

# THE CHIPPENDALE SOCIETY



President: the Lord St Oswald

NEWSLETTER No. 148

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

April 2020

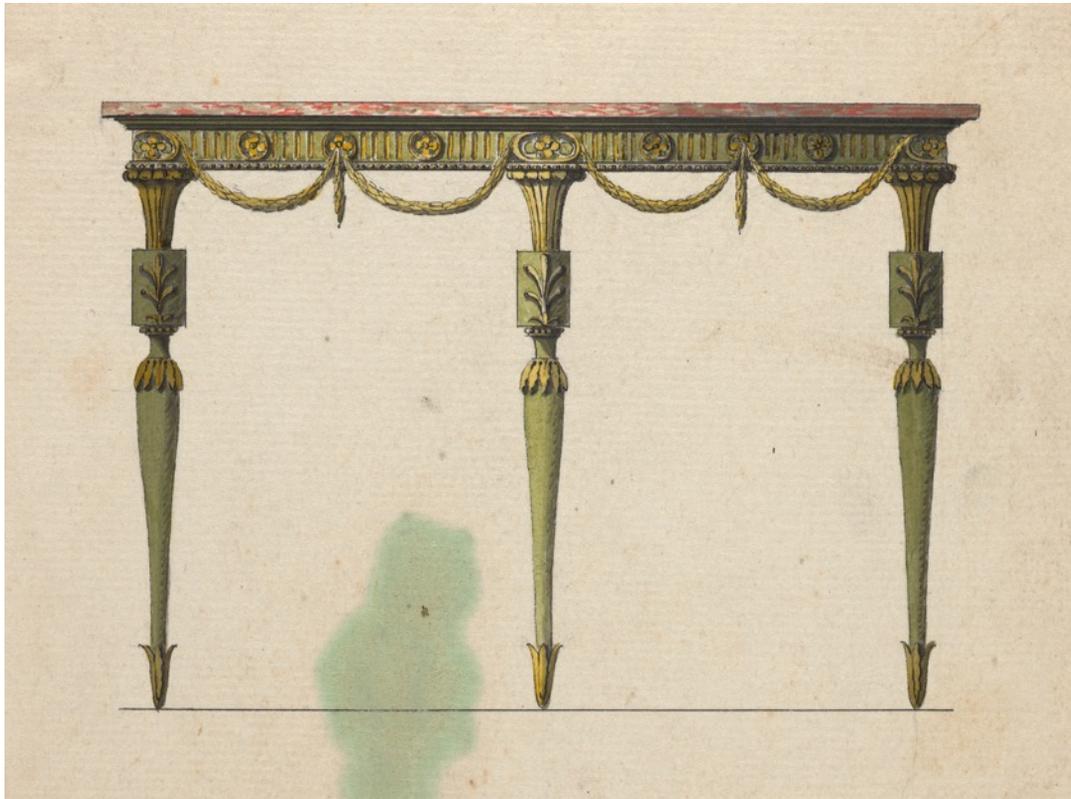


Fig. 7. Attributed to Thomas Chippendale jnr, *Drawing for a table with marble top*, c. 1775. Ink, wash and watercolour. 118x158mm

## COVID-19: INFORMATION FOR ALL MEMBERS

The current health emergency has forced the Society to cancel all meetings and events up to the end of July. The trip to **Tatton Park and Tabley House**, 7 May, is cancelled. The **Annual Dinner**, 2 June, is cancelled. The Study Day at **Everingham Park**, 11 June is cancelled. The **Study Tour to the Welsh Borders** 7-10 July is cancelled. Cheques for these events have not been banked and will be destroyed. It is the intention to postpone the trips to similar dates in 2021 - Tatton and Tabley to May 6th 2021 and Everingham to June 10th 2021 and the Welsh Study tour to 6th to 9th July 2021.

The 2020 **Annual General Meeting** which was scheduled in May is cancelled. Instead, members will receive officers' reports, including the Society's annual accounts, by email or post; voting forms will be included.

In the meantime, the Chairman and Committee send their best wishes to all Chippendale Society members and look forward to seeing you all hale and hearty when the emergency is over.

## SIX PREVIOUSLY UNKNOWN DRAWINGS BY THOMAS CHIPPENDALE SENIOR AND JUNIOR

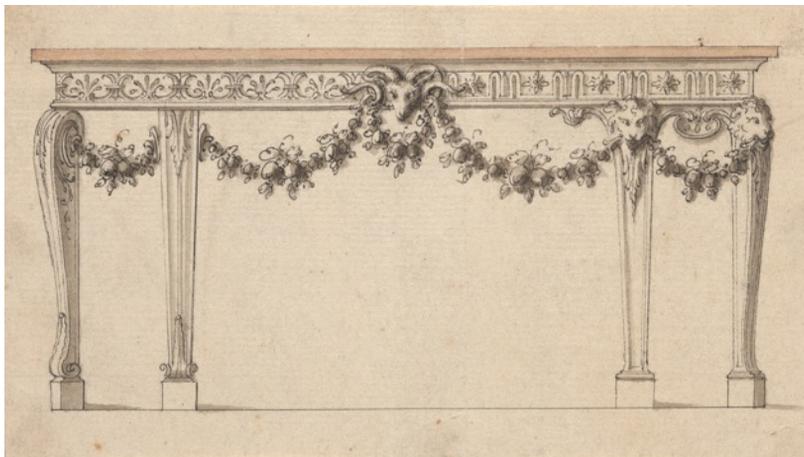


Fig. 1. Attributed to Thomas Chippendale snr, *Drawing for a table*, c.1760. Ink and wash. 80x140mm.

In our January Newsletter (No. 147) we promised a fuller account of the six new Chippendale drawings acquired by the Society at the end of 2019.

They were bought from London dealer Thomas Heneage and came originally from an album of drawings in a collection in Canada. The album bore the bookplate of Alexander Manning (1819-1903), an Irish immigrant who had arrived in Toronto in 1834. A carpenter by training, he became one of the most successful builders and property developers in Toronto and was also active in local politics, serving twice as mayor in 1873 and 1885. In later life he became a philanthropist and patron of the arts, but the drawings presumably relate to his professional interests as a builder. It is not known how Manning acquired the drawings, and their provenance prior to his ownership is unknown, but confirmation of their link to Thomas Chippendale is provided by the drawing for a lantern pedestal, which is the design drawing for a set of six supplied to Harewood House in 1774 (Figures 3 & 4). The bill for the pedestals and lanterns runs as follows:

*6 Antique Brass Gerandoles with ornaments on pedestals finely Chased & finished in Gold Lacquer with three Branches each, carving the patterns in Wood for Casting and afterwards Chasing the Patterns in Lead and brass &c. Included... £90 12 0.*

The pedestals are still at Harewood where they were recorded in the 1795 inventory as '6 Green & gold Pedestals & Lamps' on the Principal Staircase. They were subsequently repainted but traces of the original green and gold scheme can be seen beneath the later paint.

The six new drawings are by two different hands. Two are thought to date from about 1760 and are typical of Thomas Chippendale senior's free-flowing style with its use of delicate washes to suggest shadow and perspective (Figures 1 & 2). The other four, however, are by a quite different hand - nervous, linear and of course strongly neo-Classical in style. The three uncoloured drawings have strong similarities in content and style with the engravings published by Thomas Chippendale junior in 1779 (Figures 3, 5 & 6). Having consulted with colleagues at the V&A and, of course, with Judith Goodison, we are now confident that these are by Thomas Chippendale junior. Figure 5 is for a bookcase or a china cabinet, and figure 6 is thought to be a piano or harpsichord case, decorated either with paint or marquetry. All three have been extracted from the same sketchbook, with matching watermarks and binding holes. The sixth drawing is different again but is also attributed to Chippendale junior.



Fig. 2 (left). Attributed to Thomas Chippendale snr, *Drawing for a bracket for a bust, with candle branches*, c. 1760. Ink and wash. 114x81mm

Fig. 3 (centre). Attributed to Thomas Chippendale jnr, *Drawing for a lantern and pedestal*, 1774. Ink. 315x248mm

Fig. 4 (right) Lantern pedestal, supplied in 1774 to Harewood House. Photo Christopher Gilbert.

## SIX PREVIOUSLY UNKNOWN DRAWINGS BY THOMAS CHIPPENDALE SENIOR AND JUNIOR (cont.)

These are first furniture drawings by Thomas Chippendale junior to be discovered and the first Chippendale drawings of any kind in the fully mature neo-Classical style of the 1770s. There is nothing like them either in the Metropolitan Museum of Art or the V&A, which are the two principal collections of Chippendale drawings.

Unlike his father, Chippendale junior was probably not trained as a cabinet maker but as a designer, and it is thought that for some years in the mid-late 1760s he trained in Robert Adam's drawing office with George Richardson, Adam's principal draughtsman. This would explain the close relationship between the Chippendale firm's style of the 1770s and Robert Adam's neo-Classical designs. Chippendale junior was first recorded as active in his father's firm in 1766, aged 17. His first signed design is a neo-Classical tablet dated 1772 which bears a striking relationship to some of the drawings here discussed (illustrated in Goodison (2017), figs 3 & 9). But it has long been assumed that he did not assume a significant role in his father's firm until c.1775-6, by which time his father was becoming

infirm. The new drawings suggest this assumption is incorrect and demonstrate not only that Chippendale junior was involved much earlier than previously thought, but that it might have been Chippendale junior and not his father who was responsible for designing the firm's remarkable neo-Classical furniture of the 1770s. In the world of British furniture history, and of Chippendale studies in particular, this notion is nothing short of revolutionary, and has the potential to overturn more than a hundred years of published scholarship.

**Acknowledgements** The acquisition of these drawings was assisted by generous grants from the following: American Friends of the Chippendale Society in the Decorative Arts Trust; Friends of the National Libraries; Leeds Art Fund; Leeds Philosophical and Literary Society; The Headley Trust; Goodison Charitable Settlement. We are grateful to them all.

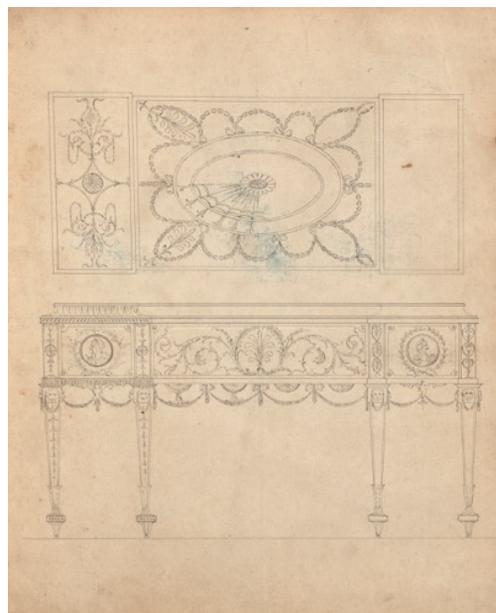
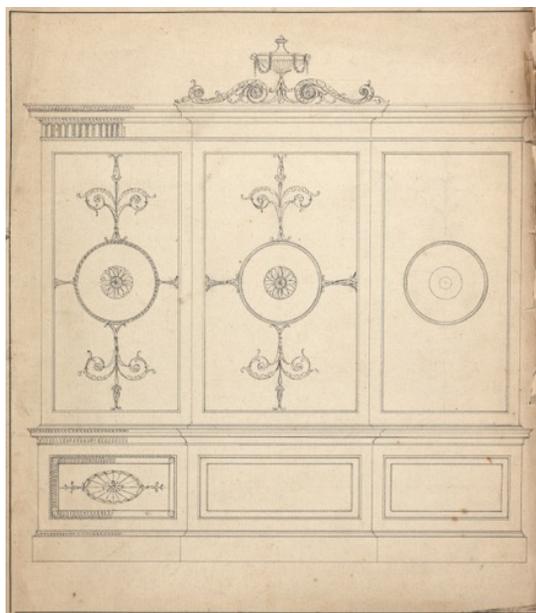


Fig. 5 (left). Thomas Chippendale jnr, *Drawing for a bookcase*, c.1774. 317x260mm  
 Fig. 6 (right). Thomas Chippendale jnr, *Drawing for a harpsicord or piano case*, c.1774. 310x258mm

## EVENTS FOR 2020

Four Day Three Night Study Tour to Kent  
 Based at Royal Tunbridge Wells  
 Tuesday 8<sup>th</sup> September to Friday 11<sup>th</sup> September

We are delighted to offer this three night, four day study tour based at the four star Spa Hotel in Royal Tunbridge Wells, Kent.

Our first stop on Tuesday 8th September is at Grimsthorpe Castle, Lincolnshire, en route to Kent. This interesting house is a marriage of Tudor origins with a Vanbrugh façade and Great Hall but with Georgian interiors. Run by a charitable trust, this is still the home to the Willoughby de Eresby family. Highlights include the Chinese Drawing Room and fine paintings and furniture throughout.



Cartoon Gallery, Knole

## EVENTS FOR 2020 (cont.)

### Four Day Three Night Study Tour to Kent (cont.)



Kings Bedroom, Knole

On our second day, Wednesday 9th September, we visit Penshurst, the ancestral home of the Earls of Leicester and through descent to Viscount De L'Isle. This ancient house is a marriage of different styles but the highlights are the fourteenth-century Great Hall, one of the finest to survive, and a series of State Rooms sumptuously furnished and decorated. After our tour of house and adjacent church we will have time to visit the gardens which have been restored to their Elizabethan splendour. In the afternoon we will visit Chartwell, purchased in 1922 by Winston Churchill as a retreat from London. Churchill collaborated with Philip Tilden to make this a cosy home and it is filled with Churchill's paintings and memorabilia.

On the morning our third day, Thursday 10th September, we visit Knole, one of the greatest houses in the UK, where we commence with an introductory talk. The present house dates from 1456, was

briefly owned by Henry VIII and then given to the Sackvilles, later Earls and then Dukes of Dorset, by Elizabeth 1 in 1605. The house has remained in the family ever since and is now run by the National Trust. The King's Suite is the most sumptuous of the State Rooms with gold threaded hangings and silver decorations. In the afternoon we make a special visit to the Royal Pavilion at Brighton where we will have a curator's tour of the interiors including spectacular objects on temporary loan back from Buckingham Palace. The Royal Pavilion was originally a modest lodging house but was transformed into a neo-classical villa by George, Prince of Wales. In 1815, George, by now Prince Regent, hired John Nash to redesign the villa in an opulent Indian style.

On the morning of our fourth day, Friday 11th September we have a private tour of Ightham Mote, a dream of a house seemingly floating serenely on water. This idyllic originally fourteenth-century house was saved in the 1950s by American, Charles Robinson and left to the National Trust in the 1980s. Highlights include the Great Hall, Chapel, and fifteenth-century Drawing Room with beautifully restored eighteenth-century Chinese wallpaper. Charles Robinson restored the Library in a comfortable American fashion and it is kept this way in memory of his occupancy. In the afternoon we travel a short way to Lamberhurst to visit Scotney Castle. Scotney Castle consists of not one but two castles - the Old and the New. The ruins of the Old Castle (dating from 1137) have become a dramatic feature of the beautiful Picturesque style gardens. The New Castle was built to replace the Old by Edward Hussey between 1835-1843, using Anthony Salvin as architect. It is an unusually restrained version of the Tudor Revival style. Highlights will be the furniture and panelling designed by Salvin for the house. Interestingly, after the estate was left to the National Trust by the Hussey family in 1970, several apartments in the castle were let to tenants. One of these tenants was Margaret Thatcher who rented the Belfry flat in the 1970s and 80s as a retreat from her London life.

**NB There is a separate application form.**

## REPORTS

### Lancashire Study Tour 2rd to 5th September 2019

Eighteen members enjoyed this three-day study tour based at the four-star Farington Hotel near Preston. We were not blessed with good weather and it was a very wet first morning when we arrived in Lancaster to visit the **Judges' Lodgings**. The building itself is of historic interest with Roman origins, although the current building was constructed around 1625 and in 1639 was owned by Thomas Covell, Mayor of Lancaster and Keeper of Lancaster Castle. From 1635 onwards the house was used as lodgings for visiting judges attending the Assizes court at Lancaster Castle. It was converted to a museum in 1975.

We were privileged to have the Gillows scholar Susan Stuart as our guide, because the Judges' Lodgings holds an extensive collection of Gillows furniture. Among the highlights was a desk made in 1778 for Sir James Ibbetson of Denton Park near Ilkley after a Chippendale design from the 1754 *Director*. Much of the Gillows furniture in the Judges' Lodgings is Georgian, but there are also some fine 19th century pieces. In the 1860s and 70s Gillows employed the Gothic Revival designer Bruce James Talbert (1838-81) whose 'Dundee' cabinet or sideboard, produced by Gillows in 1872, is one of two Talbert pieces in the collection.

After lunch we went up to **Lancaster Castle**, only a short walk but up a steep cobbled road. The first castle was established in 1093 but before this date, the Romans built a fort here in AD 79. The

end of the castle as a fortress came in 1643 when it fell to the Parliamentarians in the Civil War. The castle was slighted but later partly restored to allow it to house the Assize Court and County Gaol. The castle is still owned by the Duchy of Lancaster and is a working building which until 2011 was a prison. It still houses the Crown Court.

Our main interest here was to see the Gillows furniture and carved woodwork. Our guide led us first to the Grand Jury Room where there is a set of twenty-six Gillows chairs in Gothic style supplied in 1801. Each has a small gargoyle-like mask carved in the centre of the top rail. The wall carvings of what appeared to be tribal heads were also by Gillows. The 'Queen Victoria Chair' is a legacy of the Queen's visit to Lancaster Castle, designed with seven legs for each of her seven children at the time, and wide enough to accommodate her expansive skirts.

The Shire Hall is the old civil court. This room was rebuilt in the nineteenth century as a contrast to the severe criminal court next door. It achieves its aim with fantastic ecclesiastical Coade stone carving above the courtroom and Gillows' carved seating. On the back wall is an array of Arms of the Kings and Queens of England and the High Sherriff and Constables of Lancaster. From here we proceeded to the oldest parts of the Castle which included a display of horrors as such neck irons, chains, and an iron face cage to stop a miscreant talking! We also saw the old windowless earth-floored cells and the more modern prison.

## REPORTS

### Lancashire Study Tour (cont.) 3<sup>rd</sup> to 5<sup>th</sup> September 2019

Our last visit of the day was to the **Ashton Memorial** in Williamson Park on the outskirts of Lancaster. This grand copper-domed baroque memorial was built as a tribute to Jessy, the wife of the millionaire industrialist Lord Ashton, and was completed in 1909. It has spectacular views towards the sea and over the surrounding countryside. Within its Portland stone and Cornish granite exterior are marble floors, grand columns and allegorical paintings by George Murray depicting Art, Industry and Commerce.

Our first stop next day was **Astley Hall**, Chorley. The renovated stables entrance hid the house which with falling grey render and badly in need of pointing looked rather forlorn. Happily we learned that the house was to be closed shortly for the rendering to be removed, revealing the original brick façade. Outside, the Tudor chimney and down pipes were from the original Elizabethan house built in 1578 for Richard Charnock, but the main façade dates from 1665. In 1922 the house was given by Reginald Tatton, the last private owner, to Chorley council. The last two rooms on our tour reflect this gift and are dedicated to the Chorley Pals and others who served in the First World War

We started our tour in the lofty Great Hall where the lavish mid-17th century plaster ceiling was the most outstanding feature, as it was in the adjacent Drawing Room. In the latter the moulding seemed to be virtually tumbling from the ceiling. We were fascinated to see sweetcorn (introduced from Mexico to Italy in 1578), artichokes and asparagus entwined with more usual decorative features such as laurel wreaths and acanthus leaves. The Hall is oak panelled with inset paintings of curious worthies lightening the sombre look. Here too were the family crests and portraits, telling of the name changes as the house sometimes passed through the female line, from the Charnocks, to the Brookes, to the Townley-Parkers and finally the Tattons.

The heart of the house was the Tudor section with its wattle and daub walls. On the ground floor was the kitchen with a grand Tudor arch fireplace. Above was a bedroom leading through a hidden door to another bedroom which could originally have been a chapel. Behind the fireplace was a space capable of holding a couple of people- a potential priest hole (John Charnock, brother of the original builder of the house Richard Charnock, was executed for his part in the Catholic Babbington plot). From the courtyard we progressed to the servants' quarters where there was an impressive strong room suggesting past wealth. However, our tour soon brought us back to the charming family rooms built in

1820: the State Bedroom, Withdrawing Room and Dining Room. All were dressed with beautiful inlaid panelling. The final room on our visit was the Long Gallery at the top of the house. Here was a 17<sup>th</sup> century shovelboard table 23 feet long. Other notable furniture in the house included the famous 'Sir Loin Chair', so called because James I had sat in it at Hoghton Tower where he enjoyed the roast beef so much he knighted it. The 'Sir Loin Table' remains at Hoghton, the chair coming to Astley through marriage. We saw three fine beds - one is reputed to have been slept in by Cromwell who supposedly stayed at the Hall during the Battle of Preston and left his boots behind. The so-called 'Cromwell's' boots have been fully researched and turn out to be of Eskimo origin!

In the afternoon we travelled to **Meols Hall** on the outskirts of Southport. The property dates from the 12th century when the manor was granted to Robert de Coudray of Penwortham. In the 16th century the resident heiress married an illegitimate son of the Heskeths of Rufford whose family still own the estate and spend their holidays here. Very little of the original house stands today with most of the renovation carried out since the 1960s by Roger Fleetwood Hesketh who wanted to showcase his large painting collection. He rebuilt in the Classical style and most of the rooms are designed to accommodate paintings rather than furniture. The only early Georgian rooms which remain are the Entrance Hall and the Yellow Room which lead on to the main living areas.

Our tour began in the late 18<sup>th</sup> century hall which reputedly contains beams from local shipwrecks, a consequence of the family having rights of salvage during this period. In the hall was a collection of 17th century 'barley twist' chairs which were said to be carved locally and used at the Coronation of Charles II. Of the five present, it is believed that only three are original. The following room, the Yellow room, contains a table attributed to George Bullock and beautiful Chinese lacquer cabinet.

The rest of the tour continued through the reconstructed 1960s house. The elegant library was designed to accommodate James Ward's (1769-1857) *Portrait of a Favourite Hunter* which extends the full width of the south wall. It was exhibited at the Royal Academy in 1828. The marble fireplace is thought to be modelled on the Temple of Hadrian near Rome. Furniture included a mahogany bookcase and a couple of Gainsborough chairs. The Drawing Room contained Hesketh family portraits, the only notable piece of furniture being a Chinese lacquer cabinet resting on an English stand. It is believed that the majority of the furniture came from Bold Hall near Warrington which was owned by the family in the 18<sup>th</sup> century.



The Drawing Room, Gawthorpe Hall

## REPORTS

### Lancashire Study Tour (cont.) 3<sup>rd</sup> to 5<sup>th</sup> September 2019

Following our tour of Meols Hall we walked over the road to **Southport Botanic Gardens** with its Grade II listed 1876 Fernery which had recently been renovated. The gardens were laid out by John Shaw of Manchester (fl.1845-90) and were originally opened in 1875 as a commercial enterprise. They became a public amenity in 1937. The Fernery is housed in a large conservatory with stream and pools, fountains, mirrors and rustic stone grottos and would in its time have caused a sensation. Tea in the converted tram sheds was a great finale to an excellent day.

Our third day began at **Gawthorpe Hall** near Padiham. Although urbanisation has crept towards the Hall, we were delighted that the house, gardens and views have mostly been preserved (notwithstanding the view of Burnley Football Club's training ground over the river).

Our excellent guide commenced the tour outside enabling us to view the origins of the Hall - a pele tower built by the Shuttleworths as a defence against the Scots. The foundation stone for the present Hall was laid in 1600 by Lawrence Shuttleworth whose family had already lived at Gawthorpe for over 200 years. Over successive generations alterations and additions were made but Gawthorpe remained the seat of the Shuttleworths until 1970 when it was given by Lord Shuttleworth to the National Trust in partnership with Lancashire County Council. The design of the house is attributed to Robert Smythson but it was substantially altered in the mid-19<sup>th</sup> century by Sir Charles Barry. Outside Barry added dramatic Gothic embellishments but the greatest changes were made to the interior, particularly the creation of a commanding stair tower. The design and décor was a collaboration between Charles Barry, A.W.N. Pugin and the interior designer and furniture manufacturer J.G. Crace. They are not known to have worked together on any other country house. Pugin supplied Crace with designs for Gothic furniture and John Hardman of Birmingham with designs for Gothic fire grates, door furniture and other ironwork. Crace's firm also supplied carpets, curtains and wallpapers, some to Pugin's designs. The floor tiles were made by Minton in various patterns originally designed for the Houses of Parliament.

Our guide was careful to explain that much of the furniture is not what it appears to be but often Victorian copies or marriages of two or more pieces. In the dining room the highlights were the extending dining table made in 1881 by Gillows and the eighteen twist-turned oak chairs, again possibly by Gillows. A beautiful neo-Classical lamp with intricate gilt brass mounts in the form of flowers, shells and foliage was made by James De Ville in 1817 and was originally fuelled by Colza oil.

The Drawing Room retains its Jacobean panelling and plasterwork, the latter executed by Francis and Thomas Gunby of Leeds in 1605. Here was a Pugin designed iron fire grate, a beautiful burr walnut and inlaid octagonal table and an exquisite burr walnut teapoy. There was also a superb Louis XVI ebonised commode of

1770 by Joseph Baumhauer. However, what seemed to be a fine set of twelve walnut inlaid marquetry chairs are reputedly made up from a set of twenty, skilfully improved by William Sutcliffe, a Burnley cabinet-maker and upholsterer!

The Long Gallery on the second floor runs the length of the house and has a lovely strapwork ceiling also by Francis and Thomas Gunby. The bold strapwork pattern wallpaper is modern, recreated from the original Pugin design. Sadly, the family portraits have disappeared and have been replaced with portraits loaned from the National Portrait Gallery. The best bedroom or Huntroyde Room has more plaster decoration by the Gunby Brothers and a charming replica of Walter Crane's 'Lily and Rose' wallpaper.

In the Textile Galleries on the upper floor are several rooms displaying items from the Gawthorpe Textile Collection. This renowned collection, of which only a small part is on display, was the work of Rachel Kay-Shuttleworth, aunt of the 4th Lord Shuttleworth who gave the house to the National Trust. Finally, one of the most interesting aspects of the collection was the charming 19<sup>th</sup> century watercolours of the interiors of the house - an excellent curatorial asset.

Our final stop was **Towneley Hall** just outside Burnley, the former home of the Towneley family. It is now run by Burnley Council as an Art Gallery and Museum. The Towneleys were Catholics and continued to oppose every Protestant monarch in England during the seventeenth and eighteenth centuries, sometimes leading to imprisonment and hefty fines. Indeed, part of our tour included a view of a hidden priest hole under a bedroom floor.

Our excellent guide commenced the tour in the Great Hall built by Richard Towneley in 1725. This is an impressive room designed in English Baroque style with soaring fluted pilasters around the walls and at either end of the room baldachinos in relief frame classical statues. The splendid ceiling plasterwork was by Francesco Vassalli. The tour continued to the grand reception rooms designed by Jeffry Wyatt (later Wyattville), this time in high Regency style. In between these changes Charles Towneley employed John Carr of York to make alterations to house his large collection of statues, gems, coins and pottery amassed on several Grand Tours. The portrait of Charles Towneley by Zoffany surrounded by his statues was considered in its time to be the classic depiction of Grand Tour taste. His collection of statuary later formed the basis of the British Museum Collection. Our guide intimated that there were ongoing discussions for their return.

We then made our way via a cantilevered staircase to the top floor Long Gallery. Here small bedrooms off the Gallery display an excellent collection of mainly seventeenth century Lancashire furniture. A warren of rooms on the ground floor is arranged as a museum and we ended our tour in the kitchen which houses a collection of kitchenalia from medieval to Edwardian times. There was a lot more to see but as usual we ran out of time.

Cathy Lambert, Jo Froy, Ann Lightman, David Kirkby, Sue Bourne.

### SUBSCRIPTIONS & EMAIL

In spite of several reminders, some subscriptions for this year remain unpaid. If you have not already paid, please do so now. Please help us keep costs to a minimum by requesting that the Newsletter be sent to you by email in future if you do not already receive it by this method.

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