

The image features a highly detailed, ornate golden mirror frame. The frame is composed of intricate carvings, including scrolls, leaves, and a central medallion. A prominent classical face sculpture, possibly a personification of a virtue or a deity, is integrated into the design, looking upwards and to the right. The background is a solid black, which makes the golden frame stand out. The overall style is characteristic of 18th-century English furniture.

Ronald Phillips

Antique English Furniture

MIRRORS

Oval Glass



Ronald Phillips

Antique English Furniture

MEMBER OF THE BRITISH ANTIQUE DEALERS' ASSOCIATION





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1660 to 1820

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FOREWORD

It is with great pleasure that we bring you this specialist book, *Mirrors*, to accompany our selling exhibition of almost ninety of the finest examples of craftsmanship and design in mirrors from between 1660 and 1820.

Our focus is on English mirrors, in what is believed to be the largest selling exhibition of its kind. This book contains some of the most exquisite pieces from the period and fascinating information about the techniques and time in which they were created; it starts in the 17th century, when successful industrial espionage brought to London the secret Venetian method of mirror making.

Leonardo da Vinci called the mirror the 'master of painters', and the pieces in this catalogue are without doubt brilliant works of art. They are also among the finest examples of their era, festooned with masks, cupids, shells, plumage, animals and foliage, as well as distinctive bevelling which adds an extra dimension to capture light, an extremely important feature in the age of candlelight.

In creating this collection, we have unveiled some breathtaking pieces. A stunning example of the period is a highly important George II giltwood mirror in the manner of Matthias Lock (item 35). This spectacular mirror survives in an unbelievable state of preservation, retaining the original oil gilding and wonderful original plate. Its provenance is equally enthralling, having been in the same family since around 1750, and at Hawarden Castle, the home of Prime Minister Sir William Gladstone. *Mirrors* also boasts a number of the finest Chinese reverse mirror paintings made for the English market, some with their original frames, the earliest of which is dated 1760 (item 38).

The creation of this book reflects our passion for mirrors and the expertise we have built up over the last half century, as we have established our reputation as one of the world's foremost antique dealers in the very finest English furniture. We have therefore also included almost fifty mirrors from our archives, and we hope that our clients and other enthusiasts of English furniture will enjoy the opportunity to study and appreciate this specific area.

I would like to thank Dr. Adam Bowett for the fascinating introduction he has written, and Thomas Lange and Caroline Wright for all their hard work in bringing this book together. The exhibition 'Mirrors' will open on 9 June at our gallery in Bruton Street. We will then show a large selection at 'Masterpiece London' at Chelsea Barracks from 24 to 29 June 2010 concurrently with the remainder at our showrooms in Mayfair.

There are over eighty stunning pieces in *Mirrors* available for purchase, and almost fifty more from our archives – and I hope you will enjoy reading this book as much as I have enjoyed compiling it.



Simon Phillips
London, 2010

Right: Simon Phillips with Beluga.





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BRITISH LOOKING-GLASSES, 1660–1820

by ADAM BOWETT

Looking-glass production in England to 1800

Very little is known about the making or use of looking-glasses in England prior to 1600, although they occur in the inventories of noble and Royal houses from about 1500. It is likely, however, that many or perhaps most early glasses were actually of polished metal, not glass, for the term ‘looking-glass’ was applied to both. When the household furniture of Henry VIII was inventoried at Windsor Castle, most of his ‘Glasses to looke in’ were described as ‘steale’; *Item*, a square lokinge steale glasse set in blew vellet all over embrowdered with Venice golde and damaske Pearles.¹ The ‘steale’ was an alloy of copper and tin with a mix of other ingredients, including arsenic, tartar and antimony.² According to William Salmon:

The reason why these Metallick Glasses are called *Steel Glasses*, is not from their being made of Steel, for there is no Steel in them; but *from the very great Hardness of their Temper and Composition*, equalising that of Steel; these being extremely hard, white, and not very brittle, and therefore the more easily polished, and made admirably fine.³

Surviving examples of this type of looking-glass, sometimes called a speculaum (see Fig. 1), are extremely rare, although convex and concave plates continued to be made for scientific use into the 19th century. It is likely that the ‘Glasses to look in’ recorded in the 1582 *Book of Rates*, which lists commodities commonly imported into England at that date, were of metal rather than glass. They were imported in two categories, depending on size; ‘peny ware’ (8s. the gross), and ‘halfpeny ware’ (4s.).⁴

Some early inventories distinguish between metal looking-glasses and glass ones, the latter often being known as ‘cristal’. In 1588 the Earl of Leicester had ‘three great glasses’ in Leicester House, London, of which two were ‘of christall’ and one of steel.⁵ The term ‘christal’ derived from the Italian *cristallo*, given because the best Venice glass had a clarity and purity closely resembling natural rock-crystal.⁶ Whether the Earl of Leicester’s looking-glasses were made in England or elsewhere is a moot point, for although the production of glass in England had increased markedly during the 16th century, there is no evidence that the technique of making reflective plates was understood. The patent for manufacturing crystal glass awarded to the Venetian émigré Giacomo Verzelini between 1574 and 1595 allowed him to make only drinking glasses, and the monopolies awarded

Opposite:
Detail of item 17.



Figure 1



Reverse side

to successive English entrepreneurs in the early years of the 17th century were directed to the same end.⁷ It is likely that the development of looking-glass plates was more closely associated with the manufacture of window glass than of drinking glasses and tableware. Window glass was traditionally made outside London, particularly in the Kentish Weald, but the use of coal rather than wood to fuel glass furnaces encouraged its manufacture in London. The first coal-fired glass houses for window glass were established in London about 1610–1613, and when Sir Robert Mansell took over the monopoly of glass production in London in 1615, his furnaces were exclusively coal-fired.⁸ This brought its own problems, however, for the Italian artisans recruited by Mansell were unused to working with coal, which contained impurities affecting the quality of the glass. Nevertheless, it seems that Mansell's workmen had some success, for in a letter written to the Doge and Senate of Venice in 1620, the Venetian ambassador to England wrote: 'Various subjects of your serenity, some outlaws who have taken refuge in this kingdom, where many natives of Murano may now be met, work at making looking-glasses and flint glass or teach how to make them.'⁹ A year later, Mansell claimed that he alone was responsible for introducing the manufacture of looking-glasses into England:

And as concerning Looking glasses Sir Robert Mansell hathe brought to such perfection, That he hathe Chused our Natives to be so fully instructed and taught therein, That the said glasses are now here made wch was never wont to be in England beforetyme, So that thereby we hope in tyme to sett many hundreds on worke wch many as those doo import have never done here, but beyond the Seas.¹⁰

In order to protect his business, Mansell obtained a prohibition on the importation of foreign glass between 1615 and 1623. Thereafter the prohibition was relaxed to allow the importation of Venice glass only, which suggests that high quality 'cristal' glass was still in short supply.

In the 1642 *Book of Rates*, plates of 'christol' were specifically listed for the first time, presumably imported from Venice.¹¹ Steel glasses were less than half the price of glass ones; small ones were valued at 13s. 4d. per dozen compared with £1.10s. for glass. However, compared with later glasses these were still very small. According to a Parliamentary petition of 1697, until the 1660s looking-glass plates larger than 12 inches (30 cm.) high were not imported.¹²

The inventory of Charles I's furniture, taken in 1649, records numerous looking-glasses in the Royal palaces, some in ebony frames, and others in frames of needlework, velvet, painted and gilt wood, and amber. By contrast, the inventories of Londoners of the 'middling sort' – merchants, lawyers, prosperous tradesmen – reveal that very few had looking-glasses in their homes before the mid 17th century.¹³ The revocation of Robert Mansell's monopoly in 1640 may have been a significant turning point, however, for from about 1650 looking glasses were recorded in inventories with increasing frequency. The 1659 inventory of Richard Langley, a fishmonger, lists a 'great looking glass' in his widow's chamber, and in 1658 the brewer Matthias Prosser had a looking-glass in his hall.¹⁴

A significant expansion in the production of all glass occurred after 1660. Much of this was associated with the general increase in wealth generated by overseas trade, and with the huge demand for window glass for the rebuilding of London after the Great Fire of 1666. The return of the King and his court also created a significant new market for luxury furnishings of all kinds, looking-glasses included. George Villiers, 2nd Duke of Buckingham, clearly anticipated the demand, and on his return to England in 1660 he set out to create a new monopoly for manufacturing 'Venice Christall'. He obtained a patent from Charles II and established John de la Cam, Frenchman, in a manufactory at Rutland House, Charterhouse Yard. The partnership was short lived, but in 1663 Buckingham applied to the King to extend his patent to include looking-glass plate. The patent awarded to Buckingham's nominee, Thomas Tilston, was 'not only of the sole making & venting of the said Christall glasse, but also of looking Glasse plates of all sorts of glasse wtsoever' for fourteen years.¹⁵ By 1671 a new factory had been set up south of the River Thames at Vauxhall, and it was after this glass house that the name 'Vauxhall' plate was coined. It was at the Vauxhall glass house in 1676 that John Evelyn famously recorded 'looking-glasses far larger and better than any that come from Venice'.¹⁶

Tilston's patent of 1663 was followed in July 1664 by a Royal proclamation forbidding the importation of glass plates, and when the Worshipful Company of Glass-Sellers and Looking-glass Makers was incorporated in the same year, their articles of incorporation specified: 'Provision made for saving the rights and privileges of one Thomas Tilson... Maker of Christall Glasses who holds Letters Patents of the King'. Thus, until the expiry of Buckingham's monopoly in 1677, his was the only glass house producing plates for looking-glasses. The Worshipful Company was restricted to 'grinding, polishing, casing, fying and finishing of looking-glasses', and to selling them subsequently. A contemporary witness stated there was 'but one Glas house in England that makes plates for Looking glasses and he [Buckingham] has a patent for it'.¹⁷

The prohibition on imported glass plate was lifted in 1668, presumably because home production was inadequate to supply the huge quantities of glass needed in rebuilding London after the fire, and when the Company of Glass-Sellers again tried to ban the importation of Venetian looking-glass plates in 1669, they were defeated by opposition from the grinders and foilers.¹⁸ It seems probable, therefore, that some of the English looking-glasses surviving from this period have Venetian plates.

From the late 1670s onwards, production in London expanded rapidly, to the point that by 1700 England was a net exporter of looking-glasses.¹⁹ Several Parliamentary



Figure 2 (item 44; one of a pair)

petitions published between 1695 and 1699 claimed that the value of looking-glass production was about £15,000 per annum, of which one-third was exported. The petitions resulted from opposition to new taxes on glass imposed by the government of William III to help pay for the war against France (1689–1697). Since 1645, both imported and home-produced glass had paid a tax of just 5 per cent, but in 1695 the tax on looking-glasses was raised to 20 per cent.²⁰ This increase was on top of duties already imposed on raw materials (potash, barilla and saphora) and on coal.²¹ Petitions against the tax claimed it was having a serious effect on what had become an important and highly competitive industry: ‘... And we see that the Makers of Flint Glasses, and Looking Glass Plates have long since beaten out all Foreigners, without the help of any Prohibition or Advanc’d Duty, meerly by making those Commodities better and underselling them.’²² The outcry was so great that the tax was halved in 1698 and removed entirely in 1699.²³ The rapid defeat of the government is testament to the important position which looking-glass manufacture now occupied in the nation’s economy.

From 1700 onwards, England was probably the largest producer and certainly the largest exporter of looking-glasses in the world.²⁴ In 1700, looking-glasses worth £5,449 were exported, making them the most valuable type of furniture exported, excepting only chairs.²⁵ Freed from the constraints of high taxation, London glass houses vied with each other to produce the best and largest plates they could. On 13 February 1700, the Vauxhall glass house advertised in *The Post-Man*:

Large Looking-glass Plates, the like never made in England before, both for size and goodness, are now made at the old Glass House at Foxhall... Where all persons may be furnished with rough plates from the smallest sizes to those of six foot in length and proportionable breadth, at reasonable rates.

In January 1702, a rival operation at the Bear Garden on Bankside responded, also in *The Post-Man*:

At the Bear Garden Glass-house in Southwark are Looking Glass Plates, Blown from the smallest size upwards, to 90 inches, with proportionable breadth, of lively Colours, free from Veins and foulness, incident to the large Plates which have been hitherto sold.

These claims were not unrealistic. At a sale of household contents in 1728 were advertised ‘two of the finest Pier-Glasses in London, whole Plates, one 7 Foot by 3 Foot 6 Inches, the other 5 Foot 9 Inches by 3 Foot 6 Inches...’²⁶

The removal of William III’s excise in 1699 and the increasing efficiency of production, allied to economies of scale, must to some degree have reduced the cost of looking-glass plates, but they nevertheless remained expensive. It was common, therefore,

to re-use old plates in new frames, as numerous surviving examples testify. Large plates were especially valuable, and it is not uncommon to find early 18th century pier glasses re-housed and enlarged with the addition of new plates within elaborate rococo or neoclassical frames (see Fig. 2).

While production continued to expand despite the periodic re-imposition of excise taxes, until the last quarter of the 18th century English looking-glass production made no significant technical advances. This changed in 1773 with the formation of the Society of British Cast Plate Glass Manufacturers. In January 1773, this group of businessmen petitioned

Parliament to be incorporated into a limited company for the manufacture of cast plate glass.²⁷ The ensuing Parliamentary report makes interesting reading. Philip Besnard, a French plate glass maker, gave evidence that in France he had made cast plates up to ten feet high and six wide, but in England the largest he had seen were 40 by 36 inches, although he was told larger ones had been made. He could see no reason why cast glass should not be made in England, for all the raw materials were available; cast glass was superior in both size and clarity to blown glass, and could be made more cheaply and with less risk. Several English manufacturers called as witnesses claimed to have made cast looking-glasses, but the quality was not as good as French glass, and hence they had no sale for them. After deliberation, it was decided to bring in a bill to allow the incorporation of the Society of British Plate Glass Manufacturers, which bill received Royal Assent on 7 April 1773.

That same year, the newly incorporated Plate Glass Manufacturers built glass houses in Southwark and in Ravenhead, near St. Helens, Lancashire, the latter being the largest industrial building in England at the time. Production at Ravenhead commenced in 1776 under the supervision of a Frenchman, Jean Baptiste François Graux de la Bruyère. It is said that a looking-glass in the principal bedchamber at Osterley Park, Middlesex, was the first plate glass to be made in the Ravenhead works.²⁸ After a fitful start, production gathered pace in the 1790s, and by 1801 the company was producing 7,000 plates per annum.²⁹

Making looking-glass plates

The plates used for looking-glasses were made by one of two processes. The first, usually called the 'broad' method, required molten glass to be blown into a large, sausage-shaped bubble, which was then truncated at each end to form a cylinder. The cylinder was cut down the middle and opened out into a flat, rectangular plate before being left to cool. This method depended heavily on the skill of the glassblower, and there was a limit to the size of plates that could be produced. The 90-inch plates claimed by the Bear Garden glass-works in 1702 were probably at the extreme limit of possibility, and most were much smaller. As size increased, so did the difficulty and the risk of flaws or failure. The second method was casting, by which the molten glass was poured into a mould, usually in the



Figure 3 (item 1)

form of a table with raised edges. This was first devised by Bernard Perrot in 1687, and in the 18th century production eventually centred on Saint Gobain in Picardy. Casting allowed much larger and thicker plates to be made, but until the establishment of the Ravenhead works in 1773, cast plate glass was not produced commercially in England. Most of the very large plates employed for English pier glasses were therefore imported from France at considerable cost.

In their raw state, plates made by either method were uneven and required grinding. This was an intensely laborious process, characterised by one 18th century commentator as ‘a cold, wet business.’³⁰ It involved manually grinding the plates with abrasives of progressive fineness until a perfectly flat surface was achieved. At this stage the plate was not transparent, having a frosted surface similar in colour to slate. To render it transparent it had to be polished by much the same process as grinding but with much finer abrasives, finishing with a finely ground earth known as ‘Tripoly.’

Glass grinding was not to be done in the glass houses, but by specialists who bought the raw plates from them. The grinders then supplied the plates to the cabinet-makers who were chiefly responsible for selling looking-glasses to the public. Some cabinet-makers ground their own plates; Samuel Jakeman, a London cabinet-maker who died in 1731, had ‘grinding benches’ and 265 glass plates in his workshop.³¹

One of London’s most prominent looking-glass makers, Richard Robinson, claimed to have devised an ‘engine’ for grinding and polishing glass plates, and placed an advertisement to that effect in *The London Gazette*, 14–17 November 1698:

The Engine for Grinding, Polishing and Cutting Looking-Glass Plates (for which a Patent is granted by his Majesty) by which Glass is truly Ground and Polished with the best black Polish; And also the Borders cut most curiously hollow, and with a better lustre than any heretofore done. The Warehouse is kept at Mr. Richard Robinson’s at the Flower-Pot in Beaufort-street in the Strand...

It is not known how this engine worked, but it seems likely that most glass grinders continued to rely on hard labour rather than machinery to produce their plates. The polished plate had next to be silvered or ‘foiled’:

To File, or Silver the Looking-Glass

The Glass is not perfected, till it be Silvered; for without that, it is impossible it should distinctly shew the opposite Objects; ’tis the Filing, or Silvering therefore which gives it its just Perfection.

For this you must have a firm, well smooth’d Table, much greater than the Glass. Whereon spread one or more sheets of very fine Tin, let them be as thin as Paper, and so prepared, as not to have any Rumples, Furrows, or Spots, else the Glass will be spoild: Over these Sheets spread good *Mercury*, quite covering them with it; and



Figure 4 (archive, p. 236)

when the *Mercury* has soaked in well, place the Glass thereon, and it will stick to them; then turn it, and spread Sheets of Paper on the Filing; press it gently, smoothing and stroaking it with your Hands, to take off the Superfluous *Mercury*; then dry it is the Sun, or by a soft Fire, and it will become perfect.³²

Large plates were more difficult to handle, however, and were usually laid face down and foiled in that position. Workshop inventories reveal that quite a number of London's cabinet-makers had 'fyling' rooms in their workshops, complete with stone tables, quick-silver (mercury), tin, and weights. This implies that they bought their plates ground but not foiled.³³

The red/brown backing used on modern looking-glass plates dates from 1835, when a German chemist, Justus von Leibig, devised a method of depositing real silver on glass.³⁴ To prevent tarnishing, the silver was covered with a coat of red lead or brown paint.

Frame design and construction

Early to mid 17th century inventories record looking-glass frames in every medium – carved and gilt wood, metal, needlework, velvet, ivory and ebony. The last was probably the most common, although many frames described simply as 'black' were probably only of ebonised wood. The ebony ripple-moulded or 'waved' frame was a design popular throughout Europe, and remained so until at least 1700.

The most common form of post-Restoration looking-glass was the so-called 'cushion-frame' (a modern term), with a broad rectangular ovolo or ogee-section frame veneered with walnut, olive wood, marquetry or japan (see Fig. 3). The frames were usually of deal rather than oak (to reduce weight), half-lapped at the corners, and with angled sections glued on all four sides to create the 'cushion'. Veneers were laid directly onto the deal, and mouldings were backed onto deal strips and glued on. The plate was retained at the front by a moulding and secured at the back by wooden slips glued or nailed into the frame. The back was protected by thin



Figure 5 (item 55)

deal boards resting on the wooden slips to keep them clear of the plate. Some glasses had decorative crestings supported by thin battens, which were housed in slots in the back of the frame. In many cases, however, the backs of the frames were slotted to receive a cresting but none was fitted, suggesting that it was an optional fitment.

Looking-glasses were hung in a number of ways. Some, particularly the larger glasses, had iron hooks screwed into each side of the back frame, while others were hung from a central ring. Occasionally the frames were bored with a hole, through which a ribbon, wire or chain was threaded. Paintings of European interiors show that the wires or cords used to



Figure 6 (item 5)



Figure 7 (archive, p. 254)

hang looking-glasses were sometimes decorated with ribbon, and the glasses were often hung high up and inclined sharply downwards.³⁵

Carved frames were also made, usually finished with paint or gilding (see Fig. 4). These were expensive, and tended to be made for Royal or noble clients. The ‘... very large glasse richly Carved and gilt’ made for Windsor Castle in 1677 for £50 must have been an exceptional object.³⁶ Carved frames sometimes followed the ‘cushion’ style of veneered ones, with the cushion cut through and pierced with open work, and sometimes they were made more in the style of contemporary picture frames.

Most ‘lacquer’ looking-glass frames are actually japanned – that is, made in England in imitation of Oriental lacquer work (see Fig. 5). True lacquer frames are rare and were undoubtedly expensive. The lacquer was taken from chests, screens and other imported lacquer ware, which was first reduced to panels and then carefully sawn to make a veneer of the lacquered surface. It could then be re-laid onto the deal substrate of a looking-glass frame in the same way as a veneer of wood. The frame-makers paid little regard to the coherence of the design, leading John Stalker and George Parker famously to comment in their *A Treatise of Japanning and Varnishing* of 1688 on the ‘... finest hodgpodg and medley of Men and Trees turned tospie turvie...’ which resulted. The costliness and exoticism of the lacquer far outweighed common sense considerations, for ‘... persons have an equal regard for uglie, ill-contrived works because rarities of their kind, as for the greatest performances of beautie and proportion.’³⁷ All types of lacquer were adapted in this way, but Japanese was regarded as the best.

Among the rarest and most delicate looking-glasses were those in needlework frames. The needlework was generally performed by young women, who bought the materials from commercial suppliers. The linen or satin used for the background had the design already drawn on it, so that the needleworker had only to embroider the design in

colours, but this still required a high level of skill, particularly if high relief or 'raised work' was involved. The completed needlework was framed professionally, probably by a cabinet-maker, who would also supply the plate. Most needlework looking-glasses were relatively small and probably served as dressing glasses. They were generally kept in a protective wooden case, which explains the wonderfully good condition of some examples.



Figure 8 (item 73)

Prior to 1700, looking-glass plates were almost invariably rectangular, and sometimes bevelled or 'diamond-cut', sometimes not. They were generally rather small; the inventory of Edward Traherne, a prominent cabinet-maker and supplier of looking-glasses who died in 1674, lists 137 framed glasses and well over 100 unframed plates. They comprised two main categories, 'dressing glasses' and 'looking-glasses'. The former measured between 10 and 15 inches high (excluding frame), the latter between 12 and 34 inches. There was only one of the largest size, however, and most were between 12 and 24 inches high. In his 'foiling room' there was one plate, foiled but not framed, 40 inches high.³⁸

The relatively small size of glass plates was probably the main rationale behind the 'cushion' style of frame, for it made the mirror a more imposing object, and afforded an area of decoration – in veneer, marquetry, japan or other material – which complemented the high value of the plate. On many smaller mirrors of the period the area of the frame actually exceeded the area of glass.

By 1700, the average size of looking-glasses had increased markedly as production improved and costs fell. They also changed shape, becoming taller and proportionately narrower, so changes in frame construction naturally followed. The frame became narrower in proportion to the plate, and the 17th century 'cushion' gave way to a flatter profile, the front face of the frame being either veneered or carved in shallow relief and gilded. In many cases the frame disappeared almost completely, being replaced by a decorated glass border or 'frame' (see Fig. 6).

While veneered frames remained popular for smaller mirrors, from the 1720s carved and gilded frames predominated for pier and other large glasses. The carving was mainly in low relief, cut into the gesso rather than the wood. More expensive versions were carved in deeper relief, however, particularly in the cresting, and these certainly required the services of a skilled woodcarver. The different elements of the frame therefore required different levels of skill. According to Robert Campbell:

There are a set of Joiners who make nothing but Frames for Looking-Glasses and Pictures, and prepare them for the Carvers. This requires but little Ingenuity or Neatness, as they only join the Deals roughly plained, in the Shape and Dimensions in which they are required... The Frame-Maker sends the Frame thus



Figure 9
(item 12; one of a pair)

prepared to the Carver: For there are a Class of Carvers who do nothing else but carve Frames for Looking-Glasses. There are two Sorts of Carving upon these kind of Frames: One Sort of them is carved in the Wood entirely, and is designed to be painted or gilded with Burnish-Gold: In the other, the Figures are first roughly cut out in the Wood, then the whole is covered with two or three Coats of Whiting with a Brush, then finishes his Figures, by making such Flourishes in the Whiting as is agreeable to his Pattern. When he has done his Part to it, he sends it to the Gilder...³⁹

Surviving looking-glasses confirm that the processes described by Campbell were generally followed. The basic frame, crudely made, is quite separate from the carved elements, which are glued (and sometimes nailed) on. The contrast between skilled and unskilled work is often stark.

The advent of French and Italian designs in the new rococo style of the 1740s and 1750s made even greater demands on the carver, and the best carvers, like Matthias Lock, were recognised as artists in their own right (see Fig. 7). The frame was no longer subordinate to the glass, but a work of high art. The construction of the largest rococo mirrors was complex, requiring plates of irregular shapes and sizes retained by carved sub-frames, which linked the whole design both structurally and visually. Because the plates were rarely of uniform thickness, the back frame, although structurally crude, had to be tailored to fit each one.

From the mid 1760s, neoclassical influence prompted a return to symmetrical shapes in which rectangular and oval plates predominated. The repertoire of ornament shifted from C-scrolls, cartouches, foliage and fantastic figures to architecturally derived detail complemented by classical beasts, urns, rinceaux and anthemias (see Fig. 8). The more limited, repetitive nature of the decoration encouraged the use of moulded papier-mâché and composition ornament which could be mass produced. Towards the end of the 18th century there was a palpable trend towards lighter, narrower frames, maximising the area of glass.

The neoclassical style remained popular into the 1820s, but the most distinctive design of the Regency was the circular mirror with a convex plate. Convex glasses were not a new invention; William Ince and John Mayhew published designs for mirrors with circular convex and concave plates in 1762, which they claimed 'have a very pretty Effect in a well furnish'd room'.⁴⁰ It seems likely, however, that the widespread popularity of convex mirrors at the beginning of the 19th century was due to a technical advance in the manufacture of convex plates, and perhaps to the technique of casting rather than blowing the plates.⁴¹ An early contemporary reference to convex mirrors occurs in Sheraton's *Cabinet Dictionary*:

As an article of furniture, a mirror is a circular convex glass in a gilt frame, silvered on the concave side, by which the reflection of the rays of light are produced. The



Figure 10 (item 8)

properties of such mirrors consist in their collecting the reflected rays to a point, by which the perspective of the room in which they are suspended, presents itself on the surface of the mirror, and produces an agreeable effect. On this account, as well as for the convenience of holding lights, they are now become universally in fashion, and are considered both as a useful and ornamental piece of furniture.⁴²

The circular frame was composed of several curved sections lapped together. To this was glued the prominent moulding which gave convex mirrors their characteristic profile, usually a deep cove mounted with small balls around its circumference, although torus or half-round sections were also popular. The plate was usually retained by an ebonised slip. Carved embellishments to top and bottom were nailed or screwed in place, and candle branches were similarly applied. The iconography was predominantly classical, with a cast of figures led by the eagle, emblematic of Jupiter and symbolic of power and victory. Dolphins, snakes and mythical beasts were also popular. Egyptian motifs came into vogue after Napoleon's Egyptian campaign and the subsequent publication of Vivant Denon's *Voyages dans la Basse et Haute Egypte* in 1802. In England, the Egyptian style was popularised by Thomas Hope, whose *Household Furniture and Interior Decoration* was published in 1807.

Some 18th century innovations

One of the earliest uses of the term 'pier glass' occurs in a bill for mirrors supplied by Gerrit Jensen to Thomas Coke, MP, in 1699; 'For 3 Glasses in a black fra[me] for a peer... 2 peer glasses in black frames.'⁴³ Pier glasses were initially fixed into the panelling or masonry of the room, rather than being hung as a conventional glass. This was partly a question of size and weight. Gerrit Jensen's pier glasses supplied for William III's Great Bedchamber at Hampton Court Palace were 13 feet high, divided into several plates. Within a few years, however, pier glasses were being made to be either hung conventionally or screwed to the pier. It became usual for the cresting to be omitted in favour of an arched upper plate or 'head-piece'. This resulted in the vertical two-plate design commonly

Figure 11
(item 25; one of a pair)



Figure 12 (item 16)

Figure 13 (archive
p. 250). Set of fourFigure 14
(item 15; one of a pair)

used in the early 18th century, the lower plate being rectangular and the upper one arched or otherwise shaped. The upper plate frequently had a carved cresting on top, which further emphasised the tall, narrow shape. They were distinguished from other looking-glasses by their narrow proportions and a straight bottom edge to the frame, which was intended to sit on the dado rail or directly on top of a pier table (see Fig. 9).

Another introduction of the 1690s was the 'chimney-glass', a forerunner of the modern overmantel mirror. This was a French innovation, first appearing in designs published in Paris in the early 1680s.⁴⁴ The first English examples are associated with the new wave of French-inspired designs introduced after the accession of William and Mary in 1689. A pair of mirrors installed in the Queen's Gallery at Kensington Palace in 1691 established what was to become a typical English form, being composed of three plates, the central one wider than the other two. Above them, in the place conventionally occupied by panelling or a painting, was more mirrored glass divided into a number of small plates, probably modelled on the chimneypiece in the *Chambre du Roi* at Versailles.

It is significant that on these, the earliest surviving English chimney-glasses, the plates are below the mantel shelf, so that the contemporary term 'chimney-glass' in fact describes the mirrors more accurately than the more recent 'overmantel mirror'. The same arrangement occurs at Hampton Court Palace, where a number of chimney-glasses were installed in William III's apartments between 1698 and 1701. Designs for chimneypieces published in 1702 by the celebrated French designer Daniel Marot, self-styled 'architect' to William III, also show glasses below the mantel shelf. In many cases the shelf was stepped or tiered to provide platforms for the display of Oriental porcelain. It nevertheless became usual to place the glass above the shelf, probably because this was the more practical arrangement. It not only allowed whatever was placed on the shelf, especially candles, to be reflected in the glass, but also protected the glass from heat and discoloration from the fire.

From 1700, chimney-glasses could be found in many high-status houses, particularly those of prominent Francophiles and courtiers such as Ralph, 1st Duke of Montagu. When he died in 1709, many of the principal rooms at Boughton were fitted with 'chimney glasses,' most being described as 'in three parts'.⁴⁵ At Dyrham Park, seat of William Blathwayt, Secretary of State to William III, there were chimney-glasses in most of the important rooms in 1710; significantly, none were there when a previous inventory had been taken in 1703.⁴⁶

Early chimney-glasses were invariably fitted into the panelling or stonework of the chimneypiece, and so were conceived as part of the internal architecture of the house, rather



Figure 15
(item 20; one of a pair)



Figure 16
(item 45; one of a pair)



Figure 17 (item 13)

than as moveable furniture. In many cases they have been removed from their original settings and are now stand-alone overmantels. The rectangular, three-plate design was the most common (see Fig. 10), but arched, circular and oval mirrors all survive. Three-plate chimney-glasses continued to be made throughout the 18th century, partly because of their appealing symmetry, but primarily because it was cheaper to produce three small plates than one large one. In many cases, old plates were re-used in more up-to-date frames, retaining the three-plate format.

Many domestic inventories record chimney-glasses in association with paintings on the chimneypiece. At Erddig in 1726 there was 'a very large Glass over the Chimley wth a Picture' and at Kiveton in 1727 there was a 'Chimney Glass fix'd in a Black & Gold japd frame... a Landskip in Carvd frame fixd over ye Chimney'.⁴⁷ It is not clear from these entries whether the paintings were mounted with the glass in a common frame, or whether they were separate, but chimney-glasses combined with pictures are not uncommon, and the fashion continued throughout the 18th century.

The introduction of moveable chimney-glasses within a walnut, mahogany or carved and gilt frame was probably related to the spread of chimney-glasses into less affluent homes (see Fig. 11). Probate inventories reveal that by the 1720s chimney-glasses were common in the houses of the 'middling' class – that is, those of prosperous tradesmen, merchants



Figure 18 (archive, p. 266)



Figure 19 (item 19)

and professionals – in London and other cities.⁴⁸ These seem to have been a characteristically English phenomenon, an indicator not only of the growing prosperity of the middling class, but also of the economies of scale which progressively reduced the cost of looking-glasses in the 18th century.

A development associated with the increasing use of chimney-glasses was the incorporation of candle arms or ‘branches’. Since their inception in the late 17th century, chimney-glasses had always been associated with lighting. Initially the candle branches were attached to the chimneypiece, not the mirror, but by the 1720s, if not earlier, branches were commonly screwed to the mirror frame itself (see Fig. 12). The branches were usually of brass or glass (the latter only rarely survive), and were generally made to one of a few standard patterns. The trade card of John Giles, one of London’s most prominent brass-founders in the 1720s, lists a vast stock-in-trade including fittings for looking-glasses: ‘glass arms... all Sorts of curious Wrot [wrought] Treble Double & Single Branches, as Likewise plain Do. of all prices....’⁴⁹

A ‘sconce’ or ‘sconch’ was originally a wall-mounted fitting to provide lighting; the difference between a sconce and a ‘branch’ or ‘arm’ fitted with a candle was that a sconce had a backplate, usually of polished metal. In high-status houses, sconces were often of silver, but until the very end of the 17th century few, apparently, were of glass. From about 1700, ‘looking-glass’ sconces began to appear in English houses. Their design may initially have been derived from metal sconces. Plate 4 from Daniel Marot’s *Nouveaux Livre d’Orfèverie* (1703) shows designs for three similar sconces, of which two are of metal and one is annotated ‘*Plaque en Miroire Glacé*’. The earliest surviving English mirrored sconces tend to be rather different, however, with narrow plates corresponding to the height of the candle (see Fig. 13). Sconces with two or three candle arms were naturally broader and taller in proportion (see Fig. 14). A bill submitted by the cabinet-maker Philip Arbuthnot in 1704 describes two sconces of exceptional size ‘... with Double

Branches finely gilded being three foot deep scolloped diamond cutt and Engraved. Embellished with crimson and gold Mosaic worke with Flowers on the Bodyes of the glass.⁵⁰ These were part of a gift of furniture from Queen Anne to the Emperor of Morocco.

By the 1720s, most sconces were identical in form to ordinary looking-glasses, save for the addition of glass or brass candle branches. Indeed, it is clear that many mirrors were designed with the option of fitting candle branches if desired. Early sconces tended to be small, and they continued to be so when intended for use in small rooms, bedchambers and dressing rooms, but for saloons and dining rooms they rapidly came to be made larger, as glass became cheaper and demand for better lighting increased. Sconces supplied by John Belchier for the *Salone* at Erddig, North Wales, are over six feet high. On this scale they performed the same function as pier glasses, with the added benefit of candlelight (see Fig. 15).

Towards the middle of the 18th century the term 'girandole' came into vogue. It derives from the Italian *girare*, to gyrate, and originally applied to a type of firework similar to the modern Catherine wheel. It was also applied to ornamental fountains issuing jets of water. By 1740, 'girandole' was being used in England to describe decorative light fittings; the trade card of the brass founder John Giles (d. 1742) cites 'Wrot & plain Jerandoles' among his stock-in-trade.⁵¹ Giles's 'Jerandoles' were of cast brass, and presumably did not contain glass. Similarly, of eight designs for 'Gerandoles' in Thomas Chippendale's *Director*, four included mirrored glass and four did not. Like sconces, the primary function of girandoles was to provide lighting. While it seems that 'girandole' could be simply a fashionable term for a sconce, it was also descriptive of the more ambitious frame designs of the rococo period (see Fig. 16). And while most were fairly modest in size, some were truly spectacular. The girandoles supplied by James Pascall to Temple Newsam House in 1745 were nearly seven feet high; each was lit by only six candles, which makes one wonder how effective was their contribution to lighting in the vast Long Gallery of the house. From the middle of the 18th century the terms sconce and girandole were used indiscriminately to describe mirrors with lighting attached.⁵²



Figure 20 (item 11)

In Ireland a particular form of sconce or girandole was developed in the late 18th century. This was generally oval, the main plate being framed with a border of faceted glass studs, usually alternating in white and blue glass. The studs were often part-gilded on the

reverse. A brass hook issued from the top of the frame, from which was suspended a cut-glass chandelier with one, two or more nozzles. The origins of this distinctive form are unclear, although it appears that the retailers were based in Dublin. With their emphasis on cut and faceted glass, these girandoles clearly owe much to the expertise in cutting high-quality glass that developed in the Waterford glass houses in the second half of the 18th century.

Fitting looking-glass doors to case furniture was an innovation of about 1700. The furniture usually took the form of a cabinet-on-chest or a desk-and-bookcase. These were multifunctional pieces, intended for bedrooms and dressing rooms, and used to store clothes, as writing cabinets and as secure storage for documents or money. The looking-glass doors served in lieu of a pier glass or sconce. Desk-and-bookcases were usually fitted with candle slides, although whether this was to illuminate the looking-glass or the books and papers held within is a moot point (see Fig. 17).

The phrase 'tabernacle glass' or 'tabernacle frame', introduced in the 1720s, described a looking-glass whose design was derived from architectural pattern books. The plate was rectangular, within a roughly rectangular frame, and invariably topped by a triangular or scrolled pediment. This type of glass is commonly associated with the neo-Palladian style promoted by William Kent, but it was widely adopted and popularised in a multitude of contemporary design books published between c. 1720 and c. 1760. It was favoured for built-in chimney-glasses, where the frame design complemented that of the fireplace and the internal architecture of the room, but was also widely produced for hanging-glasses in a variety of forms and materials. The tabernacle frame was considered a 'British' style, and remained popular, if not actually fashionable, until the end of the 18th century.

DECORATIVE TECHNIQUES

Painting, gilding and silvering

Painted looking-glass frames are now relatively uncommon, but that was not always the case. Many frames that are now gilded were originally painted, but once the paint had become dirty or worn, it was easier to gild than to repaint. Fortunately, it is sometimes possible to remove later gilding to reveal the original painted surface, and many of the colour schemes are startling in their freshness and colour (see Fig. 18). Frames which have had their paint completely removed and are now gilded can usually be identified because the carved detail, which on gilded frames is carved into the gesso, is carved directly into the wood.

The advantage of gilding over painting was that it was more durable and less liable to discolour. Gold also has a reflective lustre that paint lacks, an important consideration when candles were the only source of light. There are two methods of gilding on wood – water gilding and oil gilding.

Water gilding must be laid on a ground of whiting. Whiting, or gesso as it is now usually called, is a mixture of powdered chalk and/or gypsum bound with glue. It was painted

onto the wood in several layers, each layer being allowed to dry and harden before the next was applied. When finished, the top surface was scraped and polished smooth.

The next stage was to apply a bole, which was a refined clay (actually aluminium sulphate) mixed with 'glair' (egg white and water) and a pigment, usually red, yellow or grey/blue. Most 18th century English gilding used a red or yellow bole. The bole's primary function was as a 'mordant', to bind the gold leaf to its ground. Its secondary function was to enhance or modify the colour of the gold; a red bole gave a reddish gold, a yellow bole a paler gold. It also disguised areas not covered by gold leaf or where leaf was rubbed off during burnishing or subsequent use.

Gold leaf was laid directly onto the polished bole, which had first to be wetted with cold water. Because the bole dried quickly, small areas were worked in succession. Once laid and dry, the gold could either be left matt, or burnished with a 'dog's tooth' agate stone mounted on a wooden handle. Where original gilding survives on old frames, the difference between burnished and unburnished parts is usually evident, giving life and variety to an otherwise uniform gold surface (see Fig. 19).

Oil gilding differs from water gilding in several ways. First, the ground does not need such careful preparation. Second, the bole is made differently, usually from a matured linseed oil (so-called 'fat oil') mixed with powdered earth pigments of the required colour. While the bole is still tacky, the gold leaf is laid onto it. Although more durable than water gilding, and hence suitable for exterior work, oil gilding cannot be burnished, and so is less versatile in its effects. It was generally regarded as a cheaper option.

Silver leaf can be laid in the same way as gold, but it has one major disadvantage, which is that it tarnishes. Hence it has to be sealed with a clear varnish. Alternatively, the varnish can be coloured to give a yellower finish; this is essentially a cheap version of gilding. Like painted frames, silvered frames were more common than is now apparent, because they were often gilded once they began to wear and tarnish.

Diamond cutting, 'scolloping' and engraving

Most late 17th and early 18th century looking-glass plates were bevelled or 'diamond-cut' at the edges, although it is not clear whether this was a purely decorative feature or whether there was a practical reason for it. The bevelling was done manually, grinding the edges of the plate with abrasives in the same manner as the original grinding. 'Scolloping', or hollow cutting and grinding, was purely decorative, although in many cases it served to make a virtue out of necessity by giving a decorative emphasis to the join between two butted plates.

The labour and skill involved in scolloping, and the risk of breakage, made it expensive. The bill for a pair of very large pier glasses made for the 2nd Earl of Nottingham in 1711 included £3 for 'sholoping ye end glasses and cutting ye scoops'.⁵³ Engraving was even dearer. Nottingham's glasses were engraved with a coronet and cipher in the head of each glass at a cost of £6 10s. each. Ciphers and crests were usually cut into the head-piece, but other decorative engraving was executed on borders and at the junctions between plates (see Fig. 20).

The divisions between plates were treated in a number of ways. The simplest was to diamond-cut the edges and butt them together. On some glasses, particularly three-plate chimney-glasses, the centre plate was set behind the two flanking plates, thus eliminating any potential gaps between the plates. In other cases the joints were covered with glass slips fixed with giltwood ‘roses’; this was expensive, however, and it became more usual to cover the joints with small gilded wooden, leather or paper slips (see Fig. 6). This was common practice up to the end of the 18th century. Alternatively, the divisions were incorporated into the design of the frame and covered by carved and gilt frame sections, as was the case with most large rococo and neoclassical examples.

‘Mosaic work’ and verre églomisé

The term *verre églomisé* derives from the French art dealer Jean-Baptiste Glomy (d. 1786), who sold prints and drawings from premises in Paris in the mid 18th century. It is said that he decorated the undersides of the glass used in framing prints and drawings sold from his shop, and prints decorated in this manner became known as *églomisées*.⁵⁴ The technique of reverse decoration on glass had been known and practised in Europe since classical times, and was certainly used in Italy during the Renaissance, but its application to mirror glass may nonetheless have been a late 17th century innovation. There is some uncertainty about the exact procedure followed, and it is possible that more than one was used. The designs were generally in two colours, one of which was either gold or (less commonly) silver. First, the gold leaf was applied to the back of the glass using an adhesive of egg-white and water; a design was then drawn on the leaf with a fine point, and the gold scraped off where the coloured or clear glass elements were wanted. Colour could then be painted on. An unusually early reference to this or a similar technique being practised in England occurs in the diary of Robert Hooke for 19 July 1674:

Saw a curious way of painting on the backside of a looking glasse plate at Mr. Bartue [sic] chamber in pump court 2 p. of stairs high. It was done by one Monr. Tués lying at the Smiths by the green dragon in the Pallmall.⁵⁵

It is perhaps significant that the practitioner was a Frenchman.

The contemporary term for what is now called *verre églomisé* was ‘mosaic work’. The sconces supplied for the Emperor of Morocco by Philip Arbuthnot in 1704 were ‘... Embellished with crimson and gold Mosaic worke with Flowers on the Bodyes of the Glass.’⁵⁶ Gerrit Jensen also supplied mosaic work to the 5th Earl of Salisbury in 1714, although he described it differently: ‘a large looking glass, the frame drawn with scarlet and silver, the mouldings gilt.’⁵⁷

As these examples suggest, mosaic work was popular at the beginning of the 18th century. It is associated with the fashion for framing looking-glasses with glass borders or slips, rather than in gilded or veneered wood, and most surviving glasses decorated in this way date from between 1700 and 1720. Among the earliest of those that survive are a pair at Chatsworth, probably supplied by John Gumley about 1705. These not only have *églomisé* borders, but also the entire cresting or ‘head-piece’.

An advertisement placed in *The Daily Courant* of 24 August 1727 seems to suggest that

mosaic work was old-fashioned by that date:

Stolen out of the shop of Benjamin Goodison, Cabinet Maker, at the Golden Spread-Eagle in Long Acre, on or about the 5th day of this present August, a large old-fashioned Glass Sconce, in a Glass Frame, and a Green Ground, the Bottom Border of the Frame is Wanting: This is to give notice that if any Person shall bring the said glass, or give any account of it to the said Benjamin Goodison, shall receive three Guineas Reward.



Figure 21 (archive, p. 275)

Verre églomisé, as it came to be called, was revived at the end of the 18th century. It occurs commonly on overmantel mirrors and small pier glasses, usually in the form of a decorated frieze, often depicting a classical scene and frequently *en grisaille*, with gold highlights. Commonly, however, close examination reveals that the scenes are not *églomisé* at all, but are in fact hand-coloured prints pasted to the back of the glass.

Papier-mâché and composition ornament

Papier-mâché and composition ornament are properly part of frame design and construction. While they are both, in a sense, decorative techniques, their real *raison d'être* was to reduce the cost of frame production by replacing expensive carving with moulded ornament produced by relatively unskilled labour.

Papier-mâché has probably been used as long as paper has existed, but the earliest English reference occurs in Robert Boyle's essay, *Of Man's great Ignorance of the Uses of Natural Things* (1672), in which he advocated its use for embellishing picture frames 'and other Curious Moveables'.⁵⁸ It was commonly found on English looking-glass frames from the middle of the 18th century, but there is good written evidence that it was used before that date. According to J. T. Smith, author of *Nollekens and His Times* (1829), a papier-mâché manufactory was established in London by a plasterer, William Wilton, in the 1720s or 1730s. His workshops were in Hedge Lane, Charing Cross, and Edward Street, Cavendish Square. He specialised in the production of ornaments for chimney-pieces and picture and looking-glass frames and, if Smith is to be believed, employed several hundred people, including children.⁵⁹ The connection between decorative plasterwork and papier-mâché is a logical one, since both relied on the use of moulds. Smith also relates that before the introduction of machinery, Wilton employed some old French women to masticate paper

cuttings obtained from stationers, to prepare them for the moulds. If true, the story authenticates the origin of the term 'papier-mâché', which translates literally as mashed or chewed paper.

Wilton's was not the only papier-mâché factory in London. Heal illustrates the trade card of one Duffour, carver and gilder and 'Original Maker of Papier Machie', who worked at the Golden Head in Berners Street, Soho.⁶⁰ This was probably Joseph Duffour, later of Berwick Street, the head of a family of French carvers and frame makers working in London between c. 1737 and c. 1784.⁶¹ Mortimer's *Universal Director* of 1763 listed only three makers of papier-mâché, but there were undoubtedly more (presumably those listed paid for the privilege). In the later 18th century, the London manufactories came under increasing competition from Birmingham, where from 1772 Henry Clay developed a technique combining papier-mâché with japanning to produce a large range of more versatile and durable objects.

English papier-mâché was made with paper pulp (which in those days was made from cloth, not wood fibre) mixed with glue, gum arabic and isinglass, pressed into moulds. It was also possible to make mouldings and frames by layering paper in sheets, well mixed with a paste of flour and water; this method is still employed by school-children the world over.⁶² Once moulded, the papier-mâché could be painted, or gessoed and gilded in the same way as carved wood and plaster. It was used primarily as a substitute for plaster in ceiling and mural ornament. Notable examples are recorded at Doddington Hall, Lincolnshire, at Witley Court, Worcestershire, and at Bulstrode, the Duchess of Portland's house. Its use for looking-glass and picture frames is probably under-recorded, because it is often impossible to distinguish between gilded wood and gilded papier-mâché unless damage exposes the substrate. Furthermore, its survival rate has probably not been good, for it has poor resistance to damp, especially if damaged. Nevertheless, many rococo and neoclassical looking-glass frames with ornament wholly or partly of papier-mâché do survive. It was also frequently used with a wire armature for candle branches.

Papier-mâché undoubtedly made it quicker and cheaper to produce elaborate looking-glass frames, and to produce frames of different sizes using combinations of the same ornaments. A transitional rococo/neoclassical example in the Victoria and Albert Museum, which is part wood and part papier-mâché, has a smaller companion made from the same moulds, but with some elements omitted.⁶³

Many carvers undoubtedly regarded papier-mâché as a threat to their livelihoods. The Anti-Gallican Association, founded in 1745 'to oppose the insidious arts of the French Nation', included papier-mâché among its targets. Thomas Johnson's second book of designs, published in 1758, was dedicated to Lord Blakeney, head of the Anti-Gallican Association. Its frontispiece and dedication is contained within a decorated frame depicting, among other things, a winged genius setting fire to a scroll labelled 'French Paper Machee'.

'Composition' is a term used to describe an ornamental material made from a base of glue or size bulked out with sawdust, clay, whiting or other substances. Like papier-mâché, its origins are probably ancient. It was certainly well known to William Salmon, whose 1701

edition of *Polygraphice* contained the following instructions:

Make a Glew-water stronger than any Size, yet something weaker than Joyners melted Glew; mix Whiting in fine powder therewith, till it is as thick as Paste or Dough; knead it very well. Wrapping it up in a double Cloth; in which it may lye as get heart from the Fire: for you are not to let it grow cold, which you may Paint, Varnish, Japan, Gild in Oil, or Burnish, as the Nature of your Work requires.⁶⁴

Composition was much used by plasterers, and had the advantage of being tougher than plaster, and resistant to both shock and wear. Its use was extended to looking-glasses from the 1770s onwards, if not earlier. It was commonly used instead of wood to execute small-scale neoclassical ornaments which would have been difficult and expensive to carve in wood. It was also moulded, like papier-mâché, onto wire armatures to create candle branches, swags and other free ornament. In such places it is brittle and vulnerable, and it survives much better when planted onto a firm substrate. The friezes of early 19th century chimney glasses were frequently decorated with composition ornament, which in many cases has survived unscathed. Like papier-mâché, composition is difficult to distinguish from carved wood when painted or gilded.

Carton pierre (literally ‘card-board stone’) was a cross between papier-mâché and composition. It was made of paper pulp mixed with glue and whiting, and was pressed into moulds in the same way as com-

position. It was stronger than papier-mâché and lighter than composition, which thus gave it advantages over both. *Carton pierre* was developed in France and seems to have been adopted in England towards the end of the 18th century. As the name suggests, it was used principally for architectural ornament, but could also be applied to picture and looking-glass frames (see Fig. 21).

Chinese reverse-painted looking-glasses

The earliest known Chinese reverse-painted glasses made for the English market date from the mid 18th century, and they became much more common from c. 1770 onwards (see Fig. 22). Early examples tended to be of traditional Chinese subjects – landscapes, pagodas, and so on – on which European figures were sometimes superimposed. Portraits



Figure 22 (item 38)

of English merchants (agents of the East India Company) also survive. Later in the 18th century, English and other European prints were faithfully copied by Chinese artists and framed in European-style frames for export.⁶⁵ Most of these were executed on plain glass, but some were done on silvered plates.

The technique of reverse-painting on glass, which was called 'back-painting' in England, was described in 1786 by Joseph Amiot (1718–1794), a French Jesuit priest who lived in China for most of his life. The glass was first cleaned and then washed over with a thin water-based gum. The painting was done in oil colours with a traditional, fine-pointed Chinese brush. When dry, the painting was baked in a specially designed kiln. The paintings were baked in batches, contained in a flat, rectangular clay pan a few inches deep. The first glass was laid on a layer of fine powdered quicklime; this was then covered with another layer of quicklime and the next glass laid upon that. When the pan was full it was sealed with more quicklime and fired very gently to avoid breaking the glass.⁶⁶

Although there was a glass house operating in Canton, the quality of their looking-glasses was generally too poor to suit the European market. In 1751 a Swedish observer remarked:

The mirrour-makers have some pitiful looking-glasses. I was told of a glass-house in *Canton*, but never had the opportunity of going to see it. It is said, the importation of glass from *Europe* is forbidden. However, the *Europeans* often bring glass with them, and get roses and other flowers painted on them, as the *Chinese* are pretty skilful in that way.⁶⁷

It is likely, therefore, that the plates used for reverse-painted glasses were exported from Europe. Some historians have suggested that the painting was done before foiling, which was applied when the plates returned to England. The foiling sealed and thus protected the painted surface, which might account for the lasting brilliancy of the colours.⁶⁸ It has also been stated, however, that the plates were already foiled on export to China; the design to be painted was carefully drawn on the foil, which was then scraped clear before the glass was painted.⁶⁹ In this respect the process somewhat resembled that used for 'mosaic work'.

Unlike paintings on clear glass, which were usually framed in China, most paintings on looking-glasses were framed in England. Some were treated simply as pictures, and hung in relatively plain frames, while others were housed in elaborately carved and gilt *chinoiserie*, rococo or neoclassical looking-glass frames. Despite being highly sought after, few are documented. One exception is the fabulous two-plate chimney glass supplied by Thomas Chippendale for the State Bedchamber at Harewood House, sold at Christie's in 1965.⁷⁰

NOTES

- 1 Quoted in Symonds (March 1950), pp. 8–13.
- 2 Blancourt (1699), pp. 347–8.
- 3 Salmon (1701), p. 853.
- 4 Anon. (1582).
- 5 Macquoid and Edwards (1954), Vol. II, p. 310.
- 6 Charleston (1984), p. 43.
- 7 *Ibid.*, pp. 53–4 *et seq.*
- 8 *Ibid.*, pp. 73–5.
- 9 Quoted in Thorpe (1961), p. 117.
- 10 Quoted in Wills (1965), p. 43.
- 11 British Library, 513.a.39.
- 12 Anon. (1697).
- 13 Geffrye Museum archive.
- 14 *Ibid.*
- 15 Charleston (1984), p. 99.
- 16 Evelyn, *Diary*, 19 September 1676.
- 17 Charleston (1984), p. 100.
- 18 *Ibid.*, p. 107.
- 19 National Archives, Customs 3.
- 20 6 & 7 *William and Mary*, cap. 18 (1695).
- 21 2 *William & Mary* sess 2. cap. 4 (1690).
- 22 British Library, 816.m.12.
- 23 9 *William III* cap. 45 (1698); 10 *William III* cap. 24 (1699).
- 24 National Archives, Cust 3.
- 25 National Archives, Cust 3.
- 26 *The Daily Journal*, 11 April 1728.
- 27 *House of Commons Journal*, XXXIV, p. 64 *et seq.*
- 28 Wills (1965), p. 49; Charleston (1984), p. 196.
- 29 *Ibid.*, p. 50.
- 30 Anon. (1747), p. 106.
- 31 City of London Record Office, Orphans' Court Record 3332, Common Sergeant's Book 6.
- 32 Blancourt (1699), p. 344.
- 33 Bowett (2009), pp. 20–21.
- 34 Wills (1965), p. 64.
- 35 Thornton (1978), pp. 252–4.
- 36 National Archives, LC 9/ 276.
- 37 Stalker & Parker (1688), pp. 6–7.
- 38 City of London Record Office, Orphans' Court Record, Roll 1177, Box 15, Sergeant's Books 2 Fol. 405.
- 39 Campbell (1747), p. 174.
- 40 Ince & Mayhew (1762), pl. LXXVII & p. 10.
- 41 Child (1990), p. 149.
- 42 Sheraton (1803), II, p. 271.
- 43 British Library, Coke Papers.
- 44 Thornton (1978), pp. 66–79; (1984), p. 53 *et seq.*
- 45 Northampton County Record Office.
- 46 Gloucester County Record Office.
- 47 Flintshire Record Office; National Art Library, 86 22 55A.
- 48 Geffrye Museum archive.
- 49 British Museum, Banks Collection, 85.54.
- 50 National Archives, LC 9/284.
- 51 British Museum, Banks Collection 85.54.
- 52 Geffrye Museum archive.
- 53 Edwards (1954), II, p. 325.
- 54 Wills (1965), p. 134.
- 55 Hooke, *Diary*, 19 July 1674.
- 56 National Archives, LC 9/282.
- 57 Hatfield House, Bills 475.
- 58 Quoted in Wills (1965), p. 138.
- 59 Smith (1829), I, p. 172.
- 60 Heal (1955), p. 53.
- 61 Beard & Gilbert (1986), p. 258.
- 62 Dossie (1758), II, p. 361 *et seq.*
- 63 V&A, W25-1926, illustrated in Wills (1965), pl. 152.
The companion mirror is in a private collection.
- 64 Salmon (1701), p. 911.
- 65 Crossman (1991), p. 2003 *et seq.*
- 66 Amiot (1786).
- 67 Osbeck (1771), I, p. 233.
- 68 Hughes (1969).
- 69 Wills (1965), p. 136.
- 70 Gilbert (1978), p. 197 & fig. 311.



A Charles II lacquer mirror from Althorp, Northamptonshire, now at the Victoria and Albert Museum.

1

A CHARLES II JAPANESE EXPORT LACQUER MIRROR

An extremely rare and highly important late 17th century Japanese export lacquer mirror of very large size, retaining the original bevelled mirror plate within a cushion frame applied with early 17th century Japanese black mokume lacquer embellished with gold and mother of pearl inlay, having decorative scrolled inner border of floral roundels and leafwork in gold and brown on a black background. The cushion moulding is veneered with cut segments of a lacquer panel depicting a Japanese landscape with houses, trees, mountains and waterfront with boats, within a mother of pearl inlaid shaped border. The original design becomes apparent when the cut segments are placed back together. Adjacent to these convex lacquer sections is a flat, finely executed strip of key pattern motif inlaid with mother of pearl and decorated with gold, and finished with a black japanned thumb moulding on the outside.

Note: Cresting now missing.

The frame construction: English, *circa* 1680

The lacquered panels: Japanese, *circa* 1630

Height: 52¼ in; 132.5 cm

Width: 41½ in; 105.5 cm



The size of the mirror plate is extraordinary; it is about as large as it was possible to produce in this early period of manufacturing mirror plates. Possessing such a large mirror plate would have been a statement of extreme wealth and importance at the time, emphasised by the use of exotic Japanese lacquer.

A mirror of similar size, with identical decorative border and very similar lacquer, and probably from the same workshop, was formerly at Althorp, Northamptonshire, and is now on display at the Victoria and Albert Museum, London.

Literature:

Joe Earle, Rupert Faulkner, Verity Wilson, Rose Kerr and Craig Clunas, *Japanese Art and Design*, 1986, illus. 152; a Japanese chest with almost identical scroll border and mother of pearl key strip.
Oliver Impey, *Japanese Export Lacquer 1580–1850*, 2005, pp. 153 & 289; examples of Japanese coffer with similar lacquer decoration.

Opposite: The lacquer sections placed together to reveal original Japanese panel.



2

A CHARLES II STUMP WORK MIRROR

A fine quality late 17th century stump work mirror, having an 18th century replaced mirror plate with silver thread braid trimming within a brightly coloured stump work border with arched top worked in silk, wool and coloured glass beads on a cream coloured background depicting a seated lady, most probably Queen Catherine of Braganza, at the top, flanked by birds and flower motifs with female figures Faith and Hope either side, and a garden at the bottom, again with the queen in the centre, having a seated lion and leopard in each corner, all within a conformingly shaped rope twist silvered frame with later extension in depth and later protective glass insert.

Note: Some of the stump work unfinished.

English, *circa* 1680

Height: 29¼ in; 75 cm

Width: 24½ in; 62 cm

Depth: 2¾ in; 6 cm

Provenance:

Private collection, USA.

Literature:

Lanto Synge, *Antique Needlework*, London, 1982, pp. 78–83.

Lanto Synge, *Mallett, Great English Furniture*, London, 1991, p. 28.



3

**A WILLIAM AND MARY STERLING SILVER TOILET MIRROR
BY ANTHONY NELME**

A fine late 17th century sterling silver toilet mirror by Anthony Nelme, having a 19th century replaced mercury silvered mirror plate within a moulded and gadrooned rectangular frame with leaf clasps applied to each corner, and having a removable shaped cresting decorated with strapwork, floral garlands and flaming urn finials, centred by a basket of flowers supported by two reclining putti either side.

A virtually identical mirror was formerly in the collection of Her Royal Highness Princess Mary, The Princess Royal (1897–1965).

Note: The backing frame is a 19th century replacement.

English, hallmarked Anthony Nelme, 1692

Height: 27½ in; 70 cm

Width: 17¼ in; 44 cm

Literature:

Percy Macquoid and Ralph Edwards, *The Dictionary of English Furniture*, Vol. II, 1954, pp. 320–1, figs 24–6.

Geoffrey Wills, *English Looking-glasses*, 1964, p. 67, figs 7 & 8.



4

A WILLIAM III OVAL SILVERED GESSO MIRROR

An important and extremely rare late 17th century silvered mirror in the manner of Daniel Marot. The 18th century replaced oval mirror plate within a moulded frame profusely carved with sprays of oak leaves, acorns and flower heads on a pounced ground having inner and outer foliate carved borders surmounted by a pierced cipher cresting within oval husk wreath on a gadrooned platform with scrolling strapwork, having acanthus leaf and oak leaf with acorn sprays to the side.

Daniel Marot, a French Huguenot immigrant, was the protégé of and self-declared architect to William III, formerly William of Orange. Marot followed William from Holland to England when the latter became King William III. His designs had great influence on English architecture and furnishings of the period, and his legacy includes the gardens at Hampton Court Palace as well as commissions for William III's courtiers. His *Nouveau Livre d'Ornements pour L'utilite des Sculpteurs et Orfèvres* of about 1700 influenced immigrant French carvers such as Thomas Pelletier.

English, *circa* 1695

Height: 53½ in; 136 cm

Width: 39½ in; 100.5 cm

Literature:

Peter Ward-Jackson, *English Furniture Designs of the Eighteenth Century*, 1958, pl. 7.

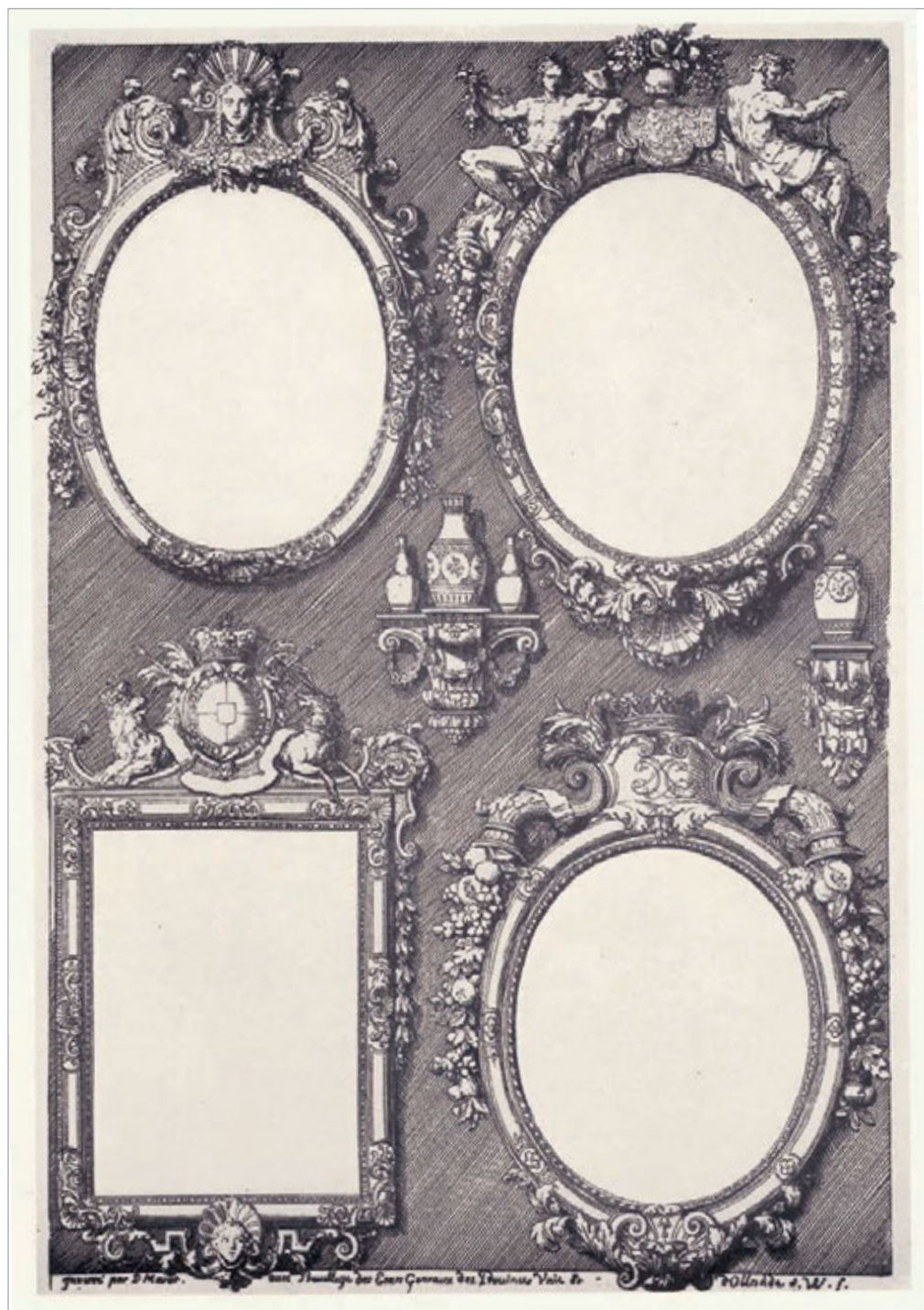
Herbert F. Schiffer, *The Mirror Book: English, American & European*, 1983, p. 52, pl. 53.

Sotheby's, 'Important English Furniture' (catalogue), 19 November 1993, lot 38.

Mallett catalogue, 1997, p. 14.

M. Harris and Sons, trade advertisement, *Antique Collector*, October 1964; a similar mirror in the manner of Marot.





Daniel Marot, *Nouveau Livre d'Ornements*, plate 9.



5

A QUEEN ANNE BORDER PIER GLASS

A rare early 18th century pier glass retaining all of its original bevelled plates, the central arched upper plate above a large rectangular plate, with a mirrored and channelled outer border frame with an engraved shaped cresting, the outer border plates joined by decorated gilt paper fillets.

Extravagant glass borders obviated the need for an elaborate frame, as this rare example illustrates. This type of bevelled glass was the most extravagant form of framing, and such a rich glass would have been hung between windows on a pier wall and tilted into the room, as was the fashion. An unusual detail that underlines the quality of this glass is the double bevel of the border glass plates that would have glittered in the flickering candlelight, emphasising the frame's shape.

Note: One of the arch plates and one of the border plates cracked.

English, *circa* 1705

Height: 74½ in; 189.5 cm

Width: 30¾ in; 78 cm

Literature:

Geoffrey Wills, *English Looking Glasses*, 1965, pp. 71/72, illus. 16–19.

Patrick Broome, *The Hyde Park Collection 1965–1990*, 1990, p. 55.

Graham Child, *World Mirrors 1650–1900*, 1990, illus. 28; a pier glass of similar design.

Ronald Phillips Ltd., 'Reflections of the Past, Mirrors 1685–1815', 2004 catalogue, p. 20, item 3; a similar pair.



6

A QUEEN ANNE GILT GESSO MIRROR

An extremely rare and important early 18th century gilt gesso mirror, retaining the original gilding and bevelled rectangular plate in a moulded and incised frame, the elaborate acanthus enriched strapwork cresting centred by stylised acanthus plumes flanked by scrolling eagle heads; having later brass candle arms.

Note: The condition is outstanding.

English, *circa* 1705

Height: 52½ in; 133.5 cm

Width: 30¾ in; 8 cm

Provenance:

Private collection, London.

Illustrated:

Ronald Phillips Ltd., 'Reflections of the Past, Mirrors 1685–1815', 2004 catalogue, p. 42, item 16.



7

A QUEEN ANNE OVAL MIRROR

A rare early 18th century carved giltwood oval mirror, retaining the original shaped oval plate with scrolling channelled bevel and a cresting centred by a stylised scallop shell issuing foliate carving and harebells, the simple moulded oval frame with a later single candle arm centred by a carved and gilded apron flanked by carved harebells.

English, *circa* 1710

Height: 41¾ in; 106 cm

Width: 23½ in; 59.7 cm

Literature:

R. W. Symonds, *Masterpieces of English Furniture and Clocks*, 1940, p. 63.

Lanto Synge, *Mallett Millennium*, 1999, p. 169, illus. 206; another rare example.

Christies, *Simon Sainsbury, The Creation of an English Arcadia*, 2008, Vol. II, p. 81.



8

A QUEEN ANNE OVERMANTEL MIRROR

An early 18th century carved giltwood border glass overmantel mirror with mainly original plates, the horizontal frame containing a bevelled central rectangular plate flanked by two smaller foliate engraved plates and having moulded border glass panels joined with gilt decorated fillets, within a foliate carved slip frame.

Note: Some border glass plates replaced.
One border glass plate cracked.

English, *circa* 1710

Height: 21½ in; 54.5 cm
Width: 50½ in; 128.5 cm





9

A QUEEN ANNE GILT GESSO MIRROR

An early 18th century carved gilt gesso mirror retaining the original arched shaped and bevelled rectangular Vauxhall mercury plate within a conformingly shaped leaf carved moulded frame.

Note: A virtually identical mirror, probably the pair, is illustrated in Geoffrey Wills, *English Looking-glasses*.

English, *circa* 1710

Height: 37 in; 94 cm

Width: 26½ in; 67.5 cm

Literature:

Geoffrey Wills, *English Looking-glasses*, 1964, p. 78, plate 32.



10

A QUEEN ANNE SILVERED AND WALNUT MIRROR

An extremely rare early 18th century silvered and walnut mirror, having the original arched and elaborately shaped rectangular bevelled plate with two white metal scrolled candle branches, in a moulded silvered and walnut veneered frame.

This unusual and beautifully understated mirror displays all the sophisticated simplicity associated with the finest early Queen Anne mirrors, in which the design of the frame was subdued to give full prominence to the immensely expensive mercury glass plate.

Despite its comparatively small scale, the mirror shows remarkable sophistication in its elaborate serpentine bevelling, which could only have been produced by the most highly skilled glassworks, and possibly by the Vauxhall Glass Works, founded by George Villiers, 2nd Duke of Buckingham, (1628–1687) in south London in around 1662.

English, *circa* 1710

Height: 33½ in; 85 cm

Width: 23¼ in; 59 cm

Literature:

Nicholas Goodison and Robin Kern, *Hotspur – Eighty Years of Antique Dealing*, 2004, pp. 66–7, illus. 14; another rare example.

Sotheby's, 'The Collections of the Late Francis Egerton and Peter Maitland' (catalogue), 28 April 2010, lot 721.



11

A GEORGE I CARVED GILTWOOD PIER GLASS

An unusual early 18th century carved gilt gesso pier glass retaining the original divided bevelled plates with arch shaped top, finely cut with central star motif and decorative border within a conforming moulded frame profusely carved with strapwork and flower decoration and having a shaped cresting with central shell motif and acanthus leaves with strapwork on a pounced ground.

English, *circa* 1715

Height: 41½ in; 105.5 cm

Width: 18½ in; 47 cm







12

A PAIR OF GEORGE I CARVED AND GILT GESSO PIER GLASSES

An important and extremely rare pair of early 18th century carved and gilt gesso pier glasses with mainly original gilding and original divided bevelled mirror plates within a channelled and gadrooned border frame punctuated with stylised flower heads, and having elaborately shaped arched cresting centred by plumed grotesque masks within a background of arabesques.

Note: This pair of mirrors is preserved in outstanding condition and retains beautiful original plates.

English, *circa* 1715

Height: 71 in; 180 cm

Width: 24 in; 61 cm

Provenance:

Sir Michael Leighton, 11th Baronet, Luton Park, Shropshire.

Illustrated:

Ronald Phillips Ltd., 'Reflections of the Past, Mirrors 1685–1815', 2004 catalogue, p. 32, item 12.



13

A GEORGE I WALNUT BUREAU BOOKCASE

A small scale early 18th century walnut and ash crossbanded bureau bookcase of outstanding colour and patination, the straight moulded cornice above a hinged rectangular door inset with its original mercury bevelled mirror and enclosing three adjustable shelves, the fall with leather insert opening to reveal a fitted interior of eight small and four larger drawers, above four graduated drawers with later ring handles, standing on shaped bracket feet.

English, *circa* 1715

Height: 77½ in; 197 cm

Width: 25½ in; 65 cm

Depth: 19¾ in; 52 cm



14

A GEORGE I GILTWOOD PIER GLASS

An early 18th century carved giltwood and gesso pier glass, retaining the original bevelled plates and having shaped inner frame with richly carved strapwork borders and a broken gadrooned pediment centred by a plumed mask and flanked by arched foliate scrolls and scallop shell finials.

An overmantel mirror of similar execution, also having the striking gadrooned pediment, is illustrated in *The Dictionary of English Furniture*.

English, *circa* 1715

Height: 82¼ in; 209.5 cm

Width: 34½ in; 88 cm

Provenance:

Private collection, London.

Literature:

Percy Macquoid and Ralph Edwards, *The Dictionary of English Furniture*, Vol. II, 1954, p. 329.

Herbert F. Schiffer, *The Mirror Book: English, American & European*, 1983, illus. 134.

Graham Child, *World Mirrors 1650–1900*, 1990, p. 78, illus. 52.







15

A PAIR OF GEORGE I CARVED GILTWOOD AND GESSO MIRRORS

An outstanding and very rare pair of George I carved and gilt gesso mirrors retaining their original gilding, with arched bevelled plates within bevelled mirror borders, having a scrolled broken pediment centred by a later crest of a rampant lion, and with aprons decorated with acanthus leaves and flowering plants upon a pounced ground, having later scrolled glass candle arms.

English, *circa* 1720

Height: 57 in; 145 cm

Width: 25¾ in; 65.5 cm

Provenance:

The Moller Collection (formed under the guidance of R. W. Symonds).

Illustrated:

R. W. Symonds, *Furniture Making in Seventeenth and Eighteenth Century England*, 1955, p. 152, fig. 207.

Graham Child, *World Mirrors 1650–1900*, 1990, p. 74, pl. 44.



16

A GEORGE I GESSO MIRROR

A fine early 18th century gilt gesso mirror having mainly original gilding and retaining the original shaped and bevelled mirror plate within a moulded and leaf carved frame having leaf carved shaped lobed corners and a shaped cresting carved with acanthus leaf and scrolls centred by an acanthus plume. The shaped and leaf carved apron with two later brass candle arms and sockets.

English, *circa* 1720

Height: 43½ in; 110.5 cm

Width: 27 in; 69 cm



17

**A GEORGE I GILTWOOD PIER GLASS
ATTRIBUTED TO JAMES MOORE AND JOHN GUMLEY**

A superb quality early 18th century carved giltwood and gesso pier glass attributed to James Moore and John Gumley, retaining the original gilding and original double bevelled plates, the broken scroll arched pediment centred by a finely carved plumed mask flanked by arched foliate scrolls, the shaped inner frame with richly carved strapwork and sanded borders with scrolled carving to the lower corners.

English, *circa* 1725

Height: 69¾ in; 177 cm

Width: 34 in; 86.5 cm

Literature:

Ralph Edwards and Margaret Jourdain, *Georgian Cabinet Makers*, 1944, p. 99.

Geoffrey Wills, *English Looking-glasses*, London, 1965, p. 81, illus. 42.

M. Drury, 'Early Eighteenth-Century Furniture at Erddig', *Apollo*, vol. 113, July 1978, pp. 49–50, figs. 5 & 7.

Herbert F. Schiffer, *The Mirror Book: English, American & European*, 1983, illus. 138.

Oliver Garnett, *Erddig*, 1999, p. 48.

The International Fine Art and Antiques Dealers Show handbook, 2004, p. 81.



18

**A GEORGE I CARVED GESSO CONSOLE TABLE
ATTRIBUTED TO JAMES MOORE**

A highly important early 18th century carved gesso console table attributed to James Moore, having a shaped rectangular top profusely decorated with strapwork and acanthus leaf and a central coat of arms of Lucy Knightley and his wife Jane Grey Benson on a pounced ground; with a leaf carved edge above conformingly shaped frieze with stiff leaf and arcaded decoration, having a central pendant with shell carving to the front; supported by four moulded scrolled legs with carved heads at the top and terminating in acanthus leaf carved scrolls on a shaped moulded plinth with floral shell decoration terminating in sanded block feet.

English, *circa* 1720

Height: 34½ in; 87.5 cm

Width: 44½ in; 113 cm

Depth: 24 in; 61 cm

Provenance:

Fawsley Hall, Northamptonshire, until 1914;

Frank Partridge and Sons Ltd., 1953;

H. Blairman & Sons Ltd., 1957;

Private collection, USA.

Illustrated:

The Connoisseur Yearbook, 1953; a trade advertisement for

Frank Partridge & Sons Ltd.

The Connoisseur, October 1957, p. xlv; a trade advertisement for

H. Blairman & Sons Ltd.

Exhibited:

The Antique Dealers Fair and Exhibition, Grosvenor House, London, 1958, with H. Blairman & Sons Ltd.

Literature:

H. Avray Tipping, *English Homes*, Period II, Vol. I, 1924, p. 325.

Lanto Synge, *Mallett, Great English Furniture*, 1991, p. 86.



19

A GEORGE I GILT GESSO PIER GLASS

An early 18th century gesso pier glass, retaining the original bevelled double plates and original gilding in superb condition, within a conforming shaped shell and flower carved moulded frame, and having a shaped open leaf carved and gadrooned pediment with a pierced plume centre.

Note: The contrasting areas of matt and burnished highlights add to the lustre of the mirror.

English, *circa* 1725

Height: 73¾ in; 187.5 cm

Width: 31 in; 79 cm

Literature:

Geoffrey Wills, *English Looking-glasses*, 1965, p. 76, illus. 26; a mirror with similar pediment.







20

**A MAGNIFICENT PAIR OF GEORGE II GILT GESSO PIER GLASSES
BY JOHN ODY**

An exceptionally rare and highly important pair of early 18th century pier glasses by John Ody. The divided original bevelled centre plates with arched top in a moulded slip framed by original bevelled border glass sections with unusual lobed corners, within a moulded and gadrooned frame with later brass candle arms having exquisitely carved cresting of strapwork, acanthus leaf, shell motif and a central triple plume.

These mirrors were conceived in the French fashion, following designs by the Huguenot émigré Daniel Marot.

John Ody mentions two pier glasses for Stoke Edith in a letter to his patron Thomas Foley in 1727. Similar pier glasses by James Moore were supplied to Erddig, Clwyd. A further example, possibly by James Moore, was illustrated in *World Mirrors* by Graham Child.

Note: One border plate replaced.

English, 1727

Height: 65¾ in; 167.5 cm

Width: 37 in; 94 cm

Provenance:

Commissioned by Thomas Foley (d. 1737), for Stoke Edith, Herefordshire;
Thence by descent to the Lords Foley, Stoke Edith, Herefordshire;
The Moller Collection (formed under the guidance of R. W. Symonds);
Hotspur Ltd., London;
The Hon. Simon Sainsbury, Woolbeding, Midhurst, West Sussex.

Illustrated:

Christie's, *Review of the Year 1963–1964*, p. 52; sold for 1,800 guineas.

Literature:

Percy Macquoid and Ralph Edwards, *Dictionary of English Furniture*, Vol. II, 1954, p. 333, fig. 54.
R. W. Symonds, *Furniture Making in Seventeenth and Eighteenth Century England*, 1955, p. 150, fig. 205.
F. Lewis Hinckley, *Queen Anne and Georgian Looking Glasses*, 1971, p. 71, illus. 72.
Graham Child, *World Mirrors 1650–1900*, 1990, p. 77, illus. 48.
Lanto Synge, *Mallett Millennium*, 1999, p. 168, illus. 205.
Partridge Fine Art Ltd, 'The Chicheley Mirrors' (pamphlet), 2008.



21

A GEORGE II GILTWOOD MIRROR

A most interesting early 18th century gilt gesso mirror with the original gilding and unusual original shaped bevelled plate, having broken arched swan pediment centred by a foliate cartouche, the frame flanked at each corner by a winged putto, and having a shaped apron centred by an inverted scallop shell, with two later brass candle arms, one at each side.

Note: The mirror plate is probably of an earlier date and has been reused for this mirror, hence the unusual composition.

English, *circa* 1730

Height: 50 in; 127 cm

Width: 25¼ in; 64.3 cm

Illustrated:

Graham Child, *World Mirrors 1650–1900*, 1990, p. 82, illus. 67.

Ronald Phillips Ltd., 'Reflections of the Past, Mirrors 1685–1815', 2004 catalogue, p. 50, item 19.



22

A GEORGE II CARVED GESSO MIRROR

An early 18th century carved giltwood and gesso mirror, retaining the original gilding and having a rectangular bevelled plate within a foliate carved frame, having drapery tails to the sides and surmounted by a cresting with an egg and dart carved broken swan-neck pediment centred by a shell and having a shaped apron with pounced, decorated and foliate shell carving, flanked by later curved glass arms issuing from brass back plates.

English, *circa* 1730

Height: 48 in; 122 cm

Width: 27¾ in; 69.5 cm

Literature:

Graham Child, *World Mirrors 1650–1900*, 1990, p. 79, illus. 57; p. 80, illus. 63; similar models.



23

A GEORGE II GESSO MIRROR

An important early 18th century gilt gesso shaped rectangular mirror in the manner of Benjamin Goodison, the shaped cresting centred by a female mask with Prince of Wales feathers flanked by scrolling foliage, the original shaped rectangular Vauxhall bevelled plate surrounded by a sanded frame carved with a rope twist edge, the acanthus enriched lobed apron centred by a stylised shell, and flanked by later brass candle arms.

English, *circa* 1735

Height: 55 in; 140.5 cm

Width: 33 in; 84 cm

Provenance:

Private collection, Ireland;

Private collection, London.

Illustrated:

Ronald Phillips Ltd., 'Reflections of the Past, Mirrors 1685–1815', 2004 catalogue, p. 26, item 8.



24

A GEORGE II CARVED GILTWOOD OVAL MIRROR

A most unusual and rare mid 18th century carved giltwood oval mirror in the manner of William Kent. The replacement 18th century mirror plate having carved rope twist border and sanded surround with acanthus leaf moulding, surmounted by the head of Diana with cross-winged eagles either side and stylised shells on the sides with acanthus leaf scrolls, having further shell motif below, with ribboned palm leaf branches beneath.

English, *circa* 1740

Height: 50½ in; 128.5 cm

Width: 34 in; 86.5 cm

Literature:

Graham Child, *World Mirrors 1650–1900*, 1990, p. 87, fig. 81.

Geoffrey Wills, *English Looking-glasses*, 1965, p. 85, illus. 56.

Partridge Fine Art, 'Furniture, Silver and Works of Art', 2004, pp. 32–3.



**A PAIR OF GEORGE II WALNUT AND
PARCEL GILT MIRRORS**

A pair of mid 18th century walnut veneered and parcel gilt mirrors. The replaced rectangular bevelled mirror plates with a leaf carved gilt border and walnut surround with gilt egg and dart moulding having carved and gilt drapes and tassels to the sides. The broken swan-neck pediment with gilt acanthus foliage and carved and gilt cartouche in the centre above shell motif flanked by acanthus scrolls. The serpentine shaped apron with similar shell and acanthus carving.

English, *circa* 1740

Height: 56 in; 142.5 cm

Width: 29½ in; 75 cm

Provenance:

The Duke of Northumberland, Alnwick Castle, by repute;
Norman Adams Ltd., London.





26

A GEORGE II CARVED GILTWOOD OVAL MIRROR

A fine mid 18th century carved giltwood oval mirror in the manner of William Kent. The 18th century replacement mirror plate within a ribbon and flower carved moulded frame, crested by a pierced Venus shell, acanthus leaf and trails of jupitus sacred oak either side, surmounted by a winged putto head.

Note: A very similar mirror was photographed by *Country Life* at Alnwick Castle, Northumberland, in 1929.

English, *circa* 1740

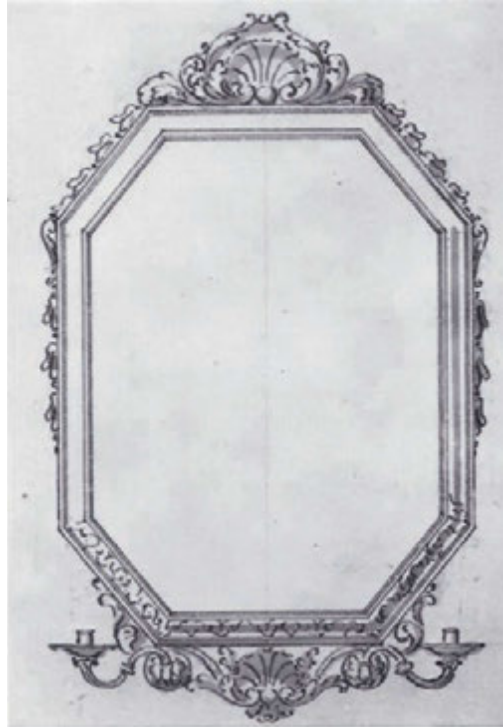
Height: 50 in; 127 cm

Width: 30½ in; 77.5 cm

Literature:

Herbert F. Schiffer, *The Mirror Book: English, American & European*, 1983, illus. 158.





Design for a mirror by James Gibbs.

27

A MAGNIFICENT GEORGE II OCTAGONAL CARVED GILTWOOD MIRROR

An extremely rare and important mid 18th century carved giltwood mirror in the manner of James Gibbs, retaining most of the original oil gilding and the original octagonal bevelled plate within a flower head and ribbon carved moulded frame, having rococo acanthus leaf and cabochon ruffle border with broken swan-neck pediment centred by a Venus shell cartouche with sun ray cresting and an apron with cabochon clasp and stylised waterfall either side.

Note: The original bevelled plate and oil gilding are in an excellent state of preservation.

A mirror scone of the same unusual shape and proportion and designed by James Gibbs is exhibited at Temple Newsam, Leeds.

English, *circa* 1740

Height: 63½ in; 161.5 cm

Width: 40¾ in; 103.5 cm

Provenance:

Jonathan Harris, London.

Literature:

Christopher Gilbert, *Furniture at Temple Newsam House and Lotherton Hall*, 1978 & 1998, vol. 3, pp. 645–6, item 810.

Elizabeth White, *Pictorial Dictionary of British 18th Century Furniture Design: The Printed Sources*, 1990, p. 368, pl. 39.



28

A GEORGE II GILT GESSO MIRROR

A mid 18th century carved gesso mirror with original gilding and retaining the original bevelled mirror plate within a leaf carved and moulded frame bordered with stylised tasselled drapery, having a cresting centred by a plumed cartouche flanked by swan-neck pediments and wide shaped apron centred by an inverted scallop shell.

English, *circa* 1740

Height: 73½ in; 187 cm

Width: 33¼ in; 84.5 cm

Provenance:

W. Thomas Ltd., London;
Partridge Fine Art, London;
Private collection, London.







29

A PAIR OF GEORGE II OVAL GILTWOOD MIRRORS

A rare pair of mid 18th century carved giltwood mirrors in the manner of William Kent. The 19th century replacement plates within an oval ribbon and flower carved frame having Venus shell cresting with Jupiter oak leaf garlands and acanthus strap work to the sides, the aprons centred by winged putti.

Note: A very similar mirror was at Alnwick Castle, Northumberland, and was photographed there by *Country Life* in 1929.

English, *circa* 1740

Height: 48 in; 122 cm

Width: 31¼ in; 79.5 cm



30

A GEORGE II WALNUT MIRROR

A fine mid 18th century burr walnut and parcel gilt rectangular mirror, retaining the original gilding and the original Vauxhall bevelled mirror plate within gilt slip moulding, beautiful burr walnut veneer and a shaped egg and dart border with applied foliate pendants to each side, and having an open leaf carved swan-neck pediment with acanthus finish centred by an asymmetrical gilt cartouche.

English, *circa* 1740

Height: 62 in; 157.5 cm

Width: 31½ in; 80 cm



31

A PAIR OF GEORGE II GILT GESSO MIRRORS

A fine pair of mid 18th century carved gesso mirrors, the original but re-silvered bevelled mirror plates within leaf carved and moulded frames bordered with stylised tasselled drapery, the cresting centred by a plumed cartouche flanked by swan-neck pediments, the shaped aprons centred by an inverted scallop shell motif flanked with later brass candle arms.

English, *circa* 1740

Height: 51 in; 129.5 cm

Width: 25 in; 63.5 cm





32

A GEORGE II WALNUT AND PARCEL GILT MIRROR

A mid 18th century walnut and parcel gilt mirror, retaining most of the original gilding and having original upright rectangular bevelled mirror plate within a figured walnut veneered frame with a leaf-tip carved gilt gesso moulding, surmounted by a carved giltwood rocaille and C-scrolled foliate cresting, the sides mounted with floral swags and pierced rocaille carving with fruit and leaves, the shaped apron within conforming foliate carved gilt gesso rocaille mouldings.

Note: Retaining most of the original gilding.

English, *circa* 1745

Height: 66 in; 167.5 cm

Width: 38 in; 96.5 cm



33

A GEORGE II CARVED OVAL PAINTED MIRROR

A most unusual and boldly carved mid 18th century oval mirror with traces of the original paint surface, retaining the original mirror plate within a moulded frame decorated with pierced foliate carving, strapwork and floral swags, surmounted by a scallop shell cresting, and having an inverted shell carved apron.

English, *circa* 1745

Height: 58½ in; 149 cm

Width: 36¾ in; 93.5 cm





Long Gallery at Dromolond Castle, County Clare, Ireland.

34

A MAGNIFICENT GEORGE II CREAM PAINTED MIRROR

An important and most unusual mid 18th century Chippendale period cream painted pier glass in the manner of Matthias Lock, retaining most of the original paint and having a 19th century replaced rectangular mirror plate within a waisted cabochon ruffled frame hung with exceptionally finely carved floral pendants to the sides and having an open cartouche cresting surmounted by a phoenix with outstretched wings fighting a griffin positioned within the cartouche, and having a shaped, pierced and leaf carved apron with central stylised shell clasp with carved bearded head. The exquisite workmanship as well as the depth of the carving add to the dramatic effect of this mirror.

Note: Mirror plate signed and dated on reverse, 'J. S. Riboldi, 1843'.

English, *circa* 1745

Height: 81 in; 205.5 cm

Width: 30¼ in; 77 cm

Provenance:

Dromoland Castle, County Clare, Ireland.

Illustrated:

Mark Bence-Jones, *Burke's Guide to Country Houses, Vol I – Ireland*, 1978, pp. 109–10; illus. Long Gallery.

Literature:

Matthias Lock, *Six Sconces*, 1744, pl. 5.

John Weale, *Old English Furniture and French Ornament*, 1846,

Matthias Lock, pl. 4, 8 and 11.









35

A HIGHLY IMPORTANT GEORGE II GILTWOOD MIRROR

A rare and possibly unique mid 18th century carved giltwood mirror in the manner of Matthias Lock, retaining its original oil gilding and large original rectangular mirror plate, having arched cresting with pierced foliate carving around a rocaille cartouche flanked by large scrolls to the sides and surmounted by *chinoiserie* heads, both wearing hats, a male to one side, a female to the other, the apron flanked by gothic follies with descending stylised staircases within pierced foliate carving.

Note: This amazing mirror survives in an unbelievable state of preservation. Retaining the original oil gilding and wonderful original plate.

English, *circa* 1750

Height: 62¼ in; 158 cm

Width: 37¾ in; 96 cm

Provenance:

Almost certainly commissioned by Sir John Glynne, 6th Baronet (1713–1777), and his wife Honora Conway (d. 1769) for either the newly rebuilt Broadlane House, Flintshire, (now named Hawarden Castle) or their house in Berkeley Square, London, and by family descent to;
Sir Stephen Glynne, 9th Baronet (1807–1874), and by descent to his sister;
Catherine (d. 1900), wife of Sir William Gladstone, Prime Minister;
by descent within the Gladstone family at Hawarden Castle until sold 2007.



36

A GEORGE II CARVED GILTWOOD MIRROR

An unusual and fine quality mid 18th century rectangular mirror. The original mirror plate within a frame with cabochon ruffles, C-scrolls, foliage and carved fruit, crested by a basket with flowers, and having a pierced apron with central shell carved cartouche.

English, *circa* 1755

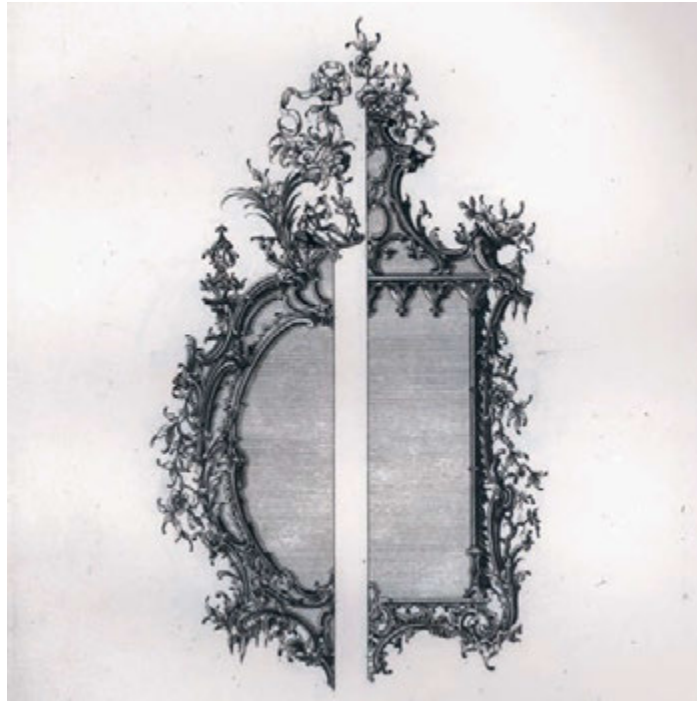
Height: 67 in; 170.5 cm

Width: 37 in; 94 cm

Literature:

Elizabeth White, *Pictorial Dictionary of British 18th Century Furniture Design: The Printed Sources*, 1990, p. 325, pl. 1.





Thomas Chippendale, *The Gentleman and Cabinet-Maker's Director*, 1754, Pl. CXLVI.

37

A GEORGE II OVAL GILTWOOD MIRROR

A mid 18th century Chippendale period oval giltwood mirror retaining the original gilding, having an 18th century replaced mirror plate within a foliate slip frame and shaped cartouche border plate with an arched top centred by a plumed cresting and carved and scrolled foliate and floral carved sides, with a blind pierced pendent cartouche apron.

Note: The design of this mirror very closely resembles a drawing in Thomas Chippendale's first edition of *The Gentleman and Cabinet-Maker's Director*.

English, circa 1755

Height: 61 in; 155 cm

Width: 32¾ in; 83 cm

Literature:

Thomas Chippendale, *The Gentleman and Cabinet-Maker's Director*, 1754, Pl. CXLVI.



38

A GEORGE III PERIOD CHINESE EXPORT MIRROR PAINTING

A rare and finely painted mid 18th century Chinese export mirror painting of large size, depicting an extensive landscape with an exotic oriental pavilion set within formal water gardens around ornamental ponds, with a reclining man smoking a pipe being served tea by a young maiden, and a child playing beneath a tree, with pheasants and a lotus pond in the foreground, within a George III carved and pierced swept giltwood frame.

The mirror picture: Chinese, Qianlong, *circa* 1760

The frame: English, *circa* 1760

Height: 40 in; 101.5 cm

Width: 33¼ in; 84.5 cm

Provenance:

Sir James and Lady Horlick, Achamore House, Isle of Gigha, Scotland.

Illustrated:

Anthony Coleridge, *Chippendale Furniture*, 1968, illus. 331.

Herbert F. Schiffer, *The Mirror Book: English, American & European*, 1983, p. 118, illus. 274.

Literature:

L. G. G. Ramsay, 'Chinoiserie in the Western Isles: The Collection of Sir James and Lady Horlick', *The Connoisseur*, June 1958, p. 5, fig. 8.

Graham Child, *World Mirrors 1650–1900*, 1990, p. 377, illus. 815 & 816; p. 379, illus. 823.



39

A GEORGE III GILTWOOD MIRROR

An important mid 18th century Chippendale period carved giltwood rectangular mirror of large proportions and in the Chinese Chippendale taste. The top with pierced fret gallery resting on stylised rockwork and pagoda canopy below with further rockwork and stylised waterfall. The smaller original top plate framed by C-scrolls and lozenges, and separated from the large original plate by leaf carved strap. The large plate flanked by cluster columns and pierced canopies and entwined leafy branches. The apron centred by a seated Chinese figure under leafy canopy on steps flanked by further stylised rockwork, steps and waterfall.

This mirror reflects garden features such as rockwork, steps, canopies and waterfalls, that were very popular in chinoiserie decoration; these elements can also be found on Chinese wallpaper of this period.

English, *circa* 1760

Height: 76 in; 194.3 cm

Width: 39 in; 99 cm

Literature:

Ralph Edwards, *The Dictionary of English Furniture*, Vol. II, 1954, p. 342, fig. 81; a mirror with very similar unusual pierced fret gallery cresting.



40

A GEORGE III GILTWOOD MIRROR

A mid 18th century Chippendale period carved giltwood mirror of small proportions, retaining original gilding. The cartouche-shaped original mirror plates and foliate and C-scroll divisions within a pierced acanthus and C-scroll frame, having finely carved acanthus cresting and being flanked by carved trees on stylised rockwork with waterfalls. The design of this charming little mirror relates to drawings by Thomas Chippendale in general, and in particular to two designs for larger chimneypieces.

English, *circa* 1760

Height: 34¼ in; 87 cm

Width: 24¾ in; 63 cm

Literature:

Thomas Chippendale, *The Gentleman and Cabinet-Maker's Director*, 3rd edition, 1762, Plate CLXXXIV.

John Weale, *Old English Furniture and French Ornament*, 1846, pl. 26.



41

A GEORGE III CARVED GILTWOOD MIRROR

A mid 18th century Chippendale period carved giltwood mirror. The replaced 18th century rectangular mirror plates, divided by a finely carved and pierced strap with open lozenges and acanthus leaf and underlaid with cobalt blue glass. The frame with column sides entwined with swags of leafwork and flowers, having delicate C- scrolls and acanthus leaf above, crested by a carved basket filled with flowers. The base with C-scrolls and acanthus leaf corners centred by an open cartouche with acanthus leaf.

Note: The design of this mirror is unusually fine and the carving very delicate. The use of cobalt blue glass underlay is a very rare feature.

English, *circa* 1760

Height: 75¼ in; 191 cm

Width: 40¼ in; 102.5 cm





Detail of the fitted interior.

42

A GEORGE III MAHOGANY BUREAU CABINET

An extremely fine mid 18th century Chippendale period carved mahogany and parcel gilt bureau cabinet, the moulded swan-neck pediment with gothic arcaded blind fretwork terminating in flower heads centred by a foliate carved urn finial above the two original rectangular mirror panelled doors with a leaf and rocaille carved sight edge, the interior fitted with shelves and drawers, the sloping fall front enclosing a fitted interior including a mirrored door flanked by imbricated volutes, above four graduated long drawers mounted with original gilt-brass handles and escutcheon plates, raised on carved ogee bracket feet.

English, *circa* 1760

Height: 94½ in; 240 cm

Width: 46¼ in; 117.5 cm

Depth: 23½ in; 60 cm

Provenance:

David Style, Esq., Wateringbury Place, Kent, until sold;
Christie's, 31 May 1978, lot 130, by whom acquired;
Mallett & Son Antiques Ltd.;
Private collection.



43

**A GEORGE III GILTWOOD OVERMANTEL MIRROR
ATTRIBUTED TO JOHN LINNELL**

A superb quality and important mid 18th century Chippendale period carved giltwood overmantel mirror of a shaped triangular form, attributed to John Linnell. The swept frame richly carved with C-scrolls and acanthus foliage, retaining most of the original mirror plates, hung and divided with floral and foliate swags and all centred by a circular convex plate in a ribbon and flower head starburst moulded border and rockwork frame.

English, *circa* 1760

Height: 53¼ in; 135.5 cm

Width: 64½ in; 164 cm

Literature:

Francis Watson, *Fanfare for Europe, The British Art Market 1973*, 1973, p. 148; another rare example with Stanley Pratt Ltd. Helena Hayward and Pat Kirkham, *William and John Linnell, Eighteenth Century London Furniture Makers*, 1980, figs. 187–90; similar interlaced flower garlands feature on several mirror patterns of *circa* 1755–1760 by John Linnell.









44

A PAIR OF GEORGE III CARVED GILTWOOD MIRRORS

An outstanding and important pair of mid 18th century Chippendale period carved giltwood border glass mirrors, retaining mainly original gilding and having 18th century replaced plates divided by floral and foliate carved slips within a lobed and arched frame, having acanthus and foliate carving to the sides with beautifully carved heads above; having an arched cabochon ruffled top with asymmetrical acanthus cresting flanked by opposing birds either side and a shaped apron centred by an acanthus clasp.

The feature of carved heads and their drawing in particular would justify an attribution to Matthias Lock, although the lightness of the overall design and the beautiful free rococo leaf carving are more in the style of Thomas Chippendale, thus leaving a firm attribution still open. The quality of the carving and the harmonious design associated with both workshops speak for themselves, however.

Note: Backing frame is a 19th century replacement.

English, *circa* 1765

Height: 106 in; 269.5 cm

Width: 54½ in; 138.5 cm

Provenance:

Charles Duveen, London, *circa* 1930.

Literature:

Thomas Chippendale, *The Gentleman and Cabinet-Maker's Director*, 1754, pl. CXLIV.

Thomas Chippendale, *The Gentleman and Cabinet-Maker's Director*, 3rd edition, 1762, pl. CLXX.



45

A PAIR OF GEORGE III CARVED GILTWOOD GIRANDOLES

A very fine quality pair of mid 18th century deeply carved giltwood girandoles in the manner of Thomas Johnson, retaining the original gilding and having 18th century replacement asymmetrical cartouche shaped mirror plates, with a profusely carved frame of C-scrolls and scrolled acanthus leaves, having floral swags and pendants, pierced cresting with scrolled acanthus plume and open cartouche apron; with scrolled twin candle arms with brass drip pans and nozzles.

The overall design of these magnificent girandoles has many similarities with an etching by Thomas Johnson of 1760.

Note: The virtuosity and the depth of the carving are exemplary.

English, *circa* 1765

Height: 38 in; 96.5 cm

Width: 19½ in; 49.5 cm

Depth: 9 in; 23 cm

Illustrated:

Ronald Phillips Ltd., 'Reflections of the Past, Mirrors 1685–1815', 2004 catalogue, p. 96, item 35.

Literature:

Thomas Johnson, *A New Book on Ornaments*, 1760, pl. 1.

Helena Hayward, *Thomas Johnson and the English Rococo*, 1964, pl. 149.





Design for a mirror by John Linnell.

46

**A GEORGE III CARVED GILTWOOD MIRROR
ATTRIBUTED TO JOHN LINNELL**

An important mid 18th century Chippendale period carved giltwood border glass mirror attributed to John Linnell, retaining most of the original gilding and border plates divided by a rocaille carved fillet, the centre plate an 18th century replacement; having arched icicle-enriched cresting surmounted by a stylised pierced shell and flanked by urn finials, with sides carved with floral cascading garlands and having a shaped apron centred by a C-scrolled cartouche.

Note: This splendid mirror with its arched cresting and slim glass borders displays remarkable similarities to designs of the highly fashionable cabinet-maker John Linnell.

English, *circa* 1765

Height: 84 in; 214 cm

Width: 45 in; 114.5 cm

Provenance:

Lord Duveen of Millbank, London, by whom sold to;
The Ingersoll family of Philadelphia, for their house Bois Doré, Rhode Island, and by descent in 1968 to;
Vice-Admiral Stuart Howe Ingersoll and Mrs (Elinor Hill Dorrance) Ingersoll, until 1983;
Private collection, USA.

Literature:

Helena Hayward and Pat Kirkham, *William and John Linnell, Eighteenth Century London Furniture Makers*, Vol. II, 1980, p. 82.



47

A GEORGE III CARVED GILTWOOD MIRROR

An extremely fine quality and important mid 18th century Chippendale period carved giltwood mirror with the upper arched and lower rectangular replaced 18th century plates divided by a carved foliate fillet, with a pierced frame crisply carved with floral and foliate carved borders with C-scrolls and counter C-scrolls and an elaborate scrolled pagoda cresting with carved bells suspended by chains from scrolled supports, all above pierced foliate carving centred by a seated oriental figure; the shaped and pierced apron centred by a C-scrolled pendent cartouche.

English, *circa* 1765

Height: 82 in; 208 cm

Width: 37 in; 94 cm



48

A GEORGE III GILTWOOD MIRROR

A fine quality mid 18th century Chippendale period carved giltwood rectangular mirror in the manner of Thomas Johnson, retaining the original mirror plate. The pierced cartouche having a ho-ho bird above, the sides consisting of C-scrolls, flower heads and foliate branches, and the apron centred by two sheep.

Note: The lightness of the design and the quality of the carving relate to a drawing by Johnson, published in 1758.

English, *circa* 1765

Height: 63 in; 160 cm

Width: 30¼ in; 77 cm

Literature:

Helena Hayward, *Thomas Johnson and English Rococo*, 1964, plate 1.



49

A MAGNIFICENT IRISH GEORGE III GILTWOOD MIRROR

A highly important and extremely fine quality Irish mid 18th century Chippendale period carved giltwood rectangular two plate mirror. The cresting centred by a pagoda with a gothic trellis motif within and a diving phoenix flanked by spires, stepped motifs and floral pendants. The 18th century replaced mirror plates divided by a floral fillet and straight moulded column sides, flanked by columns supporting heavily carved bunches of grapes above elaborate acanthus C-scrolls, and the pierced cartouche centred by two sheep of later date.

Note: This remarkable mirror is preserved in outstanding condition, and retains most of the original gilding.

Irish, *circa* 1765

Height: 89½ in; 227.5 cm

Width: 50 in; 128.5 cm

Provenance:

G. Oliver & Sons, Guildford, 1951.

Illustrated:

The Antique Collector, August 1951.

Ronald Phillips Ltd., 2010 catalogue, p. 16, item 5.





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Trade advertisement by G. Oliver & Sons, Guildford, 1951.

50

A PAIR OF GEORGE III CARVED GILTWOOD GIRANDOLES

A fine pair of mid 18th century Chippendale period carved giltwood girandoles with 18th century replaced plates within divided asymmetric cartouche shaped frames with pagoda roofed crestings, foliate branches and lattice fence, the sides each with profuse scroll and foliate carving, with scrolling foliate branches with brass nozzles and pans above a foliate pierced and mirrored pendent apron.

English, *circa* 1765

Height: 43½ in; 110.5 cm

Width: 15½ in; 39.5 cm

Depth: 9 in; 23 cm







51

A LARGE PAIR OF GEORGE III CARVED GILTWOOD MIRRORS

A fine and important pair of mid 18th century carved giltwood border glass mirrors in the manner of William and John Linnell, having 18th century replacement plates divided by a rocaille carved fillet, with straight cresting surmounted by stylised pierced foliate plumes, and serpentine sides with pierced C-scrolls with cascading floral garlands; having shaped apron centred by a foliate cartouche.

Note: This outstanding pair of mirrors share many similarities with a pair of pier glasses supplied by John Linnell to Stourhead, Wiltshire, and with a sketch of a mirror now in the Victoria and Albert Museum, London.

English, *circa* 1765

Height: 84 in; 213 cm

Width: 40 in; 101.5 cm

Provenance:

Mrs. Enid Annenberg Haupt, New York, supplied by Parish-Hadley Inc.

Illustrated:

House & Garden, 'Best in Decoration', 1987, illus. pp. 126–7.

Literature:

Helena Hayward and Pat Kirkham, *William and John Linnell, Eighteenth Century London Furniture Makers*, 1980, Vol. II, p. 94, illus. 180; p. 100, illus. 191.

Opposite: The mirrors *in situ*, Mrs. Enid Annenberg Haupt, New York.



52

A GEORGE III CARVED GILTWOOD GIRANDOLE

A most unusual mid 18th century Chippendale period carved giltwood girandole, retaining most of the original gilding and original mirror plates within a palm frond carved frame with sunburst cresting, having five small platforms for the display of objects, probably china vases or figures, and two scrolled candle arms with later brass drip pans and nozzles.

Note: An almost identical girandole is illustrated by Frank Davis in *A Picture History of Furniture*.

English, 1765

The vases: Chinese, *circa* 1750

Height: 28½ in; 72.5 cm

Width: 26½ in; 67.5 cm

Depth: 10¾ in; 27.5 cm

Literature:

Country Life, 19 September 1957, Christie's advertisement.

Frank Davis, *A Picture History of Furniture*, 1958, illus. 304.







53

A LARGE PAIR OF GEORGE III GILTWOOD MIRRORS

A highly important pair of mid 18th century Chippendale period carved giltwood rectangular border glass mirrors retaining most of the original plates, divided by a fillet supporting opposing carved eagles and having columns either side. The elaborate scrolled border glass frames consisting of numerous C-scrolls and foliate carved branches.

Note: A pair of mirrors of extremely similar design were in the collection of the late Queen Elizabeth, The Queen Mother, at Clarence House.

Some border plates are 18th century replacements.

English, *circa* 1765

Height: 82½ in; 209.5 cm

Width: 44½ in; 113 cm

Literature:

R. A. Woods, *English Furniture in the Bank of England*, 1972, illus. 62; a similar use of a carved bird on a dividing fillet.

Helena Hayward and Pat Kirkham, *William and John Linnell, Eighteenth Century London Furniture Makers*, 1980, Vol. II, p. 98, pl. 187; a drawing showing elements used in the current pair of mirrors.

D. Coombs, 'Queen Elizabeth's Collection', *The Antique Collector*, August 1990, p. 34.



54

AN IMPORTANT PAIR OF GEORGE III GIRANDOLES

An important and most unusual pair of mid 18th century Chippendale period carved giltwood girandoles having 18th century replacement plates within divided cartouche shaped frames with arched crestings, the sides with scroll and foliate carving, each with an opposing ho-ho bird, and having scrolling foliate branches with brass nozzles and pans above a foliate pierced pendent apron.

English, *circa* 1765

Height: 43 in; 109 cm

Width: 19 in; 48.5 cm

Depth: 8½ in; 22 cm

Provenance:

Private collection, USA.

Illustrated:

Herbert F. Schiffer, *The Mirror Book: English, American & European*, 1983, p. 117, pl. 272.







55

A GEORGE III PERIOD CHINESE EXPORT MIRROR PAINTING

A large fine quality mid 18th century Chinese export mirror painting of landscape form; having a family in the foreground and the Pearl River (Canton) in the background. Retaining the original black japanned English frame with raised gold decorations.

The mirror painting
Chinese, Qianlong, *circa* 1765

The frame
English, *circa* 1765

Height: 28½ in; 72.5 cm
Width: 46 in; 117 cm

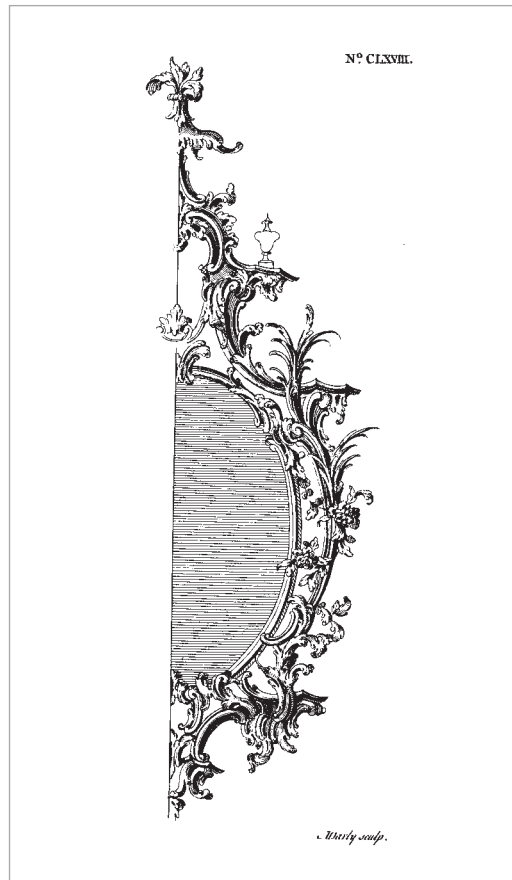
Provenance:

Mr. and Mrs. Walter Hayes Burns, North Mymms Park, Hatfield, Hertfordshire.

Mrs. Burns was the sister of John Pierpont Morgan.

Literature:

Nancy Trueblood, 'The taste for lacquer', *Connoisseur*, May 1987.
Graham Child, *World Mirrors 1650–1900*, 1990, p. 380, illus. 829.



Thomas Chippendale, *The Gentleman and Cabinet-Maker's Director*, 3rd edition, 1762, pl. CLXVIII.

56

**A GEORGE III CARVED GILTWOOD MIRROR
ATTRIBUTED TO THOMAS CHIPPENDALE**

An important and extremely fine quality mid 18th century carved giltwood oval mirror attributed to Thomas Chippendale. The replacement 18th century mirror plate within a moulded frame, having foliate C-scroll sides with floral pendants and pierced acanthus clasp cresting flanked by vase finial either side, with a shaped foliate carved apron having central open cartouche.

Note: The design of this mirror corresponds in great detail to a drawing by Thomas Chippendale.

English, *circa* 1765

Height: 60½ in; 154 cm

Width: 40¾ in; 103.5 cm

Literature:

Thomas Chippendale, *The Gentleman and Cabinet-Maker's Director*, 3rd edition, 1762, pl. CLXVIII.



57

A GEORGE III GILTWOOD MIRROR

A superb quality mid 18th century Chippendale period carved giltwood rectangular border glass mirror. The large and probably original central rectangular mirror plate surrounded by original border glass plates, having shaped cresting surmounted by a floral motif, and sides with floral pendants, C-scrolls and acanthus leafage, the shaped bottom having C-scrolls and leafage, and centred by icicles.

Note: The design of this mirror relates to a drawing for a pier glass published by Ince and Mayhew in 1762.

English, *circa* 1765

Height: 67 in; 170 cm

Width: 34½ in; 87.5 cm

Literature:

William Ince and John Mayhew, *The Universal System for Household Furniture*, 1762, pl. LXXX.



58

A GEORGE III CARVED GILTWOOD MIRROR

A mid 18th century Chippendale period carved giltwood mirror retaining the original rectangular plate within an elaborate pierced frame of scrolling palm leaves bound at the apron and scrolling up to an entwined arched cresting.

English, *circa* 1765

Height: 56 in; 142 cm

Width: 32½ in; 82.5 cm

Provenance:

Private collection, USA.

Illustrated:

Graham Child, *World Mirrors 1650–1900*, 1990, p. 134, illus. 209.

Literature:

William Ince and John Mayhew, *The Universal System for Household Furniture*, 1762, pl. LXXVII.



59

AN IRISH GEORGE III GILTWOOD OVERMANTEL MIRROR

A fine mid 18th century Chippendale period carved overmantel border glass, retaining most of the original gilding and mirror plates. The arched upper plate divided by rococo tracery and surmounted by a foliate plume, with a central oval plate below, flanked by two smaller oval plates, all with C-scroll borders and having a pierced pendent apron below.

Irish, *circa* 1765

Height: 62 in; 157.5 cm

Width: 51½ in; 131 cm





A mirror designed by George Semple,
Dublin, Ireland.

60

AN OUTSTANDING IRISH GEORGE III PERIOD CHINESE EXPORT MIRROR PAINTING

An extremely rare and important mid 18th century carved giltwood Chinese export mirror painting of very large size in its original Chippendale period Irish frame, depicting a colourful bird of paradise on a flowering prunus tree scolding a falcon on a branch below, and a pair of mandarin ducks on an ornamental pond with lotus flowers, all seen through a stylised pagoda window frame, having *chinoiserie* column sides with C-scrolls and vine carving with waterfall decoration and an open pagoda cresting with canopy, flanked by two opposing ho-ho birds on a stylised railing. Both bottom corners with *chinoiserie* follies, steps and waterfall carving and having a central open C-scroll cartouche with a carved swan on a stylised pond.

Note: The frame possibly to a design by George Semple (c. 1700–1782), architect, of Queen Street, Dublin. An overmantel mirror with very similar design features, such as the swan in the pond, the follies and the steps, is illustrated in *Irish Furniture*.

Mirror paintings of this size are very rare in themselves, but in combination with an Irish Chippendale frame are extremely rare indeed.

The painting
Chinese, Qianlong, *circa* 1765

The frame
Irish, *circa* 1765

Height: 60 in; 152.5 cm
Width: 45 in; 114.5 cm

Illustrated:

Francis Watson, *The History of Furniture*, 1976, p. 129.

Literature:

Graham Child, *World Mirrors, 1650–1900*, 1990, p. 379, illus. 820–21.
The Knight of Glin and James Peill, *Irish Furniture: Woodwork and Carving in Ireland from the Earliest Times to the Act of Union*, 2007, p. 263, illus. 235; a mirror designed by 'George Semple'.



61

A GEORGE III CARVED GILTWOOD OVAL MIRROR

A fine quality and important mid 18th century carved giltwood oval border glass mirror of large scale, retaining most of the original gilding, with a replacement 18th century plate, having an inner moulded frame with egg and tongue ornament and an outer moulded frame with foliate scrolls, continuing to an open foliate scroll crest centred by a reeded column with foliate collars supporting a stylised stiff leaf ornamented classical urn and an apron centred by a mirror inset with foliate ornamented tied C-scrolls.

English, *circa* 1765

Height: 77½ in; 197 cm

Width: 38½ in; 98 cm

Provenance:

Devenish Inc., New York.



62

A GEORGE III GILTWOOD MIRROR

A mid 18th century Chippendale period carved giltwood mirror, with a cresting centred by 'Prince of Wales' feathers above a pierced cartouche flanked by flower headed angles above the original rectangular plate, having sides with floral garlands and C-scrolls, and a shaped apron centred by a pierced foliate carved cartouche.

English, *circa* 1765

Height: 59 in; 150 cm

Width: 31½ in; 80 cm





Manuscript design from the Chippendale Albums for a looking glass frame, c. 1765. Metropolitan Museum of Art, New York

63

**A MAGNIFICENT PAIR OF GEORGE III CARVED GILTWOOD
OVAL MIRRORS**

A highly important and extremely rare pair of mid 18th century large oval mirrors in the manner of Thomas Chippendale, probably retaining their original centre plates within a dart and flowerhead moulding, enclosing mirrored borders overlaid with scrolling leaves and flower sprays, the outer moulded frames issuing scrolling acanthus leaves entwined with garlands of flowers, fruit and leaves, continuing at the crest to crossed sprays of scrolling leaves centred by a pierced foliate palmette, the apron with a conjoined C-scroll ornamented open cartouche with paper scrolls and scrolled foliage joined at the base with a cabochon above a ruffled ornament, and enclosing a pendent palmette.

English, *circa* 1765

Height: 83½ in; 212 cm

Width: 50 in; 127 cm

Provenance:

Ronald Phillips Ltd., London;

Partridge Fine Arts, London;

Private collection, USA.

Literature:

Christopher Gilbert, *The Life and Work of Thomas Chippendale*, 1978, Vol. II, illus. 118; drawings for a design closely related to these mirrors.

Illustrated:

Ronald Phillips Ltd., 'Reflections of the Past: Mirrors 1685–1815', 2004 catalogue, archive section, p. 169.

Grosvenor House Art & Antiques Fair handbook, 2009.







64

A GEORGE III GILTWOOD MIRROR

An important mid 18th century Chippendale period carved giltwood mirror of large proportions, retaining most of the original gilding and the original rectangular plate within a *chinoiserie* column and cabochon ruffled frame, having pierced foliate sides with floral and fruit garlands and acanthus spray cresting with shaped and pierced top centred by an acanthus cartouche and a shaped pierced acanthus carved pendent apron.

English, *circa* 1765

Height: 75 in; 191 cm

Width: 45 in; 115 cm

Provenance:

Private collection, London.





65

A GEORGE III GILTWOOD OVAL MIRROR

An important mid 18th century Chippendale period carved giltwood oval mirror, retaining the original gilding and having an 18th century replaced plate within an egg and dart moulded frame with a pierced scrolling foliate surround and surmounted by a basket of flowers; the shaped and pierced apron with floral garlands centred by a cherub's head.

Note: Bearing a printed 19th century gilder's label to the reverse: 'J. Buttifant of Carlisle'.

English, *circa* 1765

Height: 64 in; 163 cm

Width: 37 in; 94 cm

Provenance:

Harris Lindsay, London

Illustrated:

Harris Lindsay, 'Works of Art', 2004 catalogue, p. 34.

Literature:

Thomas Chippendale, *The Gentleman and Cabinet-Maker's Director*, 3rd edition, 1762, pl. CLXXII.



66

**A GEORGE III PERIOD CHINESE EXPORT REVERSE
MIRROR PAINTING**

A wonderful and rare mid 18th century Chinese export reverse mirror painting in later carved giltwood frame, unusually depicting a European lady in courtly dress, holding a bird and seated under a tree by a river, with houses and a junk in the background. The top of the painting is finished with an open curtain.

In the mid 18th century Canton was the centre for glass painting, and it is very likely that the river painted here is indeed the Pearl River at Canton. European women, however, were not allowed in Canton until about 1800, which makes it very unlikely that this lady ever in fact sat by the river. She was probably copied onto the painting by the artists from a European template.

The painting: Chinese, Qianlong, 1765

The frame: late 20th century

Height: 26 in; 66 cm

Width: 20 in; 51 cm

Provenance:

Private collection, New York.



67

A GEORGE III OVAL CARVED GILTWOOD MIRROR

An elegant mid 18th century Chippendale period carved giltwood oval mirror. The original oval plate within a ribbon tied reeded frame, having vine stock growing out of rock work to the sides, joining up below an open C-scroll top with floral cresting and waterfall, and having an open cartouche apron with foliate carving and cabochon ruffles.

English, 1765

Height: 51½ in; 130 cm

Width: 31 in; 79 cm

Literature:

Thomas Johnson, *Collection of Designs*, 1758, p. 10.

Helena Hayward, *Thomas Johnson and the English Rococo*, 1964, illus. 23.



68

**A GEORGE III CARVED GILTWOOD
OVERMANTEL MIRROR**

A most unusual mid 18th century Chippendale period carved giltwood overmantel mirror. The 18th century replacement mirror plates within carved giltwood vine frame hung with vine leaves and grapes, having carved pascal lamb with pennon flanked by further recumbent lambs on rockwork below.

English, *circa* 1770

Height: 36 in; 92 cm

Width: 57½ in; 146 cm





69

A GEORGE III CARVED GILTWOOD BORDER GLASS MIRROR

An important large mid 18th century Chippendale period carved giltwood pier glass in the manner of William and John Linnell, retaining most of the original mirror plates. The centre plate divided by a leaf carved slip, with a moulded frame with arched cabochon ruffled top of C-scrolls and bordered by shaped mirror plates within an outer frame carved with C-scrolls, leaf carving and further cabochon ruffles, having a pediment top with shell cresting above a carved urn and having a shaped and scrolled apron with husk swag and urn decoration.

Note: Shell cresting of later date.

English, *circa* 1770

Height: 94 in; 240 cm

Width: 41¼ in; 105 cm

Literature:

Helena Hayward and Pat Kirkham, *William and John Linnell, Eighteenth Century London Furniture Makers*, 1980, p. 41, illus. 180.





A related American mirror exhibited in the Metropolitan Museum of Art, New York.

70

AN AMERICAN GEORGE III PERIOD MAHOGANY AND PARCEL GILT MIRROR

An extremely rare mid 18th century Chippendale period mahogany oval mirror, having an 18th century replaced plate within cross veneered and parcel gilt frame with foliate gilt side appliqués, having ornately shaped top and apron with parcel gilding and gilt ho-ho bird cresting flanked by foliate gilt C-scroll carving.

Note: A very similar oval mirror is exhibited in the Metropolitan Museum of Art, New York, and is illustrated in F. Lewis Hinckley, *Queen Anne and Georgian Looking Glasses*.

American, New York, *circa* 1770

Height: 43¾ in; 111.5 cm

Width: 19¼ in; 49 cm

Literature:

F. Lewis Hinckley, *Queen Anne and Georgian Looking Glasses*, 1987, p. 161, illus. 184.



71

A GEORGE III GILTWOOD MIRROR

A highly elaborate and most important mid 18th century Chippendale period carved giltwood border glass mirror in the manner of John Linnell, the cartouche shaped frame, with an oval upper plate with a larger replaced 18th century oval plate below, within a rocaille slip. The original border glass plates divided by fine foliate carving and enriched with elaborate foliage and surmounted by crestings of a pierced basket issuing foliate sprays above an arched pediment flanked by gadrooned urns with further foliate sprays, and having a shaped tapering pendent apron.

Note: A very similar mirror, attributed to Linnell, is illustrated in Herbert F. Schiffer, *The Mirror Book: English, American & European*.

English, *circa* 1770

Height: 88 in; 223.5 cm

Width: 49 in; 124.5 cm

Literature:

Percy Macquoid and Ralph Edwards, *The Dictionary of English Furniture*, Vol. II, 1954, p. 339, figs 74–5.

Geoffrey Wills, *English Looking-glasses*, 1965, p. 111, illus. 117.

Herbert F. Schiffer, *The Mirror Book: English, American & European*, 1983, p. 128, illus. 300.



72

**A GEORGE III PERIOD CHINESE EXPORT MIRROR PAINTING
IN ORIGINAL LACQUER FRAME**

A charming and extremely rare small mid 18th century Chinese export mirror painting retaining its original black lacquer frame. The arched moulded Chinese lacquer frame decorated with sprays of flowers on a black background. The mirror painting depicting a courting couple in traditional Chinese dress, together with two courting birds under a tree by the watershore, with Chinese buildings and mountains in the background.

Chinese, Qianlong, *circa* 1770

Height: 11½ in; 29 cm

Width: 8 in; 20.5 cm

Literature:

Graham Child, *World Mirrors 1650–1900*, 1990, p. 380.



73

A GEORGE III CARVED GILTWOOD OVERMANTEL MIRROR

An exquisite and beautifully drawn mid 18th century Chippendale period carved giltwood mirror in the manner of John Linnell, having a 19th century replacement rectangular plate within a swept and pierced frame with scrolled foliate arabesques surmounted by an anthemion cresting and flanked by scrolls with trailing foliage and husks to the sides, and pierced apron.

Note: The design for this mirror, incorporating an anthemion cresting flanked by scrolling foliage, relates to a drawing for an overmantel mirror by John Linnell in the Victoria and Albert Museum, London. Other elements of the design can be seen in a pier glass and pelmets made by John Linnell for Shardeloes, Buckinghamshire, for William Drake.

English, *circa* 1770

Height: 36½ in; 93 cm

Width: 47 in; 119.5 cm

Illustrated:

Ronald Phillips Ltd., 2009 catalogue, p. 56, item 28.

Literature:

Helena Hayward, 'The drawings of John Linnell in the Victoria and Albert Museum', *Furniture History Journal*, 1969, fig. 154.

Helena Hayward and Pat Kirkham, William and John Linnell, *Eighteenth Century London Furniture Makers*, Vol. II, 1980, pp. 78–9, 112.







A related mirror by John Booker with printed label to reverse from Christie's archive.

74

**AN IRISH GEORGE III CARVED GILTWOOD OVAL MIRROR
ATTRIBUTED TO JOHN BOOKER**

An unusual mid 18th century Irish carved giltwood oval mirror attributed to John Booker of Dublin, retaining most of the original gilding. The replacement 18th century mirror plate with carved giltwood rope border surrounded by a vine stock with leaves and bunches of grapes, tied together with a knot at the top and bow tie below.

The attribution to John Booker is almost certain, with other very similar mirrors known to have been made by him. John Booker was recorded as a 'glass grinder' in Dublin in 1728. His son John, who most probably supplied this mirror, took over the business and continued running the firm well into the late 19th century.

Note: Restoration to the top.

Irish, *circa* 1770

Height: 63 in; 160 cm

Width: 36½ in; 93 cm

Literature:

Connoisseur, July 1973, Simon Redburn advertisement; a similar mirror. Sean O'Reilly, *Irish Houses and Gardens*, London, 1998, p. 73; another similar example.

Lanto Synge, *Mallett Millennium*, 1999, p. 156, illus. 187.

The Knight of Glin and James Peill, *Irish Furniture: Woodwork and Carving in Ireland from the Earliest Times to the Act of Union*, 2007, p. 147, illus. 201.





102

Illustration taken from W. E. Mallett,
An Introduction to Old English Furniture, 1904.

75

**A PAIR OF GEORGE III PERIOD CHINESE EXPORT MIRROR
PAINTINGS IN GILT FRAMES**

A beautiful pair of mid 18th century Chinese export reverse glass mirror paintings, one depicting an exotic landscape with two oriental figures in a lakeside garden, the other a coastal landscape with junks and smaller boats about an encampment with buildings and a tower, each within an original George III giltwood *chinoiserie* frame, designed with faux bamboo columns with angled bamboo pole and surmounted by leaf spray canopies above suspended bells, the bottom corners carved with rustic buildings; with a palm frond entwined apron.

Note: One mirror with an old crack.

The mirror pictures
Chinese, Qianlong , *circa* 1770

The frames
English, *circa* 1770

Height: 26½ in; 67 cm
Width: 26 in; 66 cm

Provenance:
Mallett & Sons, Bath, 1904;
Private collection, England.

Illustrated:
W. E. Mallett, *An Introduction to Old English Furniture*, Bath, 1904,
p. 99, illus. 102; one illustrated.



76

A PAIR OF GEORGE III GILTWOOD OVAL MIRRORS

A pair of late 18th century carved giltwood mirrors in the manner of John Linnell, having 18th century replaced mirror plates within naturalistic ribbon bows suspending oval frames of carved bound and crossed branches of palms.

Note: A drawing by John Linnell, now in the Victoria and Albert Museum, London, shows the design for an oval frame of palm fronds suspended by a carved ribbon bow.

English, *circa* 1770

Height: 44½ in; 113 cm

Width: 19 in; 48 cm

Literature:

Helena Hayward and Pat Kirkham, *William and John Linnell, Eighteenth Century London Furniture Makers*, 1980. p. 220.
Partridge Fine Art, 'Recent Acquisitions', 1992 catalogue, p. 21; a pair of similar design.





77

A GEORGE III OVAL BORDER GLASS MIRROR

An unusual mid 18th century Adam period oval border glass mirror retaining the original mirror plate with a very finely carved and pierced Vitruvian scroll border, framed by a layered foliate inner edge and a beaded egg and dart outer frame.

This mirror closely resembles a drawing by Matthias Lock dating from 1769.

Note: The mirror frame is slightly warped.

English, *circa* 1770

Height: 49¼ in; 125 cm

Width: 36¼ in; 92 cm

Literature:

Matthias Lock, *A New Book of Pier-Frames*, 1769, pl. 6.

Elizabeth White, *Pictorial Dictionary of British 18th Century Furniture Design: The Printed Sources*, 1994, p. 344.



78

**A GEORGE III PERIOD CHINESE EXPORT REVERSE
MIRROR PAINTING**

A fine mid 18th century Chinese export reverse mirror painting, the upright rectangular bevelled plate within a pearl moulded giltwood frame depicting a Chinese courtly lady smoking a pipe on an opium bed, with a dog in the foreground; visible through the loosely draped open curtains is a meandering river with a forest on its shores.

The same Chinese lady appears in a painting illustrated in Graham Child, *World Mirrors 1650–1900*, wearing identical dress and jewellery, and also holding a pipe.

The painting: Chinese export, Qianlong, *circa* 1775

The frame: English, *circa* 1775

Height: 38 in; 96.5 cm

Width: 23¾ in; 60.5 cm

Literature:

Graham Child, *World Mirrors 1650–1900*, 1990, p. 351, illus. 818.



79

A GEORGE III GREY PAINTED OVAL MIRROR

A mid 18th century Adam period carved oval mirror, with the original grey painted surface retaining the original plate in a moulded cabochon ruffled frame with pierced flower draped cresting surmounted by three classical urns, the sides with stylised foliage and the pierced pendent apron with draped husks and C-scrolls.

Note: The original 18th century painted decoration of this mirror was a wonderful discovery, as beneath the later 19th century oil gilding the subtle original grey paint surface was perfectly preserved. A section of the later oil gilding of the urn cresting has been retained for the moment to illustrate the surface condition of the mirror before careful conservation revealed its original painted decoration.

English, *circa* 1775

Height: 50½ in; 128 cm

Width: 28½ in; 72.5 cm



80

A PAIR OF GEORGE III MIRRORED WALL LIGHTS

A fine pair of late 18th century Adam period carved giltwood and mirrored wall lights, retaining mainly original gilding and probably original plates, the mirrored central tapering column with trailing foliage and faceted sides surmounted by an Ionic capital supporting a swagged classical urn with a pineapple finial, having a tapering apron supporting a single swan-neck brass candle arm issuing from a patera with pendent oak leaves.

English, *circa* 1780

Height: 33 in; 84 cm

Width: 9 in; 23 cm

Depth: 8¼ in; 21 cm



81

A LARGE GEORGE III GILTWOOD MIRROR

A most unusual late 18th century Adam period carved giltwood rectangular border glass mirror of enormous proportions. The original central bevelled plate surrounded by larger than usual border glasses with oval paterae ties, within a moulded frame with stiff leaf and pearl border having floral paterae to the corners.

Note: Mirror border plates are 18th century replacements.

English, *circa* 1785

Height: 68¼ in; 173.5 cm

Width: 56¼ in; 142.5 cm





William Wade paper trade label pasted to the reverse.

82

**A GEORGE III OVAL MIRROR
BY WILLIAM WADE**

An unusual late 18th century oval mirror by William Wade. The original mirror plate within a moulded and ribbed frame, having elaborate pierced starburst border with entwined husks and flaming urn finial to the top, and a pierced foliate apron.

Note: William Wade paper trade label pasted to the reverse.

English, *circa* 1785

Height: 50¾ in; 129 cm

Width: 36½ in; 77.5 cm

Illustrated:

Christopher Gilbert, *A Pictorial Dictionary of Marked London Furniture 1700–1840*, Leeds, 1996, p. 459.

Ronald Phillips Ltd., 'Reflections of the Past, Mirrors 1685–1815', 2004 catalogue, p. 142, item 59.



83

AN IRISH GEORGE III MIRROR CHANDELIER

A fine late 18th century Adam period mirror chandelier, having an 18th century replaced plate surrounded by a band of alternating cabochon cut 'jewels' of blue and white glass, with a half chandelier suspended from a brass hook at the top, the chandelier having two candle arms, with separate pans and sconces and a snake arm, each with large pendent drops.

Irish, *circa* 1785

Height: 25¾ in; 65.5 cm

Width: 17¼ in; 44 cm

Depth: 9½ in; 24 cm



84

A GEORGE III GILTWOOD OVAL MIRROR

A late 18th century Adam period carved giltwood oval border glass mirror, having an 18th century replacement plate with a divided border decorated with paterae, surmounted by an urn with scrolling foliage continuing to the sides and having husk trails, the apron of crossed ribbon tied bay branches.

English, *circa* 1790

Height: 58 in; 147 cm

Width: 29¼ in; 74 cm

Provenance:

Michael Lipitch, London;

Private collection, London.



85

A PAIR OF GEORGE III GILTWOOD MIRRORS

A most useful pair of late 18th century Adam period carved giltwood rectangular glass border mirrors, probably retaining the original mirror plates within a gadrooned frame and pearled inner border with foliate ties.

English, *circa* 1790

Height: 41 in; 104 cm

Width: 23¾ in; 60.5 cm



86

A GEORGE III GILTWOOD AND VERRE EGLOMISE OVAL MIRROR

A charming and rare late 18th century Adam period carved giltwood oval mirror, having an 18th century replacement plate within a moulded and pearled frame with stiff leaf decoration, and having a classical urn finial with wheat ears and trailing swags of vine leaves and grapes to the sides; on a bow fronted plinth with carved sphinx either side and having verre églomisé panel inserts decorated with ribbons, floral garlands and paterae on a background, terminating with a carved tapering fluted pendant below.

English, *circa* 1790

Height: 43½ in; 110.5 cm

Width: 15¼ in; 38.5 cm



87

A PAIR OF REGENCY GILTWOOD AND PAINTED MIRRORS

An elegant pair of early 19th century carved giltwood and painted mirrors retaining their original bevelled mirror plates, flanked by fluted columns on blocks with leaf carved capitals and a frieze above, with gilt bow tied swags on a white painted background, surmounted by opposing birds with outstretched wings on a floral decorated platform with palm fronds and ribbon tied wheat ears, flanked by tasselled chain decorated classical urns each side.

English, 1805

Height: 46½ in; 118 cm

Width: 23¾ in; 63 cm



**A PAIR OF REGENCY GILTWOOD
CONVEX MIRRORS**

An unusual pair of early 19th century carved giltwood and simulated bronze painted convex mirrors, retaining most of the original gilding and paintwork and original mirror plates within a reeded and ebonised slip and a moulded leaf carved and reeded frame with gilt ball decoration, having opposing eagle cresting on ribbon tied bow pediments and carved painted dolphins to the sides issuing scrolled candle arms with brass nozzles and glass drip pans hung with droplets, the pendent apron with three clasped feathers.

English, *circa* 1810

Height: 45 in; 114.5 cm

Width: 27 in; 68.5 cm

Depth: 11 in; 28 cm





89

A REGENCY GILTWOOD CONVEX MIRROR

An unusual early 19th century carved giltwood mirror retaining the original gilding and the original circular convex plate within a reeded ebonised slip bordering a frame carved with two entwined serpents with swept candle arms issuing from their open mouths, with brass nozzles and drip pans and glass drops.

English, *circa* 1820

Height: 30 in; 76 cm

Width: 24 in; 61 cm

Depth: 12 in; 30 cm

Provenance:

Private collection. London.

Literature:

Desmond FitzGerald, The Knight of Glin, *An Exhibition of Irish Furniture*, Johnston Antiques, Dublin, 2000, pp. 46–7; an almost identical model illustrated with Lindsay trade label.



RONALD PHILLIPS

No.26

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No.26



ARCHIVE MIRRORS

This book would not be complete without illustrating some of the wonderful mirrors that Ronald Phillips has been fortunate enough to handle in the past and which are now in various distinguished collections both in England and abroad.



A CHARLES II SILVERED MIRROR

English, *circa* 1685

Height: 36 in; 91.5 cm

Width: 29 in; 73.5 cm



A PAIR OF WILLIAM III VERRE EGLOMISE MIRRORS

English, *circa* 1695

Width: 21½ in; 54.5 cm

Height: 33¾ in; 84.5 cm

Provenance:

Acquired by Major John Courtauld, MC, MP (d. 1942), 21 May 1925, for 9, Grosvenor Square, London, from Syrie Ltd. for £135; by descent to his daughter;

Jeanne Courtauld, Cooke's House, West Sussex.



A WILLIAM III CARVED GILTWOOD AND RED JAPANNED MIRROR

English, *circa* 1695

Height: 40 in; 102 cm

Width: 26 in; 66 cm



A PAIR OF QUEEN ANNE BORDER GLASS MIRRORS

English, *circa* 1705

Height: 78½ in; 199.5 cm

Width: 31¼ in; 80.5 cm

Provenance:

Private collection, Norfolk.



**A QUEEN ANNE CARVED GILTWOOD PIER GLASS
ATTRIBUTED TO JEAN PELLETIER**

English, *circa* 1705

Height: 79 in; 200.5 cm

Width: 36 in; 91.5 cm



A QUEEN ANNE GESSO MIRROR

English, *circa* 1705

Height: 69½ in; 176.5 cm

Width: 24½ in; 62 cm



A QUEEN ANNE GILTWOOD GIRANDOLE

English, *circa* 1705

Height: 48 in; 122 cm

Width: 26½ in; 67 cm



A QUEEN ANNE GREEN JAPANNED TOILET MIRROR

English, *circa* 1710

Height: 35 in; 89 cm

Width: 15½ in; 39.5 cm

Depth: 9½ in; 24 cm



A PAIR OF QUEEN ANNE CARVED GESSO BORDER GLASS MIRRORS

English, *circa* 1710

Height: 86 in; 218 cm

Width: 29¼ in; 74 cm



A QUEEN ANNE GILTWOOD MIRROR

English, *circa* 1710

Height: 32 in; 81.5 cm

Width: 25 in; 63.5 cm



A QUEEN ANNE MIRROR

English, *circa* 1710

Height: 39¼ in; 99.7 cm

Width: 31¼ in; 79.5 cm



A GEORGE I WALNUT BAROMETER

English, *circa* 1715

Height: 38½ in; 98 cm

Width: 22½ in; 57 cm

Provenance:

Hotspur Ltd., London;

Private collection, London.



A GEORGE I GILT GESSO WALL LANTERN

English, *circa* 1715

Height: 29 in; 73.5 cm

Width: 12¼ in; 31 cm

Depth: 8¾ in; 22 cm



A GEORGE I CARVED GILTWOOD AND GESSO MIRROR

English, *circa* 1720

Height: 52 in; 133 cm

Width: 28½; 72.5 cm



A SET OF FOUR GEORGE I BLUE JAPANNED GIRANDOLES

English, *circa* 1720

Height: 31½ in; 80 cm

Width: 15 in; 38 cm



A GEORGE II CARVED GILTWOOD MIRROR

English, *circa* 1730

Height: 37 in; 94 cm

Width: 25 in; 63.5 cm



A PAIR OF GEORGE II KINGWOOD AND PARCEL GILT MIRRORS

English, *circa* 1740

Height: 63 in; 160 cm

Width: 36 in; 92 cm



**A GEORGE II GILTWOOD MIRROR
IN THE MANNER OF MATTHIAS LOCK**

English, *circa* 1740

Height: 77 in; 196 cm

Width: 44 in; 113 cm



**A GEORGE II CARVED GILTWOOD MIRROR
IN THE MANNER OF MATTHIAS LOCK**

English, *circa* 1745

Height: 54 in; 137 cm

Width: 31 in; 79 cm



**A GEORGE II GILTWOOD MIRROR
IN THE MANNER OF MATTHIAS LOCK**

English, *circa* 1745

Height: 65 in; 165 cm

Width: 36 in; 92 cm

Provenance:

Purchased by John Fowler from Arthur Cook Ltd., London, 1964,
for Notley Abbey, Buckinghamshire.



A GEORGE II GILTWOOD MIRROR

English, *circa* 1760

Height: 31 in; 165 cm

Width: 32 in; 81.5 cm

Provenance:

Private collection, London.



**A GEORGE II PERIOD CHINESE EXPORT PADOUK CABINET
GLAZED WITH CHINESE MIRROR PAINTINGS**

The cabinet: Chinese, *circa* 1760

The mirror paintings: Chinese, Qianlong, *circa* 1760

Height: 100½ in; 255 cm

Width: 57 in; 145 cm

Depth: 20 in; 51 cm

Provenance:

Private collection, London.



**A PAIR OF GEORGE II CARVED GILTWOOD GIRANDOLES
IN THE MANNER OF THOMAS JOHNSON**

English, *circa* 1760

Height: 37 in; 94 cm

Width: 19½ in; 49.5 cm

Depth: 8½ in; 21.5 cm



A GEORGE II CARVED GILTWOOD OVAL MIRROR

English, *circa* 1760

Height: 63 in; 160 cm

Width: 23 in; 58.5 cm



AN IRISH GEORGE III CARVED GILTWOOD MIRROR

Irish, *circa* 1765

Height: 72 in; 183 cm

Width: 40 in; 102 cm

Provenance:

Platten Hall, Drogheda, Ireland.

Illustrated:

Thomas Sadleir, *Georgian Mansions in Ireland*, 1915, (the drawing room), Plate LXV.



A GEORGE III CARVED GILTWOOD OVERMANTEL MIRROR

English, *circa* 1765

Height: 91 in; 231 cm

Width: 67 in; 170 cm

Provenance:

The Hon. Mrs. Daisy Fellowes, Donnington Grove, Berkshire.



A GEORGE III CARVED GILTWOOD MIRROR

English, *circa* 1765

Height: 66 in; 168 cm

Width: 28 in; 72 cm



A GEORGE III CARVED WOOD OVAL MIRROR

English, *circa* 1765

Height: 65 in; 165 cm

Width: 38 in; 96.6 cm



A GEORGE III CARVED GILTWOOD MIRROR

English, *circa* 1765

Height: 61½ in; 156 cm

Width: 24½ in; 62.3 cm

Provenance:

Groombridge Place, Kent.

Illustrated:

John Cornforth, *The Search For a Style*, London 1988, p. 110, illus. 74.



A GEORGE III GILTWOOD OVERMANTEL MIRROR

English, *circa* 1765

Height: 66 in; 167.5 cm

Width: 57in; 145 cm

Provenance:

The Tapestry Room, Ditchley Park, Oxfordshire.



During conservation



After conservation

A GEORGE III BLUE AND WHITE PAINTED MIRROR

English, *circa* 1765

Height: 65¾ in; 167 cm

Width: 34 in; 86 cm



AN IRISH GEORGE III GILTWOOD MIRROR

Irish, *circa* 1765

Height: 55½ in; 141 cm

Width: 30 in; 76.5 cm

Provenance:

Stone House, Tilehurst, Berkshire;

Mrs. Henry Oppenheim, London.



A GEORGE III GILTWOOD MIRROR

English, *circa* 1765

Height: 41 in; 104 cm

Width: 23½ in; 60 cm

Exhibited:

International Art Treasures exhibition, Victoria and Albert Museum,
London, 1962, no. 131.



**A PAIR OF GEORGE III MIRRORS
IN THE MANNER OF JOHN LINNELL**

English, *circa* 1770

Height: 118 in; 300 cm

Width: 63 in; 160 cm

Provenance:

The Earls of Mexborough, Methley Hall, Yorkshire.



A GEORGE III PARCEL GILT AND PAINTED MIRROR

English, *circa* 1770

Height: 53 in; 135 cm

Width: 27 in; 68.5 cm



A PAIR OF GEORGE III GIRANDOLES

English, *circa* 1770

Height: 44½ in; 113 cm

Width: 24 in; 61 cm

Depth: 9 in; 23 cm



ONE OF A PAIR OF GEORGE III CARVED GILTWOOD GIRANDOLES

English, *circa* 1770

Height: 84 in; 213.5 cm

Width: 38 in; 96.5 cm

Illustrated:

Geoffrey Wills, *English Looking-glasses*, 1965, p. 206, illus. 100.



**A GEORGE III CARVED GILTWOOD MIRROR
IN THE MANNER OF JOHN LINNELL**

English, *circa* 1775

Height: 34 $\frac{3}{8}$ in; 87 cm

Width: 55 $\frac{1}{2}$ in; 141 cm



A PAIR OF GEORGE III PERIOD CHINESE EXPORT MIRROR PAINTINGS

The frames: German, *circa* 1780 The mirror paintings: Chinese, *circa* 1780

Height: 28 in; 71 cm

Width: 35 in; 89 cm

Provenance:

Count Wilhelm Schwerin-Putbus, by whom given 1828 to his son;
Frederick Schwerin, recorded in an inscription on the verso;
by descent within a private Scandinavian collection.



A GEORGE III GILT CARTON-PIERRE MIRROR

English, *circa* 1785

Height: 58¾ in; 149.5 cm

Width: 37¼ in; 94.5 cm



AN IRISH GEORGE III MIRROR CHANDELIER

Irish, *circa* 1785

Height: 32 in; 81.5 cm

Width: 21¼ in; 54 cm

Depth: 8¾ in; 21 cm



A PAIR OF GEORGE III IRISH MIRROR CHANDELIERS

The back of one with a trade label for R. & W. Clarke of 40 & 41 Grand Parade, Cork.

Irish, *circa* 1785

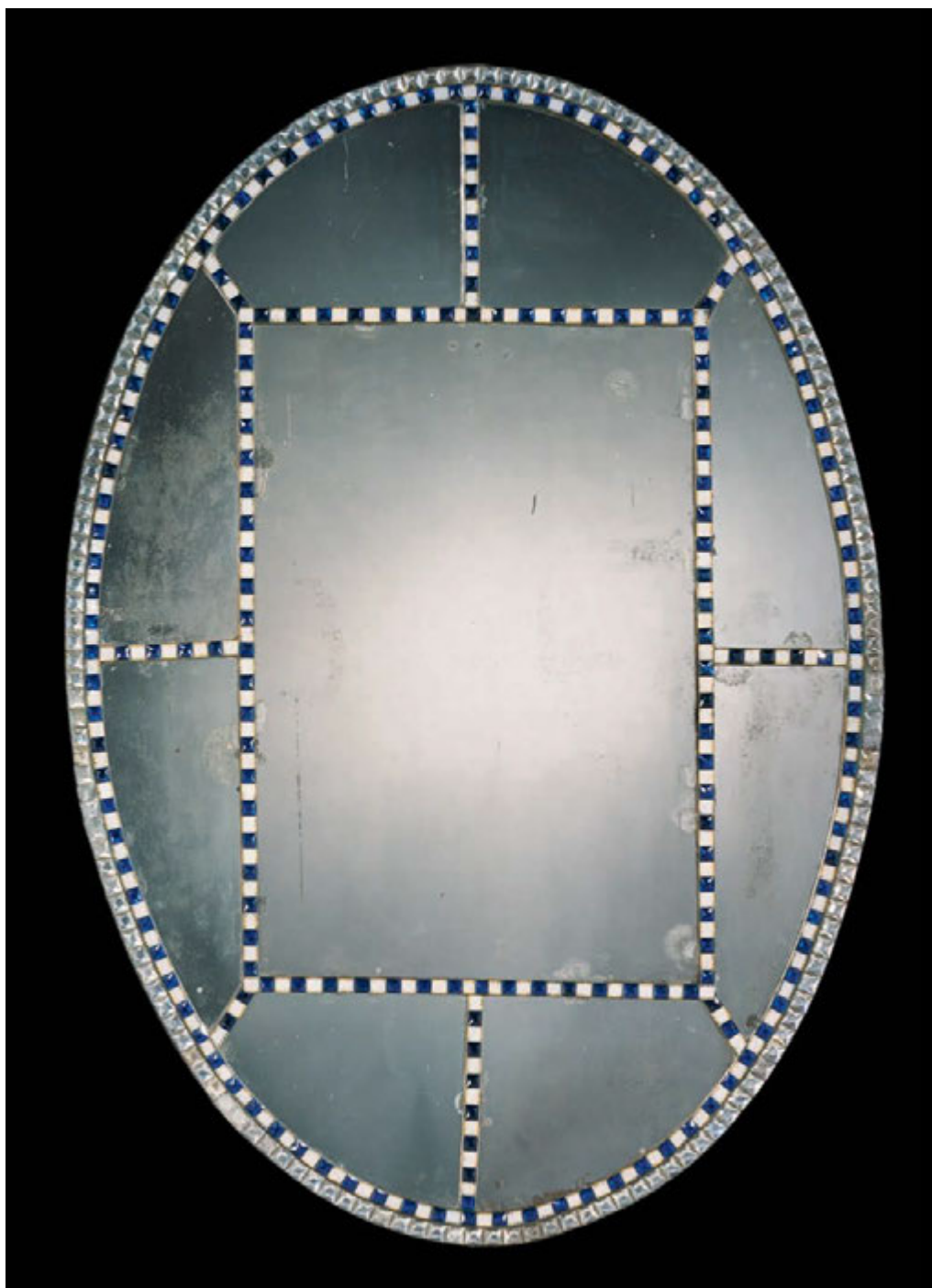
Height: 25½ in; 65 cm

Width: 17¼ in; 45 cm

Depth: 10 in; 25 cm

Provenance:

With R. & W. Clarke, of 40 & 41 Grand Parade, Cork, Ireland.



AN IRISH GEORGE III OVAL CUTGLASS MIRROR

Irish, *circa* 1790

Height: 64½ in; 164 cm

Width: 44¼ in; 112.5 cm



A GEORGE III POLYCHROME PAINTED MIRROR

English, *circa* 1790

Height: 48 in; 123.3 cm

Width: 38½ in; 97.7 cm



A PAIR OF GEORGE III CARTON-PIERRE GIRANDOLES

English, *circa* 1790

Height: 42 in; 107 cm

Width: 16 in; 41 cm



A REGENCY GILTWOOD AND EBONISED CONVEX MIRROR

English, *circa* 1810

Height: 54 in; 137 cm

Width: 39½ in; 100.5 cm

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