

THE CHIPPENDALE SOCIETY

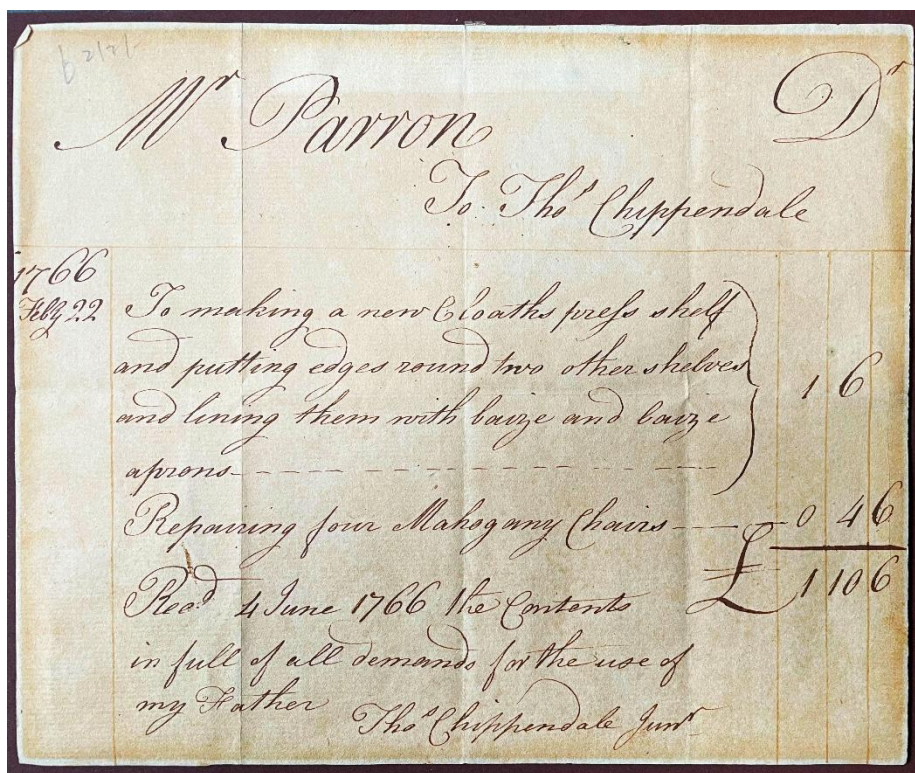


President: Lord Ronaldshay

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February 2025



CHAIRMAN'S REMARKS

I am pleased to report a new and significant addition to the Society's collection, shown above. It is a bill for work done by Chippendale's workshop for Benjamin Parran, dated 22 February 1766, less than a month after the death of James Rannie, Chippendale's business partner. This event created a crisis for the firm, for Chippendale not only had to take on the whole running of the firm himself but also had to meet the demands of Rannie's creditors, which threw the business into financial crisis. In March all the firm's stock in trade was put up for auction, and it is not clear how Chippendale managed to keep the firm going after having his stock sold off. One consequence of the crisis was that Thomas Chippendale junior, only just turned seventeen, was brought into the business to help his father, and it was he who accepted payment for this bill on 4 June. The document thus records a significant moment in the careers of both father and son.

The client, Benjamin Parran (fl.1741-84), was a nephew of the cabinet-maker Benjamin Goodison and a subscriber to the *Director*. He was a cabinet-maker and upholsterer whose customers included the Royal Household between 1757 to 1784. The small amount of the bill and the trivial nature of the work suggests that at this critical time Chippendale may have been taking any work he could get, including repair jobs for other cabinet-makers.

The Society bought the document in December 2025 at auction in Spain, using money from the Pippa Rakusen bequest.

Adam Bowett

FAREWELL TO OLD FRIENDS

With great sadness we report the deaths of several longstanding members and friends of the Chippendale Society in the weeks before Christmas – Mary Gilbert (23 September), Ian Fraser (17 October), and Tony Lumb (23 December).

Mary Gilbert, the widow of eminent furniture historian Christopher Gilbert and past Chairman of the Chippendale Society, died on 23 September 2025, aged 89. Mary, who lived in Roundhay, Leeds, will be remembered for her liveliness, humour and ability to puncture pomposity at every opportunity. She was a very capable Chairman who also made Society meetings and events great fun.

David Jones

Ian Fraser died unexpectedly on 17 October 2025. Although not a member of this Society, Ian acted as its furniture conservator for many years. He worked on, among other things, the Harewood Circular Dressing Room table and the Aske Hall pole screen, giving his time and expertise free of charge. Ian had just retired after many years as furniture conservator to Leeds Museums and Galleries; his work at Temple Newsam included the reconstruction of the Hinton House State Bed and, most recently, the reinstatement of the former Butler's Pantry, for which Ian designed much of the joinery and built a replica fold-down press bed. He was a superb craftsman, a dedicated environmentalist and a founding member of Zero Carbon Harrogate. His quiet commitment in all his endeavours was admired by all who knew him.

Adam Bowett

With the death of **Tony Lumb** on 23 December the Chippendale Society and the world of English antique furniture has lost one of its finest exponents.

Tony was born into the antiques trade and remained in it his whole life. His grandfather Charles had trained as a cabinetmaker in Dewsbury, Yorkshire, and started a furniture making and restoration business in Harrogate in 1907, in a workshop in what is now Montpellier Mews. Tony's father Frank and uncle Reg joined the business before the Second World War and new premises were established at 34 Montpellier Parade in 1947. Tony joined them in 1956, aged just twenty. The firm expanded into further premises in Montpellier Parade in the 1960s and remained in Harrogate until it



The Chippendale Society at Audley End House, October 2018.

From left to right: Christal Goldthorpe, Stephen Wood, Mary Lumb, Leila Roots, David Bower, **Tony Lumb**, Warren Smith, Mary Smith.

Tony Lumb (cont)
closed in 2012.

I knew Tony's father Frank - 'Mr Lumb' - and he was a highly revered dealer. Together he and Tony built up a formidable business which was one of the most respected outside London. A visit to the Harrogate shop was a sure treat and the stock was bound to have many items of interest. It was always immaculate, with tickets with really good descriptions, a rarity in those days. Much of this was down to Tony who had a beautiful script and, as I once cheekily commented, was an ace cleaner of brass. Tony's knowledge was extensive and his experience unmatched. It was a joy for me as a fellow dealer to spend time with him discussing a piece of furniture even if eventually concluding that whatever its merits and pedigree we didn't much like it!

Tony was a great supporter of the Chippendale Society; he was its Treasurer for more than a decade, including during the 2018 Tercentenary Exhibition. He had been a Council Member of BADA and its Northern representative and County Vice-President from 1980 until 1982. The firm of Charles Lumb & Sons showed at the Grosvenor House Fair for many years and Tony was a Director of the Northern Antique Dealers' Fair. If any one person was soaked in the antique furniture trade, it was Tony Lumb. He and his father travelled extensively in their search for stock and handled some very fine pieces.

Tony's love and appreciation of English furniture, and also of small wooden objects and treen, was part of his DNA. Sometimes his love of a piece overrode his commercial sense and, like all good dealers, he was always reluctant to leave a good item behind! After Tony had shut the shop, I met with him in a house near Hull which he had largely furnished for the lady's late husband. She wanted to sell everything. We went round the house item by item until Tony whispered in my ear 'Why don't we just buy the whole lot?', which, of course, is what we did.

Our families had done business together since the 1960s. So, after Tony and Mary closed their shop in 2012, it was a pleasure to continue our business together online. He became my 'Man in the North' whilst I was his 'Man in the South'. Like many a dealer, Tony never fully retired and we were in touch up to the eve of his death. Handwritten correspondence remained part of the process and we would eagerly anticipate letters which were variously addressed to 'The Rt Hon.', 'His Grace', 'Air Marshall', 'Keeper of the Privy Purse' and all through the ranks of the nobility!

Ever the perfect gentleman, Tony was measured in his manner and tone, understated, with a quiet charm. He had a wonderfully dry sense of humour which, verging on the wry, you could easily miss, but was always worth catching. He was kind and he and Mary were generous in support of their friends. I will miss Tony very much as a colleague and a true friend, but will always be grateful for the journey that we travelled together.

Martin Beazor, John Beazor Antiques,
Cambridge

SAVE THE DATE - AGM

This year's Annual General Meeting will take place on **Monday, 18 May 2026** at Temple Newsam House. Our speaker for the afternoon lecture will be Stephen Jackson, Senior Curator of Furniture and Woodwork at the National Museum of Scotland. Full details will be sent out nearer the time.

SAVE THE DATE – EDINBURGH AUTUMN TOUR,

This year's autumn tour will be based near Edinburgh for three nights, **21-23 September**. We will be staying at the Houston House Hotel, just outside Edinburgh, and will be visiting (among other places), the National Museum of Scotland, Newhailes, Gosford, Arniston and Hopetoun. Full details and booking information will be published in our summer Newsletter.

EVENTS REPORTS

DEVON TOUR 22- 25 SEPTEMBER 2025

Monday 22 September

Despite it being the end and not the beginning of September, we were blessed with fine weather all week, although the evenings and mornings had just enough chill to remind us that autumn was approaching. On the journey south our coach stopped to pick up additional members at Cheltenham, and from there we travelled thirty minutes further to our first visit at Berkeley Castle.

Berkeley Castle

The Berkeley family claim to be the only English family able to trace its ancestors from son to father back to pre-Conquest times, and the Castle is reputedly the oldest building in England still inhabited by the family who built it. Set on rising ground with wide views towards the Severn estuary, it was built in the 13th century to keep an eye on the Welsh across the water. Although periodically updated and modernised, it has not been significantly altered in plan since the Civil War and thus retains a fortress-like appearance. Its small scale gives it a welcoming rather than intimidating air and its outer walls, which had been breached by Parliament's gunfire, were repaired but not raised to their former height.

We entered through the main gate into a small courtyard, overlooked on every side by windows of all shapes and sizes. A flight of uneven stone steps led to the first-floor entrance of the former keep, adjacent to which was the chamber where Edward II was reputedly murdered in 1327 (see Holinshed's *Chronicles* for the gory details). His jailer, Thomas de Berkeley, somehow managed to avoid being tried as an accessory to the murder.

We were led by our well-informed guide on a circuit through the principal rooms, passing through arched doorways and narrow passages with frequent changes of level. Each room was filled with artefacts and paintings recording the accumulated history of the Berkeley family. Among these were an Italian cypress-wood chest said to have belonged to Sir Francis Drake; a 16th-century embroidered bedspread said to have belonged to Elizabeth I (the bed on which it lay had an early 17th-century headboard and tester, but other elements were clearly of more modern origin); a set of cane chairs, c.1690, with black and gold japanned frames, and a fine Japanese lacquered chest on a giltwood frame, c.1680. In a small anteroom we were shown a mahogany pedestal desk whose brass handles corresponded to those found on Chippendale furniture of the 1770s. A firm attribution could not, however, be made on the basis of such slim evidence.



1 Berkeley Castle: the Drawing Room, with early Georgian giltwood furniture.

The Great Hall retained its medieval oak screen with traces of original paint - a wonderful survival - and beyond it lay the Drawing Room, furnished with a pair of good early 18th-century pier glasses in gilded frames, together with a suite of gilt-framed seat furniture with needlework covers dating from about 1730 (**1**). This room, together with much of the rest of the castle, had been modernised in the early 20th century by the 8th earl, Randal Berkeley (1865-1942), and afternoon sunlight flooded in through the enlarged south-facing windows. His work meant that we could not take everything we saw at face value, because he introduced a good deal of salvaged French architectural material to the house. The Great Hall screen, for instance, had been fitted with a pair of large 16th century French doors, and the stone porch leading to the Drawing Room range was made entirely from French medieval fragments.

We did not have time, sadly, to explore the steeply terraced gardens, whose planting was arranged in the early twentieth century with the advice of Gertude Jekyll, and whose lowest tier included a swimming pool installed by the 8th earl.

Tuesday 23 September, Saltram House

Nikolaus Pevsner called Saltram 'the most impressive country house in Devon'. It began as a Tudor house, beautifully situated on a hill overlooking the Plym estuary and the city of Plymouth beyond. The Parker family bought the estate in 1712, and in the 1740s the house was given a symmetrical Classical façade and reshaped internally, with fine rococo plaster ceilings and fireplaces. A generation later Robert Adam was employed by John and Theresa Parker to create the new Saloon and Library. Theresa was probably the

EVENTS REPORTS cont.

driving force behind these creations, her husband apparently being interested in more bucolic pleasures.

For our tour we divided into two groups, one led by curator Zoe Shearman and the other by one of the house guides. The austere Palladian entrance hall had a black and white chequer marble floor and two large mahogany tables with tops of fossiliferous Plymouth marble. From here we moved anti-clockwise, through an anti-room to the Velvet Room, where there was a fine marquetry table attributed to Chippendale's great rivals Mayhew and Ince. Beyond this was the Saloon, which was undoubtedly the highlight of the tour and one of the most complete Adam interiors to survive. It is said £10,000 was spent on this room alone, and the Axminster carpet is one of the largest ever produced by the factory. Thomas Chippendale's suite of seat furniture, supplied about 1771, is still *in situ* (2), and the pier



2 Saltram: the Saloon – chairs and settees by Chippendale, c. 1771, carpet and pier glasses designed by Robert Adam.

tables for this room and the preceding Velvet Room were designed by Adam and made by Joseph Perfetti in 1771.

Beyond the Saloon was the former Library, later converted to a Dining Room, and from there we went into the staircase hall of the 1740s, which matched the austerity of the entrance hall, with pedimented doorcases and Doric columns supporting the landing. The staircase had a mahogany handrail and spiral-fluted banisters, their turnings as crisp as the day they were made. On the half-landings were unusual mahogany candlestands with circular bases, with similarities to designs by Thomas Chippendale junior. Among the paintings on the stairs was a striking portrait of Sir Joshua Reynolds by Angelica Kauffman, showing the famous founder of the Royal Academy in a relaxed, pensive mood. Reynolds, who was born in Plymouth, was a family friend of the Parkers and there were ten

family portraits by him hanging in the house. Among these were portraits of John Parker (with fowling piece in hand), Theresa Parker, and their two young children.

Most of the bedrooms upstairs commanded views of the park and the river Plym beyond. Several were hung with Chinese wallpaper, and one, the Chinese Bedroom, was furnished to match with Chinoiserie chairs and table.

Downstairs again we entered another phase of Saltram's history in the Library, created in 1819 from two smaller rooms to house the collection of John Parker, created earl of Morley in 1815. Among the treasures house here was a copy of Catesby's *Natural History of the Carolinas* (1731) and a *Nuremberg Chronicle* of 1493. Hung here and elsewhere in the house were watercolours by Frances Parker (1782-1857), a talented amateur artist.

Buckland Abbey

From Saltram we travelled northwest to another National Trust house, Buckland Abbey. This ancient Cistercian abbey was sold in 1541 to Sir Richard Grenville, whose grandson converted the abbey into a house. Unlike most such conversions, the church nave was not demolished but retained as the central portion of the new house. The outline of the vanished transepts remains clearly visible on the central tower, while the additions of later centuries cluster around it (3). In 1581 Sir Richard Grenville sold the house to Sir Francis Drake, hero of the Armada. Drake's descendants continued to live in the Abbey until the 20th century, making major changes in late Georgian times and again in 1915, after a serious fire. In 1946 the property was presented to the National Trust.

3 Buckland Abbey: exterior, showing the blocked transept arch and roofline of the former abbey church.



EVENTS REPORTS cont.

After an ample lunch in the café and courtyard we divided into two groups for our tour. We approached the house via the magnificent 15th century tithe barn, 180 feet long and essentially unaltered since first built. The house contained a variety of furniture, little of which was original to the house but which had evidently been chosen to reflect the house's most 'historic' period, i.e., the 16th and 17th centuries. There were cane chairs, oak cupboards, 'credence' tables, joined stools, and settles, together with a leavening of Georgian mahogany. The Great Hall even contained a couple of Yorkshire 17th century armchairs - a long way from home.

Many of the fine pictures at Buckland belong to Plymouth City Museum and Art Gallery, and others come from diverse sources. The most significant single National Trust object in the house is the Rembrandt self-portrait of 1635, which was given to the National Trust in 2010. Unfortunately, this was away on tour when we visited, but we were able to see a replica of Buckland's own most historic relic, 'Drake's Drum', said to have been taken with Drake during his circumnavigation of 1577-80. According to legend the beating of the drum will recall Drake in England's hour of need. Let's hope it is never put to the test.

At the risk of ending this account on a sour note, it must be said that one of our guides was a mine of misleading information. We were fed many lies; for instance, that a Victorian cupboard made of reclaimed Tudor panelling was a medieval wardrobe, and that a mahogany extending dining table was designed specifically for naval use and in battle served as the surgeon's operating table. Actually, it was a well-known early 19th century model of domestic dining table. The guide even told us that neither tea nor sugar were known in England until the late 18th century! In his invincible ignorance he never paused to think that we might be reasonably intelligent people who deserved to be truthfully informed. When one considers the high cost of entry into National Trust properties it seems a poor return on visitors' money.

Wednesday 24 September - Ugbrooke House

Ugbrooke is tucked into a little valley between Exeter and Newton Abbot. In medieval times the house belonged to the Bishopric of Exeter, but after the Dissolution it passed into the ownership of the Courtenays of Powderham and thence by descent to Thomas Clifford in 1604. It has been the seat of the Clifford family ever since and is the current home of The Hon. Alexander Clifford and his family.

Nothing of the medieval house is visible today, the whole building having been remodelled by Robert



4 Ugbrooke: the Drawing Room. Photo: Ugbrooke House

Adam, but it is by no means a typical Adam house. It retains the quadrangular shape of the earlier house, with battlemented towers at the corners and nary a pilaster or portico in sight. Only the symmetry of the facades and the severe regularity of the fenestration suggests a Georgian rather than a medieval building. During the Second World War the house hosted a school and then elements of the Polish army, and after the war the ground floor rooms served as grain stores. It was not until 1957 that the house was rescued from near dereliction to become the elegant and beautifully furnished home which we saw (4). Fortunately, the family's paintings, furniture and other vulnerable articles had been safely stored in the attics, from where intriguing and occasionally historic discoveries continue to emerge.

As soon as we entered it became clear that Ugbrooke is a family home and not a tourist attraction, and photography was strictly forbidden. The collections of furniture, objects and paintings, told the history of the Cliffords since late medieval times, and the most significant Clifford by far was Thomas Clifford (1630-73), one of the five leading politicians who formed Charles II's inner circle of government, the so-called CABAL (Clifford, Arlington, Buckingham, Ashley, Lauderdale). Clifford was profoundly anti-Dutch and pro-French, and together with the Duke of Buckingham he negotiated the secret clauses in the Treaty of Dover (1670), by which Charles II promised to convert to Catholicism in return for French subsidies. Charles entrusted Clifford with the safe keeping of the Treaty, and in the Drawing Room we were shown a 17th century strong box in which, it was said, those papers were kept. Clifford himself converted to Catholicism in 1673, and the Test Act passed that year forced him to retire from public life.

Next to the strongbox was a *scriptor* (writing cabinet) bearing the Clifford crest in marquetry - a red wyvern rising from a gold coronet. In style and quality the piece was comparable to furniture supplied by the

EVENTS REPORTS cont.

London cabinet maker Gerrit Jensen, who in the 1670s was cabinet maker to Catherine of Braganza.

The strong Catholic theme of the house reached its apogee in the Chapel, dedicated to St Cyprian. It was originally an Anglican chapel but was rededicated in the Catholic faith in 1673. In 1760 a new chapel was built to Robert Adam's design and this survives, more or less as Adam left it, with the addition of a 19th century Lady Chapel on the north side. Mass is still celebrated regularly, and it serves both the Clifford family and a local Catholic congregation.

Great Fulford House

After a tasty buffet lunch at Ugbrooke we were driven a few miles to Great Fulford, the home of the Fulford family since at least 1190. The present owner, Francis Fulford, inherited in 1969, and has since become well known for his robust views and fruity language. The estate comprises 3,000 acres, most of which is tenanted, but Francis Fulford manages the forestry himself.

The present house is essentially Tudor, refurbished in the late 17th century, again about 1800 and again in the early 20th century. It forms a square whose four sides enclose a paved courtyard; above the entrance door is a panel displaying the Fulford arms with nine quarterings, recording the Fulfords' links to, among others, Sir Reginald FitzUrse (1145-73) whose bear's head badge is also the Fulford crest (**5** Motto: 'Bear up'). Sir Reginald was one of the four knights who murdered Thomas Becket in 1170 - a well deserved end, in Francis Fulford's opinion. The Saracen supporters were granted in commemoration of a combat between Sir Baldwin de Fulford (d.1476) and a 'Sarazen' while he was in the Holy Land as a Knight

of the Sepulchre. He fought on the Lancastrian side in the Wars of the Roses, was captured by the Yorkists and hung, drawn and quartered at Bristol. Fortunately, his son Thomas backed the winning side and was allowed by Henry VII to keep his land and house. During the Civil War the Fulfords backed the losing side and consequently the house suffered greatly from the depredations of a Parliamentary garrison, so that the house was almost ruinous when the Fulfords regained possession.

We were told all this by Francis Fulford as he gave us a brief history of the house and the family while standing in front of the entrance door. From there we passed through the arch and across the courtyard to Great Hall, which we entered through a neo-Tudor doorway probably installed by James Wyatt shortly after 1800.

The Great Hall panelling had been reconfigured about 1900, using woodwork salvaged from various rooms of the Tudor house. From the far end of the Great Hall we passed into the principal ground floor reception rooms, hung with pictures but largely empty of furniture in anticipation of a forthcoming social event. From there we ascended the principal stair, installed about 1900 and replacing the decrepit original, to a great Drawing Room whose chief glory was a fine modern plasterwork ceiling, designed by Francis Fulford and executed by Geoffrey Preston Design. It had been a difficult decision, apparently, to choose between the ceiling and a new boiler for the house. The family wore extra sweaters that winter.

Much of the house was not open to us: as well as the family apartments Great Fulford has eight *en-suite* bedrooms for paying guests. But we concluded with a wonderful Devon tea in the Wyatt Dining Room (**6**).



5 Great Fulford: the Fulford arms above the entrance



6 Great Fulford: cream tea in the Dining Room. Francis Fulford serves from the sideboard at the back

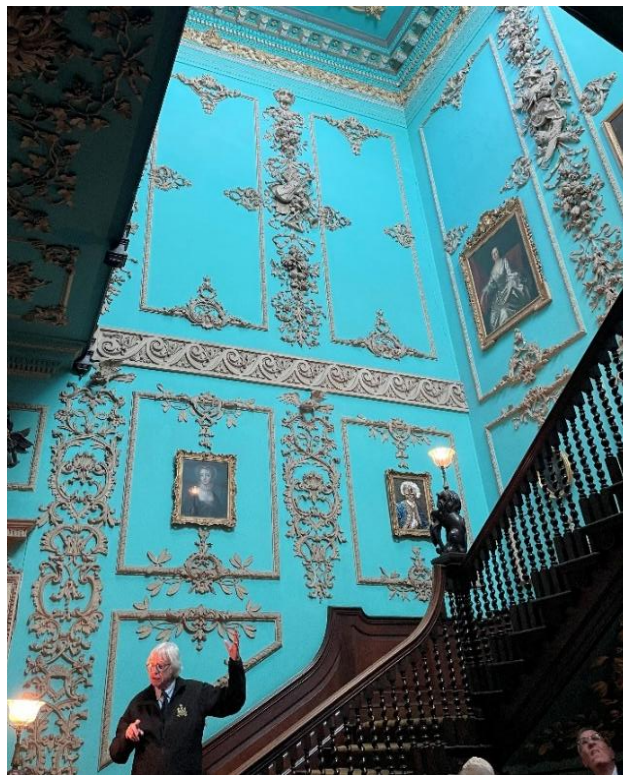
EVENTS REPORTS cont.

We sat around a fine Regency dining table in good Regency chairs while Francis, his wife Kishanda and his daughter Matilda dispensed tea and scones with great liberality. The etiquette was strict, however; in Devon the cream goes on before the jam.

Thursday 25 September: Powderham Castle

Powderham sits on flat ground overlooking the Exe estuary, about seven miles south of Exeter. It was never truly a castle; even when first built in 1391 it was better described as a fortified manor house and only acquired the name and appearance of a castle in later centuries. The impressive gatehouse, for instance, was installed in 1845-7. The Courtenay family's principal seat was at Tiverton, and Powderham was therefore the home of the cadet line until the extinction of the senior line in 1566. Thereafter the Courtenays of Powderham were notionally Earls of Devon, although the title was not confirmed until 1831.

All this and more we heard from our guide as he described the significance of the many heraldic shields ranged around the panelling of the Dining Hall. This too was a 19th century creation, whose centrepiece was a fine Gothic fireplace of c.1860, copied from an original at the Bishop's Palace, Exeter. A century earlier, William Courtenay, 1st Viscount Courtnay (1709-62), had already made major changes to the house, manifested in a series of fine reception rooms with marble fireplaces and rococo plasterwork ceilings. These were furnished in elegant style with Georgian furniture and paintings. Most notable among these was a suite of Regency chairs and sofas with gilded frames whose arm supports were carved as dolphins (a dolphin is one of the supporters of the Courtenay arms). The most striking of the 1st Viscount's alterations was a vertiginous staircase rising the full height of the house in the space formerly occupied by part of the Great Hall (7). Its walls were hung with family portraits framed by plaster trophies and rococo scrollwork, picked out in off-white on a bright blue ground. The colour scheme (not to everyone's taste) is modern. At the base of the stair was 14 ft tall longcase clock by William Stumbels of Totnes. This was one of the 1st Viscount's purchases of the 1740s, costing £105. Another was the pair of brass-inlaid bookcases made by John Channon in 1740. Channon was an Exeter man, but by 1740 he was in St Martin's Lane in London, and thus a near neighbour of Thomas Chippendale when he set up there in 1753. They were not displayed to advantage, having been moved from their original position in the Library to a small ante-room. A most



7 Powderham: the Great Stair, with the house guide attempting to describe the colour of the walls

remarkable feature of this room was a pair of sliding shutters above the fireplace which could be parted by turning a crank, revealing a window behind. The chimney flue was cunningly diverted through the walls to either side, but one wondered whether it was much used. The old library itself was not open to visitors, which was a pity, since it retains the chimneypiece and doorcases created at the same time as the bookcases.

Further additions to Powderham were made by the 3rd Viscount (1768-1835), who engaged James Wyatt to create the spectacular Music Room. Its walls were lined with marble pilasters and its ceiling was centred on a coffered dome. The original Axminster carpet survives, although it is no longer on display. Sadly we had little time to enjoy the gardens before boarding the coach to begin our journey back to Yorkshire.

Tyntesfield

After 90 minutes *en route* the coach left the M5 to take us to Tyntesfield, one of the National Trust's most recent acquisitions (2002). It was built for William Gibbs (1790-1875), a founding partner of a highly successful trading company whose most lucrative branch was the contract for importing *guano* from

EVENTS REPORTS cont.

the Peruvian Chincha Islands. The immense profits allowed Gibbs to buy the Tyntesfield estate and build one of the most impressive Gothic revival houses in Britain.

Gibbs acquired Tyntesfield estate in 1843, including a late Georgian mansion which he engaged J. G. Crace to remodel and redecorate. This was a mere preliminary: in 1863 the existing mansion was encased in a much larger house designed by John Norton and built by William Cubitt & Co. Crace was recalled to mastermind the interiors and the result, both inside and out, is a *tour de force* of high Victorian design and workmanship exhibiting almost every style and feature of Gothic Revival architecture. The quality of the materials is exemplary, with Bath stone outside and fine oak wainscotting inside **(8)**, and all is executed on a massive scale - the house eventually had 47 bedrooms (including the servants' quarters). Stained glass was supplied by James Powell of Whitefriars and ironwork by Hart, Son, Peard & Co., who also worked on commissions for such luminaries as Burges, Butterfield, Seddon, Talbert and Waterhouse. Much of the furniture was supplied by Collier and Plucknett of Warwick **(9)**, presumably on the strength of a family connection with George Plucknett, Cubitt & Co's foreman.

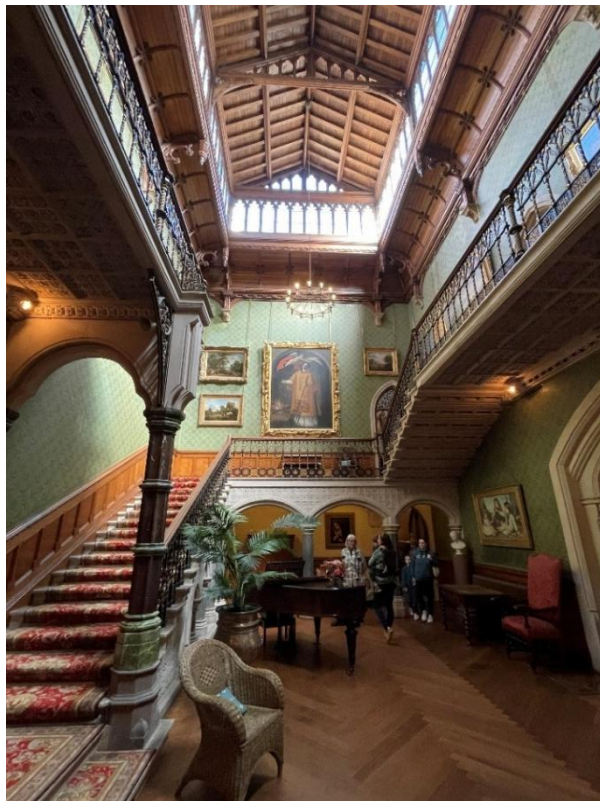
Tyntesfield's ecclesiastical features are more pronounced than in most Victorian Gothic houses because Gibbs was a supporter of the high church Oxford Movement. This is most strongly expressed in the richly decorated Chapel, which was the last part of the house to be completed (1877). It was designed by Arthur Blomfield, who took the Sainte-Chapelle in Paris as his model. It was never formally consecrated because of concerns that it would supplant the nearby parish church of All Saints, Wraxhall, as the centre of Christian worship. Consequently, William Gibbs' wish to be interred there was not fulfilled and he was buried instead at Wraxall.

Since Tyntesfield is a National Trust property we were not allowed to enjoy its unbridled opulence without some chastening pedagogy to send us on our way. The Drawing Room had been emptied to make room for a film of the present day Chincha islands 'reflecting the human and environmental costs behind the guano trade'. It was a grim watch: even today guano extraction relies heavily on brute manual labour; the death toll under Peruvian government management in the 19th century was appalling.

Adam Bowett

8 Top right, Tyntesfield: the principal stair.

9 Bottom right, Tyntesfield: a bedroom chest of drawers by Collier and Plucknett.



Forthcoming Events

Lotherton Hall, 23 March 2026

This afternoon visit focuses on the furniture collections at Lotherton Hall, which is part of the Leeds Galleries and Museums group. The house was the home of the Gascoigne family in the 19th century and was given by the family to the City of Leeds in 1968. It contains a fine collection of furniture, paintings ceramics and other art, which includes much of the Gascoigne's original furnishings.

Our tour will be led by Curator Adam Toole and Assistant Curator Caroline Newton. It will include a look at the current exhibition, *Botanically Beautiful*, which explores the way British artists and designers have been inspired by nature.

This will be a self-drive event and attendance is limited to 16 people, so please book early. The cost is £30 and an application form can be found at the end of this newsletter.



Lotherton Hall
Photo: Leeds Museums and Galleries

Holmes Antiques, Howarth, followed by lunch at the house of a Chippendale Society member in Ilkley, 3 June 2026

Chippendale Society members David and Christian Holmes have invited us to study their extensive collection of 17th and 18th-century furniture at their premises in Haworth's famous Main Street. Holmes Antiques is a long-established family business, specialising in fine quality oak, mahogany and walnut furniture. David and Christian will share with us their extraordinary knowledge and experience, infused with a lifelong belief in quality, originality, colour and patina. [Holmes Antiques | Specialists in Fine English Furniture](#)

Morning coffee on arrival has been booked at the nearby Cobbles and Clay cafe. Afterwards we will drive to Ilkley to enjoy a light lunch at the home of Chippendale Society member Jonathan Sutton, with an opportunity to study some of his antique furniture and other decorative arts.

This is a self-drive event, and places are limited to 16. The cost is £20, to include lunch. An application form can be found at the end of this newsletter



Photo: Holmes Antiques

Forthcoming Events cont.

Manchester Art Gallery and the John Rylands Library, 9 July 2026

This visit begins with a behind the scenes tour of the furniture collection at Manchester Art Gallery led by Curator Jennifer McKellar and Chippendale Society Chairman Dr Adam Bowett. Among the highlights are furniture by Thomas Chippendale senior and junior as well as by their great rivals, John Mayew and William Ince. After lunch we will have an opportunity to view the Gallery's fine art collections before reconvening at the nearby John Rylands Library. The library was commissioned by Enrique Augustina Rylands in memory of her husband John. It was designed by the celebrated architect Basil Champneys and opened in 1900. It now houses an extraordinary collections of early books and manuscripts as well as more recent material such as the papers of Elizabeth Gaskell.

Our tour here will be led by Dominic Marsh of the John Rylands Library and Chippendale Society conservator Tim Phelps. Tim has worked extensively at Rylands over many years and has unrivalled knowledge of this unique building and its fittings, and these will be the main focus of our visit.

Attendees should travel to Manchester by car or train; all venues are within 15 minutes' walk of Manchester Piccadilly and Victoria rail stations where buses, trams and taxis may be found. The walk between the Art Gallery and John Rylands Library takes about 8 minutes. The cost is £35, to include lunch, and places are limited to 20. An application form can be found at the end of this Newsletter



Left: Secretaire bookcase, c. 1775, attributed to Mayhew and Ince. One of a pair at Manchester Art Gallery

Right: The John Rylands Library, Manchester.



Raby Castle and the Bowes Museum, 5 August 2026

This event begins at 10.00 am with a curator-led tour of the Bowes Museum, focussing on the furniture collection. The wide-ranging collection includes fine upholstered furniture from Gilling Castle, with its original woollen needlework upholstery. There is also an outstanding textile collection here. From the Bowes we drive a few miles to Raby Castle, the medieval seat of the Neville family, later acquired by the Vane family and extensively renovated in the 19th century. It remains the home of Henry Vane, Lord Barnard, and his family. Lunch will be provided in the Vinery, after which a guided tour of the Castle take us through to about 4.00 pm. Members will then be free to wander the gardens or take tea in the café. We hope to be joined for both tours by Rupert McBain, furniture conservator and advisor to both the Bowes Museum and Raby Castle. The cost will be £72, including lunch.



Two views of Raby, inside and out.
Photos: Raby Castle



APPLICATION FORMs

PLEASE NOTE

If any member would like to attend an event but has difficulty in finding transport, please get in touch with the events organiser: **Caroline Jacques, 22 Westfield Avenue, Yeadon, Leeds LS19 7NG**
carolinejanejacques@gmail.com 07854846771

Lotherton Hall, Monday, 23 March 2026

The cost for the day is £30 per person and the closing date for applications is **2 March 2026**. Please assume you have a place unless you hear to the contrary. Meet at the front door of the hall at 12.45 pm. Lunch, and tea/coffee afterwards, may be obtained at the Stables Café. There is ample free parking close to the house.

Payment may be made by cheque or online by BACS. Cheques should be made out to 'The Chippendale Society' and sent with this application form to Caroline Jacques, 22 Westfield Avenue, Yeadon, Leeds LS19 7NG carolinejanejacques@gmail.com Application forms for BACS for payments can be found online [here](#).

I would like to reserve..... place(s) for the Lotherton Hall Study Afternoon

I enclose a cheque to the value of £...../have paid by BACS

Name/s:

.....

Address:

.....

Email:

Phone:

Lotherton Hall location: **LS25 3EB**

Holmes Antiques, Wednesday 3 June 2026

The cost for the visit is £20 per person, including a light lunch at Jonathan Sutton's house, and the closing date for applications is **Monday, 4 May**. Members should meet at 9.30 am at the Cobbles and Clay café on Main Street in Haworth, where seating has been reserved upstairs. Tea/coffee and snacks are available but not included in the admission price. Payment may be made by cheque or online by BACS. Cheques should be made out to 'The Chippendale Society' and sent with this application form to Caroline Jacques, 22 Westfield Avenue, Yeadon, Leeds LS19 7NG carolinejanejacques@gmail.com Application forms for BACS for payments can be found online [here](#).

I would like to reserve..... place(s) for the Holmes Antiques visit

I enclose a cheque to the value of £...../have paid by BACS

Name/s:

.....

Address:

.....

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Email: Phone:.....

Cobbles and Clay café, 70 Main Street, Haworth, **BD22 8BD**. There are several car parks close by, but parking is not free. Directions to Jonathan's house will be given on the day.

APPLICATION FORM

Manchester Art Gallery and the John Rylands Library, Thursday 9 July 2026

The cost of this visit is £35 per person, including lunch at Manchester Art Gallery. The closing date for applications is **Monday, 1 June**. Members should meet at 10.45 am in the café of Manchester Art Gallery. Payment may be made by cheque or online by BACS. Cheques should be made out to 'The Chippendale Society' and sent with this application form to Caroline Jacques, 22 Westfield Avenue, Yeadon, Leeds LS19 7NG carolinejanejacques@gmail.com. Application forms for BACS for payments can be found online [here](#).

I would like to reserve..... place(s) for the Manchester Art Gallery visit

I enclose a cheque to the value of £...../have paid by BACS

Name/s:

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Address:

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.....

Email:Phone:

Bowes Museum and Raby Castle, Wednesday 5 August 2026

The cost of this visit is £72 per person, including lunch. The closing date for applications is **Monday, 29 June**. Members should meet at the entrance to the Bowes Museum at 10.00 am. Payment may be made by cheque or online by BACS. Cheques should be made out to 'The Chippendale Society' and sent with this application form to Caroline Jacques, 22 Westfield Avenue, Yeadon, Leeds LS19 7NG carolinejanejacques@gmail.com. Application forms for BACS for payments can be found online [here](#).

I would like to reserve..... place(s) for the Bowes Museum/Raby Castle visit

I enclose a cheque to the value of £...../have paid by BACS

Name/s:

Address:

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Email:Phone: