

THE CHIPPENDALE SOCIETY



President: Lord Ronaldshay

NEWSLETTER No. 164

www.thechippendalesociety.co.uk

Autumn 2025



CHAIRMAN'S REMARKS

This pair of chairs comes from a set of eight, first recorded at Dillington House, Somerset, in 1874. In the late 20th century the set was split into four pairs, of which these two are currently being offered by Rolleston of Kensington Church Street, London. <https://www.rollestonantiques.com/>

Their design comes from the right-hand chair on plate XVI of the 1754 *Director*. Chippendale considered these designs '... the best I have ever seen (or perhaps have ever been made)...', although he cautioned that their success depended on being 'properly handled in the execution'. Some of Chippendale's competitors evidently agreed, since at least two London furniture makers, William Henshaw and William Jellicoe, featured this very chair on their trade cards.

Despite their faithful adherence to Chippendale's design and their high quality workmanship, no historian has yet dared to attribute them directly to the Chippendale workshop. They were ignored by Christopher Gilbert, and a 2015 article by Lucy Wood suggested either Henshaw or Jellicoe as the maker. A pair sold by Christies, New York, in October 2022, were described as 'after a design by Thomas Chippendale' (they fetched \$214,000). But why not by the Chippendale workshop itself? In the absence of evidence to the contrary, Chippendale surely has better claim than anybody else.

Adam Bowett

SOCIETY NOTICES

Subscriptions

Membership subscriptions are due for renewal on 1 January 2026. Please note the subscription rates have changed and are now **£20.00 for a single membership, £30.00 for a joint membership, and £50.00 for corporate membership.** If you pay by standing order, please amend your payment.

Payment details by BACS/Standing Order:

Barclays Bank plc, Sort Code 20-37-13, Account Number 80260274; Account Name, The Chippendale Society.

Cheques made payable to The Chippendale Society should be sent to me at The Croft, Breary Lane, Bramhope, Leeds LS16 9AE. If you have any queries or wish to arrange a Banker's Order payment, please contact me at membership@thechippendalesociety.co.uk. Payments can also be made by PayPal on our website.

Thank you,
Peggy Pullan, Hon. Membership Secretary.

STOP PRESS: Coach driver finally admits defeat

The Society would like to acknowledge its debt of gratitude to John Farren, our coach driver from Hargreaves Coaches. John has driven the Society's September tour for several years and we have always been impressed by his great skill and unflappable demeanour. This year both were severely tested by Devon's deep and narrow lanes, in some of which there were literally only inches to spare. Only one gateway defeated him - Great Fulford, shown below. But since this was also the front door, it did not matter a bit. In the photo below our host Francis Fulford stands on the right, with Chippendale Society members to the left.



FORTHCOMING EVENTS – CHRISTMAS LUNCH

Goldsborough Hall, 2 December 2025

This year's Christmas lunch will be held on Tuesday, 2nd December. The venue will be as usual, Goldsborough Hall, near Knaresborough. The cost is £69, including coffee/tea on arrival, three-course lunch and coffee/tea to finish. Our speaker this year will be Dr Kerry Bristol, who will tell us about Sabine Winn, the wife of Sir Rowland Winn of Nostell Priory. Kerry's talk is titled: *'Sabine Winn of Nostell: too posh to pay?'*.

Members should meet at 11 am at Goldsborough Hall, Church Street, Goldsborough, HG5 8NR. Application forms and the menu can be found at the end of this Newsletter.

EVENTS REPORTS

Bolling Hall and Oakwell Hall, 7 May 2025

Bolling Hall is an unusual museum, situated on what was once a commanding position above Bradford but now hemmed in by streets of terraced housing. It deserves to be better known, however. The building began as a defensive pele-type tower, was extended and modernised in the 16th and 17th centuries and was further modified internally by John Carr in the 18th century. The original builders were the Bolling family; the hall passed by marriage to the Tempests in 1497 and it was they who were responsible for the conversion of Bolling from a defended tower to a Tudor mansion. Their ownership ended in 1657 and a succession of different owners and tenants followed until in 1912 the Hall was given to the City of Bradford by its last owner. In 1915 Bolling was opened as a museum and furnished with locally garnered furniture and objects. These have since been augmented by acquisitions, bequests and loans and among the latter are some significant pieces of 18th century furniture.

Our tour was conducted by assistant curator Lauren Padgett, who guided us through the house from the medieval kitchens, through the Great Hall with its towering south window to the Georgian interiors of the East Wing. Here we saw several Chippendale pieces: a 'Burjair' chair made for David Garrick's London house in 1772 (the pair is in the V&A); a cabriole chair thought to be from the suite made for the Duke of Gloucester about 1773 (**1**; the rest of the suite is in the Royal Collection); and another chair and sofa of unknown provenance.

Upstairs we progressed through rooms of various dates and in the Red Room were two very special objects. The first was the 'couch bed' supplied by Chippendale for the Couch Room at Harewood House about 1769-70. It was sold from Harewood in 1976 and bought by Bradford Museums who provided a new canopy for it. Later, the original domed canopy was discovered disassembled in store at Harewood and given to the museum by the Earl of Harewood. We were privileged to examine these exquisitely carved pieces with their original gilding (**2**) Coincidentally, the Chippendale Society owns the carved crane which once stood atop its dome, and this is on display at Temple Newsam. The cost of reassembly is deemed prohibitive, but the possibility of digital scanning and reconstruction was discussed. We are grateful to the curator, Elizabet Llabres, for making these pieces available for study. In the same room was the great mahogany wardrobe designed by Robert Adam for Coventry House in London in 1766. This gargantuan object, made by John Cobb and carved by Sefferin Alken, lasted only a year before being split into four smaller pieces. The two upper sections became two separate wardrobes, of which Bolling has one and the V&A the other.

1 Bolling Hall; cabriole chair by Thomas Chippendale, probably from a large suite made for the Duke of Gloucester, c. 1773. Photo: Norman Taylor



2 Bolling Hall; cornice from the canopy of the Harewood house Couch Bed, c.1770. Photo: Norman Taylor



EVENTS REPORTS cont.

The finest room on the first floor was a bedchamber which retained a late 16th century moulded plasterwork ceiling and a carved and inlaid oak overmantel of the highest quality (3). The latter included two painted portrait panels, said to represent Sir Richard Tempest and his wife Rosamund, but which had clearly been inserted at a more recent date. The early upper rooms in the tower were furnished with a mixture of 17th century furniture, some of which clearly originated from over the border in Lancashire, and some from further afield, for instance London-made cane chairs and even an Italian cypress wood chest.

A few minutes' drive brought us to another little-known Yorkshire treasure, Oakwell Hall near Birstall. Here we were greeted by a splendid lunch of sandwiches, cakes, tea and coffee, beautifully presented on a white tablecloth in the Great Hall (4)

Oakwell was built by John Batt, whose initials are carved above the front door together with the date of building, 1583. It is a remarkably complete example of a 16th century West Riding manor house, and although it has undergone changes over the

3 Bolling Hall chimneypiece, late 16th century
Photo: Caroline Jacques



4 Oakwell Hall; Chippendale Society members enjoying tea and cakes in the Great Hall



centuries, it retains much of its interior planning and original features. The central Hall, created in the early 17th century when Batt's grandson removed the ceiling to create a double-height room, is traversed at first floor level by an open gallery which allows passage from one side of the house to the other. The main staircase, longer used, leads directly up from the Hall to the gallery and is guarded by dog gates.

The furniture at Oakwell is almost all loaned or purchased from elsewhere, but Kirklees Council have taken care to furnish the house as it might have appeared in the 1690s, the period for which the best inventory evidence survives. From the Great Hall we passed into the Great Parlour which retains its original painted *tromp l'oeil* wood-grained panelling, while the chamber above, being John Batt's own room, is furnished with a fine tester bed, one of several in the house. None of these beds are truly original, having been embellished to suit 19th century antiquarian taste, but in one of the smaller chambers was a remarkable early 16th century bed on loan from the V&A. This rare and somewhat primitive survival came from a house in

EVENTS REPORTS cont.

Cumbria (5); it is of a Continental type in which the mattresses sit within deep, elaborately carved side rails. Also in John Batt's chamber was a pair of fine large oak armchairs of about 1660, formerly in Birstall church and before that probably in some local gentleman's house. Another of the upper chambers had painted panelling similar to that in the Great Parlour below. The Kitchen Chamber, a lofty and probably very drafty room for servants' accommodation, was furnished in appropriately vernacular style while the Kitchen directly beneath had a replica cooking range of brick and stone copied from another local property.

On the opposite side of the hall to the Great Parlour was the New Parlour, retaining its late 17th or early 18th century panelling and furnished appropriately with table, chairs and press cupboard. The New Parlour Chamber above it was comfortably furnished and panelled in the same manner.

Oakwell was once the centre of a goodly estate. It still has 110 acres of pasture and woodland open to the public, and immediately around the house are formal gardens with parterres, topiary and box hedges. The house is supported by the Friends of Oakwell Hall whose good work cannot be praised too highly.

Adam Bowett

5 Oakwell Hall: Cumbrian bed, 16th century, with later additions. Photo: V&A



Harewood House, 15 May 2025

This visit to Harewood had two parts: the first was a close look at the newly-conserved Music Room tables and mirrors, installed by Chippendale's men about 1771, and the second was a tour of the Earl and Countess of Harewood's private apartments on the upper floor of the house.

Music Room Tables and Mirrors

The Music Room tables and mirrors were acquired by the V&A in 2018 under the Acquisitions In Lieu Scheme (6) It was a condition of the acquisition that they remain *in situ* at Harewood, but in 2020 the tables were sent to the V&A for research and conservation. The marquetry tops were found to be relatively original, but had been scraped and cleaned in the 1890s, at which time some of the engraved detail was 'refreshed' with penwork. The table frames had undergone more serious intervention. It was found that two layers of later gilding overlaid the original; carved details had been lost and repaired, and the swags of foliage suspended below the frame had been entirely

6 Harewood House: one of the Music Room tables, supplied by Chippendale about 1771 Photo: V&A



replaced (7) The V&A removed the later gilding and replaced carving losses with a modern inert filler; the frames were then regilded with the original combination of oil and water gilding. The chief distinction between the two techniques is that water gilding can be burnished while the oil gilding remains matt. This creates a two-tone effect, seen most clearly

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7 Harewood House: one of the satyr's masks during conservation, showing what remains of the original gilding and gesso on the right and the 19th century regilding on the left. The overscaled swags below the mask are 19th century replacements. Photo: V&A



8 Harewood House: one of six lamp pedestals supplied by Chippendale in 1774. The Chippendale Society owns the design drawing for these. Photo: Caroline Jacques



on the table legs, allowing the burnished details to stand out brightly, especially in candlelight. Now that the overgilding has been removed, the hard, crisp outlines of Chippendale's original design can be more fully appreciated.

The mirrors had not been taken to the V&A but had been left *in situ*, with samples of the gilding removed for analysis. At the time of our visit the results of the analysis were not yet available, so the question of the whether the mirror crestings were original or later embellishments remains unanswered.

The Private Apartments

The main body of Harewood House, which was designed by John Carr and Robert Adam, has undergone significant changes since its completion in the 1770s, but the layout of the private apartments on the first floor, which were used as living accommodation for the Lascelles family, remains largely unchanged. They continue to be used today by David Lascelles, the 8th earl of Harewood, and his wife, and are also used to accommodate guests, who have included Princess Anne, Prince and Princess Michael of Kent, Sir Mark Elder, Lesley Garrett, and family members from all over the world. They are not part of the public tour of the house and it was therefore a privilege for the Society to be granted access. The tour offered an exclusive look at objects of decorative and fine art that reflect the Lascelles family's diverse interests and tastes. Works on display include those by historic, modern and contemporary artists collected over the years.

Our tour was led by Curator and Archivist Rebecca Burton, assisted by house volunteer Jane Blake; both are Chippendale Society members. We began on the principal staircase, which was refashioned by Charles Barry in the 1850s. Here were the set of six Chippendale lamp pedestals supplied in 1774, of which the Chippendale Society has the original design drawing (8). Unfortunately, photography was prohibited from this point onwards as we ascended the stairs to the first floor.

The apartments are disposed either side of a central hallway. We went first into the Chintz bedroom, which is still furnished with much of its original Chippendale furniture, including a four-post bed, painted green and white and upholstered in crimson damask, and two green and gold japanned bedside cupboards. The room was originally hung with Chinese wallpaper (also supplied by Chippendale) but the paper was removed in the 1850s and put in storage. More than a century later it was rediscovered and rehung on the state floor in the East Bedroom in 2003. As the paper had been rolled and securely stored for many years, the colour

EVENTS REPORTS cont.

and detail of the traditional Chinese rural landscapes continue to be almost as vibrant today as they were in the 1760s.

We next paused in David Lascelles' study. The furnishings of this room, which vary considerably in period and style, include a Chippendale desk positioned alongside several modern artworks including three paintings by James Hugonin, *Contemporary Rhythm I, II and III*. Paintings of nudes by Egon Schiele, among others, are also displayed in this room.

Next was the Sitting Room where a fabulous mahogany serpentine commode with boldly carved canted corners and wonderfully carved ogee feet was situated. The commode was attributed to William Vile and John Cobb and is thought to have come from Princess Mary's apartment at St James's Palace. This

room also had some of the best views from the house, looking down towards the lake and wider 'Capability' Brown landscape. The final stage of the tour took us to the Red Bedroom where a suite of Chippendale mahogany bedroom furniture was located. This comprised a pair of bedside tables of serpentine outline with two doors above a sliding close stool on splayed square legs; a pair of commode chests of drawers; and a clothes press. Although the furniture which Chippendale supplied for the private apartments is plainer in design than that on the State floor, it is still of the highest quality. Other highlights included a pair of scagliola table tops designed by Robert Adam for Roxburgh House, Hanover Square. This was the London house to which Edward Lascelles (Edwin's cousin and successor) moved when he inherited in 1796.

Caroline Jacques

Thirsk Hall and Sion Hill Hall, 25 June 2025

The ancestral Home of the Bell family for c. 300 years, Thirsk Hall is the current home of Bill and Daisy Gerrish and their young family. The Hall itself is a Grade II listed manor house uniquely situated on the edge of the town of Thirsk. It stands adjacent to the spectacular 15th century church of St Marys.

The original house was a five-bay, two-storey residence, which was built in 1723. This structure remains at the core of present-day Thirsk Hall. In 1770, the architect John Carr was employed to add a third floor and two additional wings. Thirsk Hall has 20 acres of grounds comprising gardens, parkland, and woodland. Today, the gardens play host to a fascinating sculpture park, which was opened to the public in 2021.

The collection of fine and decorative arts on display at Thirsk Hall proved to be a treasure trove of family heirlooms as there has never been a major dispersal sale of the contents, many of which have been in the house since the mid-18th century. The house was furnished by Robert Gillow, whose substantial commission included a sofa, two large dining tables, accompanying suites of chairs, and a tall mahogany clothes press. The artist Thomas Gainsborough was also appointed to paint several portraits of the family.

Our tour of the Hall was led by 18th century historian, Dr. Helen Metcalfe. The tour commenced in the saloon, where the walls were adorned with family portraits and many equestrian paintings. The centrepiece of the room was an early 19th-century Greek Revival table with elaborately carved scrolled claw feet. There was a lengthy discussion about the

9 Thirsk Hall: wine cooler, attributed to Gillows, c.1760. Photo: Caroline Jacques



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provenance of the table. In this room there was also a Gillows cellaret decorated with lion-head handles, identical to those on wine coolers made by Chippendale for several commissions (9).

A pier table in the Chippendale style was also displayed in this room which corresponds with plate 175 of the *Director*.

The tour continued into the Morning Room which boasted an array of 18th century books, demonstrating the evolving tastes and interests of twelve generations of the Bell family. This room contained a Gillow bidet used as a low table and a walnut writing desk in the Queen Anne style. Next, we were led into the stairwell with its the original John Carr balustrade and double-bine spindles were to be seen. At the bottom of the staircase was a late 17th-century English chest constructed from Chinese hardwood. This chest, with its detailed lock plate sparked a lively conversation amongst the Chippendale Society members, who ascertained two distinct phases in its construction.

Finally, we were led into the Dining Room, where a John Carr ceiling and internal architectural features are still evident. A Thomas Gainsborough portrait of a Bell family ancestor hangs in this room. The dining room is furnished with several pieces by Gillows, including a fine early sideboard ensemble and the table where we sat to enjoy a light lunch of soup and sandwiches.

10 Sion Hill Hall: the Sitting Room, showing some of Herbert Mawer's collection of antiques. Photo: Michael Mallaby



After lunch we drove a few miles west to Sion Hill Hall. It is a Grade II* listed house and one of the country's finest surviving examples of early twentieth-century Neo-Georgian architecture. It was built on the site of a medieval manor house originally belonging to the Lascelles family. In 1911 the property was acquired by Percy and Ethel Stancliffe who engaged the York architect Walter H. Brierley to build a new house and Sion, completed in 1913, is now regarded as one of the pre-eminent early twentieth-century Yorkshire houses. It lies in the village of Kirby Wiske, near Thirsk, and stands in five acres of beautifully landscaped gardens.

In 1962 the house was bought by the successful Yorkshire businessman, Herbert William Mawer, who previously had lived at Ayton Hall near Stokesley. Herbert enjoyed collecting fine art and antiques, a passion which continued throughout his life, and to preserve the collection he established the Herbert William Mawer Charitable Trust, so that the house and its contents would be maintained in perpetuity (10). Herbert and his wife, Elsie, lived at the house until his death in 1982 and Michael Mallaby, a lifelong friend of the Mawers and Trustee of the Charity, now resides at the house. He works diligently to preserve the house and contents for future generations.

Our tour was led by Michael who proved to be an exceptionally informative and entertaining host. We began in the principal Dining Room which, like the rest of the house, was filled to capacity with a multitude of furniture and treasures. These included many pieces of furniture from the Regency period, including a sideboard from Auckland Palace, County Durham. A set of Chippendale revival chairs dating from the early 20th century was also in this room. In the Drawing Room was a beautifully carved rosewood and walnut Gillows table, together with Regency sofa tables of rosewood with lion's head feet. In the Sitting Room was a set of four Louis XVI armchairs with their original tapestry seat covers, and stunning porcelain candlesticks which once belonged to Marie Antoinette. We continued through the Library with its impressively large William IV mahogany bookcase and then upstairs to view the bedrooms. Refreshments were served downstairs in the Edwardian kitchens.

We ended our visit by strolling in the charming gardens, which have been restored and transformed by Michael Mallaby. They include an impressive variety of sweeping lawns, landscaped vistas and paths. One parterre is based on that at Chateau de Marly, while the Long Walk is a remnant of the Victorian garden of the earlier house. The Centenary Garden, by contrast, was created in 2013. Other garden features included large stone sculptures removed from the stables at Fountains Abbey.

Caroline Jacques

EVENTS REPORTS cont.

Lady Lever Art Gallery, Port Sunlight, and Sudely House, Liverpool, 23 July 2025

The Lady Lever Art Gallery was created by the industrialist and philanthropist William Hesketh Lever, 1st Viscount Leverhulme. He joined the family grocery business in 1884 and quickly demonstrated his business acumen, particularly in marketing. He came up with the idea of selling a good quality, branded and pre-packaged soap; until then, soap had been cut to order from large blocks. In 1886 Lever and his brother James founded Lever Brothers and started to make a new product, 'Sunlight Soap'. It was so successful that they built a larger factory and between 1888 and 1914 Port Sunlight village was built to provide their workforce with good housing, public gardens and community buildings. The success of Lever Brothers made William Hesketh Lever a very rich man and earned him the nickname the 'Soap King'.

Lever began collecting in the late 19th century, eventually accumulating over 20,000 works of decorative and fine art. By 1913 his collections had outgrown his many houses and he appointed architects William and Segar Owen of Warrington to create a bespoke gallery at Port Sunlight. He could have built the gallery in London, but Lever chose Port Sunlight because he regarded the Wirral as his home. The Gallery was a gift to the people of Merseyside, giving everyone the chance to see and be inspired by his collection. It was named after Lever's wife, Elizabeth Ellen, whom he had known since childhood.

Our tour was led by Fiona Slattery Clark, Curator of Decorative Art for National Museums Liverpool, and David Moffat, Assistant Curator. Their introduction was delivered in the Main Hall, which hosts a wonderful collection of Victorian paintings. From there we progressed through the period rooms, beginning with the William and Mary Room, adorned with beautifully carved 17th century oak panelling which came from a house near Halifax, possibly Walterclough Hall. The centrepiece of the room was a magnificent mahogany and gilded bed, with a striking crimson damask and silk taffeta canopy and hangings. Lever bought the bed at the Stowe House sale in 1921. It was designed by the Italian architect Giovanni Battista Borra (1712-86) and originally made for Richard Grenville, 2nd Earl Temple (1711-79). A gilt-framed settee of c.1820, also displayed in this room, had covers of fine woollen floral embroidery, worked 1743-48 and thought to be from the border of the carpet made for the Gallery at Temple Newsam House.

More rooms followed, all filled to capacity with fine examples of 18th-century furniture by John Cobb, John Linnell, Mayhew and Ince and others. Of particular interest was a commode undoubtedly made in the

Chippendale workshop (11). It had direct parallels with some of Chippendale's marquetry furniture at Harewood and elsewhere, the straight front with concave sides, the quartered radiating veneers and the fine ormolu mounts are especially characteristic. The commode was reputedly given by the 1st Duke of Wellington to the Reverend Thomas Cooke, the chaplain who accompanied him on his campaigns. If so, it may have come from Apsley House, London, which was built in 1771-78 to designs by Robert Adam.

11 Lady Lever Art Gallery: commode, c. 1770, attributed to the Chippendale workshop, Photo: Caroline Jaques



12 Lady Lever Art Gallery: dressing table, attributed to the Chippendale workshop, c.1760. Photo: Caroline Jacques

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The final piece, discussed at length, was an exceptional dressing-table almost certainly from the Chippendale workshop (**12**). It relates to a design on plate 52 of the 1762 *Director* whose explanatory text states: 'Two Dressing-Tables have been made of Rose-Wood, from this Design, which gave an entire Satisfaction: All the Ornaments were gilt'. The Lady Lever example may be one of the two tables mentioned, made of rosewood with gilt carving and fretwork. It was made for Anne, Lady Arniston (1706-98), the second wife of Robert Dundas, Lord Arniston (1685-1753).

From Port Sunlight we crossed the Mersey to Sudley House in the Liverpool suburb of Aigburth. It was built in 1824 by Liverpool corn merchant Nicholas Robinson (1769-1854). In 1882 George Holt, a local merchant and ship owner, bought it as a family home. Both house and estate were bequeathed to the city of Liverpool by Holt's daughter, Emma Holt, in 1944 and it is now managed as a museum and art gallery by National Museums Liverpool.

Holt invested the enormous wealth generated by his trade in foodstuffs in his passion for collecting fine art, and the paintings at Sudley are by some of the finest British artists of the 18th and 19th centuries, including Thomas Gainsborough, Joshua Reynolds, Edwin Landseer, John Everett Millais and J.M.W. Turner remain intact. It is the only surviving Victorian merchant fine art collection still hanging in its original location.

Holt's fortune also enabled him to enhance Sudley House and furnish it to his taste but, regrettably, all of his original furniture was sold in 1946. The upstairs rooms were significantly altered, with walls being removed in order to create space for more paintings. Since the early 1990s National Museums Liverpool have installed furniture similar to that which was once in the house choosing, whenever possible, items in the Aesthetic taste which George Holt favoured. In the future, they aim to re-create Sudley's bedrooms, so that visitors may see the house furnished in the style that George Holt loved.

Pauline Rushton, head of the curatorial department for Lady Lever Art Gallery and Sudley House, led our tour. Her introduction was delivered in the Library, after which she led us into the Drawing Room where an upright piano by William James and George Ashdown Audsley was on display. This piano was awarded a bronze medal the Paris Exhibition of 1878. A chair of c.1875 by the furniture and decorative arts firm Cottier and Co was in the same room (**13**). It was one of a set of four, the others being in the Victoria & Albert Museum, Glasgow Museums and a private collection in Australia. The chair has been restored with gorgeous glowing upholstery, woven and replicated using

traditional methods specifically for the chair. A 'Chinese Chippendale' style cabinet in the same room corresponded almost exactly to a drawing of about 1760 in the V&A collection. [Drawing | unknown | V&A Explore The Collections](#) The designer and maker have yet to be identified.

The Dining Room's original features included a beautifully carved sideboard, embellished with George Holt's initials in the back, and George Holt's original wallpaper. The Library also had many original features, including the bookcases and chimneypiece. The former were supplied in 1884 by the cabinetmakers and upholsterers J. O'Neill of Liverpool, who were also responsible for the striking chimneypiece with its marquetry inlay and carved columns. We ended our tour in the Morning Room, once used as an office by Holt's daughter, Emma, from where she helped to run Liverpool University, the District Nursing Association and many other charities.

Caroline Jacques

13 Sudley House: chair, c. 1875, by Cottier & Co. The upholstery is modern, made to the same design as the original. Photo: Caroline Jacques



APPLICATION FORM

Christmas lunch at Goldsborough Hall

2 December 2025

The cost of £66 includes tea/coffee on arrival, a short talk before lunch by Dr Kerry Bristol, 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 10th 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 Jacques, 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

CHRISTMAS LUNCH 2025

MENU

Starter

Crayfish Cocktail, Lemon Pureé, Avocado, Marie Rose Dressing (GF, DF)

Roasted Squash Velouté, Smoked Poacher Royal, Crisp Pancetta (GF DF, V)

Hamhock & Cranberry Terrine, Pickled Mushroom, Burnt Apple, Parsley (GF, DF)

Main

Traditional Turkey Crown, Roasted Potatoes, Parsnips, Stuffing, Pigs in Blanket, Red Wine Jus (GF,DF)

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

Stone Bass, Bubble & Squeak, Tenderstem Broccoli, Tarragon, Champagne Sauce (GF, DF)

Dessert

Dark Chocolate Mousse, Hazelnut Praline, Honeycomb Ice cream (GF, DF)

Traditional Christmas Pudding, Redcurrants, Brandy & Vanilla Anglais Caramelised Apple & Frangipane Tart

Blackberry Sorbet, Pistachio (GF, DF, V)

Tea, coffee and chocolates