

THE CHIPPENDALE SOCIETY



President: the Lord St Oswald

NEWSLETTER No. 144

www.thechippendalesociety.co.uk

January 2019



SIR ROWLAND'S CHINESE MONKEY HOUSE REVEALED

One of the most tantalising items in Chippendale's account with Sir Rowland Winn is the entry for 24th June 1767:

'A Mahogany house for a Monkey...18/-d'.

The whereabouts of such an unusual and bespoke object remained entirely unknown, and its possible appearance a complete enigma, until very recently when a painting with a direct Nostell provenance came to light (see image). A figure of a seated monkey could be seen dimly in the centre of the picture but everything else was lost in a murky haze. After cleaning it became clear that the animal was a marmoset and was evidently depicted at home in an elegant Georgian interior. To its right was his Chinese – style house, complete with sloping eaves and little bells, with a small platform in front of a doorway and an oval window above. Here indeed was Sir Rowland's long-lost 'Mahogany house for a Monkey', made for his and Sabine's exotic pet, and supplied to their London house at 11 St James's Square in 1767. For 18s the Winns were prepared to allow their pet a

limited degree of style and elegance if not luxury.

Equally interesting is the recent discovery by Dr Kerry Bristol of the bill for this very picture, from the Irish artist Hugh Douglas Hamilton and described as a portrait of 'a marmazet' for which he charged two guineas. It is a remarkable image, with the malevolent looking creature about to throw the contents of an expensive *blanc de chine* tea bowl at the spectator while the other hand is grasping a hefty earthenware pot. Nevertheless he is prevented from causing too much trouble by being firmly tethered by a silver chain.

¹See Kerry Bristol, 'Recovering a Lost Account', *Furniture History*, Vol. LIV (2018), pp. 155, 158 f. 39. A further report will be published by Adam Bowett in a future edition of the Furniture History Society Newsletter.

USE OF EMAIL

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EVENTS FOR 2019

Chippendale Society Study Tour to Derbyshire & Staffordshire Tuesday 18th to Friday 21st June 2019

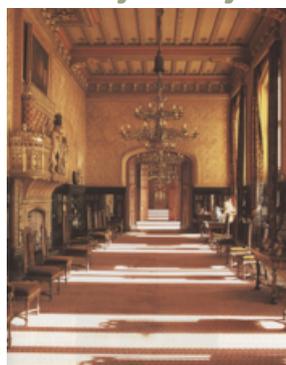


Our three-night, four-day Study Tour begins at **Kedleston Hall** built for Sir Nathaniel Curzon, (later 1st Lord Scarsdale) principally by Robert Adam in the grandest Roman 'antique' style. There is wonderful plasterwork by Joseph Rose, celebrated furniture by John Linnell, James Gravenor and others, Old Master paintings, Lord Curzon's Indian Museum, and the Adam-designed grounds dotted with neo Classical pavilions.

Sudbury Hall was built between 1660 and 1680 by George Vernon. Among the highlights are the Great Staircase leading to the Great Gallery and apartments, the richly decorated interiors by Edward Pierce, carpenter, and James Petifer and Samuel Manfield plasterers, and murals by Louis Laguerre. Furniture includes some fine 18th century pieces and the spectacular Sudbury Cabinet with painted panels by Frans Francken II. At Kedleston and Sudbury we will be led by Andrew Barber, curator emeritus of the National Trust East Midlands.

On 19th June, we visit **Weston Park**, built in 1671 by Lady Wilbraham, altered in the eighteenth century possibly by James Paine and later inherited by the Bridgman family, later Earls of Bradford. Highlights of the celebrated decorative art collections including a rare silver toilet service of 1679, furniture attributed to Chippendale and the Gobelins Tapestry Room. Pictures include works by van Dyck, Lely, Kneller, Constable. The park by Capability Brown contains several buildings by James Paine. The curator Gareth Williams will lead our privileged tour. In the

Brockfield Hall and Carlton Towers, Study Tour Wednesday 1st May 2019



We are delighted to offer a very special full day Study Tour to two privately owned Yorkshire houses which are not generally open to the public on a regular basis. In the morning we visit **Brockfield Hall** on the outskirts of York for tea and coffee followed by a guided tour by the owner, Mr Simon Wood. This late Georgian house was designed by Peter Atkinson, assistant to John Carr of York, for Benjamin Agar Esq.. The outstanding feature is a cantilevered stone staircase curving past a wonderful Venetian

afternoon, we visit **Chillington Hall**, home of the Giffard family since 1178. It was rebuilt in the eighteenth century; first by local architect Richard Trubshaw and then by John Soane with his fine characteristic interiors. Here we will have a guided tour of the house and gardens.

On Thursday 20th June we travel to **Shugborough**, purchased in 1624 by William Anson whose great grandson Thomas made the major changes with splendid rococo interiors funded by his successful brother, Admiral George Anson. James Athenian Stuart was later employed to transform the grounds with important classical monuments. The house was altered in the late eighteenth century by Samuel Wyatt. The State Rooms include much chinoiserie furniture, the Saloon with a magnificent suite of English seat furniture c1795, *à la reine*, French commodes, and the great library writing table attributed to Chippendale and made for Sir Lawrence Dundas.

We then proceed to **Hoar Cross** built by Emily Meynell Ingram of Temple Newsam in 1870, in the neo-Jacobean style, recently spectacularly restored as a hotel. On the edge of the delightful gardens is the **Church of the Holy Angels**, built as a memorial to Emily's husband by G.F. Bodley and rightly considered his masterpiece and one of the most beautiful (and expensive) of all Victorian churches. We will be given a tour by the Vicar and James Lomax who recently published a biography of Emily Meynell Ingram.

On our final day we return by way of '**The World of Wedgwood**' at Barlaston. The contents of the museum were recently saved for the nation by public donations of £2.74 million and £13 million raised by the Heritage Lottery Fund and Art Fund. It included more than 80,000 works of art, ceramics, documents and photographs as well as paintings by George Stubbs and Joshua Reynolds We will enjoy a guided museum tour and a self guided factory tour before returning home.

The cost is **£485** per person with a single supplement of £75, to include three nights dinner, bed and breakfast at the four star Park House Hotel at Shifnal, Britannia Coach travel, all entries and guided tours, two lunches, one full afternoon tea and one tea/coffee.

window. There is an excellent collection of English furniture and also a large collection of paintings by the Staithes Group. Mrs. Wood is the daughter of the late Lord and Lady Martin Fitzalan Howard, uncle of the present Duke of Norfolk whose family home was Carlton Towers, hence the connection with our next house.

Carlton Towers is a Victorian Gothic masterpiece, the home of the Stapleton family since the Norman Conquest. In 1869 the ambitious and romantic Henry Stapleton, Lord Beaumont, massively extended it in an advanced neo-Medieval style (although retaining much of the earlier building with its fine Georgian interiors). The architect was Edward Pugin, son of Augustus Welby Pugin. After his death in 1875 the interiors were fitted out by J.F. Bentley, architect of Westminster Cathedral. They are extravagant and unforgettable in both scale and splendour. By a curious turn of inheritance Miles, 13th Baron Beaumont became the 17th Duke of Norfolk in 1975. His second son and his wife, Lord and Lady Gerald Fitzalan Howard now live at Carlton. Our visit will begin with lunch followed by a guided tour and then a scone tea.

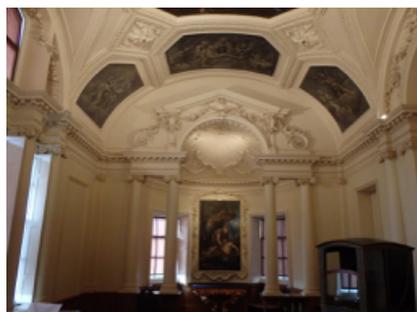
Cost for this privileged day is **£77.50** to include Britannia coach travel, admissions, two private guided tours, morning coffee, two-course lunch and scone tea.

Hold the Date 3rd to 5th September 2019, Study Tour to Lancashire

A two night, three day study tour in Lancashire is currently being organised visiting Meols Hall, Astley Hall, Gawthorpe Hall and the Judges Lodgings in Lancaster (which houses the Gillows collection). Please get in touch with Cathy Lambert to express your interest.

REPORTS

Study Visit to Cusworth Hall and Cannon Hall 17th October



Cusworth Hall, the former home of the Wrightson and Battie-Wrightson families, overlooks the town of Doncaster from its elevated position in its naturalistic park laid out by Richard Woods in the 1760s. A new Palladian house was designed by George Platt of Rotherham (also architect of the south wing of Wentworth Castle) in 1740, but completed with two wings, for a chapel and library, by James Paine, who was working nearby at Sandbeck, Nostell and Doncaster Mansion House. It was completed by 1755 at a cost of some £20,000. The contents of the house were sold at auction in 1952 but the mansion and estate were not bought by Doncaster Council until 1961 (for £7,500) and the opened to the public as a social history museum in 1967. A major HLF grant in the early 2000s enabled a big restoration campaign and upgrade of the museum's facilities.

We were given a spirited tour of the house by our guide who kept us enthralled with stories from the family's history. Paine's chapel is the outstanding jewel, with its domed apsidal sanctuary behind a Venetian arched screen echoed by the south facing window. The whole is overlaid with brilliantly festive plasterwork by Joseph Rose with floral festoons cascading over the architectural features and with a huge oval glory above the altar. The gilt rococo altar table and ornamental plasterwork frame for the copy of Francis Hayman's altarpiece *The Good Samaritan* are all that survives (the original is now at the Yale Centre for British Art, New Haven). The former library in the opposite wing has equally elaborate and festive rococo plasterwork, albeit on a bolder scale. Other interiors have more controlled decorative schemes, more characteristic of Rose's contemporary work at Temple Newsam and elsewhere.

The 1952 auction sale by Hollis and Webb of Leeds had netted some £36,000 and brought many surprises not least the world record price for a set of 8 'Chippendale' chairs for 2,300 guineas. These were the set of beautifully carved mahogany rococo side and armchairs covered with their original needlework in an 'antique' mosaic design which were last sold at auction in 2008 for over £500,000. In fact they may very well have been made by Wright and Elwick, the fashionable Wakefield upholsters who supplied unspecified furniture to the house between 1762 and 1771. Their ash seat rails seem to be a characteristic feature of theirs. The firm may also have been responsible for supplying the considerable numbers of contemporary Soho tapestries which survived until 1952. As we toured the house we were able to see a few of the repatriated furnishings including a fine mahogany estate cabinet and a large Nonsuch chest.

Cannon Hall, also sited in a naturalistic parkland designed by Richard Woods, in an elevated position near Cawthorne, was bought by Barnsley Council in 1951 and opened as a museum, specifically for decorative art, in 1957. The late 17th century house of the Stanhope family (later Spencer-Stanhopes) was rebuilt by John Carr of York in the late 1760s and later. A remarkable entry in John Spencer's journal for 25th April 1768 recorded his and Carr's visit to 'Cobbs, Chippendale's & several others of the most eminent Cabinet Makers to consider of proper Furniture for my drawing room'. This indicates the important role the architects had in determining their clients' choice of furniture. Although it is not known for certain if John Spencer ever bought anything from Chippendale, he certainly owned a copy of the second edition of the *Director* (1755) which is now in the Society's collection.

Our visit was led by freelance curator Melissa Gallimore who recounted how the extensive collections of decorative art had been built up by the curators since the 1950s. The late 19th century glass, art pottery, ceramics and Liberty metalwork were a particularly strong feature. The furniture was predominantly from the 18th century and acquired to augment the fine neo Classical interiors although this had sometimes resulted in a surplus of items in a particular genre. A particularly fruitful relationship with Frank Lumb & Son of Harrogate had resulted in a number of particularly high quality pieces acquired over a 20 year period.

Beginning in the panelled late 19th century Ballroom we briefly noted a number of oak cupboards, chairs and a drawer table before going through to the suite of south facing reception rooms. In the Dining Room our eyes were immediately drawn to the pair of mahogany sideboard pedestals and urns with gilt brass mounts which are almost identical to a small group made by Chippendale including the pair at Paxton, a pair formerly at Home House, and another pair formerly at Rockbeare Manor, Devon. The apparently en suite sidetable however was somewhat weak in comparison. An octagonal wine cooler nearby also had close affinities to the Paxton model. Around the table were a set of pre-Director style splat back chairs from the Ernest Cook collection. This room ensemble also included an elaborately carved rococo centre table with a Hercules mask and a pair of immensely grand white marble candelabra perhaps derived from Piranesi.

In the Terrace Room beyond we were shown a chair from another large suite, based on Chippendale's design in plate XII (1754) and XIV (1762), but with additional ornament and not altogether convincing carving: perhaps from an ambitious regional workshop. A fine gilt pier glass in a hybrid Palladian-rococo style was formerly in the collection of the Duke of Kent.
(cont.)



REPORTS

In the Drawing Room was a rare cocus wood cabinet on stand which Melissa opened for us to reveal drawers with fitted compartments. A John Planta of Fulneck spinning wheel stood nearby and an unusual Grecian shaped couch decorated with a painted narrative story. A fine 'star back' chair from a suite recalled the similar group by Chippendale at Paxton.

The Library beyond still contains its original built-in bookcases with wire netting in lieu of glass (as at Cusworth) and here with delightful rococo brass escutcheons. The star piece is the very fine mahogany dressing commode with its double serpentine profile recalling Chippendale's designs for 'Buroe Dressing Tables' (pl LXII,

Chippendale Society Christmas Lunch & Visit to Robert Thompson's Workshop at Kilburn 13th December 2019

Before our excellent Christmas lunch at the Durham Ox in Crayke, a very interesting morning was spent by 26 members at the workshop and museum of Robert Thompson's in Kilburn. Our guide, Robert Thompson's Historian, Chris Scaife, gave an

A Musical Afternoon with the Master Carvers at Temple Newsam 19 October 2018



The afternoon sun shone brightly through the windows of Temple Newsam House as we gathered to view the remarkable music stands created by members of the Master Carvers Association in celebration of Thomas Chippendale's tercentenary. The seven stands, conceived, designed and executed by some of Britain's most outstanding modern carvers, had already been exhibited in London, at Burton Constable Hall and at the Leeds Piano Festival, and had come to Temple Newsam for a final show before being returned to their makers.

Temple Newsam's acting curator, Leila Prescott, arranged the stands in three locations – the Chinese Drawing Room, the Gothic Bedroom and the Georgian Library – each chosen to respond to the visual or structural qualities of the chosen designs. Poet Paul Munden was on hand to read his specially composed verses on the theme of the four elements. Although the design of the stands was not formally linked - each was conceived independently and they varied in size, content and form - Paul's poetry found connections with each and thereby united them into a single body of work.

1762) and complete with its toilet fittings in the top drawer. A pair of table globes by J & W Cary from 1816 and 1842 were particularly noteworthy while the large bookcase in the Hepplewhite style prompted suggestions that it may be Edwardian.

There is much else to be seen and admired, including the extensive decorative art and de Morgan collections and of course the restored gardens and parkland. We are grateful to Cathy Lambert for arranging this visit to two South Yorkshire houses with different stories to tell.

James Lomax

enlightening talk about the Arts and Crafts philosophy behind the design of the furniture along with the methods of manufacture including a demonstration, using a lethally sharp adze, of how to obtain the adzed finish resonant of the 'Mouseman' furniture. We had the opportunity to browse the museum, showrooms and view the workshop and heard the story of the origin of the trademark, mouse. An excellent morning to build up our appetites.

Cathy Lambert

The main event of the afternoon was Sue Bourne's wonderful flute playing. She chose a wide variety of music, beginning with Telemann's *Minuet* and *Polonaise* and ending with Vaughan William's *Greensleeves Fantasia*, by way of sea shanties, *Rule Britannia*, the *Navy Lark* theme tune and *Syrinx* for solo flute by Debussy. Each was matched to a particular stand and the overall effect was an engaging combination of music, sculpture and poetry, all within the atmospheric interiors of Temple Newsam House.

The Master Carvers Association was represented by Chris Pye, whose first-hand expertise illuminated the technical and artistic challenges represented by each design. His own stand, executed in bleached limewood and stainless steel, was the only one specifically to be inspired by a piece of music – Vaughan Williams' *Lark Ascending*.

Our thanks go to James Lomax and Leila Prescott for arranging the event at short notice, to Sue Bourne for her wonderful flute playing, to Paul Munden for his inspiring verse and to Chris Pye and the Master Carver's Association for their peerless craftsmanship.

Adam Bowett



A Note from the Hon. Membership Secretary

Some of you may already know that, from the AGM in May, Peggy Pullan will be taking over from me as Membership Secretary. Peggy has been shadowing me for several months while we have been copying over the database of members and the email address file and arranging for Peggy to have online access to the bank account. You will have already noticed that a new email address - membership@thechippendalesociety.co.uk - has been set up and is being tested, and this will be the address used by Peggy when she takes over. Until the AGM, please continue to send emails about membership matters to me at dib.chippsoc@enterprise.net. Subscriptions are due at the beginning of January. If you do not pay by standing order and have not already paid by cheque for 2019, please send a cheque payable to *The Chippendale Society* (for single, £14, joint £21, corporate £50) as soon as possible to

Dr D I Bower, 2 Welburn Avenue, Leeds LS16 5HJ. **David Bower**