

Ronald Phillips Ltd.



Ronald Phillips Ltd.

MEMBER OF THE BRITISH ANTIQUE DEALERS' ASSOCIATION





Ronald Phillips Ltd.

ANTIQUE ENGLISH FURNITURE

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FOREWORD

It gives me great pleasure to present our annual catalogue.

Every year I make a point of picking out several items of particular interest to which I feel I should draw your attention. This year however I will refrain from doing so, as I think it is important to stress the overall quality of the stock which we present. Every year it becomes harder and harder to find items of good quality, condition, design and historical importance, and we are proud of the collection we have assembled on the following pages. I would like to thank the new owner of the remarkable George I wall lantern by John Belchier on page 242 for allowing us to publish this piece. This is the only item sold at the time of going to print.

Once again I would like to thank all my loyal staff for all of their continued hard work. Without them and the support of numerous others this catalogue would not be possible.

I look forward to welcoming you to our extensive showrooms on Bruton Street, where we continue to exhibit a wide range of ever changing stock of the highest quality, colour, design and provenance. All pieces on display are closely examined, carefully restored where necessary and fully guaranteed.

We also look forward to our second showing at the Masterpiece fair between 30th June and 5th July. Larger than last year, it will now take place at the Royal Hospital, Chelsea. We will also be exhibiting at the International Fine Art and Antiques Dealers show in New York in October.

Finally, I would like to invite you to view our website at www.ronaldphillipsantiques.com where there will be regular updates throughout the year. As always, please feel free to contact me by telephone on 00 44 (0)20 7493 2341 or by email at simon@ronaldphillips.co.uk for any additional information.



Simon Phillips

Right: Simon Phillips with the late Beluga



1

A CHARLES II SCAGLIOLA MIRROR

A spectacular and extremely rare late 17th century scagliola cushion mirror, probably retaining the original rectangular bevelled mirror plate within a moulded ebonised frame with fine scagliola surround, and retaining the original cresting incorporating a ducal crown. The decoration of the mirror beautifully executed, depicting chrysanthemums, daffodils and carnations, with colourful strapwork.

Scagliola is 'a composition of finely ground plaster of Paris ..., colouring matter and chips of marble' to imitate natural stone. 'Known to Roman builders, it was revived in Italy in the 17th century' and brought to England at the end of the same century by Italian craftsmen employed by the nobility. Soon its primarily architectural use spread to furniture in the form of table tops and mirrors as illustrated here.

This highly sophisticated and rare example of scagliola, on a typical English constructed frame, relates to a group of scagliola of the same period attributed to Baldassare Artima and now on display at the Victoria and Albert Museum, London, and at Ham House, Surrey.

English, *circa* 1680

Height: 51¼ in; 130 cm

Width: 36¼ in; 92.5 cm

Literature:

John Gloag, *A Short Dictionary of Furniture*, revised and expanded edition, 1969, pp. 585–6.





2

**A HUGE VICTORIAN 36-INCH TERRESTRIAL GLOBE
BY THOMAS MALBY**

A highly important and rare mid 19th century 36-inch terrestrial globe by Thomas Malby, consisting of 24 hand coloured engraved segments on a plaster coated sphere; within a circular mahogany stand with gadrooned edge above a nulled frieze with floral paterae; on three moulded scroll supports with acanthus carving joined by scroll stretchers with supporting pendent finial; on an open concave triform base with nulled edging, terminating in lotus carved scroll feet with concealed castors.

English, *circa* 1850

Height: 62 in; 157.5 cm

Diameter: 50 in; 127 cm





3

A WILLIAM AND MARY GILT GESSO SIDE TABLE

An exceptionally rare and possibly unique late 17th century carved gesso side table, retaining most of the original gilding and having a rectangular moulded top with geometrical strapwork, shell and acanthus leaf carving above a convex frieze and shaped apron below; on square, tapering legs terminating in bulbous toes, similarly decorated in geometrical patterns.

English, *circa* 1690

Height: 29½ in; 75 cm

Width: 37 in; 94 cm

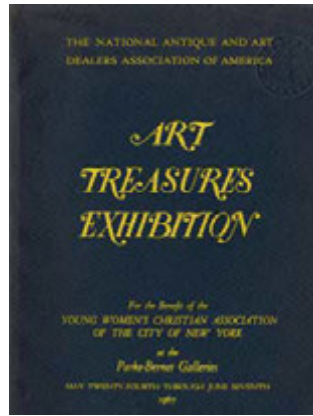
Depth: 18¾ in; 47.5 cm



THE ECCLESHALL CASTLE CHAIRS







CINOA 1962, one of the pair; with M. Harris & Sons, London

4

A PAIR OF GEORGE III CARVED MAHOGANY ARMCHAIRS

An exceptional and highly important pair of mid 18th century carved mahogany armchairs in the manner of Thomas Chippendale, having upholstered serpentine shaped backs, with padded outswept arms on finely carved downswept supports, and seats covered in earlier French needlework above serpentine shaped front and side rails deeply and crisply carved with acanthus leaf, C-scrolls and central cabochons; on cabriole legs with acanthus clasp to the knees, terminating in inwardly scrolled toes with cabochon clasp and on leather castors.

These extremely well-executed chairs once formed part of a larger suite with two other known chairs, one formerly in the Henry Hirsch collection, and the other in a private collection in England.

The design derives from plate XXIII of the third edition of Thomas Chippendale's *The Gentleman and Cabinet-maker's Director*, with an alternative back section.

Note: One chair stamped 'W.H.' five times.

Chairs: English, *circa* 1770

Needlework: French, *circa* 1740

Height: 38½ in; 98 cm

Width: 29½ in; 75 cm

Depth: 31 in; 79 cm

Provenance:

Eccleshall Castle, Shropshire;

M. Harris & Sons, London;

Showering collection;

Corporate collection, USA;

Private collection, London.

Illustrated:

CINOA, *International Art Treasures Exhibition*, Victoria and Albert Museum, London, 1962, pl. 77.

Geoffrey Beard and Judith Goodison, *English Furniture 1500–1840*, 1987, p. 127, illus. 2; one of the pair.

Exhibited:

CINOA, *International Art Treasures Exhibition*, London, 1962, no. 108.

Literature:

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

Christie's, 'Old English Furniture, Fine Chinese Porcelain and Objects of Art, The Property of Henry Hirsch', sale catalogue, 10 June 1931, lot 75.

Christie's Season 1931, p. 300; a single chair from the suite purchased by Messrs. F. Partridge and Sons for £409 10s.

M. Harris & Sons, *The English Chair*, 1937, pl. XLIII.

F. Lewis Hinckley, *A Directory of Queen Anne, Early Georgian and Chippendale Furniture*, 1971, p. 166, illus. 253; a very similar model with alternative back.



A PAIR OF GEORGE III GILTWOOD GIRANDOLES

A fine quality pair of mid 18th century Chippendale period carved giltwood girandoles, retaining mainly original gilding and their original 18th century asymmetrical cartouche shaped mirror plates, within giltwood frames carved with cabochon ruffles and acanthus leaf clasp crestings and open pendent aprons, issuing scrolled twin candle arms with foliate candle nozzles and drip pans.

Note: Brass candle nozzles and drip pans are of later date.

English, *circa* 1765

Height: 46 in; 117 cm
Width: 20¼ in; 51.5 cm
Depth: 12 in; 30.5 cm

Literature:

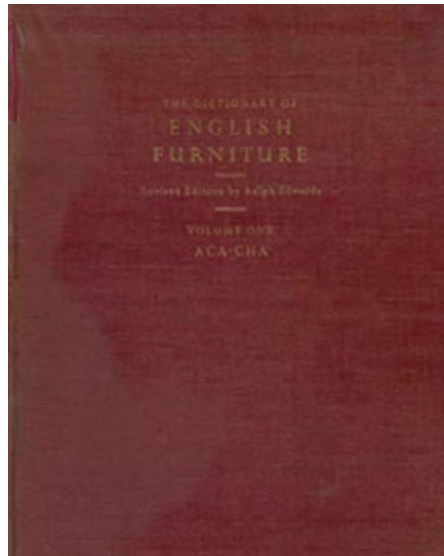
Geoffrey Beard and Judith Goodison, *English Furniture 1500–1840*, 1987, p. 117; an almost identical pair of girandoles from Fountains Hall, Ripon, and probably from the same workshop.











The Dictionary of English Furniture, Percy Macquoid and Ralph Edwards, 1954

6

**A MAGNIFICENT GEORGE III MAHOGANY BREAKFRONT LIBRARY BOOKCASE
ATTRIBUTED TO THOMAS CHIPPENDALE**

An outstanding quality and exceedingly rare breakfront library bookcase incorporating a pedestal desk, attributed to Thomas Chippendale, of beautiful faded colour and having a fretted, arcaded cornice supporting four carved urns above four astragal glazed doors enclosing a cream moiré silk interior with glass shelves, above panelled doors with carved paterae in each corner, revealing four graduated drawers with original swan-neck handles to each side and a central leather lined pull-out pedestal desk with hinged flap on the reverse, with long drawer having a baize lined slide revealing fitted open compartments, small drawers and two secret drawers behind slides, above a bank of three graduated drawers left and right, with ornate lifting handles and original swan-neck handles to the front; on a moulded plinth base.

Note: Glass shelves and lining of later date; the original wood shelves have been retained.

English, *circa* 1770

Height: 9 ft 5½ in; 288 cm

Width: 8 ft 10 in; 269 cm

Depth: 26½ in; 67.5 cm

Provenance:

By repute, Dr. Harrison of York;

M. Harris and Sons, London;

Colonel Albert Pierce.

Illustrated:

Percy Macquoid and Ralph Edwards, *The Dictionary of English Furniture*, 1954, vol. I, p. 90, fig. 30.





Matthew Boulton's design for a candle vase, from his *Pattern Book 1*

7

**A GEORGE III ORMOLU MOUNTED BLUE JOHN CANDLE VASE
BY MATTHEW BOULTON**

A rare late 18th century Adam period ormolu mounted blue john candle vase by Matthew Boulton, having an egg shaped blue john body draped with swags and having two loop handles with ram's head below, joined to a guilloche rim with leaf decorated domed lid and finial, once inverted forming a candlestick; on a waisted circular base and stepped square socle.

English, *circa* 1780

Height: 7¾ in; 20 cm

Width: 5 in; 12.5 cm

Depth: 3½ in; 9 cm

Literature:

Nicholas Goodison, *Matthew Boulton: Ormolu*, 2002, p. 305, illus. 278.



8

A PAIR OF GEORGE III MAHOGANY BEDSIDE CUPBOARDS

A superb and beautifully patinated pair of mid 18th century Chippendale period mahogany bedside cupboards, having richly figured rectangular tops with a gallery pierced to three sides with quatrefoils and slats, above twin hinged doors with a brass axe-head drop handle, panelled moulding, with ebony and boxwood stringing; on square legs with inside chamfer.

English, *circa* 1765

Height: 31½ in; 80 cm

Width: 18½ in; 47 cm

Depth: 14 in; 35.5 cm

Provenance:

Norman Adams Ltd., London;

Private collection, London;

Private collection, New York.







9

A PAIR OF GEORGE II GILTWOOD EAGLE CONSOLE TABLES

An imposing and highly important pair of mid 18th century Palladian period giltwood eagle console tables in the manner of William Kent, each having rectangular Rosso Levanto marble top with Siena marble beaded edge above an egg and dart carved frieze with Greek key and ribbon carving below, supported by a massive spreadwinged eagle with oak leaf garlands in the beak and connected to scroll carved volutes on the sides, resting on carved rockwork and on a stepped breakfront plinth.

Note: The Rosso Levanto marble tops are of later date.

English, *circa* 1745

Height: 35 in; 89 cm

Width: 56 in; 142.5 cm

Depth: 27 in; 68.5 cm

Literature:

Herbert Cescinsky, *The Old World House*, 1924, vol. II, p. 122.

R. W. Symonds, 'Eagle Pier Tables', *Country Life*, 22 July 1971, pp. 54–9.



10

**A GEORGE III MAHOGANY WINDOW SEAT
ATTRIBUTED TO VILE AND COBB**

An exceptionally well carved mid 18th century Hepplewhite period mahogany window seat attributed to Vile and Cobb, having out scrolled arms and serpentine fronted seat upholstered in green silk, outlined with a richly carved gadrooned border; on cabriole legs with cabochon clasps to the knees and terminating in French scroll toes.

English, circa 1770

Height: 26¼ in; 66.5 cm

Width: 50 in; 127 cm

Depth: 24 in; 61 cm

Literature:

R. W. Symonds, *Masterpieces of English Furniture and Clocks*, 1940, p. 13, fig. 7; a settee of the same design.

Lanto Synge, *Chairs*, 1978, illus. 41; an armchair with almost identical leg and gadrooned carving.

Fleming and Meers, *An Exhibition of 18th Century English Chairs*, 1985, p. 28; a chair with similar leg.

Norman Adams Ltd., 1987 catalogue, pl. 9; a pair of chairs with similar leg design and carving.

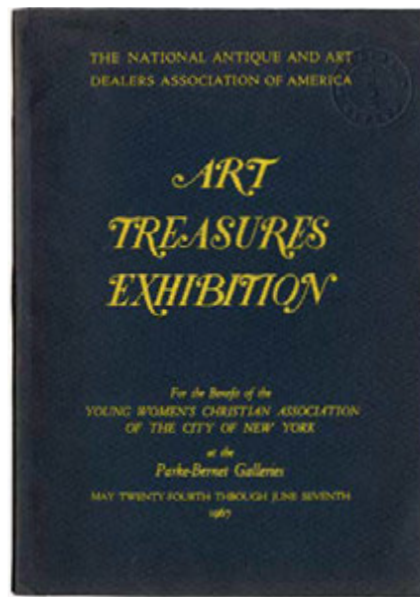
Lanto Synge, *Great English Furniture*, 1991, p. 127.

Mallett Ltd., 1997 catalogue, p. 33.

Anthony Coleridge, *The Cusworth Suite*, 2008.







11

A PAIR OF QUEEN ANNE GILT GESSO SCONCES WITH NEEDLEWORK PANELS

An extremely rare pair of early 18th century gesso sconces retaining most of their original gilding. Each with a finely embroidered panel worked in coloured silks and wool, within a shaped foliate carved frame with oak leaf trails to the sides, with a foliate carved shaped cresting and apron, and having single brass candle arm.

Only very few sconces with needlework have survived, which makes this pair very rare indeed.

Note: Candle arms of later date.

Sconces: English, *circa* 1710

Needlework: English, *circa* 1710

Height: 26¾ in; 68 cm

Width: 10½ in; 26.5 cm

Depth: 6½ in; 16.5 cm

Provenance:

Marc Haas, 1967;

Clifford Wright Antiques, London, 1996;

Private collection, USA.

Illustrated:

Parke-Bernet Galleries, New York, 'Art Treasures Exhibition', catalogue, 1967, illus. 229.

Exhibited:

Art Treasures Exhibition, New York, 1967.

Grosvenor House Art and Antiques Fair, London, 1996.

Literature:

H. H. Mulliner, *The Decorative Arts in England 1660–1780*, 1923, fig. 61.

R. W. Symonds, *English Furniture from Charles II to George II*, 1929, p. 136, fig. 83.

Percy Macquoid and Ralph Edwards, *The Dictionary of English Furniture*, 1954, vol. III, p. 50, fig. 15.

Yvonne Hackenbroch, *English and Other Needlework Tapestries and Textiles in the Irwin Untermyer Collection*, 1955, pl. 110.

Lanto Synge, *Art of Embroidery*, Woodbridge, 2001, fig. 223.

Ronald Phillips Ltd., 2001 catalogue, pp. 77–8.









12

**A PAIR OF GEORGE III ROSEWOOD AND PADOUK COMMODES
ATTRIBUTED TO PIERRE LANGLOIS**

An important and rare pair of mid 18th century Chippendale period rosewood and padouk ormolu mounted bombe commodes attributed to Pierre Langlois. Each having a serpentine shaped quarter veneered top, diagonally crossbanded in rosewood and outlined with tulipwood crossbanding, above a single drawer veneered with padouk to the centre and outlined with tulipwood crossbanding and further crossbanding with diagonal rosewood, retaining the original rococo handles and escutcheons and opening to reveal a sliding leather lined writing surface; above twin doors similarly veneered with two adjustable shelves behind, and a shaped apron below with centred rocaille mount and flanked by bombe corner angles with finely chased anthemion mounts and floral banding, terminating in splay feet with acanthus leaf scrolled sabots. The sides veneered conformingly with shaped fields of diagonal padouk and diagonally crossbanded with rosewood.

The attribution to Pierre Langlois is firmly based on strong similarities to well-documented commodes by Langlois which share the same veneer patterns, overall shape and distinctive ormolu mounts. The metalwork is attributed to Dominique Jean, who married Pierre Langlois' daughter.

Note: Interiors originally fitted with drawers, now having adjustable shelves.

English, *circa* 1760

Height: 33½ in; 85 cm

Width: 39¼ in; 99.5 cm

Depth: 21 in; 53.5 cm

Provenance:

Blairman and Sons, London, 1958;

Lord and Lady Samuel, Wych Cross, Surrey.

Literature:

Anthony Coleridge, *Chippendale Furniture*, 1968, pl. 50 & 51.

Christie's, 'Important English Furniture', sale catalogue, 3 July 1997, The Dundas Commodes, pp. 230–35.

Daniëlle O. Kisluk-Grosheide, Wolfram Koeppel and William Rieder, *European Furniture in the Metropolitan Museum of Art*, 2006, pp. 155–6.



13

**A REGENCY CIRCULAR GONÇALO ALVES BOOKCASE
ATTRIBUTED TO GILLOWS**

A rare early 19th century circular gonçalo alves bookcase attributed to Gillows, having an octagonal well with a hinged lid and retaining the original gold lacquered brass gallery above a nulled frieze and four openings with three adjustable shelves each; on a nulled plinth with concealed castors.

English, *circa* 1820

Height: 32½ in; 83 cm

Diameter: 24½ in; 62.5 cm

Literature:

Susan E. Stuart, *Gillows of Lancaster and London, 1730–1840*, 2008, vol. I, p. 383, pl. 458; a circular bookcase of identical design, but lacking a gallery.







14

A PAIR OF QUEEN ANNE BORDER GLASS PIER MIRRORS

An important pair of early 18th century border glass pier mirrors retaining most of their original bevelled mirror plates, divided by a faceted mirror slip and framed by wavy bevelled border glass plates, and with a profusely shaped bevelled mirror cresting divided by later lead and gilded ties, set within a wavy conformingly shaped giltwood edging. The border plates and cresting cut with star and lozenge oval decoration, and headed by a starburst within an oval and berried branches below.

Note: Some border plates replaced.

English, *circa* 1705

Height: 6 ft 8 in; 203.5 cm

Width: 34¾ in; 88.5 cm



15

**A GEORGE II CARVED MAHOGANY
STRONGBOX**

A most unusual mid 18th century carved mahogany strongbox, having a hinged caddy lid with acanthus carved corners, opening to reveal a small single compartment with lid to the right and a shallow drawer with ring handle below; having two separate locks with elaborate key escutcheons, with a finely carved cartouche of acanthus leaf, strapwork and floral grid and a shield with compass and set square with the motto 'JOIN ALL IN ONE' above; the sides with ornate lifting handles and triple clasps to each corner, on a moulded plinth terminating in acanthus carved ogee bracket feet.

A beautiful mahogany casket of outstanding quality, rich colour and patination, extraordinarily well-made and with extra secure locks of the highest quality available at the time. Its history and function, however, are something of a mystery. Masonic use or storage of important patent rolls by woodworking guilds are two possibilities.

Note: Both locks with a different key and locking mechanism. They are also stamped 'John Kennedy – Glasgow' on the inside, a rare feature for locks, and a sign of superior quality.

Scottish, *circa* 1745

Height: 17 in; 43.5 cm
Width: 28½ in; 72.5 cm
Depth: 16½ in; 42 cm







16

A GEORGE II CARVED MAHOGANY DROP-LEAF TRIPOD TABLE

An extremely rare mid 18th century Chippendale period carved mahogany drop-leaf tripod table having a rotating triangular top with moulded edge and three drop leaves on pull-out supports; on a fluted gun barrel shaped column with leaf carved moulding, and three cabriole legs with shell and acanthus carving to the knees and terminating in carved paw and ball feet with later castors.

Note: A similar example, now in a private collection in America, is illustrated in our 2000 catalogue.

English, *circa* 1755

Height: 28½ in; 72 cm

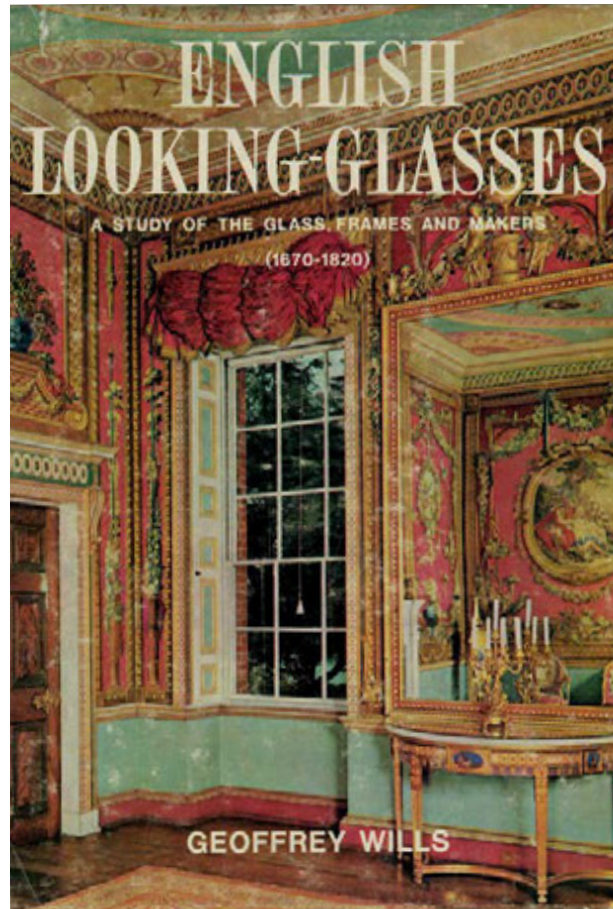
Depth (flaps down): 25 in; 63.5 cm

Depth (flaps up): 32½ in; 82.5 cm

Literature:

Ronald Phillips Ltd., 2000 catalogue, pp. 167–8.





Geoffrey Wills, *English Looking-glasses*, 1965

17

A GEORGE III GILTWOOD MIRROR

A finely carved mid 18th century Chippendale period giltwood mirror in the manner of Thomas Johnson, retaining the original upright rectangular mirror plate within a giltwood frame of stylised columns, C-scrolls and entwined branches with birds to the sides, having a shaped apron below with cabochon ruffles and central open cartouche with carved sheep to the centre, and an open cartouche cresting with leaf carved canopy top.

Note: This mirror relates to a drawing by Thomas Johnson published in *A Collection of Designs* in 1758.

English, circa 1765

Height: 65 in; 165 cm

Width: 28 in; 71.5 cm

Provenance:

Messrs. A. Cook, London, 1965;
Private collection, USA.

Illustrated:

Geoffrey Wills, *English Looking-glasses*, 1965, p. 97.

Literature:

Helena Hayward, *Thomas Johnson and the English Rococo*, 1964, pl. 1, illus. 5.



18

A GEORGE II CARVED MAHOGANY WALL BRACKET

An extremely rare and fine quality mid 18th century Chippendale period carved mahogany wall bracket, having a square dished top on a volute shaped support, boldly carved with cabochon ruffles, acanthus leaf and C-scrolls.

Note: Wall brackets are predominantly of giltwood, and only very few examples in mahogany exist.

English, *circa* 1760

Height: 15¾ in; 40 cm

Width: 10½ in; 26.5 cm

Depth: 10 in; 25.5 cm

Provenance:

Hotspur Ltd., London, 1973;

Private collection, England.

Literature:

Percy Macquoid and Ralph Edwards, *The Dictionary of English Furniture*, 1954, vol. II, pp. 117–19.

Yvonne Hackenbroch, *English Furniture with Some Furniture of Other Countries in the Irwin Untermyer Collection*, 1958, pl. 304–9.





19

A REGENCY BRONZE AND GILT METAL SIX LIGHT ARGAND CHANDELIER

An impressive early 19th century bronze and gilt metal six light Argand chandelier having a vase shaped reservoir, originally intended for colza oil, on a dished top with gadrooned base and acanthus rosette pendant issuing six acanthus leaf clad mythical beasts, each holding a burner with lotus shaped frosted glass shade, and grasping entwined snakes with their paws, connected to ornate chain and rods and suspended from an ornate corona with acanthus rosette finial.

Note: Shades of later date and now fitted for electricity.

English, *circa* 1820

Height: 48 in; 122 cm

Diameter: 33¾ in; 86 cm

Literature:

Jonathan Bourne and Vanessa Brett, *Lighting in the Domestic Interior*, 1991, pp. 132–3.

Christopher Gilbert, *Country House Lighting*, 1992, p. 85.

John P. Smith, *The Art of Enlightenment*, 1994, pp. 32–3.



20

A GEORGE III SATINWOOD, HAREWOOD AND OLIVEWOOD MARQUETRY COMMODE

An important mid 18th century Chippendale period satinwood, harewood and olivewood marquetry commode in the manner of John Cobb, having serpentine shaped top with protruding corners, crossbanded in olivewood and veneered with harewood with central oval satinwood panel, richly inlaid in various woods depicting musical instruments and floral sprays, above two doors similarly veneered and inlaid with various woods depicting ribbon-tied trophies of flowers to one side and hunting trophies on the other, opening to reveal three mahogany drawers with later ornate swan-neck handles, the side panels conformingly veneered depicting classical vases; having shaped apron terminating in splay feet with gold lacquered brass sabots and trailing husk appliqués above.

English, *circa* 1765

Height: 32½ in; 82.5 cm

Width: 41¾ in; 106 cm

Depth: 22½ in; 57 cm

Provenance:

Devenish & Co., New York;
Private collection, USA.

Illustrated:

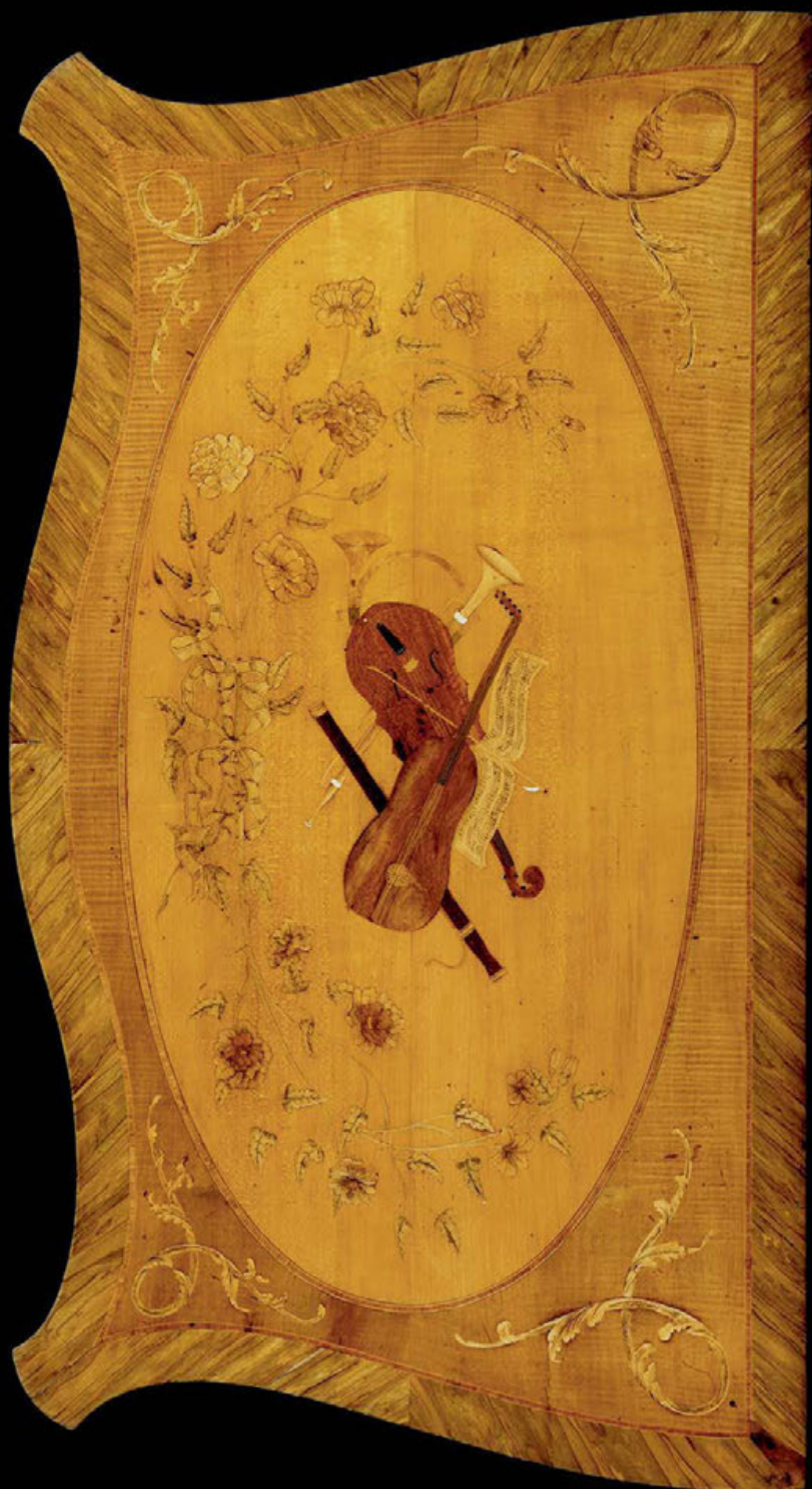
Devenish & Co., 'New York after 1999', (pamphlet, undated), pp. 28–9.

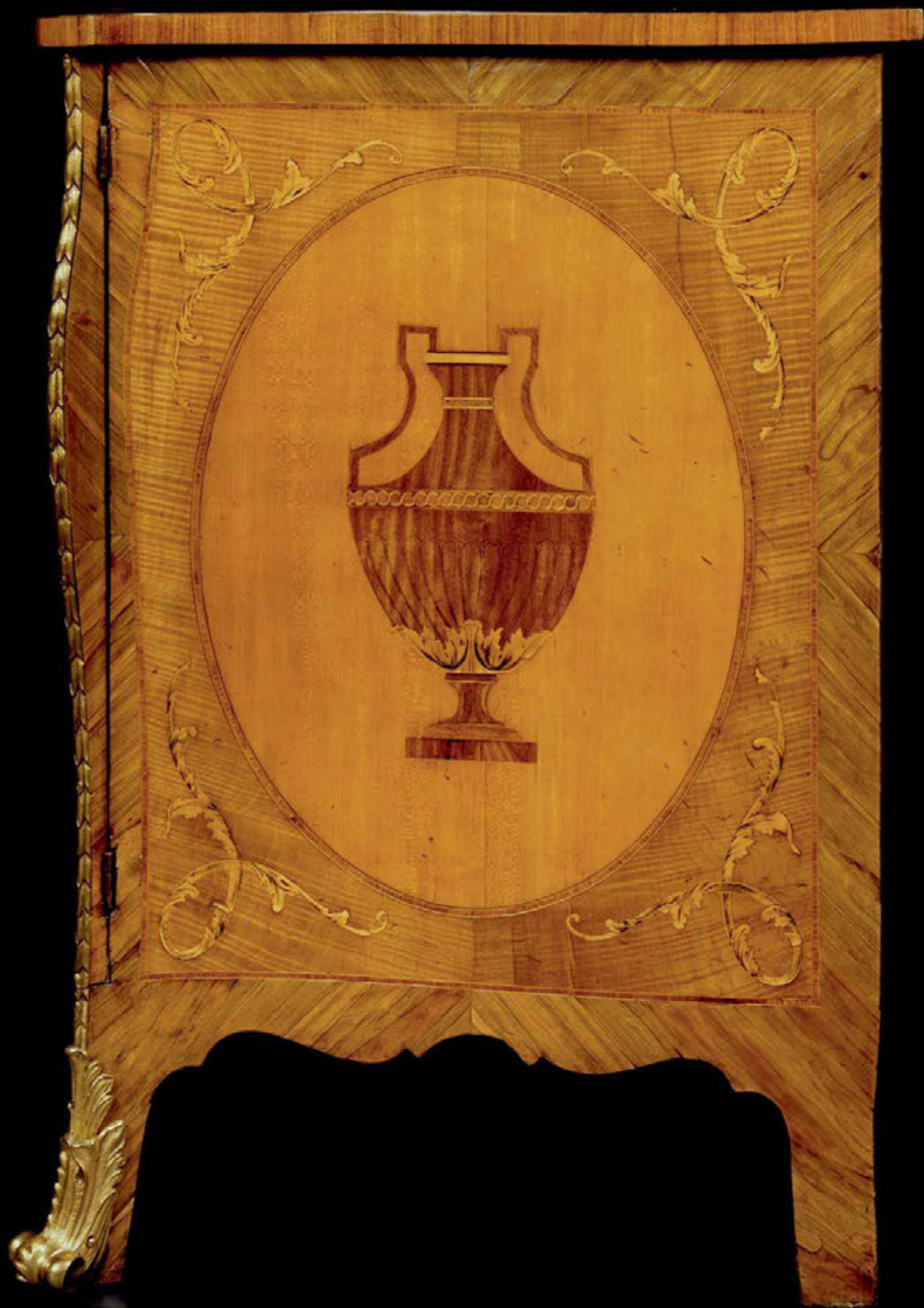
Literature:

Percy Macquoid and Ralph Edwards, *The Dictionary of English Furniture*, 1954, vol. II, p. 117.

Lucy Wood, *Catalogue of Commodes*, 1994, pp. 90–97.









21

A PAIR OF WILLIAM IV MAHOGANY HALL CHAIRS

A most unusual pair of early 19th century carved mahogany hall chairs having richly patinated double headed eagle backs above a serpentine fronted moulded seat; on tassel capped turned tapering front legs and square back legs joined by a stretcher.

In Europe the double headed eagle is usually associated with the Holy Roman Empire, and represents dual sovereignty, secular and religious. The symbol was adopted for Masonic use as well as by several Imperial families, most famously that of the Russian Tsars. A connection to either would be plausible but speculative.

English, *circa* 1835

Height: 35½ in; 90 cm

Width: 19 in; 48 cm

Depth: 19 in; 48 cm





22

A PAIR OF GEORGE III BLUE JOHN AND MARBLE COLUMNS

A outstanding pair of early 19th century 'Millers Vein' blue john and marble columns of Tuscan form, each having square black and white marble socle with blue john block above and white and black marble moulding, the matching veined column with white marble base and capital and a blue john classical urn finial on a black marble platform.

English, *circa* 1800

Height: 21½ in; 54.5 cm

Base: 4¼ x 4¼ in; 11 x 11 cm

Provenance:

Michael Lipitch Ltd., London, 2000;

Private collection, USA.

Exhibited:

Grosvenor House Art and Antiques Fair, London, 2000,
with Michael Lipitch.

Literature:

Trevor D. Ford, *Derbyshire Blue John*, 2005, pp. 35 & 74.









Above: Leaf storage cabinet

Opposite: Robert Jupe's patent drawing of 1835 for an extending round dining table

23

**A VICTORIAN MAHOGANY CIRCULAR
RADIALLY EXTENDING DINING TABLE
BY JOHNSTONE AND JEANES, NO. 881**

An impressive mid 19th century mahogany circular radially extending dining table by Johnstone and Jeanes, No. 881, having a patented rotating mechanism allowing extra leaves to be inserted, thereby increasing the diameter of the top, the extra leaves forming a Union Jack pattern; on a turned baluster column with gadrooned ring and four square section splay legs, with acanthus leaf and lotus scrolls, terminating in hairy paw feet. The central brass boss engraved 'JOHNSTONE AND JEANES PATENTEES' and stamped '881'. The leaves being stored in a probably original open case with lifting bars.

Robert Jupe patented a design for a radially extending dining table in 1835. He subsequently formed a partnership called Johnstone, Jupe & Co. By 1842 Robert Jupe had left that company, and a new partnership, Johnstone & Jeanes, was formed. The initial design by Jupe was retained in principle, but was updated to suit the latest fashion. The tables were sometimes supplied with a cabinet for storing the leaves when not in use.

Note: Smaller set of leaves of later date.

English, *circa* 1860

Height: 28 in; 71 cm

Diameter (closed): 6 ft; 183 cm

Diameter (intermediate size): 7 ft 3½ in; 222 cm

Diameter (largest size): 8 ft 6 in; 259 cm

Literature:

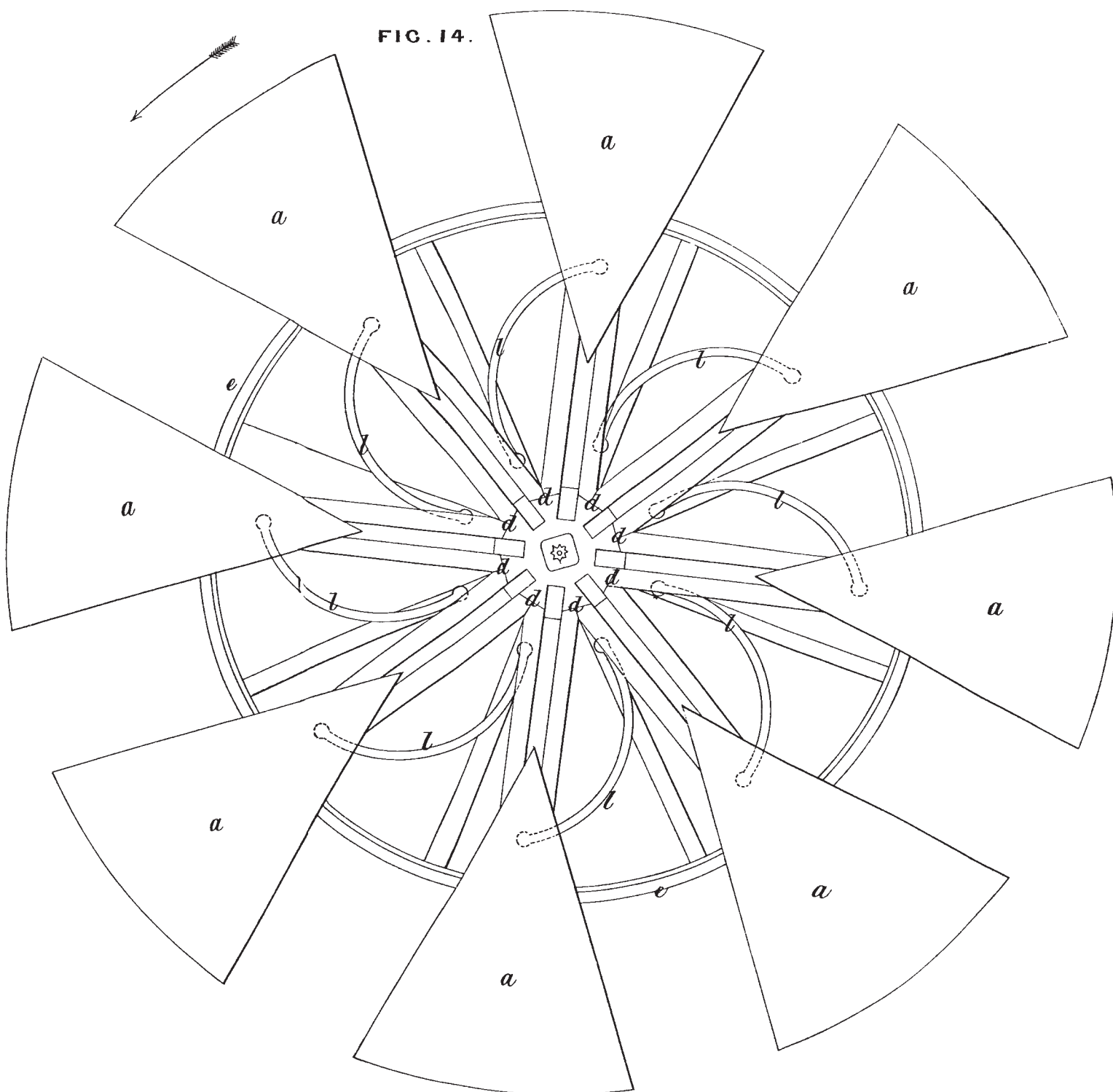
M. Harris & Sons, 'Catalogue and Index of Old Furniture and Works of Decorative Art', Part III 1770–1840, *circa* 1925, p. 431; a very similar model, also by Johnstone and Jeanes.

Christopher Gilbert, *A Pictorial Dictionary of Marked London Furniture 1700–1840*, 1996, pp. 282–6.

A.D. 1835. MAR 11. N°6788.
JUPE'S SPECIFICATION.



FIG. 14.





24

A SET OF TWELVE GEORGE III MAHOGANY DINING CHAIRS

A rare set of twelve late 18th century Hepplewhite period carved mahogany dining chairs, comprising ten side chairs and two armchairs with shaped backs and saddle seats upholstered in blue silk damask; on channelled square tapering legs with husk trails terminating in block toes. The upholstered arms on husk carved downswept supports.

Note: Two side chairs of later date.

English, *circa* 1785

Side chairs:

Height: 37½ in; 95.5 cm

Width: 21¾ in; 55.5 cm

Depth: 25½ in; 65 cm

Armchairs:

Height: 37½ in; 95.5 cm

Width: 27¼ in; 69 cm

Depth: 28 in; 71 cm





25

A GEORGE III MAHOGANY CHEST ON CHEST

A mid 18th century Chippendale period mahogany chest on chest of outstanding colour and patination, having a dentil moulded cornice with canted corners above two small and three graduated drawers and a further three graduated drawers in the lower part of the chest; on shaped bracket feet, the canted corners finely fluted and counter reeded. Retaining all the original swan-neck lifting handles with rococo back plates and escutcheons in excellent condition.

There is no doubt about the originality of the handles. The use of lifting handles for drawer fronts is however somewhat unconventional and more costly.

English, *circa* 1760

Height: 6 ft; 182.5 cm

Width: 46½ in; 118 cm

Depth: 23 in; 58.5 cm



26

A PAIR OF GEORGE III CANDELABRA BY PARKER AND PERRY

A fine quality pair of late 18th century cut glass three-light candelabra by Parker and Perry. Each having a fluted baluster vase with a centred column, issuing scrolled arms and a central stylised pine cone, headed by cut glass drip pans with drops and cut glass nozzles; on square blue glass bases and ormolu shaped platform terminating in ball feet.

Note: Central urns with interior cracks.

English, *circa* 1780

Height: 21¾ in; 55.5 cm

Width: 15½ in; 39.5 cm

Depth: 5½ in; 14 cm

Literature:

Martin Mortimer, *The English Glass Chandelier*, 2000, p. 108, pl. 55.







27

A GEORGE III MAHOGANY SETTEE

A mid 18th century Chippendale period carved mahogany three-seater settee having a serpentine shaped padded back with outswept padded arms and loose stuffed cushions upholstered in crimson and gold silk damask; on six square blind fretted legs with pierced and carved brackets terminating in leather castors.

English, *circa* 1770

Height: 40 in; 101.5 cm

Width: 7 ft 8 in; 233.5 cm

Depth: 36 in; 91.5 cm

Literature:

F. Lewis Hinckley, *A Directory of Queen Anne, Early Georgian and Chippendale Furniture*, 1971, p. 188, illus. 326; a stool with identical corner bracket and leg design. Grosvenor House Art and Antiques Fair handbook, 1996, p. 82; a pair of armchairs with the same leg design, possibly from the same workshop.

28

A GEORGE III MAHOGANY CUTLERY STAND

A late 18th century mahogany cutlery stand, in the manner of Gillows, having a rectangular top with D-end section separated by solid division with pierced handle, with turned spindle gallery to one side and with lip edge on the D-end; on ring turned legs joined by a ring turned H-stretcher and terminating in brass castors.

Note: Now fitted with later brass liners for drinks or flowers.

English, *circa* 1790

Height: 27½ in; 70 cm

Width: 26 in; 66 cm

Depth: 12¾ in; 32.5 cm

Literature:

Susan E. Stuart, *Gillows of Lancaster and London, 1730–1840*, 2008, vol. II, p. 248, pl. B23/B24; a similar stand made by the Lancaster cabinetmaker J. W. Hetherington.





29

**A CHARLES II CREAM JAPANNED
CABINET ON STAND**

English, *circa* 1680

Height: 64 in; 163 cm
Width: 41 in; 104.5 cm
Depth: 23 in; 58.5 cm

Provenance:

Edward Benjamin Esq.;
Ronald Lee Ltd., London;
Private collection, England.

Exhibited:

A Loan Exhibition Depicting the Reign of
Charles II, 22 & 23 Grosvenor Place,
London, 28 January–March 1932, no. 751.
Art Treasures Exhibition, Christie's, Manson &
Wood, London, 12 Oct.– 5 Nov. 1932, no. 31.
The Wallace Collection, London, Nov. 2008.

30

**A VICTORIAN BURR WALNUT KIDNEY
DESK BY HOLLAND & SONS**

English, *circa* 1860

Height: 29¾ in; 75.5 cm
Width: 51½ in; 131 cm
Depth: 27 in; 68.5 cm

Provenance:

Michael Lipitch, London;
Private collection, England.

31

**A GEORGE III HAREWOOD OVAL
PEMBROKE TABLE BY GEORGE SIMSON**

Note: An almost identical table, labelled
George Simson, is illustrated in Christopher
Gilbert's *A Pictorial Dictionary of Marked
London Furniture 1700–1840*.

English, *circa* 1790

Height: 29¼ in; 74.5 cm
Width (open): 40 in; 102 cm
Width (closed): 21 in; 53.5 cm
Depth: 30½ in; 77.5 cm

Provenance:

Mr. Charles Bertram Thomson, Plymouth,
b. 1875, by descent to his son;
Mr. Lewis Charles Thomson, and by direct
descent to;
Private collection, England.

150

**A PAIR OF QUEEN ANNE VERRE
EGLOMISE WALL LIGHTS**

For details, see page 274.



32

A VICTORIAN WALNUT PEDESTAL DESK BY THOMAS WILLSON

A good quality mid 19th century figured walnut pedestal desk by Thomas Willson, having an inverted breakfront top with thumb moulded edge, retaining the original gilt tooled green leather insert above one large and two small drawers to the frieze at the front and reverse; the pedestals with moulded plinth, each with a further three graduated drawers to the front and a single door revealing compartments to the reverse.

Note: One centre drawer stamped 'T. Willson 68 Great Queen Street London'. This desk is fitted with a central locking mechanism operated with the middle drawer. Brass handles are of later date.

English, *circa* 1850

Height: 29¾ in; 76 cm
Width: 60¼ in; 153 cm
Depth: 41¾ in; 106 cm

Literature:

Geoffrey Beard and Christopher Gilbert, *The Dictionary of English Furniture Makers 1660–1840*, 1986, p. 985.

33

A REGENCY BRASS MOUNTED PENWORK TEA CADDY

A striking early 19th century brass mounted penwork tea caddy of sarcophagus form, with original ornate brass lifting handles and original ornate brass paw feet finely decorated in pen work on a scarlet and gold ground, depicting a family scene on top and floral decoration to the sides, opening to reveal two compartments with traces of foil lining and a *chinoiserie* baking scene on a gold and black ground within the lid.

English, *circa* 1820

Height: 6½ in; 16.5 cm
Width: 9½ in; 24 cm
Depth: 5¼ in; 13.5 cm

Literature:

Witney Antiques, *An Invitation to Tea*, Witney, 1991, p. 45.
Noel Riley, *Stones' Pocket Guide to Tea Caddies*, 2002, p. 29.
Noel Riley, *Penwork*, Wetherby, 2008, figs. 61–5.





34

**A REGENCY BRASS INLAID ROSEWOOD
BREAKFRONT BOOKCASE**

An early 19th century brass inlaid rosewood breakfront bookcase retaining the original grey 'Arabescato' marble top above a brass strung frieze with ornate brass inlaid central tablet and four inlaid blocks leading down to square tapering columns with ornate brass inlay, having a central door with later brass grille and green pleated silk panel enclosing two adjustable shelves; flanked by open ends with two adjustable shelves each side and terminating in original brass hairy paw feet to the front and turned feet to the back.

English, *circa* 1820

Height: 36 in; 91 cm

Width: 60 in; 152.5 cm

Depth: 16¼ in; 41 cm

Literature:

Jacques Dubarry de Lassale, *Identifying
Marble*, 2000, p. 211.





35

A PAIR OF GEORGE III MAHOGANY BERGERES

A pair of early 19th century mahogany bergères in the manner of Gillows, having caned rectangular seats and backs with reeded frames and leather squab cushions and arm pads, the arm terminals with baluster reeded supports; on ring turned reeded tapering legs terminating in brass castors.

English, *circa* 1810

Height: 38 in; 96.5 cm

Width: 25¾ in; 65.5 cm

Depth: 31½ in; 80 cm

Provenance:

Private collection, London.

Literature:

Susan E. Stuart, *Gillows of Lancaster and London, 1730–1840*, 2008, vol. I, p. 249.



36

A REGENCY MAHOGANY DOUBLE SIDED 'WATERFALL' BOOKCASE

An unusual early 19th century mahogany double sided 'waterfall' bookcase in the manner of William Trotter, each side with three fixed shelves, increasing in depth from top to bottom, supported by shaped and reeded sides with mahogany grilles and turned finial; on turned gadrooned bun feet.

Scottish, *circa* 1820

Height (maximum): 40¾ in; 103.5 cm

Width: 30¾ in; 78 cm

Depth: 26¾ in; 68 cm

Literature:

Francis Bamford, *A Dictionary of Edinburgh Wrights and Furniture Makers, 1660–1840*, 1983, pl. 47–71.

37

A GEORGE III ENGRAVED MAGNUM DECANTER

A mid 18th century cut glass and engraved magnum decanter of cylinder form, engraved with scrolling vines around a cartouche engraved 'CLARET'.

English, *circa* 1770

Height: 13 in; 33 cm

Diameter: 5 in; 13 cm

38

AN IRISH WILLIAM IV SILVER MAGNUM COASTER BY JAMES FRAY OF DUBLIN

An early 19th century silver magnum coaster, the turned ash circular base with a silver trellis gallery of trailing grapes and vine leaves.

Irish, hallmarked for Dublin, 1835

Height: 1¾ in; 4.5 cm

Diameter (outside): 9 in; 23 cm

Diameter (inside): 5¾ in; 14.5 cm

39

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

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





40

A SET OF REGENCY MAHOGANY METAMORPHIC LIBRARY STEPS IN THE FORM OF A TABLE

An unusual set of early 19th century mahogany metamorphic library steps in the form of a writing table, with a single drawer to the front retaining the original brass knobs, and having a reeded and crossbanded top with gold tooled green leather insert folding over to form five solid square steps with enclosed sides; on square tapering legs terminating in original brass cap castors.

English, *circa* 1815

Height: 32¾ in; 83 cm

Width: 28 in; 71 cm

Depth: 23¾ in; 60.5 cm

Depth open: 35¾ in; 91 cm





41

A REGENCY MAHOGANY CANTERBURY

A very unusual early 19th century mahogany Canterbury, having three compartments with bowed and reeded divisions on finely turned twin spindle supports, the sides similarly executed and with extra turned and reeded rails joined to turned and reeded corner supports with ball finials, above a single drawer with later brass ring handles; on four turned legs joined by reeded stretchers and terminating in brass cap castors.

English, *circa* 1815

Height: 26 in; 66 cm

Width: 20 in; 51cm

Depth: 16¼ in; 41.5 cm

42

A REGENCY ROSEWOOD CANTERBURY

An early 19th century rosewood Canterbury, having three divisions and four turned tapering column corners above a frieze with a single drawer with later brass ring handles; on four turned tapering reeded legs with gadrooned collars, terminating in brass castors.

English, *circa* 1815

Height: 20¾ in; 53 cm

Width: 18 in; 45.5 cm

Depth: 12 in; 30.5 cm

43

A REGENCY MAHOGANY CANTERBURY

An early 19th century mahogany Canterbury, having three bowed divisions with central carrying handle, on upright supports above two drawers with later brass knobs; on baluster turned feet, terminating in brass castors.

English, *circa* 1820.

Height: 23¼ in; 59 cm

Width: 19¾ in; 50.5 cm

Depth: 14¾ in; 37.5 cm

44

A REGENCY ROSEWOOD CANTERBURY

An early 19th century rosewood Canterbury of lyre shaped form, having three shaped divisions on upright supports joined to turned side rails and scrolled supports with fan carving to the front, and having a single drawer to the frieze below, with 19th century replaced lion mask handles and dummy drawer to the reverse, terminating in tapering square splay feet with scroll tops and brass cap castors.

English, *circa* 1820

Height: 23 in; 58.5 cm

Width: 20¾ in; 53 cm

Depth: 15 in; 38 cm

Provenance:

H. C. Baxter and Sons, London.

Illustrated:

Grosvenor House Art and Antiques Fair handbook, 2009, p. 59.

Exhibited:

Grosvenor House Art and Antiques Fair, 2009.



45

A PAIR OF REGENCY ROSEWOOD WINDOW SEATS

A fine quality pair of early 19th century rosewood double sided window seats in the manner of Gillows, having rectangular seats with squab cushions and out scrolled end supports upholstered in Virginia suede, and scroll carved fronts and backs on moulded rails with block ends and floral paterae; on turned tapering reeded legs with bulbous toes.

English, *circa* 1820

Height: 23 in; 58.5 cm

Width: 51 in; 129.5 cm

Depth: 16 in; 40.5 cm

Provenance:

H. C. Baxter and Sons, London.

Illustrated:

Grosvenor House Art and Antiques Fair handbook, 2008, p. 51.



46

A QUEEN ANNE BORDER GLASS PIER MIRROR

An important early 18th century border glass pier mirror of unusually large size, retaining the original bevelled centre plate and arched and shaped bevelled top plate, divided by a straight bevelled glass slip. The multifaceted border plates having gilt paper ties within a moulded giltwood frame, retaining most of the original gilding.

Note: Some border glass mirror plates are of later date.

English, *circa* 1710

Height: 5 ft 10 in; 178 cm

Width: 35¼ in; 89.5 cm

Literature:

Graham Child, *World Mirrors 1650–1900*, 1990, illus. 28; a mirror with very similar border glasses.





47

A PAIR OF QUEEN ANNE WALNUT
SIDE TABLES

A rare pair of early 18th century walnut side tables, retaining their original moulded rectangular *brèche de Medici* marble tops above a concave cross veneered frieze and convex cross grain moulding below; on square cabriole legs cross veneered in walnut and terminating in outswept toes.

An almost identical table is illustrated in Oliver Brckett, *An Encyclopaedia of English Furniture*, and another similar one with a wooden top is on display in the Oratory of Hampton Court Palace as part of the Royal Collection.



English, *circa* 1710

Height: 30¾ in; 78 cm

Width: 47¾ in; 121 cm

Depth: 26 in; 66 cm

Literature:

Oliver Brackett, *An Encyclopaedia of English Furniture*, 1927, p. 99.

Jacques Dubarry de Lassale, *Identifying Marble*, 2000, pp. 170–71.

Simon Thurley, *Hampton Court*, 2004, p. 250.

48

A GEORGE III SABICU AND ROSEWOOD CORNER
CHEST OF DRAWERS

A most unusual mid 18th century Chippendale period sabicu and rosewood corner chest, having a rosewood veneered top with sabicu crossbanding and moulded edge above four serpentine fronted sabicu veneered graduated drawers, retaining their original gold lacquered ornate brass swan-neck handles and escutcheons; with shallow concave sides and on a moulded plinth base.

English, *circa* 1760

Height: 29 in; 74 cm

Width (across front): 37¾ in; 96 cm

Depth (across the centre): 26 in; 66 cm

Depth (across the side): 28 in; 71 cm



49

A GEORGE II CARVED GILTWOOD MIRROR

An unusual and fine quality mid 18th century rectangular mirror, retaining the original mirror plate within a giltwood 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.



50

**A VICTORIAN ROSEWOOD TWO TIER TABLE
BY HOWARD & SONS**

A useful late 19th century rosewood two tier rectangular table having spindle galleries; on turned supports and terminating in brass castors.

This table bears the maker's label to the underside 'Howard & Sons, Manufacturers, 25, 26, 27 Berners Street, London, W', as well as a production number, 10371/3787. Other examples of this model are known in mahogany and ebony.

English, *circa* 1880

Height: 25½ in; 64.5 cm

Width: 31 in; 78.5 cm

Depth: 18 in; 45.5 cm

51

**AN ART DECO SET OF DECANTERS AND GLASSES
BY VAL SAINT LAMBERT**

A set of art deco glass consisting of a pair of decanters and six small tumblers, all with bodies cut with ring turning, the decanters with stepped shoulders and part frosted spire stoppers in the Manhattan pattern.

Belgian, *circa* 1938

Decanters:

Height: 10¾ in; 27.5 cm

Diameter: 5 in; 13 cm

Glasses:

Height: 2¾ in; 7 cm

Diameter: 2 in; 5 cm



52

A GEORGE III CREAM PAINTED ARMCHAIR

A late 18th century Adam period cream painted armchair probably retaining the original close-nailed leather cover and original cream and green paint decoration, having a cartouche shaped upholstered back with outswept padded arms on downswept moulded supports and a serpentine fronted seat with finely carved guilloche frieze; on turned tapering fluted front legs with leaf carved caps and gadrooned ring toes, and splay legs to the back.

English, *circa* 1780

Height: 35 in; 89 cm

Width: 25 in; 63.5 cm

Depth: 24 in; 61 cm

Provenance:

Private collection, London.





53

**A PAIR OF GEORGE III HAREWOOD, HOLLY AND PURPLEHEART
PARQUETRY CARD TABLES**

A striking pair of late 18th century Adam period harewood, holly and purpleheart card tables with bow fronted tops veneered in a parquetry diamond pattern, finely engraved and with a central fan motif to the back, opening to reveal a green baize lined interior above a conformingly veneered frieze; on square tapering legs terminating in later block toes.

English, *circa* 1780

Height: 30 in; 76.5 cm

Width: 37¾ in; 96 cm

Depth: 17¾ in; 45 cm

Provenance:

Private collection, Yorkshire.

Literature:

Helena Hayward and Pat Kirkham, *William and John Linnell, Eighteenth Century London Furniture Makers*, 1980, vol. II, pp. 161–3.





54

A GEORGE II MAHOGANY GATE-LEG DINING TABLE

An impressive mid 18th century carved mahogany circular drop-leaf gate-leg dining table; on acanthus carved cabriole legs terminating in claw and ball feet.

Note: A similar table was once in the Percival D. Griffiths collection.

English, *circa* 1745

Height: 28½ in; 72.5 cm

Width (flaps up): 60¼ in; 153 cm

Width (flaps down): 20 in; 51 cm

Depth: 60 in; 152 cm

Literature:

Percy Macquoid and Ralph Edwards, *The Dictionary of English Furniture*, 1954, vol. III, p. 219, fig. 25.



55

A GEORGE III MAHOGANY OVAL WINE COOLER

A late 18th century brass bound mahogany two bottle oval wine cooler having brass carrying handle with hinged lids to either side, pierced with brass bezels, and with a later brass liner inside.

Note: With label inside lid: 'S DAWES AND SONS ANTIQUE DEALERS CHELSEA'.

English, *circa* 1780

Height: 10½ in; 26.5 cm

Width: 15 in; 38 cm

Depth: 9½ in; 24 cm



56

A GEORGE III CARVED GILTWOOD 'TREE OF LIFE'
CONSOLE TABLE

An unusual mid 18th century carved giltwood console table in the manner of Thomas Johnson, having a serpentine shaped yellow Benou Breccia top, on a frieze profusely carved with grape vine, resting on curved branches with carved leaves, issued from a central trunk seemingly growing out of a giltwood base with canted corners, terminating in a conforming marble plinth base.

The organic and rustic design of this table relates to a group of furniture usually associated with Thomas Johnson, who shows numerous examples in his *One Hundred and Fifty New Designs* of 1758.

Note: Marble top and marble plinth of later date.

English, circa 1760

Height: 33½ in; 85 cm

Width: 46¾ in; 119 cm

Depth: 23¾ in; 60.5 cm

Literature:

Helena Hayward, *Thomas Johnson and the English Rococo*, 1964, pl. 60, 64 & 71–5.

Helena Hayward and Pat Kirkham, *William and John Linnell, Eighteenth Century London Furniture Makers*, 1980, vol. II, p. 134, illus. 265.

Jacques Dubarry de Lassale, *Identifying Marble*, 2000, pp. 136–7.

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. 243, illus. 163; a table of similar model.







Label on underside

57

AN IRISH GEORGE III MAHOGANY HALL SEAT

A rare Irish early 19th century mahogany hall seat, having solid shaped back with anthemion cresting and acanthus carved volutes with floral paterae on a guilloche border, above a fielded panel with swag drapery and oval tablet with a family crest depicting a turret with a flag, with baluster turned arms on sabre supports, having a rectangular dished seat and plain frieze with astragal moulding; on single fluted sabre legs.

A pair of hall seats of exactly the same design, but with a different family crest, were photographed by *Country Life* in 1935 in Russborough, Co. Wicklow.

Note: With label to underside: 'SIR JAMES HORLICK'.

Irish, *circa* 1800

Height: 33¼ in; 84.5 cm

Width: 33¼ in; 84.5 cm

Depth: 19½ in; 49.5 cm

Provenance:

Collection of Sir James Horlick, Isle of Gigha, Argyll.

Literature:

Margaret Jourdain and F. Rose, *English Furniture, the Georgian Period 1750–1830*, 1953, p. 64, illus. 17.

Christopher Claxton Stevens, *18th Century English Furniture, The Norman Adams Collection*, 1983, p. 91.

Sean O'Reilly, *Irish Houses and Gardens*, 1998, pp. 88–9.

The Knight of Glin, *Irish Furniture*, 2007, p. 82, illus. 103.





58

A GEORGE II BURR ELM AND WALNUT DROP-LEAF TABLE

A beautifully faded early 18th century burr elm and walnut drop-leaf table having a solid burr elm top on a solid walnut frieze with gate-leg action, and six cabriole legs terminating in pad feet.

Note: This table has acquired an outstanding patina.

English, *circa* 1740

Height: 27¾ in; 70.5 cm

Width (flaps up): 35¾ in; 91 cm

Width (flaps down): 14 in; 35.5 cm

Depth: 30½ in; 77.5 cm

Provenance:

Private collection, England.



59

A GEORGE II WALNUT AND PARCEL GILT MIRROR

An early 18th century walnut and parcel gilt mirror having a resilvered bevelled rectangular mirror plate in a finely veneered and moulded frame with fluted column to either side, having gilt bases and gilt Ionic capitals, and crested by an open pediment with finely carved giltwood cartouche.

English, *circa* 1740

Height: 54¼ in; 138 cm

Width: 33¼ in; 84.5 cm



60

A PAIR OF GEORGE III CARVED GILTWOOD WALL BRACKETS

A most unusual pair of mid 18th century Chippendale period carved giltwood wall brackets in the manner of Thomas Johnson. The circular dished tops having entwined branches and carved leaves to the rim, resting on a gnarled tree with leaves, rooted in a rockwork ground.

Note: This 'tree of life' design is usually associated with Thomas Johnson, who offers several variations on the theme in his 1758 *Collection of Designs*.

English, *circa* 1765

Height: 13 in; 33 cm

Width: 11½ in; 29 cm

Depth: 9¾ in; 25 cm

Provenance:

Private collection, USA;

Ronald Phillips Ltd.;

Private collection, USA.

Literature:

Helena Hayward, *Thomas Johnson and the English Rococo*, 1964, pl. 47, 60 & 63–5.





A chair design from the Gillows 1823 sketchbook.
Westminster City Archives

61

A WILLIAM IV MAHOGANY CHILD'S CHAIR ON STAND ATTRIBUTED TO GILLOWS

A rare early 19th century mahogany child's chair on stand, attributed to Gillows, having a shaped moulded back with corner scrolls and fan motif, and a horizontal slat with acanthus leaf and central tablet, with moulded arms on turned and reeded supports connected by a removable bar; upholstered with green and orange patterned fabric above a moulded frieze and on four square section tapering legs, with adjustable footrest to the front, and joined by a turned X-stretcher, and fixed with a wing-nut to a table base with lipped top and plain frieze, terminating in reeded splay feet.

Only very few children's chairs were made, and usually they were to accompany an existing set of dining chairs. A design for a closely matching 'adult' chair can be found in Gillows' sketchbook of 1823.

English, *circa* 1825

Height: 37¾ in; 96 cm

Width: 16¼ in; 41.5 cm

Depth: 19½ in; 49.5 cm

Provenance:

Private collection, Wales;

Jeremy Ltd., London;

Private collection, Canada.

Illustrated:

Susan E. Stuart, *Gillows of Lancaster and London, 1730–1840*, 2008, vol. II, p. 360, pl. E26.

Literature:

Geoffrey Beard and Judith Goodison, *English Furniture 1500–1840*, 1987, p. 260, illus. 3.

Susan E. Stuart, *Gillows of Lancaster and London, 1730–1840*, 2008, vol. I, p. 221, pl. 204.



62

A REGENCY MAHOGANY TRAY ON STAND

A well patinated early 19th century mahogany tray of rectangular shape with stylised rope gallery and gadrooned lifting handles, mounted on a stand, also with plain frieze, with four turned tapering legs joined by a cross-stretcher with central circular dished platform.

Note: Stand of later date.

Tray: English, *circa* 1820

Stand: English, *circa* 1880

Height: 30¾ in; 78.5 cm

Width: 29½ in; 75 cm

Depth: 19¼ in; 49 cm

63

A SUITE OF GEORGE III CUT GLASS

A suite of late 18th century Adam period cut glass, comprising two 'Indian club' shaped decanters, retaining their original tear drop stoppers, and five conical stem glasses, all finely engraved with swags, frosted stars and shields with anchors, suggesting a nautical connection.

Note: One stopper filed down.

English, *circa* 1780

Decanters:

Height: 12¾ in; 32.5 cm

Diameter: 4¾ in; 12.5 cm

Glasses:

Height: 4¾ in; 12.5 cm

Diameter: 2½ in; 6.5 cm

Literature:

Geoffrey Wills, *English and Irish Glass*, 1968, p. 9.

Andy McConnell, *The Decanter – An Illustrated History of Glass from 1650*, 2004, p. 208.

64

A GEORGE II MAGNUM PORT DECANTER

An extremely rare mid 18th century engraved glass magnum decanter, of shoulder form, engraved with trailing vines and centred by a cartouche labelled 'PORT', with a faceted spire stopper.

English, *circa* 1755

Height: 16½ in; 41.5 cm

Diameter: 5½ in; 14 cm

Literature:

Andy McConnell, *The Decanter – An Illustrated History of Glass from 1650*, 2004, p. 125.



65

A PAIR OF GEORGE III OVAL BORDER GLASS MIRRORS

A charming pair of late 18th century Adam period giltwood oval border glass mirrors with 18th century replaced mirror plates, having a moulded pearl beaded inner frame with oval paterae ties to the border glasses and a moulded leaf carved outer frame.

English, *circa* 1785

Height: 35 in; 89 cm

Width: 29 in; 73.5 cm





66

A REGENCY MAHOGANY BOOKCASE

A good quality early 19th century mahogany breakfront bookcase of small size in the manner of George Smith, having a dentil blocked moulded cornice with anthemion corner crests and central gadrooned platform above arched glazed centre doors and rectangular side doors, the inside lined with pale yellow moiré fabric, and with adjustable later glass shelves. The lower section having a decorative brass and ebony inlaid strip to the front, above panelled side doors and oval fields to the centre doors, revealing further adjustable shelves; on a moulded plinth.

Note: The original wooden shelves from the top section have been retained.

English, *circa* 1820

Height: 7 ft 9½ in; 237 cm

Width: 5 ft 6 in; 168 cm

Depth: 22 in; 56 cm

Provenance:

Private collection, Hampshire.

Literature:

George Smith, *A Collection of Designs for Household Furniture and Interior Decoration*, 1808.

Edward T. Joy, *English Furniture 1800–1851*, London, 1977, p. 81.

67

A MATCHED SET OF SIXTEEN DINNER PLATES

A matched set of sixteen dinner plates, including twelve 18th century Meissen plates and four 19th century copies, with scalloped borders and decorated with painted sprays of flowers.

Note: Twelve bearing the Meissen symbol of crossed swords on the back.

German, *circa* 1750

Diameter: 9½ in; 24.5 cm





68

A WILLIAM AND MARY BLACK JAPANNED TABLE

A very rare late 17th century black japanned table with a rectangular tray top above a plain frieze, with single drawer to one side, and on square section accentuated cabriole legs terminating in block toes. The japanned decoration, a European interpretation of oriental lacquer, depicts a fantastical oriental landscape with a fisherman on the top panel, the frame decorated with flowers and ribbons on a black and gold sprinkled background.

English, *circa* 1690

Height: 24¾ in; 63 cm

Width: 23½ in; 59.5 cm

Depth: 19¼ in; 49 cm





Matthew Boulton's design for the 'Cleopatra Vase'; *Pattern Book I*

69

**A GEORGE III ORMOLU MOUNTED BLUE JOHN AND AVENTURINE
'CLEOPATRA VASE' BY MATTHEW BOULTON**

A rare mid 18th century ormolu mounted 'Miller vein' blue john and aventurine 'Cleopatra Vase' by Matthew Boulton, having a domed gadrooned lid with acanthus finial above a concave fluted collar, with laurel swag drapery over the blue john body, mounted on a spirally fluted stem with acanthus leaves over the spar, and on an aventurine clad square socle with Greek key top and moulded base, each side applied with gilt oval plaques of Ceres (Goddess of Plenty), terminating in a square stepped plinth on four ball feet.

Note: Lid and ball feet of a later date.

English, *circa* 1770

Height: 10¾ in; 27.5 cm

Width: 4¼ in; 11 cm

Depth: 4¼ in; 11 cm

Provenance:

Private collection, New York.

Literature:

Mallett Ltd., *The Age of Matthew Boulton*, 2000, pp. 70–71.

Nicholas Goodison, *Matthew Boulton: Ormolu*, 2002, pp. 328–30.

Trevor D. Ford, *Derbyshire Blue John*, 2005, p. 36.



70

A REGENCY MAHOGANY HALL BENCH

An early 19th century mahogany hall bench in the manner of Marsh and Tatham, finished on both sides and having a beautifully patinated top with roll ends applied with turned paterae; on triple fluted tapering legs terminating in spade toes.

English, *circa* 1820

Height: 19¼ in; 49 cm

Width: 60 in; 152 cm

Depth: 17¾ in; 45 cm

Literature:

Ronald Phillips Ltd., 2001 catalogue, p. 150; a hall bench and a stool of a very similar design.





71

A GEORGE III POLYCHROME PAINTED MIRROR

A most unusual mid 18th century Chippendale period polychrome blue and green mirror, retaining the original circular mirror plate and most of the original paint surface, having a cabochon ruffled circular frame with C-scrolls and floral carving to the sides, an open leaf carved cresting topped with a floral spray, and an open pendent cartouche below, with a leaf carved centre.

Note: Circular mirrors of this period are very rare.

English, *circa* 1765

Height: 43½ in; 111 cm

Width: 25¾ in; 65.5 cm





One of the pair of bedside commodes in the Sabine Bedroom, Chatsworth, Derbyshire, 1907. Country Life Archive

72

**A SMALL PAIR OF GEORGE III BEDSIDE COMMODOES
BY WILLIAM BRAILSFORD**

A useful pair of mid 18th century Chippendale period mahogany bedside commodes by William Brailsford, having a serpentine fronted moulded top above four simulated graduated drawers with original gold lacquered brass swan-neck handles; on shaped bracket feet. The hinged tops opening by folding back the first two dummy drawers to reveal turned lids enclosing chamber pots.

Note: These two commodes once stood in the Sabine Bedroom at Chatsworth in Derbyshire, where a bill from William Brailsford survives.

English, 1774

Height: 27 in; 69 cm

Width: 27 in; 69 cm

Depth: 18¾ in; 48 cm

Illustrated:

'Chatsworth, Derbyshire, A Seat of the Duke of Devonshire KG',
Country Life, 15 June 1907, p. 870.

The Duchess of Devonshire, *Chatsworth, The House*, 2002, p. 67.

Literature:

Geoffrey Beard and Christopher Gilbert, *The Dictionary of English Furniture Makers 1660–1840*, 1986, p. 101.

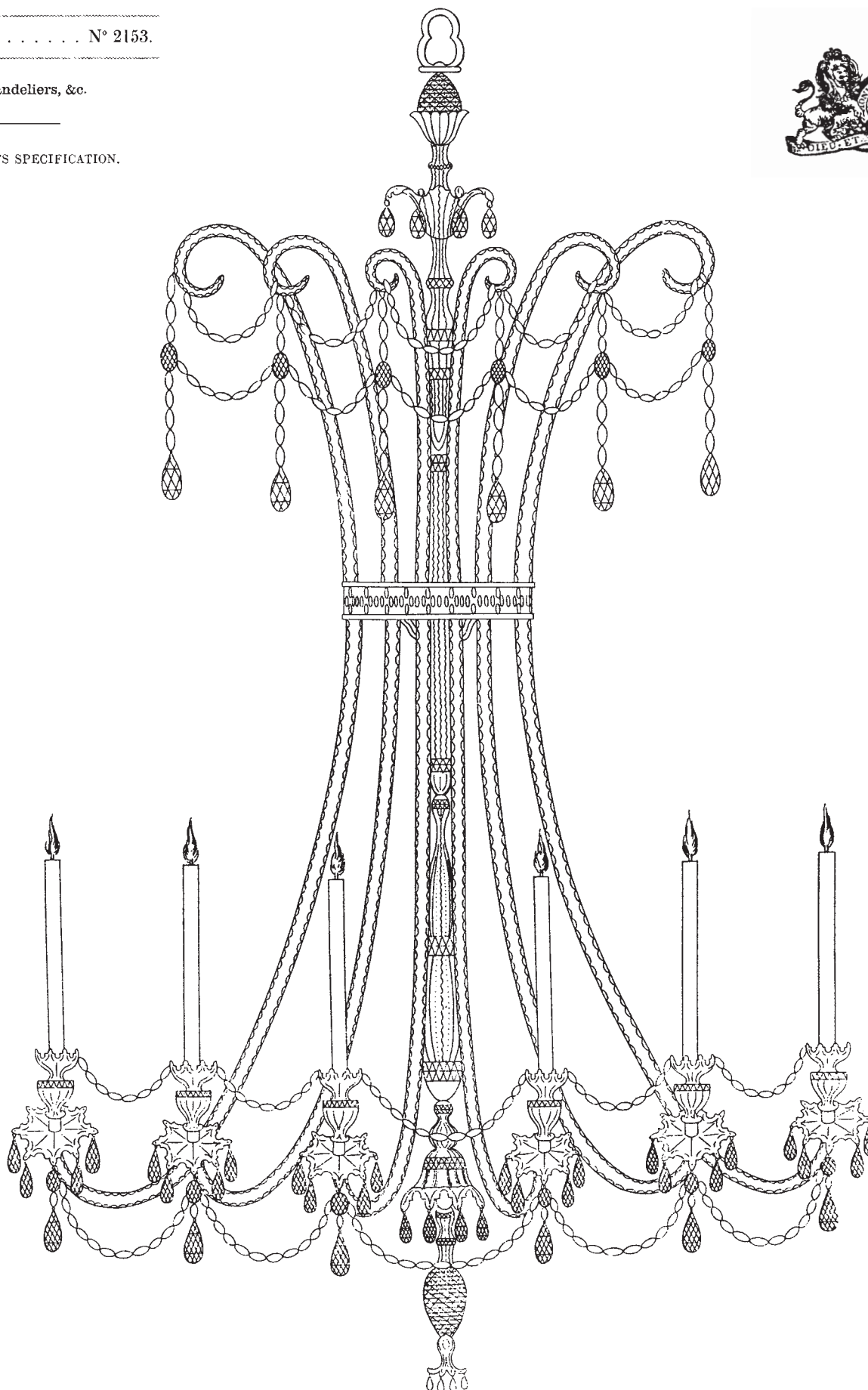


B

A.D. 1796 N° 2153.

Chandeliers, &c.

LAFOUNT'S SPECIFICATION.



Patent drawing by Moses Lafount





73

**A GEORGE III CUT GLASS AND ORMOLU EIGHT LIGHT
CHANDELIER BY MOSES LAFOUNT**

An extremely rare and important late 18th century cut glass and ormolu eight light chandelier by Moses Lafount, having a central stem of slender proportion, with a glass finial and dish above, and a ceiling corona hung with glass drops; fitted with the patented Lafount arm-plate to the centre issuing eight down-curved arms with Van Dyke candle nozzles and drip pans, and eight outscrolled tops, together forming a continuous curve, and hung with swags of glass drops.

Note: This amazing chandelier survives in remarkable condition, and retains all the original glass, with only one dish repaired, as well as all the original mercury gilding to the metal parts. The patented arm-plate is stamped 'LAFOUNT PATENT' three times and is numbered 364.

English, *circa* 1795

Height: 50 in; 127 cm

Diameter: 32 in; 81.5 cm

Literature:

Percy Macquoid and Ralph Edwards, *The Dictionary of English Furniture*, 1954, vol. I, p. 337, fig. 26; a similar chandelier by Lafount. H. Parrott Bacot, *Nineteenth Century Lighting – Candle Powered Devices 1783–1883*, 1987, p. 238; a chandelier by Lafount of similar design.

Martin Mortimer, *The English Glass Chandelier*, 2000, pp. 120–25, pl. 64; a chandelier of similar unusual design, also by Lafount.





74

A GEORGE III MAHOGANY URN STAND

A late 18th century Adam period mahogany urn stand, having square serpentine sided top veneered with beautifully faded figured mahogany, with wavy gallery above a serpentine shaped cross veneered frieze with slide to the front; on four turned tapering fluted legs, with slender leaf carved caps terminating in ball feet.

Note: This piece is of outstanding colour and patination.

English, *circa* 1780

Height: 25 in; 63.5 cm

Width: 12¾ in; 32.5 cm

Depth: 12½ in; 32 cm

Provenance:

Samuel Messer collection, London (formed under the guidance of R. W. Symonds);

Mallett Ltd., London;

Private collection, USA.

Illustrated:

Christie's, 'The Samuel Messer Collection of English Furniture, Clocks and Barometers', sale catalogue, 5 December 1991, p. 103, illus. 78.

Mallett Ltd., 1992 catalogue, p. 27.

Lanto Synge, *Mallett Millennium*, 1999, p. 117, illus. 127.





THE JOHN MILLS WRITING TABLE





75

**A GEORGE III MAHOGANY AND BRASS MOUNTED
CENTRE WRITING TABLE**

An outstanding quality early 19th century mahogany and brass mounted writing table, retaining the original gilt tooled green Morocco leather insert, crossbanded with mahogany and having protruding corners edged with a chased gold lacquered brass moulding above a wide central drawer with knee hole below, flanked by two smaller drawers to each side and having the same arrangement on the opposing side, all with original finely chased and gold lacquered brass pearly mouldings and original decorated knobs; on four turned tapering legs with ribbed brass decoration, moulded and milled collar and brass fluting inlay, terminating in brass socket castors.

This writing table is conceived in the French taste, but is of English manufacture and executed to the highest standard. This is emphasised by the use of exceptional quality brasswork decoration, as well as superior quality locks, all still retaining their hand cut screws. The drawers are constructed of mahogany and cedarwood, which was used only for the best furniture at the time.

Note: Brass castors are of later date.

English, *circa* 1800

Table:

Height: 30¾ in; 78 cm

Width: 68¾ in; 174.5 cm

Depth: 38¼ in; 97.5 cm

Kneehole:

Height: 24 in; 61 cm

Width: 31 in; 78.5 cm

Provenance:

Sir John Mills (1908–2005).

Opposite: Sir John Mills (1908–2005)



MP. 3249.



76

A VICTORIAN OAK POST BOX

A late 19th century oak post box of small size, retailed by Aspreys of London, having a hexagonal domed top above a cylindrical body, with brass letter slot and single door with collection time window, opening to reveal the original black Morocco leather lined interior with gilt tooled Asprey seal to the door; on a stepped moulded plinth base.

English, *circa* 1890

Height: 14½ in; 37 cm

Diameter: 7½ in; 19 cm

77

A VICTORIAN BURR WALNUT LETTERBOX WITH CLOCK BY CARLISLE & WATTS

A rare early 20th century burr walnut letterbox with clock by Carlisle & Watts, of flat fronted domed shape, having a white enamelled dial with Roman numerals and signed 'Carlisle & Watts Edinburgh', within a fine brass bezel above a brass slot engraved 'LETTERS' and a single door below, fitted with a Bramah lock and central collection time window; on an angled plinth base.

Scottish, *circa* 1900

Height: 16½ in; 42 cm

Width: 10¼ in; 26 cm

Depth: 8¼ in; 21 cm

78

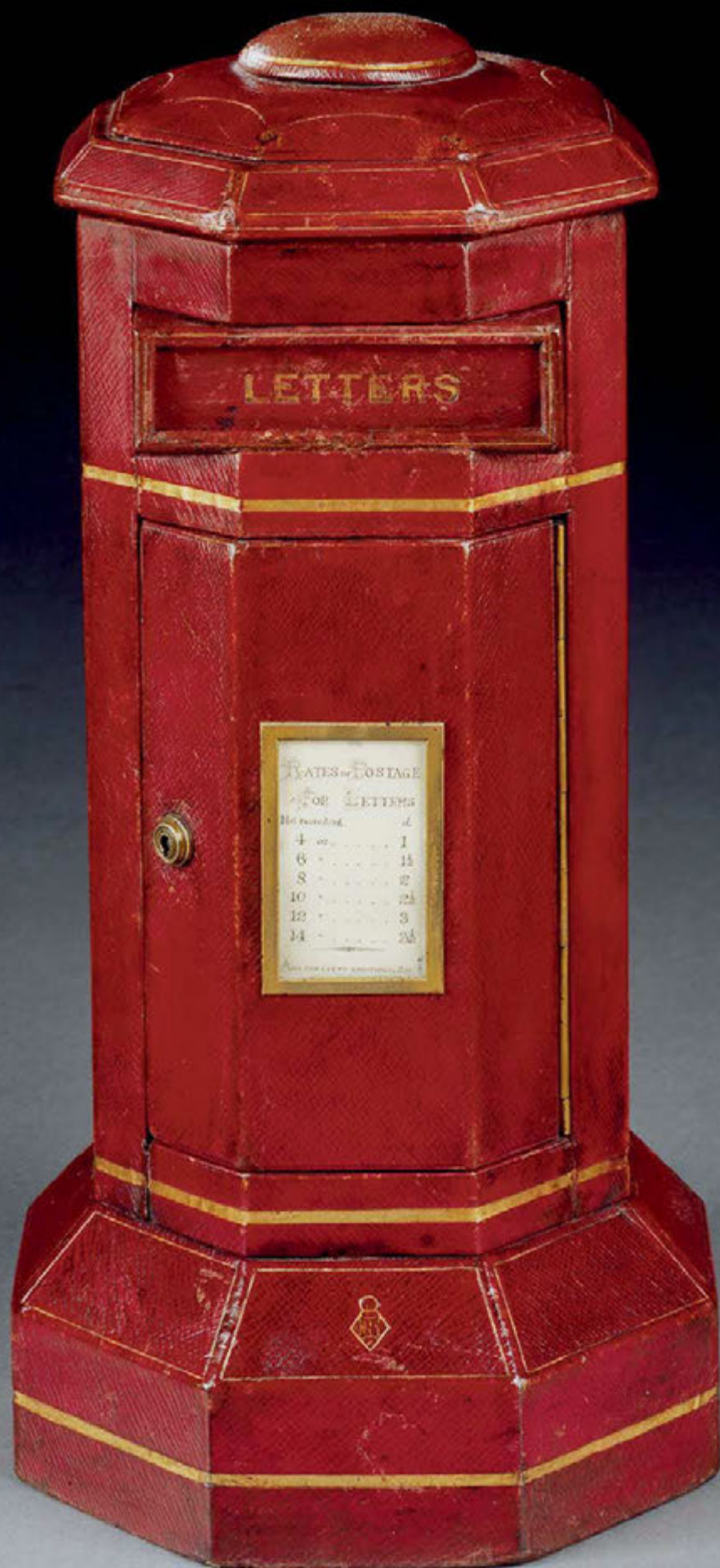
A VICTORIAN RED MOROCCO LETTERBOX

A most unusual and rare late 19th century gold tooled red Morocco letterbox, having an octagonal domed stepped top above a letter slot gold-embossed with the word 'LETTERS' and a single door with collection time window, opening to reveal a dark blue leather lined interior; on a stepped chamfered octagonal plinth base, embossed with a registration mark to the front.

English, *circa* 1890

Height: 19 in; 48.5 cm

Diameter: 9¼ in; 23.5 cm

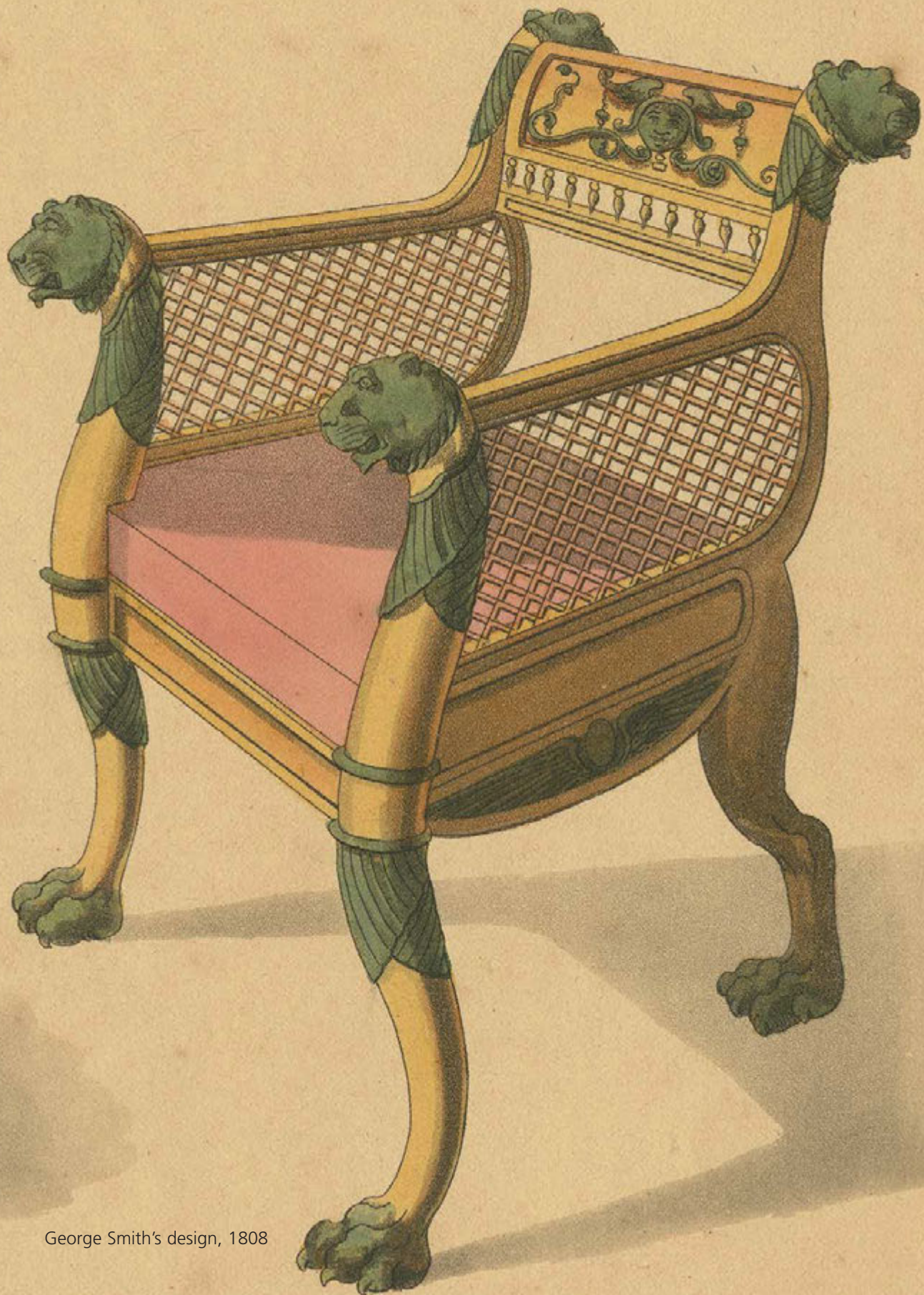


LETTERS

RATES OF POSTAGE
FOR LETTERS

Not exceeding	d.
4 oz.	1
6 "	1½
8 "	2
10 "	2½
12 "	3
14 "	3½





George Smith's design, 1808

THE FORDE ABBEY CHAIR





79

A REGENCY EBONISED AND PARCEL GILT ARMCHAIR DESIGNED BY GEORGE SMITH

An important and rare early 19th century ebonised and parcel gilt armchair designed by George Smith, having a flat outwards curved back with a carved Medusa head to the centre, flanked by raised C-scrolls and anthemion decoration above a spindle gallery, supported by leopard monopodium back and front legs, joined to double caned sides applied with four gilt stars below and apron under, decorated with raised ebonised spread wings and star motif and conforming stars applied to the front rail, with a squab cushion upholstered with red and gold Regency stripe fabric.

This extraordinary chair formed part of a set of ten chairs probably commissioned for Leigh Court, Somerset, and later moved to Forde Abbey. Today the whereabouts of only three are known, with the other two in museum collections; one at the Victoria and Albert Museum, London, and the other in the Brighton Pavilion, East Sussex.

English, *circa* 1810

Height: 35½ in, 90 cm

Width: 25¼ in; 64 cm

Depth: 27½ in; 70 cm

Provenance:

Philip John Miles, Leigh Court, Somerset;

John William Miles, Forde Abbey, Dorset;

Private collection, New York.

Illustrated:

Country Life, 10 July 1909, pp. 55–6.

Literature:

George Smith, *A Collection of Designs for Household Furniture and Interior Decoration*, 1808, pl. 56.

'Exhibition of English Decorative Art at Lansdown House', *The Collector*, London, 1929, pl. XCV (item no. 513).

Margaret Jourdain, *Regency Furniture 1795–1820*, revised edition, 1949, p. 78, fig. 34.

Ralph Edwards, *A History of the English Chair*, 1950, pl. 114–15.

Percy Macquoid and Ralph Edwards, *The Dictionary of English Furniture*, 1954, vol. I, p. 309, figs 269–70.

Clifford Musgrave, *Regency Furniture 1800–1830*, revised edition, 1970, pl. 42a.

Maurice Tomlin, *English Furniture*, 1972, illus. 158.

Frances Collard, *Regency Furniture*, 2nd edition, 1985, p. 100.

Gervase Jackson-Stops, *The Treasure Houses of Britain*, 1986, p. 591.

Opposite: Forde Abbey, Dorset, 1909. Country Life Archive



80

**A GEORGE III MAHOGANY BREAKFRONT
SIDE CABINET**

A late 18th century ripple mahogany breakfront side cabinet, having a 'French black' marble top above two short drawers and one long drawer to the frieze, with later brass knob handles and ornate backplates, and four doors below with brass grilles and gold coloured silk panels, each enclosing two adjustable shelves; on six turned tapering and fluted column supports, terminating in ring turned tapering feet.

Note: Marble top of later date.

English, *circa* 1790

Height: 34½ in; 88 cm

Width: 64½ in; 164 cm

Depth: 16¼ in; 41 cm

Literature:

Jacques Dubarry de Lassale, *Identifying
Marble*, 2000, pp. 284–5.





81

A REGENCY OVAL BLACK LACQUER
TRAY ATTRIBUTED TO MARSH
AND TATHAM

An extremely rare early 19th century oval black lacquer tray attributed to Marsh and Tatham, decorated in gold cinnamon lacquer with a pagoda, animals and flowers in the Chinese taste on a black background, and having a *chinoiserie* gallery entirely made of bamboo.

The same distinctive gallery pattern is repeated in panels on side cabinets, also containing lacquer panels, made for the Royal Pavilion in Brighton and supplied by Marsh and Tatham, and now in the Royal Collection at Buckingham Palace.

Tray: English, *circa* 1815

Lacquer: Chinese, *circa* 1815

Height: 2¼ in; 6 cm

Width: 30¾ in; 78.5 cm

Depth: 23½ in; 60 cm

Literature:

Harold Clifford Smith, *Buckingham Palace: Its Furniture, Decoration and History*, 1931, p. 247, illus. 318–19.

Edward Lennox-Boyd (ed.), *Masterpieces of English Furniture: The Gerstenfeld Collection*, 1998, p. 203; a tray with identical galleries, probably by the same maker.





82

A REGENCY ROSEWOOD BRASS INLAID AND ORMOLU MOUNTED CENTRE TABLE

Note: All brass work original to the piece, including the circular ormolu mounts, which are of French manufacture.

English, *circa* 1820

Height: 29½ in; 75 cm
Diameter: 47¾ in; 121 cm

Provenance:

Harvey Nichols, London, 1973.

Illustrated:

Country Life, 22 February 1973, a trade advertisement by Harvey Nichols.

95

A PAIR OF LOUIS XVIII TOLE AND ORMOLU WALL LIGHTS

For details, see page 176.

83

A PAIR OF GEORGE III GILTWOOD WALL BRACKETS

English, *circa* 1765

Height: 11 in; 28 cm
Width: 10¼ in; 26 cm
Depth: 9¾ in; 24.5 cm

84

THE WINDSOR CASTLE CABINETS

A PAIR OF REGENCY ORMOLU MOUNTED MAHOGANY SIDE CABINETS ATTRIBUTED TO TATHAM, BAILEY AND SANDERS

Note: The doors opening to reveal eight drawers with original swan-neck brass handles. Each cabinet stamped with a Royal Inventory mark.

English, *circa* 1810

Height: 35½ in; 90 cm
Width: 59½ in; 151 cm
Depth: 25 in; 63.5 cm

Provenance:

Windsor Castle.

Illustrated:

Hugh Roberts, *For the King's Pleasure: The Furnishing and Decoration of George IV's Apartments at Windsor Castle*, 2001, p. 349, fig. 434.

85

A QUEEN ANNE TORTOISESHELL BRACKET CLOCK BY PETER GARON, LONDON

English, *circa* 1710

Height: 15¾ in; 40 cm
Width: 10½ in; 27 cm
Depth: 6½ in; 16.5 cm

Literature:

Percy G. Dawson, C. B. Drover and D. W. Parkes, *Early English Clocks*, 2003, pl. 696.

86

A CHARLES II EBONY BRACKET CLOCK BY JOHN WISE, LONDON

English, *circa* 1675

Height: 17¾ in; 45 cm
Width: 14 in; 36 cm
Depth: 7½ in; 19 cm

Literature:

Cf. Percy G. Dawson, C. B. Drover and D. W. Parkes, *Early English Clocks*, 2003: Joseph Knibb (pl. 475, 477, 599 & 601) and Thomas Tompion (pl. 458, 463 & 602).

87

A GEORGE II MAHOGANY WINE COOLER ON STAND

Note: This wine cooler is almost identical to the one from the well-recorded Samuel Messer Collection.

English, *circa* 1750

Height: 19½ in; 49.5 cm
Width: 26¼ in; 66.5 cm
Depth: 17 in; 43 cm

Provenance:

M. Harris & Sons, London, 1926;
Private collection, New York.

Illustrated:

M. Harris & Sons, *Antique Furniture and Works of Art*, 1926, pp. 62 & 94.

Literature:

Christie's, 'The Samuel Messer Collection', sale catalogue, 5 December 1991, p. 134, lot 102.

102

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

For details, see page 190.



88

A GEORGE III MAHOGANY ARCHITECT'S TABLE

A mid 18th century Chippendale period mahogany architect's table having a hinged rectangular lift-up top with moulded gallery on a ratchet support and with pull-out slides to either side, one fitted with two inkwells; above a shelf on turned supports on four square legs with moulded corners and rounded knees, terminating in brass castors.

Note: Gallery of later date.

English, *circa* 1760

Height: 31¼ in; 79.5 cm

Width: 24½ in; 62.5 cm

Depth: 16¾ in; 42.5 cm

89

A PAIR OF GEORGE III PAKTONG CANDLESTICKS

A pair of late 18th century paktong candlesticks, the shaped and swept rectangular bases with fluted tapering stems headed by ring turned socles.

English, *circa* 1780

Height: 10½ in; 26.5 cm

Base: 5¼ x 5¼ in; 13.5 x 13.5 cm



90

A GEORGE III GILTWOOD WALL BRACKET

An extremely rare mid 18th century giltwood wall bracket in the manner of Matthias Lock, having a rectangular top with acanthus carved moulded edge above volute support with acanthus carving to the sides and base, terminating in a cabochon shell and a striking bearded mask above.

Note: Retaining mainly original gilding.

English, *circa* 1760

Height: 18¾ in; 48 cm

Width: 10¼ in; 26 cm

Depth: 7½ in; 19 cm

Illustrated:

Masterpiece catalogue, 2010, p. 101, C27.

Exhibited:

Masterpiece, London, 2010, James Brett Ltd.

Literature:

Matthias Lock and Henry Copland, *A New Book of Ornaments*, 1752, pl. 12.

Elizabeth White, *Pictorial Dictionary of British 18th Century Furniture Design: The Printed Sources*, 1990, p. 399.



THE POWDERHAM CASTLE CHAIRS







91

A PAIR OF GEORGE II MAHOGANY ARMCHAIRS

An important and rare pair of mid 18th century Chippendale period carved mahogany armchairs in the manner of William and Richard Gomm, having cartouche shaped backs with pierced outer frame, cabochon clasp cresting and downswept scrolled padded arms on downswept moulded supports enriched with fine acanthus carving joined to the serpentine shaped seat, upholstered in green silk damask; on cabriole legs with strapwork carving to the knees, terminating in scroll feet on platforms with leather castors.

Note: These chairs, conceived in the French taste, are strongly influenced by Chippendale's designs, and are comparable to a group of chairs by various makers, all based on designs from Chippendale's *The Gentleman and Cabinet-maker's Director*. In particular, a suite of armchairs by Gomm from Kenure Park, Co. Dublin, show similarities in the back design, with a similar shape and pierced outer frame.

English, circa 1760

Height: 43½ in; 110.5 cm

Width: 31 in; 79 cm

Depth: 28½ in; 72.5 cm

Provenance:

William, 2nd Viscount Courtenay (1742–88), Powderham Castle, Devon.

Illustrated:

'Powderham Castle, Devon', *Country Life*, 4 April 1908, p. 490; in the Entrance Hall.

Mark Girouard, 'Powderham Castle III', *Country Life*, 18 July 1963, p. 143; in the Great Hall.

Exhibited:

Used at Exeter Cathedral by HRH Queen Elizabeth II and HRH The Duke of Edinburgh.

Literature:

Matthias Darly, *A New Book of Chinese, Gothic and Modern Chairs*, 1751, pl. 2–3.

Thomas Chippendale, *The Gentleman and Cabinet-Maker's Director*, 1754, pl. XVIII, XIV & XX.

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

Opposite: Powderham Castle, Devon, 1908. Country Life Archive







92

A PAIR OF GEORGE II GILTWOOD OVAL MIRRORS

A highly important and exquisitely carved pair of mid 18th century oval mirrors in the manner of William Kent, having 18th century replaced mirror plates within an egg and dart carved frame overlapped with acanthus clasps to the sides, top and bottom, and hung with swags of oak leaves.

English, *circa* 1740

Height: 59 in; 150 cm

Width: 44½ in; 113 cm

Literature:

Percy Macquoid and Ralph Edwards, *The Dictionary of English Furniture*, 1954, vol. II, p. 337, fig. 67.

Christie's, 'Wateringbury Place', sale catalogue, 31 May 1978, Part I, lot 245.

Graham Child, *World Mirrors 1650–1900*, 1990, p. 94, pl. III.

Amelia Peck, *Period Rooms in the Metropolitan Museum of Art*, 2004, p. 140.



93

A PAIR OF GEORGE II MAHOGANY STOOLS

A fine pair of mid 18th century carved mahogany stools, having rectangular stuffed seats upholstered with close-nailed green gaufrage silk velvet; on cabriole legs with cabochon clasp to the knees, and terminating in hairy paw feet.

English, *circa* 1755

Height: 18 in; 46 cm

Width: 26 in; 66 cm

Depth: 20 in; 51 cm



94

A VICTORIAN MAHOGANY TRIPOD TABLE

An exceedingly well carved and most unusual mid 19th century 'Chippendale style' mahogany tripod table in the rococo taste, having a pie-crust top richly carved with cabochon ruffles and clasps and hung with carved drapes and tassels to the underside; on an asymmetrical stem carved with C-scrolls and acanthus leaf, on three conforming carved splay legs terminating in leaf carved scroll toes.

This table shows the virtuosity of a master carver beautifully capturing the spirit of rococo fantasy.

English, *circa* 1850

Height: 27½ in; 70 cm

Diameter: 26 in; 66 cm

Literature:

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

John Weale, *Old English and French Ornament*, 1846, pl. 7.

Desmond Fitzgerald, *Georgian Furniture*, 1969, pl. 58.





95

A PAIR OF LOUIS XVIII TOLE AND ORMOLU WALL LIGHTS

An important and extremely rare pair of early 19th century tole and ormolu wall lights of enormous proportions, with vase shaped body with gold decoration on a red background, having two ormolu elephant heads with outstretched trunks holding light fittings, with glass dishes below.

Tole lights were very popular in the early part of the 19th century, and many small ones have survived. Larger pieces, however, are extremely rare.

Note: Decoration refreshed in some areas, and lacking tole shades.

French, *circa* 1815

Height: 40¼ in; 102 cm

Width: 17¼ in; 44 cm

Depth: 9¼ in; 23.5 cm





96

A GEORGE II MAHOGANY CARD TABLE

A very rare and charming mid 18th century mahogany card table of unusually small size, having a fold-over top with lobed corners, opening to reveal a crossbanded green baize lined interior with mahogany circular dished corners and mahogany oval concave compartments to each side, above a cross-veneered concertina action frieze; on lapped turned tapering legs terminating in pad feet.

Note: An example of similar size, formerly in the Percival D. Griffiths collection, is illustrated in Macquoid and Edwards, *The Dictionary of English Furniture*.

English, *circa* 1740

Height: 27½ in; 70 cm

Width: 24 in; 61 cm

Depth (closed): 12 in; 30.5 cm

Literature:

R. W. Symonds, *English Furniture from Charles II to George II*, 1929, p. 171, fig. 128.

Percy Macquoid and Ralph Edwards, *The Dictionary of English Furniture*, 1954, p. 198, fig. 18.



97

A GEORGE II WALNUT AND PARCEL GILT PIER MIRROR

An early 18th century walnut and parcel gilt mirror, retaining the original upright rectangular bevelled mirror plate within a figured walnut veneered frame with a leaf carved gilt-gesso moulding, surmounted by a carved giltwood swan-neck pediment with foliate mouldings and scrolling foliate drops issuing from flower heads and centred by an exotic bird with outspread wings perched on a leafy branch, the sides mounted with floral swags with fruit and leaves, the shaped veneered apron having conforming foliate carved gilt-gesso mouldings, scrolling at each side to flowerhead terminals.

English, *circa* 1740

Height: 54½ in; 138.5 cm

Width: 27¼ in; 69 cm

Provenance:

Bernard & S. Dean Levy Inc., New York;

Private collection, New York.



98

A QUEEN ANNE GESSO TABLE

An extremely small and rare early 18th century gesso table with rectangular moulded 'Gris des Ardennes' marble top above a concave frieze carved with shell strapwork and acanthus leaf ornament on a pounced ground, above shaped convex apron with floral carving; on four club legs with lappets and acanthus carving to the knees, terminating in shell decorated pad feet.

Note: Marble top of later date.

English, *circa* 1710

Height: 28½ in; 72.5 cm

Width: 19 in; 48.5 cm

Depth: 13½ in; 34.5 cm

Provenance:

H. J. Joel collection (formed under the guidance of R. W. Symonds);
Private collection, London.

Illustrated:

Christie's, 'The H. J. Joel Collection', sale catalogue, 17 April 1980, p. 49.

Literature:

Jacques Dubarry de Lassale, *Identifying Marble*, 2000, pp. 204–5.



99

A GEORGE I WALNUT CHEST OF DRAWERS

A rare early 18th century figured walnut chest of drawers of outstanding colour and patination and with most unusual drawer formation, having a book matched and crossbanded caddy top above a single long drawer, followed by three short drawers and two short drawers, with two long drawers below, all graduating in size and retaining the original pierced plate handles and escutcheons, finely veneered with figured walnut, herringbone stringing and crossbanding; on shaped bracket feet. The sides fitted with original lifting handles.

Note: Top drawer at one stage with internal divisions.

English, *circa* 1720

Height: 31¼ in; 79.5 cm

Width: 30 in; 76.5 cm

Depth: 19¼ in; 49 cm

Provenance:

Private collection, London.





Trade advertisement, Charles Lumb & Sons, *Antique Collector* magazine, June 1966

100

A GEORGE II WALNUT BAROMETER BY JOHN HALLIFAX OF BARNSELEY

An extremely rare and important mid 18th century walnut barometer by John Hallifax of Barnsley, of distinctive long case clock shape, having a clock hood top with brass finials and glazed arched dial with a silvered chapter ring and brass spandrels and engraved dial centre, with typical pierced steel hands, the arch with a silvered disc signed 'Jn^o Hallifax, Barnsley, Inv^t & Fecit', flanked by turned columns above a waisted body, crossbanded and strung; having a circular central recording dial of patinated silvered brass with similar hands, terminating in a stepped, moulded base.

While only a small number of barometers by Hallifax have survived, examples can be found in the Victoria and Albert Museum, London, and the former collections of Percival D. Griffiths and Irwin Untermyer, to name but a few. All of them share the same distinctive long case clock outline, and they vary only in minor detail or size.

Note: This important barometer survives in excellent condition and has acquired an outstanding patina.

English, *circa* 1740

Height: 51 in; 129.5 cm

Width: 10½ in; 26.5 cm

Depth: 4 in; 10 cm

Provenance:

Charles Lumb & Sons Ltd., Harrogate, 1966;

Private collection, England.

Illustrated:

Antique Collector, June 1966, Charles Lumb & Sons Ltd., trade advertisement.

Exhibited:

Grosvenor House Antiques Fair, 1966, with Charles Lumb & Sons Ltd.

Literature:

R. W. Symonds, *English Furniture from Charles II to George II*, 1929, p. 255, fig. 213.

Percy Macquoid and Ralph Edwards, *The Dictionary of English Furniture*, 1954, p. 31, fig. 14.

Yvonne Hackenbroch, *English Furniture with Some Furniture of Other Countries in the Irwin Untermyer Collection*, 1958, p. 120, fig. 35.

Nicholas Goodison, *English Barometers 1680–1860*, revised edition, 1985, pp. 157–9.

Edwin Banfield, *Barometers, Wheel or Banjo*, 1985, p. 18, fig. 14.

In Halifax
BARNESLEY
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101

A PAIR OF GEORGE II WALNUT SIDE CHAIRS ATTRIBUTED TO GILES GRENDY

An important and well documented pair of mid 18th century carved walnut side chairs attributed to Giles Grendy, each having a shaped cresting with scallop shell centre above C-scroll uprights and pierced scallop shell splat with acanthus leaf carving, and a drop-in seat upholstered in French 'bizarre' needlework; with a shaped acanthus leaf carved front rail, on cabriole legs, with acanthus clasp to the knees, terminating in claw and ball feet.

These wonderful chairs belong to a group of chairs all sharing similarly striking back designs associated with the Grendy workshop. One chair stamped with the initials 'BB'. Cabinet-makers in the Grendy workshop marked their work in this way, and different letter combinations are known. So far it has not been possible to identify an individual cabinet-maker from the Grendy workshop.

Chairs: English, *circa* 1750

Needlework: French, *circa* 1750

Height: 42¼ in; 107 cm

Width: 23¾ in; 60 cm

Depth: 23 in; 58 cm

Provenance:

The Bury family, Kateshill, Bewdley;
Collection of Mrs. McClure;
Stair and Co., London and New York;
Private collection, USA.

Illustrated:

Herbert Cescinsky, *English Furniture of the Eighteenth Century*, vol. II, 1910, p. 171, fig. 161.
Herbert Cescinsky, *The Old World House*, 1924, p. 74.
Stair and Co., pamphlet, London, 1987, p. 7.

Literature:

M. Harris & Sons, 'Catalogue and Index of Old Furniture and Work of Decorative Art', *circa* 1925, Part II 1730–1780, p. 159.
M. Harris & Sons, *The English Chair*, 1937, p. 102, pl. XXXII.
F. Lewis Hinckley, *A Directory of Queen Anne, Early Georgian and Chippendale Furniture*, 1971, p. 67, illus. 75 & 76.
Fleming and Meers, *An Exhibition of 18th Century English Chairs*, 1985, p. 14.
Edward Lennox-Boyd (ed.), *Masterpieces of English Furniture: The Gerstenfeld Collection*, 1998, p. 208.
Lucy Wood, *Upholstered Furniture in the Lady Lever Art Gallery*, 2008, vol. I, pp. 264–7.





102

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: 5 ft 9¾ 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*, 1965, p. 81, illus. 42.

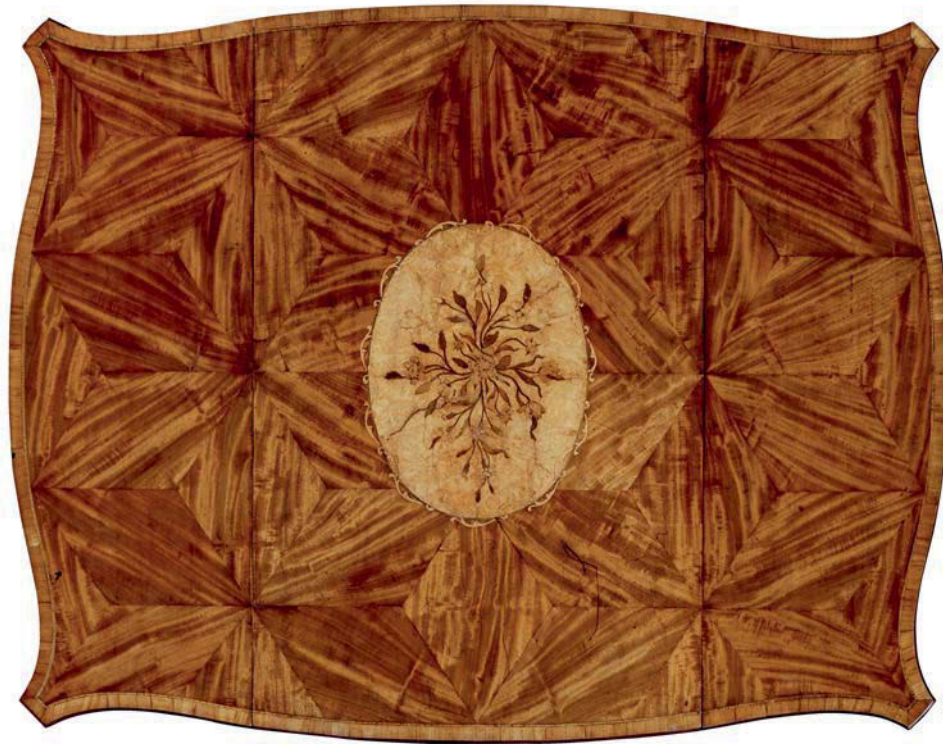
M. Drury, 'Early Eighteenth-Century Furniture at Erddig', *Apollo*, vol. 113, July 1978, pp. 49–50, figs. 5 & 7.

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

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

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





103

A GEORGE III MAHOGANY PEMBROKE TABLE ATTRIBUTED TO HENRY HILL

A most unusual late 18th century Adam period mahogany Pembroke table attributed to Henry Hill, having a shaped and moulded top with hinged sides, crossbanded in tulipwood and veneered with lozenge parquetry and central oval marquetry panel finely inlaid with flowers; above a plain frieze and on four turned tapering and fluted legs with gadrooned collar, terminating in toupie feet.

This table is comparable with several tables in various collections also attributed to Henry Hill. They share the same distinctive lozenge veneered tops and turned, fluted legs with the unusual gadrooned ring.

Note: Top flattened.

English, *circa* 1780

Height: 28¼ in; 71.5 cm

Width: 45½ in; 115.5 cm

Depth: 36 in; 91.5 cm

Literature:

M. Harris and Sons, summer exhibition 1975 catalogue, p. 8.

Lucy Wood, 'Furniture for Lord Delaval', *Furniture History Society Journal*, 1990, pp. 225–33.

Lucy Wood, *Catalogue of Commodes*, London, 1994, p. 67.



104

A GEORGE III EBONISED TABLE CLOCK BY ROBERT HENDERSON

A small late 18th century table clock by Robert Henderson, having ebonised and brass mounted arched case surmounted by a brass handle, with glazed sides and arched door enclosing an eight-day five-pillar two-train fusee movement with verge escapement striking the hours with repeat on a bell, signed on the backplate, having brass arched dial with chased spandrels and enamelled chapter ring with strike/silent dial; on a brass moulded base with bracket feet.

Note: Robert Henderson is recorded as working in London between 1768 and 1805.

English, *circa* 1780

Height: 11½ in; 29 cm

Width: 7¼ in; 18.5 cm

Depth: 6 in; 15 cm





105

**A PAIR OF GEORGE III GILTWOOD ARMCHAIRS
ATTRIBUTED TO THOMAS CHIPPENDALE**

An important pair of mid 18th century giltwood armchairs attributed to Thomas Chippendale, having cartouche shaped padded backs with leaf cresting, padded arms on moulded supports, and serpentine shaped seats upholstered in fine 18th century silk needlework, above a fluted frieze with floral paterae; on turned tapering fluted legs with gadrooned collars.

A related set of chairs was supplied by Chippendale to Harewood House in Yorkshire, sharing not only similarities in design but also the same distinctive construction features of clamp cuts, batten holes and vertical exposed back struts.



Chairs: English, *circa* 1770

Needlework: English, *circa* 1780

Height: 36¾ in; 93.5 cm

Width: 26 in; 66 cm

Depth: 24½ in; 62.5 cm

Literature:

Christopher Gilbert, *The Life and Work of Thomas Chippendale*, 1978, vol. II, p. 111, illus. 190.



106

A PAIR OF GEORGE III MAHOGANY STOOLS

A rare pair of early 19th century mahogany stools in the manner of Marsh and Tatham, having rectangular tops with raised scroll lip on four tapering fluted legs with paterae heading, and terminating in rounded spade feet.

Note: Each stool stamped 'I. DODGE' to underside.

English, *circa* 1800

Height: 18½ in; 47 cm

Width: 22½ in; 57 cm

Depth: 16 in; 40.5 cm

Literature:

Charles Heathcote Tatham, *Etchings of Ancient Ornamental Architecture*, 1799, pl. 46.



107

**A REGENCY HEXAGONAL BRASS LANTERN
ATTRIBUTED TO WILLIAM COLLINS**

An attractive early 19th century hexagonal brass lantern attributed to William Collins, typically fitted with foliate glazing bars to each side, with foliate anthemion cresting and anthemion corner finials, suspended on six shaped arms joined by a central round boss, with original glass cowling above and terminating in acanthus scroll feet.

William Collins supplied a very similar lantern, also having the distinctive foliate glazing bars and crestings, to Burton Constable, where a bill from 1832 for the cost of £60 survives. Another almost identical model is in the collection of the Metropolitan Museum of Art in New York.

Note: Now fitted for electricity.

English, *circa* 1820

Height: 35¾ in; 91 cm

Diameter: 21½ in; 54.5 cm

Literature:

Christie's, 'Fine English Furniture', sale catalogue, 4 July 1991, lot 16.

Christopher Gilbert, *Country House Lighting*, 1992, p. 73.

Rupert Gentle, *Domestic Metalwork 1640–1820*, 1994, p. 189, illus. 9.







108

A GEORGE III MAHOGANY CABINET

An extraordinary and fine quality late 18th century Adam period cabinet, having a dentil moulded and fluted frieze concealing two secret drawers above double doors with fluted panels and corner paterae, veneered in beautifully faded and patinated figured mahogany and opening to reveal a bank of 23 drawers with later axe handles beneath an open compartment and a central arched pull-out niche, revealing a further four secret drawers above a brushing slide with brass knob handles and two doors below, with astragal mouldings veneered in similar mahogany, opening to reveal two adjustable shelves; on block bracket feet with carved corner angles.

English, *circa* 1780

Height: 6 ft 5¾ in; 197.5 cm

Width: 50 in; 127 cm

Depth: 25 in; 63.5 cm

Provenance:

Collection of the late Geraint Jones, Welsh musician.







109

A PAIR OF GEORGE III CARVED GILTWOOD PIER MIRRORS

An outstanding 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: 8 ft 10 in; 269.5 cm

Width: 4 ft 6½ 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.





110

**A SET OF FOUR GEORGE III CUT GLASS AND ORMOLU
WALL LIGHTS ATTRIBUTED TO WILLIAM PARKER**

A very rare set of four early 19th century cut glass and ormolu wall lights attributed to William Parker, each having a central faceted spine with pineapple finial and canopy below, and two scroll arms each with candle nozzle and Van Dyck drip pan issuing from a central backplate, with cut glass dish and strawberry cut pendant and finial, all hung with cut glass drops and swags of various sizes.

English, *circa* 1800

Height: 25¼ in; 64 cm

Width: 19 in; 48 cm

Depth: 6½ in; 16.5 cm

Provenance:

Mallett Ltd., London;

Private collection, USA.

Literature:

Martin Mortimer, *The English Glass Chandelier*, 2000, p. 40.



111

A GEORGE III MAHOGANY SILVER TABLE

A mid 18th century Chinese Chippendale mahogany silver table of outstanding colour, having a beautifully patinated rectangular top with moulded lip above a blind fretted frieze in the *chinoiserie* taste, and lobed edging with pierced corner angles below; on four square tapering fluted legs terminating in block feet with turned collars.

English, *circa* 1770

Height: 28¾ in; 73 cm

Width: 31 in; 78.5 cm

Depth: 21¼ in; 54 cm

112

A PAIR OF GEORGE III ORMOLU AND BLUE JOHN 'CLEOPATRA VASE' CANDLESTICKS BY MATTHEW BOULTON

A fine pair of mid 18th century twelve vein blue john 'Cleopatra Vase' candlesticks by Matthew Boulton, the urn-shaped blue john vases hung with ormolu laurel swags, and having fluted tops supporting later reeded lids with acorn finials. The square white marble pedestals centred by oval medallions of Ceres (Goddess of Plenty), with Greek key pattern above and water leaf moulding below; on triple stepped square base finished with ormolu water leaf moulding.

English, *circa* 1770

Height: 10¾ in; 27.5 cm

Base: 4½ x 4½ in; 11 x 11 cm

Literature:

Nicholas Goodison, *Matthew Boulton: Ormolu*, 2002, pp. 329–30.



113

A GEORGE II MAHOGANY TRIPOD TABLE

A mid 18th century mahogany tripod table of outstanding colour, having a circular moulded top with birdcage action below and a fluted column with acanthus carved knob; on cabriole legs with acanthus clasp to the knee, terminating in claw and ball feet.

English, *circa* 1750

Height: 28 in; 71 cm

Diameter: 28 in; 71 cm



114

A PAIR OF REGENCY BLUE JOHN AND ORMOLU URNS

A fine quality pair of early 19th century ormolu mounted 'organ room vein' blue john urns, having fixed lids with pineapple finials above an ormolu rim with acanthus leaf handles joined to the vase-shaped blue john body, hung with floral ormolu swags and on leaf decorated circular bases with square socles; on white marble square bases.

English, *circa* 1820

Height: 10¼ in; 26 cm

Diameter (with handles): 5¼ in; 13 cm

Literature:

Trevor D. Ford, *Derbyshire Blue John*, 2005, p. 34.



115

A GEORGE III MAHOGANY ARMCHAIR

A superb quality late 18th century Adam period carved mahogany armchair having a ribbon tied reeded oval back with anthemion splat and outswept reeded and ribbon tied arms on conforming downswept supports; the seat upholstered in cream silk fabric above a moulded frieze; on turned tapering and fluted legs terminating in toupie feet.

Note: Similar chairs, probably from the same workshop, were recorded by *Country Life* in the early 1900s at Ham House in Surrey.

English, *circa* 1780

Height: 36¾ in; 93.5 cm

Width: 25¾ in; 65.5 cm

Depth: 22½ in; 57 cm

Literature:

Percy Macquoid, *English Furniture*, vol. IV, 'The Age of Satinwood', 1908, p. 111, fig. 102.

Herbert Cescinsky, *The Old World House*, 1924, vol. II, 1924, p. 249.

Helena Hayward and Pat Kirkham, *William and John Linnell, Eighteenth Century London Furniture Makers*, 1980, p. 48, illus. 95.

Christopher Claxton Stevens and Stewart Whittington, *18th Century English Furniture, The Norman Adams Collection*, 1983, p. 72.

Maurice Tomlin, *English Furniture*, 1992, illus. 139.

Lanto Synge, *Mallett Millennium*, 1999, p. 121, illus. 134.

Mallett Ltd., *The Age of Matthew Boulton*, 2000, pp. 42–3.





116

A GEORGE III MAHOGANY SERPENTINE DRESSING CHEST

An unusually small mid 18th century Chippendale period mahogany dressing chest in the manner of William and John Linnell, having a serpentine shaped moulded top above a fitted drawer with a green baize-lined slide enclosing compartments, above three further graduated drawers with the original rococo cast brass handles, between fluted angles; on shaped bracket feet with fielding and acanthus leaf carving.

English, *circa* 1770

Height: 31¼ in; 79.5 cm

Width: 30¼ in; 77 cm

Depth: 21 in; 53.5 cm

Provenance:

H. W. Keil, Ltd., 1963.

Exhibited:

Grosvenor House Art and Antiques Fair, London, 1963.

Literature:

Antique Dealers' Fair & Exhibition, exhibition catalogue, London, 1963, p. 55, fig. 5.

Helena Hayward and Pat Kirkham, *William and John Linnell, Eighteenth Century London Furniture Makers*, 1980, vol. II, illus. 17–18; bookcases with compatible bracket feet.





117

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 the original pearl moulded giltwood frame depicting a Chinese courtly lady smoking 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 banks.

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

Painting: Chinese export, Qianlong, circa 1775

Frame: English, circa 1775

Height: 38 in; 96.5 cm

Width: 23¾ in; 60.5 cm

Literature:

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



118

A REGENCY ROSEWOOD CHIFFONIER

A fine quality early 19th century rosewood chiffonier in the manner of John McLean, the top retaining the original brass gallery and brass trellis sides, and a pair of drawers below with brass mouldings and brass knobs above a single drawer with leopard head handles above two doors with oval panels revealing two shelves; on octagonal parcel gilt faceted spade feet.

Note: A similar foot can be found on a commode at Southill, Bedfordshire.

English, *circa* 1815

Height: 49¾ in; 126.5 cm

Width: 41¾ in; 106 cm

Depth: 14¾ in; 37.5 cm

Literature:

Frances Collard, *Regency Furniture*, 2nd edition, 1985, p. 40.





Crichel House, Dorset, 1915. Country Life Archive

119

A REGENCY ROSEWOOD AND ORMOLU MOUNTED ARMCHAIR

An outstanding quality early 19th century rosewood and ormolu mounted armchair, having a curved, outscrolled top rail and horizontal splat with finely chased ormolu mounts and upholstered arms on downswept supports, and a caned seat with squab cushion covered in red fabric; on sabre legs with rich ormolu appliquéés to the front and sides.

Note: This chair formed part of a suite of chairs from Crichel House, Dorset, and was photographed *in situ* by *Country Life* in 1915.

English, *circa* 1815

Height: 33¾ in; 86 cm

Width: 23½ in; 60 cm

Depth: 25 in; 63.5 cm

Provenance:

Crichel House, Dorset.

Illustrated:

Christopher Hussey, *English Country Houses, Mid-Georgian 1760–1800*, 1956, p. 159, illus. 317.

Literature:

Ronald Phillips Ltd., 2002 catalogue, pp. 120–21.



120

**A REGENCY ROSEWOOD AND BRASS INLAID WRITING TABLE
ATTRIBUTED TO BANTING, FRANCE AND CO.**

An outstanding quality early 19th century rosewood and brass inlaid writing table attributed to the Royal cabinet-maker Banting, France and Co., having a rectangular top with rounded corners veneered in figured rosewood and with floral scroll border inlay, above a frieze with parcel gilt top moulding and nulled edge, having two drawers with ornate pierced brass handles to the front and dummies to the reverse, the rounded corners inlaid with finely pierced brass, on end supports with graduated nulled edge and acanthus carved volutes, the fascias similarly inlaid with brass motif and on square supports with egg and dart brass edging, terminating in ornate acanthus leaf decorated brass scroll feet with concealed castors.

Note: A very similar pair of tables by Banting, France and Co. was commissioned by the Marquess of Bristol for his house at Ickworth, Suffolk, around 1825.

English, *circa* 1825

Height: 29½ in; 75 cm

Width: 43 in; 109 cm

Depth: 24½ in; 62 cm

Literature:

Christopher Claxton Stevens, *Norman Adams Seventieth Anniversary*, 1993, pl. 15–16.





121

**A PAIR OF GEORGE III MAHOGANY AND SYCAMORE CORNER
BEDSIDE CUPBOARDS**

A rare pair of late 18th century Adam period mahogany and sycamore corner bedside cupboards in the manner of Mayhew and Ince, each having a solid moulded top above a mahogany and sycamore veneered frieze simulating fluting, and a tambour door below with brass handle; on three square tapering legs with engraved oval floral paterae heading and husk trail below, terminating in block feet.

Note: Originally on two legs and fixed to the wall, now with later back legs; one tambour reversed.

English, *circa* 1780

Height: 33¼ in; 84.5 cm

Width: 23¾ in; 60.5 cm

Depth: 17¼ in; 44 cm

Provenance:

Biggs of Maidenhead, 1964;

John C. L. Fane, Wormsley House, Buckinghamshire.

Literature:

Sotheby's, 'Tom Devenish – The Collection', sale catalogue, 24 April 2008, pp. 224–9.



122

A GEORGE I GESSO MIRROR

An early 18th century gesso mirror, retaining most of the original gilding and having a shaped bevelled resilvered mirror plate, within a moulded frame carved with fine strapwork and flower decoration, having acanthus carved lobed sides with scroll ends and a shaped apron with central shell and acanthus carving on a pounced ground, and a shaped cresting with plumed centre and lambrequin below, flanked by two eagle heads.

English, *circa* 1720

Height: 44 in; 112 cm

Width: 24¼ in; 61.5 cm

Literature:

Geoffrey Wills, *English Looking-glasses*, 1965, pp. 79–81.

Graham Child, *World Mirrors 1650–1900*, 1990, pp. 78–81.



123

A VICTORIAN BRASS MOUNTED STICK STAND

A useful late 19th century brass mounted stick stand, having a reeded rectangular body with two brass bands, and lion mask lifting handles to the sides; with moulded rim and painted metal liner; on a moulded plinth.

English, *circa* 1880

Height: 23½ in; 59.5 cm

Width: 12¾ in; 32.5 cm

Depth: 9½ in; 24 cm



124

A GEORGE III MAHOGANY THREE TIER ETAGERE

A most useful late 18th century faded and well patinated mahogany three tier rectangular étagère on four square supports terminating on brass castors.

English, *circa* 1790

Height: 27½ in; 70 cm

Width: 22¼ in; 56.5 cm

Depth: 14½ in; 37 cm

125

**A VICTORIAN STERLING SILVER WINE TROLLEY
BY ROBERT GARRARD**

A mid 19th century sterling silver wine trolley by Robert Garrard, of wagon form, with two circular coasters with moulded borders and foliate scroll handle at one end and on four-wheeled carriage with one hinged axle leading to scroll and ring handle.

English, hallmarked for London, Robert Garrard, 1843

Height: 1¾ in; 4.5 cm

Length: 17½ in; 44.5 cm

Depth: 7¼ in; 18.5 cm

Literature:

Peter Brown, 'Wagons and chariots for the table', *Antiques*, October 1996, pp. 525–33.

126

A PAIR OF REGENCY DECANTERS

A pair of early 19th century cut glass decanters, the tapering neck above the lower half with hobnail cut barrel body, retaining the original cut mushroom stopper.

English, *circa* 1815

Height: 9¼ in; 23.5 cm

Diameter: 5¼ in; 13.5 cm

127

**A GEORGE V ARCHED STERLING SILVER PICTURE FRAME
WITH TORTOISESHELL INSERT**

Hallmarked for London, 1916

Height: 9 in; 23 cm

Width: 6¼ in; 15.5 cm



128

A QUEEN ANNE GILTWOOD MIRROR

An exceptionally fine and rare early 18th century giltwood mirror, retaining the original profusely shaped and bevelled mirror plate within an understated moulded giltwood frame, and having two replaced brass candle arms fitted directly through the mirror plate on to original sockets.

English, *circa* 1710

Height: 32¼ in; 82 cm

Width: 22¼ in; 56.5 cm

Provenance:

Private collection, England.

Literature:

Nicholas Goodison and Robin Kern, *Hotspur – Eighty Years of Antiques Dealing*, 2004, pp. 66–7; a comparable rare example.

Ronald Phillips, *Mirrors*, catalogue, London, 2010, pp. 54–5.





129

A PAIR OF GEORGE II WALNUT SIDE CHAIRS

A very elegant and unusually small pair of mid 18th century carved walnut side chairs, having serpentine shaped crests with open central cartouche and leaf carving, and pierced backs with diagonal crossbars and ovals connected by carved leaf decoration; with oval stuff-over seats upholstered in earlier English needlework; on slender cabriole legs with shaped 'ear pieces' terminating in scroll toes.

Chairs: English, *circa* 1750

Needlework: English, *circa* 1725

Height: 34 in; 86.5 cm

Width: 18 in; 46 cm

Depth: 18 in; 46 cm

Provenance:

Mallett Ltd., London;
Private collection, USA.



130

**A GEORGE I GILT GESSO WALL LANTERN
ATTRIBUTED TO JOHN BELCHIER**

An extremely rare early 18th century gilt gesso wall lantern attributed to John Belchier, retaining the original bevelled mirror plate and curved glass door and the original gilding; having a shaped cresting with stylised plumage and shaped apron with Prince of Wales feathers and acanthus leaf decoration, and a hinged door decorated with strapwork interspersed with floral and leaf carving.

An attribution to John Belchier, a Huguenot émigré, is based on stylistic similarities to mirrors and other furniture by him, as well as on the exceptional quality of craftsmanship associated with his workshop.

English, *circa* 1725

Height: 30¾ in; 78 cm

Width: 13¾ in; 35 cm

Depth: 9 in; 23 cm

Provenance:

Private collection, England.



131

A GEORGE III MAHOGANY PARTNERS' DESK
PROBABLY BY THOMAS CHIPPENDALE

English, *circa* 1765

Height: 31½ in; 80 cm

Width: 67¾ in; 172 cm

Depth: 38½ in; 98 cm

132

A MAGNIFICENT PAIR OF GEORGE III CARVED
GILTWOOD OVAL MIRRORS

English, *circa* 1765

Height: 6 ft 11½ in; 212 cm

Width: 50 in; 127 cm

133

A FINE REGENCY GLASS COLZA DISH LIGHT
BY JOHNSTONE BROOKES & CO.

English, *circa* 1815

Height: 48 in; 122 cm

Diameter: 23 in; 58.5 cm

134

A REGENCY WHITE MARBLE PORCELAIN
AND ORMOLU CLOCK BY VULLIAMY

English, *circa* 1820

Clock:

Height: 12¾ in; 32.5 cm

Width: 11¾ in; 30 cm

Depth: 5 in; 13 cm

Dome and stand:

Height: 15¼ in; 39 cm

Width: 14¼ in; 36 cm

Depth: 8½ in; 21.5 cm

135

THE NUNEHAM PARK CHAIRS

A PAIR OF GEORGE III CARVED GILTWOOD
ARMCHAIRS ATTRIBUTED TO JOHN GORDON
TO A DESIGN BY JAMES 'ATHENIAN' STUART

English, *circa* 1760

Height: 40½ in; 103 cm

Width: 28 in; 71 cm

Depth: 28½ in; 72.5 cm

136

A PAIR OF GEORGE III 21-INCH LIBRARY GLOBES
BY JOHN AND WILLIAM CARY

English, *circa* 1800

Height: 47¼ in; 120 cm

Diameter: 27 in; 68 cm

Provenance:

Don Charles de Beistegui, Château de Groussay, France,
and by descent.









137

**A SET OF SIXTEEN GEORGE III MAHOGANY LADDER BACK
DINING CHAIRS**

A rare long set of mid 18th century Chippendale period mahogany ladder back dining chairs, comprising fourteen side chairs and two armchairs, each having shaped and moulded upright supports with four pierced serpentine shaped horizontal ladder slats; the saddle seats upholstered in close-nailed tan suede, on square moulded legs joined by an H-stretcher. The two armchairs with outswept arms on downswept supports joined to the side of the saddle seats.

Note: A similar set of ladder back chairs is in the Noel Terry collection in York.

English, *circa* 1770

Armchairs:

Height: 38 in; 96.5

Width: 24¼ in; 62 cm

Depth: 21½ in; 55 cm

Side chairs:

Height: 38 in; 96.5

Width: 22½ in; 57.5

Depth: 19½ in; 50 cm

Literature:

Peter Brown, *The Noel Terry Collection of Furniture and Clocks*, 1987, p. 62.





138

A GEORGE III MAHOGANY THREE PEDESTAL DINING TABLE

An early 19th century mahogany three pedestal dining table with D-shaped ends and reeded edge; on gun barrel column supports and four-way splay legs terminating in lion paw brass cap castors.

Note: The tops of outstanding colour and patination, with two associated 19th century leaves.

English, *circa* 1800

Height: 28 in; 71 cm

Width: 51 in; 129.5 cm

Length: 8 ft 10¼ in; 270 cm

Length (with leaves): 11 ft 9¾ in; 360 cm



139

A GEORGE III MAHOGANY SIDEBOARD

A late 18th century Hepplewhite period mahogany sideboard, having serpentine shaped top crossbanded with gonçalo alves above bow fronted central drawer flanked by a concave fronted deep drawer to either side, with brass handles; on six square tapering legs with boxwood line, terminating in block feet.

Note: Handles of later date.

English, *circa* 1790

Height: 36¼ in; 92 cm

Width: 6 ft 6½ in; 199 cm

Depth: 31¼ in; 79.5 cm







140

**A VICTORIAN MAHOGANY CIRCULAR RADIALY EXTENDING
OCCASIONAL TABLE BY ROBERT JUPE**

A very rare mid 19th century mahogany circular radially extending occasional table by Robert Jupe, having a patented mechanism of rotation of the frieze to allow six extra leaves to be inserted, thereby increasing the diameter of the table; on a turned support with lotus carving and fluted base and four way concave platform terminating in scroll feet.

Note: Central brass boss engraved 'JUPE'S PATENT'. Extending leaves of later date.

English, *circa* 1840

Height: 28¾ in; 73 cm

Diameter (smallest size): 18¾ in; 47.5 cm

Diameter (largest size): 25½ in; 65 cm

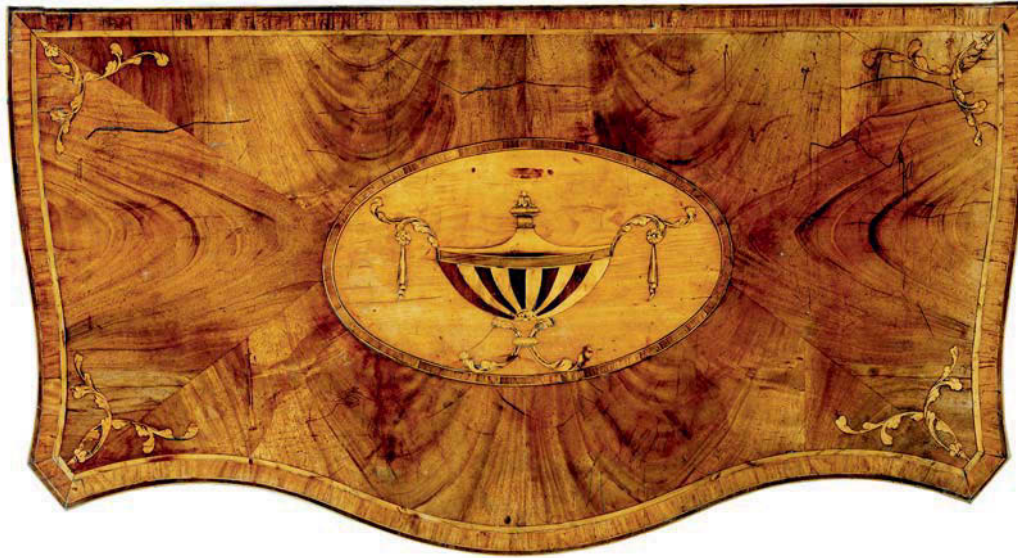
Literature:

M. Harris & Sons, 'Catalogue and Index of Old Furniture and Works of Decorative Art', Part III 1770–1840, *circa* 1925, p. 431.

Elizabeth Aslin, *Nineteenth Century English Furniture*, 1962, pl. 5.

Christopher Gilbert, *A Pictorial Dictionary of Marked London Furniture 1700–1840*, 1996, pp. 282–6.





141

A GEORGE III MAHOGANY COMMODE

A late 18th century Hepplewhite period mahogany commode, having serpentine shaped top crossbanded with gonçalo alves and boxwood strung, radially veneered with figured mahogany, and with central classical vase inlay within a satinwood oval, each corner of the top finely inlaid with engraved leaf ties, above four drawers similarly veneered and retaining the original gold lacquered oval ring handles, with classical vase centres, the top drawer fitted with a green baize lined brushing slide; flanked by canted corners with guilloche inlay and with a shaped apron and pointed splay feet.

An identical model, but with less extravagant veneers, and without doubt from the same workshop, once belonged to Admiral Horatio Nelson, Viscount Nelson (1758–1805).

English, *circa* 1790

Height: 35¼ in; 89.5 cm

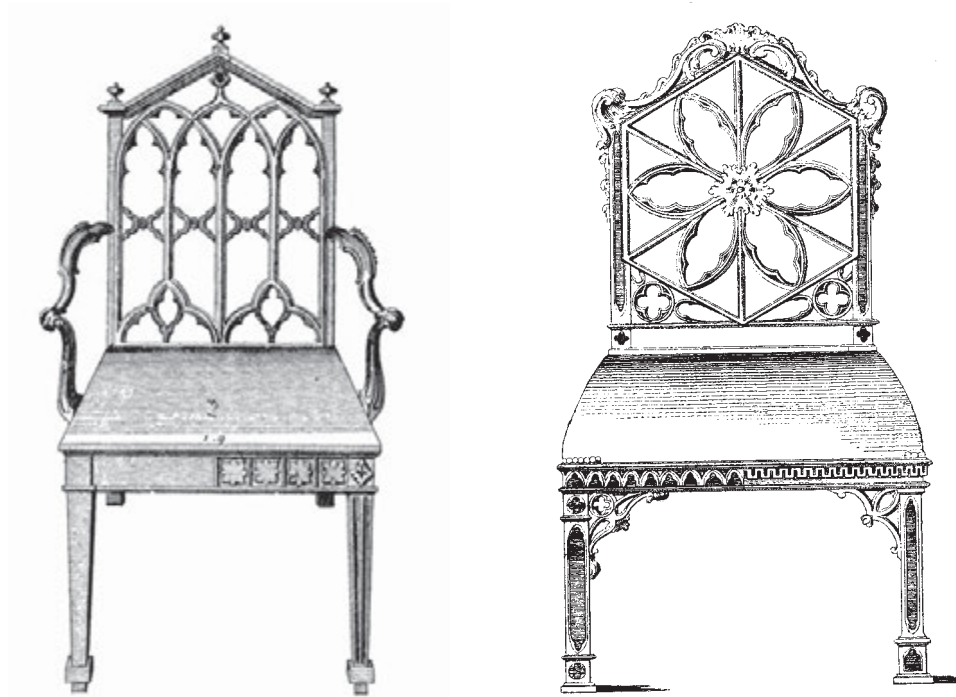
Width: 43 in; 109.5 cm

Depth: 23¼ in; 59 cm

Literature:

Sotheby's, 'Important English Furniture', sale catalogue, 30 November 2001, p. 174.





Plates XVII and XXV, *The Gentleman and Cabinet-maker's Director*, 3rd edition, 1762

142

**A GEORGE III WHITE AND GREEN PAINTED ARMCHAIR
ATTRIBUTED TO THOMAS CHIPPENDALE**

An extremely rare and important mid 18th century white and green painted armchair attributed to Thomas Chippendale, having a serpentine shaped crest rail with acanthus leaf carving and Gothic paterae, above a Gothic back segmented into six triangles with wavy flower petals joined to a circular flower decorated centre, with outswept leaf carved arms on downswept moulded supports, and having a drop-in seat upholstered in green silk velvet, with plain frieze with astragal moulding on square tapering legs with waisted collar and trefoil field, terminating in block feet.

Note: The design for this chair is a variant of plate XXV in Thomas Chippendale's *The Gentleman and Cabinet-maker's Director* for the back design and the leg. The arm derives from plate XVII. Retaining most of the original paint surface.

English, *circa* 1770

Height: 37¼ in; 94.5 cm

Width: 25¾ in; 65.5 cm

Depth: 24¼ in; 62 cm

Literature:

Thomas Chippendale, *The Gentleman and Cabinet-maker's Director*, 3rd edition, 1762, pl. XVII and XXV.



143

AN IRISH GEORGE III OVAL MIRROR

An Irish late 18th century Adam period oval mirror, having a replaced 18th century mirror plate within a glass studded border consisting of white opal studs with triple cut and reverse gilding alternating with cobalt blue wavy cut fillets, and interspersed with six verre églomisé panels with floral decoration.

Note: Some studs replaced.

Irish, *circa* 1780

Height: 27½ in; 70 cm

Width: 17½ in; 44.5 cm





144

AN IRISH GEORGE II MAHOGANY CARD TABLE

A very rare and possibly unique mid 18th century carved mahogany gate-leg action card table having a fold-over top with rounded corners and green baize lined interior, on a deeply carved shaped frieze with scrolling acanthus leaf and C-scrolls centred by a fantastic and unusual head of a lion turned sideways; on four slender cabriole legs with acanthus lappets, and terminating in hairy paw feet.

Irish, *circa* 1750

Height: 28½ in; 72.5 cm

Width: 34½ in; 87.5 cm

Depth (closed): 18 in; 46 cm

Depth (open): 34 in; 86.5 cm





St. Giles House, Dorset, 1915. Country Life Archive

145

A PAIR OF GEORGE III MAHOGANY ARMCHAIRS

An important pair of mid 18th century Chippendale period carved mahogany armchairs from St. Giles House, Dorset, and attributed to William Hallett or William Vile, having a serpentine shaped crest rail, finely carved with acanthus leaf decoration, above a pierced splat of entwined bands and lozenges and moulded back supports, with outswept leaf carved arms on downswept supports joined to the saddle seat, upholstered with close-nailed French needlework; on square legs with inside chamfer joined by an H-stretcher.

William Hallett and William Vile were both born in Somerset, and had a close relationship involving financial ties to each other. Both supplied chairs to St. Giles House, where bills survive. It is unclear, however, which commission originated from which workshop, leaving a firm attribution open.

Chairs: English, *circa* 1760

Needlework: French, *circa* 1750

Height: 37 in; 94 cm

Width: 26¾ in; 68 cm

Depth: 23 in; 58.5 cm

Provenance:

Almost certainly supplied to Anthony Ashley-Cooper, 4th Earl of Shaftesbury (1710–71), St. Giles House, Dorset;
M. Harris & Sons, London, 1953;
Private collection, USA.

Illustrated:

Country Life photograph, 1915 (unpublished), *in situ* in the library at St. Giles House, Dorset.
'M. Harris & Sons 1868–1968', centenary catalogue, 1968, p. 114.



146

A GEORGE II MAHOGANY URN STAND

A very well carved mid 18th century mahogany urn stand of outstanding colour and patination, with square galleried top and slide to the front; on four cabriole legs with acanthus leaf carving to the knees, terminating in pad feet.

Note: An almost identical kettle stand was formerly in the collection of Old Union Lodge No. 46, London.

English, *circa* 1750

Height: 22½ in; 57 cm

Width: 12¾ in; 32 cm

Depth: 12¾ in; 32 cm



147

A GEORGE III CARVED GILTWOOD MIRROR

An important and large mid 18th century 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: 7 ft 10 in; 239 cm

Width: 41¼ in; 105 cm

Literature:

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



148

AN IRISH REGENCY BRASS-BOUND MAHOGANY LOG BUCKET

A magnificent and extremely large Irish early 19th century brass-bound mahogany log bucket, having a spiral twist body with ornate brass lifting handles and two recessed brass bands; on bun feet with concealed castors.

Note: Fitted with a brass liner of later date.

Irish, *circa* 1815

Height: 35½ in; 90 cm

Diameter: 28¼ in; 72 cm

Literature:

The Knight of Glin, *Irish Furniture*, 2007, p. 257.





149

**A SMALL PAIR OF GEORGE III ORMOLU MOUNTED KINGWOOD AND ANDERMAN
PADOUK MARQUETRY BEDSIDE COMMODES ATTRIBUTED TO HENRY HILL**

An outstanding small pair of mid 18th century Chippendale period ormolu mounted kingwood and anderman padouk marquetry bedside commodes, attributed to Henry Hill, having serpentine tops inlaid with finely engraved marquetry of scrolling acanthus leaf and roundels above a bombé shaped body with cartouche angle mounts, banding and sabots, having twin doors and a lower pull-out section with open compartment, all conformingly veneered with fine marquetry and roundels, and further emphasised by diagonally veneered crossbanding.

The attribution to Henry Hill of Marlborough is based on the outstanding quality of the fine marquetry and its engraving, the use of contrasting diagonal veneers, the typical shape of the apron, and the striking ormolu mounts, all of which tend to be typical for the Hill workshop.

Note: Pull-out front formerly fitted for chamber pots, now with open compartment.

English, *circa* 1770

Height: 33 in; 84 cm

Width: 25½ in; 65 cm

Depth: 18 in; 46 cm

Provenance:

Private collection, London.

Literature:

Lucy Wood, 'Furniture for Lord Delaval', *Furniture History Society Journal*, 1990, pp. 225–33.

Lucy Wood, *Catalogue of Commodes*, 1994, pp. 64–73.



150

A PAIR OF QUEEN ANNE VERRE EGLOMISE WALL LIGHTS

A highly important and extremely rare pair of early 18th century red verre églomisé wall lights, retaining the original bevelled upright rectangular glass plates, with profusely shaped cresting and aprons with later ornate brass candle arms and sockets. The glass reverse decorated with gold leaf on a vermillion background depicting *chinoiserie* landscapes and buildings with figures in the foreground.

This pair of red wall lights is the only pair known to exist.

Note: One cresting and one apron glass cracked. Candle arms of later date.

English, *circa* 1710

Height: 30¾ in; 78.5 cm

Width: 9½ in; 24.5 cm

Depth: 9 in; 23 cm

Provenance:

Private collection, England.



151

**A PAIR OF GEORGE III CARVED GILTWOOD TERMS IN THE MANNER OF WILLIAM KENT
AND ATTRIBUTED TO BENJAMIN GOODISON**

A rare and extremely unusual pair of mid 18th century Chippendale period carved giltwood terms, in the manner of William Kent and attributed to Benjamin Goodison, having the possibly unique feature of Chinamen heads with moustaches and leafy caps beneath Ionic capitals with leaf festoons. The tapering pedestals richly carved with acanthus leaf decoration, shells and berries on a scaled background and terminating in four inwardly scrolled leaf carved feet divided by floral paterae.

Goodison was cabinet-maker to the King and worked to designs by Kent. These terms are of slightly later date than other known examples from some twenty years earlier. They incorporate *chinoiserie* elements, like the Chinamen heads, and differ slightly in the acanthus carving from earlier models. Earlier terms can be found in the collection of the Victoria and Albert Museum, London, and the Royal Collection at Hampton Court. The closest matching example, however, now at Chatsworth House, Derbyshire, was commissioned by Lord Burlington, originally for Chiswick House.

Note: Saint-Béat white marble tops of later date.

English, *circa* 1760

Height: 51 in; 130 cm

Width: 14 in; 36 cm

Depth: 14 in; 36 cm

Literature:

F. J. Rutherford, *Old Furniture* magazine, October–December 1927, p. 184.

Peter Ward-Jackson, *English Furniture Designs of the Eighteenth Century*, 1959, illus. 41.

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Geoffrey Beard and Christopher Gilbert, *The Dictionary of English Furniture Makers 1660–1840*, 1986, pp. 351–3.

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Grosvenor House Art and Antiques Fair handbook, 1998, p. 156.

The Duchess of Devonshire, *Chatsworth – The House*, 2002, p. 183.

Nicholas Goodison and Robin Kern, *Hotspur – Eighty Years of Antique Dealing*, 2004, p. 22.

Clive Edwards, *British Furniture 1600–2000*, 2005, pp. 62–3.





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