

**THE HUGUENOT INFLUENCE ON**  
**ENGLISH FURNITURE**  
**1660-1714**

**LECTURE TO**  
**THE 4<sup>TH</sup> INTERNATIONAL HUGUENOT CONFERENCE**  
**EMDEN, GERMANY**  
**Friday 15<sup>th</sup> September, 2006**

**Based on a dissertation by**

**JAMES GOODWIN, MA, MBA**

**MA History of Art**  
**Birkbeck College**  
**University of London**

**September 2003**

**INTRODUCTORY SLIDE – James Goodwin, MA, MBA – Arts & Culture Lecturer at Maastricht University - Study based on MA History of Art dissertation at Birkbeck College, University of London 2003**

**SLIDE - ‘Any church that teaches and encourages the painting of God, encourages idolatry. To paint God is the greatest devotional crime there can be’ Daniel Chamier 1618**

- Wrote Daniel Chamier (1565-1621), one of my Huguenot ancestors in 1618, a leading French preacher, who studied with Theodore Beza in Geneva, and played a prominent part in drawing up the 1598 Edict of Nantes.
- Ironically, considering the subject of my thesis, his Catholic grandfather, Gonet Chamier, was a painter of religious pictures, who lived in sixteenth century Avignon
- The Chamiers’ (later Chamier-Deschamps) departed in 1691 from Dauphine via Neuchatel to London
- Another branch of the family moved to Germany
- Their emigration typified that of other Huguenots, leading to an exchange of family working custom for English public service, in government and the armed forces
- My great grandfather served as an officer in the British army in South Africa, India, Hong Kong/China, Japan, and Ireland, later becoming a General like his father

**SLIDE – Sir Anthony Chamier by Sir Joshua Reynolds 1777**

- Most notable among them was Sir Anthony Chamier (1725-80), who was Under Secretary of State for War and painted by Sir Joshua Reynolds in 1777
- He was a co-founder of The Literary Club with Dr Samuel Johnson, publisher of the first English dictionary, Edmund Burke, philosopher, and others in 1764
- Another motive for the ensuing study are links via my father’s family, Goodwin, with the making of furniture and clock cases since the early nineteenth century in London and Suffolk, as recorded in the Dictionary of English Furniture Makers 1660-1840

**SLIDE – Lecture outline**

- My masters dissertation was amassed from a wide body of literature
- To guide my research, I adapted Charles Hayward’s checklist of influences for the study of the evolution of ‘English Period Furniture’.
- They included: general circumstances (economic, political, social and technological), historical events, housing conditions, stylistic influences, material available, skills, individual influences and local peculiarities
- For our purposes, I will cover the following.

**THE HUGUENOTS AND THE ENGLISH FURNITURE TRADE**

**SLIDE – Public debt to GNP in Britain etc 1688-1992**

- Economically, by 1700 Britain was poised for worldwide colonial expansion helped further by Louis XIV's defeat and signing of the Treaty of Utrecht in 1713
- In 1700 exports were £6.4m (£4.1m in the 1660s) and imports £5.8m (£4.4m in the 1660s), with 85% and 66% coming to and from Europe
- By 1724, 42% of British exports were crossing the Atlantic with English trade doubling between 1700-80
- The national wealth increased by 20% between 1688 and 1701, with the home market accounting for 21% of a national income of £50m
- Importantly for this study, import duties multiplied by four between 1690 and 1704 to pay for the long European wars after 1688
- Indeed, the prohibition on the import of French goods in the later seventeenth century compelled British manufacturers to provide substitutes
- To help pay for further economic expansion and war, the crown turned to loans from merchants and bankers, and set up the Bank of England in 1694 with a tenth of the money coming from the Huguenots
- Here is shown the financial growth of the British state which was mirrored by the growth of empire

### **SLIDE – International trade + Furniture trade**

- Similarly, according to Edward Joy, by 1700, the value of furniture exports greatly exceeded imports and continued to do so until the end of the century
- London was the centre of this trade and the debt owed to foreign furniture styles and techniques in this period was considerable
- This resulted in considerably more specialisation among English furniture makers
- In 1700, exports were £35,000; with London's share £33,161, of which most went on long distance trades, £6,406 to southern Europe and £5,011 to northern Europe
- The following few years were good ones for the furniture trade
- However, between 1702 and 1750, due to war (with France in 1701-13 and 1739-48) the trade as a whole declined in value, despite increases to Europe
- Holland, with which Britain had peaceful relations (following war in 1652-54, 1664-67 and 1672-74), was the only country from which imports showed any record of continuity for most of the century

### **SLIDE – Versailles in the 1660s**

- Art historically, in mainland Europe, this was a period when extravagant Baroque taste, originating in Italy in the 1620s, gave way to the Rococo of the late seventeenth century
- Incidentally, the Rococo style, much practised by Huguenots, only came to England in the 1740s after experiments in more restrained Palladianism
- At Versailles from the 1660s prodigious sums of money and the greatest artistic talents, often from abroad, were employed at a time when the decorative arts were on a par with the fine arts
- In Holland direct French influence was also felt, more at court than among the middle class, helped by Dutch commerce which reached its zenith in 1651-72
- After their prosperity declined, according to Margaret Jourdain, many Dutch artisans emigrated

- In England the Restoration or re-establishment of the royal court under Charles II in 1660 brought important changes in taste
- However, many continue to dispute whether it was French or Dutch influence that influenced England more during this period

#### **SLIDE – Age of walnut and three layers of furniture making**

- In English furniture the period after 1660 has traditionally been labelled a time when the use of oak gave way to walnut
- The furniture historian Christopher Gilbert described three levels of furniture production in the second half of the seventeenth century
- The elite layer was represented by aristocratic pieces that reflected Continental standards of taste, providing ultramodern decorative status symbols
- They were usually the work of foreign immigrants and London trained craftsmen and will be the main subject of this study.
- The second level also mentioned is represented by the output of skilful provincial cabinet makers whose work reflected the latest smart styles of London, in important centres such as York, Bristol and Norwich
- The third layer or vernacular range (a term used to describe items in local rather than cosmopolitan traditions), was made in the so called Jacobean style and dominated the provincial scene until at least 1720

#### **SLIDE – Map of Huguenot diaspora**

- For the Huguenots as furniture makers, the period 1660-1714 spans nearly two generations of woodworkers and designers; those who fled France before and immediately after the 1685 Revocation and those who departed at the turn of the century
- These are divided between those who designed or made furniture for the monarchy and aristocracy and those refugees who were just trying to make a living
- These probably included those early Huguenot artisans who had moved to England in the 16<sup>th</sup> century
- Characteristically, the Huguenots, including furniture makers, often intermarried, aided each other financially and benefited from their peoples' first known charity
- At the French Protestant Hospital, in 1718-1957 those engaged in 'Woodworking and allied occupations' were the least needy, numbering 50 or 4.1% of the total
- By contrast, the London Livery companies operated a system of welfare benefits which provided no more than short term relief

#### **SLIDE – Jean Pelletier side table for Hampton Court**

- Writing in the 1970s, Edward Joy also credits much of the changes in furniture in 1685-1714 to immigrant craftsmen and designers who introduced their skills into England and thus brought the country into direct contact with the most up to date processes in France
- He believed that the Huguenots played a predominant part in all forms of craftwork in France, whose techniques were then being learnt by the Dutch and English

- Joy believed that there must have been a Huguenot centre of craftsmanship in London which trained Englishmen
- Attempting to quantify this, Tessa Murdoch's 1982 PhD thesis extracts the names of 570 Huguenot artists and craftsmen, including 45 carpenters and upholsterers, from Huguenot churches in Great Britain and Ireland in 1680-1760
- Challenging these views is Dr Adam Bowett in his recent book, English furniture 1660-1714
- Under the heading 'the Huguenot question', Bowett believes that despite the large number of refugees the Huguenots numbered only nineteen cabinet makers, from whom very little of their work is known and only one, Philip Arbuthnot (1702-27), gained sufficient prominence in the trade
- Later in the book, which includes many illustrations of Huguenot furniture, he mentions other Huguenots, such as John Guilbaud c1700, and the joiner, Peter Rieusset, who worked as a subcontractor to the Pelletiers
- This is a sideboard by Jean Pelletier at Hampton Court
- Bowett cites numerous authors who have exaggerated their prominence as a separate force of furniture makers which could not have operated outside the London guilds
- He questions also the assumption, made by champions of the Huguenots, that 'every Frenchman working in England was a Huguenot', citing as examples the names of other leading French sounding craftsmen such as Francis Lapiere (1688-1717), who was a Catholic, though was thought until 1993 to be a Huguenot
- Bowett's main point is that many foreigners were drawn to London after the Rebuilding Act of 1667 and the outcome of his argument is that it mattered less if they were Protestant or Catholic than if they were French or Dutch
- The working conditions in England and in Holland at that time being better for an ambitious and skilled person than in France

#### **SLIDE – Great Fire of London 1666**

- Answering a few of these criticisms before continuing with my analysis
- Following the plague and the Great Fire of London in 1665-66 which destroyed 13,200 houses and 87 churches the Rebuilding Act permitted 'stranger' craftsmen, meaning non Londoners, to work without trade restriction in the capital for seven years
- The race to rebuild these houses resulted in many second rate buildings
- Regarding religion and nationality, the historian Linda Colley stated quite uncompromisingly that the general employment of French and Catholic craftsmen was unlikely, since the wars with France in 1689-97 and 1702-13, were fought to defend the political and religious foundation on which Britain was based
- Indeed, Catholics were excluded from royal appointments owing to the Test Acts of 1673 and 1678

#### **SLIDE – List of Huguenot furniture makers from Murdoch's thesis 1982**

- In Britain, thanks to publication of the 'Dictionary of English Furniture Makers 1660-1840' in 1990, any evidence of Huguenot names found in furniture historian's texts can begin to be identified
- A cursory reading of the 'Dictionary' yields a predominance of French names, particularly those of carvers and upholsterers
- From the names identified as Huguenots in Murdoch's Thesis, 37 are listed, marked with asterisks, with many based on sources from outside the Huguenot Society
- A further 25 Huguenot woodworkers and designers, also marked with asterisks, are then referred to in her writing
- This list also includes possible Huguenot furniture makers from the early sixteenth to the nineteenth century but does not discount possible anglicised changes of name or later entries, as it is well known that the compilers and printers of early trade directories were none too reliable when it came to spelling names and addresses correctly
- Further research, now being undertaken by a PhD student, will be needed to determine whether the 'Names from Other sources' listed are Huguenots and can be located in the 'Dictionary'

#### **SLIDE – French Reformed churches in the 16<sup>th</sup> century**

- Further research could also establish whether their families had been furniture makers in France and if they introduced any French regional styling or techniques with them to England
- So far I found out the following
- Four fifths of the Huguenot craftsmen came from the French provinces
- According to Bernard Cottret the geographical origins of the Huguenots were: Poitou 37%, Normandy 25%, Saintonge 7.8%, Picardy 7.3%, Ile-de-France 3% and Languedoc 2.5%
- In the south east of England, Huguenots came especially from Normandy, and to a lesser extent in the south west of England, such as Bristol, came from Aunis, Saintonge and Poitou
- Furniture from more remote places such as Provence, the Basque region, Burgundy, the Auvergne and Normandy developed a marked independence of style from Paris
- Nevertheless, plenty of provincial makers emulated the forms as well as the craftsmanship of Parisian cabinet makers
- French regional furniture before the sixteenth century was seldom without carved decoration
- For example, a dresser from Dauphine relies solely for its formal lines upon a number of architectural elements: reeded columns and pilasters, cornice and entablature, recalling Swiss examples of this type

#### **SLIDE – Huguenot professions in London**

- Back in England, a return of 1635 shows several hundred Huguenots running workshops and employing outworkers in Southwark and Westminster thanks to the pre-existence of French/Walloon communities, which were now mostly French

- By 1700, refugee settlements formed an east-west axis with two distinct communities in Spitalfields with 15,000 and the Leicester Fields/Soho area with 8,000
- In the 'Dictionary', in seven of London's districts, including Covent Garden, Kensington, Mayfair, Soho, Southwark, Spitalfields and Westminster, about 1,200 furniture makers names are registered, of which at least twenty have so far been identified as Huguenots
- By the middle of the 18<sup>th</sup> century the main furniture making area had shifted westwards from St Paul's Churchyard to Long Acre Street and the St Martin's Lane area, outside the jurisdiction of the City Guilds

### **SLIDE – Huguenot settlements outside London**

- Outside London, sixteen English towns and cities, which were the main Huguenot settlements in 1700, based on the French church records, have evidence of furniture making, except Thorney, Cambridgeshire,
- However, we cannot link any of these furniture makers directly to Huguenot names
- By number of craftsmen the largest furniture making areas were Bristol (955), Norwich (575), Plymouth & Stonehouse (142), Southampton (111), Exeter (97), Colchester (86) and Dover (45).
- The remainder, numbering less than twenty, include: Canterbury (17), Ipswich (15), Faversham (13), Rye (13), Bideford (11), Dartmouth (8), Barnstaple (4) and Thorpe Le Soken (1)
- Other towns flocked to during the sixteenth century French and Dutch diaspora include Maidstone (67), Sandwich (21), Yarmouth (3), and Sandtoft and Winchelsea with none

### **SLIDE – British country houses built in 15<sup>th</sup> to 18<sup>th</sup> centuries**

- Of those working in grand London houses, Huguenot names appear in fifteen of them, notably Kensington Palace (7), Whitehall Palace (5), Bedford House (4), and Montagu House, Somerset House and the Royal Yachts with two each
- Of the seven houses frequently mentioned outside London, 115 furniture makers are registered, of which twenty are Huguenots; eighteen of whom worked at Boughton, Petworth and Hampton Court

### **SLIDE – Boughton House**

- According to Gervase Jackson-Stops, it was difficult for foreigners before the Revocation to avoid the restrictions imposed by London's guild system, as mentioned, but the important loophole was the Great Wardrobe
- At least half of the sixteen working for the Lord Chamberlain's office in the 1690s had foreign names, according to Sir Ambrose Heal's published list of London furniture makers
- Chief among the Huguenots' aristocratic furniture patrons was Ralph Duke of Montagu, Master of the Wardrobe, to King William III from 1689-1704
- Montagu was responsible for furnishing the apartments at Hampton Court and other royal houses

- William III tried to commission some of those who had worked at Versailles and whose work he had seen at Ralph Montagu's house in Bloomsbury.
- There is evidence that Ralph Montagu used his position to try to create an English Gobelins, where Charles de la Fosse and Daniel Marot (who I will discuss later) could have rivalled Le Brun and Berain
- At Boughton House, the Dukes of Montagu established themselves as patrons of the Huguenots over three generations
- Added to this, one might assume patronage by wealthier Huguenots of Huguenot furniture makers, though I have found no direct evidence
- As mentioned, in 1694, 123 Huguenots supported the development of the Bank of England through their capital and foreign connections

### **SLIDE – Side table for the Earl of Montagu**

- The best known of all the Huguenot furniture makers are from the Pelletier family
- The first of the Pelletiers to come to England was Jean, who worked for Ralph Duke of Montagu, from 1689-1704
- Here is a sidetable made for him
- Pelletier came originally from Paris and may have been trained in the Gobelins workshops.
- He was in Holland by 1681 and London in 1689, and worked at Montagu House (see side table depicted) and for the King's Apartments and New Gallery at Hampton Court, often to the designs of Daniel Marot.
- Other work by Jean Pelletier was for Queen Mary at Kensington Palace.

### **SLIDE – Side table at Hampton Court**

- In the next generation, the youngest Pelletier, Thomas (1692-1723), took over the running of the family business because of his better grasp of the English language
- In 1704 he was appointed Cabinet Maker in Ordinary to Queen Anne
- Here is a sidetable made for Hampton Court
- It is probable that this branch of the Pelletiers also supplied giltwood furniture for Windsor Castle, Buckingham Palace and Warwick Castle.

### **SLIDE – Mirrors by the Pelletiers x2**

- Other Huguenots mentioned, as subcontractors to the Pelletiers were Robert Derigner, Jean Pelletier's son in law, John Guilbaud, and Philip Arbuthnot, who was Godparent to Rene Pelletier.
- Pelletier and Derigner, were the most able to interpret the new style being introduced by Marot.
- Here are two mirrors in that style
- Robert Derigner is also mentioned after 1688 supplying Francis Lapiere, who was a Catholic, with screens, picture frames, a glass frame and a chimney glass frame
- Philip Arbuthnot, who worked in the Strand, and mentioned by Bowett, was described as running a japanning and looking glass shop.



- Appearing on one of his bills is the technique of verre eglomise introduced from France.
- Arbuthnot declared himself a cabinet maker and japanner and had clients which included Queen Anne and the Marquis of Annandale

### **SLIDE – Side table at Boughton**

- In furniture literature, the names of Gerrit Jensen and the Pelletiers often appear alongside each other, such the list of the top twenty eight English furniture makers between 1700 and 1800
- Here is a sidetable made by Jensen at Boughton House
- Gerrit or Gerreit Jensen was one of the great cabinet makers of the period, and a man of obscure but probably Netherlandish origins, possibly Huguenot
- It is worth noting that many talented artisans fled to Holland from France and in turn to England
- Improvements in cabinet making at this time, especially in marquetry, are best represented in the work of Jensen, who first supplied the royal household in 1680
- In fact, the decoration most closely associated with Holland was the use of marquetry
- The technique probably evolved among Antwerp and Parisian cabinet makers
- As the Royal Cabinet Maker Jensen held a monopoly in supplying overmantel and pier glasses to the Royal Palaces and consequently left a substantial legacy

### **SLIDE – Pierre Gole cabinet**

- Jensen was heavily influenced by Pierre Gole (1620-84), the cabinet maker to Louis XIV who was a specialist in inlay, and with whom Marot was connected by marriage to his daughter, Catherine
- Alexander Pradere described Pierre Gole as certainly the most important ebeniste in the first half of Louis XIV's reign
- This is his most famous floral cabinet
- Pierre's son, Cornelis (1689-91), was a foremost cabinet maker, learned his trade in Paris and served Charles II in the 1680s.
- His brother Adriaan was cabinet maker to Queen Mary, having moved from Paris to Amsterdam.

### **SLIDE – Guilbaud walnut cabinet**

- A recently discovered burr walnut veneered cabinet (as shown) by the Huguenot John Guilbaud dates from 1695 in Royal Accounts,
- More importantly, it is one of the earliest pieces of furniture to be marked with a trade label and the earliest known piece of this common form, often for the middle classes, to be labelled in this way
- It is described by Bowett as a transitional piece and it is the only known piece that bears Guilbaud's label
- Guilbaud (sometimes Gulliband or Guillibande) was a well established cabinet maker who worked from Long Acre, West London, and supplied the Royal Household

- Guilbaud is also recorded as supplying two overmantel mirrors to Hopetoun House, Scotland and two escritaires inlaid with flowers sold to William III
- Like some of the Pelletiers' work, the Guilbaud cabinet raises the question whether such pieces were his work or that of a network of journeymen and apprentices
- In about 1700, furniture craftsmen usually worked in a firm, centred around the owner, where only one craft was practised or, where more than one craft was represented - typically cabinet making, carving, gilding, framemaking, and upholstery

### **SLIDE – Triad by Guilbaud at Hopetoun House**

- Here floral japanning in an overtly Dutch manner is shown on a triad design also by John Guilbaud at Hopetoun House in 1675
- Japanning is the method of imitating oriental lacquer for the decoration of wooden objects
- Using lac dissolved in spirits, numerous coats were applied in colours of black, green, red and yellow
- Also appearing in the records of those serving royalty alongside Guilbaud are other possible Huguenots: Richard Vanhuissen in 1683, Peter Pavie in 1690, and Cornelius Gole in 1691, already mentioned
- Another Huguenot who worked at Windsor Castle, carving ornament alongside the Dutch born, Grinling Gibbons, was the gilder, Rene Cousin (1675-94).
- Rene and Peter Cousin (1690-1701) also worked at Whitehall and Hampton Court in the 1680s.
- Tessa Murdoch mentions the work of other Huguenot carvers in place of that formerly attributed to Grinling Gibbons, such as John Le Sage (1685-1706) who worked at Ickworth, Kensington, and Hampton Court in the 1680s and 90s
- In Scotland, Francis Bamford described how in 1678 Lord Carmichael on not finding in Edinburgh a craftsman capable of repairing clocks or watches, brought to the city a French Protestant clock and watch maker, Paul Roumieu, who eventually settled in the west of the city
- Roumieu was to play a role of some importance in the history of Edinburgh's furniture makers and was able to assist Huguenot refugees after 1685
- Among the Huguenot refugees in Bristol, are mentioned the cabinet makers Pierre Berlouin from Bougouin, Cavagne dated 1700-10 and a clockmaker, Henri Dulac from Guingamp, Bretagne dated 1694-97
- Although, most of the archives of the Worshipful Company of Upholders were destroyed in the Great Fire of London, trade cards for several resident French immigrants and visiting French upholsterers have survived
- These include Jean Peyrard (1671), Francis Lapiere, Simon Delobel, John Casbert, Monsieur La Grange, Philip Guibert (1692-1739), Peter Dufresnoy, John Poitevin and Etienne Penson, Poitevin's nephew by his sister

### **SLIDE – Guibert settee**

- In the late seventeenth century French furniture makers began to produce almost every type of basic sofa, though in England, sofas were by no means common before 1700
- However, there is a close resemblance between the opulent sofa made for the Duke of Leeds shown here, and some of those shown in the French drawings of furniture from the 1690s
- The technical advances made in 1660-1700 were immense and this design was quite unlike anything seen in England
- The sofa made by Philip Guibert sounds very similar to ones made for William III in 1697 at Windsor Castle and Kensington Palace and for the Earl of Leicester at Penshurst Place.
- Philip Guibert was another upholsterer who worked alongside Marot.

### **SLIDE – Guibert day bed**

- The gilt wood day bed shown is also part of a suite made by the Huguenot Philip Guibert bearing the Duke's cipher and coronet on the crestings, with cut velvets by Huguenot weavers.
- It was an interest in comfort that fostered the construction of such day beds; this being especially fine because the attention is given to the carving of its frame as well as to its upholstery.
- With the companion settee, it is considered one of the great classics in the history of British furniture
- Other Huguenot upholsterers include the many members of the Deschamps family, descended from James Deschamps of Curry, Poitou, and including the London upholsterer Francis Deschamps (1715-93) whose sister in law had married the talented Huguenot silversmith and Chelsea Porcelain manufacturer, Nicholas Sprimont (Beard 1997)

### **SLIDE – Poitevin bed at Knole**

- The names Lapiere and Poitevin return us to the dispute surrounding the Huguenot furniture makers raised earlier by Adam Bowett and others
- Earlier Gervase Jackson-stops had believed Lapiere and Poitevin (sometimes Poictevin, Paudevin, Potrin or Baudrine) were Huguenots
- However, Geoffrey Beard doubts this as there were several Huguenots with variant names of Poitevin in France, as well as London from the 1660s but no relevant Jean Poitevin is recorded
- Instead, he believes there was a distant family relationship between the Catholic Lapiere and Poitevin and, like Bowett, that officers of the household turned to craftsmen whose abilities they knew rather than on account of their faith.
- Lapiere worked in England from about 1683 to his death for Protestant and Catholic patrons alike, with his best known work at Hardwick Hall
- He often worked with Marot who was also a leading exponent of creating the effect of an upholstered room
- Jean Poitevin succeeded Casbert as Chief Upholsterer to the Royal Household in 1677, supervising the provision of upholstery for the Catholic James II's coronation.

- The bedroom hangings at Knole, shown here, inspired by Marot were almost certainly made by Poitevin
- He had his business outside the jurisdiction of the City Guilds in Pall Mall like Lapiere.
- Poitevin would have been familiar with Parisian interiors from 1630-60 and from the 1670s was active in the lucrative business of hiring furniture.
- In 1677, John Poitevin is recorded as supplying sleeping chairs from a carver and gilder to one of the royal palaces.
- He worked alongside Marot, for all the monarchs including Queen Anne, as well as the Duke of Hamilton, and the Duke of Somerset at Petworth from 1686-92.

#### **SLIDE – Melville bed**

- Beard further suggests that the famous Melville Bed, now at the V&A, which is generally attributed to Lapiere, may have been by Poitevin.
- Curiously, while in royal service he had never received a warrant confirming him in an official position, perhaps because he was a Catholic
- Poitevin returned to France where he died in 1711

### **DANIEL MAROT (1663-1752) – DECORATION AND FURNITURE DESIGN**

#### **SLIDE – Le Pautre pattern book**

- Important to all this, the growth of the English furniture market in the late seventeenth century was composed of clients who were neither self confident in matters of taste nor wealthy enough to seek the advice of an architect concerning the decoration of their home, increasing the numbers who relied on the furniture maker
- English artists were slow to make use of engravings as a means of reproducing designs.
- In Europe most branches of industry were more advanced than in England, and the wealthy classes more exacting; novel and good designs were an important factor in the success of high class furniture making firms on the Continent
- Greater attention was paid to the design of furniture after the Restoration but the publication of furniture designs, such as occurred on the Continent, did not take place in England until later

#### **SLIDE – Daniel Marot table designs**

- The exception was the Huguenot Daniel Marot, whose ideas were translated into English furniture designs by the foreign craftsmen-designers working in England in the later years of the seventeenth century
- Of all the Huguenots involved in the field of interior decoration or design, the influence and work of the designer Daniel Marot is without doubt the greatest
- Some went further by describing him as ‘a designer of international standing’
- Consequently, much has been written with reference to him, though no precise work covers his life and works

#### **SLIDE – Jean Marot doorway**

- Daniel Marot was the son of Jean Marot (1619-79), an architect, and Charlotte Garbrand, who was one of the daughters of the cabinet maker, Adrian Garbrand
- Pierre Gole, mentioned earlier, worked for Garbrand as an apprentice and was married to his other daughter.
- It is likely that Marot may have profited from his grandfather, father, and uncle's instruction as well as from his father's position at court, which gave him access to the other printmakers and designers employed by the French King
- Like his father, Jean, who engraved two volumes on French architecture of the first half of the 17<sup>th</sup> century (see doorway above), Marot was already established as an engraver from sixteen years old, at one time for the great architect Jean Berain (1640-1711).
- He would have had a successful career no doubt at the French court as a designer in the Menus Plaisirs were it not for his Protestant faith
- Marot's later work owes much to Berain and Jean Le Pautre, a fashionable contemporary of Jean Marot

### **SLIDE – Marot's William of Orange dining room at Het Loo**

- In France, a handful of royal architects took up a dictatorial stance, while in Holland and England it was only Daniel Marot.
- He greatly assisted in the process of introducing French court taste to Holland after his arrival in 1686
- Here is Marot's design for William of Orange's (later William III of England) dining room at Het Loo
- The style he brought with him was that of Paris in the 1680s although once separated from his native city, he was forced to rely on his own inspiration or what he could glean from the latest French prints.
- His style evolved in a personal manner different from the main line in France.
- As far as we know Marot was the first architect in Holland who attempted to coordinate all the decorative elements of a room in the way Le Brun had done at Vaux Le Vicomte
- According to Peter Thornton, it is unlikely that anyone previously can have paid quite so much attention in such detail to every aspect of interior decoration and furnishing via the coordination of the work of artists and craftsmen
- From 1689 he travelled back and forth between England and the Netherlands, living in London in 1694-98 after marrying Catherine Gole.
- Two of his children were baptised in the Huguenot Church in Leicester Fields in 1695 and 1696, where one of my Chamier ancestors was pastor in the early 18<sup>th</sup> century
- He styled himself as 'architect to William III, King of Great Britain' or 'Designer General' since he seemed to have been capable of turning his hand to practically anything
- Some of his engraved furniture designs, such as a mirror, bear the royal arms of England
- He may have been introduced to Queen Mary by the cabinet maker, Adrian Gole and was paid an annual stipend by her
- The interiors of Queen Mary's Water Gallery are thought to have been furnished by him as well as commissions for various English aristocrats

### **SLIDE – Marot library**

- Some believe that thanks to Marot there is very little that distinguishes court style in Holland from England until 1702, demonstrated by his influence on work for William III in the 1690s at Kensington Palace and Hampton Court.
- Moreover, many other fine buildings with contents to match were erected and furnished in this period thanks to Marot
- After William's death in 1702, lack of court commissions forced him back into engraving.
- Some 250 of his designs of the 1690s were published, usually in sets of six, between 1702 and in 1712 under a Dutch and Latin title
- According to Lisa White, many of these designs were available to English and Dutch clients in sheet form
- Here is his design for a library
- From 1713 until his death in 1752 his style changed relatively little.
- Through his wealth of published designs, which were available throughout Europe, Marot's influence was profound and continued into the middle of the eighteenth century

### **SLIDE - Marot style hall bench**

- To Tessa Murdoch 'the published designs of Daniel Marot were the most influential contribution to the field of woodwork during this period'
- Marot's work shows the direction in which the more ambitious English cabinet makers were tending at the beginning of the eighteenth century
- After Marot's arrival more sumptuous seat and cabinet furniture, based on his designs, such as this hall bench, was developed

### **SLIDE – William Kent mirror**

- His classicising Baroque remained an active influence on designers like William Kent in the early 18<sup>th</sup> century, long after its influence had faded in France, especially where there were no classical prototypes.
- During the English Rococo, the furniture designer and wood carver, Thomas Johnson, drew on the engravings of Daniel Marot, especially his ornamental designs for panels.
- His influence is seen in the work of Robert Adam during the neo Classical revival of the late 18<sup>th</sup> century

### **SLIDE – Marot mirrors x2**

- The main arguments against Marot stem from the lack of direct evidence of his work, especially furniture, as no comparable drawings for English commissions by him have been identified, although there are drawings by him in Holland as shown that show variation in tones and details of gilding
- It is said that by the end of the century, some of his designs, later published in the second edition of his engravings in 1712, were rather old fashioned, especially by French standards

- Adam Bowett believes Marot's work may not have been directed to the English market and would be out of date there after 1700.
- Bowett goes further in his criticism, disregarding Marot's art historical association with the Anglo Dutch style as 'nonsense' on account of the architect's French background and questions his primary importance in defining the William and Mary style
- He considers Marot's chairs at Het Loo to be of English design, far removed from his own design.
- Bowett believes there was no convincing evidence that Marot was much involved in the King's apartments at Hampton Court and only generically at Boughton, Montagu House and Petworth
- By good fortune, I this mirror which has similarities to one of Marot's designs
- The esteemed English antique dealer had little hesitation in also claiming a link!
- Besides this, at the very least there is much visual evidence of his design influence on work in England

### **So what is the other evidence?**

#### **SLIDE – Triad by Le Pautre**

- Marot's approach to stylistic unity encouraged the introduction of coordinated groups of furniture on the French model.
- The most important of these designs was the group of a table and candle stand, often accompanied by a mirror, designed as fixed features of a room, known today as a triad
- Here is one by Marot's French mentor Jean Le Pautre
- We saw a japanned example previously
- This may be called architectural furniture, for the designs were put forward with the needs of the architect in mind

#### **SLIDE - Triad by the Pelletiers at Hampton Court**

- A silver console table in the same configuration had been constructed originally for Le Brun at Versailles in the 1670s, and was intended to stand against a window pier, presumably with a mirror above, flanked by a pair of candlestands (later dispensed with)
- It became a highly fashionable ensemble in the last two decades of the seventeenth century and a design by Daniel Marot for such a 'triad' was to be set up at Het Loo in 1692.
- Here is a triad at Hampton Court by the Pelletiers

#### **SLIDE – Marot state bed in room**

- Marot's greatest impact was on beds and hangings and through them on the development of upholstery
- According to John Fowler and John Cornforth, the importance he placed on upholstery is perhaps significant, since there were relatively few craftsmen capable of producing grandiose furniture outside France let alone with the money to afford them

### **SLIDE – Marot state bed**

- Towards the middle of the century in France a new form of bed, known as the lit d'ange or angel bed, became fashionable
- Many of Marot's designs for beds published in Holland show testers of an even greater complexity and hangings caught up in evermore fanciful arrangements with a highly flamboyant, flared tester

### **SLIDE – Marot state bed in room**

- Marot's engravings for a state bed which was already popular in Holland soon became fashionable in England
- Although Marot's main work at Hampton Court was on gardens, one of his collections of engravings included a bedchamber where the state bed is flanked by matching chairs neatly arranged against the wall as shown
- Marot was the guiding spirit behind the great beds of the 1690s, many of them made by Francis Lapiere, already mentioned, whose name appears in payment to Marot at Boughton in 1706
- In London, Marot worked also alongside the upholsterers, John Poitevin, John Casbert, Philip Guibert and Guillotin, also previously mentioned

### **SLIDE – Marot bed**

- Their beds at Holyroodhouse, (now Blair Castle), Petworth, Holme Lacey (now Beningborough Hall), Drayton and Dyrham are the grand statements of the art of the upholsterer and fringemaker

### **SLIDE – Dyrham Park bed**

- The bed at Dyrham was for William Blathwayt, William III's Secretary of War, whose house was designed by the Huguenot architect, Samuel Hauduroy at Dyrham
- The cost of the great state bed at Chatsworth (now at Hardwick) in 1697 was probably worth more at the time than all the rest of the contents put together

### **SLIDE – Melville bed**

- The headboard of the Earl of Melville's bed is again close to Marot's engravings. Melville had been exiled in Holland in 1685-88 and was Secretary of State for Scotland under William III
- Marot influenced other state beds at Windsor Castle, Lyme, Buscot, Kimbolton, Coombe Abbey and Holkham
- After 1700 beds were noticeably taller
- A state bed dated 1710 from Leeds Castle, of over 14 feet high, was made in the Marot style and the Houghton bed dating from the 1720s was also based on the Marotesque style

### **SLIDE – Marot chair and stool design**



- Marot's designs for chairs also played a significant part in the history of English furniture
- His engravings introduced some French and Dutch characteristics to chairs and stools, especially in the William and Mary period

### **SLIDE – Marot style chairs and a stool (x3)**

- Hugh Honour observed that Marot influenced chairs had backs that were silhouetted, had splendid arches, plumed top rails and carved back splats with foliage and baskets of flowers.
- Where French chairs had high backs he designed them higher still and where French menuisiers had gone for rich carving he demanded affects more deeply and richly sculptural
- Cescinsky noted the many gorgeous fabrics Huguenot weavers made for the covering of chairs, settees and stools
- Curiously, many of these examples appear in Bowett's book!!

### **SLIDE – Marot style chair**

- At the end of the century a new type of chair, described as the style of Daniel Marot, made its appearance when he was in England
- They had cabriole legs (curved supports adapted from animals' legs, in their earliest versions ending in hoofed feet) and wide pierced and elaborately carved splats enclosed by slightly curved uprights, in imitation of French and Italian models

### **SLIDE – Marot style chairs at Hampton Court**

- A large set of similar chairs is known to have been supplied to Hampton Court in 1717 by Richard Roberts, chairmaker to George I.
- The waisted shaping of the backs of chairs, echoed in the vase shaped splats, is still much the same in 1720 as on some late seventeenth century Marot influenced chairs'

### **SLIDE – Marot ceramic display cabinet**

- The porcelain cabinets that Marot began to create for Queen Mary, Princess of Orange, shortly after his arrival in Holland combined Parisian stylishness in the most up to date fashion with the Dutch love of massed porcelain.
- She bought the style to England, by having her apartment at Kensington Palace decked out with very large numbers of porcelain vessels, while several rooms at Hampton Court were dressed in a similar manner.
- This fashion spread all over Europe in the last half of the seventeenth century

### **SLIDE – Marot chimneypiece**

### **SLIDE – Marot overmantel at Hampton Court**

- Countless examples of other furniture designs can be directly or indirectly attributed to him, based on his engravings including thrones, chests on stands, wall glasses, silver furniture, mirrors, time pieces and barometers

## **CONCLUSION**

### **SLIDE – David Garrick & family**

- Though I am inclined to agree with the historian, Asa Briggs, that taking the seventeenth century as a whole, economic progress rather than the force of religion was the major determinant of social change in Britain,
- In the arts England has profited just as much from the un-Englishness of the immigrants as they have profited from the Englishing they underwent.
- According to the Anglo-German art historian, Nikolaus Pevsner, England's contribution to Western art has been stronger in the practical art of building, interior design and furniture than in the more esoteric arts of painting and sculpture
- This may largely be due to the fact that these applied arts are rarely in danger of losing its ties with practical needs
- The Huguenot furniture makers' achievement in England was to develop and supply a market for fashionable furniture, both ornamental and useful, at precisely the moment when financial conditions were becoming more propitious
- Driven by survival and the dictates of their conscience, possibly in antithesis to religious painting and fired by a rational work ethic, they drew together to offer the best of what they had known and were able to develop

### **SLIDE – David Garrick furniture x2**

- The Huguenot furniture makers influence may be said to have waned by the time this chinoiserie furniture was made for the Huguenot actor, David Garrick, by the celebrated London cabinet maker Thomas Chippendale in 1770
- Incidentally, Garrick and his wife complained about the high charges for the work!

**James Goodwin**  
**09 August 2006**