



ANTIQUES & HISTORIC TEXTILES

22 JULY 2021

EST. 1988

Dominic Winter
Auctioneers



ANTIQUES & HISTORIC TEXTILES

22 July commencing at 10am

19TH & 20TH CENTURY PAINTINGS & WATERCOLOURS

The Oliver Hoare Print Collection

23 July commencing at 10am

AUCTIONEERS

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EST. 1988

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IMPORTANT SALE INFORMATION: COVID-19

In line with the most recent Government announcements concerning the lifting of Covid-19 restrictions in the UK, we are pleased to welcome customers to our salerooms on sale days (21st July Printed Books, 22nd July Antiques & Textiles and 23rd July Fine Art). Viewing for these sales will continue to be arranged by appointment prior to the sale days. Please phone or email Jenny Bradley to book an appointment, or for more information – 01285 860006 or jenny@dominicwinter.co.uk

Customers will still be required to sign in and out, wear a face mask, and observe social distancing rules. Please note that there will be no canteen facilities available at this time and we would ask customers to bring their own refreshments to be consumed outside the building.

Viewing and Sale Day arrangements:

Wednesday 14 July – Monday 19 July : Viewing for all 3 sales by appointment only. Please phone or email Jenny Bradley to book an appointment.

Tuesday 20 July: Public view day for all 3 sales, 9-5. As a courtesy please phone or email to advise us you are coming and leaving a contact phone number.

Wednesday 21 July: Book sale day with saleroom attendance from 9am. Viewing for Fine Art & Antiques sales 9-5.

Thursday 22 July: Antiques& Textiles sale day with saleroom attendance from 9am. Viewing for Fine Art Sale 9-5.

Friday 23 July: Fine Art Sale day with saleroom attendance from 9am.

CONDITION REPORTS

Condition reports now including video conferencing can be requested in the following ways:

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Via the relevant lot page on our website www.dominicwinter.co.uk

ARTIST'S RESALE RIGHT LAW ("DROIT DE SUITE")

Lots marked with **AR** next to the lot number may be subject to Droit de Suite.

Droit de Suite is payable on the hammer price of any artwork sold in the lifetime of the artist, or within 70 years of the artist's death. The buyer agrees to pay Dominic Winter Auctioneers Ltd. an amount equal to the resale royalty and we will pay such amount to the artist's collecting agent. Resale royalty applies where the Hammer price is 1,000 Euros or more and the amount cannot be more than 12,500 Euros per lot.

The amount is calculated as follows:

Royalty For the Portion of the Hammer Price (in Euros)

4.00% up to 50,000

3.00% between 50,000.01 and 200,000

1.00% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

Invoices will, as usual, be issued in Pounds Sterling. For the purposes of calculating the resale royalty the Pounds Sterling/Euro rate of exchange will be the European Central Bank reference rate on the day of the sale.

Please refer to the DACS website www.dacs.org.uk and the Artists' Collecting Society website www.artistscollectingsociety.org for further details.

For payment arrangements please refer to information for buyers at rear of this catalogue.

We would kindly request that commission bids are submitted by 9.30am on the morning of sale.

BIDDING

Customers may submit commission bids or request to bid by telephone in the following ways:

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Via the relevant lot page on our website www.dominicwinter.co.uk

Live online bidding is available on our website www.dominicwinter.co.uk (surcharge of 3% + vat): a live bidding button will appear 30 minutes before the sale commences. Bidding is also available at the-saleroom.com (surcharge of 4.95% + vat) and invaluable.com (surcharge of 3% + vat).

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POST-SALE

For payment information see our Information for Buyers page at the rear of this catalogue.

For details regarding storage, collection, and delivery please see our Information for Buyers page or contact our office for advice. Successful bidders will not incur storage fees while current government restrictions remain in place.

All lots are offered subject to the Conditions of Sale and Business printed at the back of this catalogue. For full terms and conditions of sale please see our website or contact the auction office. A buyer's premium of 20% of the hammer price is payable by the buyers of all lots, except those marked with an asterisk, in which case the buyer's premium is 24%.

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Henry Meadows



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Cover illustrations:
Front cover: lot 131
Back cover: lot 483
Inside front cover: lot 90



Robert Dodsley (1662-1749). A fine illustrated manuscript volume of Biblical meditations and verses, 198 pages of copperplate manuscript in brown ink, and 16 original watercolours, including 10 with overlays, inscribed to front pastedown 'Robert Dodsley his Book', original calf-backed boards, 4to (25.5 x 19.5cm).

Estimate £3,000-5,000 (Wednesday & Thursday 8/9 September)

FORTHCOMING SALES IN 2021

Wednesday 21 July

Printed Books, Maps & Documents

Wednesday 11 August

Printed Books, Maps & Documents
20th Century Photography, Vinyl Records & CDs
(Online catalogue only)

Wednesday & Thursday 8/9 September

Early Printed Books & Manuscripts
English Literature & Science

Wednesday 6 October

Printed Books, Maps & Documents
Travel & Exploration

Wednesday 13 October

Old Master Paintings & Drawings

Thursday 14 October

Antiques & Vintage Textiles

Entries are invited for the above sales: please contact one of our specialist staff for further advice

SILVER & JEWELLERY

To commence at 10am



1* **American Silver.** Silver pastry server by William Adams & Co, New York circa 1835, *engraved with flowers and scrolls within wriggle-work border, the handle with acanthus terminal, stamped with registration mark and A.W. ADAMS & CO, 31cm long, 147g*
(1) £100 - £150



Lot 3



2* **American Silver.** Silver fiddle pattern stuffing spoon by Robert Wilson, Philadelphia circa 1810, *engraved with initials, there is a cut in the silver where the bowl meets the stem, marked 'RW' but no other markings, 30cm long, approximately 121g*
(1) £70 - £100



Lot 4

3* **American Silver.** Silver pedestal bowl by Hugh Wishart, New York circa 1790, *engraved with garlands and monogram, the foot stamped WISHART, 16.5cm diameter, 333g*
(1) £300 - £500



4* **American Silver.** Fish slice by Edward Stebbins & Co, New York circa 1835, *the slice with pierced and engraved fish, the handle engraved with a monogram, the base stamped E. STEBBINS & CO, with three assay marks beneath, 30cm long*
(1) £100 - £150

5* **American Silver.** Silver milk jug by John Owen, Philadelphia, Pennsylvania circa 1805, *of classical pedestal form engraved with monogram and gadrooned rim, the foot stamped J OWEN, 14cm high, 214g*
(1) £150 - £200



6* **American Silver.** Large collection of American 'Sterling' silver items, including an oval fruit bowl with rose encrusted borders, 25cm long, a leaf plate, 31cm long, a circular bowl, 15cm diameter, a milk jug 8cm high and other items including some English silver condiments, cigarette box and dressing table items, weighable silver approximately 2269g
(29) £600 - £800



7* **American Silver.** Silver milk jug by John Crawford, New York circa 1815, with presentation inscription 'From the New York Agricultural Society to William Simpson', base stamped J CRAWFORD, 12cm high, 158g
(1) £150 - £200



8 **American Silver.** Silver milk jug by Robert Evans, Boston, Massachusetts circa 1800, of plain helmet shape form engraved with a monogram within a floral wreath, the based stamped EVANS, 14cm high, 163g
(1) £150 - £200



9* **Brooch.** Art deco bar brooch, the pierced white metal setting inset with three central old cut diamonds flanked by seven sapphires to each side, with a yellow metal pin, approximately 60mm long, overall weight 6.9g
(1) £200 - £300



10* **Cigarette Boxes.** Silver cigarette box by Roberts & Dore, Birmingham 1966, of rectangular form, the heavy gauge lid with engine-turned decoration, engraved with initials and a further presentation inscription to the front panel, cedarwood lining on four splayed supports, 4.5cm high x 17cm wide x 12cm deep, together with two further early 20th-century silver cigarette boxes including one with a presentation inscription from the Southwell and District Agricultural Society, all three weighted
(3) £150 - £200



11* **Claret Jug.** Silver top claret jug by Walker & Hall, Sheffield, 1909, tapered handle, decorative crystal cut band to glass body with star cut base, clear hallmarks, 24.5cm high
(1) £100 - £150



12* **Cow Creamer.** 20th-century continental silver cow creamer probably Dutch, of typical form with hinged cover and hallmarks to the underside, 14cm long, approximately 164g
(1) £200 - £300



14* **Mirrors.** Pair of Scottish silver hand mirrors by R & W Sorley, Glasgow, 1894, the rectangular silver frames pierced with foliate scrolls and engraved with a family crest and the motto 'Signum Pacis Amor' (love is the token of peace), with integral pierced c-scroll handles and each with modern replacement glass, 24cm long x 9.5cm wide
Robert & William Sorley, Watch and Clock Makers, Jewellers and Silversmiths, 1 Buchanan Street and 136, Argyle Street.
(2) £300 - £500



13* **Forks.** 12 George III silver table forks by Thomas Wilkes Barber, London 1809, of plain form engraved with a family crest, 20.5cm long, approximately 800g
(12) £200 - £300



15* **Mixed Silver.** Victorian silver fruit basket by Martin, Hall & Co, Sheffield 1897, of oval form pierced with floral swag border, 28cm wide, approximately 293g, together with a pair of Victorian candlesticks by Harrison Brothers & Howson, Sheffield 1894, in the Neo-Classical style, 17cm high, weighted, a large specimen vase by Charles Edwards, London 1909, plain tapered form, 25.5cm high, weighted, plus a pair of dwarf candlesticks by E F Braham, Birmingham 1946, 6cm high, weighted
(6) £150 - £200



16* **Mixed Silver.** Mixed collection of silver, comprising a drum shape mustard pot by Carrington & Co, London 1903 with blue glass liner, 3 circular bon-bon dishes, pair of oval bon-bon dishes, 5 silver dishes, tea strainer, mustard pot, wine taster, soup ladle, salt spoon, 6 napkin rings, 4 table forks, dessert fork, sauce ladle, sifter ladle, 2 teaspoons, 1 pickle fork plus 2 salt spoons, combined weight approximately 1673g (33) £500 - £600



Lot 17

17* **Mixed Silver.** Pair of Victorian small sauce boats by Robert Pringle & Sons, London 1895, plain form with scroll handle and on 3 cabriole supports, 12cm long, combined weight 138g, a larger sauce boat by Viner's Limited, Sheffield 1940, 14.5cm long, 114g, trophy cup by Alexander Clark & Co Limited, Birmingham 1928, 9.5cm high, 83g, 3 piece condiment set, Birmingham 1908 and other items including a Continental 800 grade lidded pot and a small milk jug (15) £200 - £300



Lot 18



19* **Mixed Silver.** Pair of 18th century serving spoons by J.W., London 1752, of plain form, 20.5cm long, together with various silver items including a Victorian buckle, London 1857, 4 pin trays, cased set of 6 teaspoons by Goldsmiths & Silversmiths Ltd, with Jubilee hallmark, 10 napkins rings and other items, combined weighable silver approximately 790g (36) £200 - £300

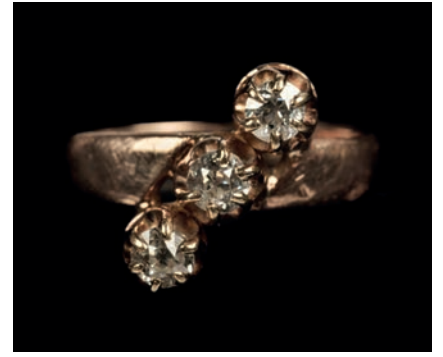
Each lot is subject to a Buyer's Premium of 20% (Lots marked * 24% inclusive of VAT @ 20%)



20* **Ring.** Diamond solitaire ring, the facet cut stone approximately .25cts (fractured), the yellow metal mount lacking hallmarks (untested), size N/O, total weight approximately 1.5g
(1) £200 - £300



21* **Ring.** 18ct gold amethyst and diamond ring, the large facet cut oval amethyst surrounded by diamond chippings in an illusion setting, stamped 750 and makers mark for C.P.S., size T, total weight 4.9g
(1) £300 - £500



22* **Ring.** Rose gold and 3-stone diamond ring, the 3mm brilliant-cut diamonds set in a diagonal fashion, the interior of the gold engraved, size M, total weight approximately 3.4g
(1) £100 - £150



23* **Jug.** Edwardian silver baluster jug by Cooper Brothers & Sons, Sheffield 1924, clear marks to underside of base, 18cm high, approximately 351g
(1) £100 - £150



25* **Goblets.** Pair of George III silver goblets by William Pitts, London, 1788, marks worn, 12cm high, 324g
(2) £200 - £300



24* **Bon-Bon Dishes.** Pair of Edwardian pierced silver bon-bon dishes by George Nathan & Ridley Hayes, Chester, 1903, with scrolling foliate designs, 19cm diameter, combined weight 337g
(2) £150 - £200



26* **Mugs.** Matched pair of silver mugs by Walker & Hall, Sheffield 1930 and 1955, each of plain pedestal form engraved with presentation inscription, 13.5cm high, combined weight approximately 644g
(2) £200 - £300



27* **Salver.** George V silver salver by Mappin & Webb, London 1917, the plain circular salver with shaped edge on three cabriole supports, 30.5cm diameter, approximately 800g
(1) £200 - £300



30* **Sauce Boats.** Silver sauce boat by Adie Brothers Ltd, Chester, 1936, with Celtic/Viking border design, on 3 dragon head feet with matching dragon head open handle, 14cm long, together with another sauce boat by Reid & Sons, London, 1913, shaped rim and scroll handle, on 3 cabriole supports, 15.5cm long, combined weight 295g
(2) £100 - £150



28* **Silver Salver.** Edwardian silver salver by E. Viners, Sheffield 1905, shaped edge, on 3 knurl feet, hallmarks rubbed, 20cm diameter, approximately 312g
(1) £100 - £150



31* **Tankard.** George II silver tankard by William Bateman I, London, 1779, of plain baluster form with scroll handle, marks worn, 12.2cm, 327g
(1) £150 - £200



29* **Sauce Boat.** 18th-century Continental white metal sauce boat, hallmarked twice with initials 'es', with shaped edge, leaf capped scroll handle, on 3 cast feet, arm and clenched fist holding welsh feathers to the outer edge, 16cm long, 162g
(1) £100 - £150



32* **Teapot.** Edwardian silver teapot by Goldsmiths and Silversmiths Company, London 1905, of ogee form with ebony handle and finial on four cabriole supports 25.5cm long, together with six silver napkin rings plus a collection of silver-plated items including four entree dishes and a biscuit box, weighable silver approximately 498g
(17) £150 - £200



33* **Trophy Cup.** George V silver trophy cup by Elkington & Company, Birmingham 1928, two-handed cup with presentation engraving on a wooden base, 25cm high, weighted (1) £150 - £200



34* **Toddy Ladle.** A George II Irish silver toddy ladle, makers mark obscured, Dublin circa 1725, of plain form with rosewood handle, 33cm long (1) £100 - £150



35 **Tray.** Victorian silver tray by Henry Matthews, Birmingham 1901, the rectangular tray embossed with cherubs amongst scrolls, 21.5 x 31cm, approximately 444g (1) £200 - £300



36* **Pocket Watch.** Edwardian 18ct gold ladies fob watch, with gold dial, black Roman numerals and foliate engraved case, stamped 18K, 40mm diameter together with an Edwardian 9ct gold open face pocket watch, the white enamel dial chipped and cracked, stamped 375, 50mm diameter (2) £400 - £600



37* **Pencils.** 9ct gold propelling pencil by E Baker & Son, stamped 9ct, 11cm long, together with a gold plated propelling pencil engraved with thistles and bloodstone seal top, 10.5cm, a Victorian cameo brooch, carved as a girl feeding an eagle, in gold plated mount (damaged), 7 x 6cm and other items including a snuff mull with white metal mounts, 9cm long

(5)

£150 - £200



39* **Mixed Silver.** George III seal top spoon by Thomas and William Chawner, London 1767, 17cm long, together with a mixed collection of silver items including three George III period toddy ladles with two inset with a gilded coin, 39.5cm and 33cm long, 6 silver coffee spoons and other items plus a 22ct gold wedding band, approximately 2.2g, weighable silver approximately 446g

(26)

£200 - £300



38* **Mixed Silver.** Edwardian silver trophy cup by Harry Aitken, Sheffield 1902, with later presentation inscription for 'Sedgefield Show 1935', 20.5cm high, 292g, George III silver vinaigrette by Cocks & Bettridge, Birmingham 1809, foliate engraved with gilded grille, 28mm wide, three silver vesta cases, two bangles, and other items weighable silver approximately 514g

(11)

£150 - £200



40 **Pocket Watch.** Edwardian 14K gold pocket watch by J. Barth & Fils, Geneva, the circular white enamel dial with black Roman numerals, elaborate scroll pierced hands and subsidiary seconds dial (small crack), in an engine-turned full hunter case stamped '14K', and serial number '19682', 55mm diameter, with a leather watch chain and gilt metal T-bar, working

(1)

£500 - £700

COLLECTABLES



41 **Advertising Tins.** A large collection of advertising tins, including a Huntley & Palmers novelty tin in the form of a Gladstone bag, 16cm high x 21cm wide, Huntley & Palmers book form tin, 16.5cm high x 16cm wide, another book form tin (no makers marks), 16.5cm high x 12.5cm wide, a Biscuits Olibet, Paris tin in the form of a tea party and tent, 18cm high, a Peak, Fren & Co Celebrated Biscuits in the form of a green crocodile skin bag, 13cm high x 22.5cm wide, a Biscuits Lefevre Utile tin in the form of a travelling trunk, 13cm high and other tins (65) £200 - £300



43* **Banknotes.** Lower Canada Bank, Gulliver & Sons, complete uncut proof sheet of 6 banknotes, printed by Rawdon, Wright & Hatch, New York 10 July 1837, 6 denominations, spotted at margins, sheet size 21 x 32cm, unframed (1) £100 - £150

44* **Boat Tiller.** A hardwood boat tiller, probably 18th century, the long wooden tiller carved with a griffin on one end and a grotesque on the other, 82cm long, origin unknown but probably European (1) £200 - £300



42* **Apprentice Piece.** Miniature steel farmers plough, the steel plough well made with two carrying handles and wheel to the front, 38cm long (1) £70 - £100



45* **Bronze.** Late 19th century bronze unsigned, modelled as a merman drinking from a shell, with shell and four dolphins beneath, mounted on a marble base 27cm high (1) £100 - £150



Lot 44



46* **Casket.** Arts and Crafts period steel casket, the front panel painted in oil depicting a king, noblemen, monks and a priest, the hinged cover with strapwork enclosing a detailed engraved lock (inoperable) and stamped 'w', the base with pierced scrollwork, 12cm high x 19.5cm wide x 9cm deep
(1) £100 - £150



50* **Dieppe Ivory.** 19th century Dieppe ivory floral carved plaque, displayed on velvet in a circular brass glazed frame with yew wood base, 10.5cm diameter
(1) £100 - £150



47* **Casket.** 18th-century German steel casket, engraved throughout with birds and foliate scrolls, with swing handle on four ball feet, locked and lacking key
(1) £200 - £300

48* **Communion Plate.** Pewter communion plate dated 1704, engraved 'For the Kirk of Carnwath 1704, with the initials M I G, in very poor condition, 42.5cm diameter
Carnwath is a moorland village on the southern edge of the Pentland Hills of South Lanarkshire. Around the time this plate was in service, the 5th Earl of Carnwath (Robert Dalzell) lost his title and was imprisoned for treason during the Jacobite uprising in 1715.
(1) £200 - £300

49* **Copperware.** Victorian copper cauldron, of large circular form with cover and large iron handle, 39cm high x 40cm diameter, together with other copper items including 2 pans and 2 bowls
(6) £100 - £150



51* **Dummy Board.** 19th-century style dummy board, probably early 20th century, carved and painted as a mother with her child on her back and holding a rat, 110.5cm high, refurbished
(1) £200 - £300

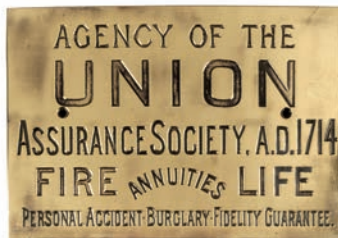


52* **Fan.** A hand-painted fan, Chinese, mid 19th century, *folding double-sided paper fan, painted with a variety of vignettes, including landscapes, interior scenes, courtly figures, the latter with applied painted ivory faces, rubbed, with some splitting and fraying to folds, mounted on lacquered and gilt pierced wooden sticks, with tissue paper inserts painted with floral decoration, 21.5cm (8.5ins), contained in a lacquered wooden fan box, hinged lid decorated with gilt flower spray, opening to reveal blue silk lining painted with a bird and flowers (slightly frayed at one end)*
A highly decorative and finely detailed fan in accompanying box.
(1) £200 - £300



54* **Footman.** Victorian cast iron Aesthetic period footman in the manner of Dr Christopher Dresser, *with central paterae bordered by pierced wavy lines and square panels of geometric roundels and, cabriole supports to the front and straight supports to the back, 29.5cm high x 50.5cm wide x 35.5cm deep*
(1) £400 - £600

55* **Glass Domes.** A collection of Victorian glass domes, *various sizes including two tall domes, 43cm high and 37cm high, a larger squat dome 20cm high x 33cm diameter*
(7) £100 - £150



53* **Firemarks.** Royal Exchange lead firemark, *numbered 37191 (1730-1775), lacking part of the crown, 23.5cm long and mounted on an oak base, together with a copper Pheonix mark circa 1800-1814 but probably a later copy, 21.5cm long, a cast plaque, unidentified but probably of British Raj origin, 20cm long plus a brass plaque formerly mounted on a door of the Agency of the Union Assurance Society, 23 x 33cm*
(4) £100 - £200



56* **Tavern glass panels.** Pair of etched glass panels, *circa 1900, each curved with acid-etched stags head within Greek key border, 111cm x 69cm, probably from a tavern*
(1) £150 - £200



Lot 58



57* **Glove Stretchers.** Pair of Victorian glove stretchers, *finely carved with holly leaves and berries, non-spring operated 26.5cm long together with another pair carved with ropes suggesting a nautical history, 23cm long*
(2) £80 - £120



Lot 59

58* **After John Henning (1771-1851).** Parthenon Frieze, early-mid 20th century, *copper electrotype relief panel, with 2 hanging chains on verso, 33.9 x 132.3cm (13.25 x 52ins)*

During the 18th and 19th centuries interest in classical sculpture was at its height, and the famous Parthenon frieze was part of Lord Elgin's collection of Greek sculpture, displayed at his London home from 1808 to privileged guests. Scottish artist John Henning was one of the first to access the collection and he embarked on a project of making models of the Parthenon frieze, first in ivory and subsequently in plaster, which were widely copied and reproduced, usually on a much smaller scale than the present work.

(1) £200 - £300

59 **Icon.** Greek travelling icon circa 1900, *the five fold icon with panels representing various saints, embellished with red and green cabochons and raised lacquer work, each panel 16.5 x 12.5cm, 87cm long*

(1) £80 - £120



60* **Knife Box.** Pair of George III mahogany knife boxes (converted to stationery boxes), *the serpentine boxes with sloping lids enclosing divisional interiors, some damage and fading, 35cm high x 22.5cm wide x 22cm deep*
(2) £500 - £600



61* **Mourning Ring.** George III period 18ct gold mourning ring in the form of a snake, *the inner band engraved 'Joseph Planth Esq Curator of the British Museum Died 3rd Dec 1827 Aged 83 years 9 months, there is a secret compartment containing a lock of hair, the snakes head silvered and inset with small diamond chippings, 20mm diameter, presented in a glazed frame with a related book titled 'That Noble Cabinet A History of the British Museum' by Edward Miller (an image of Joseph Planta features on page 97)* Joseph Planta (1744-1827) was born in Switzerland and moved to England in 1752. He became the Principal Librarian of the British Museum and worked there until his death.

Whilst at the British Museum, Planta produced a library catalogue for the Cotton manuscripts and organised the rehousing of the museum's coin collection. His time as Principal Librarian was a significant period in the history of the British Museum. He improved the facilities available for the public, recruited assistants to guide visitors and improved pay.

(1) £500 - £800



Lot 62

62* **Obelisks.** Pair of 20th century malachite obelisks, *finely carved and applied with white metal rosettes and beaded decoration, minor chips, 48.5cm high*
(2) £700 - £1,000



63 **One Armed Bandit.** American Nutt & Muddle "Silver Jubilee" one armed bandit circa 1950, *finished in red and steel with arm to the right, with slot to take an old English penny, appears to be in good working order but no key and unable to remove pennies (unless you win!), 66.5cm high x 36.5cm wide x 33cm deep, mounted on a wooden base*
(1) £200 - £300



64* **Patch Box.** Late 19th-century enamel table box, *in the form of a miniature table, with Champlevé enamel decoration on a gilt metal ground, the hinged lid enclosing a mirror suggesting a ladies patch box, mounted on a shaped onyx base, 9.5cm high x 10cm wide*
(1) £100 - £150



Lot 65

65* **Polychrome Figure.** Continental limewood figure of Christ, probably 16th or 17th century, carved holding the lamb, polychrome painted, approximately 124cm high
(1) £700 - £1,000



66* **Grand Tour.** Carved white marble head probably 19th century, the well defined bearded male wearing a headband, 24cm high, presented on a modern perspex stand
(1) £1,500 - £2,000



Lot 68

68 **Snuff Box.** 17th-century walnut and horn snuff box, of oval form, the cover inscribed 'It is a friend to whom I lend', 'C. Yate 1675', the base with a beaded edge, some loss, 9 x 8cm
(1) £1,000 - £1,500



67* **Sculpture.** Bronze figure modelled as a putto, probably 18th century (or earlier), seen holding a large dolphin, 10.5cm high, mounted on a circular wooden base, 18cm high
(1) £200 - £300



69* **Snuff Box.** 19th century pressed horn snuff box, the cover with cupid and a bee within roses surrounded by a verse signed W. Wilson J, the base with grape and vine decoration, some damage, 7.5cm
(1) £100 - £150



70* **Stained Glass.** Two Victorian stained glass panels, each with earlier fragments possibly 17th century or earlier, in poor condition and lacking some pieces, 57 x 50cm and 54 x 48.5cm, together with a pair of Victorian quatrefoil stained glass panels, depicting the Virgin Mary, Joseph and baby Jesus, the other showing Jesus and Mary, both damaged, 56.5 x 41cm
(4) £300 - £500



71* **Suitcase.** Early 20th century crocodile skin suitcase, the rectangular case in excellent condition with gilt metal spring-loaded catches and Bramah locks, enclosing faux tortoiseshell vanity set comprising three brushes, a hand mirror, button hook plus three glass jars each with a silver collar by Hamilton & Co, London 1906 / 1908, the all-weather outer case with initials G.M.S. and various luggage labels including Cunard White Star to Europe, 20cm high x 61cm wide x 41cm deep
(1) £400 - £600

Lot 70



Lot 71



Lot 72

72* **Table Cabinet.** Regency rosewood and mother of pearl table cabinet, the sarcophagus hinged lid enclosing a compartmented workbox, with two-panel doors each with fine tooled leather panel to the inner doors, enclosing 1 dummy drawer and 3 drawers, the lower drawer enclosing a ladies writing slope, the side panels with ring handles and on four turned feet, 33cm high x 32cm wide x 22.5cm deep, with a key for the writing slope, however lacking key for the main panel door

(1)

£300 - £500



73* **Tantalus.** A mid 20th century two bottle tantalus, the stained wood frame with plated mounts encompassing two cut glass decanters each with stopper (some chips), 30cm high x 25cm wide, with key

(1)

£70 - £100

74 **Tantalus.** Victorian oak tantalus with carved basket weave decoration, the raised section applied with a nickel-plated shield engraved 'Presented to S.B. Cooper by friends connected with The Alexandra Theatre Jan 1st 1896', encompassing three moulded glass decanters each with globular stopper, 27cm high x 34cm wide

(1)

£200 - £300



Lot 74

75* **Imitation Spade Guineas.** A collection of George III and later tokens, including George III (1760-1820) after 1798, octagonal scalloped shape (N18327); Millie Edwards love General Mites compliments, drilled (N7080); Macniven & Cameron's pens are the best, based in the Waverley district, Edinburgh, drilled (8); Macniven & Cameron's pens are the best for The Flying 'J' pen, drilled; Beechcroft & Sons, Nottingham (2); Sam Lyons Junior, Blackpool (2); Cook & Co, Manchester; Centenary of St Paul's Church, Birmingham, drilled; William Pearsall, Birmingham; Parkins & Gotto, London (2); Parkins & Gotto, London (smaller version); Benton's, Manchester for tobacco & cigarettes; Tower Willing's Clock, Brighton and other tokens, variable condition (approximately 50)

£70 - £100



76* **Tricycle.** Burmese child's tricycle circa 1950, the blue-painted frame with red grips to the handlebars, integral slatted seat and three-spoke wheels, the foot board stamped 'Made in Burma', 62cm high x 98cm long
(1) £150 - £200



78* **Velocipede.** French horse tricycle circa 1890, the painted wood horse with rotating handlebars and three large spoked wheels driven by chain, 80cm high x 89cm long
(1) £300 - £500



79 **Victorian Glass Rolling Pin.** A dark bottle hollow glass rolling pin, with etched decorations featuring Sunderland Bridge, boats and animals, with engraved lettering, 'A Present from Sunderland for Joseph & Sarah Cole 1844', 36cm length
(1) £70 - £100



77* **Typewriter.** Olivetti Valentine typewriter 1969-73, in red and excellent condition with carry case
Designed by Ettore Sottsass for the Italian firm Olivetti circa 1969-73.
(1) £100 - £150



80* **Violin.** Edwardian Mittenwald violin by J.A. Baader & Co, Bayern, with original printed trade label and inscribed Nr 1370 and dated 1907, 36cm back and 59.5cm including neck, in original walnut box, poor condition
(1) £100 - £200

81* **Walking Stick.** An interesting American walking stick, probably 19th century, with a carved wood head depicting a Confederate soldier smoking a pipe, white metal ferrule on a malacca shaft with iron ferrule, 94cm long

(1) £150 - £200

82* **Walking Stick.** George I pique cane, the ivory top finely inlaid with pique work with silver collar engraved 'Thomas Lowe de Sutton, August 3d 1721', on a malacca shaft with eyelet for wristband, missing ferrule, 85.5cm long

(1) £500 - £700

83* **Walking Stick.** George III period folk art walking stick, the oak stick with a figural knob and profusely carved with symbols and 'My Fathers Keepsake' including a mermaid, camel, elephant, ape, a rider on horseback, a dog named 'Pluto' deer, heart, thistles and a man holding a wine glass and a truncheon, some old chips, 92cm long

(1) £150 - £200

84* **Whalebone Stick.** Victorian whalebone stick, carved with an entwined snake with tooth handle, 75cm long

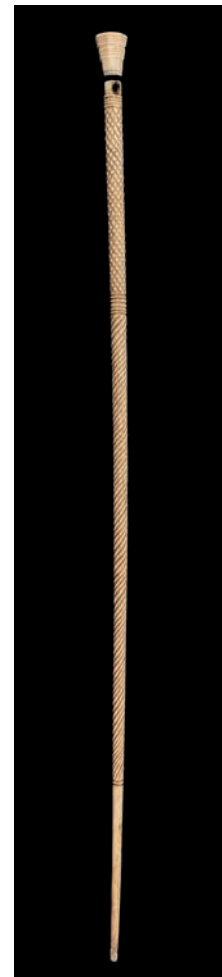
(1) £150 - £200

85* **Whalebone Stick.** Early 19th century whalebone stick, spiral carved with chequered section, the octagonal marine ivory top with a horn roundel and pierced brass hole for leather loop, 82cm long

(1) £200 - £300



Lot 84



Lot 85



Lot 83

Lot 81



Lot 82



Lot 83



CLOCKS & SCIENTIFIC INSTRUMENTS

86* **Clock.** French boule work mantel clock by Jacques Badollet Paris circa 1880, *the substantial clock with blue and white enamel roman numerals, ornate gilt metal case with a classical female mask to the base, the brass movement signed, 61.5 x 38cm with clock bracket, a complete restoration project*

(1) £200 - £300

87 **Clock.** Victorian Boule work mantel clock circa 1890, *inlaid with red tortoiseshell and brass, floral finial, the circular brass dial with white and blue enamel roman numerals, on four splayed paw feet supports, the simple brass movement numbered 6855, 32cm high with pendulum on a later giltwood base*

(1) £300 - £500

88* **Compasses and Pocket Watches.** Victorian pocket compass, *the silvered dial with blued steel needle and glazed lacquered brass case, 45mm diameter, together with a Stanley pocket compass in a hunter-style gilt metal case, 45mm diameter, Edwardian silver Perpetual Calendar fob by Platnauer Brothers, Birmingham 1904, 29mm diameter, Edwardian silver open face pocket watch, another gold-plated pocket watch, two pairs of Victorian brass Sovereign scales and other items*

(14) £100 - £200



89* **Dental Hygiene Set.** Victorian dental set, *comprising 6 steel tools and ivory grip, contained in a mahogany box with strung border, the inner lid fitted with a mirror, 2cm high x 7cm wide x 6cm deep*

(1) £100 - £150



Lot 87

90* **Equinoctial Ring.** 18th-century brass equinoctial ring dial by TR, *the meridian ring engraved with latitude scale 90-0-90 degrees, reverse with scale for determining solar altitude and zennith distance, equinoctial ring with obverse engraved with hour scale in Roman numerals, central bridge with pin-hole sliding over calender and zodiac scales, 9cm diameter, in original shagreen case*

(1) £1,000 - £1,500

91* **Fleams.** A collection of 19th-century bloodletting knives, *including a horn 3 blade example stamped W.S Searls, 9cm long, French brass 4 blade stamped Feuillet A Avranches, 11.5cm long, French brass 6 blade stamped Veritable, 12cm long, brass 3 blade stamped D. Miller & Son plus 2 early quill cutting knives*

(6) £70 - £100



Lot 90



Lot 92



Lot 94

92* **Folding Square.** Early 18th-century brass folding square by Butterfield of Paris, signed and engraved with different scales, hinged with aperture probably for string and a cut-away cavity, 11cm long (folded), together with a George III folding pocket magnifier, brass with turned ivory handle plus a George III brass fleam with 3 steel blades (one signed Jessop), 9.5cm long and other items

(5) £200 - £300



95* **Mortar.** 18th-century bronze mortar probably for medical use, the two handle mortar cast with a winged caduceus, verdigris to base and handles, 7cm high

(1) £70 - £100



96* **Octant.** 19th century 10-inch octant by J Hughes London, polished steel and brass scale, wooden handle with accessories, in a mahogany box with original trade label for 'J Hughes, Sextants & Quadrants, Compasses, Telescopes'

(1) £300 - £500



93* **Mantel Clock.** Victorian black slate mantel clock by Payne & Co, 163 New Bond Street London, the circular white enamel dial with black roman numerals and single wheel escapement, the architectural black slate case with 8-day movement enclosed by a purple-tinted glass door, 27.5cm high x 25cm wide, with key and pendulum

Overhauled and cleaned by Montpellier Clocks, Cheltenham 1994.
(1) £150 - £200

94* **Microscope.** Monocular travelling microscope by C. Baker, 244 High Holburn, numbered 5498, lacquered brass and gunmetal on a tripod stand, 23cm high with brown leather case and accessories, together with an Otoscope with black leatherette case

(2) £200 - £300



Lot 97

97* **Scales.** 19th-century steel bread scales, traces of red and black paint, 22.5cm long, together with another pair of bread scales plus various scales including a substantial meat scale, steel and brass, 111cm long
(8) £100 - £150



98* **Scales.** Apothecaries scales and weights, including a French set circa 1800, the oak box retaining original trade label differentiating weights, with weights and shovel, 20cm long, together with a smaller French set in an oak box 12cm long and four later sets
(6) £100 - £150



99* **Scales.** Early 20th-century laboratory scales by J Oertling London, the lacquered brass scales presented in a glazed mahogany case, 49cm high x 45cm wide x 22cm deep
(1) £70 - £100

100* **Scales.** Edwardian baby weighing scales by John Bell, Croydon, the mahogany base with transfer printed makers label, brass tray and supporting wicker basket, approximately 76cm long
(1) £70 - £100



101 **Scales.** Edwardian Jarosa Personal Weighing Scales, cast iron with silvered dial and hinged viewing mirror, 20cm high x 27cm wide x 17.5cm deep
(1) £70 - £100

102* **Scales.** 19th-century brass folding scales by W Abbott circa 1820s, the folding scales secured in a mahogany box with brass button, 13.5cm long, together with two further pairs of brass sovereign scales including a pair by Bourn, 7cm long, brass cup weights (complete) and other items
(a carton) £100 - £150

103 **Scales.** Early 20th-century platform scales by J. Woolley & Sons & Co Ltd, the iron scales with traces of paint, 54cm long, together with a later pair of platform scales plus a Salter Spring Balance No 50 T, with circular brass dial and tin pan, 51cm high
(2) £100 - £150



104* **Scales.** Late Victorian domestic scales by Young & Son London, the cast iron scales with large curved copper tray, approximately 66cm long
(1) £100 - £150



105* Scales. Late Victorian grain scales, the cast iron and brass scales with large detachable scoop / tray, 56cm high x approximately 60cm long
(1)

£100 - £150



106* Scales. Victorian letter scales by R W Winfield, Birmingham, pressed brass candlestick type with floral moulded foot, 17cm high, together with a similar example by Winfield
(2)

£100 - £150

107* Scales. A mixed collection of items including a 1920s hat sizer by Reslaw, nickel pated with steel scissor action, various wooden rules including Belfast Ropework Company measure finely made in wood and brass, boxed scales and weights, the lid with brass plaque engraved 'No 399 University of Leeds 1909', brass Aqua Rule and other items
(small carton)

£100 - £200



108* Scales. Victorian brass postal scales, stamped with 'Inland Postal Rates', mounted on a mahogany base with bun feet, together with three similar sets of postal scales plus some associated brass weights
(4)

£100 - £150

109* Scales. A collection of postal scales, including Salter Postal Parcel Balance, 27cm high, Salter Letter Balance 19cm high, together with an American Acme Egg Grading Scale plus a Royal "Jiffy-Way" egg scale, 20cm long
(9)

£100 - £150

110* Scales. A mixed collection of scales and weights, including Salter's No 60 T spring balance, 38.5 x 17cm, Salter milk balance, 26cm diameter, Salter's Quadrant balance and other scales including a pair of Brass Avery scales mounted on a mahogany base, a graduated brass weights and other items
(5 cartons)

£100 - £200



111* Scales. Late Victorian kitchen scales by Yandell & Son, Bristol, the cast iron base with marbled pottery tray, 32cm long, together with another pair of scales by Parnall & Sons with circular pottery tray printed with a figure of "Justice", 38.5cm long and two others (damaged)
(4)

£100 - £150



Lot 112

112* **Sundial.** 17th-century steel sundial, the circular dial engraved 1-8 (inclusive) on one side and 4-11 (inclusive) on the other, with folding gnomon secured by a scroll bar, 35mm diameter
(1) £200 - £300

113 **Sundial.** 18th century ivory and boxwood folding pocket sundial, the cover engraved with a clock dial, enclosing a sundial (lacking gnomon), 4.5 x 3cm
(1) £200 - £300



Lot 113



114* **Timepiece.** French brass carriage clock circa 1880, the white enamel dial with black roman numerals and blued steel hands, the repeating movement striking the quarter hours and the hours on two gongs, with platform escapement, 13.5cm high x 9.5cm wide, in original leather travelling case with brass key
Overhauled and cleaned by Montpellier Clocks, Cheltenham 1994.
(1) £200 - £300

CERAMICS & GLASS



115* **Basalt.** Pair of 19th-century black basalt wall plaques, the oval plaques bass relief moulded profile of Jesus and the other Mary, chips to the reverse of Jesus and Mary broken in several places and restored, 19 x 16.5cm (2) £100 - £150



Lot 116

116* **Caiger-Smith (Alan, 1930-).** Aldermaston Pottery red lustre ginger jar and cover, with stylised decoration, monogram mark to base, 17cm high, small chip to inner rim of cover (1) £100 - £150

117* **Chamber Pot.** Victorian pottery chamber pot and cover by S. Alcock & Co for W. Chubb Patentee, transfer decorated in the 'Wreath' pattern, with two moulded scroll handles, 20cm high x 40cm long (1) £80 - £120



118* **Charger.** Continental porcelain floral charger circa 1900, handpainted with fruit and flowers on a blue ground, overpainted with gold scrolls, the underside with gold scroll decoration and blue 'Al mark', old tape to one area which would benefit from being removed, 44cm diameter (1) £80 - £120



Lot 117



119* **Flute.** Bohemian cut-glass lager flute circa 1820-40, engraved with the crest of a nobleman amongst scrolls and leaping stags, 23cm high

Purchased from R.G Cave & Sons Ltd, Shropshire.

(1)

£150 - £200

120* **Majolica.** 19th-century majolica pottery wall plaque, with two recumbent lions, on a grassy ground within a yellow border, 23.5cm high x 28.5cm wide, together with a majolica cabbage type teapot and cover, moulded with insects, crazed and damaged, 16cm long

(2)

£70 - £100



121* **Mintons.** Fruit-painted dessert service by Mintons painted by J.E. Dean, comprising 12 plates, 2 square bowls and 2 oval bowls each finely painted on a blue and gilt ground, purple mark to base, 3 of the bowls are very damaged, the plates 22cm diameter

(16)

£100 - £150



122* **Moorcroft.** Modern Moorcroft pottery baluster vase in the fruit and birds pattern, impressed marks to base, crazed, 24cm high

(1)

£150 - £200



123* **Moorcroft.** A modern Moorcroft pottery vase in the Spike pattern, of baluster form, base with blue printed marks and signed Beverley Wilkes, crazing to the glaze, 16cm high, boxed, together with a smaller vase, 13.5cm high, boxed, a jug, 14cm high, plus an ashtray in the Anemone pattern, 11cm across

(4)

£150 - £200



124* **Moorcroft.** A modern Moorcroft pottery Symphony pattern bonbonniere, with cover, the base with green printed marks and signed Emma Bossons, 21cm high
(1)

£150 - £200



125* **Ravilious (Eric).** Wedgwood 1953 Coronation mug designed by Eric Ravilious, printed in pink, yellow and grey, printed marks to base, 10cm high x 11cm diameter
(1)

£100 - £150

126* **Royal Worcester** turquoise-ground baluster vase, 1863, printed puce crowned mark to lid and printed green crowned mark to base, of baluster form below flowing mouth and lid, elaborate rococo gilt decoration on a rich blue-green turquoise ground, the gilt handles in the form of a satyr's head with horns of serpents, view of Worcester from the river, showing the Dent's glove factory and cathedral to one side, and presentation inscription in gilt to the other to Mr John Nicholas Ladler by 190 men in the Employment of Messrs. Dent, Allcroft, Lycett & Co. as a small token of their esteem and gratitude to him as the manager, Worcester, November 1863, 35cm high, finial restored

Dent, Allcroft, Lycett & Co was a Worcester glove-making works.

John Nicholas Ladler died in 1878 and is buried at Abney Park Cemetery.

(1) £500 - £800

127 **Decorative Ceramics.** Victorian porcelain part tea service, comprising 2 teapots, sugar bowl and cover, milk jug, 11 teacups and 12 saucers, each painted with flowers on a blue and white ground overpainted in gold, the teapot 27cm long, the teacups 11cm diameter
(27)

£70 - £100



Lot 126





128 Tiles. Mixed collection of Victorian pottery tiles, mostly floral aesthetic designs plus geometric and a blue and white tile titled 'September' from the Old English series showing a girl picking fruit, all approximately 15cm square, general crazing and some damage (36) £200 - £300



129 Tiles. Mixed collection of Dutch delft tiles, 18th century and later, including figures, swan, fish, landscapes in blue on a white ground plus 5 with manganese decoration including a galleon, all approximately 13cm square, variable condition (25) £200 - £300



130* Tiles. A collection of 15 William De Morgan 'Carnation' pattern pottery tiles, the foliate decorated tiles in aubergine and green on a white ground, 7 tiles with a hole drilled through them, stamped with the later Fulham period mark 'DM 98' (1898-1907), 15.5cm square For further reading, refer to *William De Morgan Tiles* by Jon Catleugh, pp.98 and 101.

William De Morgan (1839-1917) was a potter, tile designer and novelist. He was a lifelong friend of William Morris and designed tiles, stained glass and furniture for Morris & Co from 1863 to 1872 before setting up on his own in Chelsea from 1872 and moving to Fulham in 1888. Many of De Morgan's tiles were inspired by Medieval and Islamic designs and, when several were laid together, created intricate patterns.

(15)

£2,000 - £3,000





131* **Tiles.** William De Morgan 'Bedford Park Daisy' pattern pottery tiles, floral decorated in blue, green and aubergine, 5 stamped with the later Fulham mark 'DM 98' (1898-1907), the remainder with large impressed early Fulham period Sands End rose mark (1888-1897), 7 drilled, 15.5cm square
For further reading, refer to *William De Morgan Tiles* by Jon Catleugh, pp.60 and 62.



Bedford Park, a development in West London considered to be the world's first garden suburb, was begun in 1875. De Morgan supplied tiles to many of the properties in the development, and Bedford Park Daisy and Bedford Park Anemone were patterns which he designed specifically for this purpose. De Morgan produced these patterns in various colours including yellow, blue and manganese. They were very popular and were produced over a period of 35 years.

(15)

£2,000 - £3,000



132* **Victorian Ceramics.** Victorian pottery loving cup by Joseph Thompson, Wooden Box Pottery, Derbyshire, the treacle glaze cup decorated in relief with huntsmen and hounds, impressed marks to base, 17.5cm high x 27cm across, together with a Victorian lustre pottery loving cup, floral decorated, 13cm high x 22cm across plus two Victorian porcelain Fairing ornaments, one inscribed 'Three o'clock in the morning', the other 'The last in the bed to put out the light'

(4)

£70 - £100



133 **Toilet Bowl.** Victorian blue and white transfer print pottery toilet bowl, decorated with a Paddian river landscape, with bolted brass water inlet pipe used to disperse water over the bowl, large chip to rim and some minor restoration, 21cm high x 45 x 37cm

(1)

£100 - £150



Lot 134

134* **Wall Plaques.** Pair of Continental pottery wall plaques, circa 1900, handpainted with a shepherd boy and a shepherdess, 26cm diameter, each in an ebonised wooden frame, frame size 35cm diameter

(2)

£80 - £120



135* **Wedgwood.** The Frightened Horse, after George Stubbs (1724-1806), black basalt ceramic oval plaque, with bas-relief depiction of a horse frightened by a lion, with impressed Wedgwood mark, 235 x 395mm (9.25 x 15.5ins) mount aperture, oval window mount of sage green velvet, framed

In 1775 George Stubbs approached Wedgwood's Ornamental Ware partner, Thomas Bentley, regarding the possibility of producing ceramic plaques for some of his designs. This plaque 'The Frightened Horse' was modelled at Stubbs' own suggestion from his own engraving of 'The Lion and the Horse'. By the end of August 1780 Stubbs had completed the model ready for production.

(1)

£200 - £300



136* **Worcester.** Pair of Chamberlain's Worcester porcelain plates, each with a topographical view, one showing Hillingdon House Middlesex, the other showing a view from the river with bridge and houses, within foliate gilt painted and blue border, 22.5cm diameter, together with 5 Worcester coffee cups and 5 saucers, blue crescent mark to base, damaged throughout

Provenance: Christie's, 9 December 2007 (lot 22).
(12)

£100 - £200

ORIENTAL WORKS OF ART



137 **Amber.** Early 20th-century amber necklace, with 32 beads, larger beads towards the drop, secured by a gilt metal catch, 28cm drop, together with 9 loose beads, combined weight approximately 83g
(41) £200 - £300



138* **Amber.** Early 20th-century string of butterscotch amber beads, the 27 beads with larger beads towards the drop, secured by a metal clasp, 31cm drop, total weight approximately 103g
(1) £200 - £300



139* **Amethyst.** Chinese amethyst pendant, carved as a peach with lilies, with suspension loop inset with diamond chippings, 4.5cm long
(1) £300 - £500



140* **Axe head.** A Chinese archaic bronze ritual axe head, the wide flattened blade with rounded edge, the haft pierced with hole cast with roundels and lines with one large pierced hole flanked by two smaller, 13.5cm x 10cm wide together with another Chinese bronze axe head, green from verdigris, 10cm x 6.5cm, plus a Neolithic stone tool, 8cm long
In Chinese culture weapons such as the dagger and axe had a sacrificial meaning, symbolizing the heavenly power of the ruler.
(3) £200 - £300



141* **Bowl.** Chinese hare's fur stoneware tea bowl, probably Song Dynasty, with a thick black and brown mottled glaze, 6.5cm high x 12cm diameter
(1) £200 - £300



Lot 142

142* **Bronzes.** Japanese bronze crab, Meiji Period (1868-1912), the well-detailed crab measuring 11.5cm wide, together with a similar lobster, 10cm long, both unsigned
(2)

£150 - £200



143* **Zun Vessel.** Chinese bronze tapir shaped vessel, age unknown, in the form of a mythical beast, two-part construction with a seam running through the middle, with a raised cover, 22cm long
(1)

£150 - £200



144* **Chargers.** Impressive Japanese Imari porcelain charger, Meiji period (1868-1912), decorated in traditional colours, hairline crack, 61cm diameter, together with a Japanese cloisonné charger, floral decorated bordered by geometric flowers, 36.5cm diameter, both with old plate rack
(2)

£100 - £200



145* **Chinese Panels.** A group of four 18th century circular porcelain panels, polychrome painted depicting immortals in a cloudy sky, 27cm diameter, one cracked, probably once part of a screen

Provenance: A.W. Bahr Collection.

Abel William Bahr (1877-1959), collector of Chinese art and antiquities, and Secretary of the North China branch of the Royal Asiatic Society. A.W. Bahr is the author of *Old Chinese Porcelain and Works of Art in China*, being descriptions and illustrations of articles selected from an exhibition held in Shanghai, November 1908, published in 1911. A survey of Chinese paintings in the Bahr Collection by Osvald Siren was published by the Chiswick Press in 1938.

(4)

£10,000 - £15,000



146 **Chinese Spittoon.** Early 20th-century Chinese celadon pottery spittoon, with incised scroll decoration, 9.5cm high x 13cm diameter
(1) £100 - £150



147* **Chinese Teapot.** Late 19th century Canton enamel porcelain teapot, of straight circular form polychrome decoration showing figures, scrolls, insects and flowers with flat cover and cord bound handle, 16cm high with original cane woven basket
(1) £100 - £150



Lot 148

148* **Footstools.** Pair of Chinese hardwood footstools, probably late 19th century, carved as recumbent boy servants each holding a comb and soap, polychrome painted, 56cm long
(1) £200 - £300

149 **Frame.** 19th-century Anglo-Chinese frame (converted to a fire surround), the ebonised and gilt painted frame elaborately carved with foliate and key decoration, 71.5cm high x 95cm wide, the base is 103.5cm wide
(1) £200 - £300



Lot 149



150* **Gaming Counters.** Chinese mother of pearl gaming counters, comprising 47 (plus 3 damaged) fish, 8 oval, 6 circular, 12 oblong (plus 1 damaged), contained in a fine 18th-century shagreen covered box, the lid of canted form with brass carrying handle and engraved lock and escutcheon, 8cm high x 13.5cm wide
(1) £200 - £300

151* **Ink Stone.** 19th-century Chinese inkstone, the grey slate carved with dragons, 3cm high x 12cm wide x 19.5cm deep
(1) £150 - £200

152* **Ivory Carvings.** Chinese figure, late 19th century, carved as a male scholar, wearing long robes and holding a scroll and brush, two-character signature to base, slight damage to the rear of hat, 16cm high, together with a Japanese ivory okimono, Meiji period (1868-1912), carved as a female musician, seen holding a lute and a fan in the other hand, base signed and engraved with a flower, missing some pegs on neck of lute 13.5cm high
(2) £200 - £300



Lot 151



153* **Jade.** Chinese apple green jade pebble, carved as a merman in the style of a Shou-Lao, 6cm long
(1) £100 - £150

154* **Jade.** Chinese carved jade, the stone carved with a buddha in a cave, 10cm long
(1) £200 - £300

155* **Jade.** Chinese jade pebble, the russet green stone carved as a fisherman, 8.5cm long
(1) £150 - £200



Lot 154



Lot 155



Lot 152



156* **Box.** Japanese ivory box, Meiji period (1868-1912), finely carved in relief with tigers fighting an elephant, with red seal mark to the lower right, the base with an old manuscript label, 5cm high x 12cm wide x 7.8cm deep, together with two ivory netsuke, one carved as a sumo wrestler, 3.5cm high, the other as a scroll with face of a man and spider, both signed
(3) £200 - £300



157* **Japanese Ceramics.** A pair of early 20th century Japanese porcelain lidded pots, with blue floral decoration on a white ground, overpainted with enamels and gilt decoration, the inner lids painted with red scrolls, 10cm high x 8.5cm diameter together with a large Japanese pottery vase, polychrome painted with pine trees in green, brown and manganese on a white ground, red seal mark to base, 32cm high
(3) £100 - £150



158* **Japanese Ceramics.** Early 20th-century Japanese celadon pottery pot pourri pot, the circular pot with pierced cover on a tripod base, two black characters to base, 10cm high x 10.5cm diameter together with an early 20th-century Japanese pottery teapot, of squat form with a mottled glaze, base with incised signature, 15cm long
(2) £80 - £120



159* **Japanese Treen.** Japanese incense burner, probably Meiji period (1868-1912), the wooden tree stump with two copper burners and gold, silver and bronze lacquer work depicting birds and bamboo, 42.5cm high, together with a similar incense burner with single copper burner, 29.5cm high plus a bamboo brush pot with two-line inscription, 25cm high
(3) £200 - £300



160* **Necklace.** Coral necklace, with 90 beads secured by a metal catch, 32cm drop, total weight approximately 53g
(1) £70 - £100



163* **Oriental.** Pair of 19th-century Chinese bronze candle stands, each graduated globular form with dog of fo mask supports, 22.5cm high, together with a Japanese bronze vase, Meiji period, decorated with a dragon in relief, 16cm high plus a brass buddha, hollow and crudely cast, 19cm high
(4) £100 - £150



161* **Okimono.** Three Japanese ivory okimono carvings, Meiji Period (1868-1912), each depicting a scholar or craftsman seated by a table displaying their craft, each with red infilled signature, approximately 4.5cm high x 5.5cm wide
(3) £250 - £350



164* **Sword.** Japanese short sword (wakizashi), Meiji Period (1868-1912), the 42.5cm blade with copper habaki, the bone grip and scabbard profusely carved with samurai warriors, 70cm long overall
(1) £200 - £300



162* **Oriental.** Mixed collection of items, including a Chinese jade carving of a ram, 7cm long, a hardstone carving of a recumbent dog, 7cm long, a carved red snuff bottle (possibly cinnabar lacquer), the brass base signed, 7.5cm high, two miniature brass buddhas, 6.5cm high and other items
(7) £150 - £200



165* **Tibetan Vessel.** 19th-century rock crystal skull cap bowl (kapala), carved with monsters skulls infilled in red pigment, 8cm high x 17cm long

Provenance: Purchased from Jonathan Tucker, Asian Art, with receipt.
(1) £2,000 - £3,000

166* **Tibetan.** Sino-Tibetan bronze figure of a buddha probably 19th-century, portrayed in the traditional manner, seated, meditating and wearing diaphanous robes, hollow base, 18cm high
(1) £150 - £200

167* **Tomb Figure.** Chinese clay tomb figure probably Han Dynasty (although not tested), modelled as an immortal with traces of pigment, the flared base hollowed and infilled with soil, the neck has at some stage been repaired, 27cm high, old label inscribed '1' on the back
Provenance: By repute, formerly part of the Williamson Museum, Hartlepool.
(1) £150 - £200

168* **Vase.** Chinese baluster vase probably Han Dynasty (although not tested), green lustre glaze with taotie mask and hunters along the middle, 38cm high
(1) £350 - £450



Lot 167

169* **Vases.** Pair of Japanese bronze vases, Meiji Period (1868-1912), of long slender form applied with a frog, unsigned, 27cm high
(2) £300 - £500



Lot 166



Lot 168



Lot 169

TRIBAL ART



170* **Vestas.** Japanese vesta case, Meiji Period (1868-1912), the horn vesta in the form of a book with ivory and mother of pearl shibayama panels depicting a geisha girl and the opposite side with flowers, 6 x 4cm together with another similar but the opposite side with insects, each with signature to the spine
(2)

£200 - £300



172 **Bowl.** Kashmir papier mâché bowl, the circular bowl finely decorated in gold, the black painted base inscribed 'Hand Made in Kashmir India No 255', 37cm diameter
(1)

£80 - £120



173* **Box.** Carved wood box and cover from the Kuba tribe, the semi-crescent box carved with geometric decoration with figural handle, 25cm long
(1)

£100 - £150



171* **Beadwork.** A collection of African beadwork, comprising two Fali Fetish dolls, each displayed on wooden stands, 28 and 23cm, model of a cow which is probably Kenyan, 31cm high, three pots stands which are either South African or Kenyan, in blue, green and white, various sizes, 15.5 and 15.5cm displayed metal stands, a blue coloured glass bead necklace approximately 52cm drop suspended by an iron ring and displayed on a perspex stand plus a similar glass bead tassel, 62cm long
(8)

£100 - £150



174* **Combs.** Carved wood comb from the Chokwa tribe in Angola, well carved depicting a seated figure with scarification marks on his face, with 11 forks and geometric carving, 20cm high together with a similar figural comb, 18cm high, both presented on a metal and perspex stand
(2) £80 - £120



Lot 176



175* **Currency.** A collection of bangles from the Bamum tribe, Cameroon, the copper bangles, each pierced with verdigris, approximately 13cm across, each displayed on a metal and perspex stand
(4) £80 - £120

176* **Islamic Locks.** A collection of Islamic iron locks, including an example with chiseled decoration, 13cm long
(5) £100 - £150

177* **South Sea Islands.** A mid to late 20th century carved wood container probably a feather box, with figural handle and geometric decoration, 45.5cm long, together with an unidentified hardwood container carved with snakes, eagles and inlaid with mother of pearl, 52cm long
(2) £70 - £100



Lot 177



178* **Tibet.** Four Tibetan butter lamps, each plated and geometric decorated with a waisted circular bowl on a tapered pedestal, 12cm high

Butter lamps are a common feature of Tibetan Buddhist temples and monastries, the lamps traditionally burn yak butter.

(4)

£80 - £120



179* **Tribal Art.** Early 20th century Zulu 'dance' spear, the 20cm spearpoint on a wooden haft with fur and multi-coloured beadwork decoration, 99cm long, together with an African hardwood grain door probably Dogon tribe, 41 x 28.5cm

(2)

£70 - £100



180* **Spears.** Zulu spear probably late 19th century, the 12cm spearhead on wooden haft bound in cord, 118cm long, together with an unidentified African spear, the 12cm heavy and ornate spearhead on a leather and crocodile skin bound haft with a lower iron spike with flared terminal beneath, 115cm long, a Massai spearhead 89cm on a reduced wooden haft, overall length 126cm plus a Zulu knobkerrie, 88cm long

(4)

£150 - £200

FOSSILS & MINERALS



181* **Carcharodontosaurus Tooth.** A large dinosaur tooth from the Cretaceous of Morocco, Kem Kem, Morocco, approximately 95 million years, *6cm long*
From the Tyrannosaurid dinosaur which would have been at least 5 metres in length.
(1) £150 - £200



184* **Fossil Crinoid.** This example is of the species *Scyphocrinites* and is from the Silurian of South Morocco, and is dated to approximately 420 Million years old, *the specimen measures approximately 41 x 31.5cm*
(1) £100 - £150



182* **Copal Amber.** Three cased groups of amber, each with insect inclusions, *various shapes and sizes, approx. 10cm long*
Copal is a young amber, these examples are 100,000 years old from Madagascar, each piece is packed full of well preserved spiders, flies, gnats and ants.
(10) £150 - £200



185* **Fossil Fish Group.** A fossil fish group, comprising *Diplomistus* (big herring) and *Priscacara* (perch-like fish), Green River formation, Wyoming, USA, Eocene period, 47 million years, *set in rectangular stone, 73 x 42.5cm*
(1) £200 - £300



183* **Dragonfly.** A fine fossil dragonfly, *Libellulum sp.*, Sohnhofn, Germany, middle Jurassic, 150 million years, *laid into a square base, approximately 11 x 10.5cm*
Sohnhofn is a world famous German site noted for its fine preservation.
(1) £100 - £150



186* **Megalodon Tooth.** Miocene Period, 14 million years old, South Carolina, USA, on wooden mount, 12 x 10cm

Carcharocles megalodon translates from Latin as 'big tooth'. This animal was one of the largest to have ever lived and would have reached lengths of around 60 feet.

(1)

£300 - £500



188* **Starfish Fossil Assemblage.** (Ophiuroidea SP), Upper Ordovician, Anti Atlas, Morocco, approximately 440 million years old, approximately 18cm long

(1)

£70 - £100



187* **Shells.** A collection of 20 seashells, comprising: 4 spider conches, 3 tiger cowries, 1 possible *Phalium glaucum*, 1 possible *Cypraecassis rufa*, 1 *Bursa* sp., 2 *Tonna* spp., 1 possible *Vasum ceramicum*, 1 *Cymbiola imperialis*, 1 *Terebra maculata*, 1 spiny oyster (one valve only), 1 *Trochus* sp., 2 possible *Pleuroploca trapezium*, 1 possible *Hexaplex erythrostomus*, presented in a pine and glass display cabinet, 9cm high x 46cm square

(20)

£100 - £150



189* **Theropod Claw.** Theropod Manus Claw, Cretaceous of Kem Kem, Morocco, 11.5cm long

From a Theropod dinosaur with close resemblance to the Tyrannosaurs of North America. It grew to lengths of 40 foot and weighed up to 15 tons.

(1)

£150 - £200

FISHING & TAXIDERMY



190 **Fishing Creel.** Late 19th-century copper fishing creel, the rectangular basket with swing handle and pierced cover, containing two circular aluminium boxes, 21cm high x 42cm wide x 28cm deep
(1) £80 - £120



192* **Fishing Reel.** Hardy Bros Perfect drum alloy salmon fly wheel, stamped 'Hardy Bros Ltd Alnwick', 'Patent "Perfect" Reel', with green composite handle, 10.5cm (4ins) diameter, inscribed with owner's name 'A.N. McDougall'
(1) £200 - £300



191* **Fishing Reel.** Eaton & Deller salmon fly wheel, engraved 'Eaton & Deller Makers 6 & 7 Crooked Lane London' additionally engraved with owner's initials, composite and alloy drum with ebonised handle, 12cm diameter
Eaton & Deller, Maker 6&7 Crooked lane (1857-1950s)
(1) £100 - £150



193* **Fishing Reel.** Hardy Bros Uniqua Mark II drum alloy fly wheel, stamped 'Hardy Bros Ltd Alnwick', 'Mark II Duplicated', 'Size 2 5/8', 'Patent Uniqua Reel', with composite handle, 6.5cm diameter, together with a Hardy Uniqua Mark II reel, size 3 5/8, composite handle, 9cm diameter
(2) £200 - £300



Lot 194



194* **Fishing Reel.** A rare Illingworth No 1 threadline casting reel circa 1905, stamped 'Illingworth Casting Reel Patent 9338-1905', the mechanism numbered '22', the drum 9cm diameter, in original box with accessories

(1) £700 - £1,000



Lot 195

195* **Fishing Reels.** A collection of small brass fishing reels, largest 6cm, smallest 4.5cm, together with two wood and brass reels, 10cm diameter and 8cm diameter

(6) £70 - £100

196* **Fishing Reels.** Malloch's Patent alloy drum casting reel, with lever action, stamped twice 'Mallochs Patent' 10cm diameter (4ins), together with another brass fishing reel by Grays of Inverness, the drum engraved with makers name, ivory handle 8.5cm diameter

(2) £100 - £150



Lot 196



197* **Fishing Rods.** A collection of vintage fishing rods, comprising Hardy Palakona No 2 LRG Spinning rod, 9ft 6ins; Hardy Palakona, The Viscount Grey rod 10ft 6ins 2 piece rod; J Bernard & Son, 10ft 6ins 3 piece bamboo rod with cloth bag; Alex Martin of Glasgow, 11ft 6ins 3 piece split cane with cloth bag and others including A Martin, Bruce & Walker, The Tank Aerial, Malloch of Perth and other rods (11) £200 - £300



198* **Fishing Tackle.** A collection of fishing tackle, including 6 metal boxes containing flies, each box with makers stamps comprising, Hardy Bros Ltd, twp Wheatley - Kilroy, Malloch's and another box similar but trade label missing (probably Malloch's) and one box lacking maker's mark, together with a brass salmon gaff with turned wood handle, 37.5cm plus one other and various tins of hooks and lubricants and other items (a box) £100 - £150

199* **Taxidermy.** A collection of specimens, comprising, Red Grouse with Peter Farrington, Wilmslow, Cheshire Collection label, Buzzard, Snipe, Black Cock, Curlew (5) £200 - £300

Lot 197



Lot 199

FURNITURE



200* **Bookcase.** 1920s mahogany 5-tier library bookcase by Minty of Oxford, with graduated glazed tiers and ivory trade label, some loss and later back-board, 175cm high x 89cm wide
(1) £300 - £400



Lot 200

201* **Bookcase.** A particularly good Edwardian mahogany revolving bookcase, the square top inlaid with barbers pole stringing and bordered with satinwood, with 8 shelves and on revolving base with ceramic casters, 86cm high x 49cm square
(1) £200 - £300



Lot 201



202* **Cabinet on Stand.** 18th century ebonised cabinet on stand, the cabinet with 2 panelled doors enclosing a central door and trompe l'oeil parquetry work, surrounded by 10 drawers each with bone handle, on a cabriole stand, the whole piece in need of restoration, 131.5cm high x 67cm wide x 39.5cm deep
(1) £200 - £300



203* **Cabinet.** Regency period mahogany pier cabinet, with pierced brass gallery top above two glazed doors each backed by lead latticework enclosing shelves, flanked by two turned acanthus columns on brass casters, 95cm high x 91.5cm wide x 37cm deep
(1) £300 - £500



205* **Cabinets.** Pair of William IV period pedestal cabinets, the tall square cabinets each with single acanthus pilaster door, enclosing shelves, 102cm high x 46cm wide x 46cm deep
(2) £200 - £300



204* **Cabinets.** Pair of William IV mahogany pedestal cabinets, each with a single drawer above a single door cupboard, egg and dart carved moulding, 105cm high x 52cm wide x 38cm deep
(2) £200 - £300



206* **Card Table.** Edwardian satinwood card table, serpentine form bordered with painted flowers on tapered block supports, 75cm high x 98.5cm wide x 49cm deep
(1) £200 - £300

207* **Chair.** Edwardian armchair believed to be from a ship, the oak chair with carved arms, rexine upholstery on turned supports, 80cm high
(1) £100 - £150



208* **Rocking Chair.** Victorian child's mahogany rocking chair, the spindle back chair with rush seat, 62cm high
(1) £80 - £120



210* **Display Cabinet.** Edwardian mahogany bow-front shop display cabinet, with two glass shelves, lacking door to the rear, 128cm high x 67.5cm wide x 62.5cm deep
(1) £200 - £300



209* **Console Table.** Victorian giltwood console table in the 18th century Rococo style, the white serpentine marble top on an elaborate c-scroll and shell base, some loss of carving, 78cm high x 87.5cm wide x 31.5cm deep
(1) £200 - £300



211* **Display Cabinet.** Victorian mahogany tabletop shop display cabinet, the cabinet with fine bowed glass sliding door (bit stiff) and a raised mirrored back, the interior with rails for shelves (lacking shelves), with brass makers plaque to the rear 'S. Maw & Sons, London', 49cm high x 41cm wide x 38cm deep
(1) £150 - £200



212* **Library Chair.** Regency period library chair, *the mahogany show-frame with rams head arms, faded red floral upholstery on acanthus hoof supports, 87cm high x 60.5cm wide*
(1) £300 - £500

213* **Library Table.** William IV period library table, *veneered in burr walnut bordered by rosewood, with two drawers raised on two block supports and scroll carved feet, 73.5cm x 138cm x 83.5cm deep*
(1) £500 - £800

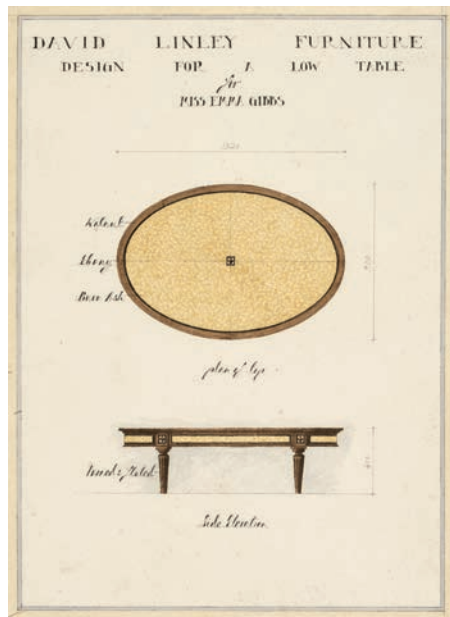
214* **Linen Press.** George III period mahogany linen press, *the shell inlaid arched cornice above two doors enclosing shelves over 2 short and 2 long drawers each with brass handles on bracket supports, 224cm high x 132cm wide x 59cm deep*
(1) £200 - £300



Lot 214



Lot 213



215* **Linley (David, b.1961).** Furniture Design For a Low Table for Miss Emma Gibbs, pen, ink, and watercolour, on textured card, showing plan of top and side elevation of a walnut-rimmed burr ash oval table, with ebony inlays and turned fluted legs, sheet size 36.6 x 26.9cm, framed and glazed, 45 x 35cm (1) £100 - £150



Lot 216

216* **Mirror.** Regency gesso moulded pier mirror, the inverted breakfront frieze applied with acorns and oakleaves and columns flanking the original glass, lacking lower right block, 104 x 72.5cm (1) £200 - £300

217* **Mirrors.** Victorian gesso moulded overmantel mirror, elaborate moulded frame, 70 x 122cm, together with an Edwardian walnut frame mirror, 56 x 117cm (2) £100 - £150



218* **Plant Stand.** Victorian Aesthetic period oak plant stand, with 3 graduated tiers, showing signs of use, 69cm high x 85cm wide x 52.5cm deep (1) £100 - £150



219* **Spice Chest.** Victorian stained pine spice chest, with 5 small drawers and 1 deeper drawer each with relevant painted label, for example, Ginger, Cassia and Tapioca, 57cm high x 51.5cm wide x 26.5cm deep (1) £200 - £300



220* **Suite.** A matched suite all upholstered in the same fabric, comprising Regency mahogany sofa, the elaborate show-frame carved with swans head and acanthus scrolls raised on paw feet supports, 91cm high x 169.5cm wide x 55cm deep together with a pair of chairs probably 18th century each with cabriole claw supports, some damage, 86cm high
(1)

£300 - £500



221* **Torchère.** Giltwood torchère probably 19th century, elaborately carved with dished circular top above acanthus and scroll pedestal on tripartite base, some loss, 142cm high
(1)

£200 - £300

222* **Wardrobe.** Victorian mahogany compactum wardrobe, the straight frieze above a central panel encompassing an oval mirror over three drawers, flanked by two panelled doors on a block plinth, 181.5cm high x 175.5cm wide x 49cm deep
(1)

£100 - £200



223* **Work Table.** Victorian japanned work table, the rectangular top with raised lacquer work enclosing, various compartments and bobbin spool, with workbox beneath, on turned supports united by stretcher on shell and lions paw feet, generally worn but the interior retaining its vibrant charm, 74cm high x 64cm wide x 43cm deep
(1)

£200 - £300

TEXTILES



224* **Art Nouveau.** A large banqueting cloth, circa 1900, white damask tablecloth, with large swirling pattern of beribboned posies of poppy flowers, buds, and seedheads, scattered marks and stains, several neatly darned small holes, 442 x 228cm (14.5 x 7.5ft), together with 2 lace tablecloths: a cream linen cloth with drawn threadwork border and corner decoration, and wide border of Maltese-style handmade Bedfordshire lace, circa 1920s/30s, overall size 107 x 105cm, width of lace 26cm; and a white cotton cloth hand-worked with Point de Venise-style insertions, and padded satin stitch and cutwork scrolls, circa 1900-1920s, 115 x 112cm
(3) £100 - £150

225* **Bags.** A collection of beaded bags and other accessories, late 19th-early 20th century, 15 bags, comprising 10 beaded, several with faux tortoiseshell clasps, a white ostrich feather bag, a hand-painted chain mesh evening purse, a leather bag elaborately gilt-tooled on front and with blind-stamped pattern on reverse and edges, a satin-lined black velvet evening bag with flap embellished with gold metal thread embroidery, and a cream wool felt bag with Turkish-style embroidery on both sides in couched gold metal threads, most with some beads missing or with some wear, together with: an ermine stole (lacking silk lining); a printed silk scarf commemorating Queen Victoria's Golden Jubilee (some holes); 3 fans, one hand-painted with flowers (splits to folds of gauze leaf and loss to 1 stick), one hand-embroidered in coloured silks with floral decoration to black satin leaf (crude stitched repairs re-attaching leaf to gold and silver-decorated sticks), the other with chromolithographed paper leaf depicting military gentlemen and courting couples (some minor splits and loss to verso); 6 parasols, 5 black, the other cream with embroidered pattern, some wear; a pince-nez; and 5 pairs of pink or cream stockings, 1 pair with unused mending card attached lettered 'specially prepared for Three Knots Hosiery of Quality', another pair stamped 'Charmian', presumably a salesman's sample with the heels and toes stamped 'new point heel' and 'extra spliced for hard wear'
(32) £150 - £200



Lot 225



226 **Bags.** Six early 20th century bags, and other accessories, including: a black velvet metalwork evening clutch bag, circa 1910, with peacock design on front in gold, coloured threads, and beadwork, and gold metalwork to strap on the other side, a little dusty and metalwork slightly tarnished, lined with black satin, one half of press stud fastener detached, lower seam of lining partly split; another black velvet metalwork clutch bag similar, with some loose stitching; 2 1920s black grosgrain bags with celluloid frames, one embellished with small white beads, with celluloid carrying chain, and lined with turquoise silk (lightly marked and a couple of small tears), the other with matching fabric handle, and cream grosgrain lining, with floral trim; a 1930s moiré black silk bag with matching handle and Art Deco metal clasp set with diamanté (some missing), some small holes to fabric covering frame on one side, lined with cream satin and with integral purse; 3 silk scarves, including a double-sided patterned black/olive green silk scarf by Christian Dior, some damp-mottling; and some items of haberdashery, including 2 lengths of jet trim, one 4.28mtrs long, the other 2.65mtrs long, and 3 lengths of metallic gold lace, two matching 15cm x 2.60mtrs and 15cm x 2.65mtrs, and the other 4cm x 2.52mtrs, 4 matching beaded appliqués, and 2 short lengths of pink beaded and sequinned net trim, various sizes and condition (a carton) £100 - £200

227* **Bianchini Férier.** A collection of original designs, late 19th-early 20th century, 25 original drawings (or part drawings), some probably by Raoul Dufy, various media, including watercolour, gouache, pencil, on paper or card, some stencilled, and a few printed designs, all featuring decorative patterns, mostly floral and foliate, a few with large black letters stencilled on verso 'H' and 'F', some with edge-fraying or marks, largest 184 x 70cm, smallest 23 x 23cm, contained in a large modern portfolio
Provenance: From *The Bianchini Férier Archive*, Christie's South Kensington, 15th January 2003.
(1) £500 - £800

228* **Bianchini Férier.** An album of fabric samples, French, 1924/5, 400+ fabric samples of various sizes on 30 album leaves, comprising a wide variety of evening dress fabrics in different colours, mostly patterned, and many textured, including crepes, damasks, velvets, etc., some samples loose or missing, 2 headings in ink 'Automne 1924' and 'Printemps 1925', album leaves toned and brittle, and fraying at edges, marbled pastedowns, bookplate on front pastedown 'Bianchini, Férier Fabricants de Soieries, Lyon, Paris, New York, Bois gravé de Raoul Dufy - 1920 -', page block loosely contained in a contemporary half vellum ledger, rubbed and worn, printed paper labels on upper cover and front pastedown 'Société Coopérative Lyonnaise F.I.C., 8 Rue Constantine, Lyon', folio, together with another album of fabric samples, consisting of 100+ patterned chiffon and voile samples (some with flocked detail) of various sizes on 25 blue card leaves, occasional gaps, each page annotated in ink to outer top corner with a stock number and details in French, unbound, slim folio
The silk weaving house of Bianchini Férier was founded in Lyon in 1888, and achieved success early on, with the award of a Silver Medal at the Paris Exposition Universelle in 1889. In 1912 the artist Raoul Dufy (1877-1953) was brought on board, and he produced around 4000 designs for the firm between 1912 and 1928. After his contract came to an end Bianchini Férier continued to make fabrics for important fashion houses such as Charles Worth, Madeleine Vionnet, Jeanne Lanvin Paquin and Patou, as well as producing scarves for Hermes, Jacques Fath and others, and creating imaginative designs for Givenchy, Balenciaga, Chanel, Dior and Yves Saint-Laurent, to name but a few.
(2) £200 - £400



Lot 227



Lot 228



229* **Carpet.** A Garden of Paradise Persian prayer rug, Tabriz, circa 1930, woollen carpet with large panel featuring a multitude of birds and animals amongst a profusion of flowering trees and plants, including a peacock, pheasants, an elephant, a rabbit, storks, a serpent, a lion, a monkey with human face, etc., and a border between floral bands of dogs, birds, and flowers, remains of short fringing at top and bottom, some minor edge-fraying, 227 x 144.5cm
(1) £600 - £800



Lot 230

230* **Carpet.** A Middle Eastern woollen prayer rug, early-mid 20th century, patterned rug with vase of flowers flanked by 2 pedestals within a mihrab, enclosed by decorative floral borders, in blue, green, pink, cream, and black, on a salmon pink ground, some light wear to edges, fringing to short ends with loss (one end trimmed), 192 x 132cm
(1) £70 - £100



231* **Carpet.** A Turkoman woollen carpet, circa 1920, patterned carpet with 3 central lozenge medallions flanked by 4 further medallions, in red, blue, orange, brown, and cream, on a red ground, within multi-banded border, 8cm length slightly frayed to one edge, short ends fringed (6.5cm section missing at one corner), 224 x 160cm
(1) £100 - £150

Lot 231



232* Chinese. Hand-embroidered silk fabric, 1930s, a handmade unstructured bodice with short sleeves and diagonal front closure, and a skirt joined at the side but ungathered at the top, both finely hand-embroidered in cream silk thread on a cream silk ground, with a profusion of entwining flower and leaf stems, using satin stitch, eyelet stitch, and French knots, bodice slightly worn at hem and with loss of fabric to 2 of the 5 self buttons at neck, bodice chest 112cm (44ins), sleeves 18cm (7ins), length 52cm (20.5ins), skirt 81 x 146cm (32 x 57.5ins), and a matching length of silk embroidered with a border either side (alongside selvages), 150 x 148cm (59 x 58ins), together with a long length of Chinese embroidered fabric, hand-worked in green silk on green silk crepe in satin and stem stitch, with repeating pattern of dainty flower tendrils, one end with denser pattern of paeonies and other flowers (with small brown mark), selvages to long sides, marked with Chinese characters in stitching and ink at one end, 52cm x 11.68mtrs (20.5ins x 38ft), plus a large piece of 1930s green fabric woven with gold metallic thread (previously part of a garment), featuring a pattern of irises, approximately 207 x 100cm, and a piece of cream machine-embroidered cream crepe with a pattern of Chinese blossom branches, some small holes and marks, 76 x 185cm

Skilfully hand-embroidered pieces of fabric in excellent usable condition.
(6) £200 - £400

233* Crewelwork. An embroidered bedcover, possibly American, late 18th century, a large bedcover embroidered overall with a pattern of sinuous stems with stylised flowers, leaves, and berries, hand-stitched in wools, in shades of green, orange, red, yellow, pink, and blue, on a pieced cream cotton ground, backed with linen, hem finished with red-striped binding, some overall toning, occasional marks and small holes or tears, small losses to embroidery, approximately 200 x 200cm

(1) £300 - £500



Lot 233



234* Cushions. Two cushions apparently made from costumes worn by Rudolf Nureyev in La Bayadère, 2 cushions of figured velvet, one with stripes of grey/red and gold/green velvet, reverse with plain green velvet and gold/green velvet half and half on the diagonal, matching velvet ribbon between the stripes on the front and on the diagonal on reverse, 45 x 45cm, the other panelled with gold/green, plain green, and cream velvets, reverse with plain green velvet, 39 x 39cm, together with 2 other cushions, both with some minor wear

The original owner of these cushions - an impresario - told the current owner that he was related to an old Russian lady who knew Nureyev and that the dancer had given her the pieces of fabric used on these cushions.
(4) £100 - £150



Lot 235

235* **Ecclesiastical goldwork.** An embroidered priest's stole, European, late 16th/early 17th century, stole with v-shape at back of neck, and flared ends, hand-worked all over with a pattern of arabesques, flowers, sunbursts, and latticework, in gold metal thread couched embroidery and spangles, and some small details in pink and cream silk thread, on a fine cream silk twill ground, worn, with ground perishing and some losses to embroidery (particularly to coloured thread), backed with coarse linen, and with remains of striped silk lining to edges in places, looped gold metal trim to edges, and the two ends with gold metal fringe (becoming detached at one end), gold metal stay cord to front with two tassels, width 12cm, width at ends 27.5cm, overall length 210cm, together with an embroidered panel, European, late 16th/early 17th century, probably once a chalice veil, depicting a monstrance and 3 putti in a sunburst oval, surrounded by volute and floral decoration, hand-worked in metal and coloured silk threads, and incorporating gold metal lace, on a cream silk ground, latter mostly perished, and the whole consolidated by overall stitching onto a red fabric backing, mounted on a board, with later gimp edging to top and sides, and early metal fringe to lower edge, 59 x 51cm, and the back of a chasuble with goldwork embroidery, late 19th/early 20th century, the central vertical panel depicting a large volute design incorporating vine leaves with grapes, lilies, and ears of wheat, hand-worked in gold thread couched in red, including spangles, concave yellow metal roundels, and metal bullion stitching, 73 x 20cm, flanked by 2 smaller panels of goldwork embroidery to the shoulders, each 16 x 20.5cm, on a cream silk ground, latter perishing and some loss to embroidery, stitch-mounted on linen, and further mounted on linen-backed cream silk damask, worn, with loss, overall size 75.5 x 70.5cm (at widest point) (3) £200 - £400



Lot 236

236* **Embroidered basket.** A straw-work layette tray, probably English, mid 18th century, plaited straw-work tray, hand-embroidered with scrolling border of large flowers to base and two-handled urn of flowers to detached top panel (latter backed with canvas), worked in polychrome silk threads, using mainly stem, satin, and long and short stitch, base sometime lined with machine-quilted pale blue cotton incorporating 2 ruche-edged pockets, worn, with holes in edges of faded lining, silk ribbon at corners of base perishing, and edge-fraying to top panel, embroidery with some losses but largely intact, 43 x 52 x 12cm (17 x 21 x 4.5ins)

An extremely rare survival. Layette baskets served a practical purpose as a place to store up infant's clothes and accessories for a new arrival, but a highly decorative basket such as this also served to demonstrate the wealth of the family. Furthermore, at a time when many babies perished, it was believed that the more lavish the preparations, the greater the good fortune of the newborn would be.

(1) £400 - £600



Lot 237

237* **Embroidered bedcover.** An embroidered bedcover, possibly Spanish, late 18th century, *hand-stitched with a central armorial medallion of a double-headed eagle within a foliate arabesque circular frame, a border of upright flowers linked by foliate arabesques, and large floral and foliate cornerpieces, finely worked in wool threads in cream and shades of pink and green, on a dark blue wool ground, pieced from 3 widths each approximately 52cm wide, edged in red cotton, occasional small holes in edging, but otherwise in very good condition, 213 x 156cm*

(1)

£600 - £800

238* **Embroidered cloth.** A large square Kashmir bedcover or table cloth, 19th century, *finely hand-embroidered all over with dainty floral and foliate motifs, worked in coloured silks in shades of pink, purple, turquoise, and green, outlined in gold metal threads, on a fine beige wool ground, with inset rectangular coloured panels to border, short fringed edging on all sides, numerous small holes and tears (with some loss and period darning) to edges (occasionally touching embroidery), a few other scattered small holes, but embroidery largely intact, 201 x 201cm, together with 2 small portions of hexagonal patchwork, 19th or early 20th century*

(3)

£200 - £400



Lot 238



239* **Embroidered hanging.** A large silk embroidered panel, probably Italian, early 18th century, coloured silks on canvas, hand-worked with a large two-handled floral urn in centre, and large flower and leaf stem cornerpieces, with a scrolling floral and foliate border, all in blue, green, yellow, and brown, on a cream diamond lozenge ground, extensive areas of wear, largely to background, with lost threads and canvas backing showing (canvas itself breached in a few places), modern backing of cream cotton and edged with green braid, 255 x 172cm
(1)

£500 - £800

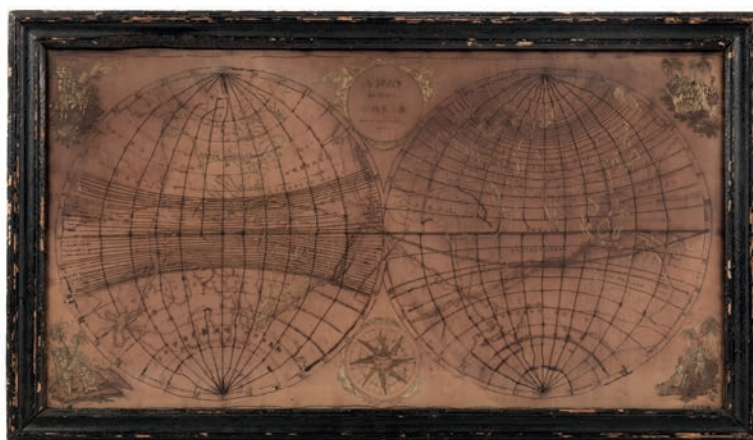


240* **Embroidered map.** England & Wales, by Eleanor Benington, 1797, needlework map of England, Wales, part of Ireland and France, and 3 of the Channel Islands, finely worked on linen, with title, maker's name and date, and place names in black cross-stitch and county borders in cream chain stitch, enclosed in an oval border of tulip flowers worked in long and short stitch in pale pink and yellow, with floral cornerpieces similarly worked, browned and faded, some small holes (mostly to edges), and occasional loss of stitching, 47.5 x 42cm, framed and glazed, 51.5 x 46cm
(1)

£100 - £150

241* **Embroidered map.** A Map of the World, by Ann Horsnaill, 1795, double-hemisphere world map, finely worked on linen, each hemisphere in blackwork, with land masses outlined in gold coloured silk thread, central decorative circular title and compass rose, and 4 cornerpiece vignettes representing Europe, Asia, Africa, America, all embroidered in black and gold coloured silks, browned and with some overall loss of threads, 39 x 73.5cm, framed and glazed, 46 x 80.5cm
(1)

£100 - £150



Lot 241



242* **Embroidered panel.** A metalwork silk bedcover, English, circa 1650, wide border with a pattern of scrolling flower stems and tendrils, finely hand-embroidered with metal and silk threads, latter in shades of blue, pink, yellow, green, and white, using mainly stem stitch, satin stitch, and french knots, large square inner corner motifs of metalwork embroidery, worked on a pale gold silk ground, vertical centre join stitched by hand, some light dust-soiling and marks, threadwork loose in places and some minor losses, 8cm closed tear in one edge, backed with contemporary green silk, perishing at edges and becoming detached, some period darns, 186 x 106cm

(1)

£2,000 - £3,000



Lot 243

243* Embroidered panel. An embroidered and appliquéd panel, late 17th century, composed of 2 pieced pink damask panels backed with linen, sometime joined together facing each other and bordered with ribbon and metallic braid, probably originally part of a bed hanging, each panel with applied scrolling yellow ribbon and other appliqués incorporating hand-worked polychrome silk threads, forming flower swags and purses with tassels, interspersed with a male figure sporting a sunburst halo, both pieces with basket of stylised lilies flanked by doves at each end, heavily worn, with loss to applied fabrics and threadwork, marked in places, and areas of perishing to ground, each panel 33 x 179cm, later beige lining and fringe to long edges, overall size (excluding fringe) 80 x 186cm
 Provenance: Believed to have come from Penrose House, Cornwall.
 (1) £400 - £600



244* Embroideries. A set of 12 crewelwork square panels, early-mid 20th century, 12 embroideries, hand-worked in polychrome wools on a cream linen ground, each depicting a large floral posy, edges selve or machine-stitched, 2 with another embroidery transfer of flowers on verso, occasional very light marks, but overall in excellent unused condition, overall size of each approximately 56 x 64cm
 A set of carefully-worked embroideries, perhaps intended to be joined together for use as a bedcover or wall hanging. The panels depict: chrysanthemums tied with a ribbon; anemones; herbaceous flowers; tulips and mimosa; spring flowers; dog roses and forget-me-nots; tulips, daffodils and narcissi; poppies and cornflowers; roses and carnations; roses and poppies; poppies and wheat; roses, carnations and fuchsia tied with a bow.
 (12) £200 - £300

245* Embroideries. An embroidered appliquéd valance, late 19th/early 20th century, long hand-stitched valance of dark cream net, with large floral appliqués embroidered in coloured wools, backed with gauze, lower and left-hand edge with pale gold knotted fringe (approximately 24cm at ends and portion to left-hand side replaced with a fringe edging), 23.5cm x 207cm (fringe 7cm), together with 2 lengths of needlepoint, early 20th century, each stitched in gros point on canvas, with a pattern of poppies and other flowers in shades of red, yellow, brown and cream, the flowers linked with a design of lace ribbon in black (by stitching over net), and with similar scalloped black lace border, on a pale green ground, several motifs unfinished, 31 x 321cm and 32 x 119cm
 (3) £80 - £120



246* **Embroideries.** Four fragments of embroidery, probably Dutch, second half of the 17th century, 4 matching pieces, with scrolling large flower pattern, including tulips, irises, roses, carnations, narcissi, and daffodils, scalloped edge attached to 3 pieces decorated with a border of small flower stems, all hand-worked in polychrome wool and silk threads, on a black wool ground, using long and short stitch, french knots, and chain stitch, each fragment pieced from more than 1 portion, some of the piecing later, variously worn, with holes and some loss of stitching, but much of the embroidery intact, approximately 136.5 x 18, 128 x 27, 41 x 29, 40 x 26cm

(4)

£100 - £200



248* **Embroidery.** A large embroidered pieced velvet panel, possibly Spanish, 17th century, a large pieced panel composed of 10 sections, comprising 2 central squares one above the other, each 48 x 48cm, enclosed by 2 rectangles on each side, each 25 x 50cm, with remains of a narrow strip border either side, the panels patterned with arabesques, volutes, urns, grapes, dolphin faces, and floral and foliate motifs, composed of appliqués of coloured silk over stiffened paper in yellow, green, and blue, outlined in silk and metal threads using stem stitch and couching, one of the rectangular panels incorporating 'IHS' symbol in metal threads, and 2 others with monogram 'VW', worked on a crimson velvet ground, each panel lined with coarse linen and interlined with hessian, sometime sewn together by hand and backed with coarse linen, heavily worn overall with loose parts and losses, overall size approximately 143 x 107cm. Sometime pieced together from an ecclesiastical embroidery such as an altar panel.

(1)

£400 - £600



247* **Embroidery.** A Chinese silk hanging, circa 1890, square crimson silk wall hanging, finely embroidered in silks depicting a stork in flight within a border of chrysanthemums, worked in satin stitch, stem stitch, and long and short stitch, in white, green, and pale pink, a few loose stitches, silk starting to perish in places (mostly to lower edge), backed with cream linen, and with red piping cord trim, 133.5 x 133.5cm (52.5 x 52.5ins), plus a late 19th/early 20th-century linen cloth, elaborately embroidered in an expert hand with a Jacobean-style design, in gold and metallated threads, incorporating sequins, a few minor marks, but overall in very good condition, 89 x 89cm (35 x 35ins), and a fragment of Chinese embroidery, 19th century, with figures, a dragon, a leopard, and a monkey, worn, 70 x 91.5cm (27.5 x 36ins)

(3)

£100 - £150



249* Embroidery. A large fragment of a wedding dress, 1782, metalwork and silk embroidery on a cream silk ground, depicting a large central fleuron with scrolling flower and leaf stems emanating from either side, including roses, tulips, and carnations, with matching bodice bows and part of stomacher panel neatly stitch-mounted upper left and right respectively, pattern hand-worked in gold metal thread and silks in predominantly red, blue, green, yellow, pink, and cream, using long and short stitch, couching, stem stitch, and latticework, silk ground partially stained and perished in places, but stitching intact and colours largely strong, hand-stitched to a linen backing, typed label upper right 'This was worked for the front of a wedding dress in the year 1782', above a calligraphic black ink label 'presented by - Mrs. Wright.', 52 x 104cm, framed and glazed, 58 x 109.5cm

(1)

£250 - £350



250* Embroidery. A metalwork silk panel of peacocks, circa 1900, embroidered panel depicting 3 horizontal rows of 4 peacocks, each within a circular frame of joined 4-petaled flowers, on a cream silk ground, expertly hand-worked in gold and silver metal threads and silks in pale green (probably a little faded), orange, grey, and pink, using bullion stitch, satin stitch, couching, and stem stitch, lower left corner with '63' in chain stitch, occasional very faint spotting to ground, 53 x 70.5cm, framed and glazed, 60 x 77.5cm, with label on backboard inscribed in brown ink 'To my darling Frances. May 28. 1900', together with a 19th century Indian table runner, hand-embroidered with a pattern of flower urns, peacocks, scrolls, flowers, and other decorative motifs, in silks of various hues (mainly green, orange, yellow, and grey), on a cream linen ground, with chevron border worked in coarse red thread incorporating spangles, edged with metallic plaited braid trim (loose in places), some losses to threadwork of border, and a number of spangles missing or bent, 31 x 111cm

(2)

£200 - £300



251* Embroidery. An embroidered panel made into a cushion cover, English, possibly 17th century (or later), hand-embroidered panel with a symmetrical design of strapwork enclosing rampant lions, rabbits, birds, and leaves, worked in silk threads in shades of red, pink, green, blue, brown and cream, using a variety of stitches (chain, stem, herringbone, feather), on an oyster silk ground, heavily worn, with losses to embroidery, and most of surface of silk perished revealing wool backing, sometime made into a cushion cover, with rear panel of beige silk stained and partly perished, 55 x 60cm (21.5 x 23.5ins), together with 7 other furnishing items or fabric pieces, including: a heavy hand-made curtain panel, 19th century, printed with an all-over pattern of large flower stems, in shades of pink, blue, green, brown, and mustard yellow, on a light brown ground, joined in centre, lined and interlined, some stains to lining, fringing on sides and lower edge, tacked along raw top edge, slightly faded in places, one area with period darn, some holes at edges, 233.5 x 136cm (92 x 53.5ins); a large turquoise damask coverlet, with 3-branched candlestick pattern in dark green and yellow, composed of 3 pieced lengths, fringed edging to all sides (with threads pulled, a few inches becoming detached on one side), 190.5 x 206ins (75 x 81ins); and 4 hemmed lengths of 1950s barkcloth, with red and green leaf pattern, 2 pieces approximately 190 x 115cm (75 x 45ins) and 2 pieces approximately 137 x 56cm (54 x 22ins) Provenance: From a large private estate.

(1)

£100 - £200



252* Fabric panel. A voided velvet panel, possibly Italian, 19th century, pieced voided silk velvet panel, composed of 2 widths, each 54cm wide, bordered on either side by a 9cm and 6cm wide strip to left and right sides respectively, joined with machine stitching, with large pattern of flower basket, arabesques, pears, grapes, and floral and foliate motifs, in shades of gold, dark pink, and pale pink, on a ground of pale gold woven through with fine metal threads, green striped selvages, outer edges of panel raw and turned under, overall size 184 x 125cm

An attractive panel of voided velvet in very good condition, with the colours still fresh and the fabric robust.

(1)

£200 - £400



253* **Fabric.** An unused length of patterned cloth, circa 1860, *fine wool and silk cloth, with printed foliate pattern in purple, olive green, and pale yellow, on a cream ground woven with narrow stripes, selvedges to sides (small nick in one edge), ends left raw, 78.5cm x 5.22mtrs, together with:*

An unused length of Chinese silk, late 19th century, *figured orange silk, with woven pattern of large circles each enclosing 2 5-clawed dragons, selvedges to sides, ends left raw, a few very small marks, 73cm x 2.18mtrs, plus 3 other pieces of fabric, including a length of unused printed cotton fabric titled 'Diamond' by Liberty of London, circa 1970s, geometric pattern in cream and beige on a black ground, printed selvedges to sides, ends left raw, 1.40 x 2.36mtrs* First two pieces with accompanying manuscript note on brown paper wrapping: 'Length of wool & silk cloth dated c. 1860 by V&A, & length of Chinese silk (loom width) dated late 19th c. by V&A'.

(5) £150 - £200



254* **Fabric.** Top Brass by Zandra Rhodes and Garland by Mo Sullivan, Heal's, 1964 and 1965, *2 pieces of screen printed cotton by Zandra Rhodes titled Top Brass, with polychrome abstract pattern, one piece with 41 x 5cm tear to one edge, and some associated loss, each approximately 147 x 128cm, and a piece of screen printed cotton by Mo Sullivan titled Garland, with abstract pattern in orange and brown, 120cm x 12mtrs, all with printed selvedges to sides and raw edges top and bottom*

(3) £100 - £150



255* **Gaming Purse.** A goldwork gaming purse, early 17th century, *hand-woven purse of gold metal and green threads, draw-string closure with original matching twisted cord and 4 plaited finials each finished with an entwined gold metal coil, metal threads tarnished in places, lined with pink silk (perishing at top edge), 7 x 9cm*

An early gaming purse surviving in very good condition.

(1)

£200 - £300



256* **India.** A large floor cover with pachisi game, circa 1920s, *heavy linen, hand-blocked in red, brown, and yellow, with central symmetrical cross for the game of pachisi, on a ground of interlocking large circular motifs, border of stylised tulip flowers between chevrons, with additional strip across top and bottom depicting figures on elephants and horses, pieced from 4 fabric widths each 63cm wide, selvedges to sides and hemmed to top and bottom edges, 252 x 312cm, together with 2 Javanese ikat wall hangings, probably early 20th century, 1 with figurative pattern and carved ebonised wood hanger to top and bottom, slightly frayed at one end, overall size 135 x 71.5cm, the other 166 x 67cm*

(3)

£200 - £300



Lot 257

257* **Indian.** A block-printed hand-woven panel or bedcover, probably early 19th century, *block-printed in pink and brown on a pieced hand-woven cream linen ground, with three mihrab panels of flowering plants flanked by a pair of exotic birds, wide lattice border of quatrefoils and stars enclosing foliate motifs above, and a border of figures with elephants below, above a border of flower niches, top and sides with narrow flower border, sometime pieced, with two hand-stitched vertical seams and right hand length with a horizontal hand-stitched seam towards lower edge, later horizontal French seam machine-stitched across middle, short fringing to top and bottom edges, left-hand mihrab with a 6 x 10cm L-shaped tear and a 5cm hole repaired on verso with matching fabric, 15cm tear in lower edge, a few other small holes, 160 x 277cm*

(1)

£700 - £1,000



258* **Indian.** A large printed textile panel, early-mid 20th century, *cotton panel, block-printed in pinks, greens, and purple, on a cream ground, depicting 2 male and 2 female figures wearing elaborate ceremonial dress, including ornate hats and jewellery, with border either side of figures and birds, 85.5 x 123.5cm, framed and glazed, 89.3 x 126.6cm*

(1)

£200 - £300



Lot 259

259* Lace. A filet lace bedcover, Chinese, early 20th century, large white hand-made bedcover of filet lace, depicting prosperity symbols, a dragon, cherry blossom and other flower sprays, butterflies, and 3 flowers in an urn motif, worked in linen stitch and raised buttonhole stitch, a few small holes, and 1 or 2 faint marks, but otherwise in very good condition, 239 x 261cm, together with a large French linen sheet, turn-down hem with triple line of drawn threadwork (with 1 tiny hole), 275 x 222cm, and a pair of French linen Oxford pillowcases, with drawn threadwork cornerpieces (embroidered with flowers) and border, each 62 x 83cm, early 20th century

(4)

£200 - £300

260* Lace. A large sample book, 1899, approximately 80 thick blue paper leaves, rectos and versos filled with numerous mounted samples of lace of various colours and sizes, as well as some embroidered organza, nets for veils, and embroidered silks, etc., approximately 80% machine-made, the remainder handmade and scattered throughout the album, including Irish lace, tape lace, Point de Gaze, Milanese-style, Brussels-style, lace with armorial or musical trophy motifs, Branscombe lace, and Bedfordshire lace, some discolouration to pages (especially to edges), and occasional gaps, leaf size 48 x 21cm, original half sheep, soiled and worn, with losses to spine, thick folio

(1)

£200 - £400



Lot 260



261* Lace. A pair of lace sample books, early 20th century, each composed of 8 pale pink linen leaves, spine hand-stitched, with stitch-mounted examples of hand-made lace to 9 and 10 pages respectively (mostly rectos or versos only), some pages with one large sample, others with numerous smaller pieces, mostly crochet, plus a matching loose linen leaf with a large lace sample to each side, edges of leaves left raw and unhemmed, occasional fox spots and marks, and a few tears in the linen, leaf size approximately 25 x 20cm, together with a piece of green glazed cotton printed with a design for a lace collar, lettered 'Vicars' Lace Braid Designs Endymion Collar No. 1', partially sewn with lace braid and with a portion of unused braid still attached, 42 x 58cm, and: A quantity of lace, 19th-20th century, approximately 150 pieces and fragments of cream lace, and 9 portions of black lace, some handmade, including embroidered net lace, braid lace, crochet, broderie anglais, collars, stoles, sleeves, etc., varying condition, various sizes and lengths

(-)

£200 - £300



Lot 262

262* **Lace.** A piece of needle lace, probably Italian, late 16th/early 17th century, *fine cream needle lace figurative fragment, depicting a procession with 4 figures and part of a chariot pulled by a donkey, 11 x 22cm, together with a large irregular triangular-shaped piece of lace incorporating gold metal threads and embroidered appliqués in coloured silks depicting a pomegranate and floral and foliate motifs, possibly part of a stomacher, circa late 17th/early 18th century, silks faded and gold thread dulled, 55 x 50cm (at largest points)*

Possibly a depiction of the magi, or other religious scene, and perhaps formerly part of an altar cloth, chalice veil, or the like. See The Met for a very similar piece of 16th/17th century Venetian needle lace with figures, and the Cooper Hewitt Collection for a not dissimilar lace chalice cover made in Italy in the 17th century (accession numbers 09.68.90 and 1962-50-20 respectively).

(2)

£200 - £300



263* **Mezzaro.** A large Tree of Life block-printed cotton panel, probably Genoese, circa 1800, *hand-blocked in red, brown, and green, on a cream cotton ground, centre with a large tree on a grassy mound, its undulating branches bearing a multitude of peonies and other flowers, and fruit, flanked by bamboo, and a flower-filled urn at each lower corner, the scene incorporating animals and birds, including a pair of monkeys, a peacock, a parrot, 2 zebras, an owl, and a pair of deer, the whole enclosed by a border of beribboned floral swags, toned and some water-staining, centre of tree with fabric perishing and some associated repairs, 9 x 5cm L-shaped tear, and another smaller, both to lower right, machine-stitched to a cream cotton backing, 260 x 238cm*

A mezzaro of almost identical design is in the collection of the V&A (accession no. IS.144-1950), and is illustrated in *Cotoni Stampati e Mezzari*, by Bellezza Rosina and Cataldi Gallo, Sagep Editrice, Genova, 1997, pages 128-129.

(1)

£600 - £800



264* Miniature garment. A 17th century-style coat, probably mid-late 19th century, *hand-made black silk satin coat, with long sleeves embellished with wide black silk ribbon to give slashed effect, sleeves later (with machine-stitching), narrow black velvet ribbon stitched in lattice design to front edge and hem, hand-made lace collar and cuffs (possibly earlier), hook and eye and later press stud fastenings to front, and an eye stitched slightly asymmetrically to back of each shoulder (possibly for attaching a cloak), worn, with some losses, patches, and darns, length 23cm*

A curious miniature garment, the purpose of which we have been unable to fathom. Suggestions have been that it was made to clothe a doll, puppet or automaton, as attire for a figure in a large diorama, for someone with proportionate dwarfism, and even that it was originally a monkey costume. Indeed, this intriguing little coat may have had more than one function during the course of its history.

(1) £100 - £150

265* Needlework. A 19th century French canapé back, *hand-worked in polychrome threads in gros point on canvas, with beribboned floral swag, flanked by posies of roses, on a pale beige ground, enclosed by a floral and foliate border on a red ground, some areas of wear, with loss of stitching and canvas ground showing, especially to red stitching of border, some edgewear, and a couple of small holes in canvas towards one end, approximately 71 x 210cm (at widest points), together with a 19th century Aubusson tapestry canapé seat, depicting a floral centrepiece on a burgundy camaïeu ground, lightly faded, some pieces notched out of edges where previously used, approximately 85 x 203cm (at widest points)*

(2) £400 - £600



266* Needlework. Specimens of juvenile handiwork, 19th-early 20th century, comprising: *a finely-stitched white cotton lawn shirt with stitching at neck in pink cross-stitch 'E Elven Made this in her Fifth year 1834', some light stains and crudely stitched repairs; a sample of invisible patches on fine cotton printed with purple spots, early 19th century, framed and glazed; 3 white cotton practise pieces with examples of decorative stitching, tucks, a patch, gathered frills, gussets, covered buttons, buttonholes, eyelets, sleeves, etc., one with stitched initials and date 'N.W 1902', some toning and light marks, and 2 others similar of cream wool (one with small hole); a practise sleeve with frilled cuff, tucks, a patch, and decorative stitching, stitched initials 'M.O.'; 4 small early 20th century practise pieces framed together, one with smocking, 2 with initials 'SM'; and other related items, including a number of small practise squares and fragments with a variety of juvenile stitching, various sizes and condition, and some loose pages from Ackermann's Repository, 1809, 15 with mounted fabric samples (some detached or missing)*

(approximately 40) £150 - £200



Lot 265



267* **Ottoman.** A rare letter bag with wax seal, circa 1795, silk bag woven with metallised and other threads on a pink-red ground, top of bag tied with original twisted braid passing through a circular red wax seal bearing Persian or Urdu text (with crack but intact) and terminating in a pair of tassels, base of bag unstitched, bag 21 x 10cm, seal 5.7cm diameter

A rare bag for carrying important messages, designed to be stitched up at the bottom once the letter was placed inside, and only unstitched by the receiver. The text on the seal appears to bear the date 1210, i.e. 1795/6 AD, and also the word 'malik'.

(1)

£200 - £300



Lot 268

268* **Passementerie.** A collection of good quality sewing braids, fringes, and edgings, 19th/20th century, approximately 55 pieces, some are substantial lengths, including gimp braid, bobble braid, tassel fringe, lace (1 piece), metallic ribbon, hand-worked cross-stitch and tapestry ribbon, a small piece of early silver metalwork embroidery, etc., mostly in good condition, various colours and lengths

(approximately 55)

£200 - £300



269* **Piper (John).** Two pieces of Arundel fabric, A. Sanderson & Sons, 1960, screen-printed 'Sanderlin' satinised cotton, with stained glass window design, one piece with a horizontal row of 7.5 coloured stripes on a cream ground, selvedge to right-hand side, 40 x 61.5cm, the other with the same portion of pattern on a dark blue ground, with machine-stitched hem to left-hand side and selvedge to right-hand side, 39 x 59cm, together with:

Two pieces of Stones of Bath fabric, A. Sanderson & Sons, 1960, screen-printed cotton, with abstract design in green colourway, each approximately 33 x 32cm (13 x 12.5ins), and other 20th century fabrics, including: a piece of Saadian furnishing fabric by Liberty & Co. Ltd, 1992, printed in black with various cavorting figures on an ivory cotton ground, including Mr Punch, a ballerina, Puss in Boots, a Red Indian chief, a gypsy girl with tamborine, Bo Peep, etc., printed selvedges to sides, top and bottom edges raw, 82 x 135.5cm; a piece of Side Show by Susan Collier & Sarah Campbell for Heals, circa 1970s, with a geometric design printed in greens and white on cotton, printed selvedges to sides, top and bottom edges raw, 205 x 126cm; and a piece of Plantation by Lucienne Day for Heals, 1958, with a design of rectangles in blue and greens and abstract trees in black, on an ivory cotton ground, printed selvedges to sides, top and bottom edges raw, some faint discolouration where folded, 200 x 124cm, mostly unused, all in good condition

'Arundel' and 'Stones of Bath' are two of the five fabrics designed by John Piper (1902-1993) for Arthur Sanderson's prestigious Centenary Collection in 1960. Piper designed stained glass windows for both Sanderson's new showroom in Berners Street in London and for Oundle School Chapel in Peterborough. 'Arundel' followed, in which he re-interpreted his designs for fabric. This design was exhibited at the John Piper retrospective exhibition at The Tate Gallery, London, in 1983.

(17)

£200 - £300



Lot 270

270* **Piper (John)**. Four pairs of curtains, *Stones of Bath*, Arthur Sanderson, 1960, screen-printed cotton, with abstract design featuring buildings in Bath, 3 pairs in green colourway, in shades of green, ochre, terracotta, brown, black, cream, and grey, 2 pairs approximate drop/width 143 x 110cm, the other pair 143 x 225cm, and the 4th pair in blue colourway, in shades of blue, green, pink, red, yellow, purple, and brown, approximate drop/width 147 x 117cm, all with matching rufflette tape sewn by machine, and all seams hand-sewn, one of the smaller green curtains with 4cm closed tear in vertical edge and another with 2cm burn hole in edge with associated 2cm closed tear, otherwise in excellent condition. Eight curtains of John Piper's striking fabric in excellent condition, the colours bright and unfaded.

(8)

£700 - £1,000

271* **Quilt**. A Victorian tufted patchwork bowtie quilt, English, hand-stitched bedcover, backed with sprigged cotton, composed of bowties in a wide variety of printed cotton fabrics, the spaces between in a cotton with dainty chevron design, with cream woollen tufts, generally toned and somewhat worn, especially to edges, approximately 186 x 186cm

(2)

£70 - £100



Lot 271



272* **Quilt.** A Durham quilt designed by Elizabeth Sanderson, circa 1910-1920, red and white cotton quilt with framed 8-pointed star pattern, backed with white cotton and hand-quilted overall in pale cotton thread, with a variety of patterns, including flowers, running feather design, diamond lattice infill, cables, roses, etc., hemmed by machine, several holes (largest 5 x 3cm and penetrating to lining), occasional marks, mostly to reverse, 234.5 x 240cm, together with another Durham quilt, pale pink and white, striped and floral, faded and some wear, 171 x 206cm

Elizabeth Sanderson (1861-1933) from Allenheads in the Northern Dales ran a business marking out quilts with blue pencil markings for others to purchase and stitch. So successful was she that as her reputation spread she had to take live-in apprentices to learn the trade. Elizabeth became particularly well-known for the Sanderson Star which she designed, a striking eight pointed star design usually pieced in two contrasting colours with alternating coloured borders, which often appears in red and white as here. All her pupils had to make a Sanderson Star quilt to finish their apprenticeship. The patterns used in the Sanderson Star were distinctive and those appearing in this quilt are typical.

(2) £150 - £250



273 **Quilt.** A Victorian patchwork hexagon quilt, English, hand-stitched bedcover, backed with sprigged cotton, composed of hexagons forming a large star in centre surrounded by flowers, in a wide variety of printed cotton fabrics, border of blue cotton variously patterned, some general toning and holes, 215 x 211cm

(1) £200 - £300



274 **Quilt.** An appliquéd patchwork quilt, circa 1930s/40s, hand-stitched patchwork quilt composed of lozenges, using various patterned fabric to form 6-pointed stars, and woven red fabric for the 3 lozenges forming hexagons between the stars, each of the latter lozenges with floral or foliate motif appliqué sewn on using buttonhole stitch, backed with beige fabric (some staining and marks), twisted cord trim to edges, with 2 loops at rounded corners, 191 x 173cm, together with 2 other quilts of a similar vintage, a raspberry red wholecloth cotton quilt backed with pale beige cotton, hand-quilted overall in pale pink thread, 200 x 173cm, and a machine-stitched patchwork bedcover composed of large rectangles in a wide variety of printed fabrics, backed in cream cotton, 112 x 223.5cm

(3) £150 - £250



275* **Quilt.** A French quilt, circa 1850, a double-sided wholecloth quilt patterned on one side with floral urns surrounded by foliate stems in dark pink and red on a pale pink ground, occasional small brown marks, and on the other with red stars on a pale pink ground, some faint fading and discolouration, hand-quilted overall with pale thread, 162 x 197.5cm, together with:

A French quilt, circa 1850, a wholecloth silk quilt with floral pattern in pink, green, and brown, on a pale green ground, backed with pale brown cotton (mottled), hand-quilted overall in pale thread, stitching missing in places, 146.5 x 166cm

(2) £200 - £300



276* **Quilt.** A French quilt, early 19th century, a double-sided quilt, one side with a bordered wool shawl as the large central square panel, patterned with small flower springs in navy, white, and yellow, on a red ground, slightly discoloured in part and a few small holes, enclosed by a wide border of large floral sprigs in red, green, blue, and brown, on a yellow ground, edges a little dusty, 4cm L-shaped tear and a few marks, reverse with pattern of small botchs in brown and black, 1 or 2 tiny holes and marks, quilted overall in pale thread, 175 x 167.5cm

(2)

£200 - £300



Lot 277

277* **Quilts.** Five Welsh quilts, circa 1920s/30s, comprising 2 pink quilts, a yellow quilt, a double-sided floral/blue quilt, and a patchwork quilt backed with floral fabric, all hand-quilted overall with flowers, leaves, diamonds, spirals, wheel and circle designs, etc., patchwork quilt somewhat worn in places, others with occasional small holes and marks (yellow quilt with some larger marks)

(5)

£150 - £200



278* **Quilts.** Two boutis petassoun quilts, France, mid 19th century, 2 small square infant lap quilts of hand-quilted white cotton, the first with central initials 'M.R.' enclosed in a double circle of small roundels, surrounded by floral and foliate motifs within a wavy-line square, wide outer border of circles and pointed ovals each containing a heart, wheel, flower, lattice, etc., edged with a narrow border of small roundels, some light marks and minor edge-fraying, 45 x 45cm, the second scallop-edged, with central quatrefoil within a square with rounded corners, incorporating flower heads, a few small holes, 47.5 x 51.5cm, together with a later double-sided crib quilt of cream satin, hand-quilted overall, and hemmed by machine, 76 x 45cm

These presentation quilts for baptism or for showing an infant off were corded or stuffed between the two layers of cotton to give a substantially raised effect to the pattern. Such intricate pieces took many hours to create, and the patterns used often held symbolic meanings pertaining to love, health and happiness for the newborn.

(3)

£100 - £150



279* **Sampler.** A needlework sampler by Emma Hope, 1838, finely worked in cross-stitch in coloured silks (mostly green, yellow, pink, and brown) on a linen ground, with a 4-line verse above a large vignette of birds on the pinnacles of a tower flanked by dogs, ladies, and flowers, with the maker's name below 'Emma Hope Her Work Aged 13 1838', above a depiction of Caleb and Joshua carrying a cluster of grapes on a pole, flanked by large trees, with additional small symbols and pictures to top half, including flower urns, birds, deer, and a squirrel, the whole within a scrolling floral and foliate border, lightly faded, 3 x 2cm hole to lower border, and some other smaller holes, mostly to lower edge, just touching stitching in places, 43 x 30.5cm, contemporary maple wood frame (gilt slip missing to upper edge), glazed, 55 x 43.5cm

(1)

£150 - £200



Lot 280

280* **Spitalfields.** A pair of silk brocade panels, circa 1750s, 2 lengths of figured cream silk, woven with a large pattern of a flower-filled oyster shell, over-flowing with blooms including tulips, from which emanates floral sprays, in shades of pink, green, blue, yellow, and brown, selvedges to sides, lower edges with hand-stitched hem, upper edges with remains of stitching, occasional small pale brown marks, one panel with 2 or 3 tiny holes, the other with 3.5cm closed tear in top edge, but fabric robust and colours bright, 89 x 53cm and 92 x 53cm

A pair of panels of Spitalfields silk in very good condition, taken from an early court dress. The large botanical pattern is typical of the work of renowned designer Anna Maria Garthwaite, and it is not unlikely that these pieces were designed by her.

(2)

£150 - £250



281* **Tapestries.** A pair of Flemish tapestry borders, second half of the 17th century, 2 matching (but slightly differing) tapestries, each with a landscape seen through an architectural cartouche, and other architectural motifs accompanied by floral decoration, some overall wear, with threadbare areas and some small losses, one sometime backed in linen, each 43 x 261cm

(2)

£600 - £800



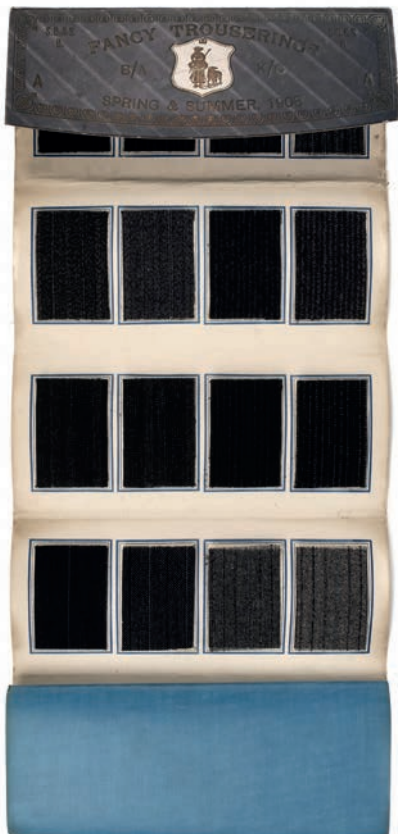
Lot 282

282* **Tibetan.** A pair of thangkas, early 20th century, 2 hand-painted canvas panels, each with central deity, one with smaller deity to each corner, the other surrounded by a multitude of smaller figures and narrative scenes, lightly rubbed, each signed on verso and with handprint in red, 75 x 53.5cm and 69 x 51.5cm respectively, each within a double narrow textile border, and enclosed by a wide border of gold 5-clawed dragons woven on a red ground, some darkening and marks in places, backed with linen, 133.5 x 105cm and 128 x 94cm respectively (at widest point)
(2) £100 - £150

283* **Trade catalogue.** Fancy Trouserings, S.B.&S.B., Spring & Summer, 1908, wallet-style folding trade catalogue, with 64 mounted monochrome cloth samples in black and grey tones, each within a double blue line border (samples loose at left-hand side to reveal printed details), 4 to each section, on blue cloth-backed card (card slightly dusty at edges in places) folded to form 16 sections, dark blue paper exterior with flap lettered in gold (dulled), a little edge-rubbed, dimensions when closed 11 x 26cm, together with a WWI Argyll and Sutherland Highlanders Regiment sweetheart pincushion in the shape of a heart, decorated with woven verse, metallic thread in wheel designs, sequins, beads, etc., 20 x 20cm
(2) £70 - £100



284* **Tribal.** A large belt, possibly Indian, 19th century, wide heavy leather belt, possibly a breastplate for a horse or other piece of equestrian equipment, set with white metal studs in an overall chevron pattern incorporating coloured glass beads, held together with leather thongs knotted at edges, with later leather fastening strap and buckle, some minor wear and several studs and beads missing, 20 x 50cm, mounted on a metal stand, together with:
Two wedding festival headdresses, mid 20th, the first made of brass lined with embroidered fabric, with crest plume, a fringe of hanging chains at the front, and 3 long strands of hanging chain decoration to sides and rear terminating in bells, the whole set with red and white stones, diameter 17cm, overall length 102cm, and the other made of earlier embroidered fabric stitched with numerous white metal embellishments and beaded tassels, with a metal fringe of lozenges and bells at the front, a long embroidered panel at rear, and 2 shorter tassel/bell hangings at sides, diameter 20cm, overall length 86cm, and a Turkish purse, circa 1900, brown velvet, encrusted with hand-stitched gold metal embroidery (tarnished), beads, and spangles, thread-covered metal wire handle detached at one side, remains of lining fabric torn, 20 x 20cm (excluding handle)
(4) £200 - £300



Lot 283



285* Turkish embroidery. A metalwork embroidered runner, 19th century, cream silk cloth backed with cream muslin, with elaborate hand-embroidered border enclosing scattered sprigs, worked in silver metal threads using various techniques, including bullion stitch, and incorporating spangles, with short metallic fringing, silk spotted and fraying slightly in centre, embroidery with loose threads and occasional small losses, 48 x 111cm, together with 4 other items embellished with metallic threads, comprising: a cream satin runner finely-worked by hand with a border of gold thread embroidery, incorporating beetle wings, faintly spotted, 33 x 79.5cm; a fine linen cloth with wide hand-worked border of gold thread embroidery, incorporating beetle wings, spotted, and one corner with discolouration and a few small holes, 38 x 69cm; another slightly smaller, with similar hand-embroidered border of gold thread, incorporating stitches in pink silk thread; and a large cream satin bedcover, early 20th century, with wide gold metal trim border, lined with cream silk, 1 or 2 small marks, 179 x 151cm
(5) £200 - £300



286* Wallpaper panels. A set of 10 embossed panels, late 19th century, leather laid down on linen, and further backed with linen, heavily embossed with overall pattern of scrolling foliage, flowers, grapes, pomegranates, dragons, birds of prey, dogs, monkeys, and serpents, on a background mosaic of seamless triangles, gilded and with remains of some colours, faded and some soiling, each heavily worn with losses, especially to brittle edges, each approximately 80 x 60cm

A skilful revival interpretation of the heavily embossed leather wall coverings made during the second half of the 17th century. By their very nature these panels are a rare survival, intended as they were to adorn a wall. They would have been costly to produce, and would certainly, therefore, have been commissioned as part of a decorative scheme for a room in a large residence.

(1)

£400 - £600



287* **Children's clothes.** A boy's mourning dress, circa 1840, hand-stitched figured black velvet with large floral pattern, some of the pattern picked out in purple thread hand-worked in satin stitch, stem stitch, and french knots, fitted bodice with round neck and short sleeves, lined with linen, rear opening with metal hook and stitched eyelet closures, full gathered skirt padded and lined with hand-quilted black cotton fabric, side pocket (inserted later), wide flounced lace frill to inside hem, some marks and wear, including some tears and period darns, chest 53cm (21ins), sleeves 8cm (3.25ins), length 48cm (19ins), together with 6 items of Victorian/Edwardian boys' clothing, comprising: a hand-stitched cream coat with asymmetrical button fastening, lappet-hem, and velvet collar, cuffs, pocket flaps, and half-belt, some marks, lacking button fastenings and trims (those to front opening replaced); a hand-stitched padded cream twill coat trimmed with braid and matching covered buttons, and embroidered to collar and cuffs, some marks and small holes; a cream silk waistcoat trimmed with cord, probably for a wedding, lightly spotted, lacking a button; a grey wool sailor suit jacket, with wooden whistle and metal ship and anchor pendant on plaited cord, some light spotting and small holes; a hand-stitched lined white cotton coat with pointed collar; and an unlined white cotton twill coat with collar and cuffs edged with buttonhole stitch, a few marks (mostly to front), various sizes (7)

£150 - £250



288* **Children's clothes.** A christening cape, late Victorian or Edwardian, hand-stitched fine cream wool cape, two-layered and with a collar, all edges hand-embroidered with flower, berry, and leaf sprays, worked in cream silk thread in satin and stem stitch and french knots, and scalloped with fringed edging, some scattered small holes (with slight loss of threadwork on collar), lined with cream satin and ivory glazed linen, lining spotted and with a water-stain, together with:

A child's bonnet, circa 1910, hand-stitched and machine-stitched cream silk faille, crown with rose spray within a circle of dots embroidered in pale gold silk thread, front with double band of ruching, and large cream satin rosette, brim trimmed with pleated cream satin ribbon, lower edge with cream knotted fringe, lined with silk, and with satin ties, some scattered very small holes and marks, 22cm (including fringe) x 14.5cm,

An infant's dress with Irish crochet, circa 1920, hand-stitched white fine cotton lawn baby dress, with puffed sleeves, and tucks and inserts of handmade Irish crochet lace, 4 tiny buttons at rear, without the inserted ribbon at waist, and 10 other items similar, comprising: a fine cotton lawn sleeveless baby dress or petticoat with Irish crochet insertions, a few small holes and marks; 4 pairs of white cotton bloomers and 2 white cotton buttoned combination vests; 2 late 18th or early 19th century fine lawn infants' shirts; and a hand-stitched white cotton bib embroidered with lily-of-the-valley flowers, accompanied by a bookmark with hand-drawn posy and inscription in a calligraphic hand in blue ink 'The bib has a design of lilies in compliment to the baby's grandmother', plus a child's white sunhat

(14)

£150 - £200



289* **Chinese.** A Hispano-Portuguese style chasuble and accessories, circa 1850, *hand-stitched chasuble, elaborately embroidered overall to front and back with patterns of lotus flowers, peonies, chrysanthemums, and sinuous leaf stems, incorporating in the centre of the front a sacred heart crowned by an ecclesiastical hat between bunches of grapes, hand-worked in polychrome silks using satin stitch and stem stitch, on a black silk satin ground, perishing in places on front and to lower edge of back (but embroidery only marginally affected), some fraying to yellow stitched border, lined with red silk taffeta (a few very small marks and one tiny hole), length 90cm, width (at widest point) 67.5cm, together with matching accessories: a stole, 220.5 x 7cm (13.5cm at flared ends); maniple, yellow stitched edging frayed in places, tassel cord frayed, 66.5 x 5.5cm (13cm at flared ends); and a burse, embroidery slightly faded, split along lower edge of front and frayed, yellow stitching to top edge stretched, 21.5 x 22cm*

Provenance: Abbé Paul Couturier, Lyon (1881-1953).

Paul Couturier was a French priest who was particularly known for his philosophy of ecumenism and his efforts to promote religious cohesion. One of his legacies was the work he did in establishing the Week of Prayer for Christian Unity.

Liturgical vestments such as these were designed first for European missionaries in China - initially Jesuits, priests from Société des Missions-Étrangères de Paris, Lazarists, and others - and eventually for indigenous priests. Such well-preserved sets as these rarely come onto the market.

(4)

£1,000 - £1,500



290* **Chalice Veil.** An embroidered and metalwork chalice veil, 17th century, with central initials 'IHS' and sunburst cross worked in metallic thread within a circular border of flowers worked in coloured silks and metallic thread, large fleuron cornerpieces and a scrolling floral and foliate border similarly worked, the silks predominantly in shades of blue, white, green, and yellow, using mainly couching, long and short stitch, satin stitch, and stem stitch, occasional lost threads, on a raspberry red silk ground, some light stains and small holes and tears, with a number of period darns, edged with a border of lace handmade in gold thread, 61 x 63, framed and glazed, 71 x 72cm

(1)

£150 - £250



Lot 291

291* **Chalice Veil.** An embroidered and metalwork chalice veil, late 17th/early 18th century, with central initials 'IHS' and Latin cross worked in gold metal thread within a circular border of flowers worked in coloured silks and gold metal thread, large cornerpieces similarly worked each featuring a large flower with emanating tendrils and leaves, the silks predominantly in shades of pink, blue, green, and yellow, using mainly couching, long and short stitch, and bullion stitch, some small holes and tears, threads loose or missing in places, on a pieced gold moiré silk ground, with hand-stitched diagonal seam, some light soiling, backed with pieced pink glazed linen (faded and with some marks and small holes), 48 x 50cm, together with 4 other items comprising a 19th century hand-stitched pale gold silk brocade waistcoat, fabric beginning to perish in places and some soiling to one corner of lining, a 19th century Chinese cream silk sash, hand-embroidered with butterflies and flowers, silk a little marked and frayed in places, but embroidery bright and mostly intact, an Ancient Order of Foresters ceremonial sash, and a set of 6 ecclesiastical woven bookmarks joined at one end

(5)

£150 - £200



292* **Chinese.** A late Qing Dynasty silk robe, 19th century, short robe of green figured silk with side slits (some mottled fading), with appliquéd cloud collar and wide edging along front and lower hems, all finely hand-embroidered with male and female Oriental figures, flowers, bridges, trees, etc., worked in polychrome silks and metallic threads, using satin stitch, stem stitch, and couching, on a cream silk ground, some wear and slight losses, a few neat darns, embroidery bordered by 2 bands of ribbon braiding, knot button and gold coloured filigree toggles to mandarin collar and right-hand opening, width cuff to cuff 151cm (59.5ins), length 92cm (36ins)

(1)

£300 - £400



293* **Chinese.** A Qing Dynasty woman's cloud collar, 18th century, multi-lobed silk collar, hand-embroidered with auspicious motifs, including flowers, butterflies, fish, and birds, worked in coloured silks and gold metallic thread, slightly dusty and faded, backed and bound with blue silk, lining slightly soiled, embellished with 3 pairs of coloured tassels (orange, cream, and green) and a knotted orange fringe of 13 tassels incorporating 3 white metal discs, rear closure with 2 knot buttons, 47.5 x 34cm (not including tassels)

(1) £500 - £800

294* **Chinese.** A French-style painted chasuble, circa 1770-1790, hand-stitched chasuble of cream silk taffeta hand-painted with delicate flower sprays and tendrils, sometime embellished with central orphreys of silk brocade with cream floral pattern on a puce ground, backed at the same time with pale pink coarse linen and edged with woven gold trim, lightly rubbed and marked, a number of small areas perishing, and some period darns, 3 x 5mm hole to lower left of front, 119 x 70cm

It is rare to find painted vestments and other liturgical pieces, and such articles were most often made in small cloistered monasteries because the process of painting was less costly than that of embroidery.

(1) £500 - £800



Lot 294



295* **Chinese.** An embroidered Chinese Cap, circa 1900, hand-stitched cube-shaped cap, with scallop-edged flaps on each side and 2 long pointed pendants at rear, elaborately embroidered overall, side flaps with mitre and crosier on opposing sides surmounted by a blue bird and flanked by flower stems, some threads a little loose at corners, lower edge of cap with willow trees, butterflies, flower stems, mountains, and dwellings, extreme edge beginning to fray in places, pendants depicting the Arma Christi, i.e. the Cross, whip, dice, hammer, pincers, nails, lance, sponge, chalice, and cockerel, intermingled with butterflies, hand-worked in polychrome silks and gold metallic threads, using satin stitch, stem stitch, and couching, on a black silk satin ground, flaps lined with puce silk, and pendants with a figured blue lining, cap approximately 16 x 16cm, pendant length 102cm

This type of headgear was worn by all clergy in China, both missionaries and the indigenous clerics, along with other liturgical vestments. Similar can be found in museum collections such as: the Vatican Museums, Rome; the Philippi Collection, Germany; and the Treasury of the Notre-Dame de Paris, France.

(1)

£250 - £350



296* **Clothing.** A lady's bustle bodice, Paris: Emile Pingat, circa 1880s, fine grey-blue wool fitted and boned bodice, with long sleeves (near side of right sleeve marked), v-shaped waist at front, and pleated peplum at rear, matching velvet standing collar and edging to front opening and cuffs, collar becoming detached in 2 places, 14 (of 15) embroidered buttons, black soutache braid embroidery down either side of front, to lower hem, peplum, and cuffs, cream silk twill lining, beginning to perish at neck, moiré grosgrain inner belt lettered in gold 'E. Pingat, 30.Rue-Louis-Le-Grand, Paris.30', bust 76cm (30ins), waist 58cm (23ins), sleeves 52cm (20.5ins), length of front 55.5cm (21.75ins), length of back (including peplum) 64.5cm (25.5ins), together with 4 other items of clothing, comprising a beaded bodice similar (some overall spotting and marks), a large unstructured coat, fabricated early 20th century from a circa 1850s shawl, with corduroy shawl collar, some holes, tears, and fraying, a 1920s cream silk wedding dress with lace inserts and pearls to neckline (occasional marks), and a large and heavy theatrical coat of red velvet, embellished with white metal studs and roundels (some missing), circa 1900, printed label 'Prince' at nape, and woven label 'The Henderson Ames Co Kalamazoo, Mich. Military and Society Goods', worn in places

(5)

£200 - £300



297* **Clothing.** A collection of Victorian mourning capes and coats, 8 women's black mourning garments, comprising 5 capes: 2 with jet beading, 1 with appliquéd decoration and ostrich feather trim, 1 of figured satin with cutwork shoulder flaps, and the other of lace over green satin lining, and 3 coats: a knee-length coat with appliquéd decoration to shoulders and sleeves, with woven label 'Costello, Ladies' Tailor' [Hull], a velvet bolero with cutwork collar, ownership woven hanging loop label at nape 'Mrs Melbourne, 71 Boar Lane, Leeds', and a jacket with lace and cutwork insertions, various sizes and all with varying degrees of wear, together with: 2 beaded flapper dresses, 1920s, 1 oyster pink, the other black with tasselled skirt, both in need of repair; a cream satin handmade wedding dress, circa 1940s, neckline embellished with pearls and bugle beads, v-waist and gathered skirt with short train, long sleeves with pointed cuff fastened with 8 small mother of pearl buttons, metal zip closure to rear (broken), some faint spotting and light soiling, a few tiny holes in train, bust 74cm (29ins), waist 60cm (23.5ins), sleeves 60cm (23.5ins), length at front 139cm (55ins) and at back 172cm (68ins), with accompanying long-tailed satin bow, full-length underslip, and net tiara edged with pearls and bugle beads; and a small child's green hand-smocked frock with puffed sleeves and peter pan collar

(12) £200 - £300

298* **Infants' clothing.** A collection of Victorian christening gowns and other baby garments, comprising: 4 whitework christening gowns, variously intricately worked with embroidery, lace inserts, pintucks, broderie anglais etc.; a whitework dress; 3 long white cotton night dresses; a long white cotton night dress or petticoat; a short white cotton petticoat; and 3 pairs of drawers with buttonholes on waist band, various sizes, all in good condition

(13) £100 - £150



Lot 298



299* **Infants' clothing.** A collection of Victorian christening gowns and other baby garments, comprising: 12 whitework christening gowns, variously intricately worked with embroidery, lace inserts, pintucks, etc., including one of handmade broderie anglais; 3 whitework dresses; 2 white cotton night dresses, one with Irish crochet insertions; 3 white cotton petticoats; a cream net lace overdress; 2 cream wool petticoats and 2 cream wool bonnets; and a pink wool infant carrying cloth hand-embroidered in cream silk with flower and leaf stems to corner forming hood and opposite corner, and buttonhole stitch to scalloped edge, with a star to each scallop, pink silk ribbon drawstrings and cream lace trim to hood, various sizes and generally in good condition

(26) £150 - £200



300* **Dutch.** A linen tunic or night shirt, 1770, hand-sewn large white linen unstructured garment, with long ungathered sleeves, close-gathered at neck and with standing collar hand-embroidered in white thread with a geometric pattern, 3 large buttonholes to neck, one with corresponding small thread-covered button, the other 2 facing each other, picot edging to top of collar and part of front opening, initials either side of opening 'MS' and date of 1770 finely worked in eyelet embroidery in white and cross-stitch in pale pink thread, short side slits at hem, 3 small brown spots towards lower edge on front, chest 90cm (35.5ins), sleeves 36cm (14ins), length 117.5cm (46ins)

(1)

£200 - £300



301* **Philippe et Gaston.** A rare couture evening coat, Paris, 1930s, black silk velvet knee-length unstructured coat, with three-quarter length balloon sleeves, tightly gathered at shoulder, collar forming neck tie (stitching attaching it to coat strained, and adjacent lining with 2" stitching lost), lined with satin quilted with an interlocking double diamond pattern, with woven Philippe et Gaston label at neck numbered '22672', sleeves 50cm (19.5ins), length 104cm (41ins), together with a full-length black velvet evening gown, with long narrow sleeves, v-neck with large cream frilled lace collar, with trefoils and bee motifs, matching wide lace flounced cuffs, wide black satin ribbon trim to waist with large bow at front, metal zip fastener to reverse, black satin lining (with some faint white discolouration to underarms), bust 84cm (33ins), waist 70cm (27.5ins), sleeves 61cm (24ins), length 143.5cm (56.5ins)

Provenance: From a large private estate.

Prestigious Parisian couture house Philippe et Gaston was established in 1922, and by the mid 1920s it ranked alongside such notable French fashion houses as Chanel. Its heyday was the 1930s, and by 1946 the firm was in need of new inspiration. That year, wealthy French entrepreneur, Marcel Boussac, invited Christian Dior to become head designer for Philippe et Gaston, but Dior declined, preferring to launch his own label.

(2)

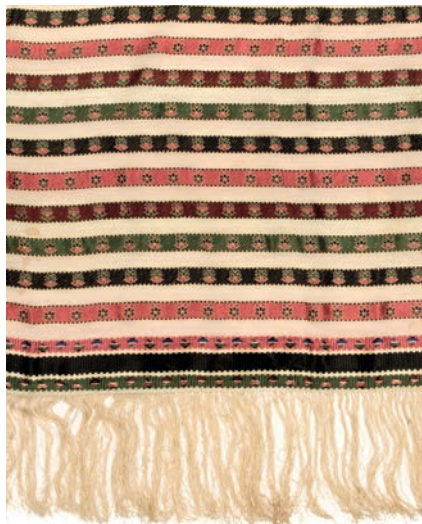
£100 - £150



302* **Shawl.** An embroidered Chinese shawl, late 19th/early 20th century, hand-embroidered overall in polychrome silk threads on a cream silk ground, with elaborate floral and foliate pattern incorporating exotic birds, some scattered light marks and tiny holes, occasional loose ends, wide cream silk hand-knotted macrame edging, dimensions excluding edging 150 x 150cm (1) £100 - £150



304* **Shawl.** An early Kashmir shawl, circa 1800, rectangular fine cream wool shawl, woven in red, blue, and green, with a band of 9 boteh to each end, the whole edged with a narrow border of palmettes, large boteh between leaf sprays at inner corners, polychrome border and fringe to short ends, some losses to fringing, hand-stitched to a backing of fine cream cotton, and some wear (mostly to blank centre) carefully consolidated with stitching, 130 x 308cm (1) £500 - £800



303* **Shawl.** A woven silk satin and gauze shawl, circa 1810-1820, shawl of green, black, brown, and pink silk satin stripes woven with repeating angular flower pattern, between cream gauze stripes, cream silk knotted fringe border, occasional light marks, 3 small holes to one corner, fringe slightly tangled in places, and several short sections missing, one 3cm section of hem replaced and with new fringe (knotted differently and slightly shorter), 159 x 155cm, fringe 15cm, together with 2 other items of ladies' clothing, comprising a pale gold silk bonnet, circa 1830-1840, hand-stitched and quilted, silk beginning to perish slightly at edges in places, lined with pale pink glazed linen (a few small marks), silk ties sometime replaced, crown approximately 21 x 16cm, plus a dark cream linen and lace collar, probably 18th century components and later construction, the linen hand-embroidered with a flower, berries, and leaves, in silks and metal threads, 18.5 x 32cm (3) £200 - £300



305* **Shawl.** A large Chinese shawl, late 19th century, cream silk shawl, hand-embroidered overall with elaborate pattern of sinuous flower and leaf stems, several pin holes to one edge, wide cream silk hand-knotted macrame edging (tangled in places), dimensions excluding edging, 133 x 130cm, together with:
Fans. A hand-painted fan, probably French, late 18th century, folding paper fan (stiffened and no longer easily closed), the front depicting a pastoral scene with young ladies and gentlemen, the reverse with a wooded landscape and a male figure carrying a long staff, rubbed, some marks and short splits, pierced and gilt decorated mother of pearl sticks (gilt tarnished), one stick detached from leaf, and front guard stick repaired, 22.5cm, together with a folding mourning fan (also stiffened and unable to close), circa 1830s, the hand-coloured engraved leaf depicting 2 young women and a young girl at a tomb, with a church and funeral procession in the background, the reverse depicting a moonlit scene with courting couple, gilt decorated mother of pearl sticks (gilt tarnished), leaf and sticks worn, with splits and repairs, 21.5cm (3) £100 - £150



306* **Shawl.** An early Kashmir shawl, circa 1800, *rectangular fine cream wool shawl, woven in red, blue, green, and yellow with a band of 8 boteh to each end, the whole edged with matching narrow floral border, fringed to short ends, worn with scattered holes (mostly to blank centre), 130 x 312cm*
(1) £300 - £500



308* **Shawls.** Two Norwich shawls, circa 1860-1880, *2 large printed shawls, 1 with dainty sprigged pattern in red, blue, green, and black, and wide border in similar tones (incorporating yellow) of botehs between a scrolling floral border and border of flower swags, on a cream ground edged with burgundy, some light toning, a few small holes, a number of careful darns, fringing to short ends defective in places, 248.5 x 182cm, the other with wide border of green, red, and pink botehs and foliate fronds, on a cream ground, a couple of areas of foxing, worn, with a number of tears and holes, and some stitched repairs, 242 x 171cm, both with Sotheby's stock label still attached*
Provenance: Castle Howard, Sotheby's, November 1991.
(2) £100 - £150



307* **Shawls.** A pair of Delhi shawl panels, mid-late 19th century, *a Delhi shawl made into 2 panels, hand-embroidered in polychrome silk threads on a fine cream net ground and backed with taupe silk, each panel with matching wide border at one end filled with floral and foliate motifs, and with narrow border of the same decoration along the other sides, worked in shades of green, pink, yellow, and cream, using satin stitch, stem stitch, french knots, chain stitch, and latticework, occasional small breaks in net (some repaired), and one panel with some marks in blank centre, but the threadwork generally bright and intact, dimensions of each panel approximately 50 x 127cm, together with 2 printed shawls, circa 1860-1880, one patterned in pink, green, and beige on a cream ground, some faint toning, much of fringing to short edges missing, the other polychrome on a black ground, several short tears and small holes, fringed edge to short sides missing in places, 165 x 312cm and 178 x 348cm respectively*
(4) £150 - £250





309* Shawl. A large Paisley shawl, mid 19th century, cream centred wool shawl with woven wide border of large botehs, flanked by narrow borders of small botehs, in red, blue, green, and yellow, fringed at short ends, scattered small holes, mostly in centre, with stitched paper label stamped with number '427' and inscribed in black ink 'No. 25 in Catalogue Paisley Museum Exhibition, 12th June 1905', 166 x 330cm

Paisley's Free Public Library and Museum opened in 1871, with the aim of providing local people with the means of self-improvement inspired by the ideals of the Scottish enlightenment. In 1905, the Museum held its first exhibition of Paisley shawls in recognition of the impact the textiles had had on the town's fortunes, and with the hope of further donations of shawls to enhance the collections. The exhibition, showcasing 650 shawls, attracted around 16,000 visitors over a 3 week period and 3,000 catalogues were sold; it was so popular the closing date had to be extended. Many contributors gifted their shawls to the museum permanently when the exhibition concluded. Much of the organization of the event, along with the writing of a commemorative volume, was undertaken by Matthew Blair, a former weaver and local historian. He thanked the many ladies who had attended, but also suggested that they should be helping to uphold the industry by wearing their shawls more in public. Indeed, one elderly lady was praised for attending in her white centred Paisley shawl, thereby becoming a "walking exhibit".

(1) £150 - £250



310* Shawl. A large cashmere French shawl, Paris: Biétry & Co., circa 1860, woven cashmere shawl, densely patterned with large central motif of vegetal forms in black, surrounded by large and small botehs, architectural motifs, and prolific floral and foliate decoration, predominantly in shades of red, brown, green, and yellow, short ends with 3mm fringe, woven with 'B M S Cie' at each corner, small loss to one corner, and another with some short tears, a few tiny edge holes, remains of blue-printed cream silk circular label 'Biétry Père Fils & Cie., Garanti Cashmire, Rue de Richelieu 102 Paris' stitched to reverse, 165 x 356cm

Entrepreneur Monsieur Laurent Biétry began exhibiting shawls in 1823 at industrial expositions. By the early 1850s, with 6 medals and the cross of the Légion d'Honneur under his belt, Biétry's name was made. His beautifully woven shawls became a symbol of wealth and elegance, sought after by the upper echelons of society, and he was even patronised by the Empress Eugénie, wife of Napoleon III. The gift of such a precious item was frequently given as a declaration of true love by a suitor, as satirised in a cartoon in *Le Charivari* in 1847 which mentions Biétry by name. (Therese Dolan, 'Fringe Benefits: Manet's Olympia and Her Shawl', *The Art Bulletin*, volume 97, number 4, 2015, pages 409-429)

(1) £300 - £400



Lot 311

311* Shawl. A Kashmir moon shawl, circa 1820, finely woven wool shawl, large central chevron-edged circle densely filled with small flower and leaf motifs, the main ground with small botehs within a lattice frame, large moon quadrants to corners repeating central design, scrolling palmette and leaf spray border (two different colourways), in shades of red, green, and blue, on a red ground, some wear, especially to edges, including loss to one corner, recently hand-stitched to a red cotton backing, with some holes and tears carefully consolidated, 160 x 146cm

(1) £400 - £600

20TH CENTURY PHOTOGRAPHY

Including the Collection of Dr Richard Sadler FRPS

WEDNESDAY 11 AUGUST 2021



Brandt (Bill, 1904-1983). An archive of 66 photographs of housing conditions in Birmingham and London, *commissioned by the Bournville Village Trust, c. 1939-1943, gelatin silver prints on fibre-based paper, printed by Richard Sadler, c. 1995, images 28 x 28.5cm, sheet sizes 40 x 30.5cm*

Part of the Photography Collection of Dr Richard Sadler FRPS (1927-2020)

Estimate £1,000-1,500

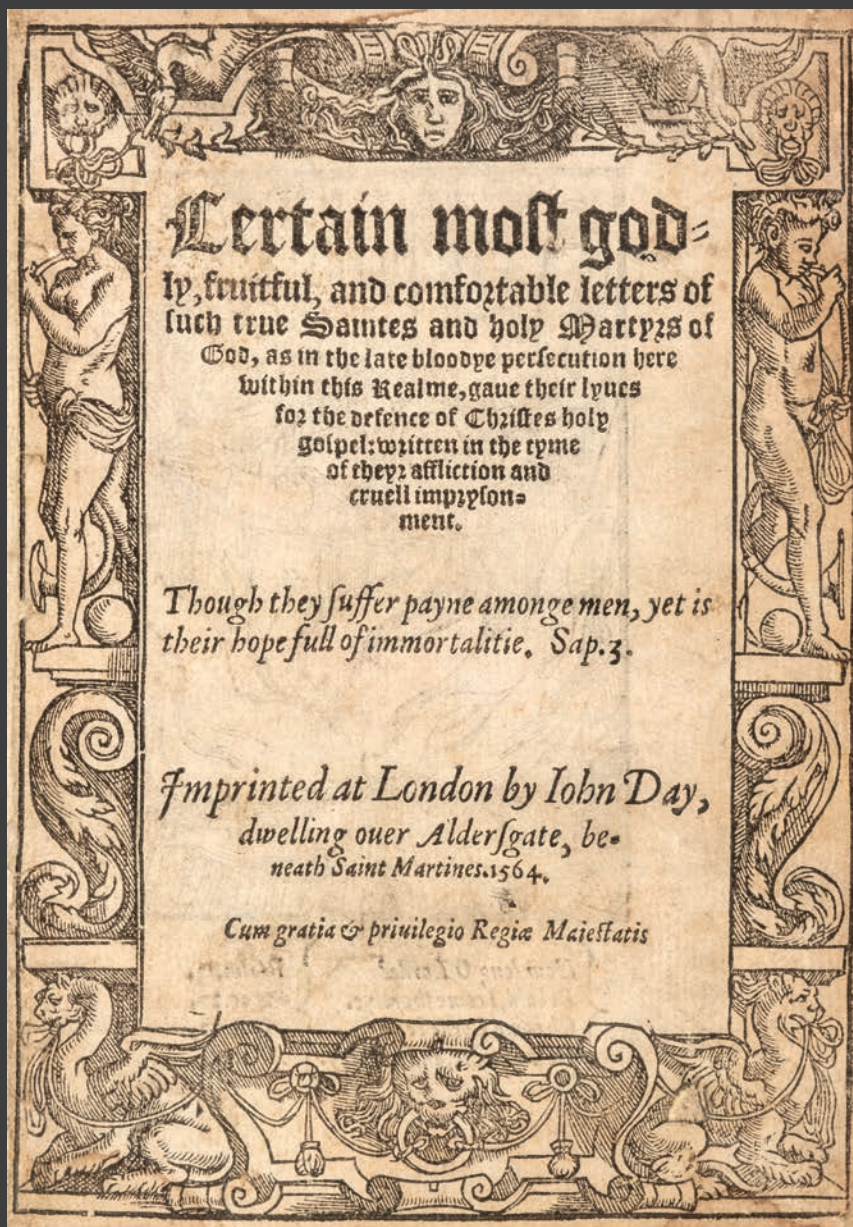
For further information, or to consign, please contact Chris Albury

chris@dominicwinter.co.uk

01285 860006

EARLY PRINTED BOOKS & MANUSCRIPTS ENGLISH LITERATURE & SCIENCE

WEDNESDAY & THURSDAY 8/9 SEPTEMBER 2021



Miles Coverdale. Certain most godly, fruitful, and comfortable letters of such true Saintes and holy Martyrs of God, as in the late bloodye persecution here within this Realme, gaue their lyues for the defence of Christes holy gospel: written in the tyme of theyr affliction and cruell imprysonment, Imprinted at London by John Day, 1564.

Estimate £2,000-3,000

For further information or to consign, please contact Colin Meays or Joel Chandler

colin@dominicwinter.co.uk

joel@dominicwinter.co.uk

01285 860006

INFORMATION FOR BUYERS

AFTER THE AUCTION

Online Results: If you weren't present or able to follow the auction live, you can find results for the sale on our website shortly after the sale has ended.

Payment: The price you pay is the amount at which the auctioneer's hammer falls (the hammer price), plus a buyer's premium (a percentage of the final hammer price) and vat where applicable. You will be issued with an invoice made out to the name and address provided on your registration form.

Please note successful bids made via live bidding cannot be invoiced or paid for until the day after an auction. A live bidding fee of **3% + VAT (Dominic Winter / Invaluable) or 4.95% + VAT (the-saleroom)** will be added to your invoice.

METHODS OF PAYMENT

Cheque: Cheques will only be accepted on the day of the sale by prior arrangement (please contact our office for further information). Cheques by post will be accepted but a period of 5 working days will be required for the cheque to clear before purchases can be collected or posted.

Cash: Payments can be made at the Cashier's Office, either during or after the sale.

Debit Card: There is no additional charge for purchases made with debit cards in the UK.

Credit Cards: We accept Visa and Mastercard. It is advisable to let your card provider know in advance if you are intending to purchase. This reduces the time needed to obtain authorisation when the payment is made.

Bank Transfer: All transfers must state the relevant invoice number. If transferring from a foreign currency, the amount we receive must be the total due after the currency conversion and the deduction of any bank charges.

Note to Overseas Clients: All payments must be made by bank transfer only. No card payments will be accepted unless by special prior arrangements with the auctioneers.

Collection/Postage/Delivery: If you attend the auction in person and are successful in your bid, you are free to collect your item once payment has been made.

Successful commission or live bids will be invoiced to you the day after the sale. When it is possible for our in-house packing department to send your purchase(s), a charge for postage/packing/insurance will be included in your invoice. Where it is not possible for our in-house packing department to send your item you will be required to make your own arrangements or to contact Mailboxes etc (tel: 01793 525009) or Pack and Send (tel: 01635 887237) who may be able to help.

We provide a monthly delivery service to Central London, usually on Wednesday of the week following an auction. Payment must be received before this option can be requested. A charge will be added to your invoice for this service.

ARTIST'S RESALE RIGHT LAW ("DROIT DE SUITE")

Lots marked with **AR** next to the lot number may be subject to Droit de Suite.

Droit de Suite is payable on the hammer price of any artwork sold in the lifetime of the artist, or within 70 years of the artist's death. The buyer agrees to pay Dominic Winter Auctioneers Ltd. an amount equal to the resale royalty and we will pay such amount to the artist's collecting agent. Resale royalty applies where the Hammer price is 1,000 Euros or more and the amount cannot be more than 12,500 Euros per lot.

The amount is calculated as follows:

Royalty For the Portion of the Hammer Price (in Euros)

4.00% up to 50,000

3.00% between 50,000.01 and 200,000

1.00% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

Invoices will, as usual, be issued in Pounds Sterling. For the purposes of calculating the resale royalty the Pounds Sterling/Euro rate of exchange will be the European Central Bank reference rate on the day of the sale.

Please refer to the DACS website www.dacs.org.uk and the Artists' Collecting Society website www.artistscollectingsociety.org for further details.

CONDITIONS OF SALE AND BUSINESS

1. The Seller warrants to the Auctioneer and the buyer that he is the true owner or is properly authorised to sell the property by the true owner and is able to transfer good and marketable title to the property free from any third party claims.
2. (a) The highest bidder to be the buyer. If during the auction the Auctioneer considers that a dispute has arisen he has absolute authority to settle it or re-offer the lot. The Auctioneer may at his sole discretion determine the advance of bidding or refuse a bid, divide any lot, combine any two or more lots or withdraw any lot without prior notice.
(b) Where goods are bought at auction by a buyer who has entered into an agreement with another or others that the other or others (or some of them) shall abstain from bidding for the goods and the buyer or other party or one of the other parties is a dealer (as defined in the Auction Biddings Agreement Act 1927) the buyer warrants that the goods are bought bona fide on joint account.
3. The buyer shall pay the price at which a lot is knocked down by the Auctioneer to the buyer ("the hammer price") together with a premium of 20% of the hammer price. Where the lot is marked by an asterisk the premium will be subject to VAT at 20% which under the Auctioneer's Margin Scheme will form part of the buyer's premium on our invoice and will not be separately identified (the premium added to the hammer price will hereafter collectively be referred to as "the total sum due"). By making any bid the buyer acknowledges that his attention has been drawn to the fact that on the sale of any lot the Auctioneer will receive from the seller commission at its usual rates in addition to the said premium of 20% and assents to the Auctioneer receiving the said commission.
4. (a) The buyer shall forthwith upon the purchase give in his name and permanent address and pay to the Auctioneer immediately after the conclusion of the auction the total sum due.
(b) The buyer may be required to pay down during the course of the sale the whole or any part of the total sum due, and if he fails to do so after such request the lot or lots may at the Auctioneer's absolute discretion be put up again and resold immediately.
(c) The buyer shall at his own expense take away any lot or lots purchased no later than five working days after the auction day.
(d) The Auctioneer may at his own discretion agree credit terms with a buyer and extend the time limits for collection in special cases but otherwise payment shall be deemed to have been made only after the Auctioneer has received cash or a sterling banker's draft or the buyer's cheque has been cleared.
5. (a) If the buyer fails to pay for or take away any lot or lots pursuant to clause 4 or breaches any other condition of that clause the Auctioneer as agent for the seller shall be entitled after consultation with the seller to exercise one or other of the following rights:
(i) Rescind the sale of that or any other lots sold to the buyer who defaults and re-sell the lot or lots whereupon the defaulting buyer shall pay to the Auctioneer any shortfall between the proceeds of that sale after deduction of costs of re-sale and the total sum due. Any surplus shall belong to the seller.
(ii) Proceed for damages for breach of contract.
(b) Without prejudice to the Auctioneer's rights hereunder if any lots or lots are not collected within five days or such longer period as the Auctioneer may have agreed otherwise, the Auctioneer may charge the buyer a storage charge of £1.00 + VAT at the current rate per lot per day.
(c) Ownership of the lot purchased shall not pass to the buyer until he has paid to the Auctioneer the total sum due.
6. (a) The seller shall be entitled to place a reserve on any lot and the Auctioneer shall have the right to bid on behalf of the seller for any lot on which a reserve has been placed. A seller may not bid on any lot on which a reserve has been placed.
(b) Where any lot fails to sell, the Auctioneer shall notify the seller accordingly. The seller shall make arrangements either to re-offer the lot for sale or to collect the lot and may be asked to pay a commission not exceeding 50% of the selling commission and any special expenses incurred in cataloguing the lot.
(c) If such arrangements are not made within seven days of the notification the Auctioneer is empowered to sell the lot by auction or by private treaty at not less than the reserve price and to receive from the seller the normal selling commission and special expenses.
7. Any representation or statement by the Auctioneer in any catalogue, brochure or advertisement of forthcoming sales as to authorship, attribution, genuineness, origin, date, age, provenance, condition or estimated selling price is a statement of opinion only. Every person interested should exercise and rely on his own judgement as to such matters and neither the Auctioneer nor his servants or agents are responsible for the correctness of such opinions. No warranty whatsoever is given by the Auctioneer or the seller in respect of any lot and any express or implied warranties are hereby excluded.
8. (a) Notwithstanding any other terms of these conditions, if within fourteen days of the sale the Auctioneer has received from the buyer of any lot notice in writing that in his view the lot is a deliberate forgery and within fourteen days after such notification the buyer returns the same to the Auctioneer in the same condition as at the time of the sale and satisfies the Auctioneer that considered in the light of the entry in the catalogue the lot is a deliberate forgery then the sale of the lot will be rescinded and the purchase price of the same refunded. "A deliberate forgery" means a lot made with intention to deceive.
(b) A buyer's claim under this condition shall be limited to any amount paid to the Auctioneer for the lot and for the purpose of this condition the buyer shall be the person to whom the original invoice was made out by the Auctioneer.
9. Lots may be removed during the sale after full settlement in accordance with 4(d) hereof.
10. All goods delivered to the Auctioneer's premises will be deemed to be delivered for sale by auction unless otherwise stated in writing and will be catalogued and sold at the Auctioneer's discretion and accepted by the Auctioneer subject to all these conditions. In the case of miscellaneous books, the Auctioneer reserves the right to extract and dispose of books that, in the opinion of the Auctioneer at his absolute discretion, have no saleable value and, therefore, might detract from the saleability of the rest of the lot and the Auctioneer shall incur no liability to the seller, in respect of the books disposed of. By delivering the goods to the Auctioneer for inclusion in his auction sales each seller acknowledges that he/she accepts and agrees to all the conditions.
11. (a) Unless otherwise instructed in writing all goods on the Auctioneer's premises and in their custody will be held insured against the risks of fire, burglary, water damage and accidental breakage or damage. The value of the goods so covered will be the hammer price, or in the case of unsold lots the lower estimate, or in the case of loss or damage prior to the sale that which the specialised staff of the Auctioneer shall in their absolute discretion estimate to be the auction value of such goods.
(b) The Auctioneer shall not be responsible for damage to or the loss, theft, or destruction of any goods not so insured because of the owner's written instructions.
12. The Auctioneer shall remit the proceeds of the sale to the seller thirty days after the day of the auction provided that the Auctioneer has received the total sum due from the buyer. In all other cases the Auctioneer will remit the proceeds of the sale to the seller within seven days of the receipt by the Auctioneer of the total sum due. The Auctioneer will not be deemed to have received the total sum due until after any cheque delivered by the buyer has been cleared. In the event of the Auctioneer exercising his right to rescind the sale his obligation to the seller hereunder lapses.
13. In the case of the seller withdrawing instructions to the Auctioneer to sell any lot or lots, the Auctioneer may charge a fee of 12.5% of the Auctioneer's middle estimate of the auction price of the lot withdrawn together with Value Added Tax thereon and any expenses incurred in respect of the lot or lots.
14. The Auctioneer's current standard notices and information (i.e. Collation and Amendments) will apply to any contract with the Auctioneer as if incorporated herein.
15. These conditions shall be governed by and construed in accordance with English Law.

OLD MASTER PAINTINGS AND DRAWINGS

WEDNESDAY 13 OCTOBER 2021



Circle of Guido Reni (1575-1642), *A Study of a Youth's Head, with a Study of a Hand Palm Upraised recto; and A Study of a Hand* (3 drawings, in black and sanguine chalks heightened with white on 2 sheets of grey-green laid paper), 294 x 197mm and 291 x 178mm respectively.

Estimate £3,000-4,000

For more information or to consign, please contact Nathan Winter or Natasha Broad

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01285 860006

