehive' ice house.
Photo: Cathy Lambert

That afternoon we travelled twenty minutes north to Coxwold and Shandy Hall, the former home of Lawrence Sterne, author of *Tristram Shandy*. Sterne was appointed perpetual curate of Coxwold in 1760 and lived at Shandy Hall until his death in 1768. We were met outside the house by curator Patrick Wildgust who brought the life and times of Lawrence Sterne alive with his illuminating discourse. The house was originally a small Hall House built at the same time as the nearby church in the 15th century. Patrick pointed out the gabled cross wings on either side of the old Hall, the massive kitchen chimney, wooden shutters, gutters and drains and unusual limestone

EVENTS REPORTS cont.

roof and Sterne's Georgian extension on the left. Inside, the rooms are small and low ceilinged, with plain panelling and Suffolk door latches. The parlour/kitchen with beamed ceiling has its original range with decorated bread oven and corner cupboard and dresser original to Sterne. Here we sat while Patrick explained how Lawrence Sterne became one of the most fêted authors of his day. The tiny, beamed study is lined with editions of Sterne's work and contains his writing desk and chair; the latter was found in Jesus College, Cambridge. After some discussion it was decided that it was of the period and style of Chippendale but probably not from his workshop. The Dining Room is in what would have been the Hall and with fashionable (at the time) green painted panelling. Here is much Sterne memorabilia. The Sitting Room in Sterne's extension is an elegant but cosy room and what Sterne called one of the 'elegant touches to my Shandy Castle'. Outside is a small cottage garden and Sterne's summer house or 'sweet pavilion', with views across to Byland Abbey and the scarp of the North York Moors.

Cathy Lambert

Haddon Hall and Renishaw Hall 25 July 2024

Our private tour of Haddon Hall was led by guide Kathryn Burns. Haddon was acquired by Sir Richard de Vernon in 1170 and passed to the Manners family in 1565 after one of George Vernon's daughters eloped with John Manners, son of the 1st Earl of Rutland. Apart from some early 20th century improvements by the 9th Duke of Rutland (1886-1940), Haddon has since remained largely unaltered while the Dukes of Rutland made Belvoir Castle their main residence.

We gathered outside the house in front of the Elizabethan stable block, converted to domestic kitchens by the 9th Duke of Rutland. A steep walk took us up to the entrance gate below the North-West Tower and into the Lower Courtyard. Here the different stages of early 20th century renovation can be seen in a complex system of squinches, linking different floors without obstructing doorways while retaining structural integrity. From the Courtyard we entered the Hall with its raised dais at one end on which is a long table probably dating from the early 15th century. An unusual small carving table at the side contains a groove to collect juices for the gravy. Hung above, in the Hall Gallery, are five 17th century Mortlake tapestries depicting the five senses, possibly owned by King Charles I – survivors of sixty pieces of tapestry that were destroyed by fire in 1925.

The medieval Kitchens contain early furniture including chopping blocks, salting troughs, great wooden tables and several aumbries. The Dining Room was the creation of Sir



One of ten Dutch walnut chairs in the Gallery, the manner of Daniel Marot, c.1700.

Photo: Cathy Lambert

Henry Vernon, who divided the Great Chamber in the 1500s to mark his marriage to Ann Talbot, daughter of the Earl of Shrewsbury. This cosy, oak-panelled room was full of heraldry, particularly on the painted ceiling with the Tudor Rose and the Talbot Hound. The Great Chamber or Withdrawing Room was designed to entertain high status guests and is part of the 14th century house. The oak panelling around the room bore traces of gold and green and the plasterwork in the ceiling and frieze is 17th century. In one of the windows is an unusual pew end depicting the fable of the fox and goose.

The highlight of any tour to Haddon is the 16th century Long Gallery. The many windows with panes set at angles to reflect the light were intended to show great status and wealth. The original panelling has been stripped of later varnish and paint to further to reflect the light and the roses and thistles in the frieze celebrate the union of Scotland and England in 1603. A set of ten carved walnut chairs from Belvoir Castle are a late 17th-century design in the style of Daniel Marot. A large late 15th century vestment chest with its intricate locking system is an original Haddon piece and was formerly in the chapel.

Our tour concluded in the Chapel which was completed in

EVENTS REPORTS cont.



Haddon Hall, the Long Gallery seen from the garden.
Photo: Adam Bowett

1427. It has a Norman font and a 16th century enclosed family pew. The windows contain some fine 15th century glass and the once brightly coloured wall paintings date from the 14th and 15th centuries. They were painted over during the Reformation but have been recently undergone restoration. The beautiful terraced Gardens form a wonderful viewpoint from this medieval house which, unlike so many, is not a Victorian pastiche.

After lunch we drove back towards Sheffield to Renishaw Hall, the home of the Sitwell family, made famous by the literary siblings Edith, Osbert and Sacheverell in the 1920s and 1930s. Renishaw was visited at this time by many famous artists and writers, notably D.H Lawrence, Evelyn Waugh, Rex Whistler and John Piper. We were privileged to have a private tour.

The Sitwell family originate from Derbyshire but not until 1625 was George Sitwell described as 'of Renishaw'. He built an H-shaped manor house to which in the 18th century Sir Sitwell Sitwell (1769-1811) added wings, built stables and created various follies around the park. In 1808 he added the Ballroom where the Prince Regent was entertained. His son and heir George managed to lose the family fortunes and much of the estate and house contents were sold, but George's more astute widow restored the family fortunes with the help of coal mined on the estate.

Our tour commenced in the Stone Hall. This is one of the few rooms to survive from the early 1620s house at Renishaw's core. In the 1790s Tuscan columns were added, with higher ceilings at either side. Above the cosy fireplace was a John Piper painting, with family collections of books on either side. From here we entered the Ante-Dining Room (the Little Parlour of 1625), an intimate room hung with Dutch Old Master paintings. The adjacent Dining Room is a dramatic space designed in neoclassical style by Joseph Badger in the late 18th century. In the apse is the original demi-lune table used by Sitwell Sitwell to display his racing trophies. It has unusual legs modelled as headless male torsos. Also here are a pair of 20th century carved Blue John

tables by Paul Ferguson and a 17th century Neapolitan cabinet with glass panels decorated with themes of Love. The Library contains around 3,000 books, just a fraction of the 25,000 in the house. It was originally the 17th century Great Parlour and the interlaced Jacobean plaster survives, as does the frieze decorated with crowned lions' heads, mermaids and squirrels. Here resides the oldest chair in the house - a turned chair of around 1600.

The Drawing Room was designed by Joseph Badger in 1803 and hung with Brussels tapestries of allegorical scenes after Le Brun and Judocus de Vos. Its neoclassical mantelpiece, designed by Sir William Chambers for Melbourne House in London, was acquired in 1802 when Melbourne House was remodelled, as was the famous Renishaw commode, one of Chippendale's neoclassical masterpieces. In form it resembles the Diana and Minerva commode at Harewood, but it differs in detail and has a mirrored panel in the top whose function is unclear. A second Chippendale commode, acquired from the Fonthill Abbey sale of 1823, is a close match to one in the collection of Manchester Art Gallery.

The last room on our tour was the Ballroom, altered by Lutyens in the early 20th century. A painting of Belisarius by Salvator Rosa dominates the room. This came from Raynham Hall in Norfolk and hangs in a frame by William Kent. The two giltwood thrones are Venetian, in the manner of Andreas Brustolon. We went out through the Stone Hall, enjoying a fabulous collection of malachite and Ashford marble on the way, and then through the kitchens to the award winning gardens and a welcome cream tea.

Cathy Lambert



Renishaw Hall from the garden.
Photo: Cathy Lambert

APPLICATION FORM

Christmas lunch at Goldsborough Hall

11 December 2024

The cost of £62 includes tea/coffee on arrival, a short talk by Chairman Adam Bowett, and a three-course lunch plus tea/coffee and chocolates. Please make your choices from the menu overleaf, making it clear if booking for more than one person, and submit **by post or email by 18th November**.

Payment may be made by cheque, BACS or Paypal. Cheques should be made out to 'The 'Chippendale Society' and sent with the application form, including your menu choices, to Caroline Barrett, 22 Westfield Avenue, Yeadon, Leeds, LS19 7NG. Caroline can be contacted at carolinejanejacques@gmail.com or phone 07854846771

BACS payments should be made to The Chippendale Society, Sort Code 20-37-13, Account Number 03389952.

Paypal payments can be made here: <https://thechippendalesociety.co.uk/current-events>

Please assume you have a place unless you hear to the contrary. Meet at 11 am at Goldsborough Hall, Church St., Goldsborough, HG5 8NR, tel: 01423 867321. There is parking at the front of the Hall for those with reduced mobility.

I would like to reserve..... places for the Christmas lunch. I enclose a cheque to the value of £..... / have paid by BACS / have paid by Paypal.

Name/s.....

Address.....

.....

.....

email.....

phone.....

Please indicate any food allergies

See next page for Menu

APPLICATION FORM cont

MENU

Starter

Ham hock, Cranberry and Sage Terrine, Redcurrant Gel, Pickled Mushroom, Sourdough Crumb (GF, DF)

Caramelised Parsnip Velouté, Wensleydale Royal, Parsnip Crisps (GF, DF, V)

Crayfish Cocktail, Lemon Purée, Marie Rose Dressing (GF, DF)

Main

Turkey Crown, Roast Potatoes, Seasonal Vegetables, Stuffing, Mincemeat Jus (GF, DF)

Seared Sea Trout, Dill Pomme Purée, Brown Shrimp & Mussel Chowder (GF, DF)

Glazed Duck Breast, Roast Potatoes, Seasonal Vegetables, Madeira Sauce (GF, DF)

Dessert

Christmas Pudding, Brandy & Vanilla Custard

Tart Bourdaloue, Lime Anglais, White Chocolate Ice Cream (GF, DF, V)

Chocolate and Orange Tart, Chestnut Ice Cream, Orange Gel (GF, DF)

Tea, coffee and chocolates