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Leeds Art Collections Fund

This is an appeal to all who are interested in the Arts. The Leeds Art Collections Fund is the source of regular funds for buying works of art for the Leeds collection. We want more subscribing members to give one and a half guineas or upwards each year.

Why not identify yourself with the Art Gallery and Temple Newsam; receive your Arts Calendar free each quarter; receive invitations to all functions, private views and organised visits to places of interest, by writing for an application form to the

Hon. Treasurer, E. M. Arnold Esq. Butterley Street, Leeds 10
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Editorial

This is the time of year when we gird our loins for the budget, the new rate and the apparently inevitable price-rise in works of art. It is also time for looking back over the previous year's history made graphic by the annual Acquisitions Exhibition held at Temple Newsam. On the whole 1963-64 was a good year from the point of view of the collections and a number of very worthy acquisitions were made, some of which have already been noticed in previous issues of the Calendar.

The most important picture to be acquired was the Luca Giordano of The Triumph of David. When the picture was bought the central figure, David, appeared to be staggering under the weight of an oversized brassy helmet perched on the point of his sword. As we suspected, the helmet was a later addition and when the picture was cleaned it came away with the dirt to reveal the bloody, if very dead, head of Goliath. The aesthetic effect is much improved—which sounds like a passage from Struwwelpeter—and the picture now makes sense. Possibly the Gallery staff are more than usually cold-blooded, but the now clearer indications of Goliath's demise are not particularly disturbing and suggest that whoever painted the helmet in suffered from an excess of squeamishness. At the moment we know little of the history of the painting or why it was drawing-roomised, no doubt we shall be able to consider the whole problem more seriously in a later issue when we have gleaned a little more information.

While on the subject of pictures it will be recalled that there were three little oil sketches by Edward Calvert in the exhibition. These were graciously presented by H.R.H. the Princess Royal and were particularly welcome as this artist, one of the most charming of English little masters, was unrepresented before. One day we hope to add one or two of his wood engravings to the Print Room collection—The Ploughman or The Cyder Feast perhaps. The Print Room did benefit during the year particularly when we bought a fine impression of one of Goya's Bull Fight series. This was nicely timed—though quite accidentally it must be admitted—to coincide with the Goya exhibition in London. At least we are topical.

Two fine chairs attributed to the firm of Ince and Mayhew have been on loan to Temple Newsam for many years; in September we managed to save them permanently for the house when the owner decided to sell. They are intriguing illustrations of mid-eighteenth century fashionable taste, for they show with what aplomb 'Gothick' and neo-classical motifs could be mixed up until the viewer is not quite sure which is what. Its baldachino-like front was one reason for buying the Flemish console table because it links in so well with a pair of chairs in the house—illustrated in the Temple Newsam guide—which have something to do with Daniel Marot. These in turn are cousins of a sort to the splendid black lacquer and gold cabinet featured in Calendar No. 46/47; there is strong family likeness in its legs—especially round about the knees.

These were purchases, but among the gifts in the exhibition was the magnificent early nineteenth century bed from Clifton Castle complete with its original chinoiserie hangings. This was presented by Mrs. Curzon-Herrick. At the moment there is...
Matt Rugg: Unit Relief,
1962, 46\(\frac{1}{2}\) x 36\(\frac{1}{2}\) in.
with Henry Moore:
Composition 1933, lent by
the British Council
no room for it in the house and it will have to be lent to another museum, but no doubt Leeds will be able to enjoy it one day. Then there were the five mid-eighteenth century silver tankards given by Mr. Wertheim. Groups of fine objects have a special significance to museums for it is difficult to collect in this way with public money and each object invariably enhances the next by pin-pointing possible variations on a theme. Very good from a pedagogic standpoint too.

The sculpture room at the Art Gallery still causes admiring comment and the two ‘constructions’ by Matt Rugg, which the Fund bought recently, look splendid in there; certainly the room does something for them and they return the compliment with alacrity. It could be argued that the ‘construction’ with its architectural connotations is one of the most pregnant of sculptural forms or techniques—what you will—of the mid-twentieth century. Your committee was very enthusiastic about these two and felt that they were both, in quite different ways, remarkably complete works of art. Talking of architecture, or perhaps the word building is more appropriate here, 1964 may well be a significant year in the history of the Art Gallery. Work has already started on the extension of the sculpture room intended as a ‘day-light’ annexe and a new gallery upstairs may be opened within the year. There are other things on the go also, but it would be rash to do more at this stage than keep our fingers crossed.

1964 is an anniversary year too, for Phil May was born in Leeds a hundred years ago. To celebrate the Art Gallery has put together, from its own resources, an exhibition of some thirty-nine drawings for touring among the member galleries of the Museum and Art Gallery Service for Yorkshire. In this way they will be enjoyed by local people in their own home towns, surely the best way of appreciating the intimate, if often boisterous, art of this consummate craftsman. Before it is disbanded the exhibition will be shown in our own gallery.

The major exhibitions to be held in Leeds this year will be those arranged to coincide with the Musical Festival. As this Calendar goes to press we are all working like beavers on them both. The Rug in Islamic Art at Temple Newsam poses frightful problems of display and cataloguing, many of the rugs are enormous in size and value and information about them is mainly confined to scholarly conjecture. The Teaching Image, being the work of the members of the staff of the Leeds College of Art, to be put on at the Art Gallery, is a simpler affair in some ways but every exhibition has its crisis points and this is not exceptional.

Strange to think that this time next year we shall be in the throes of preparing more exhibitions no doubt posing quite new problems.

Phil May, 1864–19
Hampstead Heath
Studies
Pencil, pen and ink,
14\frac{1}{2} x 10 in.
The name of Joseph Rose has long been associated with the plasterwork he produced to the designs of Robert Adam and, to a lesser degree, James Wyatt and Sir William Chambers. He is mentioned in *The Works in Architecture of Robert and James Adam* (1773–9) as having worked at Syon and elsewhere but otherwise very little is to be found about him in any of the existing books on architecture and plasterwork. After a long period of research, with many baffling features, some account of the activities of the Rose family is now possible and briefly published here. This is appropriate since it is almost certain that the family were of Yorkshire origin and the elder Joseph Rose, we know, worked on the Temple Newsam plasterwork under his master, Thomas Perritt of York (1710–59).

Perritt was the son of a leading York bricklayer, Jonathan Perritt, who died in 1741, leaving Thomas and two other sons, John and William. According to the age given on Thomas’s marriage licence, he was born in 1710. Unfortunately, as the Register Book of Apprentices is not extant for the period 1688–1721, we do not know with whom he trained but his father must surely have played a major part in his professional education and we do know that the London plasterer, Isaac Mansfield, had also settled in York in 1704. Thomas married twice, firstly into the famous Etty family of master builders, and is first recorded working with his father at the York Assembly Rooms in October 1741. On October 16, 1738, he took as his apprentice, for seven years, Joseph Rose senior and, from 1741 to 1747, they were frequently working at Temple Newsam. They provided the plasterwork principally in the Long Gallery and Library (now the Chapel) and received in all £419 16s. 1d. from the seventh Viscount Irwin, of which sum £190 10s. 9d. was for the execution of the Long Gallery ceiling incorporating the ‘13 Medals at 10s. 6d. each’. These bas-relief portraits bear a strong resemblance to roundels on the north and south staircases at Nostell Priory where there is reason to think Perritt and Rose worked. The architect, James Paine, tells us in his *Plans, Elevations, Sections and Other Ornaments of the Mansion House at Doncaster*, 1751, that the work there in 1745 was by Perritt and Rose. There is very little reason to doubt their presence under the same architect at Nostell and every stylistic mark to suggest it.
Joseph Rose senior completed his apprenticeship in 1745 and after working at Doncaster seems to have stayed on there for a while. In 1752–3 he took two apprentices, one of whom, Richard Mott, was to stay with the firm for over forty years. About the same time he was collaborating with his brother Jonathan on work at Wentworth Woodhouse in south Yorkshire. The family history is confusing since Jonathan's two sons were in turn named Joseph and Jonathan:

<table>
<thead>
<tr>
<th>Jacob Rose</th>
<th>?</th>
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<tbody>
<tr>
<td>Plasterer</td>
<td></td>
</tr>
<tr>
<td>alive in</td>
<td>1738</td>
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</tbody>
</table>

Joseph Rose senior = Jane ?
born c. 1723–d. 1780
Plasterer

Jonathan Rose = Elizabeth ?
born c. 1722
died after 1780
Plasterer

Joseph Rose junior = Mary Richmond
1746–1799
died 1823
Plasterer
married 1774

Jonathan junior
Plasterer
alive in 1799

Joseph junior was born in 1746, almost certainly in Yorkshire. He was presumably apprenticed to his father or uncle but the fact is not recorded. In 1768, three years after he was made free of the Worshipful Company of Plaisterers, he visited Rome, where, like the Adam brothers for whom he often worked, he presumably laid the foundations of his knowledge of classical design. In 1769 he went on an eighteen-day excursion into other parts of Italy with a distinguished party which included the landscape painters James Forrester and George Robertson, Mr. and Mrs. Richard Dalton, a Miss Robinson, Gavin Hamilton, Peter de Angelis, and Joseph Nollekens, the sculptor. Dalton had been sent to Italy by George III to collect pictures and James Wyatt met him there and formed a life-long friendship. Maps of Rome and Venice, together with French architectural books, were included in the sale after Rose's death in 1799.

Returning to England, he married in 1774, became Master of the Plaisterers' Company in the same year and from then onwards was one of the best known and busiest craftsmen in England. Evidence of this is to be found in the record of a lawsuit of 1778, concerning a patent stucco, (Liardet v. Johnson) when Rose was called upon to appear as an expert witness. Lord Mansfield, who heard the case, and for whom the firm worked at Kenwood, said that "his father before him and his grandfather before him were plaisterers: and we almost all know the great name of the family." His uncle Joseph died in 1780 and left him the very successful business they had built up.

The confusion in names has meant that Joseph junior has been credited, for example, with the Wentworth Woodhouse work (1751–63) carried out by his father and uncle. Joseph junior can actively be reckoned into the picture from about 1765.
Breakfast Room Ceiling, Harewood House, West Riding 1765–1770
Calendar of Notable Events in Leeds

TEMPLE NEWSAM HOUSE
Open daily, including Sundays,
October to April, 11.30 a.m. to dusk
May to September, 10.30 a.m. to 6.15 p.m.
Wednesday, 10.30 a.m. to 8.0 p.m.

FESTIVAL EXHIBITION
The Rug in Islamic Art
April 17 to May 24
An exhibition containing many rare and sometimes ancient examples from famous collections which will demonstrate the richness of colour and pattern which is the basis of this traditional Eastern art.

CITY ART GALLERY
Open daily, 10.30 a.m. to 6.30 p.m.
Sunday, 2.30 p.m. to 5.0 p.m.

FESTIVAL EXHIBITION
The Teaching Image
April 17 to May 24
An exhibition of pictures drawn from the work of artists on the staff of the Leeds College of Art.

Vanessa Bell (1879–1961)
June 6 to 27
A memorial exhibition of eighty-five paintings circulated by the Arts Council.
<table>
<thead>
<tr>
<th>Location</th>
<th>Exhibition Details</th>
<th>Dates</th>
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<tbody>
<tr>
<td>Bradford</td>
<td>71st Annual Spring Exhibition</td>
<td>to May 25</td>
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<tr>
<td>Harrogate</td>
<td>British Painting 1950–57 (A.C.)</td>
<td>May 9 to May 31</td>
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<td>Ivon Hitchens (Bliss Collection) (A.E.B.)</td>
<td>June 6 to June 28</td>
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<tr>
<td>Huddersfield</td>
<td>Worcester Porcelain (V. &amp; A.)</td>
<td>to April 10</td>
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<td>Wall Papers (V. &amp; A.)</td>
<td>April 1 to April 21</td>
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<td>Huddersfield Photographic Society</td>
<td>April 6 to April 18</td>
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<td></td>
<td>English Portraits (Y.A.S.)</td>
<td>April 25 to May 17</td>
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<td></td>
<td>Huddersfield School of Art—Students' work</td>
<td>June 13 to June 27</td>
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<td>Hull</td>
<td>Aldridge Haddock</td>
<td>to April 19</td>
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<td></td>
<td>Hull Photographic Society</td>
<td>April 25th to May 24</td>
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<td></td>
<td>Masterpieces of Victorian Photography (V. &amp; A.)</td>
<td>June 1 to June 21</td>
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<td>Ernst Vrijbrief</td>
<td>June 5 to July 5</td>
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<tr>
<td>Keighley</td>
<td>The Artist at War (Y.A.S.)</td>
<td>to April 19</td>
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<td>The Lancashire Group of Artists</td>
<td>May 2 to May 31</td>
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<td></td>
<td>British Studio Pottery (V. &amp; A.)</td>
<td>May 30 to July 12</td>
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<td>West Riding County Council Schools Exhibition</td>
<td>June 3 to July 1</td>
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<td>Rotherham</td>
<td>Industrial Painters' Group (A.E.B.)</td>
<td>to April 19</td>
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<td>Society of Marine Artists (A.E.B.)</td>
<td>April 25 to May 26</td>
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<td></td>
<td>Rotherham Society of Artists: Annual Exhibition</td>
<td>May 30 to July 26</td>
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<td>Scarborough</td>
<td>New English Art Club</td>
<td>to April 9</td>
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<td>Scarborough Art Society Spring Exhibition</td>
<td>April 10 to May 8</td>
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<td></td>
<td>Designs for the Theatre (A.C.)</td>
<td>May 9 to May 30</td>
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<td>Sheffield</td>
<td>New Painting 1958–61 (A.C.)</td>
<td>April 11 to May 2</td>
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<td>Railway Prints (Y.A.S.)</td>
<td>April 25 to May 17</td>
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<td>Six Young Painters (A.C.)</td>
<td>May 23 to June 13</td>
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<td></td>
<td>Regional Open Art Exhibition</td>
<td>June</td>
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<td>Modern Swedish Prints</td>
<td>June 13 to July 4</td>
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<tr>
<td>Wakefield</td>
<td>Wakefield Philatelic Society: Stamp Exhibition</td>
<td>May 2 to May 23</td>
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<tr>
<td>York</td>
<td>Paintings by Terry Frost</td>
<td>May</td>
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<tr>
<td></td>
<td>Sculpture by Kenneth Martin</td>
<td>June</td>
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</tbody>
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A.C. = Arts Council    A.E.B. = Art Exhibitions Bureau    V. & A. = Victoria & Albert Museum
Y.A.S. = Museum & Art Gallery Service for Yorkshire
and he was presumably present at most of the family commissions from his early teens. He was probably the formative influence in turning the firm’s attention to work in the Adam style which first appears in their work at Croome Court, Worcestershire, an early commission (1760) given to Robert Adam by the Earl of Coventry. Turning from the forms of rococo practised by Rose senior at Temple Newsam, Nostell and Doncaster Mansion House in the 1740’s, they built up an unrivalled set of moulds in the ‘new’ antique taste. A book of friezes by them (now in the R.I.B.A. Library) shows no other style being followed. Only once in later years to my knowledge did Rose senior revert to a version of his earlier style in the work he did (significantly whilst the nephew was in Italy) at Claydon under its architect, Sir Thomas Robinson, where accompanied by Lightfoot’s amazing carving, the medallions re-appear in the Saloon ceiling and cornice, with draped swags of flowers, in a technique whose freedom belongs to the 1740’s rather than to 1768. The firm monopolised English plasterwork for nearly fifty years, throughout the second half of the nineteenth century. As Rose senior was only fifty-seven when he died he was presumably active after the change of style but may well, after about 1770, have confined himself more to organising and administration. Their annual income, as implied in the wills of both uncle and nephew and in the many commissions I have noted, must have been measured in thousands of pounds.

When Joseph Rose junior died in February 1799, it was stipulated in his will that his equipment and collections should be sold. The sale took place at Christie’s on 10 and 12 April, 1799, and a study of the priced catalogue is useful in that it reveals not only the organisation of Rose’s business but also indicates the books he possessed. These give some idea of the sources of his work. The first day’s sale of the “late ingenious Mr. Joseph Rose” was of equipment and architectural models. His premises in Queen Anne Street East comprised:

Casting Rooms containing vessels, crests, Arms, medallions and various ornaments.

a Loft and the Wax Room which contained vessels and candelabras, sculls, masks, boys, figures, tripods, vases, griffins, pateras, flowers, medallions and birds.

Friezes, lions and sphinxes were even in the Hay Loft whilst Lot 38 in the Gallery was ‘a marble floor from Rome’. The Mill Room, Stables, Counting House, Cellars, Room under Gallery and the Cart House, all contained similar items including thirteen casks of composition. At the Riding House Lane premises Rose had an Exhibition Room in which bas-reliefs, a model for which a premium was granted, medallions and other models were shown alongside busts of Homer, Sir Isaac Newton and ‘14 other heads’. Lot 122 was ‘A Capital and model of the Cornice of the Temple of Jupiter Stator at Rome’. In the Mould Room were, of course, wax moulds and a quantity of plaster casts and baso relievos, whilst the Coach House contained the boards and poles, ladders and trestles for scaffolding erection. On the last page of this first day’s catalogue ‘Clement Cryer, Plasterer’ announces that he intends to continue Rose’s business, having been his assistant for ‘near Thirty Years’. The first day’s sale raised £157 14s. 0d., whilst the second, given over mainly to books, realised £246 11s. 6d.

NOTES

1. Perritt married firstly Ann Etty at York Minster on 8 December, 1739, and secondly Grace Perritt at Hampsthwaite on 8 July, 1748.
2. York Reference Library, Assembly Room Minute Book.
5. London, Guildhall Library, Boyd’s Index to Apprenticeship Registers.
6. An engraving by Bartolozzi of his self-portrait at Sledmere, E.R. Yorks., indicates that he died in 1799 at the age of fifty-three. He was therefore born in 1746, probably in Yorkshire.
7. I noted Rose’s name in the list given by Mr. Brinsley Ford in Walpole Society, Vol. XXXVI, p. 58, note 16. The Letters of Jonathan Skelton, by Brinsley Ford, and this confirms Richard Hayward’s statement in his MS. List of English visitors to Italy (British Museum, Dept. of Prints and Drawings) that Rose was in Rome in 1768.
Catalogue of Yorkshire Work by The Rose Family

Joseph Rose, senior (c. 1723–1780)
Lit.: James Paine, Plans, Elevations, Sections and other Ornaments of the Mansion House at Doncaster, 1751.
1751–63. Wentworth Woodhouse.
Lit.: Various rooms. Details in Account books 1751, 1753, 1754, 1755, 1758, 1761 and Estate Accounts 1760, 1762, 1763, Sheffield Reference Library.
North and South Staircase.

Joseph Rose, junior (1746–11 February 1799)
It is relevant to first list certain documentation, most of it preserved in Yorkshire collections relating to Rose.

Sketchbooks
(a) 10 1/4 x 6 1/2 in.; in the possession of The Earl of Harewood. Described in an appendix to Margaret Jourdain’s English Plasterwork, of the late Renaissance, 1926, pp. 251–3, but some details omitted. I have re-examined the book.
(b) Book of 331 friezes, Royal Institute of British Architects Library, MS., 729.56. Presented anonymously in 1836. The title page reads ‘Sketches of Ornamental Friezes From Original Models in the Possession of Joseph Rose. Many of the Models were made from the designs of the most eminent Architects and the whole executed in stucco work by Joseph and Joseph Rose, London. Sketched by Joseph Rose MDCCCLXXXII’.
The book is indexed and designs are noted as the work of Robert Adam, Rose, senior, Rose junior, James Wyatt, James Stuart, Sir William Chambers, Henry Keene and ‘Yeman’, possibly John Yenn or Yeomans, but more likely John Yenn (1750–1821), a pupil of Sir William Chambers.
(c) Two volumes of sketches, 31 x 24 in. for his decoration of Sledmere, E.R., Yorks., are preserved at the house. I am indebted to Sir Richard Sykes Bt., for letting me examine them. No. 1 contains 37 plans and elevations which do not appear to be by Rose, followed by 10 mostly signed by him. No. 2 contains 20 plans not identifiable and 24 by Rose.


Letters Preserved at Nostell, Sledmere, Harewood, Castlecoole (N. Ireland).
Subscribed with his uncle and father to George Richardson’s Ceilings in the Antique and Grotesque Tastes 1776.

Sale of His Collections Christie’s, 10 & 12 April, 1799. See p. 13 for a discussion of this.

CATALOGUES

Harewood House 1765–70. The Rose sketchbook contains
“April 16, 1769—Sketch of part of ceiling and cove in the second drawing room att Harewood House”
“Best room ceiling, east end of Harewood House”
“Dining room ceiling, Harewood House, 1766”
“Room next dressing room, Harewood House”
“Dressing Room at East end of Harewood House”
“French couch room, Harewood House”
“A stone landing in the staircase at Harewood House, with plaister ornaments”
“1770. Part of Gallery ceiling at Harewood”. Room long 77 by 24”
There is an Adam drawing of 1769 in the Soane Museum for this last ceiling.
Rose's detailed account survives. He received in all £2,829 17s. 0d. The account is signed as examined by Robert Adam and by Joseph Rose junior "for the use of my uncle Joseph Rose" on 7 August, 1770. It reads:

Jan 24th 1766 to March 10 1770 vizt.
Dining room 224. 8. 224. 8
Musick room 130. 3.
Add to ditto extra work not in the first Estimate viz.
ornament panels over two doors & two ditto next
Picture Frames 165. 8

Library 221. 9
Great Hall 333
Great staircase 206
Mr. Lascelles Dressing Room 49
Mr. Lascelles Bedchamber 34 163
Lady's dressing room 42
Occasional Dressing or Lodging Room 38
Study 53
Portico ceiling 20. 10
Circular room exclusive of glass frames 125. 0
State bedchamber 128
Principal Dressing room 152
Ceiling & Cove of Salon 158
Entablature & sides of ditto 325
Drawing room next salon 171. 10
Second or great drawing room 235
Great Gallery 335

2838. 5

Deduct from Honeysuckles in the Great Drawing room
from the Gallery the finishing over the Chimney not done
28. 8.
2829. 17

By cash on acct recd of
Mr. Popplewell
1770. July 13. By Mr. Lascelles Draught 2085. 13. 0
2385. 13.
Ballance 444. 4
2829. 17.

Newby Hall 1771. The Rose sketch-book contains:
"Dining Room at Wm Weddles Esq., at Newby"
"Hall ceiling Mr. Weddle at Newby"
The Entrance Hall wall incorporates the date 1771 in the plasterwork.

Nostell Priory, 1766–77. The statement of account Rose sent to Sir Rowland Winn covers forty-nine pages. He received £1,822 3s. 0d. On March 25, 1777, he was paid a first instalment of £1,013 12s. 6d., and after much argument about an allowance to be made by Rose for the 'outside Stucco on Riding House etc. which gave way' was paid a further £679 6s. 9d.

Sledmere. Rose's friendship with the Sykes family—his self-portrait is still at the house—resulted in his active assistance to Sir Christopher Sykes in designing the decorative work at Sledmere (1788–90) as well as doing the plasterwork. The plasterwork was destroyed by fire in 1911 and restored by G. Jackson & Sons, to Rose's original designs.

ATTRIBUTED

Farnley Hall. Family tradition ascribes the plasterwork here to Joseph Rose junior.
John Carr added a new wing to the house for Walter Fawkes in 1786, but it is relevant to remember that Carr's favourite plasterer was James Henderson.

Rokeby, c. 1770.
Dining Room for Sir Thomas Robinson who employed the firm at Claydon.
It is also possible that work at such Yorkshire houses as Denton and Womersley was by Rose.

The Drawing Room,
Sledmere House,
East Riding
1788–1790.
Art Galleries and Picture-Lending II

In the last article on picture-lending (Calendar No. 53) something was said of the history of the idea, and the various ways in which it has been put into practice in different places. The questions of whether to make the pictures available to anyone and whether to allow them to be purchasable or not were also briefly discussed. The present article will take up the question of what to lend and look at some of the wider possibilities of picture-lending in the light of the Leeds scheme.

Clearly a lending collection should offer carefully-chosen works of high quality, not rejects from the permanent collection. At Leeds it was felt that the scheme should make available as wide a range as possible of originals. Modern works, for reasons of economy and common sense, were the obvious choice. Some schemes have chosen to collect only work which has special reference to the area they serve: thus Holborn only includes pictures by artists living, working, or studying in the borough. The Museum of Modern Art, New York, however, draws on the whole contemporary scene, and Leeds, too, has not drawn limits on this score: good local work has been collected, and British work predominates, but the foreign representation has been increasing. Contemporary original prints make up about 75 per cent of the collection, original paintings, drawings, etc., about 20 per cent, and the remaining 5 per cent are reproductions.

The question of including reproductions of well-known 'classics' of painting is sure to raise itself here. Among the replies to the questionnaire sent out by the Gallery to borrowers who joined the scheme in the first six months were several suggesting that there should be a section of reproductions of Old Master paintings. This is, of course, the usual fare offered by many libraries and picture-lending societies throughout the country. There are, it is perfectly true, many commercially available reproductions of merit: the whole field, however, as a recent survey conducted by Which? so unequivocally confirmed, is such a slippery slope that when the scheme was planned Leeds fixed precise terms of reference to deal with it. Comparatively few reproductions are facsimile, i.e. the same size as the originals, either because the originals are too big or because the reproductions have to be reduced for some technical reason. Moreover, though two-dimensional paper reproductions can suggest the surface variation of oil pigment, they inevitably falsify it. Leeds has accordingly collected reproductions according to these two criteria: that they are facsimile, and of works in truly reproducible media, i.e. watercolour and drawing.

So much for the question of what to lend. When a picture is acquired for the Leeds scheme, it is framed ready for hanging and a hardboard case is made for it in which it can be carried to and fro by borrowers. When not on loan each picture can be stored inside its case in the racks leading off the Print Room ready for issue. A colour transparency is also made of each new picture. This is put in the illuminated drums which function as a visual catalogue from which borrowers make their choice.

The great difficulty of a large, growing lending collection is that it cannot be displayed comprehensively in any one
Leeds Picture-lending Scheme showing some of the pictures and their special carriers.

showing the rotating slide drums and the indicator board.
place or at any one time. Even if there is ample space to show pictures, those works which are out on loan need to be represented in some way so that borrowers have a full idea of what is offered. The rotating slide drums supply an answer: a transparency of each picture is shown bearing a number which gives a reference to a glazed indicator board above each drum, where details are found of artist's name, title, medium, size and whether the picture is already on loan. This last piece of information is shown by red discs opposite each entry which are covered by squares of card when the particular pictures are in, but uncovered with a small magnet operating through the glass when they are out. The drums and indicators thus afford a complete bird's eye view of what the collection contains and what is available at any given time. In the answers to the questionnaire many borrowers said they would like to see more actual pictures on display: but even if all the available pictures were displayed, the single bird's eye view of the entire collection, absent pictures as well as available ones, would still be necessary.

Another point touched on in the questionnaire was length of loan period. Most people seemed satisfied with the period of four weeks which is now allowed. Though it is open to any borrower, once he has paid his subscription of £1 (or £2 if he is not a Leeds resident), to borrow as many pictures as he likes within the year, it is noticeable that most people keep their pictures for the full four weeks. A longer period, however, would certainly mean longer queues for popular pictures; and as a borrower can renew his picture by telephone if no-one else wants it, the four-week arrangement does not necessarily limit his enjoyment to that time.

As the scheme enters its third year, some of the possibilities of picture-lending are becoming evident. One obvious advantage is that it takes the art gallery to the private home and in front of a much wider public than ever visits the gallery. Pictures are known to create much interest—and controversy!—among friends and casual visitors to the houses of Leeds borrowers. Many doctors belong, and several show pictures in their waiting rooms: it would be interesting to know how many conversations they have deflected, to what therapeutic effect?

Picture-lending is also an excellent means of enabling people to come to terms with modern art. Many borrowers risk something a little 'difficult' if they know they can bring it back next day. Some have found that after a month they want something similar.

Choosing a picture is also something of a family occasion with some borrowers, and children—after all the art gallery's future public—are among the most vocal and enthusiastic participants in the scheme.

The criticism is sometimes made of public galleries that by making a picture one among many they reduce its uniqueness. This certainly is very arguable: it is true, however, that public collections develop necessarily with an eye to making sense as a whole, as well as to presenting particular artistic experiences. A lending collection, however, may be assembled with no attention to overall shape—it is a collection formed for dispersal, in which each work is chosen wholly for its individual merits, not because it fits into a pattern or fills a gap. Its purpose recalls the Chinese belief that the full enjoyment of a work of art involves, if not ownership, then at least its isolation. A work can be lived with and thought of as an object not of a certain monetary value, but of a certain intrinsic quality.

The Leeds scheme owes a great debt to the Gulbenkian Foundation, without whose generous gift of £1,500 it would probably never have come into being, and would certainly not have been able to build up the collection that is now available. After two years it may be said that what started as an experiment now appears to be firmly established as a public service, a service moreover to a new and, to judge from the third consecutive annual subscriptions now being taken out, a lasting public.

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