

# THE CHIPPENDALE SOCIETY



President: Lord Ronaldshay

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[www.thechippendalesociety.co.uk](http://www.thechippendalesociety.co.uk)

February 2025

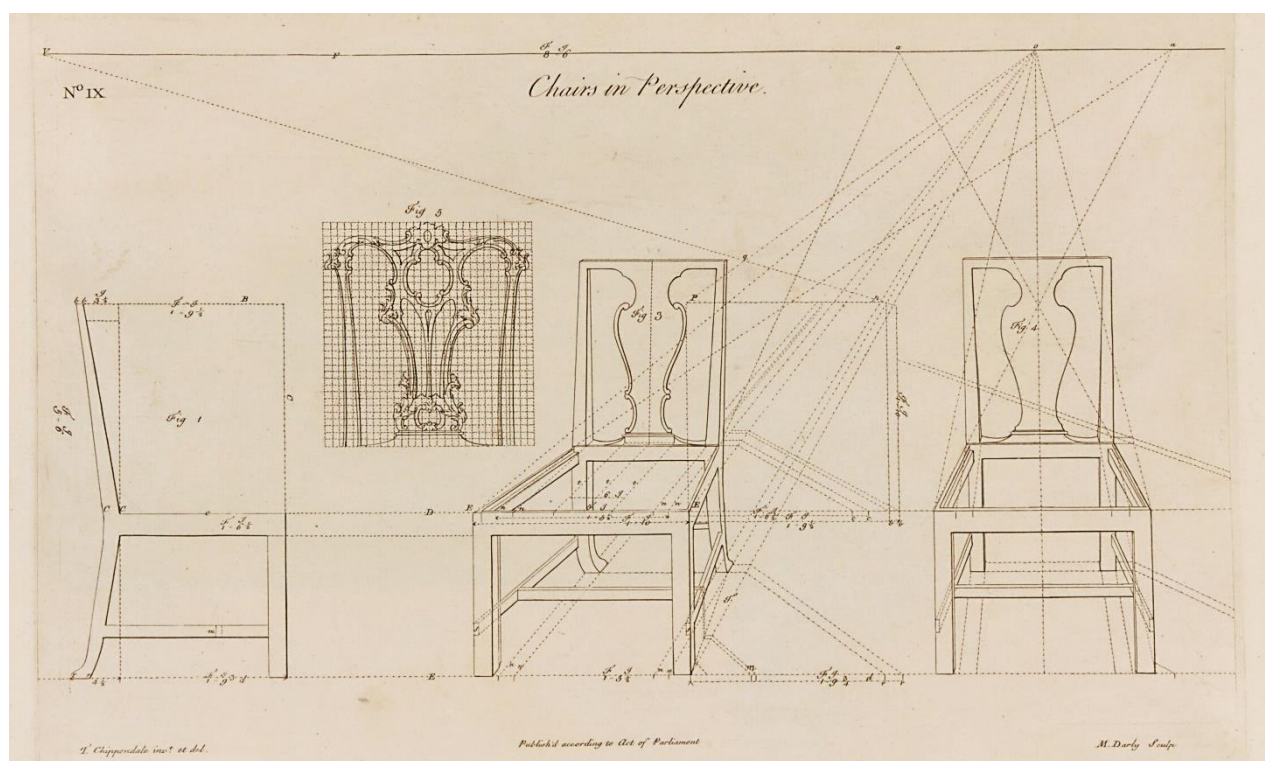


Plate ix from the *The Gentleman and Cabinet-Maker's Director*, 1754

## CHAIRMAN'S REMARKS

The Society has now completed scanning of all four of its copies of Chippendale's *Director*. These are the three editions of 1754, 1755 and 1762 plus the rarer French language version of the last. The scanning was done by the British Library at Boston Spa, which proved to be the best and cheapest of all the agencies contacted. The scans are very high resolution, between 250 and 300 MB per page, enabling the designs to be studied in the minutest detail. As well as providing a digital backup in the event of loss or damage to the originals, it is intended that the scans will provide a resource for scholars who do not have access to original copies. Although digital images are already available from a variety of online sources, they are of variable quality and none provide the complete range of both text and images from 1754 to 1762. The next stage of the project is to develop a platform to make the images accessible online; progress on this will be reported in future Newsletters.

Adam Bowett

## EVENTS REPORTS

### Cotswold Tour 9- 12 September 2024

#### Rodmarton Manor

Having travelled by coach from Leeds or by car from diverse points of origin, twenty-three members of the Society met on Monday afternoon at Rodmarton Manor for the first visit of our tour.

Rodmarton was built for Claud Biddulph, a passionate adherent of the Arts and Crafts movement, between 1909 and 1929. It was designed by Ernest Barnsley, who with his brother Sidney and fellow architect Ernest Gimson had established himself at nearby Sapperton in 1893. These three were among the founders of what became known as the 'Cotswold School', one of the most influential British art and design movements of the 20th century. True to the Arts and Crafts ethos, Rodmarton was built by local craftsmen using local materials (which explains why it took so long to build), and although characterised by Biddulph as a 'cottage in the country' it is, in fact, a substantial manor house of seventeen bedrooms built in the local vernacular style. C. R. Ashbee called it 'The English Arts and Crafts Movement at its best... I've seen no modern work to equal it.'

We split into two groups to tour the house. The rooms are planned so that almost all have a southern aspect, communication between them being by means of a wide north facing corridor/hall running across the front of the house on all three floors. Sunlight flooded through leaded casements across oak floors softened with oriental rugs, illuminating the panelled walls hung with textiles and a few paintings. On the first floor the principal bedrooms command views over the gardens and country beyond, and the second floor, containing servants' and children's bedrooms and the nursery, is finished in a simpler style but with no less attention to detail. The furniture was almost all designed specifically for the house and included work by Ernest Gimson, Sidney Barnsley and Peter Waals; the textiles included tapestries by Hilda Sexton. Later furniture had been designed by Alfred Hoare Powell who, together with his wife Louise, also created some of the hand-painted ceramics. Fireplaces have bespoke grates, backs, dogs and fire irons produced by local blacksmiths. Together, the furnishings of Rodmarton comprise one of the most outstanding collections of Arts and Crafts work in private hands, and probably the only one still owned by the family who commissioned it.

The eight-acre garden is also an Ernest Barnsley creation, conceived in 'Old English' style, with formal hedging and topiary softened by roses, lavender and other perennials. The layout is more or less unchanged

since the 1920s, although naturally the plants come and go over time. In the late summer sun the garden and house looked their mellow best. The Society has rarely, if ever, been to a house which so completely and successfully embodies the spirit of its creators.



Rodmarton Manor, house and garden.  
Photo: Cathy Lambert

#### Chavenage House

Chavenage House is described in Pevsner as 'the ideal 16th-century Cotswold stone manor house' but we arrived to find the house taken over by a TV crew. Large parts of the house, including the Great Hall with its wonderful oak screen and the panelled Oak Room, were inaccessible and our tour was punctuated by calls for silence while the cameras rolled (do digital cameras roll?). Apparently, a new series of the Famous Five was being filmed for the BBC. In recent years the house has become familiar to fans of the Poldark TV series as 'Trenwith', the Poldark family pile. Our guides, the son and daughter of the current owner, did their best in the circumstances and we began in the private chapel with a short history of the property and its owners, delivered in wry style by Caroline Lowsley-Williams. The tour which followed was led by her brother George, an engaging character with a seemingly inexhaustible stock of improbable tales concerning the house and its owners.

The present house dates from 1576 and is a classic small Cotswold manor house with E-shaped plan centred on a Great Hall. It was built for Edward Stevens, scion of a local landowning dynasty, and descended from him until acquired by the Lowsley-Williams family in 1903. Additions and alterations over the centuries have all been executed in local stone which makes distinguishing between early and later work quite tricky.



## EVENTS REPORTS cont.

The house's contents are an eclectic mix of all styles and periods such as might be accumulated by a minor gentry family over many generations.

Perhaps the most significant object is one of the original design drawings for George IV's refurbishing of Windsor Castle. An entire portfolio of the drawings had been somehow acquired in the 19th century and rediscovered in the 20th. When consigned to auction they were snapped up by HM Queen Elizabeth II, leaving just one as a memento at Chavenage. The tour included rooms as diverse as Oliver Cromwell's bedroom and an Edwardian ballroom with sprung floor. Many lurid stories and curious relics were associated with the former, and indeed Nathaniel Stevens was a staunch Parliamentarian during the Civil War, an allegiance which reputedly brought bad luck to the Stevens family ever after. That was probably the only time that Chavenage played any part in our nation's history, and the house has remained resolutely low-key ever since. This, indeed, was the secret of its charm; at lunch, we were joined by Chavenage's owner, Rona Lowsley-Williams, who proved as charming and engaging as her house.



Stanway, the Gatehouse.  
Photo: Cathy Lambert

### Stanway House

From Chavenage we travelled by coach to Stanway House, well known to Chippendale aficionados for its pair of spectacular Chinese-style daybeds derived from a *Director* design. The land on which Stanway stands was owned for 800 years by Tewkesbury Abbey before being acquired after the Dissolution by the Tracy family. Work on the present house was begun in about 1580 and continued until at least the 1630s, with further additions in the late 19th and early 20th centuries. Constructed throughout in golden Cotswold stone, the masonry both inside and out is in fine condition, having been renewed

where necessary in the early 20th century by Detmar Blow. Stanway descended first in the Tracy family and then in the Charteris family until inherited by the present incumbent, James Charteris, 13th Earl of Wemyss; only selected rooms are open to the public.



Stanway, the house from the terrace.  
Photo: Adam Bowett

We entered through a spectacular three-gabled gatehouse built in the 1630s into a narrow courtyard, with the walled parish churchyard to our left and the house to our right. The main entrance leads into a pillared screen passage and Great Hall lit by an immense full-height window at the dais end. The Hall is furnished as a cavernous drawing room, with easy chairs grouped around the fire, the walls hung with tapestries, and to one side is a 17<sup>th</sup>- century shuffleboard table over twenty feet long, the top constructed from a single immense oak plank.

From the Hall, we progressed through an enfilade of rooms filled with antique furniture, family portraits and *objets d'art*. Much of the 18th-century furniture is of Scottish origin, thanks to the Wemyss connection, and the family still owns Gosford House, near Edinburgh, among others. It is likely that the Scottish connection explains the presence here of the two Chinese daybeds. Although commonly attributed to Thomas Chippendale and undoubtedly inspired by plate XXVI of the 1754 *Director*, the beds were probably made by an Edinburgh furniture maker, perhaps Alexander Peter, who produced other furniture based on Chippendale's designs for the Earl of Dumfries. The beds were supplied about 1758 to the Hon. Francis Charteris of Amisfield, East Lothian, and moved to Stanway in the 20th century. The frames have been repainted and the upholstery renewed, but inside the pagoda-style canopies the original hand painted Chinese paper retains its wonderful colours.

## EVENTS REPORTS cont.

The final room in the enfilade is a small library which contained some good Regency furniture in the manner of George Bullock.

Outside, the gardens on the east side rise steeply to a 500 foot long terrace and canal in the centre of which is a fountain whose jet, at 300 feet high, reputedly overtops the one at Chatsworth. As the fountain was activated for our benefit those of us who had unwisely approached too close had to move smartly upwind.



Corsham Court.  
Photo: Adam Bowett

### Corsham Court

On Wednesday morning a short coach journey brought us to Corsham Court near Chippenham. Originally the location of a summer palace for the kings of Wessex, the present building dates from 1582 and has a typical E-shaped plan which, on the entrance front at least, has remained ostensibly unaltered despite several subsequent remodellings. In 1745 the house was bought by Sir Paul Methuen, a local landowner, politician and diplomat, and given to his cousin, also called Paul Methuen. Since that time Corsham has remained the country seat of the Methuen family; the present incumbent is James Methuen, 8th Baron Methuen, and we were shown around the house by his half-brother, Thomas Methuen Campbell.

Between 1761 and 1764 the house was greatly enlarged by Capability Brown; he retained the Elizabethan entrance facade while doubling the house's depth behind and creating a sequence of great State Rooms, including a triple-cube Picture Gallery whose plaster ceiling was executed by Thomas Stocking of Bristol. At the beginning of the 19th century, Corsham was further enlarged and remodelled in Gothic style by Paul Nash, but the construction was so poor that it had to be almost completely rebuilt in the 1840s. The core of the house behind the State Rooms is therefore essentially

Corsham  
Court, the  
Gothic Bath  
House.

Photo: Cathy  
Lambert



early Victorian but conceived in a restrained Elizabethan revival style.

The State Rooms were furnished, in part, by Robert Adam, whose sequence of four great gilded neo-classical pier glasses survives in the Gallery. Other furniture was supplied by John Cobb, Thomas Chippendale's near neighbour in St Martin's Lane, including a famous marquetry commode and matching candle stands. Additional giltwood mirrors and pier tables in other rooms are allegedly the work of the virtuoso carver Thomas Johnson. It is known that Thomas Haig, Chippendale's business partner, received payments from Paul Methuen between 1779 and 1787, including £18 16s for a library table, but according to Judith Goodison 'no piece at Corsham displays any of Chippendale junior's distinctive characteristics'. Unfortunately, we were not admitted to the library to see the table, but we were shown a huge suite of seat furniture of the 1760s comprising sofas, armchairs and window seats, which extended through the Gallery and several other rooms besides. Our guide attributed them to Chippendale senior, but these too did not evince any recognisable Chippendale qualities. They are, nevertheless, an impressive suite, retaining their original red silk top covers, stuffing and webbing. The mahogany frames are also unrestored and in beautiful original condition. Furniture highlights in other rooms include several 17<sup>th</sup>- century Italian ebony and pietra dura cabinets and a sequence of three late 16<sup>th</sup>/early 17<sup>th</sup>- century Venetian cypress wood chests.

On finishing the tour we just had time to venture into the gardens to see Capability Brown's Gothic Bath House before boarding the coach for nearby Bowood House.



## EVENTS REPORTS cont.



Bowood House and terrace.  
Photo: Cathy Lambert

### Bowood House

That afternoon, for the first time in its history, the Chippendale Society visited a house that wasn't there. The original Bowood House was demolished and sold for salvage in 1955; the Adam-designed dining room was removed entirely and reinstated as the Committee Room at Lloyd's of London and the rest has mostly been dispersed without trace. The demolished house had been built for Sir Orlando Bridgeman about 1725 and later enlarged for the 1st and 2nd Earls of Shelburne. The two architects involved in the enlargements were first, Henry Keene and second, Robert Adam. The second Lord Shelburne is known to history as the Prime Minister who negotiated peace with the Americans at the end of the War of Independence. After the fall of his government in 1783 he was created Marquess of Lansdowne, and his heirs have lived at Bowood ever since.

Bowood House now consists of Adam's remaining 'Diocletian' range containing the Orangery in the centre and reception rooms to each end, together with the old coach houses and stables behind. The latter comprise the family apartments of the present Marquess of Lansdowne and the former is a splendid sequence of rooms open to the public. The south-facing façade is pierced by giant arched windows, with a columned entrance portico in the centre and pavilions at each end. The Orangery is now a sculpture gallery, flanked on each side by reception rooms hung with fine paintings and furniture. Among the latter is a set of white painted stools designed by Robert Adam (and similar to the stools in the hall at Kedleston), probably made by John Linnell. The Library, remodelled by C. R. Cockerell in 1821, still has its handsome oak bookcases and writing tables, and atop the bookcases are Wedgwood vases inspired by William Hamilton's *Antiquities Etrusques, Greques et*

*Romaines* (1776). Cockerell also designed the Chapel in the rear centre, behind the entrance portico, which has stained glass designed by Louisa, the wife of the 3rd Marquess. Perhaps the most remarkable room was the small laboratory where in 1774 Joseph Priestley discovered 'de-phlogisticated air', subsequently renamed oxygen. Priestley was a friend of the 1st Marquess and tutor to his sons. Indeed, Lord Lansdowne was on good terms with many prominent scientists, economists and intellectuals and was apparently friendly with, among others, Benjamin Franklin, David Hume and Adam Smith.

In one pavilion is a small upstairs gallery dedicated to a collection of Napoleonic memorabilia, the legacy of the 4th Marquess's wife Emily de Flahault. Her father, the Comte de Flahault, was made Napoleon's aide-de-camp in 1813. The formal garden terraces in front of the Orangery were laid out in two phases. In 1817-18 Robert Smirke designed the upper terrace and in 1851 George Kennedy added the lower. They look out over a Capability Brown park extending to more than 2,000 acres.

### Sudeley Castle

Our last day began at the most romantic of this tour's venues, Sudeley Castle. The Castle, actually a crenellated manor house of minimal defensive potential, was built in the mid-fifteenth century by Ralph Boteler, Lord High Treasurer of England, but was seized by the crown during the Wars of the Roses (1455-87) and was a royal house thereafter. In the sixteenth century, Sudeley became the home of Catherine Parr, Henry VIII's sixth wife, when she remarried after Henry's death in 1547. Catherine and her new husband, Thomas Seymour, moved to Sudeley in 1548 but she died the same year. She was interred in the castle's chapel, but much of the castle, including the chapel, was destroyed during the Civil War and her tomb was erased in the wreckage. Knowledge of Catherine's resting place was consequently lost until 1782 when it was rediscovered among the chapel ruins: '...her leaden coffin was found quite whole... the whole body [was] wrapped in seer cloth linen, entire and uncorrupted...'. Catherine was eventually reinterred permanently in the restored chapel in 1861, where she now lies in peace. The canopied tomb was designed by George Gilbert Scott and Catherine's recumbent marble effigy sculpted by John Birnie Philip.

Sudeley today is essentially a Victorian recreation of the ruinous medieval house. It was saved from total ruin by John and William Dent, wealthy glove manufacturers of Worcester, and has descended in their family ever since. Part of it, notably Richard III's ornate Banqueting

## EVENTS REPORTS cont.

Hall, was left romantically ruinous and the rest, comprising buildings arranged around two courtyards, was rebuilt and restored. The Dents furnished it with art and antiques acquired from diverse sources, including the Strawberry Hill sale of 1842, and much of their collection survives among the present furnishings.

Our tour began with a fact-filled lecture from the head guide, after which we progressed at leisure through the house. The former stables contain an informative and detailed exhibition of the house's history extending over two floors. Full marks to Lady Ashcombe, the present chatelaine, for this. From there one progresses through a series of apartments furnished with the Dent's antiquarian purchases, some being genuine 17th and 18<sup>th</sup>- century antiques and some being 19<sup>th</sup>- century pastiches. Prominent among the latter was a carved oak tested bed purporting to be 16th century but in fact dating from about 1850. A real highlight is the collection of 33 copies of Holbein's portrait drawings made by George Vertue in 1743. These, discretely hung along a passage between rooms, were among the treasures bought at the Strawberry Hill sale in 1842. They are still in their Georgian frames, and Vertue's line and shading are breathtaking in their delicacy. Interestingly, the entire collection has recently been reproduced by the Factum Foundation to hang in Strawberry Hill House.

Our tour of the 15 acres of gardens was punctuated by showers and an unseasonably cold breeze, so we were not sorry to retire under cover for a sandwich lunch.

### Sezincote

Sezincote lies at the bottom of a steep drive amid 3,500 acres of park and farmland. It's an unexpected sight, a Regency neo-Mughal villa in the Cotswold countryside. It was built in 1805 for Colonel John Cockerell, late of the East India Company, whose brother Samuel Pepys Cockerell was the architect. The house is compact, its warm red sandstone masonry contrasting with its exotic copper-sheathed onion dome and corner minarets. The first-floor windows have curious carved aprons and canopies and on one side of the house, a balcony overlooks a formal Italianate garden, originally designed by Humphrey Repton but refashioned in the late 20th century by Graham Stuart Thomas. A spectacular Orangery sweeps from the back of the house in a great arc terminating in an octagonal aviary.

Having suffered greatly from the friendly attentions of the Canadian army during the Second World War, in 1944 Sezincote was bought in a derelict state by the financier Sir Cyril Kleinwort. The interiors were completely refurnished and redecorated by Lady Kleinwort, with help from advisors including John Fowler. The house today is a textbook example of



Sezincote, from the garden.  
Photo: Cathy Lambert.

Fowler's modern country-house style. One of the most recent additions is a *tromp l'oeil* mural by George Oakes in the first floor Dining Room. Throughout the house subtle colours, rich textiles and dramatic spaces abound; it is a thoroughly modern version of the English 'Georgian' style. No wonder it was Sir John Betjeman's favourite country house.

As far as can be determined, none of the present contents are original to the Regency house, but they include some well-chosen furniture and objects, including fine gilded pier tables and mirrors. In the first-floor drawing room is a satinwood and marquetry commode currently attributed to Thomas Chippendale junior. It was made for Thomas de Grey, 2nd Lord Walsingham, from whose bank account regular payments amounting to over £1,000 were made to the Chippendale firm between 1778 and 1786. It is the date of these payments which has led to the attribution to Chippendale junior, but James Lomax and Adam Bowett have recently advanced the theory that this commode, which is one of about half a dozen of similar form and style, was in fact made earlier and represents a transitional stage in Chippendale senior's output dating from c.1768-70. The theory remains speculative, but it is a fact that the only firmly documented example of the group was made for Sir Rowland Winn in 1770. Other choice furniture included a set of fine 18<sup>th</sup>- century mahogany Chinese-style chairs in the Entrance Hall.

From Sezincote we went home; some drove, some caught trains from Moreton-in-Marsh and others boarded the coach for the long haul back to Yorkshire. It had been a fascinating, instructive, varied, convivial and above all enjoyable Chippendale Society tour. We are deeply indebted, as always, to Cathy Lambert for her meticulous planning and hard work.

Adam Bowett



## Forthcoming Events

### Study Day at Bolling Hall and Oakwell Hall, Wednesday 7 May 2025



This event will begin at 10.00 am at Bolling Hall Museum, Bradford. Bolling is one of Bradford's oldest buildings, dating from the 14th century in its earliest parts. It was first owned by the Bolling family, then passed to the Tempests in the late 15th century and in the 18th century was partially modernised by John Carr. It was given to Bradford Corporation in 1912 and opened as a museum in 1915. We will have a guided tour of the house and its wide-ranging furniture collections which include a number of Chippendale pieces from the David Garrick, Harewood and other commissions.

We finish at Bolling at 12.00 and reconvene at Oakwell Hall, Birstall, for lunch at 12.30. Oakwell is an Elizabethan manor house built for John Batte and completed in 1583. It is celebrated as the manor house 'Fieldhead' in Charlotte Brontë's 1849 novel *Shirley*. The house has been owned by Kirklees Council since 1928 and remains one of Yorkshire's most complete early houses. Its interiors include painted 17th-century panelling and a varied collection of furniture mostly of 17th century date. Our guided tour of Oakwell begins at 14.00 and will last about an hour, after which we will be free to enjoy the house, gardens and country park until 16.00.

This is a self-drive event and places are limited to 15 members. The cost for the day is £55 per person, to include admission to both houses and lunch at Oakwell. The closing date for applications is **4 April**. Application forms can be found at the end of this newsletter or you can apply online [here](#).



### Study Afternoon at Harewood House, Thursday 15 May 2025



The focus of this afternoon visit, beginning at 13.00, is a tour of the private apartments on the top floor of Harewood House, led by curator and Chippendale Society member Rebecca Burton. The rarely seen furnishings include fine pictures, furniture designed by Robert Adam for Roxburgh House, London, and of course furniture made for Harewood by Thomas Chippendale. We will also be examining the Music Room tables and mirrors on the State Floor and discussing aspects of their recent conservation by the V&A. Members will have the opportunity to tour the rest of the house and see the exhibition *Austen and Turner: A Country House Encounter*.

This is a self-drive event and places are limited to 24 members. The cost for the day is £40 per person, to include admission to the house and exhibitions. Lunch, coffees and teas are not included but are available at the Stables Cafe and Terrace Tea Rooms. The closing date for applications is **11 April**. Application forms can be found at the end of this newsletter or you can apply online [here](#).

## Forthcoming Events cont.

### Study Day at Thirsk Hall and Sion Hill Hall, Wednesday 25 June 2025

This visit will begin at Thirsk Hall, Thirsk, at 10.30 am. The hall has been the home of the Bell family since 1723. It was extended by John Carr in 1770 and is currently the home of Bill, Daisy and their three boys. Our guided tour of the house will be led by historian Dr Helen Metcalfe and entry to the recently created Sculpture Garden is included. Of particular interest in the house is a collection of furniture supplied by Gillows of Lancaster in the 1760s. A buffet lunch will be served at 12.00, after which we will depart to reconvene at nearby Sion Hill Hall at 14.30.



Sion Hill Hall is neo-Georgian mansion designed in 1912 by Walter Brierley of York. It was one of the last great Yorkshire houses to be built before the Great War and stands in five acres of landscaped and restored gardens. Inside is a fine collection of antiques and works of art. Our tour will be led by Sion's owner, Michael Mallaby. It will last approximately 90 minutes and will include a break for tea and biscuits about half-way through.

This is a self-drive event and places are limited to 26 members. The cost for the day is £68 per person, to include admission to both houses, a buffet lunch and tea. The closing date for applications is **23 May**. Application forms can be found at the end of this newsletter or you can apply online [here](#).

### SAVE THE DATE - AGM

This year's Annual General Meeting will take place on **Monday, 19 May 2025** at Temple Newsam House. Full details will be sent out nearer the time.

### SAVE THE DATE – SEPTEMBER DEVON TOUR

This year's extended tour will be in Devon between **22 and 25 September**. We will be based at the four-star Ilington Country House Hotel near Newton Abbott. Among the potential locations to visit are Saltram House, Castle Drogo, Powderham Castle, Arlington Court, Greenway House, Killerton House, Coletton Fishacre, Tapeley Park, Cadhay, Bradley Manor House, Compton Castle, Fursdon and Ugbrooke Park. Full details and application forms will be published in our next Newsletter.



## APPLICATION FORMS

### Study Day at Bolling Hall and Oakwell Hall, Wednesday 7 May 2025

The cost for the day is £55 per person, to include admission to both houses and lunch at Oakwell. The closing date for applications is **4 April**. Please assume you have a place unless you hear to the contrary.

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](mailto:carolinejanejacques@gmail.com)

Application forms for BACS for payments can be found online [here](#).

I would like to reserve..... place(s) for the Bolling Hall and Oakwell Hall study day.

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: .....

Please indicate any food allergies

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Meet at 9.45 am at Bolling Hall, Bowling Hall Road, Bradford, BD4 7LP. There is free car parking immediately outside the hall. Phone no: 01274 431826

## APPLICATION FORMS cont

### Study Afternoon at Harewood House, Thursday 15 May 2025

The cost for the day is £40 per person, to include admission to the house and exhibitions. Lunch, coffees and teas are not included but are available at the Stables Cafe and Terrace Tea Rooms. The closing date for applications is **11 April**. Please assume you have a place unless you hear to the contrary.

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[carolinejanejacques@gmail.com](mailto:carolinejanejacques@gmail.com)

Application forms for BACS for payments can be found online [here](#).

I would like to reserve..... place(s) for the Harewood House study afternoon.

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: .....

Please indicate any food allergies

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Meet at 13.45 at the front door of Harewood House, Leeds, LS17 9LG. There is free car parking at the house. Phone no: 0113 2181010



## APPLICATION FORMS cont

### Study Day at Thirsk Hall and Sion Hill Hall, Wednesday 25 June 2025

The cost for the day is £68 per person, to include admission to both houses, a buffet lunch and tea. The closing date for applications is **23 May**. Please assume you have a place unless you hear to the contrary.

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[carolinejanejacques@gmail.com](mailto:carolinejanejacques@gmail.com)

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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: .....

Please indicate any food allergies

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Meet at 10.15 at the front door of Thirsk Hall, Kirkgate, Thirsk YO7 1PL. There is parking on Kirkgate or in the nearby Marage car park. Phone no: 01845 444455