

ROBERT KIME

THE PERSONAL COLLECTION

VOLUME II

THURSDAY 5 & FRIDAY 6 OCTOBER 2023

DREWEATTS

EST. 1759





ROBERT KIME

THE PERSONAL COLLECTION

WEDNESDAY 4 OCTOBER 2023 | 10.30AM | WARWICK SQUARE, LONDON (LOTS 1-399)

THURSDAY 5 OCTOBER 2023 | 10.30AM | LA GONETTE, FRANCE (LOTS 400-746)

FRIDAY 6 OCTOBER 2023 | 10.30AM | (LOTS 747-918)

VIEWING IN LONDON (HIGHLIGHTS)

Friday 8 September: 10am-4pm
Saturday 9 September: 10am-3pm
Sunday 10 September: 10am-3pm
Monday 11 September: 10am-4pm
Tuesday 12 September: 10am-4pm
Wednesday 13 September: 10am-4pm
Thursday 14 September: 10am-4pm

VIEWING IN NEWBURY

Saturday 30 September: 10am-3pm
Sunday 1 October: 10am-3pm
Monday 2 October: 10am-4pm
Tuesday 3 October: 10am-4pm
Wednesday 4 October: 8.30am - onwards
Thursday 5 October: 8.30am - onwards
Friday 6 October: 8.30am - onwards

ENQUIRIES & CONDITION REPORTS

housesales@dreweatts.com

Front cover image: © Tessa Traeger
Throughout: flowers by Hannah Kime

NEWBURY
Donnington Priory, RG14 2JE
+44 (0) 1635 553 553

LONDON
16 Pall Mall, SW1Y 5LU
+44 (0) 20 7839 8880
info@dreweatts.com
dreweatts.com

DREWEATTS
EST. 1759

A GUIDE FOR BUYERS

SPECIALISTS FOR THIS AUCTION

REGISTRATION AND BIDDING

We advise bidders to register at least 48 hours in advance of the auction as we will need to complete Know Your Client checks on all registrants. We allow commission (or absentee bids), telephone bids, live online bidding, and in person bidding. More information is available in our Terms of Sale at the back of this catalogue, and on our website.

BUYER'S PREMIUM

26% of hammer price up to £20,000 (31.2% including VAT), plus

25% of hammer price from £20,001 up to £500,000 (30% including VAT), plus

20% of hammer price from £500,001 up to £1,000,000 (30% including VAT), plus

12.5% of hammer price in excess of £1,000,000 (15% including VAT)

ADDITIONAL CHARGES AND SYMBOLS

λ - Indicates that this lot may be subject to Droit de Suite (Artist Resale Right) royalty charges.

Y - Indicates that this lot may be subject to CITES regulations when exported.

† - Indicates that VAT is payable by the purchaser at the standard rate of 20% on the hammer price as well as being charged on the buyers' premium.

θ - Indicates that the lot is a zero rated item and therefore subject to buyer's premium of 26% exclusive of VAT (0% VAT).

‡ - Indicates that the lot is being sold whilst subject to temporary importation and that VAT is due at the reduced rate (5%).

Ω - Indicates that the lot has been imported from outside the UK and is liable to the standard rate of Import VAT currently 20% on the hammer price.

β - Indicates that the lot is offered in Bond. This applies to wine. Bidding will be at duty paid prices other than for those lots marked 'IN BOND/β'.

PAYMENT

If you are successful, you will receive an invoice to your registered email address, which will include detailed payment and collection information. If you wish to see this in advance, please visit our website. Items must be paid for in full and Know Your Client checks must be complete before we can release any purchases, first time buyers may also be subject to restrictions on the methods of payment we can accept. Please confirm this with the saleroom prior to collection.

COLLECTIONS, SHIPPING AND STORAGE

Unless otherwise stated below, purchases are available for collection from Dreweatts Donnington Priory salerooms from Monday to Friday (9am-5pm) by appointment only. If you wish to have items shipped to you, please see a list of suggested shippers on our website.

Garden items and smaller objects: items will remain at Donnington Priory, but please check when booking your collection.

Large items (furniture, mirrors, large works of art, carpets and rugs): items will be removed to commercial storage at Sackville-West Moving & Storing (Andover SP10 3SA) on Wednesday 11 October (from noon) and will be available for collection from Monday 16 October onwards. Storage charges will apply from Monday 16 October: £20 (plus VAT) per lot plus £3 (plus VAT) per lot per day. Sackville-West Moving & Storing will provide an additional week's free storage if they are instructed by the purchaser to deliver to them. For large consignments there may be additional charges. These charges will be the sole liability of the purchaser and will be billed directly to them by Sackville-West Moving & Storing. On payment of all sales and storage costs, items will be available for collection by appointment from Sackville-West Moving & Storing.

CONDITIONS OF SALE

Any registration to bid is subject to acceptance of our Auction Terms and Conditions and Privacy Policy. Both are available on our website.

CONDITIONS OF ITEMS

Buyers must satisfy themselves to the condition of any item prior to bidding. Detailed condition reports and additional images are available upon request.

EXPORT OF ITEMS

If you intend to export goods out of the UK, we ask you to satisfy yourself as to whether there is prohibition on exporting goods of that character e.g. if the goods contain prohibited materials such as ivory or they require an Export Licence on the grounds of exceeding a specific age and/ or monetary value threshold as set by the Export Licensing Unit. We are happy to make the submission of necessary applications on behalf of our buyers, but we will charge for this service only to cover the costs of our time.

GLOSSARY OF TERMS

Where relevant, for example Picture auctions or Clocks auctions, a glossary of cataloguing terms will be available in the printed catalogues as well as on our website.



Joe Robinson
Head of House Sales and Private Collections (Head of Sale)



Eloise Kerr-Smiley
Administrator



Emma Terry
Head of Valuations



Silas Currie Leigh-Wood
Sculpture and Works of Art



Elaine Binning MRICS
Furniture and Works of Art



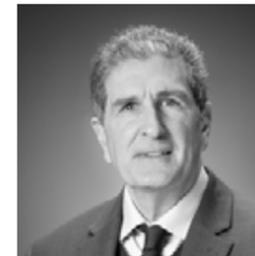
Ben Brown MRICS
Furniture and Rugs



Ashley Mathews MRICS FLS
Furniture and Textiles



Geoffrey Stafford Charles MRICS
Ceramics and Glass



Mark Newstead (consultant)
Chinese and Asian Art



Dr Yingwen Tao
Chinese and Asian Art



James Nicholson FGA DGA
Silver and Jewellery



Lucy Darlington MRICS
Old Master Pictures



Brandon Lindberg
Old Master Pictures



Jennie Fisher
Modern and Contemporary Art



Will Porter
Modern and Contemporary Art



Francesca Witham
Modern and Contemporary Art



ROBERT KIME

THE PERSONAL COLLECTION

VOLUME II





MEMORIES OF MY FATHER

BY
TOM KIME

As an avid gatherer, Dad was extremely supportive of us, building our early collections and fuelling our interests. Birthday and Christmas presents contained extraordinary finds from dusty country house box rooms; obscure wonders that were never on your wish list. However, once you had it, you realised it was brilliant and exactly what you wanted. I remember one year, there was a rusty English civil war breastplate, and a cannon ball in the heel of my Christmas stocking, instead of a tangerine.

We spent many treasured school holidays in Cork, on the West coast of Ireland, during which Dad would look for anything that caught his eye. From painted furniture to muddy horses, fresh oysters and Ancient stone circles. On sighting a few clapped out caravans, a piebald horse, and various pieces of furniture beside the road, we would have to pull over and Dad was out of the car and on the hunt. On one such occasion, when asked about the price of a kitchen dresser the 'lead negotiator' said without a beat "A thousand pound". Dad bought the dresser, a kitchen table and chairs and it was delivered on the back of a flat-bed truck the next day for about four hundred in used notes. The trading and the deal, whether in Ireland or the Middle East, were as exciting to him as the find itself.

In France it was the hunt for stone fireplaces in the Brocante markets and Lavender honey from roadside beehives that connected him. The Brocantes are treasure troves where unassuming finds like garden chairs, rustic farmhouse furniture and flowerpots could be procured. The tradition of giving a new life to old architectural elements is extremely well run in France and it is by this same transition that Dad would frequently stop the car to peruse dusty yard stacked with tiles, and marble slabs.

It was, in fact, one of these yards where the magical floating stone staircase in the main hall at La Gonette was unearthed as well as all the floors.

A desire to explore, fused with a close friendship with the ancients, led to long walks across damp Irish countryside to find Neolithic standing stones. Stonehenge and Avebury were also particular favourites. In France he looked for abandoned chapels or Roman pillars, but was also similarly curious about a Lavender still or some goat's cheese wrapped in chestnut leaves.

Every childhood spring, we visited the Medieval meadows at Cricklade, to admire the fritillaries. Dad's love of nature was indeed one of his deepest pleasures, and inspired many of his fabrics. Snow drops or great branches of honey suckle, and autumn hedgerow berries. His, wild flower meadows came from the seed mix called "Farmer's Nightmare" given by one of his earliest friends and supporters, Miriam Rothschild. At Gonette, the trees were full of mistletoe and he would stop to listen with amazement to the nightingale in the Garden.

Gonette was a house for easy entertaining and good food. The space seemed to encourage even non-cooks to want to participate. With plenty of platters from local potters and numerous shady or sunny spots to sit, it lent itself to many memorable meals.

Dad's passion for his subject, led him to give enthusiastic support to the craftsmen and artists whose work he admired. Artists such as William Crozier in Ireland, Melita Denaro, and Pierre Humbert in Provence were friends and much of their work is represented in this collection. It was this same passion and Dad's infectious curiosity for all things that gave us our love of art, art history and design. It's something I appreciate so much now.



MY MENTOR

BY
ORLANDO ATTY

Robert used to come into the shop at Museum Street, pick up the new sale catalogues that piled up each day on my desk, sit down in a chair and start making plans about what he might buy. But one day, about eight years ago, he came in, handed me a catalogue and said, "You do it". To be honest, I can't even remember which sale it was. But being asked to select what I liked, what I thought we might buy, to sell (or to keep), is something I remember very clearly. I sat down and began to turn the pages. A bit self-consciously at first I am sure, but I suppose I found a rhythm, marking various things that I liked, that appealed to me, that drew an interest. When I had finished, I handed the catalogue back to him. He opened it, read through my markings and said in his quiet unassuming way, "Well done". I felt a mixture of relief and also of being somehow in sync, of getting it. Realising that, amongst all else, Robert had been (and would continue to be) a teacher. If you asked him the right questions, he gave you the right answers. They were lessons by way of explanation and built a trust to discover.

After that 'test', I suppose, we began to regularly shop together. Our trips to Turkey to shop for rugs and textiles were intense, dynamic adventures. Just a couple of days long, we visited unusual places, met unique people, witnessed incredible craft and colour in the place where East meets West. Robert was always learning too; asking interesting questions of the dealers and the people we met on each journey.

Robert always found the history, the story and the journey of how the object came to be, of particular note. How all things travelled an interconnected path was evidenced too in his collections and work with document textiles, many of which continue to influence and inspire us today.

Robert's decorating clients were the recipients of his explanations as well. When Robert was doing up South Wraxall Manor for Gela and John Taylor, Gela became particularly interested in rugs. Robert suggested books and catalogues for her to read and she became a client

who learnt and who knew what she was looking for as they shopped. The highest praise.

Robert spoke to us of balance too. He very naturally put something very good next to something less good. He said they "helped" one another.

This approach has become something so associated with Robert and so deeply embedded in how we worked together. But it was also a leap of the mind. He was constantly assessing what he was looking at, what he knew, and importantly, what he did not know, but might be keen to know more about. Robert's approach to shopping for objects was very much built around finding these interesting things amongst, often, many that he found less interesting. We would speedrace fairs; his eye was that quick. We'd stop each other, to discuss this or that, but there was no dawdling. He'd buy what he'd have in his own house, always, and we never wavered in that. He believed and taught us that coming into the shop should feel like being in a house, full of fascinating and wonderful things and with simple well-made things too.

Everything has a place and a story. This sale, representing a lifetime of collecting, is made up of individual places each with their own stories and meaning to Robert. But they also represent, en masse, his belief in how a room was created. Sometimes he would buy something and it would spend a bit of time at his house, before he brought it to the shop to be sold. Sometimes he might sell something directly from his sitting room. Robert believed that he might buy something, sell it and then buy it back again.

But he had a long view too. Things he would never sell as they moved with him, from house to house and from room to room. They'll go now too, off to new homes with his story of genuine passion and interest in them attached. And we'll go on too, with all he taught us and explained to us and helped us to understand. But he leaves us, maybe with his greatest gift, an enthusiasm for the things around us, and the things still to find.

RECOLLECTIONS

Meeting Robert was for me always an adventure. First in the Lake District, which was his wife Helen's home country: there I came to know, over a long Easter weekend, the essence of Robert. I saw his acute observation of nature, the perfect arrangement of flowers and his profound affection for inanimate objects which brought them alive to those with him. This Cherubino-like figure turned out, over the next thirty years, to be in possession of gifts different from any other person.

Robert was incapable of explaining his work. This work was, as with every great artist, a reflection of himself. The many interviews he gave, contained no clue of his method, since there was no method. He wrote no instructions, and could not read his own writing. His teaching was to encourage disciples to follow his lead. Much of his character could be gleaned when he told me, not how to do it but, where his gift came from: he boasted of nothing but his mother's eye and the influence of her mother's furniture.

Men and women of discernment trusted him in the exercise of his genius. In his dealings with clients, he had no ulterior motive, only to provide for them what they had not known they wanted. It was the same with his and Helen's hospitality: we received gratefully what entirely suited.

If I endeavour now to remember him clearly, I think of his rooms in Docker Nook, Museum Street, the Old Village Hall and our many travels together. He loved to share his enthusiasm, his favourite spots, waterfalls, views, mounds of stone, stone circles, protestant graveyards in Ireland. Discovering new things together, however, was for him particularly enchanting – on St Stephen's Day, in Seville we discovered a house that had been a Jewish synagogue, a Moorish household and a church: he loved that co-existence.

At the continental fairs, with Min Hogg and I helplessly blundering alongside to assist, he was all speed and sureness in acquisition; and it is this wonderfully exceptional and memorable collection over decades that is in this Sale. *Alastair Langlands*

How Robert would have loved this Sale! The archaeologist in him was always excited and intrigued by the Country House Auction. He was fascinated by possessions that had been with one family perhaps for generations.

Not so many decades ago, Christie's and Sotheby and Co. were bringing to the art market at least two Country House Sales a year.

I remember sitting with Robert amidst a pile of auction catalogues, most of which he dismissed: not so the House Sale. Robert would quickly glance through the pages, then pass the catalogue to me. I would look and then he would ask me what I liked.

The family history was always his starting point and he scoured the contents with that in mind. If something, or someone in the case of portraiture, had an interesting family association, this was added to his wish list.

If we agreed to travel to an auction, it was generally a 'there-and-back' one day adventure, be it Devon or Dumfries.

I would get to Robert's house early. His wife, Helen, would be seated in the breakfast room, perhaps reading a newspaper. Robert would be impatient to set off armed with the catalogue in hand. We would view the house contents together, then split up to take an independent view. Even though Robert was viewing for himself; looking for showroom stock; searching on

behalf of clients and those of his friends whom he thought might be charmed by a 'souvenir' of the Sale, he was always quicker than me. He had the advantage of a more intuitive eye and he, therefore, awaited my return with a degree of impatience.

During the return journey, animated discussion about the contents would ensue: the layout of rooms and gardens; how interesting was the clutter in the attic or the cellars; and Robert would always enlarge on the family history: "Of course, you know that by the time Kent had finished the design, the 'Second Earl' who had inherited, lost the Estate in a card game ..." Then, as if ice skating, Robert would glide into what he was going to bid on: catalogue page corners would be turned down, a ring drawn around the chosen lot number and those numbers copied on to the catalogue title page for ease of future reference.

On the day of the Sale, I might be dispatched to execute bids. I very soon realised that when Robert called something a "must have" it might mean exceeding his top bid, sometimes by many thousands of pounds! Before you, within the pages of this catalogue, lie Robert's "must haves". A lifetime of collecting pieces chosen with skill, affection, intellect and a rare and profound knowledge. I hope that you can find and acquire some of these "must haves" and thereby experience that sense of Robert's unique qualities and presence. *A.T.*



DAY TWO
LOTS 400-746



THE STAIRCASE HALL
LOTS 400-430





400
A ROMANESQUE CARVED
CORNER CAPITAL
 IN THE 13TH CENTURY MANNER
 Possibly Istrian stone, carved with foliage
 and 'pelican in piety', traces of plaster
 55cm wide, 45cm high, 39cm deep

£800-1,200

400

401
A RATTAN ARMCHAIR
 EARLY 20TH CENTURY
 With leaf woven fabric upholstered back and sides,
 the seat cushion with geometric cross stitch cloth
 108cm high, 66cm wide, 76cm deep

Together with a pine and red-painted cricket table
 first half 19th century
 76cm high, 59.5cm diameter

£300-500



401

402 Y
TWO GIANT CLAM SHELLS
(TRIDACNA GIGAS)
 Comprising two half shell sides
 77cm and 65cm wide

£800-1,200



402



403
A CHARLES I NEEDLEWORK PICTURE
EMBLEMATIC OF FIDELITY
 CIRCA 1641
 Woven in coloured silks on cream ground
 with French knot patterning, central girl
 and her dog surrounded by animals and
 birds including a kingfisher, Royal lion and
 leopard, squirrel, manor house beyond with
 mica windows and the sun beyond
 panel 24.5 x 35cm, frame 28 x 38cm

Provenance:
 Simon Sainsbury, Esq., Christie's London,
 18 June 2006, lot 219, where purchased
 by Robert Kime

Labelled to the reverse with a brief
 description in ink, together with an older
 printed label: 'Opus Domina nobili Strafford
 acu pictun, cui maritus vir illustrissimus AD
 1641 Carolo I Rege ultimo supplicio affectus
 est.' (This Strafford work was made with
 a needle by a noble lady, for whom an
 illustrious married man paid the ultimate
 price in the year A.D 1641 under King
 Charles I)

£2,000-3,000

403

404
A PAIR OF CARVED POPLAR
GILTWOOD TORCHERS
 ITALIAN OR GERMAN, MID 18TH
 CENTURY
 149cm high, 67cm wide

Provenance:
 The Davenport Family, Capesthorne Hall
 Until sold, Christie's, London, The Gyrn
 Castle House Sale (and other properties),
 17 July 2006, lot 903, where purchased
 by Robert Kime

A near identical pair of giltwood torchères
 was formerly at Blair Drummond House,
 Perthshire, sold Lyon & Turnbull, 2 May
 2018, lot 487

£1,000-1,500



404

“The process of co-creating a line of fabrics with Robert was fascinating. He had a unique instinct about how to ensure that the design was a new, living document with its roots in the past.”

GISELLA MILNE-WATSON



405

405
A CARVED WOOD AND ANTLER
MOUNTED HUNTING TROPHY
NORTH GERMAN, LATE 19TH CENTURY
10 point antlers
65cm wide, 73cm high, 37cm protuberance

£400-600

406
A WALNUT LIBRARY TABLE
ITALIAN, LATE 16TH/EARLY 17TH
CENTURY AND LATER
The carved arcaded stretcher with
Corinthian capitals and turned columns
80cm high, 283cm, 150cm deep

£4,000-6,000



406

407
A CAIRENE RUG
OTTOMAN EGYPT, 16TH/17TH CENTURY
Approximately 277 x 213cm

The Ottomans conquered Mamluk Egypt in 1517 and their influence on art can be seen in the design of this rug, with its curvilinear arrangement of palmettes and vines. In contrast the earlier rugs from Mamluk Cairo were characterised by a more angular geometry, but rendered in similar colours to the present lot.

For related examples at auction, see:
Christie's, New York, 13 December 2000, lot 14
Sotheby's, London, 7 November 2017, lot 56

£2,000-4,000

407





“Robert was a teacher, the King of atmosphere who had an appreciation for what humans can achieve at their very best, he was a part of a quiet community that’s actually producing these beautiful things.”

LIZ ELLIOT



408

408
A CIZHOU POTTERY VASE
CHINESE, MING DYNASTY
With removable lamp fitting and
a woven silk shade
71cm high overall

Together with a Chinese glazed pottery vase
late 19th century
with a papyrus shade
85.5cm high overall

£600-1,000

409
A GEORGE III MAHOGANY, BEECH AND
LEATHER SIDE CHAIR
CIRCA 1760
92cm high, 58cm wide, 65cm deep

Provenance:
The Barons Mostyn, Mostyn Hall
Until sold, The Gyrn Castle House Sale (and
other properties), 17 July 2006, lot 637, where
purchased by Robert Kime

£200-400



409



410

410
AN OAK COFFER
LATE 16TH/EARLY 17TH CENTURY
Carved with linenfold panels to the
front and sides, with wrought iron
handles
78cm high, 172cm wide, 65cm deep

£1,000-1,500



411

411
A CAUCASIAN DRAGON FRAGMENTARY
CARPET
 17TH CENTURY
 Approximately 362 x 267cm

This large and early fragmentary rug represents the village carpet-weaving tradition of the Caucasus that was contemporaneous with court production in Ottoman Turkey and Safavid Iran. While rugs produced in royal workshops had flowing, floral patterns, those from provincial weaving areas such as the southern Caucasus retained a strongly geometric character. The motif of highly stylised dragons, which are depicted here, gave the name "Dragon Carpet" to this type of rug which was produced in Trans-Caucasia.

The design of 'Dragon' carpets consists of a field pattern composed of pointed, serrated leaves forming intersecting lozenges, which alternately contain palmettes and dragons or stylized animal figures. The most archaic of the 'Dragon' carpets include dragon motifs with birds and running animals relatively naturalistically drawn and either alone or in confronting pairs facing a tree. The Graf carpet, originally found in a Damascene mosque, now in the Islamisches Museum, Berlin, is thought to be the oldest example of this type, see Serare Yetkin, *Early Caucasian Carpets in Turkey*, Vol. II, London, 1978, p. 8, fig. 118. Animals in combat, and dragons less frequently, were popular motifs in late sixteenth and early seventeenth-century Persian courtly carpets and it is probable that

Caucasian 'Dragon' carpets were modelled on these refined prototypes.

For related examples at auction, see: Christie's, London, 31 March 2022, lot 187 Christie's, London, 27 April 2017, lot 217 Sotheby's, London, 10 June 2020, lot 270

See also: The Metropolitan Museum of Art, NYC, Accession No: 22.100.122 The Gulbenkian Museum, Lisbon (Inv. T96)

£20,000-30,000

412
A PAIR OF ANATOLIAN WOOL
STRIP CURTAINS
 20TH CENTURY

Unlined, each with pleated upper edge and fringed lower edges
 each panel approximately 327cm long, 275cm wide

Please note the curtain pole is not included in this lot
 For a fuller image of this lot please see our website

£800-1,200



413

A MONUMENTAL PAIR OF 'IRISH ELK' OR GIANT DEER ANTLERS (MEGALOCEROS GIGANTEUS) IN PART PLEISTOCENE PERIOD, CIRCA 10,500BC TO 8,000BC, AND LATER

With fourteen points, central skull mounted on backplate, painted surface
 approximately 347cm wide, 128cm high overall

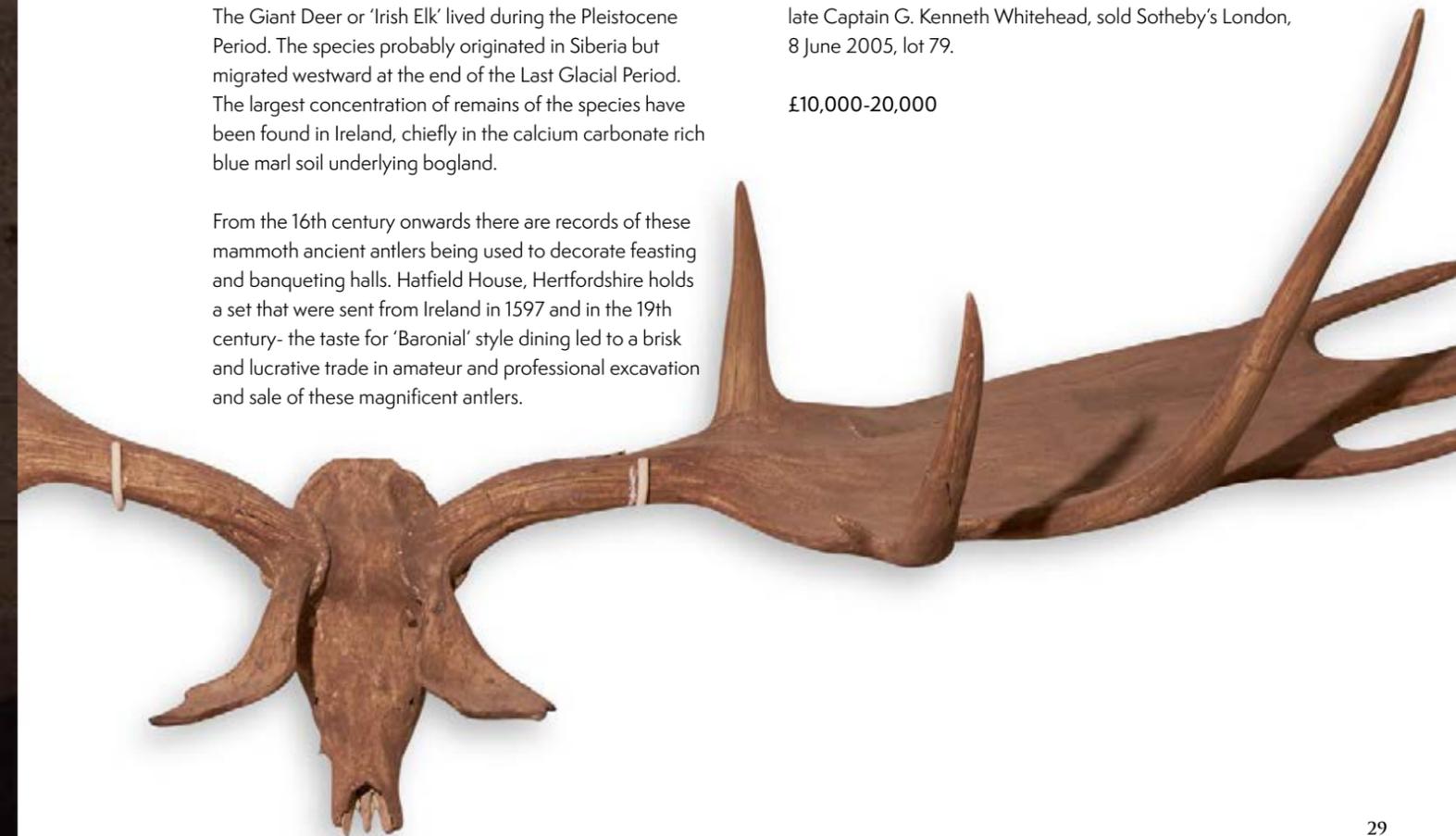
The Giant Deer or 'Irish Elk' lived during the Pleistocene Period. The species probably originated in Siberia but migrated westward at the end of the Last Glacial Period. The largest concentration of remains of the species have been found in Ireland, chiefly in the calcium carbonate rich blue marl soil underlying bogland.

From the 16th century onwards there are records of these mammoth ancient antlers being used to decorate feasting and banqueting halls. Hatfield House, Hertfordshire holds a set that were sent from Ireland in 1597 and in the 19th century- the taste for 'Baronial' style dining led to a brisk and lucrative trade in amateur and professional excavation and sale of these magnificent antlers.

A related pair of antlers presented to Sir Robert Peel by the people of Ireland was sold by The Earl Peel, Christie's London, 6 April 2000, lot 210.

Another pair originally from Powerscourt, Co. Wicklow, sold anonymously, Christie's London, 14 June 2001, lot 5. A set, formerly from The Dukes of Westminster, Eaton Hall, Chester, thence by descent until sold and acquired by the late Captain G. Kenneth Whitehead, sold Sotheby's London, 8 June 2005, lot 79.

£10,000-20,000



“Robert’s unique gift in creating a home from a new environment was tremendously exciting. His knowledge and appreciation of beauty and the unusual enhanced the lives of us all.”

MEREDITH RAMSBOTHAM



414
A CARVED WOOD PANEL
 16TH CENTURY
 Of double sided form, possibly formerly a table end support, mask to one side, blank cartouche within flowers to the other
 51.5cm high, 77cm wide

£600-900



414



415

415
A ROMANESQUE LIMESTONE HEAD OF A BEARDED SAINT
 FRENCH, 12TH CENTURY
 Hair and beard carved with scrolling ends, the bulbous eyes with arched eyebrows
 18.5cm high, base 11cm wide

Provenance:
 Sotheby's, The Kevorkian Foundation, 12 July 1968, lot 100
 Sotheby's, The Charles & Barbara Robertson Collection, 16 December 2002, lot 13, where purchased by Robert Kime

£500-800

416
A LOUIS XIV EBONISED BEECH SIDE CHAIR
 LATE 17TH/EARLY 18TH CENTURY
 The seat upholstered with close nailed carpet
 111cm high, 50cm wide, 58cm deep

£500-800



416



417

417
A PINE FRAMED TABERNACLE
 ITALIAN, 18TH CENTURY
 With classical pediment and a central door
 127cm high, 84cm wide, 27cm deep
 £1,500-2,500



418
AN ISLAMIC CARVED MARBLE PANEL
 18TH/19TH CENTURY
 40cm high, 39cm wide

£300-500



418

419
A GREY PAINTED WROUGHT IRON AND MARBLE CONSOLE TABLE
 19TH CENTURY
 74cm high, 91cm wide, 60cm deep

£600-900



419

420
A LOUIS XIV WALNUT FAUTEUIL
 EARLY 18TH CENTURY
 With close nailed leather back and seat
 122cm high, 68cm wide, 73cm deep



420

Together with a Victorian walnut, beech and mahogany occasional table
 19th century and later elements
 64cm high, 33cm diameter

£400-600



421



421
TWO FRAGMENTARY CARVED
STONE HEADS
PROBABLY 11TH-13TH CENTURIES
One with traces possibly of crown and
paint to eyes
22cm high, 19.5cm wide,
and 12cm x 14cm

£800-1,200



422

422
AN ENGLISH OR
SCOTTISH FRAGMENTARY
NEEDLEPOINT RUG
18TH CENTURY
117cm x 104cm

£500-700



424

424
AN OAK PANEL CARVED WITH FIGURES
BATHING
17TH/18TH CENTURY
21cm high, 107cm wide

£400-600



425

425
A PAIR OF GEORGE III TURNED AND FLORAL
PAINTED WOOD FINIALS
CIRCA 1770
Each with oval finial and turned urn bodies, with
painted stiff leaf decoration in yellow and greens
22.5 cm high

£300-500



423
A VICTORIAN WALNUT CARVING OF A
BIRD OF PREY
ATTRIBUTED TO WILLIAM WHITE,
CIRCA 1870
Probably a newel post finial, the bird with
flowing scroll issuing from its beak, shield to
the front, standing amid oak leaves and acorns
60cm high, base 18cm diameter

Provenance:
Bishops Court, Clyst St. Mary, Devon,
sold, Bearne's auctioneers, 26 September
1994, where purchased by Robert Kime

Bishops Court was a Gothic mansion
extensively remodelled by William White in
1860-1864 for the Garrett family.

£2,000-3,000



423

426
A STONE CISTERN OR JARDINIÈRE
ITALIAN 17TH/18TH CENTURY
Of oval form, plain foot
54.5cm high, 73.5cm wide, 54.5cm deep

£3,000-5,000



426



427

427 λ
PIERRE HUMBERT (FRENCH 1929-2016)
LE COL DE FONTAUBE
 Oil on canvas
 Signed (lower left); further signed, titled and dated '1964' (verso)
 97 x 130cm (38 x 51 in.)
 Unframed

Robert was drawn to the work of the French artist Pierre Humbert and purchased many of Humbert's distinctive oils, watercolours and drawings of the Provencal landscape. Humbert took inspiration from the Les Mains Eblouies group of abstract artists, which counted Joan Miro, Alberto Giacometti, Alexander Calder, Antoni Tapies and Pierre Alchinsky among its members. Les Mains Eblouies exhibited notably at the famed Galerie Maeght founded 1936 in Cannes, which specialised in non figurative and avant garde works.

£700-1,000



428

428
 A JAPANESE BLUE AND WHITE
 GLAZED VASE ADAPTED AS A LAMP
 17TH CENTURY
 With a buff paper shade
 The vase 59cm high

£1,000-1,500



429

429
 TWO SECTIONS OF CARVED
 LIMESTONE FRIEZES
 PROBABLY 17TH CENTURY
 The largest 30cm high, 59cm wide,
 10cm deep

£300-500

430
 A FLEMISH CARVED PINE BENCH
 LATE 17TH CENTURY
 90cm high, 202cm wide, 40cm deep

Literature:
 Illustrated in *The English Garden Room*,
 Elizabeth Pickson & Fritz von Schnelenberg,
 published by Weildenfeld & Nickolson, p112

£1,500-2,500



430

THE TERRACE HALLWAY

LOTS 431-452



431 (part lot)

431
 A COTSWOLD SCHOOL WALL SCONCE BY
 ERNEST GIMSON (1864-1919) AND ALFRED BUCKNELL
 CIRCA 1910

Cut and polished steel, with pierced floral back above tray
 with two candle holders, numbered 810 to underside
 32cm high, 19cm wide

Together with a pair of tapersticks
 late 19th century, in the manner of W.A.S Benson
 12.5cm high

£800-1,200

432
 A CHARLES II NEEDLEWORK PANEL
 LATE 17TH CENTURY

Worked in silks on a silk ground, depicting a seated woman
 holding a fan, surrounded by animals including lion, rabbit,
 snail and various flowers with details worked in metal purl
 panel 23 x 28cm, frame 28 x 33cm

Provenance:
 Christie's South Kensington, Costume And Textiles,
 including the John Parry Collection, 12 March 2003, lot 133
 where purchased by Robert Kime.

£1,200-1,800



432



433

433
 A PAIR OF CHINESE PAINTED ELM
 ARMCHAIRS
 18TH CENTURY

The underside painted with Chinese
 characters
 116cm high, 65cm wide, 57cm deep

Together with a pair of North Persian silk
 and cotton stripe woven squab cushions
 possibly Mazandaran
 42cm x 31cm x 5cm

£800-1,200

434

A POTTERY VASE
CHINESE, 19TH CENTURY NOW FITTED AS A LAMP
Decorated in relief with flower in cartouches, with a card shade
The vase 25cm high

Together with a composition baluster table lamp in archaic style
20th century, with a card shade
The vase 37cm high

£300-500



434



437

437
THREE ALABASTER PENDANT DISH LIGHTS
BY ROBERT KIME LTD
The bowls 15cm high, 35cm diameter, overall 50cm high

£800-1,200



435

435
A CHARLES II NEEDLEWORK PICTURE
CIRCA 1660-1680
Depicting a courtly couple, buildings to either side and various animals including a lion and a squirrel, silkwork embroidery with detailing of muslin and lacework collars and mica inserts for the windows, framed and glazed panel 25 x 37.5cm, frame 31.5 x 44cm

Provenance:
Simon Sainsbury, Esq., Christie's London,
18 June 2008, lot 220, where purchased by
Robert Kime

£1,200-1,800

436
AN OAK CENTRE TABLE
19TH CENTURY AND LATER
With a marble dish top
71cm high, 73cm wide, 69cm deep

£600-800



436



438

438
A LIMESTONE FIRE SURROUND
FRENCH, POSSIBLY EARLY
19TH CENTURY
In four sections
external 162.5cm high, 155cm wide,
internal 127cm x 108cm

£600-800

439
A SECTION OF BURR
WALNUT
Natural burl front,
cut back and ends
42.5cm wide, 52cm high

£200-400

439

“The beautiful and surprising always lurk in the Kime labyrinth: the rare, the charming, battered beauties, all ingredients that make rooms dance and smile.”

THE LATE CHRISTOPHER GIBBS

440

AN USHAK 'STAR' CARPET
LATE 16TH/EARLY 17TH CENTURY
Approximatey 350 x 184cm

With a design of repeating star-shaped medallions set against a background of floral vines, 'Star Ushak' carpets were highly prized, particularly amongst the European ruling elites, from the early 16th century. The design is thought to have evolved from motifs used in architectural tiles produced by Ottoman court workshops of the 15th century, and it is undoubtedly one of the most distinctive and beautiful found in surviving 'classical' period Ottoman and Safavid rugs.

'Star' Ushak carpets appear in the work of many European artists of the 16th and 17th centuries, first appearing under the throne of the Venetian Doge in Paris Bordone's 1534 painting

'Fisherman Presenting a Ring to the Doge Gradenigo' (Galleria dell'Accademia, Venice). Perhaps most famously, however, Henry VIII is depicted standing on a 'Star' Ushak carpet in portraits by both Hans Holbein and Hans Eworth.

Surviving 'Star' carpets are rare and as highly prized as ever by museums and private collectors alike. It is therefore remarkable to see two good and complete examples in the Robert Kime collection (see also lot 483).

For similar examples at auction, see:
Christie's, London, 12 May 2016, lot 252
Christie's, London, 28 October 2021, lot 128
Sotheby's, London, 23 April 2018, lot 38
Sotheby's, New York, 25 November 2008, lot 100

£20,000-30,000



Opposite:
The present lot in situ at
Upper Farm, circa 2000
© Christopher Simon Sykes |
Interior Archive



441

441
A VERDURE TAPESTRY OF A FORMAL GARDEN LANDSCAPE
POSSIBLY LILLE OR FLEMISH, EARLY 18TH CENTURY
Depicting a tree lined avenue, two classical sculptures and a gentleman
in the background, another in the mid-ground with a brown dog, within
acanthus and c-scroll red ground and navy border
Approximately 217cm high, 300cm wide

£6,000-10,000

“Robert was that rarest combination of an aesthete and
an antiquarian. Although I bought wonderful things
from him, he always kept the best for home.”

JAMES GRAHAM-STEWART



“Robert’s charging of texture, space and tone was his great skill. He used and reused a potent vocabulary with the restraint of Vermeer.”

MARY-LOU ARSCOTT



442

442
 AN ENGLISH DELFT BLUE AND WHITE FLOWER BRICK
 CIRCA 1760
 Decorated with a field of stylized flowerheads
 9cm high, 15.5cm wide, 7cm deep

Together with four various English and Dutch Delft blue and white tiles
 18th century

£200-300



443 (part lot)

443
 A GREEN TOLE PEINTE FLOWER HOLDER OR TULIPIERE
 PROBABLY FRENCH OR DUTCH, 19TH CENTURY
 Of tiered tapering form with remnants of polychrome painted decoration
 52cm high, 25.5cm wide

Together with a green Tole Peinte flower or posy holder
 late 19th century
 Rectangular base with 12 removable cone shaped holders
 31cm wide 19cm high
 and a cold painted iron elephant head water spout
 circa 1890
 30cm long

£300-500

444
 AN ISLAMIC CARVED CALLIGRAPHIC PANEL
 PERHAPS NASRID OR ALMOHAD, POSSIBLY 13-15TH CENTURY
 61cm long

Provenance:
 By repute, Capila Real De Granada

£400-600



444



445

445
A QUEEN ANNE SILKWORK PANEL
 EARLY 18TH CENTURY

Depicting a shepherd and shepherdess in a verdant landscape with sheep, lion, dog and other animals, manor house beyond
 panel 20.5 x 41.5cm, frame 26 x 47cm

Provenance:
 Christie's South Kensington, Costume And Textiles, including the John Parry Collection, 12 March 2003, lot 147, where purchased by Robert Kime

£1,500-2,500

446
A PAIR OF ANATOLIAN WOOL STRIP CURTAINS
 20TH CENTURY

Unlined, each with a fringed pleated upper edge
 each panel approximately 255cm long, 155cm wide

Please note the curtain pole is not included in this lot

£400-600



Left: A sourcing trip to Anatolia, circa 2000



446

447 λ
SIR ALFRED MUNNINGS
 (BRITISH 1878-1959)
THE HAUNTED MERE
 Watercolour and ink with scratching out
 Signed and titled (lower left)
 38 x 42.5cm (14¾ x 16½ in.)

Provenance:
 Christie's, South Kensington, 17 October 1980, lot 79, where purchased by Robert Kime

Exhibited:
 Norwich, Norwich Castle Museum, August-September 1928, no. 276

£3,000-5,000



447

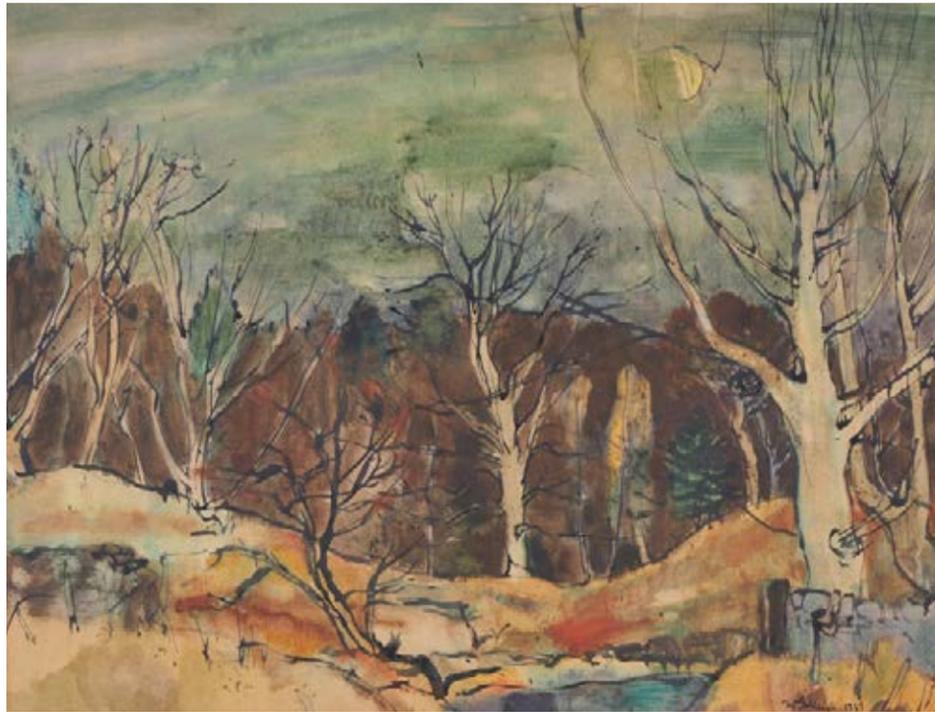


448

448 λ
SIMON-ALBERT BUSSY (FRENCH 1869-1954)
DUNCAN GRANT'S FAMILY HOME IN SCOTLAND
 Pastel
 Signed (lower right)
 26 x 20cm (10 x 7¾ in.)

Provenance:
 Gallery Edward Harvane, London Private Collection, Miss Gillian Vincent (purchased from the above 6 February 1976)
 Christie's South Kensington, 7 December 2006, lot 91, where purchased by Robert Kime

£1,000-1,500



449

449 λ
WILLIAM GILLIES
 (BRITISH 1898-1973)
MOONLIT TREES
 Watercolour and ink
 Signed and dated '1957' (lower right)
 44 x 58cm (17¼ x 22¾ in.)

£1,000-1,500



451

451 λ
SIMON-ALBERT BUSSY (BRITISH 1869-1954)
NIGHTINGALE
 Oil on canvas
 Signed with monogram and dated '48' (lower right)
 23 x 16.5cm (9 x 6¼ in.)

Provenance:
 The Leicester Galleries, London.
 Private Collection, Mrs Cuming

Exhibited:
 London, The Leicester Galleries, *Exhibition of Works by Simon Bussy*, October 1949, no. 66

£4,000-6,000



450

450
GEORGE LAWRENCE BULLEID
 (ENGLISH 1858-1933)
YOUNG GIRL IN A STRAW HAT
 Watercolour on paper laid to board
 Signed (upper left)
 19 x 16.5cm (7¼ x 6¼ in.)

Provenance:
 Christopher Wood
 Katherine Woodward Mellon, Stonington,
 United States of America
 Stephen Ongpin Fine Art, London

£1,000-1,500

452 λ
SIMON-ALBERT BUSSY (FRENCH 1869-1954)
PERCH
 Oil on canvas
 Signed with monogram and dated '47' (lower left)
 22.5 x 16cm (8¾ x 6¼ in.)

£3,000-5,000



452

THE SITTING ROOM

LOTS 453-491



453
A LOUIS XVI STYLE BRASS AND TOLE
FOUR LIGHT BOUILLOTTE LAMP
LATE 19TH CENTURY AND LATER
Green tole shade above brass base, oak
plinth, now fitted for electricity
67cm high, 34cm wide

£400-600



453



454

454
A SCAGLIOLA PEDESTAL
MID 19TH CENTURY
95cm high, 71cm wide, 41cm deep

£800-1,200

455
A KIRSEHIR RUG
ANATOLIA, 19TH CENTURY
Approximately 260 x 160cm

£3,000-5,000



455

“Robert created rooms you didn't want to leave. His artful arrangement of beautiful and disparate things - poetic textiles and quirky works of art - invariably brought joy and nourished the soul.”

JAMES MCWHIRTER



456

456
TWO CHINESE ARCHAIC STYLE BRONZE
VASE TABLE LAMPS
20TH CENTURY
Now fitted for electricity, with red and white
floral fabric shades
taller vase 42cm high, 73cm high overall to
top of existing shade

£1,000-1,500



457

457
A LATE VICTORIAN TWO SEAT MAHOGANY SOFA
BY HOWARD & SONS, LATE 19TH CENTURY
With cream damask loose covers, the sofa stamped '17627 9059
HOWARD & SONS LTD. BERNERS ST.' to one back leg, the casters
stamped 'HOWARD & SONS LONDON'
88cm high, 183cm wide, 90cm deep

Together with five printed cotton cushions

£2,000-4,000



458

458

T.B.W FORSTER (ENGLISH FL.1859-1886)

LLANCAUT CRAGS, RIVER WYE AND SEVERN

Oil on canvas

Inscribed with title and artist's name and residence (to label affixed verso)

105 x 190cm (41¼ x 74¾ in.)

Provenance:

Christie's, South Kensington, 24 September 1998, lot 17, where purchased by Robert Kime

T.B.W. Forster was a 19th century landscape painter active in Chippenham and the surrounding areas. He exhibited at the Royal Academy and the Suffolk Street Gallery from 1859 - 1886.

£3,000-5,000



“Robert was able to tease out the elements of the design, not only to make a unique fabric of his own but to distil the original into a design that could be reproduced.”

ANTHONY KILROY



459

459
A DUTCH DELFT BLUE AND WHITE VASE
SECOND HALF 18TH CENTURY
Painted with birds on a field of stylized flowers, adapted for electricity with removable light fitting and parchment shade, the vase 29cm high, 55cm high overall

£400-600



460

460
A PAIR OF ASH AND ELM OCCASIONAL TABLES
DESIGNED BY ROBERT LORIMER, EARLY 20TH CENTURY
69.5cm high, 45.5cm wide, 38cm deep

Provenance:
Sir Robert Stodart Lorimer (1864-1929),
Gibliston, Kilconquhar, Fife and by descent
Christie's, South Kensington, 19 July 2005,
lot 668, where purchased by Robert Kime

Lorimer included this model of table among furnishings that he designed for Tuether, the brick house that he built for James Morton in Carlisle in 1923.

£1,000-1,500



461

461
A BOX OTTOMAN
BY ROBERT KIME LTD
Upholstered in natural wool with geometric bands and tassels in iron red and indigo, the fabric probably Moroccan or Anatolian, with a hinged seat and brass casters 50cm high, 150cm wide, 75cm deep

£1,000-1,500



462

462
A PAIR OF ISLAMIC BRASS CANDLESTICKS
LATE 19TH CENTURY

Of tall slender hexagonal form, Kufic script decoration, now fitted for electricity with faux candlestick tops, card shades bases 50cm high, 80.5cm high to top of existing shades

£300-500



463

463
A PAINTED WALL MIRROR
19TH CENTURY AND LATER ELEMENTS

180cm high, 142cm wide

£800-1,200



465

465
A CRACKLE WARE BALUSTER VASE
CHINESE, LATE 18TH/ EARLY 19TH
CENTURY

With gilt metal mounted rim
32cm high

£250-350



466

466
THREE CHARLES II OAK JOINED STOOLS
LATE 17TH CENTURY
The largest 53cm high, 50cm wide, 27cm deep

£600-900



464

464
AN AMERICAN COMMODE
IN LOUIS XV STYLE,
LATE 20TH CENTURY
The interior of a drawer ink stamped
'INSPECTOR JUN 29 1981', the back
stencilled '1113 T. DRESSER'
82cm high, 153cm wide, 51cm deep

£300-500



467

467
A PAIR OF EDWARDIAN MAHOGANY ARMCHAIRS
CIRCA 1910

Upholstered with indigo and red stripe woven cloth
92cm high, 75cm wide, 84cm deep

Together with a pair of cotton and metallic thread
stripe woven cushions, the fabric Syrian, 19th century,
50cm x 50cm

£1,200-1,800





“Robert was an intensely curious person with an encyclopedic mind. Robert chose the items for his own personal collection not just from his amazing eye but from his soul.”

BUNNY WILLIAMS AND JOHN ROSSELLI



468

468
A BLUE AND WHITE BOWL
CHINESE, KANGXI (1662-1722)
Painted with scholars and
attendants
19cm diameter

£400-600



469

469
A GEORGE III MAHOGANY SIDE
CHAIR
LATE 18TH CENTURY
With close nailed blue and pink
striped woven linen
96cm high, 57cm wide, 65cm deep

£300-500

470
AN ENGLISH OAK ESTATE DESK
EARLY 19TH CENTURY AND LATER
With lettered drawers
approximately 176cm wide, 108.5cm deep,
81.5cm high

£1,500-2,500



470



471
 ATTRIBUTED TO GWEN JOHN (BRITISH
 1876-1939)
 LANDSCAPE: LA CIME
 Ink and wash
 18.5 x 16.5cm (7¼ x 6¼ in.)

Provenance:
 Abbott & Holder, London

£600-800

472
 CHRISTOPHER WOOD (BRITISH 1901-1930)
 A FISHING VESSEL BY THE SHORE WITH
 A HOUSE ON THE ROCKS, AN ISLAND
 BEYOND
 Pencil
 32 x 40cm (12½ x 15½ in.)

Provenance:
 Redfern Gallery, London

£2,000-4,000

471



472



473

473
 EDOUARD VUILLARD (FRENCH 1868-1940)
 LE GRENIER DE LA GRANGETTE À VALVINS
 Pencil, pastel and wash
 Signed with initials (lower right)
 10 x 9.5cm (3¾ x 3½ in.)

Executed in 1896

Provenance:
 Sotheby's, Olympia, Impressionist and Modern Art, 23 March 2005,
 lot 48, where purchased by Robert Kime

This work will be included in the forthcoming supplement of the catalogue
 critique of paintings and drawings by Edouard Vuillard being prepared by
 Mathias Chivot.

£7,000-10,000



474

474
 A GEORGE III INDIGO GREEN PAINTED
 PINE BREAKFRONT BOOKCASE
 EARLY 19TH CENTURY
 The panelled doors enclosing shelves
 218cm high, 262cm wide, 33cm deep
 £3,000-5,000



475

475
 A PAIR OF BLUE AND WHITE VASES
 POSSIBLY NORTH AFRICA, 19TH CENTURY
 With stylised ornament
 32.5cm high

Provenance:
 Sotheby's, London, 10 May 2005, lot 724
 (part, three in original lot), where purchased
 by Robert Kime

£500-800



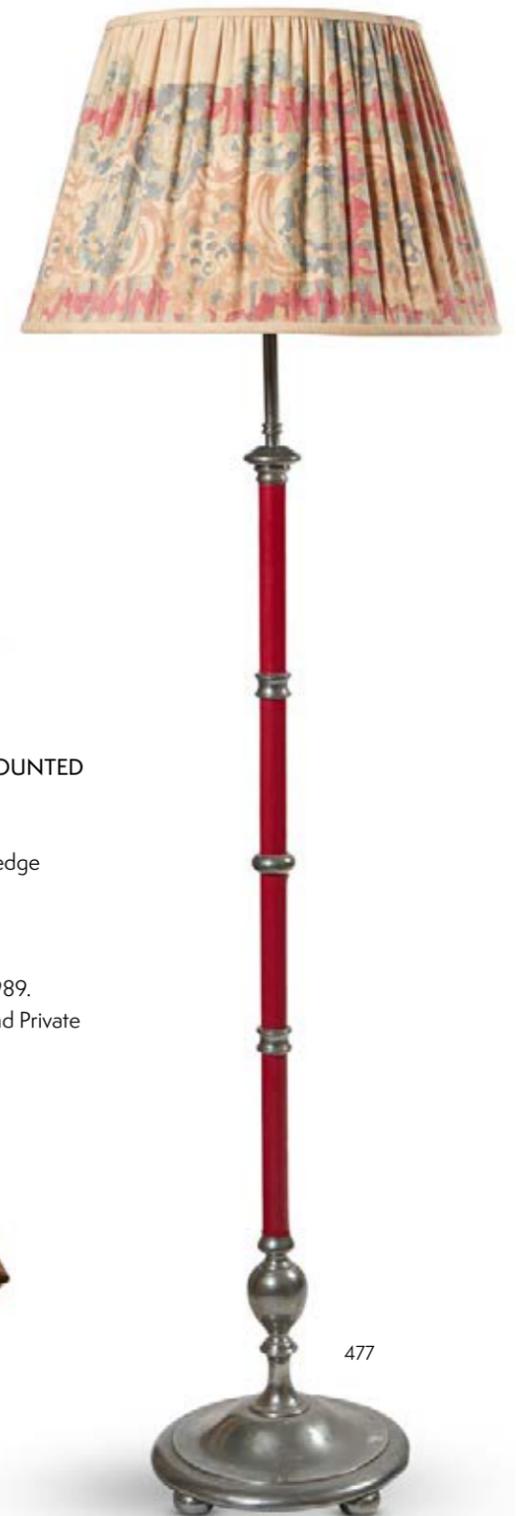
476
 A DIRECTOIRE WALNUT, BRASS MOUNTED
 AND MARBLE TILT TOP TABLE
 CIRCA 1800
 Marble inset top within brass banded edge
 74cm high, 80cm wide

Provenance:
 Acquired at Jean Tollemans, Brussel, 1989.
 Christie's, London, European Noble and Private
 Collections, 17 April 201, lot 206

£400-600



476



477

477
 A CHROME AND RED LEATHER
 STANDARD LAMP
 FIRST HALF 20TH CENTURY
 Triple light fitment, with a floral printed linen shade
 The lamp 155cm high, 160cm high to top of
 existing shade

£400-600

478

A SET OF THREE GEORGE III
POLYCHROME PAINTED PELMETS
EARLY 19TH CENTURY AND LATER
with wood poles and brass curtain rings
12cm high, 170cm wide, 15cm deep

Together with three pairs of red velvet
lined and interlined curtains
with gold braid and fringing
each panel 280cm long, 135cm wide

£1,000-1,500

478



479

479
JEAN-AUGUSTE-DOMINIQUE INGRES
(FRENCH 1780-1867)
TÊTE D'HOMME DE PROFIL À GAUCHE
Pencil
3.3 x 4cm (1¼ x 1½ in.)

Provenance:
Christie's, Paris, L'Oeil d'un Voyageur,
24 March 2005, lot 607, where purchased
by Robert Kime

£300-500



480

480
TWO FRENCH WROUGHT IRON
'MARTINI' TABLES
EARLY 20TH CENTURY
59cm high, 35cm wide and 52cm high
and 32cm wide

£400-600

481

A GROUP OF FOUR OTTOMAN
EMBROIDERED CUSHIONS
19TH CENTURY
One with a central silk and metal embroidered
flower spray panel
early 19th century, with later silk tating and
geometric and floral embroidered border
the largest 96cm x 96cm, the smallest
62cm x 62cm

£600-800



481



482

482
A KIRSEHIR CARPET
ANATOLIA, 19TH CENTURY
Approximately 380 x 370cm

£3,000-5,000



483

483
AN USHAK 'STAR' CARPET
ANATOLIA, LATE 16TH/EARLY
17TH CENTURY
Approximately 322 x 170cm

See footnote for lot 440

£15,000-25,000



484

484 λ
PIERRE HUMBERT (FRENCH 1929-2016)
LE CHÊNE
Acrylic on paper
Signed (lower left)
57 x 77cm (22¼ x 30¼ in.)

£300-500



485

485 λ
PIERRE HUMBERT (FRENCH 1929-2016)
LE CHÊNE
Acrylic on paper
Signed and dated '2011' (lower left)
57 x 76cm (22¼ x 29¾ in.)

£300-500



486

486 λ
PIERRE HUMBERT (FRENCH 1929-2016)
LANDSCAPE
Ink and gouache
Signed (lower right)
48 x 65cm (18¾ x 25½ in.)

£300-500



487

487 λ
PIERRE HUMBERT (FRENCH 1929-2016)
COL DES SIRES
Oil on canvas
Signed (lower left); further signed twice, titled
and dated '1984' (verso)
127 x 135cm (50 x 53 in.)

£600-800

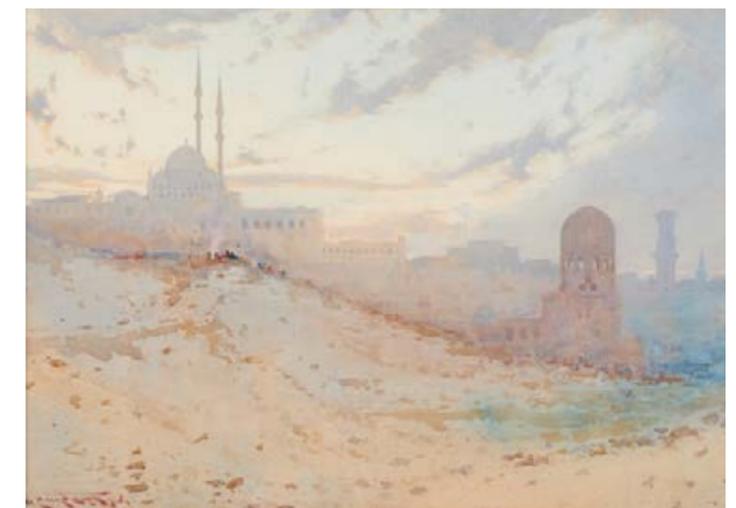


488

488
HERCULES BRABAZON BRABAZON
(FRENCH 1821-1906)
CAIRO
Watercolour and pencil
Signed with initials and inscribed with title
(lower right)
17 x 24cm (6½ x 9¼ in.)

Provenance:
The collection of Mr Hector Towlson

£1,200-1,800



489

489
AUGUSTUS OSBORNE LAMPLOUGH
(BRITISH 1877-1930)
CAIRO AT DUSK
Watercolour with white heightening
Signed (lower left)
25.5 x 35.5cm (10 x 13¾ in.)

£500-700

WILLIAM CROZIER (IRISH 1930-2011)

In 2001, William (Bill) Crozier suffered a fire in his Hampshire studio that took with it half the building and all the paintings he had been preparing for an exhibition in Paris, a disaster that left the artist struggling to start again. Robert and Helen, our good friends of many years in Wiltshire and Ireland stepped in with a rescue plan, offering their house, the magical 'La Gonette' in Provence, for as long as it took for Bill to get his mojo back. It was an act of generosity and true friendship which had huge consequences for Bill's painting.

My happy memories of that summer are of Robert flying in, whirling us around weekend markets and archaeological sites before lazy lunches in the village cafes. But for Bill the experience of Provence was more profound. Released from the anxieties of home, this long stay at La Gonette, the first of several, reignited Bill's love of painting and enabled him to find a new direction for his work where landscape could be pared down to its simplest forms with a new authority and confidence.
KATHARINE CROUAN



490

490 λ
WILLIAM CROZIER (IRISH 1930-2011)
HAUTE PROVENCE
Oil on canvas
81 x 102cm (31¾ x 40 in.)

Painted in 2010

Provenance:
Purchased directly from the artist by Robert Kime

The painting was created in Crozier's studio in Wickham, Hampshire, in anticipation of a forthcoming visit to La Gonette in 2010, which would be his last. The creation of the work was the subject of a short film, 'The Painting of Haute Provence' commissioned by Dr Robert Travers of Piano Nobile Gallery, London in which the artist speaks about his subject and explains his painting method as he works.

£5,000-8,000



491

491 λ
WILLIAM CROZIER
(IRISH 1930-2011)
THE GARDEN AT LA GONETTE;
THE ORCHARD AT LA GONETTE
Powdered earth pigments with gum
mastic medium
Both signed (lower right)
70 x 77.5cm (27½ x 30½ in.) & 75.5 x
77cm (29¾ x 30¼ in.)

On his first visit to La Gonette in 2001, Crozier was intrigued by the mellow earth pigments used to paint houses in the villages of Haute Provence and he bought quantities of powdered pigment from the Chauvin paint factory in Apt. These watercolours, painted in the gardens of La Gonette, were his first works using the medium.

£6,000-10,000



491

THE LITTLE SITTING ROOM

LOTS 492-529



492

492
AN ALABASTER PENDANT DISH CEILING LIGHT
BY ROBERT KIME LTD
The bowl 33cm high, 11cm diameter, overall 65cm high

£300-500



493

493
A GEORGE II PAINTED PINE SIDE TABLE
MID 18TH CENTURY AND LATER
75cm high, 74cm wide, 51cm deep

£400-600



494

494
AN ARTS AND CRAFTS STEEL AND CAST
IRON FIRE GRATE
EARLY 20TH CENTURY
In the manner of Sir Robert Lorimer, of bowed
form, raised numeral 1261 and cast 155XX
72.5cm wide, 62cm high, 36.6cm deep

£300-500



495

495
A SILVER PLATED TABLE LAMP
 LATE 19TH CENTURY
 with a faux candle column
 77.5cm high to top of existing card shade

Together with a silver plated, of spiral twist baluster form,
 40cm high to top of existing card shade

And another probably Edwardian, of Pullman type with
 faux candle fitment above thin turned stem, tripod base
 with trefid feet, 69cm high to top of existing card shade

£200-400

496
A GREEN PAINTED OCTAGONAL TWO-TIER CENTRE TABLE
 MID 20TH CENTURY
 54cm high, 84cm wide

£100-200



496

497
AN ARTS AND CRAFTS STEEL FENDER
 ATTRIBUTED TO SIR ROBERT LORIMER, EARLY 20TH CENTURY
 Of paper scroll form, with serpentine front and spiral twist stem ball
 finials, folding sides
 when assembled external 70cm wide, 34.5cm deep, 21.5cm high

Together with another Arts and Crafts steel fender
 attributed to Sir Robert Lorimer, early 20th century
 with folding sides, heart pieced front
 when assembled external 63.5cm wide, 39cm deep, 13cm high

A similar fender to the first was designed by Lorimer for Hallyburton
 House in 1906, and made by Thomas Hadden.
 (Cf C. Hussey, 'The Work of Sir Robert Lorimer', Country Life, 1931,
 design illustrated opposite page 110.)

£1,000-2,000



497



498

498
**A LOUIS XVI WALNUT AND DARK
 BRECHE MARBLE CENTRE TABLE**
 LATE 18TH CENTURY
 70cm high, 63cm high, 51cm deep

£600-800



499

499
**A CARVED WOOD MODEL OF
 AN EGYPTIAN OBELISK**
 19TH CENTURY
 Possibly Cleopatra's Needle, painted
 softwood with distressed surface,
 remnants of hieroglyphs, base with
 wirework fencing
 51.5cm high, base 16 x 15cm

£300-500

500
**A VICTORIAN EBONISED ARMCHAIR
 IN THE MANNER OF HOWARD AND
 SONS, LATE 19TH CENTURY**
 Upholstered in natural indigo brown stripe
 woven linen
 90cm high, 85cm wide, 105cm deep

Together with a pair of indigo and natural
 basket weave linen cushions
 52cm x 24cm

£1,000-1,500



500



501
A NORTH WEST PERSIAN KELLEH
18TH CENTURY
of Mina Khani design
Approximately 528 x 210cm

£3,000-5,000

501



“Robert was the last of a rare breed of dealer decorators and collectors whose expertise, knowledge, and taste enabled him to cast a particular magic on the rooms he created, unique only to him.”

PETER HINWOOD

502 λ
 PIERRE HUMBERT (FRENCH 1929-2016)
LE GRAND COLLET
 Oil on canvas
 Signed (lower left); dated '2001' (verso)
 121 x 131cm (47½ x 51½ in.)



502

£700-1,000



505

505 λ
 WILLIAM CROZIER (IRISH 1930-2011)
A SET OF TWO STILL LIVES, FRAMED AS ONE
 Black crayon
 Each signed and dedicated, one dated '2003'
 Each 17 x 24.5cm (6½ x 9½ in.)

£400-600



503

503 λ
 PIERRE HUMBERT (FRENCH 1929-2016)
VALLEE DU JABRON, PRINTEMPS
 Watercolour and gouache
 Signed (lower left)
 50 x 66cm (19½ x 25 in.)

£200-400



504

504 λ
 PIERRE HUMBERT (FRENCH 1929-2016)
DOCKED SHIP
 Charcoal and gouache
 Signed (lower left)
 61 x 75cm (24 x 29½ in.)

£300-500



506

506 λ
 WILLIAM CROZIER (IRISH 1930-2011)
FLOWERS AND VASE
 Oil pastel and wash on paper
 Signed and dated '1999' (lower left)
 28 x 37cm (11 x 14½ in.)

£700-1,000

MELITA DENARO
(IRISH B.1950)

Melita Denaro's small scale panels are packed with energy and excitement. Denaro who grew up on the Isle of Doagh in Count Donegal captures the wild landscapes, weathered surroundings, and extremes of nature. Denaro moved to London to study, training at the Central School of Art and Royal Academy Schools. She has been represented by John Martin Gallery since 2002 and has exhibited widely across London, New York and Ireland. Every year Denaro takes the pilgrimage from Hackney, where she lives, to her childhood haunts on the Isle of Doagh. These weeks are spent recording moments in time directly onto the panels which trigger childhood memories and experiences growing up in the changeable atmosphere beside the Atlantic coast. The titles of the works Denaro produces draw on stories from the islanders and conversations held on this wild and free island.

“Whether Melita Denaro is watching a squally cloud, filled with water, change colour as it joins the sea; or a sunbeam illuminating a golden cow in a green corner of a meadow, she brings to her paintings a spiritual intensity that one has seen in the translucent Scapa Flow sunsets of Turner or when a kneeling woman is transformed into the Queen of Heaven by a Tiepolo shaft of sunlight.” Robert Kime



507

507 λ
MELITA DENARO (IRISH B.1950)
WEATHERING THE STORM, THE EAST WIND CUTTING ME BUT MARVELLING AT THIS COMPANY I KEEP AND ROSE SAYING TO ME ON MY WAY TO WORK "OH MELITA YOU ARE BRAVE, WE ARE SPOILT AT OUR FIRES"
Oil on board
Titled (verso)
27 x 31cm (10½ x 12 in.)

£1,000-1,500



508

508 λ
MELITA DENARO (IRISH B.1950)
BERNARD OUT HERDING, THE HOLIEST OF HOURS
Oil on canvas laid on panel
Inscribed and dated 12 Oct 05 (on the reverse)
38.5 x 46cm (15 x 18 in.)

£1,000-1,500

509 λ
MELITA DENARO (IRISH B. 1950)
CALF MOVING IN CLOSE ...
Oil on board
13 x 17cm (5 x 6½ in.)

Provenance:
Taylor Galleries, Dublin

Exhibited:
Dublin, Taylor Galleries, June - July, 2006, no. 24

£700-1,000



509

510 λ
MELITA DENARO (IRISH B. 1950)
CLOUD STUDY
Oil on panel
Dated 'Feb 97' (verso)
12 x 15cm (4½ x 5¾ in.)

£300-500



510

511 λ
MELITA DENARO (IRISH B. 1950)
THE FISHED FEAR HAS SLIGHTLY DISAPPEARED
Oil on panel
Inscribed and dated '19 Oct 00' (verso)
16 x 19cm (6¼ x 7¼ in.)

£700-1,000



511

“Robert’s interiors are truly magical and are always more than the sum of its parts - ingenious - so English in essence - collected, atmospheric - yet relaxed, and above all comfortable.”

HENRIETTE VON STOCKHAUSEN



512

512
A CHINESE GREEN-GLAZED POTTERY VASE LAMP
HAN DYNASTY
The shouldered applied with mythical beast in relief, with removable light fitting and printed fabric shade
The vase 36.5cm high

£600-900



513

513
A PAIR OF WORCESTER BLUE AND WHITE
PRINTED FLARED VASES
CIRCA 1780
Gu shaped, decorated with flowers, crosshatched
crescent marked
14.5cm high

£200-300



514

514
A WALNUT CENTRE TABLE
FRENCH, 19TH CENTURY
With an inset stone top possibly
Alabaster Fiorito
76cm high, 86cm wide, 59cm deep

£700-1,000



515

515
A GROUP OF FOUR CUSHIONS

UZBEKISTAN, LATE 19TH CENTURY AND LATER

Comprising a bolster Nurata Suzani with applied silk and metal thread fringing, possibly Bokhara with pale raw silk back, 125cm x 40cm, and three Swat silk embroidered cushions, North West Pakistan, circa 1900, with tassels to the corners, the larger 85cm x 35cm

Swat embroidery is traditionally intricately sewn by women of Pakistan as part of their wedding dowry.

£600-800

516

A 'PRIORY' SOFA

BY ROBERT KIME LTD

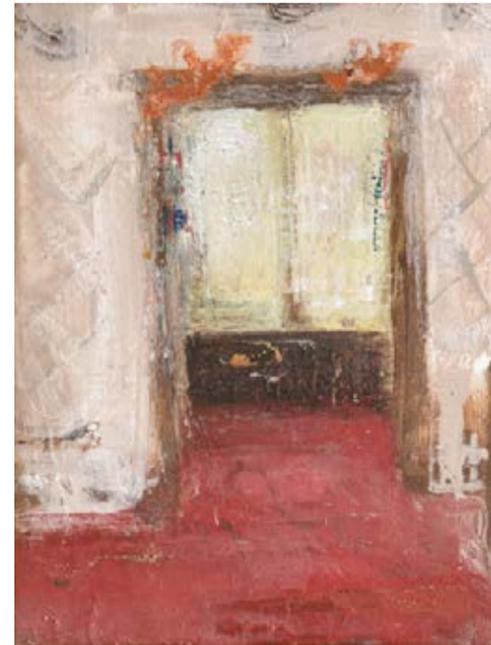
93cm high, 245cm wide, 120cm deep

Together with five cushions comprising two with Swat silk embroidery cushions, North West Pakistan, circa 1900, and three with printed quilt cloth

£3,000-5,000



516



517

517 λ

SARAH ARMSTRONG-JONES (BRITISH B. 1964)

INTERIOR, SCOTLAND

Oil on canvas

Signed and dated '2010' to canvas overlap

25 x 20cm (9¾ x 7¾ in.)

Painted in 2010

Provenance:

Redfern Gallery, London

Acquired from the above by Robert Kime in November, 2010

£200-400

518

WILLIAM KENNEDY (SCOTTISH 1859-1897)

AN ARAB AND HIS GREY STALLION

Oil on board

Signed (lower left), further signed and inscribed (verso)

28 x 36cm (11 x 14 in.)

Provenance:

Cheffins, 9 February 2006, lot 396, where purchased by Robert Kime

£500-700



518

519

JAMES JACQUES JOSEPH TISSOT (FRENCH 1836-1906)

LE FOYER DE LA COMÉDIE-FRANÇAISE PENDANT LA SIEGE DE PARIS

(WENTWORTH 27)

Etching, 1877, from the edition of circa 100

S: 38 x 28cm (15 x 11 in.)

Provenance:

Christie's, Australia, The Contents of Bronte House, Sydney, 9 December 2003, lot 210, where purchased by Robert Kime

Exhibited:

Lucien Henry Exhibition

£500-700



519



520



520
TWO SIMILAR CREAM PAINTED PINE
WALL MIRRORS
19TH CENTURY AND LATER
227cm high, 79.5cm wide and 225.5cm high,
68cm wide

£800-1,200



521

521
A PAIR OF CURTAINS PRINTED WITH BASKETS OF
FLOWERS AND STRIPES
With cotton fringing, lined and interlined
each panel 275cm long, 170cm wide

Please note the curtain pole is not included in this lot

£300-500



522

522
TWO BLACK AND CREAM LEATHER
FLOOR CUSHIONS
LATE 20TH CENTURY
One round 24cm high, 67cm diameter,
one rectangular 28cm high, 62cm wide

Together with two natural leather
floor cushions
One round 23cm high, 82cm diameter,
one rectangular 23cm high, 48cm wide

£300-500



523



523
A DUTCH DELFT BLUE AND WHITE VASE
18TH CENTURY NOW FITTED AS A LAMP
The vase 38cm high
With antique fabric shade

Together with a Chinese blue and white porcelain
and gilt metal mounted vase
17th century, now fitted as a lamp, with parchment shade
The vase 29cm high

£300-500



524

524
A NEEDLEWORK PICTURE
EARLY 18TH CENTURY
Depicting a seated male figure on a green ground, flanked
by parrot and another bird, with verdure background with
camel and leopard
panel 25.8 x 37cm, frame 33 x 44.5cm

£700-1,000

525
A GEORGE III EBONISED BEECH AND
PARCEL GILT PAINTED OPEN ARMCHAIR
LATE 18TH CENTURY
The caned seat with a stripe woven linen fabric squab
83cm high, 53.5cm wide, 51.5cm deep

£300-500

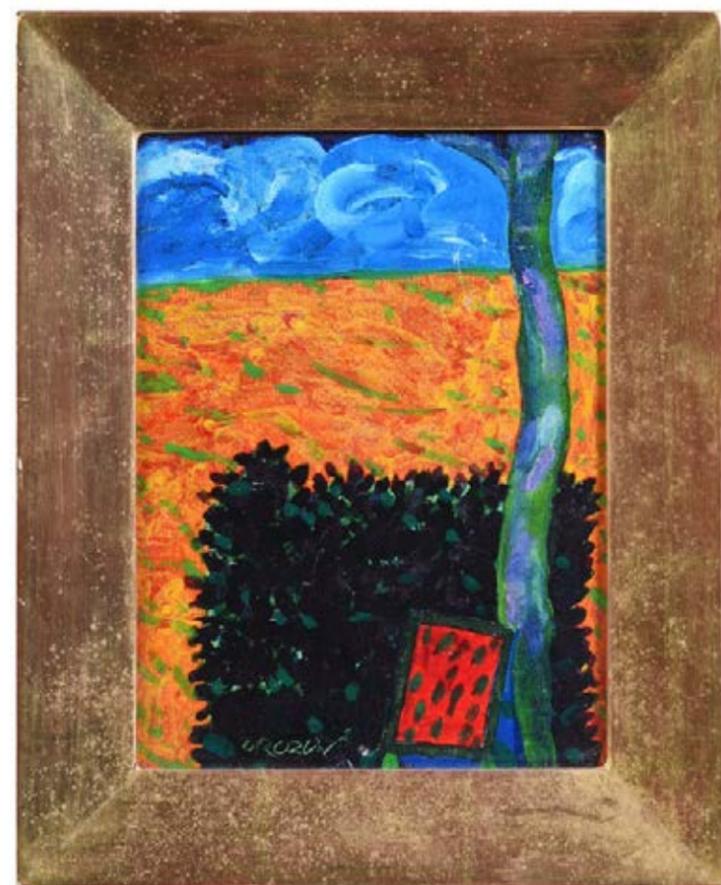


525



526 λ
 WILLIAM CROZIER (IRISH 1930-2011)
 POPPIES I, II, III
 Etching and aquatint
 Signed in pencil, titled and variously
 numbered from the edition of 75
 Each plate: 12.5 x 15cm (4¾ x 5¾ in.)

£300-500



527

527 λ
 WILLIAM CROZIER (IRISH 1930-2011)
 THE ITALIAN TABLE
 Acrylic on canvas
 Signed (lower left); further signed, dedicated
 and dated '1992' (verso)
 24 x 18cm (9¼ x 7 in.)

£1,000-1,500



528

528 λ
 WILLIAM CROZIER
 (IRISH 1930-2011)
 PALMS NIGHT
 Watercolour
 Signed (lower right)
 42 x 56cm (16½ x 22 in.)

Painted in 2010

Provenance:
 Purchased directly from the artist
 by Robert Kime

£2,000-3,000

529 λ
 WILLIAM CROZIER
 (IRISH 1930-2011)
 THE BLOSSOM TREE
 Acrylic on paper
 Signed and dated '1984' (lower left)
 58.5 x 83cm (23 x 32½ in.)

Painted in Winchester depicting the
 water meadows on the outskirts of
 the town that was Crozier's home at
 that time.

£3,000-5,000



529

THE KITCHEN
LOTS 530-574





530

530
AN OAK DOOR PORTER
 LATE 19TH CENTURY
 The base of skep form
 48.5cm high

Together with a carved skep shaped
 tabletop ornament
 probably late 19th/early 20th century
 18cm high

£300-500



531

531
A PAIR OF CAST IRON ANDIRONS
 17TH/18TH CENTURY
 Cup finials above fluted columns, spreading
 front base
 88cm high, 35cm wide at the feet, 64cm
 deep

£300-500



533 (part lot)

533
A SET OF FIVE PAINTED SOFTWOOD TONDOS
 ITALIAN SCHOOL, LATE 18TH/EARLY 19TH CENTURY
 Each decorated with fruit in black painted surrounds
 29cm diameter

Together with a Venetian carved beech framed
 distressed mirror, 19th century, 64cm high, 39cm wide

£300-500



534

534
A CHINESE CRACKLED GLAZE BALUSTER VASE
 19TH CENTURY
 38cm high

Together with a Chinese white glaze quatrefoil vase
 18th century
 36.5cm high

£800-1,200



532



535
TWO LOUIS XIV WALNUT FAUTEUILS
 LATE 17TH CENTURY
 Upholstered in close nailed natural red stripe
 woven linen
 One 115cm high, 65cm wide, 76cm deep
 the other 115cm high, 62cm wide, 77cm deep

Together with one matching cushion,
 46cm x 21cm

£1,200-1,800



535



536
 A ENGLISH GREY PAINTED
 PINE DRESSER
 18TH CENTURY
 263cm high, 258cm wide, 62cm deep
 £2,000-4,000



537



537
 TWO SIMILAR TOLE PEINTE
 TEA CANISTER LAMPS
 EARLY/MID 19TH CENTURY
 Later fitted for electricity, distressed surfaces,
 with one card shade and one fabric shade
 octagonal base 75cm high, circular base
 70cm high to top of existing shades
 £400-600

538
 A WILLIAM IV OAK CENTRE TABLE
 SECOND QUARTER 19TH CENTURY
 72cm high, 77cm wide, 46cm deep
 £600-900



538

539
 TEN PIECES OF FRENCH RED POTTERY SLIPWARE
 APT, PROVENCE, LATE 20TH CENTURY
 Linear decorated with yellow slip comprising jugs,
 plates and dishes, stamped with opposing 'P's monogram
 the tallest 19cm high
 £250-350



539



540

540
TWO SIMILAR CLEAR GLASS TRUMPET VASES
PROBABLY STOURBRIDGE, LATE 19TH CENTURY
Of vertically fluted form on a domed and folded foot,
62cm and 64cm high

£200-400



541

541 λ
PIERRE HUMBERT (FRENCH 1929-2016)
HEAD STUDY
Oil on canvas
Signed, dedicated and dated '2008' (verso)
22 x 16cm (8½ x 6¼ in.)

£400-600



542

542
A SET OF EIGHT PAINTED BEECH DINING CHAIRS
FRENCH, 20TH CENTURY
91cm high, 48cm wide, 48cm deep

£300-500



543 Y
A REGENCY ROSEWOOD
CENTRE TABLE
EARLY 19TH CENTURY
With associated marble top
244cm long
£3,000-5,000

543

544 λ
 PIERRE HUMBERT (FRENCH 1929-2016)
ARBRE ET FLEURS
 Ink and wash
 Signed (lower left); titled and dated 2016
 (verso)
 28.5 x 38.5cm (11 x 15 in.)
 Unframed



544 (part lot)

Together with three further ink and wash studies by the same hand, to include two studies of birds. Various sizes.

£100-200

545 λ
 PIERRE HUMBERT (FRENCH 1929-2016)
VINEYARD LANDSCAPE PROVENCE
 Ink and gouache
 Signed (lower right)
 50 x 65cm (19½ x 25½ in.)

£300-500



545

546 λ
 PIERRE HUMBERT (FRENCH 1929-2016)
PROVENCAL LANDSCAPES
 Watercolour, a set of two
 Both signed
 Largest: 61 x 90cm (24 x 35¼ in.)

£600-800



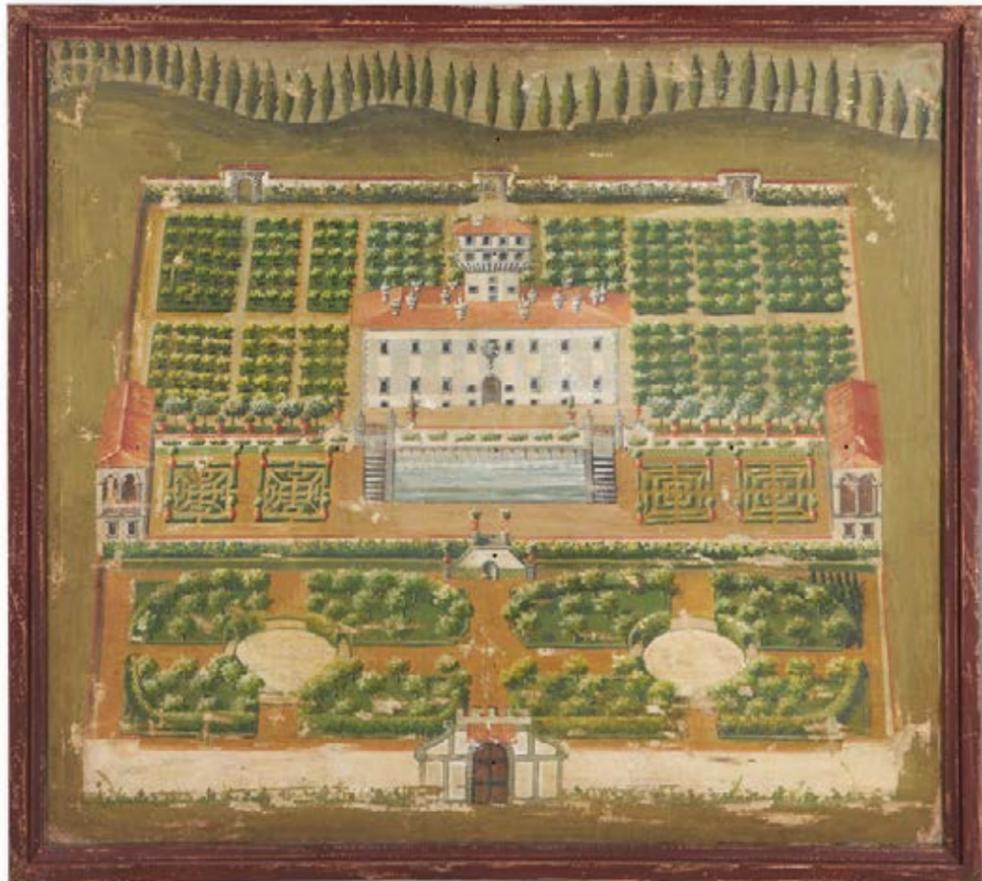
546

547 λ
 PIERRE HUMBERT (FRENCH 1929-2016)
PROVENCAL LANDSCAPE WITH HILLS
 Watercolour on paper
 Signed (lower left)
 61 x 91cm (24 x 35¾ in.)

£300-500



547



548
 AFTER GIUSTO UTENS
 THE VILLA PETRAIA; AND THE
 VILLA POGGIO A CAINO
 Oil on canvas
 94 x 106cm (37 x 41½ in.)
 In red painted frames



These are details from a series of lunettes depicting views of the Medici Villas which were commissioned by the Grand Duke Ferdinando I de 'Medici' circa 1599-1602. The original pictures are in the Villa Petraia, Florence.

£4,000-6,000

548



549

549

549
 TWO PAIR OF NATURAL AND
 RED STRIPE WOVEN LINEN
 CURTAINS
 FRENCH, 20TH CENTURY
 Unlined
 each panel 297cm long, 198cm wide
 £400-600



550

550
A BLACK LUMACHELLA MARBLE BOWL
 Of polished form with Orthoceras fossils from the Devonian era
 38.5cm diameter

Together with a rectangular section of Lumachella marble
 15cm long and a similar dished plate, 25.5cm diameter

£300-500



551

551
TWO FRENCH CARVED WALNUT GAME TROPHY HEADS
 LATE 19TH/EARLY 20TH CENTURY
 Comprising a bear head and a boar head,
 16 and 15cm high

Together with a fox head wall plaque inscribed
 "Hexworthy, Devon"
 Early 20th century
 28cm wide

£200-300



552

552
A PAIR OF CLEAR GLASS AND MOULDED LINERS
 POSSIBLY IRISH, LATE 18TH CENTURY
 Of navette shape
 30.5cm long

Together with a selection of mostly continental glass, various dates 18th
 century and later, to include a pair of German shell-shaped table salts

£300-500



553 (part lot)

553
A COLLECTION OF PEWTER
 VARIOUS DATES
 To include an 18th century pewter chalice, engraved cartouche
 inscribed St Matthew Chp 26 Vers. 20 and 26, 30cm high
 A pewter charger, faint touchmark **ower, owner's
 initials "GNM"
 Two 19th century pewter water jugs, taller 20.5cm high

£300-500



554

554 λ
MARY NEWCOMB (BRITISH 1922-2008)
BILLINGFORD MILL
 Oil on canvas
 Signed and dated '75' (lower right); further signed, titled and dated '75' (verso)
 71 x 61cm (27¾ x 24 in.)

Provenance:
 Crane Kalman Gallery, London

£10,000-15,000



555

555
A TAPESTRY BORDER FRAGMENT WITH THISTLES AND RIBBONS
PROBABLY 17TH CENTURY

Now framed and glazed
tapestry 78 x 26.5 at the largest points, frame 88.5 x 36.5cm

£300-500

556
A CHARLES II PEWTER LOVING CUP
DATED 1662

Engraved all over in wrigglework, which could possibly be later, decoration of Royal coat of arms opposed by rose, inscribed to foot rim "Rex Charles Secundus Beati Pacifici 1662"
17cm high, base 17.9cm diameter

The decoration on this cup relates to a known set of chargers- each bearing similar armorial decoration, inscription and date 1662. In his article "Pewter Restoration Chargers", Connoisseur, June 1942, pg.124-128, Captain A. V Sutherland-Graeme, suggested that these chargers were produced to celebrate the marriage on the 21st of May 1662 of Charles II to Catherine of Braganza,

The Victoria and Albert Museum has two chargers with this form of decoration- one of which is illustrated in Anthony North, Pewter at the Victoria and Albert Museum, V & A, pg.73, item 50 (ACCESSION NUMBER 347-1872).

£1,500-2,500



556

557
A CARVED OAK CEILING BOSS
LATE 16TH/EARLY 17TH CENTURY
Carved with central scene of the crucifixion, stiff leaf surround
43cm high, 40cm wide, 17.5cm high

Together with an 18th/19th century oak ceiling rose of turned circular form, and a group of seven modern cast ceiling roses, largest 22cm diameter

£400-600



557 (part lot)

“Robert had a very strong sense of place. He made sure that the houses he took on still retained their magic and related to their surroundings, their history, as well as to their owners.”

**TESSA TRAEGER AND
PATRICK KINMONTH**



“Robert was an extraordinary man who brought comfort, colour and surprise to all who were fortunate enough to cross paths with him. He had this wonderful ability to transport you through his eyes to the treasures that he had just discovered.”

JANE ORMSBY-GORE



558
FRENCH SCHOOL
(19TH/20TH CENTURY)
A HARE, A PHEASANT, A SNIPE
AND A MALLARD ON A LEDGE
Oil on canvas
47 x 56cm (18½ x 22 in.)

£300-500



558

559
FRENCH SCHOOL
(18TH CENTURY)
TWO COCKERELS, A BASKET OF
EGGS AND SOME SAUCISSON
ON A LEDGE
Oil on canvas
50 x 60cm (19½ x 23½ in.)

£400-600



559



560

560
A PAINTED METAL MODEL
OF A PIKE
IN THE 19TH CENTURY
FOLK ART MANNER,
LATE 20TH CENTURY
125cm long, 32.5cm high

£200-400

561
A VICTORIAN EBONISED
WALL TIMEPIECE
LATE 19TH CENTURY
With an enamelled dial and
single train fusee movement
55cm diameter, 17cm deep

£200-400



561



562

562
AN OAK JOINED TABLE
EARLY 18TH CENTURY
63cm high, 67cm wide, 42.5cm deep

Together with an oak joined armchair
17th century and later elements
91cm high, 60cm wide, 52cm deep

Provenance:
The armchair, Christie's, South Kensington, The
Roger Warner Collection, 21 January 2009, lot 14

Literature:
Roger Warner, *Memoirs of a Twentieth Century
Antique Dealer*, RFS, 2003, p70, fig 28

£400-600



563

563
TEN KUZNETSOV POTTERY
POLYCHROME PLATES
FIRST QUARTER 20TH CENTURY
Spray and stencil decorated with flowerheads,
printed factory marks, 37cm diameter
and smaller

£800-1,200

564
TEN KUZNETSOV POTTERY
POLYCHROME PLATES
FIRST QUARTER 20TH CENTURY
Spray and stencil decorated with
flowerheads, printed factory marks,
37cm diameter and smaller

£800-1,200



564



565

565
ELEVEN VARIOUS KUZNETSOV POTTERY
POLYCHROME PLATES
FIRST QUARTER 20TH CENTURY
Spray and stencil decorated with flowerheads,
printed factory marks, 37cm diameter
and smaller

£800-1,200



566
 A RED PAINTED OAK JOINED WALL CUPBOARD
 EARLY 18TH CENTURY AND LATER
 With painted inscriptions 'CUP BOARD OF THE LATE W. COBBETT ESQ
 M.P. FOR OLDHAM BORN IN THIS HOUSE THE 9TH OF MARCH 1762
 WHOSE GREAT LIGHT WAS EXTINGUISHED THE 18TH OF JUNE 1835'
 54cm high, 121cm wide, 35cm deep

Provenance:
 William Cobbett, Esq. MP (1762-1835)

William Cobbett was a radical pamphleteer, born in Farnham, Surrey and from 1806 served as an MP intermittently for constituencies as far flung as Honiton, Coventry, Preston, Manchester and from 1832, Oldham. He fought corruption and preferment in the political establishment and helped to bring forward the 1832 Reform Act.

£700-1,000



566



567 λ
 WILLIAM CROZIER (IRISH 1930-2011)
 TWO PAINTED TIN TRAYS, NO. 3 & 7
 Each signed (verso)
 12½ x 17¼in. (32 x 44cm.) and 13in. (33cm.) diameter

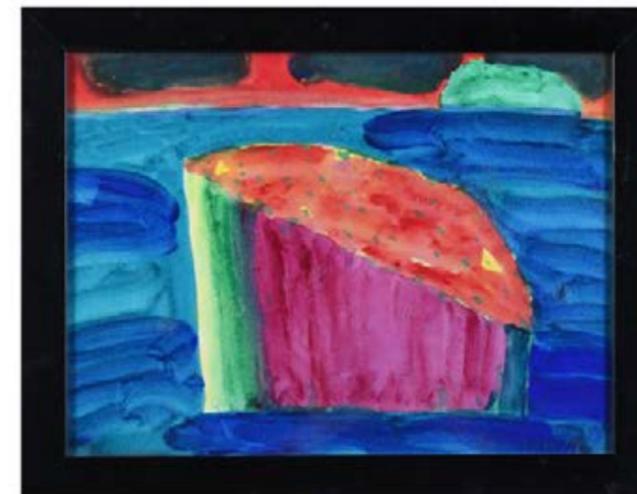
Together with another *Tree and red bush*,
 Acrylic on tin tray, 28 x 39.5cm (11 x 15½ in.)

Provenance:
 Purchased directly from the artist by Robert Kime

Exhibited:
 Skibbereen, Ireland, *Skibbereen Tin Trays*, 2000, nos. 3 and 7.

Inspired by the decorated interiors and popular arts of Macedonia that he had visited years before, in 2000 Crozier set out to make paintings out of "objects to paint when I am not painting". He wrote "At Paul's Pound Shop in Skibbereen I found the perfect vehicle - the tin tray. Here was the commonplace object which could be transformed, the useful made beautiful, even serene or uplifting." The trays for him were a form of serious play. They were always painted at the end of a day's work at the easel, when the mix of colours on the palette was just as he wanted it.

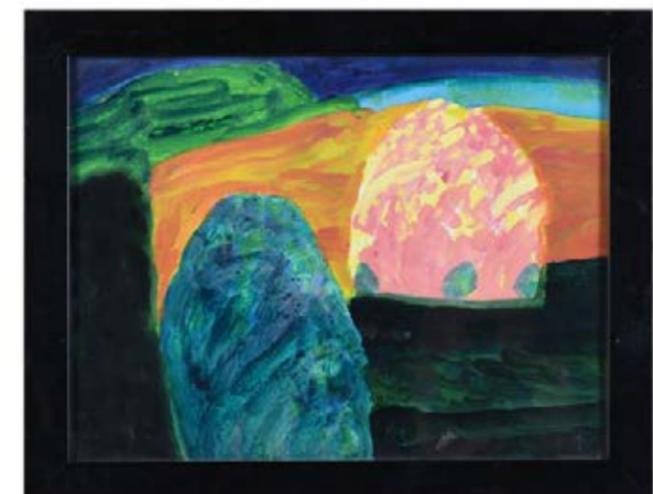
£700-1,000



567

568 λ
 WILLIAM CROZIER (IRISH 1930-2011)
 THE ISLAND, ROARING WATER BAY; HAY STOOKS,
 WEST CORK
 Watercolour
 Both signed and one dated '1994' (lower right)
 Each 26.5 x 36.5cm (10¼ x 14¼ in.)

£1,500-2,000



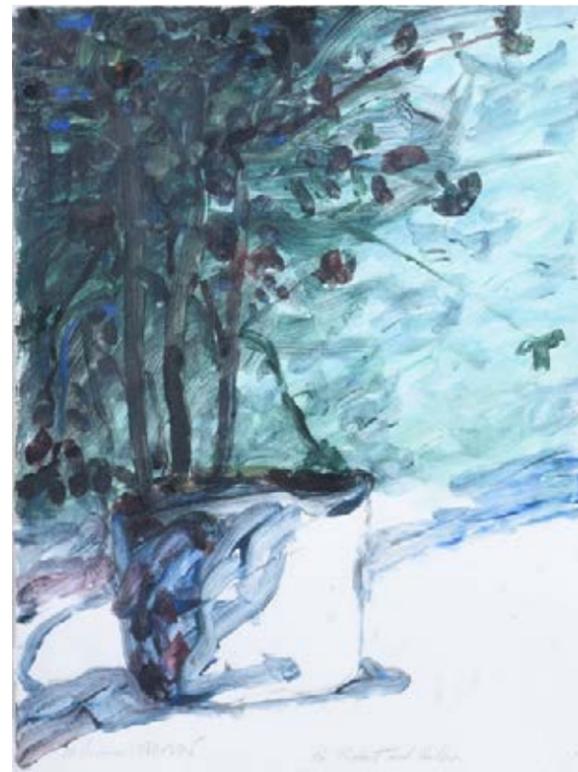
568



569

569 λ
WILLIAM CROZIER (IRISH 1930-2011)
PLANT IN A POT
Acrylic on paper
Signed (lower right)
31 x 21.5cm (12 x 8¼ in.)

£600-800



570

570 λ
WILLIAM CROZIER (IRISH 1930-2011)
PLANT IN A POT WITH GREEN BACKGROUND
Acrylic on paper
Signed (lower left) dedicated to Robert and Helen (lower right)
38 x 28cm (14¾ x 11 in.)

£600-800

571 λ
WILLIAM CROZIER (IRISH 1930-2011)
PLANT IN A POT
Acrylic on paper
Signed (lower right)
31 x 21.5cm (12 x 8¼ in.)

Painted circa 1985.

£600-800



571



572

572 λ
AVIGDOR ARIKHA (FRENCH/ISRAELI 1929-2010)
POMEGRANATE AND QUINCE
Watercolour
Signed and dated '1978' (lower left)
15 x 25cm (5¾ x 9¾ in.)

Provenance:

Marlborough Fine Art, London, 2011, Works from the Estate of Avigdor Arikha, No.37, where purchased by Robert Kime

£800-1,200

573 λ
MARY FEDDEN (BRITISH 1915-2012)
ISLE OF WIGHT FROM ASHMORE, A BIRTHDAY CARD
Gouache on paper
Signed and dated '1990' (lower right); further inscribed, titled and dated 'November 1990' (inside card)
24 x 18cm (9¼ x 7 in.)

£2,000-3,000



573



574

574 λ
MARY FEDDEN (BRITISH 1915-2012)
ROCKS AND SHELLS ON THE WINDOW SILL
Oil on canvas
Signed and dated '01' (lower right)
41 x 61cm (16 x 24 in.)

£7,000-10,000



575
TWO BEYKOZ GLASS ROSEWATER BOTTLES
OTTOMAN, ANATOLIA, 19TH CENTURY
26cm and smaller

£120-180



575

576
A GEORGE II BURR OAK DROP
LEAF TABLE
MID 18TH CENTURY
70cm high, 88cm wide, 84cm deep

£500-800



576

577
A LARGE COLLECTION OF JAPANESE PAPER LANTERNS
MID/EARLY 20TH CENTURY
Painted paper on wood frames, metal candle holders
assorted sizes- largest 29cm diameter

£200-300



The Orangery at La Gonet by Tessa Traeger

577



120

578
A CHINESE BLUE AND WHITE VASE
KANGXI (1662-1722)
17cm high

Together with a small jar for the
Islamic market
10cm high

£400-600



578



579

579
A VICTORIAN WHITE PAINTED PINE
DRESSER BASE
MID 19TH CENTURY
81cm high, 180cm wide, 80cm deep

£500-800

580
TWO ANATOLIAN TULU RUGS
CIRCA 1920
184 x 130cm

£200-300

580 (part lot)



121



581

581
A COTSWOLD SCHOOL PLASTER
PANEL DEPICTING WILD
STRAWBERRIES
 ATTRIBUTED TO ERNEST GIMSON,
 EARLY 20TH CENTURY
 Set in a sealed back frame, unsigned
 148.5 x 86.5cm

Provenance:
 Richard Weir Shultz, The Barn, Hartley
 Wintney Hampshire, where purchased by
 A. Tilbrook, from whom purchased
 by Robert Kime

£1,500-2,500

582
A PAINTED PINE GRAIN BIN
 19TH CENTURY
 92cm high, 106.5cm, 47cm wide

£300-500



582

583
A TULU RUG
 ANATOLIA, 20TH CENTURY
 250cm x 141cm

£400-600

583



584
HENRI GAUDIER-BRZESKA
 (FRENCH 1891-1915)
BIRD
 Pastel
 23.5 x 19cm (9¼ x 7¼ in.)

Executed in 1912.

Provenance:
 Bonhams, Oxford, The Robin Symes
 Collection, 7 October 2007, lot 77, where
 purchased by Robert Kime

Exhibited:
 London, Peter Nahum Gallery,
Henri Gaudier-Brzeska, 1995

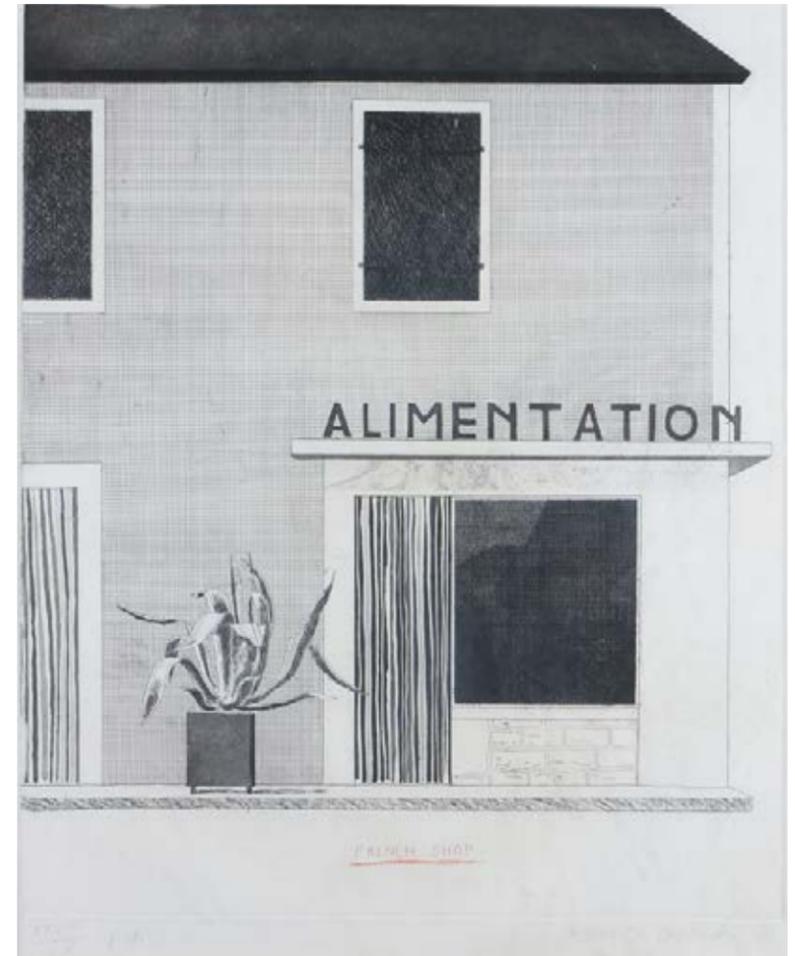
£3,000-5,000



584

585 λ
DAVID HOCKNEY (BRITISH B. 1937)
THE FRENCH SHOP (SCOTTISH ARTS
COUNCIL 122)
 Etching with aquatint, 1971
 Signed, dated and numbered XXVIII/LX A/P
 (aside from the edition of 500)
 Plate: 53.5 x 45cm (21 x 17½ in.)

£1,500-2,000



585



586

586 λ
DAVID HOCKNEY (BRITISH B. 1937)
RUE DE SEINE
Etching
Signed and dated 72 (lower right) and numbered 23/150 (lower left)
Plate 53 x 43cm (20¾ x 16¾ in.)

£20,000-30,000



THE STUDY

LOTS 587-596



587

587
A BRONZE VASE BY EVAN JENSEN
POSSIBLY DATED 1935
Stamped marks
18cm high, base 9cm diameter

Together with a bronze bear
by Peter Woytuk,
modern
signed to cast
12cm high

£800-1,200



588
A PATINATED BRASS STANDARD LAMP
20TH CENTURY
With open spiral column, later fitted for
electricity, with a cream coloured card shade
The candlestick 120cm high, 173cm high
overall

Together with a brass reading lamp
20th century
with adjustable single light with a cream
coloured card shade, ribbed spreading base
139.5cm high

£500-700



588



589

589
A LATE VICTORIAN ARMCHAIR
IN THE MANNER OF MORRIS &
COMPANY, LATE 19TH CENTURY
The legs painted to simulate walnut, the
indigo linen upholstery with morocco red
leather trim
89cm high, 77cm wide, 100cm deep

Together with a stripe woven moquette cloth
cushion, 53cm x 38cm

£600-900



590

590
A PAIR OF GEORGE III GREEN PAINTED ARCHED
WOOD PELMETS
CIRCA 1780
With later bracing, green ground with stiff leaf
handpainted decoration in greens and white/yellow,
152cm wide, 7.5cm high, 18cm deep

£400-600



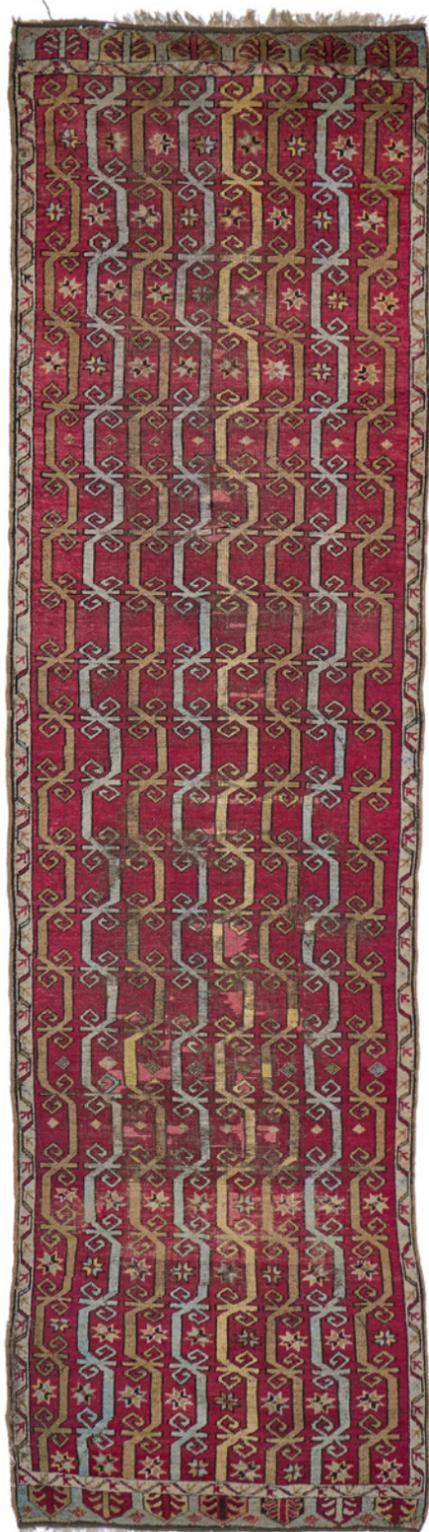
591

591
A GEORGE IV PAINTED PINE
OPEN BOOKCASE
CIRCA 1830
134.5cm high, 57cm wide, 31cm deep

£500-800

592
A KIRSEHIR RUNNER
ANATOLIA, LATE 19TH CENTURY
Approximately 335 x 94cm

£800-1,200



592



593

593
A SILVERED BRASS OIL LAMP
LATE 19TH CENTURY
Now fitted for electricity with twin lights with
papyrus shades above single stem, spreading
foot, loaded section to underside marked
BCD(?)
58cm high overall

£200-400

594
A WALNUT SOFA UPHOLSTERED
IN TEAL VELVET IN WILLIAM AND
MARY STYLE
ATTRIBUTED TO LENYGON AND
MORANT, EARLY 20TH CENTURY
With close nailed bullion and braid
borders
100cm high, 138cm wide, 75cm deep

£800-1,200



594

595
AN INDIAN RUG
FIRST HALF 20TH CENTURY
Approximately 155cm x 85cm

£300-500



595

“Robert was an inspirational mentor not just about how to put a room together but about life too. What he did, despite being tangible, is incredibly hard to describe.”

CLAIRE JACKSON

596

A CAUCASIAN FRAGMENTARY CARPET
OF 'HARSHANG' OR 'BLOSSOM' DESIGN
FIRST HALF 18TH CENTURY
Approximately 465 x 179cm

This beautiful carpet, woven with exceptionally lustrous wool, retains extraordinary depth of colour. The 'Harshang' design, with repeating large-scale flowers and angular leaves, was widely used in the Caucasus, Trans-Caucasus and North West Persia during the 18th and 19th centuries. It is also known as the 'Blossom' or 'Crab' design. This particular example is likely to have come from the Karabagh area of the southern Caucasus.

For related examples please see:
Sotheby's, London, 16 October 2002, lot 48
Sotheby's, London, 4 October 2000, lot 81
Christie's, London, 25 April 2002, lot 41

£6,000-10,000



THE UPPER HALL

LOTS 597-617



597
A PARCEL GILT AND BLACK PAINTED
WALL MIRROR
SPANISH, LATE 17TH CENTURY AND LATER
145cm high, 106cm wide

£500-800



597

598
A CHINESE PINE TABLE
CIRCA 1900
With a fossilised marble inset top
85cm high, 180cm wide, 73cm deep

£500-1,000



598



599
A KARACHOV KAZAK RUG
SOUTH CAUCASUS, LATE 19TH CENTURY
Approximately 200cm x 163cm

£1,500-2,500



599



600

600
A REGENCY RED PAINTED TOLE LANTERN
EARLY 19TH CENTURY

Scrolling crest above glazed hexagonal body, with feet for table use and suspension ring for hanging, later fitted for electricity
65cm high, 37cm wide

£800-1,200



601

601
A SHIRVAN RUG
EAST CAUCASUS, LATE 19TH CENTURY
Blue ground with three main palmettes
Approximately 123cm x 97cm

£700-1,000



602

602
A VICTORIAN PAINTED PINE SIDE CABINET
19TH CENTURY
With a raised shelf, the doors enclosing shelves
125cm high, 119cm wide, 42cm deep

£400-600



603

603 λ
PIERRE HUMBERT (FRENCH 1929-2016)
PROVENCAL LANDSCAPE
Watercolour
Signed (lower left)
65 x 78cm (25½ x 30½ in.)

£300-500

604 λ
PIERRE HUMBERT (FRENCH 1929-2016)
PROVENCAL LANDSCAPE
Watercolour
Signed (lower left) and inscribed H.50
(upper right)
51 x 66.5cm (20 x 26 in.)

£300-500



604

605
A GROUP OF FOSSILS AND GEOLOGICAL FRAGMENTS

To include fossilised sea shell of nautiloid form, 11cm high, geode shaped balls, one with coral tracery encrustation, largest 26cm long; fossilised turtle shell, fossilised fish, haematite nodule and the inner ear of a whale

For a fuller image of this lot please visit our website

£500-800

605 (part lot)



606

A PAIR OF PAINTED PANELS
 LATE 18TH/EARLY 19TH CENTURY
 Possibly Batavian and depicting standing figures in elaborate clothing, original painted frames
 69 x 40.5cm

£300-500



606



607

607
A FRAGMENTARY CARVED WOOD RECLINING FIGURE
 PROBABLY 18TH CENTURY
 Depicting a half clothed female figure, holding two vessels
 92.5cm long, 38cm high

£200-300

608

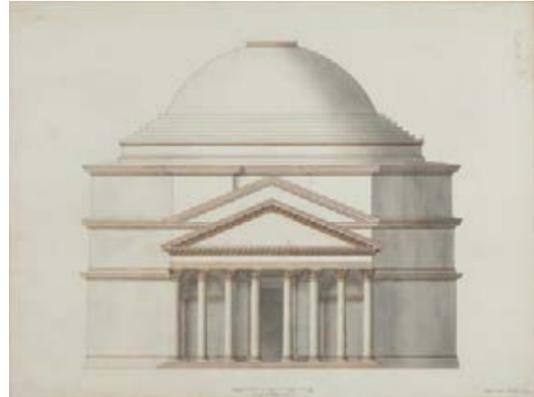
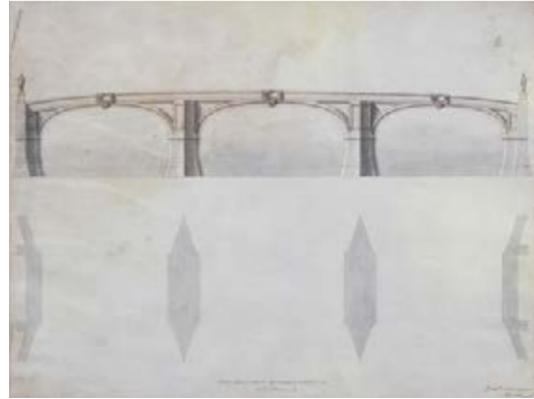
A PAIR OF COTSWOLD SCHOOL ASH LADDERBACK SIDE CHAIRS
 ATTRIBUTED TO PHILLIP CLISSET AND ERNEST GIMSON,
 EARLY 20TH CENTURY
 Each with a rush seat and floral sprig printed linen squab cushions
 97cm high, 46cm wide, 45cm deep

£300-500



608

609
 ITALIAN SCHOOL (18TH CENTURY)
 THREE ARCHITECTURAL ELEVATIONS; PONTE DI SANTA TERINTA;
 ANDRE PALLADIO'S VILLA ALMERICO CAPRA VALMARANA, KNOWN AS
 THE VILLA ROTONDA; THE PANTHEON, ROME
 Ink and wash
 All inscribed (lower centre and lower right)
 36 x 47.5cm (14 x 18½ in.)



609

610
 A VICTORIAN BRASS
 MANTEL CLOCK
 LATE 19TH CENTURY
 Labelled 'Howell James
 & Co., London. Paris'
 34cm high



610



611

611
 A LATE VICTORIAN WALNUT ARMCHAIR
 LATE 19TH CENTURY
 With William Morris blue flower jacquard
 woven double woollen upholstery
 90cm high, 80cm wide, 90cm deep

Together with a blue cotton pulled thread
 cushion, 56cm x 30cm

£700-1,000





612
WENCESLAUS HOLLAR
 (BOHEMIAN 1607-1677)
NAVIUM VARIAE FIGURAE ET FORMAE
 The complete set of etchings, 1647
 (Pennington, 1261-72)
 State I/II
 Each frame 53 x 100cm (20¾ x 39¼ in.),
 each plate 14.5 x 23.5cm
 Framed as two

Provenance:
 The Robin Symes Collection, Bonham's
 Oxford, 7 October 2009, lot 27, where
 purchased by Robert Kime

£1,200-1,800

612



613 λ
GWYNETH JOHNSTONE
 (BRITISH 1914-2010)
PASTORAL
 Oil on board
 Signed with monogram (lower left)
 54 x 67cm (21¼ x 26¼ in.)

Provenance:
 Jenna Burlingham Fine Art, Kingsclere

£1,500-2,500

613

614



614
A LATE GEORGE III BEECH PELMET
 EARLY 19TH CENTURY
 13cm high, 174cm wide, 17cm deep

Together with a pleated pelmet and a
 pair of flower printed cotton curtains
 with borders, muslin lined
 each panel 135cm long, 240cm wide

£500-800



615

615 λ
MELITA DENARO (IRISH B. 1950)
EVE OF ST. PATRICK'S DAY, 2007
Oil on board
Signed, inscribed, titled and dated (verso)
15 x 19cm (5¾ x 7¼ in.)

See page 84 for Melita Denaro biography.

£700-1,000



616

616 λ
MELITA DENARO (IRISH B. 1950)
LANDSCAPE
Oil on board
Inscribed and dated '18 May 15' (verso)
11 x 16cm (4¼ x 6¼ in.)
Unframed

Painted in 2015.

See page 84 for Melita Denaro biography.

£400-600



617

617 λ
MELITA DENARO (IRISH B. 1950)
LANDSCAPE WITH SHEEP IN THE FOREGROUND
Oil on panel
13 x 17cm (5 x 6½ in.)

See page 84 for Melita Denaro biography.

£300-500

THE TWIN BEDROOM

LOTS 618-638

618
A PAINTED PINE WARDROBE
AUSTRIAN, 18TH CENTURY
The cornice inscribed '1752 Jgfr Serena Luttin'
199cm high, 197.5cm wide, 64.5cm deep
£1,500-2,500



618

619
A GREEN PAINTED WOOD
COAT RACK
19TH CENTURY
160cm wide

£300-500



619



620

620
A POLISHED BRASS TABLE LAMP
CIRCA 1900-1920
Later electrical fitting to flattened ball top, faceted and turned stem, hexagonal base, 64cm high including fitment, base 15cm wide: 82.5cm high to top of existing card shade

Together with another polished brass lamp base
early/mid 20th century

Later electrical fitting to gadrooned nozzle above turned stem and stepped hexagonal base
63.5cm high including fitment, base 15.5cm wide, 78cm high to top of existing shade

The first lamp is probably the prototype for the 'Boscombe' lamp manufactured and retailed by Robert Kime Ltd.
The second lamp is probably the prototype for the 'Kilvert' lamp manufactured and retailed by Robert Kime Ltd.

£500-800



621

621
AN ARTS AND CRAFTS OAK RECLINING
ARMCHAIR
IN THE MANNER OF PHILIP WEBB,
LATE 19TH CENTURY
the cushions upholstered with stripe
woven linen,
88cm high, 59cm wide, 82cm deep

Together with a cotton and metallic thread
stripe woven cushion, the fabric Syrian,
19th century
47cm x 32cm

£700-1,000

622
A NORTH WEST PERSIAN KELLEH
OF MINA KHANI DESIGN
DATED 1234 AH, CIRCA 1816 AD
Approximately 514 x 195 cm

£4,000-6,000



622



623

623
FRANK LEWIS EMANUEL
(ENGLISH 1866-1948)
SHIP AT SEA
Oil on board
Signed and dated '93' (lower right)
25.5 x 33.5cm (10 x 13 in.)

£500-700



624
A GEORGE III MAHOGANY SIDE CHAIR
LATE 18TH CENTURY
Close nail upholstered in natural linen and
indigo stripe woven cloth, with brass casters
109cm high, 56cm wide, 62cm deep

£300-500

624



625

625
A KIRSEHIR RUG
CENTRAL ANATOLIA, LATE 19TH CENTURY
Approximately 153 x 98cm

£600-800



626

626 λ
MARY FEDDEN (BRITISH 1915-2012)
SUNFLOWERS
Pencil
Signed and dated '1969' (lower left)
69 x 44.5cm (27 x 17½ in.)

Provenance:
Purchased directly from the artist by Robert Kime

£500-700



627 λ
AUGUSTUS JOHN (BRITISH 1878-1961)
CANADIAN SOLDIER
Pen and ink
Signed (lower left)
21 x 12.5cm (8¼ x 4¾ in.)

Drawn circa 1907

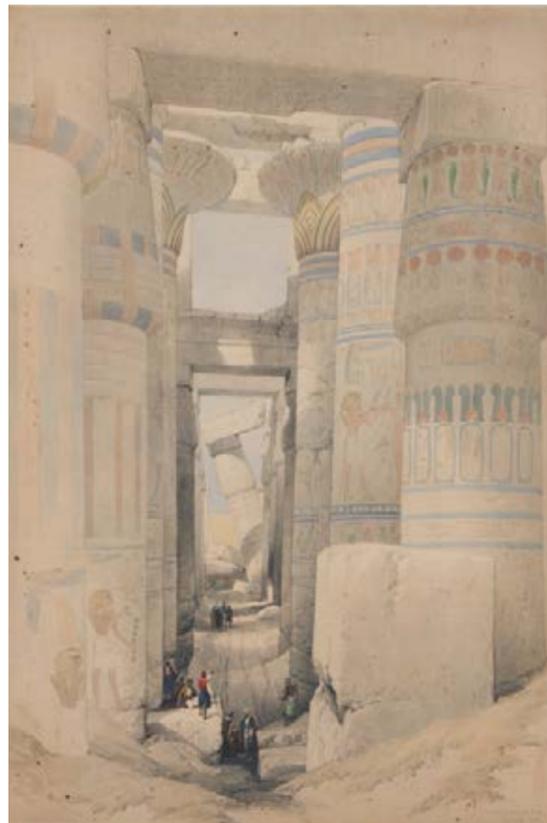
Provenance:
Lefevre Gallery, London
Christie's, London, 4 June 2008, lot 53, where
purchased by Robert Kime

£400-600

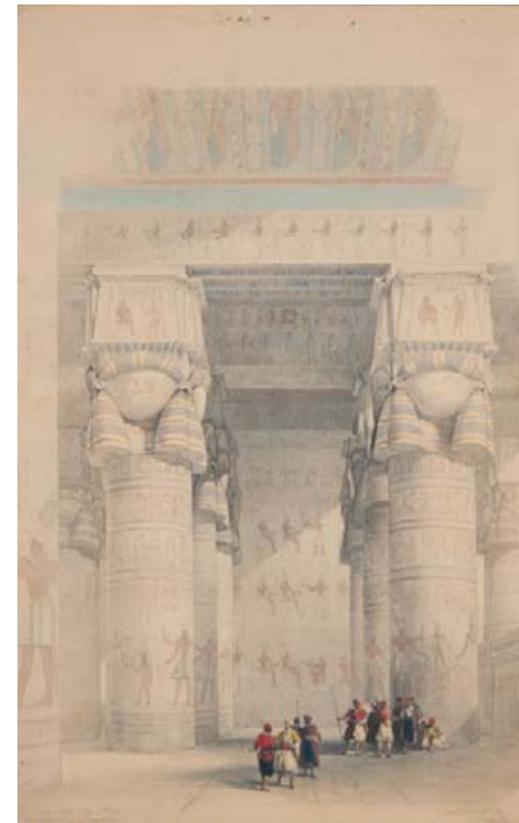
627

628
LOUIS HAGUE (ENGLISH 1806-1895)
AFTER DAVID ROBERTS, R.A.
KARNAK, NOV. 27 1838; VIEW FROM UNDER THE PORTICO,
THE TEMPLE OF DENDERA
Tinted lithographs, a pair
48 x 32.5cm (18¾ x 12¾ in.)
In oak frames

£400-600



628



628



629

629
A DUTCH DELFT OR HANAU BLUE AND
WHITE VASE
CIRCA 1700, NOW FITTED AS A LAMP
Typically decorated with Chinese figures, with
stripe woven fabric and fringed shade
extensive cracking
The vase, 29.5cm high, 57cm high overall

£300-500



630

630
A FRENCH PROVINCIAL FRUITWOOD,
CHESTNUT AND PINE TABLE
LATE 18TH CENTURY
81cm high, 106cm wide, 82cm deep

£200-300



631

631
A GHIORDES PRAYER RUG
WEST ANATOLIA,
FIRST HALF 19TH CENTURY
Approximately 171cm x 121cm

£1,500-2,500



632

632
A PROVINCIAL SYCAMORE
RECTANGULAR TABLE
19TH CENTURY
78cm high, 150cm wide, 55.5cm deep

Provenance:
Piers Von Westenholz

£400-600

633
TWO COTSWOLD SCHOOL OAK SINGLE BEDS
ATTRIBUTED TO ERNEST GIMSON,
EARLY 20TH CENTURY
With box bases and mattresses, on brass casters
The largest 102cm high, 212cm long, 115cm wide

£1,500-2,500



633

634
A VICTORIAN BRASS TABLE LAMP
LATE 19TH CENTURY
With plain cream shade, knopped stem now fitted for electricity
44cm high to top of existing shade

Together with an Edwardian brass table lamp
circa 1910
Adjustable single light with green fabric shade,
now fitted for electricity
55cm high

The first lamp is probably the prototype for the 'Berwick' lamp
manufactured and retailed by Robert Kime Ltd.

£400-600



634



635

635
A LATE VICTORIAN WALNUT AND BEECH
OCCASIONAL TABLE
IN THE MANNER OF MORRIS & CO,
LATE 19TH CENTURY
64cm high, 58cm wide, 56.5cm deep

£200-300

636
A PAIR OF ARTS AND CRAFTS OAK
ARMCHAIRS
LATE 19TH CENTURY
With close nailed Robert Kime Ltd 'oak leaves'
printed linen upholstery
105cm high, 79cm wide,
79cm deep

£800-1,200



636



637



637 λ
DAVID JONES (BRITISH 1895-1974)
HORSES GRAZING; TWO FAWNS
SITTING; SLEEPING FAWN; BIG CAT;
CAT RESTING
Etching
Each signed (lower right) and numbered
15/20; Ed 20; 1/20; 4/20; 3/20
respectively (lower left)

See Volume I, page 64 for David Jones
biography.

£2,000-3,000



638 λ
HENRY LAMB (BRITISH 1883-1960)
STUDY OF A FIGURE IN A TRAIN CARRIAGE
Watercolour
Stamped with Studio Stamp (lower left), bears
later inscription verso 'Dorelia John in a train
carriage c. 1910'
26 x 20cm (10 x 7¾ in.)

£1,000-1,500



638

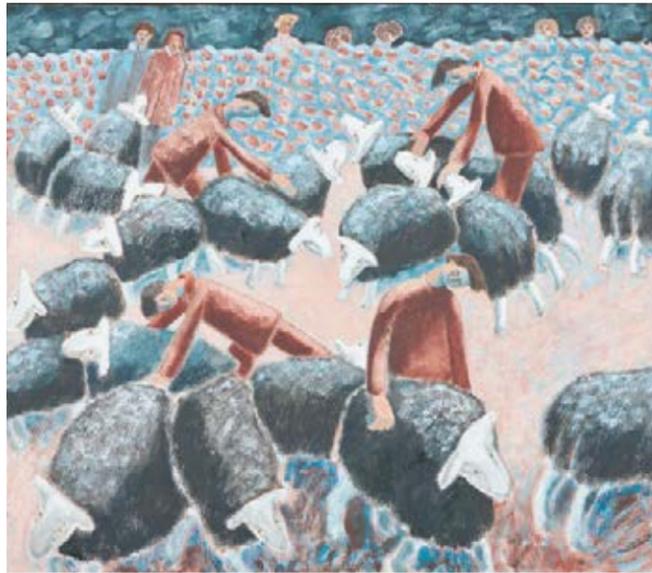
THE HALF TESTER BEDROOM

LOTS 639-675



*“Robert had the best eye of anyone. I would always
rely on him to choose the strongest work in my
studio. He was always right. I miss his ‘eye’ and
more especially him immeasurably.”*

CATHERINE GOODMAN



639 (part lot)

639 λ
LOUISE STURGIS (BRITISH B. 1962)
TENDING THE FLOCK
Oil on canvas
65.5 x 76cm (25¾ x 29¾ in.)

Together with a watercolour study by the same hand, 25.5 x 28cm

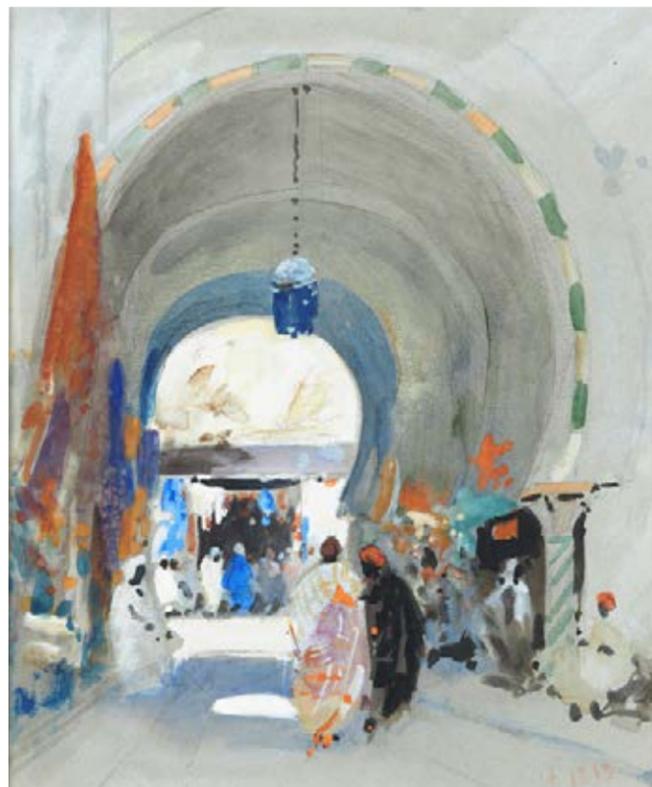
£400-600



640

640 λ
LOUISE STURGIS (BRITISH B. 1962)
LANDSCAPE WITH SHEEP
Oil on canvas
64.5 x 75cm (25¼ x 29½ in.)
Unframed

£300-500



641

641
HERCULES BRABAZON BRABAZON (ENGLISH
1821-1906)
FIGURES IN A TURKISH BAZAAR
Pencil, watercolour and gouache
Signed with initials (lower right)
26 x 21.5cm (10 x 8¼ in.)

Provenance:
Woolley and Wallis, Oil Paintings, Watercolours
and Miniatures, 8 December 2010, lot 347, where
purchased by Robert Kime

£1,000-1,500



642

642
A BRASS STANDARD LAMP
LATE 19TH CENTURY AND LATER
With adjustable reading light with green fabric
shade, telescopic pole now fixed,
fitted for electricity
151cm high

£400-600



643

643
A PAINTED ASH AND FRUITWOOD
CENTRE TABLE
CHINESE, FIRST HALF 19TH CENTURY
83cm high, 87cm wide, 55cm deep

£400-500

644
A VICTORIAN STYLE MAHOGANY DAYBED
IN THE MANNER OF HOWARD AND SONS,
20TH CENTURY
on square tapering legs with brass castors, with
pale pink and blue striped woven loose covers
77cm high, 75cm wide, 148cm deep

Together with a pink and blue white striped
woven linen cushion
54cm x 31cm

£1,000-1,500



644

ROBERT MACBRYDE (SCOTTISH 1913-1966)

Robert MacBryde was a Scottish still-life and figure painter and a theatre set designer.

MacBryde studied at the Glasgow School of Art from 1932 to 1937. Whilst there, he met Robert Colquhoun, with whom he established a lifelong romantic relationship and professional collaboration (Lot 646 exemplifies this connection). The pair would eventually become known as "the two Roberts". MacBryde studied and travelled throughout France and Italy but returned to London in 1939.

Their large circle of friends included many of the well know artists of and writers of the day such as Francis Bacon, Lucian Freud, Fred

Urquhart, and Dylan Thomas - and were renowned for their parties at their studio in Bedford Gardens.

MacBryde was influenced by Graham Sutherland and John Piper, becoming a well-known painter of the Modernist school of art, known for his brightly coloured Cubist studies.

In collaboration with Colquhoun, he created several set designs during and after the Second World War. Colquhoun died suddenly in London in 1962. Soon afterwards MacBryde moved to Ireland, but died in Dublin in 1966.and conversations held on this wild and free island.



645

645 λ
ROBERT MACBRYDE (BRITISH 1913-1966)
STILL LIFE OF FRUIT ON A PLATTER
Monotype on silk
Signed (lower left) and indistinctly inscribed (lower right)
85 x 85cm (33¼ x 33¼ in.)

Provenance:
Bonham's, Edinburgh, 12 April 2007, lot 84, where purchased by Robert Kime

A unique design for a Hermes scarf

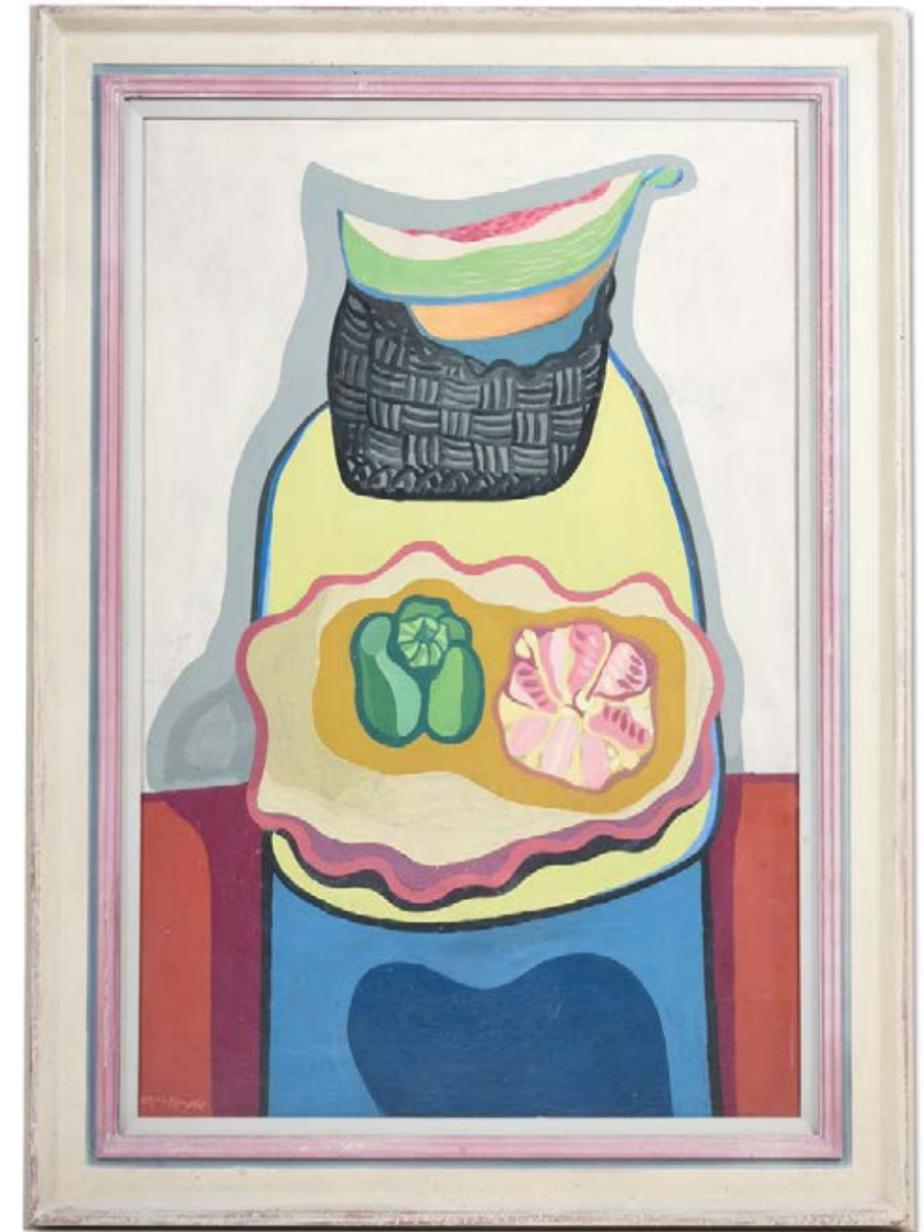
£1,500-2,000



646

646 λ
ROBERT COLQUHOUN (BRITISH 1914-1962)
& ROBERT MACBRYDE (BRITISH 1913-1966)
THE CHESS PLAYERS
Watercolour, pastel and pen
Inscribed 'From Robert and Bobbie to all at home' (verso)
19.5 x 12cm (7½ x 4½ in.)

£800-1,200



647

647 λ
ROBERT MACBRYDE (SCOTTISH 1913-1966)
STILL LIFE WITH GREEN PEPPER AND WATERMELON
Oil on board
Signed (lower left)
74 x 49cm (29 x 19¼ in.)

Provenance:
Sotheby's, London, 1 March 2007, lot 292, where purchased by Robert Kime

The study of three dogs on the reverse is by another hand, possibly Robert Colquhoun.

£15,000-25,000



648

648
AN INLAID ALABASTER PYRAMID 'MIRACLE' LAMP
SPANISH OR ITALIAN, LATE 19TH CENTURY
With trailing floral inlay above carved profile medallions, later fitted for electricity
41cm high, base 18cm square

Provenance:
Christie's London, Property from a European Noble Family,
10 November 2005, part lot 37, where purchased by Robert Kime

£500-800



649

649 λ
PIERRE HUMBERT (FRENCH 1929-2016)
LA VALLEE DU JABRON NO. 1
Oil on canvas
Signed (lower left); further signed, titled and dated '1965' (verso)
114 x 146cm (44¾ x 57¼ in.)
Unframed

£700-1,000



650

650
A WALNUT AND WROUGHT IRON
TRESTLE TABLE
19TH CENTURY
73cm high, 152cm wide, 81cm deep

£700-1,000



651

651
A SET OF FOUR SIMILAR OAK, BEECH AND
PINE CURTAIN POLES
IN THE MANNER OF GEORGE BULLOCK,
19TH CENTURY AND LATER

Including a 19th pair of turned oak and softwood
curtain pole ends after George Bullock, 14cm
diameter; three similar but later pairs - two pairs
15cm diameter and one pair 14.5cm diameter
with metal wall brackets, brass curtain rings
one 205cm wide, two 175cm wide, one 150cm
wide approximately

Together with three pairs of Robert Kime Ltd
'field poppy' on muslin lined curtains
each panel 320cm long, 170cm wide

For similar curtain pole ends or "Curtain pole
finials" attributed to George Bullock- formerly at
Tew Park, Great Tew, Oxfordshire, sold Christie's
house sale, 27-29 May 1987, possibly lots 15
or 237 then sold Christie's London, Important
English Furniture, 27 November 2003, lot 162

£2,000-3,000



652

652
A CHINESE EXPORT LAC BURGAUTE URN LAMP
19TH CENTURY AND LATER
The body and lid with scrolling floral decoration,
later fitted as a twin light lamp, floral fabric shade
base 37cm high, 66.5cm high overall with existing shade

£500-800

653
A RASHT EMBROIDERED BRAZIER OR TABLE COVER
NORTH PERSIA, LAST QUARTER 19TH CENTURY
Chain stitched and applique on a red broadcloth ground, with
knotted string and pom-pom border
145cm diameter

Together with a red cotton damask under cloth, a round
modern table and glass top
The table 76cm high, 107cm diameter

£200-300



653

654
A REGENCY FRUITWOOD WING ARMCHAIR
EARLY 19TH CENTURY
Upholstered in natural, black and red check woven linen
112cm high, 86cm wide, 81cm deep

£800-1,200



654



655

655
A CHINESE BLUE AND WHITE GILT JAR
ADAPTED AS A LAMP
18TH CENTURY
The pleated silk shade with a fringed border
The vase 41cm high

£500-800



657



656

656
A FRENCH GREY PAINTED SERPENTINE
COMMUNE
19TH CENTURY
One side with floral carved panel, the back
stamped '5 / 5' in a shield, and 'K S' above a
black stencilled mark 'NI39 K'
93.5cm high, 109cm wide, 59cm deep

£500-800

657
AN USHAK DESIGN CARPET
ANATOLIA, 20TH CENTURY
Approximately 590cm x 245cm

£500-700

THE STONELEIGH ABBEY LINEN PRESSES



658



658

658

A PAIR OF GEORGE III OAK
CLOTHES PRESSES

ATTRIBUTED TO ROBERT KEENE,
MID 18TH CENTURY

The panelled doors enclosing adjustable shelves
246cm high, 200cm wide, 70cm deep

Provenance:

Supplied to Edward Leigh, (d. 1786), 5th
Lord Leigh, Stoneleigh Abbey, Kenilworth,
Warwickshire, and by descent until sold at
Christie's House Sale, 15-16 October 1981,
lots 155 and 156.

Christie's, Manor House at Clifton
Hampden, Home of Christopher Gibbs,
25-26 September 2000, lot 401, where
purchased by Robert Kime

Literature:

G Beard & C Gilbert, *Dictionary of English
Furniture Makers 1660-1840*, Leeds, 1986,
p. 502

These oak presses were supplied to Edward
Leigh (1742-1786) for Stoneleigh Abbey,
Warwickshire and are likely to be those noted
in the invoice dated 14 March to 25 May 1764
submitted by the Coventry cabinet-maker
Robert Keene (d1778). The invoice notes that
they were largely crafted by Thomas Gordon, who
worked on them for twenty-six days, and he
was assisted by Samuel Phillips and John Binney
in setting them up in the house. They were
invoiced as:

'2 large linen presses £4 11s 0d
111 feet of Inch ½ wannscotts for do £3 14s 0d
6 pair of Brite Iron Butt hinges 7s 6d
16 strong handles & roses etc. 13s 4d'
The total bill for the presses, including several
additional expenses was £24 9s 6¼d.



Stoneleigh Abbey, Warwickshire

£10,000-15,000



659

659
A GROUP OF FIVE CUSHIONS
COMPRISING
A KAITAG EMBROIDERED CUSHION
CAUCASUS, 17TH/18TH CENTURY
 With applied silk and metal thread fringing,
 backed with a handwoven Turkish stripe cloth
 56cm x 42cm

a Turkman embroidery on indigo silk cushion
 mid 19th century
two Suzani embroidered cushions
 Bokhara, Uzbekistan, first half 20th century
 and later
 67cm x 53cm
and a Balkan or Turkish black and red
embroidered cushion
 First half 20th century and later
 with gathered silk ribbon border
 56cm x 38cm

£600-800



660

660
A VICTORIAN PAINTED PINE LUGGAGE STAND
19TH CENTURY
 47cm high, 91cm wide, 45cm deep

£200-300



661

661
AN EDWARDIAN WALNUT ARMCHAIR
CIRCA 1910
 Upholstered in close nail stripe woven polychrome linen
 94cm high, 76cm wide, 78cm deep

Together with a matching cushion
 55cm x 27cm

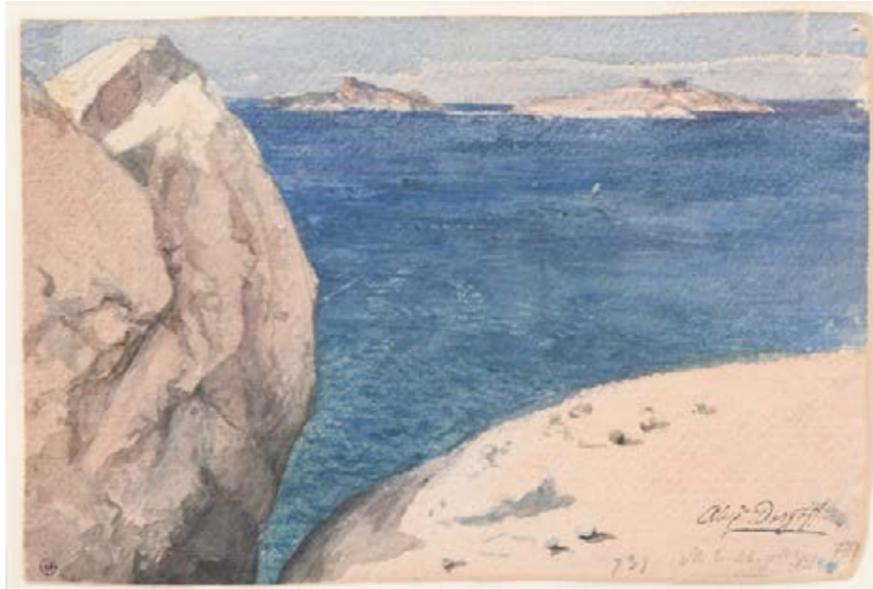
£400-600



662
A GEORGE III PAINTED AND GRAINED
SIDE CHAIR
LATE 18TH CENTURY
 Upholstered with Paisley fabric
 91cm high, 56cm wide, 64cm deep

£300-500

662



663

663
ALEXANDRE DESGOFFE
 (FRENCH 1805-1882)
COASTAL LANDSCAPE AT MARSEILLES
 Watercolour and ink
 Inscribed, dated and numbered
 '735 / M le 26. 7bre 1858 / 79' (lower right),
 collector's stamp (lower left)
 15.5 x 23.5cm (6 x 9¼ in.)

Provenance:
 The artist's studio, Paris, 1882 with
 posthumous atelier stamp 'Alex. Desgoffe'
 (lugt 3161) applied by his daughter (lower right
 of sheet)
 Art Market, Paris, circa 1974
 The collection of Marie-Madeleine Aubrun,
 Paris (lugt 3508)
 Sale, Hotel Drouot, 8-9 February 1999, lot 178
 With Stephen Ongpin, London

£700-1,000



664

664
A PAIR OF EGYPTIAN BRASS
OCTAGONAL OCCASIONAL TABLES
 20TH CENTURY
 43cm high, 38cm wide

Together with a Syrian or North African
 parquetry and mother of pearl inlaid
 hardwood hexagonal table
 early 20th century
 65cm high, 71cm wide

£400-600

665
A VICTORIAN OAK GOTHIC
SIDE CHAIR
 CIRCA 1860
 Upholstered with nailed arts and crafts
 stylised woven cloth, a printed card
 to the seat rail 'Edmund Terry Dealer
 in Ancient Furniture Curiosities &c
 LONDON Wardour Street, Soho'
 108cm high, 49cm wide, 47cm deep

£200-300



665

666
A COPPER BRASS AND CAST IRON
OCCASIONAL TABLE
 BY W A S BENSON, LATE 19TH/EARLY 20TH
 CENTURY
 stamped 'W A S BENSON'
 67cm high, top 39cm diameter

Provenance:
 Cheffins, 29 November 2006, lot 658, where
 purchased by Robert Kime

William Arthur Smith Benson (1854-1924) is perhaps
 best known for his extensive range of Arts and Crafts
 metalware designed and made for domestic use
 and for oil, gas and electric lighting fittings. Closely
 associated with William Morris and the Arts and
 Crafts Movement, his products were retailed
 through Morris & Co. as well as his own shop in
 Bond Street, London.

£600-800



666

667
AN EAST CAUCASIAN FRAGMENTARY
CARPET OF 'HARSHANG' OR
'BLOSSOM' DESIGN
 17TH/18TH CENTURY
 Approximately 285 x 198cm

The fine weave and minor border design
 of the early and rare carpet suggest an
 eastern Caucasian origin. The main border
 design is, however, very unusual and
 particularly beautiful.

£2,000-4,000



667

668

A GEORGE III PAINTED LINEN PRESS
PROBABLY IRISH, 18TH CENTURY

The panelled doors enclosing shelves
200cm high, 126cm wide, 55cm deep

£800-1,200



668



669

669

A PAIR OF KASHMIRI POLYCHROME LAMPS
LATE 19TH CENTURY

Of open barleytwist form, with fabric shades
81cm high to top of existing shade

Together with another Kashmiri lamp

Late 19th century

With fabric shade

75cm high to top of existing shade

£400-600



670

670

AN ARTS AND CRAFTS OAK CENTRE TABLE
EARLY 20TH CENTURY

72.5cm high, 148.5cm diameter

£1,000-1,500



671

671

AN ART DECO BIRD'S EYE MAPLE TWO TIER TABLE
BY HEAL'S, CIRCA 1930

A round ivorine inset roundel 'HEAL'S TOTTENHAM
COURT ROAD LONDON. W.1.', with concealed casters
to the plinth base

68cm high, 71cm wide, 41cm deep

£300-500



672

672
TWO PAIRS OF COTTON AND METALLIC THREAD WOVEN STRIPE CURTAINS
SYRIAN, 19TH CENTURY
With crochet fringe and tassels with gilt metal curtain rings
each panel 237cm long, 91cm wide

Please note the curtain pole is not included in this lot

£400-600



674

674
A COTSWOLD SCHOOL OAK BED
ATTRIBUTED TO ERNEST GIMSON,
EARLY 20TH CENTURY
With a box base and mattress
134cm high, 231cm long, 131cm wide

Together with a printed cotton quilt with flowers on a pale ground to one side and cream boteh on a dark red ground to the reverse
210cm x 193cm
and a khaki and red trimmed wool filled quilt
207cm x 137cm

£800-1,200



673

673
AN ARTS AND CRAFTS MAHOGANY HEXAGONAL TABLE
IN THE MANNER OF LIBERTY AND CO.,
EARLY 20TH CENTURY
68cm high, 57cm wide

Together with an Arts and Crafts mahogany and green tiled hexagonal occasional table circa 1900
64.5cm high, 58cm wide

£400-600



675

675
AN ISFAHAN FRAGMENTARY CARPET
CENTRAL PERSIA, 17TH CENTURY
Approximately 240 x 302cm

A large section from a grand and early carpet from the looms of Isfahan. The large scale of the palmettes in both the field and border, together with their sophisticated, curvilinear drawing, are illustrative of Persian carpet design at its most confident, which coincided with the pinnacle of Safavid power during the late 16th and 17th centuries.

For related examples at auction, see:
Christie's, London, 18 October 2001, lot 257
Christie's, London, 18 October 2016, lot 49

£3,000-5,000

THE BRASS BEDROOM

LOTS 677-686

676

A VICTORIAN BRASS BEDSTEAD
SECOND HALF 19TH CENTURY

The bed foot, box base and mattress
of curved form to one end, with
ceramic casters

The bedstead 138cm high, 215cm long,
174cm wide, the mattress 202cm long,
168cm wide

£500-800



676

677

A DELFT OR HANAU BLUE AND WHITE VASE
DUTCH, CIRCA 1700

Typically decorated with Chinese figures, 30cm high,
adapted for electricity as a lamp, with Robert Kime Ltd
papyrus shade, 58cm high overall

£500-800



677



678

678

A FRENCH TAPESTRY FRAGMENT
EARLY 16TH CENTURY

Depicting a courtly figure on horseback and attendant
figures, a castle beyond with initials possibly VRBO
Approximately 131 x 157.5cm

£700-1,000

679

A VICTORIAN WALNUT CENTRE TABLE
IN THE MANNER OF E.W. GODWIN, LATE 19TH CENTURY

With an enamelled retail label for Oetzmann & Co, London
70cm high, 43cm wide, 42cm deep

£400-600



679



680

680
A BLUE AND WHITE VASE
CHINESE, 17TH CENTURY, NOW FITTED
AS A LAMP

The vase painted with Buddhist lions galloping
amidst flower foliage, with Robert Kime Ltd
shade

The vase 28cm high

£600-900



681

681
A COTSWOLD SCHOOL SATINWOOD
WARDROBE

ATTRIBUTED TO PETER WAALS,
CIRCA 1920
188cm high, 102cm wide, 58cm deep

£2,000-4,000



682

682
A VICTORIAN BEECH ARMCHAIR
LATE 19TH CENTURY

On turned legs with brass castors, with
pale pink and blue striped woven linen
loose covers

81cm high, 76cm wide, 90cm deep

£500-800



683

683
AN ENGLISH AXMINSTER CARPET
18TH CENTURY

Approximately 466 x 404cm

£10,000-15,000



684
 A GROUP OF FOUR PRINTS OF ROYAL INTEREST
 INCLUDING: AFTER THORBURN, A PORTRAIT OF
 PRINCE ALBERT
 In a burr maple frame
 23 x 15cm (9.05 x 5.9 in.)

Together with another of The Prince Consort after a drawing by Corbould, in a gilt frame surmounted by a coronet, 37.5 x 25cm, a third of Prince Albert seated and a photograph of Queen Victoria, various sizes

£300-500



684



685

685
 A PAIR OF FRENCH SATIN BIRCH SIMULATED
 BAMBOO SIDE CHAIRS
 SECOND HALF 19TH CENTURY
 With rush seats
 86.5cm high, 43cm wide, 37cm deep

Together with a French satin birch simulated bamboo writing table
 Second half 19th century
 With a gilt tooled leather inset
 74cm high, 81cm wide, 57.5cm deep

£500-700



686

686
 A LATE GEORGE III PAINTED CHEST OF DRAWERS
 EARLY 19TH CENTURY
 Cream painted with green borders
 102cm high, 112cm wide, 54.5cm deep

£500-800

“Robert had a wide knowledge of antique textiles and would decide immediately if something was right for him. I don't think he worried if it would fit into a scheme or was suitable for reproducing. He saw and loved and bought without hesitation.”

PETA SMYTH



THE MASTER BEDROOM

LOTS 687-719



687

A PAIR OF FRENCH TOLE PEINTE LAMPS
EARLY 19TH CENTURY

Of columnar form, remnants of polychrome floral decoration on gilt ground, formerly Argand lamps and later converted to electricity, card shades
bases 54cm high, 86cm high overall

£500-800



687



688

688 λ

PIERRE HUMBERT (FRENCH 1929-2016)
COL DE LA BONETTE

Oil on canvas

Signed (lower left); titled and dated '1964'
(to stretcher verso)

97.5 x 130cm (38¼ x 51 in.)

Unframed

£700-1,000

689

A FRENCH PROVINCIAL CHESTNUT AND
WALNUT COMMUNE
MID 18TH CENTURY

88cm high, 123cm wide, 68cm deep

£1,000-1,500



689



690

690
A MEDIEVAL PAINTED PANEL FRAGMENT
 CIRCA 1500, EAST ANGLIAN SCHOOL
 Probably originally from a choir screen,
 depicting the lower half of the prophet
 Zachariah, indistinctly inscribed 'They will look
 on Him who they pierced'
 41cm x 21cm

Provenance:
 Bonham's, London, 7 December 2004,
 lot 319, where purchased by Robert Kime.
 Provenance at the time noted as "Purportedly
 removed from a Suffolk church during The
 Reformation and thence by descent."

£400-600

691
AN EBONISED LOW TABLE INSET WITH
ISLAMIC TILES
 THE TILES 17TH CENTURY SAFAVID
 PERSIAN
 44cm high, 64cm wide, 62cm deep

£2,000-3,000



691



692
A SMYRNA CARPET
 WESTERN ANATOLIA, 18TH CENTURY
 Approximately 590 x 355cm

This large carpet is from a group of
 Anatolian carpets made popular in Europe
 by the Dutch during the 17th and early 18th
 century, and many carpets of this design
 appear in Dutch Old Master paintings.
 They are characterised by their 'all-over'
 designs of very large palmettes and it is
 probable that they are the precursors to
 the large Oushak carpets that became very
 fashionable in Europe and America during
 the 19th century (and remain so to this
 day). It is also likely that the carpets were
 not made in Smyrna, now known as Izmir,
 an important city on the Aegean coast,
 but became known by that name as they
 were traded from there. It is more likely
 that their origin was indeed Oushak or the
 surrounding area due to the structural and
 aesthetic similarities that they exhibit.

For a related example at auction, see:
 Christie's, London, The Davide Halevim
 Collection, 14 February 2001, lot 52

£15,000-25,000



692



693

693
 A PAIR OF GEORGE III MONOCHROME
 NEOCLASSICAL PELMETS
 LATE 18TH CENTURY
 The decoration printed on paper, the
 interior with a wood rail with brass curtain
 rings and a narrow metal rail with ring clips
 14cm high, 177cm wide, 20.5cm deep

Together with two pairs of Robert Kime
 Ltd 'opium poppy faded' printed linen
 interlined curtains
 With double pinch tops and lined with
 Robert Kime Ltd 'Our Lining Beige'
 printed cotton
 Each panel 288cm long, 160cm wide

£800-1,200



694

694
 AN OCHRE PAINTED WOOD
 WALL MIRROR
 19TH CENTURY
 87cm high, 123cm wide

£400-600



695

695
 AN INDIAN BALSA WOOD DIORAMA
 PROBABLY TANJORE 1860-1880
 Depicting judicial or courtly figures, now
 displayed under a glass dome
 dome 43cm high, 37cm wide

£500-800



696

696
 AN ART DECO PAINTED PINE
 SERPENTINE SIDE CABINET
 EARLY 20TH CENTURY
 Scumble painted to simulate Hungarian ash
 125cm high, 111cm wide, 48cm deep

£500-800

“When I first met Robert, I thought the world had just got suddenly better. His inspiration seemed boundless. I am very sad indeed that he has gone, but his ideas and his graciousness will always be with us.”

MELITA DENARO



697

697
AN ENGLISH PAINTED GRAINED BREAKFRONT WARDROBE
EARLY 19TH CENTURY
Scumble painted to simulate wood grain
213cm high, 230cm wide, 61cm deep

£700-1,000



698

698 λ
MELITA DENARO (IRISH B. 1950)
LAGACURRY BEACH
Oil on board
Inscribed and dated '9 April 95' (verso)
28 x 35cm (11 x 13¾ in.)

See page 84 for Melita Denaro biography.

£500-800



699

699 λ
MELITA DENARO (IRISH B. 1950)
BIG ANNE'S WAKE, 2ND JANUARY 01 (II)
Oil on board
Titled and inscribed (verso)
13 x 18cm (5 x 7 in.)

See page 84 for Melita Denaro biography.

£300-500



700

700 λ
MELITA DENARO (IRISH B. 1950)
CHASING ME (NOT), 12 MAY 06
Oil on board
Inscribed and dated (verso)
13 x 17cm (5 x 6½ in.)

See page 84 for Melita Denaro biography.

£700-1,000

701 λ
MELITA DENARO (IRISH B. 1950)
CATTLE GRAZING ON THE WINDY CLIFF
Oil on panel
18 x 23cm (7 x 9 in.)

See page 84 for Melita Denaro biography.

£700-1,000



701

702 λ
MELITA DENARO (IRISH B. 1950)
THE DAY AFTER FATHER DIED
Oil on panel
Inscribed and dated '23 Sept 02' (verso)
15 x 19cm (5¾ x 7¼ in.)

See page 84 for Melita Denaro biography.

£700-1,000



702

703 λ
MELITA DENARO (IRISH B. 1950)
MOMENT OF BEAUTY, I HAVE ALL I NEED, EYES, HEALTH, HAND AND PENCIL
Oil on panel
Inscribed and dated '23 July 09' (verso)
18 x 22cm (7 x 8½ in.)

See page 84 for Melita Denaro biography.

£700-1,000



703



704

704
 AFTER DAVID ROBERTS
 FOUR AQUATINTS; GENERAL VIEW
 OF ESONAM AND THE ISLAND OF
 ELEPHANTINE; MEDINA ABOU,
 THEBES; THE PYRAMIDS; A TEMPLE
 With hand colouring
 31.5 x 49.5cm (12¼ x 19¼ in.)
 In oak frames with gilt slips

£300-500



705
 A BLUE AND WHITE BASKET WEAVE CUSHION
 EARLY 20TH CENTURY
 108cm x 30cm

Together with two stripe woven linen cushions
 first half 20th century and later
 the larger 120cm x 42cm
 And a blue and white pulled thread
 cotton cushion
 20th century and later
 53cm x 53cm

£400-600



705



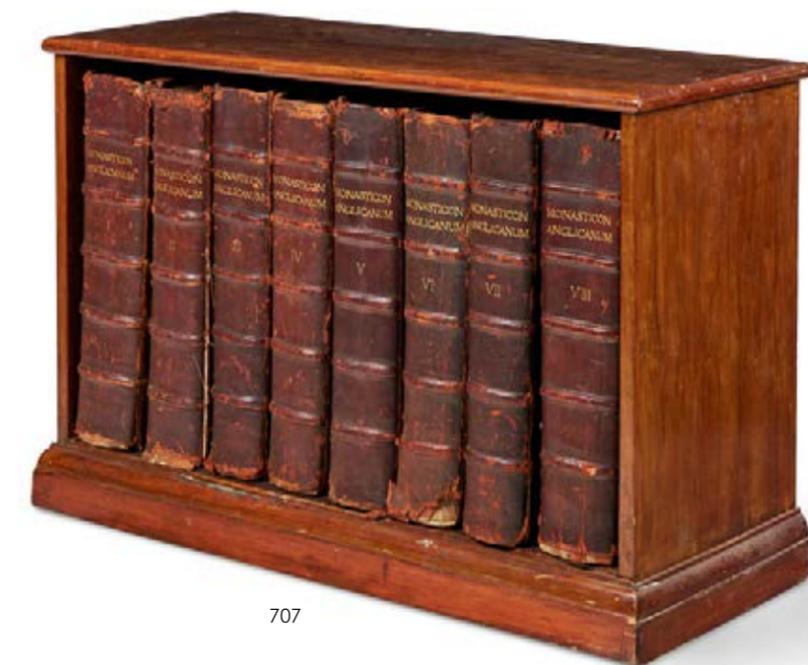
706

706
 AN EBONISED AND RED PAINTED
 BRASS STANDARD LAMP
 EARLY 20TH CENTURY AND LATER
 With an adjustable arm, a telescopic
 ebonised brass pole on painted wooden
 base, black and cream fabric shade
 124cm minimum to 160cm high
 fully extended

£600-1,000

707 θ
 A SET OF EIGHT LEATHER
 HALF-BOUND VOLUMES OF
 'MONASTICON ANGLICANUM'
 BY SIR WILLIAM DUGDALE,
 PUBLISHED 1830, VOLUMES I TO VIII
 In a 20th century mahogany bookcase
 65.5cm high, 100.5cm wide,
 40.5cm deep

£2,000-3,000



707



708

708
A VICTORIAN OAK WARDROBE
 ATTRIBUTED TO A.W.N. PUGIN, CIRCA 1840
 The doors enclosing hooks and drawers, carved with monogram 'TF' in a roundel
 210cm high, 214cm wide, 61cm deep

£2,000-3,000



709



709
AFTER SIR JOSHUA REYNOLDS
BY V. GREEN
SIR WILLIAM CHAMBERS
 Mezzotint
 Published, London 1780
 48 x 37cm (18¾ x 14½ in.)

Together with two mezzotints, the first
 AFTER THOMAS PHILIPS R.A., BY
 N. SCHIAVONETTI, SIR JOSEPH BANKS
 BART, the second AFTER HOFFMAN
 BY KINGSBURY, OF LINNAEUS IN HIS
 LAPLAND DRESS

£300-500

711
A FRENCH CHESTNUT COMMUNE
 18TH CENTURY
 With marble top
 78.5cm high, 123cm wide, 67cm deep

£600-800



710

710
AFTER SIR WILLIAM HAMO THORNYCROFT (1850-1925)
'GRAY'S ELEGY'
 CIRCA 1881
 A bronze plaque depicting a scholar, an angel, a farm labourer and horses
 Possibly signed lower right
 10.2 x 22.7cm

Together with another plaque after Randolph Caldecott (British 1846-1886): 'the horse fair at Le Folguet, Brittany'
 Signed to cast R C, in a moulded oak frame
 20.5 x 39.5cm overall

Provenance:
 The first A. Tilbrook, from whom purchased by Robert Kime

£400-600



711

“Robert had that way of living that wasn't necessarily confined to the way people think their lives should be. He was an infectious person.”

NINA CAMPBELL



712

712
A SILVER PLATED TWIN LIGHT TABLE LAMP
EARLY 20TH CENTURY
Leaf scroll handle above lights beneath black and cream fabric shade
78cm high
£300-500



713

713
THREE CAMEROON 'ASHETU' OR PRESTIGE HATS
EARLY 20TH CENTURY
Now set on ebonised metal stands
20.3cm high, 20.3cm diameter and smaller-tallest 43.5cm high overall

£600-900



714

714
A LOUIS XVI WALNUT BERGERE
LATE 18TH CENTURY
Upholstered with close nailed natural, indigo and red woven linen
96cm high, 75cm wide, 80cm deep
Together with a Robert Kime pink and natural stripe woven linen cushion
55cm x 40cm

£1,200-1,800



715

715
A QUEEN ANNE MIRROR
CIRCA 1710
With divided plates
193cm high, 93cm wide, 3cm deep

£8,000-12,000



716

716
HENRY ANDREW HARPER (ENGLISH 1835-1900)
THE SECOND PYRAMID FROM THE TOP OF CHEOPS
Watercolour
Signed and dated '1893' (lower right), inscribed with title
(lower left)
36 x 54cm (14 x 21¼ in.)

Provenance:
The Graves Gallery, Birmingham
Bonham's, Travel and Exploration, 23 May 2007, lot 106,
where purchased by Robert Kime

£1,000-1,500



717
WILLIAM SIMPSON (ENGLISH 1823 - 1899)
TWO EGYPTIAN VIEWS AT NIGHT
Watercolour heightened with white on buff paper
The first signed, inscribed and dated '1878' (lower left)
10.5 x 16.5cm (4 x 6¼ in.)

Provenance:
Christie's South Kensington, The Scottish Sale,
14 March 2006, lot 60 (sold with three views in the lot),
where purchased by Robert Kime

£1,000-1,500



717



718

718
CARL HAAG (GERMANY 1820-1915)
THE PYRAMIDS OF GHEEZEH [SIC]

Pencil and watercolour
Signed and dated '1859' (lower right), further signed, dated, and inscribed with title (verso)
13.5 x 48.5cm (5¼ x 19 in.)

Provenance:
Dreweatts, Watercolours by Carl Haag, 6 June 2000, lot 65, where purchased by Robert Kime

£800-1,200

719
FRANK THOMAS CARTER (BRITISH 1853-1934)
NORTHUMBERLAND COAST

Oil on panel
Signed (lower right)
15.5 x 61cm (6 x 24 in.)

Provenance:
The Maas Gallery, London

£700-1,000



719

THE GARDEN
LOTS 720-746





720

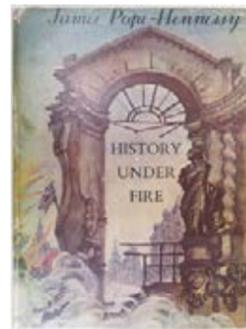
720
A FRAGMENTARY CARVED MARBLE FIGURE OF LADY GRACE
PIERREPOINT, POSSIBLY BY ROBERT KIDWELL (ENGLISH, 1675-1747)
EARLY 18TH CENTURY
Clad in a flowing robe with foliate scroll borders
142cm high, base 51.5cm wide

Provenance:
St Anne's Church, Soho, London
Bonham's, 25 July 2005, lot 96, where purchased by Robert Kime

Literature:
J. Pope-Hennessy, *History under Fire*, London, 1941.

The sculpture was removed from St Anne's church, Soho after the building was destroyed during the Blitz. Robert Kidwell was purportedly identified as the sculptor of the piece prior to the war but the inscribed plinth bearing his name as well as the head were lost in the rubble after the bombing. The statue was acquired toward the end of the war in order to preserve it from further damage and was removed to the previous vendor's home in Belgravia. In 1998 the statue then passed to the Bonham's vendor by descent.

The cover of Pope-Hennessy's book, *History Under Fire*, used a watercolour interpretation of Cecil Beaton's photograph of the sculpture.



£1,500-3,000

721
A SMALL STONE TRIUMPHAL ARCH OR SHRINE
PROBABLY ITALIAN, MID-16TH CENTURY AND LATER,
BEARING THE DATE '1540'

Of open sided form, with arches flanked by composite orders with fluted pilasters, the front and sides with winged masks to the friezes, plain back, old metal brace repairs and remedial work
approximately 85.5cm high, 64.5cm wide, 42cm deep

Provenance:
The Executors of Ronald Ernest Summerfield (1916-1989),
Cheltenham, Bruton Knowles auction, 1989

£2,000-4,000



721





722

722
A PAIR OF TERRACOTTA BALL FINIALS
ITALIAN OR FRENCH, PROBABLY
19TH CENTURY
With scrolling floral decoration, weathered
approximately 27cm diameter

£200-400



723

723
A PAIR OF CAST IRON BASKET
JARDINIÈRES OR LOG BINS
20TH CENTURY
32cm high, 88.5cm wide, 39cm deep

£300-500

724
ASSORTED GARDEN METALWORK
TO INCLUDE:

A run of Victorian cast iron lawn/path edging
of diagonal trellis design, varying piece sizes-
largest 46cm wide, 40.5cm high
Another run of Victorian cast iron edging, of
arched naturalistic form, some traces of green
paint, each 39.5cm wide, 27cm high
A wall mounted weathervane, 20th century,
pole 89cm high

£500-1,000



724

“Time spent in the shop with Robert was always an education. Everything was idiosyncratic, rarefied, and had charm. If you could buy something, it would be good, and you would be glad that you had bought it.”

ISABELLE AND JULIAN BANNERMAN





725
A ROMAN OR LATER LIMESTONE HEAD OF A MAN
 With carved hair and worn facial features
 24cm high

£500-700

725

726
A TALL STONE PEDESTAL
 19TH CENTURY

Of rectangular outline, projecting top above panelled sides
 137cm high, top 8cm square, base 74cm square

£600-1,000



726

727
A GROUP OF NINE WEATHERED GREEN GLAZED POTTERY JARDINIÈRES ATTRIBUTED TO CASTELNAUDARY

EARLY 20TH CENTURY AND LATER
 Some with handles, apparently unmarked
 largest 45.5cm high, top 42cm wide, smallest 19.5cm high

£1,000-2,000



727



728

728
A WEATHERED CARVED STONE HALF LENGTH MEMORIAL PORTRAIT OF A GENTLEMAN
 17TH CENTURY
 Depicted in formal robes and clutching a skull in his left hand
 97cm high, 66cm wide

£1,000-1,500



729

730
A GEORGE I WHITE MARBLE FRIEZE CARVED WITH PUTTI MASKS AND SWAGS
 EARLY 18TH CENTURY
 68 x 122cm

Together with the remnants of a memorial tablet to "Agnes Michaelis Harvey de Clifton"
 Early 18th century
 With carved marble part frame elements

And a fragmentary variegated white marble fireplace surround
 Probably French, late 19th century
 with scroll carved frame around fluted pilaster strip jambs

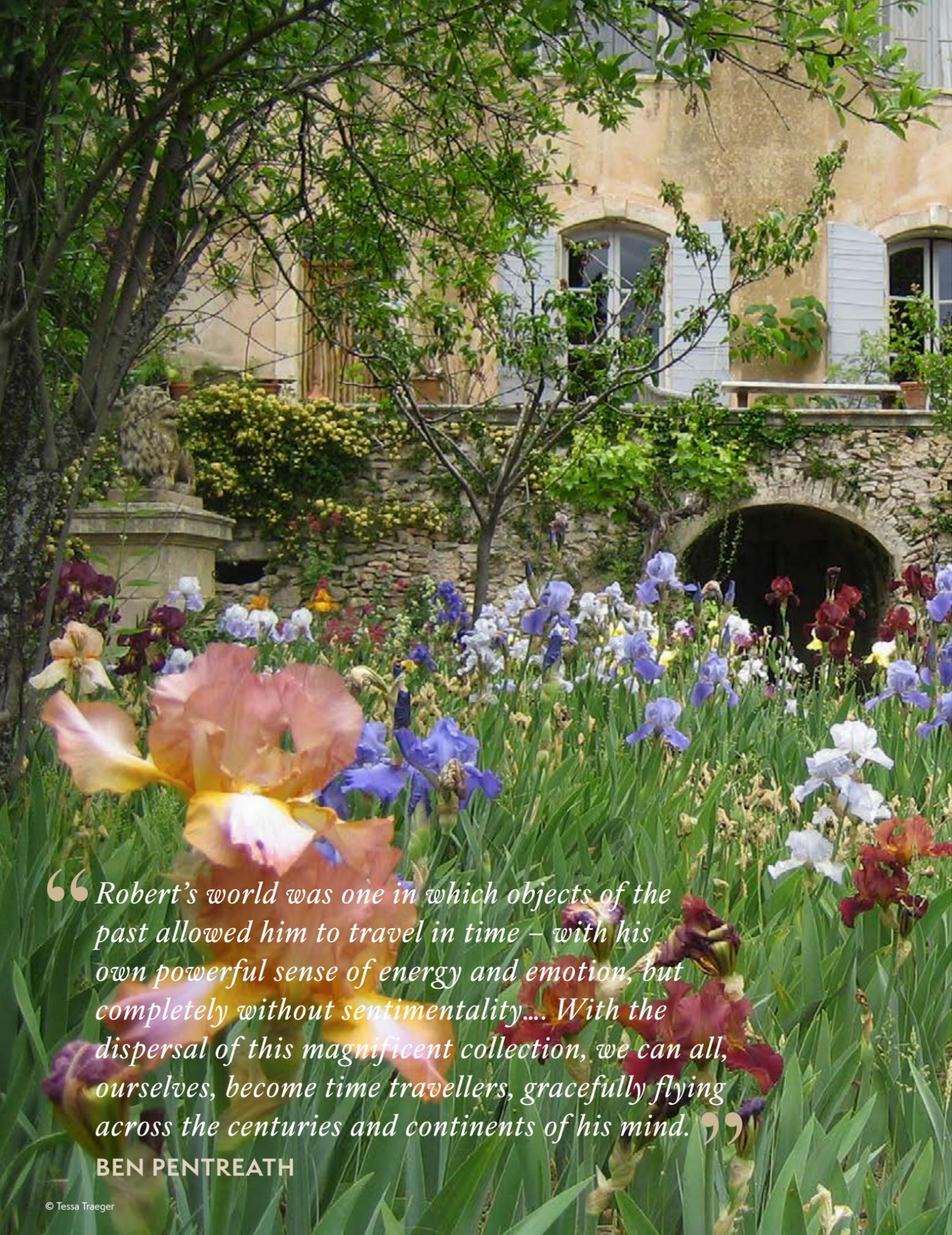
£700-1,000

729
AN ITALIAN ALABASTER FONT
 19TH CENTURY
 Bowl with gadroon banding on a possibly associated column base
 78.5cm high, base 29.5cm square

£1,000-1,500



730 (part lot)



“Robert’s world was one in which objects of the past allowed him to travel in time – with his own powerful sense of energy and emotion, but completely without sentimentality.... With the dispersal of this magnificent collection, we can all, ourselves, become time travellers, gracefully flying across the centuries and continents of his mind.”

BEN PENTREATH



731

731
A WEATHERED CARVED RED SANDSTONE
PEDESTAL
FRENCH OR ITALIAN, POSSIBLY 18TH CENTURY
With winged masks in relief to each side
108cm high, base 59.5cm square

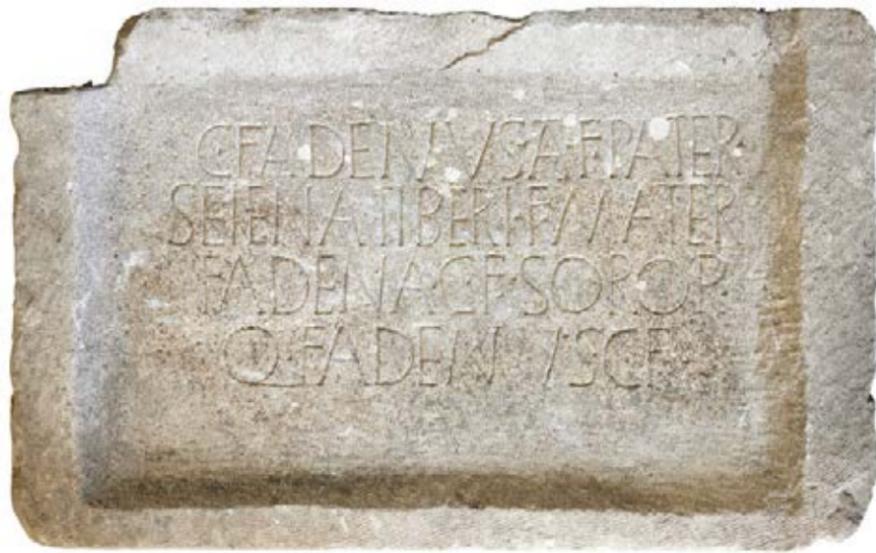
£800-1,200



732

732
A LEAD WATER CISTERN IN THE
GEORGE I STYLE
PROBABLY LATE 19TH CENTURY
Bearing date 1711 and further decorated with
three armorial bearings and inscribed T.E.S
139cm wide, 107.5cm high, 64cm deep

£2,000-3,000



733

733
A ROMAN STONE FUNERARY TABLET
POSSIBLY 2ND CENTURY A.D
Of rectangular form, inscribed indistinctly
C F A DENVS A F PATER
SEIENA TIBERI F MATER
FADENA C F SOROP
Q FADEN ?S C F
93cm x 57cm x 18cm

£400-600

736
TWO CARVED STONE CAPITALS
NORTH EUROPEAN, POSSIBLY
ROMANESQUE
Each with leaf carved decoration
larger 76cm high, 71cm wide, smaller 50.5cm
high, 50cm wide

£800-1,200



736



734

734
CARVED STONE FRAGMENTS
PROBABLY 11TH-13TH CENTURIES
Including a section of stone capital in the
Gothic manner, 13.5cm high, 8cm wide
A small section of floor mosaic,
12.5cm wide, 6.5cm high overall
A fragment from a limestone grotesque,
14cm wide, 14cm high
A section of carved soft limestone,
probably a bracket, with torso lacking head
and arms, lapped scrolling base, traces of
polychrome, 23.5cm wide, 14.5cm high

£500-800

735
A CARVED LIMESTONE CAPITAL
19TH CENTURY OR EARLIER
Of ornate pieced scrolling foliate form
51.5cm high, 59cm wide, 70cm deep

£600-800



737

737
A LARGE TERRACOTTA 'HONEY POT'
OLIVE OIL OR GRAIN JAR
19TH CENTURY
Of ribbed tapering form, metal stand
approximately 138cm high including stand,
base 55cm diameter

£500-800



734



735

738
TWO TERRACOTTA OLIVE JARS
CIRCA 1900
One with three lug handles
the larger 70cm, 62cm diameter,
smaller 60cm high, 54cm diameter

£300-500



738



739

739
A WEATHERED CARVED STONE
HALF LENGTH FIGURE OF A TOPER
PROBABLY 17TH CENTURY OR EARLIER
The male figure with weathered features,
holding a bottle and a wine glass
39.5cm high, 26cm wide

£500-800

740
TWO SIMILAR CARVED STONE
CAPITALS
NORTH EUROPEAN, POSSIBLY
ROMANESQUE
Each with well carved to the top, scroll
and trisection leaf carved decoration
larger 65cm high, 88cm wide

£800-1,200



740

741
WEATHERED ARCHITECTURAL STONE
FRAGMENTS TO INCLUDE:
EIGHT CARVED STONE AND GRANITE PLINTHS
13TH CENTURY AND LATER
61cm wide and smaller:
A large carved pale white stone plinth for a column,
possibly Roman 1st Century A.D., approximately
84cm wide, 33cm high:
The sides and top to a Roman style stele, grooved
side supports, approximately 53cm high, 45cm wide:
A pale stone side support possibly from a stele,
43cm high, 39.5cm deep:
Two pale white stone column cylindrical sections,
31cm diameter:
A stone capital base of square form, 34cm square:
A small column plinth, 38.5cm diameter.

£2,000-3,000



741 (part lot)



742

742
A MARBLE BATH IN THE MANNER OF A
ROMAN LABRUM
PROBABLY 19TH CENTURY, ITALIAN
Of shaped oval form, the front with raised relief
decoration of lion mask flanked by ring 'handles'
approximately 189cm long, 66cm high, 81cm deep

£6,000-10,000



743

743
A PAIR OF ITALIAN CARVED STONE
RECUMBENT LIONS
LATE 19TH CENTURY
approximately 88cm high,
bases 120cm long, 43cm deep

Please note the pedestals are not
included in this lot

£3,000-5,000



743

744
FOUR WEATHERED SCROLL PATTERN
GARDEN URNS
LATE 19TH/EARLY 20TH CENTURY, IN THE
MANNER OF COMPTON

The weathering concealing any maker's marks,
terracotta and composite
largest 44cm high, 61cm wide

£1,000-1,500



744 (part lot)



745
A LARGE RIBBED COPPER PLANTER
CIRCA 1910
With remnants of former stand to base
74.5cm high, 101cm diameter

£600-800

745

746
A STONE PLINTH OR COLUMN BASE
PROBABLY ROMAN 1ST/2ND CENTURY A.D.
Of moulded near square section form
74cm high, base approximately 53.5 x 50.5cm

Provenance:
John Thomas Maughan, in the late 19th century and
thence by family descent.
Christie's London, 21st November 2006, part lot 378,
where purchased by Robert Kime

£1,000-2,000



746



END OF DAY TWO

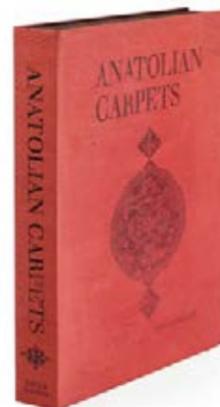
DAY THREE

LOTS 747-918



“Robert was both a wonderful listener and a fascinating storyteller who would appreciate a good cosy conversation on his sofa revealing glimpses of his visits to Cairo and Istanbul and his deep appreciation for any object with a story that would speak to him. I had the real pleasure to spend time with him in the last five years of his life and the honour to call him a friend.”

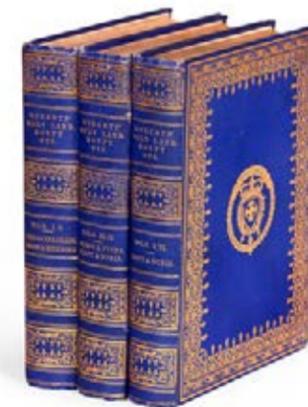
MARTINA MONDADORI



747 0

Olcer (Nazan) and Walter Denny. Anatolian Carpets: Masterpieces from the Museum of Turkish and Islamic Arts, Istanbul. 2 vol., colour illustrations, original cloth, drop-back boxes, 4to, Istanbul, 1999.

£150-250



748

Roberts (David) The Holy Land, Idumea, Arabia, Egypt & Nubia, 6 vol. in 3, 248 tinted lithographed plates (including pictorial titles), 2 engraved maps, some foxing and offsetting, a couple of plates loose, original blue cloth gilt, g.e., [cf. Abbey Travel 272, 385 & 388, folio edition], 4to, Day & Son, 1855-56. *** A set of the quarto edition of Roberts' masterpiece.

£2,000-3,000

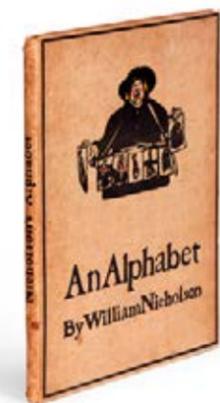


part lot

749 0

Medical & Wine.- Butler (Mary) [Collection of recipes], manuscript in several hands, ownership inscription of Butler on one leaf and 59pp. excluding blanks, (30pp. medical, 27pp. of mathematical exercises), 4 recipes copied out on slips and laid down on 2pp., foxed, heavy in places, original vellum, soiled, small hole in upper joint, [1715/6-49] § Cookery, Medical & Household.- [Collection of recipes], manuscript, 263pp

£300-400



750

Nicholson (William) An Alphabet. Library edition, 26 colour lithograph plates, each tipped to larger brown paper leaf, original pictorial cloth, slightly rubbed and marked, spine ends worn, folio, 1898.

£600-800

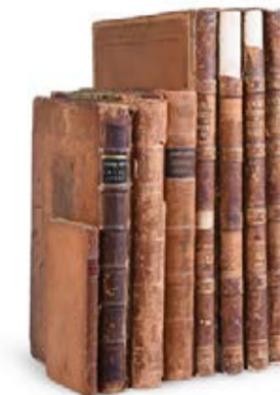


751

HENRI CARTIER-BRESSON (1908-2004), ASSORTED BOOKS AND EPHEMERA Comprising a photograph of the the artist, gelatin silver print, 30 x 40.5cm (11x 16in), from a private collection of Melanie Cartier-Bresson, inscribed to Robert Kime on verso

Together with the Musee de Noyers, Yonne, 1992 exhibition poster 66.5 x 40cm (26.2 x 15.7in), signed by Cartier-Bresson on recto

£300-500



752

Jones (Inigo) The Most Notable Antiquity of Great Britain, Vulgarly called Stone-Heng, on Salisbury Plain, engraved portrait frontispiece, title in red and black, 11 engraved plates, some double-page or folding, Printed for D. Browne etc., 1725; bound before Charleton (Walter) Chorea Gigantum: or, the Most Famous Antiquity of Great Britain, vulgarly called Stone-heng, second edition, engraved portrait frontispiece, lacking the 2 engraved plates, 1725, bound before

£600-800



753

Gibbs (James) Rules for Drawing the Several Parts of Architecture, first edition, initial licence leaf with woodcut arms, title with woodcut vignette, 64 engraved plates, some foxing and soiling, mostly marginal, contemporary calf, worn, covers detached, [Archer 451.1], folio, Printed by W. Bowyer for the Author, 1732.

£400-600



754

Richardson (George) A Treatise of the Five Orders of Architecture, first edition, title and text in English and French, text printed in double columns, list of subscribers, 22 aquatint plates, occasional spotting, uncut in original boards, worn and lacking backstrip, ink title to upper cover, [Abbey Life 58; Berlin Kat.2297; Harris 744; Millard British 68], folio, for the Author, 1787.

£500-700



755

Adam (Robert) Ruins of the Palace of the Emperor Diocletian at Spalatro in Dalmatia, first edition, printed on thick paper, engraved frontispiece and 60 plates on 54 leaves by Francesco Bartolozzi, [Francesco, Antonio & Giuseppe] Zucchi, Francis Patton, Paolo Santini and others, 14 double-page and/or folding, list of subscribers.

£3,000-4,000



759

Bibiena (Giuseppe Galli da) Architettura, e Prospettive, dedicate alla Maesta di Carlo Sesto Imperador de' Romani, 4 parts only (of 5) in 1, first edition, engraved title with vignette within ornamental border, engraved dedication, 36 engraved plates only (of 50 in total, lacking pl.6 from part 1, pl.7 and 10 from part 2, pl.7 from part 4 and all plates from part 5), also lacking portrait.

£1,000-1,500



760

Chippendale (Thomas) The Gentleman and Cabinet-Maker's Director, first edition, half-title, title in red and black, engraved dedication, list of subscribers, 160 engraved plates only (of 161, lacking final plate), plate 139 mutilated with large part cut away, occasional ink stains and some foxing, contemporary reversed calf, stamped in blind, worn, [Rothschild 614], folio, Printed for the Author, [1754].

£1,000-1,500



761

Palladio (Andrea) Les Batimens et les Desseins, 4 vol. in 2, edited by Ottavio Bertotti Scamozzi, second French edition, engraved frontispiece featuring bust of Palladio by Ravenet after David Rossi, 4 engraved title-vignettes featuring the Villa Rotunda, 210 engraved plates on 208 sheets, some double-page, some foxing and water-staining, [Fowler 231; Millard Italian 71], Vicenza, Giovanni Rossi, 1786.

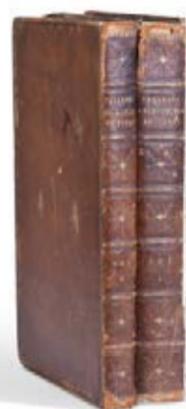
£1,000-1,500



756

Stuart (James) and Nicholas Revett. The Antiquities of Athens, vol.1-3 only (of 4), first edition, engraved title-vignettes and 229 engraved plates and maps only (vol.2 lacks 1 plate), some foxing and soiling, vol.3 quite badly water-stained, mixed contemporary bindings, worn, covers detached, vol.3 lacking upper cover, folio, 1762-94.

£1,000-1,500



757

Palladio (Andrea) The Architecture of A. Palladio in Four Books, 4 parts in 2 vol., first edition in English, engraved frontispiece, portrait and 203 plates, some double-page, engraved illustrations, text in English Italian and French sections, occasional foxing and offsetting, some toning and staining, part 3 lacks 2 text ff. [sig. F] from Italian section, contemporary diced russia, extremities worn, vol.1 upper cover detached, [Fowler 223; Harris 683], Printed by John Watts, for the Author, 1715.

£1,000-1,500



758 θ

Ebers (Georges) L'Egypte: Alexandrie et Le Caire, second edition, map, wood-engraved illustrations, contemporary red half Morocco, Paris, 1883; and a large quantity of others on Egypt, including a 2-volume 1992 reprint of Creswell's The Mosques of Egypt, 2 vol., v.s. (sm. Qty)

£200-300



762

Campbell (Colen) Vitruvius Britannicus, vol.1-3 only (of 5), engraved titles to vol.1 and 2, printed title in vol.3 in red and black, engraved dedication leaf in vol.1, engraved plates (a few lacking and some folding plates with portion missing), later half calf, gilt, worn, [Fowler 76; Harris 97], for the Author, 1715-17-31; and duplicates of vol.1 and 2, supplying at least some of the missing or defective plates, but generally browned throughout, non-uniform contemporary bindings but worn with covers detached, folio.

£2,000-3,000



763

Burges (William) Architectural Drawings, first edition, printed in sanguine, list of subscribers, 75 lithograph plates, some foxing, mostly to title, contemporary half roan, extremities worn, folio, 1870.

*** One of a small number of copies. The plates were lithographed under Burges' supervision and he destroyed the stones after printing. The work was not issued to the trade and is thought to number no more than the c.200 listed subscribers' copies.

£800-1,200

“Robert was delighted after visiting a client after 30 years to find nothing had changed... his decorating was timeless.”

CHRISTOPHER PAYNE



764 0
Embroidered binding. - Bible, English. The New Testament, woodcut title, final blank leaf present, [Herbert 400], Imprinted at London by Bonham Norton and John Bill, 1625; bound with The Whole Booke of Davids Psalmes, woodcut title, musical notation, Printed by W.S. for the Company of Stationers, 1631, together 2 works in 1.

£1,000-1,500



765
A SELECTION OF TIN-GLAZED EARTHENWARE
18TH AND 19TH CENTURIES
Including a Dutch Delft garlic necked vase, 19cm high, three other pieces of Dutch Delft, a small albarello, and a jug

£300-500



766
A PAIR OF CARVED OAK HERM PILASTERS
19TH CENTURY IN THE LATE 17TH CENTURY MANNER
Each with female figure below Ionic capital
87cm high, 13.5cm wide at the base

£300-500



767
A COLD PAINTED LEAD CHERUB MASK
POSSIBLY EARLY 18TH CENTURY
Depicted flanked by wings
19.5cm wide

Together with a giltwood and polychrome cherub mask, 28.5cm wide

£150-250



768
A TURKISH SILVER TANKARD
18TH CENTURY
With a loop handle, two girdles and engraved with flowers
12.5cm (5in) high
417g (13.4 oz)

£150-250



769
A WILLIAM AND MARY OAK COURT CUPBOARD
SECOND HALF 17TH CENTURY
178cm high, 156cm wide, 60cm deep

Provenance:
Axel Vervoordt, Antwerp, Christie's,
10 -12 May 2004, lot 446, where purchased
by Robert Kime

£1,500-2,000



770
A SMALL DUTCH BRONZE FIVE LIGHT CHANDELIER
19TH CENTURY
Formerly drilled for electricity
31cm high, 37cm wide

Together with a pair of bronze sconces
19th century
Each with single naturalistic cast arm
22cm high, 17.5cm protuberance

£100-200



771
TWO SEPIA PHOTOGRAPHS OF SHIRE HORSES
EARLY 20TH CENTURY
Largest 60 x 133cm (23½ x 52¼ in.)

£80-120



part lot

772
AN ANCIENT BRONZE SHIELD
36cm wide
Together with a Chinese bow and quiver,
19th century; And a tribal model of a canoe

Provenance:
The shield probably Sotheby's Prior Park,
Bath Somerset, 29th October 1998, lot 204a,
where purchased by Robert Kime

£800-1,200



part lot

776
A SET OF THREE SEPIA PHOTOGRAPHIC PRINTS OF TREES
Each in walnut and ebonised frames
Each overall: 68 x 58cm (26¾ x 22¾ in.)

£150-200



777
A SMALL BRASS CHANDELIER IN THE DUTCH 18TH CENTURY STYLE
20TH CENTURY
18.5cm high

Together with a pair of Victorian gothic carved and painted wood lamp bases, 64.5cm high to top of shade: A telescopic table light, 36.5cm high: a clip-on desk "Adjusto-Lite" light, and a single glass pendant shade

£200-400



778
A COPPER AND BRASS SWING HANDLED BUCKET
LATE 19TH/EARLY 20TH CENTURY

Together with a set of brass mounted elm bellows, late 19th century, brass plaques inscribed "RBK", and an ash brush

£300-500



773
A GREEN PAINTED WALL MIRROR IN QUEEN ANNE STYLE, 19TH CENTURY
62.5cm high, 43cm wide

£200-300



774
A FAIENCE DATED COMMEMORATIVE BALUSTER JUG
POSSIBLY EASTERN FRENCH, THIRD QUARTER 19TH CENTURY
Painted with two figures supporting a shield inscribed *Robert Souvenir de Monnet (?) 1835*, 18cm high

Together with other items of British and Continental pottery

£300-500



775
AN OAK JOINED CHEST
17TH CENTURY
The interior with a candle box
68cm high, 104cm wide, 54cm deep

£400-600



779
A COTSWOLD SCHOOL STYLE OAK BOOKSHELF OR BOOK TROUGH
LATE 19TH/EARLY 20TH CENTURY
With exposed tenon detail
46cm wide, 31.5cm high, 20.5cm deep

Together with two other simpler oak troughs and a walnut twin handled tray, 50.5 x 36.7cm

£100-200



780
A PINE REFECTORY TABLE
17TH CENTURY
68cm high, 330cm long, 80cm wide

£1,000-1,500



781
A GROUP OF THIRTEEN ANCIENT MILLSTONES AND ASSOCIATED FRAGMENTS
Various inked excavation record numbers largest 38cm long

Provenance:
The millstones - Sotheby's, Charterhouse Collection, 2002 - possibly lot 165, where purchased by Robert Kime

£200-400



782
A GEORGE IV SILVER CIRCULAR TEA POT
MAKER'S MARK RH (NOT TRACED),
LONDON 1820
With a wooden loop handle, engraved with a
crest and armorial
23cm long

Together with an Indian silver coloured bowl
and plate

£250-350



783
A VICTORIAN SILVER PLATED NOVELTY
CRUET SET
IN THE FORM OF A SHEEP AT A GATE,
CIRCA 1900
The pepper mill and mustard formed
as gate pillars and a bucket salt, to a
textured circular base
14.5cm (5¾in) diameter

£250-350



784
A GROUP OF APPROXIMATELY FIFTEEN
WINE/CHAMPAGNE FLUTES
VARIOUS DATES 19TH CENTURY AND
LATER

Together with a spiral fluted short ale glass

£100-200



788
ROBERT POLHILL BEVAN
(BRITISH 1865-1925)
THE WHITE HOUSE (DRY 30)
Lithograph, 1921
From the edition of 50
Image: 19.5 x 22.5cm (7½ x 8¾ in.)

£500-700



789
ROBERT POLHILL BEVAN
(BRITISH 1865-1925)
A POLISH HOMESTEAD (DRY 32)
Lithograph, 1922
Signed in pencil and numbered 9/45
Image: 20.5 x 25.5cm (8 x 10 in.)

£600-800



790
ROBERT POLHILL BEVAN
(BRITISH 1865-1925)
THE SMITHY LUPPITT (DRY 28)
Lithograph, 1920
Signed in pencil
Image: 23.5 x 31cm (9¼ x 12 in.)

£600-800



785
A SELECTION OF GLASSWARE
VARIOUS DATES 19TH AND
20TH CENTURIES
Including a pedestal jar; a tapered vase,
assorted stem shades and other items
the tallest 45cm high, 26cm diameter

£200-400



786
A FRENCH SILVER PLATED TAPERING
CYLINDRICAL WATER JUG
FELIX FRERES, TOULOUSE, 20TH CENTURY
With a loop handle
20cm (8in) high

Together with a silver plated baluster water
jug by Mappin & Webb, 20th century, with a
scroll handle, 20cm (8in) high

£100-150



787
SEVEN COPELAND POTTERY CRESTED
DINNER PLATES
MID 19TH CENTURY
Impressed marks, bearing the crest of the
Dukes of Northumberland
26.5cm diameter

Together with twenty-six blue and white
crested pottery plates, decorated with a
crescent, 24cm diameter

£100-200



791
EDITH FISHER (BRITISH FL. 1920S)
HAMPTON COURT, CROCUSES AND YEWS
Watercolour
Signed and dated 1919 (lower right)
38.5 x 56cm (15 x 22 in.)

£300-500



792
PHILLIP WILSON STEER
(BRITISH 1860-1942)
BEACH SCENE
Watercolour
22.5 x 31cm (8¾ x 12 in.)

£200-300



793 λ
ANNE REDPATH (BRITISH 1895-1965)
WINDSOR FLOWERS
Lithograph printed in colours
Signed in pencil and numbered 20/45
Image: 28 x 45.5cm (11 x 17¾ in.)

£200-400



794
A BRASS TABLE LAMP
 CIRCA 1890-1910
 With heraldic painted faux glazed shade, adjustable stem on circular foot
 54.5cm high overall at lowest setting
 £150-250



795
AN ISLAMIC SUFI DERVISH BRASS MUG
 19TH CENTURY
 With Kufic inscription around upper edge
 10cm high
 £200-300



796
AN OAK AND CHEQUER PARQUETRY OCTAGONAL WALL MIRROR
 EARLY 20TH CENTURY
 95cm high, 75.5cm wide
 £300-500



800 λ
EDNA CLARKE HALL (BRITISH 1879-1979)
FIGURE IN A BLUE DRESS AND SUNHAT
 Pencil and watercolour
 26.5 x 17.5cm (10¼ x 6¾ in.)
 Provenance:
 Abbott and Holder, London
 £300-500



801 λ
EDNA CLARKE HALL (BRITISH 1879-1979)
A GROUP OF LANDSCAPE AND FIGURAL SKETCHES
 Ink and watercolour
 Various signed and inscribed
 Each approx. 12 x 18cm (4½ x 7 in.) (12)
 £300-500



802 λ
EDNA CLARKE HALL (BRITISH 1879-1979)
FIGURE IN A GREEN DRESS
 Watercolour
 25.5 x 17.5cm (10 x 6¾ in.)
 Provenance:
 Abbott and Holder, London
 £200-300



797
AN EARLY VICTORIAN YEW CIRCULAR TABLE
 MID 19TH CENTURY
 74cm high, 48cm diameter
 Together with an early 19th century North Italian walnut side chair
 With close nailed stripe woven rag rug upholstery
 88cm high, 41cm wide, 45cm deep
 £200-300



798
FOUR CUSHIONS
 BY ROBERT KIME, THE FABRIC 19TH CENTURY AND LATER
 Comprising a Nax'sh 'gilet persane' cushion embroidered in blue and pink with a stylised geometric flowerheads in diagonally striped bands, 67cm x 52cm; a rectangular cushion strip woven in pale, yellow, mauve and indigo, 49cm x 27cm; and a pair of rectangular cushions of Italian woven towels in indigo on cream, 43cm x 36cm
 £400-600



799
A GILT COPPER CHARGER
 IN THE 16TH CENTURY MANNER, PROBABLY 19TH CENTURY
 Green verdigris front, reverse with traces of gilding, stylised star flower pattern design
 49cm diameter
 Together with a pair of steel baluster vases
 Probably Indian, with everted rims
 23cm high
 £150-250



803 λ
MAXWELL ASHBY ARMFIELD (BRITISH 1882-1972)
DOVECOTE, CHERINGTON
 Ink and watercolour
 Signed with initials, titled and dated '5.7.11' (lower left)
 22.5 x 29cm (8¾ x 11¼ in.)
 £200-400



804 λ
CHARLES CUNDALL (BRITISH 1890-1971)
HORSE FAIR, IRELAND
 Oil on board
 Stamped with Studio stamp (verso)
 24 x 33cm (9¼ x 12 in.)
 Painted in 1937.
 £200-400



805
FRENCH SCHOOL (LATE 19TH CENTURY)
IN CONVERSATION AT THE ARTIST'S STUDIO; DANCING IN THE ARTIST'S STUDIO
 Watercolour heightened with white
 Each 21 x 14cm (8¼ x 5½ in.)
 £200-400



806
SIR GEORGE CLAUSEN
 (BRITISH 1852-1944)
THE BARN DOOR: PRIOR'S HALL BARN, WIDDINGTON, ESSEX
 Ink and watercolour
 Signed and dated 1905 (lower left)
 23.5 x 18cm (9¼ x 7 in.)
 Provenance:
 W.S Fine Art Ltd., Andrew Wyld, London
 £600-800



807
SIR GEORGE CLAUSEN
 (BRITISH 1852-1944)
SUNRISE OVER THE LANDSCAPE
 Pencil and watercolour
 Signed and dated '1923' (lower right) and inscribed with colour notes
 21 x 27.5cm (8¼ x 10¾ in.)
 £500-700



808
SIR GEORGE CLAUSEN
 (BRITISH 1852-1944)
ROSES
 Watercolour
 Signed (lower right)
 23 x 19.5cm (9 x 7½ in.)
 Provenance:
 M. Newman, Ltd., London
 £400-600



812
A LATE VICTORIAN OAK WALL COAT RACK
 IN THE MANNER OF JAMES SHOOLBRED, LATE 19TH CENTURY
 With four brass hat hooks and four brass coat hooks
 63.5cm high, 53.5cm wide, 15cm deep
 £200-300



813
A SILKWORK PICTURE DEPICTING ELIEZER MEETING REBECCA
 POSSIBLY CHINESE FOR THE EUROPEAN MARKET, 18TH CENTURY
 Worked in coloured silks on cream ground, central meeting scene with camels beyond, later framed and glazed
 panel 30.5 x 42cm, frame 36 x 47.7cm
 £400-600



814 Y
A SYRIAN WALNUT AND MOTHER OF PEARL INLAID OCTAGONAL TABLE
 SECOND HALF 20TH CENTURY
 The top with a central inlaid Islamic script inscription 'The Most Generous'
 61.5cm high, 50cm wide
 £600-800



809
CONTINENTAL SCHOOL (20TH CENTURY)
STREET SCENE WITH DOVES
 Oil on canvas
 66 x 53cm (25 x 20¾ in.)
 Unframed
 £200-300



810
ENGLISH SCHOOL (20TH CENTURY)
FANTASY ILLUSTRATION
 Mixed media
 21.5 x 21.5cm (8¼ x 8¼ in.)
 £100-150



811 λ
ROBIN WALLACE (BRITISH 1897-1974)
ROSS-ON-WYE
 Watercolour and ink
 Signed and dated '1943' (lower right)
 30.5 x 42cm (12 x 16½ in.)
 Exhibited:
 Kendal, Abbot Hall Art Gallery, *Paintings by Robin Wallace*, 7 February - 7 March 1976, no. 100
 Private Collection, J.S. Nicoll
 £100-120



815
A GROUP OF PORTRAIT PHOTOGRAPHS OF ARTISTS, AESTHETES AND AUTHORS
 19TH AND 20TH CENTURY
 Including William Powell Frith, George Frederick Watts, Sir Frederic Leighton, Everett Millais, William Holman Hunt, Augustus John and four others, portraits of Leighton and John signed in mount, remaining photographs unsigned, all but one mounted, framed and glazed various sizes
 £100-150

part lot



816
A BRASS, MARBLE AND WHITE GLASS WASHSTAND
 LATE 19TH CENTURY
 the recess with a hinge full front
 81cm high, 41cm wide, 41cm deep
 £300-500



817
A SILK IKAT CHAPAN
 BOKHARA, UZBEKISTAN, EARLY 20TH CENTURY
 43cm wide at the shoulders, 127cm long,
 Together with two Japanese kimonos
 £150-250

part lot



818
BRITISH SCHOOL (20TH CENTURY)
FLOWERS IN A POT
Watercolour
Indistinctly signed A. Fox (lower right)
30 x 20cm (11¾ x 7¾ in.)

£100-200



819
AN INDIAN HAND WOVEN COTTON
AND HAND BLOCK PRINTED WINDOW
SURROUND AND A NATURAL
COTTON CURTAIN
THE BLOCK PRINTED FABRIC 19TH
CENTURY OR EARLIER
The window surround 108cm high, 150cm
wide overall, the recess 52cm high, 73cm
wide; the curtain 155cm high, 110cm wide

£400-600



820
AN OAK CARVING OF A 'GREEN MAN'
OR FOLIATE HEAD
17TH CENTURY
Of quadrant form
22.5cm high, 34cm wide

Together with a carved oak boss
probably 16th century
23 x 18cm

£300-500



821 Y
A ROSEWOOD, SPECIMEN WOOD AND
BONE INLAID WALL MIRROR
53cm high, 44.5cm wide

£200-300



822
CHINESE SCHOOL, 20TH CENTURY
*FOUR SILK PICTURES OF GENTLEMEN AND
THEIR HORSES*
Each with printed seal marks, in a
common mount
146 x 50cm

£200-300



823
A CHINESE GREEN AND TURQUOISE
GLAZED PUNCH BOWL
LATE 19TH CENTURY
35.5cm diameter

£400-600



“What immediately struck me about Robert was the modesty of this remarkably gifted man. His enthusiasm for buying beautiful and rare things was undimmed by age.”
TARQUIN BILGEN



824
A SCRATCH BUILT WOODEN
POND YACHT
LATE 20TH CENTURY
83cm high, 65cm long

Together with another pond yacht
Duck-egg blue painted decoration
45cm long

£100-200



part lot

825 Y
A CHROME AND GLAZED CABINET
20TH CENTURY
101cm high, 45cm wide, 10cm deep

Together with a 19th century close nailed
cloth covered trunk by J. Milford, with a
printed label, 37.5cm high, 72cm wide,
47cm deep, and a collection of fossils,
mineral fragments, archaeological
fragments, and shells
37.5cm high, 72cm wide, 47cm deep

£300-500



826 λ
MARK WICKHAM (20TH/21ST CENTURY)
STILL LIFE OF FLOWERS IN A GLASS VASE,
WITH A SHELL IN THE FOREGROUND
Oil on canvas
Signed and dated 1977 (lower right)
40 x 31cm (15½ x 12 in.)

£300-500



part lot

827
A CREAM AND GREEN PAINTED DOLL'S
HOUSE IN THE MODERNIST MANNER
EARLY 20TH CENTURY
Of corner house form with a quantity of
ceramic bathroom fittings and stained
wood furniture
55cm high, 62cm wide, 62cm deep

Together with a 1950s child's walker in the
form of a dog, Lines Bros, Ireland, circa 1920
61cm high, 60cm wide

£100-200



828
AN EBONISED SIDE CHAIR
IN THE MANNER OF SIR EDWIN LUTYENS,
EARLY 20TH CENTURY
with Robert Kime Ltd stripe woven
cloth squab
89cm high, 47cm wide, 44cm deep

£200-300



829
A FAIENCE 'OLD STRASBOURG'
COMPOSITE PART DINNER SERVICE
VARIOUS DATES LATE 19TH AND
FIRST HALF 20TH CENTURY
Mostly Keller & Guerin Luneville and Societe
Ceramique Maestricht and the occasional
other similar and with a variety of mostly
printed factory marks,
the tureen 23cm high, 31cm wide

£500-700

“The days spent with Robert were entrancing.
It is the smaller objects which remind me so
well of the stories he told, his quiet scholarship,
and above all of an enchanting friendship.”

CLARE COLLECOTT

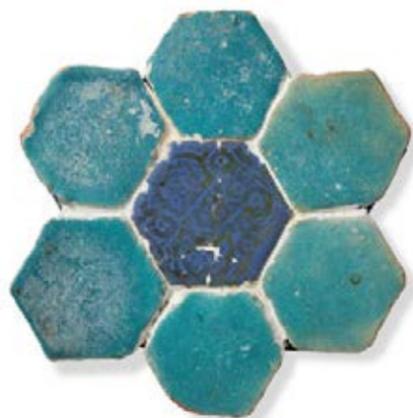




part lot

830
SIR ROBERT KER PORTER (ENGLISH 1777-1842)
SIX VIEWS OF THE LAKE DISTRICT Pen, ink and wash
 Each variously inscribed
 The largest 23.5 x 37cm (9¼ x 14½ in.)

£600-800



831
A PANEL OF KASHAN HEXAGONAL TILES
 PERSIA, 12TH/13TH CENTURY
 The central lustred cobalt tile surrounded by six monochrome turquoise tiles
 21cm overall

Provenance:
 Christie's, South Kensington, 25 April 2002, lot 288, where purchased by Robert Kime

£200-300



832
A VICTORIAN MAHOGANY SALVER OR PLATE STAND
 MID 19TH CENTURY
 With a printed paper label 'A8405 MILLAR & BEATTY, Ltd House Furnishers, Grafton Street, DUBLIN', the weighted base inset with lead
 44cm high, 27cm wide, 22cm deep

£300-500



836
A PAIR OF ALABASTER PENDANT DISH CEILING LIGHTS
 BY ROBERT KIME LTD
 The bowls approximately 12cm high, 23cm diameter, overall 35cm high

£500-700



837
A PAIR OF VICTORIAN SHEFFIELD PLATE CANDLESTICKS
 SECOND HALF 19TH CENTURY
 With shaped square sconces, waisted capitals, knopped stems, engraved MP and gadrooned stepped square bases
 27.5cm high

£180-250



838
A VICTORIAN SILVER FIDDLE PATTERN SERVING FORK
 WILLIAM EATON, LONDON 1844
 30.5cm (12in) long

Together with a Victorian Scottish fiddle pattern tablespoon, two old English pattern table spoons; and other flatware

£250-350



833
A GILDED METAL CREAM JUG AND TWIN HANDLED SUGAR BOWL
 POSSIBLY LATE 18TH/EARLY 19TH CENTURY
 armorial of boar head and crest "Ver Non Semper Viret", unmarked
 The cream jug 12.5cm high

£200-400



834
DOMESTIC METALWARE AND FITTINGS
 19TH CENTURY AND LATER
 To include:
 A bronze vase, possibly Naples in the manner of Chiurazzi, 26.5cm high
 A bronze door knocker of pharaonic form, 18cm high
 Two door porters, 41.5cm and 23cm high
 Four lignum and bone light pulls, three lignum light pulls, a gilt metal scrolling curtain pole holder, 15cm high

£300-500



835
A BLUE AND WHITE 'KRAAK' VASE
 CHINESE, CIRCA 1680
 With silver top
 24cm high

£20-300

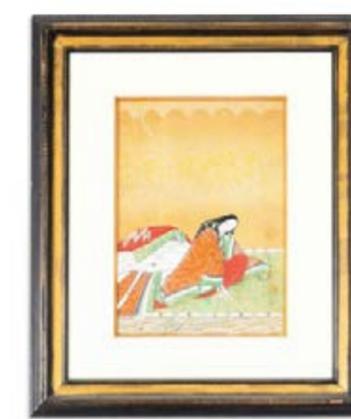


part lot

839
TWO PAIRS OF WOVEN WOOL AND GILT METAL THREAD CURTAINS
 PROBABLY SYRIAN, LATE 19TH CENTURY
 The curtains lined, applied with silk and metal thread tasselled fringing
 Each panel 185cm high, 60cm wide

Please note the curtain pole is not included

£600-800



840
JAPANESE SCHOOL MEIJI PERIOD, LATE 19TH CENTURY
LADY MURASAKI IN ELEGANT DRESS
 Bodycolour on buff paper
 30 x 21cm (12 x 8 1/4in.)

£200-300



841
A FAMILLE VERTE VASE
 CHINESE, EARLY KANGXI
 painted with Buddhist lions
 18cm high

Together with another smaller vase painted with flowers
 8.5cm high

£400-600



842
A DUTCH DELFT POLYCHROME
OCTAGONAL SECTION TEAPOT
AND COVER
DE METALEN POT, CIRCA 1700
13cm high
£100-200



843 θ
A GROUP OF MIDDLE EASTERN WORKS
Some printed, some manuscript. v.s., v.d
Together with a leather paper weight
£40-60



844
A CHINESE ROCK CRYSTAL BRUSH REST
AND OTHER ITEMS TO INCLUDE:
Another carved stone brush rest
A Chinese bronze brush rest
Three Chinese wood small stands
A small Chinese coconut 'Monks' bowl
Part gilded interior
Approximately 6cm high, 8.3cm diameter
and a bronze model of a fish, 11cm long
£400-600



848
A JAPANESE IMARI JARDINIERE
LATE 17TH CENTURY
24cm high, 40cm diameter
£300-500



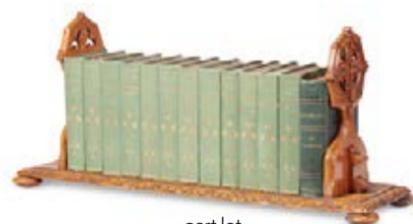
849
A VICTORIAN BAMBOO AND
EBONISED WHATNOT
SECOND HALF 19TH CENTURY
99cm high, 29.5cm wide, 37cm deep
£300-500



850
AN ARTS AND CRAFTS OAK
DRESSING MIRROR
IN THE MANNER OF SHOOLBRED,
LATE 19TH CENTURY
71cm high, 51cm wide, 30cm deep
£150-250



845
A TURNED SYCAMORE BOWL
18TH CENTURY
41cm diameter
Together with a 19th century turned oak
bowl, 38cm diameter; And an oak lidded box,
early 17th century, locked and without key,
26cm wide, 10.5cm high, 14cm deep
£500-800



846
A VICTORIAN ADJUSTABLE BOOKSHELF
LATE 19TH CENTURY
Together with a part set of green and gilt
cloth bound books by the Brontes
35cm high, 70cm wide, 23cm deep
Together with a silver-plated table clock,
54cm high: a shaving mirror, 47.5cm high:
And two leather and chrome folding
dressing table mirrors
larger 31cm high
£200-400



847
A TIBETAN CHEQUERBOARD RUG
CIRCA 1920
Approximately 150cm X 78cm
Together with a Anatolian Tulu, 138 x 77cm
and a small Syrian prayer Kilim, probably
Aleppo, 100 x 77cm
£200-300



851
A BIEDERMEIER SATINBIRCH AND
EBONISED WALL MIRROR
MID 19TH CENTURY
72cm high, 52.5cm wide
£100-150



852
JAPANESE WOODBLOCK PRINTED
TRIPTYCH IN INKS AND COLOUR ON
MULBERRY BARK PAPER
UTAGAWA KUNIYOSHI (1798-1861), MID
19TH CENTURY
depicting three bijin walking beside a river,
each sheet separately framed, signed in the
block Ichiryusai Kuniyoshi.
53.5cm high, 121cm wide
£100-200



853
A TIBETAN CHEQUERBOARD RUG
CIRCA 1900
Approximately 132cm x 83cm
£300-500

“Foremost, Robert was a collector. It was his incredible eye for unusual and beautiful objects and his ability to curate and display these collections that led to him to becoming one of the world’s greatest interior designers.”

GUY GOODFELLOW



854 λ
HOWARD CRUMP
(BRITISH 20TH CENTURY)
UPPER FARM, FOSBURY
Oil on board
24 x 36.5cm (9¼ x 14¼ in.)

£80-120



855 λ
VANESSA BELL (BRITISH 1879-1961)
THE SCHOOL ROOM
Lithograph printed in colours, 1937
Bear signature in pencil
Published by Contemporary Lithographs Ltd., London
Image: 46 x 60cm (18 x 23½ in.)

£200-300



856
AFTER GIOTTO
THE DREAM OF JOACHIM, STUDY FOR THE FRESCO IN SCROVEGNI CHAPEL, PADUA, ITALY
Gouache on board
With possible collector’s label attached (to backboard verso)
24 x 17.5cm (9¼ x 6¾ in.)

£100-150



857
A VICTORIAN BRASS TWIN LIGHT TABLE LAMP
CIRCA 1890 AND LATER
With cream shades to the lights, adjustable knopped support
58cm high

Together with two similar brass table lamps late 20th century
Knopped stems, cream shades taller 60cm high to top of existing shade

£300-500



858
A BURRWOOD TABLE TOP
ENGLISH OR DUTCH, 18TH CENTURY
With double square holes to each corner to hold dowels of previous legs
4cm high, 92cm wide, 85cm deep

Together with a tree trunk pedestal and a provincial painted cricket table

£300-500



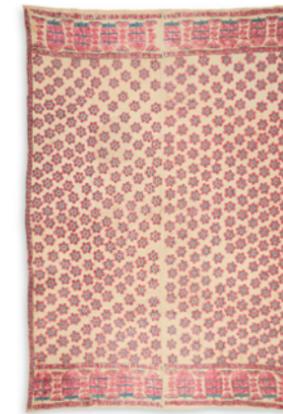
859
A PAIR OF COTSWOLD SCHOOL PINE BEDS
ATTRIBUTED TO ERNEST GIMSON, EARLY 20TH CENTURY
with cotton ticking mattresses and box bases
116cm high, 98cm wide, 222cm long

£1,000-1,500



860
 A SILK FRINGED RECTANGULAR IKAT
 PANEL
 PROBABLY SOUTH EAST ASIAN,
 LATE 19TH/EARLY 20TH CENTURY
 Woven in crimson, yellows and pale indigo,
 with pulled thread borders and a central
 barbed lozenge with geometric stepped
 motifs
 Approximately 150cm long, 110cm wide

£300-500



861
 A SINDH EMBROIDERED PANEL
 SOUTH EAST PAKISTAN,
 LATE 19TH/EARLY 20TH CENTURY
 Embroidered in pink and indigo silk with
 flowerheads within borders, on a natural
 cotton ground
 Approximately 184cm long, 124cm wide

£500-700



part lot

862
 TWO NORTH INDIAN SILK
 EMBROIDERED PANELS
 19TH CENTURY
 Silk lined
 Each approximately 258cm x 39cm

Together with a silk embroidered pouch,
 Pakistan, early 20th century
 28cm x 18cm

£80-120



863
 A LENGTH OF MACHINE WOVEN
 DEVORE VELVET FABRIC
 20TH CENTURY
 The raised stylised flower motifs with yellow,
 green and terracotta stripes 230cm long,
 59cm wide

£200-300



864
 A LENGTH OF FORTUNY FABRIC
 FIRST HALF 20TH CENTURY
 Block printed in ochre on a pale blue semi
 metallic cloth ground, with a block printed
 border, a printed fabric label, 'SOC. AN.
 FORTVNY'
 Approximately 225cm long, 59cm wide

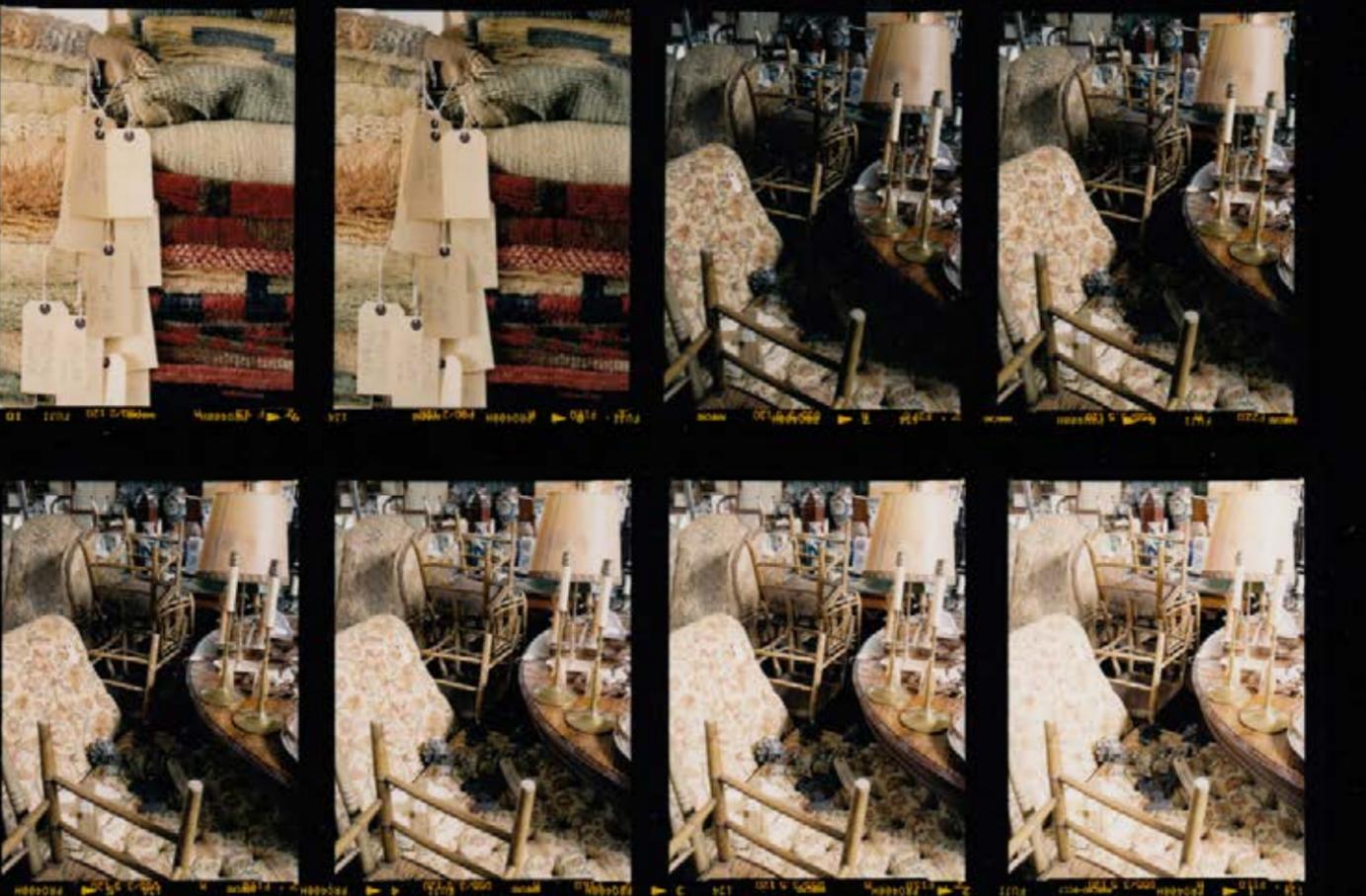
£600-800



part lot

865
 TWO EUROPEAN SHAWL FRAGMENTS
 EARLY 19TH CENTURY
 The polychrome stripes woven with floral
 sprays in Kashmir style, the fringes later
 Each approximately 131cm long, 59cm wide

£200-300





866
A PAIR OF OAK FRAMED
CONVEX MIRRORS
19TH CENTURY
14 x 12.5cm

Together with an 18th century mahogany framed brass dial timepiece now fitted with modern movement, 13cm diameter

£300-500



867
A PAIR OF PARCEL GILT WALNUT
MODELS OF CASTELLATED TOWERS
LATE 19TH/EARLY 20TH CENTURY
Possibly from a novelty large scale chess set
17cm high, 7.5cm wide

£200-400



868
A CHINESE EXPORT
MONOGRAMMED SAUCER
CIRCA 1745
Believed to be an unidentified Dutch Coat of Arms
12cm diameter

£100-200



869
A GROUP OF FOUR VICTORIAN
LETTER CLIPS
VARIOUS DATES

One in the form of a gauntlet, two as hands and one marked "Merry Phipson & Parkers letter clip", the longest 19cm long, together with a small pair of silver plate and copper bowls of mazer form, 11.5cm diameter, a close-plate paper knife/meat skewer, 35.5cm long, and a silver mounted glass match striker, ribbed body, 7.5cm high

£300-500



870
A CHINESE HARDWOOD CUP
19TH CENTURY
9cm high and stand 32cm long

Together with a Chinese twin handled brass brush washer 12.5cm diameter and a Chinese hardwood stand in the design of a scroll along with a group of blue and white china ware

£200-300



871
EDOUARD LANTERI (1848-1917)
IN HONOUR OF RICHARD PHENE SPIERS
A pair of lead plaques, one with profile portrait of the architect opposed by another plaque with Roman capital, inscribed and dated 1905 (MCCCCV), now set in a common white painted frame overall 34.5 x 49cm

£400-600

“With a knowing glance, Robert could teach you a thousand things. He always encouraged learning, instilling trust in those around him. Watching his quick mind was a masterclass on a daily basis.”

HEATHER PYZER-KNAPP





872
BACCARAT, A CUT CLEAR GLASS
TRUMPET VASE
Etched marks
25cm high

Together with another Baccarat vase, of smaller ovoid proportion
20cm high

£120-180



part lot

873
THREE PAIRS OF 'RENNES' CURTAINS
BY ROBERT KIME LTD
Printed linen, the pattern originally based on a 16th century Venetian panel, the curtains interlined and lined with linen, with pinch pleated tops
The panels 290cm long, 200cm wide, four of the panels are stitch joined to one edge to make double size curtains

Please note the curtain pole is not included

£1,000-1,500



874
WENCESLAUS HOLLAR
(CZECH 1607-1677)
THE FOUR SEASONS
A set of four engravings, 1641, framed as one
25 x 18cm (9¾ x 7 in.)

£400-600



878 λ
DANIEL CHATTO (BRITISH B. 1957)
SOUTH DOWNS, 2004
Watercolour
6.5 x 27.5cm (2½ x 10¾ in.)

Provenance:
Long & Ryle, London

£100-150



879 λ
SARAH ARMSTRONG-JONES
(BRITISH B. 1964)
HIGHLAND HOUSE
Oil on canvas
20.5 x 25.5cm (8 x 10 in.)

Painted in 2001.

£200-300



880 λ
SARAH ARMSTRONG-JONES
(BRITISH B. 1964)
BEACH NORFOLK, STUDY
Oil on canvas
Signed with initials (verso)
15.5 x 30.5cm (6 x 12 in.)

Painted in 2002.

£200-300



875
A SYRIAN MOTHER OF PEARL AND BONE
INLAID OCTAGONAL TABLE
EARLY 20TH CENTURY
60.5cm high, 51cm wide

Together with a 19th century North Italian ebony and bone inlaid walnut centre table, 68cm high, 69cm wide, 46cm deep; And a Syrian mother of pearl and bone inlaid hexagonal stand, early 20th century, 71cm high, 29cm wide

£200-400



876
A QUANTITY OF RED AND GOLD
PASSEMENTERIE
20TH CENTURY
To include cord braid and finials
Assorted lengths

£50-100



877
A HAMADAN RUG
PERSIA, LATE 19TH CENTURY
Approximately 224 x 137cm

£60-80



881 λ
RUDOLF HELMUT SAUTER
(BRITISH 1895-1977)
VIEW OF THE SHORE ACROSS THE WING
Watercolour
38 x 52cm (14¾ x 20¼ in.)

£400-600



882 λ
TESSA TRAEGER (20TH CENTURY)
APRON
Silver gelatin print
Number 5 from an edition of 9
50 x 33cm (19½ x 12 in.)

£300-500



883 λ
RUDOLF HELMUT SAUTER (GERMAN 1895-1977)
VIEW ACROSS THE WING OF A RAF PLANE
Watercolour
Signed and dated 1946 (lower right)
38 x 52cm (14¾ x 20¼ in.)

£1,000-1,500



884
A COMPOSITE WEDGWOOD & Co. AND
COLLINGWOOD 'IMPERIAL' PORCELAIN
PART DINNER AND BREAKFAST SERVICE
CIRCA 1930
printed marks

£200-400



885
A DAMASK TABLE CLOTH
COMMEMORATING THE CORONATION
OF WILLIAM AND MARY IN 1689
LATE 17TH CENTURY
Inscribed 'Gvliemvs et Maria D. G. Mag. Brit.
Fran. et Hib. Rex et Regina', depicting the
King and Queen, Royal standard and motto,
within a border of scrolls, drums and trophies,
bearing a very faint inscribed label
approximately 111.5 x 89cm overall

£300-500



886 λ
PIERRE HUMBERT (FRENCH 1929-2016)
QUINSON
Watercolour
Signed (lower left)
49 x 64cm (19¼ x 25 in.)

£200-400



887
A WILLIAM IV SILVER BARREL FORM
CREAM JUG
BENJAMIN PRESTON, LONDON 1833
With a scroll handle and engraved with a crest
13.5cm (5¼in) long

Together with a Victorian silver swing
handled bucket form sugar bowl by Robert
Hennell III, London 1841, with a swing handle,
12cm (4 3/4in) high
424g (13.65 oz) gross

£250-350



888
A GROUP OF APPROXIMATELY TWENTY
EIGHT VARIOUS RUMMERS AND
TAVERN/BAR GLASSES
MOSTLY FRENCH AND ENGLISH,
VARIOUS DATES 19TH CENTURY AND
LATER

£300-400



889
AN ENGLISH WHITE DELFT LOVING CUP
EARLY 18TH CENTURY
Moulded in relief with masks and swags, on a
domed foot
20.5cm high

£200-300





890
A FRANKFURT DELFT DISH WITH FLUTED
EDGE
EARLY 18TH CENTURY
35cm diameter

£300-500



891
A BEECH WRITING TABLE
FRENCH, CIRCA 1900
74cm high, 66.5cm wide, 46cm deep

Together with an oak side chair
Early 18th century
Now upholstered with close nail Morris & Co
'Bird' pattern jacquard woven double
wool cloth
111cm high, 47cm wide, 48cm deep

£100-200



892
A TURKISH CARVED AND PAINTED
WALL LIGHT
LATE 19TH CENTURY
With single candle arm
47cm high

Together with a Kashmir polychrome
toilet mirror
late 19th century
27cm diameter top, 47.5cm high overall

£100-200



893
A CASED DISPLAY OF SEVEN
SPECIMEN FISH
19TH CENTURY
Including a flying fish, in a black painted case
with hinged glazed front, ink inscribed label
Case 55.8cm wide, 40.5cm high, 7cm deep

£200-300



894
A DERBYSHIRE SALTGLAZED STONEWARE
DATED COMMEMORATIVE LOVING CUP
POSSIBLY BRAMPTON OR CHESTERFIELD,
EARLY 19TH CENTURY
Incised with stylized plants and named for
Geo: Slater and dated *Dec.r 4 1805*
20cm high, 30cm wide

£200-300



895
A COLLECTION OF GREEN AND OCHRE
GLAZED 'NILEWARE'
21ST CENTURY
The longest 48cm wide

£300-500

Syngnathus aquosus
Linn.
Specimen of P. de Beaufort
Pompeii



896
A GREEN PAINTED PINE WASHSTAND
EARLY 20TH CENTURY
89cm high, 56cm wide, 41cm deep

Together with a provincial tripod table
19th century
Painted to simulate marble and wood
73cm high, 45cm diameter
And a red painted octagonal stand
20th century
52cm high, 34cm wide

£200-300



897
A SLIPWARE RED-POTTERY BAKING DISH
OF SUSSEX TYPE
LATE 19TH CENTURY
44cm wide

£200-300



898
TWO USHAK CARPET FRAGMENTS
ANATOLIA, 19TH CENTURY
89 x 71cm

Together with an Amritsar carpet border
fragment, 19th century, approximately
89 x 71cm

£50-100



902
ENGLISH SCHOOL (20TH CENTURY)
LANDSCAPE WITH COWS
Oil on board
37.5 x 28cm (14¾ x 11 in.)

£80-120



903
A FRAGMENTARY LIMESTONE RELIEF OF
A GARLANDED SACRIFICIAL BULL
POSSIBLY ROMAN
25cm high, 42cm long

Together with a miscellaneous group of
artefacts and fossils
Including Medieval glazed tiles and tile
fragments; a fragmentary limestone figure;
a fragmentary foliate relief section; a
fragmentary marble inscription and other
objects and fossils

£500-1,000



904
AN INDIAN CARVED WHITE MARBLE POT
AND COVER
19TH CENTURY
Lid and flattened circular body with crisp leaf
carved decoration
19cm high, 29cm diameter

£200-300



899
AN ANATOLIAN TULU
LATE 19TH CENTURY
154 x 125cm

£60-80



900
A GLASS MALLET SHAPED MAGNUM
DECANTER
FRENCH, EARLY 20TH CENTURY
37.5cm high

Together with a larger decanter,
38.5cm high

£200-300



901
A GILT METAL MOUNTED VASE
AND COVER
IN SEVRES STYLE, THIRD QUARTER
19TH CENTURY
Painted with a bucolic panel of a shepherdess
and companion, verso garlands of flowers,
reserved on a dark blue and tooled gilt
ground, 47.5cm high overall

Together with part of the companion vase,
28cm high

£200-300



905
A SOLID SECTION OF PORPHYRY
Of quadrant form, purple red with typical
inclusions of mixed white crystals
43cm high, 39cm wide, 25cm deep

£300-500



906 Y
A CARVED EBONY AND STEEL MOUNTED
GARDEN SPADE
19TH CENTURY AND LATER
The floral carved Victorian ebony handle
mounted with modern shaft and blade
96cm long

Together with a rosewood walking or dandy
stick,
silver collar hallmarked for London 1920,
turned calamander pommel, 90.5cm long

£200-300



907
WILLIAM DE MORGAN; EIGHTEEN
GLAZED POTTERY FLORAL TILES OF
BEDFORD PARK TYPE
LATE 19TH CENTURY
the larger floral tiles 15.5 x 7.5cm; the four
smaller 7.5cm x 7.5cm; with approximately
thirty-one turquoise-glazed border tiles in
sizes, impressed marks verso

£400-600



part lot

908
A GROUP OF PHOTOGRAPHIC PRINTS
DEPICTING SCENES FROM EGYPT
LATE 19TH AND EARLY 20TH CENTURY
Including four photographs by Zanghaki
Brothers, views of Sphinx, pyramids, the Nile
and native men, albumen prints on card with
photographers' credits in negatives, each 28 x
22cm (8½ x 11in) framed and glazed to overall
size of 28 x 124cm (11 x 50in)

£100-150



909
A GOTHIC QUATREFOIL ENAMEL
MOURNING BROOCH WITH A CENTRAL
DOMED CIRCULAR GARNET
IN PUGIN STYLE, 1840S
The reverse engraved with 'Pray for the
soul of Hannah Tidmarsh died Feb XXVI
MDCCCXLVI in the LVII year of her life' with
glazed panel verso, containing a knot of hair
2.9cm wide

£300-500



part lot

910
AN ART DECO .800 WINGED SCARAB
BROOCH
20TH CENTURY
13cm wide

Together with an enamelled hieroglyphics
brooch, Continental, 20th century
Stamped 800 with partial makers mark on the
pin, 4.2cm long
and a gold coloured smaller brooch

£200-300



914 Y
AN EBONY, MARQUETRY AND MOTHER
OF PEARL INLAID TABLE
SYRIAN, FIRST HALF 20TH CENTURY

£200-300



915
A SELECTION OF MOSTLY IBERIAN
POTTERY
20TH CENTURY
Comprising: a Porches Algarve large serving
dish painted in colours with a stylized flower,
46cm diameter and three various jugs and a
two-handled cream or milk dish, a blue and
white dish, 35.5cm diameter; and a modern
Italian maiolica charger, 41cm diameter

£200-300



916
A PAIR OF FACET STEMMED WINE
GLASSES, WITH GILT ORNAMENT
POSSIBLY THE ATTELIER OF JAMES GILES,
CIRCA 1770
Decorated with a bucrania swag band
11cm high

Together with a selection of other various
drinking glasses

£200-300



911
A CARVED STONE LION PAW FRAGMENT
POSSIBLY ITALIAN, 18TH CENTURY IN THE
ANTIQUARIAN MANNER

£300-500



912
A GREEN, TURQUOISE AND AMBER
GLASS BEAD DOOR CURTAIN
PROBABLY FIRST HALF 20TH CENTURY
the beads on natural coloured knotted string
153cm long, 143cm wide

£50-100



913
A GREEN GLAZED POTTERY TRIPOD VASE
IN THE HAN DYNASTY STYLE
Of two handled form, waisted body, three
short feet

£250-350



part lot

917
A VENETIAN CARVED WOOD FIGURE
TITLED 'FEDELISSIMO SUDDITO'
32cm high

Together with a pair of Naples crib figures of
a magi on camel leading another camel, and
two figures of a Dandy and a Woman

£200-400



918
AN EDWARDIAN SILVER
SHIELD WITH ARMORIAL
CORONET
HARRISON BROTHERS,
SHEFFIELD, 1908
Engraved R beneath a Baron's coronet,
white metal metal threads to reverse,
12.5cm high, 10.5cm wide
149gm (4.8oz gross)

£200-400



END OF SALE

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

Dreweatts & Dreweatts 1759 are trading names of Dreweatts 1759 Ltd. Dreweatts 1759 Ltd is registered in England, company number: 10758982, registered office: C/O Bishop Fleming LLP, 10 Temple Back, Bristol, BS1 6FL.

IMPORTANT NOTICES

BUYING AT DREWEATTS

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

BIDDING IN PERSON

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

COMMISSION BIDS

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

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

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

CONDITION

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

COMMISSION CHARGES

All purchases are subject to a buyer's premium, which is charged per lot at 26% of the hammer price (31.2% including VAT) up to and including £20,000, 25% (30% including VAT) of the hammer price from £20,001 up to and including £500,000, 20% (24% including VAT) of the hammer price from £500,001 up to and including £1,000,000 and 12.5% of the hammer price (15% including VAT) in excess of £1,000,000. A theta symbol (θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. In the event the lot has a dagger (†) beside the lot number in the catalogue, this indicates that the lot is owned by an entity or company required to pay VAT (generally not an Antique Dealer, as they operate under a dealers margin scheme). VAT is payable at 20% on the Hammer Price. Lots marked with a double dagger (‡) (presently a reduced rate of 5%) or Ω (presently at standard rate of 20%) have been imported from outside the UK to be sold at auction and therefore the buyer must pay the import VAT at the appropriate rate on the hammer price.

PAYMENT

Payment will be accepted, if you are a successful bidder, by debit card

issued in the name of the Buyer by a UK bank and registered to a UK billing address; by all major UK issued credit cards issued in the name of the Buyer and registered to a UK billing address with the exception of Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949. The name of the bank account holder should match the name of the buyer. First time buyers who are not present at the saleroom are requested to pay by bank transfer.

Υ CITES REGULATIONS

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

COLLECTION, SHIPPING AND STORAGE

Before being able to collect your purchases you are required to pay the hammer price, plus the applicable commissions, and obtain a receipt acknowledging payment. Unless otherwise stated below, purchases are available for collection from Dreweatts Donnington Priory salerooms from Monday to Friday (9am-5pm) by appointment only. Collection of the purchased lots is at the purchaser's risk and expense and whilst Dreweatts do not provide packing and despatch service we can suggest some carriers. If you wish to have items shipped to you, please see a list of suggested shippers on our website.

Garden items and smaller objects: items will remain at Donnington Priory, but please check when booking your collection.

Large items (furniture, mirrors, large works of art, carpets and rugs): items will be removed to commercial storage at Sackville-West Moving & Storing (Andover SP10 3SA) on Wednesday 11 October (from noon) and will be available for collection from Monday 16 October onwards. Storage charges will apply from Monday 16 October: £20 (plus VAT) per lot plus £3 (plus VAT) per lot per day. Sackville-West Moving & Storing will provide an additional week's free storage if they are instructed by the purchaser to deliver to them. For large consignments there may be additional charges. These charges will be the sole liability of the purchaser and will be billed directly to them by Sackville-West Moving & Storing. On payment of all sales and storage costs, items will be available for collection by appointment from Sackville-West Moving & Storing (tel: + 44 (0) 2080 909988, email: office@sackvillewest.co.uk).

FURTHER INFORMATION

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

VALUATION SERVICES

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

For directions to Donnington Priory, please see our website: www.dreweatts.com. Parking is available at Donnington Priory in two car parks on either side of the saleroom.

INFORMATION FOR BUYERS AT PUBLIC AUCTIONS

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

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

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

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

4. **BUYER'S PREMIUM.** The Conditions of Sale forming part of our Auction Terms and Conditions require the buyer to pay a buyer's premium on the hammer price of each lot purchased. The buyer's premium is 26% of the hammer price up to and including £20,000, 25% of the hammer price from £20,001 up to and including £500,000, 20% of the hammer price from £500,001 up to and including £1,000,000, and 12.5% of the hammer price in excess of £1,000,000. VAT at the prevailing rate of 20% is added to buyer's premium and additional charges as defined below.

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

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

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

that examination ought to have revealed to the auctioneer but which would not have been revealed to the buyer had the buyer examined the goods. Additionally, in specified circumstances lots misdescribed because they are 'deliberate forgeries' may be returned and repayment made. There is a 3 week time limit. (The expression 'deliberate forgery' is defined in our Conditions of Sale).

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

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

Private overseas buyers can only receive goods free of VAT or have the VAT amount refunded if Dreweatts acts as exporter in relation to the sale, the goods are exported within 3 months of the sale and Dreweatts is in possession of adequate export documents. The VAT refunds are available for transactions exceeding £2,500. If you arrange for the goods to be picked up/delivered to you directly we will charge UK VAT at the appropriate rate and no refund will be available. Please note, buyers are responsible for completing the importation procedures as well as the payment of any relevant duty/VAT payable on importation into the destination country.

Where the purchase has been made in the business or trading name, VAT refund will be available on proof of export provided within 3 months of the sale.

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

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

11. **METHODS OF PAYMENT.** Payment will be accepted, if you are a successful bidder, by debit card issued in the name of the Buyer by a UK bank and registered to a UK billing address; by all major UK issued credit cards issued in the name of the Buyer and registered to a UK billing address with the exception of Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949. The name of the bank account holder should match the name of the buyer. First time buyers who are not present at the saleroom are requested to pay by bank transfer.

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

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

TERMS OF CONSIGNMENT FOR SELLERS IN PUBLIC AUCTIONS

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

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

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

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

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

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

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

6. LOSS AND DAMAGE OF GOODS

(a) Loss and Damage Warranty - Dreweatts is not authorised by the FCA to provide insurance to its clients, and does not do so. However Dreweatts for its own protection assumes liability for property consigned to it at the lower pre-sale estimate until the hammer falls. To justify accepting liability, Dreweatts makes a charge of 1.5% of the hammer price plus VAT, subject to a minimum charge of £1.50, or if unsold 1.5% of our lower estimate. The liability assumed by Dreweatts shall be limited to the lower pre-sale estimate or the hammer price if the lot is sold. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so.

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

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

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

9. RESERVES

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

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

(c) Where a reserve has been set which we consider unreasonably high, an unsold charge will be payable in the event that the lots fails to sell, being the agreed selling terms calculated on the reserve, LDW at 1.5% and any photographic charges.

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

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

10. **ELECTRICAL ITEMS.** These are subject to detailed statutory safety controls. Where such items are accepted for sale you accept responsibility for the cost of

testing by external contractors. Goods not certified as safe by an electrician (unless antiques) will not be accepted for sale. They must be removed at your expense on your being notified. We reserve the right to dispose of unsafe goods as refuse, at your expense.

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

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

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

14. **WITHDRAWN AND BOUGHT IN ITEMS.** These are liable to incur a charge of 15% commission, 1.5 % Loss and Damage Warranty and any other costs incurred including but not limited to illustration and restoration fees all of these charges being subject to VAT on being bought in or withdrawn after being catalogued.

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

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

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

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

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

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

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

CONDITIONS OF SALE FOR PUBLIC AUCTIONS

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

1. DEFINITIONS

In these Conditions:

- (a) "auctioneer" means the firm of Dreweatts or its authorised auctioneer, as appropriate;
- (b) "deliberate forgery" means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source but which is unequivocally described in the catalogue as being the work of a particular creator and which at the date of the sale had a value materially less than it would have had if it had been in accordance with the description;
- (c) "hammer price" means the level of bidding reached (at or above any reserve) when the auctioneer brings down the hammer;
- (d) "terms of consignment" means the stipulated terms and rates of commission on which Dreweatts accepts instructions from sellers or their agents;
- (e) "total amount due" means the hammer price in respect of the lot sold together with any premium, Value Added Tax chargeable and any additional charges payable by a defaulting buyer under these Conditions;
- (f) "sale proceeds" means the net amount due to the seller, being the hammer price of the lot sold less commission at the stated rate, Value Added Tax chargeable and any other amounts due to us by the seller in whatever capacity and however arising;
- (g) "You", "Your", etc. refer to the buyer as identified in Condition 2.
- (h) The singular includes the plural and vice versa as appropriate.

2. BIDDING PROCEDURES AND THE BUYER

- (a) Bidders are required to register their particulars before bidding by completing a sale registration form and to satisfy any security arrangements before entering the auction room to view or bid;
- (b) Under the money laundering regulations in force we are required to verify the identity of all customers we transact with as well as any beneficiaries on behalf of whom they may transact. Customers who are unable to or refuse to supply required identification documents and proof of address will not be able to bid in Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility which for the avoidance of doubt may include storage solely in electronic form;
- (c) the maker of the highest bid accepted by the auctioneer conducting the sale shall be the buyer at the hammer price and any dispute about a bid shall be settled at the auctioneer's absolute discretion by reoffering the Lot during the course of the auction or otherwise. The auctioneer shall act reasonably in exercising this discretion.
- (d) Bidders shall be deemed to act as principals;
- (e) Our right to bid on behalf of the seller is expressly reserved up to the amount of any reserve and the right to refuse any bid is also reserved.

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

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

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

6. PAYMENT

- (a) Immediately a Lot is sold you will:
- (i) give to us, if requested, proof of identity, and
- (ii) pay to us the total amount due or in such other way as is agreed by us.

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

(c) In order to comply with money laundering regulations we reserve the right to require proof of source of funds and/or confirmation of the nature and source of wealth for all receipts of monies from clients directly or from third parties for payments on behalf of clients. Lots will only be released once we have completed necessary checks under the current Money Laundering Regulations.

7. TITLE AND COLLECTION OF PURCHASES

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

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

(c) No purchase can be claimed or removed until it has been paid for and we have completed necessary checks under the current Money Laundering Regulations.

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

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

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

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

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

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

(v) to charge interest at a rate not exceeding 1.5% per month on the total amount due to the extent it remains unpaid for more than 3 working days after the sale;

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

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

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

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

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

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

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

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

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

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

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

14. DESCRIPTIONS AND CONDITION

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

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

15. **FORGERIES.** Notwithstanding the preceding Condition, any Lot which proves to be a deliberate forgery (as defined) may be returned to us by you within 21 days of the auction provided it is in the same condition as when bought, and is accompanied by particulars identifying it from the relevant catalogue description and a written statement of defects. If we are satisfied from the evidence presented that the Lot is a deliberate forgery we shall refund the money paid by you for the Lot including any buyer's premium provided that (1) if the catalogue description reflected the accepted view of scholars and experts as at the date of sale or (2) you personally are not able to transfer a good and marketable title to us, you shall have no rights under this condition.

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

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

GENERAL

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

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

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

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

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

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

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

COMING UP AT DREWEATTS & FORUM AUCTIONS

AUCTIONS

13 September | Dreweatts

Fine Clocks, Barometers and Scientific Instruments

19 September | Dreweatts

Interiors

21 September | Forum Auctions

Books and Works on Paper

25 September | Dreweatts

Antique and Modern Jewellery, Silver and Luxury Accessories

26 September | Forum Auctions

A Selection of Colour Plate Books from the Library of Norman Bobins

27 September | Dreweatts

Exceptional Rarities from an Immaculate Oxfordshire Cellar

28 September | Forum Auctions

Fine Books, Manuscripts and Works on Paper

4-6 October | Dreweatts

Robert Kime: The Personal Collection

5 October | Forum Auctions

Illustrated and Children's Books and Works on Paper

12 October | Forum Auctions

Editions and Works on Paper 1500 - 2022

17 October | Dreweatts

Interiors

18 October | Dreweatts

Old Master, British and European Art

24 October | Dreweatts

Wine, Champagne, Port and Spirits

25 October | Dreweatts

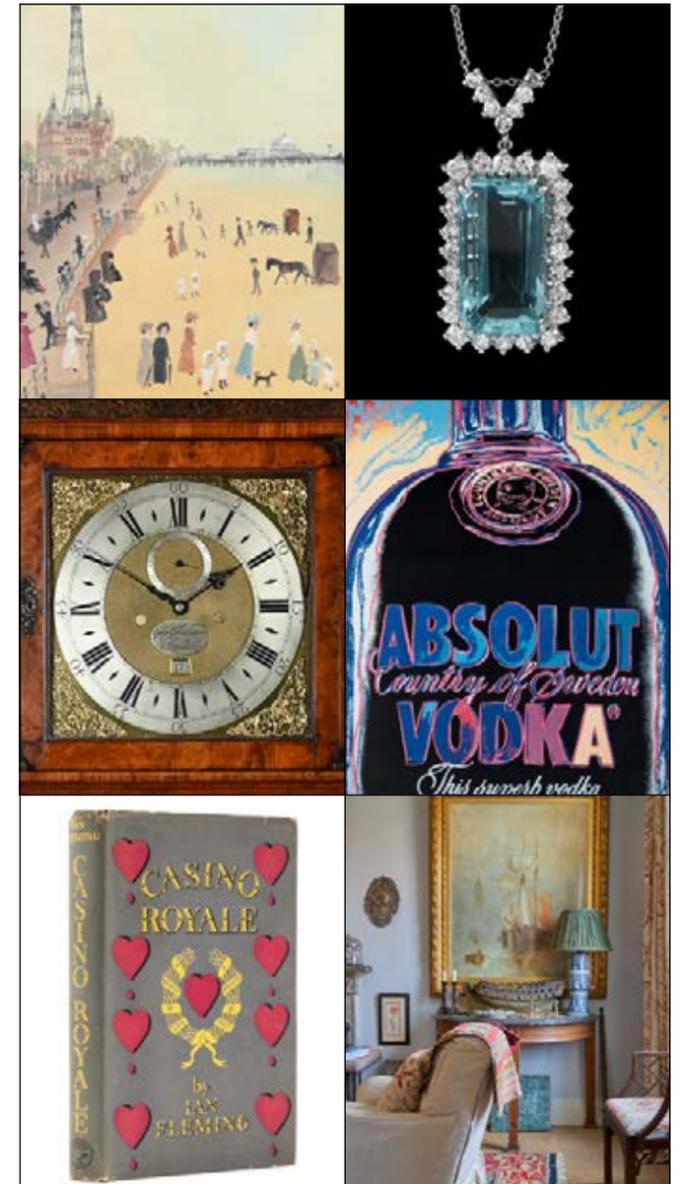
Modern and Contemporary Art

NOW INVITING ENTRIES

If you have an item you would like valued for sale at auction, we would be delighted to provide you with a free, no obligation estimate. Contact us to arrange an in-person appointment or visit our website to see how to submit the information online.

DREWEATTS

EST. 1759



dreweatts.com

info@dreweatts.com

NEWBURY

01635 553 553

LONDON

020 7839 8880

forumauctions.co.uk

info@forumauctions.co.uk

LONDON

020 7871 2640

 **Forum
Auctions**



DREWEATTS

NEWBURY

Dreweatts
Donnington Priory
Newbury
Berkshire RG14 2JE
+44 (0) 1635 553 553
info@dreweatts.com

LONDON

Dreweatts / Bloomsbury Auctions
16-17 Pall Mall
St James's
London SW1Y 5LU
+44 (0) 20 7839 8880
info@bloomsburyauctions.com
info@dreweatts.com

HAMBRIDGE LANE

Dreweatts
1 Hambridge Lane
Newbury
Berkshire RG14 5TU
+44 (0) 1635 553 553
info@dreweatts.com

MANAGING DIRECTOR

Jonathan Pratt

DEPUTY CHAIRMAN

Will Richards
James Nicholson

GROUP DEPARTMENTS

AUTOGRAPHS AND EPHEMERA

Ania Hanrahan
ahanrahan@dreweatts.com

ASIAN CERAMICS AND WORKS OF ART

Mark Newstead
Dr Yingwen Tao
asian@dreweatts.com

BLOOMSBURY AUCTIONS BOOKS AND MANUSCRIPTS

Rupert Powell
Dido Arthur
Justin Phillips
Max Hasler
Richard Carroll
info@bloomsburyauctions.com

BRITISH AND EUROPEAN CERAMICS AND GLASS

Mark Newstead
Geoffrey Stafford Charles
interiors@dreweatts.com

BRITISH AND EUROPEAN SCULPTURE AND WORKS OF ART

Silas Currie Leigh-Wood
sculpture@dreweatts.com

CLOCKS AND SCIENTIFIC INSTRUMENTS

Leighton Gillibrand
clocks@dreweatts.com

COUNTRY SPORTING

Geoffrey Stafford Charles
gscharles@dreweatts.com

DECORATIVE ARTS AND MODERN DESIGN

Geoffrey Stafford Charles
Ashley Matthews
interiors@dreweatts.com

FURNITURE AND CARPETS

Ben Brown
Elaine Binning
Ashley Matthews
William Turkington
Mitchell Tompkins
furniture@dreweatts.com

HOUSE SALES AND PRIVATE COLLECTIONS

Joe Robinson
Eloise Kerr-Smiley
housesales@dreweatts.com

JEWELLERY, SILVER, WATCHES AND OBJECTS OF VERTU

James Nicholson
Nick Mann
Tessa Parry
jsw@dreweatts.com

LIVE STEAM AND MODEL ENGINEERING WORKS OF ART

Michael Matthews
Lucie Hobbs
transport@dreweatts.com

MODERN AND CONTEMPORARY ART

Jennie Fisher
Francesca Whitham
Will Porter (Business Development)
pictures@dreweatts.com

OLD MASTERS, BRITISH AND EUROPEAN ART

Brandon Lindberg
Lucy Darlington
pictures@dreweatts.com

WINE

Mark Robertson
Caroline Shepherd
Violette Jongbloed
Dianne Wall
wine@dreweatts.com

BUSINESS DEVELOPMENT

Will Richards
Will Porter
Joe Robinson
Imogen Jones
ijones@dreweatts.com

VALUATIONS FOR PROBATE, INSURANCE AND CGT

Emma Terry
Janice Clift
valuations@dreweatts.com



DREWEATTS
EST. 1759