

Breakout Session Record

Amanuensis/Student name: Vikki

Date: 7-14-05

Institution: Natural History Museum

Victoria and Albert Museum

Title of Breakout session: Using & Imitating Nature in
The Interior

Name(s) of Breakout session leaders:
Sarah Medlam

General themes discussed at the Breakout session:

- How continuous certain ideas about relationship w/nature
imitation & reproducing in interior, effect of nature
- Mediation
- When dept knowledge of something aware
- Importation of rare objects - tropical woods
ostrich feathers
peacock tails
- How intensely decorated
interiors were - using animals craftsman knew & other
working from texts
- Very precious piece of physical world set in highly
artificial mounting
- By 18th century, distortions began to disappear
cups & bowls made out polished shells &
minerals

Any other information about the session:

- Having unwashed ideas on display w/
worked, manipulated object
- where did the idea of polishing a shell
come from
- picking up objects & deciding how to work

Object information

Object Title: *Paneling, later made into a door*

Object Date: *1600*

Museum accession number of object:

Description of object (please attach any information received from breakout session leaders to this sheet):

*Idea of a grander wood
painted it, used colors associated w/ opulence
yellow ochre
Intended to suggest opulence & status
color sometimes used for decoration of an occasion
bold & wide color*

Function of the object?

Where was the object used/viewed/consumed?

each panel - has foliate

*imitation
display &炫耀
denote
painted rounder as*

Who used it?

Original context of the object?

The significance of the object?

What questions did the audience ask about this object?

*How would color have played in history of the time
Was it the fashion of the time or unique
- common idea of using false wood*

PANELLING, LATER MADE INTO A DOOR

About 1600

Curator: JY

The delicate painted decoration on these panels may have been modelled on the prints produced by Cornelius Bos. He had travelled to Rome and produced engravings of the famous loggias in the Vatican painted by Raphael (1483-1520) and his workshop. Six of the panels are decorated with vases of flowers, cupids and fantasy figures, as were the panels in the Vatican.

Painted oak

By an unidentified maker, probably after prints by Cornelius Bos (born in Hertogenbosch, Belgium, possibly about 1510, died in Groningen, Belgium, 1566)

Possibly made for Hyde House, Winchester

Given by P.O. King

Museum no. W.123-1937

nb Maurice thinks this was made into a door later - see files

Door, English, about 1600. Six painted and two plain oak panels, decorated with greenish gold vases of flowers, amorini and grotesques in manner of Cornelis Bos. Moulded frames decorated with red and greenish gold wood graining. Found in 1900s under staircase of Hyde Abbey House, house which mostly dates from early 18th century, and thought to have come from Hyde House nearby, demolished in about 1769.

See notes on files, and material from Karen Parker researching the history of Hyde House, Winchester

people dates checked KB

draft label

The printmaker Cornelius Bos, on whose prints these panels may have been modelled, had travelled to Rome. In his prints he showed details of the famous loggias painted by Raphael (1483-1520) and his workshop in the Vatican. Six of the panels are decorated with delicate vases of flowers, cupids and fantasy figures as the panels in the Vatican were.

Red grotesque panel W123-1937, Renaissance

15/05/2000 Furniture conservation:

NH, DW, KBest, TMiller, LMiller, GSaunders, JYorke, NJopek, Ennio {?}

6 panels original, outside stiles pine, later; bottom two panels added later (no traces of original pigment and visibly different from back). Bottom of painted panels worn, consistent with being the bottom of a door. Other signs of wear less obviously linked to function.

Latch/lock moved down, presumably after the bottom two panels added.

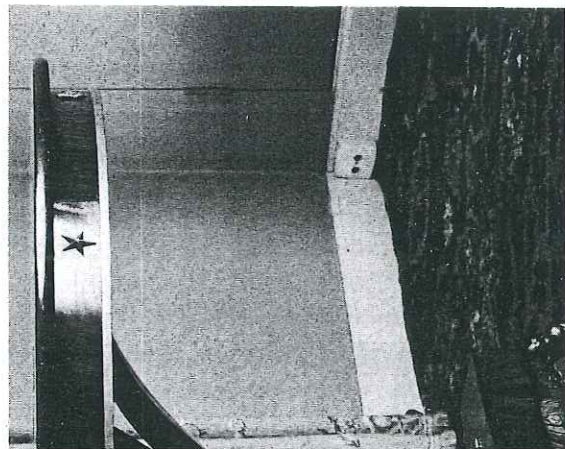
Was once painted all over (including bottom panels) with duck egg blue, TM sugg removed (expertly) c. 1930s. JY says that early papers refer to a covering brown overpaint that was removed.

Ornament:

Decoration goes beyond edges, on all sides and off the top and bottom on some panels. Some repeat panels. Red painted after the stiles as there are traces of red paint on the edges [retouching?].

LM: 'candelabra grotesque', i.e strong vertical axis to the ornament. Has found a few possible print sources for individual motifs, incl an Indian feathered head, bird [details from LM], head-dress from Cornelis Bos possibly, other elements from Etienne Delaune. Stressed the likelihood that the maker in this case may not have seen an 'original' print source but copied and adapted motifs from different sorts/sources of designs that

zondheid', en kondigde de uitverkoop van zijn grote voorraad van 'meubelen, tegels; savonnerie-, doorniksche-, engel-e- en andere tapijten, carpetten en trap-pers; damaste-, geborduurde tule- en eldoeksche meubelgordijnen; stoffen or ameublementen; lusters, pendules, nches en candelabres; fransche meubelen' ¹⁶. De voorraad die nog overgeven was, werd op 15 nov. 1841 verht. De catalogus van deze verkoop geeft indruk van de grote omvang van het drijf ¹⁷. De stoelenmakerij van Schick s uitgeroeid tot waarschijnlijk het otste meubelmagazijn van Nederland. bekendste Haagse *kabinetwerkers* in de ste helft van de negentiende eeuw waren rrit Noordanus en Matthijs en Pieter



Afb. 4. Mahonie penningkast in empirestijl, in 1817 gemaakt door Pieter Paulus Horrix.

Koninklijk kabinet van munten, penningen en gesneden stenen, 's-Gravenhage.

¹⁴ *Catalogue d'une collection de laques du Japon formant ameublement très soigné et bien conditionné d'un gout moderne et européen...*, Gemeentearchief 's-Gravenhage.

¹⁵ Inventaris A 40 - IX - 159, Koninklijk Huisarchief, 's-Gravenhage.

¹⁶ Kabinet des Konings, 31 november 1840, Algemeen Rijksarchief, 's-Gravenhage.

¹⁷ *Catalogus der voornaamste artikelen uit het magazijn van ameublementen van J. A. Schick en Cie (verkoop 15 november 1841)*, Rijksmuseum Meermanno-Westreenianum, 's-Gravenhage.

¹⁸ Voor Konink Willem II.

NJ: suggesting a dating of 1680s in terms of handling of ornament as a whole, even if individual motifs can be identified 100 years earlier.

JY: In favour of an earlier dating, 1620s at latest. Suggesting that the decorative scheme implied by the panel/door inconsistent with a later dating, comparing Hatfield staircase (see Avray-Tipping), use of graining rare NB KB suggests cf: W.41-1952 painted cloths in Jacobean for graining comparison. Characterised the painted graining as relatively crude. Made the point that print source dating for furniture is unreliable, and elastic use, combination and handling of printed motif is not unusual in furniture (the poor relation of other decorative arts in this respect). Pointed to the French embroidery in gallery 22 (T.405-1980) as another early example of similar muscular figures.

Use: could be cupboard door. JY suggested that concealed doors in panelling were not necessarily normal sized, i.e plausible that this very small door could have been in panelling [though very short before the bottom two panels added].

GS: found no comparable wallpaper designs

TM: Do any other reds survive of this time. Tends to a later dating, citing 'tea-work' graining at Brighton.

Ways forward:

Problem with lack of surviving original painted panelling in general and grained panelling in particular. Bills for painted furniture do survive, but unlikely to contain sufficient detail.

Chinoiserie: The Indian head. TM suggest that one figure is Chinese.

Grotesque: AWC shows very little material that is directly comparable. Hatfield organ, AWC p32. The Queen's House Greenwich (Queen's Presence Chamber has an ornate coved ceiling with painted grotesque works from the 1630s. North Mimms park? (LM suggestion?) MH: Canons Ashby for red scheme

John Morley is writing a book on grotesque ornament, worth talking to.

Provenance: records to do with old/new house [check with JY]. Other information may be available on Hyde Abbey, Winchester Palace

Textile designs: Check Linda Woolley, esp ref. to Textile T.405-1980 [incl similar vertical ornament/tassels/Indian heads] ct8631 (check negs).

Red Backgrounds in textile design - Hardwick embroidered cushions? Could the red effect have been meant to evoke red lacquer wall-covering?

Pigment analysis: Sascha Kosinova may be able to say whether the red is vermillion or malazar crimson (which was not used before the 19th century)

Afb. 5. *Deux corpskast in 'noten met zwart', vervaardigd door J. H. Gijzen, 1860-1870, Huis ten Bosch. Eigendom H.M. de Koningin.*

¹⁹ Archief Hofcommissie 's-Gravenhage, 1849, E Ib - IV - a2, Koninklijk Huisarchief, 's-Gravenhage.

²⁰ Vele gegevens zijn ontleend aan: Mary Horrix, Wat drie generaties opbouwden ... in: *Jaarboek Die Haghe*, 1956, p. 61 e.v.

²¹ Soumissie op 3 september 1817; afd. Waterstaat, 8 december 1817, nr. 14862, Algemeen Rijksarchief, 's-Gravenhage.

²² A. M. Zadoks Josephus Jitta en Th. Lunsingh Scheurleer, De oudste penningkasten van het Koninklijk Penningkabinet te 's-Gravenhage, in: *Bulletin van de Kon. Ned. Oudheidkundige Bond*, 6de serie, jrg. 5, 1952, kolom 97 e.v.

²³ Statistieken van de Nederlandse Nijverheid uit de eerste helft der 19de eeuw, uitgeg. door I. J. Brugmans, in: *Rijks Geschiedkundige Publikatiën*, Grote serie, 99, p. 804 e.v.

²⁴ *Verslag over den toestand der Gemeente 's-Gravenhage ... uitgebragt in de vergadering van den 27sten april 1852*, Bijlage G.

²⁵ D. Pas, Beknopt overzicht van de Ambachts- en Fa-

Paul Horrix. Gerrit Noordanus (geb. 1 maart 1772 te Utrecht, overleden 23 mei 1840 te 's-Gravenhage) leverde in 1817 e.v. voor het Paleis Noordeinde een eenvoudige meubelair in mahonie en eiken voor de privévertrekken en de personeelskamers, zoals chiffofficiërs, secretaïres en verschillende soorten tafels; in 1825 maakte hij een betimmering van tropische houtsoorten voor een aantal vertrekken van het paleis, die later, waarschijnlijk met het oog op deze betimmering, zouden worden aangevuld als het 'Bruine Kwartier' (afb. 2); in 1827 leverde hij een tweehonderdtal stoelen.

Gerrit Noordanus (soms gespeld: Nordanus) is de stamvader van een meubelmakersgeslacht. Zijn zoon Bernardus (geb. 11 dec. 1805 te 's-Gravenhage, overleden aldaar 21 febr. 1866) was schrijnwerker en zijn zoon Andries (geb. 17 juni 1810 te 's-Gravenhage, overleden aldaar 8 mei 1870), behanger-meubelmaker, had een bloeiend bedrijf, mede doordat hij jarenlang de vaste behanger was van verschillende leden van het Koninklijk Huis en grote opdrachten uitvoerde.¹⁸

In 1839 mocht hij van de Prins van Oranje de titel voeren: 'Behanger en leverancier van Ons Huis'. Na de troonsbestijging van Willem II werd deze vergunning stilzwijgend gecontinueerd.¹⁹ Vier zoons en twee kleinzons van Bernardus werden kabinetwerker, schrijnwerker, meubelmaker; de zoon en kleinzoon van Andries werden houtkoper.

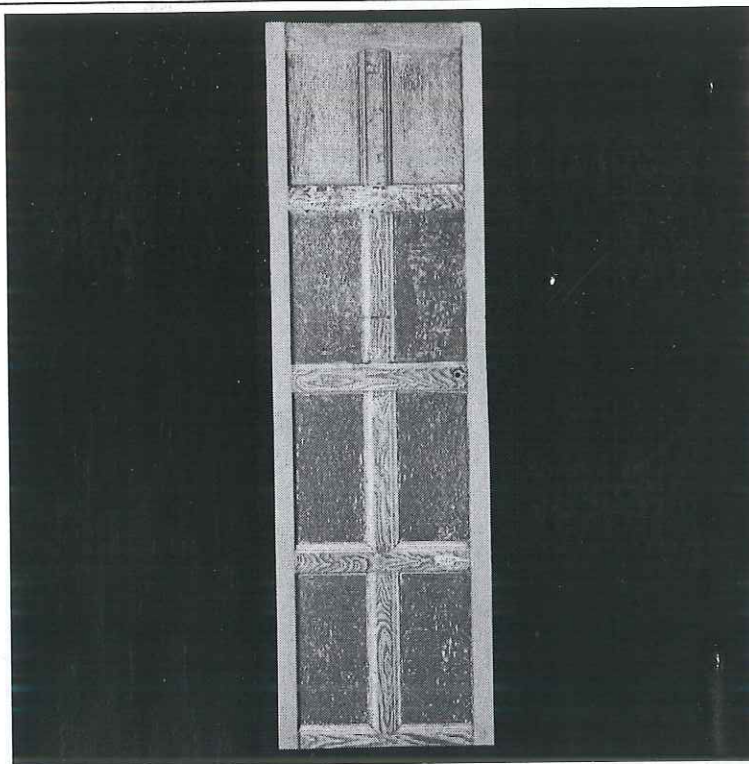
Matthijs Horrix (geb. 1735 te Lobberich in

het bedrijf voort. Beide Horrixen hadden hun opleiding in Parijs genoten.

Pieter Paulus werkte geregeld voor de koninklijke familie; in 1817 leverde hij een grote mahonie tafel met vergulde ornamenten voor de salon van H.M. de Koningin (afb. 3), vier grote mahonie boekenkasten volgens tekening van architect De Greef voor de bibliotheek van H.M., een secretaire en een chiffofficië.²¹ Het Koninklijk Penningkabinet te Den Haag bezit vijf penningkasten vervaardigd door Pieter Paulus²² (afb. 4).

Horrix en Noordanus konden dus aan grote opdrachten voldoen. Waarschijnlijk hadden zij in Den Haag de grootste werkplaatsen. De meeste meubelmakerijen, ook in Den Haag, waren maar klein: het waren eenmansbedrijfjes of zij werkten met slechts enkele knechts en het is duidelijk dat hun produktie gering was. Bij gebrek aan gegevens over een Haags eenmansbedrijf vermelden wij als voorbeeld de jaarproduktie van de schrijnwerker van de stad Delden: twee kabinetten, twee chiffofficiërs, een secretaire, twee tafels, vier commodes, enige spiegellijsten en andere kleinigheden.²³

In veel sterkere mate dan elders gaat in de tweede helft van de negentiende eeuw de meubelindustrie in Den Haag zich in enkele grote bedrijven concentreren. In 1850 stichtten de Gebrs. Horrix de 'Anna Paulowna Meubelen Fabriek' die van de aanvang af tot de sluiting in 1890 de grootste van Nederland was. Aanvankelijk werkten bij Horrix méér dan 50 arbeiders²⁴, in 1856

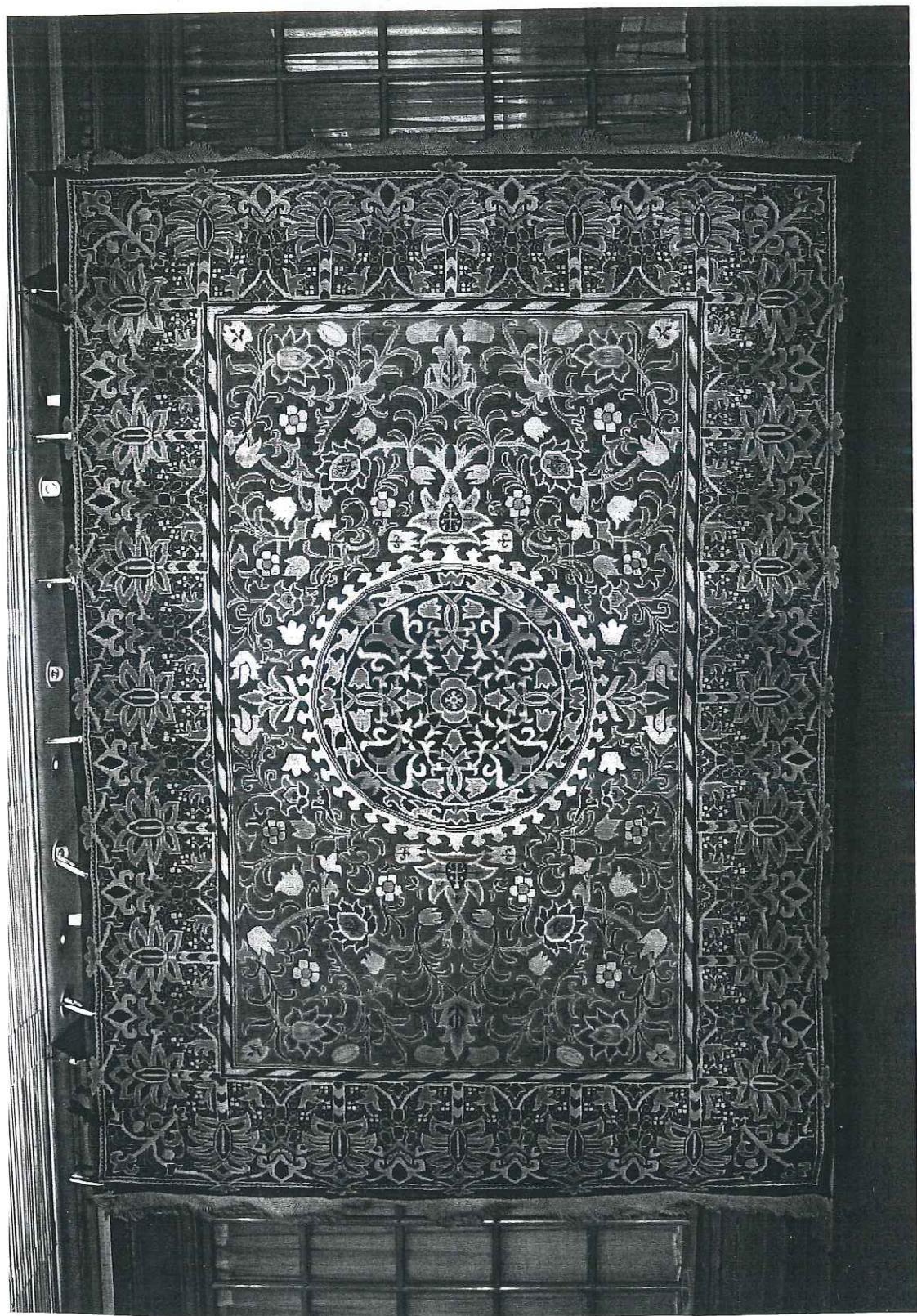


CT72202: DOOR

Photo Types

5x4 in CT (Available)

Panelled Door; painted oak;
produced by unknown maker, prob. after prints by Cornelius Bos (c.1510 - 66); poss. made
for Hyde House, Winchester (demolished c.1769);
English (Winchester); circa 1600.



Object information

Object Title: Venetian Fan Handle / Italian Silk Dress Fabric

Object Date: 1550 1600-1620

Museum accession number of object: 105-1882, T. 361-1970

Description of object (please attach any information received from breakout session leaders to this sheet):

- which plumes in fan handle
- long panel of dress fabric, with repeated pattern of peacock tail

Function of the object?

Where was the object used/viewed/consumed?

Who used it?

Original context of the object?

In nature, marvelous gradation in a peacock - but weaver could do that in his fabric

The significance of the object?

When & how did ostrich feathers become emblems of status / Designer looking at nature and then having to adapt it to technology

What questions did the audience ask about this object?

E. ingram always looking for new dyes/stuffs, because main input was textiles & needed to keep up to date

ITALIAN SILK DRESS FABRIC

1600-1620

Curator: CB

Fabric of this high quality was not made in Britain at this time, but had to be imported. Italian silks were particularly fashionable, but very expensive. The portrait illustrated shows James I's queen, Anne of Denmark, wearing a silk woven with a similar peacock feather design.

Woven silk brocaded with metal thread

Woven in Italy

Museum no. T.361-1970

This silk dress fabric has an elaborate woven structure and incorporates much precious metal thread, silver gilt thread in the eyes of the peacock feathers and silver wire which would originally have completely covered the ground.

The manufacture of dress silks in England gradually developed during the course of the 17th century but at this date such a high quality fabric would only be available as an import from the Continent.

The panel has been pieced together from small fragments into a cover or small hanging.

The design and colouring of this silk are very similar to that of the silk in a dress worn by Queen Anne of Denmark, in a painting by Marcus Gheeraerts c.1605-10, belonging to the Duke of Bedford (illustrated in Strong, Roy. The Elizabethan Image, p.299, no.305)

People dates checked KB



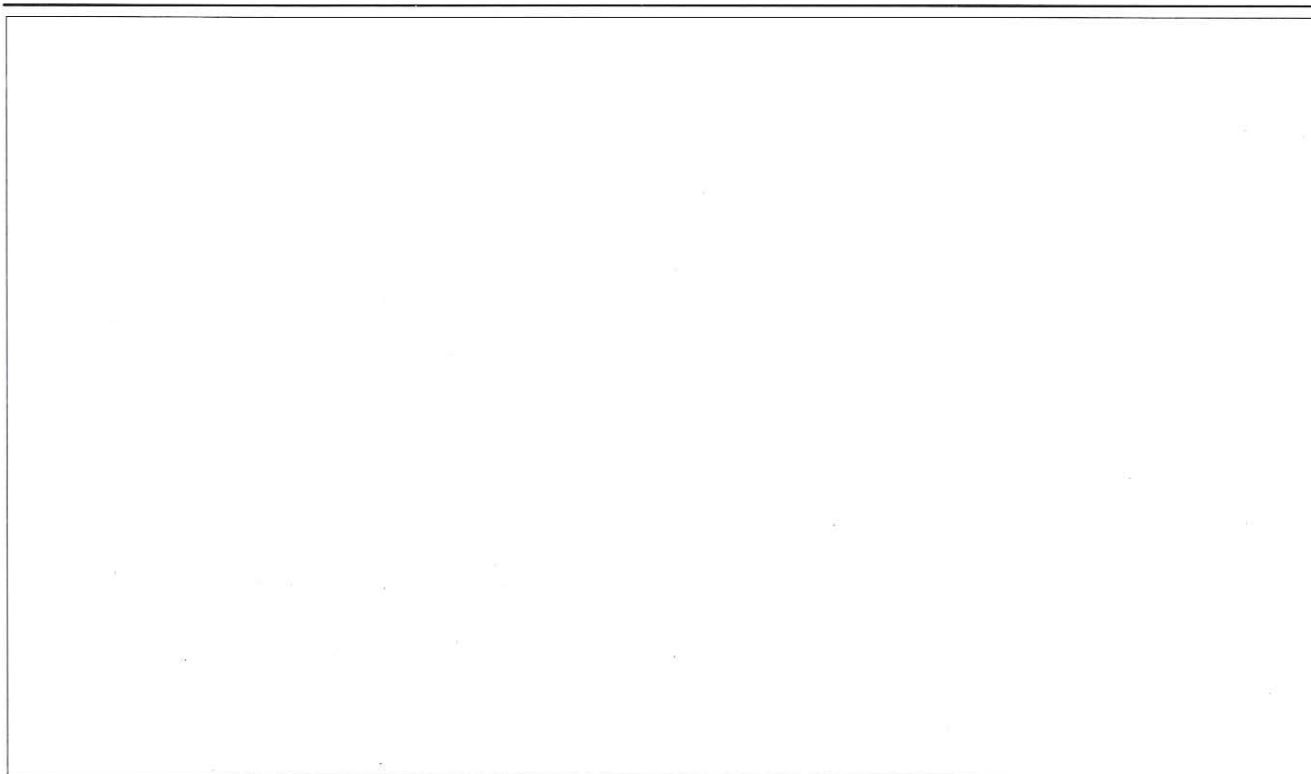
CT30777: TEXTILE

DRESS FABRIC

Silk early 17 century

Photo Types

CT (Available)



BWJD157: TEXTILE

Dress fabric; silk;
Italian;
Early 17th century.

Photo Types

BW (Available)

VENETIAN FAN HANDLE, with modern ostrich feathers

About 1550

Curator: AE

This fan handle was made in Venice in about 1550, but such fans were still fashionable in Britain in the next century. It was intended to hold feathers which were imported from Asia, Africa and the Americas. A wealthy woman might have several of these fans, dyed in different colours.

Gilt brass, with openwork decoration and engraving

Made in Venice, Italy

Museum no. 105-1882

By the sixteenth century western European secular usage of fans was primarily feminine. From medieval times through to the sixteenth century, most fans were of feathers or tuft feathers. The costly and elaborate were made from such exotic sources as peacock, swan, ostrich or parakeet, set in handles of carved ivory, gold or silver, in the natural arrangement of growth. These were items of considerable status and rank. Less extravagant, utilitarian fans were of tuft feathers of native fowl and set in gilt metal handles. Most fan handles were attached to the girdle by a metal chain or silk cord. Feather fans were introduced into Tudor England through the great Italian city states of Venice, Milan and Genoa, from whence they had been introduced through trade with the Orient. Due to their fragile nature, few examples of sixteenth-century feather fans survive complete, but they are shown frequently in contemporary portraits. This handle is decorated in the current Renaissance style

Note to the Label writer/Educator:

It is vital that you show an image of a feather fan. The handle alone is not sufficient to explain its use and form to the visitor. See contemporary Tudor portraiture of Elizabeth I for elaborate, courtly examples in England. Portraiture showing fans of lesser quality should also be shown, to provide a more pertinent example.

People dates checked KB



CT61568: FAN

Fan handle; pierced and gilt metal;
Venetian;
c.1550.

Photo Types

5x4 in CT (Available)

Object information

Object Title: Silver Dolphin Basin

Object Date: 1635

Museum accession number of object:
M.I. - 1918

Description of object (please attach any information received from breakout session leaders to this sheet):

Two sea monsters w/ dolphin in middle
Vulvose silver smelting to set raised monkeys
The expenditure on furniture, art & dishes such as this
together for greater
than that
on painting

Function of the object?

Where was the object used/viewed/consumed?

Dinner
Kept w/ the artwork always, always
viewed as a vulvose or piece.

Who used it?

Original context of the object?

Dinner washing of hands at banquets

The significance of the object?

Fabulous Dish of Table & Silver
Using motive but turning it into a fabulous beast

What questions did the audience ask about this object?

1) Hard to tell in a museum how the object looks
in their original setting. This in use would have
been spectacular, w/ water in it, how do you date it?

SILVER DOLPHIN BASIN

Signed and dated 1635

Curator: PG

Charles I kept silver by van Vianen in his cabinet rooms along with his 'pictures and rarities', which suggests that he treated them as works of art, rather than as items for practical use. This ingenious basin is raised from a single sheet of silver. Two sinuous dolphins frame a pool of water, their eyes and lips creating the illusion of a grotesque mask.

Silver, burnished, embossed and chased

Made in London by Christiaan van Vianen (born in Utrecht, The Netherlands, about 1598, possibly died there, 1667)

Gift of Sir John Ramsden

Museum no. M.1-1918

Assymetrical oval silver basin, embossed and chased with designs of dolphins and fish in water. The deeply curved rim is formed as two dolphins, their high relief spines, musculature and other features defined by burnishing. Their eyes and conjoined lips can be read as a grotesque mask with a waterfall gushing from the open mouth.

Engraved on the underside is the signature 'C.d. Vianen fecit 16.35'.

Christian van Vianen, 'a man excellently skilled in chasing of plate', was the son of the famous Utrecht silversmith Adam (d. 1627); like his uncle Paul, who became court goldsmith to Rudolf II in Prague, he worked principally in the grotesque, illusionist style evolved by his father and was paid for work by Charles I as early as 1630. Perhaps through the Earl of Arundel, he moved to London in 1632 and received a pension as a court goldsmith to Charles I. Although he ran a large workshop in Westminster employing 11 workmen, few pieces by him survive. His English Court orders in the later 1630's included a large and elaborate set of plate for the chapel of the Order of the Garter at Windsor, stolen in 1642, but recorded in drawings which were seen by George Vertue. He left London in 1643, to return in 1660 and set up again in Tothill Street in partnership with Michiel de Bruyn van Berendrecht and his son-in-law, John Cooques, who succeeded him as 'silversmith in ordinary' to Charles II. (see George Vertue 'Notebooks', vol.IV, Walpole Society, 24 (1935-6) 141-3; Lightbown 1968; Utrecht Central Museum Exhibition 1984; ter Molen 1986; pp.160-2).

The location of the inscribed signature on the reverse reinforces the visual logic that when not in use the basin could be displayed vertically, the dolphin heads and grotesque mask at the top. The theme of paired dolphins, metamorphosing into a grotesque mask, occurs on another basin by Christian van Vianen (Utrecht 1632; with its ewer, on loan to the Victoria and Albert Museum) and the mask with a waterfall on a bowl (Utrecht 1627, Rijksmuseum Amsterdam). The central dolphin and fish in waves also appear on this bowl. Illusionist dolphins which become masks also recur in designs attributed to Christian (or Adam; National Museum, Stockholm). The technical device of creasing the metal in the well to compress (and perhaps strengthen) it, was also used on the 1632 dolphin basin.

The term 'Oeuvres Capricieuses' was used in the title of Adam's designs, published posthumously about 1650 by Christian, ('Modelles artificiels de Divers Vaisseaux d'argent'); it captures the plasticity and marine fantasy so brilliantly expressed by this goldsmith. The signature on this basin, which was abbreviated on plaques to c.v., is evidence of his claim to be considered an artist. The achievement of van Vianen's workshop in designing, embossing and chasing this basin is extraordinary; the accompanying ewer (now lost) was presumably illusionistic in a similar way, combining dolphins and dissolving masks as on the 1632 ewer (loan to Victoria and Albert Museum) or the ewer by Adam van Vianen (1619; Utrecht Museum 'Zeldzaam Zilver uit de Gouden Eeuw' no.65). A ewer (probably by Christian) in this manner appears in a painting by Willem van Aelst in 1657 (fig. 103).

repair) and marked it so with the intention of claiming a responsibility for so unusual a piece; however the cup bears no trace of any earlier mark.

The date letter raises another uncertainty. The date letter cycles for York are not firmly established before the Britannia Standard period. It has recently been suggested that Charles Jackson, when he published 'English Goldsmiths and their Marks', including date letter tables for York in the period 1631 to 1656 and 1657 to 1681, inserted additional conjectural letters - specifically 'v' as well as 'u' in both cycles and 'T' as well as 'J' in the first - which do not appear on any recorded silver.

The effect of inserting these additional letters is to extend these cycle by three years...if these letters are removed, objects with York marks of the middle years of the century cannot be given a precise date. For York, there are no surviving assay office records quoting letter dates which could provide a firmly dated base line; whether the date letter on this cup is that for 1660 or 1658, it reduces the likelihood that the cup came directly from the London Skinners' Company.

The taste for commissioning mounted nautilus cups had flourished since at least the fourteenth century...With the opening of the Dutch trading station at Amboyna in 1600, nautilus became much less of a rarity in northern Europe and its appeal to goldsmiths was waning in fashionable circles by the 1650's...The engraved sources used for shells and fish suggest that the engraver was probably working after 1650; the one source in which both shells and fish appear together is a compilation by Johannes Johnstones of Pliny 'Historiae Naturalis de Piscibus' (1650-3).

Stephen Frewen, owner of this cup, was a wealthy furrier and Turkey merchant, free of the Company by patrimony in 1622 and Master in 1665-6. He kept up close links with the Company until his death, serving on the Court again in 1676 and he left the Skinners' a bequest of two silver salts...but there is no record of any return gift to him, although other companies certainly rewarded their benefactors in this way. This cup was certainly in Sir Stephen Frewen's possession by 1667, but the traditional association with the Skinners' Company cannot be substantiated and an alternative source may be his elder brother Accepted Frewen, Archbishop of York (d.1664). The York hallmarks cannot be taken at their face value as evidence that John Plummer actually made the cup. Although little is known about the output of York silversmiths at this time, this piece is unlikely to be from a Restoration goldsmith's current production. While Plummer's other recorded plate is not unusual for its time, he is best known for peg tankards with botanical engraving and other features typical of Scandinavian plate. A little later he and other York goldsmiths were mounting shells as flagons. But the Frewen cup is stylistically out of its time and, as an oddity, cannot be compared with the Scandinavian-type peg tankards. Old-fashioned in its engraving, its chasing and in its subject, it is a product of the mannerist taste for mounted exotica." (catalogue entry from Philippa Glanville, 'Silver in Tudor and Early Stuart England').

Accepted Frewen was appointed Archbishop of York in 1660, he died in 1664 leaving the residue of his goods to his brother Stephen...The latter is known to have had a particular interest in old silver. While it is possible that the Company made a money gift to Sir Stephen with which he bought a piece of old silver, this seems unlikely

Purchased by private treaty from Admiral Sir John Frewen for £8400.

Note added by Sophie Lee

John Plummer appears to be an elusive chap. According to Jackson's English Goldsmiths and their Marks he was free in 1648 (i.e. he finished his apprenticeship and was able to set up business on his own) and he is last mentioned in records in 1688. Otherwise no birth or death dates are known. He was considered one of York's finest silversmiths and is best known for peg tankards like M.217-1938 (a speciality of York, Newcastle and Hull) with botanical engraving and other features typical of Scandinavian plate. Do you have Philippa's catalogue entry for this tankard from Silver in Tudor and Early Stuart England? If not, I can send it to you in the post.

'Goldsmith' tends to be the collective term for craftsmen working in gold and silver. Philippa refers to Plummer as both so I'd plump for 'goldsmith'.

dates for Plumber taken from above notes. Not on Grove.

It must be acknowledged that little English silver of the 1630's exhibits the technical skills of Christian van Vianen's pieces and his influence can hardly be assessed by the output of his workshop, since few pieces survive, with the exception of a standing dish belonging to the Earl of Northumberland (about 1637-42) and a large inkstand bearing the London hallmark for 1639 and a goldsmith's mark attributed to Alexander Jackson, deputy assay master. Also comparable but made for a Dutch customer is a ewer and basin of 1632 which now bears the arms of the Duke of Sussex. Elements of the auricular style, particularly the lobed cartouches and dissolving masks, recur on silver of the 1650's and 1660's, as on the base of the Jewel House salt or the Ashley-Cooper salver and cup, both c. 1660; certain unmarked pieces, notably a gold and silver covered cup in the Museum of Fine Arts, Boston, are illusionistic caprices closely related both to the printed designs in 'Modelles Artificiels' and the drawings in Stockholm; Utrecht Exhibition 1984, nos. 89-91." (from Phillippa Glanville, 'Silver in Tudor and Early Stuart England').

Draft label:

Charles I took a keen interest in Continental goldsmiths' work, collecting outstanding silver as well as paintings and sculpture. He favoured the sensuous designs of the celebrated van Vianen family and invited Christian van Vianen to set up a workshop in London to serve the court. This ingenious rosewater basin is raised from a single sheet of silver. Two sinuous dolphins frame a pool of water, their eyes and lips creating the illusion of a grotesque mask.

People dates checked (Grove) KB

Christiaan van Vianen, (b ?Utrecht, c. 1600; d ?Utrecht, 1667).



CT56533: BASIN

The van Vianen Dolphin Basin
Silver
Designed by Christian van Vianen
English
1635

Photo Types

5x4 in CT (Available)
5x4 in BW (Available)



CT56534: BASIN

The van Vianen Dolphin Basin
Silver
Designed by Christian van Vianen
English
1635

Photo Types

5x4 in CT (Available)
5x4 in BW (Available)

Object information

Object Title: *William Morris*

Object Date:

Museum accession number of object:

Description of object (please attach any information received from breakout session leaders to this sheet):

Function of the object?

Where was the object used/viewed/consumed?

Who used it?

Original context of the object?

The significance of the object?

*Capturing movement of Nature
Imitation but desecrating nature to demands
of the techniques*

What questions did the audience ask about this object?

'WILLOW BOUGH' WALLPAPER

1887

Curator: GS

This late design shows Morris's favourite natural theme, willows. His daughter May Morris wrote 'We were walking one day by our little stream that runs into the Thames, and my Father pointed out details and variety in the leaf forms and soon afterwards this paper was done, a keenly observed rendering of our willows'. It became the firm's most popular wallpaper.

Colour print from wood blocks in distemper colours on paper

Designed by William Morris (born in London, 1834, died there in 1896); printed in London by Jeffrey & Co. for Morris & Co.

Inscribed in ink on the back 'Willow Bough 229 / 6/-'

Given by Morris & Co.

Museum no. E.558-1919

A naturalistic treatment of the willow branch motif, based on direct observation from nature.

May Morris describes a walk with her father that inspired this design (see V&A Morris Catalogue, L.24)

Register No.

T250 - E - 1979

Negative No.

Date of Receipt

11.8.79

From whom received

Sotheby Parke Bernet & Co.,
34-35 New Bond Street
London W1A 2AA

How acquired

Purchase for £61 - 32p

Registered papers

79/1600

Condition

Slightly grubby in places - perspiration stains under arms. Skirt has been slightly shortened but piece retained.

Measurements

Approx size - a small 10

Description

WEDDING DRESS, TWO PETTICOATS (1 hem removed from bottom of skirt to be attached.)

Molyneux, London, English 1948

Cream moiré ribbed silk long wedding dress with a low fichu style neck - the broadly pleated collar is separate and attached to the dress at the centre front seam and at the back (it is caught at shoulders). Long tight sleeves button along the forearms (lined with cream chiffon) with small self covered buttons and buttonholed loops. The simple bodice has a centre seam but no darts, the waist is tight. The waist has an interior waistband in cream grosgrain which fastens with hooks and eyes. The long skirt (trained) has six flared panels which are slightly gathered into the waist. The dress fastens along centre back with a long cream zip. Left side bodice seam has a woven label "MODELE MOLYNEUX 46 Grosvenor Stree, London. MADE IN ENGLAND" - pale grey woven in black silk. Alongside is another label - a cream ribbon inscribed "Miss P Cunningham no 53088".

Petticoat T.250A-1979 is calf length with 4 flared panels. It fastens with a tie at the waist, in cream ribbed silk - the lower $\frac{2}{3}$ of the skirt is composed of three overstitched thickness of silk to stiffen it.

Petticoat T.250B-1979 is long with 6 flared panels in a cream mixed fabric a deep, box pleated frill in cream ribbed silk is attached to the bottom. It zip fastens at the side. Has the woven Molyneux label and the inscribed cream ribbon as the dress.

Shoes

Shoes T.250D&E-1979 in cream moiré ribbed silk (partially lined and with inner sole in pale pink leather) have low cuban type heels and ankle straps fastening with silver gilt buckles decorated with diamantés fronts cross over and are decorated with self covered buttons. The toes are open. Inscribed in silver 'RAYNE'.

Veil

Long, double veil in off white untrimmed net, attached to a padded satin headband with elasticated strap.

Mrs Creed née Patricia Cunningham was a former free-lance model and later fashion editor of Vogue. She married the couturier Charles Creed on September 1 1948. In Maid To Measure, Jarrolds, 1961 Charles Creed said "....Pat had risen from her sick-bed, been pumped full of penicillin and was looking marvellous in her enormous Molyneux wedding dress. (All the designers including myself had offered to make her dress: Pat had insisted on Molyneux)" p82.



CT66413: WALLPAPER

Photo Types

5x4 in CT (Available)

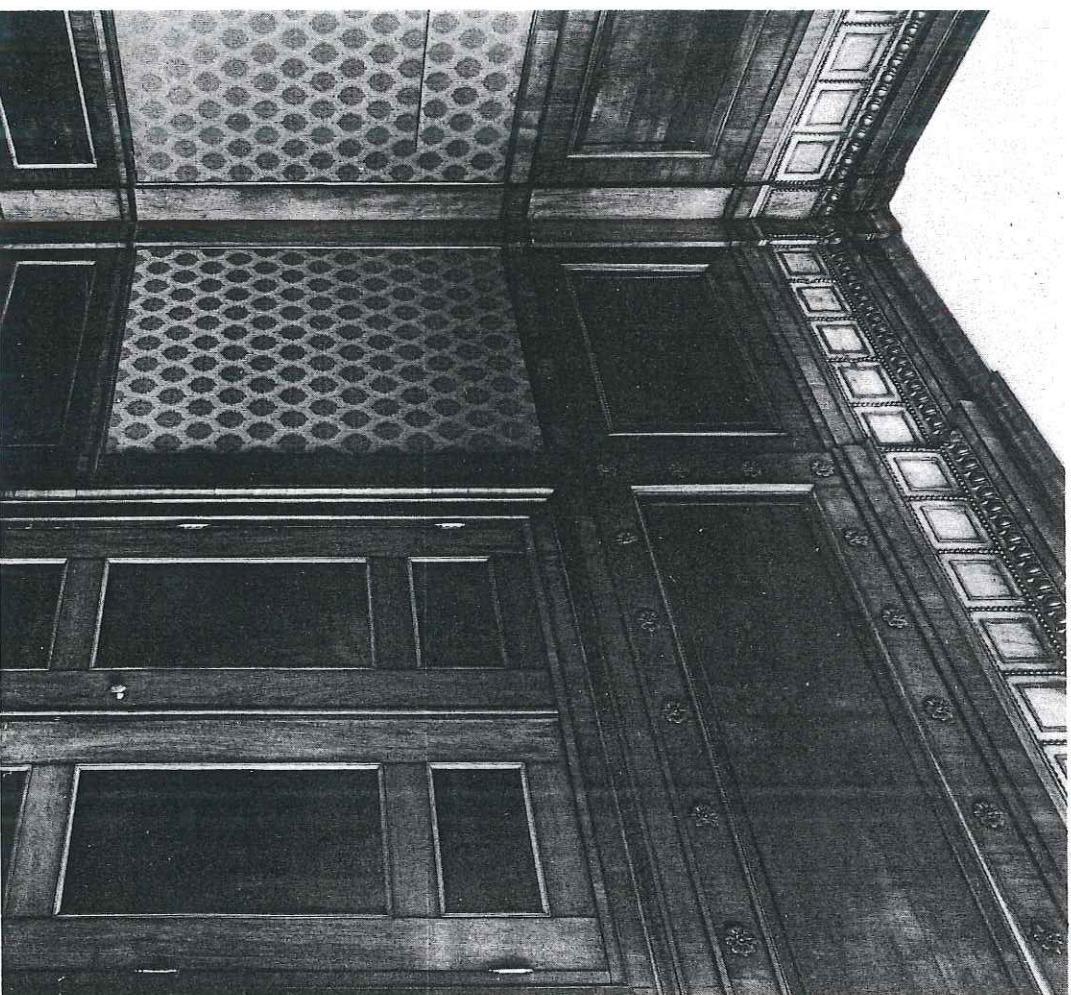
Wallpaper: Willow Bough; colour print from wood blocks, in distemper colours, on paper; designed by William Morris (1834 - 96); printed by Jeffrey & Co. for Morris & Co.; English; 1887.

De twee belangrijkste Haagse stoelmakers uit het begin van de negentiende eeuw zijn A. Eeltjes en J. A. Schick. Albert Eeltjes (geb. 1751 te Leeuwarden, overleden te 's-Gravenhage 17 juni 1836) leverde in 1807 e.v. voor de paleizen te Amsterdam en Den Haag een groot aantal ameublementen, bestaande uit canapés, bergères, armstoelen en stoelen, en een groot aantal eenvoudige iepen armstoelen en stoeltjes waarvan verschillende het etiket dragen: 'A. Eeltjes et Fils, Menuisiers en chaises à la Haye'². Eeltjes leverde ook in 1817 stoelen voor het paleis Noordeinde.

Johannes Abraham Schick (geb. 30 mei 1750 te Neuenkirchen in Nassau-Dillenburg, overleden 19 dec. 1829 te 's-Gravenhage) staat in officiële stukken te boek als stoelmaker¹¹. In 1790 kon hij zich, na het afleggen van zijn gildeproef, zelfstandig als stoelmaker vestigen. Hij werd niet ingeschakeld bij de meubilerij van het paleis op de Dam voor Lodewijk Napoleon, maar in 1817 e.v. leverde hij voor het Paleis Noordeinde verschillende ameublementen, zowel verguld als van mahoniehout. Zijn zoon Johan Georg (geb. 30 juli 1790 te 's-Gravenhage, overleden 4 juli 1862 te Parijs) was toen al in de zaak opgenomen die de naam droeg J. A. Schick en Comps. Johan Georg staat te boek als 'negotiant in meubelen' en als 'fabrikant'. Vader en zoon die zich in 1817 nog aandienenden als 'stoelmakers', leverden in 1822 voor het eerst behaive stoelen ook een bloentafel, een trumeau en een halfronde buffetconsole (diam. 3 el 75 duim)¹².

Tahan Georve heeft waarschijnlijk in de

Afb. 2. Gedeelte van de be-
timmering in tropische hout-
soorten van het 'Braine Kwar-
tier', in 1825 door G. Noor-
dams vervaardigd naar een
ontwerp van J. de Greef.
Paleis Noordeinde.



⁹ Nr. 1320 van de *Catalogus van de Algemeene Tentoonstelling van Nederlandsche Nijverheid en Kunst*, Amsterdam, 1866.

¹⁰ Nr. 685 van de *Catalogus der tentoonstelling van Nederlandsche Nijverheid en Kunst te Arnhem in juli, Augustus en September 1868*.

¹¹ - - - - -

Object information

Object Title: *MORTLAKE TAPESTRY*

Object Date: *1620-1625*

Museum accession number of object:

T.170 - 1978

Description of object (please attach any information received from breakout session leaders to this sheet):

*Beginning of idea - interpret nature in
terms of available technology
Many layers of mediation / interpretation of
nature - imitating an imitation of nature*

Function of the object?

Where was the object used/viewed/consumed?

Love affair of Mary & Venus

Who used it?

royally

Original context of the object?

Imitating fine art, within a tapestry

The significance of the object?

What questions did the audience ask about this object?

*Is tapestry ever finished w/ paint? No, no cheating
over - silver thread
used to highlight
In a weaving, commercial
workshop, men did the work*

MORTLAKE TAPESTRY

1620-1625

Victoria and Albert Museum

Phone +44 (0)20 7942 2000

South Kensington

Fax +44 (0)20 7942 2266

London SW7 2RL

Visit www.vam.ac.uk

Curator: CB

This tapestry was one of a set of nine woven for Charles I, when he was Prince of Wales, that tell the mythical story of the love affair of the Roman gods Mars and Venus, the wife of Vulcan. Such tapestries were extremely expensive and were considered essential to furnish palace interiors. They could be moved from palace to palace to create grand, decorative effects for special occasions. The Mortlake tapestry workshop was set up by Francis Crane (1579-1636) under James I and Prince Charles in 1619. It employed weavers from Flanders (now Belgium).

Wool, silk and metal thread

Made under the direction of Philip de Maecht (died 1655); the design based on 16th century tapestries made in Flanders (now Belgium), the borders are based on French designs

Woven in the tapestry workshop at Mortlake, near London

Made as part of a set for Charles, Prince of Wales, later Charles I (1600-1649); they probably hung at St James's Palace, London, Charles's principal residence when Prince of Wales

The borders inscribed with Charles's monogram of interlaced CC, and a Latin motto meaning 'Royal authority supports the Arts' or 'The Arts support Royal authority'

Museum no. T.170-1978

Establishment of the tapestry workshop at Mortlake was under the patronage of King James I. James was influenced by the success of the manufactories set up in France by Henry IV using Flemish weavers. 50 Flemish weavers and their families brought to Mortlake in 1620, including some of the most skilled in Flanders, to the workshop set up by Francis Crane.

The series representing the story of Vulcan and Venus was the first to be woven at Mortlake, and a number of sets were produced. The cost to the customer would vary depending on the materials used (amount of metal thread) and the amount of fine detail.

This tapestry was woven for Charles I when Prince of Wales; it is part of a set of which the rest are now at St James' Palace. It has much gold and silver thread. The tapestries were intended to be portable, and would have been carried between Charles' residences.

Charles chose to involve himself with the production of tapestries for his use at Mortlake, procuring cartoons abroad including most notably Raphael's cartoons for the Acts of the Apostles. His expenditure on tapestry constituted a substantial part of his spending in his development of the Royal Collection.

Acquired in 1978, displayed in Tapestries for the Nation October 1980 til June 1981, and Mostly Mortlake 1986 to July 1987. I've left Wendy Hefford a message asking her to confirm this, and will let you know if she says it was on display at any other time. (CB)

See the two articles by Ella S. Siple, A Flemish Set of Venus and Vulcan Tapestries I and II (Burlington LXXIII 1938 and LXXIV 1939) which discuss the derivation of the Mortlake series from a Flemish 16th century set, and the possible quotation from Raphael's St Cecelia in one of the figures of the Muses in T.170-1978. This article seems to suggest that T170-1978 bears the Mortlake shield and monogram of Philip de Maecht. TBC

WH wrote (18/12/97):

Early Mortlake tapestries were the finest made in England. These two tapestries woven in the 1620s are the best in the whole collection to represent English tapestry.

They were made for Charles Prince of Wales, representing the current taste of the Stuart Court and his own connoisseurship in tapestry, since he had at least two sets of this particular design. This is the only surviving set with his insignia. They have particular interest in that the very existence of the Mortlake manufactory was in large measure due to Charles when Prince, and its continuation after 1637 was directly due to him, becoming "The King's Workshop".

These two panels are the only pieces from the early sets of this series to be accessible to the public in England. The rest of the set is either lost or in the Tapestry Room at St James's Palace, where nine fragments have been cut and pieced to fit the room, no single panel complete. Our two pieces cannot be made accessible in store, because they will be destroyed by constant handling: and too much manpower is required.

There are no examples of Mortlake tapestry of this period in such good condition remaining in England (very few of this period at all.)

Dates:

Sir Francis Crane (born about 1579, died in Paris, 1636)
details from Grove - Sir Francis Crane (c. 1579-1636), Philip de Maecht (d 1655),
people dates checked KB

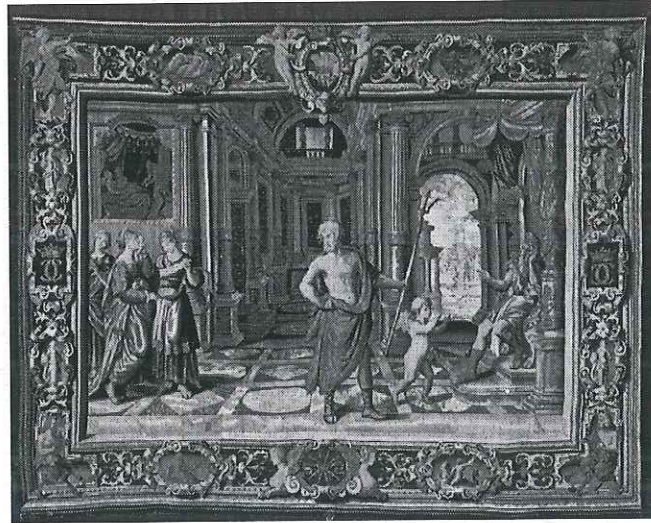
Draft label:

This tapestry was one of a large set telling the mythical story of Vulcan and Venus and probably hung in Charles's principal residence, St James's Palace. In total, Charles I spent almost twice as much on tapestries as on individual purchases of paintings and sculpture.

See also notes made by CB(?) from conversation with WH (1988)

See also Research Report: Report Title: Tapestries in early seventeenth century England, and their uses within the Royal Households.

Acquired in 1978, displayed in Tapestries for the Nation October 1980 til June 1981, and Mostly Mortlake 1986 to July 1987 in Gall 94.



CT58062: TAPESTRY

Tapestry - Neptune & Cupid plead for The Lovers
from The Vulcan & Venus Series
English (Mortlake)
c.1620 - 22

Photo Types

10x8 in CT (Available)
10x8 in BW (Available)

Object information

Object Title: *ARMCHAIR*

Object Date: *1630*

Museum accession number of object:
W. 9-1953

Description of object (please attach any information received from breakout session leaders to this sheet):

Scallop seashell back of chair

Function of the object?

Where was the object used/viewed/consumed?

Who used it?

Original context of the object?

The significance of the object?

*summoning original painted finish - intended
to make it look like stone. Imitation, but
allusion to make it theatrical*

What questions did the audience ask about this object?

ARMCHAIR

About 1630

Curator: JY

Chairs like this were based on earlier Italian models known as *sgabelli*. They stood against the walls in formal palace rooms, valued more for decoration, than comfort. Designers like Francis Cleyn, who may have designed this chair, and Inigo Jones, derived some of their design ideas directly from Italian models they had seen while travelling.

Carved oak and beech, with traces of gilding

Possibly designed by Francis Cleyn (born in Rostock, Germany, 1582, died in London, 1658) and made in London

Museum no. W.9-1953

Chair with scalloped shell back, linked to seat with curved slat of wood decorated with guilloches on the front. Flat curved arms, ending in scrolls, which each rest on a baluster. "D"-shaped Seat with cyma recta moulding, circular grip for cushion in the centre, with two small rosettes either side. The front and back "legs" in the form of two slats, with scrolled edges; the front decorated with a mask linked to top scrolls with garlands. The back is unadorned but fitted with two later brackets to provide greater support. The front and back linked with a plain stretcher.

Beech arms, balusters and front slat, oak back and seat

Design based on the sgabello, ornate form of hall chair, widely used in Venice, where they were known as *scanni a poggio* (i.e. leaning stools). Similar chairs at Ham House, the Gilt Chamber at Holland House and the Picture Gallery at Arundel House - viz. portrait of Alatheia, Countess of Arundel, by Daniel Mytens (National Gallery, on loan to Arundel Castle, c. 1618). Holland House Chair attributed by Horace Walpole to Franz Clein: "a beautiful Chamber designed by him (Franz Cleyn) at Holland House ? two chairs, carved and gilt with large shells for backs, belonged to the same room, were undoubtedly from his designs." (H.W. Anecdotes of Painting in England (ed. R.N. Wornum, 3 vols, Vol. II, pp. 375 ff.). Ceiling of the Green Closet at Ham House decorated by Franz Clein: *sgabelli*, depicted in The South Front of Ham House (c. 1675) by Henry Dankert, also attributed to Cleyn.

Sold at Christie's, 19th February 1953, lot No. 69, under the heading "different Properties" sold (according to W.A. Thorpe in a letter to Robert Rowe of Birmingham Museum and Art Gallery, 10 May 1955) "at the instance of a well-known and fairly private [anonymous] collector".

Described in catalogue as:

'Five Italian painted Hall chairs with shell pattern back and semicircular seats, on painted supports carved with masks, scrolls and strapwork in relief, painted brown'.

Bought for £5 - 17 - 7 (Christie's, 19th February 1953, lot No. 69). Part of a purchase of five chairs for £28. Two were bought by Sir Leigh Ashton and two by Ralph Edwards for themselves.

More recently, doubt cast on attribution to Cleyn by Robert Campbell (A consideration of the career and work of Francis Clein, MA thesis, University of London, Courtauld Institute (1987)),

people dates checked (BGO/Grove) KB



Photo Types

~:
Armchair
probably Clein, Francis
England
ca. 1625
Carved oak and beech, painted



CT6767A: CHAIR

Armchair; carved oak, formerly gilt;
English;
2nd ¼ of 17th century.

Photo Types

CT (Available)

Object information

Object Title: *Wooden Paneling, Fragment of a Wall Hanging*
Imitation wood paneling, painted on canvas

Object Date: *1600*

Museum accession number of object: *W. 41-1952*

Description of object (please attach any information received from breakout session leaders to this sheet):

*Panel meant to reproduce Oak, on the 2 canvas, a red wood - but could be anything
In early 17th C, beginning of immitation of
tropical hardwood - many w/a red tint, this
may be immitating that -*

Function of the object?

cover whole surface of the wall, like wallpaper

Where was the object used/viewed/consumed?

*Middling / Merchants - used in main grand room
a show off piece*

Who used it?

in the home

Original context of the object?

*To do w/ man modifying nature - nature
itself is common, how man modifies it makes
it special*

The significance of the object?

What questions did the audience ask about this object?

FRAGMENT OF A WALL-HANGING

About 1600

Curator: KB

Painted cloth hangings were frequently used in place of tapestry, but few survive. Sometimes they were painted with figures to look like tapestry, but this one imitates luxurious materials, oak and tortoiseshell. This fragment has survived because real wooden panelling fixed directly over it.

Canvas panels painted in tempera

Painted for the upper room of The Lockers, at Hemel Hempsted, Hertfordshire

Given by Dorothy E. Hart, owner of The Lockers

Museum no. W.41-1952

Part of a set of cloths painted to simulate wood panelling discovered in situ beneath contemporary wooden panelling in Lockers, a Hertfordshire Manor, when the wooden panels, which had been laid over the cloth, were temporarily removed in 1951. Most of the panels remain in situ. (check)

The fragment is dark and stippled and painted in the centre with a blue caboch ornament surrounded by sprigs of white foliage.

The cloth is woven of coarse white thread and painted in tempera and has a white powder on the back, probably from plaster. A layer of plaster seems to have been applied over the stud wall to provide a smooth surface for the cloth, which was nailed to the plaster at top and bottom. Cloth was also used for a contemporary landscape painting over the fireplace.

The cloth panels were found in the first floor room of the oldest part of the house, a wing, originally jettied, dating to the first quarter of the 17th century. Evidence from Hertfordshire Inventories suggests that painted cloths were a standard form of interior decoration for the better rooms, usually the hall, of timber-framed houses built or improved in the 16th and early 17th centuries. In grander houses, where the hall is decorated with wooden wainscoting, painted panels are often found in the parlour or chambers. Less important rooms would have wall-paintings, often monochrome.

The panels at Lockers are very rare survivals - cloth panels could easily be removed once damaged or updated. Their survival is perhaps attributable to the fact that they were soon covered by more desirable wooden panelling, which was laid directly over them.

Fenley, Pauline, 'Painted Cloths in a Hertfordshire House', Post-medieval archaeology, Vol. 13, 1979.

RF - Mrs Hart writes to inform that the room from which the panels came has been restored and the best bit of cloth left exposed. Also that a landscape on cloth was found over the fireplace (1952/950). Note on file from 14/03/1960 that Mrs Hart had called into the Print Room to say that the house had been purchased by local authority and that the room might be demolished, however Fenley's article of 1979 states that the house is 'now part of a school complex and belongs to Hertfordshire Country Council.'

Found (with W.42 and A-1952) hanging on the walls behind Jacobean wainscoting in a room in the donor's house, The Lockers, Hemel Hempsted, Hertfordshire.

First draft label: This cloth lined the walls to give a lavish marbled appearance. It has survived because real panelling was later stuck directly on top of it.

people dates checked KB 03/04/01

NC says that she has found evidence of prussian blue in the detailing. This is very strange given the evidence for their early dating (Prussian blue was not made pre 1700). She and SK are investigating.



CT75454: HANGING

Photo Types

5x4 in CT (Available)

Fragment of Cloth Wall-Hanging; painted for the upper room of The Lockers, at Hemel Hempsted, Hertfordshire;
English;
circa 1600;
tempera on canvas panels.

Object information

Object Title: Table / Cabinet w/ marquetry of flowers

Object Date: ~~1464~~ 1674 / - 1700

Museum accession number of object:

W. 53 = 1948 / W. 136 - 1928

Description of object (please attach any information received from breakout session leaders to this sheet):

By late 17c, using & importing all tropical hardwoods, but still no domestic woods - cheaper, so furniture & mix to create painting in the wood

Some Table - using different staining techniques to help create wood painting to

Function of the object?

In France would even def woods to make it more natural

Where was the object used/viewed/consumed?

Tables used natural

Who used it?

Original context of the object?

In all of these, using stained woods to create a much more naturalistic - used all sorts of intense colors - used dull woods w/o grain so they would take color evenly

The significance of the object?

What questions did the audience ask about this object?

How do you maintain furniture?
No polishing, just dusting
Would colors have been more intense

CABINET with marquetry of flowers, initials and family arms

About 1700

Curator: TM

The marquetry on this cabinet may have been made by more than one craftsman. The simple flowers on the drawer fronts are cut differently from the elaborate scrolls, birds and flowers on the doors. Whoever designed it must have known of the complex floral and bird marquetry that was then fashionable in France and The Netherlands.

Marquetry of walnut, burr walnut, sycamore, other woods and ivory, with some staining, on a pine and oak carcase; brass fittings

Probably made in London

Signed in pencil on the inside of the carcase: 'John Byfield'

Made, probably for East Harlsey Castle, North Yorkshire, to commemorate the marriage, in about 1700, between Margaret Trotter (1670-1728) and George Lawson (died in 1726 or 1727).

The marquetry incorporates the monograms GL and ML, and the combined Lawson and Trotter arms inside.

Given by H.T.G. Watkins

Museum no. W.136-1928

Best of British gallery label:

'THE LAWSON-TROTTER CABINET

About 1700

By an unknown English cabinet maker

Possibly made in York or Newcastle

Made for Skelton Castle, North Yorkshire

Walnut, sycamore and other woods (some originally brightly stained), on a ground of pine, with highlights of mother-of-pearl

It is unusual to find such a large and complex piece of British marquetry. Finely cut pieces of veneer create a lively and detailed design, including flowers, initials and coats of arms. The initials are those of Margaret Trotter and George Lawson, who married in about 1700.

Signed on the carcase: John Byfield (possibly a repairer)

Given by Mr H.G.T. Watkins

Museum No. W.136-1928'

The signature John Byfield was discovered in 1998 on the underside of the dust board at the proper right base of the upper cabinet section. The three lowest drawers of this section conceal a secret layer in the base of the cabinet - with a central well for larger documents (a marriage settlement, perhaps) with four smaller drawers which open sideways into the central well. The Lawson Trotter cabinet was more likely to have been made in London. No John Byfield's recorded in the Joiners' Company but a John Byfield married Anne Coles at Saint James', Dukes Place in London on 24 October 1689 -their daughter Anne was christened at Saint Margaret's Lothbury in June 1693 - so there was one Londoner of that name of eligible age, but was he a cabinet-maker? A number of Byfields are listed as working in London as carvers and gilders in the later 18th century; George Byfield (c.1756-1813 was a distinguished London architect. Inscription should be photographed and the writing analysed to ensure that it is late 17th/early 18th century. Display photograph of signature with label.

Mentioned in a will of 1742 of Margaret Trotter's sister Mrs Catherine Bower of Bridlington 'I give to my son Henry Bower as a token of my Gratitude for his particular affection & care over me during my many and long illnesses, my Silver Tea Kettle and Lamp and my large inlaid cabinet with china Jars thereto belonging which were my late sister Lawsons'; again by her descendant Mrs Frances Watkins in a will

English in construction; double domed cresting is Dutch in inspiration; the pleating of the cornice mouldings is a German feature; crossed Ls on front of upper doors are a reference to the royal French monogram for Louis XIV.

Comparative pieces include cabinet made for marriage of William Bowes of Streatlam Castle and Elizabeth Blakiston in 1693 in the Metropolitan Museum (this has a carcass of oak) and a gate leg table incorporating the crest of William Bowes in an English private collection

The marquetry is of the finest quality. The combination of birds and flowers is characteristic of both Dutch and French work. The flowers include roses, tulips, anemones, lilies and pinks. On the inside of the upper doors burr wood has been used to simulate the marble tops of the console tables.

The sprays of berries tied with ribbons on the drawer fronts represent true lovers knots.

Bracket feet have replaced the original bun feet - there was a third bun foot in the centre.

See also entry in Western Furniture (V&A)

dates for Trotter and Lawson from FWK research. people dates checked KB

Date: (TM) Our green catalogue just says that he died in 1726 or 1727 so we do not know without further research. Kate may have further information but we could not prove their marriage date so I am not very hopeful here.

Adam Bowett: It has also been suggested that it may have been made by a continental cabinet maker based in Newcastle.



CT6827D: CABINET

Photo Types

5x4 in CT (Available)

Cabinet known as The Lawson Trotter Cabinet; walnut veneer, marquetry of burr walnut, sycamore, holly, pine & oak carcase; possibly made by John Byfield; English (possibly London); circa 1700.

Object information

Object Title:

Object Date:

Museum accession number of object:

Description of object (please attach any information received from breakout session leaders to this sheet):

Function of the object?

Where was the object used/viewed/consumed?

Who used it?

Original context of the object?

The significance of the object?

What questions did the audience ask about this object?

Object information

Object Title: Embroidery from Stoke Edith, Herefordshire

Object Date: 1710-1720

Museum accession number of object:

T. 568-1996

Description of object (please attach any information received from breakout session leaders to this sheet):

Looks like a tapestry, but entirely done by embroidery. Tapestry is like a painting within a woven border. This recreates a view of an idealized 18th C garden, records what an ideal garden should consist of

Function of the object?

Where was the object used/viewed/consumed?

Highly engineered & manufactured garden, set against border, backdrop wild nature. No frame on it makes it look even more naturalistic like wallpaper.

Who used it?

Original context of the object?

a garden that is just newly set out,

The significance of the object?

Idea of creating within a room a view of outdoors
Have a sense of looking

What questions did the audience ask about this object?

Just prior to the landscape gardens? Yes.
It's putting nature in order again
keeping all the wild stuff outside
Scale of people is funny

EMBROIDERY from Stoke Edith, Herefordshire

1710 - 1720

Curator: CB

This embroidery hung in a bedroom at Stoke Edith, Herefordshire (seen here in a photograph of 1909). The formal garden shown here may represent the real garden at Stoke Edith or may be a composite image of fashionable garden designs of the period. Another embroidery (see photograph, right) showed a related garden scene. Family tradition described them as the work of members of the household, but their huge scale and the consistent quality of the embroidery indicate that they must have been made in a professional workshop. The building of Stoke Edith as a residence for Paul Foley (about 1645-1699), Speaker of the House of Commons, was started in 1697.

Linen canvas embroidered with silk and wool, with some details in appliqué

Made in England for the Foley family of Stoke Edith, Herefordshire

Accepted by HM Government in lieu of Inheritance Tax and allocated to the Victoria and Albert Museum

Museum no. T.568-1996

This is the larger of a pair of embroidered wall hangings which came originally from Stoke Edith in Herefordshire. The embroideries depict formal garden scenes, laid out in late 17th century Anglo-Dutch style.

Stoke Edith was built by Paul Foley, Speaker of the House of Commons, demolishing the old house on the site and starting to build the new one in 1697. The house was completed by his son Thomas after his death in 1699. After a visit by the leading garden designer George London in 1692 the park and gardens were remodelled to his suggestion, and it is likely that pleasure grounds would have been laid out around the house in a series of formal compartments with geometric walks, flower-beds and fountains. The gardens depicted in the hangings may reflect the appearance of the real gardens at Stoke Edith in the early 18th century or may be composites of elements of fashionable garden design of the period.

These embroidered hangings would have been intended to serve the function of fashionable woven tapestry, lining the walls of a room with decorative, narrative scenes. Family tradition described them as the work of members of the household, but their huge scale and the consistent quality of the embroidery indicate that they must have been made in a professional workshop.

The guest bedroom in which they were photographed for CL (1909) was not necessarily where they had always hung, we don't know (CB)

NB: CB says that credit line should definitely appear: Accepted by HM Government in lieu of Inheritance Tax and allocated to the Victoria and Albert Museum.

Foley dates b. ?1645, d. 1699; speaker of House of Parliament from 1695 until his death (DNB) KB

redraft:

The formal garden shown here may represent the real garden at Stoke Edith or may be a composite image of fashionable garden design of the period. The building of Stoke Edith as a residence for Paul Foley (about 1645-1699), speaker of the House of Commons from 1695 to 1699, was started in 1697. Its construction took over three years.

PART OF THE GLASS DRAWING ROOM, NORTHUMBERLAND HOUSE, LONDON

Designed from 1770; made 1773 - 1775

Curator: JY

This panelling was from the glittering drawing room, panellied entirely in glass, that the architect Robert Adam designed for the 1st Duke and Duchess of Northumberland at their London house in the Strand. The scheme was based on the richly ornamented interiors of ancient and modern Rome. Adam used glass backed with coloured pigments and metal shavings to imitate the marbles of Roman decoration in gilded metal, cast from moulds.

Glass backed with coloured pigment and metal foils, pilasters of carved and gilded wood inset with coloured and foiled glass; scrolling decoration in cast copper and lead; paintings in oil on board and paper; doorcase in carved, painted and gilded wood.

Designed by Robert Adam (born in Kirkcaldy, 1717, died in London, 1792); the right-hand oval painting probably by Robert Jones, 1821, replacing an original of 1773-1775; left-hand oval painting a modern copy; castings probably made by Collet & Jack.

Commissioned for Hugh Percy, 1st Duke of Northumberland (1714 - 1786) and Duchess, Elizabeth (1716-1776)

Given by Dr W.L. Hildburgh FSA

Museum no. W.3-1955

Part of the former Glass Drawing room taken from Northumberland House, London.

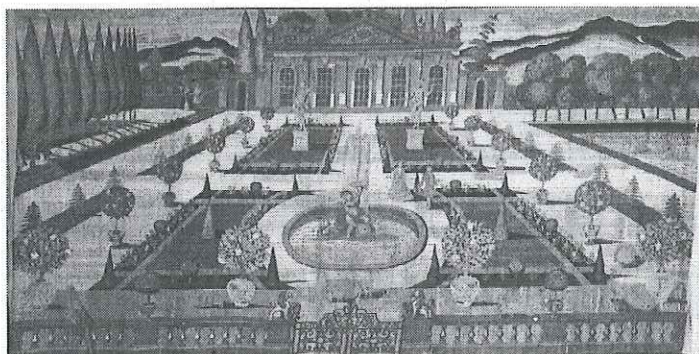
Two pairs of corinthian pilasters on the side walls, either side of each double door. Gilt lead fluting, gilt wood capital. Parcel gilt mahogany double doors with ornate handles and locks. Gilt copper on green paper grounds on each pilaster. Oval paintings between the pilasters three of which are coloured photographs. Other ornaments include gilt lead lancealis, anthemion and candelabra. Four door insets depicting mythological subjects, very likely painted by Giambattista Cipriani (1727 - 1785). These are Nymphs adoring Pan; Juno asks Venus for the cestum; Nymphs awakening Cupid; Venus and Adonis. The first two items were popular engravings published by W. W. Ryland as being after Angelica Kauffmann in about 1776.

Large Chymney glass on main wall, flanked by corinthian pilaster on either side, like those described above. Divided into three parts with the sides flanked by gilt caryatids and the central part surmounted by scrolls and anthemion. Characteristic of Robert Adam's style of the 1770s. Other examples of tripartite mirrors include the Music Room of Home House (designed 1775) and Lady Bathurst's dressing room at Apsley House (designed 1778).

However, no other Adam interior has this glass decoration. Drury Lane Theatre was decorated in this way, but Adam's hopes that such fashions would spread disappointed.

1770 - first designs for the Glass Drawing Room of Northumberland House. The room executed between 1773 and about 1775. The Glass for the mirrors from an unknown manufacturer at St. Gobain, Picardy, in France. Supplied by Peter Reilly of Gerrard St., Soho. Lead ornaments almost certainly supplied by Collet & Jack. Gilding by Dominique Jean. Source for supply of glass and gilt-copper decoration unknown. Adam style anthemion frieze in the Adam style painted above the wall in 1936. Red analine dyed glass with gold-coloured metal filings used to reproduce decoration.

From 1821 onwards Thomas Cundy (1765 - 1825) altered the Glass Drawing Room. Adam decorations largely retained but the number of windows on the south elevation reduced from four in three, and a cove introduced to the ceiling. When Northumberland House was demolished in 1874, sections of the Glass drawing Room were crated up and removed to Syon House, the Duke of Northumberland's seat in Middlesex.



CT14414: HANGING

Photo Types

5x4 in CT (Available)

Stoke Edith Hanging; linen canvas embroidered with silk & wool, with some details in appliqué;
made for the Foley family of Stoke Edith, Herefordshire;
English;
1710 - 20.

Register No.

T250 - E - 1979

Negative No.

Date of Receipt

11.8.79

From whom received

Sotheby Parke Bernet & Co.,
34-35 New Bond Street
London W1A 2AA

How acquired

Purchase for £61 - 32p

Registered papers

79/1600

Condition

Slightly grubby in places - perspiration stains under arms. Skirt has been slightly shortened but piece retained.

Measurements

Approx size - a small 10

Description

WEDDING DRESS, TWO PETTICOATS (1 hem removed from bottom of skirt to be attached.)

Molyneux, London, English 1948

Cream moiré ribbed silk long wedding dress with a low fichu style neck - the broadly pleated collar is separate and attached to the dress at the centre front seam and at the back (it is caught at shoulders). Long tight sleeves button along the forearms (lined with cream chiffon) with small self covered buttons and buttonholed loops. The simple bodice has a centre seam but no darts, the waist is tight. The waist has an interior waistband in cream grosgrain which fastens with hooks and eyes. The long skirt (trained) has six flared panels which are slightly gathered into the waist. The dress fastens along centre back with a long cream zip. Left side bodice seam has a woven label "MODELE MOLYNEUX 46 Grosvenor Street, London. MADE IN ENGLAND" - pale grey woven in black silk. Alongside is another label - a cream ribbon inscribed "Miss P Cunningham no 53088".

Petticoat T.250A-1979 is calf length with 4 flared panels. It fastens with a tie at the waist. In cream ribbed silk - the lower $\frac{2}{3}$ of the skirt is composed of three overstitched thickness of silk to stiffen it.

Petticoat T.250B-1979 is long with 6 flared panels in a cream mixed fabric a deep, box pleated frill in cream ribbed silk is attached to the bottom. It zip fastens at the side. Has the woven Molyneux label and the inscribed cream ribbon as the dress.

Shoes

Shoes T.250D&E-1979 in cream moiré ribbed silk (partially lined and with inner sole in pale pink leather) have low Cuban type heels and ankle straps fastening with silver gilt buckles decorated with diamanté fronts cross over and are decorated with self covered buttons. The toes are open. Inscribed in silver 'RAYNE'.

Veil

Long, double veil in off white untrimmed net, attached to a padded satin headband with elasticated strap.

Mrs Creed née Patricia Cunningham was a former free-lance model and later fashion editor of Vogue. She married the couturier Charles Creed on September 1 1948. In Maid To Measure, Jarrolds, 1961 Charles Creed said "....Pat had risen from her sick-bed, been pumped full of penicillin and was looking marvellous in her enormous Molyneux wedding dress. (All the designers including myself had offered to make her dress: Pat had insisted on Molyneux)" p82.

Object information

Object Title: EMBROIDERED CASKE, Martha Edlin's Embroidery

Object Date: 1671

Museum accession number of object:

Description of object (please attach any information received from breakout session leaders to this sheet):

motifs of elephant, lion, unicorn, snail,
tulip embroidered in

Trace on copy patterns from books onto
the fabric before embroidering

Function of the object?

Where was the object used/viewed/consumed?

Who used it?

Original context of the object?

The significance of the object?

Know the maker of it -

What questions did the audience ask about this object?

Why was she famous?

an unknown young lady,
but famous because we
know it's her work -
hard to know who

EMBROIDERED CASKET

Dated 1671

Curator: CB

Martha Edlin embroidered the panels of this casket when she was eleven. She may have adapted motifs from prints, or embroidery pattern books. Alternatively, she could have bought pre-drawn silk panels. The finished panels were probably sent to a cabinet-maker, who assembled them as a casket.

Panels of satin embroidered with silks and metal thread

Made in England

Purchased with the assistance of the National Art Collections Fund, an independent charity, and the National Heritage Memorial Fund

Museum no. T.432-1990

Dated 1671

Martha Edlin worked a series of embroideries during her childhood which were cherished by her descendants and passed down through the female line in her family over three hundred years. Following the normal development of needlework skills in a young girl from a prosperous family in the mid 17th century, she worked a sampler in coloured silks at the age of eight, and a more complicated piece in whitework and cutwork at nine. By 1671, her eleventh year, she had embroidered the panels of an elaborate casket, and two years later a beadwork jewel case.

The needlework skills she demonstrated in these pieces would be important attributes in her adulthood, in the management of her household and the personal adornment of herself and her family.

Martha Edlin - born 1660, died in Pinner, Middlesex, 1725 (DW research)

Martha Edlin dates to go in subject panel.

people dates checked KB



CT70223: CASKET

Photo Types

5x4 in CT (Available)

Martha Edlin's embroidered casket; wood covered in panels of satin embroidered with coloured silks & metal thread;
English;
1671.

Object information

Object Title: *PART OF GLASS DRAWING ROOM, NORTHUMBRIA RD
140056, LONDON*

Object Date: *1773-1775*

Museum accession number of object:
Gr. W3-1955

Description of object (please attach any information received from breakout session leaders to this sheet):

*Painting on canvas of
evoker*
*Bits of metal in glass, seems the
ultimate fantasy, covered an
entire room
Its hand burners sense - put a part of man, with
a plot glass complex - got someone to design in him
a room - to get others to
want more, but it
didn't work - took
too long to do*

Function of the object?

↓ BUSINESS

Where was the object used/viewed/consumed?

Who used it?

For Duke of Northumberland, N. House

Original context of the object?

Idea of recreating Porphyry

The significance of the object?

Most wild example of imitation here

What questions did the audience ask about this object?

*Beginnings of capitalism to get everyone
to want one - much larger scale
of production*

PART OF THE GLASS DRAWING ROOM, NORTHUMBERLAND HOUSE, LONDON

Designed from 1770; made 1773 - 1775

Curator: JY

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Glass backed with coloured pigment and metal foils; pilasters of carved and gilded wood inset with coloured and foiled glass; scrolling decoration in cast copper and lead; paintings in oil on board and paper; doorcase in carved, painted and gilded wood

Designed by Robert Adam (born in Kirkcaldy, Fife, 1728, died in London, 1792); the right-hand oval painting probably by Robert Jones, 1821, replacing an original of 1773-1775; left-hand oval painting a modern copy; castings probably made by Collet & Jack

Commissioned for Hugh Percy, 1st Duke of Northumberland (1714 - 1786) and Duchess, Elizabeth (1716-1776)

Given by Dr W.L.Hildburgh FSA

Museum no. W.3-1955

Part of the former Glass Drawing room taken from Northumberland House, London.

Two pairs of corinthian pilasters on the side walls, either side of each double door. Gilt lead fluting, gilt wood capital. Parcel gilt mahogany double doors with ormolu handles and locks. Gilt copper on green paper grounds on each pilaster. Oval paintings between the pilasters three of which are coloured photographs. Other ornaments include gilt lead rinceaux, anthemion and candelabra. Four door insets depicting mythological subjects, very likely painted by Giambattista Cipriani (1727 - 1785). These are Nymphs adoring Pan; Juno asks Venus for the cestum; Nymphs awakening Cupid; Venus and Adonis. The first two items were popular engravings published by W.W.Ryland as being after Angelica Kauffmann in about 1776.

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However, no other Adam interior has this glass decoration. Drury Lane Theatre was decorated in this way, but Adam's hopes that such fashions would spread disappointed.

1770 - first designs for the Glass Drawing Room of Northumberland House. The room executed between 1773 and about 1775. The Glass for the mirrors from an unknown manufacturer at St. Gobain, Picardy, in France. Supplied by Peter Reilly of Gerrard St., Soho. Lead ornaments almost certainly supplied by Collet & Jack. Gilding by Dominique Jean. Source for supply of glass-and-gilt-copper decoration unknown. Adam style anthemion frieze in the Adam style painted above the wall in 1956. Red aniline dyed glass with gold-coloured metal filings used to reproduce decoration.

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The 'Glass Drawing Room' at Northumberland House, London for the 1st Duke of Northumberland. Following demolition of Northumberland House in 1874, they were sold to Bert Crowther of Syon Lodge in about 1945 ("after the war") and used as settings for Debutante balls. A large proportion was sold off before 1955 to an unknown collector

Neo-classical rooms used ideas taken from ancient Roman interiors. Here the flat pillars, the delicate decoration between them and the painted roundels are all based on ancient designs. Ancient interiors were made of plaster, paint and marble. In this room the architect, Robert Adam, has used glass instead of marble and metal castings instead of plaster.



BW58587: PANEL

Photo Types

5x4 in BW (Embargoed)

Glass panels from Northumberland House, London;
designed by Robert Adam;
British;
1773 - 74.

Object information

Object Title: *SIDE TABLE*

Object Date: *1785*

Museum accession number of object:

Description of object (please attach any information received from breakout session leaders to this sheet):

*Probably made by George Broad Brookshaw -
Highly painted, gilded legs - no natural wood color
to him of flowers around side*

Function of the object?

Where was the object used/viewed/consumed?

Who used it?

Original context of the object?

The significance of the object?

What questions did the audience ask about this object?

SIDE TABLE

About 1785

Curator: JY

The prolific use of colour in Adam interiors, especially on ceilings, helped to promote a taste for painted furniture. This table combines realistic botanical painting, Adam-style formal motifs and colouring with paintings of sentimental subjects in the style popularised by Angelica Kauffmann prints (1741-1807).

Gilded and painted pinewood; painted copper top

Probably made in London by George Brookshaw (born in Birmingham, 1751, died in Greenwich, 1823)

Museum no. 349a-1871

Semi-elliptical table, the top decorated with outer border of garlands between narrow bands of anthemion friezes, and fleur-de-lys frieze pointing inwards towards shell-motif framed in same pattern, and placed along the middle of straight side of table. Between shell and garlands, two oval paintings of shepherdesses in beeded frames, either side of a smaller one of a vase, on a pink background. White painted Guilloche on pale blue ground along edge of top, and gilt beeded moulding below. Apron of festooned husks, with oval paterae placed above each dip.

Table on four gilt tapering legs with 'capitals' consisting of four acanthus leaves each but without volutes (unlike a corinthian capital). Attributed to George Brookshaw (1751 - 1823) who specialized in decorating his furniture with painted flowers and mythological pictures, often derived from Angelica Kaufmann engravings. From about 1794, Brookshaw specialised in writing and illustrating botanical books, the most important of which was *Pomona Britannica* (1804 - 08).

Bought as part of a pair, which cost £157 - 10 - 00, from T.Davis, Esq., 51 Pall Mall.



CT64892: TABLE

Photo Types

5x4 in CT (Available)

Side Table; one of a pair; pinewood, gilding and painting, painted copper top;
made by George Brookshaw (1751 - 1823) in the style of Angelica Kauffmann (1741 - 1807);
English (London);
circa 1785.

Object information

Object Title: (CLAUDE GLASS)

Object Date: 1775

Museum accession number of object:

Description of object (please attach any information received from breakout session leaders to this sheet):

*an oval dark mirror that you could put
in front of you to capture view
from behind*

Function of the object?

Where was the object used/viewed/consumed?

Who used it?

Original context of the object?

The significance of the object?

*How they actually did it - capturing the
look*

What questions did the audience ask about this object?

CLAUDE GLASS

1775-1780

Curator: CN

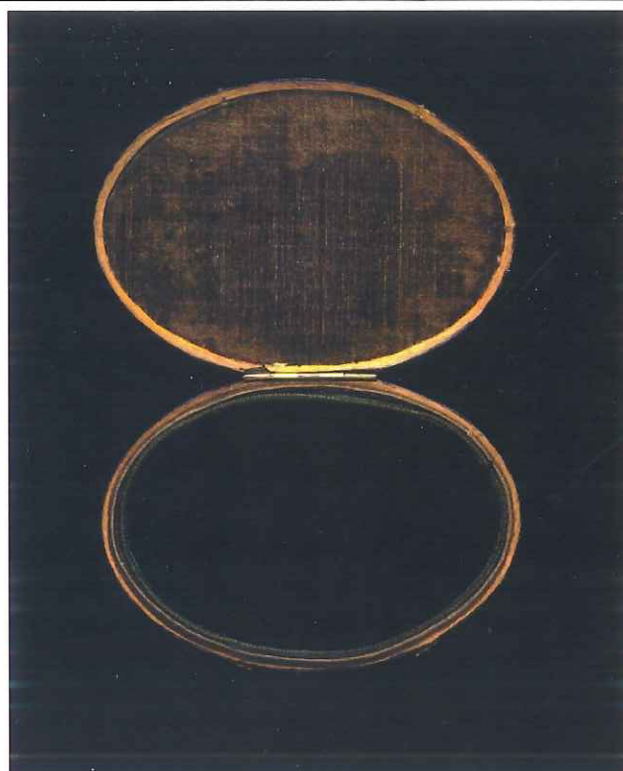
Claude glasses reflected and concentrated the image, so helping the artist to compose a picturesque view of landscape. They were named after the 17th-century French artist, Claude Lorrain (1604 - 1682). His landscapes were particularly admired in Britain and such glasses were widely used in the late 18th century by amateur artists.

Blackened mirror glass

Given by the Reverend R. Lewis

Museum no. P.18-1972

A Claude Glass is a blackened mirror with a slight convexity. Such glasses were widely used in the later 18th century by English amateur artists on sketching tours. The reflections of the landscape in the glass helped the user to choose a picturesque view for sketching. The effect was supposed to resemble some of the characteristics of a landscape composed by the famous 17th century artist Claude Lorrain, hence the name. The convexity reduced extensive views to the dimension of a small drawing. The use of a blackened rather than an ordinary silvered mirror gave a somewhat weakened reflection to stress the prominent features in the landscape at the expense of detail and to lower the colour key.

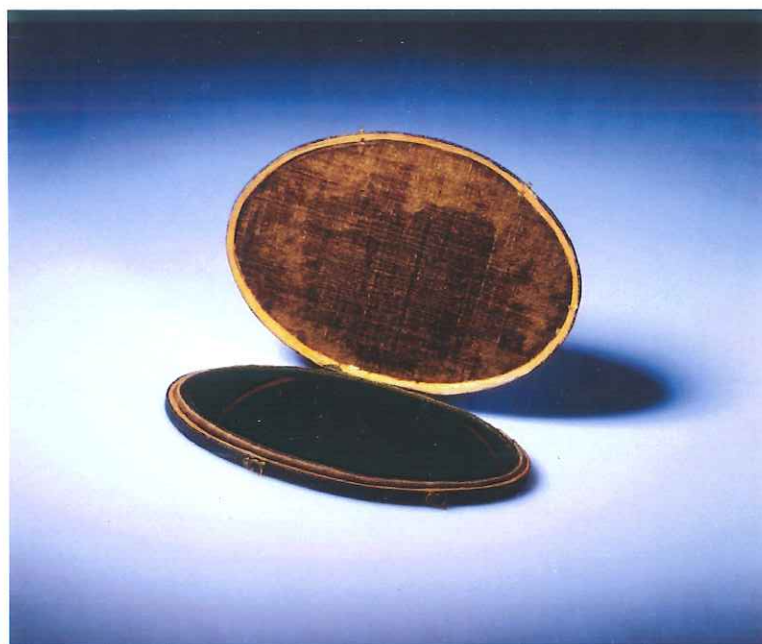


CT70541: GLASS

Claude Glass; blackened, convex mirror glass;
English;
18th century.

Photo Types

5x4 in CT (Available)



CT70540: GLASS

Claude Glass; blackened, convex mirror glass;
English;
18th century.

Photo Types

5x4 in CT (Available)

Object information

Object Title: SHELLWORK VASE

Object Date: 1779-1781

Museum accession number of object:

Description of object (please attach any information received from breakout session leaders to this sheet):

flowers made out of shells

Function of the object?

Where was the object used/viewed/consumed?

Who used it?

Original context of the object?

The significance of the object?

*all very specific flowers - not just generic, made up flowers
An arrangement a way of expressing interest, scientific interest
↓ paper cuts*

What questions did the audience ask about this object?

*2 flowers blooming at different seasons - created over period of years,
a bit of lovely nonsense
not a natural arrangement*

SHELLWORK VASE

1779-1781

Curator: RM

Shellwork was highly fashionable between 1770 and 1800. It combined craft skills with a popular interest in natural history. The makers of this vase, Mrs Bonnell and her niece, took two years to make its 300 flowers. Mrs. Bonnell is said to have paid for the shells to be collected from all over the world.

Shellwork

Made by Mrs Beal Bonnell and Miss Harvey Bonnell

Probably made in Essex

Given by Mrs Mavis Hudson

Museum no. W.70-1981

Previous label (updated version 2/4/01): Shellwork was highly fashionable between 1770 and 1800. It combined craft skills with a popular interest in natural history. The makers, Mrs Bonnell and her niece, took two years to make the 300 flowers in this vase. The shells came from all over the world and Mrs. Bonnell is said to have paid for them.

Includes over 300 flowers created from naturally coloured seashells held together by wire. Displayed under a glass dome (dome provided in 1841 according to family). It stands 60 cm (2 ft) high.

Assembled by Mrs Beal Bonnell and Miss Harvey Bonnell (1763-1853) over 2 years, completed in 1781.

Extract from Miss Harvey Bonnell's diary:

"Feb 23 1781

Mrs Beal Bonnell completed a Vase of Shell Flowers which was 2 years in making. There are 300 bunches of Flowers and the whole Group with the Vase stands 2 ft in height. It cost 10 gns. besides the materials contributed by friends. Miss H. B. [Harvey Bonnell] assisted in the making of it"

History of use of shells for decorative purposes:

- imported shells can be found in princely collections of the Renaissance and were valued items in cabinets of curiosities throughout the 17th & 18th Centuries
- particularly valuable and decorative specimens were often mounted in precious metals, serving as drinking vessels or prized curiosities
- by mid 18th C shells were being imported (particularly from the West Indies) by the shipload and the art of shell decoration reached a peak of popularity. Flowers were a favourite motif. Vogue for shellwork flowers part of a general interest at this time in botany and horticulture (nb classification and representational accuracy). Botany and conchology were accepted interests for women - 'becoming' and 'proper':

"the Genius of Women is much better fitted for this Employment, than that of Men. For as Shell-work consists in forming pleasant Pictures, and agreeable Representations, and as these are effected by the means of Shape and Colour artificially put together, a certain Facility and Fancifulness is required, which our Sex is and intire stranger to." [Hughes p268]

- Grottoes decorated with shells were popular, and some survive. It was often women who designed and executed decorative schemes for such garden features (eg Mrs Delany, including one for her uncle in his garden at Northend, Fulham)

Specialist establishments:

- emerged to meet the demand eg Mr Castle's Great Grotto - Mr Castle sold "all sorts of curious Shells and performs Shell-Work at reasonable prices" according to notices in London newspapers of 1739 & 1740.

- There were also professional teachers available - a gentlewoman from London placed an advertisement in the Edinburgh Gazette in Dec 1703, offering tuition in "shell-work in sconces, rocks, and flowers"

Cabinet makers supplying material as with rolled paperwork (see entry for w.31:2-1984):

- Mrs Powys (1739-1817), an educated and well-travelled member of the upper classes, noted in her receipt book, under a recipe for shell cement for sticking shells on "wooden vases or Baskets shapes", that "you may have shapes made at Hallets Cabinet maker, Long Acre". [Sharp p29]

An expensive pursuit (hence popularity with middle/upper class women, the Royal Princesses and ladies of fashion/society who had both time and money):

- materials for Bonnell vase cost 10 gns (see diary entry above)

- "I confess indeed, that a Collection of Shells cannot be prepared without some considerable Charge" [Hughes p269]

- London papers reported that "their Royal Highnesses the Princesses Amelia, Carolina and Louisa went to see Mr Castle's Great Grotto, at St. Marylebone; and her Royal Highness the Princess Carolina was pleas'd to purchase a large Quantity of Shells, in order to divert herself in the curious Art of Shell-Work." "A Lady of Distinction purchas'd a great number of Shells, in order to have a Grotto erected." [Graham article]

- shell flowers cheaper to make than grottoes as required fewer shells and could use more common varieties. Hannah Robertson, who made a living teaching various 'arts' to ladies and a keen shell-worker, noted that "as few can purchase foreign shells, there may be very beautiful flowers made of our own country shells". [Sharp p 27]

Moral/artistic benefits of shellwork ie a non-frivolous pursuit engaging the mind as well as the hand - Griffith Hughes in his Natural History of Barbados (1750) - he felt that shellwork was a fitting activity for a sex who could not "leap a five-barred Gate, or walk half a Day with a Gun in quest of a Wood-cock" for pleasure.

"That this employment is by no means trifling or useless, is easily proved, as it is absolutely grounded on the noble and elegant Art of Designing, and as its End is equally that of Imitation...the Joys of this our Pursuit are pure, and entirely founded on a contemplative Turn of Mind" [Hughes, pp267-268]

Mrs Mary Delany (1700-1788)/The Duchess of Portland:

-perhaps better known for her cut-paper flowers, was one of the foremost practitioners of shellwork. She collected them avidly and moved from decorating smaller objects to designing decorative schemes for grottoes, ceilings, mantelpieces and chandeliers.

In 1734 she wrote to a friend:

"I have got a new madness, I am running wild after shells. This morning I have set my little collection of shells in nice order in my cabinet, and they look so beautiful, that I must by some means enlarge my stock; the beauties of shells are as infinite as of flowers, and to consider how they are inhabited enlarges a field of wonder that leads one insensibly to the great Director and author of these wonders" [Hayden, p48]

In 1750 she started work on a decorative scheme for the ceiling of the Chapel at Delville (the Delany's house in Dublin):

"D.D. [Dr Delany] employs me every hour of the day for his chapel. I make the flowers and other ornaments by candlelight, and by day when I don't paint, put together the festoons that are for the ceiling" [Hayden, p101]

Mrs Delany was a close friend of the Duchess of Portland, also a collector and who had killed one thousand snails for their shells to decorate a cave. [Hayden, p102]

In 1786 a workbox appeared in a sale of the Duchess of Portland's collection. Described as "a partitioned box containing a great variety of small shells sorted for making flowers, etc". The box was bought for 9 shillings. Wooden boxes of this kind survive in which hundreds of shells were stored in small compartments - often designed in geometric patterns - to keep shells sorted for use in ladies' shellwork. [Hughes article]

References:

Ruth Hayden, Mrs Delany: Her life and her flowers, (London, 1986)
Clare Graham, Beauties of Shellwork, (Antique Collector, August 1989)
Katherine Sharp, Conchology and Creativity: The Rise of Shellwork in 18th Century England, V&A/RCA
History of Design MA, Dissertation, April 1995
Griffith Hughes, The Natural History of Barbados, 1750

Provenance/family history:

According to Mrs Cicely Favell's letter of 12.12.1981 the Bonnell family came from Genoa during the Restoration and settled in Essex. Mr Beal Bonnell was appointed "Gentleman of His Majesty's most Honourable Privy Chamber" in 1763. In 1788 the family moved to Pelling Place, Old Windsor, continuing in service at the court for two generations.

Dr John Nuttall-Smith, custodian of the vase from 1958-1981, writing to the V&A in December 1981:
"The Vase remained at Pelling Place in the Bonnell family for five or six generations up to 1923 when the house was dismantled. It then passed to Mrs T. K. Hudson (née Bonnell) of the Dell, near Cowes, Isle of Wight, where it remained until her son Captain Herbert Hudson moved it to his home at Great Ruffins, Wickham Bishops, Essex. Two years later in 1958, it passed by deed of gift to a nephew Thomas Hudson who, living in British Columbia, allowed it to remain at Great Ruffins and who on his death bequeathed to the Victoria and Albert Museum, where it went in 1981, the 200th Anniversary of it's making."

It is also claimed that two such vases were made, the second being presented to Queen Adelaide when she breakfasted at Pelling Place, but this second vase has not been traced.

Mrs Cicely Favell approached the V&A about the vase in October 1981, following the death of her brother Thomas Hudson.

Additional biographical info added by Rachel Kennedy 22/6/00 taken from Sotheby's sale cat for sale of chimney piece from Pelling Place, 7/7/00:

James Beal Bonnell (1735-1815) married Sophia Jane Maria Bonnell (Mrs) (1748-1841), that Mary Anne Harvey Bonnell (1763-1853) was a half-sister of James Bonnell (and so not a niece???). That she later compiled a catalogue of the house contents dated 1852.

Portrait of Mrs Bonnell by George Romney at Fitzwilliam Museum, Cambridge, formerly in the family home

Illustration of exterior of Pelling Place (bought by James Beal Bonnell in 1788) in Ackermann's 'Repository of Art'(vol III, 1 Feb 1824, no. XIV)



CT66250: VASE

Photo Types

5x4 in CT (Available)

Shellwork Vase & Flowers; shellwork under a glass dome;
made by Mrs Beal Bonnell & Miss Harvey Bonnell;
English (probably Essex);
1779 - 81.



CT66249: VASE

Photo Types

5x4 in CT (Available)

Shellwork Vase & Flowers; shellwork under a glass dome;
made by Mrs Beal Bonnell & Miss Harvey Bonnell;
English (probably Essex);
1779 - 81.

Object information

Object Title: FURNISHING FABRIC

Object Date: 1850

Museum accession number of object:

Description of object (please attach any information received from breakout session leaders to this sheet):

Function of the object?

Where was the object used/viewed/consumed?

Who used it?

Original context of the object?

collected to illustrate "False Principles" ^{Principle} 11 -
criticized for being direct
imitations of nature, what
not to do - but not naturalistic at

The significance of the object?

sparked a whole discussion of ^{contemporary} all.
training designers in 1944 © -
would french would
set ahead of them

What questions did the audience ask about this object?

Case Number:

Label Type:

Object Order Code:

FURNISHING FABRIC

About 1850

Curator: LP

Roller-printed and glazed cotton

Made in Lancashire

Museum no. T.11-1933

Catalogue no. 11 in Henry Cole's exhibition "False Principles in Design" held at the Museum of Ornamental Art, Marlborough House, 1852. Likely to have been shown at the 1851 Great Exhibition as part of the exhibits of Jackson and Graham who were the most important high-class furnishers in London throughout the mid-Victorian period.

The cotton was one of four examples singled out by Henry Cole as poor design because of their "Direct imitations of nature: branches of lilac and rose trees made to bend to the forms of sofa cushions and chair arms. In No. 11 the ground, which should be light in a chintz, entirely obscured by the pattern. General want of repose". In Richard Redgrave's introduction to the section on "Chintzes" he stresses the need for "lightness and elegance of form and colour" for summer use cottons. This pattern was too dark, too dense in motif and too three-dimensional in form to be acceptable.

Significant Provenance: Selected for the exhibition 'False Principles in Design', Museum of Ornamental Art, Marlborough House, 1852

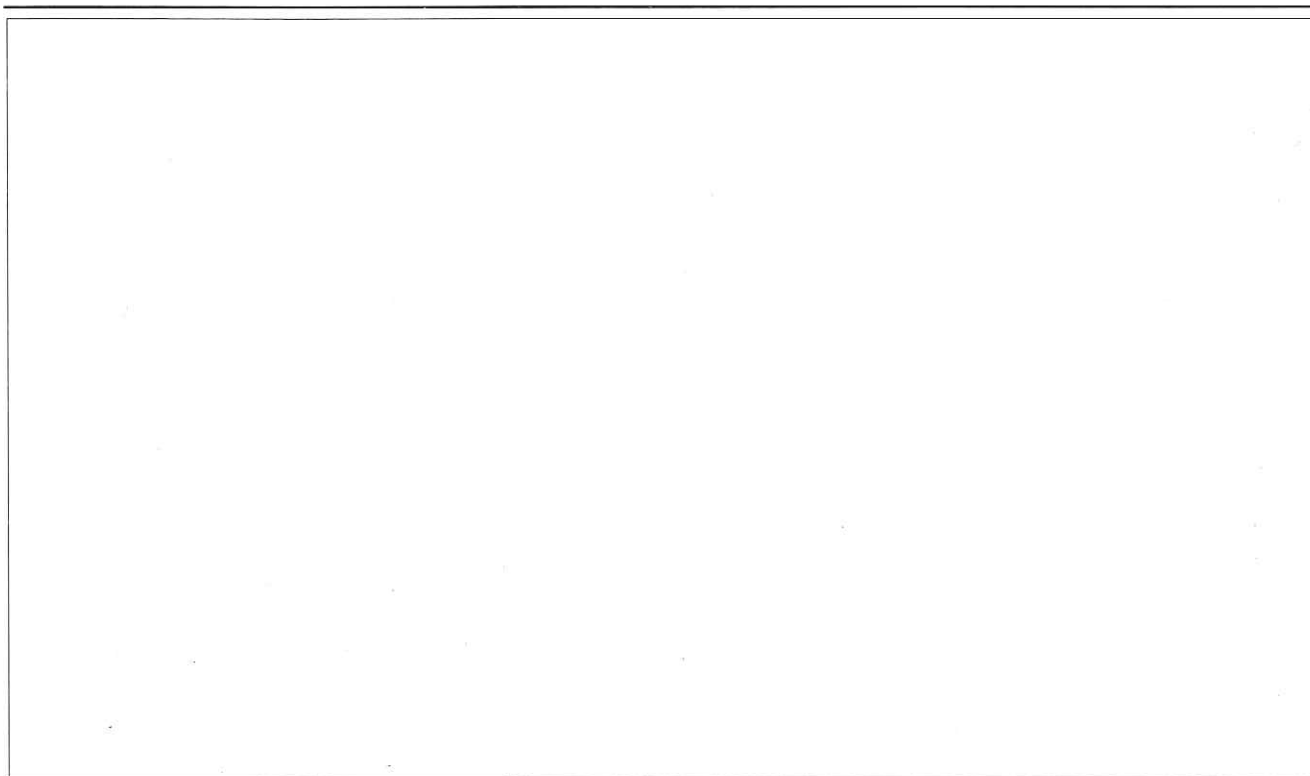


CT66208: TEXTILE

Photo Types

5x4 in CT (Available)

Furnishing fabric; roller printed and glazed cotton;
possibly Jackson & Graham;
English (Lancashire);
c.1850.



CT4769: TEXTILE

Photo Types

CT (Available)

Furnishing fabric; roller printed and glazed cotton;
possibly Jackson & Graham;
English (Lancashire);
c. 1850.

Sarah Medlam 7942 2295.

Ming and Imitating Nature in the Interior

Availability — discovery } Osinch feathers, ivory knife handle,
trade } tobacco box. Coconut vase
ownership } Shellwork vase

Raw materials — Esp dyestuffs.
Red lace.

Implications for manufacturing, and for personal, private work.
Red lace.

Splendour / glaucous — Serpentine tankard — of. ebony
Collecting Nalutius cup. Evelyn cabinet.
Persian vases.

Imitation / troupe l'œil. Peacock dress fabric.
Celyn chair.
Mottlake tapestry.
Painted wall-hanging
Lawsan/Trotter cabinet
Stoneware flask - mottled.
Agate-ware vase
Psyche + her sisters
M'land House Drawing Room
Calico, 19c.

Printed sources — Orypheus.
Lawsan Trotter
Martha Edlin

Fountain — dolphin basin



BW58586: PANEL

Glass panels from Northumberland House, London;
designed by Robert Adam;
British;
1773 - 74.

Photo Types

5x4 in BW (Embargoed)

The Natural World -
as depicted

Lawson/Trotter
Cyphens.
Martha Edlin.
Brookshaw.

Claude glass

Women's domestic skills -

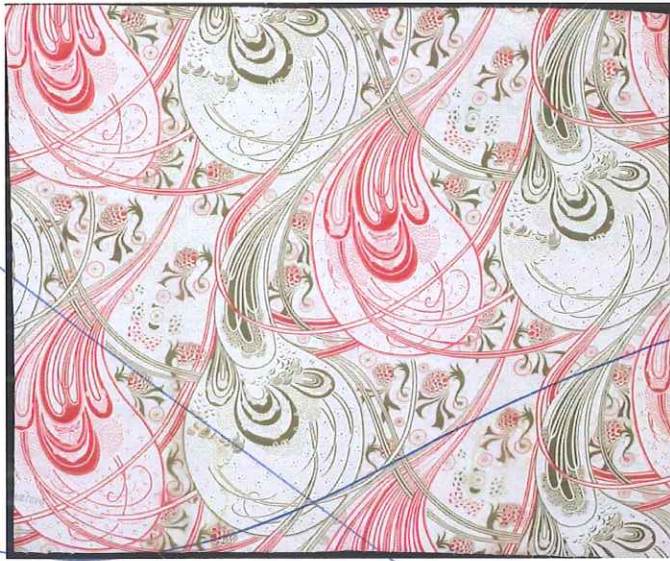
Hair lace
Martha Edlin's casket.
Brookshaw table
Shellwork vase

Collecting / Ranher/Academic -
Botany

Nautilus cup
Coconut cup.
Shellwork vase

How people manipulate
nature

Dresser/cor.
Acanthos.



CT67137: TEXTILE

Printed Cotton Furnishing Fabric; roller-printed cotton;
possibly designed in the studio of Christopher Dresser &
printed by the firm of Steiner & Co., Church, nr. Accrington; English (Lancashire);
1899.

Photo Types

5x4 in CT (Available)

RED LACE BORDER

1650-1680

Curator: CB

The bright red thread in this lace was probably dyed with cochineal which was new to Britain in the 17th century. It was made from the bodies of cochineal insects and was imported from South America. The softer purplish red could be achieved using the English dye, madder.

Lace made with silk cords and linen thread

Made in England

Museum no. 1733-1892

Furnishing border. This type of lace is known as gimp lace, gimp being the cord wrapped with silk from which it is constructed. The textured, three-dimensional effect it could create using thick thread and cord was very popular in the second half of the 17th century, and it was used to decorate both dress and furnishings. This deep border would have been applied to such furnishings as bed curtains. In construction it is a type of tape lace, and it may well have been made in England, either professionally or by a skilled needlewoman for her own domestic use. Its effect, however, depends even more than its texture on the vividness of its colour. The import of dyestuffs, and the new availability of different ingredients with the opening up of trade routes, procured an increasing range of colours available to the textile trade, and of shade and quality within them.

Email correspondence with Clare Browne 28/06/2000

Tina Levey's label in old galleries said that this was bobbin lace, however, examination in conservation showed that it would have been assembled with a needle

People dates checked KB

See also extensive notes on dyes used (madder and cochineal, but also others) in subject file

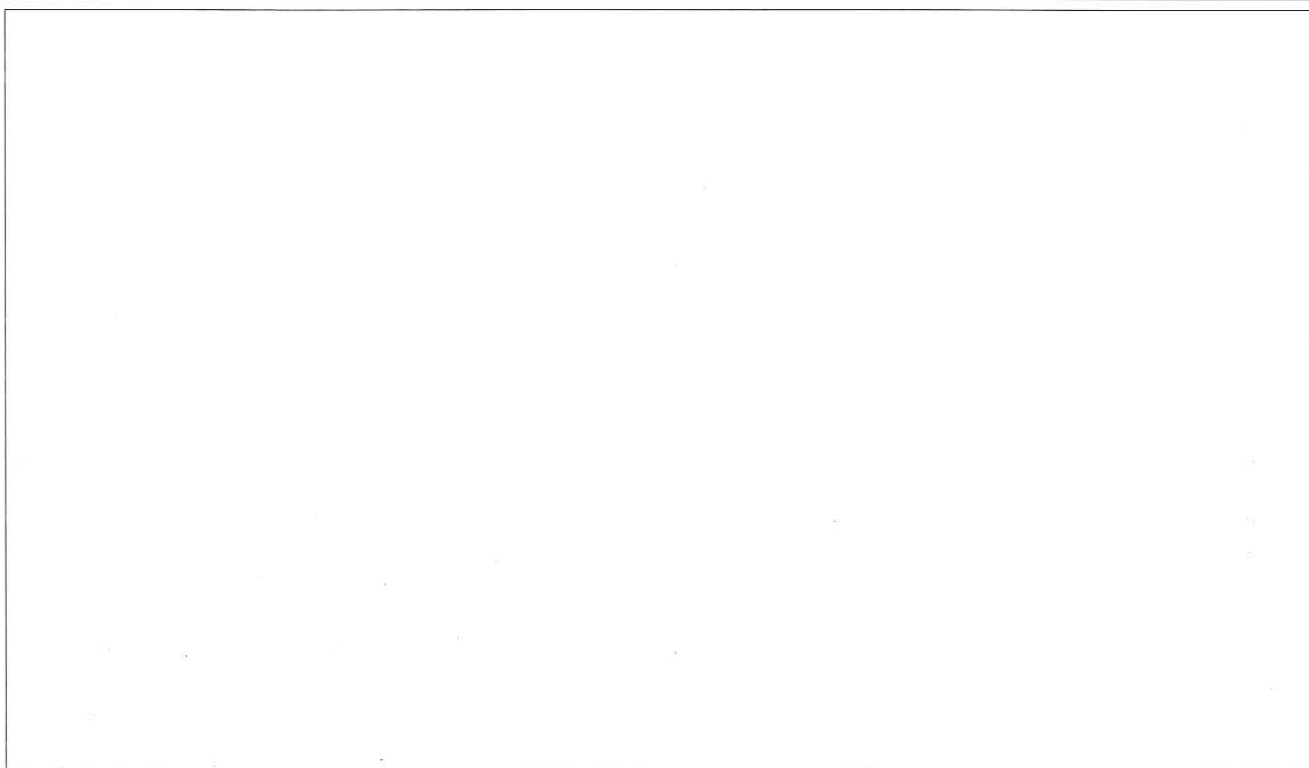


CT69841: BORDER

Photo Types

5x4 in CT (Available)

Red Lace Border for furniture; red gimp-lace, tape lace made with silk cords & linen thread;
English;
1650 - 1680.



CT24417: BORDER

Photo Types

CT (Available)

Red Lace Border for furniture; red gimp-lace, tape lace made with silk cords & linen thread;
English;
1650 - 1680.

KNIFE

1660-1680

Curator: AN

The ivory of this knife handle was carved in Goa, India. European merchants also imported ivory from Africa during the 17th century. Ivory could be delicately carved, but it was also strong and practical. It was particularly fashionable for cutlery handles in the 17th century.

Steel with ivory handle

Blade made by Vigo in Sheffield, South Yorkshire; handle carved in Goa, India

Inscribed 'Anne Doyly'; stamped with the 'dagger' mark of the London Cutlers' Company

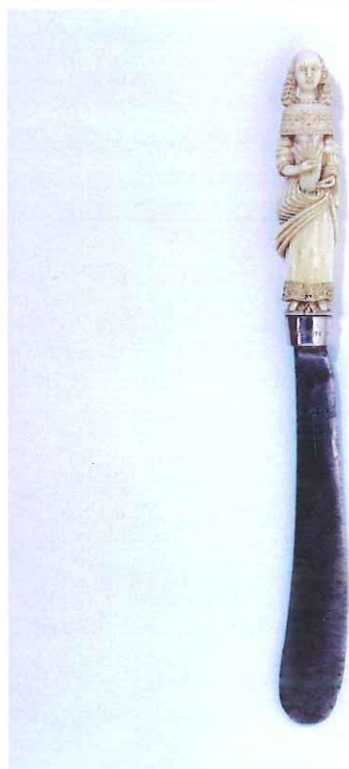
Museum no. 522-1893

Inscribed with 'Anne Doyly' on ring at junction of handle and blade. Stamped with the 'dagger' mark of the London Cutlers' Company. The two principal centres in England for the manufacture of cutlery in the 17th century were Sheffield and London. Both cities had been celebrated from the medieval period for their knives. This knife would have been carried in a leather case together with a matching fork. The blade with its slight curve and rounded end is a typical Sheffield product. However on the blade is the 'dagger' mark used by the Cutlers' Company of London. The maker Vigo is not recorded as a London cutler and he is almost certainly a Sheffield maker who has marked his blade with the London Cutlers' Company mark to make his knives more saleable. London knives were considered to be better than those of Sheffield. In 1624 a Sheffield cutler working in London had some of his knives confiscated as they 'had the Dagger counterfeited upon them being Sheffield knives'.

Ivory was one of the most popular of the more expensive materials used for making knife-handles and is frequently mentioned in contemporary inventories of cutlers' workshops. Ivory handles in the form of ladies dressed in contemporary costume were very fashionable in the last quarter of the 17th century. Cutlery was often personalised as here, engraved on the silver ferrule with the name of a previous English owner 'ANN DOYLY'.

Purchased from Mr J.E. Whelan, Bateman Sale at
Sothebys for £5 10s

People dates checked KB



CT64339: KNIFE

Knife;
ivory and steel;
Goa, India;
c.1600-1700.

Photo Types

5x4 in CT (Available)

Tankard

Hallmarked for 1631-1632

Curator: PG

MOUNTED NATURAL CURIOSITIES

European collectors mounted natural curiosities such as shells, coconuts, or unusual stones to emphasise their rarity and value. As European trade expanded in Asia, Africa and the Americas after 1600, these objects became less unusual. By the 1630s mounted cups could be found in households below the level of the nobility. They might be displayed with other treasures such as porcelain or collections of unmounted shells and coral.

Serpentine (a mineral from Saxony, Germany), mounted in silver gilt

Made in London by an unidentified craftsman

Maker's mark 'WR' under an arch in a plain shield

Museum no. M.92-1914

Tankard of serpentine marble mounted in silver-gilt. Cylindrical, spreading towards the foot; the neck-mount, lid and foot engraved with line-borders, and scroll form thumb piece.

[Made in London by an unknown craftsman 'WR']

"The term tankard has a long history in English, used both to refer to a large barrelled container carried by London's watersellers and for a small domestic vessel of wood, leather or pottery... Wooden tankards were inexpensive drinking vessels and were widely used... The silver (or pewter) tankard form appears in an altarpiece at Goettingen by Heisen of 1524... In English silver, however, the tankard was a novelty introduced in the 1540's. Occasional references to gilt tankards occur in the 1550's and by the 1560's the vessel was firmly established as a distinctive type of personal drinking vessel in court and upper gentry circles at least, appropriate for either sex and with a distinctive form. It features both in Queen Mary's New Year's gift rolls and in those of Elizabeth, with a higher status than the longer-established cruse but lower than a cup or a set of bowls.

The taste for replacing metal with some other more exotic material found expression particularly in personal drinking vessels. From the mid sixteenth century, examples of the tankard form are known in horn, glass, ceramic, alabaster, marble and serpentine (like this one). The serpentine originated in Saxony and was turned with little protrusions within which sat the mounts. There was a regular export trade in serpentine tankards of standard sizes and shapes intended to be fitted with bars and covers by the goldsmiths of London and other English towns like Norwich and York. In England the taste for serpentine had a very long history. In the 1574 royal inventory, serpentine vessels occur in an extraordinary variety of forms. It is probable that serpentine vessels became less fashionable at Court as serpentine tankards became generally popular at lower levels of society.

English tankards after the 1620's followed plainer designs rather than the earlier highly decorated pieces. English tankards also differed from those made in the rest of northern Europe which were often highly decorative and considered as appropriate gifts for women. By the 1630's the use of tankards in England had filtered down through society... the city and livery companies were now possessors of both tankards and cans, forms which their individual freemen might not have aspired to earlier. As the tankard became more widespread and utilitarian its design was simplified. Two stock forms predominate in the second quarter of the seventeenth century; those (like this one) with the tall, tapering body characteristic of Elizabethan tankards, which might be of serpentine instead of metal, which retain vestigial bands or ribs on the body but are otherwise plain and others with stubbier bodies, flat lids and a foot ring... Flat topped cans, like this example, were being made by 1619... and this was clearly a standardised form. " (from Phillippa Glanville 'Silver in Tudor and Early Stuart England', Chapter 13).

Purchased from Crichton with a donation from C.J. Jackson.



CT67487: TANKARD

Photo Types

5x4 in CT (Available)

Serpentine Tankard; serpentine, silver-gilt;
made by an unknown craftsman - WR;
English (London);
London hallmark for 1631 - 32.

SILVER TOBACCO BOX

Hallmarked for London 1655-1656

Curator: PG

British merchants imported tobacco from the Americas in ever-increasing quantities throughout the 17th century. They also transported growing numbers of African slaves to work on plantations in the West Indies, producing tobacco as a luxury product for Europe.

Silver, engraved

Marks of an unidentified craftsman, 'IS'; engraved with the arms and crest of Wayte, Isle of Wight with initials and dates.

Given by Lieutenant Colonel G.B. Croft Lyons

Museum no. M.695-1926

Oval silver tobacco box engraved with the arms and crest of Wayte, Isle of Wight. A cabled wire is applied to the rim and around the base, below a stepped moulding. The box has a slightly domed slip-on cover. Maker's mark 'IS' in a beaded oval struck inside the base and inside the cover. Engraved on the cover with the crest of Wayte, Isle of Wight. On the back is the crest of Wayte above the inscription 'JW 1680 RW Jan 1st '789'. Struck inside the base of the box is a Leopard's head crowned (mark for London), a lion passant (sterling standard hallmark) and 'h' (date letter).

Small boxes like this were made to be carried around in the pocket. Such a practice may have worn away the corded moulding. As smoking and taking snuff increased in popularity so did decorative accessories such as boxes, pipe stoppers, raspers and stands for clay pipes. When tobacco was to be taken in the form of snuff, it was rubbed into powder on a rasper. Tobacco boxes occasionally occur in lists of silver in the early 17th century. In 1646 Thomas Knyvett ordered two 'of Hillingsworth tobacco boxes with the King's picture of silver, and a silver stopper' costing 4s 6d each (22 and a half pence)

"A novel type of box in the late sixteenth century was that intended for tobacco. An early example was the 1.5 ounce silver box purchased by the extravagant Earl of Rutland in 1600. It cost 7s.6d., so that his tobacco at 16s. a pound was an even greater luxury. Small boxes are rarely marked (unlike this one) because they passed through the hands of retailers who were not primarily goldsmiths. Away from London they were probably carried by chapmen, travelling salesmen of fancy goods." (from Phillipa Glanville, 'Silver in Tudor and Early Stuart England' p.365).

People dates checked KB



CT68382: BOX

Silver Tobacco Box; silver, engraved;
made by an unknown craftsman IS;
English (London);
hallmarks for 1655 - 56.

Photo Types

5x4 in CT (Available)



CT68381: BOX

Silver Tobacco Box; silver, engraved;
made by an unknown craftsman IS;
English (London);
hallmarks for 1655 - 56.

Photo Types

5x4 in CT (Available)

Nautilus shell cup, known as the Frewen Cup

Shell probably engraved about 1650; repaired and remounted 1658-1660

Curator: PG

MOUNTED NATURAL CURIOSITIES

European collectors mounted natural curiosities such as shells, coconuts, or unusual stones to emphasise their rarity and value. As European trade expanded in Asia, Africa and the Americas after 1600, these objects became less unusual. By the 1630s mounted cups could be found in households below the level of the nobility. They might be displayed with other treasures such as porcelain or collections of unmounted shells and coral.

Nautilus shell body, polished and engraved; silver-gilt mounts

Shell worked in England or The Netherlands; remounted by John Plummer in York

Maker's mark for John Plummer

By 1667 this cup was in the possession of Sir Stephen Frewen

Museum no. M.51-1972

By 1667 owned by Sir Stephen Frewen, then by descent in the Frewen family of Northiam, Sussex.

Remounted by John Plummer, a York goldsmith

Shell worked in Holland or England about 1650, remounted in York, England about 1658-60.

Nautilus shell body, polished and engraved. Silver-gilt cover, mounts, stem and foot, embossed, chased and with burnished strapwork.

"The lined and mounted shell of the Frewen cup screws onto the soldered three-part stem and circular foot; the shaped cover is attached by a chain. The base is embossed and chased with four marine monsters and two smaller ones among waves. The pear shaped chased knob is sectioned by a complex burnished strapwork enclosing two high relief horned masks, flanked by pairs of serpents above fruit and leaf pendants...Clasping the shell is a shaped and chased leaf-form plate whose forward edges almost conceal damage to the body of the shell. Another area of damage can be seen where the shell curves upwards to its node. The four female term straps are chased as Indians with headresses of fruit.

The Frewen cup poses several questions. There is an inconsistency between the evidence of the hallmarks and the rather earlier style of the mounts. The family tradition that the cup was a gift from the Skinner's company of London in return for loans from Stephan Frewen in the 1660's is, like so many of the traditions attached to plate, not capable of proof. Indeed it is contradicted by one piece of internal evidence about the cup's history - the hallmarks. These indicate that about 1660 (or a little earlier) it was in the hands of a York goldsmith.

To consider first the probable date of making (and setting aside the hallmarks), the English taste for giving decorative mounts to carved nautilus mounts is more characteristic of silver made in the century before 1600 than later. References to nautilus cups in the Royal Inventory of 1574 and in the Earl of Pembroke's inventory of 1561-7 demonstrate that they were well-established by the early Elizabethan period. Whether they continued to be popular in England after this period, as they certainly did in Holland, is less certain.

Their appeal was a combination of the Renaissance fascination with natural wonders and a delight in the goldsmith's capacity to invent something even more extraordinary. Very often, as in this piece, the design of the mounts played on the marine origins of the shell. The treatment of the foot and cover, both chased with dolphins, is characteristic of goldsmiths' work of the late sixteenth century and if there were no hallmarks, the cup might be considered Flemish work of no later than the 1620's. Although Plummer's work is characterised by inventive and unusual designs and forms, there is some reason to doubt whether he made this piece.

Plummer struck his personal mark, plus the York hallmark and date letter, very prominently in the chased upper surfaces of the foot and cover, quite unlike the normal London practice of striking both hallmarks and maker's marks relatively unobtrusively...The conscious choice of position by Plummer suggests a pride in



CT16272: CUP

Photo Types

1/2 Plate CT (Restricted Use)

The Frewen Cup; engraved nautilus shell mounted in silver gilt;
makers mark of John Plummer;
English (York);
Hallmark for 1660 - 61.

JOHN EVELYN'S CABINET

1644-1645

Curator: JY

The diarist, John Evelyn (1620-1706), travelled extensively in France and Italy between 1643 and 1652. In Florence he bought hard-stone floral panels and had them incorporated into this cabinet, possibly adding the bronze plaques later. Collecting was a new, fashionable activity at the English court and cabinets became display cases for precious art treasures and curiosities.

Ebony veneer on pine and oak carcase; pietra dura (hard-stone) panels and gilt bronze mounts and plaques; the brass cresting, handles and ebonized pinewood stand about 1830-1840

Made in Florence, Italy with pietra dura plaques made by Domenico Benotti, (active 1630-50), and bronze plaques made by Francesco Fanelli (born in Florence, Italy, 1577, last documented in London 1641)

Museum no. W.24-1977

Domenico Benotti (fl. 1630 - 50) pietre dure plaques.

Francesco Fanelli (fl. 1610 - 1642) bronze plaques.

Made for John Evelyn (born in Wotton, Surrey, 1620, died in Dover St., London, 1706)
Possibly John Bank? (bronze plaques)

The pietre dure plaques ordered by John Evelyn (1620 - 1707) from Domenico Benotti, to decorate a cabinet he was having made by an unknown maker, most likely in Florence.

Ebony veneered pine carcass with oak drawers, decorated with pietre dure and gilt bronze plaques. Ebonized pinewood stand, of about 1830 - 1840, with a twisted leg with octagonal band near base, and one in the centre resting on on triangular base. Diamond ornaments at two front corners and one each side at the back. Three rectangular mouldings along front of apron of stand and one along side of it.

Brass strawberry leaf cresting along the top of cabinet, a false drawer, with gilt bronze masked key escutcheon in the centre, and plaques either side and the front corners, decorated with amorini and swags. Cabinet divided into three bays, articulated by 4 terms, surmounted with ionic capitals. Female head at top of shaft of each term, with niche above for a brass statuette: one Hercules, two Junos and one Jupiter, working from left to right. Central door covered by pietre dure plaque representing a fountain, beneath a cupola, supported by four doric pillars. Door opens onto an optical chequerboard-and-mirror device, placed behind a double arch and supported by four small giltwood doric columns. On the inside of the door is a leaden brass plaque of Orpheus singing to the animals, produced from a mould by Francesco Fanelli.

Thickly moulded panels, with brass loop handles (about 1830), consisting of swags of drapery on the upper part and a lion's head, flanked by reclining amorini on the lower part.

Nine outer drawers decorated with two pietre dure plaques each, consisting of birds and foliage. Base, sides and front, behind veneer, oak. Eight concealed drawers each with a small central hole (originally for a ribbon tab). Long drawer at bottom decorated with eight leaden bronze plaques for animals and two gilt brass coats of arms of the Evelyn family. From left to right: wild boar, hound, standing bull, lying cow, grazing ass, reclining lion eating ram's head, and standing lioness.

Cabinet made for John Evelyn to go with pietre dure plaques ordered in October 1644 from Domenico Benotti, in Florence. Cabinet probably originally made in Florence, a centre for making ebony cabinets or stiipi decorated with pietre dure. Also possibly made in Paris: Evelyn's wife bought at least one carved ebony cabinet in Paris in March 1652 - almost certainly the one now in the Geffrye Museum, London. Mounts and key escutcheons attributed to moulds taken from originals by Francesco Fanelli, who had worked in London between 1631 and 1642, where he died. John Bank, Fanelli's former assistant, and

The statuettes, stylistically closer to Northern European than Florentine sculpture of the time, may have been added at a later date. The pietre dure cabinet not mentioned in 1702 inventory, but possibly among his "Beds, Bedding, Hangings, Cabinets, Tables ?" in his London House in Dover Street, left to his wife in a codicil of his will (1703).

Following discovery of John Evelyn's diary by William Upcott in April 1813 in "the ebony cabinet in the Billiard Room" (i.e. either this one or a French Ebony cabinet, now in the Geffrye Museum Collections) at Wootton, and its subsequent publication, parts were added to the cabinet, no doubt to make it more romantic and antique. E.G. gilt brass mounts, decorated with amorini and swags, strawberry leaf cresting and the cabinet stand.

References:

Beer, E. S. de. The Diary of John Evelyn. Oxford: Clarendon Press, 1955. 6 Vols. Vol. I, pp. 53 - 54, Vol. II. pp. 191.

Hiscock, W. G. John Evelyn's Florentine Cabinet at Christ Church, Oxford. *Connoisseur*. August 1962. Vol. CL. pp. 221 - 223.

Boynton, Lindsay. Some documented pieces of English furniture: 1. Furniture owned by John Evelyn. *Antiques*. April 1971, Vol. XCIX, No.4. pp. 562 - 566.

Radcliffe, Anthony and Peter Thornton. John Evelyn's Cabinet. *Connoisseur*. April 1978. Vol. CXCVI. pp. 254 - 261.

Wilk, Christopher ed. *Western Furniture, 1300 to the Present Day*. London: Victoria and Albert Museum and Philip Wilson, 1996. pp. 62 - 63.

Acquisition:

Purchased for £28,600 through the Simpson Beequest from Christie's Sale of Fine Art and Continental Furniture, the Properties of the Evelyn Family Trusts and others, 31st March 1977.

Inscriptions: W.24:4-1977 : inverted "2" in ink on inside of back drawer panel.

W.24:5-1977: "9" or inverted "6" in ink on inside of back drawer panel.

W.24:6-1977: "8" in ink on inside of back drawer panel.

W.24:7-1977: "3" in ink of back drawer panel.

W.24:8-1977: "I" in ink on inside of back drawer panel.

W.24:10-1977: "I" in ink on inside of back drawer panel.

W.24:13-1977: inverted "4" in ink on inside of back drawer panel.

W.24:15-1977: inverted "5" in ink on inside of back drawer panel.

W.24:16-1977: inverted "7" in ink on inside of back drawer panel.

W.24:17-1977: "4" in ink on inside of back drawer panel.

W.24:18-1977: "2" in ink on inside of back drawer panel.

W.24:19-1977: inverted "4" in ink on inside of back drawer panel.

Significant Provenance: Wootton House, Surrey, country residence of John Evelyn and his descendants, from 1700

dates checked for Evelyn and Fanelli; no entry for Benotti Grove/DNB/NAL - dates from dept. TM to confirm

Dates for Fanelli(born in Florence, Italy, 1577, last documented 1641)- these dates kept on label - information from Peta Motture that has arisen since Grove entry, which says active 1608-?1661 people dates checked KB



CT26345: CABINET

Photo Types

CT (Available)

Cabinet; oak veneered with ebony; inlaid marble panels, gilt bronze & brass mounts

19th century

10/09/91

Italian flask (costrel)

1600-1650

Curator: RH

**STONEWARE IMITATING MARBLE
**

The marbled effect of using two or more coloured clays worked or 'wedged' together was not new. John Dwight, however, developed his 'Marbled Porcellane Vessels' (patented in 1684) to a new level of technical perfection. Unlike this imported lead-glazed flask, with its white slip marbling, Dwight's fine stonewares were decorated with subtle inlaid marbling, as well as applied Chinoiserie ornament.

Earthenware

Made in northern Italy

Museum no. 305-1876

Purchased for £2 2s from Reverend R.W. Row, Newton Abbot

These marbled costrels were thought in the 19th Century to be of English manufacture, and later re-attributed to France. It is now certain that they originate in North Italy, perhaps from the Pisa area: see John G Hurst et al, Pottery Produced and Traded in North-West Europe 1350-1650, Rotterdam Papers No. VI, 1986, p.37, for similar examples.

people dates checked KB



CT67445: FLASK

Flask or Costrel; earthenware, partially glazed
Northern Italian (possibly Pisa);
1600 - 50.

Photo Types

5x4 in CT (Available)

WALL PANEL Orpheus charming the Beasts with his Lyre

1630-1640

Curator: CN

The painter of this panel based the painting on a print published in 1630 (see photograph, right). The artist left out some of the smaller creatures in the foreground of the original print, such as the snake, rabbits, cat and dog. This panel is probably only a small fragment of a larger scheme, intended to decorate a room.

Oil on panel

Painted in England by an unidentified artist (active 1630-1640); the design based on the frontispiece to 'A Book of Beasts', published by Thomas Johnson

Given by Lady Sackville

Museum no. W.156-1923

This panel was intended to decorate a room and is probably only a small fragment of a much larger scheme. Orpheus, in Greek mythology the son of the god Apollo, was able to charm the wild beasts with his music and even by its magic power move trees and rocks. This story was a favourite theme for poets, painters, print makers and musicians in the 17th century. The artist here has copied his composition from a print in a natural history book, the frontispiece to 'A Book of Beasts', which was published anonymously in 1630 by Thomas Johnson. Book illustrations and other prints were frequently used as image sources for decorative arts such as embroidery and tapestry weaving, made like this panel to embellish rooms and their furniture. The inscription reads:

'Such Heavenly power in musick rests
It calmes and tames the savage beasts
Whilst Orpheus playes
Each beast obeyes.'

people dates checked KB

draft label:

An unknown artist used a print published in 1630 as the basis of this painting. The painter left out some of the smaller creatures in the foreground of the original print, such as the snake, rabbits, cat and dog.



CT64722: PAINTING

Photo Types

5x4 in CT (Available)

Painting; - Orpheus charming the Beasts with his lyre; oil on panel;
Unknown copied from - A Book of Beasts, by Thomas Johnson published anonymously 1630;
UK;
1630 - circa 1640.

HAIR LACE

1640 - 1680

Curator: CB

This lace band is made of human hair and decorated with a hunting scene. Bracelets of hair lace were worn as love tokens or as mementoes of a dead relative. In 1602 Dorothy Speckard supplied Elizabeth I with small hair lace decorations, such as pyramids and globes, for use on clothing.

Needle lace worked in human hair, with thicker outlines, possibly in horsehair
Made in England

Museum no. T.150-1963

Very few of these 17th c pieces of needle lace worked in hair survive, but those that do are mostly made in this shape (narrowish band) and one in American private collection has loops at the ends, suggesting it was meant to be fastened round something - a wrist, as a bracelet ?

cf John Donne's *The Relique*, indicating that bracelets worked in hair were love tokens :

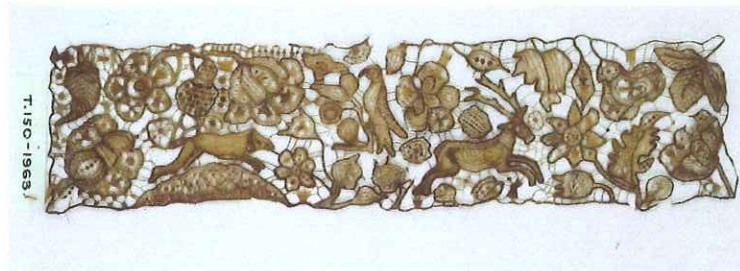
When my grave is broken up again
Some second ghest to entertain...
And he that digs it, spies
A bracelet of bright hair about the bone
Will he not let us alone
And thinke that there a loving couple lies...

Queen Elizabeth's Silkwoman, Dorothy Speckard, supplied various types of dress accessory worked in hair (including 'devises' and 'braid').

This example is worked in light and darker brown hair, which is probably human, but the pattern has been outlined with a thicker hair which may be horsehair, and the stitches have been secured with a gummed substance, possibly wax.

The stitches used to make needle lace in England were part of the embroiderer's repertoire, being taught as a basic part of a young girl's needlework education.

no dates found for Dorothy Speckard Grove/DNB/NAL; LW/CB confirm that nothing known of her life, apart from reference to her as silkwoman in 'Queen Elizabeth's Wardrobe Unlock'd.'



CT66064: LACE

Hair Lace; needle lace worked in hair;
English;
1640 - 1680.

Photo Types

5x4 in CT (Available)

WALL PAINTING Psyche and her sisters

1700 - 1720

Curator: CN

By 1700 wall paintings were replacing tapestry as a cheaper yet more fashionable decoration for grand halls, staircases and ceilings. Leading artists like Louis Laguerre relied on assistants to paint many square metres of wall in large rooms. Patriotic and mythological subjects were popular and demonstrated the owner's learning, allegiance and sophisticated taste. This one shows Psyche, beloved of Eros, the god of love in Greek mythology.

Oil on plaster

Possibly by Louis Laguerre (born in Paris, 1663, died in London, 1721)

Painted in a house in Leadenhall Street, London, for an unknown patron

Museum no. 727-1877

This wall painting was originally in a house in Leadenhall Street, London but was removed in 1877. The centre section displayed here is thought to be by Laguerre himself, and the other two panels (not shown) by his assistants. The subject is an illustration from the late antique tale of Cupid and Psyche, showing her giving gifts to her jealous sisters. [Apuleius, *The Golden Ass*]

Biography:

Born Versailles; Louis XIV was his godfather. Studied at the Academie under Charles Le Brun, winning third prize for painting 1682, and for sculpture 1683. Came to England 1684 with the architectural painter Ricard, became assistant to Antonio Verrio on decorative schemes at Windsor and Christ's Hospital. Painted a few easel pictures and portraits, but predominantly a prolific and accomplished designer of great historical and mythological decorative schemes, working notably at Chatsworth 1689-97, Hampton Court Palace 1691 and 1699-1702, Burghley House 1698, Kiveton 1703, Buckingham House 1705, Marlborough House 1713, Petworth 1714, Canons 1715, and Blenheim Palace 1720. Director of Kneller's Academy 1711. He succeeded Antonio Verrio as the leading presenter of the continental High Baroque style, and was succeeded in turn by the native-born Thornhill. Died Lincoln's Inn Theatre ; buried in St Martin's-in-the-Fields.

Lit: Edward Croft-Murray

Bought for £9 6s. from Mr W. Bird

people dates checked KB



CT68109: PAINTING

Photo Types

5x4 in CT (Available)

Wall Painting: Psyche And Her Sisters;
attrib. Louis Laguerre (1663 - 1721); painted in a house in Leadenhall Street for unknown
patron;
English (London); 1700-1720
oil on plaster.

Case Number: 118.02.S1

Label Type:

Object Order Code:

AGATE-WARE VASE

Probably 1770 - 1775

Curator: HY

Solid agate ware, with creamware handles and traces of gilding; on a replacement marble plinth based on a printed design by the engraver and miniaturist Friedrich Kirschner (born in Bayreuth, Germany, 1748, died in Augsburg, Germany, 1789)

Made at Josiah Wedgwood's factory, Etruria, Staffordshire;

Museum no. Circ.1-1923



CT33724: VASE

Vase & cover; Agate Ware;
made by Wedgwood;
English (Staffordshire);
c.1770 - 75.

Photo Types

5x4 in CT (Available)

CUP AND COVER

About 1785

Curator: AE

Coconut mounted in silver gilt; cover, stem and base of wood, mounted with silver gilt; the medallions of Jasper ware

Made in England; the silver by an unknown maker; the medallions at Josiah Wedgwood's factory, Etruria, Staffordshire

Museum no. 815-1891

Mounted coconuts have been collected since at least the thirteenth century. Exotic materials such as horn, ivory, coral, shell and hardstone, many of which were considered to have magical properties, aroused great fascination. Originating in the 'Indies', which encompassed most of the non-European and Islamic world, these materials were imported from the fifteenth century into Europe in large quantity. Elegantly transformed by gold or silver-gilt mounts into such functional shapes as standing cups and covers, salts, tankards or caskets, but destined only for display, mounted exotica formed an intrinsic part of the cabinet of 'curiosities'. They also provided an opportunity to display the great inventiveness and virtuosity of the goldsmith. Coconuts were frequently carved in low and high relief, often with biblical or historical scenes taken from contemporary engravings.

This coconut is fitted with applied silver-gilt mounts probably dating to the last quarter of the eighteenth century, the forms of which are characteristic of the neo-classical taste: swags, ribbon-hung pendants, Wedgwood medallions, stiff leaves and upswept handles. The lid and foot are wooden and mounted in the same style. The coconut itself appears likely to have been stripped of earlier mounts which may have been removed after they fell out of fashion, and now sits rather uncomfortably in contrast to its sophisticated, up-to-date mounts.

Inside the cup is a note inscribed 'Vase made of a cocoanut, mounted in silver-gilt, with 2 Wedgwood medallions, given to Assheton Viscount Curzon, by Lord Frederick Campbell about the year 1760'.

Purchased for £5000 from Lord Zouche



CT66902: CUP

Photo Types

5x4 in CT (Available)

Cup & Cover; coconut mounted in silver-gilt. wood cover, stem & base; jasperware medallions;
English;
1745 - 99.

PAIR OF 'PERSIAN' CANDLE VASES

About 1771

Curator: JY

The expensive candle vases made by Matthew Boulton's workshops, in blue-john (fluorspar) and gilt bronze were designed for lavish interiors in the Adam style. They were known in the 18th-century as 'Persian'. This pair probably always stood on these pedestals, in Sir Lawrence Dundas's house in Arlington Street, London, although they were originally made for Mrs John Parker, another Adam client.

Blue-john (fluorspar) with gilt bronze and silvered copper mounts

Made in the workshops of Matthew Boulton (born in Soho, Birmingham, 1728, died there in 1809); the design perhaps advised by Sir William Chambers (born in Göteborg, Sweden, 1723, died in London, 1796)

Made in Soho, Birmingham

Museum no. W.23&a- 1934

Blue John vase with Blue John lid and pine cone final. Cover joined to vase by perforated ormolu band, with acanthus leaf between each whole. Beeding above and below the band, gadrooned lower edges. Silverd copper bowl inside.

Three foliate ormolu candle branches with two candle holders each; branches attached to main body of vase with ormolu acanthus mounts. Foliate nozzles and grease pans. Bottom of vase decorated with ormolu laurel leaf .

Vase on ormolu hexagonal baluster cum classical altar support, resting on white marble triangular plinth with concave sides. Ormlu panoplies with Apollo shields screwed to the sides of plinth. Marble plinth rests on three ormolu balls.

Vase also supported by three male nude "Persian" figures, (ref: Sir William Chambers' Treatise on Civil Architecture (1759)). Each figures' head made from separate piece of ormolu attached to his body. Their right arms on the bended knees of their left legs; their left arms behind their backs, supporting the vase. Their right legs stand on the marble plinth and their left legs rest on the ormolu support.



CT64466: CANDELABRA

Pair of Candelabra; ormolu, fluor-spar (blue-john);
Probably designed by Robert Adam 1728 - 92;
Made by Matthew Boulton 1728 - 1809;
English (Birmingham);
1760 - 70.

Photo Types

5x4 in CT (Available)

LECTURE DIAGRAM

About 1855

Curator: SC

Dresser complained that he was not able to make a career as a designer until five years after he had finished his studies. He started his career as a botanist and as a teacher of botany at the Government School of Design in London. He drew this diagram to illustrate his lectures on botany as applied to ornament.

Water- and bodycolour on paper, laid on canvas

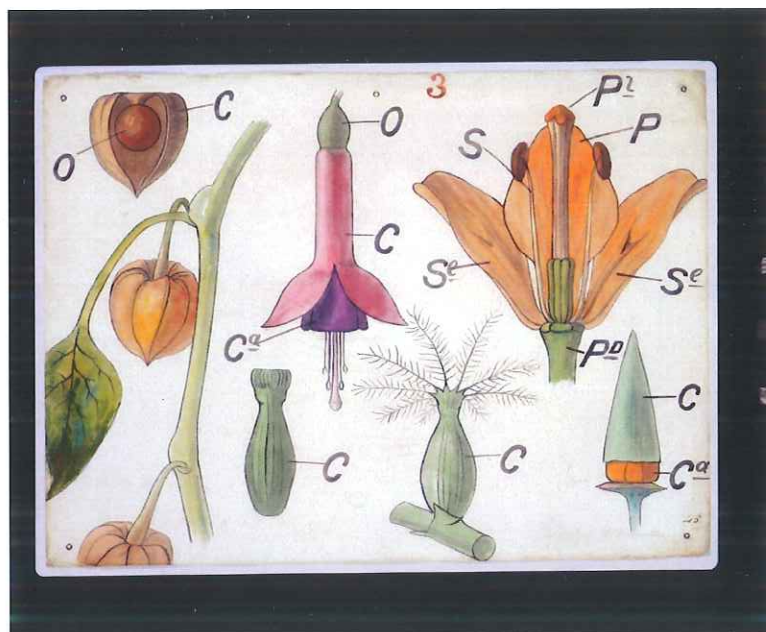
Drawn in London by Christopher Dresser (born in Glasgow, 1834, died in Mulhouse, France, 1904)

Inscribed in pencil 'The Calyx & Perianth' and in ink '45'

Museum no. 3968

17 June 1854 Richard Redgrave signed minute appointing Dresser to Female School of Design as a lecturer on botany applied to ornament. September 1855 appointment as lecturer in Botany confirmed and expanded, he taught at both the Central School and the Female School. 1856 Owen Jones invited Dresser to illustrate a plate on plants and flowers for his 'Grammar of Ornament'. Dresser described himself as a botanist until 1868.

Robert Galt, secretary of Botanical Society of Scotland wrote: 'Dresser's interest in plants was predominantly in the forms and designs which they display during growth. His theories were based on arguments which were unsupported by an adequate amount of evidence. He considered that a fundamental "unity" occurred in the "variety" of the Animal Kingdom: and that this confirmed the existence of a single God'.



CT71380: DRAWING

Photo Types

5x4 in CT (Available)

Diagram illustrating lectures on Botany at Marlborough House;
by Christopher Dresser (1834 - 1904);
English (probably London);
1854 - 55;
Water- and bodycolour on paper, laid on canvas.

CURTAIN

1870

Curator: LP

This textile is made to one of Dresser's earliest commercial designs and is one the few textile patterns which we know he designed himself. The pattern shows a clever combination of traditional geometric frameworks for flat pattern with the stylised floral patterns derived from Eastern sources.

Jacquard-woven silk and wool

Designed by Christopher Dresser (born in Glasgow, 1834, died in Mulhouse, France, 1904); woven by J.W. & C. Ward at the Ellen Royde Mills, Halifax, Yorkshire

Museum no. T.52 -1983

Many textiles have been attributed to Christopher Dresser in the last few years but this is one the few documented patterns by this designer. A textile of this design was exhibited in the London International Exhibition of 1871 which was held at South Kensington, and was illustrated as part of a group of four textiles woven by J.W. & C. Ward in the "Art Journal" catalogue supplement (p.26).

One of Dresser's earliest commercial design for any media, the pattern shows a combination of the traditional geometric frameworks favoured by Pugin, combined with the stylised floral patterns derived by Owen Jones from Eastern sources. Whereas a few twisted, Dresser-like shapes are visible, this pattern shows none of the strong Japanese motifs which predominated his work following his visit to Japan in 1876.

The firm of J.W. & C. Ward was one of the best known manufacturers of high quality wool and silk woven furnishings during the second half of the nineteenth century. They exhibited at the 1851 International Exhibition (then known as J.W. Ward), where they earned an honorable mention. They continued to be a leader in the field, using designs by many of the leading freelancer designers of the day. The V&A own a collection of small samples of their furnishings dating from the 1870s. These show very fashionable designs which have been attributed to E.W. Godwin and B.J. Talbert as well as Dresser. The firm was taken over by Courtaulds in 1916.

The clever combination of silk and wool in this textile provides a number of qualities which Aesthetic designers and decorators found very attractive. The wool provides warmth and a luxurious draping quality whereas silk gives bright glossy highlights in areas of the pattern.

Other examples of this textile are illustrated in :-

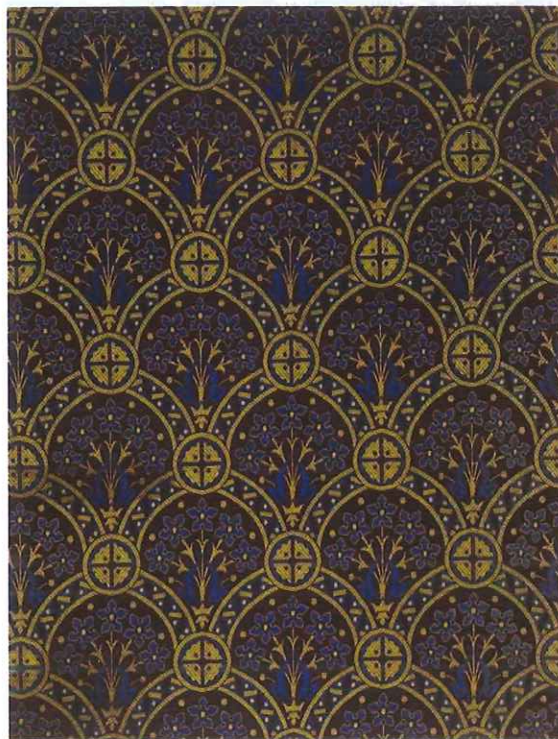
Exhibition catalogue "Chr. Dresser 1834-1904", Cologne, 1981 (fig .43)

Fischer Fine Art Ltd, London, "Aspects of Victorian and Edwardian Arts", 1982

Widar Halen "Christopher Dresser", Oxford, 1990, (pl. 48)

Charlotte Gere and Michael Whiteway "Nineteenth Century Design", London, 1993 (pl. 147).

New Century Gallery, London, "Christopher Dresser, People's Designer", 1999 (fig 103)



CT73965: TEXTILE

Photo Types

5x4 in CT (Available)

Curtain; Jacquard-woven silk & wool; DETAIL;
designed by Christopher Dresser (1834 - 1904) & woven by J. W. & C. Ward at the Ellen Royde
Mills;
English (Halifax, Yorkshire);
1870.



CT73964: TEXTILE

Photo Types

5x4 in CT (Available)

Curtain; Jacquard-woven silk & wool;
designed by Christopher Dresser (1834 - 1904) & woven by J. W. & C. Ward at the Ellen Royde
Mills;
English (Halifax, Yorkshire);
1870.

DESIGN FOR 'ACANTHUS' WALLPAPER

1874

Curator: GS

Morris first achieved his mastery of repeating patterns with wallpapers. This bold, clear watercolour drawing suggests, but does not include, all parts of the design. It also demonstrates his natural ability to draw patterns that repeat, a considerable skill. The pencil notes were made by the printer prior to producing the paper.

Pencil, watercolour and bodycolour on paper

Drawn by William Morris (born in London, 1834, died there in 1896)

Inscribed in pencil with colour notes and 'get Mr Morris to paint in front leaves'; inscribed on the back 'The property of Mr Morris 15/12/74'

Museum no. Circ.297-1955

The 'Acanthus' design marks a shift in Morris's style towards richer heavier effects. His wallpaper designs from the mid-1870s are characterised by vigorous curves and scrolls of foliage. 'Acanthus' uses 15 subtly different colours (more than in any previous design); the colours are darker and more sombre (compare 'Trellis' and 'Indian'); hatching and veining give a more three-dimensional effect than earlier patterns, and the same weight is given to the two layers of the design.



CT18767: WALLPAPER

Design for wallpaper; - Acanthus;
by William Morris (1834 -96);
English;
19th century.
Watercolour.

Photo Types

5x4 in CT (Available)
