

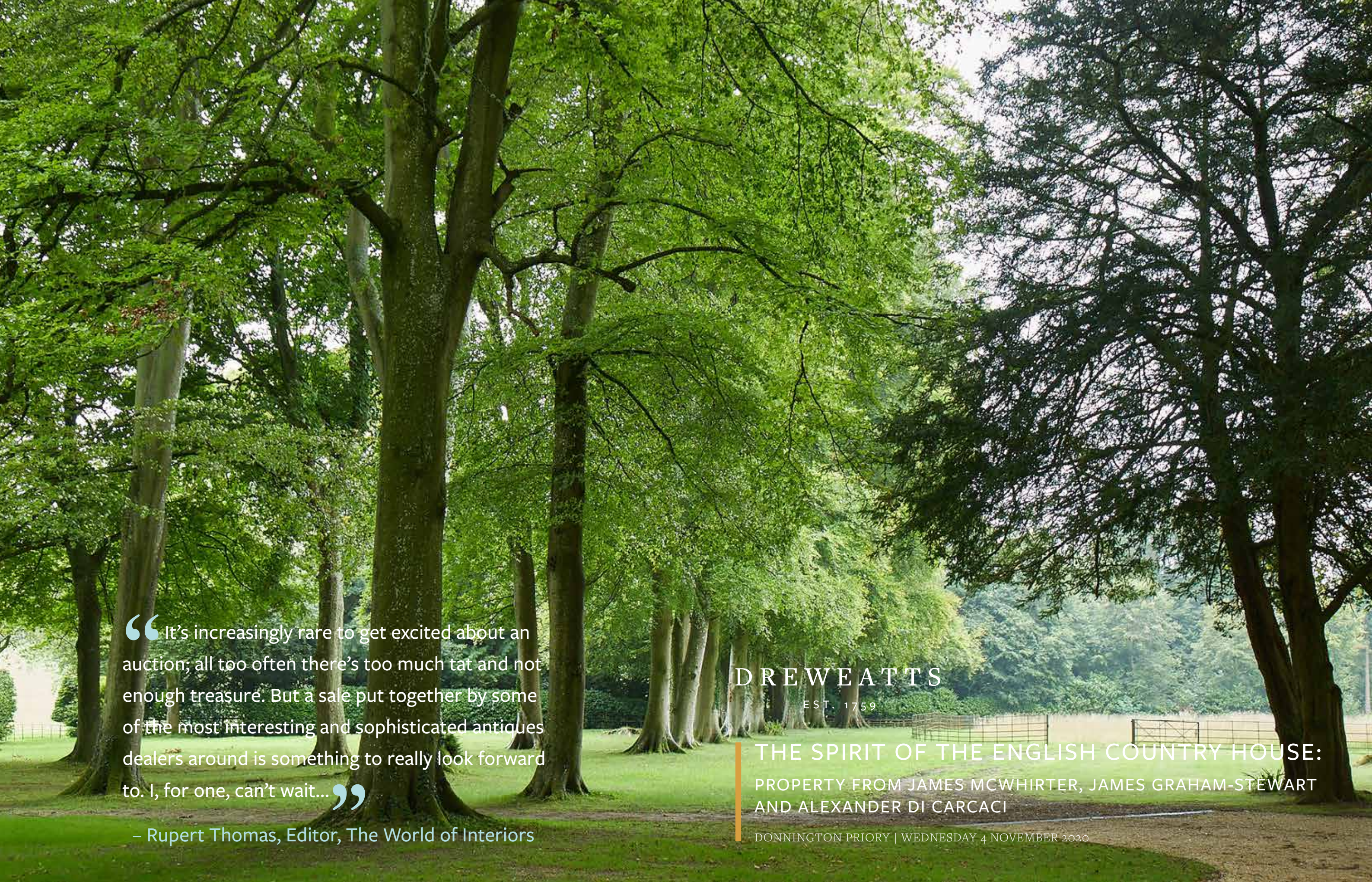
A photograph of a country house interior. A white six-panel door is open, revealing a kitchen with copper pots on a shelf and a dark oven. To the left is a dark wooden chair with a red cushion and a brass sconce. To the right is a tall, ornate grandfather clock. The floor is covered with a patterned rug.

DREWEATTS

EST. 1759

THE SPIRIT OF THE ENGLISH COUNTRY HOUSE:
PROPERTY FROM JAMES MCWHIRTER, JAMES GRAHAM-STEWART
AND ALEXANDER DI CARCACI

DONNINGTON PRIORY | WEDNESDAY 4 NOVEMBER 2020



“It’s increasingly rare to get excited about an auction; all too often there’s too much tat and not enough treasure. But a sale put together by some of the most interesting and sophisticated antiques dealers around is something to really look forward to. I, for one, can’t wait...”

– Rupert Thomas, Editor, *The World of Interiors*

DREWEATTS

EST. 1759

THE SPIRIT OF THE ENGLISH COUNTRY HOUSE:
PROPERTY FROM JAMES MCWHIRTER, JAMES GRAHAM-STEWART
AND ALEXANDER DI CARCACI

DONNINGTON PRIORY | WEDNESDAY 4 NOVEMBER 2020

Coming Up at Dreweatts

Auctions

14 October | Live Online
Jewellery, Silver, Watches, Objects of Vertu and Coins (Part 1)

15 October | Timed Online
Jewellery, Silver, Watches, Objects of Vertu and Coins (Part 2)

22 October | Live Online
Modern and Contemporary Art

30 October | Live Online
Works on Paper from the Islamic and Near Eastern Worlds

4 November | Live Online
The Spirit of the English country house: Property from James McWhirter, James Graham-Stewart and Alexander di Carcaci

5 November | Timed Online
The General Sale

5-19 November | Timed Online
Art on a Postcard Charity Winter Auction

11 November | Live Online
Chinese Ceramics and Works of Art (Part 1)

12 November | Live Online
Chinese Ceramics and Works of Art (Part 2) & Japanese, Islamic and Indian Ceramics and Works of Art

24 November | Live Online
Old Master, British and European Art

25 November | Live Online
Fine Jewellery, Watches and Silver

26 November | Live Online
Fine and Rare Wine and Spirits

7 December | Live Online
Western Manuscripts and Miniatures

9 December | Live Online
Fine Furniture, Sculpture, Carpets, Ceramics and Works of Art



We hold regular auctions of fine art, antiques, jewellery and other collectibles. Our specialists carry out valuations nationwide so if you are unable to attend one of our valuation days, please request a valuation via our website or call us to discuss a home visit.

DREWEATTS

EST. 1759

THE SPIRIT OF THE ENGLISH COUNTRY HOUSE:

PROPERTY FROM JAMES MCWHIRTER, JAMES GRAHAM-STEWART AND ALEXANDER DI CARCACI

DONNINGTON PRIORY | WEDNESDAY 4 NOVEMBER 2020 | 10.30AM

AUCTION FORMAT: LIVE ONLINE

This is a live online auction with an auctioneer. Bidding is available online, by telephone or commission (absentee) bids. If not bidding online, please contact Dreweatts to register all commission bids or telephone bids by 12 noon (local time) on Tuesday 3 November.

FREE ONLINE BIDDING IS AVAILABLE AT DREWEATTS.COM:

The Dreweatts' bidding platform allows you to watch, listen and bid with no additional online bidding fees applicable.

REGISTRATION:

We advise clients to register at least 48 hours in advance of the auction as you may be asked to provide documents to verify your identity. Registration for new clients will close at 12 noon (local time) on Tuesday 3 November.

BUYER'S PREMIUM:

Buyer's premium is charged per lot at 25% of the hammer price (30% including VAT) up to and including £500,000, 20% (24% including VAT) of the hammer price from £500,001 up to and including £1,000,000, and 12% of the hammer price (14.4% including VAT) in excess of £1,000,001.

PAYMENT:

Please note, we cannot accept payment by telephone for lots bought by first time bidders. For details on other payment methods, please see our website.

REMOTE VIEWING SERVICE:

Remote Viewing will also be available by appointment. Our Remote Viewing Service allows you to view specified Lots via your smartphone from the comfort of your own home at a time convenient to you. See our website for further details.

DREWEATTS 360 VIRTUAL AUCTION TOUR:

The service provides a virtual tour of the galleries at our picturesque Donnington Priory salerooms, allowing you to walk through each room, browsing and interacting with the lots as you go, just as if you were there in person, all from the comfort of your own home, at your own pace and at a time that suits you!

The Dreweatts 360 Virtual Tour of this sale will be available from Thursday 29 October 2020.

AUCTION NO. 14287

HEAD OF SALE:

Joe Robinson
(House Sales and Private Collections)

SPECIALISTS:

Ashley Matthews (Furniture)
Ben Brown MRICS (Furniture & Carpets)
Charlotte Schelling (European Sculpture & Works of Art)
Geoffrey Stafford Charles MRICS (British & European Ceramics & Glass)
Jennie Fisher (Pictures)
Leighton Gillibrand (Clocks)
Lucy Gregory (Pictures)
Mark Newstead (Asian Ceramics and Works of Art)
Will Turkington (Furniture & Carpets)

VIEWING:

Viewing will be available by appointment only and in strict accordance with government Covid-19 regulations.

Thursday 29 October:	10am – 5pm
Friday 30 October:	10am – 5pm
Sunday 1 November:	10am – 2pm
Monday 2 November:	10am – 5pm
Tuesday 3 November:	10am – 5pm

Please note there is no viewing on the morning of the sale.

AUCTION:

Dreweatts
Donnington Priory
Newbury
Berkshire RG14 2JE

ENQUIRIES:

+44 (0) 1635 553 553
info@dreweatts.com
dreweatts.com

Catalogues £15 (£17.50 by post)

DREWEATTS

EST. 1759

NOW INVITING ENTRIES FOR OUR 2021 AUCTIONS

NEWBURY
Dreweatts
Donnington Priory
Newbury
Berkshire RG14 2JE

Auctions, exhibitions
and valuations

HAMBRIDGE LANE
Dreweatts General Sales
1 Hambridge Lane
Newbury
Berkshire RG14 5TU

General sales viewing and
collections by appointment

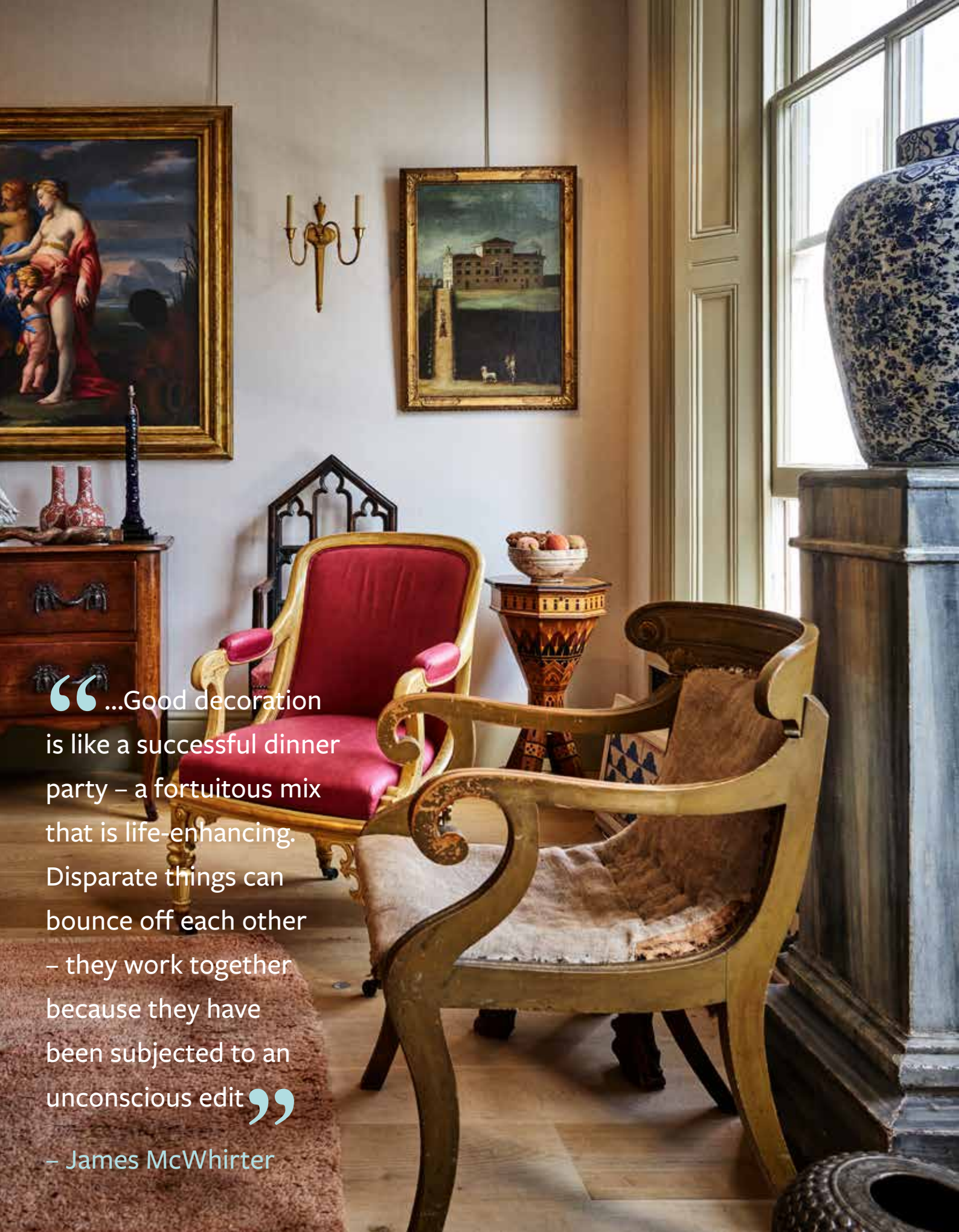
LONDON
Dreweatts
16-17 Pall Mall
St James's
London SW1Y 5LU

Auctions, exhibitions
and valuations

ENQUIRIES
For more information,
please contact
+44 (0) 1635 553 553
info@dreweatts.com

dreweatts.com





“...Good decoration is like a successful dinner party – a fortuitous mix that is life-enhancing. Disparate things can bounce off each other – they work together because they have been subjected to an unconscious edit”

– James McWhirter

INTRODUCTION

The country house style is an accessible and stylistic vision of elegance and permanence that is a stalwart throughout ever-changing fashions. To capture its essence in your own home takes vision, bold thinking and a great deal of knowledge. It is something which evolves over many years and consists of items of beauty, subtlety and presence.

Alexander di Carcaci, James McWhirter and James Graham Stewart are renowned for their sophisticated and playful curation of furniture and objects, filling their galleries with 20th century design sitting effortlessly alongside 18th century furniture and works of art.

For over 30 years, James McWhirter has dealt in furniture and works of art from the 18th century to the present day. Three years ago, James joined forces with Alexander di Carcaci, who himself has been dealing in antiques since 1984, initially sourcing for interior decorators, some of whom have contributed their insights throughout this catalogue. Alexander spent much of his early life in Rome and Sicily, thus adding an innate continental flavour to this successful collaboration. Their Langton Street gallery is an ever revolving carousel of quirky and historic objects.

James Graham Stewart has been dealing in antique furniture for more than twenty years, having previously worked for Christie's. He specialises in pieces of historical significance and that are in original condition. His taste and style leans towards the unusual and tries to avoid what he calls 'polite' furniture. To James, provenance is key and we see this in the Aubusson carpet from Queen Anne's bedroom at Warwick castle (lot 200) and the centre table from Hornby Castle (lot 331).

What this triumvirate makes available to us is more than a concept; they provide an appreciation of the qualities required to evoke the country house aesthetic whilst supplying the raw material needed to achieve it successfully.



Alexander Di Carcaci, Carcaci

Tel: 0207 351 5399
www.carcaci.com



James McWhirter, McWhirter Antiques

Tel: 0207 351 5399
www.jamesmcwhirter.com



James Graham-Stewart

Tel: 0203 674 0404
www.jamesgraham-stewart.com

“...inspired, uplifting and enlightened...”
– Jane Ormsby-Gore, Interior Decorator



1

A pair of tole and glazed wall lights, of recent manufacture, the cream painted frames of bowed outline, 31.5cm high, 23cm wide

£250-350



1



2

A substantial Italian polychrome painted terracotta vessel or jardiniere, late 19th century, of inverted baluster form, the rim with pouring lip above a shouldered body painted with heraldic motifs, arabesques, *fleurs-de-lys*, and a shield emblazoned with LX 67cm high, 46cm wide

£500-800



2

3

A pair of George III stained oak armchairs in Gothic taste, circa 1800, each with triangular back pierced with tracery above the open arms and seat, on square section legs joined by stretchers, 112cm high

£1,500-2,500



3



4

4
A pair of Italian carved, painted and giltwood wall sconces, 18th century, possibly Venetian, each modelled with a human arm in pleated sleeve extending from a cartouche backplate, 41cm high including wrought iron hanging loop, 30cm wide, 38cm protuberance

£600-800



5

5
An oak gate-leg table, early 18th century, the hinged rectangular top above a plain frieze and a small end drawer, on four baluster legs, two hinged and opening to support the top, 75cm high, 81cm wide, 28cm deep (when closed)

£300-500

6
A South Caucasian rug, approximately 270 x 123cm

Provenance: Christie's, South Kensington, Interiors, 26th October 2016, Lot 196 (£1,875)

£500-700



6



8

8
A pair of silvered and cream painted wood urn table lamps, of recent manufacture, the swagged vase form bodies descending to rectangular bases, 56.5cm high to top of electrical fittings

£400-600

9
An oak and marble topped centre table or *table à gibier* in 18th century style, the grey and white variegated fossil marble top above plain frieze and carved cabriole legs terminating in hoof feet,

£700-1,000



9

7
A Continental carved giltwood wall mirror, late 18th century, probably French for export to the Ottoman empire, the pierced frame with central fan with basket of fruit above further fruiting branches and foliate terminal, the terminal with protruding arm with pommel end probably to hold a turban, the rear panels with fragments of an old paper label, 102cm high, 57cm wide

£500-700



7



12



10



11

10
A stained wood and canework waste paper basket, 20th century, raised on paw feet, 40cm high

£80-120

11
A rustic bentwood and natural form chair, 20th century, the bentwood high back above the burr seat and three legs, 93cm high

£100-150

12
A Tanzanian polychrome painted quiver case, of cylindrical form mounted on a square base, 110cm high overall

£400-600

13
A Zulu hat, Isicholo South Africa, fibre and cloth with red ochre dye and woven rim base

£200-300

14
A pair of George II mahogany hall chairs, circa 1740, of Sgabello form, each 100cm high

£300-500



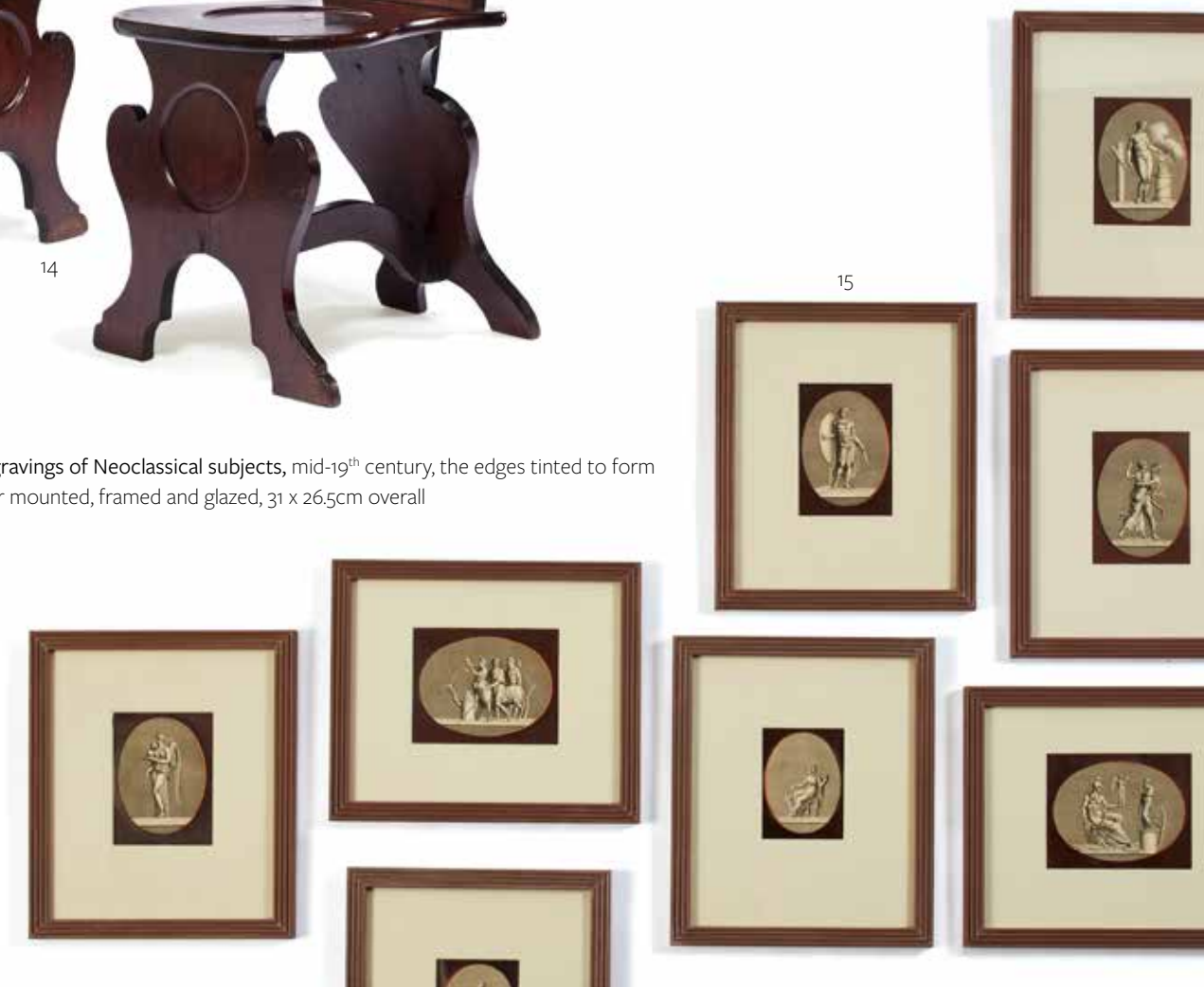
14



13

15
A set of eight engravings of Neoclassical subjects, mid-19th century, the edges tinted to form oval reserves, later mounted, framed and glazed, 31 x 26.5cm overall

£400-600



“ It’s fascinating to try to discover the history of an object and reveal the human story behind it ”
– Alexander Di Carcaci



17

16

An 18th century red and white silk panel, French, 18th century, a red background weft and a white pattern weft laid on top forming a design of a military camp, with cannons and weapons, 119cm high, 85cm wide

Provenance: The old Maison de Hamot, Paris

This panel came from a remarkable collection of the old Maison de Hamot, precious fabric merchants in Paris from the time of Louis XV according to the textile expert Xavier Petitcol. The panel used to have a label 'Maison de Hamot', which was lost.

Xavier Petitcol, who catalogued the collection for the Drouot sales in 1997, considers this textile unique, having never seen this composition before. It is suggested that the silk panel might have been woven for the Marechal de Saxe, the great Marshall General of Louis XV and the illegitimate son of Frederick Augustus II, King of Poland.

The design possibly commemorates the Siege of Brussels which took place between January and February 1746 during the War of the Austrian Succession. A French army under the command of Maurice de Saxe, in a bold and innovative winter campaign besieged and captured the city of Brussels, which was then the capital of the Austrian Netherlands, from its Austrian garrison. The Austrian defenders were compelled to surrender on the 22nd of February, the siege lasting only three weeks. In fact the coat of arms above the entrance door to the tent would seem to be a stylised coat of arms for the Marechal de Saxe.

£600-800



16



17

17

A William IV ebonised and specimen marble centre table, circa 1835, the circular top above a C-scroll carved frieze, on a turned and lapped carved tapering stem, the three scroll carved legs on brass castors, 75cm high, the top 69.5cm diameter

£1,000-1,500



18

18

A Cantigali Hispano-Moresque vase, circa 1890, in the shape of a powder flask and with a small lid, the handles formed as grotesque horned faces, the whole decorated with bright red and yellow floral and foliate motifs, some terminating with dragon's heads and large scrolls with raised spheres,

£300-500



19

19 Y

A George IV ebony low occasional table, circa 1825, the rectangular top with reeded edge, above a plain frieze, on turned and reeded tapering legs headed by stylised shell terminals, 37cm high, 54 x 53cm

£200-300

20

A pair of English or French toleware wall mounts, first half 20th century, each modelled and painted as a classical urn, 44.5cm high, 43.5cm wide

£300-500



20



21

A pair of silvered wood wall brackets in late 18th century style, early 20th century, the platforms supported upon a scallop shell, 31cm high, 32cm wide overall

£250-350



21



22

22

A Italian pietra dura occasional table, the top circa 1880, the base 20th century, the octagonal top centred by a finch perching on a cherry branch, on a red painted Moorish style base, 56cm high, the top 56 x 56cm

£500-700

23

Maurice le Blanc (French, fl. second half 19th century), a painted terracotta model of a Napoleonic officer, portrayed standing and in full military uniform, on a rectangular section inscribed *Maurice le Blanc* to the maquette, 72.5cm high, the base 14 x 18cm

£500-800



23

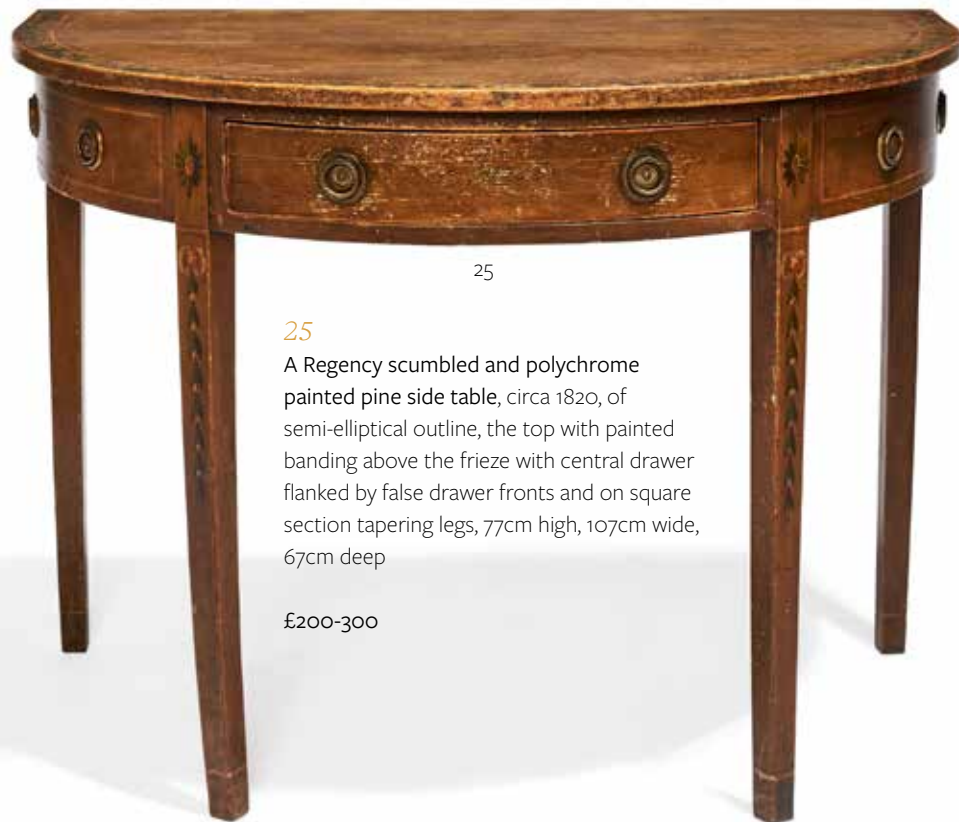


24

24

A pair of turquoise glazed terracotta vases fitted as table lamps, modern, of bulbous form, 45cm high including fitments, approximately 36cm diameter

£300-500



25

25

A Regency scumbled and polychrome painted pine side table, circa 1820, of semi-elliptical outline, the top with painted banding above the frieze with central drawer flanked by false drawer fronts and on square section tapering legs, 77cm high, 107cm wide, 67cm deep

£200-300

26

A Sri Lankan calamander and Coromandel longcase Astronomical Regulator timepiece, W. J. Doyle, Columbo, late 19th century, the eight-day movement with four substantial pillars, the 12inch brass dial with minute hand with Arabic numerals to the outer track and subsidiary Roman numeral hours dial and Arabic seconds, the case of solid timber construction the trunk door with stylised carved exterior scene, the plinth base with foliate and scroll motifs, 205cm high

£600-800



26

27

A mid-century travel poster advertising travel to India, British Overseas Airways Cooperation, 1960s, later framed and glazed, 103.5 x 65.5cm overall

£200-300



28



27

28

A large pair of multi-coloured Italian glass vases, 20th century, 50cm high (2)

£400-600

29

A George I oak mule chest, circa 1725, the hinged top enclosing a compartment above the base with two short drawers, 79cm high, 137cm wide, 70cm deep

£700-1,000



29



30

30

A late 19th century New Zealand Kauri wood hall cabinet, circa 1880, the cupboard doors enclosing a baize lined interior fitted for the storage of guns and other sporting items, the lower section with further cupboard doors enclosing an arrangement of three fitted drawers, the sides with turned and square section stick stands, 228cm high, 101cm wide, 52cm deep

£1,000-1,500

31

A white painted wrought and sheet iron and glazed hanging storm lantern, early 20th century, the tapered square section frame with oversized domed top and suspended from a swing handle, raised on scroll feet, 82cm high, 46cm square

£300-500



31



33

32

A Wedgwood & Bentley pale-blue solid Jasper oval plaque, circa 1775, sprigged in white with a figure of a satyr playing the tibia, 21cm high, impressed mark verso (rim chips)

£200-300

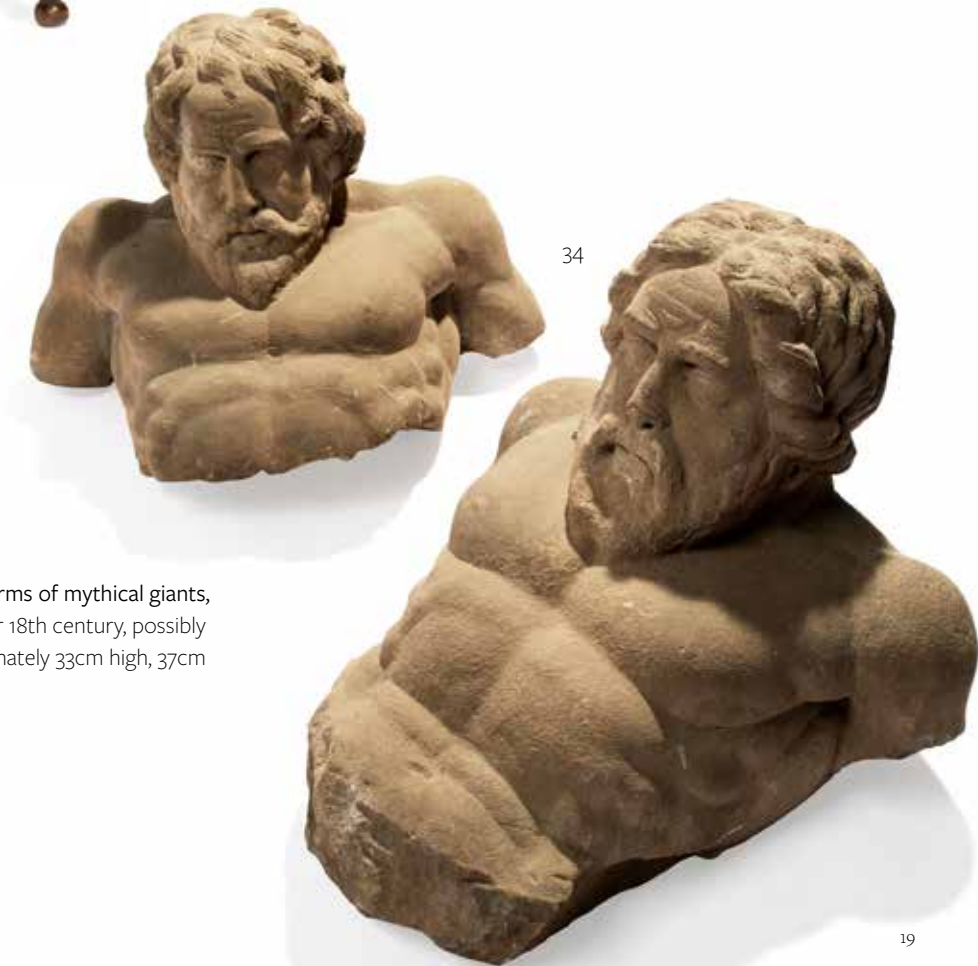


32

33

An early Victorian elm and burr elm hall chair, circa 1850, the lobed and carved circular back with central vacant roundel above the shaped seat and turned, carved and faceted tapering legs, 89cm high

£70-100



34

34

Two Northern European sandstone busts or terms of mythical giants, follower of Jan Pieter van Bourscheit, late 17th or 18th century, possibly depicting Atlas and another Titan, each approximately 33cm high, 37cm wide, 39cm long

£700-1,000



35

35

A Continental carved and silvered wood wall mirror, first half 19th century, the oval plate within a scrolling frame, 93cm high, 83cm wide

£500-700



36

36

A pair of Chinese sang-de-boeuf glazed bottle vases, 20th century, 37cm high (2)

£200-300

37

A George III mahogany chest of drawers, circa 1760, the brushing slide above two short and three long drawers, 84cm high, 94cm wide, 47cm deep

£1,000-1,500



37

38

A pair of French cast iron lamp bases in Louis Philippe taste, second half 19th century and later fitted for electricity, each with a reeded columnar stem descending to a triform paw base, 68cm high

£600-900



38

39

A William IV mahogany hall stand or console table, circa 1835, in the manner of Gillows, the shelved superstructure above the table top with apertures to each short side for sticks, the top above a blind frieze drawer and turned and lappet carved columnar supports and shaped platform base incorporating the drip pans, 116cm high, 173cm wide, 50cm deep

£2,000-3,000



39



40

A Victorian cast iron door stop in Rococo Revival taste, last quarter 19th century, in the manner of designs by Coalbrookdale, the single carrying handle descending to a strapwork stem with central cabochon, above a spreading base with *rocaille* feet, cast with indistinct diamond registration mark to rear, 42cm high, 25.5cm wide; and another example cast with a recumbent hound, below a floral carrying handle, 41cm high, 33cm wide

£100-150

40



41

41

A Chinese Longquan celadon vase, Ming Dynasty, 15th century, carved and incised with flowers, 33.5cm high

£600-800

42

A pair of walnut torchere stands, second quarter 20th century, the dished tops above turned shafts and four stepped outswept legs, 115cm high, 30cm diameter

£250-350

42



43

43

Willem van Leen (Dutch 1753 – 1825)

Sea Shells

Watercolour

Signed lower right

34.5 x 25.5cm (13 1/2 x 10 in.)

£300-500



44

44

An Art Deco bird's-eye maple veneered console table, circa 1930, of semi-elliptical outline, with ebonised stepped base, 85cm high, 63cm wide, 24cm deep

£300-500

45

A Continental painted wood standard lamp, mid-20th century, painted to simulate bronze, loosely in Art Deco taste, the base with ivorine plaque for MODERN DECORATION / ROWLEY / 140-2 CHURCH ST. W.8., on a stepped silvered base, 170cm high

The Rowley Gallery was established in 1898 at 6 High Road, Silver Street, Kensington. In 1909, Silver Street was renamed, and although the firm remained in the same premises, their new address became 140 Church Street. By 1912 the firm had expanded to include neighbouring 142 Church Street. The Rowley Gallery continues, albeit no longer in the ownership of the Rowley family, and is trading at 115 Kensington Church Street and a full history is available on their website.

£300-500



45



46

46

A framed print of Solyman the Magnificent going to a Mosque, English, 1873, one of a set of ink on paper prints from a late 19th century reprint of the book Solyman the Magnificent going to Mosque, from a series of engravings on wood published by Domenico de'Franceschi in Venice in 1563, in later 19th century birdseye maple frame, 61 x 49cm overall

£200-300

47

A West African wood helmet mask, from the Senufo tribe 49cm high

£200-300



47

48

An oak shoe cupboard, by Wylie & Lochhead, first half 20th century, the rectangular top with moulded edge, above a pair of panel doors opening to three slatted shoe shelves, on bracket feet, the back with plaque for 'Wylie & Lochhead Ltd, 45. BUCHANAN STREET, GLASGOW', 122.5cm high, 115cm wide

£300-500



48

49

A chip carved and stained hardwood 'rustic' stick stand, 20th century, of shaped tapered cylindrical form, the wide rim above the body and short square section feet, 64cm high, approximately 27cm diameter at the top and 32cm overall

£200-300



49

50

A late 19th century gouache on paper of a seated prince, Rajasthan, 27cm high, 24cm wide

£150-250



51

52

A carved burr wood, probably elm, vessel or bowl, probably 19th century, the interior smoothed, the exterior rustic, with short protrudence to one side, 14cm high, 53cm long, 45cm wide

£120-180



52

53

A hammered brass and iron dog grate, fragmentary, with twin uprights in 17th century taste, 48cm high, 59cm wide

£80-120



53

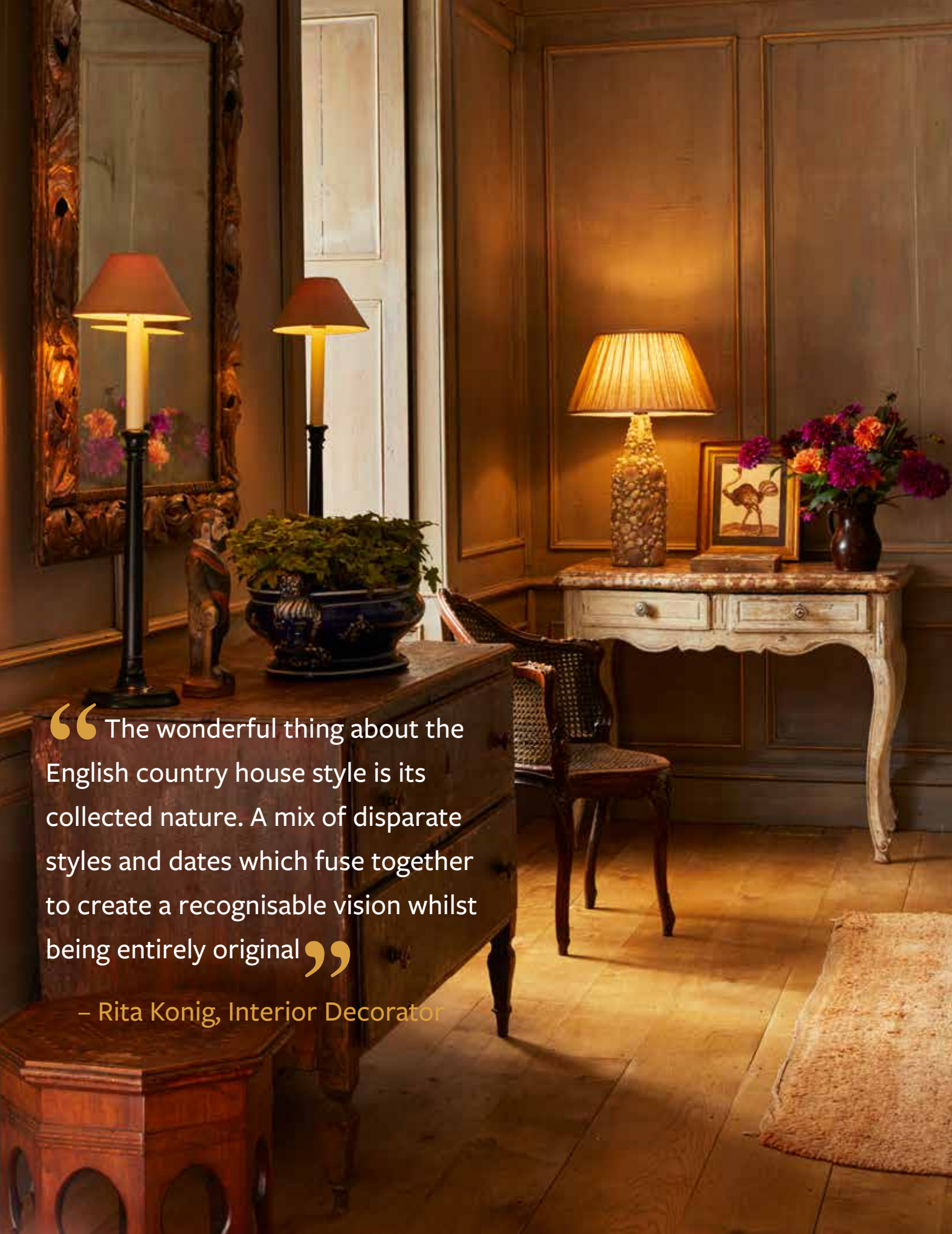


50

51

A pair of Indian silvered brass repoussé vases, mid-20th century, each of bulbous form, with bubbled effect, 33cm high, 28cm wide

£100-150



“The wonderful thing about the English country house style is its collected nature. A mix of disparate styles and dates which fuse together to create a recognisable vision whilst being entirely original”

– Rita König, Interior Decorator

54

A shell encrusted bottle fitted as a table lamp, modern, 57cm high

£200-400



54



55

55

A Scottish scumbled act of parliament or tavern timepiece, J & A McNab, Perth, the tole painted octagonal Roman numeral dial signed to the centre for the maker, the trunk with arched door, 138cm high, 57cm wide

£400-600

56

A French white painted and marble topped side table, circa 1750, of serpentine outline, the *Guillestre Breccia* marble top with moulded edge above two frieze drawers, shaped apron, and cabriole legs, 86cm high, 106cm wide, 65cm deep

£600-800



56



57

57
Florentine School (late 17th century)
Ostrich
Pen and ink with sepia wash
23.5 x 19cm (9¼ x 7¼ in.)

There is a comparable, albeit earlier, drawing by Giulio Romano in the British Museum, dated from the mid 16th century. (Pp.2.91)

£300-500



60

58
An unusual Cantonese 'Fish' plate, circa 1900, 25cm diameter

£80-120

59
A Continental yellow glazed pottery vase, circa 1900, the shouldered body with four lug handles and waisted neck, 41cm high

£100-200

60
A French walnut corner chair or *fauteuil de bureau*, 19th century and later, with carved frame and canework panels, 88cm high

£100-200



58



59

61
A Continental silvered wall mirror, third quarter 18th century, the rectangular plate within a foliate carved frame, 124cm high, 100cm wide

£1,200-1,800

62
An Italian red painted wood commode, circa 1720, the rectangular top with moulded edge above two drawers each with a turned handle, and on square tapering legs, 86cm high, 116cm wide, 58cm deep

£800-1,200



61



62



63

63

A Nevers style 'Bleu Persan' Jardinière, late 19th or 20th century, painted with flowers, mask handles, 55cm long

£600-800

64

A very large North African Textile, Algerian, circa 1880, mounted in a modern perspex frame, 170.5 cm high, 165cm wide

£300-500



64



65

65

A wicker peacock chair, 20th century, of traditional form, the back of exaggerated balloon shape, 145cm high

£60-80



66

66

Three floral still life panels in 17th century style, 20th century, oil on wood, each signed Joyce Norwich, in ebonised frames, the largest 82 x 32cm overall

£1,000-1,500



67

A 19th century polychrome painted alabaster model of Francisco Solano Lopez (1827-1870), president of Paraguay 1862-70, portrayed bearded and wearing a chain and badge of office, the right hand resting on a staff, on integral oval socle, 33.5cm high, the base 13cm wide

£300-500

68

A Moorish walnut and parquetry occasional table, early 20th century, the octagonal inlaid top with moulded edge, above eight shaped supports, 43cm high, the top 44 x 44cm

£200-300



68



69

69

A mahogany and upholstered armchair, circa 1770 and later, the arched back above the outscrolled arms, removable seat cushion and accanthus carved and cabriole legs terminating in scroll feet, 103cm high

£800-1,200



70

70

A pair of gilt metal twin light wall appliques in Adam taste, later 20th century, each with urn finial and scroll branches, 41cm high, 29cm wide, 18cm protuberance

£100-150



71

71

Donald Wells (British, 1929 - 2014)
Abstract composition of rounded shapes
Oil on relief carved panel
Signed and dated 72 verso
103.5 x 88cm (40½ x 34½ in.) including painted frame

£300-500

72

A pair of French black lacquered low occasional tables in Japonisme taste, 20th century, in the manner of Maison Atelier Martine, each 42cm high, 62cm wide, 44cm deep

£600-800



72





73

73

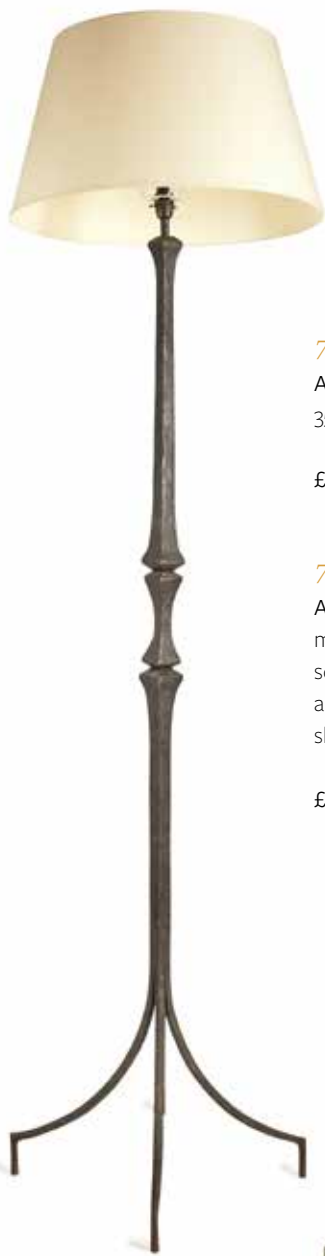
An Art Pottery vase, mid 20th century, in volcanic glaze, 35.5cm high

£80-120

74

A wrought iron standard lamp, mid-20th century, in the manner of designs by Diego Giacometti, the textured square section stem descending to a quadriform base and outswept legs, the stand 164cm high, with a cream shade, 187cm high overall

£400-600



74



75

75

A pair of Spanish green painted and parcel giltwood side chairs, late 18th century, each with double domed cresting rail with a pair of ducks, above horizontal splats and spindles, the rush seats above turned and faceted supports joined by stretchers, 85cm high

£300-500



76

A pair of Victorian brass Gothic Revival pricket candlesticks, late 19th century, the circular drip pans, faceted stems and lappet feet engraved with foliage and quatrefoils in Medieval taste overall, 45cm high

£300-500



76



77

77 Y

A Continental macassar ebony revolving bookcase, mid 20th century, of square section revolving on an ebonised plinth base, 80cm high, 40cm square

£700-1,000

78

A pair of Aesthetic Movement grey painted and parcel giltwood stools, last quarter 19th century, Probably American, of square tapered form, each with a leather upholstered seat above the base, each side with carved decoration, the supports at the angles and united by stretchers, 50cm high, the tops 34cm square

£800-1,200



78





79

79

A pair of Victorian slate or Derbyshire Black Ashford marble turned candle holders, second half 19th century, each baluster stem worked with a pattern of vine leaves and classical ewers in low relief, approximately 26cm high, the bases 9cm square

£180-250

80

An Italian "Tiger stripe" blue and brown Murano glass vase, circa 1970, 41cm high

£150-200



80



80A

80A

A large pair of Copeland creamware candlesticks, early 20th century, of classical form with gilded detail, 37.5cm high

£30-50

81

An Arts & Crafts Movement occasional table, circa 1900, the circular top above the four turned supports united by conforming stretchers, 69cm high, the top 61cm diameter

£400-600



81



83

82

An Italian bronze bust of Lucius Caecilius Iucundus after the Antique, late 19th/early 20th century, possibly Chiurazzi, portrayed facing forwards and truncated, mounted to a later waisted circular breccia socle, 49cm high, 23cm wide

£1,000-1,500



82

83 Y

A walnut, tulipwood banded and ebonised inlaid oval centre table, 19th century, with Breche violette marble top above a frieze fitted with an arrangement of opposing drawers and slides above shaped sabre legs united by an undertier, old paper label to one drawer I R also marked to one interior rail, 79cm high, 76cm wide, 59cm deep

£600-800



85

84

A late 19th century albarello, Spanish, decorated with a large griffon surrounded by flowers and other foliate motifs, 15,5 cm high

£80-120

85

A French palmwood standard lamp, circa 1960, the conical aluminium uplighter above two further downward pointing lights and the columnar support terminating in a dished circular base, 168cm high overall

£300-500

86

An Anglo-Indian hardwood octagonal centre table in the manner of *Moorish* examples, 20th century, the parquetry top above a star-shaped base with turned baluster spindles, 77cm high, 110cm wide

£400-600



84



86



87

A carved and stained pine model of a standing crane, probably French, late 19th/20th century, on an integral rocky base, 72cm high, the base 17 x 23cm

£400-600

88

An Indonesian Batik, circa 1940, Indigo cotton decorated with birds and calligraphy, 210cm high, 88cm wide

£400-600

89

A pair of Regency mahogany hall chairs, circa 1815, the quatrefoil shaped back above the seat and X-shaped supports with bull's-eye mouldings, each 82cm high

£1,200-1,800



87



89



90

90

A German walnut and ebonised desk, early 20th century, by Vereinigte Werkstätten, with bead mouldings throughout, the top with rail gallery to the rear and with green and gilt tooled leather inset above a frieze drawer and flanking moulded cupboard doors, one enclosing a shelf, the other an arrangement of three slides, the reeded sides and back with central further mouldings, all on acanthus carved tapering legs, the underside of the knee-hole stamped V.W. for the workshop and serial numbered 3183, 84cm high, 172cm wide, 82cm deep

Inspired by the British Arts and Crafts Movement, the Vereinigte Werkstätten für Kunst in Handwerk (United Workshops for Art in Craft) was established in Munich in 1898. It expanded rapidly, producing not only furniture but also all other items for the home, including wallpaper, textiles and lighting. Notable designers associated with the workshops were Hermann Obrist, Richard Riemerschmid, Bruno Paul, and Peter Behrens. It moved to Bremen in 1910, where Rudolf Alexander Schröder was a significant designer for the workshops and where, particularly from the 1920s, the production of furniture and fittings for ocean liners became a major feature of the company.

£1,000-1,500



91

91

A Swiss stained and leaded glass figural panel, possibly Bern, the central panel dated 1607 and with later elements, depicting three *Landsknechte*, dressed in vibrant costumes and wearing feathered hats, two holding a halberd and another with a beaker, standing before a diapered and balustraded background, the lower reserve with inscription and central armorial shield with standing bull, inside a likely later arrangement of circular segments with two further stained roundels, later fitted to a stained wood light box frame, approximately 93cm high, 61cm high overall

While Swiss mercenary guards were a popular theme for *Wappenscheibe* (armorial panels) such as the present lot, the arrangement of three figures is unusual. The compositional arrangement of guards on a geometrically demarcated podium and the handling of the sprawling landscape in subtle yellow tones to the upper reserve, show distinct similarities to late 16th and early 17th century panels from the Bern region of Switzerland. Note for example the panel with Ulrich, Jakob and Gilgen Hess, dated 1586, in the collection of the Historisches Museum in Bern. An early 17th century panel which uses a similar cartouche-form device surrounding the inscription and a contemporary architectural backdrop to the figures (as with the balustrade in the present panel) is in the Metropolitan Museum of Art, accession no. 1974.28.190.

£800-1,200

92

Conway (Sir Martin), *Great Artists 1400-1800*, published W.M. Heinemann, London, 1903, gilt cloth bound, large folio

£120-180



93

93

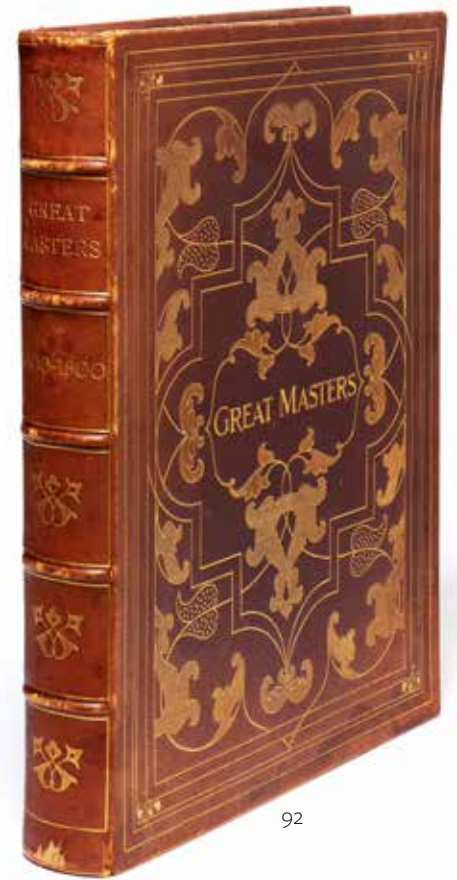
A Northern European, probably Scandinavian, carved and painted wood bread or chopping board, dated 1871, of large proportions, painted with light circles on turquoise ground, inscribed *J. Mäder. 1871.* to the centre, 86cm long, 69cm wide

£200-300

94

An Irish George II mahogany tea table, circa 1750, the hinged rectangular top above a plain frieze incorporating a central frieze drawer, on acanthus and C-scroll carved tapering cabriole legs, terminating in unusual tri-form moulded feet, 73cm high, 81cm wide, 41cm deep (when closed)

£800-1,200



92



94



95

95

A helmet, almost certainly a theatrical prop, probably early 20th century, of sallet form and in medieval taste, cast with an integral foliate coronet and inset with semi-precious stones and glass, the interior bearing an indistinct paper label inscribed 'No: 7... Bristol', approximately 25cm high, 24cm long

It is presumed that this was made as a prop for a production at the Theatre Royal in Bristol, the oldest continually-operating theatre in the English-speaking world.

£500-1,000

96

A Biedermeier birch chest of drawers, second quarter 19th century, with three long drawers each with a bone escutcheon, 84cm high, 77cm wide, 43cm deep,

Provenance: Property of the late Raine, Countess Spencer

£300-500



97

97

An African wastepaper or laundry basket, of recent manufacture, woven with various plastic sweet-wrappers around a wire frame, 55cm high, 48cm diameter

£70-100



96

98 λ

Antony Bream (b. 1943)

Waterlilies

Watercolour

Indistinctly signed and dated 05 lower left
28 x 39cm (11 x 15¼ in.)

£40-60



99



98

99

A Scandinavian bentwood and coloured Perspex low occasional table, mid 20th century, the yellow top above the bombe shaped base, 46cm high, approximately 51cm wide, 44cm deep overall

£200-300

100

A pair of Regency pine 'waterfall' open bookcases, 19th century, each with four graduated shelves, each 154cm high, 106cm, 28cm deep

£700-1,000



100



101 (part lot)

101

A Kosta optic ribbed glass vase, in arctic blue, Swedish, 20th century, 35.5 cm high, together with a Stevens and Williams optic ribbed glass vase, in slate grey, 35cm high, and a modern green vertically ribbed vase, 36cm high

£200-300



102

102 λ

Antony Bream (b. 1943)
Still life of pots
Watercolour
28.5 x 38.5cm (11 x 15 in.)

£40-60

103

A Reformed Gothic oak dinner buffet or two tier serving table, circa 1860, in the manner of Charles Bevan, with fan finials and waved gallery to the rectangular top above inverted Y-shaped supports and the undertier above further turned supports, 102cm high, 107cm wide, 48cm deep

£600-800



103

104 λ

James Hull (British 1921-1990)

Untitled

Acrylic on card

Signed and dated V 89 lower right
51 x 71cm (20 x 27¾ in.)

£400-600



104

105 λ

James Hull (British 1921-1990)

Untitled

Watercolour and crayon

51 x 71cm (20 x 27¾ in.)

£400-600



105

106 λ

James Hull (British 1921-1990)

Untitled

Watercolour and charcoal

Signed and dated V 87 upper right
55.5 x 66cm (21¾ x 25 in.)

£400-600



106



“The country house Style is timeless – this sale is a combination of their expertise and knowledge with great taste and judgement”

– Sarah Morris,
Interior Decorator

107

A Famille Jaune Vase, mounted as a lamp, 34cm high

£400-600



107

108

A George III oak side table or 'lowboy', third quarter 18th century, the rectangular top with ebonised peripheral moulding, above a frieze drawer and a shaped apron, on tapering cabriole legs, terminating in pad feet, 67cm high, 71cm wide, 49cm deep

£300-500



108

109

A French walnut and tapestry upholstered open armchair in Louis XV style, 19th century, the high arched back above the arms, bow fronted seat, shell carved apron, and cabriole legs, 113cm high

£500-700



109



110

110

A pair of Northern European gilt brass twin light wall appliques, last quarter 18th century, each with scroll arms cast with bird masks terminating in foliate drip pans and urn candle sockets, issuing from pilaster backplates cast with guilloche, Vitruvian scrolls, and urn finials, 33cm high, 14cm wide, 18cm protuberance

£400-600



113A



113

113

A Turkish silk embroidered panel, 18th century, the cream ground worked with scrolling foliage and flowerheads overall, later framed and glazed, 87.5 x 44.5cm overall

£400-600

113A

A modern green-glazed red pottery vase, of baluster form, 43cm high; and a brown glazed jug, in the medieval manner, 21cm high

£100-150

114

A Victorian oak Gothic Revival linen press, circa 1840, the panel doors with arcading and trefoils enclosing an arrangement of three shelves, above an arrangement of two short and two long drawers and a plinth base, 206cm high, 112cm wide, 48cm deep

£800-1,200



112

111

A fine Regency penwork box in Neoclassical style, circa 1815, of domed octagonal form, with draped maidens and deities inside reserves of palmettes and flowerheads, the hinged cover opening to a turquoise paper lined interior, 18cm high, 35cm wide

£700-1,000

112

A large Chinese Famille Verte lamp, 20th century, brightly enamelled with exotic birds on the four sides, the vase 56cm high, metal mount

£300-500



111



114



115

115

An Italian green glass covered vase with lemon finial, mid 20th century, 27.5cm, together with a modern green glass vase with everted rim and bubble inclusions modelled as a top hat, 29cm high, and a modern Venetian pear shaped mottled glassed vase with cane inclusions, 20.5cm high

£60-80

116

A pair of Northern European relief carved and parcel painted softwood wall plaques, 19th century, each with a smiling mask in the centre of a stylised sun, carved with hearts to the corners, 25 x 24cm

£200-300



116



117

117

An Italian Faience jardinière, moulded with green leaves and painted with flowers, 33cm wide

£100-150

118

A large pottery jug, German, mid-20th century, possibly by Gerhard Liebenthron, with brown glazed and scratched and impressed surface details, base incised 'GL 63', 50cm high

Provenance: From the Pierre Staudenmeyer collection

£100-200



118



119

119

Percy Horton (1897-1970)

Portrait of the artists wife, Lydia Horton

Oil on Canvas

29.2cm x 22.9cm

£100-150

120

A framed needlework panel, early 18th century, polychromatic silk on linen, 68cm X 34cm, together with A Rabat embroidery, Morocco, late 19th/early 20th century, approximately 195 x 137cm, and Two panel fragments of Hispano silk bed hangings, Tetouan, circa 1800

Literature : Isabelle Denamur Moroccan Textile Embroidery, Flammarion Paris 2003...pp 86,90,91...

£800-1,200



120



120



120

“Our constant attraction to English decorating is always about the quirky and interesting mix. Every object in this sale is filled with a sense of history but also has the presence of a piece of sculpture”

– Michael Smith,
Interior Decorator



121

A pair of silver coloured glass table lamps, modern, of bulbous form, 47cm high to top of fitment, excluding pleated shades

£300-500



121

122

An Italian walnut and upholstered armchair, Piedmontese mid 18th century, the shaped oval back above the scrolled arms, seat and cabriole legs terminating in hoof feet, 135cm high, 68cm wide, 50cm deep

£500-700



122

123

A Tuareg reed carpet, Mauritania, 20th century, approximately 484 x 237cm

£700-1,000



123



124

124

A Continental giltwood wall mirror, late 18th / early 19th century, 63cm high, 51cm wide

£250-350



125

125

A pair of Northern European repoussé brass three light candelabra, late 18th/early 19th century, each with a raised central socket with flared drip pan above a tooled square section stem, issuing two further conforming sconces, descending to an oval base with flowers, 36cm high, 34,5cm wide

£200-300

126Y

A French walnut, burr walnut, satinwood, and mother-of-pearl inlaid etagere, late 19th century, in the manner of Louis Majorelle, the marble top above the frieze with gilt metal mounts above the slender supports and undertier terminating in gilt mounted feet, 81cm high, 42cm diameter

£800-1,200



126



127

A pair of Victorian walnut wall mirrors, circa 1875, each shaped plate within fruiting vine fretwork on a velvet ground, interspersed by bone studded moulding, surmounted by a pierced cresting, each 157cm high, 96cm wide

£2,000-3,000



127



128

128

A Netherlandish painted leather panel, late 18th century, previously a section of a folding screen, painted with a tiered fountain, *rocaille* and flowers overall, on gilt painted ground, later mounted on board, 160 x 78cm overall

£600-800

129

A French pot with a curious two handled lid, 49cm high

£300-500

130

Four various Dutch Delft polychrome plates, three 18th century and one later, two 22cm diameter, another 24cm and one 30cm diameter (4)

£200-300



129



130



131

131

A Victorian oak serving table in Gothic taste, circa 1850, the back with central applied oval painted armorial with motto VINCTUS NON VICTUS, the rectangular top above a carved frieze incorporating a blind drawer, and faceted reeded tapering legs, 127cm high overall, 152cm wide, 47cm deep, together with a pair of hall chairs en-suite, the backs with a further painted armorial with the same motto, the rear rail indistinctly stamped with chair maker's initials, each 100cm

The arms shown are those of George de Worms (1829-1902), later 2nd Baron de Worms of the Austrian Empire. Therefore the present chairs were most probably supplied to him for Milton Park, Egham

George de Worms was born on 16 February 1829. His father was Solomon Benedict de Worms (1801-1882) who owned large plantations in Ceylon and was made a Hereditary Baron of the Austrian Empire by Franz Joseph I of Austria. His mother was Henrietta Samuel.

His paternal grandmother was Schönche Jeannette Rothschild (1771-1859), thus his paternal great-grandfather was Mayer Amschel Rothschild (1744-1812), the founder of the Rothschild banking dynasty.

He served as Justice of the Peace for Middlesex, the City of Westminster and Surrey and subsequently served as Deputy Lieutenant of Surrey.

He became 2nd Baron de Worms on 20 October 1882 upon the death of this father and inherited. Additionally, he was awarded the honor of Knight Commander of the Order of Franz Joseph. He was a Fellow of the Society of Antiquaries of London. He was also a member of the Anglo-Jewish Association.

£1,500-2,500



131



132

G*** Thorpe (British, 19th century)
A view of Richmond looking towards
Twickenham
Oil on canvas
Signed and dated 1889 lower right
75 x 126cm (29½ x 49½ in.)

A view of Richmond, looking south-west towards Twickenham, picnicking figures and a flock of sheep in the field to the foreground, the neo-gothic Mansion Hotel to the left middle-ground with woodland sloping down to the Thames to the right, boats on the water and Glover's Island in the middle of the river, Petersham Lodge amongst the woods beyond

£400-600



132



133

133 Y

A fine Vizagapatam ivory veneered, lac heightened and sandalwood work box, circa 1780, of rectangular form, the hinged cover and sides engraved with houses and trees within broad lotus borders, with a frieze drawer to the front and swinging handles to each side, raised on bracket feet engraved with beasts; opening to a fitted interior with hinged writing surface and enclosing two conforming paperweights, 17 x 42.5 x 31cm overall

The use of architectural decorative motifs is typical of later 18th century Vizagapatam engraved works. See for example Christie's South Kensington, 1 April 2014, lot 207 (£10,000) for a similar box raised on bracket feet.

Related literature: A. Jaffer, Furniture From British India and Ceylon, London, 2001, pp. 204, fig. 48

£1,200-1,800



134

134

A William & Mary oak side table, circa 1690, the rectangular top above a frieze drawer and S-shaped supports united by an X-frame stretcher, and on pommel feet, 70cm high, 85cm wide, 61cm deep

£600-800

“Grand and intimate, emblematic and eccentric, universal and personal, these pieces stand with integrity in any room they inhabit”
– Kate Stamps



135

135

A George IV patinated bronze colza lamp, in the manner of designs by Thomas Hope, circa 1820, the domed finial descending to a circular section bowl cast with Egyptianesque masks and a coiled snake handle, and descending to a waisted circular foot, 29cm high, 38cm wide

£600-800

136

A Regency green painted and parcel giltwood armchair, circa 1820, the bar back above scrolled arms and integral back and seat, on sabre legs, one rear rail stamped D 1879, 87cm high

£300-500



136

137

A Moroccan polychrome painted and Zellige mosaic topped occasional table, early 20th century, the octagonal top with radially inlaid tiles, above a foliate decorated frieze and four turned legs, 45cm high, the top 47 x 47cm

£300-500



137

138

Daphne Fedarb (British 1912-1992)

Still life with lime and jug

Oil on canvas

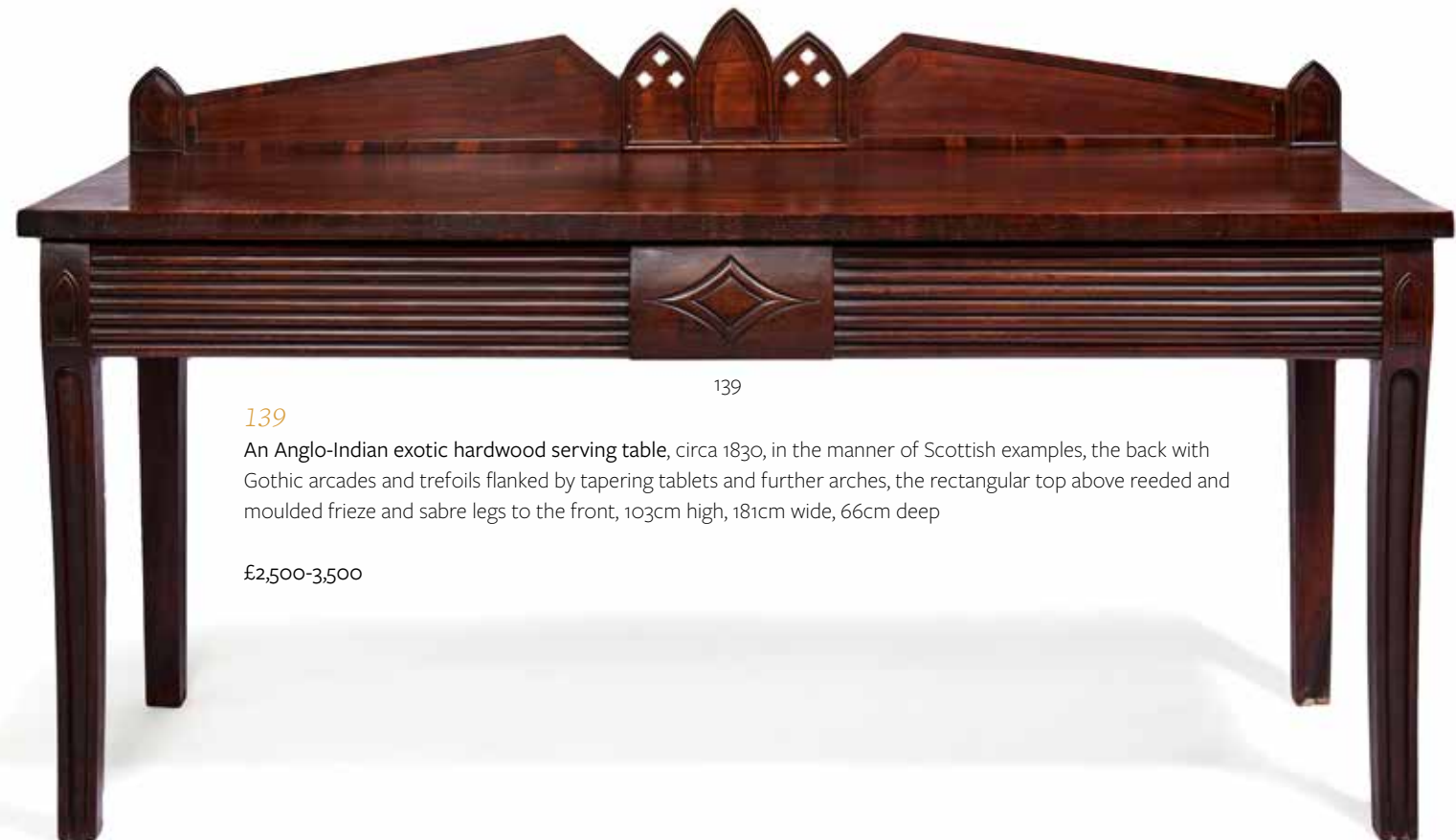
Signed lower right

92 x 71cm (36 x 27¾ in.)

£500-700



138



139

139

An Anglo-Indian exotic hardwood serving table, circa 1830, in the manner of Scottish examples, the back with Gothic arcades and trefoils flanked by tapering tablets and further arches, the rectangular top above reeded and moulded frieze and sabre legs to the front, 103cm high, 181cm wide, 66cm deep

£2,500-3,500



140

140

A pair of glazed stoneware table lamps in Scandinavian style, mid-20th century, of ovoid form, glazed with patterns in brown and blue, the underside with incised mark and stamped with serial number and *HANDMADE*, 51cm high overall including fitment

£500-700



141

141

A Spanish bowl, early 20th century, 11cm high, 29.5cm diameter

£60-80

142

A William & Mary oak side table, late 17th century, the rectangular top with moulded edge, above a frieze drawer, on bobbin turned legs joined by a peripheral stretcher, 71cm high, 84cm wide, 52cm deep

£300-500



142



143

A German satinwood, inlaid, and gilt metal mounted mirror, late 18th century, the acanthus roundel above the mirrored triangular pediment and rectangular plate, and frieze plate, flanked by pilasters with urn finials and terminating with tapering legs, 205cm high, 94cm wide

£2,000-3,000

143



146



144



145



148



147



149



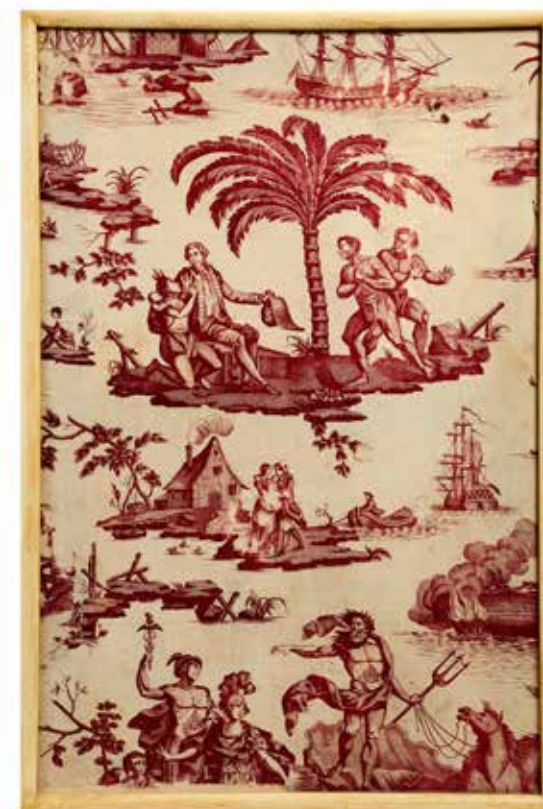
“An interesting and fashionable taste, a discerning eye understanding the trick of mixing both eclectic furniture and objects together harmoniously”

– Veere Grenney,
Interior Decorator

150

A George IV gilt metal oil lamp base, circa 1830 and later refitted for electricity, the frame cast with upright supports and descending to a triform base with acanthus, scrolls and on paw feet, with card shade, the lamp 54cm high including fitment

£500-800



151

151

A French *Toile de Jouy* panel, monochrome copper-plate printed in red with scenes from the story of Paul et Virginie, last quarter 18th century, later framed and glazed, 84 x 56.5cm overall

£150-250

152

A French mahogany commode, circa 1760, of serpentine outline, the top with moulded edge above three long drawers flanked by rounded corners and above short cabriole legs, 81cm high, 89cm wide, 61cm deep

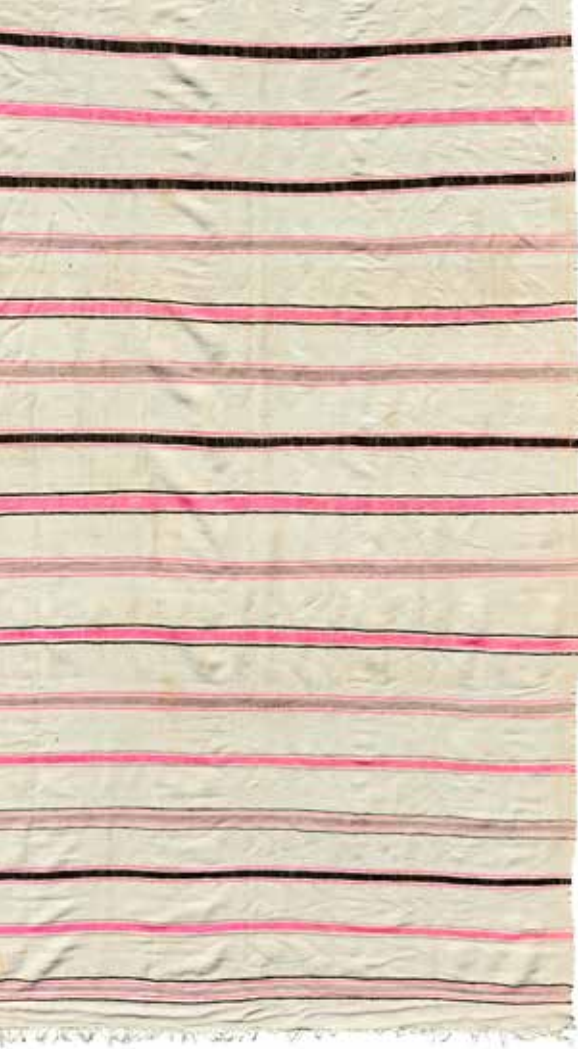
£800-1,200



150



152



153

A Berber wool blanket, Morocco, mid 20th century, approximately 361 x 169cm

£300-500

154

A harlequin suite of French simulated bamboo bedroom furniture, late 19th century, comprising: a single bed, 112cm high, 196cm long, 125cm wide, a marble topped bedside table, 82cm high, 41cm wide, 33cm deep, a marble topped chest of four long drawers, 100cm high, 115cm wide, 50cm deep, a pair of wardrobes, one fitted with shelves the other a hanging rail, each 221cm high, 96cm wide, 47cm deep, and a dressing table, 75cm high, 111cm wide, 70cm deep, most items with old French paper labels, for Envoi de G FONTAN & G. CARRERE Fabricants de Meubles a JURANCON pres PAU (Basses-Pyrenees) or Envoi de I FONTAN, Fabricant de Meubles a JURANCON pres PAU (Basses-Pyrenees), (6)

£700-1,000

153



154



155

155

A pair of Aldermaston pottery large dishes, painted with a tree, painted marks and incised marks, 41cm diameter (2)

£300-500



156

156

A graduated pair of elm 'rustic' stools, late 20th century, each with a rectangular top above the four splayed legs, 42cm high, 54cm wide, 27cm deep, the smaller 36cm high, 39cm wide, 25cm deep

£200-300

157

Four various Arts and Crafts copper and glazed hanging lanterns, early 20th century, of small proportions, each cylindrical frame with oversized circular domed top, the tallest example approximately 34cm high

£200-300



157



“Houses, especially country houses, need to feel like they have evolved over time to become a home. This is helped immensely by pieces with stories to tell”

– Henriette Von Stockhausen, Interior Decorator

158

A pair of Chinese sang-de-boeuf glazed baluster vases, 20th century, 33cm high (2)

£200-300



158



159

159

An Chinese export copy of an early 18th century picture of Dutch trader, early 20th century done in the European taste, 208.5cm high, 118.5cm wide

£600-800

160

A pair of ebonised pedestals, late 19th century, of triangular section, raised on turned bun feet, 110cm high, approximately 30cm deep overall

£400-600



160



161

161

A copper and glazed ceiling light, mid-20th century, of domed circular form, with white enamelled interior, 65cm diameter, 50cm high

£300-500

162

A George III oak and elm tilt top occasional table, circa 1770, the circular top above a turned pillar and tripod base, 73cm high, 82cm diameter

£250-350



162

163

A Senneh kilim, approximately 200cm x 135cm

£1,000-1,200



162A

162A

An ebonised and glass inset carved wood model of the head of a bird of prey, 20th century, portrayed with stylised features, mounted to a cuboid base, a pair of carved walnut Egyptian revival furniture mounts, probably from Herm pilasters, with protruding timber to the top and base, each 26cm high overall

£80-120



163

164

A large Frankfurt type blue and white Fayance vase and cover, circa 1700, in the 'transitional' style, painted in the Chinese style, approximately 60cm high

£2,000-3,000



164

165

A George II mahogany linen press, circa 1750, in the manner of Thomas Chippendale, the panel doors enclosing an arrangement of six oak slides, the base with two frieze drawers, 153cm high, 129cm wide, 63cm deep

£1,500-2,000



165



166

166 Y

A pair of oversized turned ebony candlesticks, of recent manufacture, each with multi-knopped stem and domed circular base, 57cm high, bases 24cm diameter

£500-700

167

A George III mahogany 'butterfly' Pembroke table, circa 1780, the shaped twin flap top above a plain frieze and chamfered square section legs united by X-shape stretchers and a small undertier, 73cm high, 91cm wide (open), 81cm deep

£400-600



167



168

168

A large Delft blue and white vase, 19th century, 50cm high

£300-500

169

An English Delft dish, mid 18th century, painted in Chinese style, 31cm diameter

£80-120



169

170

A pair of Delft type blue and white figures of Chinamen, the well endowed figures wearing long flowing robes, 33cm high (2)

£300-500



170

171

A set of four birch side chairs in early 19th Continental century style, circa 1900, each with lyre back above the stylised floral upholstered seat, 85cm high, together with a stool en-suite, 45cm high, 70cm wide, 42cm deep (5)

£200-300



171



172

A large pair of Delft vases and covers, 19th century, painted with peacocks amid foliage, the covers with lion finials, 52cm high (2)

£600-800



172



173

173

A George II painted console table, attributed to William Jones, circa 1740, with original white and grey shaped marble top over shaped freize with a large centrally carved conch shell with trailing swags supported on two cabriole legs with lion masks to the knees terminating in hairy paw feet, 80cm high, 65cm deep, 65cm wide

William Jones was an architect and published drawings for furniture as an appendix to James Smith's Specimens of Ancient Carpentry

£3,000-5,000



174

A George III Carton-pierre wall mirror, circa 1770, of cartouche shape, with swags and bell flowers and lower anthemion separating the split plates, 91cm high, 51cm wide

£600-800

174



175

176

175

A pair of Regency brass table lamps attributed to Smethurst and Paul, circa 1820 and later adapted from for electricity, of Athenienne form, the upper engine milled circlets cast with lion masks, above monopodia cast with flowerheads and descending to triform bases, 73.5cm high to top of fitment

Related lamps are known to have originated from the manufactory of lamp maker and oil warehouseman James Smethurst of 138 New Bond Street, who is known to have supplied lighting to the Duke of Devonshire for Devonshire House, London.

For a comparable pair, still with original colza fitments in place, see Sotheby's London, Royal and Noble, 21 January 2020, lot 48 (property from Killadoon house, £7500).

£600-800

176

A Serapi carpet, approximately 344 x 268cm

£1,000-1,500



177

A set of eight George II mahogany hall chairs, circa 1750, the stylised shield shaped backs above shaped seat and supports joined by an angled stretcher, the seat front support with vacant dished recess, each 98cm high

Provenance: At Rockbeare Manor, Devon, until sold Bearnese, Hampton & Littlewood, 2nd day's sale, 7 October 2015, lot 934

177

These mahogany hall chairs are inspired by the Italian Renaissance sgabello, a model of 'back-stool' that enjoyed lasting popularity in the 18th Century, as a result of its multi-purpose function as a hall chair but also for use in the garden and as occasional seating in the family chapel. The present chairs are closely related to a set of eighteen oak chairs at Ham House, Surrey, made by the London craftsman, George Nix (1664-1756), for which a bill for £18 survives (NT 1139637). Further examples include: a set of eighteen mahogany and marquetry hall chairs, attributed to Nix, bearing the crest of the Chester family of Chicheley Hall, the inlaid arms dating the chairs between 1721 and 1748, now at Montacute House, Somerset (NT 2900077); a set of eight inlaid mahogany chairs, attributed to Nix, bearing the crest for Sir Herbert Perrot Pakington, 5th Baronet (1701-1748) of Westwood House, near Droitwich, Worcestershire, now at Ashdown House, Berkshire (NT 493008) and a set of twelve oak chairs, painted with crests, attributed to Nix, at Felbrigg Hall, Norfolk (NT 1398476). As shown, and based on the Ham House example, this model of chair is customarily attributed to Nix. However, a set of twelve oak hall chairs of near-identical profile was supplied by William Masters of Coventry Street, Piccadilly, to the 2nd Duke of Atholl for Blair Castle, Perthshire in 1751, and the same model was supplied by Alexander Peter to Dumfries House in 1759 (A. Coleridge, 'William Masters and some early 18th Century Furniture at Blair Castle, Scotland', *The Connoisseur*, October 1963, p. 79, fig. 5). Therefore, it is difficult to conclusively attribute this type of hall chair to any one maker in the absence of documentary provenance.

Rockbeare Manor

Rockbeare Manor, near Exeter, Devon, was built in c. 1769 for Sir John Duntze, an Exeter woollen merchant and banker, MP for Tiverton from 1768 to 1795, and baronet from 1774. He added to the house with the construction of a new dining room in 1769. In 1815, the house was purchased by Thomas Porter, who made further alterations in 1820, adding an upper storey. In 1859, Rockbeare Manor was sold to William Nation; the estate then passed through inheritance to Colonel Spencer Follett, who employed the architect Percy Morley Horder to renovate the mansion and grounds. The mansion was the subject of two *Country Life* articles in 1930 (C. Hussey, 'Rockbeare Manor I and II', *Country Life*, 19 April 1930, pp. 570-576 and 3 May 1930, pp. 642-648).

£3,000-5,000



Rockbeare Manor



178

178

A large Chinese Imari punch bowl, Kangxi, 40cm diameter

£300-500



179

179

An early Victorian bird's-eye maple and parcel ebonised writing table, circa 1850, in the manner of Holland & Sons, the shaped rectangular leather inset top above a pair of blind frieze drawers, lobed finials, architectural carved ends with lappet carved vase, bipedal outswept feet joined by a turned stretcher, 72cm high, 107cm wide, 54cm deep

£1,000-1,500

180 Y

A Regency satinwood and rosewood inlaid music stand, circa 1820, the angle adjustable rest above a brass height adjustable stem, revolving triform column and conforming base, and on brass ball feet, 150cm high (at its highest)

£1,200-1,800



180

181

A pair of French gilt bronze four light wall appliques in Charles X taste, 20th century, the trumpet form branches rising from circlets cast with flowerheads, issuing from backplates cast with central lobed roundels and foliate finials and terminals, 49cm high, 46cm wide, 31cm protuberance

£600-900



181



182



182

A pair of French simulated marble pedestals, mid 19th century, of square section, painted to simulate Proconnesian marble, the square tops above a lipped shaft and spread plinth base, one with a P stencilled to the underside of the base, 110cm high, the tops 31cm square, the bases 44cm square

£600-800



183

183

A Continental yellow painted wood and composition architectural element, probably an overdoor or wall bracket, early 19th century and later, of cavetto form the shelf above the acanthus and scroll frieze, 29cm high, 169cm wide

£400-600



184

A pair of Delft vases, 19th century, painted in iron-red, blue and green with panels of flowers and birds, 34cm high (2)

£200-300

185

A near pair of Regency occasional tables, circa 1815, each with a rectangular tilt-top above a turned stem and outswept legs, one 71cm high, the top 63 x 50cm, the other 70.5cm high, the top 61 x 51cm, One with Bournemouth depository label for Major Mansel.

Provenance: probably Smedmore House, Dorset

£1,500-2,000



186

186

A set of four modern cut glass and metal mounted storm shades in Regency style, of recent manufacture, each faceted shade with scalloped border and descending to a conforming waisted socle and stepped hexagonal plinth, 45.5cm high, the bases 15cm wide

£500-800



185

187

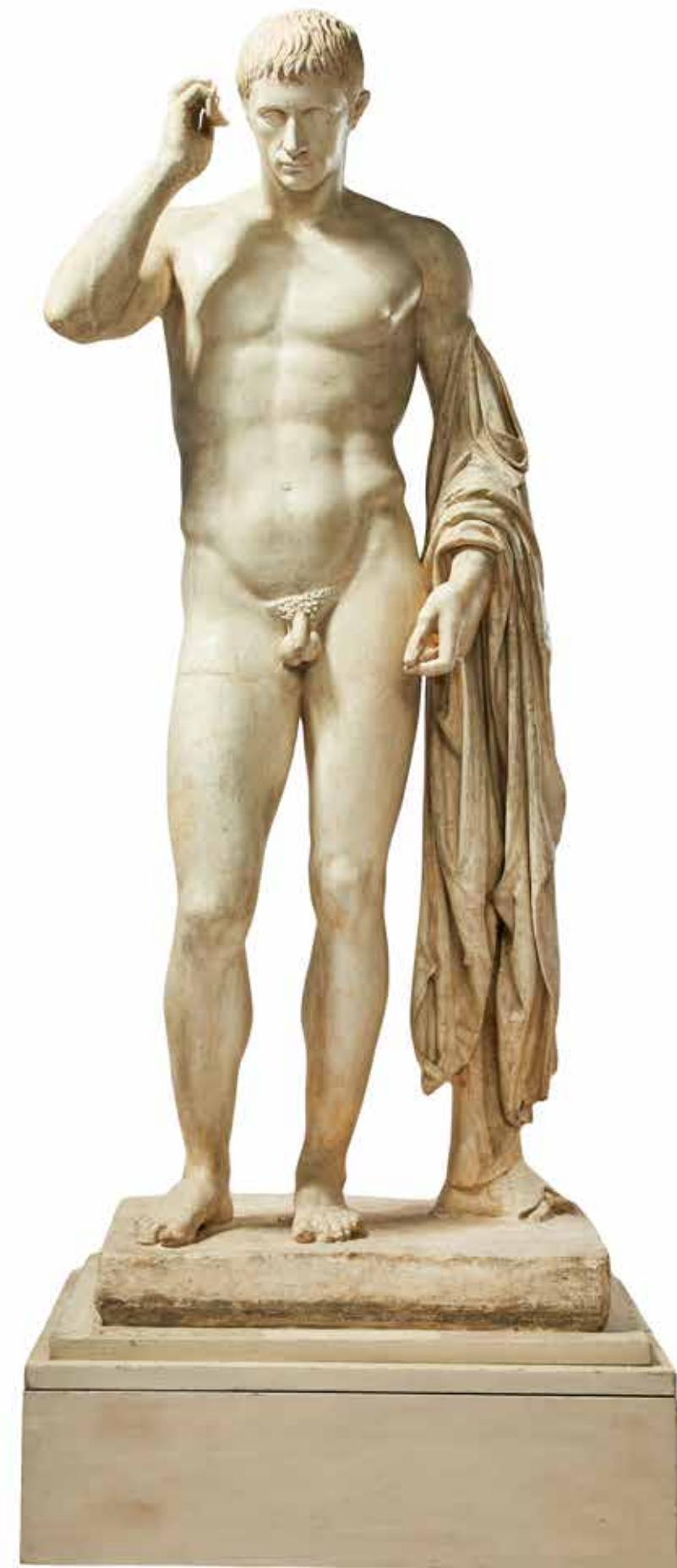
An impressive life-size plaster model of Germanicus, or Marcus Claudius Marcellus as Hermes Logios, after the Antique, probably early 19th century, modelled nude and standing *contrapposto*, the right arm raised, and the left supporting a drape, on an integral rectangular socle, approximately 195cm high, the base 73 x 52cm

The present plaster is modelled on the marble statue thought to represent Marcellus the Younger (circa 42 -23BC), nephew of Emperor Augustus and a prominent member of the Julio-Claudian dynasty that ruled Rome from 27BC until 68AD. The marble original was unearthed during the 17th century, resided at one point in the collection of King Louis XIV, and is now in the collection of the Louvre. It is thought to have been sculpted several years after Marcellus' death, and presents him as an idealised youth and in the guise of 'Hermes Logios', the god of eloquence, perhaps alluding to the subject's oratory skills and statesmanship. The sculpture is also often referred to as Germanicus, a Roman general and member of the Claudian dynasty.

Plaster casts after Antique monuments really rose in popularity during the 18th and 19th centuries, occupying prominent positions in Neoclassical interiors and serving as valuable teaching aids at art academies across Europe. The art collection of the University of Edinburgh for example still holds a cast after the statue that was acquired during the late 19th or 20th century, though the closest comparable example is the model in the Museum of the Academy of Fine Arts, Krakow. This incredibly similar example is known to have been acquired by the Academy in Vienna in 1826, firmly establishing the date of manufacture of that model in the earlier part of the 19th century. A cast of the same subject is also known to have been presented to the Royal Academy by the Prince Regent in 1816, and it is possible that this lot dates from a similar period.

Further reading: Haskell and Penny, *Taste and the Antique*, Yale University Press, 1981, pp. 219-20, no. 42.

£7,000-10,000



187

“No style is more convincing than the ‘English country house’ aesthetic. Formed by its’ historically colourful past, interiors are both unpretentiously eclectic and considered. This sale embodies this style in all its glory”

– Isabella Worsley, Interior Decorator



188

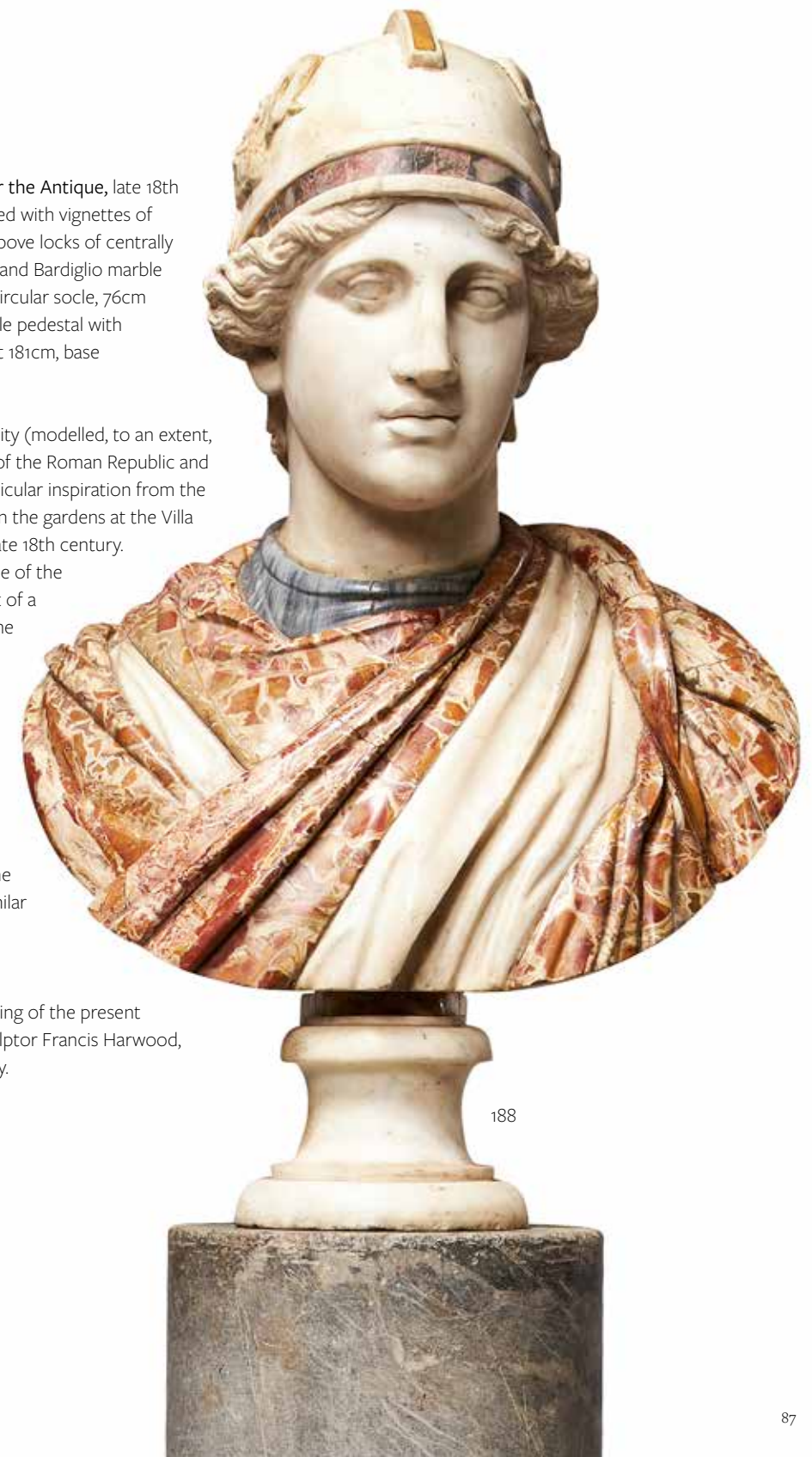
An Italian specimen marble bust of Roma after the Antique, late 18th century, portrayed wearing a helmet relief carved with vignettes of Romulus and Remus with the Capitoline wolf, above locks of centrally parted wavy hair; with drapery in Sicilian jasper and Bardiglio marble across the chest and truncation, on a waisted circular socle, 76cm high; presented on a circular section grey marble pedestal with further mottled pink marble base, overall height 181cm, base diameter 34cm

While the image of Rome as a heroic female deity (modelled, to an extent, on imagery of Minerva) features widely in arts of the Roman Republic and later the Empire, this bust appears to draw particular inspiration from the circa 115-140 AD colossal statue of ‘Dea Roma’ in the gardens at the Villa Medici, which was certainly known during the late 18th century. That example also features wolves on either side of the goddess’ overall relatively simple helmet. A bust of a similar iconographic type, in the collection of the Louvre, though previously located in Rome in the Borghese collection, may also have served as a prototype, particularly the way in which the subject’s hair is neatly gathered at the nape of the neck.

This stately iconographic type proved popular with Neoclassical sculptors, including those hailing from Britain. For instance, a bust of Rome by William Theed, ostensibly derived from a similar if not identical source, is in the Royal Collection (RCIN 2046).

The use of coloured marble inlay and the handling of the present bust have prompted attributions to English sculptor Francis Harwood, who was active in Rome during the 18th century.

£6,000-8,000



188

“A combination of connoisseurship
and deep scholarly knowledge with
a great flair for presentation”

– Philip Hewat-Jaboor,
Chairman of the Masterpiece Fair



189

189

A late George III giltwood and parcel ebonised pier mirror, circa 1815, with trophy motif to the tablet flanked by an acanthus cornice above the frieze and split marginal plates, flanked by fluted pilasters, 169cm high, 92cm wide

£3,000-5,000



190

190

A rare Venetian covered vase, Venetian, circa 1900, The clear vessel of baluster shape with domed cover, with pontil marks underneath the base and on top of the cover, both parts decorated on the inside with chinoiserie figures and floral ornamental design in the manner of Arte Povera technique. The inner surface on top of the decoration covered with a fixed sand-strewn background. The outer surface with gilt bands, 38cm high

Underneath the jar a paper trade label reads: Ditta Doninici Giuseppe Venezia Antichità Oggetti D'Arte.

Provenance: Collection Paul Wallraf, Palazzo Malipiero, Venice. 1960s - 1970s.

£1,000-1,500



191

191

A painted and parcel giltwood console table in Empire style, mid-20th century, of semi-elliptical outline, the top above a blind frieze drawer, supported by herms and a plinth base, 86cm high, 117cm wide, 59cm deep

£400-600

192

A George II giltwood and upholstered side chair, circa 1740, the shield shaped padded back above the stuffed seat, on cabriole legs terminating in scroll feet, floral motifs to the top and seat rails, the seat and back support upholstered in glazed beige linen, 101cm high

Provenance: The Collection of the Late Christopher Gibbs, by repute formerly from the Dukes of Leinster

£800-1,200



192



193

193

Neopolitan School (mid-18th century)

Two architectural views of a villa in a landscape

Oil on canvas

Each 75 x 52cm (29½ x 20¼ in.) (2)

Provenance: Susanna Montiel, London

£6,000-8,000



194

An Aesthetic Movement French faience and gilt bronze mounted table lamp, last quarter 19th century, by Joseph-Theodore Deck, in *Orientaliste* taste and in typical Persian Blue colour, with THD monogram to the body, the base of the mount inscribed GAGNEAU 115 RUE LAFAYETTE / CI DEVANT R.D'ENGIEN / 12842, 49cm high overall including fitment

There was clearly a relationship between Deck and the firm of Gagneau, many examples of Deck pieces with mounts by Gagneau have appeared at auction including a pair of lamps which sold at Christies New York, 17 October 2017 achieving a hammer price of £6000

£1,500-2,000



194



195

195

A Ceylonese hardwood centre table, circa 1850, after a design by Thomas King, the circular top with moulded edge, above cavetto moulded frieze, on three acanthus and scroll carved shaped legs, the concave tri-form on scroll feet, 74cm high, the top 61cm diameter

£1,200-1,800



196

196

A pair of painted plaster wall brackets in George III style, the platform supported upon scrolls and a cartouche, above theatrical masks, 46cm high, 39cm wide, 19cm deep

£1,000-2,000



199

199

An Italian, probably Florentine, specimen marble table top, mid-18th century, with inlay of various marbles and minerals including Alabastro cotognino, Alabastro fiorito, Alabastro a pecorella, Alabastro del Gebel Oust, Alabastro di Palombara and Alabastro Verdognolo, Marmo Africano, Bardiglio di Carrara, Bianco e nero antico, Bigio antico, Breccia Pavonazza di Exine, Breccia di Sciro, Giallo Antico, Lumachella Orientale, Pavonazetto, Porfido Rosso e Verde Mare, Portasanta, Rosso Antico, Serpentina Moschinata, Diaspro Siciliano Verde Prato and Verde Antico, arranged in hexagonal segments surrounding a central oval reserve, 69 x 134cm; raised on a contemporary cream painted base, 44cm high

£5,000-8,000



197

197 Y

A George IV carved solid rosewood sofa frame, circa 1830, in the manner of Gillows, with acanthus scroll carving throughout, the yoke-shaped back above the outscrolled arms and seat, on bulbous turned and reeded legs terminating in brass caps and composite castors, 94cm high, 224cm wide, 71cm deep

£800-1,200

198

A pair of large turquoise glazed stoneware vases, modern, of shouldered form, 80cm high, 55cm wide

£500-800



198



200

A large Aubusson carpet, in Turkish style, mid 19th century, decorated with stylised floral foliage throughout, the central Herati motif within a cream medallion, the crimson field surrounded by stylised lotus heads, within a cream border, approximately 845 x 512cm

Provenance: Probably acquired by Francis Richard Charles Guy Greville, 5th Earl of Warwick (1853-1924) for 'Queen Anne's Bedroom', part of the State Apartments at Warwick Castle, and thence by descent until sold ???

Literature: 'Warwick Castle - II', *Country Life*, 6 June 1914, pp. 846-847, 'Queen Anne's Room'.

Probably, the Aubusson carpet recorded in 'Queen Anne's Bedroom' in the *Schedule of Articles of Warwick Castle which are of National or Historical Interest*, December 1924, p. 10.

M. Binney, 'Warwick Castle Revisited - IV', *Country Life*, 23 December 1982, p. 2025, fig. 5, 'The Green Drawing Room'.

This impressive mid-19th century Aubusson carpet was at Warwick Castle from at least 1914, and probably earlier, when it was photographed by *Country Life* in 'Queen Anne's Room', the principal state room dedicated to relics of Queen Anne (1665-1714), which includes a magnificent early 18th century Royal state bed and six stools and pair of armchairs en suite, originally executed for William III (1650-1702) for the Little Bedchamber at Hampton Court Palace; a gift from George III to Francis Greville, 1st Earl of Warwick and Earl Brooke (1719-1773) ('Warwick Castle - II', *Country Life*, June 6th, 1914, pp. 846-847). Warwick Castle is one of the most important and impressive medieval castles in Britain, which, from the 17th Century, was converted from a fortification into a residence by the Greville family, Barons Brooke, later Earls of Warwick. Since this date, it has undergone a series of extensive refurbishments by successive Earls of Warwick, most notably the 2nd, 3rd and 4th Earls, who were important collectors; the former had significant debts amounting to £115,000 (£10 million in 2020).

This carpet was almost certainly acquired after 1894 by Francis Richard Charles Guy Greville, 5th Earl of Warwick (1853-1924), styled Lord Brooke until 1893; it is recorded in 'Queen Anne's Bedroom' in the inventory compiled in December 1924 after his death (*Schedule of Articles of Warwick Castle which are of National or Historical Interest*, December 1924, p. 10) but is not listed in the 1894 *Inventory of Heirlooms* similarly raised after his father's demise. It was possibly purchased by the 5th Earl specifically for 'Queen Anne's Bedroom', and to complement a large Aubusson carpet in an adjoining state room, the 'Cedar Drawing Room' that undoubtedly formed part of the 4th Earl's inheritance (illustrated M. Binney, 'Warwick Castle Revisited - IV', *Country Life*, 23 December 1982, p. 2025, fig. 3). George Guy Greville, 4th Earl of Warwick, 4th Earl Brooke (1818-1893), bibliophile and prolific collector, was the patron responsible for creating a 'Romantic Interior' in the Castle during a restoration that followed a fire at the Castle in 1871 when the State Apartments were emptied and 'many of the most valuable contents... damaged by hasty removal' (L. Wood, 'A Royal Relic: The State Bedroom Suite at Warwick Castle', *Furniture History Society*, 2012, p. 83). Only one Aubusson carpet is recorded in the 1894 inventory and that is the one in the 'Cedar Drawing Room' (also listed in the same room in the 1924 inventory, p. 14). Interestingly, no Aubusson carpets are listed in earlier inventories for the Castle, specifically 1853, when no carpet appears to have been laid in 'Queen Anne's Bedroom', thus concurring with an 1844 drawing published in William Spicer's *History of Warwick Castle* that shows bare floorboards in this room, and in the 'Cedar Drawing Room' there was a Persian carpet.

By 1982, the present carpet had been removed to 'The Green Drawing Room', where it appears in a *Country Life* photograph (Illustrated Binney, *op. cit.*, fig. 5).

£7,000-10,000



Queen Anne's Bedroom, Warwick Castle





201

201

A large Italian red opaline glass vase, signed on the underside 'Seguso', 44.5cm high

£600-800

202 Y

A Regency rosewood and gilt metal mounted jardiniere stand or torchere, circa 1820, the shaped rectangular top with canted angles above scrolled supports and ovoid stretcher, and gilt brass ball feet, 88cm high, 52cm wide, 41cm deep

£1,500-2,000



202

203

A Regency mahogany centre stool, circa 1820, George Rickword, Colchester, the upholstered top above X-frame supports and turned stretcher, one rail with old paper label for the maker GEORGE RICKWOOD / CABINET MAKER, UPHOLSTERER / PAPER HANGER / AND UNDERTAKER / 99, HIGH STREET COLCHESTER / HOUSE AGENT AND APPRAISER, 46cm high, 92cm wide, 55cm deep

£700-1,000



203

204

A pair of white-glazed porcelain vases, with trumpet necks, European, late 20th century, 43cm

£200-300



204

205

A pair of French patinated bronze models of Levantine dancers, mid-19th century, the man and woman each portrayed partially draped in Orientalist costume, mounted to *noir Belge* bases, the taller model approximately 34cm high overall

£600-800



205

206

An Italian black patinated bronze model of Artemis Braschi after the Antique, late 18th/early 19th century, portrayed standing and togate, wearing a floral crown and a quiver, on an integral rectangular plinth, 64cm high overall, the base 12 x 28cm

£1,500-2,500



206



“Totally eclectic in the very best sense of the word...”
– Jonathan Hope

207

A Chinese high-fired vase, Qing Dynasty, 19th century, decorated with streaks of lavender and red on a green crackle-glazed ground, 41cm high

£1,000-2,000

208

A French fruitwood commode, mid 18th century, attributed to Jean-François Hache, of serpentine outline, with two long drawers above cabriole legs, 86cm high, 124cm wide, 63cm deep

£2,500-3,500



207



208



209

209

A George III mahogany and brass bound wine cooler, circa 1780, of oval form and coopered construction, with flanking handles, on a mahogany base with square section legs, 59cm high, 61cm wide, 45cm deep

£700-1,000



210

210

A pair of Louis XV painted beech side chairs, circa 1760, the ladder backs with horizontal splats moulded with flowers, above the rush seats and turned legs joined by stretchers, 95cm high

£200-300



211

A large Continental Renaissance Revival turquoise glazed pottery charger, 19th century, 64cm diameter

£200-300



212

212

A set of four German gilt bronze alloy models of seated youths, late 17th century, likely previously finials, each portrayed nude and holding a fruiting garland, seated on integrally cast faceted socles and stepped square bases, later mounted to panelled plinths, the bronzes approximately 25cm high, overall height 39cm

While the sinuous limbs and twisted poses of the present bronzes show the impact of mannerist sculptures of the later 16th century, they are likely a later incarnation of this taste which remained popular in Germany during the following centuries. Comparisons could be drawn between these models and a late 17th century silver-gilt figure of Diana which recently appeared at Christies (June 2020, lot 16), and which is there given a possible attribution to Johannes Leucker. The gentle muscle definition and elongated anatomy of the models also show similarities to the contorted figures of the Good Thief and the Bad Thief by Georg Petel (circa 1601-1635), casts of which are in the Skulpturensammlung, Staatliche Museen zu Berlin.

£3,000-5,000

213

A pair of maple and bird's-eye maple armchairs, second quarter 19th century, in the manner of Gillows, with bobbin turned frames overall and beaded capitals to the uprights, the arms stuffed and with removable upholstered back and seat cushions, above the rattan seat panel, on conforming supports and stretchers, 114cm high

A Similar model of bobbin turned armchair stamped by the firm of Gillows sold at Christies Living with Design: The Collections of Walter Lees and Mr NC., London, 16 July 2010, lot 347

£2,000-3,000



213





214

A Brussels figural tapestry 'the Feeding of the Chickens', after Jacob Jordaens (1593-1678), *Scenes from Country Life* series, mid-17th century, possibly workshop of Jacob Geubels II, depicting a pastoral maiden in clogs and rustic dress scattering grains from a basket, surrounded by animals including a hound, peacock and chickens, within an elaborate vaulted architectural setting flanked by masks and columns, the lower selvedge with B*B Brussels town mark, later backed, 378cm high, 259cm wide

Antwerp-born painter Jacob Jordaens followed in the footsteps of Rubens and Van Dyck as the city's leading artist during the 17th century. While he completed numerous mythological and religious commissions including for the Swedish and English Royal courts, he is most well-known for his exuberant genre scenes, characterised by a strong sense of realism.

These qualities translate to the *Scenes from Country Life* tapestry series, which Jordaens is suspected to have designed during the 1620s or 1630s.

It is possible that the present tapestry originates from the renowned workshop of the Geubels family in Brussels, who had been active as tapestry weavers since the 16th century and are known to have woven this series.

A related tapestry is in the collection of the Kunsthistorisches Museum, Vienna, and another survives at Hardwick Hall, Derbyshire, which holds the most complete set of panels from this series.

Related literature: J. Mulherron, "Jacob Jordaens's elements and humours tapestries", National Trust Historic Houses and Collections, (2012), p. 5-1

£4,000-6,000



215

A set of four monumental Italian sculpted white marble busts emblematic of the Four Seasons, follower of Orazio Marinali (1643-1720), 18th century, of large proportions, each characteristically portrayed with attributes and partially draped, the largest example approximately 95cm high, 86cm high; presented on modern limed oak plinths, 115cm high, 61cm square

£25,000-35,000



215

With their characterful features and loosely flowing hair and drapery, these impressive busts echo the taste of the Veneto region at the turn of the 18th century. They show in particular the influence of a group of sculptors working around Venice, which included Giovanni Bonazza, Michele Fabris (called l'Ongaro), and Orazio Marinali, who not only completed significant large-scale religious commissions in the region but also embraced a range of allegorical and genre subjects both in bust and full length format, rendering them with great emotion and attention to detail.

Examples of allegorical busts emblematic of the seasons include the set by Giovanni Bonazza at the Botanical Garden in Padua (which are noted in 1854 by Antonio Ceni in Guida all'Imperial Regio Orto Botanico in Padova, p. 47).



215

While the busts in the present lot are certainly indebted to Bonazza, they also show the influence of Orazio Marinali, who is best known for the elegantly draped statues of mythological and allegorical subjects which adorn the gardens of the Villa Trissino in his native Vicenza. The rounded features of the maidens in particular can be likened to those of the maidens at Vicenza, and those at Villa Revedin, Castelfranco Veneto. The cloaked and bearded male sitter on the other hand shows similarities to known busts of the same subject by Marinali. Note for example the similar bust of Winter which was offered at Sotheby's London, 5 December 2017, A Venetian Legacy, lot 521 (£27,500).

A set of Italian busts executed on a smaller scale though representing the Seasons in similar guises appeared at Sotheby's New York, 24 May 2007, The Collection of Mr and Mrs Stephen C Gilbert, lot 15 (\$39,000), and a similar set to the present examples, though of later date, was sold at Christie's New York, the Di Portanova Collection, 20 October 2000, lot 333 (\$82,250).



215



215

“ We always look to find pieces which are characterful, sculptural and unusual. These pieces give spontaneity to an interior and add charm and individuality ”

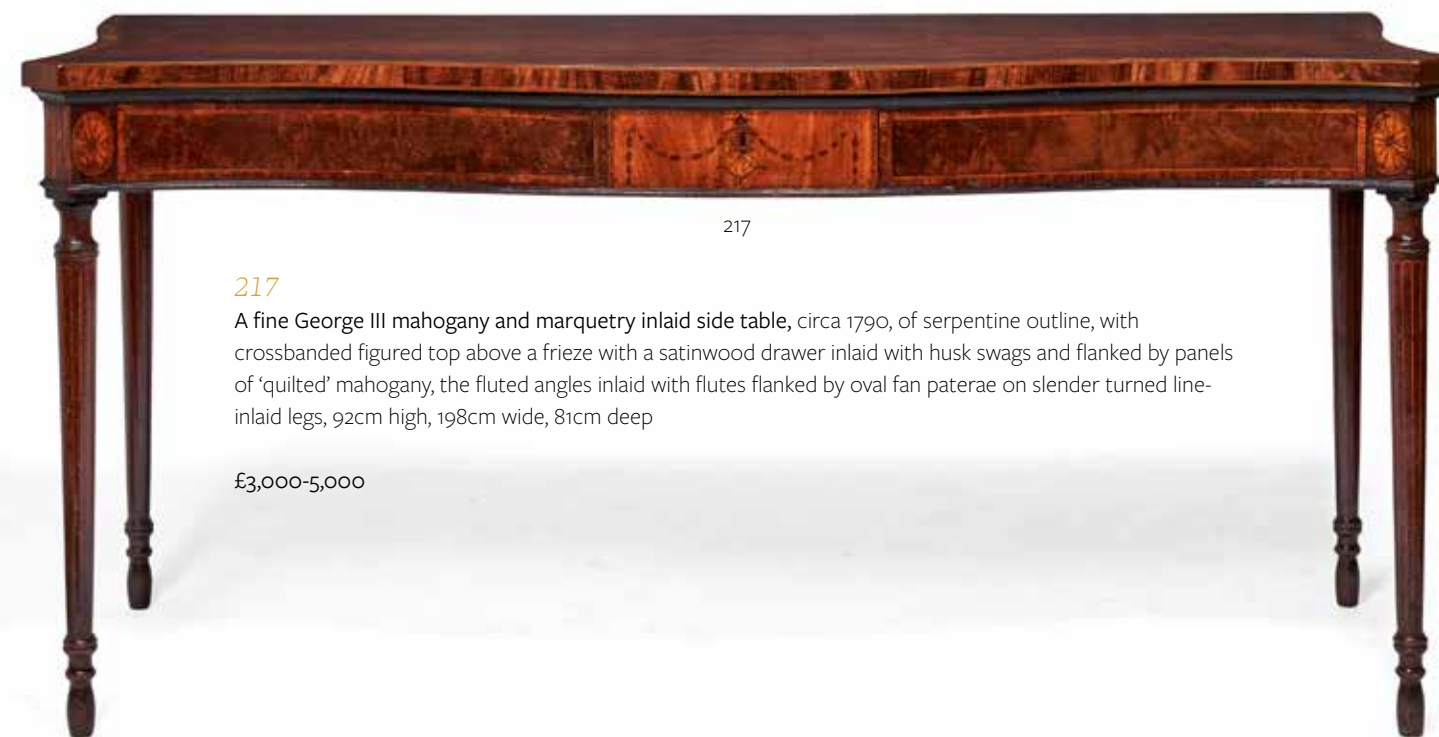
– Guy Goodfellow, Interior Decorator



216

A pair of Italian gilt and pressed metal and composition vases, first half 19th century, each sectional body comprised of outscrolled acanthus descending to a circular base, 26cm high, 28cm diameter

£250-350



217

217

A fine George III mahogany and marquetry inlaid side table, circa 1790, of serpentine outline, with crossbanded figured top above a frieze with a satinwood drawer inlaid with husk swags and flanked by panels of 'quilted' mahogany, the fluted angles inlaid with flutes flanked by oval fan paterae on slender turned line-inlaid legs, 92cm high, 198cm wide, 81cm deep

£3,000-5,000



218

A pair of Sheffield plate candlesticks, 20th century, in the Adam style, 30.5cm high

£100-150



219

A large Chinese blue and white tureen and cover, 18th century, painted with lotus, approximately 48cm wide

£300-500



220

A George IV oak and pollard oak wine cooler, circa 1830, of sarcophagus form and large and impressive proportion, the lid enclosing a lined interior, with flanking handles and on plinth feet, 56cm high, 130cm wide, 56cm deep

£1,000-1,500

221

A rare and unusual collection of thirteen velvet and painted velvet models of fruit, 19th century, probably English or American, comprising a bunch of grapes, two bananas, strawberries, apples and others, ranging from approximately 5 to 21cm in length; presented in a painted terracotta bowl, possibly Indus Valley, 11.5cm high, 24cm diameter

£150-250



221



222

A Louis XV black painted and leather upholstered high back fauteuil, circa 1760 and later, the elongated button upholstered back flanked by padded and scroll carved open arms, above the button upholstered stuffed seat, on channel moulded tapering cabriole legs, 132cm high

Provenance: Geoffrey Bennison

£500-800



223

A large Chinese *Famille Rose* vase and cover, Qing Dynasty, 19th century, painted with magpies, pheasants and peony, 66cm high

£1,000-1,500



224

224

A Continental pottery plate, late 19th century, painted in underglaze blue with 'marbled' design, 30cm diameter

£40-60

225

A George III mahogany twin handled tray, circa 1780, the gallery incorporating a pair of handles, 9cm high, 62cm wide, 46cm deep

£250-350



225

226

A Large French clear glass storage decanter and faceted stopper, late 19th century, 55cm high, and six various French clear glass carafs, including a cut-glass example, various dates mostly 20th century, the tallest 32cm high

£300-500



226

227

A fine Empire ormolu and patinated bronze centrepiece attributed to Pierre-François Feuchère, circa 1815, the pierced palmette basket held aloft by three standing amorini, above a circular section plinth cast with winged torches and swags, 47.5cm high, 22cm diameter

The present centrepiece closely follows a design illustrated in Hans Ottomeyer and Peter Pröschel, *Vergoldete Bronzen*, Munich 1986, vol. I, plate 5.16.6, there said to be based on a drawing by master gilder Feuchère, who ran a renowned and prolific workshop for opulent gilt-bronze objects in Paris during the late 18th and early 19th century.

Examples closely related to the present lot and attributed to Feuchère were sold at Lempertz, 20 May 2016, lot 1073 (EUR 18,600), and Christie's Paris, *Le Goût Français*, 30 November-1 December 2016, lot 304 (EUR 20,000).

£3,000-4,000



227



228

228

A set of four cut glass and metal mounted storm shades in Regency style, of recent manufacture, each faceted shade with scalloped border and descending to a conforming waisted socle and stepped hexagonal plinth, 45,5cm high, the bases 15cm wide

£500-800



229

229

A set of six late George III elm dining chairs, early 19th century, each with four horizontal pieced splats above the seat and square section legs united by stretchers

£400-600

230

Nanking Cargo. A pair of Chinese blue and white dishes, Qianlong, 32cm diameter and six bowls matching, 22cm (8)

Provenance: The Nanking Cargo sale, Christie's Amsterdam, 28 April - 2 May 1986, part lot 3719

£300-500



230

231

A fine Victorian parcel-gilt satinwood centre table, attributed to Holland & Sons, circa 1860, with figured circular tilt-top on a baluster stem and tripod base carved with foliage, 74cm high, 142cm diameter

Provenance: The Dukes of Leeds, Hornby Castle, Yorkshire

Possibly acquired by Sir George Godolphin Osborne, 8th Duke of Leeds (1802-72), for the principal family seat, Hornby Castle, North Yorkshire

This table can be ascribed to Holland & Sons, one of the largest and most prestigious cabinet-making firms in the 19th century, based on a number of stylistic attributes; the superb choice of timbers, the figuring of the satinwood tilt-top, the fine foliate giltwood carving and the distinctive giltwood borders. Holland & Sons were known for their diversity of style - in the mid-1860s, supplying furniture in the fashionable 'Louis XVI-style', such as the table offered here, but also making 'Elizabethan' furniture, neo-Gothic and furniture inspired by Robert Adam, Sheraton and Chippendale (S. Jervis, 'Holland & Sons, and the furnishing of the Athenaeum', *Furniture History*, 1970, p. 46).

First established in 1815 as Taprell & Holland at 25 Great Pulteney Street, London, the firm was renamed Holland & Sons in 1843 when William Holland, a founding member, and probably related to George IV's architect-designer, Henry Holland, took over the firm. In the 1850s, William was replaced by his son, James Holland, and the firm moved to 19 Marylebone Street and Ranelagh Works, Lower Belgrave Street, and from 1852, 23 Mount Street. They exhibited at all the major international exhibitions, including London 1851, Paris 1855, London 1862 and Paris 1867; for example, at the 1862 London International Exhibition, they exhibited a fine marquetry and gilt-bronze centre table veneered with tulipwood, kingwood, New Zealand spicewood, boxwood and purple heart to a design by a 'Mr. Rosenberg' that included engravings by Old Masters, all centred by a spider's web in silver and ivory (J. Meyer, *Great Exhibitions: London, Paris, New York, Philadelphia 1851-1900*, Woodbridge, 2006, p. 122). The firm worked on the interiors of several of the London gentlemen's clubs, the Army & Navy, the Athenaeum, the Carlton and the Reform. They undertook Royal commissions at Buckingham Palace, Osborne House and Windsor Castle, and were a major contractor for H.M. Works until circa 1852, including the Palace of Westminster. Other significant contracts were for the Great Western Railway and the Royal Academy of Arts. The firm employed many well-known, independent designers, Sir Charles Barry, Gottfried Semper and J.K. Collins. The Holland & Sons ledgers comprising 235 volumes dating from 1824 to 1942 and covering most of their major commissions are held in the Archive of Art & Design at the Victoria & Albert Museum, London.

Hornby Castle

This table was possibly acquired by Sir George Godolphin Osborne, 8th Duke of Leeds (1802-72), for the principal family seat, Hornby Castle, North Yorkshire. Built in the 15th century as a fortified house, it was significantly remodeled by the architect John Carr of York, and probably James 'Athenian' Stuart, in the 1760s, for Robert Darcy, 4th Earl of Holderness. The mansion was altered to Classical proportions and regular, enlarged sash windows were installed combined with gothic architectural detailing. When the 4th Earl's only daughter, Amelia Darcy, married Francis Godolphin Osborne, Marquess of Carmarthen, and later 5th Duke of Leeds, a new family arrived at Hornby by inheritance, and the house became a ducal seat. Due to a series of important family relationships, Hornby Castle became a repository for a magnificent collection of Restoration furniture that embodied their glorious political past. The halcyon days of Hornby Castle were undoubtedly in this period but also in the early to mid-19th century when the 7th Duke of Leeds commissioned A.W.N. Pugin to prepare a set of drawings for the remodeling of Hornby Castle. Although never executed, Pugin submitted detailed plans on a grand scale for two floor of the castle courtyard, and perspective sketches for the rest.

£4,000-6,000



231



Hornby Castle



232

232

A Chinese *Famille Verte* vase, 19th century, extensively painted with flowers, butterflies and precious objects, 46cm high, fitted as a lamp

£200-300

233

A Queen Anne walnut and upholstered side chair, circa 1710, the padded rectangular back above conforming seat, on tapering cabriole legs, joined by an H-shaped stretcher, 97cm high

£300-500



233

234

A very large Chinese Powder Blue vase and cover, Kangxi, 83cm high

Provenance: Richard Timewell, Sotheby's Director, Head of Furniture Department until 1967

Villa Leon L'Africain, Tangier [Property of Pierre Berge and Yves Saint Laurent].

£1,000-1,500



234



235

235

A limed oak wall mirror in the form of a lyre, second quarter 19th century, of large and impressive proportion, the twin plates within the carved surround and separated by the upright 'strings', 156cm high, 131cm wide

Provenance: possibly from Holland House

This wall mirror was possibly acquired by Henry Vassall-Fox, 3rd Baron Holland (1773-1840) for Holland House, Kensington, a grand Jacobean house built in 1605 by Sir Walter Cope. Lord Holland was the Whig political heir of his uncle, the statesman, Charles James Fox, and similarly an ardent denunciator of the slave trade. Holland House became the centre of political, social and literary life from the early-mid 19th century. Lord Holland and his wife, Elizabeth (née Vassall) were prolific spenders for, by 1822, their expenditure far exceeded any income received from rents, and Lord Holland was obliged to let out some of his land to the building trade; in 1824, alluding to the 'tremendous and I hope... profitable works' (*Survey of London: Volume 37, Northern Kensington*. <https://www.british-history.ac.uk/survey-london/vol37/pp101-126#h2-0002> Accessed: September 2020). In his will, Lord Holland left Holland House and Amptill House, Bedfordshire, to his widow for her lifetime, including most of the furniture and other contents (Earl of Ilchester, *Chronicles of Holland house. 1820-1900*, London, 1937, p. 222). Heavily in debt but not wishing to curtail her extravagant lifestyle, the Dowager Lady Holland let yet further Holland House land to builders, and sold off Amptill House, and some of the family heirlooms from both mansions. Holland House was part-destroyed during the Blitz in 1940, with only the east wing of the ground floor and south facade remaining; it is now owned by the Royal Borough of Kensington and Chelsea.



Holland House

£4,000-6,000



“If you love a piece on sight then you will never regret the purchase and it will always give you pleasure...”

– Joanna Wood, Interior Decorator

236

A Continental carved alabaster model of a bull's head in Minoan style, circa 1920, of stylised design, 39cm high, 25cm wide

£500-700



237

237

A Japanese blue and white Arita type bottle vase, 40cm high

£600-800



236

238

A Louis XVI blue painted console table, late 18th century, the rectangular grey marble top with moulded edge, above a pierced S-scroll frieze centred by a fluted tablet, on stop fluted turned tapering legs headed by stylised flowerhead terminals, 85cm high, 131cm wide, 64cm deep

£800-1,200



238



239

239
After Hablot K Browne
Portrait of Sam Weller
Oil on canvas
182 x 163cm (71½ x 64 in.)

Painted circa.1837

It has been suggested that the model for this work could be the actor William John Hammond

£400-600

240

A French opaline and gilt metal mounted columnar oil lamp, circa 1880 and later refitted for electricity, the bulbous top descending to an inverted Ionic order capital, on a square base, 56,5cm high overall to top of fitment; and a Continental pink and white striped vaseline glass table lamp, modern, 62cm high

£150-250



241

241

A Continental walnut and specimen marquetry chest of drawers, circa 1850, the store top above the arrangement of four long drawers, the marquetry in the form of a lady's chatelaine with scissors keys, each drawer with inlaid false drawer handles and a floral escutcheon, the pilasters inset with text TRAVAILLONS SANS RELACHE and AYONS POUR CIEL COURAGE, the lower frieze A DIEU SATISFAISONS TOUJOURS ET IL NOUS SATISFERA, 96cm high, 104cm wide, 54cm deep

£700-1,000

242

A George IV mahogany stool, circa 1825, the swept drop in seat above a moulded frieze and reeded legs, 45cm high, 38cm wide, 29cm deep

£400-600



240 (part lot)



242



243

A very large glass Battery vase, mid 20th century, 53,5cm high, 29,5cm deep, 19,5cm deep

£80-120

244

A turned fruitwood urn fitted as a table lamp, late 19th century and adapted, of ovoid form, 46cm high including circular base

£150-200



244



246



245

245

A Victorian giltwood and upholstered stool, circa 1850, the square seat above four outsplayed barleytwist legs united by conforming stretchers with central turned finial, 47cm high, the seat 50cm square

£200-300

246 Y

A Viennese satinwood and rosewood crossbanded pedestal table, early 19th century, the circular Carrara marble top, above a plain frieze and rectangular supports, the concave sided tri-form base on stylised paw feet, 82,5cm high, the top 34cm diameter

£600-800



247

247

A pair of Gothic Revival cream painted, parcel giltwood and crimson upholstered salon chairs, circa 1854, the backs and open arms above the seat, the turned and facettted legs on castor feet, with tracery spandrels, each 91cm high

Provenance: The 6th Earl of Rosebery, Mentmore Towers, Buckinghamshire, sold Sotheby's house sale, Mentmore, 18-27 May 1977, lot 1242. 'Property from the collection of the late Jane, Lady Abdy', Christie's, South Kensington, 26 April 2017, lot 461

This pair of neo-Gothic fauteuil armchairs was in the magnificent collection of the Rothschild/Rosebery family at Mentmore Towers, Buckinghamshire, a grand country estate built in 1852-54 by Joseph Paxton (best known for designing The Crystal Palace) for Mayer Amschel Rothschild (1818-74), the son of Nathan Mayer Rothschild (1777-1836), founder of the London Rothschild business. Lord Rothschild was a passionate and knowledgeable collector, who spent a large part of his remaining years sourcing appropriate furnishings for Mentmore including boiseries from the hôtel de Villars, Paris, and a chimneypiece from Ruben's house in Antwerp. In 1872, Lady Eastlake, wrote of her visit to Mentmore: 'It was like fairyland when I entered the great palace, and got at once into the great hall - 40 ft by 50, and about 100 ft high - hung with tapestries, floored with parquet and Persian carpets: an open arcade above runs round and looks down through arches into the hall, branches off lobbies floored with white marble; then three splendid drawing rooms, two libraries, billiard room - every place almost crammed with precious articles in enamel, bronze, gold, silver, amber, jewels &c. The house is a museum of everything and not least of furniture, which is all in marquetry, or pietra dura, or vermeille. I don't believe the Medici were so lodged in the height of their glory' (J. Allibone, 'Escaping the City: The Rothschilds in the Vale of Aylesbury-I', Country Life, 16 February 1989, p. 82).

In 1877, the house was left to Rothschild's daughter and one of England's wealthiest heiresses, Hannah (1851-90), who married Philip Archibald (Archie) Primrose, 5th Earl of Rosebery on 20 March 1878; she was given away by the then Prime Minister and family friend, Benjamin Disraeli. To commemorate her father's achievement, Hannah meticulously catalogued the collections at Mentmore - privately printed in 1883. Lord Rosebery added considerably to the works of art assembled by his father-in-law.

In 1973, following the death of the 6th Earl of Rosebery, the Rosebery family were faced with huge death duties running into millions of pounds. Initially, the contents of Mentmore were offered to the nation in lieu of inheritance taxes but when this was not accepted the executors of the estate sold the contents by public auction in one of the major sales of the century, and the vast collection was dispersed in 1977.

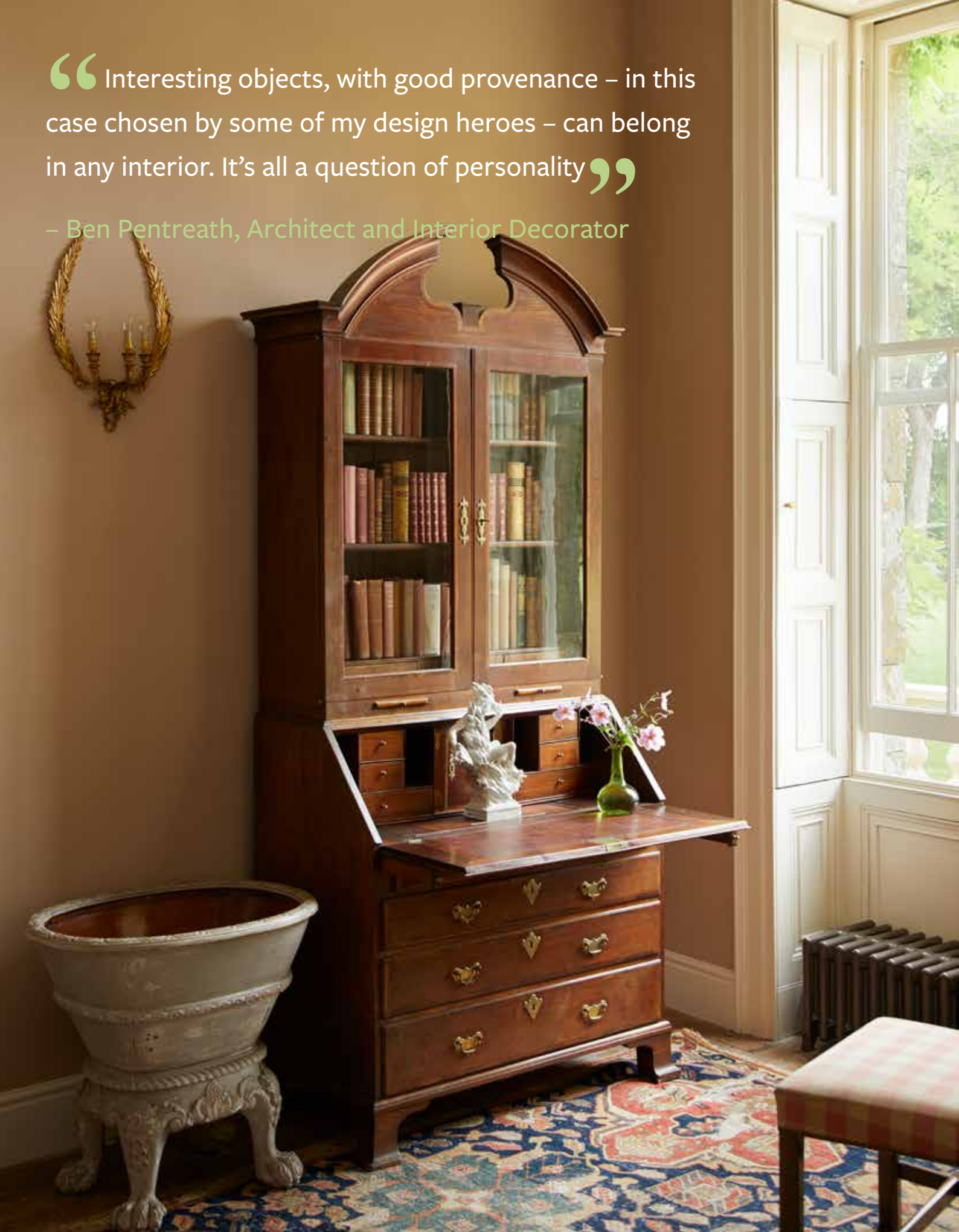
£3,000-5,000



Mentmore Towers

“Interesting objects, with good provenance – in this case chosen by some of my design heroes – can belong in any interior. It’s all a question of personality”

– Ben Pentreath, Architect and Interior Decorator



248

A pair of French cut cranberry glass and gilt metal mounted table lamps, 19th century and refitted, of baluster form, 54cm high including fitments, the circular bases 21cm diameter

£800-1,200



249

249

Spadini; a white glazed ceramic figure, circa 1950, seated on a naturalistic base, 36cm high

£200-300



250

250

A pair of exotic hardwood and canework library armchairs in George IV style, of recent manufacture and after the manner of Gillows, the double-caned back and integral arms above the seat, and turned, reeded and tapering front legs terminating in brass caps and castors, each 92cm high

£1,500-2,500





251

251

A faceted Rouen blue and white Rouen vase, 18th century, overall height including metal mounted foot 35cm high

£400-600

252

A large Sheffield plate three light candelabra, early 19th century, 70cm high

£300-500



252



253

253

A pair of Regency simulated rosewood window seats, circa 1820, attributed to Gillows, of X-frame form, each with scrolls with turned rails above the caned seat and outswept legs terminating in scrolls and ball feet, each stamped H H to the undersides of the rails, 61cm high, 110cm wide, 41cm deep

The attribution of Gillows workshops as the origin of these stools is based on the stretcher rails of both stools being stamped 'H H' twice. According to Susan Stuart's book 'H H' is one of the most common initial stamps on Gillows' chairs made during the first half of the 19th century. One set of twenty four chairs sold at Mere Hall, Cheshire (Christie's 23.5.1994) were inscribed with the firms name and in particular one chair inscribed 'H Howard W Yates Brook/ Mere' in addition to the 'H H' stamp suggesting that 'HH' could be Henry Howard.

See Susan E. Stuart, Gillows of Lancaster and London 1730-1840, Antique Collectors Club, 2008 (vol.II, page 244)

£1,500-2,500



254

254

A fine George II walnut crossbanded mahogany bureau cabinet, circa 1740, with original engraved brass hardware throughout. The top section with a broken arched pediment above two glazed doors enclosing adjustable shelves and three drawers above candle-slides. The base with well fitted interior above four draws on shaped bracket feet. 92in (234cm) high; 39in. (99cm) wide; 21in. (53cm) deep.

£3,000-5,000



255

255

A large Regency gilt and patinated bronze and brass desk stand, circa 1815, the rectangular section body mounted with twin scrolled and foliate cast candle branches terminating in feline masks, and fitted with compartments for ink bottles and other implements, above a scrolling frieze with foliage and *amorini*, raised on foliate paw feet, 28cm high, 39cm wide, 25cm deep

£300-500

256 Y

An Anglo-Indian, probably Vizagapatam, ivory, lac heightened an sandalwood folding games board, early 19th century, the rectangular body unfolding to form a chequer board on one side, and a backgammon board on the other, the borders engraved with trailing vine; containing conforming backgammon counters and an ivory and sandalwood chess set, the board 44.5 x 45.5cm, the Kings 9cm high

£1,000-1,500



256

257

An Indian white and polychrome painted wood armchair in Egyptian Revival taste, 20th century, in the manner of a peacock chair, 98cm high

£400-600



257

258

A George IV mahogany library table, circa 1825, in the manner of Gillows, the rectangular top with rounded corners and leather inset writing surface above a pair of frieze drawers to each long side, each fitted with a Bramah lock, on turned and tapering legs terminating in caps and castors, 76cm high, 137cm wide, 86cm deep

£2,000-3,000



258



259

259 Y

A Fine Reformed Gothic walnut and specimen marquetry inlaid trumpet work table, circa 1880, attributed to being designed by Charles Bevan for Gillows, with internal removable tray above the trumpet paper lined 'bag', the specimen marquetry including oak, walnut, tulipwood, and maple, 71.5cm high, 37cm wide, 37cm deep

Charles Bevan was born in the late 1820's and started gaining recognition for his work as a furniture designer and manufacturer in around 1865.

Three London addresses are recorded from which he operated, firstly at 66 Margaret Street between 1865-6. Here he advertised a 'New Registered Reclining chair' made by Marsh and Jones of Leeds, whose London show rooms were near his own premises. In that year with the help of Marsh and Jones he supplied the Yorkshire mill owner Sir Titus Salt with a large group of furniture including a bedroom suit, and in 1867 with the case of an Erard grand piano. These can all now be seen at Temple Newsam House in Leeds.

In 1866 he moved to 46 Bemers Street, during which time, his fortunes improved, working with the Manchester firm of James Lamb whose work was shown in the Paris Exposition Universelle of 1867. The following year he went into collaboration with one of the largest and most notable of 19th century furniture manufacturers, Gillows of Lancaster and London. Finally, in 1872 his works were exhibited at the International Exhibition in London with Gillows. They, in partnership, produced a pair of ebonised cabinets, decorated with Doulton stoneware plaques which now form part of the V&A collection in London. His final move was in 1872 and coincided with a partnership with his son forming C. Bevan and Son and a move to 100 High Holborn where the firm remained for the following ten years.

Stylistically his furniture tends to be very heavily ornamented and in the Gothic taste, elaborately decorated with geometric ornamental inlays, described at the time as in the 'medieval taste', something clearly evident in our work box.

£1,000-1,500



260

A large Chinese Sang de Boeuf vase, 57cm high

£100-200



261



260

261

A matched pair of Axminster carpets, 19th century, one depicting a wolf and a lamb in a landscape, 163cm x 65cm, the other depicting a dog and a heron drinking from an urn, 146cm x 62cm

£800-1,200

262

A Louis Philippe walnut centre table, circa 1850, the radial bookmatched veneered top above a quadripartite pillar and platform base, with scrolled feet to the angles, 73cm high, 106cm diameter

£600-800



262



263

A green painted, parcel giltwood, and composition wall mirror, 19th century, 164cm high, 102cm wide

£400-600

264

A George II mahogany concertina action folding card table, circa 1750, the hinged top enclosing a baize playing surface, 73cm high, 86cm wide, 43cm deep

Provenance: Jonathan Harris

£300-500



264



265



Youlston Park, Nr. Barnstaple

265

A set of three Regency ebonised, gold painted and parcel giltwood pelmets, circa 1815, comprising a pair and one shorter example, each of semi-cylindrical section with central painted acanthus and scroll decoration the ends in the form of giltwood gryphons, approximately 262cm and 252cm long respectively

Provenance: previously removed from the Chinese Room, Youlston Park Nr. Barnstaple.

Literature: Country Life 11 may 196

£1,000-1,500

266

A pair of English lobed glass decorative chimney piece ornaments, circa 1860, 14.5cm high

£150-250



266



267

267

A Devon specimen marble octagonal table top, Torquay mid 19th century, attributed to the Woodley Marble Works, in the manner of Italian examples, with central chessboard with white and various specimen marble squares within a further radial specimen base and borders, 84 x 84cm overall

£1,000-1,500

268

An English sculpted Portland Stone bust of a Moor, first half 18th century, portrayed with a partial turban and billowing drapery surrounding the truncation, 56cm high, 47cm wide

£800-1,200



268



269 Y

A circular Italian specimen marble and scagliola table top, Rome, circa 1830, attributed to the workshop of Giacomo Raffaelli in the Via Del Babuino. The specimen marble top, with precious hardstones (including blue john, amethyst, malachite, and lapis lazuli, agate, Kushkuldin jasper, Revna jasper from the Ural mountains, Egyptian jasper, Lumachella from Abruzzo and Labradorite) inset into a scagliola base simulating giallo antico, with a border of concentric bands simulating verde antico, white marble and rosso antico, the whole mounted on a metal disk, with a modern base of tulipwood, overall height 80cm, 95cm diameter

This very unusual top, with its combination of scagliola and hardstone, was almost certainly made in the Via del Babuino workshop of Giacomo Raffaelli (February 2, 1753 - October 11, 1836), perhaps the greatest of Roman mosaicists. Anna Maria Massinelli's book "Giacomo Raffaelli Maestro di stile e di mosaico" notes that Raffaelli was conscious of the artistic and commercial potential of creating works in scagliola. In this connection, he writes to his son in a letter from Milan dated 11th April 1804: "I beg you to learn well the technique of making scagliola, as I think we could do business with it here in Milan, and learn how to make all the different colours". Massinelli has identified various table tops in scagliola created by Raffaelli, which are inspired by his designs for micro mosaic table tops.

However, the present table top appears to draw its inspiration from the unusual marble and hard stone table tops created by Giacomo Raffaelli. An example is a table top that dates to circa 1810 in the State Hermitage Museum Figure..., St Petersburg. Here we see a formal arrangement of similar types of hard stones, which are cut into various geometric shapes and inset into a white marble base. The oval and octagonal forms remind us that Raffaelli also made snuffboxes; in our table top we also see him use these shapes some of which were probably originally intended for use in making boxes that then either became surplus to requirement or had been slightly damaged and were subsequently incorporated into a table top. A work by Raffaelli which is even more closely related to ours, Figure...was made in circa 1826. Here we see another inventive and less formal design by Raffaelli whereby the specimens appear to be strewn across the table as if they were pebbles on a beach. Like our top, these stones are inset into a coloured marble background, in this instance, "breccia corallina".

Apart from the inspired and original designs that Raffaelli created, what also sets his work apart was the use of exceptional and distinctive specimens, whether they came from ancient Roman ruins or from contemporary sources. We know from his letters to suppliers such as Ciccio Vittolomeo that Raffaelli took enormous trouble to obtain the most beautiful specimens. His collection was also extensive as is born out by the two hundred or so cases containing marble and hard stones that were sent back to Rome from his workshop in Milan in 1821.

Although we have not found documentary evidence to confirm our attribution to Raffaelli, we believe that both the design of the top as well as the very distinctive specimens suggest that this work was created in his workshop of Via del Babuino.

£10,000-15,000



“The Regency Dolls House is the object I most covet in this inspiring sale. A country piece, possibly made as a gift for a particular child, it bears its battered elegance with pride...”
 – Sue Crewe, Editor of House and Garden 1994-2015



270

A pair of Italian green triple gourd glass vases, circa 1950, 40.5 cm high

£400-600



270



271

271

A mahogany reclining armchair, first quarter 19th century, probably campaign, the hinged chair back supported on leather straps with eyelets to adjust the angle, the base of folding X-frame construction, approximately 98cm high, 61cm wide, together with a mahogany folding butler's table, the rectangular top above folding X-frame supports, 65cm high, 56cm wide, (2)

£300-500



272

272

An Italian walnut console table, late 18th century, possibly Tuscan, the rectangular white marble top with stepped moulded edge, above a plain frieze, on tapering outswept rectangular legs, 81cm high, 182cm wide, 72cm deep

£800-1,200



273

273

A French white and yellow painted armchair in Louis XV style, 19th century and later, the waved cresting rail above open arms and seat and on cabriole legs, 92cm high

£100-150



274

274

A stained hardwood table lamp base, possibly Anglo-Indian, early 20th century, the reeded stem above a foliate baluster descending to a stepped square base carved with foliage and outscrolled corners, 80cm high

£200-300

275

A painted and parcel gilt decorated open bookcase in Arts and Crafts style, early 20th century and later decorated, the bookrest top above a bank of three removable shelves, the sides with four panels comprising: a dog, a tree, a sun, and a vine, 148cm high, 128cm wide, 36cm deep

£400-600



275

276

A painted wood doll's house, circa 1830, symmetrically modelled as a typical property from the Georgian period with end chimney stacks above the low pitched roof and three stories of graduated sash windows and central neoclassical fanlight doorway, the hinged doors enclosing the six rooms separated by hall stairs and landings, the interior decorated with chinoiserie wallpaper depicting Asiatic fowl, 98cm high, 116cm wide, 41cm deep

Provenance: previously from a Private family collection, Kent

£600-800



276



277

277

An oak dwarf compactum wardrobe, early 19th century, the rectangular top above central panel doors enclosing an arrangement of four linen slides and flanked by a bank of four short drawers, on a plinth base, 117cm high, 218cm wide, 61cm deep

£400-600

278

Whitefriars; sixteen various clear and coloured glass ashtrays by William Wilson pattern 9099, various sizes, each moulded with Whitefriars-style bubbles, the largest example 20cm diameter

£120-180



278



279

279

A companion pair of similar solid yew lamp bases, third quarter 20th century, each modelled as stylised tree stumps, drilled and fitted for electricity with baize lined bases, 47cm and 43cm high respectively (excluding fitments)

£400-600



280

280

James Sowerby (British 1757-1822)

Study of a pear

Pencil and watercolour

Variously annotated

29.5 x 21.5cm (11½ x 8¼ in.)

Provenance: Sowerby family collection
(according to label verso)

£80-120

281Y

An Art Deco rosewood occasional table, circa 1930, the rectangular top above a frieze drawer and tapering end supports, 62cm high, 56cm wide, 35cm deep

£400-600



281





282

282
A Victorian silk panel in Indian taste, mid-19th century, with a central architectural design within a border of figures and palm trees, later mounted, 107 x 102cm overall

£200-300

283
An Italian carved walnut and upholster sofa, circa 1800, guilloche carved throughout, the shaped top rail with swags above the padded back and downswept open arms, the demi-lune padded seat above turned tapering fluted legs, 107cm high, 196cm wide, 65cm deep overall

£1,000-1,500



283

284
A Chinese 'Phoenix-Tail' vase, 20th century, painted with red prunus on a blue ground, adapted as a lamp, 49.5cm high

£100-200



285

285
Thomas Allport (British 19th century)
Study of prize winning gooseberries
Pencil and watercolour
Variously inscribed and dated *July 30th 1841*
19 x 26.5cm (7 1/4 x 10 1/4 in.)

£80-120

286
A George III walnut side table or 'lowboy', circa 1740, the rectangular top with moulded edge, above three frieze drawers and a shaped apron, on tapering shell carved cabriole legs, terminating in moulded pad feet, 71cm high, 76cm wide, 50cm deep

£1,500-2,500



284



286

“Collecting items should be unique to you, something you love, something that’ll be a part of your life and generations to come”

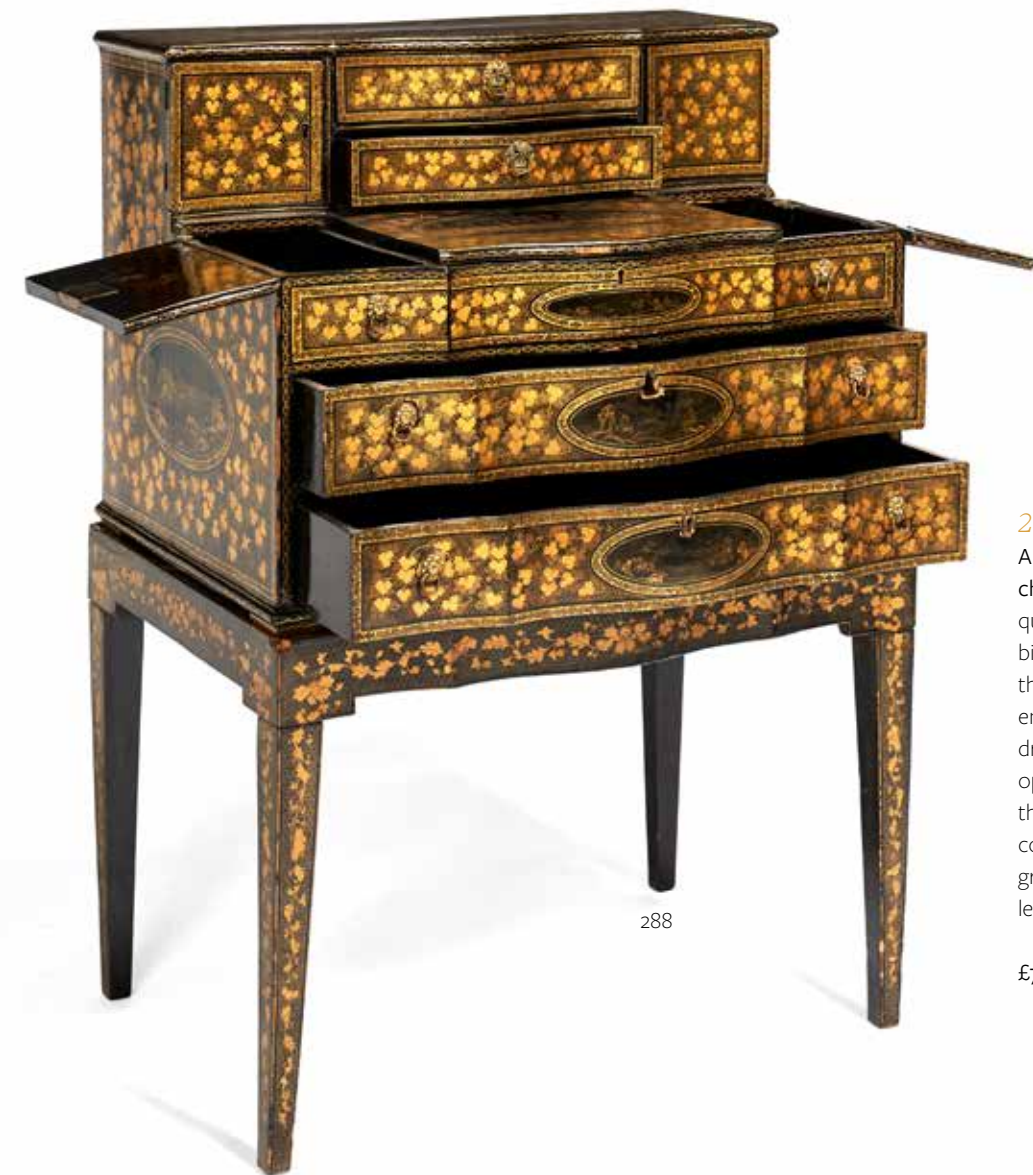
– Rosanna Bossom, Interior Decorator



287

A pair of fine Louis XVI gilt bronze twin light wall appliques to the design by Jean-Louis Prieur (1759-1798), elements last quarter 18th century and later adapted, the festooned *flambeau* urn finials descending to acanthus cast and fluted pilaster backplates, issuing conforming scrolled arms terminating in twist-fluted drip pans and *guilloche* and foliate cast nozzles, with indistinct paper label to rear inscribed *Chambre de ... ad. La Marquesa*, 47cm high, 32cm wide, 13cm protuberance

£1,200-1,800



288

A Chinese Export black lacquer and gilt chinoiserie decorate dressing table, first quarter 19th century, decorated with foliage, birds and traditional village scenes throughout, the top of the raised back incorporating an enclosed shield form mirror, two central drawers flanked by cupboard doors each opening to reveal two short enclosed drawers, the top of the main body with a hinged compartment to each side, above three graduated drawers, on tapering rectangular legs, 94cm high, 63cm wide, 44cm deep

£700-1,000



289

289

A pair of Chinese red-ground 'Phoenix' bottle vases, Qing Dynasty, 19th century, body of each decorated with two phoenix amongst blossoming flowers and leaves against a scrolling foliate design, with areas of detail picked out in gilt, all between bands of ruyi-heads and lappets, with gilt to the rim, 25.5cm. (2)

£600-800

290

A rare William IV figural papier mache tray by Jennens & Bettridge, circa 1835, the oval tray painted with an adaptation of the 'Nubian Giraffe' after Jacques-Laurent Agasse (1767-1849), within a border gold painted with foliage and cartouches, stamped *JENNENS & BETTRIDGE 2ND* to the rear, 61cm high, 76cm wide, presented on an associated limed oak charger stand, 35cm high

The giraffe depicted on this tray, a gift to George IV from the Pasha of Egypt and the first of the species to be seen in England, arrived at Windsor in 1827, where it was housed in the menagerie at Sandpit Gate on the edge of the Great Park. Jacques-Laurent Agasse was commissioned to paint the giraffe in her enclosure, accompanied by her two Arab keepers, the cows maintained to provide milk for the juvenile animal, and Edward Cross, the owner of the Exeter Change menagerie who had been co-opted for his professional advice on the new acquisition.

The giraffe's arrival prompted a brief period of so-called 'giraffamania', during which the decorative arts and fashion were inspired by the striking patterns and height of the animal. At the same time, a raft of satirical prints poked fun at the monarch and his new pet. It is probable that this tray was made during this period.

The giraffe, never especially healthy, died after only two years and it was not until 1836, when the Zoological Society of London imported a small herd, that giraffes were seen again in Britain.

The composition of the image after Agasse on the tray is interesting. The cattle in the background are excised and the landscape is extended to the left and right to fill the necessary space.

£600-800

www.dreweatts.com | +44 (0) 1635 553 553 BP*: Buyer's Premium of 25% +VAT



290



291

291

A George III mahogany serpentine chest of drawers, circa 1760, the shaped caddy top with moulded edge, above four long graduated drawers, flanked by tablet moulded canted angles, on shaped bracket feet and concealed castors, with original handles, 82cm high, 103cm wide, 62cm deep

£3,000-5,000



292

292

A mid 19th century brass dressing mirror, with shaped cresting centered by a peacock and framed by turned finials over elaborately detailed framed mirror with oval plate inset with semi-precious stones, 34.5cm high, 23cm wide

£200-300

293

A Victorian pitch pine wash stand or dressing table, circa 1880, Howard & Sons, with three quarter gallery above the two frieze drawers, each stamped for the makers HOWARD & SONS, BERNERS ST., the legs turned to simulate bamboo, 79cm high, 122cm wide, 58cm deep

Although famed and best remembered for their seat furniture Howard & Sons made numerous other items of furniture in the latter part of the 19th century and early in the 20th century

£250-350



293



294

294

A George III mahogany side chair, circa 1770, the embroidered upholstery with vases of flowers, the square section legs united by stretchers, 97cm high

£200-300



295

295

A George IV mahogany and pine four poster bed frame, circa 1825, in the manner of Gillows, the arched cornice above the four posts, the front turned, tapering, and reeded and above square section elements with applied mouldings, the bolts covered by further reeded panel screw covers, the rear posts tapering square section, all united by rails, and on castors, approximately 266cm high overall, 206cm long, 167cm wide overall

A related example supplied by Gillows for Sir Charles Tempest at Broughton Hall, North Yorkshire in 1841 is illustrated and described by Susan E Stuart. The example having similar reeded posts and canted screw covers to the ones displayed here. p 355-356

£1,500-2,500



296

Items of assorted metal fire furniture, comprising: a pair of Dutch brass and iron mounted fire dogs, probably late 18th century, each with knopped stems and engraved with a maiden's mask to the centre, with billet bars to rear, 32cm high, 22cm wide, 50cm deep; a companion pair of engraved brass fire tools in Neoclassical style, 19th century, with urn grips, the pierced tulip form shovel 91cm long; a pair of Continental brass bellows; and a Victorian brass and wire work nursery fender or spark guard, 69cm high, 130cm wide

£200-300

296

297

A verdigris sheet copper log bin, 20th century, of rectangular outline, 44cm high, 74cm wide, 51cm deep

£300-500



297



298

298

A solid yew stool in George III style, circa 1900, the upholstered drop in seat with crewel work style panel of foliage and flowers above square section supports united by stretchers, 50cm high, 56cm wide, 38cm deep

£200-300

299

A French chromed metal hexagonal occasional table, second half 20th century, the glazed top inset with a straw-bead work picture of two cranes, 55cm high, the top 50cm wide

£300-500



299

300 Y

A George IV rosewood and brass mounted book carrier, circa 1825, the moulded rectangular body mounted with an openwork arcaded gallery, 15cm high, 57cm wide, 23cm deep

£300-500



300

301

A Victorian satinwood, boxwood and parcel gilt armchair, circa 1860, Johnstone & Jeanes, London, the button upholstered spoon-shaped back above open arms and seat, on turned front legs and outswept back legs all terminating in brass caps and castors, stamped by the makers to the front seat rail JOHNSTONE & JEANES, / 67 NEW BOND ST. / LONDON 55948, and by the chair maker 'T.E.', 91cm high

£800-1,200



301



302

302

An early Victorian satinwood and parcel giltwood four fold room screen, circa 1850, each fold with original printed velvet panel to each side beneath a frieze of Gothic quatrafoils, each panel 182cm high, 74cm wide

£1,500-2,500



303

303

A brass and cast iron fire grate in George III Adam taste, 19th century, the arched backplate descending to a three-rail serpentine basket with urn finials, ball surround and above a pierced frieze with foliage and paterae, flanked by square section front uprights with further conforming urn mounts, 88cm high, 105cm wide, 38cm protuberance

£1,000-1,500

“Some “things” have the magic that can inject character into a room. This sale represents an exceptional eye for the unusual and the unexpected... brilliance for finding that missing ingredient”

– Emily Todhunter



304

A pair of fine French enamelled cast iron jardinières by E. Paris & Cie, circa 1880, the cobalt vermicular grounds enamelled overall with stylised flowerheads and scrolling acanthus in ochre, white and green in the style of maiolica, mounted with gilt twin lion masks and raised on paw feet, each signed *E. Paris et Cie 47 Rue de Paradis* to the lower body, 50cm high, approximately 47cm wide

These planters were made in c 1880 by the renowned firm of Charles-Emile Paris specializing in the manufacture of crystal glass, enamelling and mosaics. The crystal making and enamelling firm was founded in 1827 or 1829 at rue de Bercy by his father, Jean-Alexandre Paris, who was the jeweller goldsmith of the Palais Royal. In 1867 Charles-Emile Paris left the Parisian site due to the new law forbidding the emission of industrial smoke in the capital, and founded a new factory at Le Bourget (Seine) at the site of a Louis XV hunting lodge. The new plant was destroyed during the war of 1870 and ruined Charles-Emile Paris; he had to sell the land in order to rebuild the factory on the leased site. The business was successful and the number of employees grew steadily and subsequently a retail shop was opened at rue de Paradis in the 10th arrondissement of Paris in 1876. It was a dynamic and innovative firm, which ensured its success. Among the most notable and prestigious of its achievements was the supply of enamels (1847) for the tomb of Napoleon at the Invalides, decorative mosaic enamels at the Casino de Monte-Carlo (1879), and winning a number of highly prestigious awards at the Paris International Exhibitions in 1867, 1878 and 1889 in various categories. Charles-Emile Paris also specialized in making elegant enamelled cast iron pots for displaying plants in conservatories.

The present pair represent a striking departure from the usual blue and white colour scheme of Paris & Cie planters. Their colour palette of cobalt blue, antimony yellow and copper green can best be likened to the colour of Italian 15th and 16th century maiolica, which was being rediscovered by collectors and designers during the 19th century. This was particularly evident during the International Exhibitions, which saw a surge in Renaissance-inspired designs from the late 1860s onwards.

£6,000-8,000



304



305 Y

A Dutch Colonial solid ebony side chair, 18th century, with barleytwist turning throughout, the back with central oval canework panel above a conforming seat, 100cm high

£300-500

305



306



307

306

A burr elm stool, mid 20th century, of sectional tree trunk form, 31cm high, the top approximately 43 x 38cm

£200-300

307

A group of eight Cuenca tiles, Seville, mid 16th century, overall visible area to edge of mount, 47cm x 24cm framed, and two others decorated with stylised flowers, in shades of blue ochre and green

£200-300



308

308

A pair of Italian painted terracotta models of Fra Bernardino Trevisan and Bernardo Nani, late 18th/early 19th century, after the sculptures at the Prato delle Valle, Padua; the first portrayed standing and cloaked and holding attributes, the second subject portrayed in 17th century dress and leaning against a fluted pillar, the integral plinths inscribed *BERNARDINO TREVISANO* and *BERNARDO NANI* respectively, and each mounted to a circular wooden socle with Latin inscription and Roman numeral dates for 1784 and 1781 respectively, the tallest model approximately 91cm high, the shorter example 88cm, the socles 25cm diameter

The present models are small renditions or possibly maquettes for sculptures adorning the Prato delle Valle, Italy's largest elliptical square. Commissioned in 1775 by the Venetian diplomat and politician Andrea Memmo (1729-1793) the Prato della valle was built over reclaimed marshland on the ruins of a Roman amphitheatre. The ambitious plans for the restructuring of the area were even illustrated by Piranesi, and in his drawings they show 5 concentric ovals bordered by 88 monumental sculptures. The square remained incomplete, and only seventy eight statues of Italian nobles and dignitaries stand today, after five were destroyed by Napoleon in the late 18th century.

£2,000-4,000



308



309

A Damascus Tile, c.1700, painted in blue and turquoise with four flower heads, 23cm x 23cm, framed

£80-120

309



310

310

A provincial brown Chinese two handled pottery vase, mid 19th century, 32cm high

£80-120



311

311

A hammered copper log bin, later 20th century, of square section and with riveted edges, 61cm high, 66cm square

£250-350



313

312

A pair of painted and parcel gilt oak figural furniture mounts in late 17th century style, circa 1890, each in the form of a standing figure in historic costume, each with a slot to the rear for mounting and numbered I and III respectively, the male 38.5cm high, the female 37cm high respectively

£300-500



312

313

A George II walnut, inlaid and feather banded hall chair, circa 1780, of Sgabello form, 107cm high

£400-600



314

314

A group of twenty four Cuenca tiles, Seville, mid 16th century, with a repeated design of flowers heads, overall visible area to edge of mount 48cm x 73cm

£300-500



315

A brass fire hose nozzle by John Morris & Sons refitted as a table lamp, mid-20th century and later, variously stamped with makers' marks, 60cm high overall including fitment

£300-500

316

A Chinese *Sang de Beouf* vase, 20th century, 23cm high

£80-120



316

317

An Italian grey and white fossil marble mortar, 18th/19th century, of lobed and tapered circular section, 21cm high, 30cm wide

£150-200



317

318

A French 20th century Sevres style sang de boeuf vase, with copper base mount, 31cm high

£250-350



318

319

A pair of glass sky-blue vases, 19th century, with gilded bands, 35cm high (2)

£80-120

320

Pair of grey painted rectangular wall mirrors, by OKA, of recent manufacture, each of fenestrated form, 131cm high, 95cm wide

Provenance: Property of the late Raine Spencer, Countess Spencer.

£400-600



320



319

321

A pair of oak armchairs, second quarter 20th century, each with a twist motif to the back above the arms and leather drop in seat, the diamond carved frieze and square section legs joined by rounded apron stretchers, 85cm high

£300-500



321





“A fun object, something unexpected, added to the mix, creates an uplifting element of surprise, resulting in an outcome that is never boring”
– Peter Hinwood



322
Three large Talavera pottery dishes, 19th century, 56cm diameter (3)
£800-1,200

323
An Iberian walnut table, late 17th century, the rectangular top above the frieze carved with hobnail panels within geometric borders and containing two short drawers, on square section supports joined at the ends by stretchers 78cm high, 207cm wide, 83cm deep
£600-900





324

324

Two Cuerda Seca tiles, 19th century or earlier, painted in yellow, blue and turquoise on a grey-white ground, each tile, 20cm x 20cm, framed and a late Persian Tile, with Saz leaf enclosed within yellow border, 20cm x 20cm
CHECK DATES

£150-250

325

A Moroccan pottery jar, Fes 19th Century, decorated with circular medallions over a background of flower seedlings, 43cm high

Literature:La Poterie Marocaine, Andre Boukobza, Paris 1987.

Plate 84

£200-300



325



326

326

A pair of white painted wicker side chairs, 20th century, 88cm high

£40-60



327

327

A pair of North Italian, polychrome, carved wood attendant figures, probably Venetian, second quarter 18th century, modelled opposing, naturalistically stood in contemporaneous costume of hats, buttoned coats and cravats, and holding the head and tongues of a beast, each with a vacant rectangular socket to the rear, perhaps for mounting to furniture or some architectural element, each 83cm high, the bases 28cm wide, together with an associated giltwood stretcher formed of two encoiled serpents, 79cm long

Provenance: Sandro and Lidia Orsi, Ca'Mera, Varese, Italy

£2,000-3,000



328

328
A pair of Chinese turquoise glazed pottery baluster vases fitted as table lamps, modern, 52cm high to top of fitment

£300-400

329
A Moroccan pottery vase, late 19th century, painted in blue, ochre, brown and turquoise, each approximately 42cm high

£200-300



329

330
A pair of Continental, probably French, plaster models of column capitals, mid 20th century, after the manner of Antique Syrian examples, each 46cm high, 41cm square

£300-500



330

331
A Portuguese hardwood and red velvet upholstered armchair, 18th century, of large proportion, the back with shell carving and scrolled open arms above the seat and cabriole legs, 117cm high, 82cm wide, approximately 75cm deep overall

£1,200-1,800



331

332
A large panel of Spanish Cuenca tiles, mid 16th century, with ten tiles glazed in cream and blue, overall size of each to mount 27cm x 124cm

£1,000-1,500

333
A large panel of Spanish Cuenca tiles, mid 16th century, with ten tiles glazed in cream and blue, overall size of each to mount 27cm x 124cm

£1,000-1,500



332



333

DREWEATTS

EST. 1759

Available for Private Treaty Sale

Deifebo Burbarini (Italian 1619-1689)

The Judgement of Paris

Oil on canvas

102 x 134cm (40 x 52¾ in.)

In a contemporary gilt frame

Together with a second frame by repute belonging to the Chigi family for whom the present lot was thought to be painted.

Provenance: By repute the Chigi-Saracini Family, Siena Private Collection

Very little is known about the seventeenth century Sienese artist Deifebo Burbarini. He was a pupil of Raffaello Vanni, with whom he maintained close ties right up to Vanni's death in 1673, and is known mainly as a painter of altarpieces such as that in San Giovannino della Staffa, Sienna. His work as a draughtsman is even lesser known.

Here, in this mythological work we see Paris seated holding out the golden apple in one hand and his shephard's crook in the other. Above him the gods Hermes, wearing his winged petasos, and Athena dressed in her armour, watch as Hera accompanied by her peacock points to the sky and Aphrodite, her son cupid at her waist, reaches out to towards the apple. In the background the viewer can easily make out Mount Ida surrounded by a watery landscape. A similar mythological work, and perhaps a companion to the present picture, 'Juno placing the eyes of Argus on the tail of a peacock' was sold at Christie's in 2017.

The present picture is published and reproduced in Marco Ciampolini's *Pittori Senesi Del Seicenti*, Volume I. Fig. 44

Price on Application

DREWEATTS

EST. 1759

Available for Private Treaty Sale



For more information please contact:

Joe Robinson, House Sales and Private Collections | 01635 553 553 | jrobinson@drewatts.com





Please see **Conditions of Business and Conditions of Sale** on the following pages.

Dreweatts & Dreweatts 1759 are trading names of Dreweatts 1759 Ltd. Dreweatts 1759 Ltd is registered in England, company number: 10758982, registered office: Donnington Priory, Newbury, Berkshire RG14 2JE.

Important Notices

BUYING AT DREWEATTS

There are several ways you can bid at a Dreweatts auction; in person, by leaving a commission or absentee bid, on the telephone where available and live via the internet – please make arrangements before the sale. THIS NOTICE APPLIES ONLY TO A PERSON WHO WISHES TO BID IN PERSON, OR BY LEAVING A COMMISSION OR ABSENTEE BID, AT A DREWEATTS PUBLIC AUCTION. For bidding at an online auction or for online bidding at a public auction please see our Online Auction Terms published on our website at www.dreweatts.com.

BIDDING IN PERSON

If intending to buy you are required to register your name and details at reception prior to the commencement of the auction. You will be required to provide a proof of identity and address to register for bidding. You will then be allocated a bidding number, which you use when bidding for an item.

COMMISSION BIDS

Dreweatts will execute bids on your behalf if you are unable to attend the sale. Commission or absentee bids are accepted either directly at reception, or can be sent by post, fax, email, telephone or via the website: www.dreweatts.com.

Dreweatts will add these bids to the auctioneers’ sale book and will undertake to purchase the lots on your behalf as cheaply as allowed by other bids and reserves. If two buyers submit identical commission bids Dreweatts may prefer the first bid received.

Dreweatts does not accept liability for failing to execute commission bids, or for any errors or omissions.

CONDITION

Bidders must satisfy themselves as to the condition of each lot. Condition reports are available on request – see the Conditions of Business at the back of this catalogue forming part of these Auction Terms and Conditions for more information regarding condition reports. Requests for condition reports must be submitted by 4pm on the day prior to the auction; condition reports may be available alongside the lot description on the online catalogue at: www.dreweatts.com.

COMMISSION CHARGES

All purchases are subject to a buyer’s premium, which is charged per lot at 25% of the hammer price (30% including VAT) up to and including £500,000, 20% (24% including VAT) of the hammer price from £500,001 up to and including £1,000,000 and 12% of the hammer price (14.4% including VAT) in excess of £1,000,000. A theta symbol (Θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer’s premium. This applies to bound books (manuscripts and printed), unframed maps and albums. In the event the lot has a dagger (†) beside the lot number in the catalogue, this indicates that the lot is owned by an entity or company required to pay VAT (generally not an Antique Dealer, as they operate under a dealers margin scheme). VAT is payable at 20% on the Hammer Price. Lots marked with a double dagger (‡) (presently a reduced rate of 5%) or Ω (presently at standard rate of 20%) have been imported from outside the European Union to be sold at auction and therefore the buyer must pay the import VAT at the appropriate rate on the hammer price.

PAYMENT

Payment will be accepted, if you are a successful bidder, by debit card issued in the name of the Buyer by a UK bank and registered to a UK billing address; by all major UK issued credit cards issued in the name of

the Buyer and registered to a UK billing address with the exception of American Express and Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949; or in cash up to £8,000 (subject to relevant money laundering regulations). The name of the bank account holder should match the name of the buyer. Payment may also be made by sterling personal cheques drawn on a UK bank account and made payable to ‘Dreweatts 1759 Ltd’, but Dreweatts regrets that purchases paid for by this method cannot be collected until your cheque has cleared. First time buyers who are not present at the saleroom are requested to pay by bank transfer.

Y CITES REGULATIONS

Please note that lots marked with the symbol (Y) in this catalogue may be subject to CITES Regulations when exported. Relevant CITES Regulations may be found at www.gov.uk/guidance/cites-imports-and-exports.

COLLECTION OR DELIVERY

Before being able to collect your purchases you are required to pay the hammer price, plus the applicable commissions, and obtain a receipt acknowledging payment. Collection of the purchased lots is at the purchaser’s risk and expense and whilst Dreweatts do not provide packing and despatch service we can suggest some carriers.

Dreweatts also require that all purchased items are collected within four working days of the sale to avoid a storage charge being applied.

STORAGE CHARGES

All items not collected by 4pm, within four working days of the sale, will be automatically removed to commercial storage and subject to a minimum storage charge of £20 (plus VAT) per lot and to a further storage charge of £2 (plus VAT) per lot per part or full day thereafter. These charges will be the sole liability of the purchaser and will be billed directly to them by Vangaroo Ltd (Andover); Vangaroo may be willing to adjust their charges if they are instructed by the purchaser to deliver to them. On payment of all sales and storage costs, items will be available for collection by appointment from Vangaroo Ltd (Andover), tel: 01264 316970, mobile: 07528 291180, email: matt@vangaroo.co.uk. These charges are set by Vangaroo Ltd (Andover); we recommend that you contact them directly regarding queries relating to these charges and other questions relating to storage. Staff at the saleroom will be unable to answer questions relating to items that have been removed from the saleroom.

FURTHER INFORMATION

The colours printed in this catalogue are not necessarily a true reflection of the actual item. All weights and measures given in the catalogue should be regarded as approximate.

VALUATION SERVICES

Dreweatts provides a range of confidential and professional valuation services to private clients, solicitors, executors, estate managers, trustees and other professional partners. These services include auction valuations, insurance valuations, probate valuations, private treaty valuations, valuations for family division or for tax purposes. For more information, please see our website: www.dreweatts.com.

For directions to Donnington Priory, please see our website: www.dreweatts.com.

Parking is available at Donnington Priory in two car parks on either side of the saleroom.

Information for Buyers at Public Auctions

1. **INTRODUCTION.** The following notes are intended to assist Bidders and Buyers, particularly those inexperienced or new to our salerooms. All of our auctions and sales are conducted on our printed Auction Terms and Conditions, including these Conditions of Sale and Business, which are readily available for inspection and normally accompany catalogues. Our staff will be happy to help you if there is anything you do not fully understand.

Any particular auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our auction catalogue. All auctions and sales of wines and spirits, jewellery, watches and clocks are subject to the special terms set out in the relevant Notices in relation to those items published in our auction catalogue and, in the event of any conflict or inconsistency, those special terms prevail over any other terms in our Auction Terms and Conditions. By bidding at the auction, you agree to be bound by these terms.

2. **AGENCY.** As auctioneers we usually act as agents for the seller whose identity, for reasons of confidentiality, is not normally disclosed. Accordingly if you buy at auction your contract for the item or items purchased is with the seller and not with us as the auctioneer.

3. **ESTIMATES.** Estimates are designed to help buyers gauge what sort of sum might be involved for the purchase of a particular lot. Estimates may change and should not be thought of as the sale price. The lower estimate may represent the reserve price and certainly will not be below it. Estimates do not include the Buyer's Premium or VAT (where chargeable). Estimates are prepared some time before the sale and may be altered by announcement before the sale. They are in no sense definitive.

4. **BUYER'S PREMIUM.** The Conditions of Sale forming part of our Auction Terms and Conditions require the buyer to pay a buyer's premium on the hammer price of each lot purchased. The buyer's premium is 25% of the hammer price up to and including £500,000, 20% of the hammer price from £500,001 up to and including £1,000,000, and 12% of the hammer price in excess of £1,000,000. VAT at the prevailing rate of 20% is added to buyer's premium and additional charges as defined below.

5. **VAT.** A theta symbol (Θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. A dagger symbol (†) indicates that VAT is payable by the purchaser at the standard rate (presently 20%) on the hammer price as well as being an element in the buyers' premium. This imposition of VAT is likely to be because the seller is registered for VAT within the European Union and is not operating the Dealers Margin Scheme or because VAT is due at 20% on import into the UK. A double dagger (‡) indicates that the lot has been imported from outside the European Union and the present position is that these lots are liable to a reduced rate of Import VAT currently 5% on the hammer price. (Ω) indicates that the lot has been imported from outside the European Union and these lots are liable to the standard rate of Import VAT currently 20% on the hammer price. Lots which appear without the above symbols indicate that no VAT is payable on the hammer price; this is because such lots are sold using the Auctioneers Margin Scheme and it should be noted that the VAT included within the buyers' premium is not recoverable as input tax.

6. **DESCRIPTION AND CONDITION.** Condition reports are provided on our website or upon request. The absence of a report does not imply that a lot is without imperfections. The detail in a report will reflect the estimated value of the lot. Large numbers of such requests received shortly before the sale may mean that reports cannot be provided for all lots. Members of staff are not trained restorers or conservators and, particularly for higher value lots, you should obtain an opinion from such a professional. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if a Lot is or becomes dangerous, we may dispose of it without notice to bidders in advance in any manner we see fit and will be under no liability for doing so. We recommend that you always view a lot in person.

We are dependent on information provided by the seller about a lot and whilst we may inspect lots and act reasonably in taking a general view about them we are normally unable to carry out a detailed examination and frequently no examination of lots in order to ascertain their condition in the way in which it would be wise for a buyer to do. Intending buyers have ample opportunity for inspection of goods and, therefore, accept responsibility for inspecting and investigating lots in which they may be interested and the corresponding risk should they not do so. Please note carefully the exclusion of liability for the condition of lots contained in the Conditions of Sale. Neither the seller nor we, as the auctioneers, accept any responsibility for their condition. In particular, mechanical objects of any age are

not guaranteed to be in working order. However, in so far as we have examined the goods and make a representation about their condition in the auction catalogue, we shall be liable for any defect which is not reflected in that representation and which that examination ought to have revealed to the auctioneer but which would not have been revealed to the buyer had the buyer examined the goods. Additionally, in specified circumstances lots misdescribed because they are 'deliberate forgeries' may be returned and repayment made. There is a 3 week time limit. (The expression 'deliberate forgery' is defined in our Conditions of Sale).

7. **ELECTRICAL GOODS.** These are sold as 'antiques' only and if bought for use must be checked over for compliance with safety regulations by a qualified electrician before use.

8. **EXPORT OF GOODS.** Buyers intending to export goods should ascertain (a) whether an export licence is required and (b) whether there is any specific prohibition on importing goods of that character because, e.g. they may contain prohibited materials such as ivory. Ask us if you need help.

9. **BIDDING.** Bidders will be required to register before the sale commences and lots will be invoiced to the name and address on the sale registration form. Bidders are required to provide a government issued identity document and a proof of address. Please enquire in advance about our arrangements for telephone bidding.

10. **COMMISSION BIDDING.** Commission bids may be left with the auctioneers indicating the maximum amount to be bid excluding buyers' premium. Dreweatts will add these bids to the auctioneers' sale book and they will be executed as cheaply as possible having regard to the reserve (if any) and competing bids. If two buyers submit identical commission bids the auctioneers may prefer the first bid received. Please enquire in advance about our arrangements for the leaving of commission bids by telephone or fax. Dreweatts does not accept liability for failing to execute commission bids, or for any errors or omissions.

11. **METHODS OF PAYMENT.** Payment will be accepted, if you are a successful bidder, by debit card issued in the name of the Buyer by a UK bank and registered to a UK billing address; by all major UK issued credit cards issued in the name of the Buyer and registered to a UK billing address with the exception of American Express and Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949; or in cash up to £8,000 (subject to relevant money laundering regulations). The name of the bank account holder should match the name of the buyer. Payment may also be made by sterling personal cheques drawn on a UK bank account and made payable to 'Dreweatts 1759 Ltd', but Dreweatts regrets that purchases paid for by this method cannot be collected until your cheque has cleared. First time buyers who are not present at the saleroom are requested to pay by bank transfer.

12. **COLLECTION AND STORAGE.** Please note what the Conditions of Sale state about collection and storage. It is important that goods are paid for and collected promptly. Any delay may involve the buyer in paying storage charges.

13. **À DROIT DE SUITE ROYALTY CHARGES.** From 1st January 2012 all UK art market professionals (which includes but is not limited to; auctioneers, dealers, galleries, agents and other intermediaries) are required to collect a royalty payment for all works of art that have been produced by qualifying artists each time a work is re-sold during the artist's lifetime and for a period up to 70 years following the artists death. This payment is only calculated on qualifying works of art which are sold for a hammer price more than the UK sterling equivalent of EURO 1,000 – the UK sterling equivalent will fluctuate in line with prevailing exchange rates. It is entirely the responsibility of the buyer to acquaint himself with the precise EURO to UK Sterling exchange rate on the day of the sale in this regard, and the auctioneer accepts no responsibility whatsoever if the qualifying rate is different to the rate indicated. All items in this catalogue that are marked with λ are potentially qualifying items, and the royalty charge will be applied if the hammer price achieved is more than the UK sterling equivalent of EURO 1,000. The royalty charge will be added to all relevant buyers' invoices, and must be paid before items can be cleared. All royalty charges are passed on to the Design and Artists Copyright Society ('DACS'), no handling costs or additional fees with respect to these charges will be retained by the auctioneers. The royalty charge that will be applied to qualifying items which achieve a hammer price of more than the UK sterling equivalent of EURO 1,000, but less than the UK sterling equivalent of EURO 50,000 is 4%. For qualifying items that sell for more than the UK sterling equivalent of EURO 50,000 a sliding scale of royalty charges will apply – for a complete list of the royalty charges and threshold levels, please see www.dacs.org.uk. There is no VAT payable on this royalty charge.

Terms of Consignment for Sellers in Public Auctions

The sale of goods at our public auctions and a seller's relationship with us are governed by our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions. Any particular auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our auction catalogue or separately announced prior to the auction. All auctions and sales of wines and spirits, jewellery, watches and clocks are subject to the special terms set out in the relevant Notices in relation to those items published in our auction catalogue and, in the event of any conflict or inconsistency, those special terms prevail over any other terms in our Auction Terms and Conditions. Please note that our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions relate to auctions held in our salerooms and we have separate terms and conditions for our online auctions.

If you, or another person acting on your behalf, provide goods to us to sell on your behalf at one of our auctions this signifies that you agree to and will comply with our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions.

1. **INTERPRETATION.** In these Terms the words 'you', 'yours', etc. refer to the Seller and if the consignment of goods to us is made by an agent or otherwise on the Seller's behalf we assume that the Seller has authorised the consignment and that the consignor has the Seller's authority to contract. All obligations that apply to the Seller under these Terms of Consignment for Sellers in Public Auctions shall apply to the owner of the goods and their agent jointly and separately. Similarly the words 'we', 'us', etc. refer to the Auctioneers.

2. **WARRANTY.** The Seller warrants that possession in the lots can be transferred to the Buyer with good and marketable title, free from any third party right and encumbrances, claims or potential claims. The Seller has provided all information concerning the item's ownership, condition and provenance, attribution, authenticity, import or export history and of any concerns expressed by third parties concerning the same.

3. **ALL COMMISSIONS** and fees are subject to VAT at the prevailing rate.

4. **COMMISSION** is charged to sellers and all selling terms are available from our salerooms.

5. **REMOVAL COSTS.** Items for sale must be consigned to the saleroom by any stated deadline and at your expense. We may be able to assist you with this process but any liability incurred to a carrier for haulage charges is solely your responsibility.

6. **LOSS AND DAMAGE OF GOODS**

(a) Loss and Damage Warranty - Dreweatts is not authorised by the FCA to provide insurance to its clients, and does not do so. However Dreweatts for its own protection assumes liability for property consigned to it at the lower pre-sale estimate until the hammer falls. To justify accepting liability, Dreweatts makes a charge of 15% of the hammer price plus VAT, subject to a minimum charge of £150, or if unsold 15% of our lower estimate. The liability assumed by Dreweatts shall be limited to the lower pre-sale estimate or the hammer price if the lot is sold. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so.

(b) If the owner of the goods consigned instructs us in writing not to take such action, the goods then remain entirely at the owner's risk unless and until the property in them passes to the Buyer or they are collected by or on behalf of the owner, and clause 6 (a) is inapplicable.

7. **ILLUSTRATIONS AND PHOTOGRAPHS.** The cost of any illustrations or photographs is borne by you. The copyright in respect of such illustrations and photographs shall be the property of us, the auctioneers, as is the text of the catalogue.

8. **MINIMUM BIDS AND OUR DISCRETION.** Goods will normally be offered subject to a reserve agreed between us before the sale in accordance with clause 9. We may sell Lots below the reserve provided we account to you for the same sale proceeds as you would have received had the reserve been the hammer price. If you specifically give us a "discretion" we may accept a bid of up to 10% below the formal reserve.

9. **RESERVES**

(a) You are entitled to place prior to the auction a reserve on any lot consigned, being the minimum hammer price at which that lot may be sold. Reserves must be reasonable and we may decline to offer goods which in our opinion would be subject to an unreasonably high reserve (in which case goods carry the storage and loss and damage warranty charges stipulated in these Terms of Consignment).

(b) A reserve once set cannot be changed except with our consent.

(c) Where a reserve has been set which we consider unreasonably high, an unsold charge will be payable in the event that the lots fails to sell, being the agreed selling terms calculated on the reserve, LDW at 15% and any photographic charges.

(d) Where a reserve has been placed only we may bid on your behalf and only up to the reserve (if any) and you may in no circumstances bid personally.

(e) Reserves are not usually accepted for lots expected to realise below £100.

10. **ELECTRICAL ITEMS.** These are subject to detailed statutory safety controls. Where such items are accepted for sale you accept responsibility for the cost of testing by external contractors. Goods not certified as safe by an electrician (unless antiques) will not be accepted for sale. They must be removed at your expense on your being notified. We reserve the right to dispose of unsafe goods as refuse, at your expense.

11. **SOFT FURNISHINGS.** The sale of soft furnishings is strictly regulated by statute law in the interests of fire safety. Goods found to infringe safety regulations will not be offered and must be removed at your expense. We reserve the right to dispose of unsafe goods as refuse, at your expense. The rights of disposal referred to in clause 10 and 11 are subject to the provisions of The Torts (Interference with Goods) Act 1977.

12. **DESCRIPTION.** Please assist us with accurate information as to the provenance, lawful import etc. of goods where this is relevant. There is strict liability for the accuracy of descriptions under modern consumer legislation and in some circumstances responsibility lies with sellers if inaccuracies occur. We will assume that you have approved the catalogue description of your lots and that your lots match those descriptions unless informed to the contrary. Where we are obliged to return the price to the buyer when the lot is a deliberate forgery under Condition 15 of the Conditions of Sale and we have accounted to you for the proceeds of sale you agree to reimburse us the sale proceeds and in any event within 7 days of our written notice to do so.

13. **UNSOLD.** If an item is unsold it may at our discretion be re-offered at a future sale. Where in our opinion an item is unsaleable you must collect such items from the saleroom promptly on being so informed. Otherwise, storage charges may be incurred. We reserve the right to charge for storage in these circumstances at a reasonable daily rate.

14. **WITHDRAWN AND BOUGHT IN ITEMS.** These are liable to incur a charge of 15% commission, 15 % Loss and Damage Warranty and any other costs incurred including but not limited to illustration and restoration fees all of these charges being subject to VAT on being bought in or withdrawn after being catalogued.

15. **CONDITIONS OF SALE.** You agree that all goods will be sold on our Conditions of Sale for Public Auctions. In particular you undertake that you have the right to sell the goods either as owner or agent for the owner with good and marketable title and free and clear of any third party rights or claims. You undertake to compensate us and any buyer or third party for all losses liabilities, costs and expenses suffered or incurred arising out of or in connection with any breach of this undertaking. We will also, at our discretion, and as far as practicable, confirm that an item consigned for sale does not appear on the Art Loss register, which is administered by an independent third party.

16. **DUE DILIGENCE CHECKS AND ANTI-MONEY LAUNDERING PROCEDURES**
Under the money laundering regulations in force we are required to carry out relevant due diligence checks. This includes verifying the identity of all customers we transact with as well as any beneficial owners on behalf of whom they may transact. Vendors who are unable to or refuse to supply required identification documents and proof of address will not be able to consign to Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility, which for the avoidance of doubt may include storage solely in electronic form.

17. **AUTHORITY TO DEDUCT COMMISSION AND EXPENSES AND RETAIN PREMIUM AND INTEREST**

(a) You authorise us to deduct commission at the stated rate and all expenses incurred for your account from the hammer price and consent to our right to retain beneficially the premium paid by the buyer in accordance with our Conditions of Sale for Public Auctions and any interest earned on the sale proceeds until the date of settlement.

(b) In case of lots unsold at auction you authorise us at our discretion to reoffer such lots and negotiate a sale within seven days of the auction date, in which case the same charges will be payable as if such lots had been sold at auction and so far as appropriate these Terms apply.

18. **WAREHOUSING.** We disclaim all liability for goods delivered to our saleroom without sufficient sale instructions and reserve the right to make minimum warehousing charge of £10 per lot per day. Unsold lots are subject to the same charges if you do not remove them within a reasonable time of notification. If not removed within three weeks we reserve the right to sell them and defray charges from any net proceeds of sale or at your expense to consign them to the local authority for disposal.

19. **SETTLEMENT.** After sale settlement of the net sum due to you normally takes place within 28 days of the sale (by crossed cheque to the seller) unless the buyer has not paid for the goods. In this case no settlement will then be made but we will take your instructions in the light of our Conditions of Sale for Public Auctions. You authorise any sums owed by you to us on other transactions to be deducted from the sale proceeds. You must note the liability to reimburse the proceeds of sale to us as under the circumstances provided for in Condition 12 above. You should therefore bear this potential liability in mind before parting with the proceeds of sale until the expiry of 28 days from the date of sale.

Conditions of Sale for Public Auctions

Dreweatts carries on business with bidders, buyers and all those present in the auction room prior to or in connection with a sale by auction at our salerooms on our Auction Terms and Conditions or Public Auctions including these Conditions of Sale for Public Auctions and all bidders, buyers and others participating in a public auction accept that these terms apply to the exclusion of any terms and conditions contained in any of those person's own documents even if the same purport to provide that that person's own or some other terms prevail. Any particular public auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our online auction catalogue. Please note that our Auction Terms and Conditions including these Conditions of Sale for Public Auctions relate to auctions held in one of our salerooms and we have separate terms and conditions for our online auctions.

1. DEFINITIONS

In these Conditions:

(a) “auctioneer” means the firm of Dreweatts or its authorised auctioneer, as appropriate;

(b) “deliberate forgery” means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source but which is unequivocally described in the catalogue as being the work of a particular creator and which at the date of the sale had a value materially less than it would have had if it had been in accordance with the description;

(c) “hammer price” means the level of bidding reached (at or above any reserve) when the auctioneer brings down the hammer;

(d) “terms of consignment” means the stipulated terms and rates of commission on which Dreweatts accepts instructions from sellers or their agents;

(e) “total amount due” means the hammer price in respect of the lot sold together with any premium, Value Added Tax chargeable and any additional charges payable by a defaulting buyer under these Conditions;

(f) “sale proceeds” means the net amount due to the seller, being the hammer price of the lot sold less commission at the stated rate, Value Added Tax chargeable and any other amounts due to us by the seller in whatever capacity and however arising;

(g) “You”, “Your”, etc. refer to the buyer as identified in Condition 2.

(h) The singular includes the plural and vice versa as appropriate.

2. BIDDING PROCEDURES AND THE BUYER

(a) Bidders are required to register their particulars before bidding by completing a sale registration form and to satisfy any security arrangements before entering the auction room to view or bid;

(b) Under the money laundering regulations in force we are required to verify the identity of all customers we transact with as well as any beneficiaries on behalf of whom they may transact. Customers who are unable to or refuse to supply required identification documents and proof of address will not be able to bid in Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility which for the avoidance of doubt may include storage solely in electronic form;

(c) the maker of the highest bid accepted by the auctioneer conducting the sale shall be the buyer at the hammer price and any dispute about a bid shall be settled at the auctioneer's absolute discretion by reoffering the Lot during the course of the auction or otherwise. The auctioneer shall act reasonably in exercising this discretion.

(d) Bidders shall be deemed to act as principals;

(e) Our right to bid on behalf of the seller is expressly reserved up to the amount of any reserve and the right to refuse any bid is also reserved.

3. **INCREMENTS.** Bidding increments shall be at the auctioneer's sole discretion.

4. **THE PURCHASE PRICE.** The buyer shall pay the purchase price together with a premium thereon of 30% which shall include VAT on the premium at the rate imposed by law. The buyer will also be liable for any royalties payable under Droit de Suite as set out under Information for Buyers.

5. **VALUE ADDED TAX.** Value Added Tax on the hammer price is imposed by law on all items affixed with a dagger (†) or double dagger (‡). Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by buyers of relevant Lots. (Please refer to “Information for Buyers” for a brief explanation of the VAT position).

6. PAYMENT

(a) Immediately a Lot is sold you will:

(i) give to us, if requested, proof of identity, and

(ii) pay to us the total amount due or in such other way as is agreed by us.

(b) Any payments by you to us may be applied by us towards any sums owing from you to us on any account whatever without regard to any directions of you or your agent, whether expressed or implied.

(c) In order to comply with money laundering regulations we reserve the right to require proof of source of funds and/ or confirmation of the nature and source of wealth for all receipts of monies from clients directly or from third parties for payments on behalf of clients.

7. TITLE AND COLLECTION OF PURCHASES

(a) The ownership of any Lots purchased shall not pass to you until you have made payment in full to us of the total amount due.

(b) You shall at your own risk and expense take away any lots that you have purchased and paid for not later than 3 working days following the day of the auction or upon the clearance of any cheque used for payment after which you shall be responsible for any removal, storage and insurance charges.

(c) No purchase can be claimed or removed until it has been paid for.

8. REMEDIES FOR NON-PAYMENT OR FAILURE TO COLLECT PURCHASES

(a) If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the seller and on our own behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:

(i) to proceed against you for damages for breach of contract;

(ii) to rescind the sale of that Lot and/or any other Lots sold by us to you;

(iii) to resell the Lot (by auction or private treaty) in which case you shall be responsible for any resulting deficiency in the total amount due (after crediting any part payment and adding any resale costs). Any surplus so arising shall belong to the seller;

(iv) to remove, store and insure the Lot at your expense and, in the case of storage, either at our premises or elsewhere;

(v) to charge interest at a rate not exceeding 15% per month on the total amount due to the extent it remains unpaid for more than 3 working days after the sale;

(vi) to retain that or any other Lot sold to you until you pay the total amount due;

(vii) to reject or ignore bids from you or your agent at future auctions or to impose conditions before any such bids shall be accepted;

(viii) to apply any proceeds of sale of other Lots due or in future becoming due to you towards the settlement of the total amount due and to exercise a lien (that is a right to retain possession of) any of your property in our possession for any purpose until the debt due is satisfied.

(b) We shall, as agent for the seller and on our own behalf pursue these rights and remedies only so far as is reasonable to make appropriate recovery in respect of breach of these conditions.

9. **THIRD PARTY LIABILITY.** All bidders, buyers and other members of the public on our premises are there at their own risk and must note the lay-out of the accommodation and security arrangements. Accordingly neither the auctioneer nor our employees or agents shall incur liability for death or personal injury or for the safety of the property of persons visiting prior to or at a sale (except in each case as may be required by law by reason of our negligence)

10. **COMMISSION BIDS.** Whilst prospective buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular Lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition, we will if so instructed clearly and in writing execute bids on their behalf. Neither the auctioneer nor our employees or agents shall be responsible for any failure to do so.

Where two or more commission bids at the same level are recorded we reserve the right in our absolute discretion to prefer the first bid so made.

11. **WARRANTY OF TITLE AND AVAILABILITY.** The seller warrants to the auctioneer and you that the seller is the true owner of the property consigned or is properly authorised by the true owner to consign for sale and is able to transfer good and marketable title to the property free from any third party claims.

Save as expressly set out above, all other warranties, conditions or other terms which might have effect between the Seller and you, or us and you, or be implied or incorporated by statute, common law or otherwise are excluded to the fullest extent permitted by law.

12. **AGENCY.** The auctioneer normally acts as agent only and disclaims any responsibility for default by sellers or buyers.

13. **TERMS OF SALE.** The seller acknowledges that Lots are sold subject to the stipulations of these Conditions in their entirety and on the Terms of Consignment for Public Auctions as notified to the consignor at the time of the entry of the Lot.

14. DESCRIPTIONS AND CONDITION

(a) Whilst we seek to describe lots accurately, it may be impractical for us to carry out exhaustive due diligence on each lot. Prospective buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a lot. Prospective buyers also bid on the understanding that, inevitably, representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. We undertake that any such opinion shall be honestly and reasonably held and accept liability for opinions given negligently or fraudulently. Subject to the foregoing neither we the auctioneer nor our employees or agents nor the seller accept liability for the correctness of such opinions and all conditions and warranties, whether relating to description, condition or quality of lots, express, implied or statutory, are hereby excluded. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so. This Condition is subject to the next following Condition concerning deliberate forgeries and applies save as provided for in paragraph 6 “information to buyers”.

(b) Private treaty sales made under these Conditions are deemed to be sales by auction for purposes of consumer legislation.

15. **FORGERIES.** Notwithstanding the preceding Condition, any Lot which proves to be a deliberate forgery (as defined) may be returned to us by you within 21 days of the auction provided it is in the same condition as when bought, and is accompanied by particulars identifying it from the relevant catalogue description and a written statement of defects. If we are satisfied from the evidence presented that the Lot is a deliberate forgery we shall refund the money paid by you for the Lot including any buyer's premium provided that (1) if the catalogue description reflected the accepted view of scholars and experts as at the date of sale or

(2) you personally are not able to transfer a good and marketable title to us, you shall have no rights under this condition.

The right of return provided by this Condition is additional to any right or remedy provided by law or by these Conditions of Sale.

16. **PRIVACY NOTICE.** We will hold and process any personal data in relation to you in accordance with our current privacy policy, a copy of which is available on our website www.dreweatts.com/privacy-policy/.

GENERAL

17. We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person.

18. (a) Any right to compensation for losses liabilities and expenses incurred in respect of and as a result of any breach of these Conditions and any exclusions provided by them shall be available to the seller and/or the auctioneer as appropriate.

(b) Such rights and exclusions shall extend to and be deemed to be for the benefit of employees and agents of the seller and/or the auctioneer who may themselves enforce them.

19. Any notice to any buyer, seller, bidder or viewer may be given by first class mail, email or Swiftmail in which case it shall be deemed to have been received by the addressee 48 hours after posting.

20. Special terms may be used in catalogue descriptions of particular classes of items in which case the descriptions must be interpreted in accordance with any glossary appearing at the commencement of the catalogue.

21. Any indulgence extended to bidders, buyers or sellers by us notwithstanding the strict terms of these Conditions or of the Terms of Consignment shall affect the position at the relevant time only and in respect of that particular concession only; in all other respects these Conditions shall be construed as having full force and effect.

22. These Conditions shall be governed by and construed in accordance with English law and the parties irrevocably submit to the exclusive jurisdiction of the English courts.

Group Departments

NEWBURY

Dreweatts

Donnington Priory

Newbury

Berkshire RG14 2JE

Auctions, exhibitions and valuations

LONDON

Dreweatts / Bloomsbury Auctions

16-17 Pall Mall

St James's

London SW1Y 5LU

Auctions, exhibitions and valuations by appointment

+44 (0) 1635 553 553

info@dreweatts.com

dreweatts.com

CHAIRMAN

George Bailey

MANAGING DIRECTOR

Jonathan Pratt

ASIAN CERAMICS AND WORKS OF ART

Mark Newstead

Dr Yingwen Tao

BLOOMSBURY AUCTIONS BOOKS AND MANUSCRIPTS

Dr Timothy Bolton

Camilla Previté

Roxana Kashani

BRITISH AND EUROPEAN CERAMICS AND GLASS

Mark Newstead

Geoffrey Stafford Charles

CLOCKS AND SCIENTIFIC INSTRUMENTS

Leighton Gillibrand

COUNTRY SPORTING

Geoffrey Stafford Charles

DECORATIVE ARTS

Geoffrey Stafford Charles

Ashley Matthews

EUROPEAN SCULPTURE AND WORKS OF ART

Charlotte Schelling

ESTATES AND COLLECTIONS

Will Richards

Joe Robinson

FINE ART

Jennie Fisher

Brandon Lindberg

Lucy Gregory

Francesca Whitham

FURNITURE AND CARPETS

Ben Brown

Ashley Matthews

William Turkington

JEWELLERY, SILVER, WATCHES AND OBJECTS OF VERTU

James Nicholson

Nick Mann

Tessa Parry

LIVE STEAM AND MODEL ENGINEERING WORKS OF ART

Michael Matthews

WINE

Mark Robertson

Dianne Wall

DREWEATTS

EST. 1759

