





FOREWORD

BY MICHAEL DIAZ-GRIFFITH

Twelve months ago I wrote an essay, excerpted below, about one of Britain's most intriguing collectors: Pablo Bronstein. At that time, it would have been impossible to imagine the dispersal of Pablo's collection, which he assembled with the eye of an artist (as that is what he is) and the seriousness of a connoisseur (because he is one of these also). Indeed, whenever I am asked to name a "grown-up" collector below the age of 50 or so, I mention Pablo, whose practice giddily spans disciplines, but never at the expense of rigor – a quality that combines alchemically with devilish creativity in everything the globally renowned artist does.

One glance at his collection of eighteenth-century silver sugar casters, quite possibly the finest in private hands, and you will see what I mean. It is an ingenious grouping, and if you are familiar with Pablo's work, you may recognize some of the forms from his drawings, which recast the objects as ruinous monuments or marooned spacecraft: fussily ornamental but also baldly phallic and strangely elemental. At the same time, each one of the casters—or the whole set—could happily live in a national museum. I suspect that the connoisseur in Pablo would have placed them there.

The artist, however, wins out. Just as Pablo completes one series and moves on to another, he has decided that his collection, in its present form, is complete. As an index of aesthetic and historical obsessions; a collecting performance; and an installation, at his cottage in Deal, you might say it has achieved its final state. It follows, for an artist like Pablo, that such a collection is ready to be spread to the four winds.

Happily for us, that means our own collections, where each object pictured here, no matter its age, will be reborn into a new life. This cycle of rebirth is the soul of collecting, and looking back, I should have expected that Pablo would hasten the cycle. He always is one step ahead.

Lucky are we who follow in the artist's footsteps.

The aesthetic lives of young gay men are easily misunderstood. In the case of Pablo Bronstein, the Argentine-British artist, it has become apocryphal that his grandmother gave him a silver sugar caster at age sixteen, thereby sparking a formative obsession, a lifelong collecting practice, and perhaps even Pablo's career. As a neat little dream of generational inheritance, it's an apocryphon that is difficult to resist.

Of course, almost the reverse is true: after he developed the first stirrings of intensity for the antique silver caster, Pablo convinced his grandmother to yield it to him. Like a magnet, he had drawn the silver caster toward himself—the first of many objects that would pass into his possession, and perhaps his soul, through his own efforts. He had become a collector.

If silver sugar casters didn't exist, Pablo would have invented them. Like so many boys of his disposition, he had a habit of drawing grade-school capriccios: imagined architecture, invariably in the grand manner, that would have been buildable in a more interesting age. In the same year he took possession of the caster, Pablo redecorated his bedroom in "crappy" (his word) Neasden, a northwest London suburb.

I have not seen photos of the room, but it is said to have resembled a Baroque palazzo. Perhaps his grandmother's elegant home in Buenos Aires was an inspiration. I suspect that most of the decor was derived from interior decoration magazines and the young Pablo's fevered imagination.

Like so many boys of his disposition, Pablo proceeded to architecture school, but that is also where his story began to diverge. In a more interesting age, architecture school would have suited him better, and our world would brim with Rococo skyscrapers, brutalist grottos, postmodern follies, and Baroque parking garages designed, with disarming seriousness, by Pablo Bronstein. Pablo is no fool, however, and he quickly understood that his capricious inventions could only be realized, in the real world, as contemporary art. Since then, his work has become even more gloriously unbuildable. The boy from Neasden builds castles in the sky.

Closer to earth, in the sleepy seaside-holiday town of Deal, he builds a collection—and a total environment to contain it. The place was not much to begin with ("an exciting modern Shaker-effect kitchen with pewter-feel handles," read

the real estate ad), but that was before it became an unrestrained manifestation of everything an artistic practice cannot be, that a house and collection can. Now it is undoubtedly too much, which is just right.

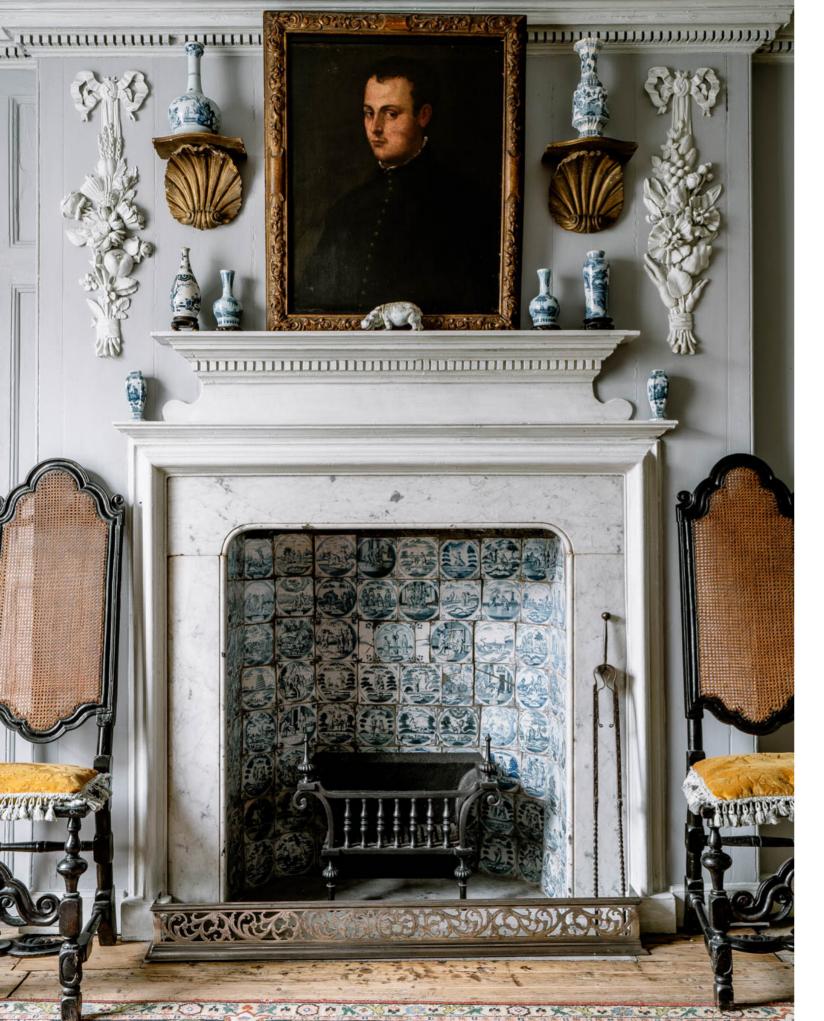
The hectic "Chinese" room that mercifully replaced that "Shaker-effect kitchen," for instance, looks like nothing more than a ship's cabin designed by Thomas Chippendale—if he were drunk on Chartreuse. There's nothing Chinese about it, and that's the point. The boy from Neasden loves things that are not what they are. If that sounds "camp" to you, Susan, it is only to the extent that material culture has always embodied those qualities we narrowly associate, today, with Sontag's famous concept: "artlessly mannered or stylized," "self-consciously artificial and extravagant," "teasingly ingenious and sentimental," to quote the dictionary definition. And indeed, the room's topsy-turvy take on chinoiserie evokes History more fully than any norm-following period room ever could.

It follows that a museum-quality collection of casters figures prominently in the scene. Not that any museum will possess such a collection until Pablo bequeaths his; the grouping, like Pablo's collecting practice, is sui generis. When he began collecting casters serially, he says, he would buy on impulse, struck by the same feelings of intensity that started him down the path to connoisseurship. Squint at a caster long enough and you may begin to see an ornament-encrusted phallus topped by a rather suggestive dome. That is what Pablo sees. When a caster looks just right, it is, in a familiar way, irresistible.

But resist Pablo must, as all of us with expanding collections and shrinking storage must resist, and in recent years he has become scrupulously selective. Will a new acquisition fill a hole in his collection? Will it be as good as or better than the current best example? One day I ask him about this, but my notes are mostly obscured. Instead I see, written out in a clear hand, "Paul de Lamerie—silver centerpiece—spidery, spindly—ultimate acquisition." In other words, the crown jewels for collectors of eighteenth-century silver—not just Rococo, but among the most Rococo things ever made.

If de Lamerie centerpieces didn't exist, I fancy, Pablo would have invented them.

This essay is excerpted from The New Antiquarians: At Home with Young Collectors (2023) by Michael Diaz-Griffith, with permission from Phaidon/The Monacelli Press. All photos by Leon Foggitt.



PABLO BRONSTEIN

DIVERSIONS OF A CONTEMPORARY MIND

TUESDAY 9 JANUARY 2024 | NEWBURY

LOTS 1-288 | 10.30AM

VIEWING

Friday 5 January: 10am-4pm Sunday 7 January: 10am-3pm Monday 8 January: 12pm-4pm Day of sale: from 8.30am

ENQUIRIES & CONDITION REPORTS

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



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Lucy Darlington MRICS Old Master Pictures



Brandon Lindberg
Old Master Pictures



Dr Yingwen Tao Chinese and Asian Art



INTRODUCTION

BY Pablo Bronstein

I love catching glimpses of artists' houses in old photos, as backgrounds in their paintings, or better still, through visiting house museums. There are, as far as I can gather, three loose types that these houses fall into. For our purposes here, I mention only artists whose broad shoulders carry us all, but we lesser mortals all fit into my admittedly porous categories in one way or another.

The first lot are the artists who don't care at all about beautifying their surroundings and merely view the space they are in as being the place where they make their art and occasionally sleep and eat and have sex. Think Francis Bacon, Lucian Freud or Picasso. Chaotic, jumbled or ugly spaces which feed directly into their work, often appearing in it but of no significant interest to them independently. Their great works seem to arise from the mess of their clutter and the roughness of their studios.

The second lot are artists who have perfectly plausible, if often highly sophisticated, tastes and who view their interiors as ways of either impressing society with their superlative social status (think Rubens, with his magnificent palazzo in Antwerp) or of their respectability (Rembrandt's conventional bourgeois townhouse in Amsterdam).

The third lot are those who create spaces that become works of art in and of themselves, whole interior worlds that are extensions of their art. These can be nuanced, composed spaces that subtly play with ideas, such as Monet's villa at Giverny and Magritte's house in Jette, Belgium, or they can be sculptural living objects, such as Gauguin's Maison du Jouir in Atuona. These spaces may appear in their works but are independently authored environments that ought to be seen as part of their oeuvre.

For many years, I thought I fit into the second category, with a spattering of the third. I viewed my interiors as a work that I was deliberately composing, independently of my paintings and drawings. I was, I thought, making an enjoyably liveable yet interesting historic house. Somewhere that reflected my aspirations, my historical awareness and my eye for an unusual or interesting object. Sadly, as is common with the theories we have about ourselves, I was mistaken. My house, in actual fact, hasn't stopped changing, often in radical ways, for an instant.

So it turns out that there is a fourth type of artist house, a far smaller category that is less easy to identify as their often elaborate decorations are prone to constant rearrangement. This lot of artists use their houses as testing grounds for their artistic ideas. As a result, their interiors, and sometimes their exteriors, are in perpetual evolution as they mirror the progression of their artistic interests. Here, think of Henri Matisse, whose rooms chart a move from Orientalism to near-minimalist abstraction. Or Emile Bernard, whose interior schemes meticulously document his ever-changing obsessions with early Christianity, the French countryside or the Egyptian souk.

Often wholly unaware, the choice of a new colour that I repainted a room with, the dainty decoration on a newly acquired Delft vase that I 'had to have', or the shape of a chair back that I waxed repeatedly, would creep into my artistic work a few weeks later. This parallel between art and house has meant a constant rearranging of objects and schemes. For a while, something that is the subject of intense focus may be relegated or elevated in status, and the rooms can suddenly change to predict looming shifts in my artistic practice. For example, as I began working more with layered colours for an exhibition of watercolours I did at the Soane Museum in 2021, the depth of colour and their often conflicting juxtaposition in my house also increased. Greys have become lilac. Over the years, the ever-increasing quantities of silver and Delft and Chinese porcelain have moved around like little marionettes in a toy theatre, through a relentless series of parades and solo spots on top of fireplaces, shelves, cupboards, gilded brackets and plinths. And then suddenly, I found myself giving Dreweatts a call and telling them to take the lot. It was curtains down on this particular performance. My choreographic routines had been through enough cycles, and time was up. So rather than ask myself whether I can live without my collections, which I have loved like a madman in my time, I should be asking myself what sort of work I will be making in future with my palette now wiped clean. It is a process made easier knowing that Dreweatts will do their best to ensure that my former dancers are going to cultured, creative homes and will soon form part of the interior palettes of like-minded individuals.









A CARVED GREY SCHIST HEAD POSSIBLY GANDHARAN

Depicting a bearded male head, now mounted on a wooden base head

20cm high, 15cm wide

Provenance:

Apollo Art Auctions, 11 December 2022, Lot 344

£500-800





A VICTORIAN POLISHED STEEL VISOR AND NECK SECTION FROM A PARADE HELMET OR ARMET IN THE SIXTEENTH CENTURY MANNER

PROBABLY LATE 19TH CENTURY Possibly part of a stage prop 24cm high;

Together with another bronzed metal helmet after the antique, 15cm high

£200-300



£400-600



Provenance:

The Boydell Galleries

£300-500





FOLLOWER OF SIR PETER LELY PORTRAIT OF KING CHARLES II Oil on canvas 41 x 28cm (16 x 11 in.)

The collection of Lord Crewe, Crewe House, Mayfair (label attached verso) Sale, The Pedestal, The Patrick Donald Collection, 19 November 2019, lot 158

£300-500



ATTRIBUTED TO ETIENNE JEAURAT (FRENCH 1699-1789) Provenance:

NEPTUNE

Oil on canvas 90.5 x 71cm (35½ x 27¾ in.)

£2,000-3,000

Sale, Bonhams, Knightsbridge, 10 April, 2019, lot 185





10 AN ENGLISH BLACK-GLAZED RED POTTERY TEAPOT AND COVER OF JACKFIELD POTTERY TYPE MID 18TH CENTURY

Bullet-shaped with three feet, 11.5cm x 16cm

£60-80



11 Y A QUEEN ANNE EBONISED AND CARVED BEECH STOOL CIRCA 1705 With removable cushion

40cm high, 40cm wide, 40cm deep

£400-600

A CARVED WALNUT AND UPHOLSTERED WINGBACK ARMCHAIR IN 18TH CENTURY STYLE EARLY 20TH CENTURY 112cm high, 87cm wide, 77cm deep Together with two tapestry cushions, one with a parrot, probably 18th century verdure fragment, 59 x 50cm, the other probably 19th century with a lady and a harlequin,

£500-800

45 x 38cm



13
GERMAN SCHOOL (16TH CENTURY)
PORTRAIT OF A GENTLEMAN HOLDING A SKULL
Oil on panel
Inscribed and dated 'aged 39 1556' (upper right)
79.5 x 59cm (31¼ x 23 in.)

£2,000-3,000

Provenance:

Sale, Bonhams, Oxford, *Fine Art and Antiques*, 5 November 2014, lot 340 (as Netherlandish School, 1556)

-000



14 A WILLIAM IV PAINTED WOOD SHORT STAFF OF TURNED CYLINDRICAL FORM CIRCA 1835

the upper half painted in black with IV W.R above a crown and DEAL

the lower section of the lower half painted in iron red 51cm long

Provenance:

From the property of a private collector of Truncheons and Tipstaffs, sold in these Rooms, ex Lot 438, Interiors to include the Selected Contents of Berwick House, Shropshire and other properties, 16th March 2021

£200-300

15 A WILLIAM AND MARY OAK TRIPOD TABLE CIRCA 1695

65cm high, the hexagonal top 39cm x 33cm

£500-800







16 A PAIR OF FRENCH CARVED LIMESTONE AND POLYCHROME DECORATED BIBLICAL FIGURES OF 'TWO SOULS IN PURGATORY' 16TH/17TH CENTURY

Each modelled rising from flames, possibly emblematic of purgatory or souls at the final judgement, carved limestone with gesso and hand painted detailing 23.5 and 25cm high respectively

Provenance:

TimeLine Auctions, 23 February 2021, lot 488 where they were catalogued as "Medieval Figures of Souls in Purgatory, Circa 1520 AD." and further provenance stated "Ex central London gallery; previously with Antoine Boccador-Lieveaux, Paris, France; accompanied by a scholarly note TL5319 by Dr Ronald Bonewitz"

£700-1,000



A BLUE JOHN, AMETHYST AND MARBLE COLUMN EARLY 19TH CENTURY AND LATER With sphere finial 29cm high £700-1,000

A FRENCH GILT METAL AND SERPENTINE MARBLE TABLE LAMP CIRCA 1900

The ewer of classical form after a design by Sigisbert Francois-Michel, with entwined serpent handle, the body with satyr and maiden figures 77cm high to top of existing shade, urn 49cm high



AN IRISH RED WALNUT SILVER TABLE MID 18TH CENTURY AND LATER Of small proportion 71cm high, 70cm wide, 43cm deep

£400-600





20
TWO LARGE CANTONESE VASES
20TH CENTURY

Each painted with 'Western Chamber' scenes of ladies in gardens enclosed by borders with flowers, fruit and auspicious symbols, the shoulders applied with *chilong* and the necks with facing Buddhistic lion handles 92cm and 94cm high (2)

£1,000-1,500







21 AN OAK LONGCASE CLOCK

18TH CENTURY AND LATER ELEMENTS With eight-day bell striking movement, the 12inch brass Roman numeral dial with Arabic five minutes to the outside track, with subsidiary seconds dial and date aperture, with half-moon band inscribed T. Wilmshurst, Deal, in an oak case 218cm high, 48cm wide, 26cm deep

£200-300

100cm high, 160cm wide, 89cm deep

£600-800

23

AN HERIZ CARPET

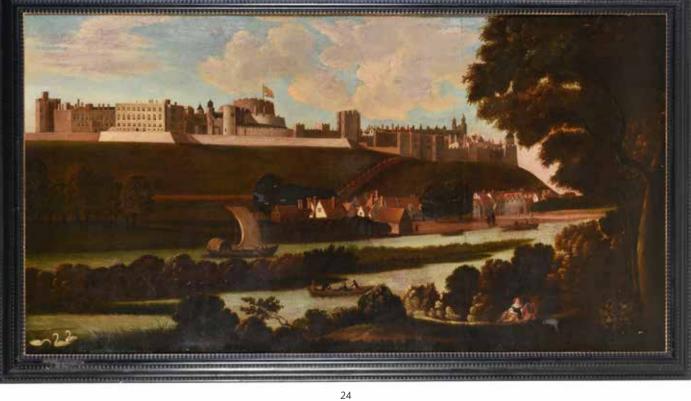






With overall design Approximately 371cm x 300cm

£400-600



FOLLOWER OF JOHANNES VORSTERMAN WINDSOR CASTLE Oil on canvas 85 x 155cm (33¼ x 61 in.)

£3,000-5,000

Provenance:

Sale, Christie's, London, 24 November 1978, lot 109 (as 'J. Vorsterman') Sale, Christie's, South Kensington, 31 October 2013, lot 110







25



25 FOLLOWER OF MARMADUKE CRADDOCK

COCKEREL, HEN, AND PEACOCK
Oil on canvas
34 x 28cm (13¼ x 11 in.)

Provenance:

Sale, Bonhams, Oxford, 12 June 2012, lot 123 Sale, Bonhams, Oxford, 10 July 2013, lot 26

£600-800

26
ROMBOUT VAN TROYEN
(DUTCH CIRCA 1605-1650)
ORIENTALIST FIGURES IN A
GROTTO, POSSIBLY REBECCA
AND ELEZIER AT THE WELL
Oil on panel
Signed (lower right)
25 x 39cm (934 x 1514 in.)

Provenance:

Christie's, Christie's Interiors -Masters and Makers, 7855, 30th October 2012, Lot 419.

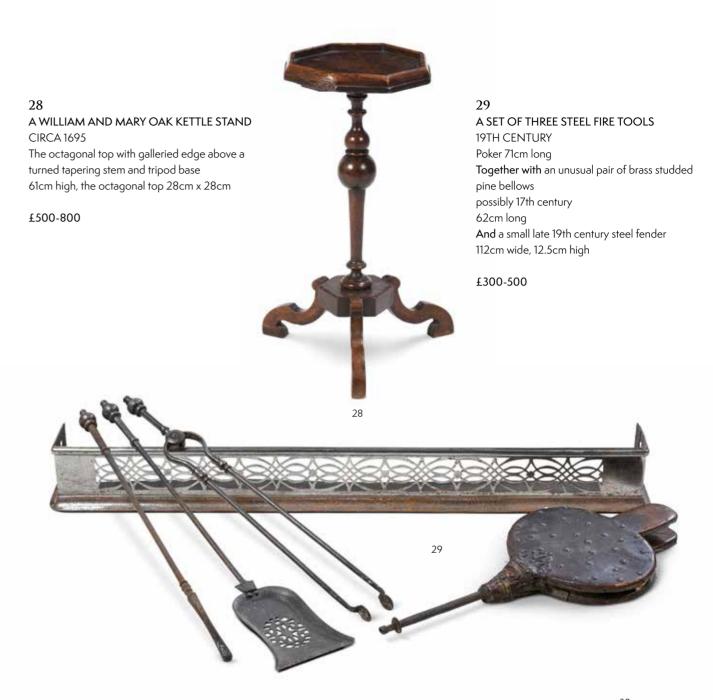
£1,500-2,500



26

27
ENGLISH SCHOOL (18TH CENTURY)
VENUS PRESENTING ARMS TO AENEAS
Oil on canvas
31.5 x 26.5cm (12¼ x 10¼ in.)

£800-1,200



30 A CAUCASIAN RUG POSSIBLY CHI CHI approximately 137cm x 103cm

£100-200





31 A DUTCH DELFT TULIP VASE LATE 19TH CENTURY Blue mark to base

29cm high

Provenance:

Wooley & Wallis, lot 78, 15th September 2015

£200-300

32 Y

AN EBONY AND EBONISED, IVORY MARQUETRY INLAID CABINET ON STAND

PROBABLY ITALIAN, LATE 17TH CENTURY

The cabinet with arrangement of drawers around a central cupboard, the cupboard with panel decorated with a classical maiden holding a flaming heart, the base with bobbin-turned supports

125cm high, 63cm wide, 38cm deep

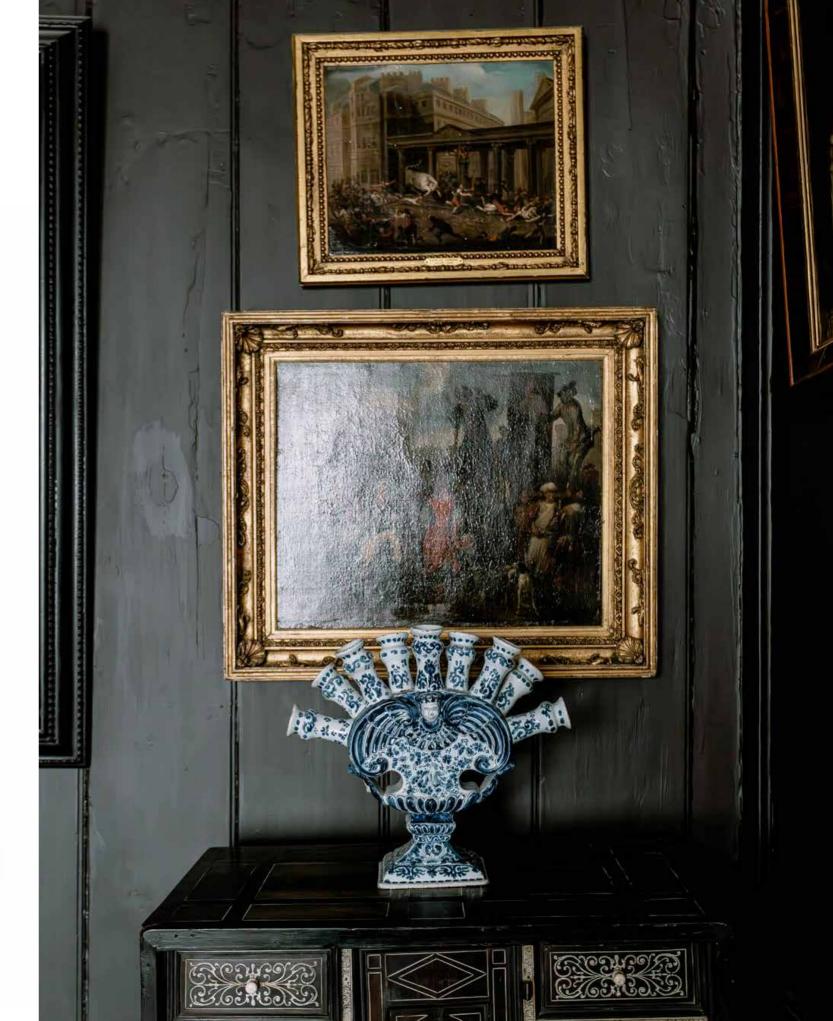
Provenance:

Bonhams, Pictures, Furniture, Tribal, Islamic and European Works of Art, 12th June 2013, Lot 551

Please note, Dreweatts have applied for a de minimis exemption licence for the ivory in this lot (Ref:RGPFC94S)

£800-1,200







33
SAMUEL ATKINS
(BRITISH FL. 1787-1808)
A LOOSE BULL IN BATH MARKET
Signed (centre left)
Oil on canvas
25 x 31cm (93/4 x 12 in.)

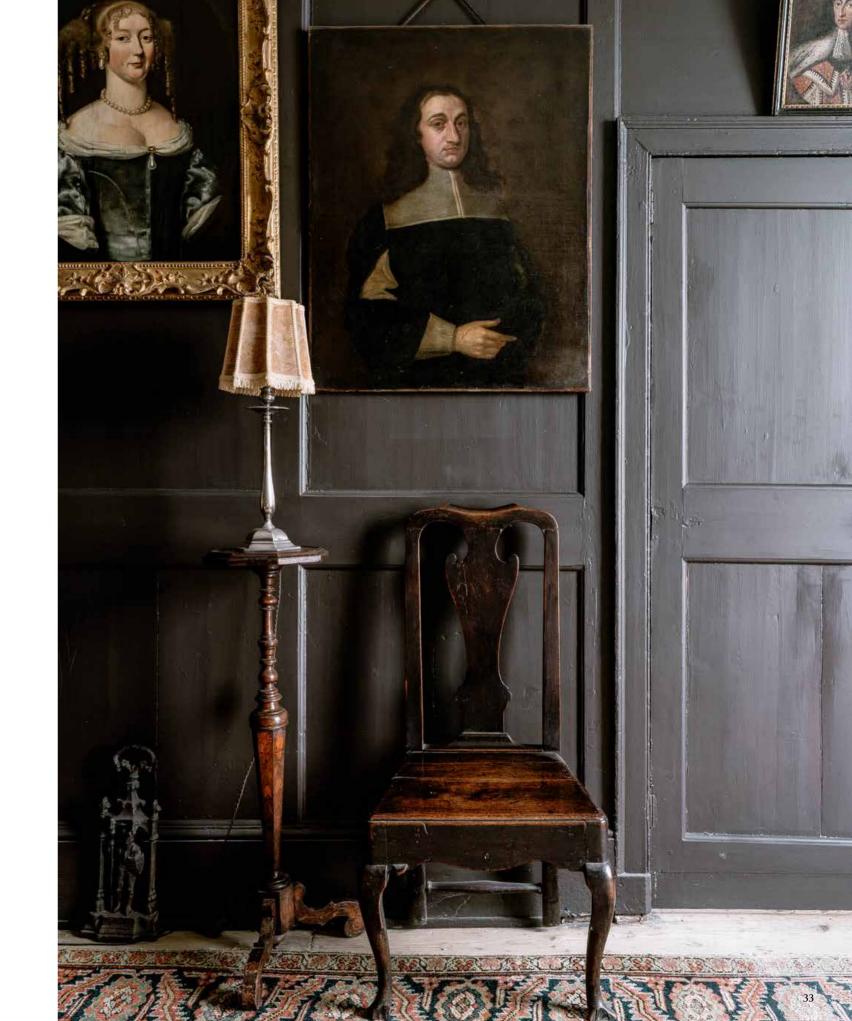
£600-800

34
FOLLOWER OF JAN JOSEF
HOREMANS (DUTCH 1682-1790)
A HARLEQUIN AT A VILLAGE FAIR
Oil on canvas
35.5 x 43.5cm (13¾ x 17 in.)

£800-1,200









35 A PEWTER JUG AND DISHED PLATE 18TH CENTURY No touch marks Jug 19.5cm high, plate 32cm diameter Together with a pewter box and cover, Continental late 17th century, faint touch

mark to interior, 22.5cm diameter

£300-500



The octagonal top above a turned baluster and facetted stem 95 cm high, the top $28 \text{cm} \times 28 \text{cm}$

£400-600





37
A PAIR OF GEORGE II OAK
SIDE CHAIRS
CIRCA 1740, PROBABLY
ENGLISH PROVINCIAL
With solid seats
Each 103cm high, 51cm wide,
42cm deep

£250-350





38

ENGLISH SCHOOL (17TH CENTURY)

A PAIR OF PORTRAITS OF WILLIAM MITCHELL SALE OF CANTERBURY AND MARTHA PENNINGTON OF CANTERBURY

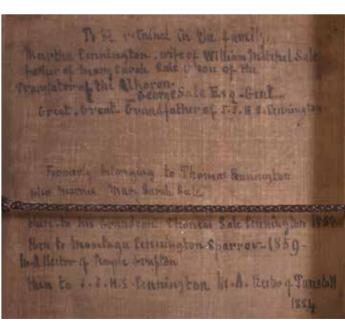
Oil on canvas The woman inscribed (verso) 92 x 72cm (36 x 28¼ in.) Each unframed (2)

Provenance

By descent within the Pennington family at Carter House, Deal Kent The portrait of Martha Pennington inscribed (verso):

To be retained in the family, Martha Pennington wife of William Michael Sale father of Mary Sarah Sale son of the translator of the Alkoran George Sale Esq, Great great great grandfather of J.F.H.S Pennington

£1,000-1,500



38 (detail)

34



FOLLOWER OF SIR PETER LELY PORTRAIT OF A LADY Oil on panel, feigned oval 72 x 57cm (28¼ x 22¼ in.)

£1,000-1,500





CIRCLE OF WILLIAM AIKMAN (BRITISH 1682-1731) PORTRAIT OF MARY HUSEY Oil on canvas 73 x 61cm (28½ x 24 in.) Sale, Bonhams, Knowle, 23 February 2010, lot 45

£1,000-1,500

41 CIRCLE OF TILLY KETTLE (BRITISH 1735-1786) PORTRAIT OF A GENTLEMAN Oil on canvas 60 x 47.5cm (23½ x 18½ in.)

Provenance:

Christie's, Peter Langan: A Life with Art, 4079, 18th December 2012, Lot 113.

£1,500-2,000



42 FOLLOWER OF SIR GODFREY KNELLER PORTRAIT OF WILLIAM III Oil on canvas, feigned oval 33 x 26cm (12 x 10 in.)

£300-500







A MAHOGANY AND PORCELAIN INSET OCCASIONAL TABLE 19TH CENTURY AND LATER

46cm high, 34.5cm wide

Provenance:

Acquired from Windsor House Antiques

£50-80

44

A BLACK LACQUER AND CHINOISERIE DECORATED COCKPEN ARMCHAIR IN GEORGE III STYLE

LATE 19TH OR EARLY 20TH CENTURY 100cm high, 67cm wide, 57cm deep

£300-500



A RARE SCOTTISH EARLY GEORGE III PIERCED AND POLISHED STEEL FENDER CIRCA 1760, ATTRIBUTED TO DAVID ROBERTSON

with characteristic Crichton wyvern design

17cm high, 117cm wide, 24cm deep

Together with a set of three polished steel fire tools in George III style, each with a 'mushroom' finial, the poker 62cm long

The fender is very similar to an example in Christie's Dumfries House catalogue, July 2007, lot 298. That lot was accompanied with David Robertson's bill of 1760.





A PAIR OF ITALIAN GILT COMPOSITION AND PLASTER WALL BRACKETS 19TH CENTURY

Lion mask and scroll decoration 28cm high, 30cm wide, 19cm deep





47

A CHINESE JUN GLAZE BOX AND COVER WITH FITTED WOODEN STAND

MING DYNASTY

10.5cm diameter

Together with a Vietnamese blue and white box and cover 15th Century

With paper label of Hoi An Hoard on the base and with a carved wooden stand

6.5cm diameter

£250-350

48

A SPODE STONE-CHINA 'CHINOISERIE SHIP' PATTERN PART DESSERT SERVICE

FIRST QUARTER 19TH CENTURY

Comprising: a pedestal rectangular two-handled bowl, 29.5cm long; a lozenge-shaped serving dish, 28cm long; four shell-shaped serving dishes, 23cm long and ten plates, 21cm diameter, painted pattern no. 3133, printed Stone-China marks

£300-500





49

FOLLOWER OF WILLIAM HOGARTH

PORTRAIT OF THE ACTRESS MARGARET (PEGGY) WOFFINGTON
Oil on canvas

67 x 54cm (26¼ x 21¼ in.)

Margaret Woffington, known as 'Peg' Woffigton, was a celebrated Shakespearean actress active in London and Dublin between 1737 and 1757. Known as an eccentric individual, she was famous for her resentful rivalries with other actresses (she stabbed Mrs Bellamy during a performance) and her love affair with David Garrick, who wrote her the song 'My Lovely Peggy.'

£800-1,200



50
A CARVED MAHOGANY AND
VELVET UPHOLSTERED SETTEE
IN GEORGE II STYLE
19TH CENTURY
104cm high, 107cm wide,

£500-800

70cm deep

51

A CHINESE GALLERY CARPET

With all over geometric pattern 180cm long, 95cm wide

Provenance:

Christie's - sale date and lot no.

£150-250





52 A PAIR OF CHINESE IMARI LAMPS KANGXI With later mounts

81.5cm to top of shades

£1,000-1,500

A PAIR OF CARVED GILTWOOD AND GESSO WALL BRACKETS IN THE REGENCE STYLE 19TH CENTURY 36cm high, 35cm wide, 18cm deep

£600-800









55





54 THREE PAIRS OF SMALL CARVED GILTWOOD WALL BRACKETS

19TH AND 20TH CENTURY
In various forms, to include a pair with ho-ho
bird support

20cm high, a pair with shell support, 17.5cm high, and a further pair with scroll support, 12cm high; together with another giltwood wall bracket, 37cm high

£200-300

55

TWO CUT VELVET PANELS

PROBABLY ITALIAN OR FRENCH, 19TH CENTURY Yellow and blue panel, 215cm long by 54cm high Crimson red and green panel, 215cm long, 52cm high

£300-500

56 A GROUP OF EIGHT CHINESE-EXPORT UNDERGLAZE PAINTED BUDDHISTIC FIGURES VARIOUS DATES

Consisting of; two demons with blue-painted and white spotted faces; a kneeling boy; two of the (eight) Daoist Immortals in green robes, on the left Han Xiangxi with his flute and on the right, Zhongli Quan with peach and fan in his lap; behind them is Li Tieguai a Daoist immortal, holding a gourd; in blue and white robes with a crutch is possibly also Li Tieguai; on the far right is a seated figure beside a clam, possibly Budai 26cm high and smaller

£400-600



57 TWO CHINESE FAMILLE ROSE FIGURES 19TH CENTURY

Comprising of a court lady and a boy and a standing figure Each 21cm high

Together with a pair of giltwood wall brackets with bird motif, 20cm high

£200-300





A PAIR OF CHINESE FAMILLE ROSE SEATED FIGURES

19TH CENTURY 25.5cm high

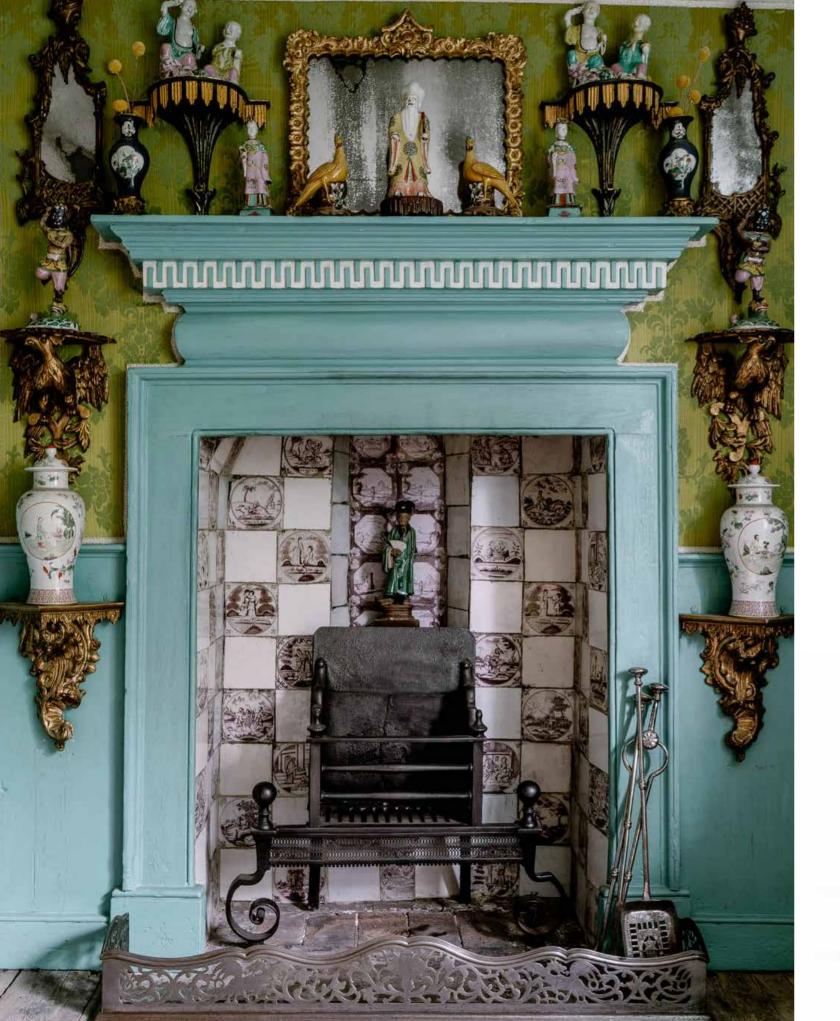
Together with a pair of giltwood wall brackets 18cm high

£200-300

A GROUP OF SEVEN CHINESE WOODEN STANDS
VARIOUS SIZES AND DATES
Largest is 18cm, smallest is 9.5cm

£80-120





61 A PAIR OF GREEN PAINTED AND PARCEL A CHINESE FAMILLE ROSE FIGURE OF SHOULAO GILT WALL BRACKETS 19TH CENTURY IN THE MANNER OF OLIVER MESSEL, Mounted on an associated wooden stand Overall height 28cm high 20TH CENTURY 27cm high £150-250 £300-500 62 TWO CHINESE 'FAMILLE ROSE' GROUP FIGURES OF LAUGHING BOYS (HEHE ERXIAN) 19TH CENTURY 22cm high Together with two others 15.5cm high (restored) £150-250 62



A CHINESE GLAZED POTTERY FIGURE OF DAMO CIRCA 1900 19.5cm high

£80-120



66 A PAIR OF SMALL CARVED GILTWOOD WALL MIRRORS IN THE GEORGE III STYLE 19TH CENTURY, AFTER THOMAS CHIPPENDALE Modelled opposing, each of pagoda type 64cm high, 20cm wide

£400-600

67 A PAIR OF CARVED GILTWOOD ROCOCO WALL BRACKETS 18TH CENTURY STYLE 30cm high, 28cm wide, 16cm deep together with a pair of carved giltwood wall brackets in the form of Eagles 20th Century 34cm high

£200-300



Decorated with quatrefoil panels of aquatic plants reserved on a powder-blue ground, 22cm high

£50-80





A PAIR OF CHINESE SANCAI GLAZED LONG TAIL BIRDS QING DYNASTY Glued to porcelain stand 18cm high

£200-300





A PAIR OF FRENCH PORCELAIN GILT-METAL MOUNTED FAMILLE VERTE STYLE VASES OF EDME SAMSON TYPE





A CHINESE FAMILLE ROSE VASE

LATE 19TH CENTURY

adapted as a lamp, the vase 43cm high; 78cm high overall including shade and fitting

£150-250







A PAIR OF FAMILLE ROSE JOSS HOLDERS IN THE FORM OF BUDDHIST LIONS

19TH CENTURY

22cm

Together with a pair of giltwood wall brackets 17cm high

£200-300

A BLACK LACQUER AND GILT CHINOISERIE SIDE CABINET

20TH CENTURY AND EARLIER ELEMENTS

The cabinet door enclosing an arrangement of shelves 88cm high, 57cm wide, 37cm deep

£300-500







71 THREE ENGLISH PORCELAIN 'MANDERIN' PATTERN TEABOWLS AND SAUCERS OF BADDERLEY-LITTLER TYPE

CIRCA 1780

one saucer carrying an applied label, NANCY GUNSON /646 the saucers 15cm diameter

£200-300





72

72 A NORTH EUROPEAN GILTWOOD MIRROR EARLY 18TH CENTURY with the original bevelled plate 84.5cm high, 54cm width

£400-600

A GEORGE III MAHOGANY LADDERBACK OPEN ARMCHAIR CIRCA 1780

The ladderback above a green damask seat and with scrolled arms 95cm high, 72cm wide, 52cm deep

£300-500

74 A PAIR OF CHINESE FAMILLE ROSE STANDING FIGURES 19TH CENTURY 22.5cm high Together with a pair of giltwood wall brackets 15cm high

£200-300





Provenance:

Acquired from Jamb/Hawker antiques

£250-350

76
FOUR EBONISED CHAIRS, IN THE MANNER OF E.W.GODWIN
LATE 19TH CENTURY
including two armchairs and two side chairs
stamped and numbered

Two chairs are 79cm x 51cm x 44cm, with another two being 83cm x 44cm x 38cm

£500-800









77
A CHINESE 'SANCAI' GLAZED MODEL
OF AN IMMORTAL AND CHILD
KANGXI
22.5cm high
Together with a Chinese glazed porcelain
figure of a standing scholar

£300-400

20TH CENTURY 30cm high





£600-800



A GROUP OF FIVE SMALL CARVED GILTWOOD WALL BRACKETS
19TH CENTURY AND LATER
Including two pairs and a single, various sizes and styles

largest 28cm high, 29cm wide; smallest 21cm high, 13cm wide

£500-800



78
A PAIR OF GEORGE III CARVED
GILTWOOD EAGLE WALL
BRACKETS
CIRCA 1760-1780 IN THE
MANNER OF WILLIAM

BRADSHAW 42cm high, 25cm wide, 17cm deep

£1,000-1,500





81

PABLO BRONSTEIN (B. 1977) VENETIAN CASINO CORNER CUPBOARD

conceived from a 19th century corner cabinet with variegated grey marble top signed 'Pablo Bronstein painted me.' 93cm high, 72cm wide, 51cm deep

£800-1,200



81 (detail)



A CARVED GILTWOOD TRIPTYCH WALL MIRROR, IN GEORGE III STYLE FIRST QUARTER 20TH CENTURY 83cm high, 104cm wide

Provenance:

By repute, supplied by Oliver Messel

£400-600





83
A CHINESE TURQUOISE AND
AUBERGINE MODEL OF GUANYIN
19TH CENTURY
With boy attendant
30cm high

£400-600



84
A GEORGE III MAHOGANY COCKPEN ARMCHAIR
CIRCA 1770
102cm high, 66cm wide, 58cm deep

£1,000-1,500





85

A CUT AND MOULDED GLASS TWIN-BRANCH CRICKLITE TABLE LIGHT

CIRCA 1900

The chromed metal branches for press moulded glass sconces supporting Cricklite ogee storm shades
33cm high

£200-300



35



86

A SELECTION OF ENGLISH CREAMWARE

THIRD QUARTER 18TH CENTURY

Comprising: a part tea set of cylindrical teapot and cover, 13cm high; a sugar box and cover, 12cm high; a tea cannister, 9.5cm high and a milk jug, 13.5cm high, each decorated with a figure reclining in a garden landscape; and a chinoiserie coffee pot and cover, 26cm high and a teapot and cover copying a Worcester porcelain example, 16cm high

£300-500

8

AN OAK NARROW BOOKCASE 18TH CENTURY AND LATER ELEMENTS

184cm high, 64cm wide, 34cm depth

Provenance

Acquired from Jamb/Hawker Antiques

£500-800





88
WYNFORD DEWHURST
(BRITISH 1864-1941)
SPRING
Oil on panel
13.5 x 23cm (51/4 x 9 in.)

£400-600

89
A CHINESE POWDER BLUE METALMOUNTED GINGER JAR
18TH CENTURY
with traces of gilding
21cm high

£300-500

90 FIVE CHINESE IMARI STYLE GARNITURE 18TH CENTURY Each 21.5cm high

£300-500



00



91
ITALIAN SCHOOL (17/18TH CENTURY)
A STUDY OF A POPPY AND NARCISSUS;
A STUDY OF LILIES
Oil on paper laid on canvas and oil on canvas

25 x 17cm (9¾ x 6½ in.) and smaller (2)

£300-500





92

AN ENGLISH DELFT BLUE, WHITE AND MANGANESE SMALL PUNCH BOWL CIRCA 1760

The interior painted in blue with a flower spray, the exterior with a powdered manganese ground, 23cm diameter; another larger blue and white punch bowl, 26.5cm diameter; and an English delft chinoiserie blue and white charger, 39.5cm diameter



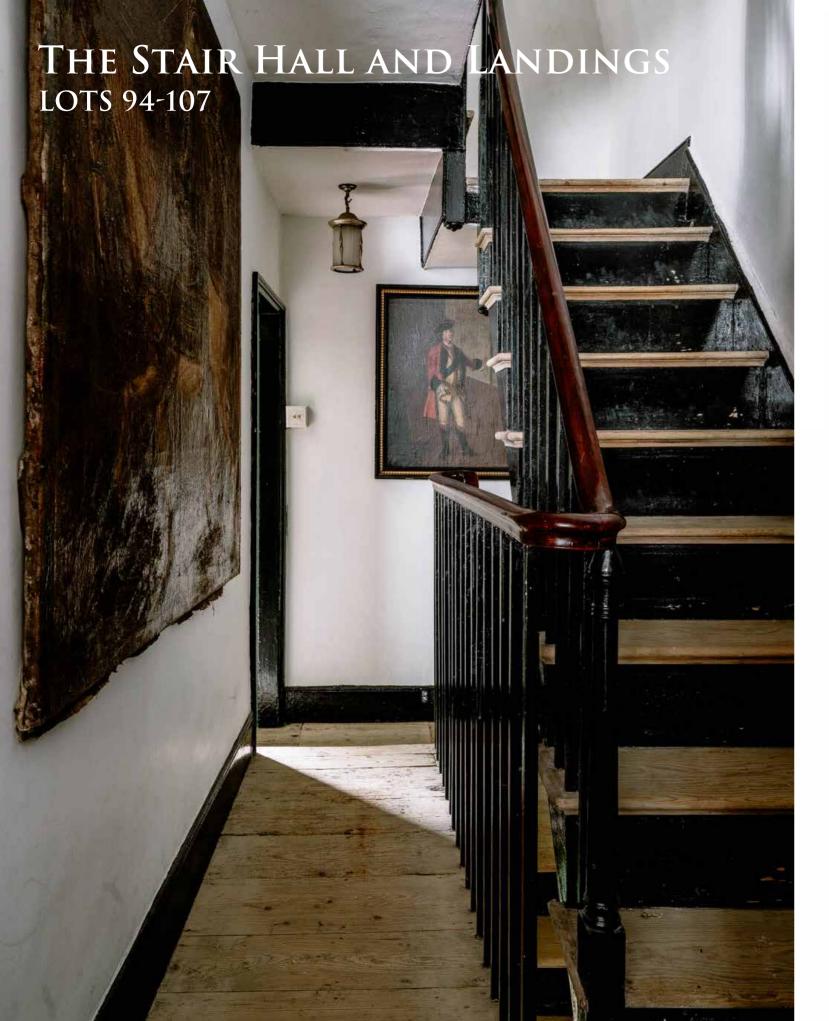
93 A BESSARABIAN KILIM

DATED 1939

With further Arabic inscriptions and repeating floral decoration on a black field Approximately 284 cm by 163.5 cm

£400-600









ENGLISH SCHOOL (18TH CENTURY) PORTRAIT OF THE DUKE OF CUMBERLAND Oil on canvas 74 x 59cm (29 x 23 in.)

£800-1,200



ENGLISH SCHOOL (18TH CENTURY) A VIEW OF DEAL CASTLE Oil on canvas 36 x 61cm (14 x 24 in.)

£600-800

MANNER OF ROBERT PEAKE HENRY TUDOR, PRINCE OF WALES Oil on canvas 138 x 130cm (54¼ x 51 in.) Unframed

A detail after the original 1606-08 painting at Parham House, Sussex

£800-1,200



97 FOLLOWER OF SALVATOR ROSA MELANCHOLIA

Bodycolour on paper 18 x 14cm (7 x 5½ in.)

£200-300

98

A REGENCY EBONISED SOFA

EARLY 19TH CENTURY
Upholstered in dark lilac velvet, with squab cushion and two bolster cushions
94cm x 149cm x 69cm

£500-700

97





99 A SENNEH RUG 20TH CENTURY Approximately 173cm x 113cm

£100-200

100

A SILK AND HAIR WORK PICTURE OF 'ROME IN ITS ORIGINAL SPLENDOUR'

LATE 18TH CENTURY

In an eglomise surround, titled in English and French, gilt frame image 25 by 38cm

Together with a print of the same subject possibly after Robert Sayer

Provenance:

Bonhams, The Sampson and Horne Collection, 28 April 2010, Lot 316

£200-300

101

A GEORGE III FRUITWOOD AND YEW CROSSBANDED MINIATURE CHEST OF DRAWERS

CIRCA 1780, OF NORTH COUNTRY TYPE With arrangement of six short and two short drawers 39cm high, 44cm wide, 19cm deep

£400-600



102 Y A REGENCY ROSEWOOD AND GILT METAL MOUNTED SIDE CABINET

CIRCA 1820

The French marble top above a pair of mirrored doors and flanking turned columns 92cm high, 93cm wide, 34cm deep

£800-1,200









103 FLEMISH SCHOOL (18TH CENTURY)

THE FABLE OF THE MONKEY AND THE CAT, AFTER JEAN DE LA FONTAINE Oil on panel 39 x 32.5cm (15¼ x 12¾ in.)

£700-1,000





104 A CHARLES II CARVED OAK **BIBLE BOX** LATE 17TH CENTURY

24cm high, 71cm wide, 43cm deep Now on a later oak stand, 93cm high overall

£300-500

105 A WILLIAM III WALNUT SIDE CHAIR CIRCA 1690

The high back with canework panel above a conforming seat and turned and square section supports terminating in Braganza feet 129cm high, 46cm wide, 46cm deep

£300-500



Oil on canvas

Signed (lower right) and signed and inscribed as titled (on the reverse) 44 x 65cm (17¼ x 25½ in.)

The scene is most probably the Regata Storica, the largest boating festival in the Venetian Calendar. A procession down the Grand Canal is followed by competitive racing and usually takes place in early September.

£1,000-1,500



107 CIRCLE OF ALESSANDRO GREVENBROECK (DUTCH/ITALIAN FL. 1717-1787)

MEDITERRANEAN COASTLINE WITH SHIPPING AT ANCHOR Oil on canvas

71 x 95cm (27³/₄ x 37¹/₄ in.)

£2,000-3,000

Provenance:

Collection of Marchesi Afan de Rivera Costaguiti, Rome Sale, Bonhams, New Bond Street,

3 December 2008, lot 45

Sale, Bonhams, Knightsbridge, 24 October 2012, lot 91, as 'Attributed to'







A DUTCH/NORTHERN FRENCH FAIENCE BLUE AND WHITE SQUARE-SECTION FLASK LATE 19TH CENTURY

Decorated in the late 17th century Transitional style, Adrians Kocx style mark 26.5cm high

£100-200



A PAIR OF WILLIAM III CARVED AND EBONISED SIDE CHAIRS CIRCA 1690 126cm high, 46cm wide, 47cm deep

£400-600

A PIERCED AND POLISHED STEEL FENDER

POSSIBLY IRISH, 19TH CENTURY 13cm high, 126cm wide, 13cm deep Together with four assorted 19th century steel fire tools largest 84.5 cm long







111 FOLLOWER OF JACOPO ROBUSTI, CALLED TINTORETTO A PORTRAIT OF A GENTLEMAN WITH TEARS IN HIS EYES Oil on canvas 68 x 56cm (26³/₄ x 22 in.)

£1,000-1,500

The curtailed arms and twisted posture suggest that the painting was once a full length portrait. The unknown sitter wears a black jerkin decorated with golden buttons, a fashionable clothing item that appears in other Venetian paintings, such as Tintoretto's Portrait of a Young Man held at the Metropolitan Museum of Art.



A DUTCH DELFT BLUE AND WHITE CHINOISERIE BOTTLE VASE MID 18TH CENTURY

Painted with Chinese figures, WH R script monogram mark, 24.5cm high







113 A PAIR OF DELFT BLUE AND WHITE SMALL VASES

DUTCH OR ENGLISH, CIRCA 1700 Decorated in the Transitional style, approximately 15cm high

With M, Bascourt Antwepen (one bearing a paper label) Rob Michiels, Brugge, 11 October 2015, Lot 351

£200-300

114

A GROUP OF DUTCH AND ENGLISH DELFT BLUE AND WHITE VASES **VARIOUS DATES 18TH CENTURY** For the most part decorated in the transitional style, 21cm high and smaller

Provenance:

Largest vase, Rob Michiels, Brugge, 11 October 2015, Lot 392

£300-400



A PAIR OF KENTIAN STYLE CARVED GILTWOOD SHELL WALL BRACKETS

20TH CENTURY

115

21cm high, 24cm wide

together with another carved giltwood wall bracket, approximately 16cm high

£300-500









116

A LARGE FAIENCE POLYCHROME TUREEN AND COVER LOOSELY IN LATE SEVENTEENTH/EARLY EIGHTEENTH CENTURY DELFT STYLE

Probably Northern French, painted with rustic scenes, De Grieksche A Adrianus Kocx style pseudo mark 32cm x 40cm x 33.5cm

£150-250













A DUTCH DELFT MODEL OF A HIPPOPOTAMUS LATE 19TH CENTURY

With iron-red pseudo De Grieksche A Factory mark for Adrianus Kocx, 17cm in length

£60-80



119

JAMES HOLLAND (BRITISH 1799-1870)

PIAZZA IN AN ITALIAN TOWN, POSSIBLY VENICE

Oil on panel

10 x 11.5cm (3¾ x 4½ in.)

£300-500

AN EARLY GEORGE III CARVED MAHOGANY CORNER CUPBOARD
CIRCA 1755, IN THE MANNER OF
WILLIAM HALLETT
The broken pediment above stop fluted angles and the cupboard doors enclosing a possibly later painted interior
221cm high, 120cm wide

£1,200-1,800



DUTCH SCHOOL (18TH CENTURY)
FIGURES IN A GARDEN PAVILION

Oil on canvas 42cm x 59cm Provenance:

Thomas Agnew and Sons London (17239)

£3,000-5,000









125 A PAIR OF GERMAN GLASS PEDESTAL SWEETMEAT DISHES IN THE ROCK CRYSTAL MANNER, POSSIBLY SILESIAN MID 18TH CENTURY

With navette-shaped bowls supported on facetted stems, 12cm high

Provenance:

Bonhams, Fine Glass and British Ceramics, 23 June 2021, Lot 17

£150-250





126



126 A PAIR OF DERBY GRIFFIN CANDLESTICKS

LATE 18TH CENTURY Cream and gilt griffins supporting single sconces, Greek key bases 20cm high

£500-800

AN UNUSUAL GEORGE II FRUITWOOD SIDE OR CENTRE TABLE CIRCA 1740

Of triangular 'cricket' form 70cm high, 70cm wide, 62cm deep

£1,000-1,500



FOLLOWER OF MARTEN VAN VALCKENBORCH I SEASCAPE WITH FIGURES AND A TOWN BEYOND Oil on canvas 86 x 116cm (33¾ x 45½ in.)

£2,500-3,500

Provenance: Sale, Bonhams, Knightsbridge, 29 October 2014, lot 18





129 A WORCESTER 'SCARLET JAPAN PATTERN' TEAPOT AND COVER

CIRCA 1770 Unmarked 14cm high

Provenance:

The Robert and Celia Morris Collection

£60-80

130 A CHINESE IMARI TEAPOT AND COVER

KANGXI 10cm high

Together with four Japanese tea bowls, 18th century, 8.5cm diameter

£80-120





131 THREE VARIOUS WORCESTER POLYCHROME TEAPOTS AND COVERS CIRCA 1770

14.5cm high and smaller; one with a tea bowl and saucer ensuite; together with a Worcester green-ground barrel-shaped teapot and cover, moulded in relief with flowering shrubs and buildings, the decoration possibly clobbered or later or independently decorated, 11cm high

£200-400

132 A DUTCH DELFT BLUE AND WHITE SLENDER CHINOISERIE VASE

CIRCA 1700

Of Transitional style, assorted old collection labels and Rob Michiels lot sticker, 18.5cm high

Provenance:

The lead item, formally the Van Herck Collection; ex-lot 166, Rob Michiels 11 October 2015.

£300-500

133 AN ITALIAN CARVED GILTWOOD PICTURE FRAME WALL MIRROR 17TH CENTURY AND LATER The Baroque frame with central cherub's mask

Provenance:

46cm high, 57cm wide

Bonhams, Fine Frames, 5th March 2008, Lot 86

£200-300





A LIGNUM VITAE TURNED AND HEIGHT ADJUSTABLE STAND 18TH OR 19TH CENTURY

£500-800

135 A GEORGE II WALNUT SIDE CHAIR CIRCA 1740 With drop in seat 101cm high, 55cm wide, 53cm deep





136 A JAPANESE BRONZE MODEL OF A FISH AND STAND CIRCA 1900 27cm high

£100-150

137

A FRENCH BLUE, WHITE AND MANGANESE FAIENCE DISH, PROBABLY NEVERS LATE 17TH CENTURY

Typically decorated in the Transitional manner, 18cm diameter

Provenance

Christie's, Maison de la Culture de Nevers 27 Mars - 23 Aout 1987, Paper exhibition label for IV Siecles de Faiences Françaises

£300-500

136

138

A GROUP OF 6 CONTINENTAL GREEN HOCK GLASSES

MID 19TH CENTURY

Of drawn trumpet form on capstan stem 12.5cm high

Together with six later blue glass examples 11cm high

£150-250



139
A CHINESE BLANC DE CHINE LIBATION CUP IN
THE FORM OF A RHINOCEROS HORN, DEHUA
17TH CENTURY

8.5cm high, 14.5cm wide, 11cm long

£300-500





£100-200



£80-120





A PAIR OF FRENCH BRONZE CANDLESTICKS

19TH CENTURY

With dolphin supports and cast with shells, the bases stamped '793' and with a painted inventory number 'D3905' 29cm high

£300-500







144 A GEORGE II WALNUT AND GREEN VELVET UPHOLSTERED SIDE CHAIR CIRCA 1740 109cm high, 56cm wide, 66cm deep





146

${\bf MANNER\ OF\ PIETER\ NEEFS\ THE\ YOUNGER}$

FIGURES IN A CHURCH INTERIOR Oil on canvas

61 x 70cm (24 x 27½ in.)

Provenance:

Acquired in Cambridge by Sir Albert Richardson, *circa* 1930-1945

£600-800

147 A QUEEN ANNE OAK BUREAU

CIRCA 1710

The fall enclosing a fitted interior with drawers, compartments, and hidden well 113cm high, 94cm wide, 56cm deep

£500-800

148 A CENTRAL PERSIAN CARPET, PROBABLY TABRIZ

Approximately 415 x 293cm

£600-800

1/18









A RALPH WOOD GROUP OF A LIONESS AND PUTTO THIRD QUARTER 18TH CENTURY

From a pair, typically modelled seated on a Lioness and on a rectangular plinth incised marked Ra. Wood, Burslem 21.5cm high, 15.5cm wide, 9cm deep

£600-800

Provenance:

A.M. Patrick collection, paper label 186 Bonhams, Fine British Pottery and Porcelain, 12th November 2014, Lot 61

An identical example, lacking putto, is housed at the Fitzwilliam Museum, Cambridge.



150

A GEORGE II MAHOGANY TRIPLE FLAP CARD AND TEA TABLE

MID 18TH CENTURY

The false drawer front concealing a hinged recess 75cm high, 75cm width, 37cm deep

£500-700

A CARVED WALNUT AND UPHOLSTERED UPEN ARMCHAIR

IN GEORGE II STYLE, 20TH CENTURY 104cm high, 65cm wide, 56cm deep overall

£300-500

152

A PAIR OF CARVED OAK HERM FIGURES

18TH CENTURY AND LATER

Each with carved face and torso above flowerhead and floral carved scrolling stems

£700-1,000

153

FRENCH SCHOOL (18TH CENTURY) A FIGURE IN A HAREM

Oil on canvas

32.5 x 25.5cm (12³/₄ x 10 in.)

£500-800





152



154 DUTCH EAST INDIA COMPANY: A STAMPED AND DATED HARDWOOD DOCUMENT BOX MID 18TH CENTURY

Dense hardwood with ebonised mouldings, scrolling escutcheon plate (no key), twin carrying handles to the sides with similar backplates, stamped to reverse and underside with VOC cypher and dates 1762, 1760 and 176*

62cm wide, 46.5cm deep. 14cm high



A PAIR OF CHINESE PORCELAIN BLUE AND WHITE PARROTS

19TH CENTURY

17.5cm high

Together with a pair of giltwood wall brackets

13cm high

£80-120





A GEORGE I WALNUT OYSTER VENEERED AND OLIVE WOOD CABINET

EARLY 18TH CENTURY

with a fitted drawer and replaced handles 183.5cm high, 123cm wide, 40cm deep

£500-700

157

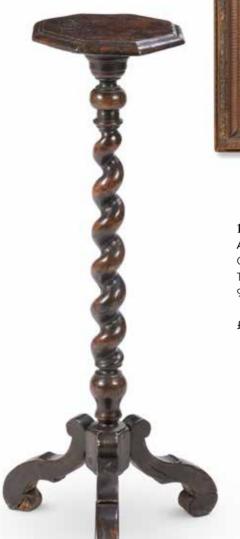
MISS S. A. HARDING (19TH CENTURY) PORTRAIT OF MARGARET CARTER, MOTHER OF ELIZABETH CARTER Oil on canvas

Extensively inscribed (verso) 43.5 x 36cm (17 x 14 in.)

Provenance:

By descent at Carter House Deal, Kent

£300-500





The inscription verso reads: Copy of a portrait of Margaret wife of Nicolas Carter D:D. Rector of Woodchurch, Kent & sole daughter and heir of Richard Swayne Esq of Bere Regis in the county of Dorset. Mother of Elizabeth Carter and John Carter Esq of Deal in Kent and Margaret wife of Thomas Pennington D:D. Rector of **** in Kent and granddaughter of the Rev F Thos Pennington & the Rev Montagu Pennington. Bequeathed to Thomas Pennington by his aunt Mrs Elizabeth Carter and cleaned and repaired by his order 1836.

Copied by Miss S A Harding December 1861.

158

A WILLIAM AND MARY OAK BARLEY TWIST TRIPOD TABLE

CIRCA 1695

The octagonal top above a barley twist stem and tripod base 91cm high, the top 26cm x 26cm

£400-600



159

AN EMPIRE ORMOLU MANTEL CLOCK BY LEPINE

FRENCH, FIRST QUARTER 19TH CENTURY

The dial inscribed Lepine a Paris, striking on a bell, column inscribed je meurs je mattage

52cm high, 37 cm wide, 15cm deep

£400-600





160
FRENCH SCHOOL
(18TH CENTURY)
LE PALAIS D'OEDIPE A THEBES
Hand coloured engraving
28 x 39.5cm (11 x 15½ in.)
Together with three other prints
including one of a doorway by
Wended Dietterlin, various sizes (4)

£200-300





161
ENGLISH PROVINCIAL SCHOOL
(18TH CENTURY)
A CAPRICCIO LANDSCAPE
Oil on canvas
58 x 73cm (22¾ x 28½ in.)
Unframed





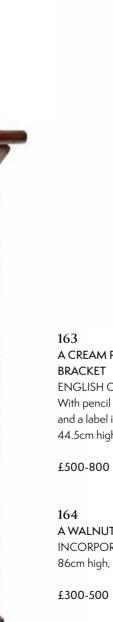




162 A LARGE STAFFORDSHIRE PEARLWARE FIGURE OF MINERVA

Typically modelled with helmet and Medusa's head shield, 37cm high

£150-250





A CREAM PAINTED CARVED WOOD CORNER **BRACKET**

ENGLISH OR FRENCH, LATE 18TH CENTURY With pencil serial or collection number 10215, and a label in French no. 20021 44.5cm high, 29cm wide, 25cm deep

A WALNUT FLOOR STANDING CORNER CABINET INCORPORATING 18TH CENTURY ELEMENTS 86cm high, 58cm wide, 35cm deep



165 A WORCESTER TEAPOT

CIRCA 1760 Of Warmstry fluted form (cover restored) 21.5cm high

Provenance:

Wooley and Wallis, 28 February 2017,

£300-400



166 A GROUP OF FIVE SMALL CARVED GILTWOOD WALL **BRACKETS** MOSTLY 19TH AND 20TH CENTURY Comprising a pair of giltwood and composition wall brackets, 23cm high, a pair of Spanish oak and parcel gilt wall brackets

with shell, 18cm high, and a giltwood corner bracket, 19.5cm high

£500-800





Comprising: a bottle vase or guglet for a ewer, probably English, 26cm high; an ovoid vase, probably Dutch or North German, of shouldered form and painted in blue and manganese in the Transitional manner, 24cm high and a Dutch square section cannister, unidentified PRK mark, 15.5cm high

Provenance:

The ovoid vase, Wooley & Wallis, 26th April 2022, Lot 305 Square cannister, Rob Michiels, Brugge, 11 October 2015, Lot 327

£800-1,200







168 FRENCH SCHOOL (16TH CENTURY) PORTRAIT OF A GENTLEMAN Oil on panel 42 x 32cm (16½ x 12½ in.)

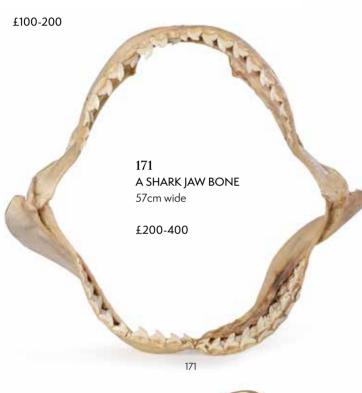
£1,500-2,500

Sale, Bonhams, Knightsbridge, 6 March 2021, lot 124, as French School (16th century)



A SEAL SKULL, PROBABLY A GREY SEAL HALICHOERUS GRYPUS

22cm long



170

AN ENGLISH CREAMWARE DUTCH DECORATED TEAPOT AND COVER PAINTED WITH THE CRUCIFIXION OF CHRIST

MID 18TH CENTURY 11cm high, 19cm wide

Provenance:

B.D. Griffin Collection, Lot 131

A similar teapot is housed in the Rhode Island School of Design Museum.

£80-100

172 Y

A GROUP OF FIVE GEORGE III TEA CADDIES LATE 18TH CENTURY AND LATER

One with ivory escutcheon, one inlaid with floral marquetry and rococo scrolls

Largest with triple compartment interior and hidden compartment, 25cm wide, 18cm high; smallest of cube form with fruitwood and specimen wood inlay, 11.5cm wide, 10.5cm high





EARLY 20TH CENTURY
Of double-columnar form
95cm high at their lowest, 144cm high at
their highest

£500-800

174 A WALNUT AND CHESTNUT TRIPOD TABLE

EARLY 19TH CENTURY AND LATER 74cm high, 44cm diameter

£200-300

175

A MAHOGANY AND BUTTON
LEATHERETTE UPHOLSTERED LIBRARY
BERGERE ARMCHAIR
19TH CENTURY
90cm high, 64cm wide, 70cm deep

£400-600









AN AUSTRIAN BIEDERMEIER MANTEL CLOCK

MID 19TH CENTURY

The three train movement with pull trip repeat and striking on a coiled gong 52cm high, 32.5cm wide, 16cm depth

£200-300



177
A GILTWOOD AND
COMPOSITION
OVERMANTEL MIRROR
19TH CENTURY
88cm height, 110 cm width,

£500-800

4.5cm depth



178

A MAHOGANY WRITING OR LIBRARY TABLE IN REGENCY STYLE

CIRCA 1880

With tooled leather inset top, frieze drawers to each end

76.5cm high, 107cm wide, 68cm deep

Provenance:

Sold in these Rooms; ex Lot 682, Fine Furniture, Sculpture, Carpets, Ceramics and Works of Art at Barnwell Manor: Day 2, 8th September 2022

£800-1,200







179

179

AFTER DANIEL KING

THREE ENGRAVINGS OF BEVERLEY AND YORK CATHEDRALS Two 25×17 cm, the third, 21×30.5 cm (3)

£100-150

180

A WILLIAM & MARY INLAID WALNUT ESCRITOIRE

LATE 17TH CENTURY AND LATER

Of unusual, small proportions

162cm height, 89cm width, 48cm depth

£1,500-2,000





182 A CHARLES II OAK SIDE TABLE CIRCA 1680 71cm high, 71cm wide, 49cm deep

£250-350





181 AN OAK HANGING OPEN BOOKCASE LATE 18TH OR 19TH CENTURY With three pigeon holes above a compartment

68cm high, 73cm wide, 27cm deep

£200-300



183
A GEORGE II OAK AND
ELM SIDE CHAIR
CIRCA 1740
107cm high, 47cm wide,
45cm deep
Together with a George III
oak open armchair
97cm high, 60cm wide,
55cm deep

£200-300











18.4

BRITISH SCHOOL (18TH CENTURY) 3 VIEWS OF THE REMAINS OF THE GREAT TEMPLE IN PALMYRA, SEEN FROM THE WEST Hand coloured engravings

One printed by John Beuwles and Son, London Each 29 x 43.5cm (11¼ x 17 in.) Together with another of a mock

£100-150

naval battle (4)



A GEORGE I GILT AND GESSO MIRROR FIRST QUARTER 18TH CENTURY With a later bevelled plate 105cm height, 59cm width.

£800-1,200

186



187

A GEORGE II OAK BOOKCASE SECOND QUARTER 18TH CENTURY 193 cm high, 145cm wide, 38cm deep

£1,000-1,500



and gateleg action stand

185

A WALNUT SCRIPTOR

ALMOST CERTAINLY ENGLISH OR DUTCH,

LATE 17TH OR EARLY 18TH CENTURY

133cm high, 73cm wide, 36cm deep

The cabinet top with fall enclosing a fitted

interior with drawers and pigeonholes and secret drawers above a pair of frieze drawers

£1,500-2,500



188

ADAM PERELLE (FRENCH 1640-1695) GASPARE VIGARINI PRESENTING TO DUKE FERDINANDO I THE TEATRO DELLA SPELTA IN MODERNA (CIRCA 1659)

Pen, ink, and touches of graphite 12.5×15.5 cm $(4^{3}4 \times 6 \text{ in.})$

Provenance:

Sale. Sotheby's, New York, *Old Master Drawings*, 14 January 1989, lot 291 Sale, Bloomsbury Auctions, *Cats: The Collection of the Late Marianne C. Gourary*, 29 October 2015, lot 249

£800-1,200

189 (NO LOT)

190 A WILLIAM AND MARY OAK SIDE CHAIR LATE 17TH CENTURY 92cm high,47 cm wide, 41cm deep

£150-250



191 A PAIR OF STAFFORDSHIRE TREACLEGLAZED SASH WINDOW STOPS MID 19TH CENTURY

Modelled as busts, circa 12.5cm high

£200-300





192 FOUR DUTCH DELFT VASES

VARIOUS DATES MOSTLY 18TH CENTURY comprising: a bottle vase; a baluster vase; a vase with hexagonal central section and an ovoid vase painted with stylised flowers, 31cm high and smaller

£300-500

193 A CHARLES II OAK CHEST OF DRAWERS CIRCA 1680 With arrangement of four long drawers, each

With arrangement of four long drawers, each with a mitre moulded front 79cm high, 77cm wide, 46cm deep







A FRENCH GILT METAL STRUT BACK TABLE MIRROR IN PERSIAN STYLE

LATE 19TH CENTURY

With bevelled glass and double domed top $34.5 \text{cm} \times 19.5 \text{cm}$

Together with a gilt-wood and gesso hand mirror, 42cm high

£100-200

196

A PAIR OF FRENCH CARVED WALNUT SINGLE HEADBOARDS IN ART DECO TASTE

20TH CENTURY

Each with a shell-shaped headboard on twin supports 93cm high, 91cm wide

£800-1,200





















199 A GEORGE I WALNUT WALL MIRROR CIRCA 1720 78cm high, 57cm wide

£400-600

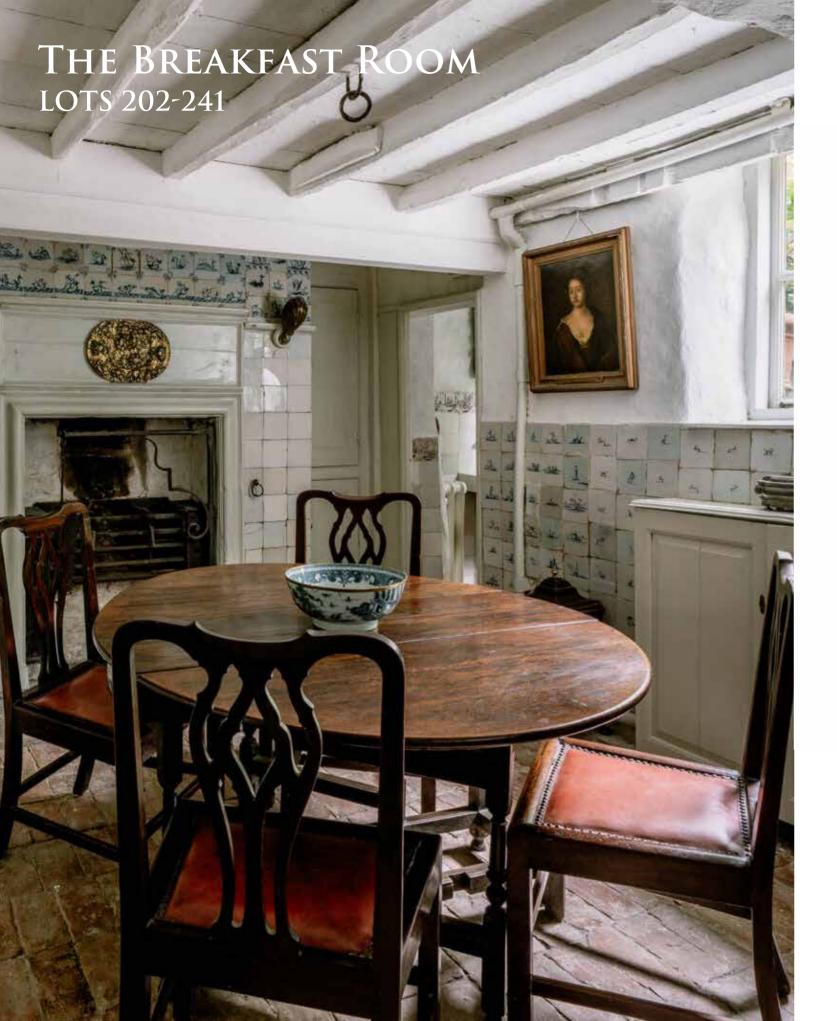




£200-300







A DELFT TRANSITIONAL STYLE VASE

Typically decorated with Chinese figures in a landscape, unmarked





203 A SET OF SEVEN GEORGE III MAHOGANY AND LEATHER **UPHOLSTERED DINING CHAIRS** THIRD QUARTER 18TH

CENTURY To include a pair of armchairs 92cm high, 51cm wide, 49cm deep

£500-800

AN OAK GATELEG DINING TABLE **EARLY 18TH CENTURY** 71cm high, 136cm wide (opened), 121cm deep

£400-600





205 AN ANGLO-DUTCH BRASS RELIEF SIDEBOARD OR PARADE DISH EARLY 17TH CENTURY 28cm high, 38cm wide

£150-250



206 Y
A SMALL DUTCH MAHOGANY WINE
COOLER OR TEESTOOF
18TH CENTURY

61cm high, 27cm wide, 26cm deep overall

Please note, Dreweatts have applied for de minimis exemption licence for the ivory in this lot (RF:L26D67CE)

£200-300

120

£400-600

steel fender

longest is 94cm

108cm wide, 12.5cm high

207

A COLLECTION OF DOMESTIC FIRE

TOOLS AND FIRESIDE IMPLEMENTS

MOSTLY 18TH AND 19TH CENTURY

Together with a late George III serpentine

Including various fire tools, a cream skimmer, roaster and toasting fork



208

A STAFFORDSHIRE SALT-GLAZED STONEWARE TWO-HANDLED TUREEN AND COVER

THIRD QUARTER 18TH CENTURY

Decorated in relief with an ozier-moulded ground and with four mask and paw feet, $22.5 \text{cm} \times 30 \text{cm} \times 21.5 \text{cm}$

£80-120

209

A SET OF SEVEN STAFFORDSHIRE PEARLWARE FIGURES OF ANDROMACHE MOURNING THE ASHES OF HECTOR

`IDC Λ 10 20

24cm high; together with a similar figure of Neptune with trident, 23.5 cm high by 8cm wide; and a Staffordshire pottery Eagle, circa 1830,19cm high and 12cm wide.

£400-600



210 A STAFFORDSHIRE POTTERY BLUE AND WHITE PRINTED FOOTBATH

CIRCA 1820

Decorated with a topographical print of a bridge in a landscape, 57cm in length

£100-200





THREE VARIOUS BOW PORCELAIN POWDER-BLUE GROUND CHINOISERIE PLATES CIRCA 1765

Comprising: a shaped octagonal tureen stand, 24cm in length; a shaped square dish, 15cm wide; and a shaped oval dish, 26cm in length, all with spurious Chinese character marks

£300-500

212 A MAHOGANY AND CHEQUER BAND STRUNG CANDLE BOX 19TH CENTURY 50cm high, 20cm wide, 13cm deep

£80-100

122

213 A SELECTION OF ENGLISH AND CONTINENTAL DRINKING GLASS VARIOUS DATES 18TH/19TH CENTURIES,

including plain stem; opaque-twists; facetstems and others also including a candlestick. 19cm high and smaller

£200-300





17cm (6 3/4in) wide 514g (16.55 oz)

£150-250





215 A FRENCH TOLE PEINTE SAMOVAR 19TH CENTURY

Refreshed green and gilt decoration, bust finial above body, dolphin backplate to the spout, lion paw feet 52cm high, 19cm wide at the base

For similar please see Sotheby's London, 13th November 2020 lot 187

£200-400

216 A PAIR OF SILVER MOUNTED WALNUT BELLOWS

EARLY 18TH CENTURY, UNMARKED The handles engraved with an armorial, the back with a pierced rondel 58cm (22 3/4in) long The arms of Horner of Mells impaling Strangeways

Provenance:

Woolley & Wallis, Furniture, Works of Art and Clocks, 9th January 2019, Lot 18





217 A PAIR OF OLD SHEFFIELD PLATE FIGURAL CANDLESTICKS UNMARKED

With shaped circular capitals, baluster capitals, female figural stems, to shaped circular bases
29cm (111/2in) high

£80-120

218 A GROUP OF SILVER ITEMS

To include: a George III cream jug, maker's mark obscured, London 1761, with a flying scroll handle, shell border, engraved with a monogram and on a shaped circular pedestal foot, 13cm (5in) high; a George III cream jug, maker's mark SM, London 1761, with a leaf capped double scroll handle, gadrooned border, the wrythen body chased with foliage and on a circular pedestal foot, 14cm (5 1/2in) high; and a pair of George III oval salts by Thomas Chawner, London 1785, with beaded borders, pierced and engraved bodies, on four ball and claw feet, 9cm (3 1/2in) long, with blue glass liners 391g (12.6 oz) gross

£150-250





219 A MATCHED PAIR OF GEORGE III SILVER

SHELL SHAPED SALTS EDWARD WAKELIN, LONDON 1760

AND 1764
On three shell and scroll legs

10cm (4in) long 356g (11.45 oz)

Together with two unmarked sifting spoons

£300-500

220

FOUR SILVER CRUET ITEMS

To include: a George III navette salt by Crispin Fuller, London 1794, with reeded borders, pierced and engraved decoration, on four swept legs, 8.5cm (3 1/4in) long, with a blue glass liner; a George III oval salt, maker's mark obscured, London 1794, with a gadrooned border, pierced body and on four foliate pad feet, 8.5cm (3 1/4in) long, with a blue glass liner; a Victorian cylindrical pepperette by Edward & John Barnard, London 1861, with a domed cover, pierced decoration and beaded bands, 7cm (2 3/4in) high, with a blue glass liner; and a Chinese silver coloured mustard, maker's mark LW, chased with figures and foliage, a pair of loop handles and on three scroll feet, 7cm (2 3/4in) high, with a glass liner

£150-250









221 A PAIR OF GEORGE III SILVER SHAPED OVAL SALTS

POSSIBLY BY DAVID HENNELL I, LONDON 1760

With gadrooned borders and on four shell pad feet 11.5cm (4 1/2in) long

Together with a pair of Victorian salt spoons by John Tongue, Birmingham 1860, with bust terminals and shell shaped bowls, 9cm (3 1/2in) long 406g (13.05 oz) gross



Woolley & Wallis, Silver & Objects of Vertu, 13th July 2021, Lot 375



222

A VICTORIAN SILVER MUSTARD

ROBERTS & HALL, SHEFFIELD 1848

With a scroll thumb piece to the flat cover, engraved with foliage and a D, a foliate scroll handle, the body pierced and embossed with ram's mask, scrolls and acanthus leaves, on three foliate scroll feet 9.5cm (3 3/4in) high

With a blue glass liner

Together with a George III Old English pattern mustard spoon, 11cm (4 1/4in) long

142g (4.55 oz) gross

Provenance

Mallams Ltd., Jewellery & Silver, 21st March 2018, Lot 395

£150-250

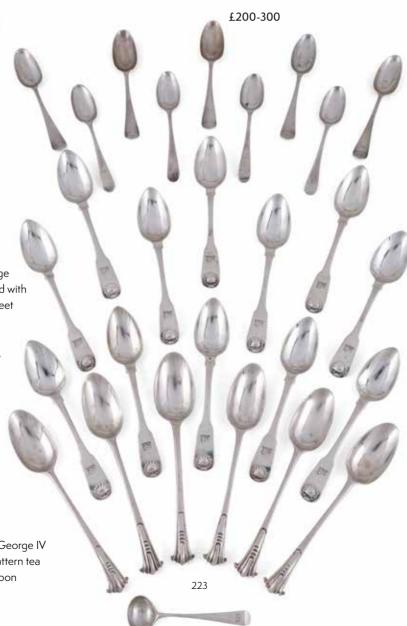
223

A COLLECTION OF SILVER SPOONS

To include: six Onslow pattern dessert spoons; a set of twelve George IV Scottish fiddle and shell pattern tea spoons; five Hanoverian pattern tea spoons; four Old English pattern tea spoons; and a mustard spoon 619g (19.9 oz) gross



126





224

A MATCHED SET OF THREE SILVER PEDESTAL SALTS

HENRY WILKINSON & CO., SHEFFIELD 1836, 1837 AND 1844 With pierced and embossed foliate decoration, on shaped circular pedestal feet

7.5cm (3in) diameter

251g (8.05 oz) gross

With three glass liners

Provenance:

Halls Fine Art Auctioneers, Pictures, Silver, Jewellery, Watches, Coins and Medals Auction, 21st March 2018, Lot 25

£200-300

225

A SILVER FOUR PIECE OCTAGONAL TEA SET

MAPPIN & WEBB, SHEFFIELD 1933 (1) AND 1934 (3)

The tea pot with a Bakelite final and angular handle, engraved with the arms and motto of Felsted School, and 'Presented to George Clark by the Masters of Felsted School on the occasion of his retirement July 1934', on an octagonal spreading foot

27cm (10 3/4in) long 1599g (51.4 oz) gross

Provenance:

Leyburn, North Yorkshire, Autumn Fine Art Sale, 14th November 2014, Lot 433

£500-700





A GEORGE II SILVER PUNCH LADLE

SIMON PANTIN II, LONDON CIRCA 1730

With a turned wooden handle and engraved with a crest 38cm (15in) long

Together with another punch ladle by Samuel Wood, London 1736, 39cm (15 1/4in) long

Provenance:

Bonhams, Home & Interiors, 24th - 25th May 2016, Lot 518

£300-500

229

A GEORGE II CAST SILVER CANDLESTICK

JOHN CAFÉ, LONDON 1756

With gadrooned borders, reel capital, knopped stem and a square base (drilled)
25.5cm (10in) high
728G (23.4 oz)

£400-600

230

A GEORGE I SILVER TAZZA

AMBROSE STEVENSON, LONDON 1722

On a circular pedestal foot 14.5cm (5 3/4in) diameter 159g (5.15 oz)

Provenance:

Bamfords Auctioneers & Valuers, Three Day Fine Art And Antique Auction, 20th May 2020, Lot 982

£600-800







231 A GEORGE II SILVER SHAPED SQUARE WAITER

LONDON 1732

With a raised moulded border and on four stepped pad feet 14.5cm (5 3/4in) wide 180g (5.8 oz)

£150-250





232 A PAIR OF SILVER COASTERS

MARKS OBSCURED

The wirework bodies with a pierced foliate swag band and turned wood bases

12.5cm (5in) diameter

£300-500

233 A LATE 18TH CENTURY SILVER MOUNTED TOASTING FORK UNMARKED With twin prongs, ebonised handle, ball finial with suspension loop

233

Provenance:

73cm (28 3/4in) long

Bearnes Hampton & Littlewood, 11th October 2022, Lot 1665

£100-150

234

A SILVER COLOURED FIGURAL TOOTHPICK HOLDER

UNMARKED

With a later pineapple finial designed by Pablo Bronstein, to a figural stem, standing on a plinth, to a square base and on four claw feet 23cm (9in) high

Together with a silver coloured South American figural mate with bombillia, unmarked; and a globular mate on stand 911q (29.3 oz) gross

£300-500





ELKINGTON & CO., DEPARTMENT OF SCIENCE & ART

The cover with a bird finial to the domed cover, a tapering body and on a circular foot, engraved with an inscription and chased with shells and foliage 12cm (8 3/4in)

£80-120



234

SHAPED CIRCULAR WAITERS
MAKER'S MARK RF, THE OTHER

OBSCURED, BOTH LONDON 1732 With raised moulded borders, engraved with a crest, foliate swags and a vacant reserve, on three scroll feet

18.5cm (7 1/4in) diameter 722g (23.2 oz)

£250-350







237 Y A SILVER, MOTHER OF PEARL AND TORTOISESHELL OVAL SNUFF BOX UNMARKED

The over inlaid with foliate mother of pearl decoration, the cover interior lined with tortoiseshell 7cm (2 3/4in) long 53g (1.7 oz) gross

£200-300



238 AN EDWARDIAN SILVER CIRCULAR TRAVEL INKWELL

ROBERT PRINGLE & SONS, BIRMINGHAM 1904 With gadrooned borders, push button, the cover opening to a gilt interior, with a glass inkwell 5cm (2in) diameter Loaded

£70-100



132

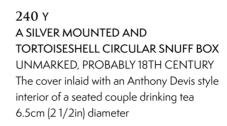
239 Y A SILVER SHAPED RECTANGULAR SNUFF BOX

EARLY 18TH CENTURY, UNMARKED The cover and base with diaper work decoration, the cover interior engraved 'This silver snuff box belonged to Queen Anne who gave it to Lady Godolphin' 7.5cm (3in) long 92g (2.95 oz)

Provenance:

Lawrences Auctioneers of Crewkerne, 11th July 2017, Lot 497

£200-300



£80-120



241 Y A GEORGE II SILVER MOUNTED TORTOISESHELL OVAL TOBACCO BOX UNMARKED, CIRCA 1737

The oval silver mounted tortoiseshell cover applied with a male bust, the silver body engraved 'Thos. Hatton', 'Dover' and '1737, with a tortoiseshell base 10.5cm (4 1/4in) long

Provenance:

Woolley & Wallis, Silver & Objects of Vertu, 17th July 2018, Lot 570

£600-800







241B A PAIR OF GEORGIAN SILVER SHAPED OVAL SAUCE BOATS

MARKS OBSCURED

With serpent scroll handles, the fluted bodies engraved with a crest, on shaped oval pedestal feet, chased with shells



THE BRONSTEIN COLLECTION OF SUGAR CASTERS | LOT 242-268

Please note: A number of silver items from the Bronstein collection will be offered in our Fine Jewellery and Silver sale on the 7 March 2024



242

A WILLIAM III SILVER BRITANNIA STANDARD BALUSTER CASTER

WILLIAM LUKIN, LONDON 1699

With a bell shaped finial to the pierced domed bayonet cover, the body with a girdle and on a circular moulded spreading foot, engraved beneath NM 17cm (6 3/4in) high 198g (6.35 oz)

Provenance

Mellors & Kirk, Fine Art Sale, 29th November 2018, Lot 219

£300-500



243

A QUEEN ANNE LARGE SILVER SUGAR CASTER

MAKER'S MARK AF, LONDON 1708, COVER UNMARKED

With a turned knop finial to the pierced domed bayonet cover, the cylindrical body with a girdle and on a gadrooned circular foot 21cm (8 1/4in) high

410g (13.2 oz)

Provenance

Busby, Fine Art & Antiques, 16th May 2019, Lot 229

£600-800

243

244

A QUEEN ANNE SILVER BRITANNIA STANDARD BALUSTER CASTER

MAKER'S MARK ... E, LONDON 1711

With an orb finial to the pierced domed cover, the body engraved with two crests, a girdle and on a circular moulded spreading foot 21.5cm (81/2in) high 368q (11.85 oz)

£700-1,000





245

A GEORGE I SILVER BRITANNIA STANDARD CASTER

MAKER'S MARK OBSCURED, LONDON 1717

With a baluster finial to the pierced ogee domed cover, on an octagonal moulded spreading foot, engraved beneath TR

16.5cm (6 1/2in) high 160g (5.15 oz)

rovenance:

Bonhams, British & Continental Silver & Objects of Vertu, 20th July 2011, Lot 479

£300-500



246 A GEORGE II SILVER BALUSTER CASTER EDWARD ALDRIDGE, LONDON 1736 With a bell shaped finial to the pierced domed cover, the body engraved with an armorial and on a circular pedestal foot 19.5cm (7 3/4in) high

£300-500

333g (10.7 oz)

247 A PAIR OF GEORGE II SILVER CASTERS SAMUEL WOOD, LONDON 1745

With cone finials to the pierced and domed covers, chased with rococo decoration and on circular spreading feet, engraved beneath 'The gift of William Hartiput to Susannah Selater, born the 23rd of Feb. 1741' 15.5cm (6in) high 369g (11.9 oz)

£250-350



248 A GEORGE III SILVER OCTAGONAL BALUSTER CASTOR WITH ASSOCIATED COVER THE BODY WITH MAKER'S MARK W ..., LONDON 1776,

THE COVER BY SAMUEL WOOD, NO DATE LETTER With a bell shaped finial to the pierced domed cover, the body engraved with an armorial and on an octagonal moulded spreading foot 16.5cm (6 1/2in) high 228g (7.3 oz) gross

£100-150





A PAIR OF GEORGE III SILVER LIGHTHOUSE SUGAR CASTERS SEBASTIAN AND JAMES CRESPELL, LONDON 1762 With fluted knop finials to the pierced domed bayonet covers, engraved with a crest and gadrooned borders 19cm (7 1/2in) high 580g (18.65 oz)

Provenance:

Wooley & Wallis, Silver & Objects of Vertu, 13th July 2021





A GEORGE III SILVER BALUSTER SUGAR CASTER

JOHN DELMESTER, LONDON 1763

With a foliate finial to the pierced domed cover, the fluted body chased with floral sprays, a vacant reserve and on a circular foot 21cm (8 1/4in) high 327g (10.5 oz)

Bellmans, Interiors - 30-31 March including Silver, English and European Glass and Ceramics, Lot 1490





A GEORGE III SILVER SUGAR CASTER MAKER'S MARK LH (NOT TRACED), LONDON 1765 With a lobed cone finial to the pierced domed cover, the body with twin dragonfly scroll handles, engraved with an armorial and on a gadrooned circular moulded spreading foot 21cm (8 1/4in) high 271g (8.7 oz) £150-250

252



252 A GEORGE III SILVER URN SHAPED CASTER CHARLES CHESTERMAN II,

LONDON 1798
With an urn shaped finial to the ogee domed pierced cover, the body engraved with a decorative band and RM within a circular reserve, on a square base
15cm (6in) high
91g (2.9 oz)

£80-120

253 A GEORGE III SCOTTISH SILVER CASTER ALEXANDER GARDNER,

EDINBURGH 1772 With a pierced cover, a loop handle and engraved with a crest 6.5cm (2 1/2in) high 62g (2 oz)

Provenance:

Franklin Browns, Antiques & Interiors, 20th July 2019

£80-120

254

A VICTORIAN SILVER BALUSTER CASTER

HORACE WOODWARD & CO., LONDON 1888

With a vacant reserve to the top of the ogee domed and pierced cover, chased with foliage and floral sprays, on a circular foot 20.5cm (8in) high 271g (8.7 oz)

£100-150



255
A VICTORIAN SILVER LIGHTHOUSE CASTER
HENRY WILKINSON & CO., SHEFFIELD 1846
With a bell shaped finial to the pierced and domed
cover, heavily chased with foliage, scrolls and
beaded bands, on a circular moulded foot
20cm (8in) high
234g (7.5 oz)

£150-250



254

256 THREE SILVER CASTERS

255

To include: a Victorian tapering octagonal caster by Charles Reily & George Storer, London 1842, with a baluster finial to the cover, on an octagonal foot, 12cm (4 3/4in) high; a William IV caster, maker's mark obscured, Birmingham 1830, with a ball finial to the pierced domed cover, engraved with a crest and on a circular spreading foot, 10cm (4in) high; and another silver cylindrical caster 227g (7.30 oz) gross

£150-250



253



257

A VICTORIAN SILVER SUGAR CASTER

CHILD & CHILD, LONDON 1890

With a pierced wrythen cone cover, the fluted body with a vacant reserve, foliate and strapwork bands, on a circular foot 15cm (6in) high 173g (5.55 oz)

Provenance:

Woolley & Wallis, Silver & Objects of Vertu, 13th July 2021, Lot 609 $\,$

£400-600



258

A PAIR OF VICTORIAN SILVER CASTERS MAKER'S MARKS OBSCURED,

BIRMINGHAM 1858

With baluster finials to the pierced domed covers, the bodies engraved with strapwork, on shaped circular spreading feet 12cm (4 3/4in) high 176g (5.65 oz)

£150-250

259

AN EDWARDIAN SILVER CASTER

ELKINGTON & CO. LTD., LONDON 1904

With a pierced domed hinged cover, the body with a loop handle, embossed with stylised foliage and on a circular spreading foot 16.5cm (6 1/2in) 240g (7.7 oz)

£150-250



260 AN EDWARDIAN SILVER ENGINE TURNED SUGAR CASTER

THOMAS JONES WATSON, LONDON 1910 With a detachable domed cover, on a flared foot 12.5cm (5in) high 103g (3.30 oz)

£60-80



261 AN EDWARDIAN SILVER SUGAR CASTER WALKER & HALL, BIRMINGHAM 1905

With a bud finial to the pierced domed cover and fluted decoration 18cm (7in) high 166g (5.35 oz)

£80-120

BED

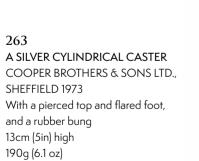


262 A SILVER SUGAR CASTER JAMES RAMSAY, LONDON 1936

With a tapering finial to the pierced cone cover, the slightly bellied body engraved with stylised foliage, on a circular moulded spreading foot 18.5cm (7 1/4in) high 236g (7.6 oz)

£150-250





£80-120

144



264 A SILVER BULLET SHAPED CASTER LESLIE GORDON DURBIN, LONDON 1963 With a ball finial, pierced with circles and stars, on a circular foot 13cm (5in) high 136g (4.4 oz)

£200-300



265 A SILVER ARTS AND CRAFTS CASTER ALBERT EDWARD JONES, BIRMINGHAM

With a bulbous finial to the pierced cone cover, the hammered body with sa foliate band, applied with stylised flower heads and on a circular foot 17.5cm (7in) high 166g (5.35 oz)

£200-300



266 A SILVER ARTS AND CRAFTS CASTER ALBERT EDWARD JONES, BIRMINGHAM

With a ball finial to the pierced domed cover, the lightly hammed tapering body embossed with a leaf band and on a circular foot 16cm (6 1/4in) high 156g (5 oz)

£200-300



267

267 AN INDIAN SILVER CYLINDRICAL CASTER UNMARKED, CIRCA 1920

With a pierced domed cover, the body chased with figures in circular reserves, on a circular foot 14cm (5 1/2in) high 149g (4.8 oz)

£80-120



A. T. CANNON LTD., BIRMINGHAM 1973

With a pierced cover, the body with engine turned decoration 10cm (4in) high

Together with a silver globular caster by S. Blanckensee & Son Ltd., Birmingham 1913, with a lobed finial to the star pierced domed cover, a globular body on a fluted pedestal foot, 15cm (6in) high 337g (10.85 oz) gross

£150-250





269

A DUTCH DELFT TRANSITIONAL STYLE CHARGER CIRCA 1700

35cm diameter; together with a Dutch Delft blue and white Transitional style punch or fruit bowl, circa 1700, the well decorated with an elephant, 24.5cm diameter

£300-500

270 A SELECTION OF MOSTLY DUTCH DELFT BLUE AND WHITE PLATES

VARIOUS DATES, 17TH TO 19TH CENTURIES And including some French and English examples

£300-500





271 A DUTCH DELFT CISTERN, COVER AND BASIN 19TH CENTURY

Of gadrooned form and decorated in the late 17th century De Grieksche A Factory manner, painted with figures in 17th century dress taking tea, the cistern with metal spigot issuing from a mask, the basin with Pieter Kocx style mark for the De Grieksche A Factory, The cistern 44cm high; the basin, 35cm high

£300-500



272 A DUTCH DELFT BLUE AND WHITE BOTTLE

18TH CENTURY

With typical cartouche inscribed IVR, 28.5cm

together with two various Dutch Delft blue and white drug jars, 18th century, each with elaborate cartouche, one named for P MERGVRIA, 14.5cm high; the other ET FUMARIAE, 18cm high

£300-500



273 AN OAK SPICE OR TABLE CABINET

EARLY 18TH CENTURY With arrangement of drawers and on bun feet 61cm high, 51cm wide, 21cm deep

£300-500





274

AN ENGLISH DELFT CHINOISERIE DISH

EARLY 18TH CENTURY

Painted with two Chinese figures in a landscape 29.5cm diameter

£300-500



276 AN AMERICAN INDIGO REVERSIBLE COVERLET

LATE 19TH/EARLY 20TH CENTURY 202cm high, 207cm wide

£80-120



2/4

275 Y A FLEMISH OAK LINEN PRESS

18TH CENTURY

With associated ebony finials above the action and single frieze drawer to the base
143cm high, 58cm wide, 56cm deep

A related example of the present lot is located at the Rembrandt House, Amsterdam.

£400-600

276



277 A NORTHERN FRENCH FAIENCE (HESDIN) POLYCHROME CHARGER

18TH CENTURY
Decorated in shades of blue,
manganese and ochre with a woman
holding a horn

Provenance:

30.5cm diameter

The Gaultier Collection Cheffins, 12/13th June 2019, lot 44

£250-350



279 AN ARMORIAL NORTHERN FRENCH FAIENCE CRESCENT-SHAPED CISTERN BOWL OF FLUTED FORM

19TH CENTURY

Decorated in the Berainesque manner, 37cm wide;

Together with an Imari style palette vase and cover; and a jug with hinged cover, Dutch or Northern French, various dates 19th century

£150-250







280 A DUTCH DELFT WET DRUG JAR MID 18TH CENTURY

Inscribed within a typical surmounted S CIRCHOR; C; RHE, with indistinct inscription to base 20.5cm high

£300-500

281

AN ENGLISH DELFT DRUG JUG, ROBABLY LONDON, CIRCA 1700

Typically decorated with a titled elaborate cartouche, B:LVCATEL*, 19.5cm high

Note: *B: LVCATEL, probably related to Balsamum Locatelli, a preparation originally made by Lodovico Locatelli (D. 1675) for the treatment of ulcers.

Provenance:

Bonhams, The Sampson and Horne Collection. Defining the British Vernacular, 28th April 2010, Lot 190 Sampson & Horne Antiques

£150-200

CIRCA 1760

282

THREE ENGLISH DELFT

POLYCHROME PLATES,

PROBABLY LIVERPOOL

Of Fazakerley family type,

27cm diameter and smaller



283 A CHINESE BLUE AND WHITE BOWL 18TH CENTURY Decorated with lappet panels of flowering shrubs, 30.5cm diameter; together with a Chinese iron-red bottle vase and carved wood stand, 19th century, 33cm high, 37.5cm high overall £300-500



283

FOUR DELFT BLUE AND WHITE CHINOISERIE PLATES

Painted in the Transitional style, 21.5cm diameter; together with a French faience blue and white jar and cover, 18th century, 11cm x 11cm

Provenance:

The Delft plates with Guest & Gray, two with trade label; the Jar and cover, Wooley & Wallis

£300-500

155









TWO SIMILAR COMPOSITION STONE ARCHITECTURAL ELEMENTS

20TH CENTURY

Possibly corbels or keystones, each modelled with mouth agape slight size variance but approximately 30cm high, 29cm wide, 20cm deep

£400-600

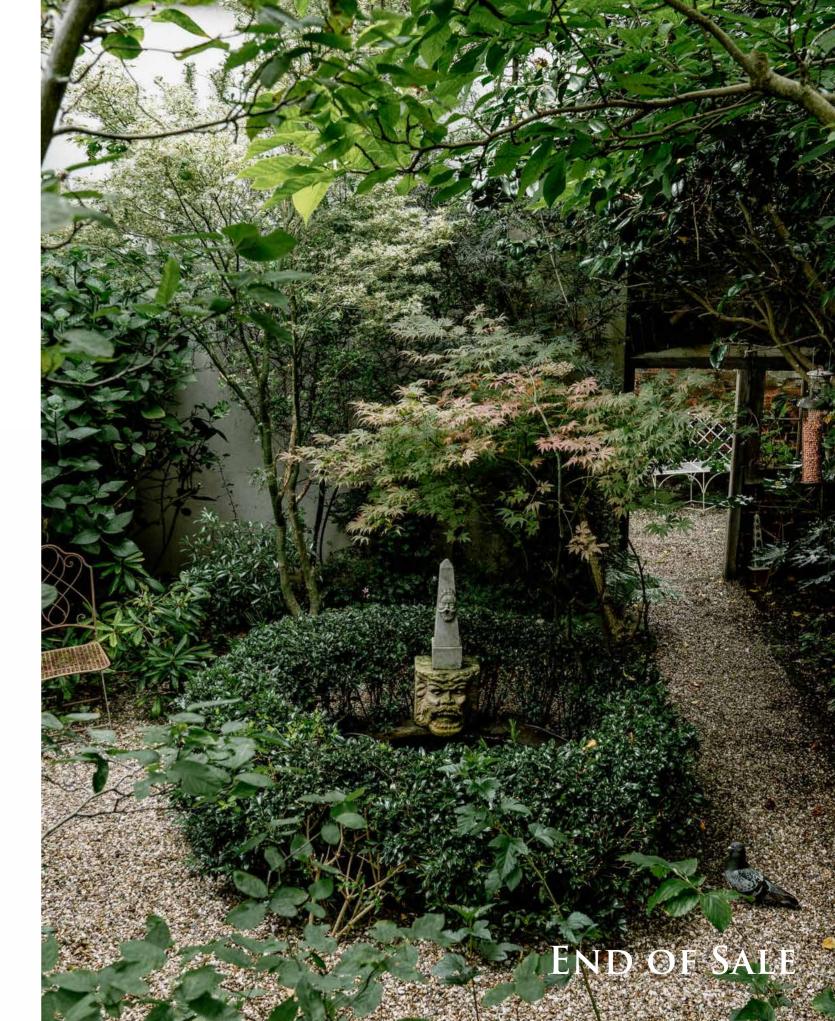
286 AFTER THE ANTIQUE- A CARVED MARBLE FOUNTAIN OBELISK

18/19TH CENTURY

The square section shaft mounted with a male mask or mascaron spout
51cm high, the base 13cm square

£300-500





COMING UP AT DREWEATTS & FORUM AUCTIONS

9 January | Dreweatts

Pablo Bronstein: Diversions of a Contemporary Mind

10 January | Dreweatts

Interiors

17 January | Dreweatts

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Town and Country: The Collections from Cairness House and a Historic Townhouse on Wimpole Street

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16 February | Dreweatts

Art Online

20 February | Dreweatts

Wine, Champagne and Spirits

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27 February | Dreweatts

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Interiors

7 March | Dreweatts

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13 March | Dreweats

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Wine, Champagne and Spirits



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.com info@dreweatts.com

NEWBURY 01635 553 553 LONDON 020 7839 8880

forumauctions.co.uk

info@forumauctions.co.uk LONDON 020 7871 2640



DREWEATTS

EST. 1759

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 billing address; by all major UK issued credit cards issued in the name 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 YCITES REGULATIONS 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: Moving & Storing (Andover), tel: + 44 (0) 2080 909988, email: office@

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 For directions to Donnington Priory, please see our website: www. appropriate rate on the hammer price.

PAYMENT

Payment will be accepted, if you are a successful bidder, by debit card of the saleroom.

issued in the name of the Buyer by a UK bank and registered to a UK 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.

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

COLLECTION OR DELIVERY

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

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

STORAGE CHARGES

All items not collected by 4pm, within four working days of the sale, will be automatically removed to commercial storage and subject to a minimum storage charge of £20 (plus VAT) per lot and to a further storage charge of £3 (plus VAT) per lot per part or full day thereafter. These charges will be the sole liability of the purchaser and will be billed directly to them by Sackville-West Moving & Storing; Sackville-West Moving & Storing may be willing to adjust their charges if they are instructed by the purchaser to deliver to them. On payment of all sales and storage costs, items will be available for collection by appointment from Sackville-West sackvillewest.co.uk. These charges are set by Sackville-West Moving & Storing; we recommend that you contact them directly regarding queries relating to these charges and other questions relating to storage. Staff at the saleroom will be unable to answer questions relating to items that have been removed from the saleroom.

FURTHER INFORMATION

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

VALUATION SERVICES

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

Parking is available at Donnington Priory in two car parks on either side

INFORMATION FOR BUYERS AT PUBLIC AUCTIONS

particularly those inexperienced or new to our salerooms. All of our auctions have been revealed to the buyer had the buyer examined the goods. Additionally, and sales are conducted on our printed Auction Terms and Conditions, including in specified circumstances lots misdescribed because they are 'deliberate forgeries' these Conditions of Sale and Business, which are readily available for inspection may be returned and repayment made. There is a 3 week time limit. (The expression and normally accompany catalogues. Our staff will be happy to help you if there is 'deliberate forgery' is defined in our Conditions of Sale). anything you do not fully understand.

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 of any relevant duty/VAT payable on importation into the destination country. 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 (†) indicates that VAT is payable by the purchaser at the standard rate (presently 20%) on the hammer price as well as being and element in the buyers' premium. This imposition of VAT is likely to be because the seller is registered for VAT within the European Union and is not operating the Dealers Margin Scheme or because VAT is due at 20% on import into the UK. A double dagger (‡) indicates that the lot has been imported from outside the 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 13. A DROIT DE SUITE ROYALTY CHARGES. From 1st January 2012 all UK art 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

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 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 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

1. INTRODUCTION. The following notes are intended to assist Bidders and Buyers, that examination ought to have revealed to the auctioneer but which would not

- 7. ELECTRICAL GOODS. These are sold as 'antiques' only and if bought for Any particular auction and/or any particular lot in an auction may be subject to 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

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.
- 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 for a buyer to do. Intending buyers have ample opportunity for inspection of to all relevant buyers' invoices, and must be paid before items can be cleared. All goods and, therefore, accept responsibility for inspecting and investigating lots in 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 in the Conditions of Sale. Neither the seller nor we, as the auctioneers, accept any 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 goods and make a representation about their condition in the auction catalogue, we royalty charges will apply – for a complete list of the royalty charges and threshold shall be liable for any defect which is not reflected in that representation and which 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
- 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 photographsis 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

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 lunless 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 vour 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 dailv 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

(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 (b) Any payments by you to us may be applied by us towards 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
- (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 hid.
- (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
- 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

6. PAYMENT

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- (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.

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;) to rescind the sale of that Lot and/or any other Lots sold

(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

(iv) to remove, store and insure the Lot at your expense and, 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

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. COMMISSIÓN 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 hid 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

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

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

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
- 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
- (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 y 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.

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