

KEN BOLAN

MY MIND'S EYE

TUESDAY 14 MAY 2024 | NEWBURY

KP

DREWEATTS

EST. 1759



KEN BOLAN
MY MIND'S EYE

KB



FOREWORD

BY
FLORA SOAMES

To view the sale of Ken Bolan's collection is to see the wide sweep of an adventurous career. Whether a lesser-known Roman figure or a striking pair of midcentury modern cabinets, Ken is the master of finding the unusual, the eye-catching and the characterful.

One of my first jobs was working for Ken at Talisman – a large Art Deco garage he converted on the New Kings Road in London. It was an ambitious project, and Ken approached its refurbishment as he did everything – with an energy, enthusiasm and courage that was contagious. Every day Ken's reputation as maverick, traveller and tastemaker was writ large in the stunning objects that would arrive from around the world.

Throughout his career, Ken has made deep connections with people through his rare and eclectic finds, and that very personal and accessible quality is what sets these objects apart from curios displayed within a glass case. There is a no-nonsense, celebratory nature to Ken's approach and everyone has always had a seat at his table, joining him on his colourful journey. He has always delighted as much in the stories of his finds as he has in the hunt itself and he has always shared that enjoyment with relish, whether you're a dealer, a client or someone just starting out in their career, as I was in my early twenties.

There is nothing rigid or formulaic about Ken's taste. Poring over the pages of this catalogue, evidence of his insatiable curiosity is plain to see. His courage to do things differently and his at-times brazen approach to what's considered 'in' and what's not, but frankly just as exciting and worth pursuing, is inspiring. Each and every item has been instinctively sourced by Ken – for its aesthetic qualities, its character and the tale it tells. From fine examples of 18th Century Swedish furniture to showstopping large-scale garden statuary, the lots in this sale embody the eclectic and all-encompassing approach.

It takes a boldness and love of life to have built such a vibrant career around these theatrical pieces, and on the 14th of May we all have the chance to be the beneficiaries of that vision and generosity of spirit.





KEN BOLAN

MY MIND'S EYE

TUESDAY 14 MAY 2024 | NEWBURY

LOTS 1-354 | 10.30AM

VIEWING

Friday 10 May: 10am-4pm
Saturday 11 May: 10am-3pm
Sunday 12 May: 10am-3pm
Monday 13 May: 10am-4pm
Day of sale: 9am-2pm

ENQUIRIES & CONDITION REPORTS

housesales@dreweatts.com

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

LONDON
16 Pall Mall, SW1Y 5LU
+44 (0) 20 7839 8880

info@dreweatts.com
dreweatts.com

DREWEATTS
EST. 1759

A GUIDE FOR BUYERS

REGISTRATION AND BIDDING

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

BUYER'S PREMIUM

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

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

20% of hammer price from £500,001 up to £1,000,000 (24% including VAT), plus

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

ADDITIONAL CHARGES AND SYMBOLS

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

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

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

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

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

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

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

PAYMENT

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

COLLECTIONS, SHIPPING AND STORAGE

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

Garden items and smaller objects and pictures: items will remain at Donnington Priory, but please check when booking your collection. **Note:** Buyers of large garden items and statuary should ensure they/their carriers are able to remove the items themselves. Please call Dreweatts in advance of any collection for further advice.

Large items (furniture, mirrors, large works of art, carpets and rugs): items will be removed to commercial storage at Sackville-West Moving & Storing (Andover SP10 3SA) on Wednesday 15 May and Thursday 16 May and will be available for collection from Friday 17 May onwards. Items removed to Sackville-West will be stored free of charge until Wednesday 23 May. From Thursday 24 May, items will be subject to a transfer fee of £20 (plus VAT) and a 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 will provide an additional week's free storage and waive the transfer fee 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 Moving & Storing (tel: +44 (0) 2080 909988; email: office@sackvillewest.co.uk).

CONDITIONS OF SALE

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

CONDITIONS OF ITEMS

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

EXPORT OF ITEMS

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

GLOSSARY OF TERMS

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

SPECIALISTS FOR THIS AUCTION



Will Turkington
Head of Sale
Furniture & Carpets



Joe Robinson
Head of House Sales and
Private Collections



Arabella Methuen
Administrator



Silas Currie Leigh-Wood
Sculpture & Works of Art



Jennie Fisher
Modern & Contemporary Art



50 YEARS IN BUSINESS

BY
KEN BOLAN

On September 14, 1973, I embarked on my journey as a British antique dealer, opening my first shop in Berne, Switzerland — although it wasn't exactly a store — rather, it was a cellar tucked away in a residential part of the city. Over the following eight years, in collaboration with my Swiss partner, we expanded our operations to encompass four stores, with the largest one situated in Zurich. Our specialisation lay in English antiques, as they were all the rage during those days when the entire European market embraced the James Bond lifestyle. Occasionally, we even had the privilege of selling the odd Aston Martin located in our Zurich premises, and we cultivated a dedicated following.

In the early 1980s, I thought it best to return to the United Kingdom. There, I acquired an old brewery in the West Country and for no good reason, christened it "Talisman." My focus remained on dealing in English antiques, yet I sensed the potential for something more. I began acquiring garden statuary, which were gaining in popularity. Many of these pieces, originally intended for indoor use, had become integral to the English garden. Suddenly, I found myself immersed in the world of 17th and 18th-century sculpture, and occasionally, even pieces dating back to the Roman era.

Also, around this time, my good friend Bob Campion of the Old World Trading Company had shifted his focus away from furniture, and towards predominantly French fireplaces. One day, Bob contacted me, explaining that he had acquired a substantial amount of French furniture as part of a large deal in Paris and needed a place to display it. He asked if I could accommodate a truckload of these items, to which I happily agreed. Upon the delivery's arrival, I instinctively knew my next move. After providing Bob with the assurance that I wouldn't compete in the French fireplace market, he introduced me to Monic Fortin, a Parisian courier. During this era, the European Union lacked freedom of goods movement, causing many dealers to be cautious about purchasing from Europe.

However, Monic and I established a strong working relationship, and over the years, I regularly imported truckloads of goods. The London trade eagerly anticipated my unique shipments from West Country-based, Old Brewery.

Not too long after, a Danish acquaintance approached me, proposing an export service from Sweden (of all places) that caught my interest. His idea was that one could procure 19th-century furniture in

Sweden at attractive prices. I flew to Denmark, and together we journeyed to southern Sweden. As we ventured north, I stumbled upon 18th century Swedish painted furniture, a style not particularly appreciated by the Swedes, nor the trade, at that time, who were inclined to strip it back to pine. I fell in love with this 18th-century work, distinguished by its abstract nature. On my return, I sold my first load, and for many years, I traversed Sweden in search of more treasures.

However, the landscape of business changed after 9/11 in the West Country, prompting me to consider a move to London. So, I acquired a 22,000-square-foot modernist garage in Fulham. I spent ten months restoring it, saving it from demolition, and we officially opened in 2006.

Around 2009, I received an invitation to participate in a show in North Miami. I brought along my beloved Swedish furniture and remarkable sculptures, but unfortunately, I didn't make any sales. The organisers asked me to return another year, and intrigued by the experience and their pleasant demeanour, I agreed. For the second attempt, I enlisted the help of my friend Nicholas Torregiani, a charming Maltese nobleman. Our stand garnered attention, but still, sales remained elusive. After the fourth day, I decided to explore downtown Miami to discover what the locals were buying. This marked the onset of the vintage modern trend, with a new generation of dealers offering such pieces. I promptly bought a 40-foot container, stuffed it to the gills, shipped it to London, and it became an instant success. People couldn't get enough of it, and over the next years, I imported around 40 containers from that part of the world.

Around 2017, I was leaning more and more to returning full time to the West Country. I had just bought a barn complex with my wife Caryn, and the thought was to create a studio space there for me to trade from by appointment. We have also been working on 150 acres of ancient meadows, bogs and woodland. Over the past years, I just fell completely in love with my connection to the land and, the feeling I get, as I create ponds, common lakes and an environment for nature, is very satisfying and has a sculptural property to it which I am inclined to follow. Late last year, I decided to retire from what has been an exciting journey and career and look more at nature for the satisfaction of my mind and my eye.



1
A LARGE PATINATED AND POLISHED METAL HANGING LANTERN
IN REGENCY STYLE, 20TH CENTURY
Approximately 88cm high, 61cm diameter

£400-600



2
A GILTWOOD AND SILVERED MIRROR
DESIGNED BY DONGHIA, USA, CIRCA 1980
OF tapering form
123cm high, 106cm wide overall

Angelo Donghia was an Italian American designer and founded Donghia in 1968. His father was a tailor which propelled Donghia into the fabric and wallpaper design and interior designing. Shortly after in 1976 he opened the Donghia showrooms, followed by Donghia Furniture, Associates, Textiles and Licensing.

£400-600

2



3
A 'COBALT' CRACKLE LACQUERED
AND POLISHED STEEL CONSOLE TABLE
BY KEN BOLAN, CONTEMPORARY
87cm high, 167.5cm wide, 41cm deep

£800-1,200

3



4
AFTER THE ANTIQUE- A BRONZE FIGURE OF
THE SPINARIO
CAST BY BARBEDIENNE, LATE 19TH CENTURY
Signed to cast F. Barbedienne Fondateur and complete
with the Collas reduction mécanique pastille mark,
numbered 35 underside and stamped T
23.5cm high, base 17.3cm wide, 9.7cm deep

£600-800

4



5
ALAIN CHERVET (BORN 1944), 'ANEMONE',
A POLISHED BRASS COFFEE TABLE
1989
With circular glass top, blue crystal formation
beneath the top, signed and dated 'Chervet, 1989
40cm high, the top 101cm diameter

The coffee table comes with a certificate from
the artist dated June 1990.

£2,000-3,000

5

6
A PAIR OF GUSTAVIAN CREAM PAINTED
AND UPHOLSTERED ARMCHAIRS
SWEDISH, CIRCA 1800
Each 84cm high, 63cm wide, 62cm deep
overall

£1,500-2,500



6





7

7
AN ITALIAN CERAMIC LAMP
MID/LATE 20TH CENTURY
In shades of blue and turquoise
47.5cm high including fitment

£400-600



8

8
A RECTANGULAR TRAVERTINE
MARBLE PEDESTAL
1970S
92cm high, 64cm wide 36cm deep

£400-600



9

9
A MARBLE GARDEN OR ARRAS BENCH
20TH CENTURY
Rectangular top on twin supports with female mask within shells decoration
48cm high, 243cm wide, 43.5cm deep

£2,000-4,000



10

10 λ
ALAIN CHERVET (BORN 1944),
A VERDIGRIS BRASS SCULPTURE 'ALOES'
1974
Signed and dated 'CHERVET, 1974'
222cm high overall

Together with a brass plinth
44cm high, 51cm wide, 40cm deep

£6,000-8,000



11

11
A SET OF SIX FRENCH VERDIGRIS PATINATED METAL WALL BRACKETS
EARLY 20TH CENTURY
Formerly fitted as lights
Approximately 37.5cm wide, 17.5cm high,
16.5cm deep

£300-500

12
A LARGE BRASS TABLE LAMP IN THE MANNER OF
TOMMI PARZINGER FOR STIFFEL
MID 20TH CENTURY
With nine faux candlesticks set in tapered brass mounts on
a circular brass base, additional optional lights under shade,
revolving light selection handle to base
130cm high overall, base 26cm diameter

£600-800



12



13

13 λ
ALAIN CHERVET (BORN 1944) 'MADERE',
A GILT BRASS CONSOLE TABLE
1992
With glass top above the foliate modelled
support, signed and dated 'CHERVET, 1992'
92cm high, the top 132cm wide, 44cm deep

£5,000-7,000

14 λ
A. VIVANTE (FRENCH 20TH CENTURY)
INTERIOR WITH YOUNG WOMAN
Oil on canvas
Signed (upper left); further signed and inscribed (verso)
135 x 113cm (53 x 44¼ in.)

Stamped to reverse Leon Besnard, suppliers and transporters
of paintings from 1902-1912. Handwritten to the back on the
canvas is the address 5B Av Kleber XVI which is an avenue in
the 16th arrondissement of Paris.

£1,500-2,500



14



15

15
GABRIEL JEAN PAUL MOREAU-VAUTHIER (1871-1936)
A BRONZE FIGURE OF AN ELEGANT EDWARDIAN LADY
EARLY 20TH CENTURY
Signed to cast
38.5cm high, base 13.5cm wide

£200-300



16

16
A FRENCH LIFE SIZE PAPIER MÂCHÉ STALLION
LATE 19TH CENTURY
On wooden base with enamel maker's plaque inscribed 'CHEVAL
GRANDEUR NATURELLE, CH. CHARPENTIER, PARIS' and an
indistinct address
202cm high, the base 53cm wide, 176cm long

£2,000-3,000



17

17 λ
ALAIN CHERVET (BORN 1944), 'TOLEDO', A VERDIGRIS BRASS CENTRE TABLE
LAST QUARTER 20TH CENTURY
With circular glass top, the support modelled as a cactus, signed 'CHERVET'
75cm high, the top 101cm diameter

£6,000-8,000



“ I have known Ken Bolan for some thirty years and, over this time, have not only purchased various items from his previous business but have frequently sought his advice on furniture, paintings and sculpture.

I cannot speak more highly of him and, in particular, his judgement of and eye for aesthetic merit. ”

SIR JOHN LEWIS



18



18 Y
A PAIR OF LARGE SHELL ENCRUSTED MIRRORS
ATTRIBUTED TO ANTHONY REDMILE FOR ERTE, 20TH CENTURY
Each 170cm high, 102cm wide

Provenance:
Chateau de la Sorciere, Seine-et-Marne, outside Paris.

£8,000-12,000

The chateau was decorated throughout by the world famous 'Father of Art Deco', Erté for the owner of various cabaret music halls in Paris, including the Folies Bergère.

We believe the mirrors and many other pieces of furniture from the chateau were commissioned by Erté, drawing on his love of all things nature. Erté worked closely with Antony Redmile and probably commissioned the London designer to make the mirrors and other furniture.

Antony Redmile (1940-) was a designer in the late 20th century, creating eccentric and extravagant pieces of furniture. He used natural materials including shells, coral, antlers, crystals and ostrich eggs, to name but a few. These were combined with antique furniture shapes and materials to create strong visual statements. He had many famous clients including Princess Margaret, Baron and Baroness Portanova and Rod Stewart.





19

19
LEE BURR (AKA LEE REYNOLDS)
(AMERICAN B.1936)
ABSTRACTS (PAIR)
 Oil on canvas
 One signed (lower right)
 Each 76 x 71cm (29¾ x 27¾ in.) (2)
 Unframed

Lee Reynolds was born in 1936 in California. He founded Vanguard Studios with his brother with the idea that everyone should have access to a 'real' oil painting.

£800-1,200

22
A GROUP OF FOUR HEAVY ART GLASS VASES
20TH CENTURY
 A Murano teardrop shaped deep turquoise vase
 30cm high x 12cm diameter

A Czech Sklo Union designed fused vase with amber, green and blue accents, stamped, 31cm high, 15cm, 5cm

An unusual shaped Murano Sommerso vase with a lemon glass centre

A Murano pink vase

£200-300



22

20 λ
HAMISH MACKIE (BRITISH B. 1973)
TOAD
 Bronze with green patina
 Signed with initials, dated 2007 and numbered 7/25 (to underside)
 17.5 x 28cm (6¾ x 11 in.)

£1,000-1,500

21
A SET OF SIX AMERICAN CRUSHED OYSTER SHELL VENEERED DINING CHAIRS
CIRCA 1985
 Each 100cm high, 49cm wide, 55cm deep overall

£600-800



20



23

23
A BRASS AND LUCITE DESK LAMP
BY THE BAUER LAMP COMPANY, 1983
 With maker's stamp and date to the base
 39cm high, the shade 45cm diameter

£400-600

24
AN AMERICAN STEEL AND CHROME FRAMED ETAGERE
CIRCA 1970
 With glass shelves
 183.5cm high, 153cm wide, 37cm deep

£400-600



24



21

22



25
A BRONZE TABLE SCULPTURE
IN MODERNIST STYLE, 20TH CENTURY
With indistinct signature 'M. Man'(?)
29cm high, the base 20.5cm wide, 10.5cm deep

£200-300

25



26

26
A SWISS BRASS FOUR SIDED
DESK COMPENDIUM
BY IMHOF, 1950s
Timepiece with 8 day movement,
engraved to the reverse 1429519
and 'SWISS lever escapement
c. 244', barometer, hygrometer,
thermometer, showing degrees
Fahrenheit and centigrade
11.2cm high, base 7.5cm diameter

£400-600

27
A DUTCH WALNUT AND FLORAL
MARQUETRY COMMUNE
EARLY 19TH CENTURY
91cm high, 115cm wide, 57cm deep

Provenance:
Redlynch House, Wiltshire

£400-600



27



29

29
AN ITALIAN WHITE OPALESCENT GLASS AND
BRASS MOUNTED DRESSING MIRROR
BY SEGUSO, CIRCA 1955
53cm high, 52cm wide, 22cm deep

£1,000-1,500



30

30
A GILT BRONZE GRIFFIN TRIPOD STAND
FRENCH, LATE 19TH CENTURY
With velvet set top
Top 15cm diameter, 17cm high

£400-600

28
A DANISH PATINATED PLASTER EGYPTIAN HEAD
EARLY 20TH CENTURY
The Egyptian stylised head possibly Tutankhamun, patinated in black and
set on a simulated wooden block. reverse of base numbered 548 and with
illegible impressed mark
25.5cm high, base 11cm wide

£300-500



28



“I’ll never forget the first time I walked into the gallery on the Kings Road. It was love at first sight. I had fallen in love with dresses, shoes, and handbags before, but this was different. Each piece was a work of art, something to be treasured and yet also enjoyed every day. Over the years I have been lucky enough to take home a lot of those first pieces that I fell for, and my house in Notting Hill is something of a shrine to Ken’s inimitable style. He is a true visionary, and I have never been more excited for an auction!”

OLIVIA VON HALLE

31
A LARGE PAIR OF INDIAN TURNED HARDWOOD
COLUMNAR TABLE LIGHTS
19TH OR 20TH CENTURY
Each 153cm high, the bases 33cm diameter

£800-1,200

32
A PETITE BRONZE FOUNTAIN IN THE FORM OF A SWAN
MODERN
Cast from a 19th century fountain
30cm high, 37cm long

£400-600



32

33
A LACQUER CABINET ON
EBONISED STAND
BY THE KITTINGER COMPANY,
CIRCA 1950

The cabinet with nine drawers,
the upper central drawer stamped
'KITTINGER, BUFFALO'
93cm high, 103cm wide,
52cm deep overall

The Kittinger Company was founded
in Buffalo, New York in 1866 by
Irvine J. Kittinger. They are more well
known for their Colonial Williamsburg
reproductions, of which several pieces
feature in the White House.

£700-1,000



31



33



34



34
A PAIR OF VERDIGRIS PATINATED
BRONZE LION PAW STANDS
MODERN
Each 16cm high, 18.5cm wide, 13cm deep

£300-500

35
A PAIR OF INDIAN GRANITE PILLARS
FROM CHETTINAD
19TH CENTURY
Each 171cm high, bases 21 by 20.5cm

£600-1,000



35

36
A TERRACOTTA STRAWBERRY PLANTER
LATE 19TH CENTURY
Of tree trunk form with pocket planters to the sides
90cm high, 66cm wide

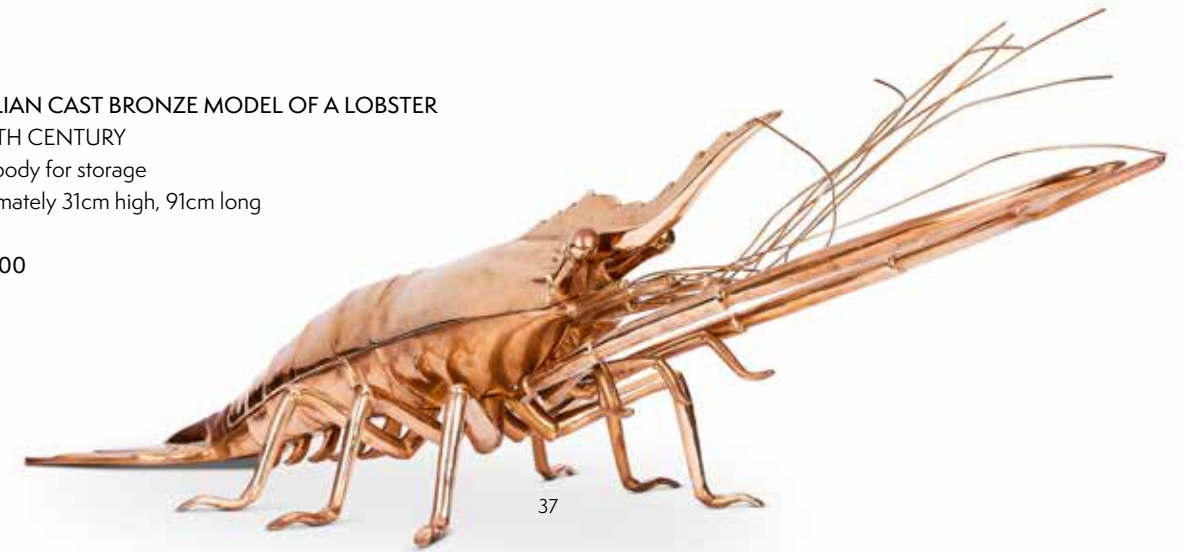
£800-1,200



36

37
AN ITALIAN CAST BRONZE MODEL OF A LOBSTER
MID 20TH CENTURY
Hollow body for storage
Approximately 31cm high, 91cm long

£400-600



37

38
A PAIR OF TERRACOTTA SEATED LIONS
POSSIBLY FRENCH, 19TH CENTURY
Depicted opposing, with paws resting upon carved armorial plaques
Each 65cm high, bases 65cm long, 29cm wide

£1,000-1,500



38

39
A DANISH BLACK LEATHER UPHOLSTERED THREE-SEAT SOFA
DESIGNED BY MOGENS HANSEN, CIRCA 1955
67cm high, 218cm wide, 80cm deep overall

£2,000-3,000



39

“I've known Ken for a while now, since we bought both his house and most of the contents!

That was over ten years ago and I've never regretted it.

He's a charmer!!

SEAN BEAN



40

40
A PAIR OF LARGE IMPRESSED AND BRONZED RESIN DOORS
TITLED 'HEROIC SUNBURST', BY BILLY JOE MCCARROLL AND DAVID GILLESPIE, CIRCA 1971
The resin laid over wood, finished on both sides, with cast bronze handles by Forms & Surfaces
Each door 201cm high, 94cm wide

£10,000-15,000



41

41
A FRAMED POSTER AFTER
MAJOR FELTEN (FELTON)
STALKING PANTHER
1970S AFTER THE 1934 ORIGINAL
Printed by Davis Blue Artwork, in
commissioned glazed frame
frame 99 by 69cm

This was originally purchased by Ken Bolan
for his apartment in Switzerland in 1977 at
which time he commissioned the frame

£300-500

42
A PAIR OF SWISS FLOOR LAMPS
1980S
With chrome uplighters, black stems and
circular chrome bases
190cm high, bases 29.5cm diameter

£600-800



42

44
A SWEDISH EMPIRE CREAM PAINTED
AND PARCEL GILT MIRROR
CIRCA 1800
With painted and glazed panels depicting
classical scenes
146.5cm high, 64cm wide overall

£1,500-2,500



45

45
AFTER THE ANTIQUE,
A GRADUATED GROUP OF THREE
NEAPOLITAN BRONZE FIGURES
OF NARCISSUS
LATE 19TH/EARLY 20TH CENTURY
Each standing on circular plinth, tallest
cast by the Sommer foundry and
signed to cast C Sommer Napoli
61.5cm, 40cm and 25cm high

£1,500-2,500



44



43

43
A VICTORIAN EBONISED AND
PARCEL GILT FOUR-FOLD
ROOM SCREEN
AESTHETIC PERIOD,
LATE 19TH CENTURY
Each panel 182cm high,
64cm wide overall

£300-500

46
A SWEDISH EMPIRE CARVED GILTWOOD
AND COMPOSITION CONSOLE TABLE
EARLY 19TH CENTURY
With Carrara marble support modelled as a
griffin, the base painted to simulate black marble
81cm high, 81cm wide, 40cm deep overall

£1,200-1,800



46



47

47
A PAIR OF CREAM PAINTED AND PARCEL GILT LAMPS IN THE NEOCLASSICAL STYLE, CIRCA 1980

The bases centred by lion masks
Each 43cm high (excluding fittings and shades), the bases 15cm wide, 15cm deep

£300-500



48
AFTER THE ANTIQUE, A BRONZE FIGURE OF THE VENUS DE MILO
CAST BY BARBEDIENNE, LATE 19TH CENTURY
Signed to cast F. Barbedienne Fondateur and complete with the Collas reduction mécanique pastille mark
30cm high, base 9cm wide

£600-800



34

49
A PAIR OF YELLOW 'CRACKLE' LACQUER OCCASIONAL TABLES
BY KEN BOLAN, 2018

The backs of the support with polished brass
Each 41cm high, 60cm wide, 40cm deep

£800-1,200

49



48

50
A GREEN GLAZED CERAMIC LAMP
MID/LATE 20TH CENTURY
Cream shade
112cm high overall including current shade

£300-500



51

51
EDOUARD LANTERI (1848-1917) A TERRACOTTA FIGURAL GROUP 'DUO'
19TH CENTURY

Depicting ladies on a klismos chair, titled "Duo", and signed to cast E D Lanteri
53cm high, 43cm wide, 30cm deep

£800-1,200



50

52
A SWEDISH CARVED, CREAM PAINTED AND UPHOLSTERED SOFA
IN GUSTAVIAN STYLE, SECOND HALF 19TH CENTURY
95cm high, 201cm wide, 70cm deep overall

£1,500-2,500



52



53
AN INDIAN 'SADELI' INLAID DRESSING MIRROR
PROBABLY BOMBAY, MID 19TH CENTURY
48cm high, 35cm wide, 20cm deep overall

£300-500



54

54
A PAIR OF PATINATED AND BRUSHED METAL TABLE LAMPS
BY THE REMBRANDT LIGHT COMPANY, USA, CIRCA 1960
Cast in relief with checkerboard and playing pieces, on ebonised wood bases
Each 82cm high, the bases 13cm square

£400-600



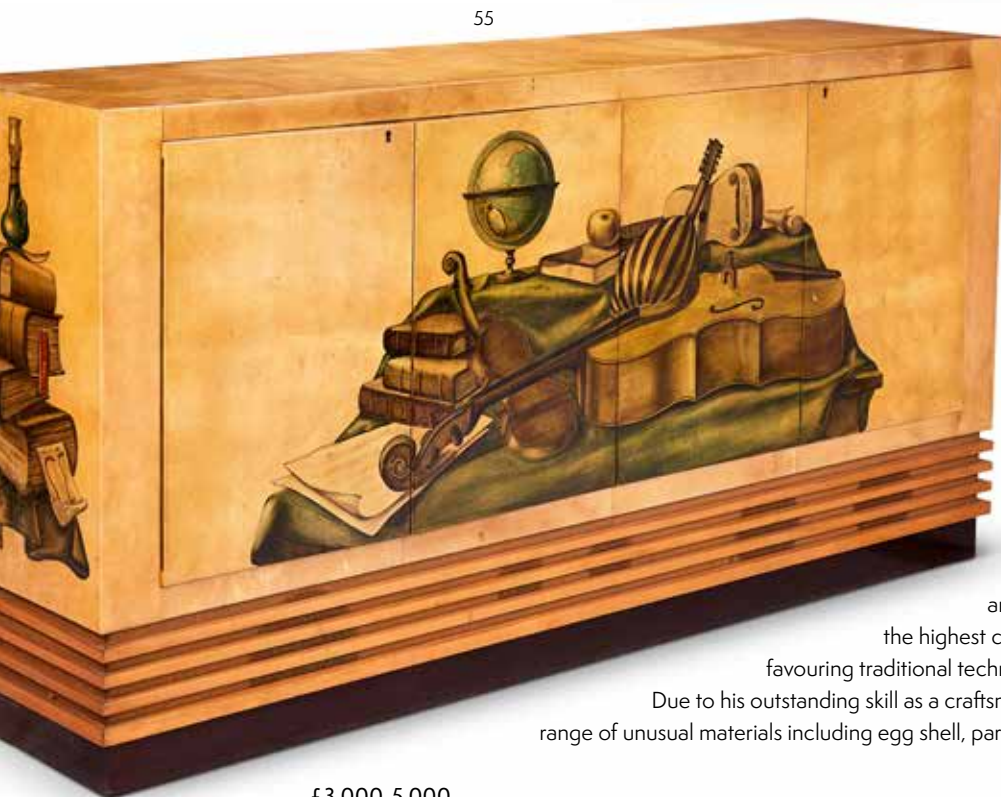
56

56
A GROUP OF FOUR HEAVY ART GLASS VASES
20TH CENTURY
A Murano teardrop shaped deep turquoise vase 30cm high x 12cm diameter
A Czech Sklo Union designed fused glass, green and blue accents, stamped,
31cm high x 15cm x 5cm
An unusual shaped Murano Sommerso vase with a lemon glass centre
A Murano pink vase

£300-500

57
A POLISHED BRASS AND GLASS DINING TABLE
BY ALAIN CHERVET, CIRCA 1977
With twin eagle supports, each signed 'Chervet' and
'1977' and '1978' respectively
75cm high, 213cm wide, 121cm deep

£3,000-5,000



55

55
A LACQUERED GOATSKIN SIDE OR
MUSIC CABINET
BY ALDO TURA, CIRCA 1955
With concertina doors to the front
and the back, the doors decorated
with string instruments, the sides
decorated with books, the front
doors opening to a satinwood lined
interior and an original music
system, with hidden speakers
within the base
101cm high, 200.5cm wide,
50cm deep
Aldo Tura started designing and
manufacturing his furniture in the
1930s. Following the Art Deco
movement which focused on
straight lines and angles, Tura
designed pieces with more
flowing lines and much freer
shapes. He created work of

the highest craftsmanship produced in limited numbers,
favouring traditional techniques.

Due to his outstanding skill as a craftsman and artist, he experimented with a wide range of unusual materials including egg shell, parchment, leather and wood veneering.

£3,000-5,000



57



58

58
A MIXED MARBLE AND HARDSTONE TABLETOP
SPIRIT BARREL
MID 19TH CENTURY
Serpentine body
30cm high, 21.5cm wide, 39cm deep

£300-500



59

59
A PAIR OF JAMES II OAK SIDE CHAIRS
CIRCA 1685
Each 134cm high, 44cm wide, 40cm deep overall

£400-600

60
A SWEDISH PAINTED CORNER CABINET
LATE 18TH/EARLY 19TH CENTURY
With original painted surface simulating blue veined marble
214cm high, 117cm wide, 73cm deep overall

£800-1,200



60

61
A STEEL SCULPTURAL DRAGON HANGING WALL LIGHT
BY JEAN BROWN & PARTNERS, 2010
The LED light inset hoop centred by a suspended dragon
116cm diameter

£1,500-2,500



61



62

62
A GROUP OF EIGHT PAPUA
NEW GUINEAN CARVED
WOOD FIGURES
SEPIK AND SANDAUN
PROVINCES, SECOND HALF
20TH CENTURY
The largest 45cm high, the
smallest 17cm high

£300-500

63
AN INLAID AND ACID ETCHED BRASS SIDE CABINET
DESIGNED BY BERNHARD ROHNE FOR MASTERCRAFT, CIRCA 1970
The front with three pairs of doors
75.5cm high, 198cm wide, 53cm deep

Mastercraft is synonymous with high style and high society living from mid to late 20th century. The American based company created furniture of all categories with a signature standard of quality in exceptional bronzes, exotic woods and veneers. They took inspiration from European Classical styles, Asian Modern interpretations and combined these pieces with chic modern American glamour and elegance.

The attention to detail on each design is exceptional. As the pieces age, the metalwork patinas become further enhanced, continually improving the finish and appearance. In addition to their solid metalwork, they crafted pieces with expert acid etching and oxidised metalwork with German born craftsman Bernhard Rohne throughout the 1970s.

£2,000-3,000



63



64

64
A COLD PAINTED BRONZE OWL
AFTER BERGMANN
20TH CENTURY
With glass eyes, perched on a hinged
book, empty recess within, stamped
'BERGM'

£300-500



65

65
A LARGE PAIR OF ANGLO-INDIAN CARVED HARDWOOD COLUMNAR LAMPS
INCORPORATING 19TH CENTURY AND LATER ELEMENTS

Converted into lamps by Ken Bolan
Each 72cm high (excluding fitment and shade)

£800-1,200



67

67
A LARGE PAIR OF CARVED WOOD FIGURES OF ANGELS
CONTINENTAL, LATE 17TH/EARLY 18TH CENTURY
Dry scraped to grey white gesso ground finish, kneeling, arms outstretched
towards each other, clouds with putti heads below
Approximately 107cm high overall, base 38cm wide

£4,000-6,000



66

66
A NAPOLEON III EBONISED,
ORMOLU MOUNTED,
TORTOISESHELL AND BRASS
MARQUETRY SIDE CABINET
IN THE MANNER OF ANDRE
CHARLES BOULLE, THIRD
QUARTER 19TH CENTURY
With Carrara marble top,
the glazed doors opening
to a shelved interior
121cm high, 138cm wide,
42cm deep overall

£2,000-3,000

68
A PAIR OF CONTINENTAL
FRUITWOOD CONSOLE TABLES
PROBABLY ITALIAN,
FIRST HALF 19TH CENTURY
With Carrara marble tops
Each 98cm high,
the tops 142.5cm wide,
64cm deep

£2,000-3,000



68



69

69
AFTER JOSEPH LAMBEAUX;
A BRONZE FIGURE GROUP/
PAPERWEIGHT 'SAPPHIC LOVERS'
LATE 19TH/EARLY 20TH CENTURY
Signed to cast and with original red
silk lined case
12cm wide

£300-500

71
A PALM VENEERED AND WATER GILT SIDE CABINET
IN THE MANNER OF EUGENE PRINTZ (1889-1948), 20TH CENTURY
Of unusual shallow proportions, the doors opening to a black lacquer interior
109.5cm high, 194.5cm wide, 28cm deep

Created by Ken Bolan for his previous home

£1,500-2,500



71



70

70
A FRENCH GILTWOOD
OVERMANTEL MIRROR
MID 19TH CENTURY
172cm high, 109cm wide

£400-600

72
A SAGE GREEN FLOOR LAMP
BY GERALD THURSTON, 1950S
132cm high

£300-500

74
A BRASS MOUNTED LUCITE
COFFEE TABLE
ATTRIBUTED TO LION IN FROST,
CIRCA 1970
With glass top
40cm high, the top 136.5cm wide,
91cm deep

£1,200-1,800



73



73
A PAIR OF GILT METAL AND UPHOLSTERED TUB CHAIRS
DESIGNED BY MILO BAUGHMAN FOR THAYER COGGIN,
CIRCA 1970

Both swivel and tilt
Each approximately 80cm high, 75cm wide,
90cm deep overall

Milo Baughman Design Inc was established in 1947. In 1948 he helped create the California Modern collection for Glenn of California which included pieces by Greta Magnusson Grossman. Although better known for his contributions to other companies, Baughman also ran his own custom design shop with Olga Lee in Los Angeles from 1951-1953. He was best known for the work he created for other companies including Thayer Coggin, Pace, John Stuart, Directional, Design Institute of America, Drexel. His simple, unpretentious furniture appealed to people looking for a modern forward-thinking design.

£1,500-2,500



72



74



75

75
A CARVED WHITE MARBLE CARTOUCHE OR SHIELD
POSSIBLY FRENCH, MID 18TH CENTURY
With star design, stylised fleur de lys and
scrolling foliage, pilgrim scallop below
47cm high, 43cm wide

£600-800



76

76
AN UPHOLSTERED AND CHROME FRAMED
RECLINING ARMCHAIR
CIRCA 1970
With geometric upholstery
99cm high, 68cm wide, 80cm deep overall

£400-600



77

77
AN EBONISED AND POLISHED
NICKEL REVERSABLE TOP
BACKGAMMON TABLE
BY KEN BOLAN, CONTEMPORARY
Together with brass and chrome
playing pieces, the drawers acting
as the hold and release mechanism
for the hinged and reversible central
section
73cm high, 138cm wide, 73cm deep

£2,000-3,000

78
A PAIR OF GOLD LEAF DECORATED CAST METAL
BOOKENDS BY CURTIS JERÉ
DATED 1969
Depicting the Mars and Venus gender symbols,
signed and dated
17.5cm high, bases 10cm square

£300-500



78



79

79
A GEORGE III MAHOGANY AND BRASS
STUDED CAMPAIGN TRUNK
LATE 18TH/EARLY 19TH CENTURY
With hinged domed top, above a drawer to
the base
38cm high, 62cm wide, 35cm deep

£200-300

80
A SWEDISH CARVED, CREAM PAINTED
AND UPHOLSTERED SOFA
IN LOUIS XVI STYLE, LATE 19TH CENTURY
Upholstered in raspberry mohair velvet
103cm high, 185cm wide, 80cm deep overall

£1,200-1,800



80

“*La ferronnerie d’art, c’est un métier complet, il faut du biceps, il faut du cerveau. Mon travail et ma vie ne font qu’un.*”

MICHEL ZADOUNAÏSKY

81 λ

MICHEL ZADOUNAÏSKY (1903-1983)

PORTE AU SQUALE

Sculpted, cast and painted panel

Signed and dated ‘Zadounaïsky 1933’

210cm high, 119cm wide, 9cm deep

Provenance:

Purchased privately from the artist’s studio, subsequently purchased by Ken Bolan in 2002.

Illustrated p.48, “Les Arts Decoartifs a Lyon 1910-1950”, Thierry Roche where described as “*porte au squalie entoure de bancs de poissons stylises avec des touches de laque et de dorure*” (ibid p.57).

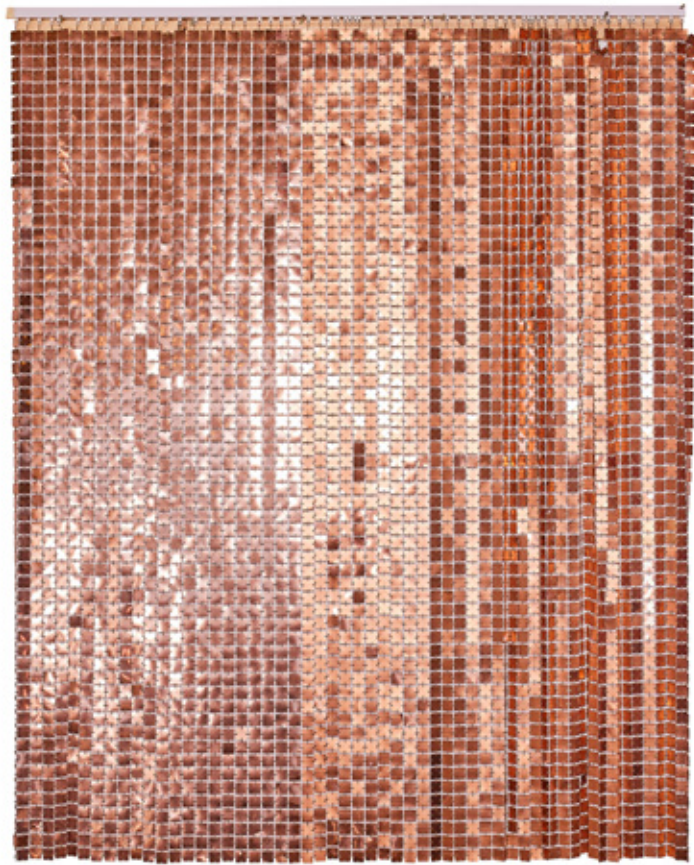
Russian born and raised in France, Zadounaïsky attended the Beaux-Arts de Lyon when he was 16. After just a year he quit and apprenticed with the chandelier makers Fournet to learn the trade of blacksmithing, design and construction. In 1924, he opened his first workshop in Lyon at 76 rue Béchevelin and worked there until 1953.

Zadounaïsky developed his own language of design- melding curves, intricate lacework as well as an interest in animals which can be seen in many of his works. He became an expressive voice of the French Art Deco scene due to his unique designs and superb craftsmanship. The artist’s work gained recognition from contemporaries such as Raymond Subes, who offered him collaborative work and commissions.

His output was largely practical- console tables, candlesticks and other lighting. Purely decorative panels such as this are much rarer and the only comparisons can be drawn with a small set of door panels he executed - such as the Cobra and the snake charmer he worked for the bookbinder Buer.

£30,000-50,000





82

82
PACO RABANNE, 'SPACE', A TESSERAE CURTAIN
1960s
Formed of thin plasticised metal tiles suspended from
a curtain valance
Approximately 222cm high, 180cm wide

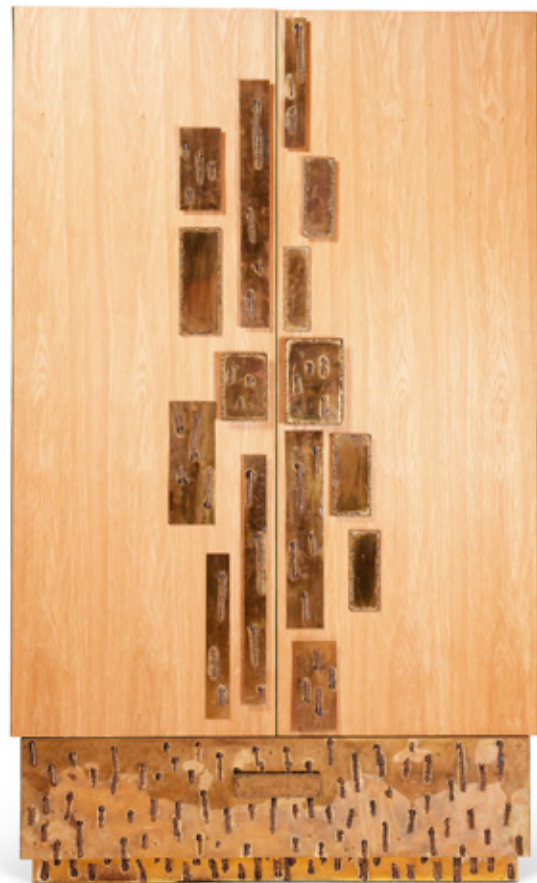
£1,000-1,500



83

83
A LARGE PAIR OF CHROME AND LACQUERED GLASS
STANDING UPLIGHTERS
CIRCA 1960
Each 170cm high, the shades 59cm diameter

£1,000-1,500



84

84
A CERUSED OAK AND BRASS MOUNTED CUPBOARD
OR WARDROBE
IN THE BRUTALIST TASTE, BY KEN BOLAN, 2018
The doors opening to an ebonised interior and clothes rail,
the base with a drawer
220cm high, 132.5cm wide, 56cm deep

£1,000-1,500

85 λ
LEO DASHWOOD (BRITISH CONTEMPORARY)
FIGURED 1
Giclee print
Signed to mount, dated 2012 and numbered 2/10
76.5 x 76.5cm; 30 x 30 in.

£150-250



85

86 λ
LEO DASHWOOD (BRITISH CONTEMPORARY)
FIGURED 2
Giclee print
Signed to mount, dated 2012 and numbered 2/10
76.5 x 76.5cm; 30 x 30 in.

£150-250



86

87 λ
LEO DASHWOOD (BRITISH CONTEMPORARY)
FIGURED 3
Giclee print
Signed to mount, dated 2012 and numbered 2/10
76.5 x 76.5cm; 30 x 30 in.

£150-250



87



88

88
A SILVER GILT WALL MIRROR
MID 19TH CENTURY
91cm high, 67cm wide

£300-500

90
A SWEDISH CERUSED WALNUT SIDE CABINET
DESIGNED BY EDMOND SPENCE, CIRCA 1955
79cm high, 190.5cm wide, 51cm deep

Edmond Spence was an American designer who specialised in reinterpreting Danish modern furniture with the added organic and atomic styles. His designs were produced in the 50s by Swedish and Mexican designers.

£800-1,200



90

89
A PAIR OF FAUX LEATHER MALE TORSO
MANNEQUINS
LATE 20TH CENTURY
Marked 'FUSION/SPECIALITIES...' to the
underside, conceived with stands as mannequins
85cm high

£300-500



89



92

92
A PAIR OF FRENCH BRASS TABLE
LAMPS
EARLY 20TH CENTURY
With ring turned centre urn with
carrying rings, set on square bases
Each 67cm high (excluding shades),
the bases 15cm wide, 15cm deep

£600-800

93
AN EARLY VICTORIAN TEAK AND
BRASS MOUNTED CAMPAIGN
CHEST OF DRAWERS
MID 19TH CENTURY
100cm high, 107cm wide, 48cm deep

£700-1,000



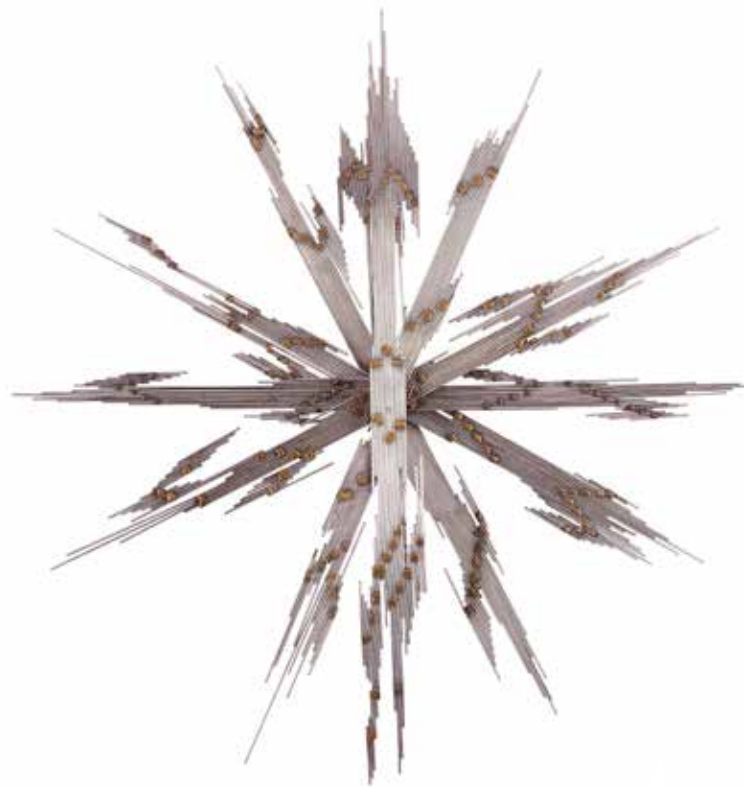
91

91
AMERICAN SCHOOL (20TH CENTURY)
ABSTRACT
Oil on canvas
Indistinctly signed
76 x 71cm (29¾ x 27¾ in.)

£600-800



93



94

94
A STEEL ROD LIGHTNING
STARBURST WALL
SCULPTURE
 1970S
 With soldered brass decorative
 detailing in seven layers
 approximately 92cm wide

£800-1,200

96
A LACQUER AND CHROME SIDE CABINET
 DESIGNED BY PIERRE CARDIN, CIRCA 1970
 With two pairs of doors each opening to three drawers
 73cm high, 189cm wide, 49cm deep

Pierre Cardin is a French fashion designer who has branched out in furniture, jewellery and accessories. His designs are usually streamlined and simple which goes hand in hand with his fashion ideology.

£2,000-3,000



96

95
A PAIR OF LUCITE TABLE
LAMPS
 LATE 20TH CENTURY
 The stems of triangular form
 Each 82cm high, the bases
 26cm wide, 22cm deep

£300-500



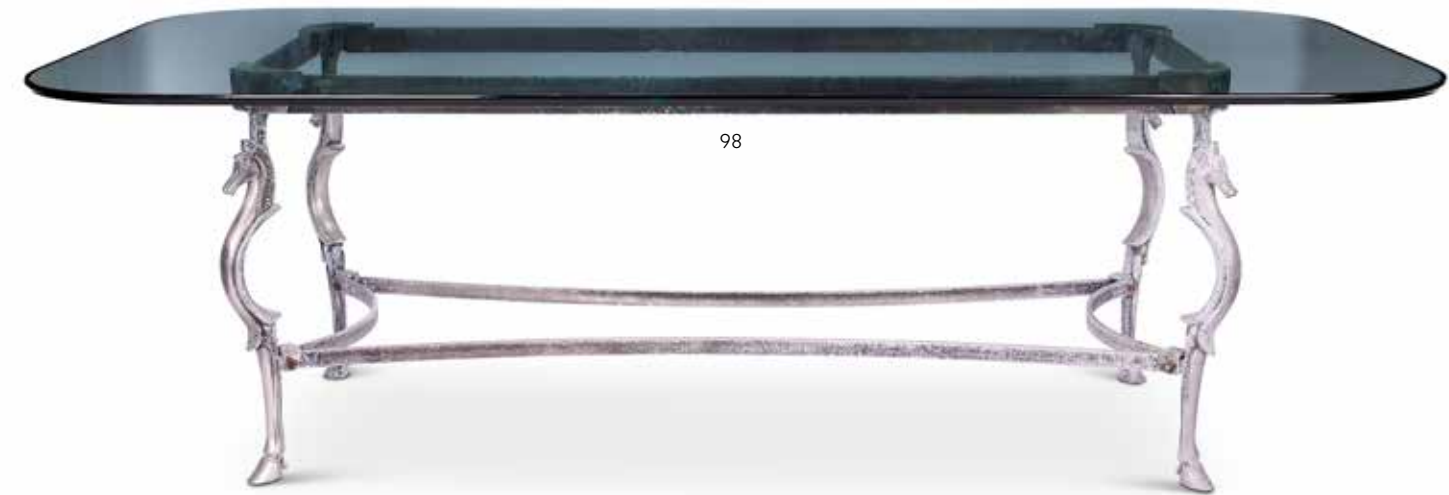
95

97
FRANCESCO GIUSEPPE THYLMANI (ITALIAN
1862-1936) A LARGE BRONZE OF A BACCHIC
MUSICIAN
 LATE 19TH/EARLY 20TH CENTURY
 The male dancing figure sometimes characterised as
 Silenus, playing bagpipes, signed to cast
 91cm high, base 25.5cm wide

£1,200-1,800

99
AFTER THE ANTIQUE A PAIR OF COMPOSITION
STONE MEDICI LIONS
 MODERN
 The standing lions with paws resting on spheres
 105cm high, bases 37cm wide, 101cm long

£1,200-1,800



98

98
A GLASS AND PATINATED STEEL DINING TABLE
AFTER MAISON JANSEN. 1970S
 Glass top above horse head detailed base, wavy
 stretchers, hoof feet
 74cm high, 121.5cm deep, 239cm long

Maison Jansen was founded by Jean-Henri Jansen
 in 1880 and were originally interior designers until
 the 1890s when they started designing and making
 high end furniture. Maison Jansen's designs were
 commissioned by royalty, government officials and
 other famous clients including renovating the Red
 Room at the White House

£800-1,200



97



99





100

100
A LARGE BRONZE AND COPPER TABLE LAMP
LATE 19TH CENTURY
The relief panels depicting hunting scenes
67cm high (excluding shade), the base 21cm wide, 15cm deep

£800-1,200



101

101
A SWEDISH EMPIRE CARVED, CREAM PAINTED AND DAMASK UPHOLSTERED ARMCHAIR
EARLY 19TH CENTURY
With lion mask details and original paint
84.5cm high, 62cm wide, 57cm deep overall

£800-1,200



104

103
MAN RAY
(FRENCH 1890-1976)
COAT STAND
Gelatin silver print, 1920, printed 1975
With the authentication stamp verso, initialled in black ink and numbered from the edition of 23, on photo paper, sheet 592 x 666mm (23 1/4 x 26in)

£1,000-1,500



103



102

102
A UNIQUE BURGUNDY 'CRACKLE' LACQUERED DRESSING TABLE
BY KEN BOLAN, CONTEMPORARY
The top of 'kidney' shaped outline, one brass inset to the top with press release, raising to reveal a hinged jewellery rack
75cm high, 190cm wide, 57cm deep

This is a one-off prototype model designed by Ken Bolan

£400-600

104Y
A VICTORIAN CAST IRON STICK STAND
BY THE CARRON WORKS FOUNDRY, FALKIRK, SCOTLAND, MID 19TH CENTURY
The back marked for 'FALKIRK, PL 25 SA. No 20'; the underside of the tray 'PL 25SA, No 20' and a Victorian 'lozenge' mark, possibly for 1864
76.5cm high, 49.5cm wide, 25cm deep

£300-500

105
A LARGE LACQUERED COPPER AND BRASS PATCHWORK COFFEE TABLE
CIRCA 1960
37cm high, 153cm wide, 127cm deep

£800-1,200



105



106

106

TESHIGAHARA SOFU
(JAPANESE 1900-1979)
UNTITLED

Sheet Copper
Signed and dated 1962
approximately 399 x 95 x 50cm;
157 x 37½ x 19½ in.

"The recent sculpture of the master Teshigahara Sofu has served as a major step in establishing a new aesthetic [...]. Until a new order is born, "adjacency" is the most abstract concept we have. The term "composition", which now enjoys currency in aesthetics and art criticism, is too classical, and I am even of the opinion that it should be replaced with "arrangement"

Michel Tapié "A Mental Reckoning of My First Trip to Japan (1957)", in *From Postwar to Postmodern: Art in Japan 1945-1989*, (New York, 2012), p. 99-100.

Born in Tokyo in 1900, Teshigahara is regarded as one of the most important Japanese Avant-Garde artists. In 1927 he started the Sogetsu-ryu school of Ikebana flower arranging for which he received the Minister of Education Awards for Art in 1962. From these roots in his mastered field of one of the three classical Japanese arts of refinement Teshigahara expanded his artistic endeavors into painting, calligraphy and sculpture. He first exhibited as a sculptor at Tokyo's Bridgestone Museum in 1957. This untitled work bears similarities with work exhibited in 2020 at the Sogetsu WEST, gallery in Japan which were titled "八百万の神" (YAOYOROZU no KAMIGAMI).

TIME Magazine called him the 'Picasso of Flowers' and he was awarded the Order of Arts and Letters by the French government in 1960 and the Legion of Honor in 1961.

£10,000-15,000

107

HAMISH MACKIE (BRITISH B. 1973)
RUNNING BOAR

Bronze of lifesize scale
Signed, dated 2010 and numbered 4/12
98 x 154cm; 38½ x 60½ in.

£15,000-25,000



107



108

108
AN AMERICAN PAINTED AND SILVER GILT WALL MIRROR IN BRUTALIST TASTE
DESIGNED BY LANE FOR THE PUEBLO COLLECTION, CIRCA 1965
82cm high, 119cm wide

£200-300

109
A LARGE PAIR OF BRONZE SNAKE FLOOR LAMPS
IN THE MANNER OF EDGAR BRANDT, 1970s
The floor lamps/uplighters modelled as serpents coiled upon basketweave bases, heads supporting red patinated spun aluminium shades
Each 166cm high, the tops 42cm diameter

The standing snake lamps are typical of Brandt's style and these particular lamps were made around 20-30 years after the original

lamps. Edgar Brandt (1880-1960) was a French ironworker who created gates, lamps and chandeliers in bronze, iron and steel. As well as designing lights and fixtures for private use, he worked on many large projects, including restoring the doors at the Palace of Versailles, the Mollien staircase at the Louvre and the Grande Theatre Municipal in Nancy.

£2,000-3,000



110

110
A BRASS AND POLISHED BRASS CONSOLE TABLE
BY KEN BOLAN, CONTEMPORARY
82cm high, 151cm wide, 40cm deep

£1,200-1,800



109

111
AFTER THE ANTIQUE- A GRAND TOUR
WHITE MARBLE FRAGMENT OF THE CROUCHING VENUS
EARLY/MID 19TH CENTURY
Set on an ebonised base
61cm high overall, base 40.5cm wide

£1,200-1,800

112
A BLACK LACQUER AND NICKEL SIDE CABINET
BY MASTERCRAFT, CIRCA 1965
The left pair of doors opening to four drawers, the right pair of doors opening to a shelved interior
73cm high, 203cm wide, 46cm deep

Unique piece re-imagined by Ken Bolan with the lacquer and metalwork improved

£4,000-6,000



111



112

113
A PAIR OF BRASS AND UPHOLSTERED ARMCHAIRS
DESIGNED BY MARCO ZANUSO (1916-2001) FOR ARFLEX, CIRCA 1951
Upholstered in a sunshine yellow pattern fabric by Ken Bolan
Each 77cm high, 65cm wide, 67cm deep overall

Zanuso's 'Lady' chair released in 1951 and designed for Arflex (Pirelli's furniture division), won first prize at the Milan Triennale that same year.

£1,000-1,500



113



114

114
AN ITALIAN CERAMIC LAMP
MID/LATE 20TH CENTURY
In shades of blue and duck egg
69cm high overall including current shade

£400-600



115

115
A CARVED HARDWOOD CAMEL INKWELL OR MATCHHOLDER
19TH CENTURY
In the form of a seated camel, the saddle lifting to reveal a recess
within, on an oval base
17cm high, base 26cm wide

£200-300



116

116
A SMALL CAST IRON GARDEN BENCH IN
THE FERN AND BLACKBERRY PATTERN
LATE 19TH CENTURY
116cm wide, 88cm high

£800-1,200



117



117
PAUL EVANS (1931-1987), A PAIR OF
CHROMIUM POLISHED STEEL SIDE CABINETS
BY PAUL EVANS, FOR DIRECTIONAL'S
CITYSCAPE COLLECTION, CIRCA 1970
Each top inset with three slate panels, above three
pairs of doors, the side doors opening to shelved
interiors, one cabinet's central doors opening to a
divided interior, the other cabinet's central doors
with a fitted drawer, once cabinet signed
Each 84cm high, 229cm wide,
56cm deep overall

This was originally a single 4.5 metre cabinet, but
Ken redesigned the cabinet into a pair as he felt
they would fit into more spaces.

Paul Evans was born in Pennsylvania in 1931. He studied sculpture, metal work and silver and gold smithing. In the 1950s Evans began his career making copper chests and sculpted steel-front cabinets. In 1964 Evans became the designer for furniture manufacturer Directional Furniture. With them he introduced several series of furniture lines; such as the Argente series of one-off studio pieces, Sculpted Bronze series and the well desired Cityscape series. His relationship with them set a very high standard for creative manufacturing, insisting that every piece is made and finished by hand under his strict supervision. His pieces were almost always signed, and all of the custom items have a signature and a date. Paul Evans' combination of handcraft and technology anticipated the limited-edition art furniture of today. His designs are easily identifiable and highly collectable.

£15,000-25,000



117 (detail)



118

118 λ
HÉLÈNE PERDRIAT
(FRENCH 1889-1969)
MOISSON
Oil on canvas
Signed (lower right); inscribed (to stretcher verso)
56 x 46cm (22 x 18 in.)

Provenance:
Gifted to Lady Churchill on the death of her husband and with handwritten note to the rear of the canvas frame: 'A mon amie Madame Churchill l'offre ce tableau avec toute ma sympathie, Héléne Perdriat.'

Héléne Perdriat was a French artist and only began painting following an illness in her 20s. The majority of her works were self-portraits and women but as she lived in the waterfront town of La Rochelle, she also painted ships and sailors.

£2,000-3,000



119

119
A PAIR OF BIOMORPHIC PLASTER LAMPS
MID 20TH CENTURY
Silver gilt and ebonised with black card shades
Bases 18cm high, 58cm including current shade

£300-500



121
A WHITE MARBLE BUST OF VENUS D'ARLES
19TH CENTURY
Set on socle base
65cm high overall, base 18.5cm wide

The Venus of Arles dates to the end of the 1st century BC. It was discovered, broken, in the Roman Theatre of Arles in 1651 by workmen who were digging a well. The head was the first part to be found. Reassembled and restored in part by Girardon, it was displayed by Louis XIV in the Galerie des Glaces of Versailles. During the Revolution it was seized and then placed into the Musée du Louvre.

£1,000-1,500



121

122
A CARVED MAHOGANY AND UPHOLSTERED WINGBACK ARMCHAIR
IN GEORGE II STYLE, MID 20TH CENTURY
115cm high, 74cm wide, 61cm deep overall

£600-800



122

123
AN INLAID AND ACID ETCHED BRASS SIDE CABINET
DESIGNED BY BERNHARD ROHNE FOR MASTERCRAFT, CIRCA 1970
The front with three pairs of doors
76cm high, 198cm wide, 53.5cm deep

Mastercraft is synonymous with high style and high society living from mid to late 20th century. The American based company created furniture of all categories with a signature standard of quality in exceptional bronzes, exotic woods and veneers. They took inspiration from European Classical styles, Asian Modern interpretations and combined these pieces with chic modern American glamour and elegance.

The attention to detail on each design is exceptional. As the pieces age, the metalwork patinas become further enhanced, continually improving the finish and appearance. In addition to their solid metalwork, they crafted beautiful pieces with expert acid etching and oxidised metalwork with German born craftsman Bernhard Rohne throughout the 1970s.

£2,000-3,000



123



120



120
A PAIR OF TERRACOTTA PEDESTALS
POSSIBLY BY BLASHFIELD, CIRCA 1850
With laurel wreath relief decoration, unmarked
Each 51cm high, bases 37.5cm square

£600-1,000



124

124
A RARE BLASHFIELD TERRACOTTA
STATUE OF CERES
DATED 1871

On an associated Blashfield pedestal stand, figure with hand inscribed signature *J M Blashfield, Stamford, 1871*, base stamped *Published by J M Blashfield Stamford 1869* Figure 166cm high, approximately 252.5cm high overall, base 50cm wide, 49.5cm deep

In 1857 Blashfield published "A catalogue of five hundred articles, made of patent Terra cotta". By 1860 and with the growing success of his business his catalogue ran to 700 items "made in patent terra cotta, and red and cane-coloured pottery."

As well as the more domestic wide range of garden ornaments such as urns, pedestals, architectural fittings and fountains, many of these catalogue items were copies of classical pieces- working in the tradition of Coad.

This figure seems to be unrecorded in the Blashfield publications suggesting it may be a one off commission- a suggestion strengthened with the presence of a hand scratched signature and date- rather than the more familiar stamped mark as found on the pedestal.

£15,000-25,000



125

125
AFTER THE ANTIQUE- A BLASHFIELD
TERRACOTTA STATUE OF DIANA OF GABII
DATED 1870

On an associated pedestal base, figure hand signed to the clay *J M Blashfield, Stamford 1870* Figure 166cm high, 262cm high overall, base 68cm by 69cm

The original 4th century marble figure on which this is based was excavated by Gavin Hamilton in 1792 on Prince Borghese's property at Gabii outside Rome. In September 1807 it was purchased together with the bulk of the Borghese antiquities by Napoleon Bonaparte and was sent from Rome to Paris and by 1820 it was displayed in the Louvre where it still stands. More commonly referred to as Artemis- the figure stands 165cm high- which Blashfield copied in this terracotta example. Rather than bearing the usual impressed Blashfield stamp, this figure has the maker's name and date hand signed into the clay prior to firing, suggesting that this was an individual commission, although the figure does appear in Blashfield's 1857 catalogue.

£10,000-15,000



126 λ
ROLAND CASSIMAN (BELGIAN B. 1937)
PORTRAIT OF FLAMENCO DANCER, MARIA ALBAICIN
Oil on canvas
Signed and dated 68 (upper right); further signed, dated 1968 and inscribed "Maria Albaicin"
Milagro and Grand Prix de la Ville de Nimes (France) (verso)
195 x 99cm (76¾ x 38¾ in.)

Maria Albaicin was a famous Spanish flamenco dancer and actress.

£3,000-5,000

127 λ
OSCAR ESTRUGA ANDREU
(SPANISH B. 1933)
SOPORTE PARA GANIMEDES
Bronze on steel base
Signed and dated 77-80
Height (including base): 78cm; 30¾ in.

Oscar Estrugo is influenced by Greek mythology in his work and this piece is inspired by Ganymede, who was a prince of Troy (known for their association with horses). Ganymede was deemed so beautiful, he was carried off by the gods to serve as a cup bearer. Oscar Estrugo's works are very abstract and often depict a mix of figurative, Animalia and wheels- a natural consequence of his earliest career as a designer of agricultural machinery.

£2,000-3,000



127

128
A PAIR OF SIMULATED ROSEWOOD AND
UPHOLSTERED BERGERE ARMCHAIRS
IN THE MANNER OF JEAN MICHAEL
FRANK, CIRCA 1975
Upholstered in tribal pattern linen
Each 87cm high, 83cm wide,
92cm deep overall

£2,000-3,000



128

129
AUGUSTE-NICOLAS CAIN (FRENCH 1821-1894)
A LARGE ANIMALIER BRONZE FIGURE OF A BULL
LATE 19TH CENTURY

Standing amongst an overturned wheat cart on a rocky outcrop,
signed to cast and with sculptor's initials AC to right flank
Approximately 69cm high, base 54cm wide

Cain was an apprentice butcher before designing walking stick and paperweight decorations for Parisian jewellers Fannière Frères. In 1846 he debuted his first Salon as an animalier and subsequently submitted small bronzes using the sculptor PJ Mêne's foundry. He married Pierre-Jules Mêne's daughter and took over his studio upon his death in 1879. Mêne's widespread connections bought special commissions to Cain including works for the Louvre, many French gardens and New York's Central Park Zoo

£5,000-8,000

130
A SWEDISH BLUE PAINTED SIDE OR CENTRE TABLE
CIRCA 1740

With a later simulated marble wooden top
81cm high, 149.5cm wide, 89cm deep overall

£3,000-5,000



130



129



131

131
HAMISH MACKIE
(BRITISH B. 1973)
LITTLE OWL IN FLIGHT
Bronze
Signed, dated 2013 and
numbered 1/12
39 x 44cm; 15 x 17 in.
(including base)

£1,800-2,500

132
A WALNUT AND GILT METAL
MOUNTED DINING TABLE
DESIGNED BY PIERRE CARDIN,
CIRCA 1980
76cm high, 88.5cm wide,
178cm long

Pierre Cardin is a French fashion
designer who has branched out in
furniture, jewellery and accessories.
His designs are usually streamlined
and simple which goes hand in
hand with his fashion ideology.

£500-800



132



133

133
A SET OF SIX EBONISED DINING CHAIRS
PROBABLY FRENCH, 19TH CENTURY
To include two armchairs
Each 85cm high, 57.5cm wide, 53cm deep overall

£1,000-1,500

134
A PAIR OF ITALIAN BLUE CERAMIC
AND NICKEL TABLE LAMPS
1970s
Blue ribbed ceramic urn shaped lamps
with silver drizzle detail, nickel plated
bases and stems
92.5cm high overall including current
shades, bases 16cm diameter

£500-800



134



135
AN EDWARDIAN MAHOGANY AND
UPHOLSTERED SOFA
BY HOWARD & SONS, CIRCA 1905
Of 'Chaplin' type, the castors stamped 'Howard
& Sons, London', one rear leg stamped '18403,
73, HOWARD & SONS LTD, BERNERS ST
89cm high, 210cm wide, 95cm deep overall

£3,000-5,000



135

“Ken’s store on the New Kings Road was a treasure trove by day and the place to be at night, Ken Bolan knows how to set the best scene, I always felt like I was stepping into a Hollywood movie when walking into his shop. From a collection of mad hanging bird sculptures that now hang at the Whitby Hotel in New York to an oversized hand painted Egyptian mirror, I was always surprised by what Ken would find next and then in what ways Kit would use them.”

MINNIE KEMP – KIT KEMP DESIGN STUDIO



137



136

136
PAUL EVANS (1931-1987), A BRONZE RESIN AND UPHOLSTERED ARMCHAIR
DESIGNED BY PAUL EVANS FOR DECTORIAL, MODEL NUMBER PE 105, CIRCA 1970
Upholstered in original Jack Lenor Larsen fabric
83cm high, 67cm wide, 57cm deep overall

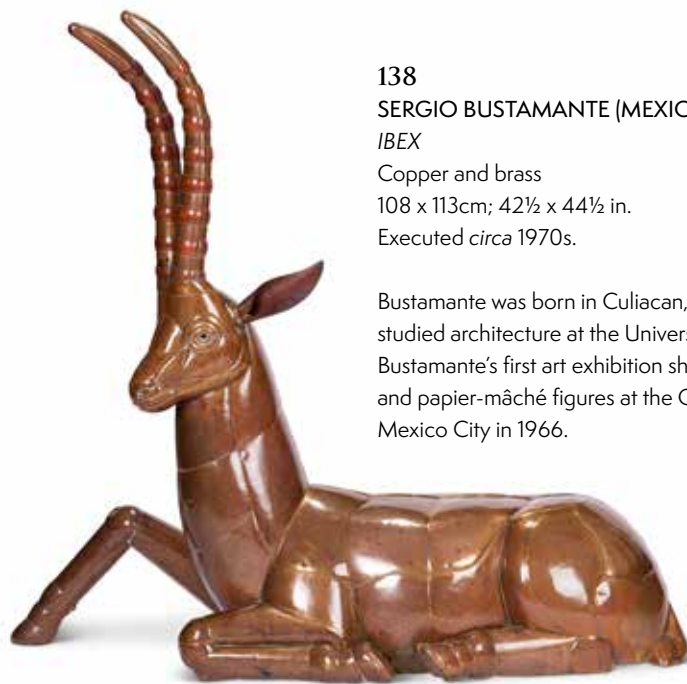
For a chair of related form by Paul Evans, see Christie’s, London, 9th December 2021, The Collection of Victoria, Lady De Rothschild, Lot 39 (£21,250).

£4,000-6,000

137 λ
ALAIN CHERVET (BORN 1944), A LARGE VERDIGRIS BRASS MODEL OF A CACTUS
1987
Signed and dated ‘CHERVET, 1987’
205cm high, the base 42.5cm wide, 42.5cm deep

Together with a brass table
45cm high, 52cm wide, 40cm deep

£6,000-8,000



138
SERGIO BUSTAMANTE (MEXICAN B. 1949)
IBEX
Copper and brass
108 x 113cm; 42½ x 44½ in.
Executed circa 1970s.

Bustamante was born in Culiacan, Sinaloa and studied architecture at the University of Guadalajara. Bustamante's first art exhibition showcased paintings and papier-mâché figures at the Galeria Misracha in Mexico City in 1966.

In 1975, Bustamante was part of a group of artists that established the "Family Workshop Studio" in Tlaquepaque, Jalisco, Mexico. By the mid- 1970s, his practice expanded to include wood and bronze sculpture.

£1,500-2,500



139

139
A NICKEL PLATED AND BUTTON UPHOLSTERED ARMCHAIR
DESIGNED BY CY MANN, MODEL NUMBER 232, CIRCA 1970
Upholstered in yellow velvet
80cm high, 74cm wide, 72cm deep

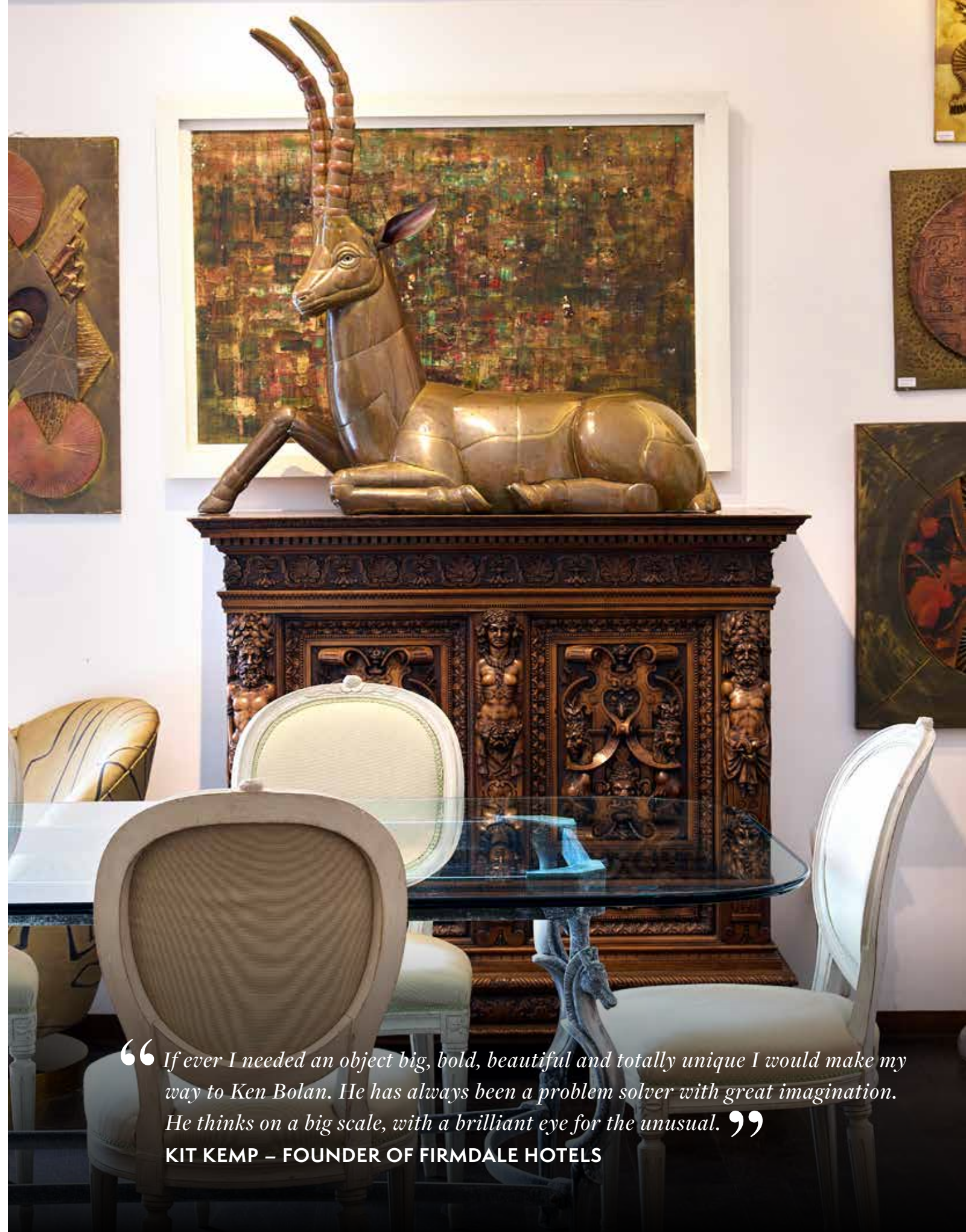
£600-800



140

140
A RENAISSANCE REVIVAL CARVED
WALNUT SIDE CABINET
ITALIAN, IN THE MANNER OF LUIGI
FRULLINI, CIRCA 1880
The doors opening to a shelved interior,
above a drawer to the base
124cm high, 134.5cm wide, 52cm deep

£1,500-2,500



“If ever I needed an object big, bold, beautiful and totally unique I would make my way to Ken Bolan. He has always been a problem solver with great imagination. He thinks on a big scale, with a brilliant eye for the unusual.”

KIT KEMP – FOUNDER OF FIRMDALE HOTELS



141
AN ART DECO
MAUVE TINTED
GLASS FALCON
CAR MASCOT BY
RENÉ LALIQUE
CIRCA 1925

Model number 1124, base stamped 'BREVES GALLERIES, KNIGHTSBRIDGE, SW3, PAT No.309301', glass relief signature R Lalique France 19.5cm high overall, base 7.4cm wide diameter

141 Lalique commissioned Breves Gallery in Knightsbridge to mount his mascots and hood ornaments and to sell them to the British public. The glass mascots were mounted into chrome fixtures which could light them from underneath accentuating the colour and form of the mascot.

£800-1,200

142
A TESSELLATED HORN, CRIMSON LACQUER AND BRASS MOUNTED DINING TABLE IN THE MANNER OF KARL SPRINGER AND MASTERCRAFT, CIRCA 1970

78cm high, 102cm wide, 244cm long The horn table top is signature of Karl Springers work whereas the pedestals are typical of Mastercraft.

Mastercraft is synonymous with high style and high society living from mid to late 20th century. The American based company created furniture of all categories with a signature standard of quality in exceptional bronzes, exotic woods and veneers. They took inspiration from European Classical styles, Asian Modern interpretations and combined these pieces with chic modern American glamour and elegance.

Karl Springer established a tiny workshop in Manhattan and started concentrating purely on his furniture designs in the 1960s, taking inspiration from pure, classical designs and translating them into custom made furniture. He demanded the highest level of materials and workmanship using wood, lucite and metals, often customizing pieces for specific clients. His signature furniture styles were Art Deco, classical Chinese and Bauhaus and he travelled extensively constantly looking to discover new forms, techniques and materials. He experimented widely with exotic finishes including lacquered parchment, shagreen, rare woods, leather and horn.

£2,000-3,000



142



143



143
A PAIR OF CARVED COTSWOLD STONE HEADS 18TH CENTURY

Of keystone form, depicting bearded males, possibly river gods or Hercules and another 44cm high, 24cm wide, 29cm deep

It is possible that these heads originally came from the 13th century Holy Rood church remains, which are inside the old Goddard Estate, now known as The Lawn, Swindon.

£3,000-5,000

144 Y
A RUSSIAN ROSEWOOD, GONCALO ALVES, TULIPWOOD AND MARQUETRY GRAND PIANO BY HERMAN LICHTENTHAL, THIRD QUARTER 19TH CENTURY

With seven octave range, metal framed, stamped variously '3842' inscribed in pencil 'No 807', the marquetry panels signed indistinctly to possibly include 'CUNU' and 'CREMER' 97cm high, 159cm wide, 200cm long overall

Provenance:
Dimitri Tiomkin. A similar piano by Lichtenthal was in the Glinka Museum of Musical Culture, Moscow. Dimitri Zinovievich Tiomkim was a Ukrainian born composer and conductor. Classically trained in St Petersburg, Russia in the early 1900s, he moved to Hollywood in 1929 and wrote film scores mostly for Westerns. He received 22 Academy Award nominations and won four Oscars during his lifetime. In 1967 he left America following the death of his wife and moved back to Europe. In 1972 Tiomkin married Olivia Cynthia Patch and lived in London and Paris.

This piano was obtained from Dimitri Tiomkin's widow, and the piano is thought to have been purchased in the late 20th Century from St Petersburg. Image available of Dimitri and Olivia Tiomkin in their London home where this piano can be seen.

£8,000-12,000



144



145
'J.D': A TERRACOTTA SCULPTURE OF A YOUNG GIRL, PROBABLY AN ALLEGORY OF SCULPTURE
LATE 19TH CENTURY

Young girl, sculpting knife in hand, on a fluted column with an ionic capital, signed to cast JD
120cm high, base approx. 39cm wide

It has been suggested that the incised initials are those of the sculptor Juliette Delorme who exhibited at the Paris Salon 1880-1890, wife and student of sculptor Victorien Antoine Bastet (1852-1905).

£5,000-7,000

146
AFTER THE ANTIQUE- A RARE TERRACOTTA STATUE OF THE CAPITOLINE FLORA
BY THE PULHAM POTTERY, LATE 19TH CENTURY

On associated Blashfield pedestal base, figure stamped *PULHAM BROXBOURNE*, pedestal hand inscribed *J M Blashfield, Stamford*
Figure 167cm high, approximately 255cm high overall, base 69 by 69cm

This rare Pulham figure of the Capitoline Flora, goddess of flowers and the season of spring and fertility, does not appear in either of the early 20th century Pulham catalogues, suggesting that it was a one off commission, perhaps in emulation of earlier examples such as the Coade figure held at Basildon Park, Berkshire or Filippo della Valle's version in marble commissioned by the Adam brothers for Syon House.

The Capitoline Flora was discovered in 1744 in the Pecile of Villa Adriana and was placed in the Capitoline Museum in Rome. In 1797 it was ceded to the French under the terms of the Treaty of Tolento and put on display in the Musee Centrale des Arts in Paris before being returned to the refurbished Capitoline Museum in 1816 where she still stands in the Palazzo Nuovo.

The Pulham company was established in 1820 and in 1845 James Pulham & Son set up a manufactory in Broxbourne making terracotta and cast stone garden ornaments. From this base the firm expanded into landscape design, creating beautiful artificial landscapes with rustic waterways, rocky streams, grottoes and tunnels. The Pulhams are known to have produced work for at least 170 sites around the UK, from public parks and gardens to large private gardens and received two royal warrants, the first in 1895 for work at Sandringham for HRH The Prince of Wales, the second for work at Buckingham Palace in 1903.

£20,000-30,000





147

147
A WALL SCULPTURE OF A BRIG
UNDER FULL SAIL
BY CURTIS JERÉ, 1975
Mixed metals, signed and dated to cast
75cm high, 108cm wide

£400-600



148

148 λ
HAMISH MACKIE (BRITISH B. 1973)
TAWNY OWL
Bronze
Signed, dated 2011 and numbered 1/12
109 x 27cm; 42¾ x 10½ in.

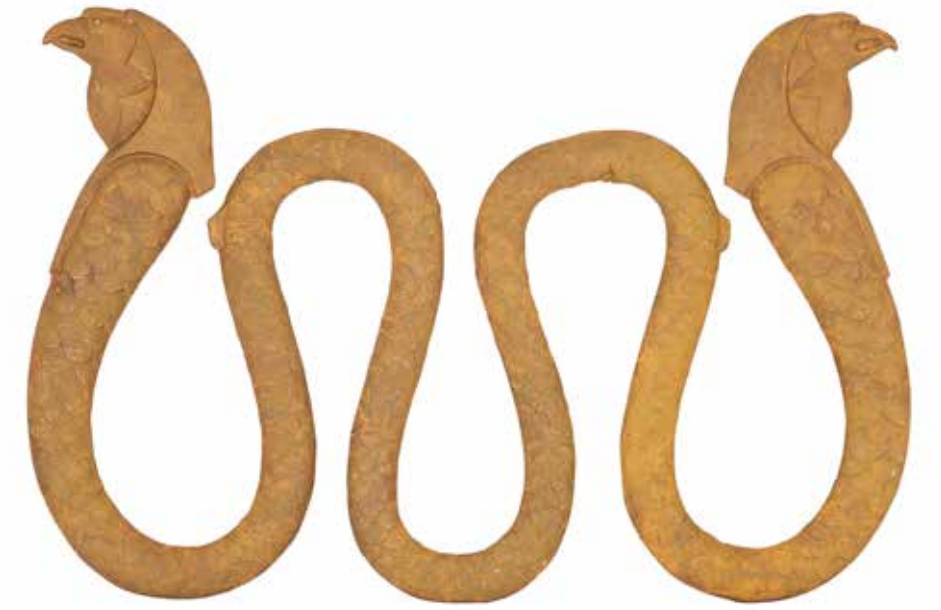
£3,000-5,000

149
A PAIR OF RATTAN AND UPHOLSTERED
BERGERE ARMCHAIRS
BY THE BIELECKY BROTHERS, CIRCA 1980
Upholstered by Ken Bolan in navy and white
geometric linen
Each 88cm high, 77cm wide, 88cm deep overall

£1,200-1,800



149



150

150
A PAINTED CAST METAL WALL MOUNT
IN THE EGYPTIAN TASTE, LATE 19TH/EARLY
20TH CENTURY
In the form of coiled twin headed snake
57cm high, 79cm wide

£400-600

151
A SCULPTURAL CAST ALUMINIUM TIKI
UPLIGHTER
MID 20TH CENTURY
Stem with Tiki face below conical shade,
on a circular steel base
151.5cm high

£400-600



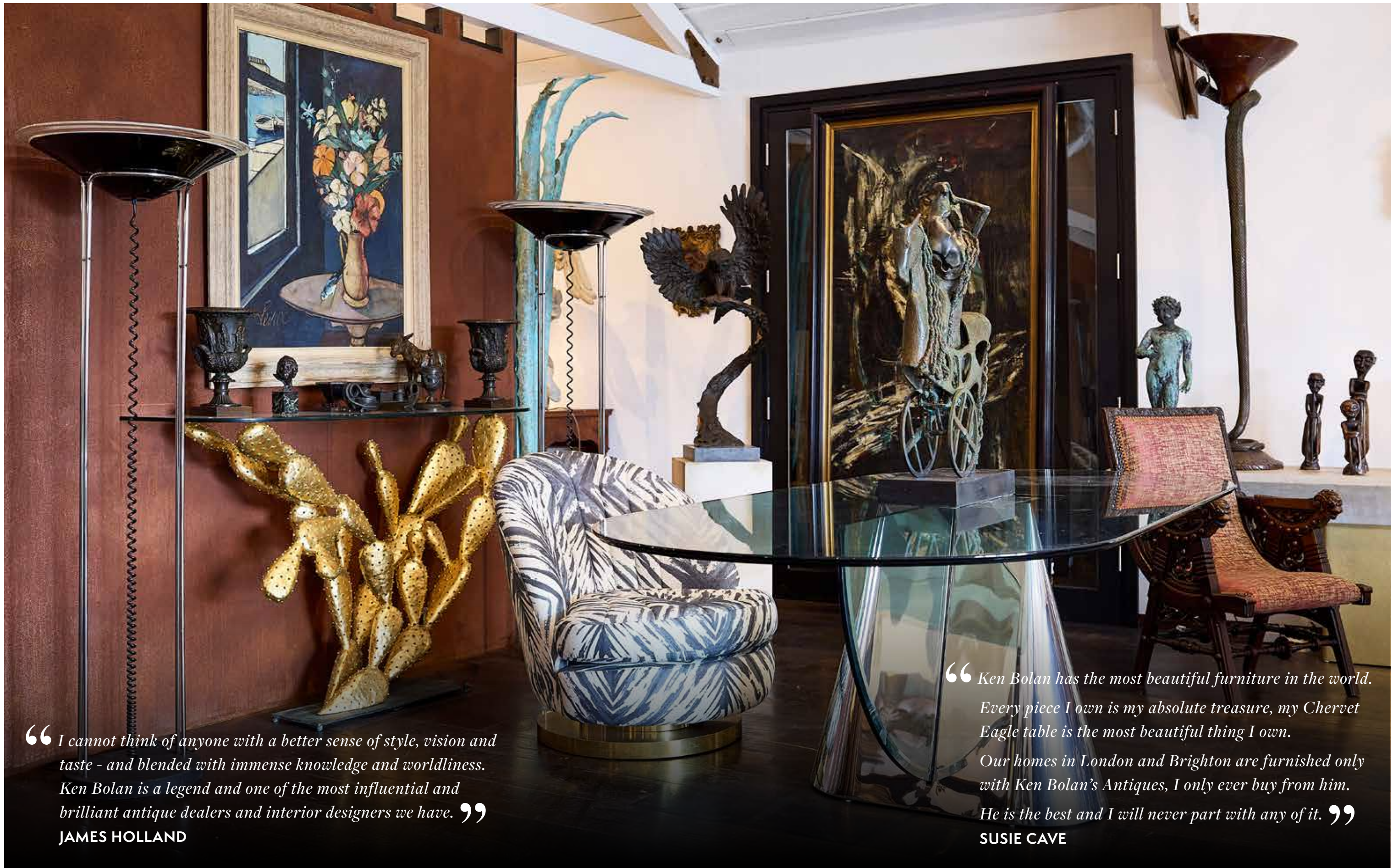
151

152
A SWEDISH CARVED, CREAM PAINTED AND DAMASK UPHOLSTERED SOFA
IN GUSTAVIAN STYLE, CIRCA 1880
85cm high, 170cm wide, 73cm deep overall

£2,000-3,000



152



“ I cannot think of anyone with a better sense of style, vision and taste - and blended with immense knowledge and worldliness. Ken Bolan is a legend and one of the most influential and brilliant antique dealers and interior designers we have. ”

JAMES HOLLAND

“ Ken Bolan has the most beautiful furniture in the world. Every piece I own is my absolute treasure, my Chervet Eagle table is the most beautiful thing I own. Our homes in London and Brighton are furnished only with Ken Bolan’s Antiques, I only ever buy from him. He is the best and I will never part with any of it. ”

SUSIE CAVE



153

153 λ
ALAIN CHERVET (BORN 1944), A GILT BRASS 'CACTUS' CONSOLE TABLE
1996
With glass top, the support modelled as a cactus, signed 'CHERVET, 1996',
with green painted highlights, on a verdigris patinated steel base
95cm high, the top 155cm wide, 44.5cm deep

£8,000-12,000

154
A VICTORIAN LEATHER, BRASS
MOUNTED AND STUDED 'MILITARY'
CHEST
ANGLO-CHINESE, MID 19TH CENTURY
49cm high, 105.5cm wide, 53cm deep

£400-600



154

155
A FAUX TUSK AND POLISHED BRASS
CONSOLE TABLE
CIRCA 1970
With rectangular glass top
79.5cm high, the top 137cm wide, 71cm deep

£1,000-1,500

156 (NO LOT)



155



157

157
A PAIR OF CARVED GILTWOOD CURTAIN
TIE-BACKS
MID 19TH CENTURY
Each 13cm diameter, 23cm protuberance

£200-300

158
AFTER THE ANTIQUE- A BRONZE FIGURE OF THE SEATED MERCURY
LATE 19TH CENTURY

Depicted seated on a rocky base, mounted on later oval base
23cm high overall, base 19.5cm wide

After the original, found at the Villa of the Papyri in Herculaneum in 1758, now in the National Archaeological Museum of Naples. The 1910 Fonderia Chiurazzi catalogue calls this bronze, 'Mercure au repos' and goes on to describe it as "Sculpture des plus beaux temps de l'art grecque."

£300-500



158



159

159
A SWEDISH MARBLE LEAF PRESS OR
PAPERWEIGHT
MID 19TH CENTURY
Set with a carved cannon
18.8cm wide, 12cm deep

£200-300



160

160
A REGENCY BRONZE 'SERPENT' INKSTAND
EARLY 19TH CENTURY
Of boat shaped form with a pair of handles
formed as two coiled serpents
33cm wide, 10cm high

£300-500



161

161
A GROUP OF THREE CAST IRON URNS
19TH CENTURY
Of Vanitas or Memento Mori form, tallest with
winged hourglass motif
Tallest 58cm high, smaller pair 18.5cm high

£600-800



162

162
MANNER OF JEAN LOUIS GREGOIRE (FRENCH
19TH CENTURY) A LARGE BRONZE FIGURAL
GROUP OF A WOMAN WITH CHILD
LATE 19TH CENTURY
Unsigned
46.5cm high

£700-1,000

“Ken has always been the most charismatic, welcoming host, abundantly charming – and whenever I have been able to persuade him to part with something magnificent or beautiful from his carefully curated collection, I have always departed with a longing for more.”

MARTIN KEMP – MARTIN KEMP DESIGN



162A

A PAIR OF ITALIAN WHITE MARBLE LIONS
18TH CENTURY IN THE RENAISSANCE STYLE
Reclining lions formerly supporting columns
54cm high, bases 33.5cm wide, 94cm long

£4,000-6,000



162A



163

163
A PAIR OF VICTORIAN STAINED AND ETCHED
GLASS WINDOWS
SECOND HALF 19TH CENTURY
Each depicting a maiden within a floral decorated
lancet, inscribed 'Industry' and 'Commerce'
respectively, in pine frames
Each 153cm high, 62cm wide (including frames)

£800-1,200



164

164
A SHEET COPPER AND BRASS DETAILED WALL
SCULPTURE OF A YACHT UNDER FULL SAIL
IN THE MANNER OF CURTIS JERE, 1970s
105cm high, 76cm wide

£200-300

165
A SWEDISH CREAM PAINTED CUPBOARD
FIRST HALF 19TH CENTURY
With original painted surface, the panel moulded doors
opening to a shelved interior
218.5cm high, 111cm wide, 43cm deep overall

£1,000-1,500



165

166
AFTER THE ANTIQUE- A NEAPOLITAN
BRONZE FIGURE OF THE DANCING FAUN
LATE 19TH CENTURY
In the manner of the Chiurazzi foundry with
characteristic antique patinated surface
79.5cm high, base 26cm wide

£2,000-3,000

167
A LARGE SERPENTINE MARBLE
PEDESTAL COLUMN
19TH CENTURY
Possibly Anglesey or Cornish serpentine
114cm high, the top 29cm diameter

£600-800



167

168
ATTRIBUTED TO CHRISTOPHER DRESSER FOR
COALBROOKDALE; A PATINATED CAST IRON
HALL CHAIR
LATE 19TH CENTURY
The back with Victorian 'lozenge' mark
possibly for 23rd August 1869
134cm high, 45cm wide, 35cm deep overall
A chair of identical design is currently held
in the Minneapolis Institute of Art (accession
number 2004.236.113).

For a pair of related chairs, see Lyon & Turnbull,
Edinburgh, 21st April 2021, Design Since 1860, Lot 53
(£10,625).

Literature:
Cooper, Jeremy Victorian and Edwardian
Furniture and Interiors: From the Gothic
Revival to Art Nouveau, Hong Kong 1998,
p.34, pl. 70.

£1,500-2,500



168



166



169
AFTER THE ANTIQUE, AN IMPRESSIVE PATINATED CAST IRON WARWICK VASE
 MID 19TH CENTURY

With two entwined handles and decorated with depictions of Bacchus and animal masks
 56.5cm high, base 35.4cm square

Provenance:

The Earl of Warwick acquired the original marble vase of great proportions and displayed it in a specifically made summer house at Warwick Castle. The vase was excavated in 1771 from Lake Pantanello which was inside the grounds of the Roman Emperor, Hadrian's Villa Tiburtina, Tivoli. The excavated vase was restored by Granjacquet for Sir William Hamilton before he gave it to George Greville, Earl of Warwick. The vase now sits within The Burrell Collection, Glasgow.

£3,000-5,000

169



170

170
A CAST IRON PEDESTAL IN THE MANNER OF THE HANDYSIDE FOUNDRY
 LATE 19TH CENTURY

Circular top on lotus wrapped stem, square base
 97cm high, base 45.5cm square

£800-1,200

171
A PAIR OF AESTHETIC PERIOD CARVED WALNUT AND UPHOLSTERED ARMCHAIRS
 LATE 19TH CENTURY

Each 94cm high, 56cm wide, 62cm deep overall

£700-1,000



171



173

172
A LARGE BRASS MOUNTED FAUX TUSK MIRROR
 CIRCA 1970

Approximately 116cm high, 120cm wide overall

£600-800



172

173
A LARGE PAIR OF HAGENAUER STYLE EBONISED BRONZE FEMALE FIGURES
 LATE 20TH CENTURY

With slender women carrying brass urns on their heads, set on brass and bronze circular bases
 Each approximately 168cm high, the bases 36cm diameter

These figures are probably depicting Ndebele woman who wear brass or copper rings around their neck, arms and legs as a symbol of their faithfulness and bond to their husbands. Hagenauer Werkstätten was founded by Carl Hagenauer an Austrian designer in 1898 and continued by his sons Franz and Karl Hagenauer from 1928 - 1986. The majority of their works were decorative metal ware and usually took on African themes, most popular of which were the Art Deco designs.

£2,000-3,000

174
A 'SPRING GREEN' VELVET UPHOLSTERED SOFA
 BY KEN BOLAN, IN LOUIS XV STYLE, CONTEMPORARY

75cm high, 215cm wide, 79cm deep overall

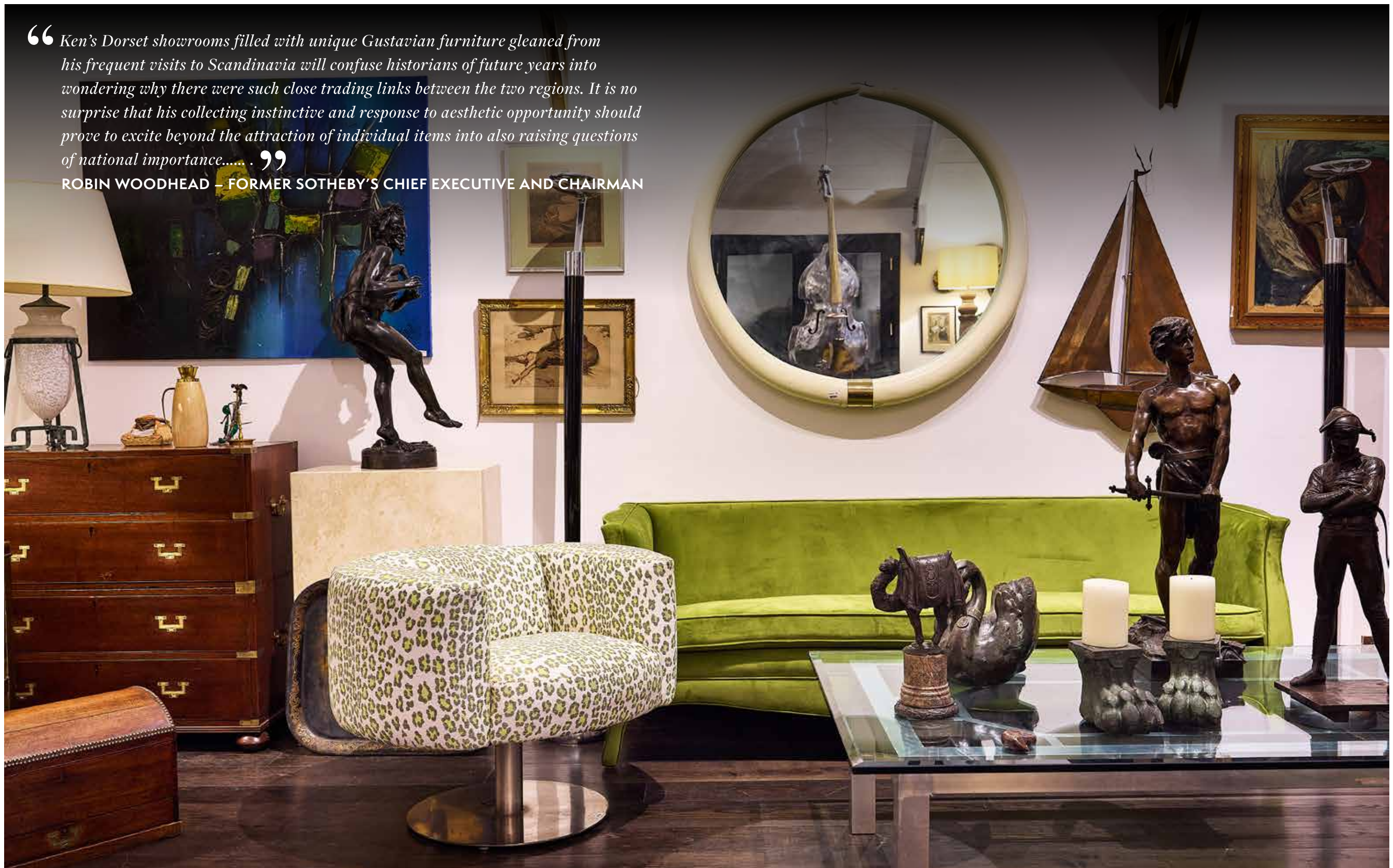
£1,200-1,800



174

“ Ken’s Dorset showrooms filled with unique Gustavian furniture gleaned from his frequent visits to Scandinavia will confuse historians of future years into wondering why there were such close trading links between the two regions. It is no surprise that his collecting instinctive and response to aesthetic opportunity should prove to excite beyond the attraction of individual items into also raising questions of national importance..... ”

ROBIN WOODHEAD – FORMER SOTHEBY’S CHIEF EXECUTIVE AND CHAIRMAN





176

175
A LARGE STAINLESS STEEL ANGLEPOISE
'MOVIE' FLOOR LAMP
DESIGNED BY CURTIS JERE, 1970s
With shutter shades, on an adjustable arm,
fitted for electricity
Base 190cm high, arm 260cm approximately

£1,000-1,500

176
A MONUMENTAL NI-VANUATU CARVED
HARDWOOD SLIT DRUM
20TH CENTURY
282cm high, the metal base 81cm high, 61cm wide

Provenance:
The Tim Wonnacott Collection
This impressively tall sculpture, at 9ft in height, is
suitable for indoor or outdoor display.

£800-1,200

177
A PAIR OF POLISHED STEEL AND UPHOLSTERED ARMCHAIRS
BY CARTER, CIRCA 1990
On swivel bases, upholstered in lime leopard print fabric
Each 74cm high, 95cm wide, 95cm deep overall

£800-1,200



177



175



179

178
CARLOS SANCHEZ (COLOMBIAN B.1957)
ART DECO WOMAN- AFTER PATRICK
NAGEL (PAIR)
Limited edition serigraph
Signed and numbered, inscribed to mount
Framed and glazed- frame

£1,000-1,500



178



179
AFTER WILLY KREITZ (1903-1982)
FISH
Bronze
65 x 60cm; 25½ x 23½ in.
Conceived in 1931, one of three works cast by Ken Bolan
circa 2000. Original work illustrated PP. 90-91 "Willy Kreitz
1903-1982", Antoon van Ruyssevelt & Marc Somers, Archief
en Museum voor het Vlaamse Cultuurleven Antwerpen 1998.

£1,200-1,800



180

180
AN ITALIAN GILT BRONZE COFFEE TABLE
CIRCA 1950
With circular glass top
53cm high, the top 92cm diameter

£800-1,200



181

181
A PAIR OF BRASS, ACRYLIC AND LUCITE
TABLE LAMPS
ATTRIBUTED TO THE BAUER LAMP
COMPANY, LATE 20TH CENTURY
Each 52cm high (excluding shades)

£400-600

182
HERBERT WARD (1863-1919)
AFRICAN HEAD
Bronze, marble base
Signed
Height (overall): 27.5cm; 10¾, base: 5.5cm; 2 in. wide

Herbert Ward was a British sculptor, illustrator and writer. He spent 5 years in the Congo as an officer in the New Congo State and lieutenant of the Emin Pasha relief expedition. His tours in Africa inspired his future artworks which eventually led him to France to work on sculpture from 1899 onwards.

£800-1,200

183
A WALNUT AND EBONISED
SIDE CABINET
DESIGNED BY TH ROBSJOHN
GIBBINGS FOR WIDDICOMB,
CIRCA 1955
The front fitted with six drawers
79.5cm high, 173.5cm wide,
52cm deep

£800-1,200



182

“ During my 15 years of travelling Europe, I discovered this glorious cupboard which became part of my personal collection. This cupboard was close to becoming Museum stock and I am honoured that my family and I got to enjoy it. ”

KEN



184

184
A LARGE DANISH PAINTED CABINET
CIRCA 1740
The moulded panel doors opening to a shelved interior, the cornice adorned with a story in Nordic, possibly regarding river deities
207cm high, 195cm wide, 78cm deep overall

£5,000-8,000



183



185

185
A RARE COALBROOKDALE CAST IRON BENCH IN THE
OSMUNDA FERN PATTERN
LATE 19TH CENTURY
Painted in naturalistic colours, diamond registration stamps,
stamped COALBROOKDALE, NO 273254, NO 57
192cm wide, 96cm high, 67cm deep

The design was registered and patented by Coalbrookdale at The Public
Record Office on 29th May 1873, and is listed as number 57 in their
1875 Castings Catalogue, Section III, page 261.

£8,000-12,000



186
A LARGE WILLIAM IV COTSWOLD STONE LION GARGOYLE
DATED 1833

In the form of a mythical winged lion, mouth drilled for water, signed and
dated *H. Blazer 1833 Aug 9*
78cm high, 77cm wide, 84cm deep

Provenance:

The Rocks, Marshfield, Gloucestershire. The Rocks was a 17th century house
situated on level ground with a steep sided valley that was the inspiration for
the 18th century "romantic" gardens. The house was "Gothicised" in the 1830s
and it is this period that this magnificent gargoyle dates to. The sculptor or
mason H. Blazer does not seem to be recorded.

£5,000-8,000

186

187
A METAL WALL SCULPTURE OF THE GOLDEN GATE BRIDGE
 BY CURTIS JERÉ, LATE 20TH CENTURY
 Signed to reverse
 81.5cm high, 151cm wide

£200-300



187



188

188 Y
A GEORGE IV IRISH ROSEWOOD SIDE OR SOFA TABLE
 BY MACK, WILLIAMS & GIBTON, CIRCA 1825
 The drawer stamped 'MACK, WILLIAMS & GIBTON'
 74cm high, 132cm wide, 68cm deep

£400-600

189
A RARE COMPTON POTTERY FIGURE OF SAINT FRANCIS OF ASSISI
 EARLY 20TH CENTURY
 Unmarked
 91cm high, base 28cm wide

£2,000-3,000



189

190 λ
HANS RICHTER
 (GERMAN 1888-1976)
UNTITLED
 Mixed media collage on wood
 Signed, dated 1972 and variously inscribed (verso)
 83 x 50cm (32½ x 19½ in.)
 Unframed

Exhibited:
 Milan, Galleria del Naviglio,
 March-April 1973

Hans Richter was a German painter and abstract artist who was part of the Dada movement. He was the co-founder of the "Artistes Radicaux" in Zurich in 1919, believing that artwork should be political and support the revolution.

£1,000-1,500



191

191
A RARE COMPTON POTTERY OWL
 EARLY 20TH CENTURY
 Depicted perched on a plinth base, stamped to the underside "Compton Pottery Guildford"
 52cm high, 22cm wide, 18.5cm deep

£4,000-6,000



190



192

192
A POLISHED STEEL CONSOLE TABLE
 IN THE MANNER OF WILLY RIZZO, LATE 20TH CENTURY
 With inset tinted glass top
 63.5cm high, 132cm wide, 35.5cm deep

£700-1,000



193
A LARGE AND IMPRESSIVE PAIR OF MARBLE BUSTS OF
MARS AND MINERVA
NORTHERN EUROPE, LATE 17TH/EARLY 18TH CENTURY
AND LATER
On later veined socles,
114cm high overall, marble busts 91.5cm high, bases 26cm wide

Provenance:
Sir John Gielgud's estate, The Coach House, Wotton House,
North Oxfordshire

An interesting comparison in form, composition and scale can
be made with the pair of marble busts of Mars and Minerva
sold at Heritage Auctions, Dallas, Texas, United States, Property
from the Estate of Mildred Fender, Fort Worth, Texas, 9th
December 2022, lot 63318 (\$75,000).

£15,000-25,000



193 (details)



193





194
 AFTER FRANÇOIS-RAOUL LARCHE (1860-1912)
 A LARGE BRONZE FIGURE 'VINGT ANS'
 CAST BY SIOT-DECAUVILLE FOUNDRY, LATE 19TH CENTURY
 Signed to cast and with later inscription "Il son President, Charles Petit,
 le Cercle des Francs-Bourgeois, 1908"
 90.5cm high, base 23cm wide

Potentially a gift from the school Les Francs-Bourgeois to the family of Charles Petit who was president of the 'cercle'.

£2,000-4,000



194



195

195
 RENÉ DE SAINT-MARCEAUX
 (1845-1915) A LARGE BRONZE
 FIGURE OF A HARLEQUIN
 CAST BY BARBEDIENNE,
 LATE 19TH CENTURY
 Standing masked figure clad in
 his Commedia dell'arte costume,
 signed to cast, dated 1879, stamped
 F Barbedienne Foundry, Paris,
 numbered 636 and with Collas
 reduction mécanique pastille mark
 68cm high, base 26cm wide

René de Saint-Marceaux entered the Ecole des Beaux-Arts de Paris under the tutelage of Jouffroy, exhibiting at the Salon of 1868, studying later in Italy. He was awarded gold medals at the Paris Exposition Universelle of 1889, having been elected as a Chevalier to the Legion d'Honneur in 1880. Examples of this Harlequin figure are held in the Reims Museum, and Bucharest Arts Museum.

£3,000-5,000



196

196 λ
HANS RICHTER (GERMAN 1888-1976)
PRO COUTIEL VARIATION
 Mixed media collage on wood
 Signed, titled, dated 1973 and variously inscribed (verso)
 70 x 58cm (27½ x 22¾ in.)
 Unframed

Hans Richter was a German painter and abstract artist who was part of the Dada movement. He was the co-founder of the "Artistes Radicaux" in Zurich in 1919, believing that artwork should be political and support the revolution.

£1,000-1,500



199

199
A PAIR OF GRAND TOUR BRONZE MEDICI VASES
 EARLY 20TH CENTURY
 31.5cm high, bases 12.5cm square
 £600-800



198

197
A FRENCH CAST IRON LAMP BASE
 19TH CENTURY
 With cast eagles and foliage
 93cm high to top of fitment, the base 29.5cm square
 £800-1,200



197

198
A VICTORIAN CAST IRON SIDE OR GARDEN TABLE
 LATE 19TH CENTURY
 With later variegated grey marble top
 76cm wide, the top 83cm deep, 45cm high
 £300-500



200

200
A REGENCY MAHOGANY AND SATINWOOD CROSSBANDED SOFA TABLE
 CIRCA 1820
 72cm high, 192cm wide (with leaves up), 72cm deep
 £400-600



201

201
A SWEDISH PAINTED LONGCASE CLOCK
 LATE 18TH CENTURY
 12" dial signed for "Myberg" Stockholm, eight day movement
 Approximately 244cm high
 £1,200-1,800



202

202
A CARVED MARBLE WALL FOUNTAIN
WITH TRITON DECORATION
PROBABLY ITALIAN, 18TH CENTURY
The triton or merman of twin tail form,
floral spray surmount, shell basin base
47cm wide

£1,000-1,500



203

203
PAUL EVANS (1931-1987),
A CHROME PEDESTAL TABLE
FOR THE CITYSCAPE COLLECTION (CHROME
200 SERIES) FOR DIRECTIONAL, CIRCA 1970
Signed
73cm high, 66cm wide, 66cm deep

Paul Evans was born in Pennsylvania in 1931. He studied sculpture, metal work and silver and gold smithing. In the 1950s Evans began his career making copper chests and sculpted steel-front cabinets. In 1964 Evans became the designer for furniture manufacturer Directional Furniture. With them he introduced several series of furniture lines; such as the Argente series of one-off studio pieces, Sculpted Bronze series and the popular Cityscape series. His relationship with them set a very high standard for creative manufacturing, insisting that every piece is made and finished by hand under his strict supervision. His pieces were almost always signed, and all the custom items have a signature and a date. Paul Evans' combination of handcraft and technology anticipated the limited-edition art furniture of today. His designs are easily identifiable and highly collectable.

£1,500-2,500



204

204
A LARGE STAINLESS STEEL ANGLEPOISE
'MOVIE' FLOOR LAMP
DESIGNED BY CURTIS JERE, 1970S
With shutter shades, on an adjustable arm,
fitted for electricity
Base 191cm high, arm 260cm approximately

£1,000-1,500

205
A SET OF EIGHT COCONUT SHELL VENEERED DINING CHAIRS
CIRCA 1985
Each 90cm high, 45cm wide, 47cm deep overall

£1,200-1,800



205

206
A UNIQUE LARGE CAST IRON CENTRE TABLE
CREATED BY KEN BOLAN, INCORPORATING 19TH CENTURY ELEMENTS
Finished in silver leaf, the oval top inset with antique mirrored glass
85cm high, the top 295cm wide, 114cm deep

The table top has two circular cutouts to allow lamps to be set on top and the wire to run concealed along the metalwork, when not in use two symmetrical discs cover the cutouts.

£4,000-6,000



206



207

207
A PAIR OF GILTWOOD AND
COMPOSITION SHELL CORBELS
IN 18TH CENTURY STYLE, 20TH CENTURY
Each 18cm high, 24cm wide, 21cm deep

£300-500

208 λ
WALDEMAR SMOLAREK (POLISH 1937-2010)
ABSTRACT
Oil on canvas
Signed and dated 1963 (lower right); stamped (verso)
96.5 x 79cm (37 x 31 in.)

£800-1,200

209
A PAIR OF CRIMSON 'CRACKLE' LACQUERED AND
BRASS SIDE OR OCCASIONAL TABLES
BY KEN BOLAN, 2018
Each 44.5cm high, 51cm wide, 41cm deep

£800-1,200



208



209



210
A BRAZILIAN STEPPED GEOMETRIC LAMP BASE
MID/LATE 20TH CENTURY

With rectangular wood blocks stepping up and around
a nickel stem and plinth base
49.5cm high overall, base 20cm by 15cm

£200-300



210



211

211
A SWEDISH POLISHED GRANITE CENTRE TABLE
19TH CENTURY
73.5cm high, the rectangular top 105cm wide, 68cm deep

The granite used is probably Bohus granite from the west coast
of Sweden in Bohuslän.

£1,500-2,500

212
A PAIR OF SWEDISH
EMPIRE CREAM PAINTED
AND EBONISED OPEN
ARMCHAIRS
ATTRIBUTED TO EPHRAIM
STAHL, CIRCA 1810
Each 88cm high, 57cm wide,
51cm deep overall

For a pair of armchairs of related
design and attributed to Ephraim
Stahl, see Christie's, New York,
The Collector, 7th May 2020
(\$6,875).

£1,500-2,500



212





213

213
AN OAK AND WALNUT MODEL
OF A GERMAN WWI BI-PLANE
FIRST QUARTER 20TH CENTURY
Approximately 25cm high, base 46cm

£300-500



214

214
A SLENDER ITALIAN MARBLE COLUMN
19TH CENTURY
158cm high, top 20cm diameter

£500-800



216



216
CARLOS SANCHEZ (COLOMBIAN B.1957)
ART DECO WOMAN - AFTER PATRICK NAGEL (PAIR)
Limited edition serigraph
Signed and numbered, inscribed to mount
116 x 90.5cm/45.6 x 35.6in, inc. frame

£1,000-1,500

215
A SET OF EIGHT UPHOLSTERED AND NICKEL FRAMED DINING CHAIRS
DESIGNED BY MILO BAUGHMAN, CIRCA 1970
To include two armchairs
Each side chair 99cm high, 48cm wide, 50cm deep overall

£1,000-1,500



215



217



217
A LARGE PAIR OF ANGLO-INDIAN CARVED
HARDWOOD COLUMNAR LAMPS
INCORPORATING 19TH CENTURY AND
LATER ELEMENTS
Converted into lamps by Ken Bolan
Each 74cm high (excluding fitment and shade)

£800-1,200

218
A FRAGMENTARY WHITE
MARBLE HEAD OF VENUS
19TH CENTURY
Unmounted
41cm high, base 19cm wide

£1,000-1,500



218



219

219
A FLEMISH CARVED WOOD FIGURE OF CHRIST
LATE 18TH CENTURY
Later mounted on a brass wrapped backplate
Figure 63cm high, 72cm high overall

£600-800



220

220
A WELSH ELM ARMCHAIR
19TH CENTURY
Of small proportions and lambing chair form
104cm high, 56cm wide, 46cm deep overall

£400-600



221

221
A VICTORIAN CAMPHOR WOOD
CAMPAIGN CHEST OF DRAWERS
LATE 19TH CENTURY
With rounded and carved corners
118cm high, 113cm wide, 51cm deep

£800-1,200



222

222 λ
LUIGI BROGGINI (ITALIAN 1908-1983)
CAVALLO
1966
Bronze with verdigris patina, set into a
concrete plinth base
Signed and stamped with foundry mark
"Fonderie Cubro, Novate (mi)" (to underbelly)
Approximately 244 x 270 x 155cm; 96 x
106¼ x 61 in. (overall)

Luigi Brogini was an Italian artist, sculptor and ceramicist who studied at the Accademia di Berera in Milan under Adolfo Wildt. Brogini was an active member of the Corrente, a movement of artists who were rejecting the cultural isolation imposed by fascist politics. He lived in isolation in Paris and Switzerland following World War II and returned to the scene in 1953. This monumental horse sculpture was made using the lost wax process and has developed a Verdigris patina from outdoor exposure. Maquettes and working models for this horse figure and similar ideas are illustrated as items 44, 51, 54 in Brogini- di Alfonso Gatto, Edizioni Delle Ore Milano.

BIBLIOGRAPHY: "Brogini e il suo tempo - Uno scultore nell'Italia degli anni '30 tra chiarismo e Corrente", curated by Elena Pontiggia, 5th July - 27th September 1998, Civitanove Marche Alta, Chiesa di S. Agostino
£6,000-8,000



222 (detail)

223

AFTER ANTONIO CANOVA (1757-1822)

A MARBLE FIGURE OF HEBE

MID 19TH CENTURY

Set on original stone pedestal
figure 163.5cm high, 250cm high overall

Hebe is among Antonio Canova's most successful and recognisable models. From its conception in 1795 it was praised for its originality with the composition and depiction of a classical subject not based on an antique model but invented by Canova himself. Canova let Hebe glide down from the clouds, pouring the wine she served to the gods. It is possible that in its original state- this figure may have been holding a ewer in her right hand and cup in her left. The presence of the tree trunk indicates it is taken from the third state onwards of Canova's composition- akin to the Chatsworth example from 1808. However the presence of the necklace and diadem indicates the sculptor has knowledge of the fourth version executed for the Countess Veronica Guarini di Forli in 1816/1817. The quality of this example would suggest that it was made not long after the sculptor's death and it still bears the marble strengtheners between the fingers which would normally be filed off after transport from Italy to the U.K.

Related Literature:

G.C. Argan, Canova all'Ermitage. Le sculpture del museo di San Pietroburgo, exh. cat. Palazzo Ruspoli, Rome, 1992, pp. 92-94; O. Stefani, Antonio Canova. La statuaria, Milan, 1999, pp. 84-88, no. 7

£15,000-25,000



223

224

AFTER ANTONIO CANOVA (1757-1822),

A LARGE WHITE MARBLE FIGURE 'THE DANCER'

19TH CENTURY

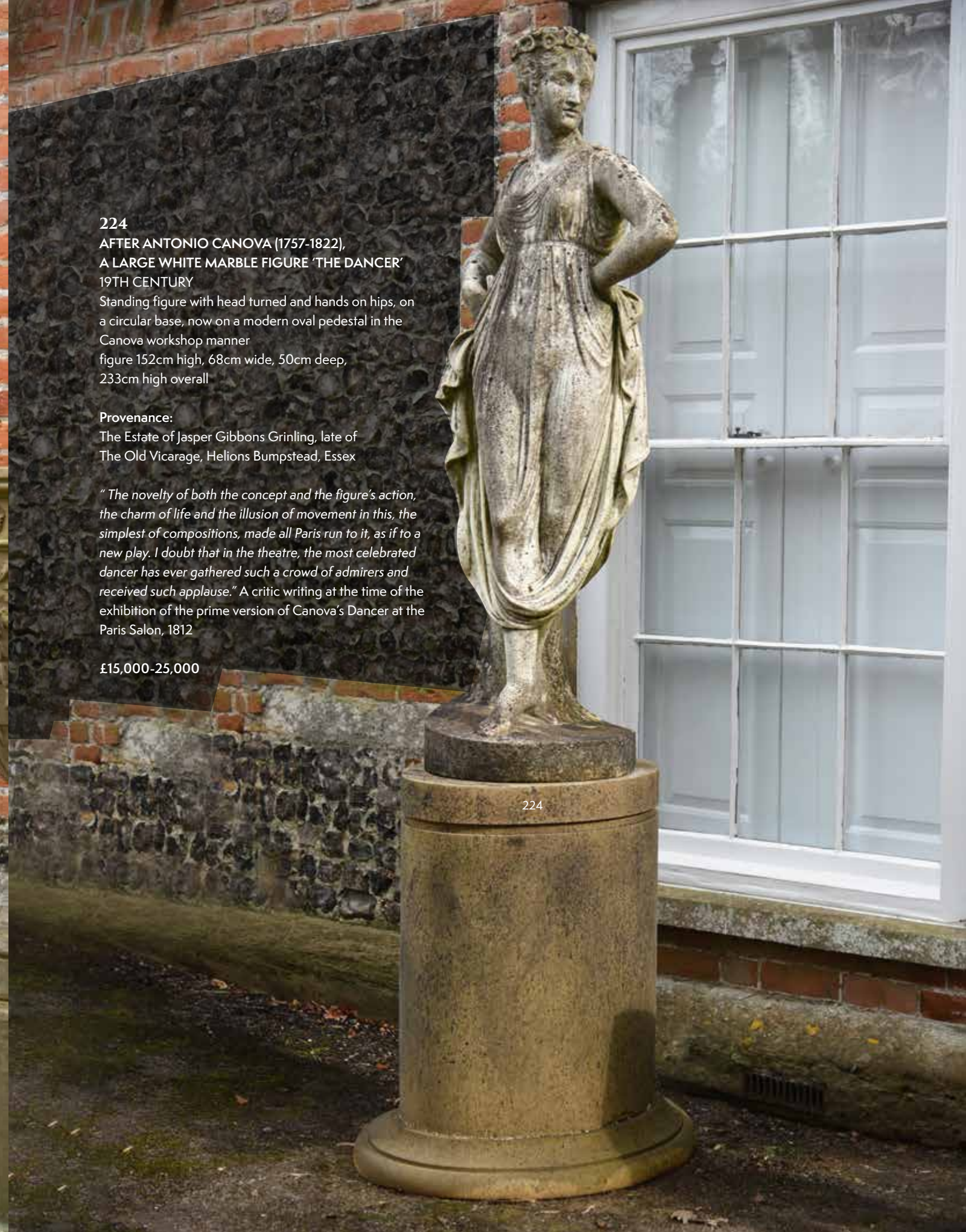
Standing figure with head turned and hands on hips, on a circular base, now on a modern oval pedestal in the Canova workshop manner
figure 152cm high, 68cm wide, 50cm deep,
233cm high overall

Provenance:

The Estate of Jasper Gibbons Grinling, late of The Old Vicarage, Helions Bumpstead, Essex

"The novelty of both the concept and the figure's action, the charm of life and the illusion of movement in this, the simplest of compositions, made all Paris run to it, as if to a new play. I doubt that in the theatre, the most celebrated dancer has ever gathered such a crowd of admirers and received such applause." A critic writing at the time of the exhibition of the prime version of Canova's Dancer at the Paris Salon, 1812

£15,000-25,000



224





225

225
A LARGE CARVED LIMWOOD SWAN
20TH CENTURY
With gesso fragments to exterior
Approximately 79cm high, 53cm deep,
100cm long

£800-1,200



226

226
A PAIR OF BRUSHED STEEL AND
UPHOLSTERED ARMCHAIRS
CIRCA 1960
On swivel bases, upholstered in inky pattern linen
by Ken Bolan
Each 80cm high, 64cm wide, 53cm deep overall

£800-1,200



227 λ
A PATINATED METAL
DINING TABLE
IN THE MANNER OF ALAIN
CHERVET, CIRCA 1975
With glass top, the supports
modelled as Ram's heads
74cm high, the top 203.5cm
wide, 122cm deep

£800-1,200



227



229

228
AFTER GEORGES MARIE
VALENTIN BAREAU (1866-1931)
A BRONZE FIGURE 'L'HISTOIRE'
CAST BY BARBEDIENNE,
EARLY 20TH CENTURY
The allegorical female figure reading a
scroll, with a gilt bronze laurel wreath,
set on a brown faux marble base,
signed to cast, with F. Barbedienne
Fondeur inscription and Collas
reduction mécanique pastille mark
65cm high overall, base 25cm wide

This work is also known as La Poésie
(Poetry), Allégorie de l'histoire
(Allegory of History) and L'appel Aux
Armes (The call to Arms).

£2,000-3,000

229
A CARVED PINE PEDESTAL
19TH CENTURY
With spiral fluted stem
127.5cm high, the top 35cm diameter

£600-800



228

230
AN UPHOLSTERED STOOL
IN THE LOUIS XV STYLE, CONTEMPORARY
Upholstered in silver ottoman weave fabric
49cm high, 139cm wide, 52cm deep overall

£300-500



230



231

231
A COPPER WALL MOUNTED MODEL OF AN ANTELOPE HEAD
BY SERGIO BUSTAMANTE, CIRCA 1975
115cm high, 52cm wide, 49cm protuberance overall

£600-800

232
A PAIR OF BALTIC FRUITWOOD AND EBONISED CONSOLE TABLES
CIRCA 1835
Incorporating an unusual combination of Neoclassical and Neogothic motifs, each with inset Carrara marble tops
Each 90cm high, 150cm wide, 68cm deep overall

£6,000-8,000



232



233
A PAIR OF CAST IRON SERPENTINE LION DOOR STOPS
19TH CENTURY
Formerly mounts
33cm high, 9cm wide, 15cm deep

£100-150



233



234

234
AN UPHOLSTERED AND POLISHED METAL TUB CHAIR
BY MILO BAUGHMAN, CIRCA 1970
On a swivel base, upholstered in patterned jacquard fabric (woven with Silk, Linen and Cotton)
66cm high, 68cm wide, 76cm deep overall

£600-800

235
A PAIR OF PAINTED COMPOSITION, GLASS, BRASS MOUNTED AND MALACHITE INSET COFFEE TABLES
BY ANTHONY REDMILE, LONDON, 20TH CENTURY
The bases in the form of tortoises, the mounts to the tops marked 'REDMILE LONDON'
Each 45cm high, 84cm wide, 61cm deep

£6,000-8,000



235





236

236 λ
CHARLES LEVIER
 (FRENCH 1920-2003)
FLEURS DANS LA CHAMBRE
 Oil on canvas
 Signed (lower left); further
 signed and titled (verso)
 100 x 74.5cm (39¼ x 29¼ in.)

£2,000-3,000

237
A GROUP OF SIX RED MURANO GLASS VASES
 20TH CENTURY
 A rectangular crackled Murano Sommerso vase,
 20cm high, 6cm square
 A small Murano Sommerso vase,
 14.5cm high x 4.5cm square
 A Mandruzzato designed Murano Sommerso vase,
 with original sticker, 20cm high, 5.5cm square
 A large red octagonal Murano Sommerso vase,
 stamped, 25cm high, 7cm across
 A Mandruzzato designed teardrop shaped Murano
 Sommerso vase, with heavy relief detail to the sides,
 18cm high, 10cm, 5cm
 A shallow red glass vase with a clear base

£300-500



237

238
A HARDWOOD AND BRASS SIDE CABINET
 DESIGNED BY PAUL McCOBB (1917-1969)
 FOR CALVIN FURNITURE'S IRWIN GROUP
 COLLECTION, CIRCA 1955
 With grey marble top, the six-fold concertina
 door opening to reveal a shelf on one side, two
 drawers and open space the other
 88cm high, 183cm wide, 48cm deep

£500-700



238

239
A WHITE MARBLE WINE COOLER OF LARGE PROPORTIONS
 PROBABLY ITALIAN, LATE 18TH/EARLY 19TH CENTURY
 Veined white marble, the oval wine cooler with gadrooned detail
 55.5cm high, 84cm wide, 85cm deep

£6,000-10,000



239

240
A SWEDISH BAROQUE WALNUT TABLE
 CIRCA 1750
 With Öland marble top
 79cm high, the top 186cm wide, 86cm deep

£3,000-5,000



240



241

241
A PAIR OF TURQUOISE RIBBED CERAMIC LAMPS
MID 20TH CENTURY
Set of nickel plated bases
Bases 94cm high

£500-800

242
A PAIR OF POLISHED ALUMINIUM AND BRASS
MOUNTED CONSOLE OR SIDE TABLES
IN THE MANNER OF MAISON JANSEN, CIRCA 1970
With rectangular glass tops
Each 73cm high, 80.5cm wide, 58.5cm deep

£1,200-1,800



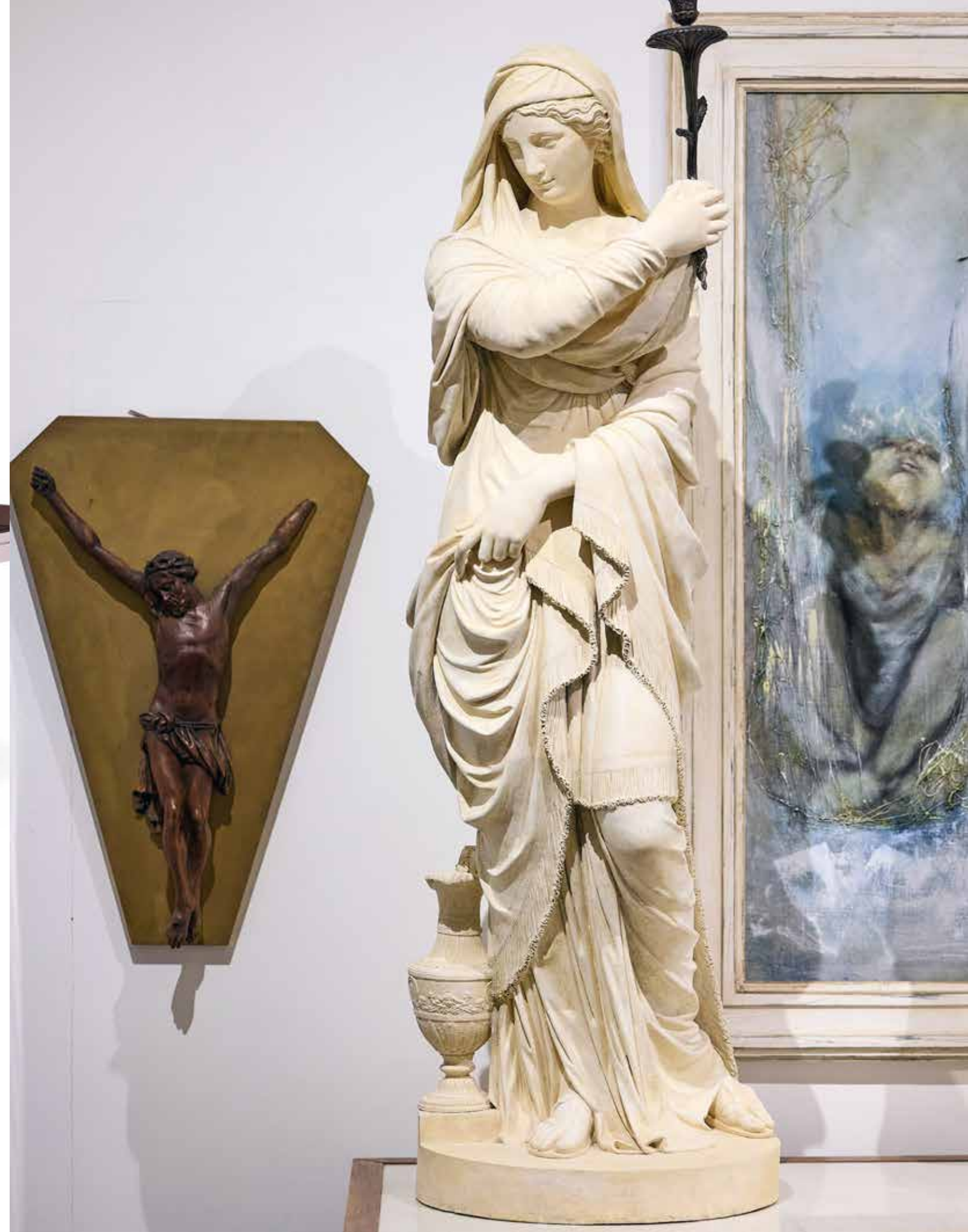
242



243

243 λ
CHRISTIAN MAAS (FRENCH B.1951)
DOUBLE BASS
Cast aluminium and gilt bronze
Stamped with the foundry mark 'CHRISTIAN MAAS FONDERIE' and numbered
4/8 (lower right), with an 'Ecolier Despiau' wooden bridge
Height: 175.5 x 65 x 47cm; 69 x 25½ x 18½ in.

£1,200-1,800



244

A RARE PAIR OF GEORGE III COADE STONE FIGURAL CANDELABRA
BY ELEANOR COADE, LAMBETH, LATE 18TH CENTURY

The design attributed to John Bacon, one modelled as a Vestal the other as a Sibyl, each holding a candle branch socket, on circular plinth, both stamped 'COADE LAMBETH' to plinths, stamped Coade to the undersides, monogrammed with an 'R' inside the torsos approximately 140cm high to top of lights, bases 43.5cm diameter

Eleanor Coade (d.1821) opened her Lambeth Manufactory for ceramic artificial stone in 1769 and appointed the sculptor John Bacon as its manager two years later. With proven durability of her product (other makers work was seen to disintegrate within a few frosts) she was soon employed by a large number of the leading late 18th century architects. From about 1777 she began her engraved designs, which were published in 1784 in a catalogue of over 700 items entitled "A Descriptive Catalogue of Coade's Artificial Stone Manufactory". The design for this rare pair of figures feature twice- firstly as numbers 4 and 5- a Vestal and "Sybil" and subsequently and with the addition of candle branches as "Statues to hold Light" and depicted in the 1784 catalogue as numbers 34 and 35, £16.6.0 each.

By the time of the 1799 publication "*Coade's Gallery, or, Exhibition in artificial stone*" the descriptions were expanded to reflect the growing taste for Neoclassicism. Where possible the sculptor's names were indicated and the Sybil is referred to as being inspired or derived from the one "*in the Barbarini collection*" (Mrs Coade's spelling). These two figures were among the successful designs of the Lambeth artificial stone manufacture and similar pairs of figures (with and without candle branches) adorn both interiors and exterior settings such as the main gate posts of Malvern Hall, Solihull.

£20,000-30,000



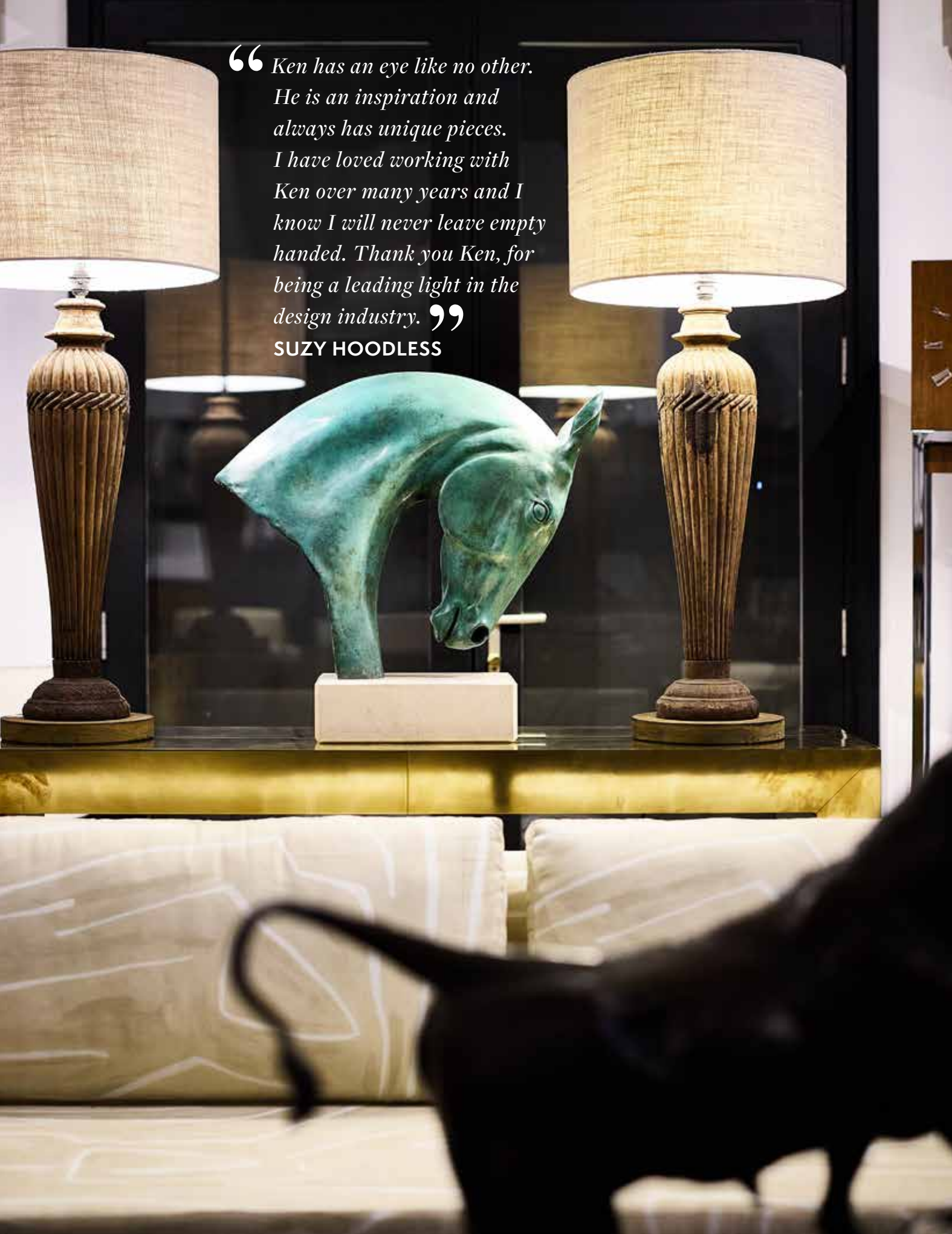
244 (details)



244



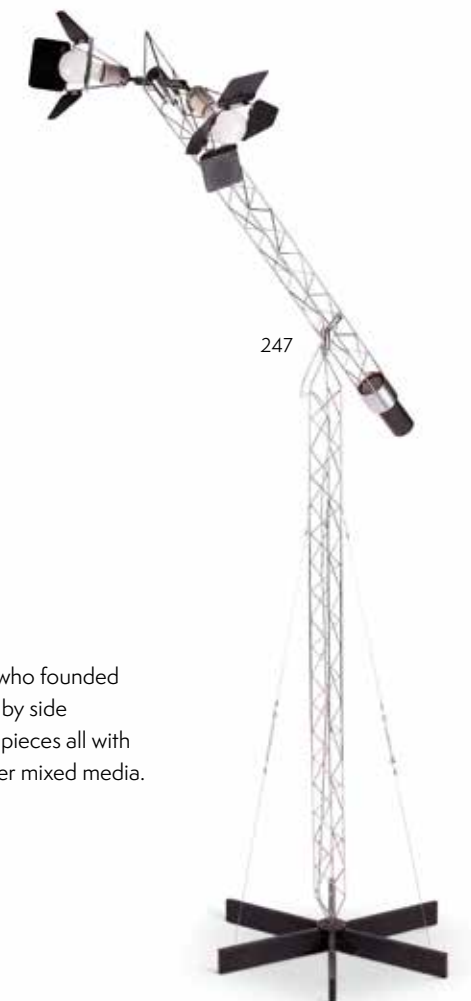
“Ken has an eye like no other. He is an inspiration and always has unique pieces. I have loved working with Ken over many years and I know I will never leave empty handed. Thank you Ken, for being a leading light in the design industry.”
SUZY HOODLESS



245 λ
 GEORGE BINGHAM
 (BRITISH 20TH/21ST CENTURY)
 BUST II
 Bronze with a green patina
 Signed, dated 2011 and numbered 5/9
 Height: 62cm; 24½ in. (including base)
 £2,000-3,000



246
 A LUCITE AND STEEL
 WRAPPED PEDESTAL
 CIRCA 1970
 72cm high, the top
 40cm diameter
 £600-800



247
 A LARGE STAINLESS STEEL ANGLEPOISE 'MOVIE' FLOOR LAMP
 DESIGNED BY CURTIS JERE, 1970s
 With shutter shades, on an adjustable arm, fitted for electricity
 The upright 130cm high, the hinged arm 105cm long

Curtis Jeré is the collaboration of two metal sculptors Jerry Fels and Curtis Freiler who founded the company Artisan House in the USA in 1963. The brothers-in-law worked side by side creating wall and floor sculptures, mirrors, hanging fixtures and some illuminated pieces all with accentuating shapes, colours and textures in copper, steel, brass, bronze and other mixed media.

£600-800



248

248
**A NINE PIECE COLLECTION OF
 AMBERINA GLASS BY THE BLENKO
 GLASS COMPANY**
 AMERICAN, 1960S

Consisting of six decanters including decorative stoppers, two jugs and a vase, one decanter labelled 'BLENKO/HANDCRAFT'
 Tallest 43cm high

The Blenko Glass Company was founded by William J Blenko, an Englishman born in 1853. In 1893 he moved to Kokomo, Indiana and after various attempts created the Eureka Glass Company, followed by the Blenko Glass Company where in 1923 he was the sole glassblower. In 1930, he employed two glassblowers and started creating tableware which was later sold by Macys. Amberina Glass was invented in 1863 by Joseph Locke and when the patent ran out, other glassmakers used the colour.

£400-600

251 λ
HAMISH MACKIE (BRITISH B. 1973)
LUCIFER

Bronze
 Signed, dated 2012 and numbered 1/12
 Height: 94cm; 37 in.

£3,000-5,000



251

252
**A FRENCH CARVED, CREAM PAINTED
 AND PARCEL GILT CENTRE TABLE OR
 'TABLE DE MILIEU'**

IN LOUIS XIV STYLE, 20TH CENTURY
 With an inset red and white variegated marble top
 85cm high, 157.5cm wide, 99cm deep overall

£3,000-5,000



252



249

249
**A VICTORIAN CAMPHOR
 WOOD AND BRASS BOUND
 CAMPAIGN TRUNK**
 MID 19TH CENTURY

With brass plaque inscribed
 'Higgins'
 39cm high, 103cm wide, 52cm deep

£300-500

250
**A CARVED LIMESTONE TOTEMIC
 RUNE**
 PROBABLY EARLY 20TH CENTURY

129cm high, base 60.5 by 27cm

£800-1,200



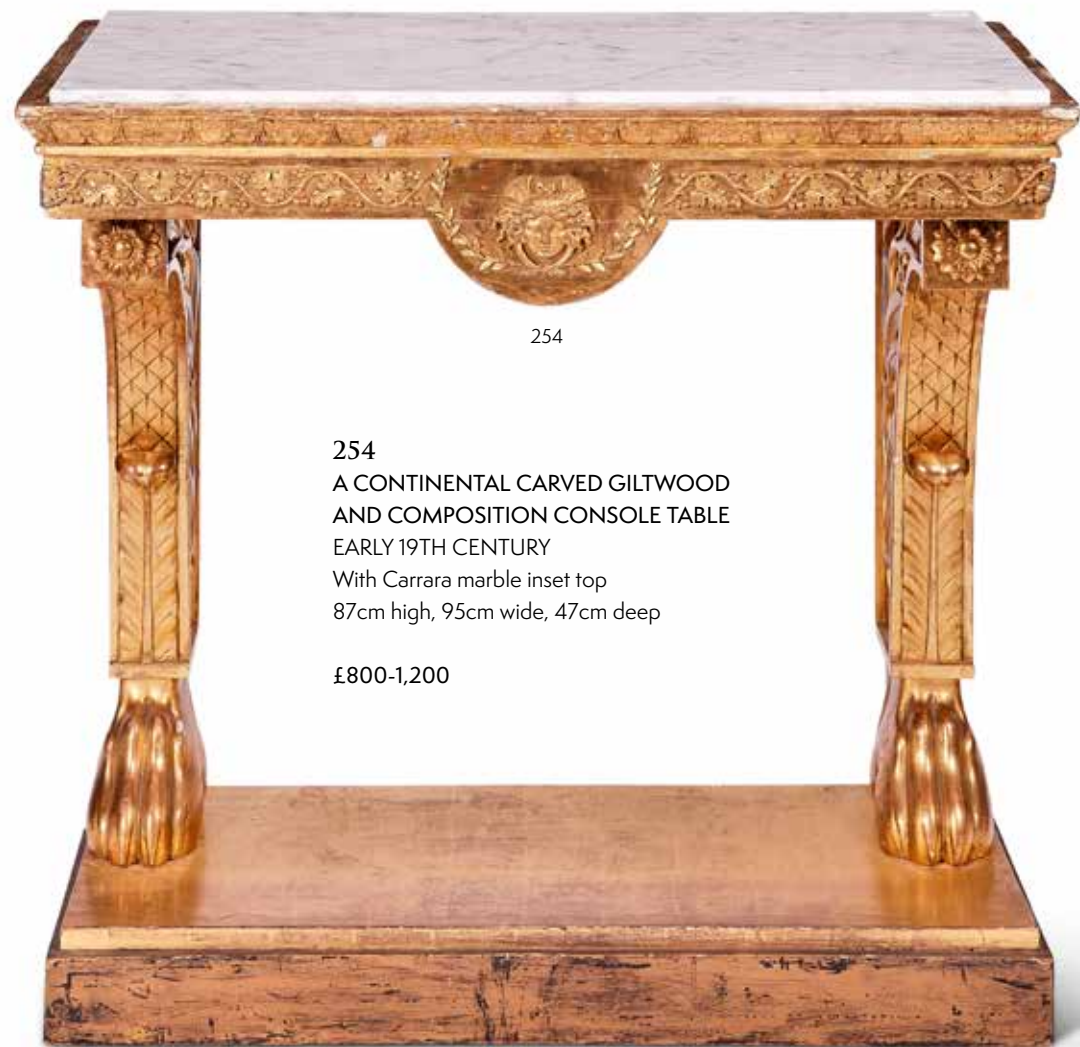
250



253

253 λ
HAMISH MACKIE (BRITISH B. 1973)
RUNNING HARE
Bronze
Signed, dated 2009 and numbered 2/12
47 x 42cm; 18½ x 16½ in.

£3,000-5,000



254

254
A CONTINENTAL CARVED GILTWOOD
AND COMPOSITION CONSOLE TABLE
EARLY 19TH CENTURY
With Carrara marble inset top
87cm high, 95cm wide, 47cm deep

£800-1,200



255

255 λ
SOPHIE LOUISE WHITE
(BRITISH CONTEMPORARY)
HERON
Bronze
Signed with initials SLW dated 2012
Height (overall): 214cm; 84¼in.

£8,000-12,000

256

A CARVED MARBLE BUST OF A YOUNG BOY IN THE 2ND CENTURY ROMAN MANNER

POSSIBLY ITALIAN GRAND TOUR, LATE 18TH CENTURY

Depicted with curling long hair and classical dress, shallow later plinth and set on a later marble base

Bust approximately 36cm high, 26cm wide, 18cm deep, 52cm high overall base 15cm wide

£4,000-6,000



256

257

A CLOSE PAIR OF CAST IRON GARDEN BENCHES IN THE FERN AND BLACKBERRY PATTERN

ONE J.C.G. BOLINDER, STOCKHOLM

Each with slatted wooden seat, naturalistically painted, one with maker marks to front, the other with indistinct marks to reverse '...3617'

One measuring 145.5cm wide, 89cm high

The other also 142.5cm wide, 89cm high

£1,500-2,500



257



258

258

A LARGE AND IMPRESSIVE PAIR OF CARVED BATH STONE RECUMBENT LIONS

EARLY 19TH CENTURY

Depicted in opposing postures, each with paws resting on bones and with one lion's mouth open

Approximately 80cm high, bases 100cm long

£15,000-25,000





259

259
BRITISH SCHOOL (20TH CENTURY)
WOMAN WITH LEOPARD PRINT WRAP
Giclée print
97 x 60cm (38 x 23 3/4in.) inc. frame

£100-150



260



260
A PAIR OF GEORGE IV GILTWOOD CURTAIN TIE-BACKS
CIRCA 1830
Each centred by a lion mask holding a loop in their mouths
Both 21cm diameter, 24cm protuberance overall

£400-600

261
AN ANGLO-INDIAN PAINTED AND UPHOLSTERED
'THRONE' ARMCHAIR
FIRST HALF 19TH CENTURY
125cm high, 70cm wide, 65cm deep overall

£600-800



261



263



263
A PAIR OF FLEMISH BRASS OR BELL METAL PRICKET CANDLESTICKS
18TH CENTURY
Iron spikes to tops
Each 33.5cm high, bases 14cm diameter

£400-600

262
A PAIR OF VICTORIAN CARVED WALNUT
SHIELD WALL PLAQUES
SCOTTISH, THIRD QUARTER 19TH CENTURY
With Saltire, figural, thistle, surgeon's knife
decoration
Each 38cm high, 20cm wide

Provenance:
From the Royal College of Surgeons, Edinburgh

£300-500



262



264
A VICTORIAN SIMULATED
MALACHITE CASKET
LATE 19TH CENTURY
The whole with painted malachite effect
surface, hinged lid above interior
29cm wide, 13cm high

£200-300



264



265

265
SERGIO BUSTAMANTE (MEXICAN, BORN 1949),
A LARGE COPPER AND BRASS FIGURE OF A TOUCAN
MID/LATE 20TH CENTURY
Set on an arched perch
The perch approximately 74cm high, 51cm wide

£600-800

266
AN EARLY VICTORIAN IRON STRONG BOX
MID 19TH CENTURY
40cm high, 71cm wide, 46cm deep overall

£200-300



266

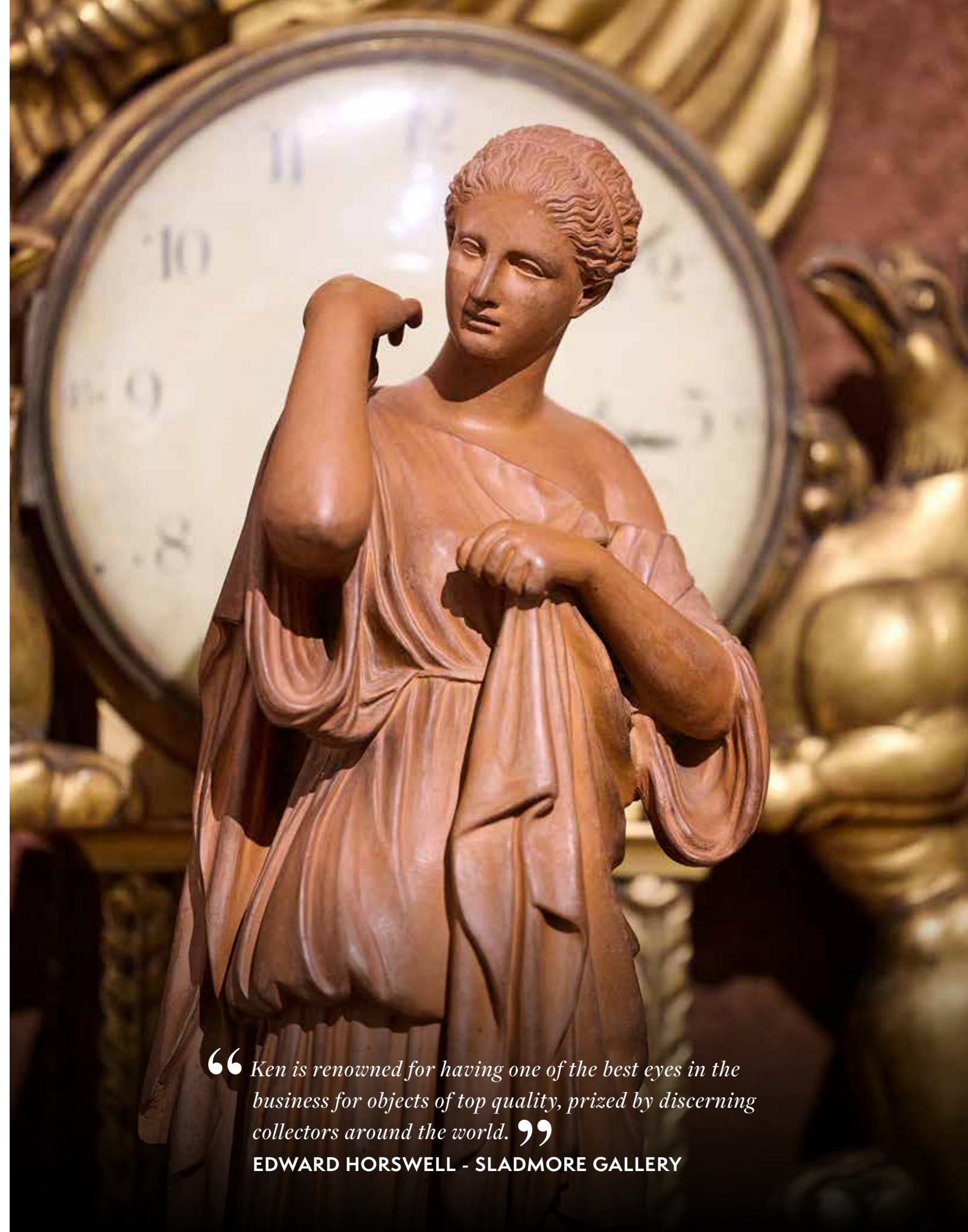
267
AFTER THE ANTIQUE- A TERRACOTTA FIGURE OF
DIANA OF GABII
BY BLASHFIELD, MID 19TH CENTURY
Stamped J.M Blashfield
65cm high, base 18cm wide, 17cm deep

John Marriott Blashfield (1811-1882) was a mosaic floor and terracotta manufacturer in the 19th century. His early career saw him working for cement makers, Wyatt, Parker & Co of Millwall, which he took over in 1846 and during this time he became interested in terracotta. Many of his terracotta ornamentation can be seen on buildings across the UK. In the 1840s he started to produce terracotta sculptures and as the materials popularity grew, Blashfield moved into the market making urns, garden furniture and sculptures which resulted in moving the company to Stamford and renaming the company Stamford Terracotta Company.

£800-1,200



267



“Ken is renowned for having one of the best eyes in the business for objects of top quality, prized by discerning collectors around the world.”

EDWARD HORSWELL - SLADMORE GALLERY



268 λ
JORDI VILA RUFAS (SPANISH 1924-2011)
CABEZA
 Oil on canvas
 Signed (lower left); signed and titled (verso)
 61 x 51cm (24 x 20 in.)

Jordi Vila Rufas trained at the Escola Massana, where he became a teacher in 1952. From 1951, he exhibited in Barcelona and became known for his religious portrayals. He won the First National Competition of Domestic Religious Art in 1963.

£2,000-3,000

268

269
A GROUP OF FIVE MURANO GLASS VASES AND BOWLS
20TH CENTURY

A small rectangular Murano Sommerso vase with a green and gold centre, 15cm high, 4.5cm square
 A rectangular Murano Sommerso vase with a turquoise and toffee centre, 15cm high, 4cm square
 A Murano Sommerso vase with a green centre and red base
 A Murano teardrop shaped blue and clear vase, 30cm high, 15cm diameter
 A Cenedese designed Uranium Murano glass bowl signed, 6.5cm high, 16cm diameter

£300-500



269



270

270
A REGENCY BURR ASH CENTRE TABLE
EARLY 19TH CENTURY
 76cm high, the top 125cm wide, 90cm deep

£400-600



271

271
IRVING PENN (1917-2009)
CIRCUS: SIDE SHOW PEOPLE
 Gelatin silver print
 1947
 On photo paper mounted on card, with the photographer's 'Photograph by Penn' stamp and Condé Naste copyright stamp verso, image 200 x 175mm (7 7/8 x 6 7/8in)

Provenance:
 André Emmerich Gallery,
 New York;
 Keith De Lellis
 Art Photography, New York

£1,000-1,500

272
AFTER THE ANTIQUE- A BRONZE FIGURE OF THE VENUS DE MILO
CAST BY BARBEDIENNE, MID/LATE 19TH CENTURY
 Signed to cast F. Barbedienne Fondateur and with the Collas reduction mécanique pastille mark, numbered 55 on the underside
 47cm high, base 13cm wide

Achille Collas (1795-1859) invented and patented a machine which involved copying sculptures on a smaller scale whilst maintaining the details of the originals- his "réduction mécanique". In 1838 Ferdinand Barbedienne (1810-1892) went into business with Collas sculpting and selling miniature bronzes and they founded the company 'Collas et Barbedienne'. The Venus de Milo was the first 'reduced' sculpture made by Collas et Barbedienne and was offered in various sizes and colour patination choices- accommodating the tastes of their clients. The Venus de Milo or "Aphrodite of Melos" is an ancient Greek marble sculpture created during the Hellenistic period, perhaps between 160 and 110 BC. It was rediscovered in 1820 on the island of Milos, Greece, and has been displayed at the Louvre Museum since 1821.

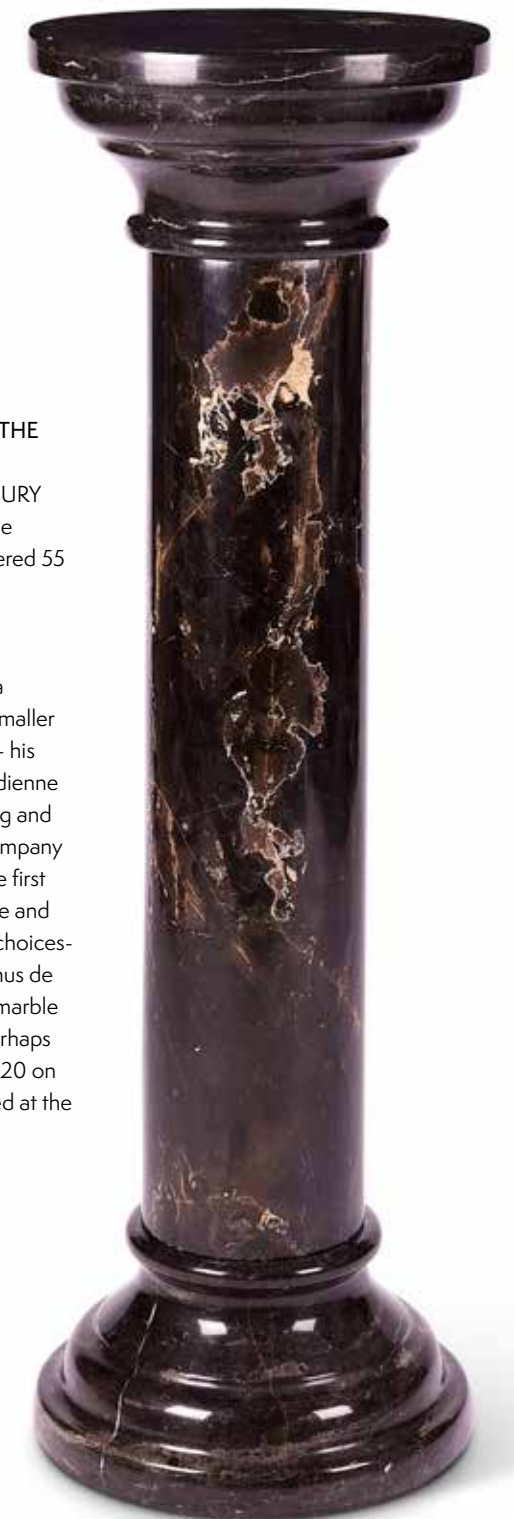
£1,200-1,800



272

273
A VARIEGATED MARBLE COLUMN PEDESTAL
MID 19TH CENTURY
 100cm high, revolving top 31.5cm diameter

£400-600



273



274

274 λ
CHRISTIAN MAAS (FRENCH B.1951)
TAUREAU
Bronze
Signed, stamped with the 'Christian Maas' foundry mark and numbered 6/8
42 x 70cm; 16½ x 27½ in.

£300-500

276
A PAIR OF DUTCH WALNUT AND MARQUETRY CHAIR BACK SETTEES
MID 19TH CENTURY
Each 114cm high, 112cm wide, 49cm deep overall

£1,000-2,000



276



275

275
GREGG LEFEVRE (AMERICAN CONTEMPORARY)
ABSTRACT FORM
Patinated bronze or brass
Signed and dated 1980
Height: 74cm; 29 in.

£500-700



277 λ
J. LEE (20TH CENTURY)
UNTITLED
Oil on canvas
Signed and dated 80
(lower right)
72 x 115cm
(28¼ x 45¼ in.)

£800-1,200



277



279

278
AFTER BERTEL THORVALDSEN (DANISH, 1770-1844),
A CARVED WOOD FIGURE OF HEBE
MID 19TH CENTURY

The Grecian figure emblematic of youth in carved wood with ebonised finish in emulation of bronze, faint traces of greener 'verdigris' effect visible to folds, turned ebonised plinth base
55cm high overall, the base 17cm diameter

Thorvaldsen's figure of the cup bearer to the Gods was executed in Rome in 1816- a more demure clothed version of his first example from 1806. Subsequently copied in marble, porcelain and bronze but seemingly rarely in wood. The exact genus of the wood used has prompted suggestions of Gutta-Percha and limewood but a precise and definite conclusion has yet to be reached.

£800-1,200



278

279
AFTER THE ANTIQUE- A LARGE BRONZE FIGURAL
GROUP OF DIANA OF VERSAILLES
CAST BY FERDINAND BARBEDIENNE, LATE 19TH CENTURY

Goddess with one hand resting on the head of a leaping stag, the other pulling an arrow from the quiver on her back, the rectangular base inscribed F. BARBEDIENNE FONDEUR and with Collas reduction mécanique pastille mark
60cm high, base 25cm wide

£2,000-3,000





280

280
A SET OF SEVEN WOODEN PUPPET HEADS
 NORTH INDIAN, 19TH CENTURY
 Differing theatrical characters, painted surfaces, glass eyes
 Size variances but from 17cm to 12cm in height

£300-500



283

283 λ
HAMISH MACKIE (BRITISH B. 1973)
A PAIR OF BIRDS OF PREY
 Bronze
 Both signed, dated 2011 and numbered 5/12
 and 6/12 respectively
 Each 30 x 47cm; 11¾ x 18½ in. (2)

£2,000-3,000

284 λ
BRENDAN HESMONDHALGH
 (BRITISH B. 1973)
'FROG ON STONE'
 Terracotta mounted on wood plinth
 Unsigned
 80.5cm high overall, base 35cm wide

£600-1,000



282



281

281
A VICTORIAN WALNUT AND PARCEL GILT CRIB
 DATED 1863
 One end inscribed 'MB, 1863'
 27cm high, 27cm wide, 41cm long

£100-200

282
A LARGE CARVED AND STAINED OAK BUST OF
SAMUEL PEPYS
 EARLY 19TH CENTURY
 110cm high, 67cm wide

£1,200-1,800



284

285
A SET OF EIGHT HARDWOOD 'COCKPEN' OPEN ARMCHAIRS IN GEORGE III STYLE
 20TH CENTURY
 Each 91.5cm high, 60cm wide, 56cm deep overall

£400-600



285

286
 AXEL THILSON LOCHER
 (DANISH 1879-1941)
 OLAF POULSEN AS 'PER DEGN'
 Bronze
 Signed and dated 1917
 Height (including base): 31cm; 12¼ in.

£200-400



287

287
 AFTER THE ANTIQUE- A BRONZE FIGURAL GROUP
 OF CLOTHO AND ATROPOS
 MID 19TH CENTURY
 The two Fates depicted spinning yarn, mounted on giallo marble base
 23.5 cm high, bases 35.5 cm wide, 16.5cm deep

This work depicts Clotho and Atropos, who, along with Lachesis, make up the Three Fates in Greek and Roman mythology. The design is based on a Classical sculpture of ancient Greece, which originally formed part of the East pediment of the Parthenon, and is now housed in the British Museum, London

£500-700



286

289 λ
 AN ITALIAN SILVERED PELICAN BY
 GABRIELLA CRESPI
 CIRCA 1970-1974
 With a hand blown glass egg body,
 signed to plaque attached to the
 underside, possibly by Barvier and Tosso
 10.5cm high



290

Gabriella Crespi (1922-2017) was an Italian artist who worked with furniture, sculpture and jewellery. She began designing in the 1950s with her first objects being steel moon sculptures titled the 'Small Lune Collection'. In the 1960s Maison Dior commissioned Crespi to design for their gifts, home decor and dining departments. During the 70s and 80s, Crespi started her 'Plurimi' furniture series and also created the 'Animali collections', sculptures of animals using the lost wax process and mixing fantasy and the natural world.

£500-800

290
 A LARGE ARCHITECTURAL STACKED LUCITE PAGODA
 SHAPED TABLE LAMP
 LATE 20TH CENTURY
 82cm high including current shade

£200-300

291 Y
 A TORTOISESHELL VENEERED, CREAM PAINTED AND
 EBONISED CONSOLE TABLE
 DESIGNED BY MAITLAND SMITH, CIRCA 1970
 81.5cm high, 215cm wide, 51cm deep overall

Cites ref 573778/04

£3,000-5,000



289

288
 A SPELTER ANIMALIER FIGURE OF A BORZOI DOG
 EARLY 20TH CENTURY
 In the manner of Audrey Fournier Mulligan, marble base, unsigned
 44cm wide, 18cm high

£300-500



288



291



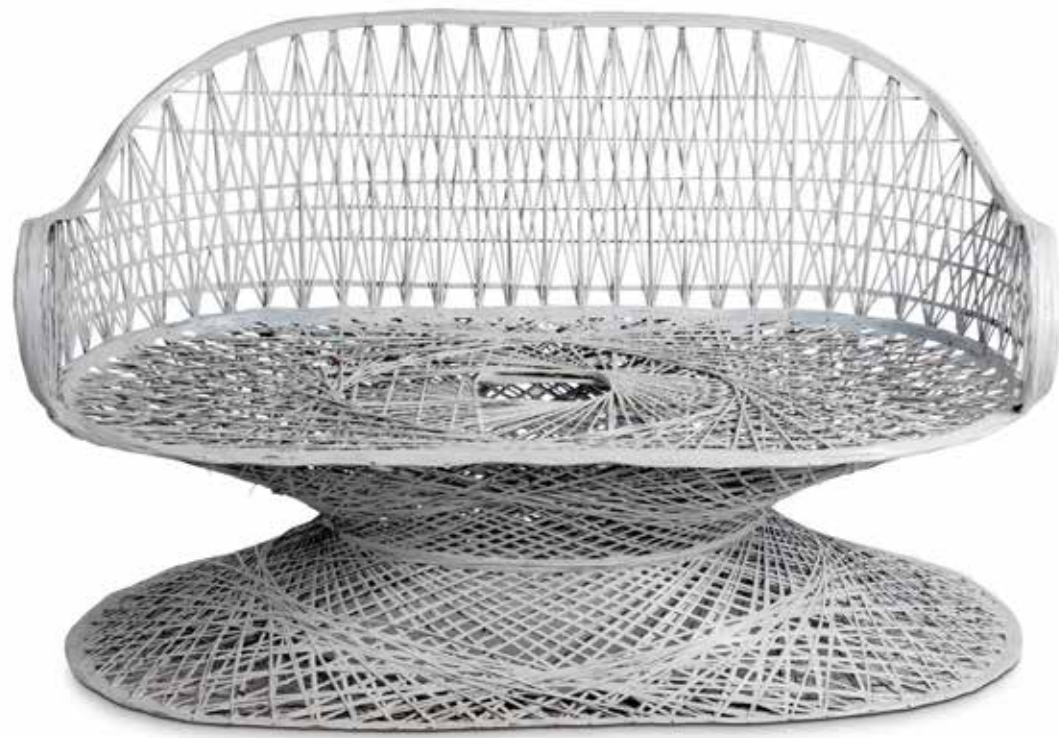
292

292
A LARGE VICTORIAN CARVED OAK PANEL
MID 19TH CENTURY
Lion mask with a garniture of oak leaves
and acorns, within scrolling acanthus
90cm high, 100cm wide, 17cm deep

£800-1,200

293
A TALL ALUMINIUM BIRD FLOOR SCULPTURE
ATTRIBUTED TO CURTIS JERÉ, 1970S
On a polished steel pedestal
161.5cm high overall

£400-600



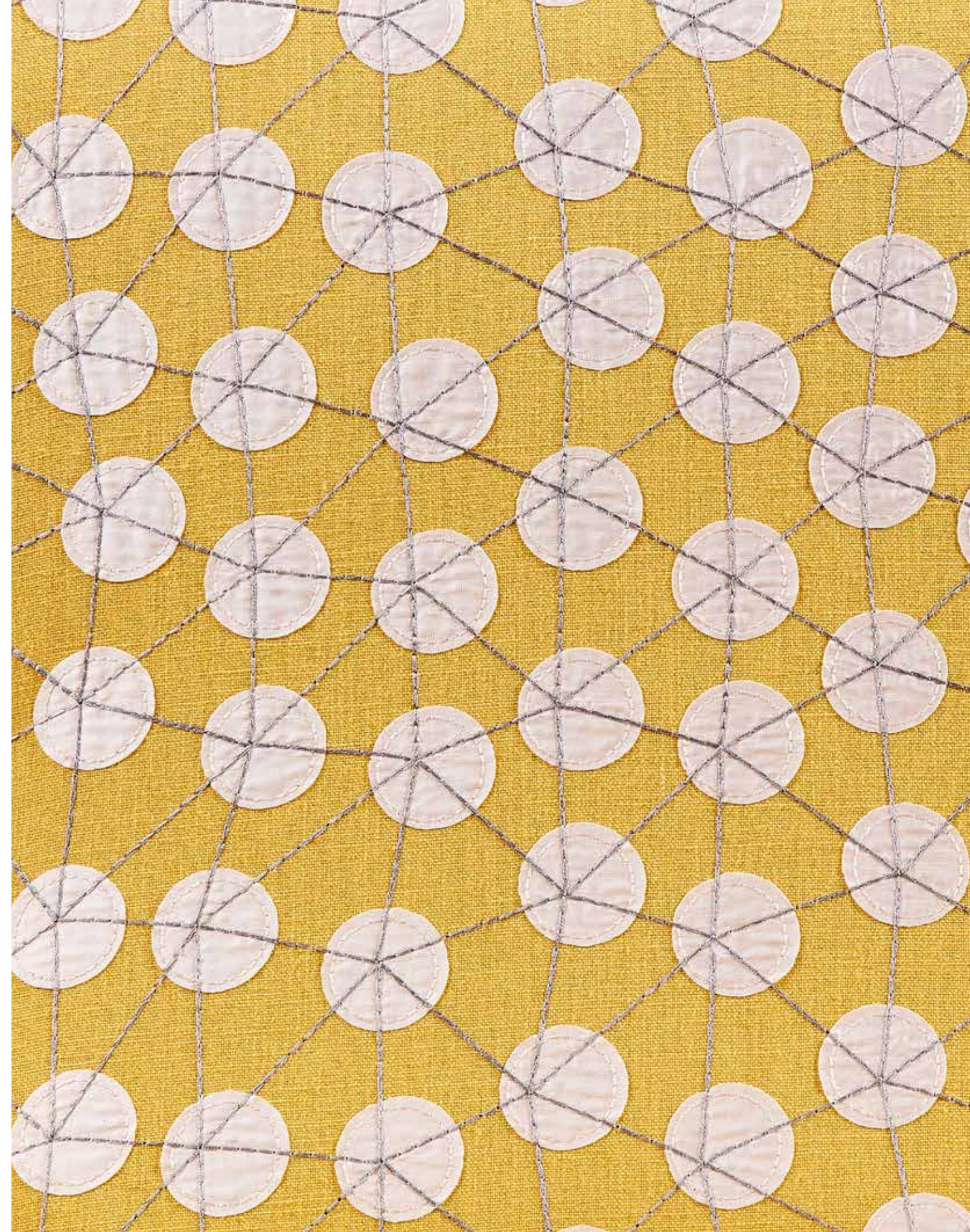
294

294
A WHITE PAINTED SPUN ALUMINIUM
SEAT OR BENCH
1960s
Approximately 79 cm high, 127cm wide

£400-600



293





295

295
A SWEDISH CARVED AND PAINTED PINE MODEL OF A HORSE
LATE 19TH CENTURY
Approximately 82cm high, the later base 101cm wide, 32cm deep overall

£600-800

296
A PAIR OF ENGLISH MEDIEVAL STONE CAPITAL OR SPIRE FRAGMENTS
PROBABLY 13TH CENTURY
Now mounted with a 19th century slate marble top sections 61.5cm high, overall 67cm high, top 213cm wide, 76.5cm deep

Provenance:
The fragments Salisbury Cathedral

£1,000-1,500



296



299

299
A PAIR OF WROUGHT IRON PLANTERS
PROBABLY FRENCH, LATE 19TH/EARLY 20TH CENTURY
Of open pierced form, later oak liners, planted with topiary yew
Bases 93.5cm high, 74cm square

£1,500-2,500



298

298
SERGIO BUSTAMANTE (MEXICAN B. 1949)
ELEPHANT
Copper and brass
55 x 73cm; 21½ x 28¾ in.

Executed circa 1970s.

Bustamante was born in Culiacan, Sinaloa and studied architecture at the University of Guadalajara. Bustamante's first art exhibition showcased paintings and papier-mâché figures at the Galeria Misracha in Mexico City in 1966. In 1975, Bustamante was part of a group of artists that established the "Family Workshop Studio" in Tlaquepaque, Jalisco, Mexico. By the mid-1970s, his practice expanded to include wood and bronze sculpture.

£400-600



297

297
A BLACK PAINTED SPUN ALUMINIUM DAY BED
1960s
Approximately 96cm high, 156cm long, 76.5cm wide

£400-600



300

300
A BRASS COFFEE TABLE
DESIGNED BY KARL SPRINGER, CIRCA 1970
With glass top
37cm high, 100cm wide, 100cm deep overall

£800-1,200



301

301
A PAIR OF ORMOLU AND ALABASTER FIGURAL TABLE LAMPS
 LATE 19TH CENTURY
 The stems modelled as Classical maidens, bases of the maidens signed indistinctly- possibly 'H. FEERRANT' (?)
 Each 58.5cm high, the bases 18cm wide, 18cm deep overall

£800-1,200

302
A SET OF SIX TESSELLATED HORN DINING CHAIRS
 IN THE MANNER OF KARL SPRINGER,
 CIRCA 1975
 Each 100cm high, 53cm wide, 53cm deep overall

Karl Springer established a tiny workshop in Manhattan and started concentrating purely on his furniture designs in the 1960s, taking inspiration from pure, classical designs and translating them into custom made furniture. He demanded the highest level of materials and workmanship using wood, lucite and metals, often customizing pieces for specific clients. His signature furniture styles were Art Deco, classical Chinese and Bauhaus and he travelled extensively constantly looking to discover new forms, techniques and materials. He experimented widely with exotic finishes including lacquered parchment, shagreen, rare woods, leather and horn.

£1,200-1,800



302



303

303
A PATINATED STEEL CENTRE TABLE
 IN THE MANNER OF MAISON JANSEN,
 20TH CENTURY
 With oval stone composition top
 77cm high, the top 152cm wide, 91cm deep

Maison Jansen was founded by Jean-Henri Jansen in 1880 and were originally interior designers until the 1890s when they started designing and making high end furniture. Maison Jansen's designs were commissioned by royalty, government officials and other famous clients including renovating the Red Room at the White House.

£2,000-3,000



305

304
AN ITALIAN PAINTED MARBLE CARVING OF A COILED SNAKE
 19TH CENTURY
 Set on a black marble base
 4.5cm high, base 13cm wide

£200-300

305
AN ITALIAN CARVED WALNUT WALL BRACKET
 19TH CENTURY
 50.5cm high, 30cm wide, 19cm deep

£500-800

304

306
A PAIR OF LEAD HOPPERS
 17TH CENTURY
 With Talbot dog motifs
 65cm wide, 58cm high

£400-600



306



307
 AMERICAN SCHOOL
 (20TH CENTURY)
THE HIGHWAY
 Oil on canvas
 Indistinctly signed (lower right)
 76 x 102cm; 30 x 40in.

£800-1,200



307



308



308
 A PAIR OF DOOR PORTER LAMPS
 19TH CENTURY AND LATER ADAPTED
 In the form of opposing cast iron horses,
 lucite bases and fitted for electricity
 42.5cm high including fitment, bases
 35.5cm wide

£600-800

310
 A VICTORIAN CAST IRON STICK STAND
 MID 19TH CENTURY
 The underside of the tray stamped '69..M'
 75.5cm high, 51.5cm wide, 20cm deep

£300-500



310



311

311
 A LARGE PLASTER RELIEF PANEL IN
 THE ADAM NEOCLASSICAL TASTE
 LATE 20TH CENTURY
 Centred by a ox skull surrounded
 acanthus and floral scrolls
 90cm high, 175cm wide

£1,000-1,500



309

309
 A RARE CAST IRON BULL HEAD PERFUME COUNTERTOP DISPENSER
 LATE 19TH CENTURY
 Made in Canada for the English market by The Imperial Perfume Co.
 23.5cm high, base 19cm wide

These bull perfume dispensers were originally made for American and Canadian barbershops and powder rooms in the late 19th and early 20th century. To access the perfume, one would put a penny in then bring the horns of the bull down which would activate a spray from the mouth, generally sprayed onto handkerchiefs.

£300-500

312
 A MOROCCAN MOSAIC AND WHITE PAINTED SPUN
 ALUMINIUM CENTRE TABLE
 1960s
 76cm high, the top 120cm diameter

£400-600



312



316

316



313

313

A COALBROOKDALE CAST IRON SWAN FOUNTAIN AND ASSOCIATED SURROUND

MID 19TH CENTURY

The fountain with three swans on a fluted base, registration marks and foundry stamp C B Dale & Co
69cm high, top 67cm diameter

Together with the surround, comprising of twelve sections carved with acanthus leaves

19th Century

33cm high, approximately 256cm diameter

£4,000-6,000



315

314

AFTER THE ITALIAN ANTIQUE- A VERDIGRIS PATINATED BRONZE BENCH
LATE 20TH CENTURY

From an edition of six cast by the Morris Singer foundry for Ken Bolan, unmarked
143cm wide, 70cm high, 49.5cm deep

£4,000-6,000

315

A LARGE ITALIAN MARBLE BATH
LATE 18TH/EARLY 19TH CENTURY
Carved with a large central floral wreath
174cm wide, 66cm high, 75.5cm deep

£4,000-6,000

316

A LARGE PORTLAND STONE BENCH OF CURVED FORM

LATE 18TH/EARLY 19TH CENTURY

The exedra form seat in four sections supported by five bases with acanthus leaf decoration

51cm high, 500cm wide, 40cm deep

£6,000-10,000



314



317
A GROUP OF THREE LEAD HOPPERS
 ONE DATED 1623
 Slight size variances, approximately
 53cm wide, 50cm high

£400-600

317

318
A FRENCH TERRACOTTA BUST OF A YOUNG WOMAN
 18TH CENTURY
 Set on marble socle base, signed indistinctly RU* and dated 1789
 39cm high overall, base 10.5cm diameter

Provenance:
 Private Collection, Oxfordshire

£2,000-3,000



318

319
A CAST IRON AND STONE TOP
GARDEN TABLE BY KEN BOLAN
 MODERN
 101.5cm wide, 48cm high,
 62.5cm deep

£300-500



319



321

322
A MARBLE PLANTER
 LATE 19TH/EARLY 20TH CENTURY
 Of rectangular form with classical
 relief decoration
 78cm high, top 100cm wide diameter
 45cm deep

£1,200-1,800



320

320
A SWEDISH CARVED MANGLE BOARD
 DATED 1827
 The manglebraet with intricately figural and
 animalier relief carving, with a horse handle,
 and carved DKD 1827
 14.5cm high, 61cm wide, 14cm deep

£200-300

321
A UNIQUE TEXTURED BRONZE OBELISK
 CAST BY KEN BOLAN
 2008
 228.5cm high, 45.5cm wide at the base

£2,000-3,000



322



323

323
A PAIR OF FAUX SNAKESKIN AND BRASS COLUMNAR TABLE LAMPS
BY THE REMBRANDT LIGHT COMPANY, USA, CIRCA 1960
Each 67cm high, the bases 17cm wide, 17cm deep

£400-600



324

324
A VICTORIAN CAST IRON
GARDEN TABLE IN THE
MANNER OF COALBROOKDALE
SECOND HALF 19TH CENTURY
With circular Carrara marble top
and Victorian lozenge registration
mark to base
73.5cm high, the top 61cm diameter

£600-800

325
A SET OF FOUR CREAM LACQUERED AND GILT
BRASS MOUNTED DINING CHAIRS
IN THE EMPIRE STYLE, DESIGNED BY MASTERCRAFT,
CIRCA 1975
Each 102cm high, 53cm wide, 63cm deep overall

£1,000-1,500



325

326
A LARGE PAIR OF ITALIAN CREAM AND GILT DECORATED PRICKET STICKS
CIRCA 1780
With metal spiked tops, tapering cylindrical bodies
Each 125cm high (excluding spikes), the bases 28cm wide, 24cm deep

£300-500



326



327

327
A CAST STONE FOUNTAIN MASK
IN THE MANNER OF COADE
LATE 20TH CENTURY
Key stone form
62cm high, 32cm wide at the top,
25cm protuberance

The design for this would seem in part
to be drawn from the 1784 'Descriptive
Catalogue of Coade's Artificial Stone
Manufactory', chapter XVI Key Stones
details Nos 438 and 439

£1,200-1,800



328

328
A PAIR OF UPHOLSTERED AND HAND PAINTED STOOLS
BY LUKE EDWARD HALL, 2017
Upholstered in raspberry felt, each decorated with a unique portrait to the
top, on brass bases
Each 46cm high, 42cm diameter

Created for Collaborative event to celebrate the London Design Festival 2017.

£300-500





329



329
A PAIR OF DOOR PORTER LAMPS
19TH CENTURY AND LATER ADAPTED
In the form of mythical dolphin masks,
lucite bases and fitted for electricity, by
The Falkirk Iron Company, complete
with lozenge registration mark (dating to
probably 20th November 1877)
44.5cm high including fitment, bases
29cm wide

£600-800

330
MAURICE-JEAN MICHA
(FRENCH 1890-1969)
NU AVEC BRACELET
Oil on canvas
Signed (lower left)
80 x 70cm (31¼ x 27½ in.)

£300-500

331
A PAIR OF WHITE PAINTED SPUN
ALUMINIUM ARMCHAIRS
1960s
Approximately 114cm high, 67cm wide

£400-600



331



330



332

332
A PAIR OF LAMINATED CHROME AND LUCITE WALL LIGHTS
IN THE ART DECO MANNER, 1980s
Each 40cm wide, 21cm high, 20cm deep

£400-600



333 λ
MARK CORETH (BRITISH B. 1958)
STANDING DONKEY
Bronze
Signed and numbered 1/9
27 x 33cm; 10½ x 9 in. (including base)

Conceived in 2010.

£1,000-1,500



333

334
A LACQUERED COPPER PATCHWORK COFFEE TABLE
IN THE MANNER OF PAUL EVANS, CIRCA 1970
With inset slate top
40cm high, 183cm wide, 77cm deep

£800-1,200



334

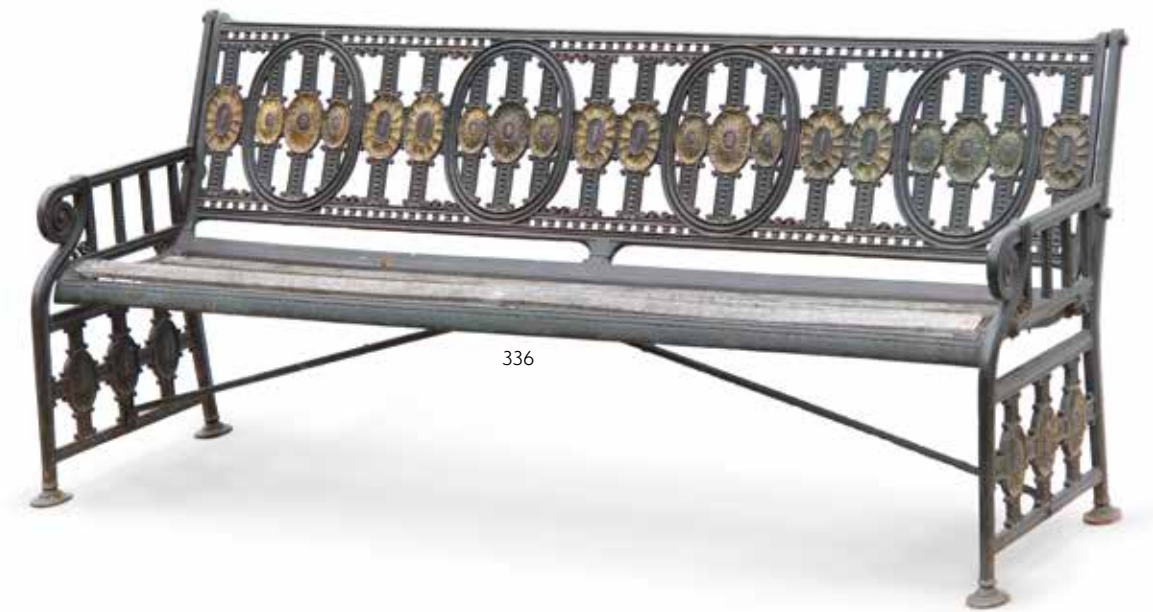


335
A LARGE 'ADAM VASE' ON PEDESTAL
BY JAMES PULHAM AND SON
LATE 19TH/EARLY 20TH CENTURY
 With ram heads flanking sides, swag and ribbon bands and decorative rim with flower carvings, unstamped
 164.5cm high overall, base 61cm wide, 61cm deep

This model of vase was illustrated by Pulham & Son in their 1925 Garden Ornament catalogue, section I, page 13 No. 35 "Adam Vase, height 3'2", ... price £14.10. Pedestal No. 200". James Pulham and Son was founded in the late 1700s by James Pulham and continued through four generations of of the family until 1939. They were best known for their skill and robust construction methods, using natural stone and their own Pulhamite and terracotta to create follies, grottoes, rock gardens and garden ornaments. They were granted a Royal Warrant in 1895 with their works residing in Sandringham and Buckingham Palace.

£6,000-10,000

335



336

336
A RARE COALBROOKDALE CAST IRON GARDEN BENCH
LATE 19TH CENTURY

Interlaced oval uprights, repainted in black and gilt, new slats, stamped with registration number 397749, pattern no.71-2, diamond registration kite, 191cm wide, 82cm high, 66cm deep

This design was registered and patented by Coalbrookdale Foundry at the Public Record Office on the 5th May 1883. It was featured in both the 1894 and 1907 Coalbrookdale Illustrated Catalogues and cost £50 in the painted finish at this size, 6'2".

£3,000-5,000

337
A STONE COMPOSITION POND SURROUND
AND TRIPLE TIERED FOUNTAIN
ATTRIBUTED TO AUSTIN AND SEELEY,
LATE 19TH CENTURY

Of circular form, central triple stylised circular shell fountain

The fountain approximately 198cm high, the surround approximately 36cm high, 446cm diameter

£6,000-8,000



337

A RARE AND IMPRESSIVE REGENCY CARVED AND PAINTED WOOD SCOTTISH ROYAL COAT OF ARMS

BY JOHN STEELL SNR, CIRCA 1816-1837

Depicting the Royal coat of arms with Hanoverian escutcheon, upon the helm sits the crest, depicting a Lion, forward facing and sitting atop the Crown of Scotland, displaying the Honours of Scotland with Scottish motto "In Defens", banner to base partially inscribed Dieu and Droit, signed to the lower front plinth "J Steell, Edin."

approximately 150cm high, 236cm wide, 53cm deep

This late Georgian carved Royal coat of arms is one of only four now known to survive by John Steell Snr. One is in the collection of the National Galleries of Scotland and the other two are still in place, adorning the pediment of Leith Customs House and the interior of the County Hall in Cupar. The latter two have been later gilded and, in the case of the Leith example, later painted as well. The piece in the NGS is partially constructed from plaster, with the remaining part being of gilded pine. Examination of this example reveals indications of prior polychrome decoration. All the surviving pieces are signed, in the case of the Leith example this was only discovered when the pediment was restored in 1983. At the same time, it was also found to be dated 1813, carved into the reverse adjacent to the signature.

John Steell Snr. (1770-1848) was a talented wood carver with known works including Corinthian capitals in the Signet Library in Edinburgh and an series of carvings depicting scenes from the life of Mary Queen of Scots for Duns Castle. In addition, he seems to have been heavily involved in the production of shop sign figures, one of which is in the collection of the National Museum of Scotland. Carved in 1835 it depicts a smoking figure used to advertise various tobacconists in a single premises in Princes Street over several years. Steell's son, also John (1804-1891), would rise to become one of Scotland's most famous sculptors, winning royal commissions but it is extremely difficult to gauge the extent of his involvement in his father's business in the

early years of his career. Certainly, as he was apprenticed to his father from the age of 14 (in 1818), he would have played some part in the production of some of these wood carvings and it is the opinion of some experts that both men would have been involved in carving the surviving coats of arms. One other coat of arms by the Steell family is known in photographs but sadly does not seem to have survived. This was executed for the pediment of the Theatre Royal in Edinburgh and a photograph from 1858 showing the carving in some detail does exist.

The photograph is of sufficient quality to be able to make out the words 'I Steel' and 'Edin' underneath the carving on the front of the piece and, like this example, it also seems to carry the Hanoverian inescutcheon.

John Steel Snr.'s trade card survives and advertises "house and ship carving on moderate terms" and there has been discussion as to whether this example may have originally been carved for a ship.

£40,000-60,000





339

339
A RED SANDSTONE SUNDIAL
19TH CENTURY
With 29.5cm diameter bronze sundial plate by Briggs Plymouth
124cm high, 54cm square at the base

£2,000-3,000

340
A LARGE STONEWARE TAZZA OR FOUNTAIN BASIN
ATTRIBUTED TO JOHN MARRIOT BLASHFIELD, LATE 19TH CENTURY
Of pedestal form, large shallow bowl
123cm high, bowl 145cm diameter, base 82 by 82.5cm

For a similar stamped example of this scale- please see Christie's London, The Michael Roberts Collection of Garden and Architectural Ornaments - Ashurst, Kent, September 27th 2004, lot 575 £38,240

£5,000-8,000



340

341
A PAIR OF VICTORIAN CIRCULAR BRASS STICK STANDS
LATE 19TH CENTURY
With ball finials and paw feet, stamped 'W. T.&S' for William Tonks and Sons
64cm high, 23.5cm diameter

William Tonks and Sons were a Birmingham company founded in 1789. They started as woodscrew makers, moving onto steel toys and finally making cast and wrought brass pieces. They won awards at exhibitions in London and Paris in the mid 19th century.

£300-500



342

342
A POLISHED BRASS OCCASIONAL TABLE
CIRCA 1960
With circular glass top, the base hinged in the centre and adjustable
60cm high, the top 105.5cm diameter

£400-600



341

343
A PAIR OF NEOCLASSICAL PANEL INSET DOORS
19TH CENTURY AND LATER
With pressed card panels showing classical portraits of men and lions, inset into a crackle glazed wooden frame
Each frame 130.5cm high, one 74cm wide, the other 73cm wide

£800-1,200



343



344

344
A PAIR OF HEAVY MILL WHEEL TOPPED STADDLE STONE TABLES
 LATE 18TH/EARLY 19TH CENTURY
 Millstone tops on staddle stone bases, one base slate, the other sandstone
 Approximately 80cm high, 66cm diameter

£600-800



345



345
A PAIR OF LIMESTONE BENCHES
 LATE 20TH CENTURY
 Each with rectangular seat within roundel uprights
 60cm high, 161cm wide, 49.5cm deep

£1,500-2,500

346
A CARVED STONE GOTHIC PLANTER
 LATE 19TH CENTURY
 Of octagonal form, rosette decoration to the panelled sides, later circular stepped plinth and octagonal base
 97cm high overall, top 83cm wide

£1,500-2,500

347
A PAIR OF CAST STONE PLANTERS
 LATE 19TH CENTURY
 Of pedestal urn form, leaf decorated bodies, yew topiary ball planted
 74cm high, bases 46cm square

£600-1,000



347

348
A BRUSHED AND POLISHED STEEL CONSOLE TABLE
 DESIGNED BY JAY SPECTRE, CIRCA 1980
 With linear etched glass top
 85cm high, 96cm wide, 41cm deep overall

Jay Spectre (1929-1992) was a New York based interior and furniture designer. He set up Jay Spectre Inc in 1968 which predominantly showcased Deco influenced furniture and incorporated high-tech and hand-carved elements. They provided furniture and designed for large offices, aircraft, yachts and homes across the world.

£800-1,200



348

349
A LARGE SCULPTURE OF TWO CRANES BY CURTIS JERÉ
 LATE 20TH CENTURY
 Silvered finish, set on polished metal plinth, signed to cast
 107cm high overall, base 76cm wide

£400-600



349

350
A STONE SUNDIAL OF LARGE PROPORTIONS
18TH CENTURY
Decorated with cartouche and swag ribbon detail,
standing on a substantial stepped octagonal base, later
14" diameter slate plate with large bronze gnomon
150cm high, base 180cm wide

£7,000-10,000



350



351
A LIFESIZE COMPOSITION STONE
FIGURE OF A ROMAN SENATOR
ON PLINTH
LATE 20TH CENTURY
With a fine weathered patina.
300cm high overall, base 94cm wide,
73.5cm deep

Provenance:
Private Collection in the West Country

£2,000-3,000

351



352

352
AN OCTAGONAL HAMSTONE
SUNDIAL PEDESTAL
18TH CENTURY
With a bronze 26cm wide octagonal
sundial plate signed W Holland
Chester, on a stepped octagonal base
approximately 128cm high overall,
base 120cm wide

£5,000-8,000



353
AFTER THE ANTIQUE- A LARGE AND IMPRESSIVE WHITE
MARBLE FOUNTAIN
ITALIAN, 19TH CENTURY
After the Roman Fontane del Tripode in the Villa d'Este, the basin with
an egg and dart rim above three carved lion masks, supported on
column carved with a spiral decoration and acanthus, with three legs
decorated with carvings of Scylla amid acanthus above fluting and
foliage with paw feet, and set on a triform base
116cm high, top 107cm diameter

£15,000-20,000

353

354 λ

TONI FABRIS (ITALIAN 1915-1989)

GRANDE TENSIONE VERTICALE

Bronze

Signed, dated 1960 and numbered 1/1

Height: 865cm; 340½ in.

Provenance:

Private Collection, Senator Fontana, Brianza, Italy (acquired directly from the artist)

This unique sculpture fits into a particular period of Toni Fabris' development where he transitioned from zoomorphic works to more angular pieces such as this one. The majority of Fabris' pieces were under a metre high making this particularly special.

This magnificent sculpture was originally purchased directly from the artist by Senator Fontana in Brianza, Italy for his private gardens which held a large collection of sculptures until his death in 1992.

Born in 1915 at Bassano Del Grappa, Fabris studied at the Liceo Artistico and the Accademia di Brera in Milan under Francesco Messina. After the Second World War, in which he was taken prisoner, Fabris held a one-man show at the Galleria dell'Illustrazione Italiana, in Milan. In 1962 he held his second one-man show at the Galleria Minima Toninelli, followed in 1963 with an exhibition at the Galeria D'Eendt in Amsterdam, who also sponsored him at the Salon International des Galeries Pilots, at the Museo Cantonale of Lausanne in 1963. In 1965 he was invited to show at the Kunstmuseum in Winterthur and in 1966 he was invited to show a group of his works at the 33rd Venice Biennial.

£40,000-60,000



354

END OF SALE

BUSSOCK WOOD

A PALMER FAMILY COLLECTION

AUCTION | NEWBURY | 4 & 5 JUNE

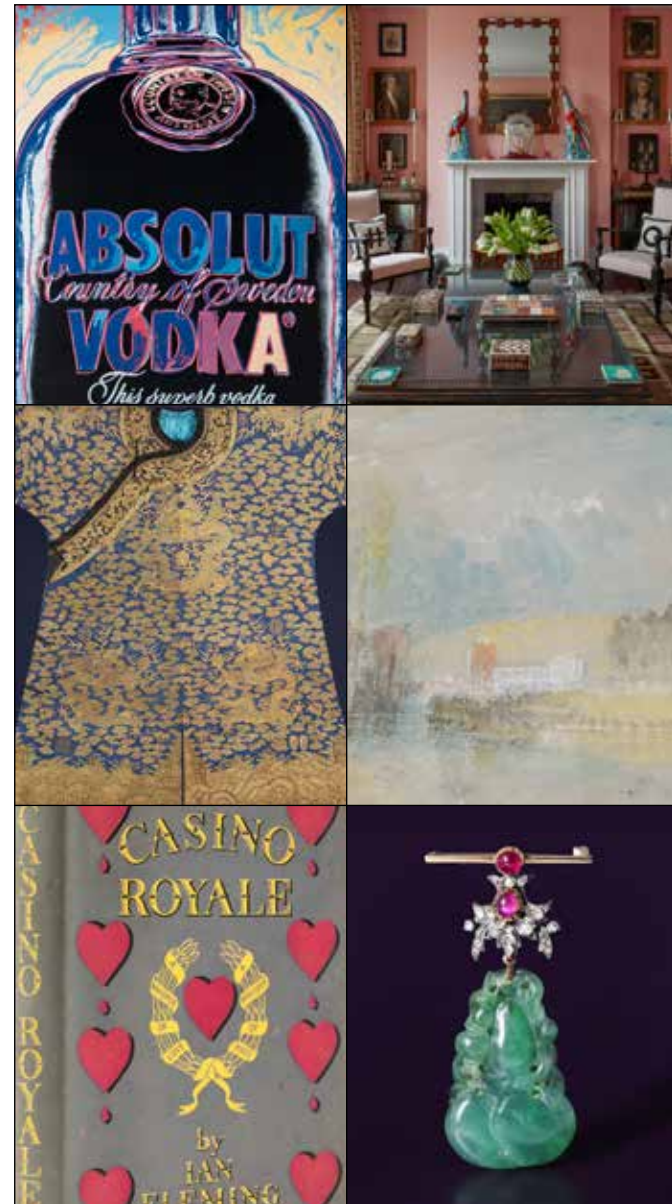
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DREWEATTS
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- 18 April | Dreweatts**
Jewellery, Watches and Handbags
- 23 April | Dreweatts**
Fine Wine, Champagne, Vintage Port and Spirits
- 24 April | Dreweatts**
Alchemy of Design:
The Collection of Count Manfredi Della Gherardesca
- 24 April | Forum**
Spring Selection: Modern & Contemporary Art and Editions
- 9 May | Dreweatts**
Interiors
- 14 May | Dreweatts**
Ken Bolan: My Mind's Eye
- 21 & 22 | Dreweatts**
Chinese Ceramics & Works Of Art:
To Include Japanese, Indian & Islamic Art
- 23 May | Dreweatts**
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- 30 May | Dreweatts**
Fine Wine, Champagne, Vintage Port and Spirits
- 30 May | Forum**
Fine Books, Manuscripts and Works on Paper
- 4 & 5 June | Dreweatts**
Bussock Wood: A Palmer Family Collection
- 6 June | Dreweatts**
Art Live
- 12 June | Dreweatts**
Old Master, British and European Art
- 13 June | Dreweatts**
Interiors



NOW INVITING ENTRIES

If you have an item you would like valued for sale at auction, we would be delighted to provide you with a free, no obligation estimate. Contact us to arrange an in-person appointment or visit our website to see how to submit the information online.

DREWEATTS
EST. 1759

dreweatts.com
info@dreweatts.com
NEWBURY
01635 553 553
LONDON
020 7839 8880

forumauctions.co.uk
info@forumauctions.co.uk
LONDON
020 7871 2640

 **Forum**
Auctions

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

Dreweatts & Dreweatts 1759 are trading names of Dreweatts 1759 Ltd. Dreweatts 1759 Ltd is registered in England, company number: 10758982, registered office: C/O Bishop Fleming LLP, 10 Temple Back, Bristol, BS1 6FL.

IMPORTANT NOTICES

BUYING AT DREWEATTS

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

BIDDING IN PERSON

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

COMMISSION BIDS

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

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

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

CONDITION

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

COMMISSION CHARGES

All purchases are subject to a buyer's premium, which is charged per lot at 26% of the hammer price (31.2% including VAT) up to and including £20,000, 25% (30% including VAT) of the hammer price from £20,001 up to and including £500,000, 20% (24% including VAT) of the hammer price from £500,001 up to and including £1,000,000 and 12.5% of the hammer price (15% including VAT) in excess of £1,000,000. A theta symbol (θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. In the event the lot has a dagger (†) beside the lot number in the catalogue, this indicates that the lot is owned by an entity or company required to pay VAT (generally not an Antique Dealer, as they operate under a dealers margin scheme). VAT is payable at 20% on the Hammer Price. Lots marked with a double dagger (‡) (presently a reduced rate of 5%) or Ω (presently at standard rate of 20%) have been imported from outside the UK to be sold at auction and therefore the buyer must pay the import VAT at the appropriate rate on the hammer price.

PAYMENT

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

of the Buyer and registered to a UK billing address with the exception of Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949. The name of the bank account holder should match the name of the buyer. First time buyers who are not present at the saleroom are requested to pay by bank transfer.

CITES REGULATIONS

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

COLLECTIONS, SHIPPING AND STORAGE

Before being able to collect your purchases you are required to pay the hammer price, plus the applicable commissions, and obtain a receipt acknowledging payment. Collection of 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.

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

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

Note: Buyers of large garden items and statuary should ensure they /their carriers are able to remove the items themselves. Please call Dreweatts in advance of any collection for further advice.

Large items (furniture, mirrors, large works of art, carpets and rugs): items will be removed to commercial storage at Sackville-West Moving & Storing (Andover SP10 3SA) on Wednesday 15 May and Thursday 16 May and will be available for collection from Friday 17 May onwards. Items removed to Sackville-West will be stored free of charge until Wednesday 23 May. From Thursday 24 May, items will be subject to a transfer fee of £20 (plus VAT) and a 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 will provide an additional week's free storage and waive the transfer fee 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 Moving & Storing (tel: + 44 (0) 2080 909988; email: office@sackvillewest.co.uk).

FURTHER INFORMATION

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

VALUATION SERVICES

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

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

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

INFORMATION FOR BUYERS AT PUBLIC AUCTIONS

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

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

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

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

4. **BUYER'S PREMIUM.** The Conditions of Sale forming part of our Auction Terms and Conditions require the buyer to pay a buyer's premium on the hammer price of each lot purchased. The buyer's premium is 26% of the hammer price up to and including £20,000, 25% of the hammer price from £20,001 up to and including £500,000, 20% of the hammer price from £500,001 up to and including £1,000,000, and 12.5% of the hammer price in excess of £1,000,000. VAT at the prevailing rate of 20% is added to buyer's premium and additional charges as defined below.

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

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

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

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

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

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

Private overseas buyers can only receive goods free of VAT or have the VAT amount refunded if Dreweatts acts as exporter in relation to the sale, the goods are exported within 3 months of the sale and Dreweatts is in possession of adequate export documents. The VAT refunds are available for transactions exceeding £2,500. If you arrange for the goods to be picked up/delivered to you directly we will charge UK VAT at the appropriate rate and no refund will be available. Please note, buyers are responsible for completing the importation procedures as well as the payment of any relevant duty/VAT payable on importation into the destination country.

Where the purchase has been made in the business or trading name, VAT refund will be available on proof of export provided within 3 months of the sale.

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

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

11. **METHODS OF PAYMENT.** Payment will be accepted, if you are a successful bidder, by debit card issued in the name of the Buyer by a UK bank and registered to a UK billing address; by all major UK issued credit cards issued in the name of the Buyer and registered to a UK billing address with the exception of Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949. The name of the bank account holder should match the name of the buyer. First time buyers who are not present at the saleroom are requested to pay by bank transfer.

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

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

TERMS OF CONSIGNMENT FOR SELLERS IN PUBLIC AUCTIONS

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

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

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

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

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

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

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

6. LOSS AND DAMAGE OF GOODS

(a) Loss and Damage Warranty - Dreweatts is not authorised by the FCA to provide insurance to its clients, and does not do so. However Dreweatts for its own protection assumes liability for property consigned to it at the lower pre-sale estimate until the hammer falls. To justify accepting liability, Dreweatts makes a charge of 1.5% of the hammer price plus VAT, subject to a minimum charge of £1.50, or if unsold 1.5% of our lower estimate. The liability assumed by Dreweatts shall be limited to the lower pre-sale estimate or the hammer price if the lot is sold. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so.

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

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

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

9. RESERVES

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

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

(c) Where a reserve has been set which we consider unreasonably high, an unsold charge will be payable in the event that the lots fails to sell, being the agreed selling terms calculated on the reserve, LDW at 1.5% and any photographic charges.

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

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

10. **ELECTRICAL ITEMS.** These are subject to detailed statutory safety controls. Where such items are accepted for sale you accept responsibility for the cost of

testing by external contractors. Goods not certified as safe by an electrician (unless antiques) will not be accepted for sale. They must be removed at your expense on your being notified. We reserve the right to dispose of unsafe goods as refuse, at your expense.

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

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

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

14. **WITHDRAWN AND BOUGHT IN ITEMS.** These are liable to incur a charge of 15% commission, 1.5 % Loss and Damage Warranty and any other costs incurred including but not limited to illustration and restoration fees all of these charges being subject to VAT on being bought in or withdrawn after being catalogued.

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

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

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

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

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

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

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

CONDITIONS OF SALE FOR PUBLIC AUCTIONS

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

1. DEFINITIONS

In these Conditions:

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

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

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

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

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

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

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

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

2. BIDDING PROCEDURES AND THE BUYER

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

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

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

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

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

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

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

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

6. PAYMENT

(a) Immediately a Lot is sold you will:

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

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

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

(c) In order to comply with money laundering regulations we reserve the right to require proof of source of funds and/or confirmation of the nature and source of wealth for all receipts of monies from clients directly or from third parties for payments on behalf of clients. Lots will only be released once we have completed necessary checks under the current Money Laundering Regulations.

7. TITLE AND COLLECTION OF PURCHASES

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

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

(c) No purchase can be claimed or removed until it has been paid for and we have completed necessary checks under the current Money Laundering Regulations.

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

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

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

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

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

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

(v) to charge interest at a rate not exceeding 1.5% per month on the total amount due to the extent it remains unpaid for more than 3 working days after the sale;

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

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

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

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

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

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

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

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

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

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

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

14. DESCRIPTIONS AND CONDITION

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

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

15. **FORGERIES.** Notwithstanding the preceding Condition, any Lot which proves to be a deliberate forgery (as defined) may be returned to us by you within 21 days of the auction provided it is in the same condition as when bought, and is accompanied by particulars identifying it from the relevant catalogue description and a written statement of defects. If we are satisfied from the evidence presented that the Lot is a deliberate forgery we shall refund the money paid by you for the Lot including any buyer's premium provided that (1) if the catalogue description reflected the accepted view of scholars and experts as at the date of sale or (2) you personally are not able to transfer a good and marketable title to us, you shall have no rights under this condition.

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

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

GENERAL

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

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

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

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

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

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

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

DREWEATTS

NEWBURY

Dreweatts
Donnington Priory
Newbury
Berkshire RG14 2JE
+44 (0) 1635 553 553
info@dreweatts.com

DEPUTY CHAIRMAN

Will Richards
James Nicholson

LONDON

Dreweatts / Bloomsbury Auctions
16-17 Pall Mall
St James's
London SW1Y 5LU
+44 (0) 20 7839 8880
info@bloomsburyauctions.com
info@dreweatts.com

HAMBRIDGE LANE

Dreweatts
1 Hambridge Lane
Newbury
Berkshire RG14 5TU
+44 (0) 1635 553 553
info@dreweatts.com

GROUP DEPARTMENTS

AUTOGRAPHS AND EPHEMERA

Ania Hanrahan
ahanrahan@dreweatts.com

ASIAN CERAMICS AND WORKS OF ART

Mark Newstead
Dr Yingwen Tao
Lavinia Jin
asian@dreweatts.com

BLOOMSBURY AUCTIONS BOOKS AND MANUSCRIPTS

Rupert Powell
Dido Arthur
Justin Phillips
Max Hasler
Richard Caroll
info@bloomsburyauctions.com

BRITISH AND EUROPEAN CERAMICS AND GLASS

Mark Newstead
Geoffrey Stafford Charles
interiors@dreweatts.com

BRITISH AND EUROPEAN SCULPTURE AND WORKS OF ART

Silas Currie Leigh-Wood
sculpture@dreweatts.com

CLOCKS AND SCIENTIFIC INSTRUMENTS

Leighton Gillibrand
clocks@dreweatts.com

COUNTRY SPORTING

Geoffrey Stafford Charles
gscharles@dreweatts.com

DECORATIVE ARTS AND MODERN DESIGN

Geoffrey Stafford Charles
Ashley Matthews
interiors@dreweatts.com

FURNITURE AND CARPETS

Ben Brown
Elaine Binning
Ashley Matthews
William Turkington
Mitchell Tompkins
furniture@dreweatts.com

HOUSE SALES AND PRIVATE COLLECTIONS

Joe Robinson
Eloise Kerr-Smiley
Arabella Methuen
housesales@dreweatts.com

JEWELLERY, SILVER, WATCHES AND OBJECTS OF VERTU

James Nicholson
Charlotte Peel
Nick Mann
Tessa Parry
jsw@dreweatts.com

LIVE STEAM AND MODEL ENGINEERING

WORKS OF ART
Lucie Hobbs
transport@dreweatts.com

MODERN AND CONTEMPORARY ART

Jennie Fisher
Francesca Whitham
Will Porter (Business Development)
pictures@dreweatts.com

OLD MASTERS, BRITISH AND EUROPEAN ART

Brandon Lindberg
Lucy Darlington
Daniele Amesso
pictures@dreweatts.com

WINE

Mark Robertson
Caroline Shepherd
Violette Jongbloed
Dianne Wall
wine@dreweatts.com

BUSINESS DEVELOPMENT

Will Richards
Will Porter
Joe Robinson
Ana Moas
Isabelle Rietkerk
irietkerk@dreweatts.com

CONSIGNMENT MANAGEMENT

Lucie Hobbs
Christy Chambers
consignments@dreweatts.com

VALUATIONS FOR PROBATE, INSURANCE AND CGT

Emma Terry
Janice Cliff
valuations@dreweatts.com

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EST. 1759