

**AN EVALUATION OF COMPOSITION ORNAMENT IN BRITAIN
FROM THE LATE EIGHTEENTH TO THE EARLY TWENTIETH CENTURY**

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Volume II: Illustrations



Fig. 1 Detail of a cassone of carved and gilt gesso on chestnut, possibly Venetian (1500-1600), Victoria & Albert Museum no. 718-1884.



Fig. 2 Detail of a cassone in gilded and painted gesso on wood with cast ornament of about 1509, Victoria & Albert Museum no. 58-1867.

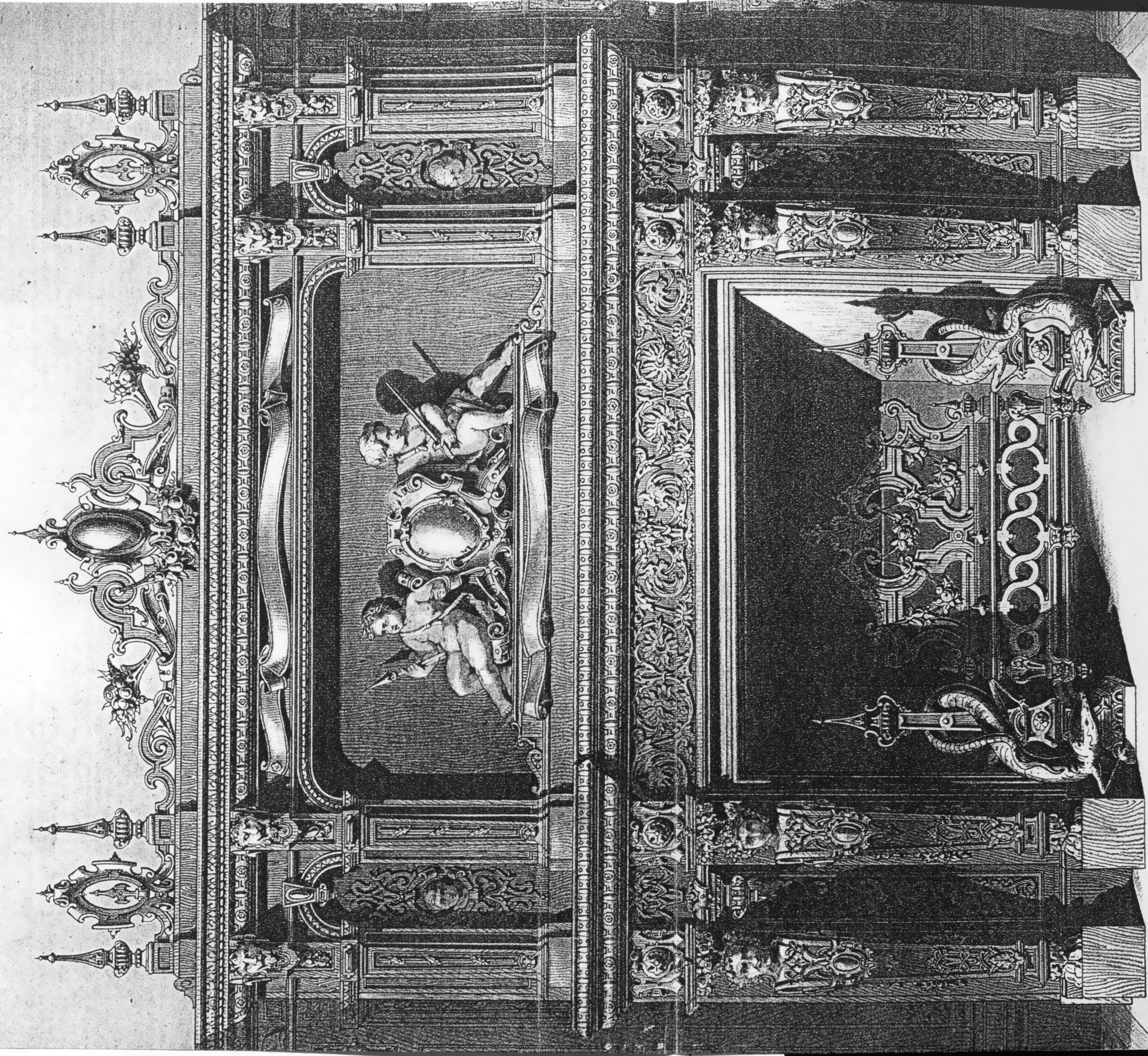


Fig. 3 A sepulchral effigy of a knight of the De Lucy family, decorated with gesso, painted and gilded (c.1340-50), Victoria & Albert Museum no. A12-1912.



Fig. 4 The papier mâché dado moulding from the Green Drawing Room, Osterley Park House (c.1760s).





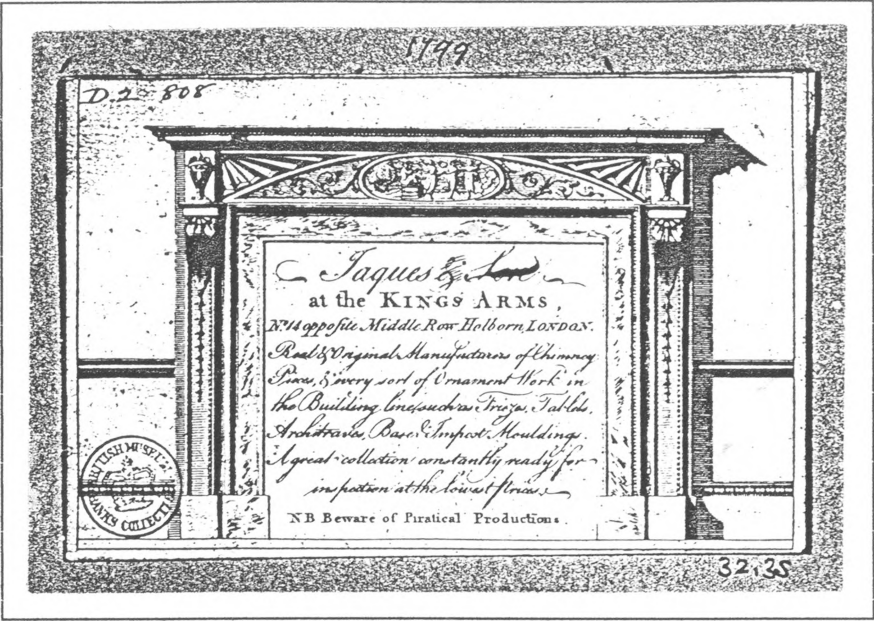
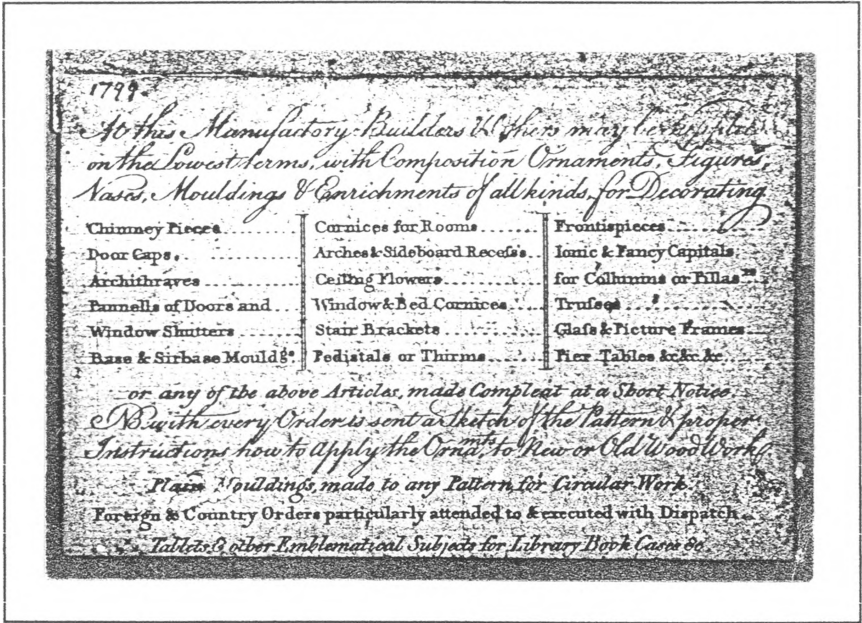


Fig. 6 The trade card of Jaques (including verso), dated 1799.



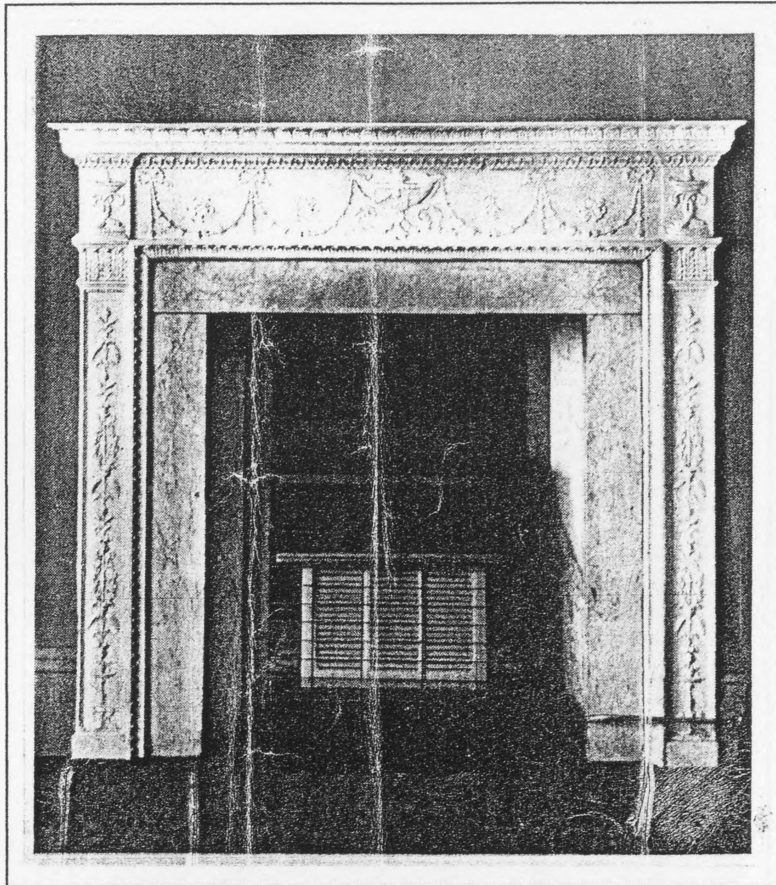


Fig. 7 Above, a chimneypiece dated to the early nineteenth century, very similar to the cards of Jaques from the 1780s and 1790s. (No.7 Minster Yard, Ground floor, N. E. room, York). Below, a chimneypiece dated c.1800 attributed to the Wolstenholme workshop. (No. 39 Coney Street, N. W. house. First floor, back room, York).

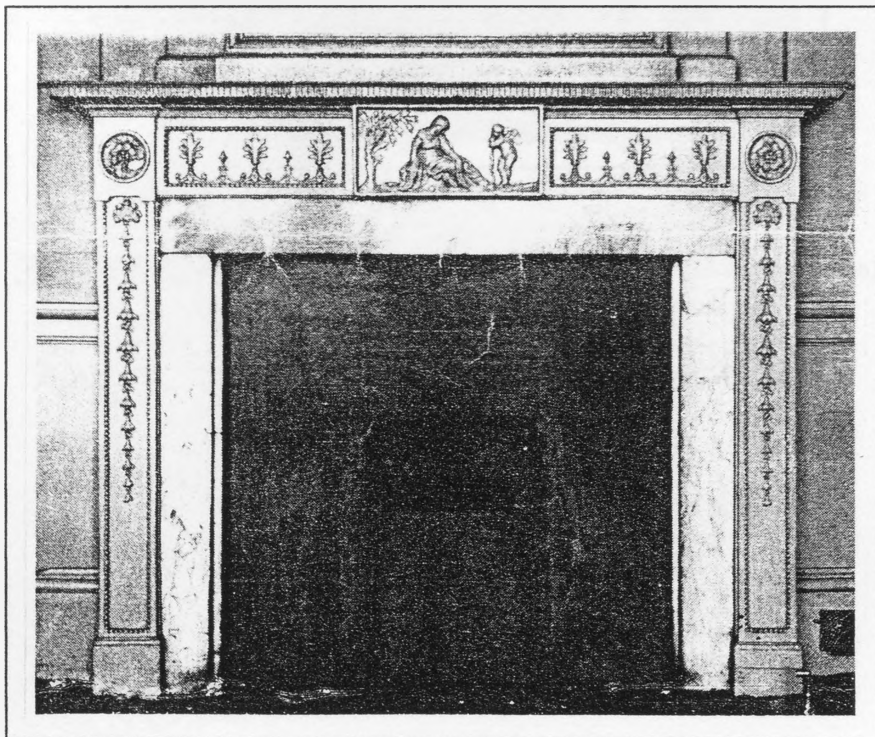




Fig. 8 A frame whose ornament seems to be machine-made (private collection).



Fig. 9 A brass mould (Collection of George Jackson & Sons).

Fig. 10 Brass moulds for pearl beading (Collection of George Jackson & Sons). The threads to keep the lines together are hooked tight over the pins in the ends of the blocks before compo is applied.





Fig. 11 A sulphur mould (Collection of George Jackson & Sons).



Fig. 12 Brass piece-mould for a flower swag (Collection of George Jackson & Sons).

Fig. 13 Brass piece-mould mounted in a wooden block, that could be used in a press (Collection of George Jackson & Sons).





Fig. 14 Jackson's early twentieth-century carton pierre workshop illustrated in the *Architectural Review* of 1908.

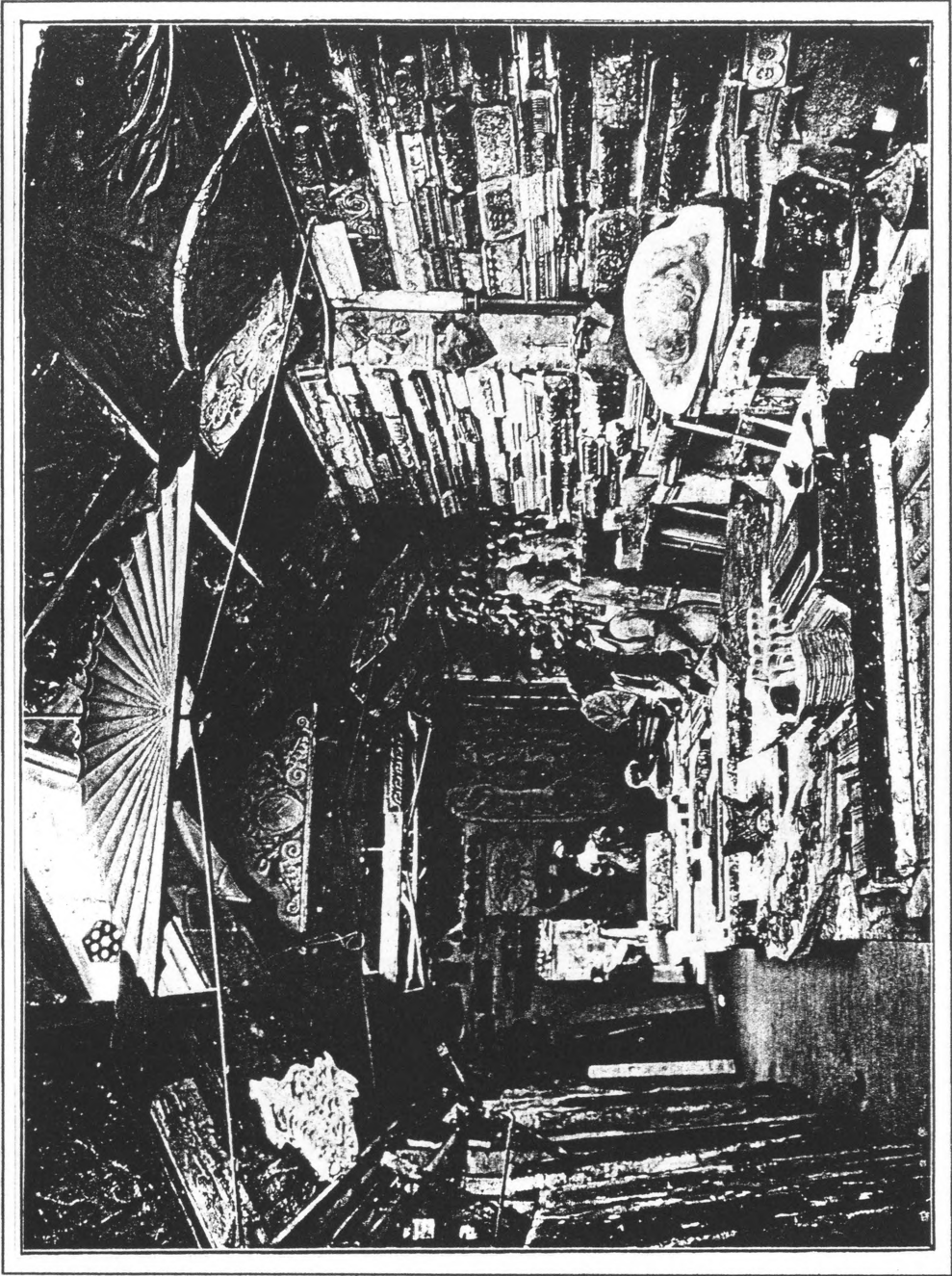


Fig. 15 Jackson's workshop for gelatine and plaster piece-moulding from clay models illustrated in the *Architectural Review* of 1908.

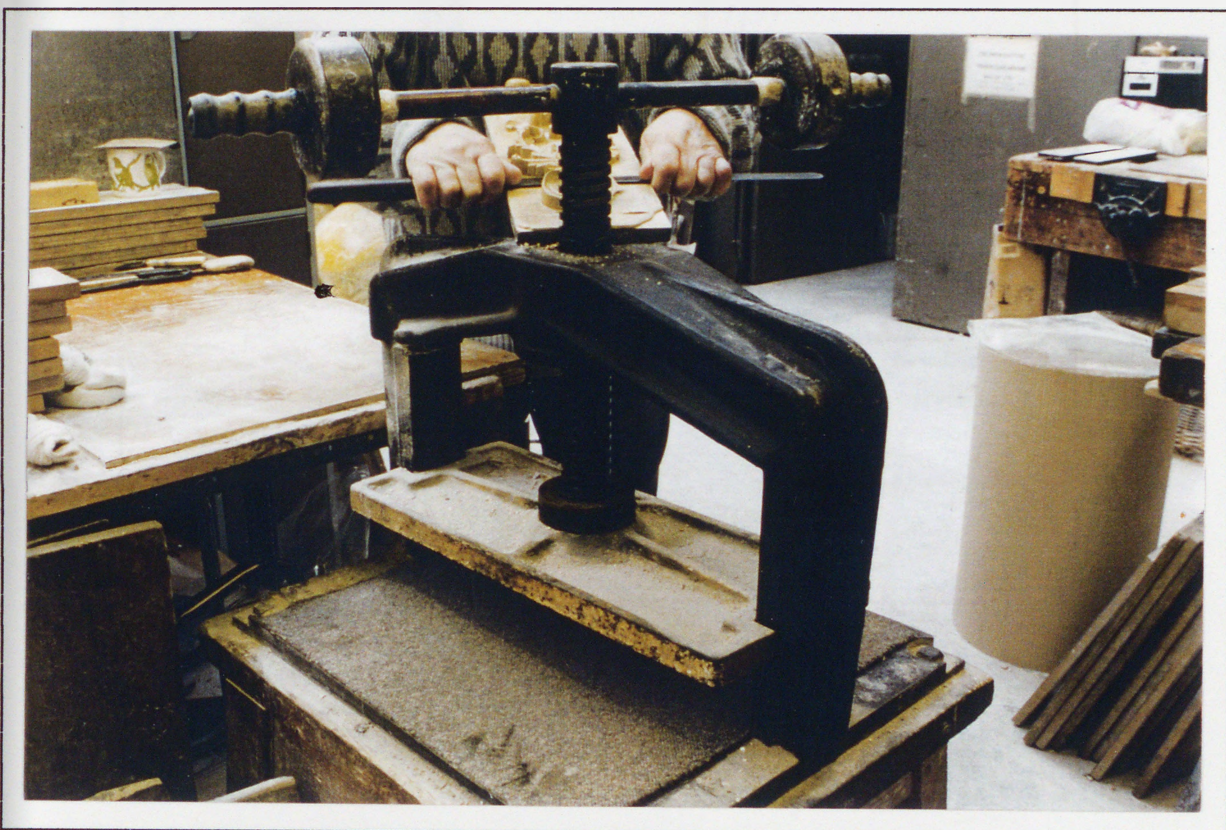


Fig. 16 Brass piece mould for the decoration round a candle drip tray on a girondole or candelabrum, (Collection of George Jackson & Sons).



Fig. 17 St George and the Dragon mould (private collection).

Fig. 18 Pressing a compo design using a screw press and removing it from the board with a knife within the workshop of George Jackson & Sons.



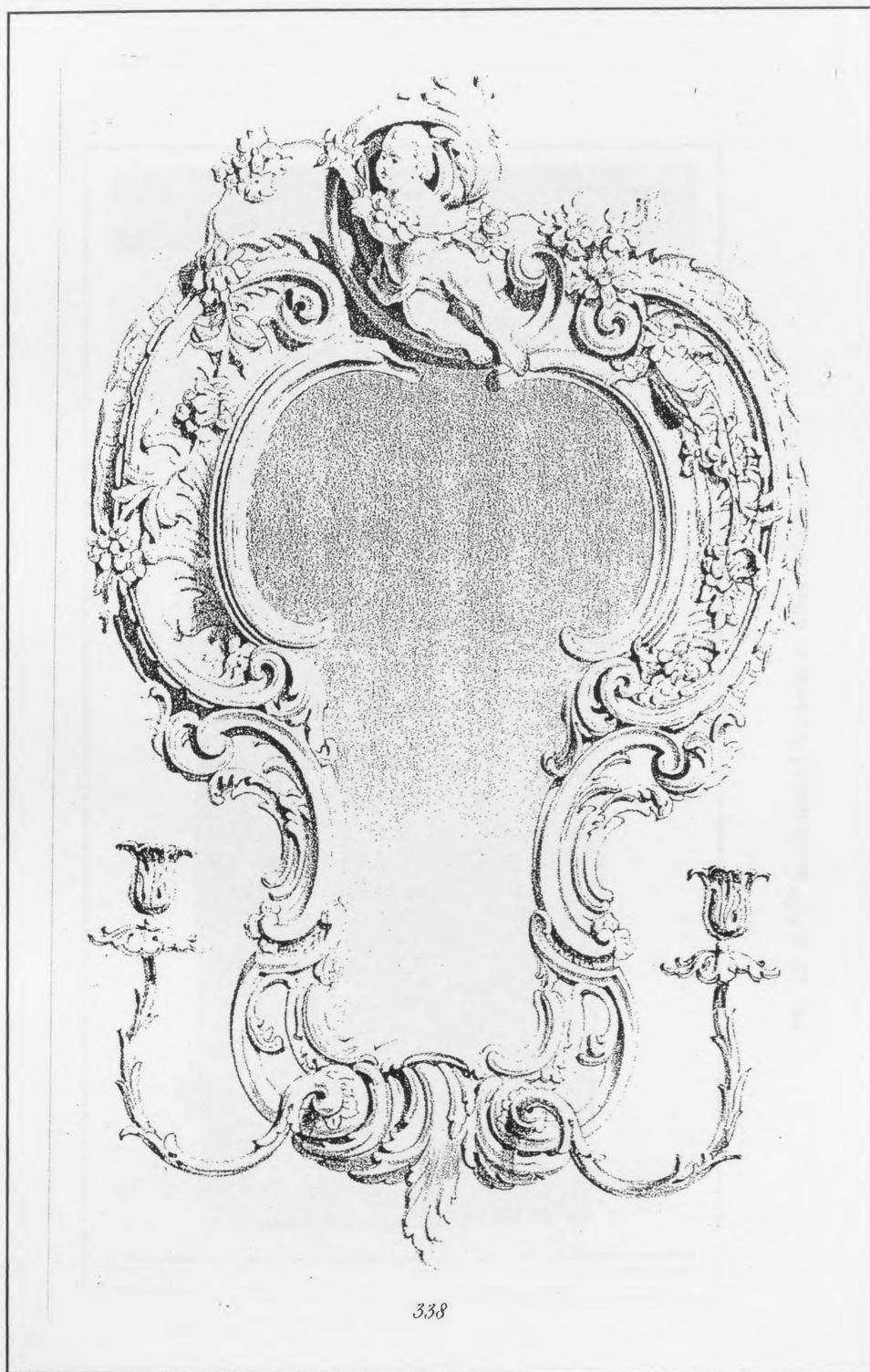


Fig. 19 A Girondole in the rococo revival style from the 1839 catalogue of George Jackson & Sons.



Fig. 20 A "C" scroll mould, Victoria & Albert Museum.

Fig. 21 Frame for Charles Allston Collins' *Convent Thoughts*, designed by Millais in 1851.



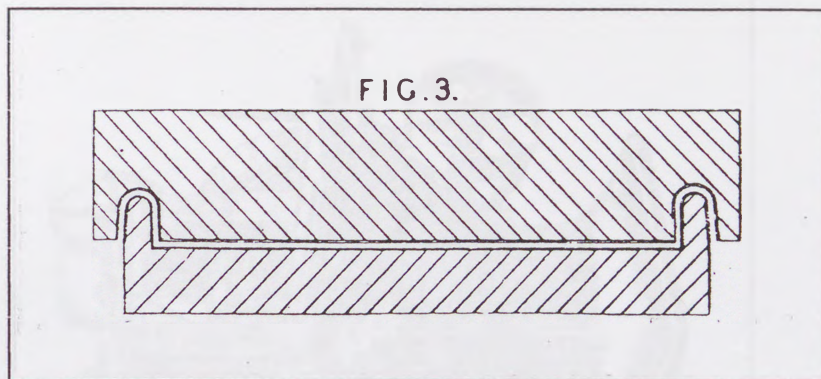
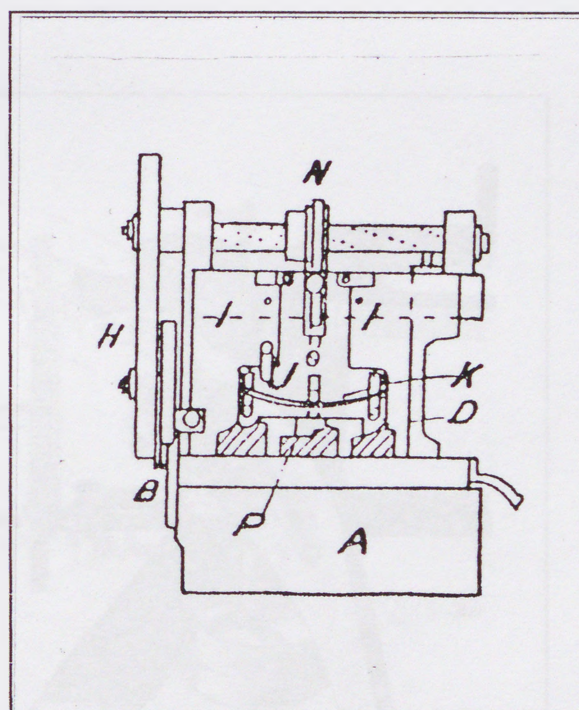


Fig. 22 Patent specification no. 1117, F. D. Blythe (1855).

Fig. 23 Patent specification no. 1407, R. Gesell and A. Lea (1866).



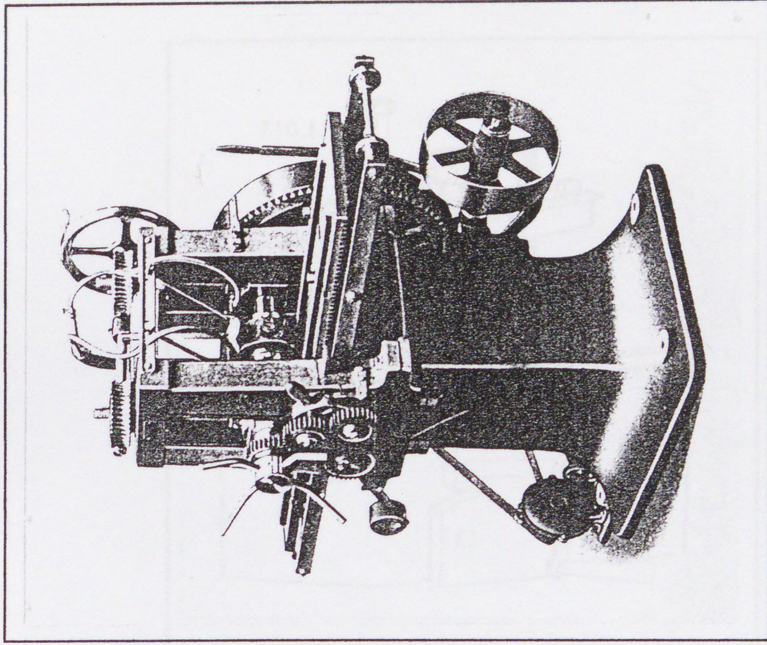
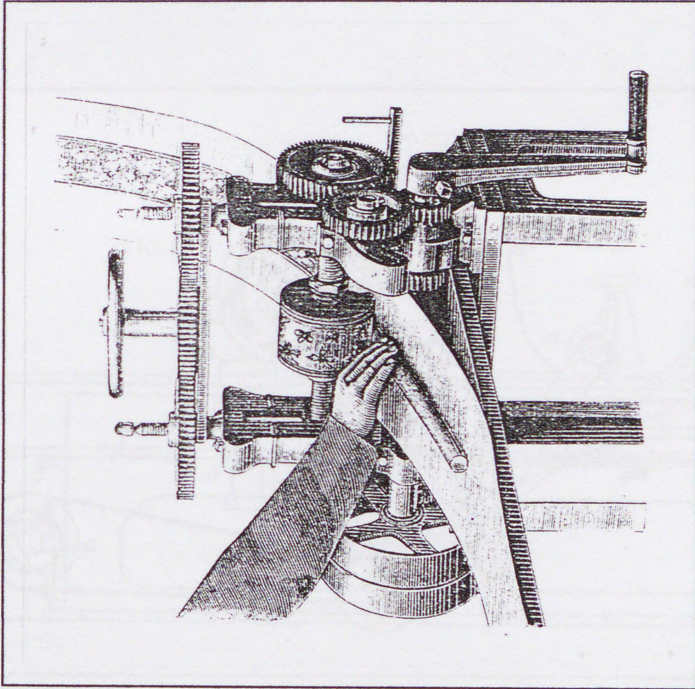


Fig. 24 Examples of machinery for pressing ornaments of Germanic origin (late nineteenth, early twentieth-century).

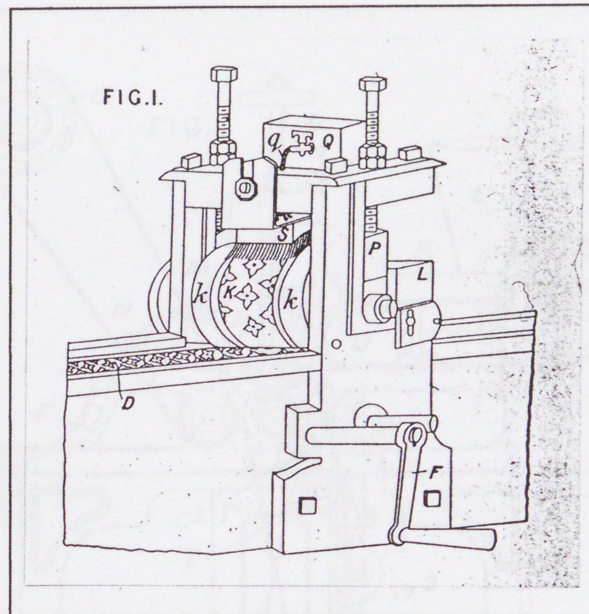
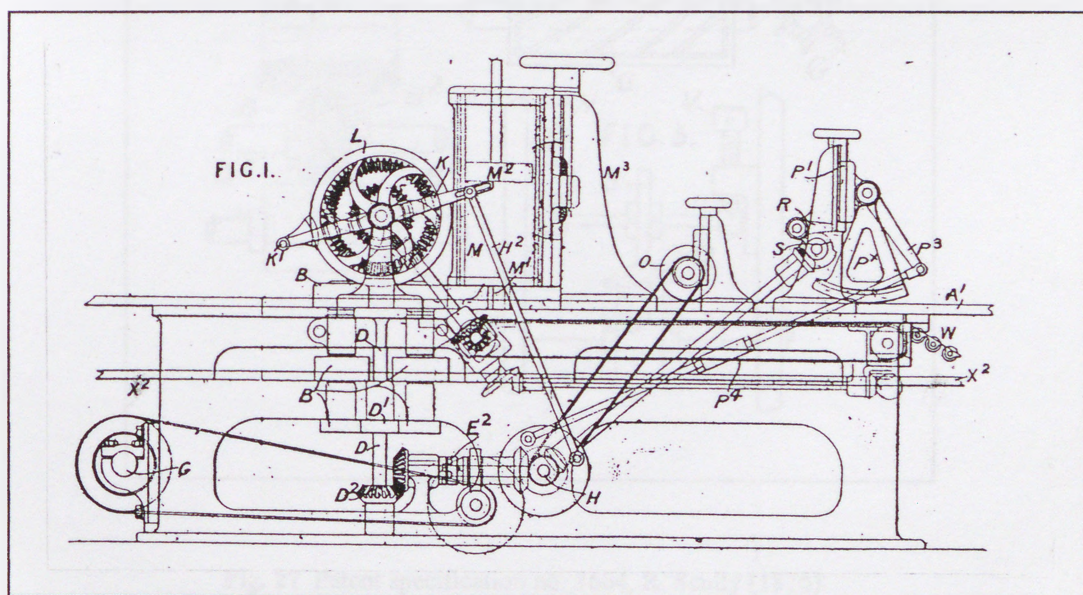


Fig. 25 Patent specification no. 3130, H. C. Clifton (1868).

Fig. 26 Patent specification no. 1746, A. C. Engert (1869).



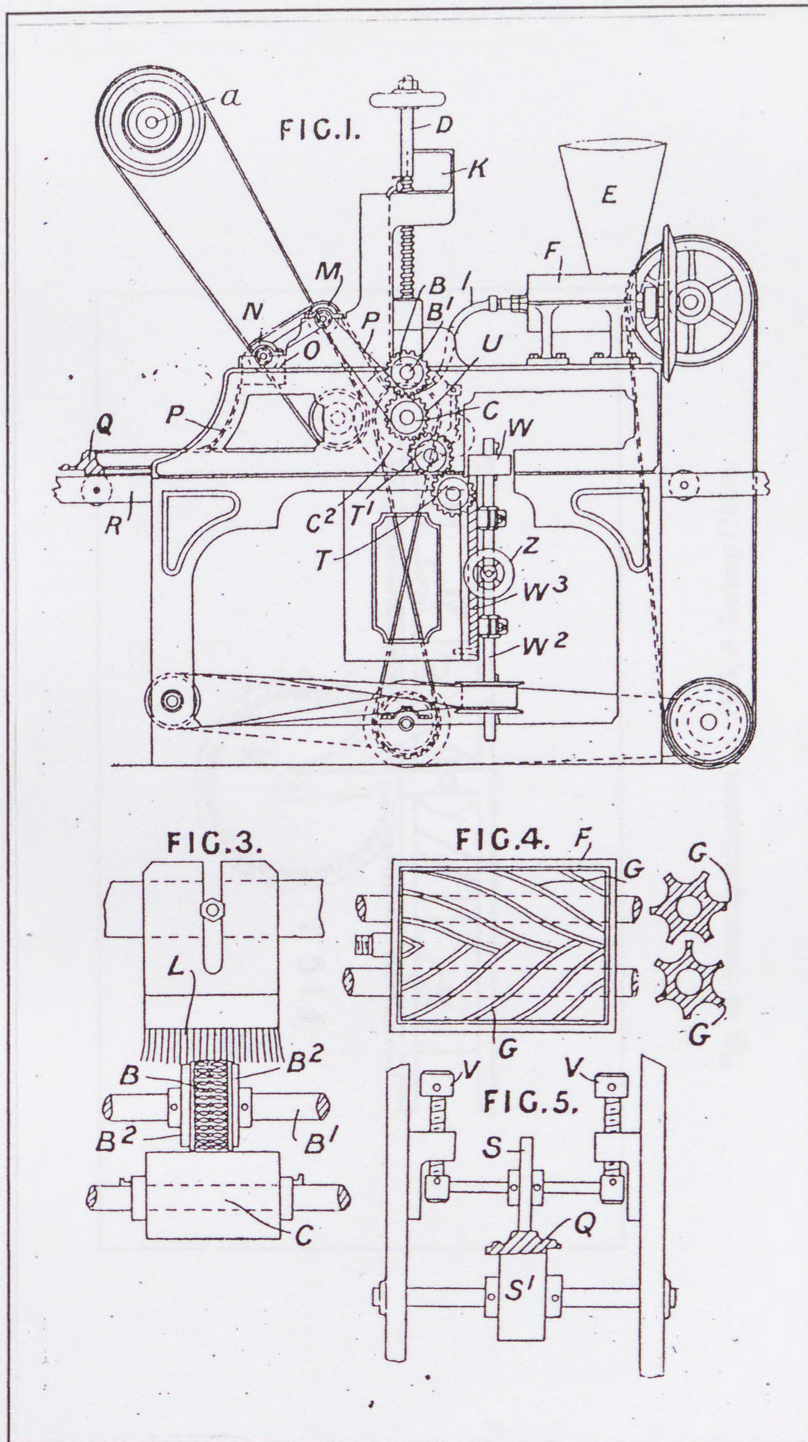


Fig. 27 Patent specification no. 3664, R. Scully (1876).

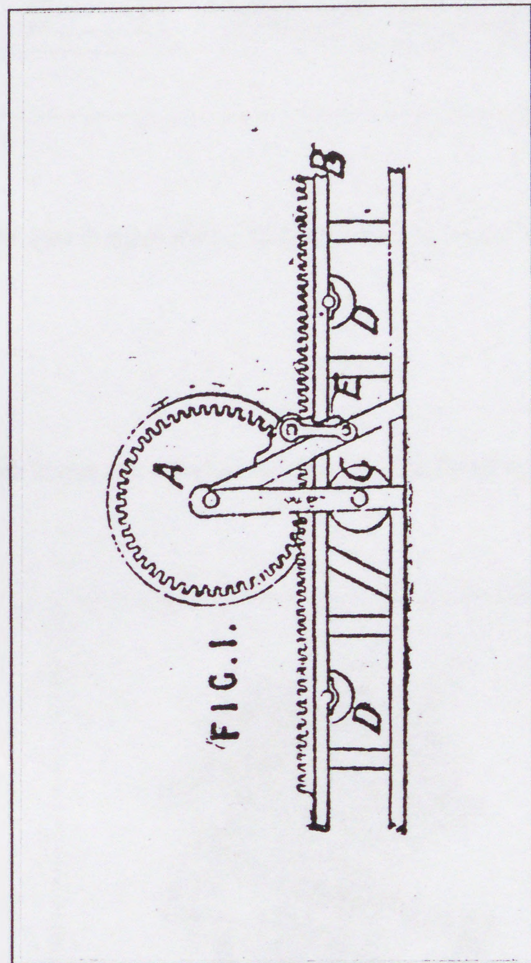


Fig. 28 Patent specification no. 5183, P. Bedeau (1880).

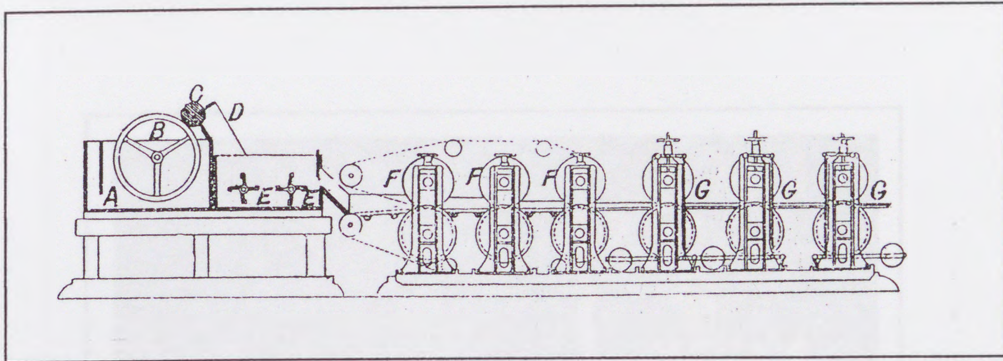


Fig. 29 Patent specification no. 14,300, A. G. and O. G. Hoehre (1886).

Fig. 30 Patent specification no. 20,179, J. Heckhausen and J. Weies (1890).

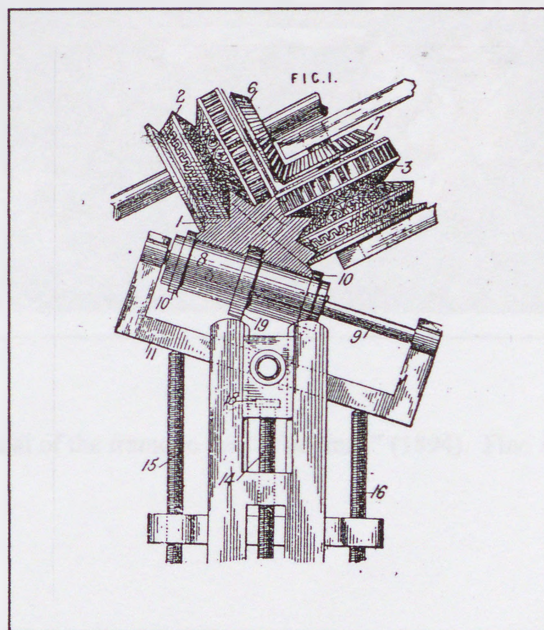




Fig. 31 Detail of the frame to the "Woodman" (1894). Fine Art Society.

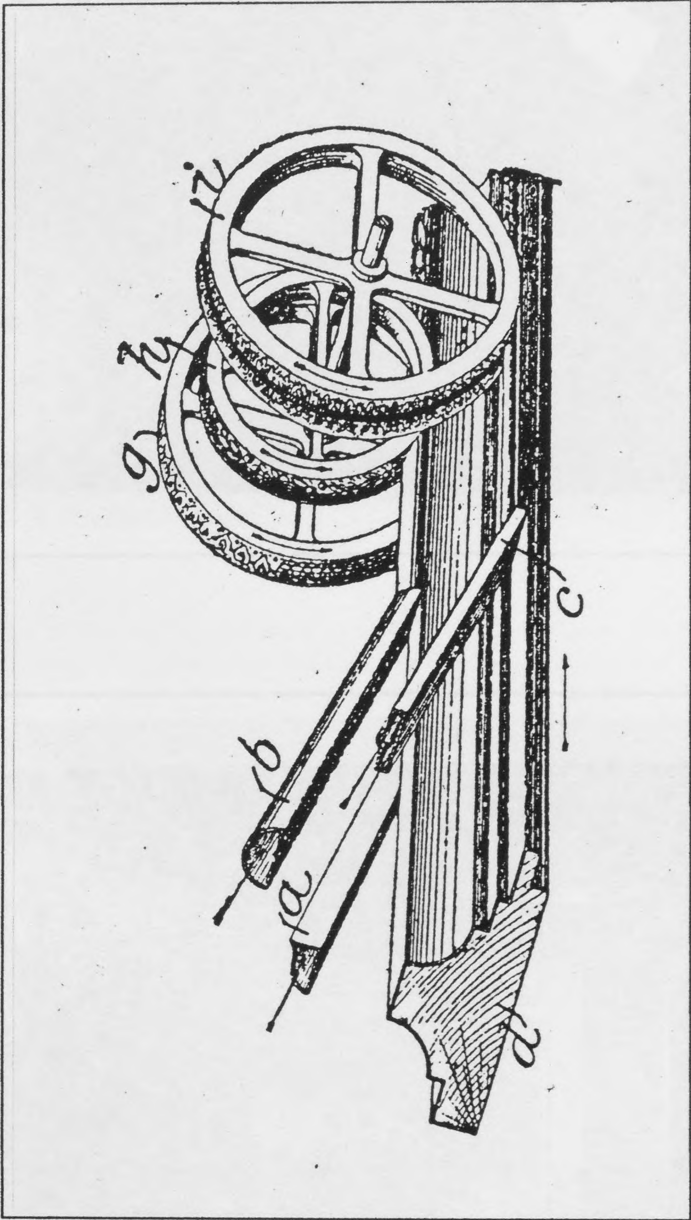


Fig. 32 Patent specification no. 20,126, O. Liepmann (1896).

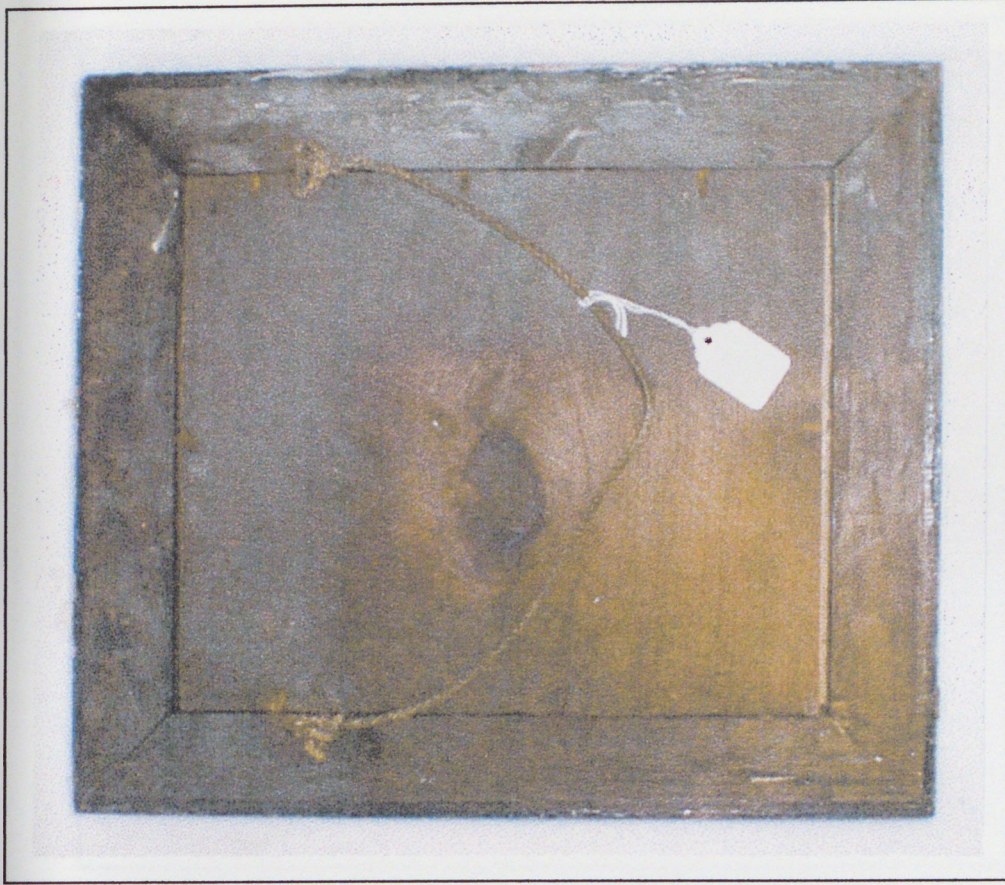


Fig. 33 The photograph frame made up by the frame-maker C. Allen of Reading, some time before 1903, probably using Morell's mouldings (private collection).

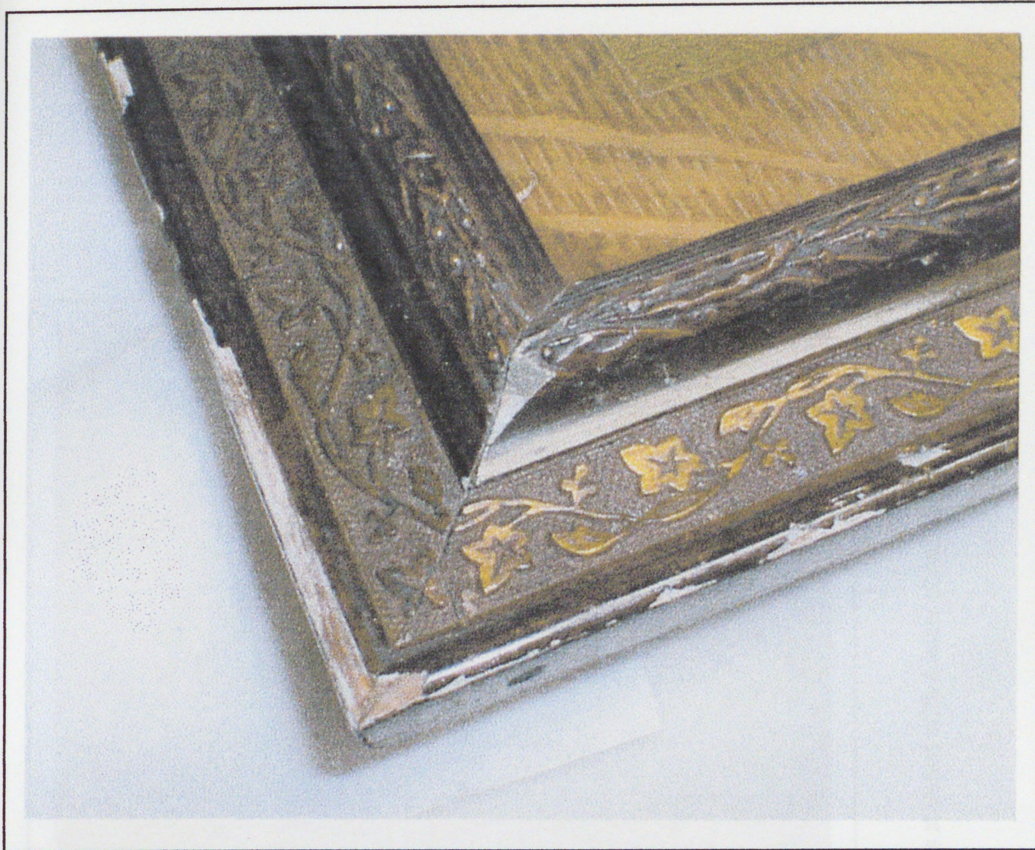
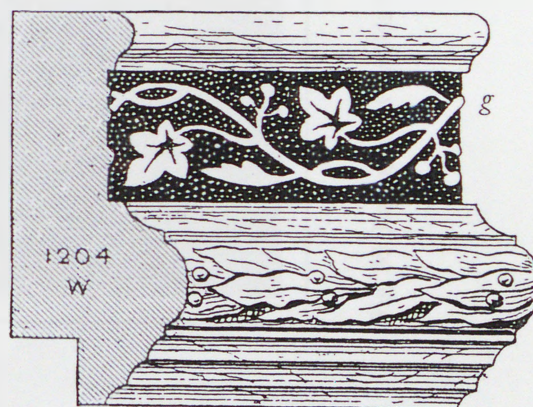
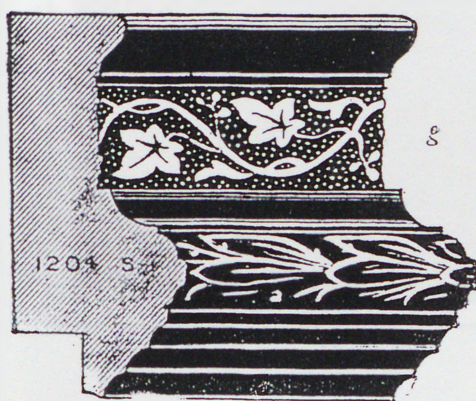


Fig. 34 Two frame sections from Morell's 1910 catalogue (below). The walnut and gilt example is identical to the photograph frame above, also shown in figure 33.



Also walnut and gilt.



Fig. 35 Examples of moulds with the names of makers/owners stamped with a letter punch (private collection).



Fig. 36 Mould of gothic pattern (Victoria & Albert Museum) . This example is carved on both sides and bears the carved initials “GS”.





Fig. 37 "A" and "B" moulds (bearing the initials "GS") for a Doric capital, Victoria & Albert Museum.



Fig. 38 The trade card of George Sully (probably 1840s)



Fig. 39 Moulds bearing the carved name "Wall" (private collection).

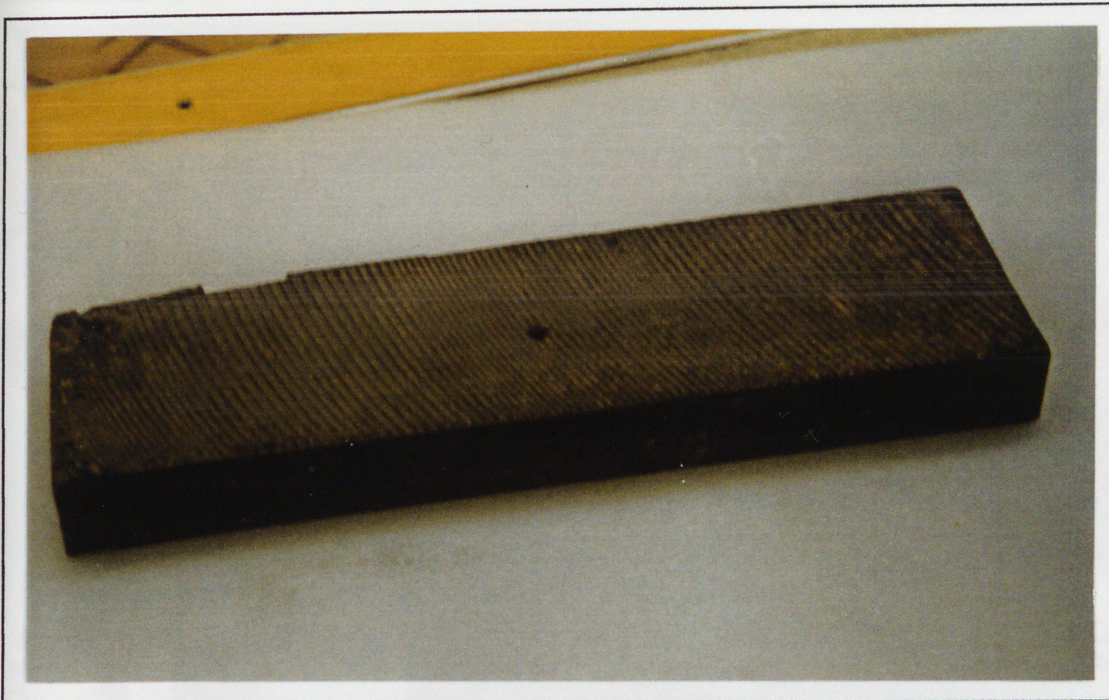


Fig. 40 The striations formed in the production of a mould by a circular saw; this mould also has the central screw hole (Jackson Collection, Victoria & Albert Museum).

Fig. 41 A mould exhibiting the irregular striations of a hand saw seen here on its edges (Collection of George Jackson & Sons)





Fig. 42 One of the few workshops in London still producing composition today from an historic collection of moulds.

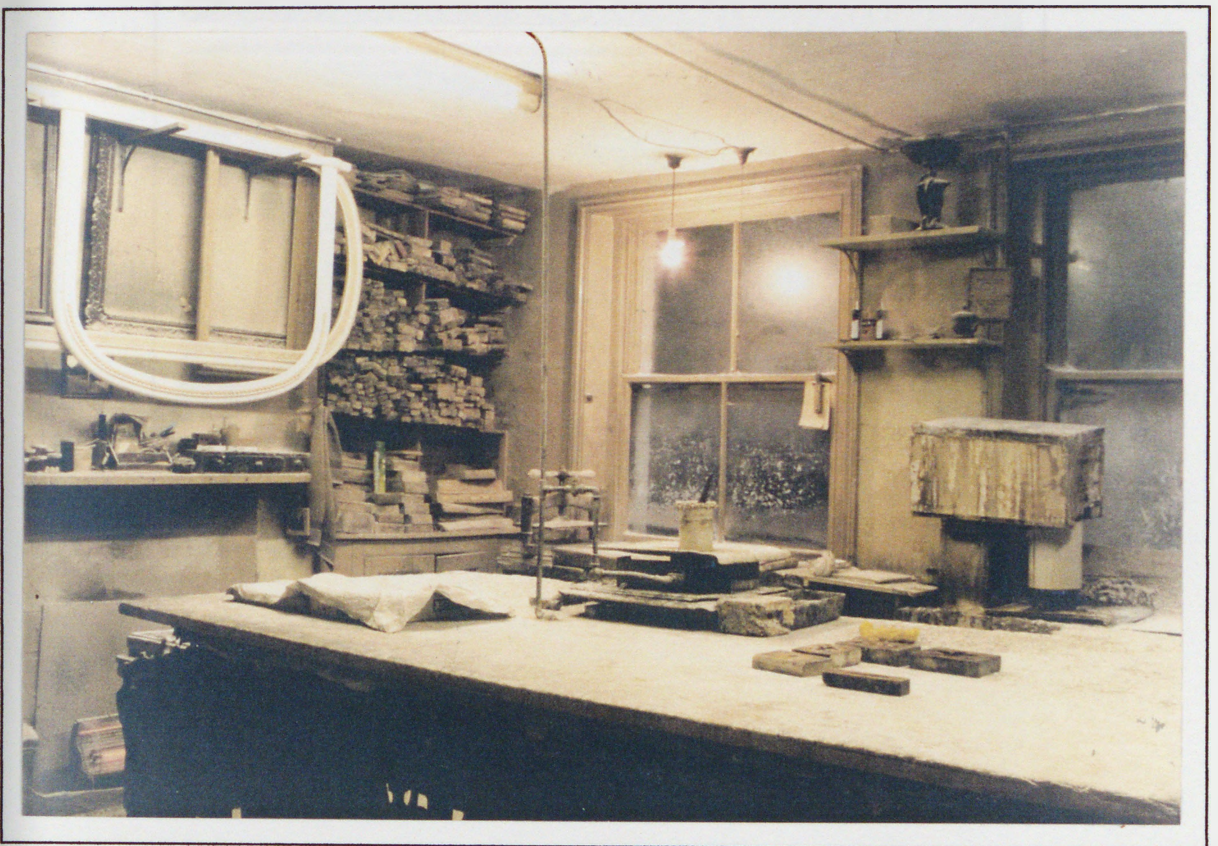




Fig. 43 The picture frame to *The Governess* by Richard Redgrave, signed and dated 1844 and exhibited at the RA in 1845, Victoria & Albert Museum, no. FA168, Sheepshanks Gift.

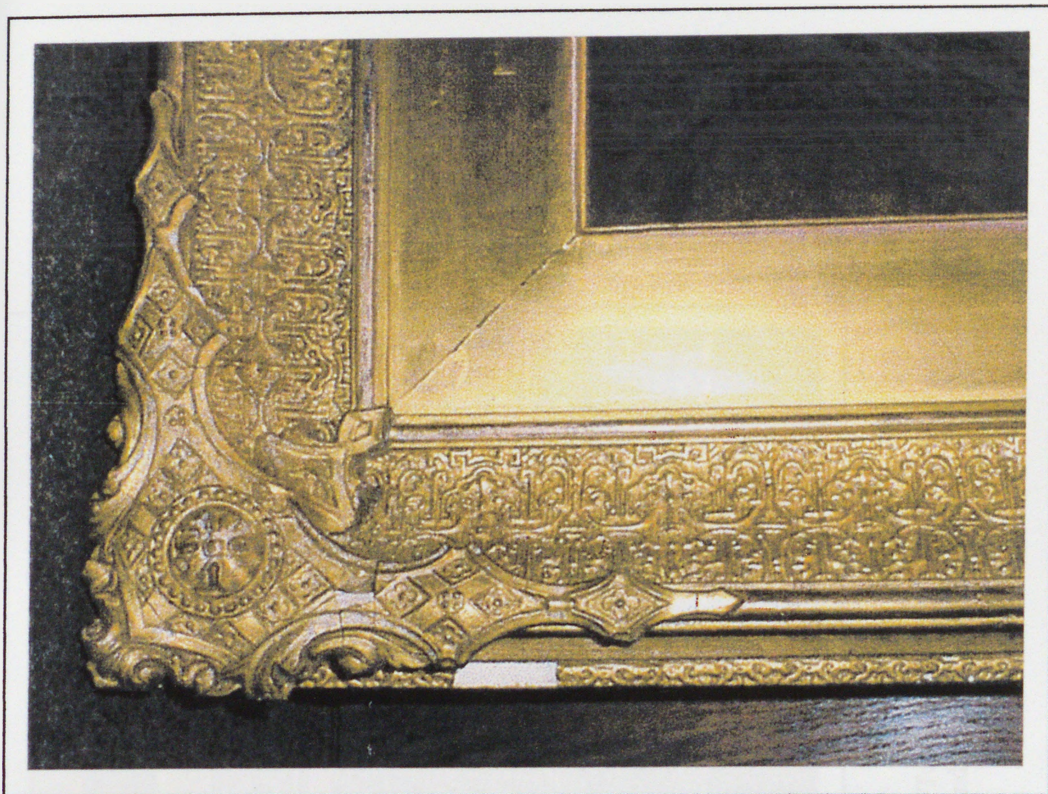


Fig. 44 Detail of the frame (and frame-maker's label) surrounding *Looking up the Fiord at Aardals*, 1863, by John Robert Mather (1834-79).





Fig. 45 Detail of the frame to *Venice* (1840) by J. M. W. Turner (1775-1851), with composite profile whose ornament may have been machined as there is no indication of any "cut" lines.





Fig. 47 The bottom faces of the "A" and "B" moulds (figure 37) for a capital (both marked with the carved initials "GS" on the top face), Victoria & Albert Museum.



Fig. 48 A mould mounted in a support block, Jackson Collection, Victoria & Albert Museum.

Fig. 49 A mould that has split along its grain and has been bolted together, Jackson Collection, Victoria & Albert Museum.





Fig. 50 The painted end-grain of a mould stamped with numbers, Jackson Collection, Victoria & Albert Museum.



Fig. 51 A fern design in a mould from the Jackson Collection, Victoria & Albert Museum.

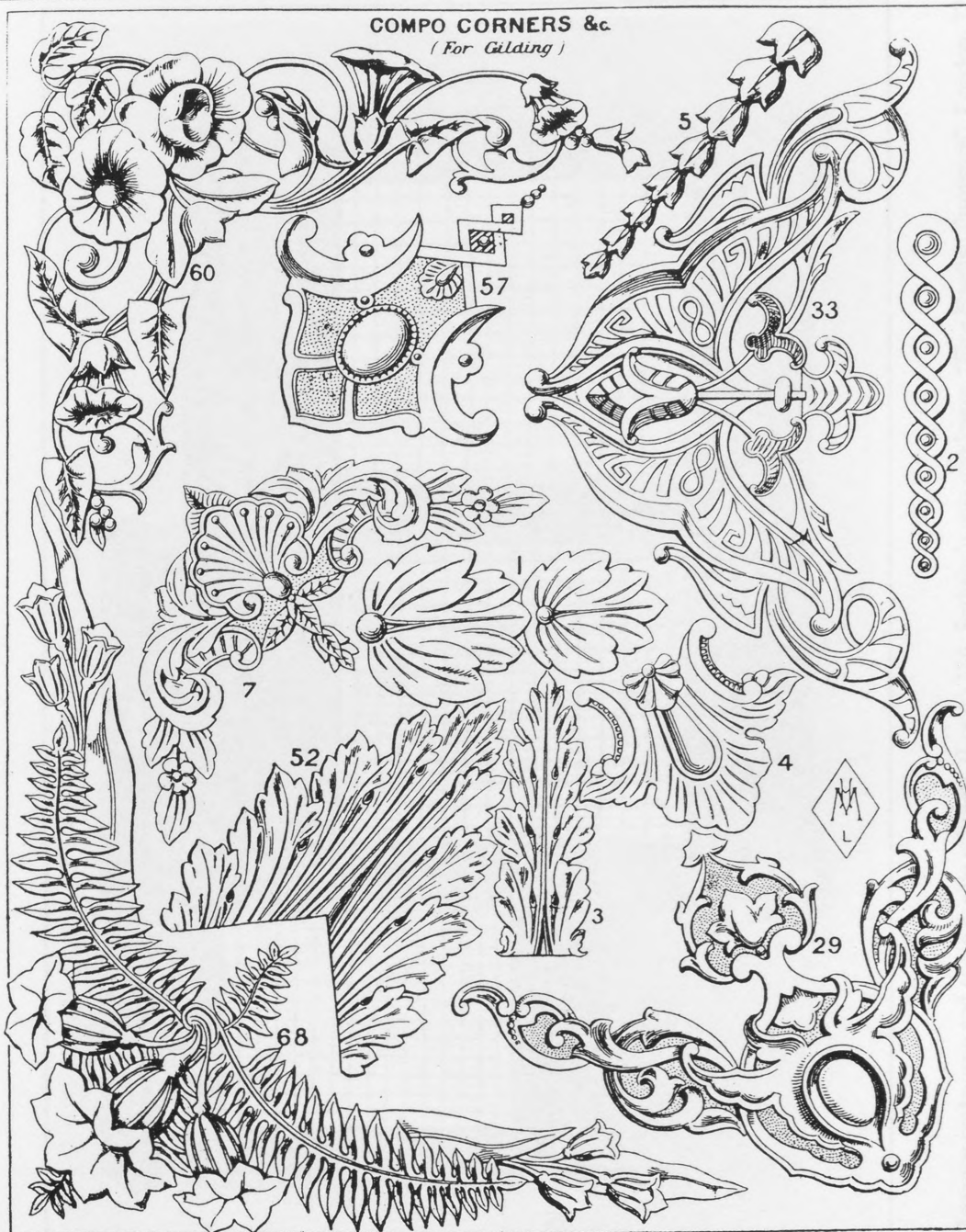


Fig. 52 A page from Morell's catalogue showing a selection of compo corners and other designs.



Fig. 53 A pair of Regency mahogany and she-oak side cabinets, (Lot no. 184, Sotheby's sale catalogue, "Fine English Furniture", London, 22 March 2002).



Fig. 54 “A” and “B” crocodile moulds bearing the initials “JS” (private collection).



Fig. 55 Enlarged view of the (left) crocodile mount from the cabinets in Figure 53. (Pictured very slightly larger.)

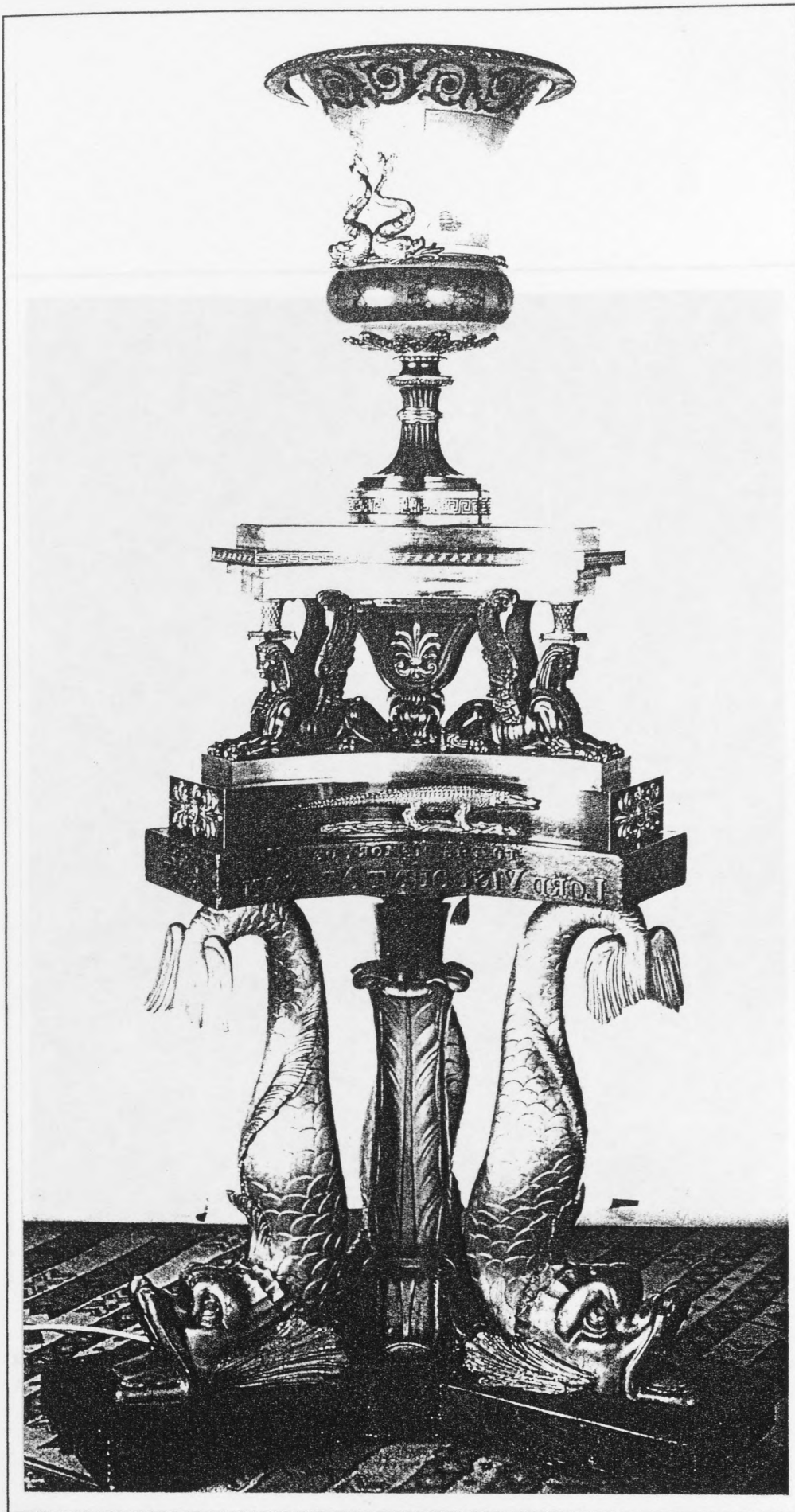


Fig. 56 The Nelson Vase by William Collins (c.1810) from the “Fish Suite”, Brighton Pavilion.



Fig. 57 "Adam" motif made in composition and carton-pierre said to be from the original Adam moulds in the possession of G. Jackson & Sons, early twentieth century.

SAINT GILES
in the
FIELDS

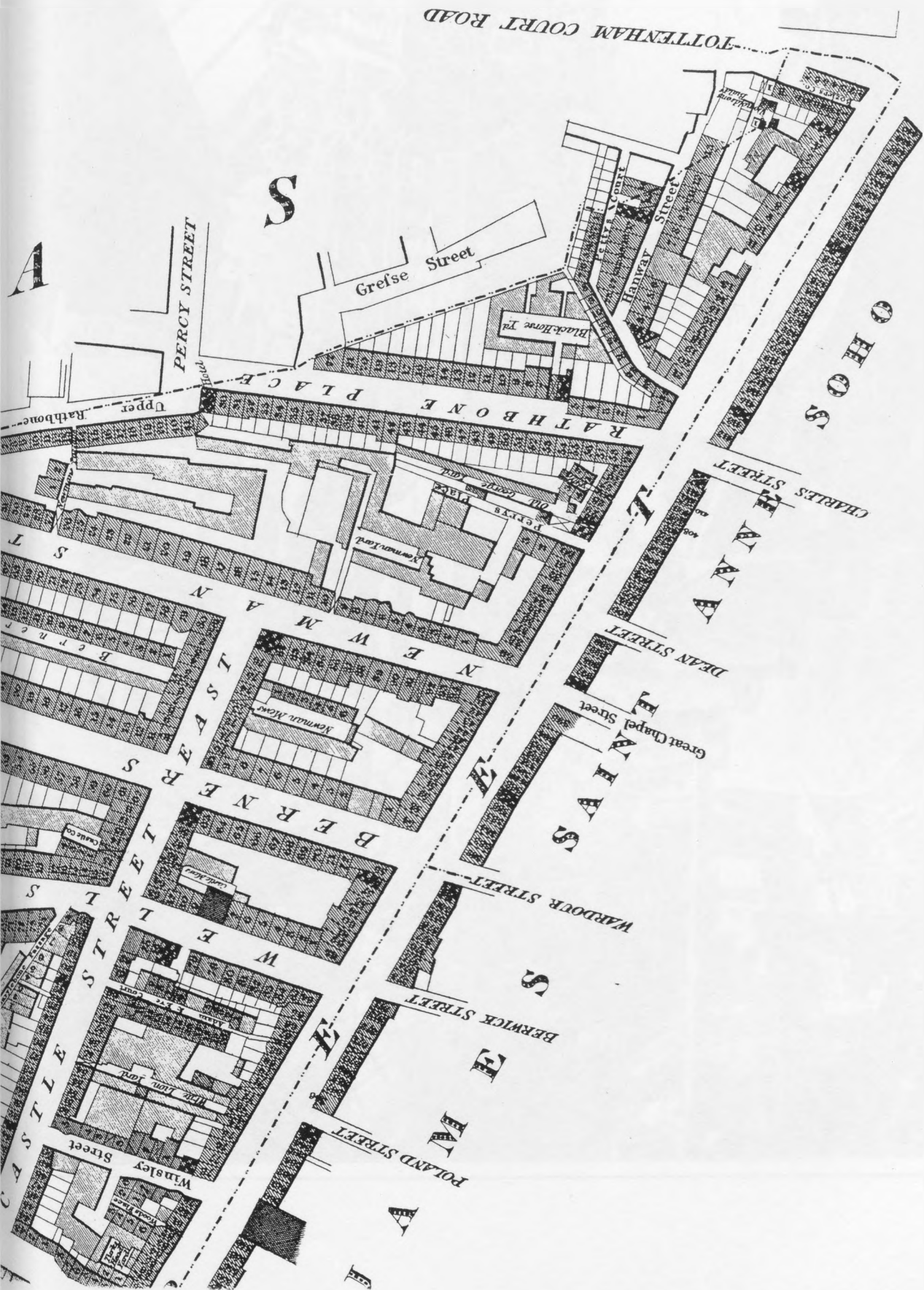


Fig. 58 Detail of the 1832 map of Peter Potter's plan of St Marylebone.

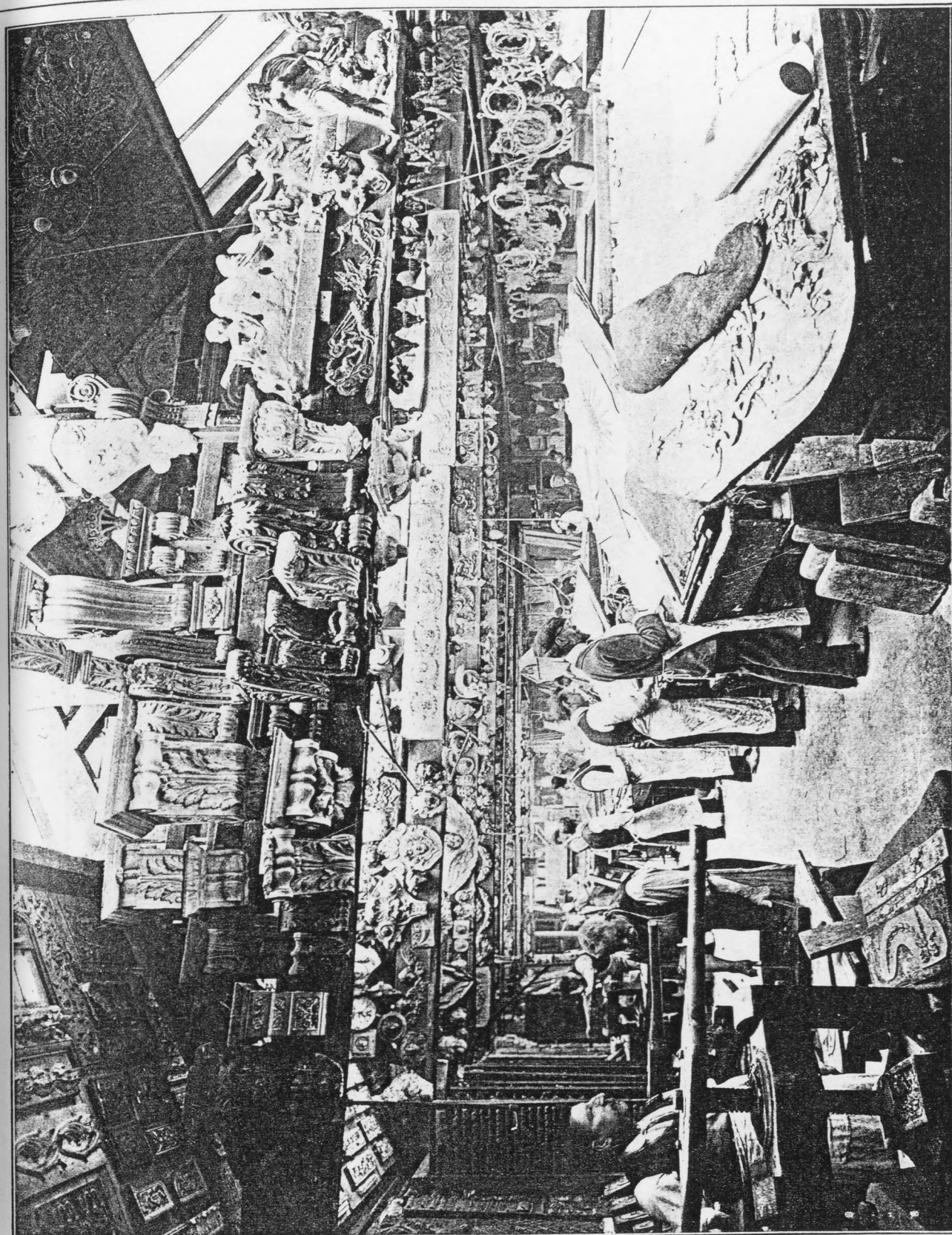


Fig. 59 Jackson's compo workshop, 1908.



Fig. 60 The Etruscan room (1775), Osterley Park House.



Fig. 61 The State Bed (1776), Osterley Park House.



Fig. 62 Section W 3:28-1955 from the Northumberland House Drawing Room, Victoria & Albert Museum.

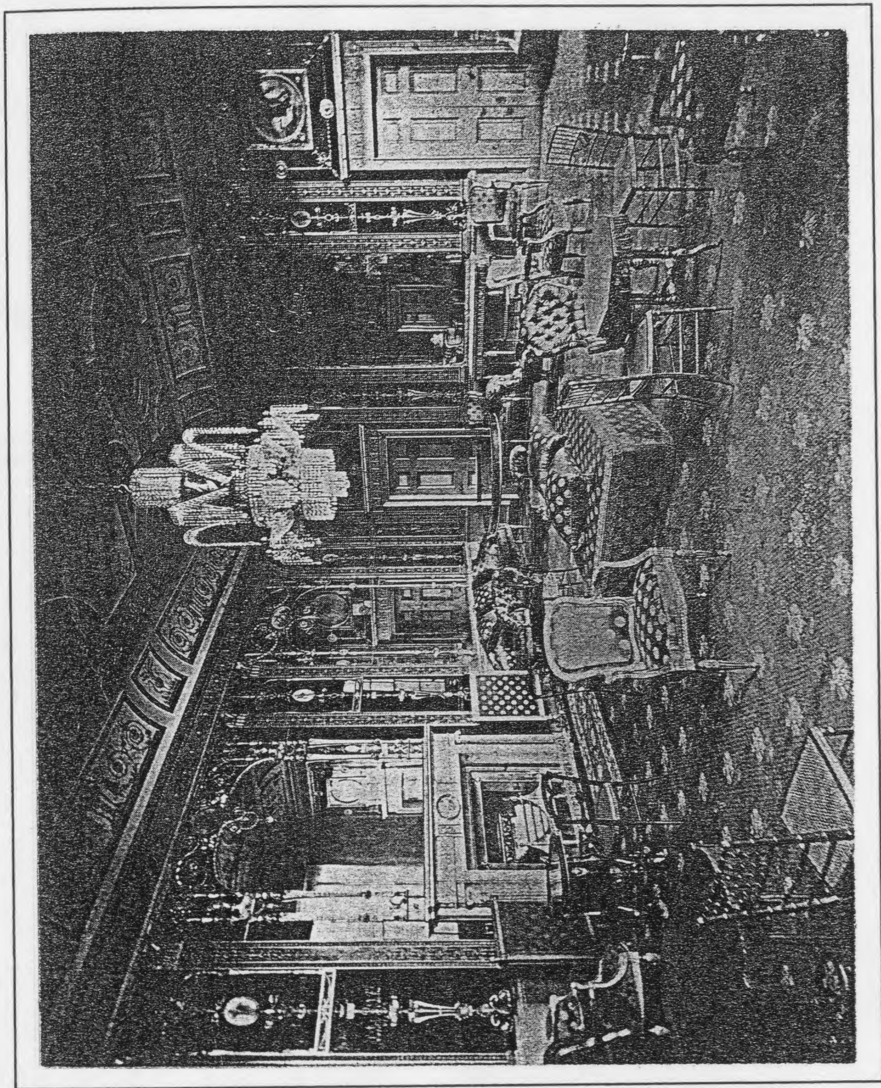


Fig. 63 A photograph of the Northumberland House Saloon, which must have been taken shortly before the demolition of the house in 1874.

Section of the Drawing Room Northumberland

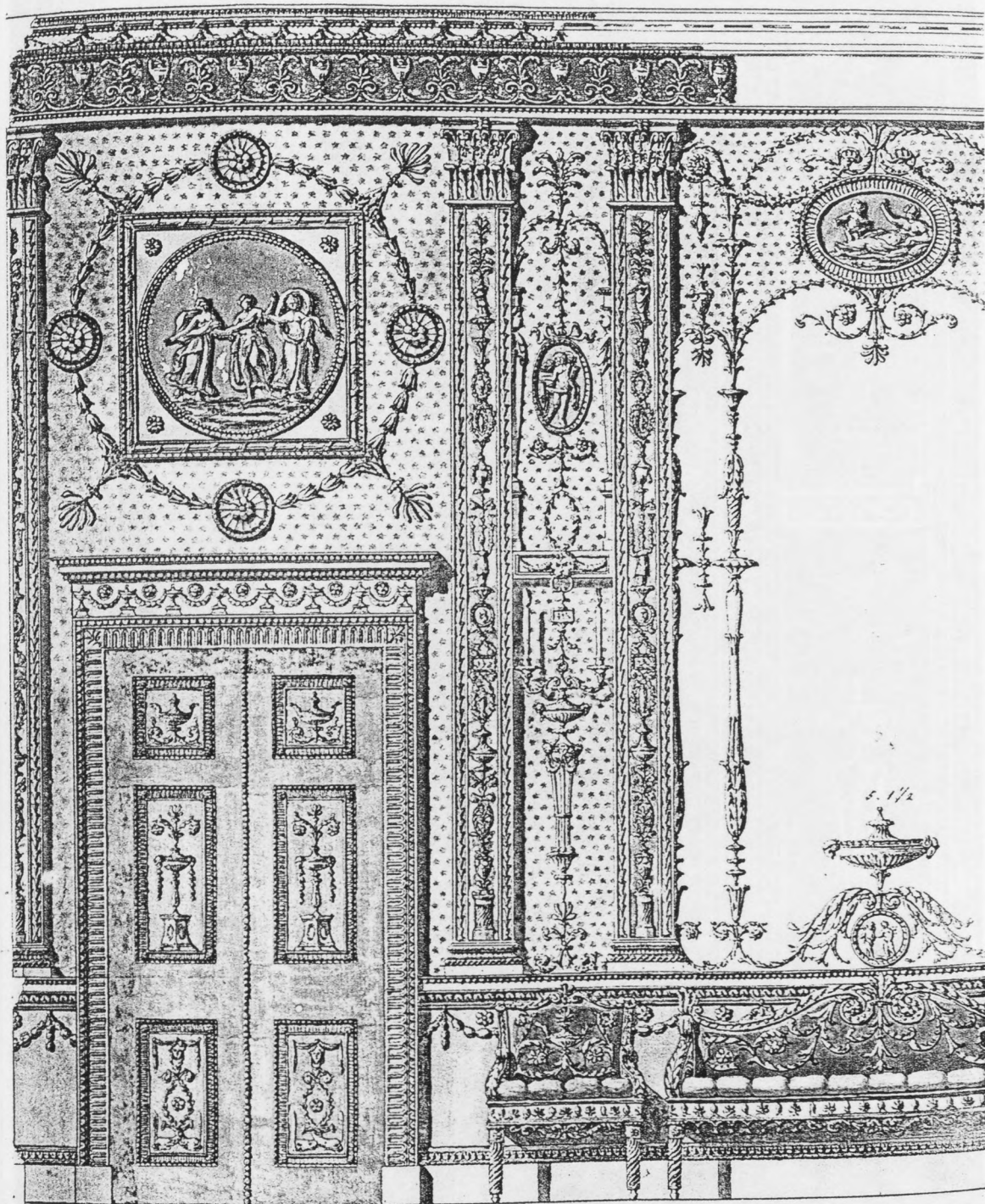


Fig. 64 Adam's plan illustration of one elevation of the Northumberland House saloon c.1773.

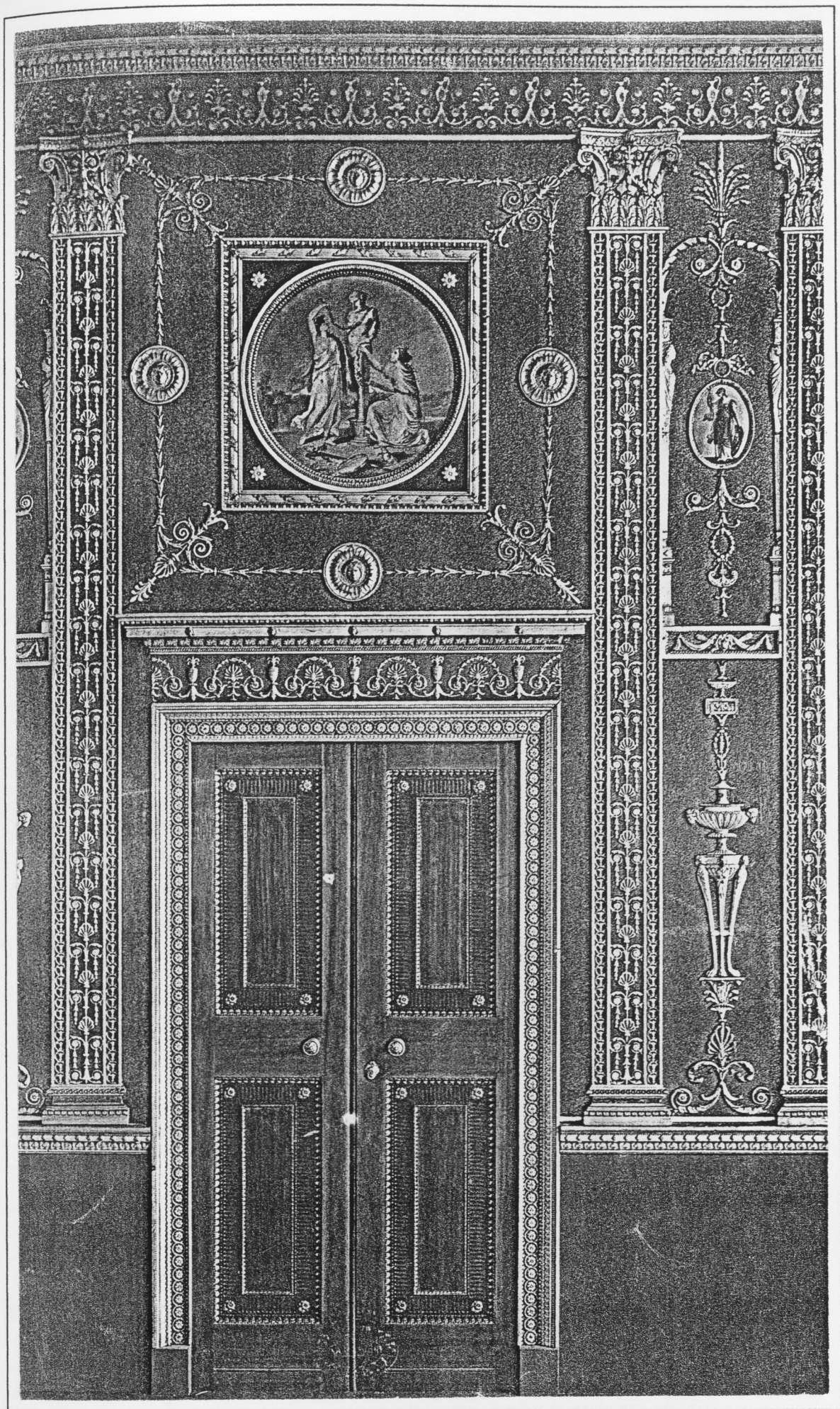


Fig. 65 Section of the Northumberland House Drawing Room, re-erected within the old British Galleries, Victoria & Albert Museum, no.W.3-1955.

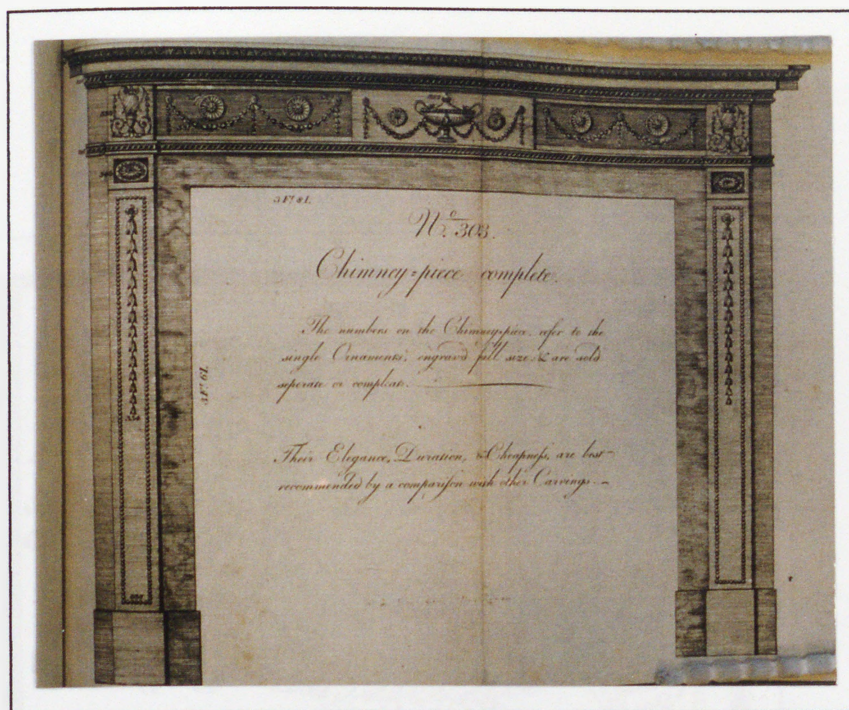
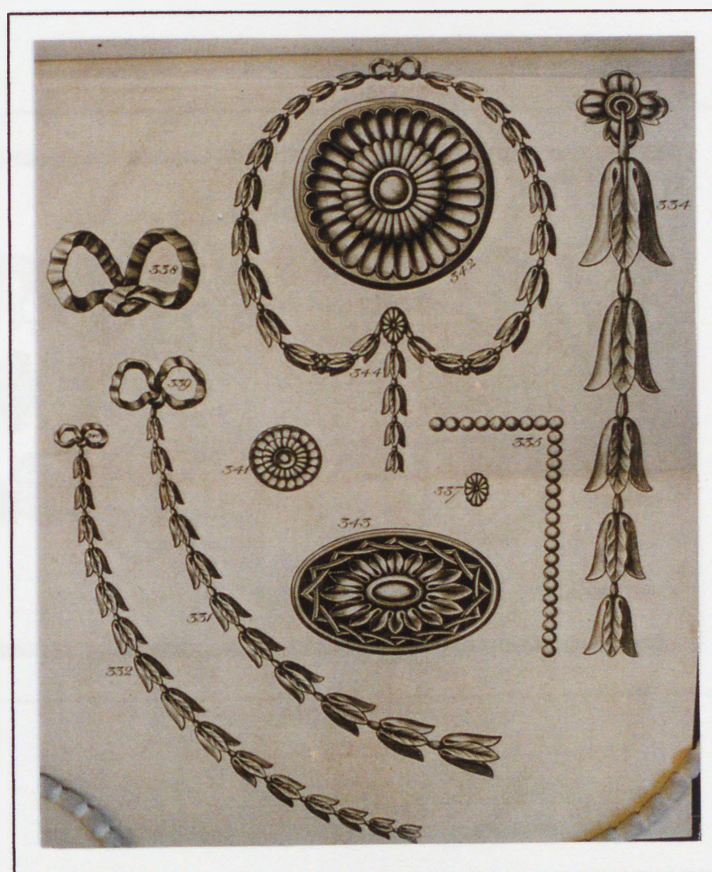


Fig. 66 Plate from a trade catalogue: "No. 303 Chimney-piece complete", Victoria & Albert Museum.

Fig. 67 Plate from the Westwood catalogue illustrating design elements (full size) from the complete chimneypiece design, Victoria & Albert Museum.



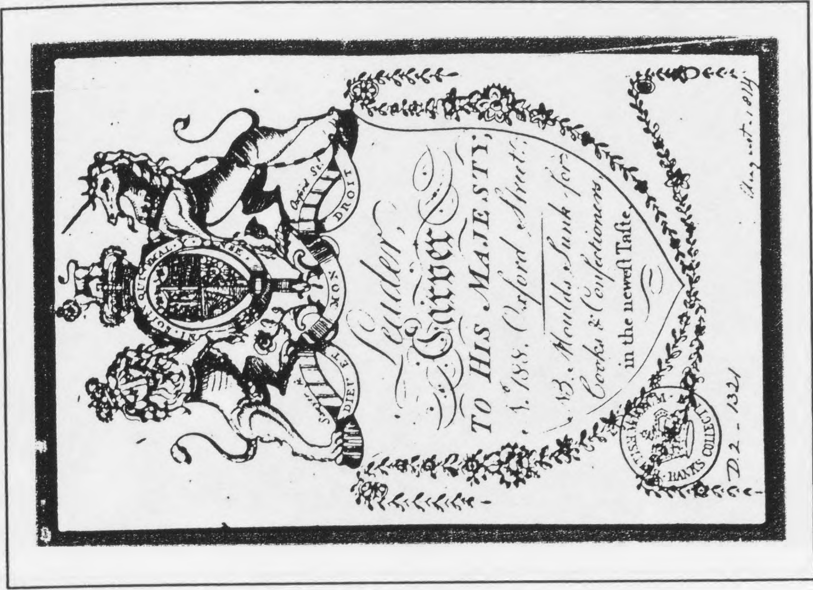
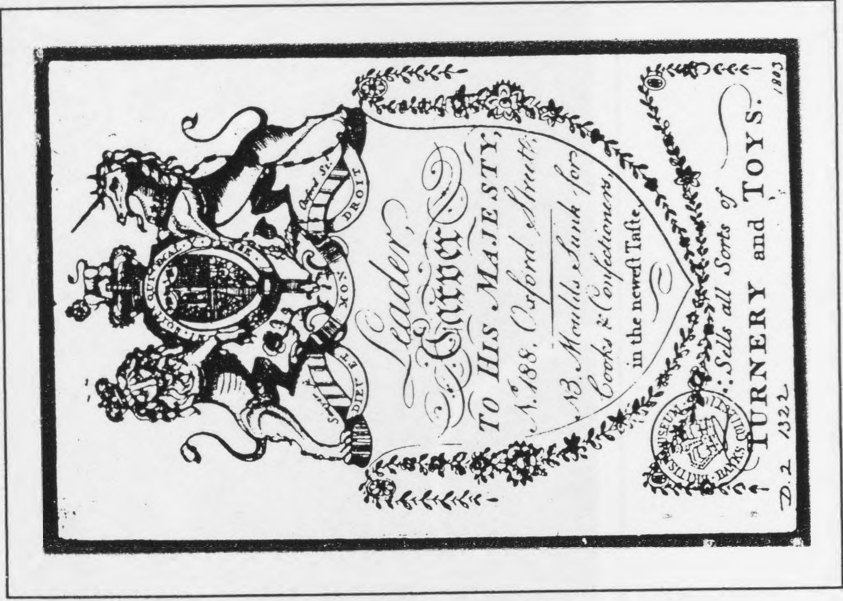


Fig. 68 Trade cards of George Leader (1803) and (1804).



Fig. 69 Details of applied compo decoration to a harp made in 1815 by Sebastian Erard (private collection).



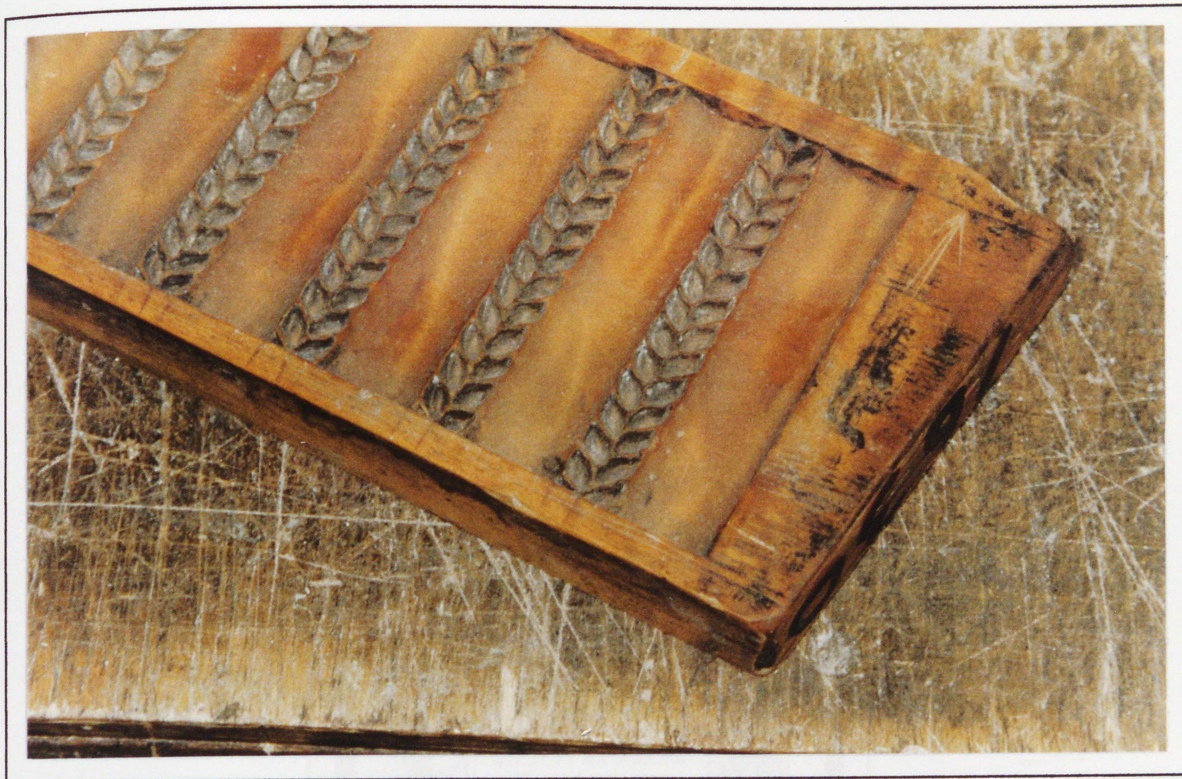


Fig. 70 Detail of a mould within Jackson's workshop originally for ornaments (below) within the Crimson Drawing Room, Windsor Castle (1820s).



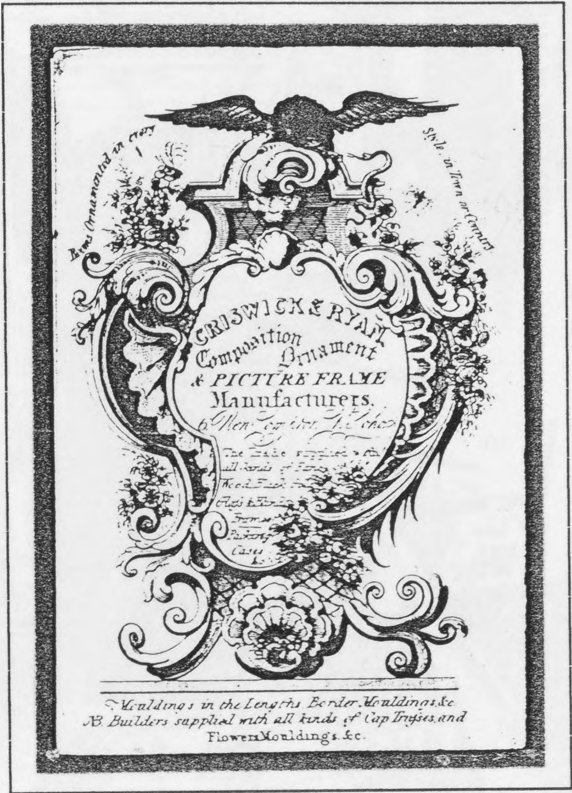


Fig. 71 Trade card of Criswick and Ryan (c. 1836).

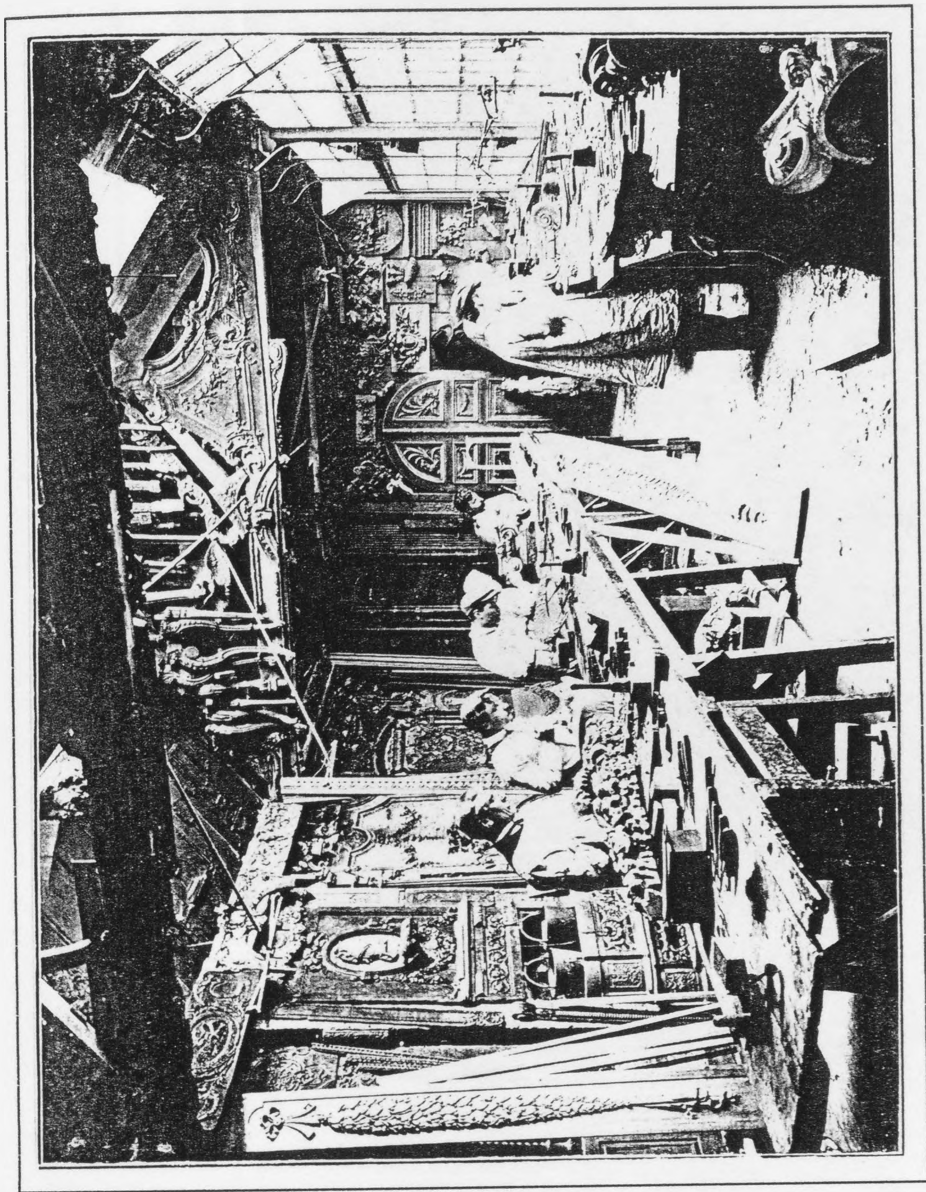
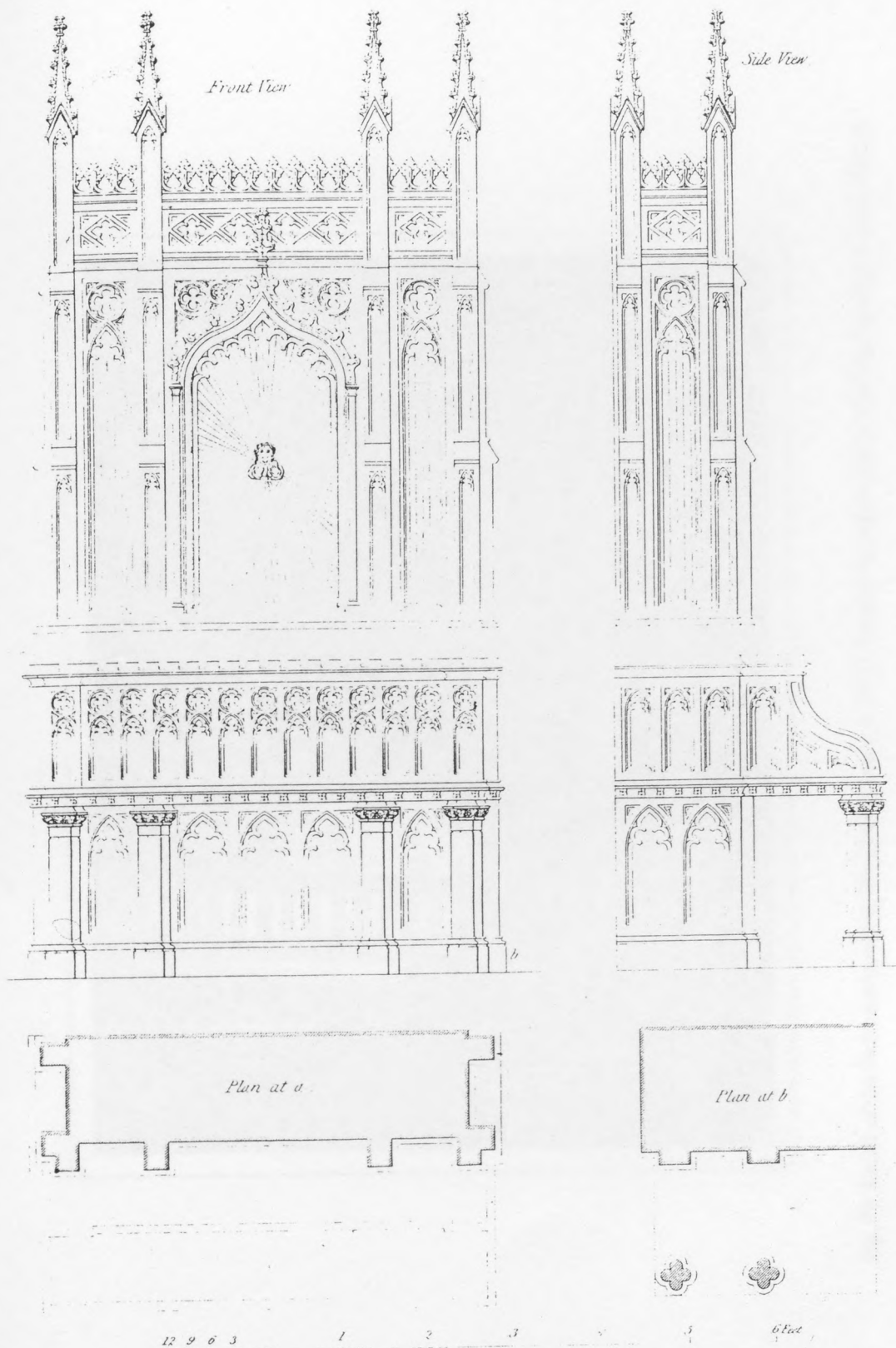


Fig. 72 "The wood-carving shop" (Jackson's workshops at 49 Rathbone Place, 1908).



Fig. 73 Detail of a carved frame surrounding *William Paley* by George Romney (1734-1802), National Portrait Gallery.

Upright Gothic Piano Forte.



Designed & Drawn by Mr. M. H. G. S. M.

Published for H. Fisher, Son & Co. C. C. in London, May 26 1827.

1827

Fig. 74 Upright Gothic Piano Forte (1826).



Fig. 75 Detail of the frame surrounding *The Linley Sisters*, c. 1772, Thomas Gainsborough (1722-88), Dulwich Picture Gallery.

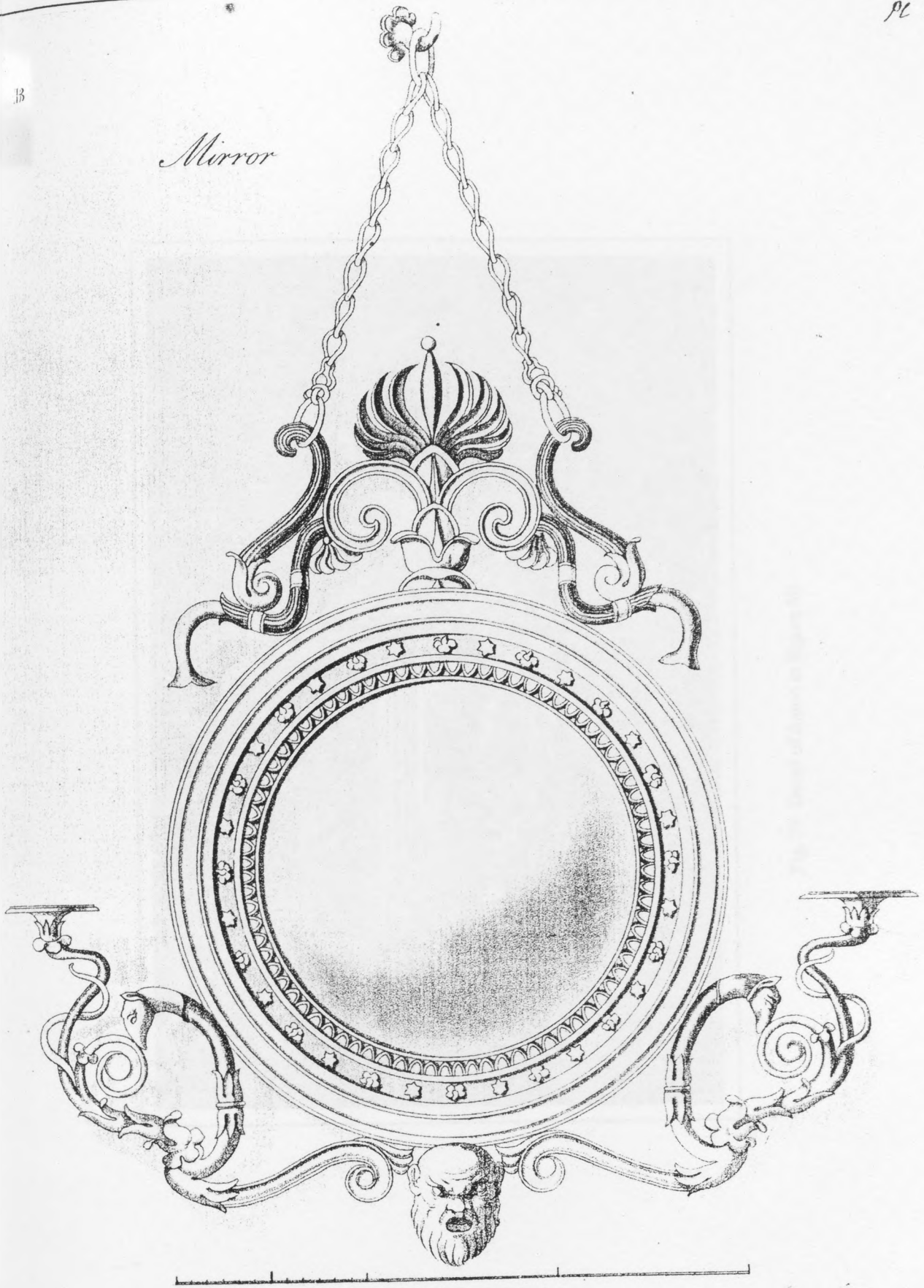


Fig. 76 A further detail (lower left corner) of the frame to *The Linley Sisters*, Dulwich Picture Gallery.



Fig. 77 A convex mirror of similar style to that illustrated in Figure 78. Victoria & Albert Museum, no. W.85-1926.

Mirror



London. Published, Dec. 1. 1804, by J. Taylor, N. 59 High Holborn.



Fig. 78 Design for a mirror (1808), George Smith.



Fig. 79 Detail of frame in Figure 80.



Fig. 80 Frame surrounding portrait of *The Young Prince of Wales*, c. 1792, John Hoppner. Wallace Collection, no.P563.



Fig. 81 Detail of one of two identical frames surrounding *Lord Percy under attainder* and *Watteau Painting*, both by J. W. M. Turner, exhibited in 1831; this example demonstrates "cutting through", Tate Britain.

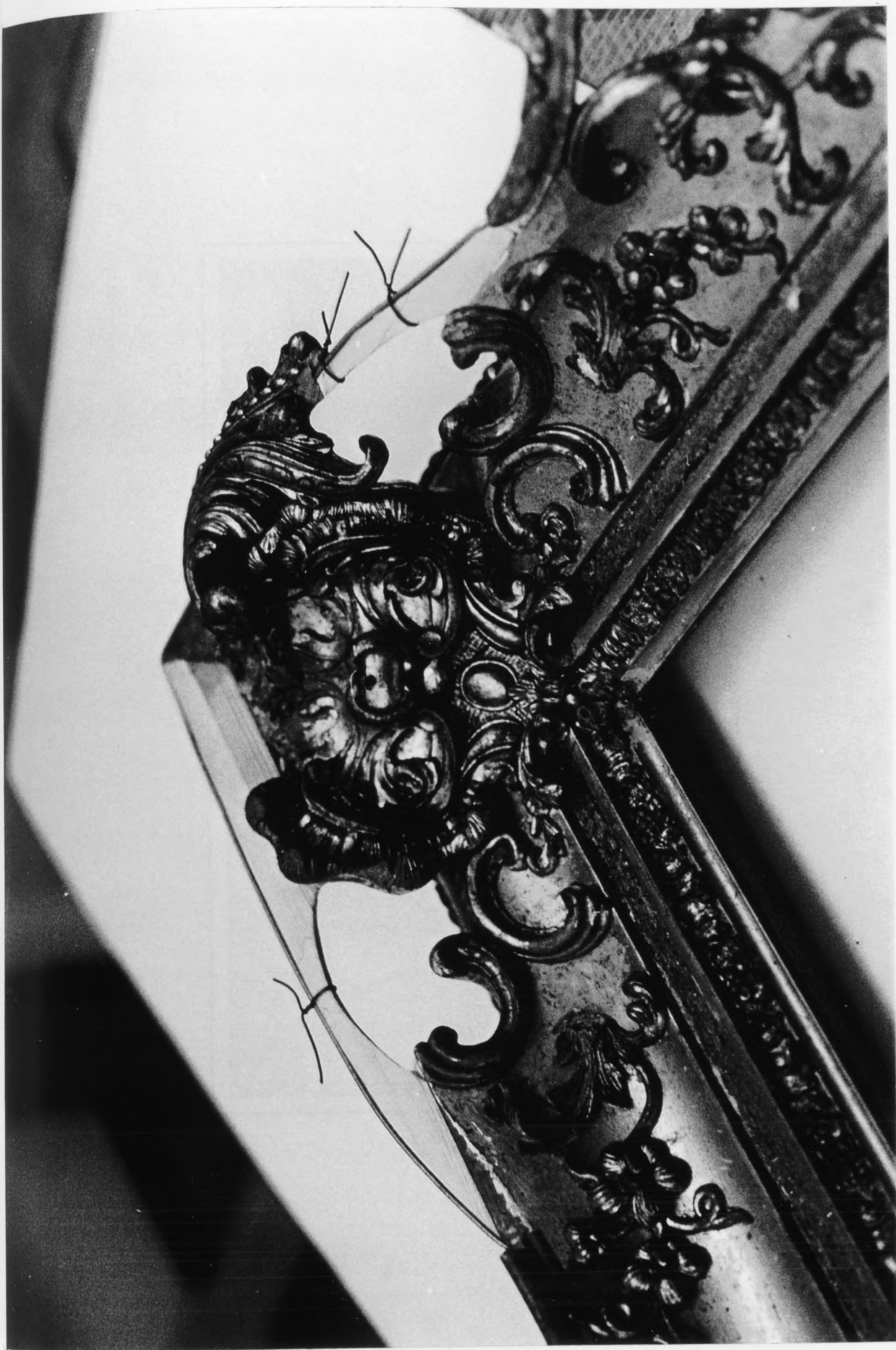


Fig. 82 The conservation of one of two identical frames surrounding *Lord Percy under attainder* and *Watteau Painting*, both by J. W. M. Turner, exhibited in 1831.

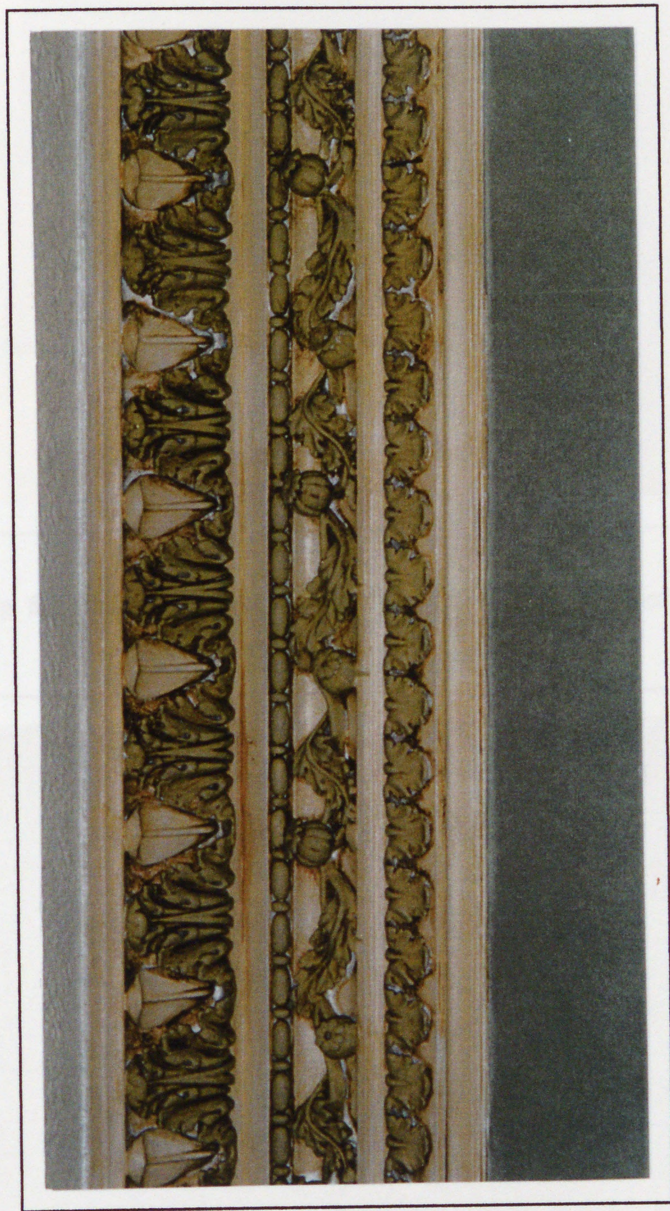


Fig. 83 A cornice, whose decoration is thought to be of composition in what is currently the dining room of Storrs Hall (1790s).



Fig. 84 The trade cards of Peter Binning's forebears (private collection).



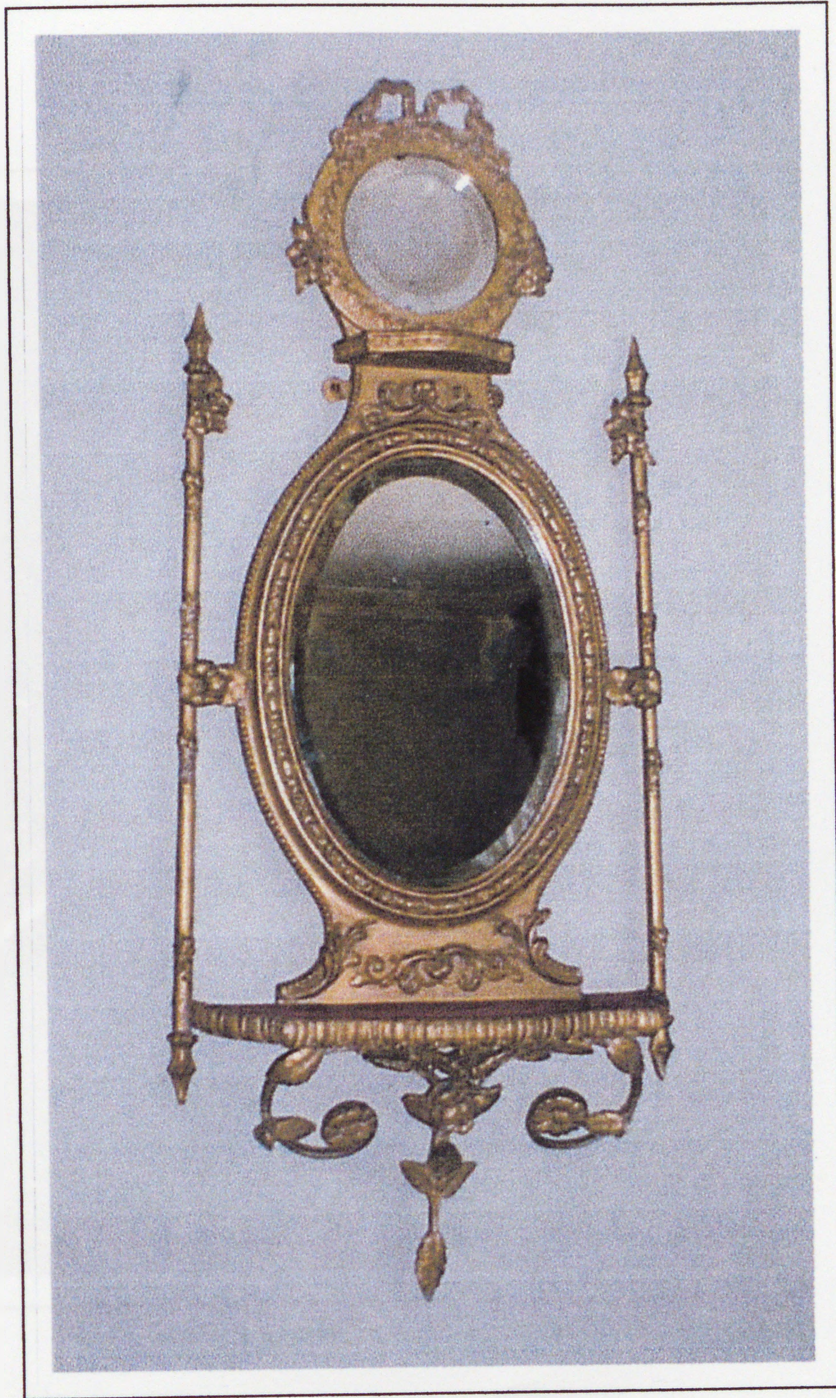


Fig. 85 The “whatnot” probably produced by Alfred Goslett, 1888 (private collection).



Fig. 86 Detail of the “whatnot” in Figure 85 probably produced by Alfred Goslett (1888).

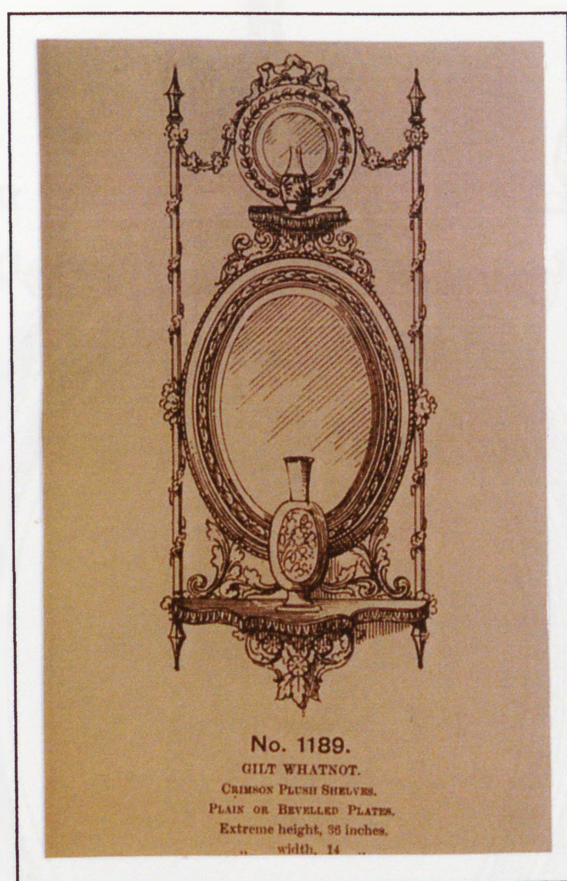


Fig. 87 A page from the catalogue of Alfred Goslett & Co. 1888, illustrating the “whatnot” (no. 1189) in Figure 85.

Fig. 88 A mirror very similar to that of the Goslett example in basic form and bands of compo ornament (private collection).



For gilding see price list.



Fig. 89 A gilt "whatnot" or fancy mirror frame from Morell's catalogue (1910).

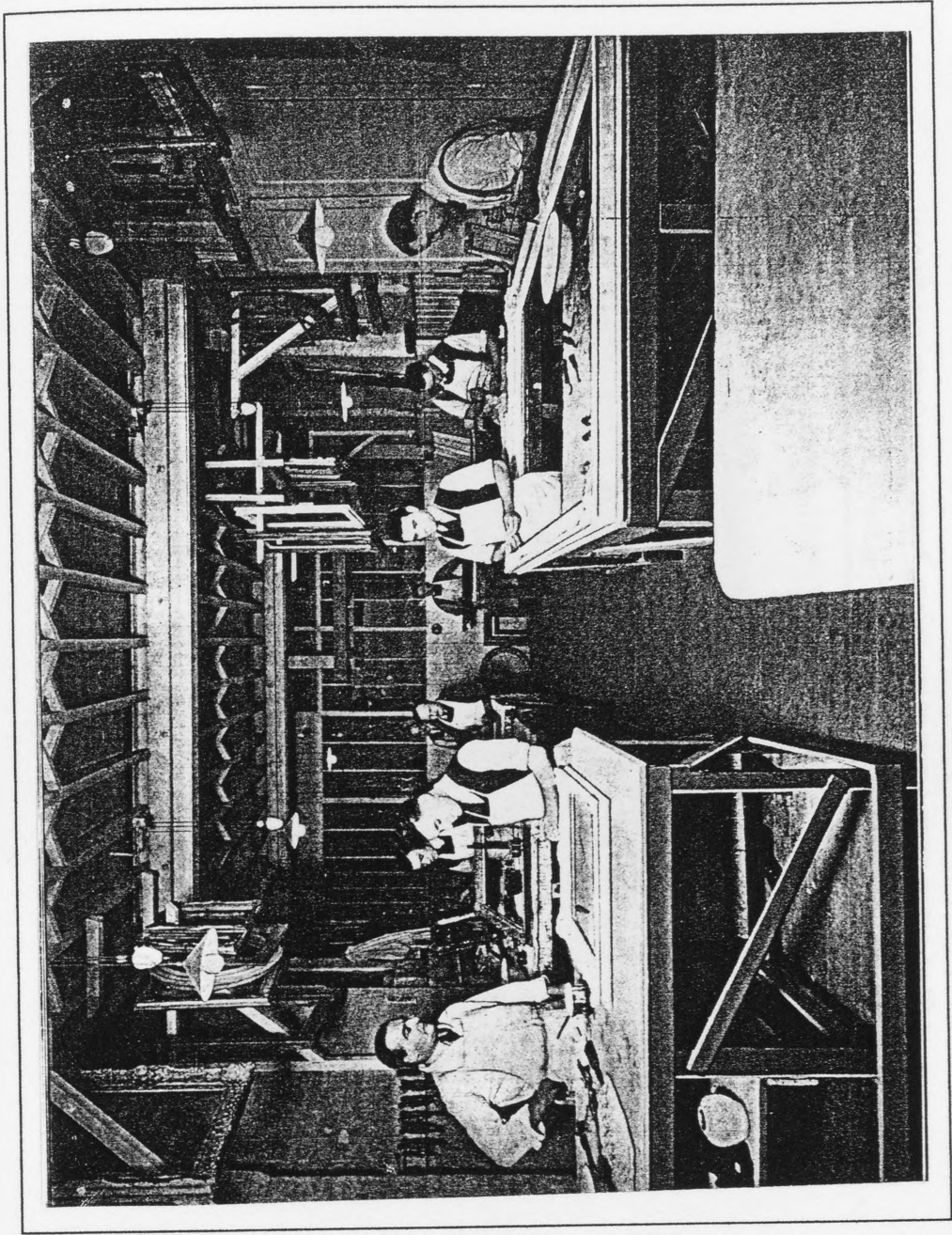


Fig. 90 Bourlet's workshop (1939).



Fig. 91 Frame-maker's label on the "Morell" pattern frame (verso) in Figure 33.

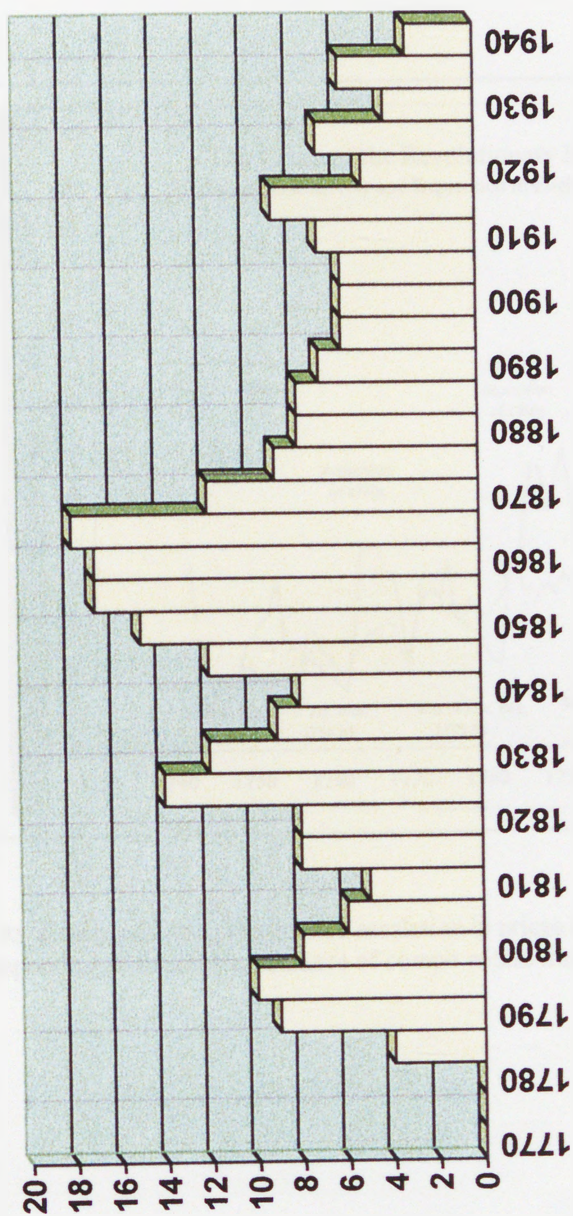


Fig. 92 Graph illustrating the numbers of composition ornament makers found in a wide spectrum of London directories between 1770 and 1940.

No. of compo makers advertising in London directories

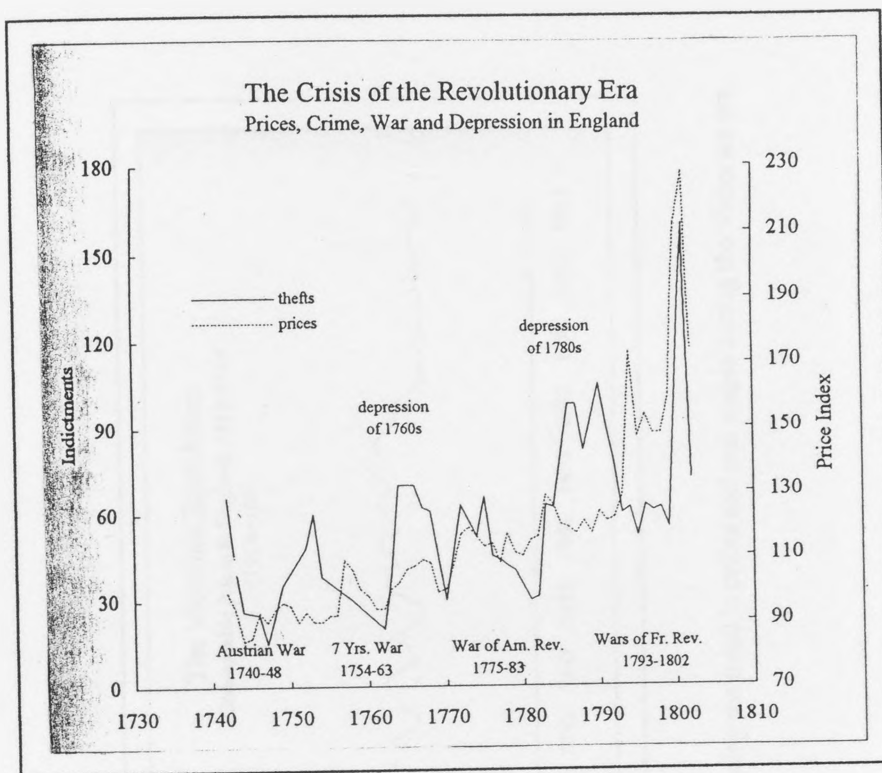


Fig. 93 Graph indicating the marked escalation in prices in England at a time corresponding to the first appearance of compo within trade directories in the early 1780s.

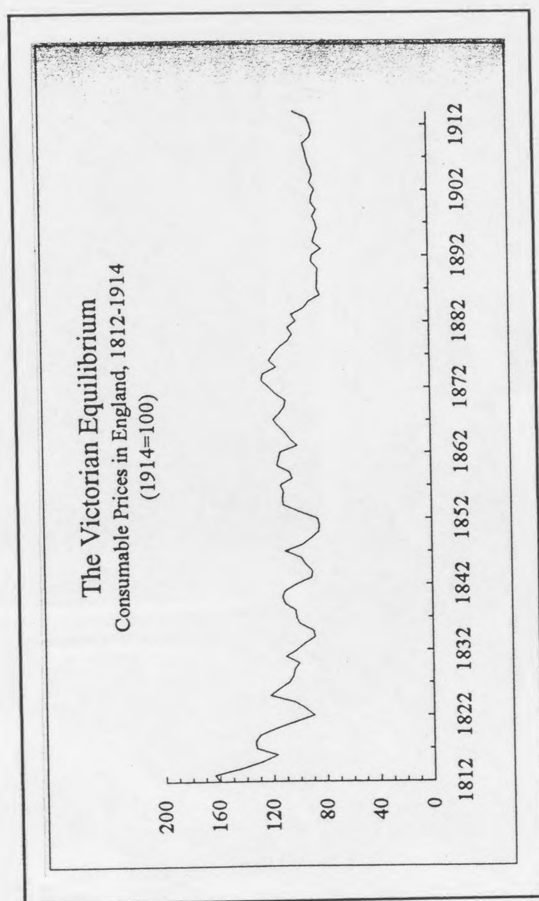


Fig. 94 Graph indicating the trend in prices and real wages during the Victorian era.



Fig. 95 Detail of frame made by Thomas Temple to the design of Benjamin Dean Wyatt for the Waterloo Gallery, Apsley House (c.1830).

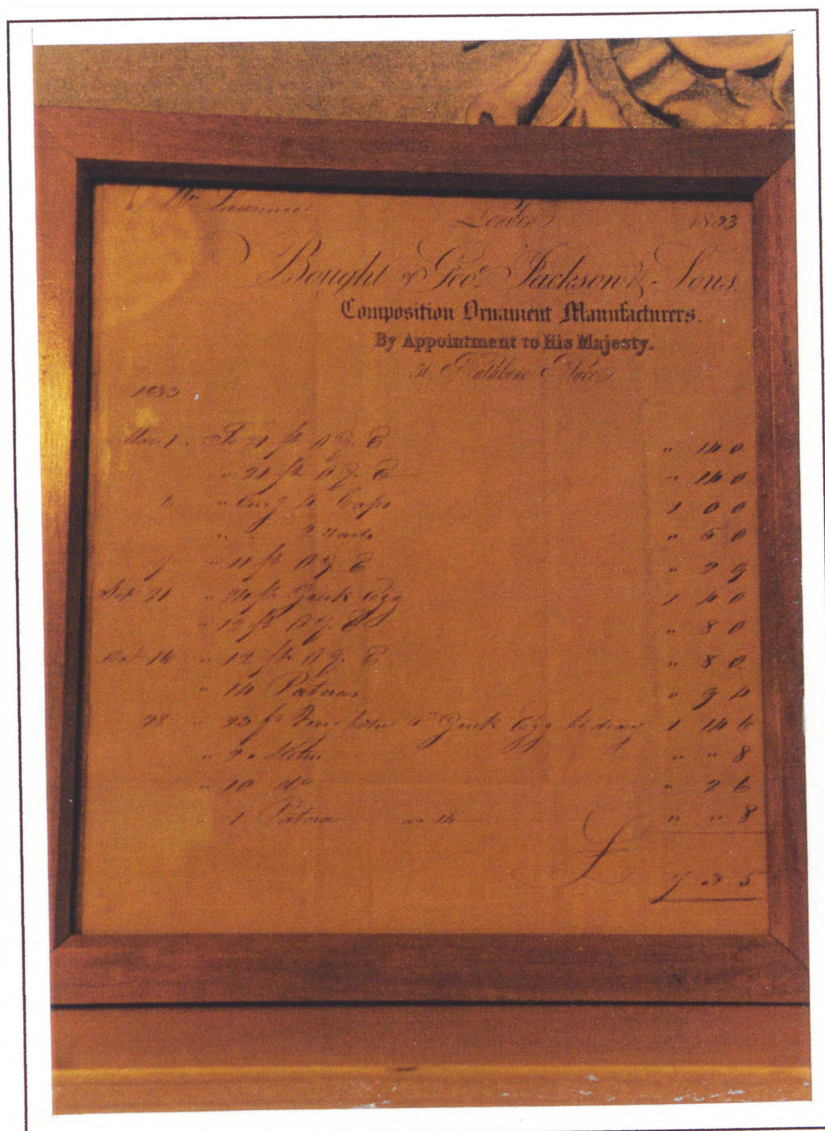


Fig. 96 An early surviving bill to a Mr. Lawrence from Jackson's, described solely as "Composition Ornament Manufacturers" at this date (1833).

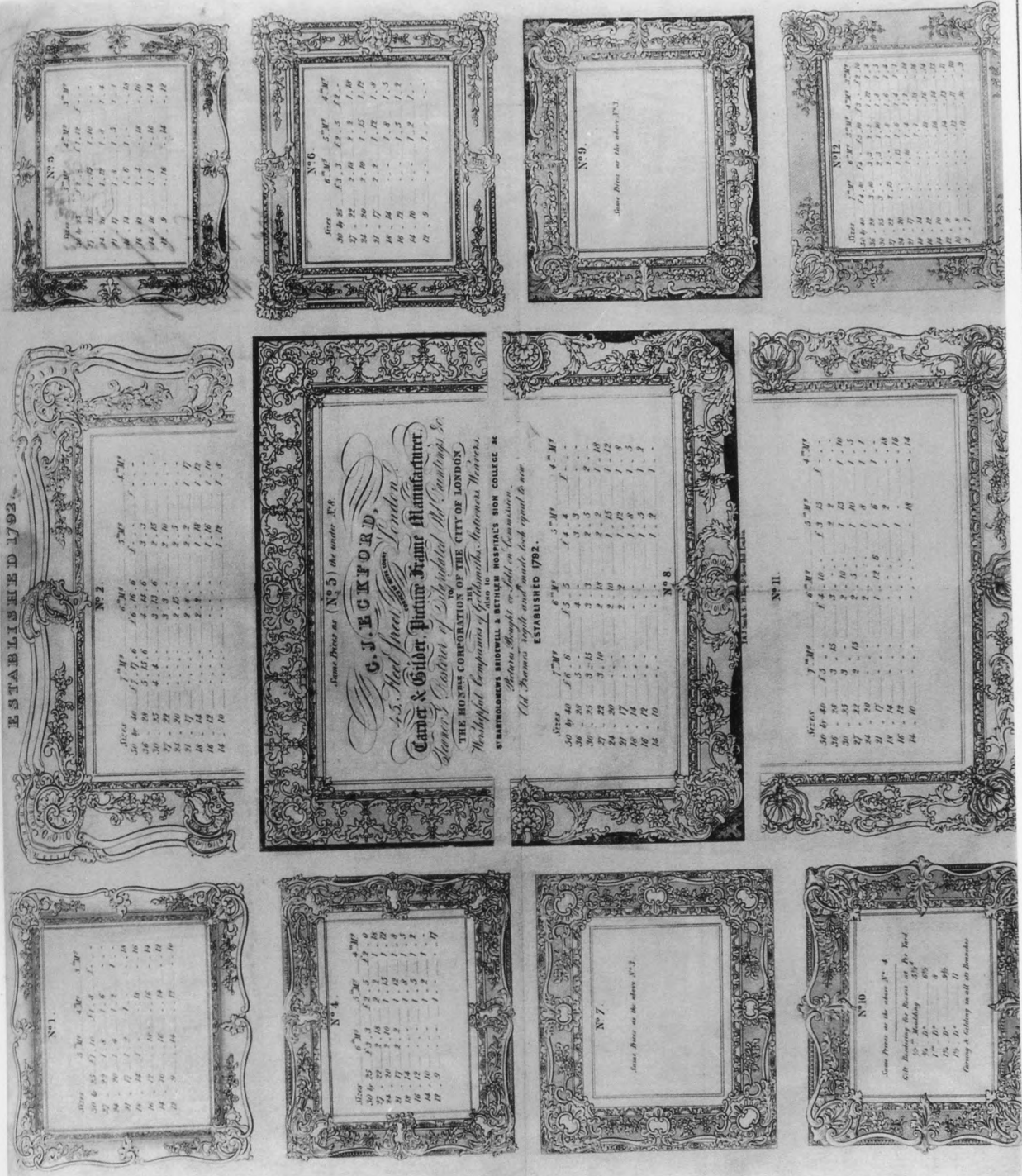


Fig. 97 The trade sheet of C. J. Eckford (c.1841)

ELEGANT AND ORNAMENTED PICTURE
FRAMES OF A SUPERIOR DESCRIPTION,
WARRANTED TO CLEAN.

C. J. ECKFORD, 45, FLEET-STREET,
corner of Mitre-court, Temple, opposite Fetter-
lane, begs leave to inform Artists, the Trade, and
Public, that they can obtain A LARGE AND CLEAR
EXPLANATORY SHEET OF DRAWINGS, with
numerous elegant Patterns, the Size and Prices attached
to the various Frames, sent gratis and free of postage to
any part of the United Kingdom.

Old Frames re-gilt; large and small Miniature Frames
at proportionate prices. Fancy-wood Frames of every
description. Orders from the country punctually at-
tended to.

ESTABLISHED 1792.

Fig. 98 An advertisement of C. J. Eckford (1841).

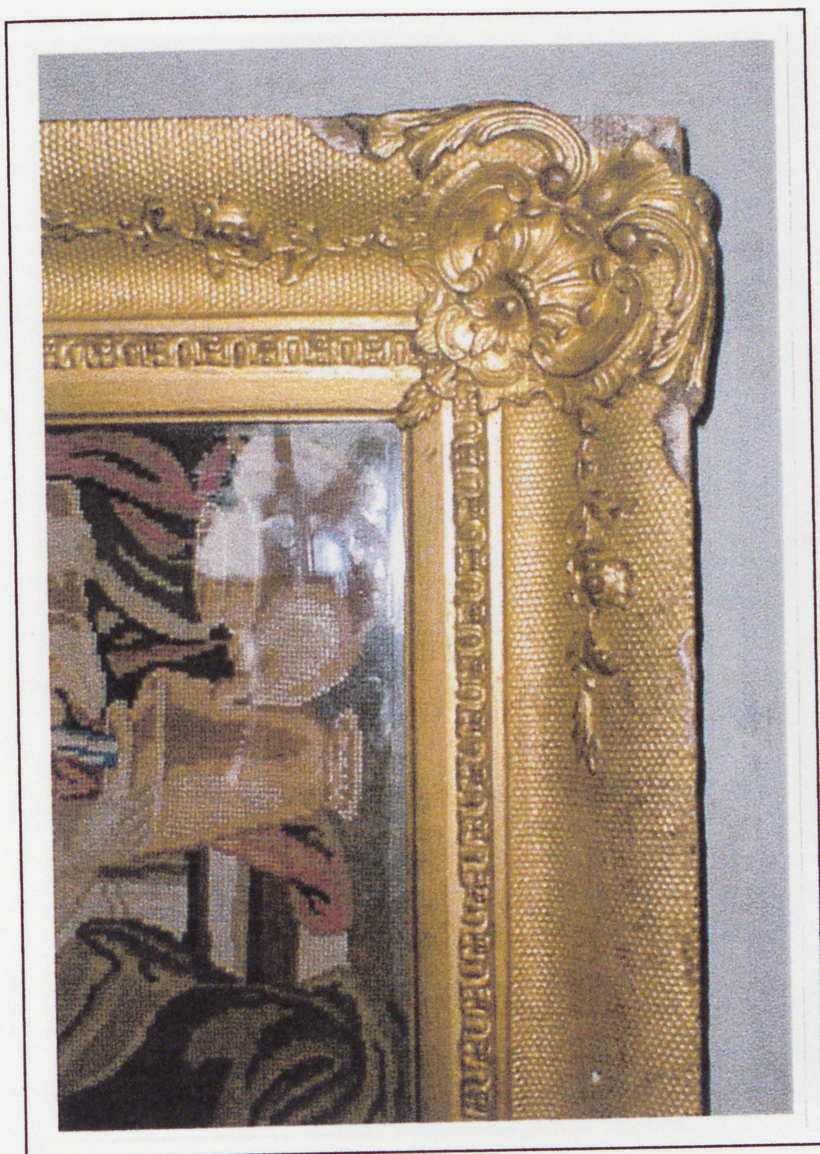


Fig. 99 Corner detail of a straight sided picture frame (now surrounding wool-work picture) similar to no. 12 featured in Eckford's trade sheet (c. 1840).



Fig. 100 The frame surrounding *Dulcinea del Toboso* by C.R. Leslie (exhibited at the RA in 1839), Victoria & Albert Museum no. F.A.131.



Fig. 101 Details of four frames from the Ellison Collection of identical pattern Victoria & Albert Museum.



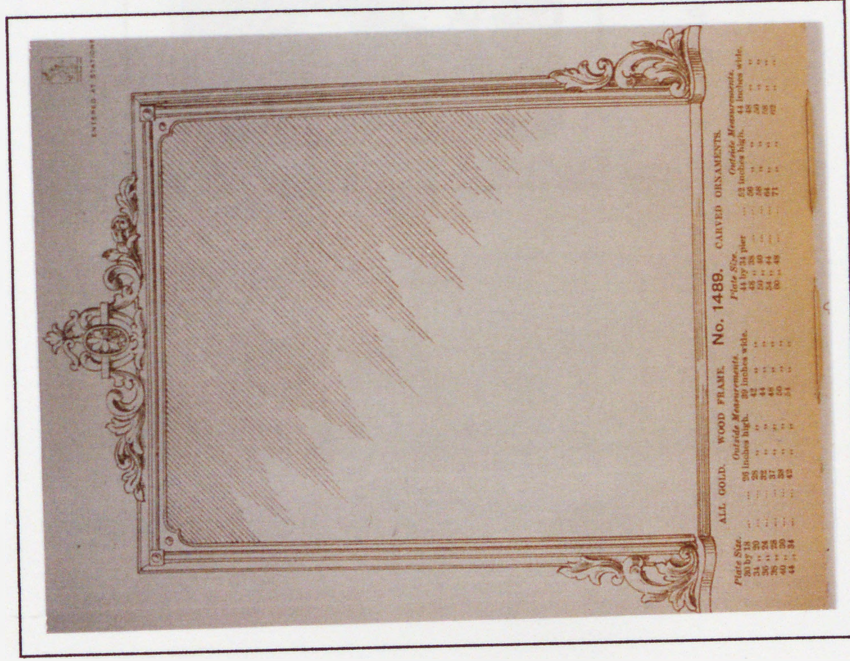


Fig. 102 Carved and compo mirror frames of similar size and style from the catalogue of Alfred Goslett (1888).

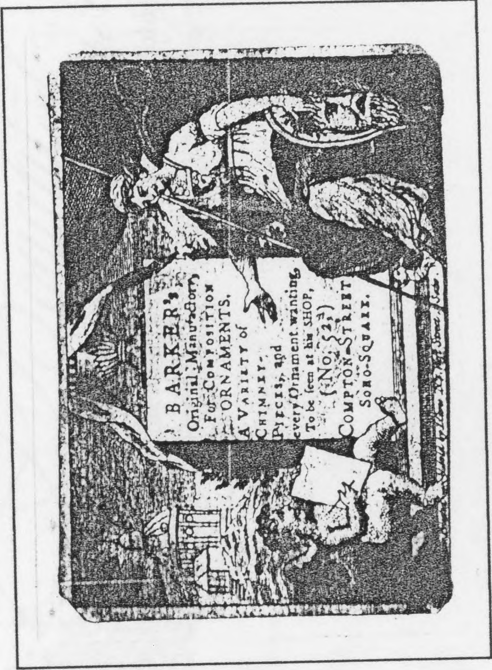


Fig. 103 Trade card of Barker (c. 1790s).

Wm. Dyer Esq. Comptroller of the Ordnance
London, Feb. 27. 1792



Bought of Lane
Original Inventor of the Composition
Manufactory for Chimney Pipes, Mouldings, Ornaments &c.
N^o. 18, Newgate Street, Hanover Square.

10 1/2 doz. Dyer's work	10 1/2 - 1.4.0
10 1/4 doz. Dyer's work	10 1/4 - 1.4.6
10 1/2 doz. Dyer's work	10 1/2 - 1.3.6
10 1/2 doz. Dyer's work	10 1/2 - 1.2.6
10 1/2 doz. Dyer's work	10 1/2 - 1.11.6

Recd. Dec. 12. 1792 Wm. Dyer Esq.
Wm. Dyer

Fig. 104 Shop bill of Lane (dated 1792).

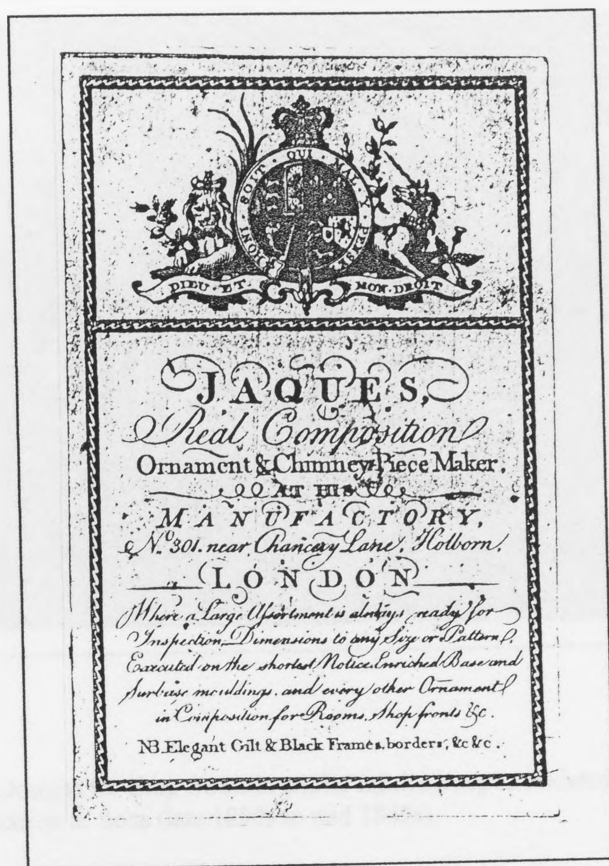
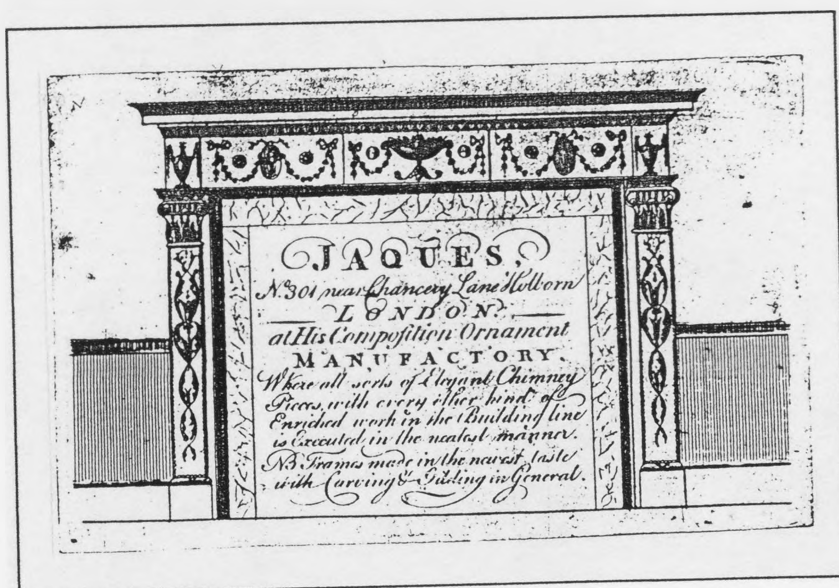


Fig. 105 Two trade cards of Jaques of different design (dated to between 1784 and 1790).



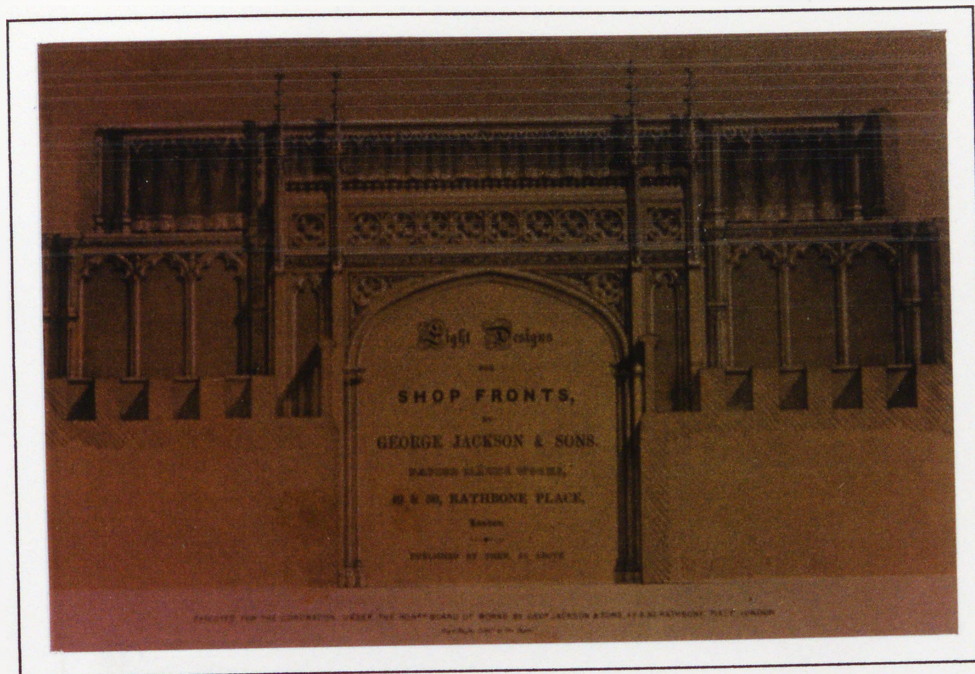
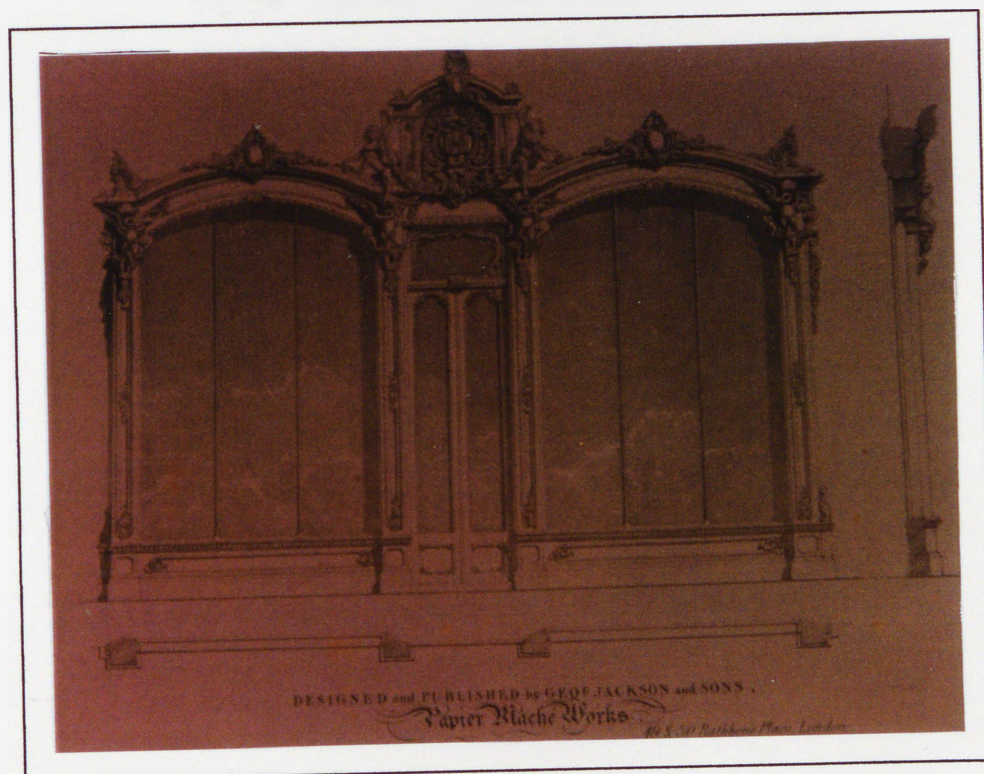


Fig. 106 Designs for shop fronts in papier mâché from an undated catalogue of George Jackson & Sons (late 1830s to mid 1840s).



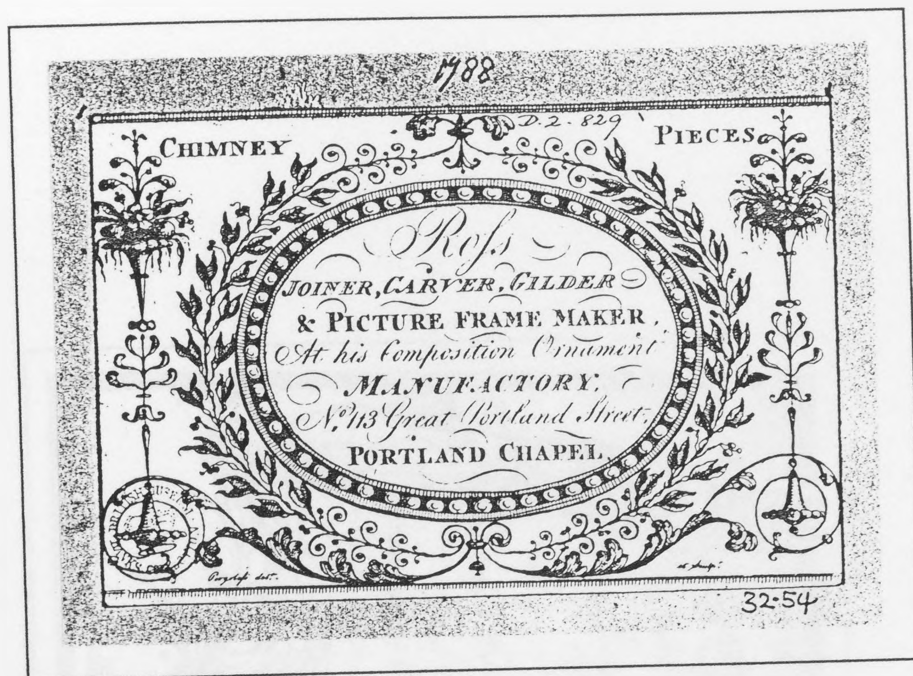


Fig. 107 Trade card of David Ross, 1788.

Fig. 108 Trade card of Thomas Poyntell. (1783-5)

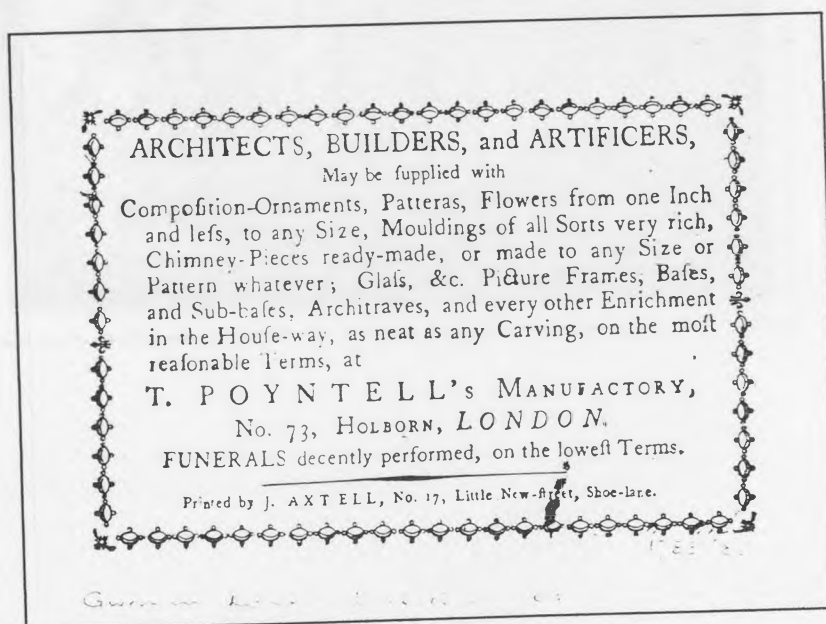




Fig. 109 Trade card of Thomas Brown. (c. 1820).

HARRADEN,

Carver, Gilder, Printseller,

Upbolsterer.

Removed from S^t Martins Lane,

N^o 78, Wells Street, Oxford Street,

L O N D O N.

*Pictures, Prints, and Drawings, Fram'd & Glaz'd;
Looking Glases, Gerandoles &c in the newest taste & fashion,
Glases new Silver'd or Exchang'd, old Frames new Gilt;*

Pictures clean'd and hung in a peculiar manner;

*Fine Prints (modern and antique,) various
Drawing Books, drawing paper, Pencils and Colours;*

Fancy decorations, Medallions, Borders &c;

Prints and Drawings for copying lett on hire;

by the Piece, Month or Quarterly Subscription;

AB, Sent to any part of England with safety;

Gerandoles and Stands with lights for the corner of Rooms,

hire for Routs, Balls &c.

Floors decorated in Chalk Ornaments for Balls. -

Ornamentals, Drawing taught - Drawings mounted,

Engraving and Printing in all its Branches,

*Damask, Cotton, or other Furnitures made up
in the most elegant Stile, old Furnitures clean'd alt*

or made up, and every Article in the abv.

Br. in the best manner & moderat

Funerals Perform'd.

1792.

Fig. 110 Trade card of Harraden. (1792).

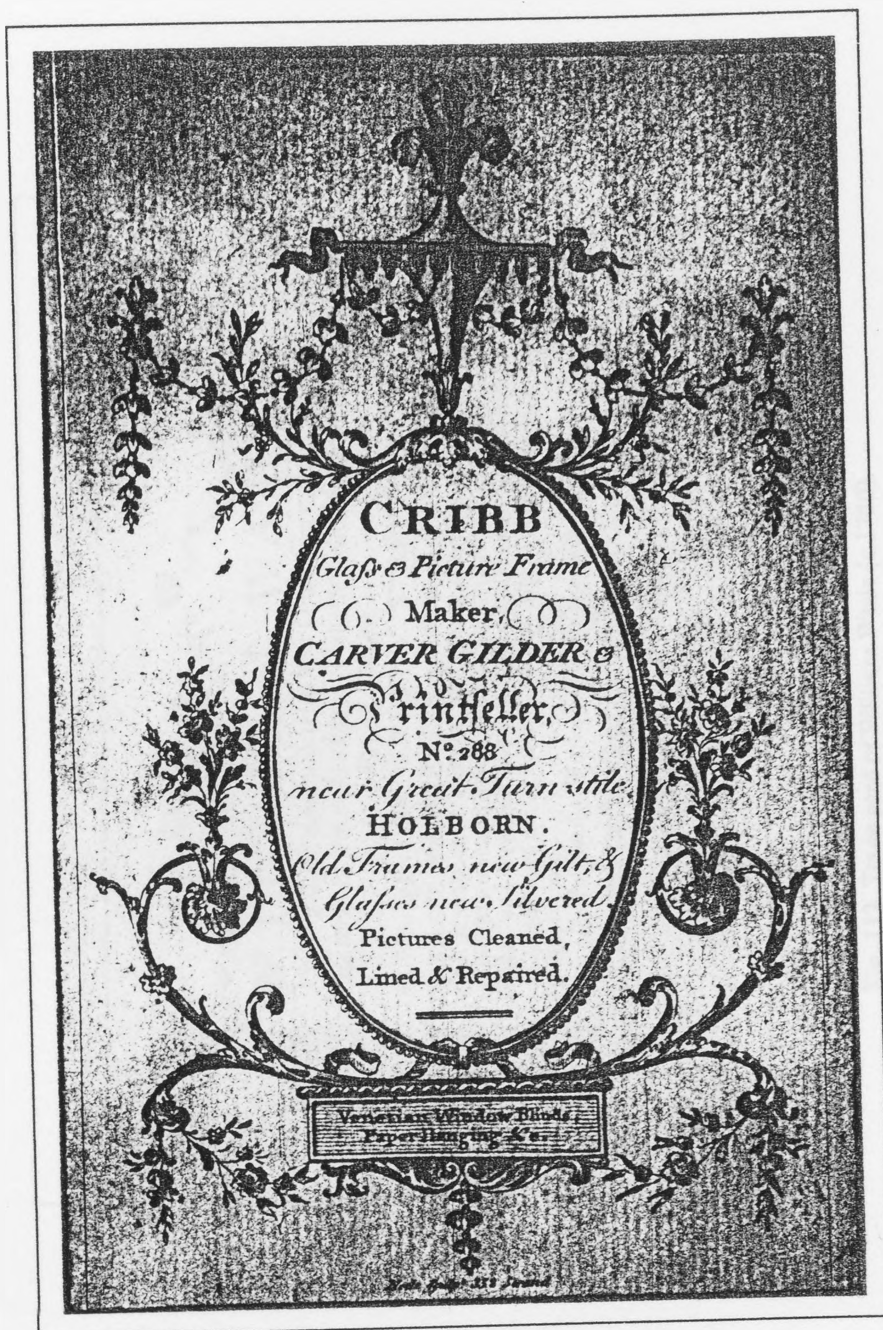


Fig. 111 Trade card of Robert Cribb (c.1790s to 1800s).



Fig. 112 Trade card of William Wade (c.1780).

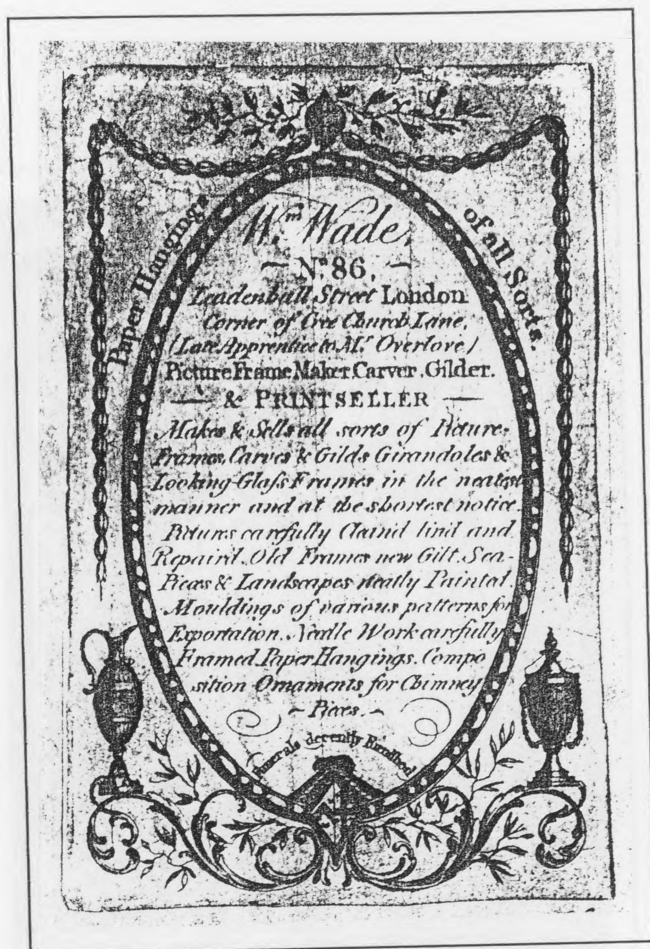


Fig. 113 Trade card of William Wade (thought to be post-1780).



Fig. 114 Trade card of Sharp (c. 1780s).



Fig. 115 Trade card of Edward Wyatt. (c.1790s to 1810s).



Fig. 116 Trade card of Hartley (c.1890s).

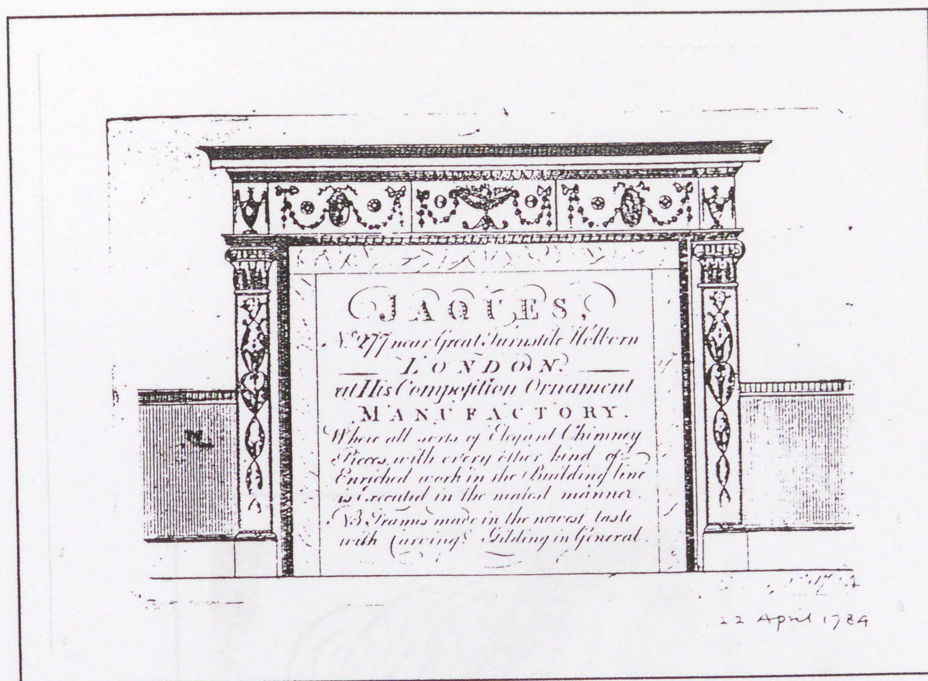


Fig. 117 Trade card of Jaques. (1784).

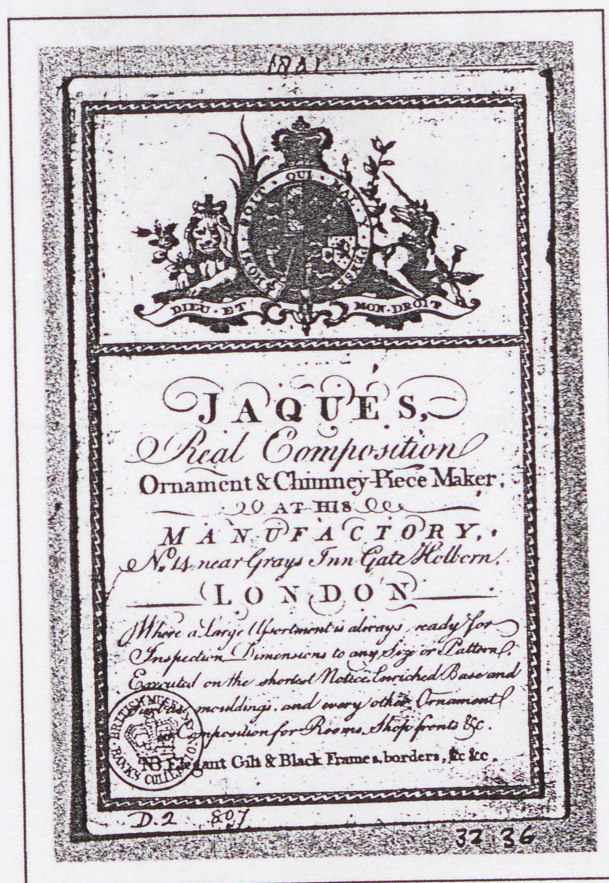
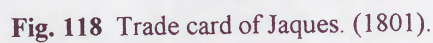




Fig. 119 Trade card of George Morant (c. 1820s).

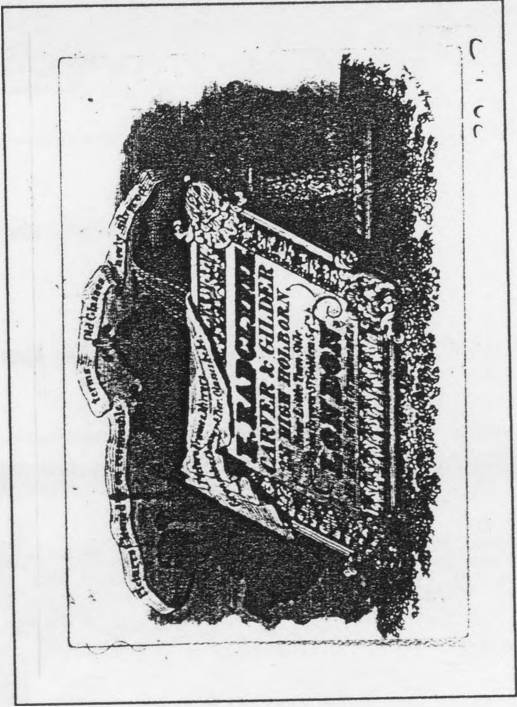


Fig. 120 Trade card of Edward Radcliffe (c. 1827).

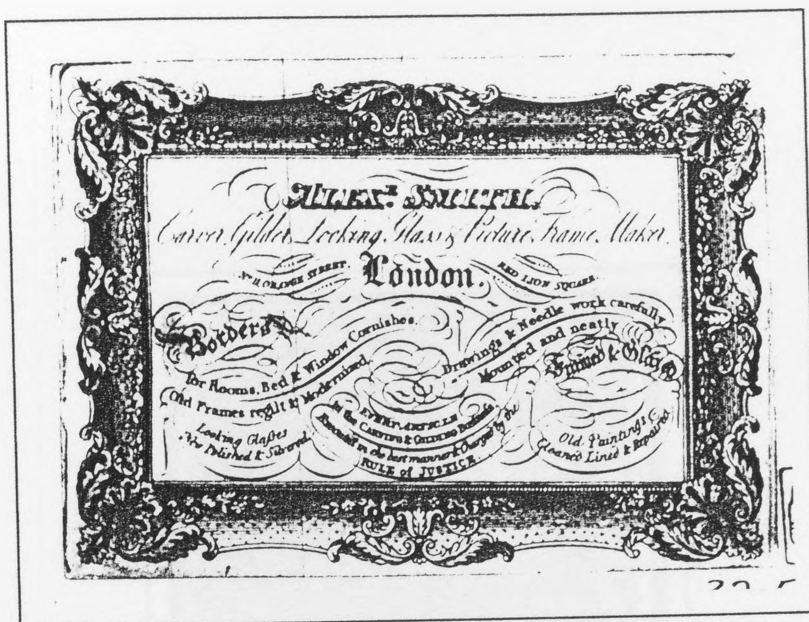


Fig. 121 Trade card of Alexander Smith (1820s).

Fig. 122 Trade card of Evans, carver & gilder, glass & picture frame maker (1820s).



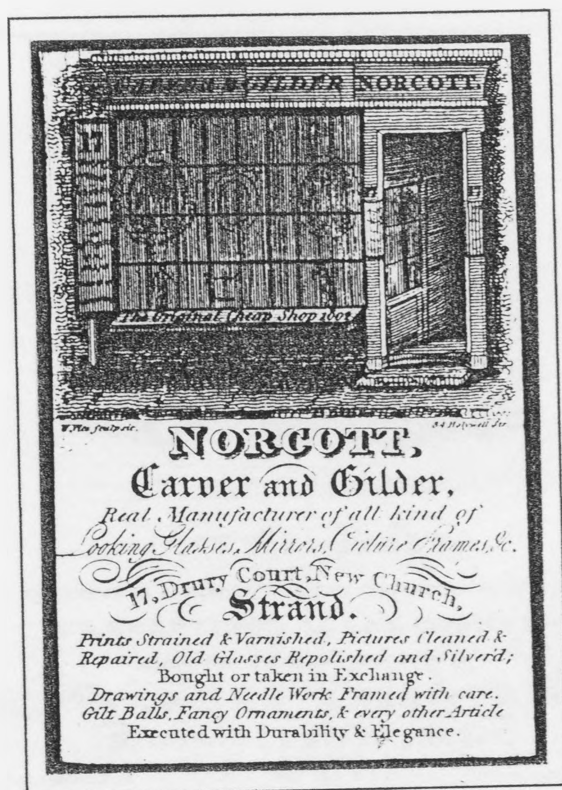


Fig. 123 Trade card of Jane Norcott (c.1827).



Fig. 124 Trade card of Frank Knight (1840s).



Fig. 125 The frame (and verso, showing the maker's stamp) to *Mary Shelley* by Richard Rothwell (exhibited 1840); the frame is by C. F. Bielefeld, National Portrait Gallery.

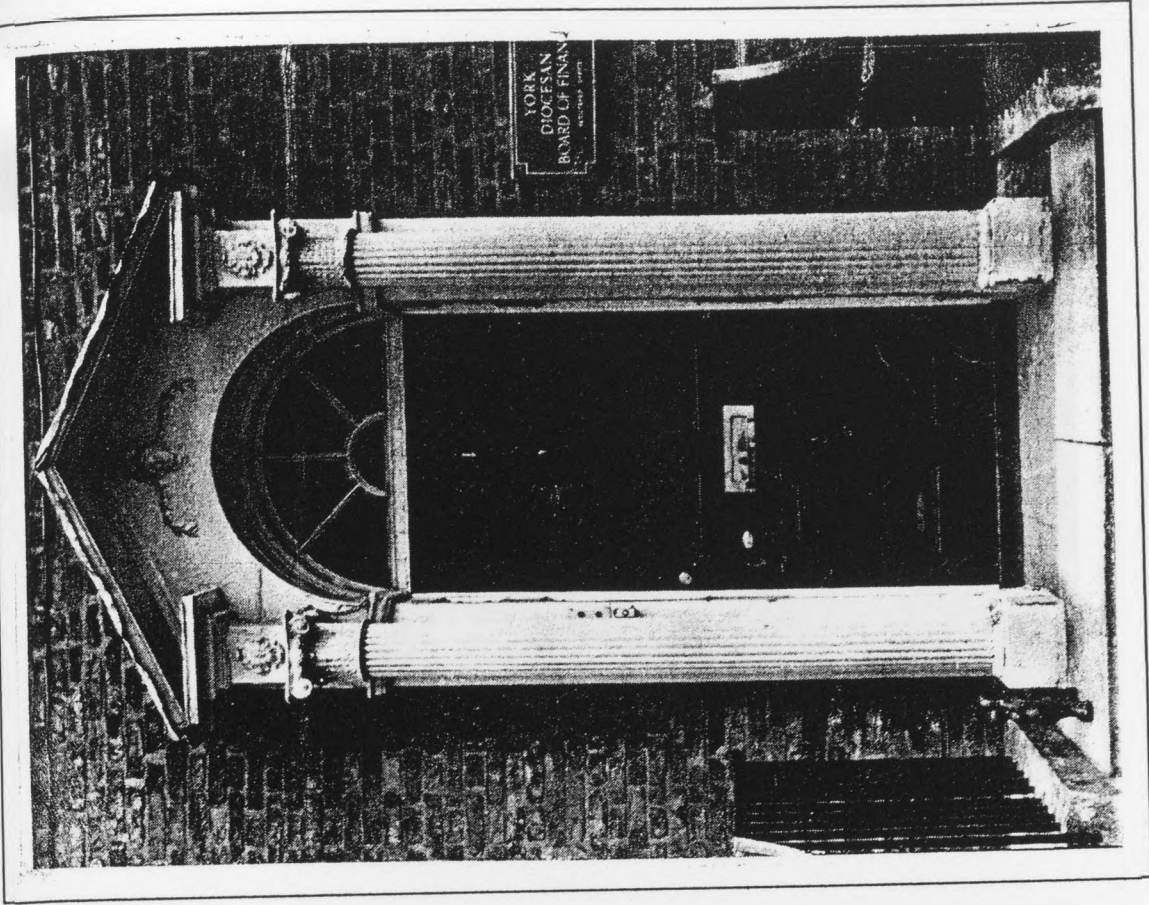
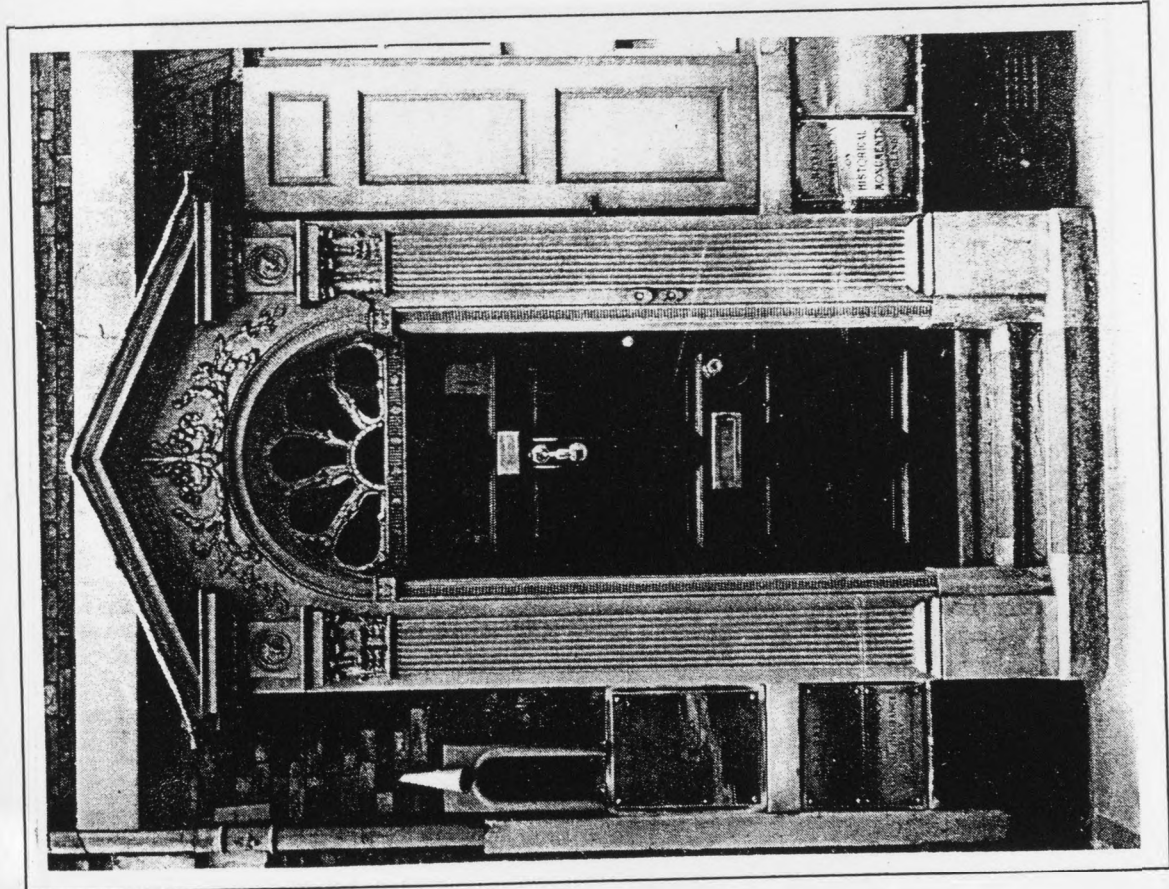


Fig. 126 The doorway to no. 23 High Petergate, York (c. 1779) and the doorway to no. 4 Minster Yard, York (late eighteenth century).

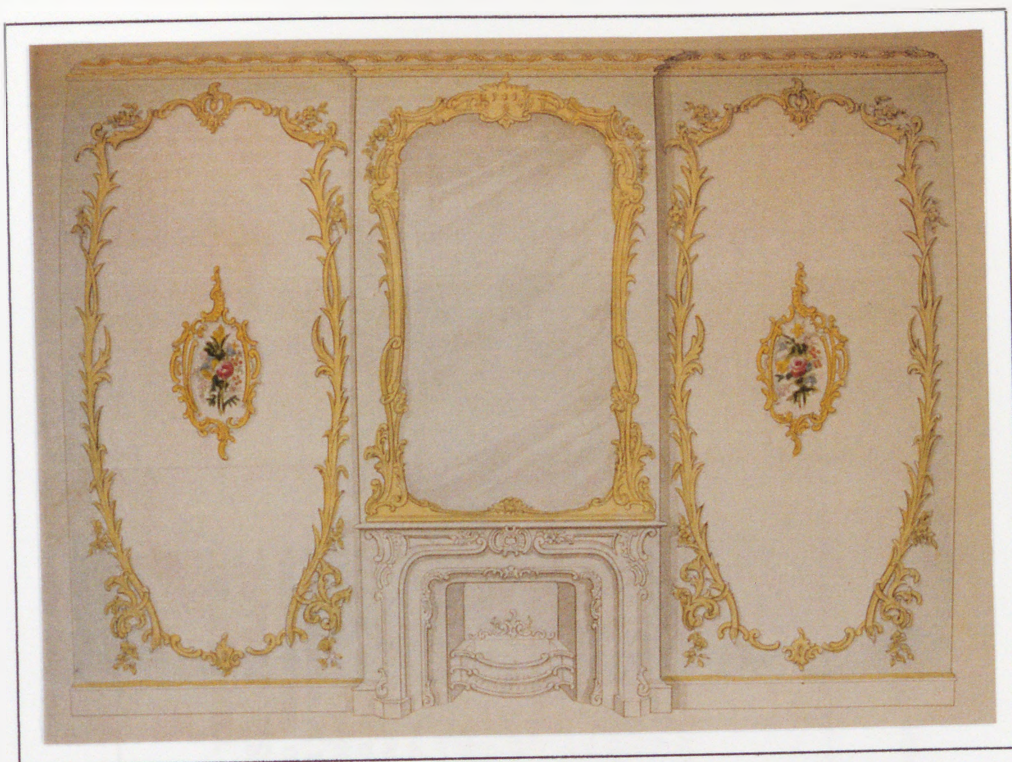


Fig. 127 Plate XXXI and XVI from the 1840 catalogue of H. W. & A. Arrowsmith.



IMPORTANT TO ARTISTS AND THE PUBLIC.
W. MOORE, No. 63, BISHOPSGATE-STREET-WITHIN, begs to inform the profession and the public in general, that he manufactures on the premises, and has ready a splendid and extensive STOCK OF PICTURE FRAMES, warranted of well-seasoned materials and first-rate workmanship. A richly-ornamented three-quarter frame, gilt and burnished, 28s.; a very bold ditto, Bishop's half-length, £5. All other sizes proportionally cheap. The attention of Artists is also directed to the quality and price of his Primed Cloth, equal to any manufactured in London, and much cheaper:—Kitkat Stretcher, 4s. 6d.; three-quarter ditto, 3s. 6d. Bladder Colours, 3s. 6d. per doz.; Tubes, 4s. 6d. per doz.; Lion's Hair Tools, 4s. per doz.; Magylop, 4d. per pot. Art-Union Print framed in simple gilt frames, best flatted glass, 10s. 6d.; elaborately ornamented and richly gilt, from 30s. to 45s.; in imitative oak, from 20s. upwards.

Fig. 128 W. Moore's advertisement (1844).

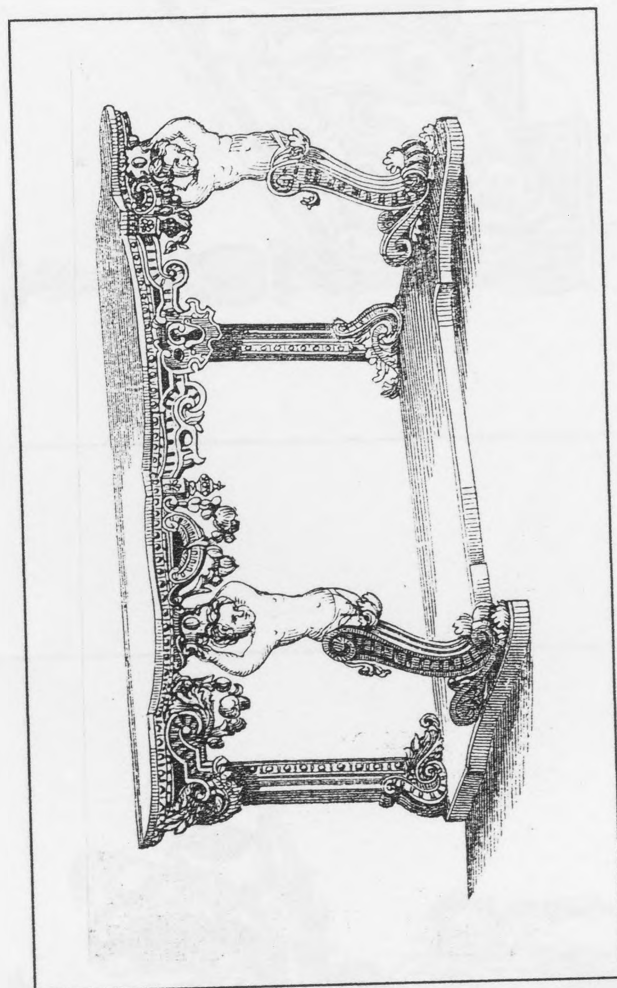


Fig. 129 A pier table in the Renaissance style by George Jackson & Sons (1846).

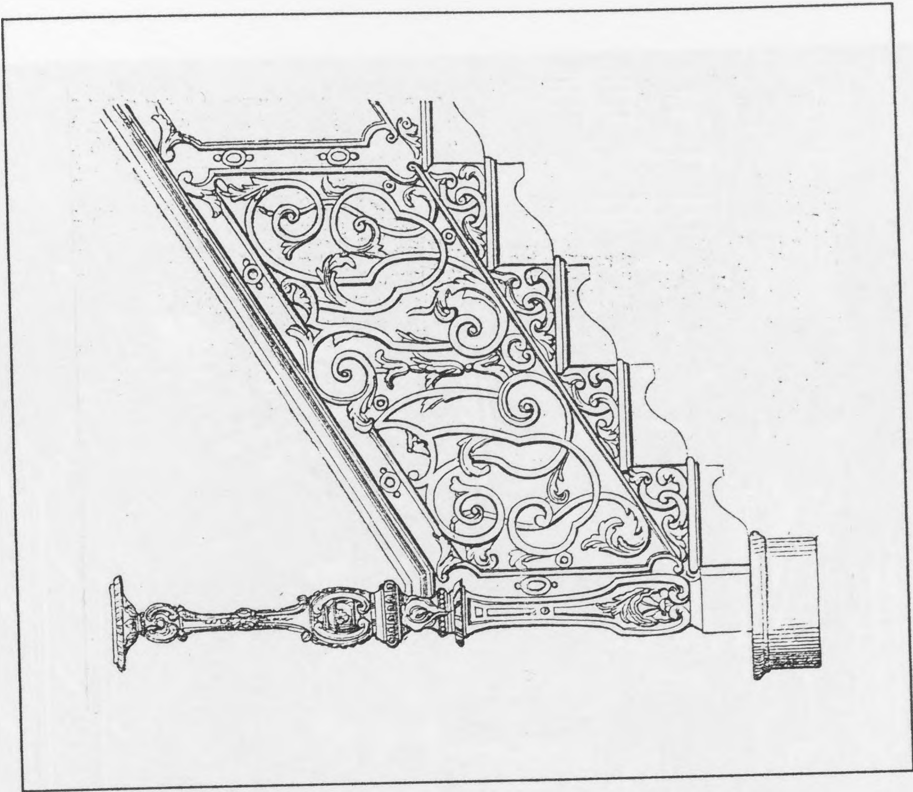
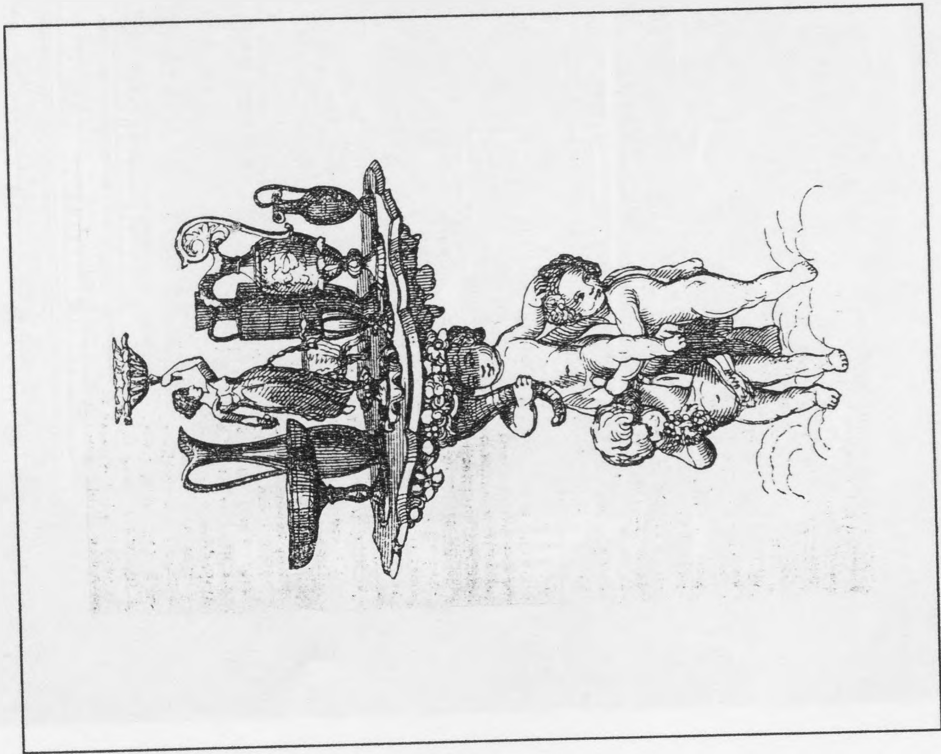
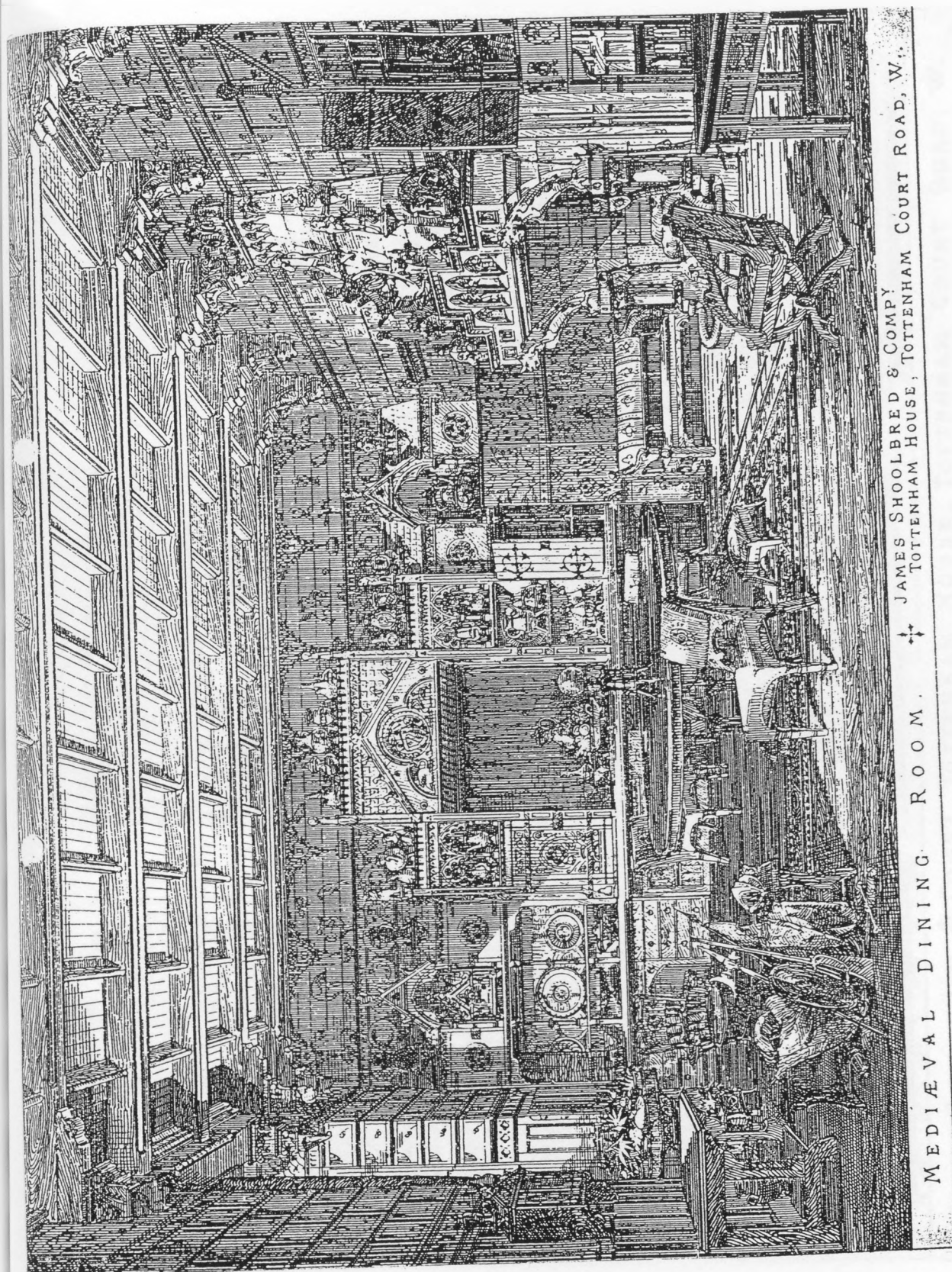


Fig. 130 A staircase and table by George Jackson & Sons (1846).



MEDIAEVAL DINING ROOM. † JAMES SHOOLBRED & CO. LTD. TOTTENHAM HOUSE, TOTTENHAM COURT ROAD, W.

Fig. 131 A page showing an interior scheme from the 1874 catalogue of James Shoolbred.

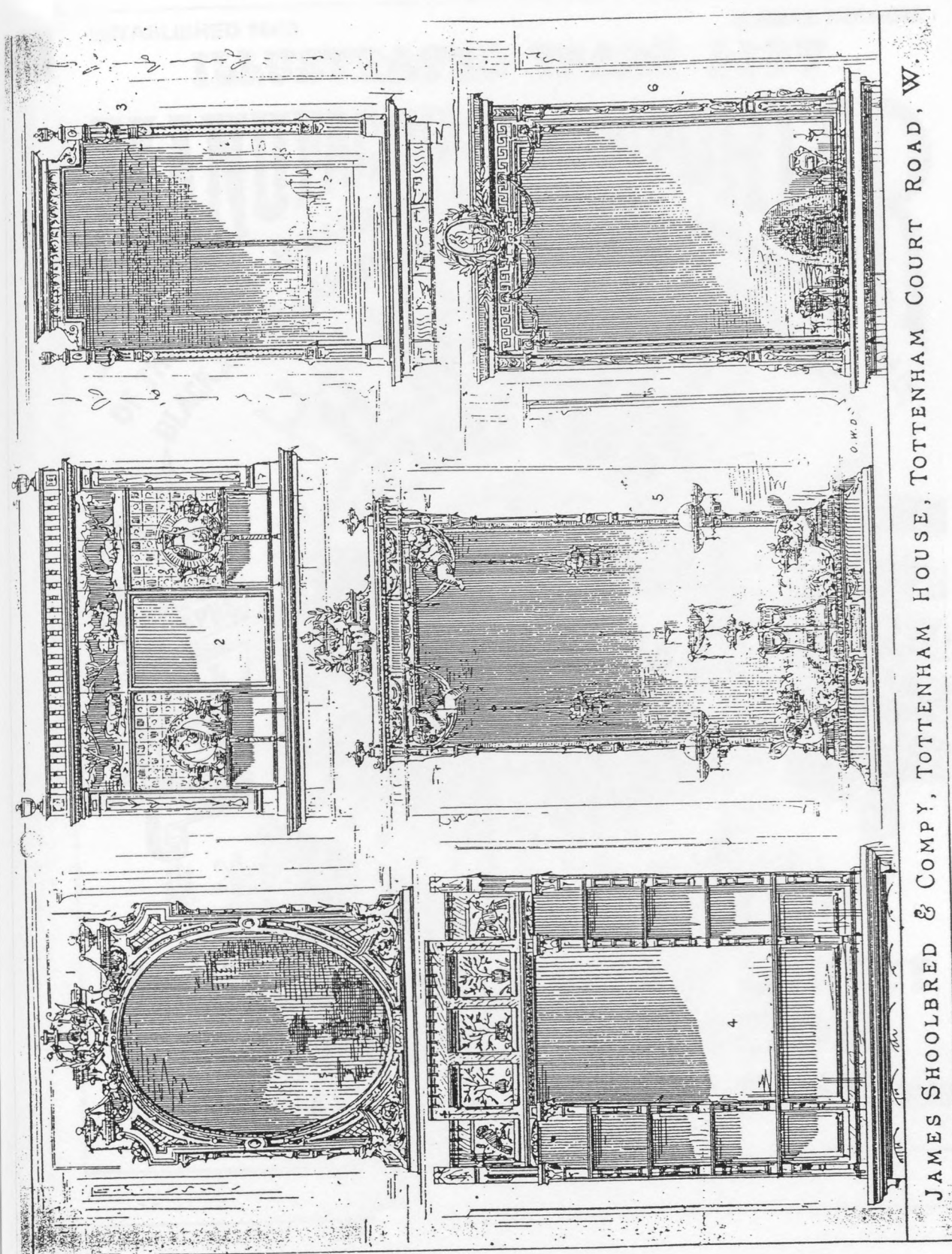


Fig. 132 A page featuring specific pieces from the 1874 catalogue of James Shoolbred.

ALL FORMER LISTS CANCELLED.

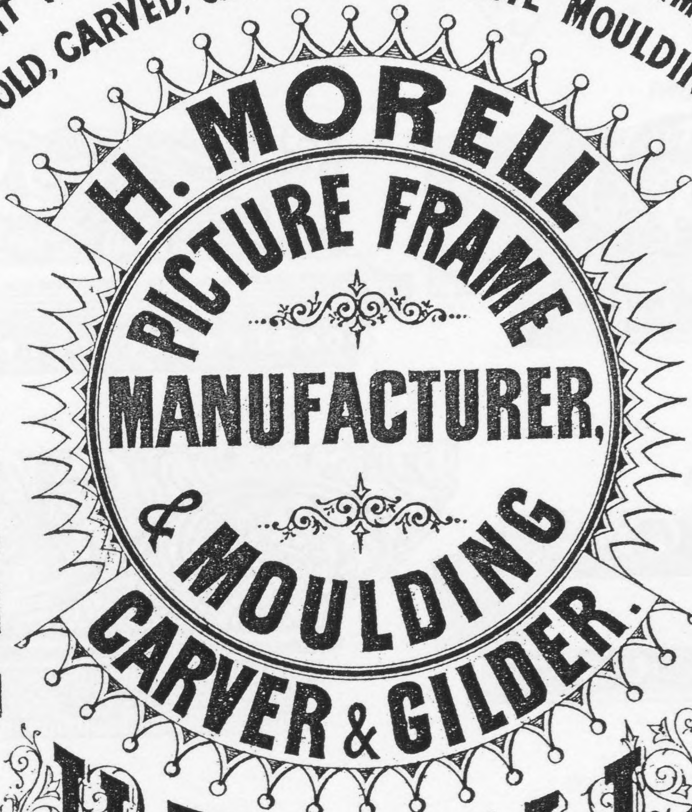
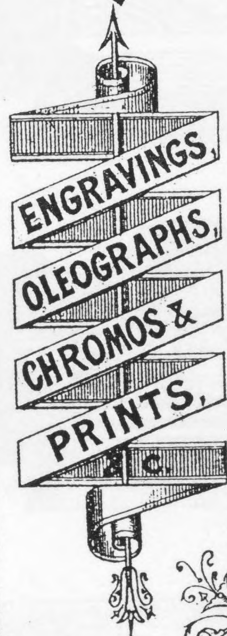
ESTABLISHED 1860.

JUBILEE EDITION.

ILLUSTRATED TRADE LIST.

MANUFACTURER & IMPORTER

OF THE PATENT WASHABLE GILT, ENGLISH & ORNAMENTAL GOLD,
BLACK & GOLD, CARVED, OAK, MAPLE, WHITE MOULDINGS, &c. &c.



H. MORELL

17 & 18, GREAT SAINT ANDREW STREET,
BLOOMSBURY, LONDON.

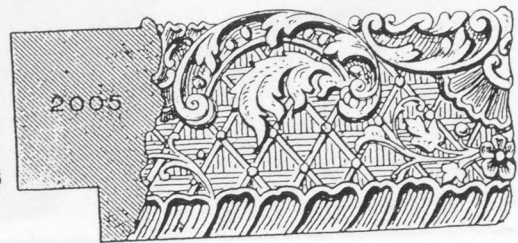
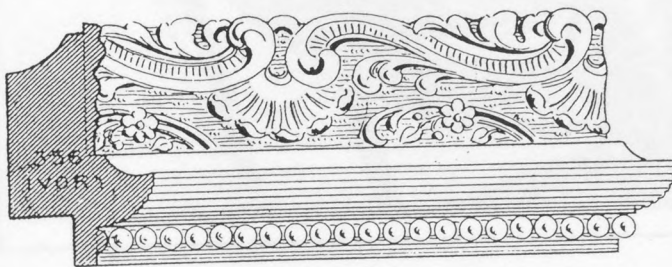
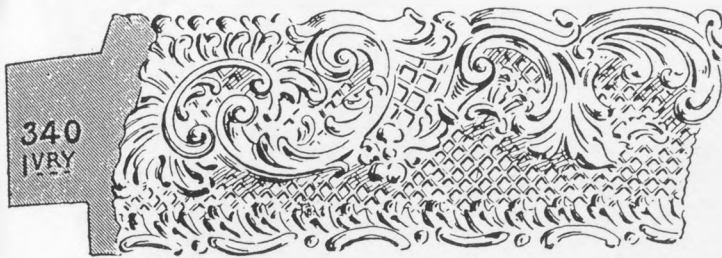
Warehouses & Manufactory, 11, 12 & 13, NEAL'S Y^D; (IN THE REAR)
& 41, NEAL STREET.

[Original front cover]

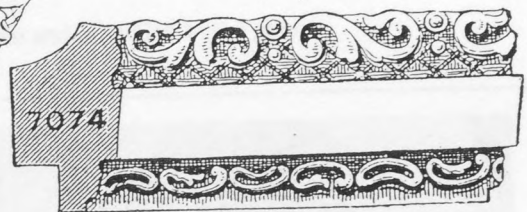
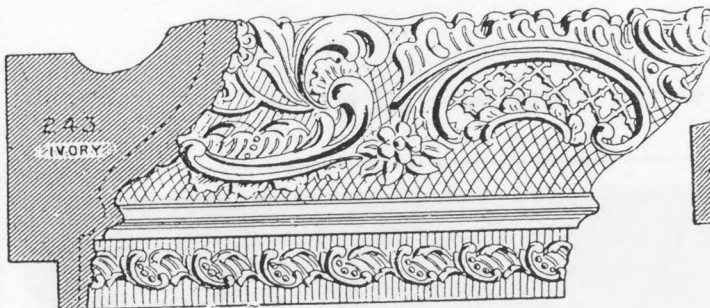
Fig. 133 A copy of the original front cover of Morell's 1910 catalogue, advertising the range of their stock.

BEST QUALITY IMITATION IVORY MOULDINGS, ETC.

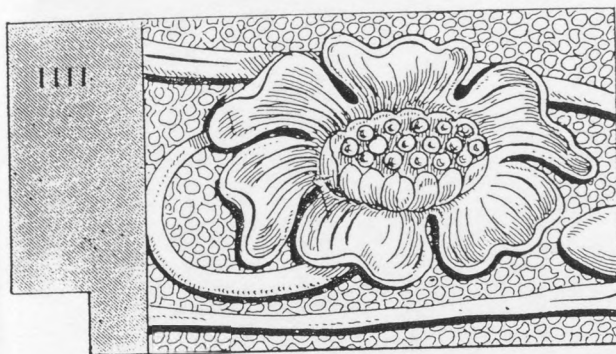
All these can be had in various colours.



Ivory.



Ivory.



White enamel, green shaded.



Bronze, green and gilt.

Fig. 134 A page from Morell's 1910 catalogue illustrating "best quality imitation ivory mouldings".



Fig. 135 Rosin mixed with linseed oil.

Fig. 136 The compo “juice” or the rosin and oil added to the glue.





Fig. 137 Adding the compo "juice" to the sifted whiting.

Fig. 138 The "dough" in a solid enough state to be removed from the bowl and kneaded in the hands.





Fig. 139 A hot plate used in Jackson's workshop for steaming compo ornaments prior to their application to the substrate.

Fig. 140 Graph showing subjective values between 1 and 5 for three different physical properties, assigned to nine recipes.

Malleability: 5 = good, 0 = poor
 Voids/air pockets: 5 = many, 0 = none
 Wrinkles: 5 = many, 0 = none

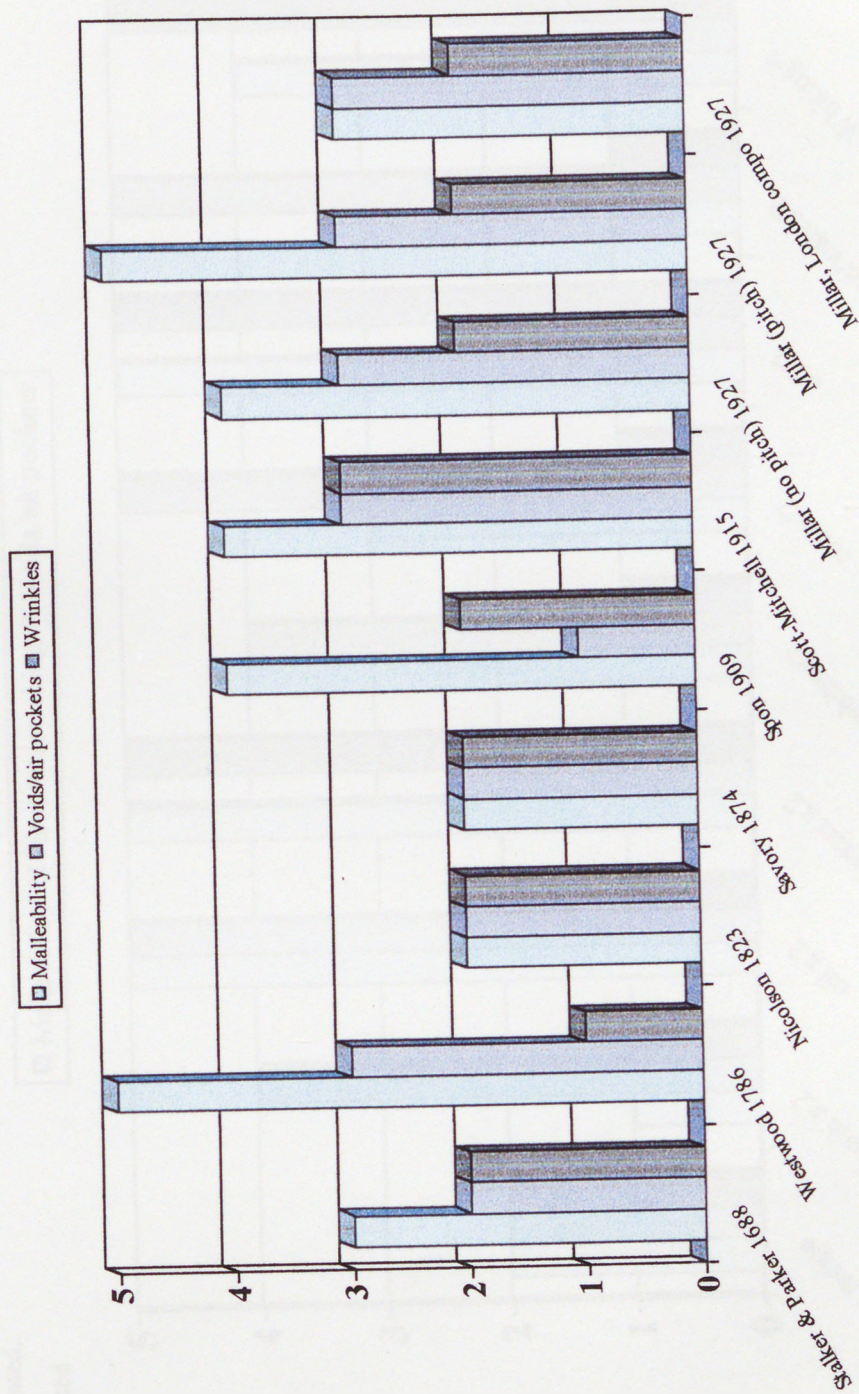


Fig. 141 Graph showing subjective values between 1 and 5 for three different physical properties, assigned to variations in the formula published by C. H. Savory, 1874

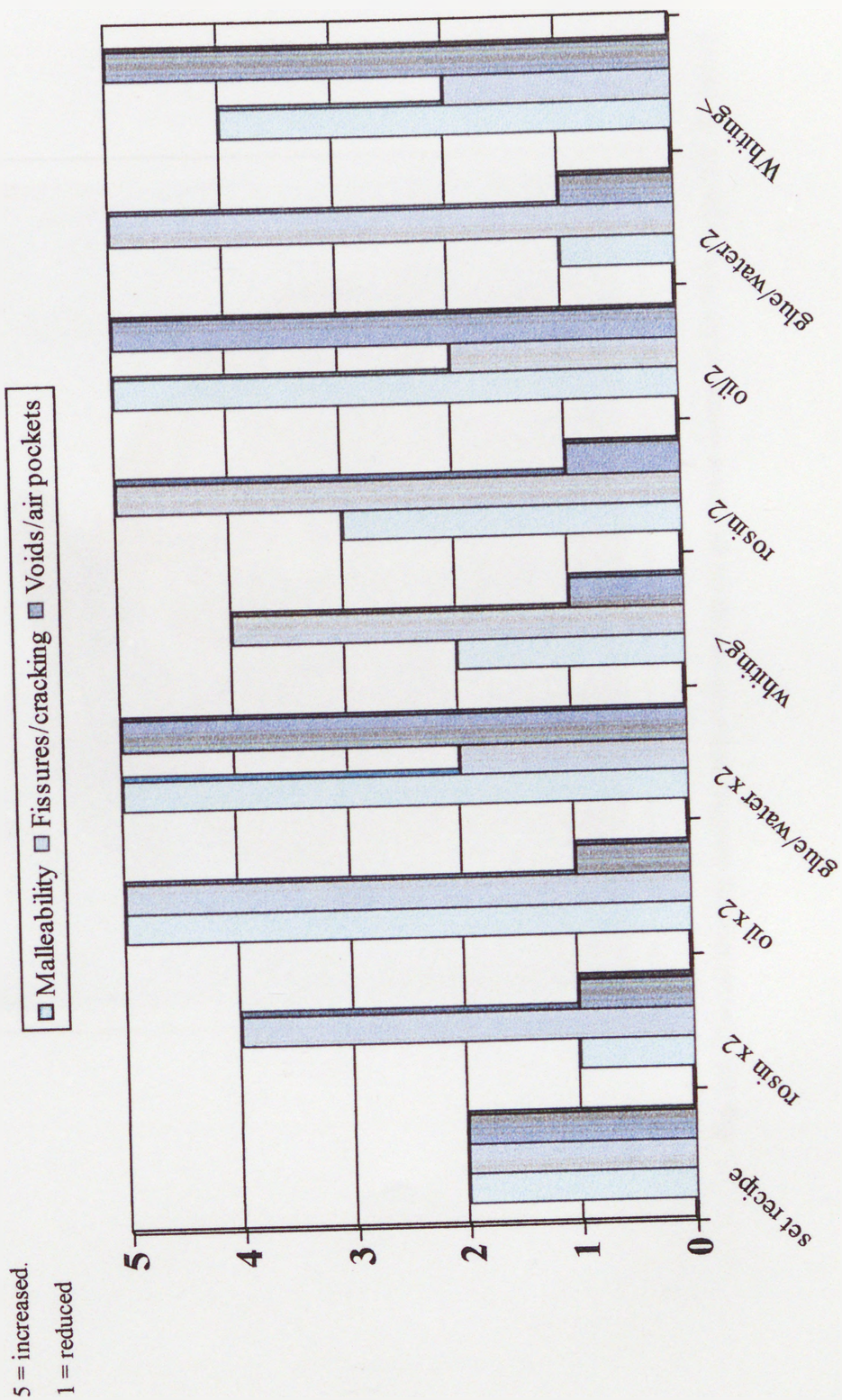




Fig. 142 The cast showing the effect of the test halving the glue/water content of the 1874 recipe of C. H. Savory.

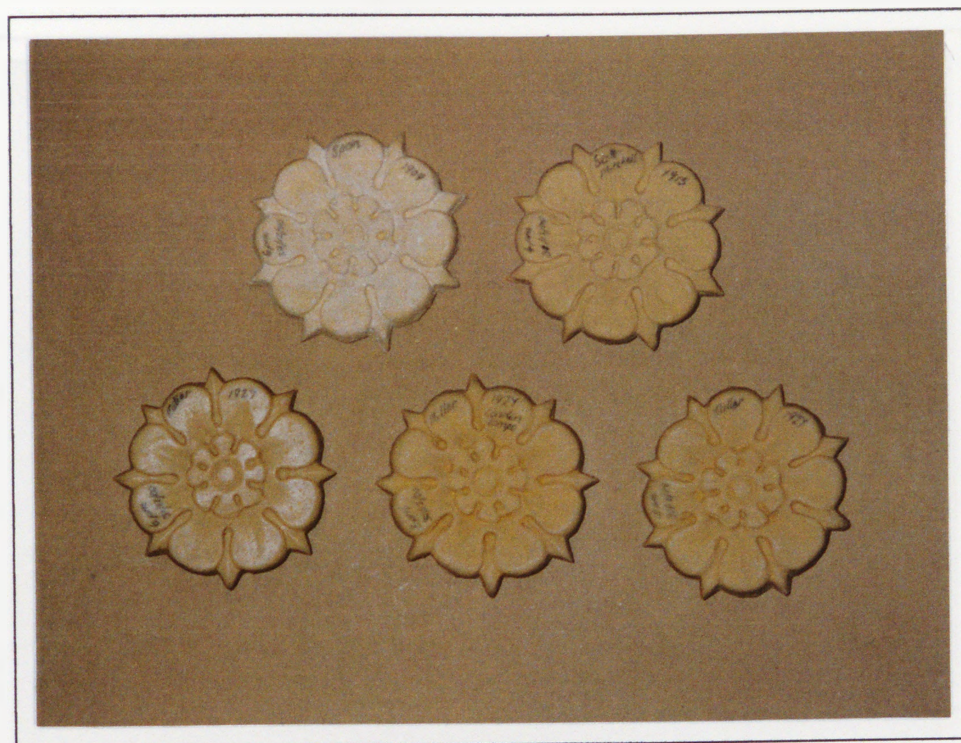


Fig. 143 Casts produced using the compo of nine historic recipes.

The very light casts are those of Stalker and Parker (below) and Ernest Spon (above).
The dark cast is the Westwood patent recipe.



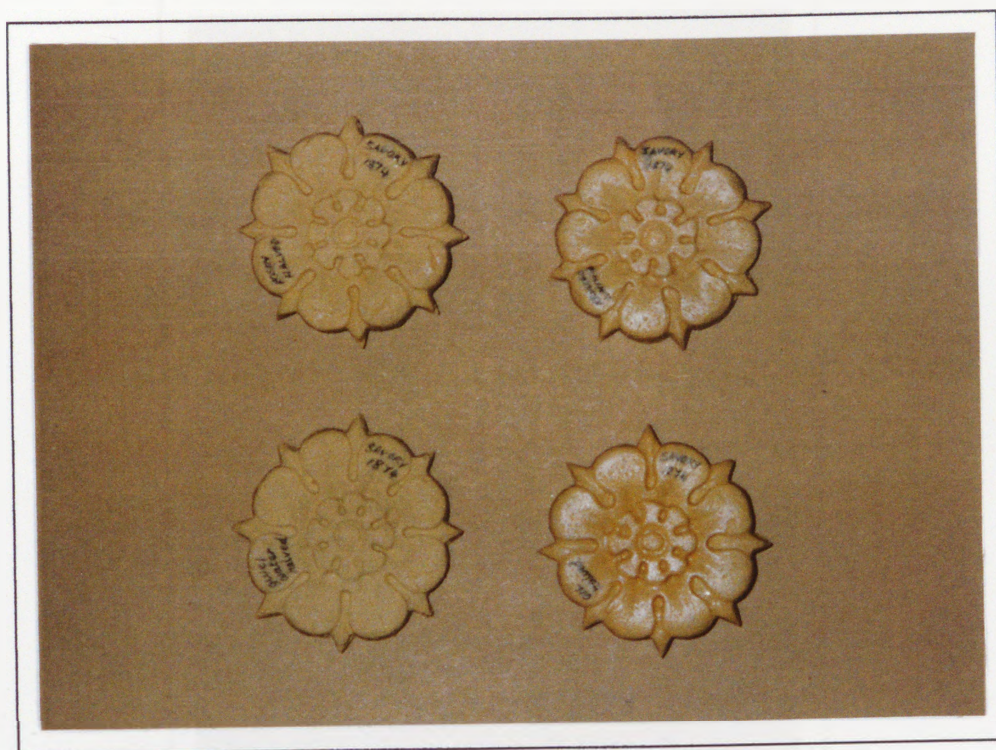


Fig. 144 Casts produced varying the quantities of the main ingredients in the historic recipes of C. H. Savory (1874)





Fig. 145 Details of the frame to the *Sketch for The Letter of Introduction* by Sir David Wilkie (1813), Victoria & Albert Museum no. F.A.227, Sheepshanks Gift.

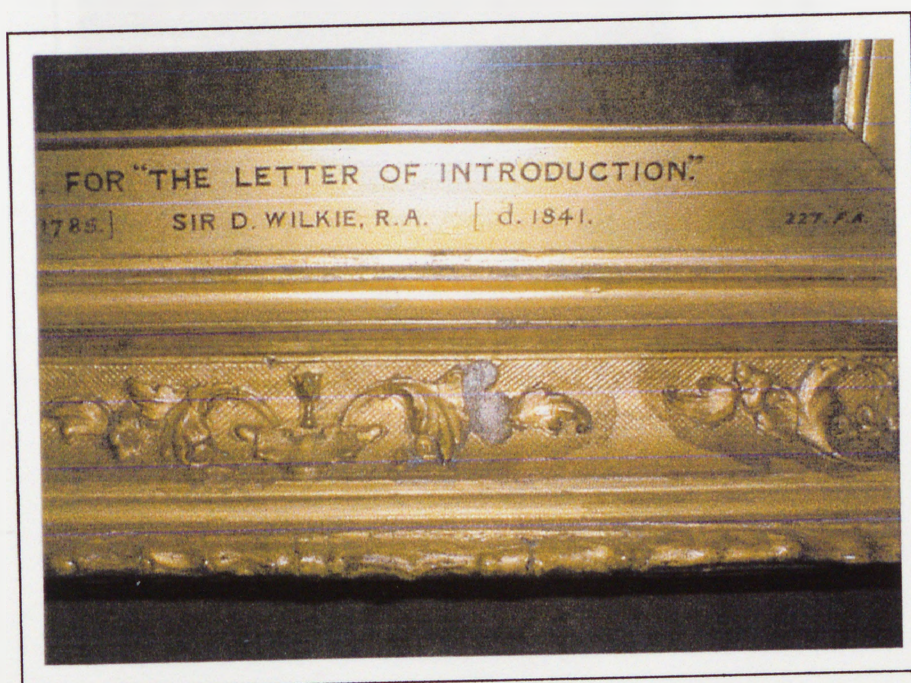




Fig. 146 Detail of the frame to *The Fight Interrupted* by William Mulready (1816), Victoria & Albert Museum, no. FA139. Sheepshanks Gift.



Fig. 147 Detail of the frame to Turner's *East Cowes Castle, Isle of Wight* (exhibited RA, 1828), Victoria & Albert Museum, no. FA.210.



Fig. 148 Detail of the frame to *Life Boat with Mamby Apparatus*, like *East Cowes Castle*, painted for the architect John Nash (or perhaps bought by him at the RA, where it was exhibited in 1831), J. M. W. Turner, Victoria & Albert Museum no. F.A.211, Sheepshanks Gift.

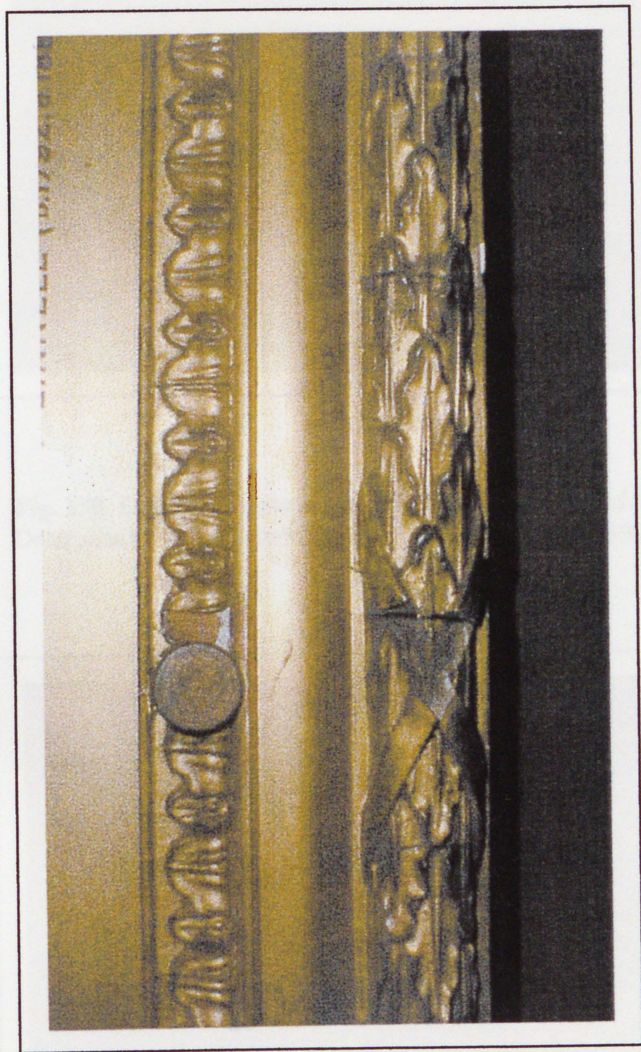


Fig. 149 Detail of the frame to *The cow-yard* by John Linnell (1831), Victoria & Albert Museum no. F.A.134, Sheepshanks Gift.

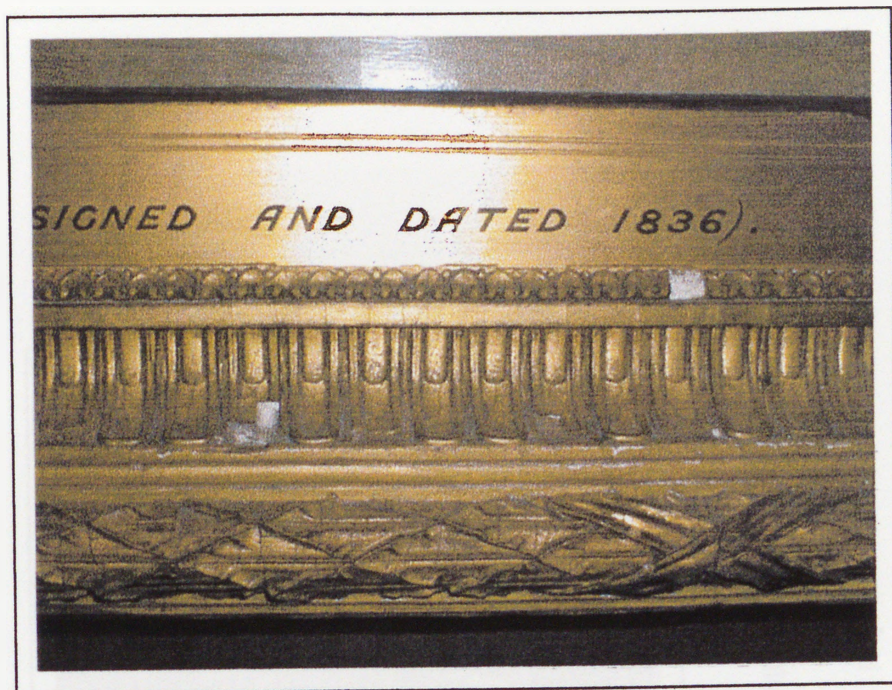


Fig. 150 Details of frame surrounding *Saint Cecilia and the Angels* by Paul Delaroche (1836), Victoria & Albert Museum no. 553-1903.





Fig. 151 Detail of the frame to *Portrait of John Sheepshanks* by William Mulready (1832), Victoria & Albert Museum no. F.A.152, Sheepshanks Gift.



Fig. 152 Detail of the frame to *Autolycus* by C. R. Leslie, exhibited at the RA in 1836 and commissioned by John Sheepshanks, Victoria & Albert Museum no. FA115, Sheepshanks Gift.

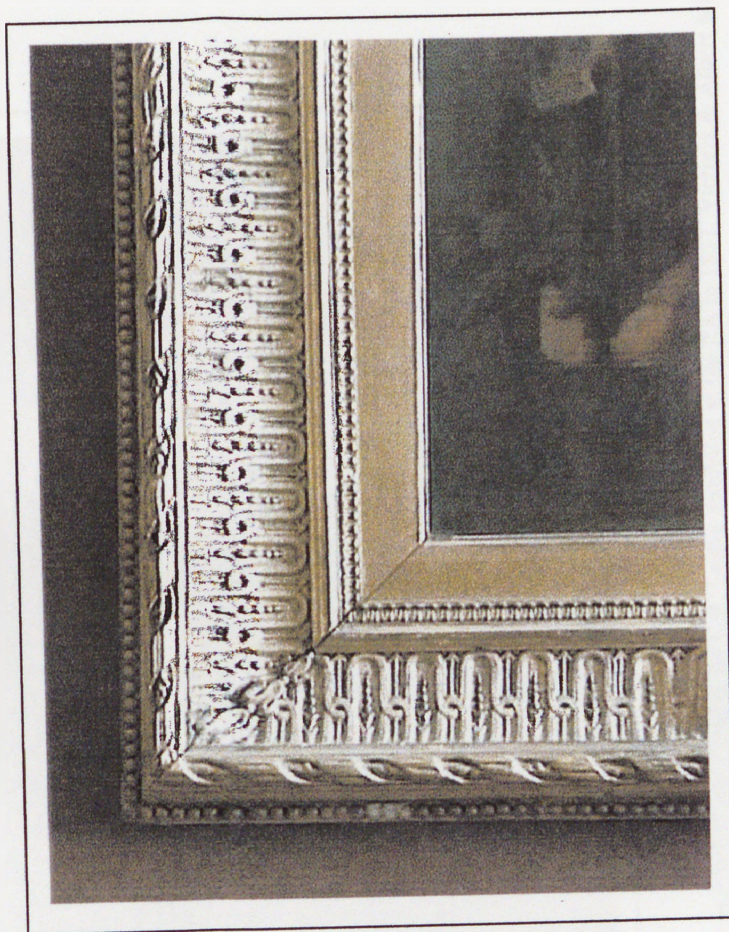


Fig. 153 Detail of the frame to *Beating for Recruits* by Thomas Webster (n.d.), Victoria & Albert Museum, no. 536-1882, Jones Bequest.



Fig. 154 Detail of the frame to *Florizel and Perdita*, by C.R. Leslie, exhibited at the RA in 1837, Victoria & Albert Museum no. F.A.114, Sheepshanks Gift.



Fig. 155 Detail of frame to *Returning from the Fair*, by Thomas Webster (1837), Victoria & Albert Museum no. F.A.221, Sheepshanks Gift.



Fig. 156 Detail of the frame to *Sancho Panza* by William Powell Frith (1850), Victoria & Albert Museum, no. 513-1882.



Fig. 157 Detail of the frame to *The Bagpiper* by Frederick Goodall (1847)
Victoria & Albert Museum no. 530-1882, Jones Bequest.



Fig. 158 Detail of the frame to *An Anxious Hour* by Alexander Farmer, (1865) Victoria & Albert Museum no. 541-1905.



Fig. 159 Details of the frame surrounding *La Baigneuse*, by Narcisse Virgile diaz de las Pena (n.d.), Victoria & Albert Museum no. C. A. I. 61, Ionides Collection.

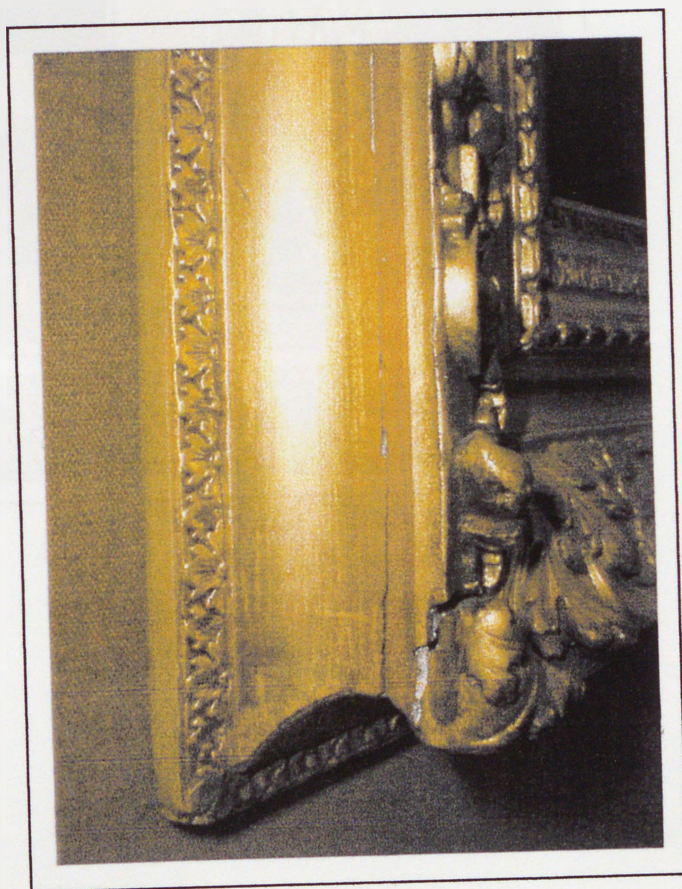




Fig. 160 Detail of the frame to *Florence Dombey* by W. Maw Egley (1888) Victoria & Albert Museum no. 1824-1900, Ashbee Bequest.



Fig. 161 Detail of the frame surrounding *The Fall of the Rebel Angel*, Sebastiano Ricci (1659-1734), no. 134, Bourgeois bequest (1811), Dulwich Picture Gallery.



Fig. 162 Detail of the frame surrounding *The Resurrection*, Sebastiano Ricci, identified by the Dulwich Picture Gallery as "One of two *modelli* for the painting in the chapel of the Royal Hospital, Chelsea, executed while Ricci was living in London, c.1712-16, Bourgeois Bequest, no. 195, 1811."



Fig. 163 Detail of the frame surrounding *Christ and the Woman taken in Adultery* by Giovanni Francesco Barbieri called "Guercino", no. 282, Bourgeois Bequest (1811), Dulwich Picture Gallery.



Fig. 164 Detail of picture frame to *Landscape with Sportsmen and Game* by Adam Pynacker (1620-73), Dulwich Picture Gallery, no. 86, Bourgeois Bequest (1811).

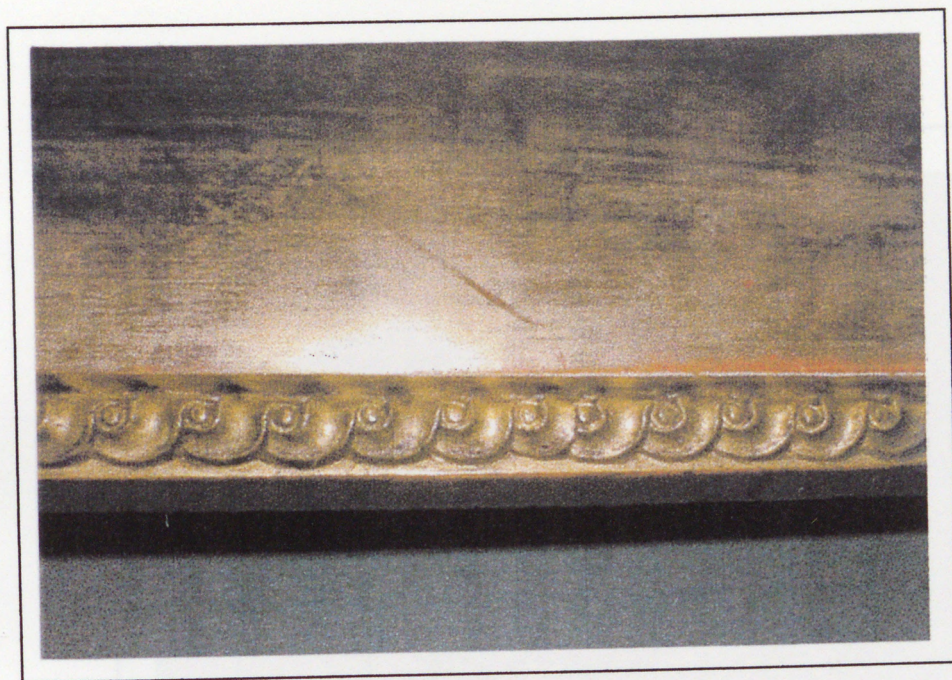


Fig. 165 Details of the frame surrounding *Portrait of a Man*, 1663 by Pieter Nason (1612-1688/90), Dulwich Picture Gallery, no. 556, Fairfax Murray Gift (1911).

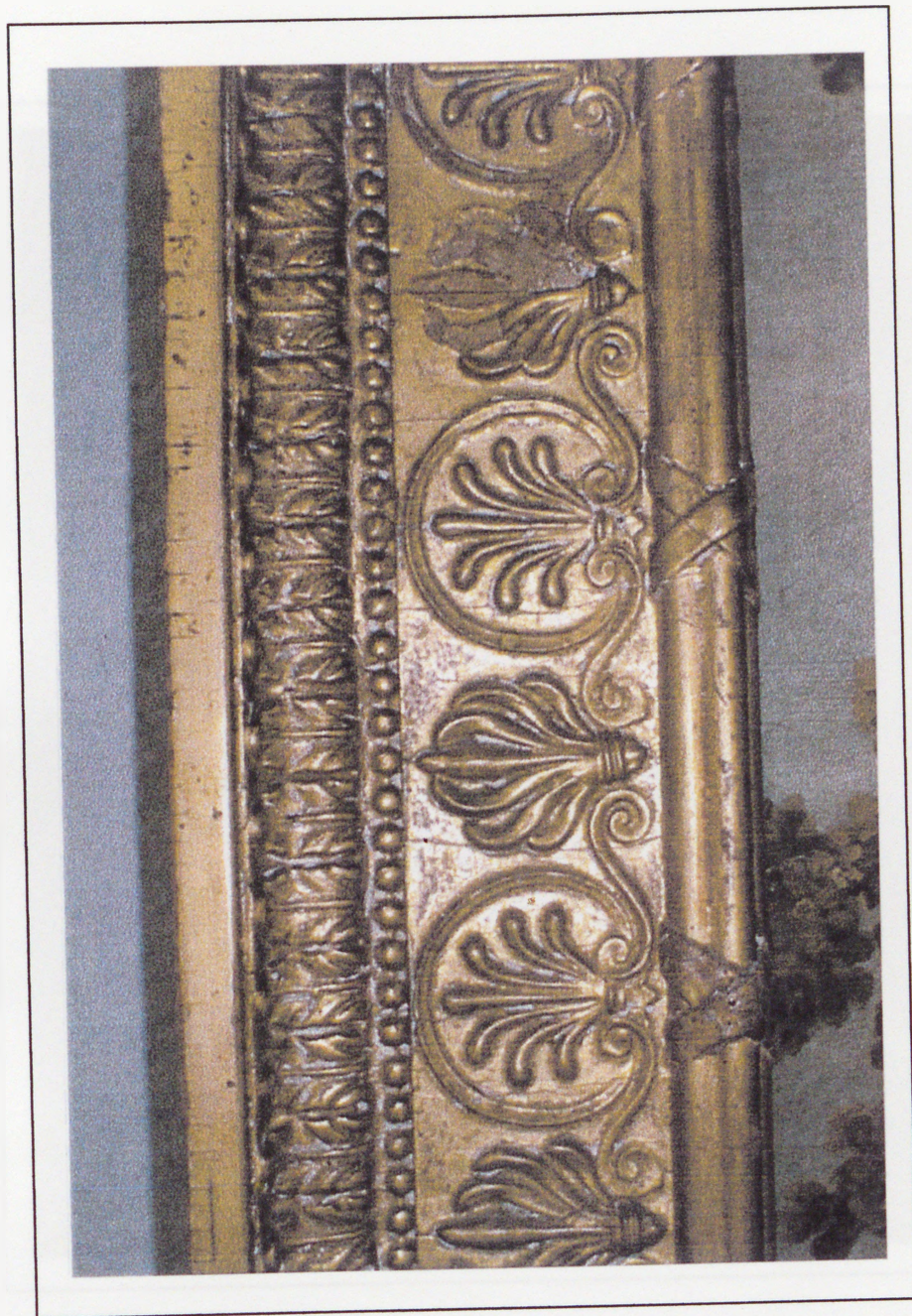


Fig. 166 The frame surrounding *Mares and Foals in a river Landscape* c.1763-8, by George Stubbs (1724-1806).

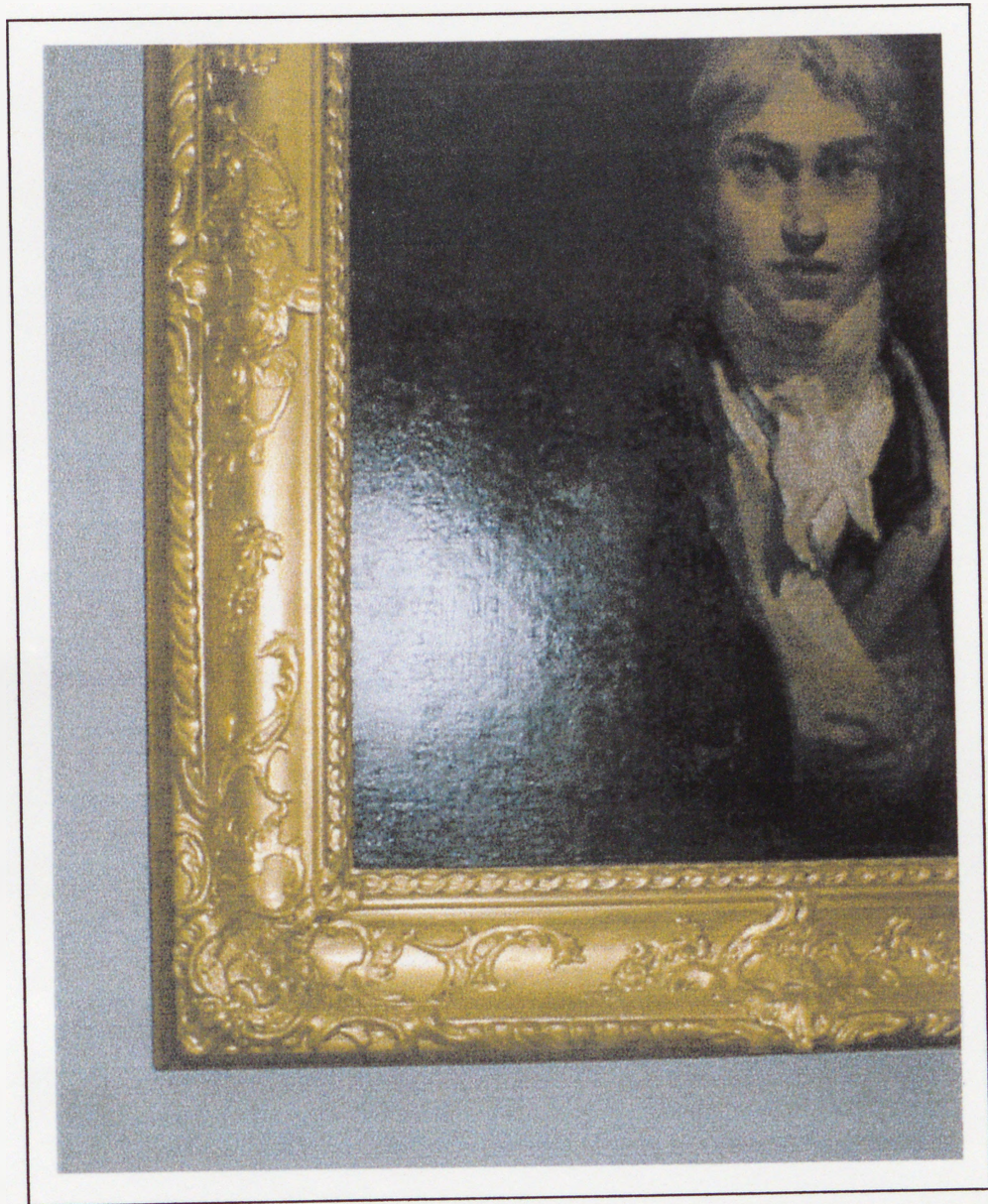


Fig. 167 Detail of the frame to *Self Portrait*, c.1799, J. M. W. Turner (1775-1851), Tate Britain, no. NOO458.