

TO LOOK, TO SEE PHILIP ASTLEY-JONES A PASSIONATE CONNOISSEUR



DREWEATTS

WEDNESDAY 9 APRIL 2025 | NEWBURY

EST. 1759



TO LOOK, TO SEE
PHILIP ASTLEY-JONES
A PASSIONATE CONNOISSEUR



FOREWORD

BY
JOHNNIE LLOYD MORGAN

Living with a focused collector must be fascinating, but restricting. Living with a less disciplined collector is exhausting, but far more exciting.

For 40 years I shared a house and a life with someone who loved chairs and paintings and porcelain and books as well as children's crutches and clowns' shoes and leather wallets (that somehow all belonged to Charles II) and dozens of saris bought on a beach in Goa and a hippopotamus skull bought in Kenya (and exported legally) and bolts of materials bought at every visit to a French market and huge linen napkins from country house sales and printed cotton bedspreads from Jaipur (dozens of them) and marble furniture from Udaipur and tea services and dinner services and lace handkerchiefs that belonged to Victorian princesses and ivory-handled fly whisks and – the list goes on and on.

Philip had the eye and the inquisitiveness and the fun and the knowledge to collect the quirky and the humble as well as the grand. He never seemed to have the money to buy the very best so the fabulous Delft vase often had a crack in it - but that could always be hidden. A set of chairs that sold at auction for £110,000 many years ago could – and were – copied meticulously by the magician chairmaker, Philip Boorman. When a set of Thomas Fry mezzotints that hung up the staircase had to go, they were simply photocopied and put back into immaculately remade frames. Contemporary paintings and ceramics and silver made by friends were all hugely loved and sat happily with Chinese lacquer furniture and 18th century bronzes and Afghan rugs.

Philip's taste wasn't unique, but it was very clever and not at all undisciplined. It was livable with, it was well put together, it was affordable, and it was generously shared. He knew how to place everything on a tabletop or in a room. He knew that a fireplace he found in a skip in Wandsworth would be perfect in our study but at the same time knew that a fireplace made by John Carr of York that he found in Harrogate would be perfect in our dining room.

Philip died in August 2021 and it is now time to let some of his hugely loved treasures go. If anyone can have half the fun that he had in collecting and half the fun that I had in watching a life-enhancing genius at work, then both of us will be enormously pleased.





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WEDNESDAY 9 APRIL 2025 | NEWBURY

LOTS 1-277 | 10.30AM

VIEWING IN LONDON (HIGHLIGHTS)

Tuesday 25 March: 10am–4pm
Wednesday 26 March: 10am–4pm
Thursday 27 March: 10am–4pm
Friday 28 March: 10am–4pm

VIEWING IN NEWBURY (FULL SALE)

Sunday 6 April: 10am–3pm
Monday 7 April: 10am–4pm
Tuesday 8 April: 10am–4pm

ENQUIRIES & CONDITION REPORTS

housesales@dreweatts.com

NEWBURY

Donnington Priory, RG14 2JE

+44 (0) 1635 553 553

LONDON

16-17 Pall Mall, SW1Y 5LU

+44 (0) 20 7839 8880

info@dreweatts.com

dreweatts.com

DREWEATTS

EST. 1759

A GUIDE FOR BUYERS

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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)

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

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† - 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 buyer's 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 import VAT at the reduced rate (currently 5%) calculated on the hammer price is due.

Ω - Indicates that the lot has been imported from outside the UK and that import VAT at the standard rate (currently 20%) calculated on the hammer price (inclusive of any applicable duty) is due.

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'.

Note, the import VAT charged for lots with symbols ‡ or Ω can be refunded if Dreweatts is instructed to re-export the property or if the VAT liability is transferred to another Temporary Admission authorisation.

PAYMENT

If you are successful, an invoice will be sent to the email address registered on your bidder account. The invoice 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 completed before we can release any purchases. Third party payments are not accepted. 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.

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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 the item shipped to you, please see the list of suggested shippers on our website.

Garden items, 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, carpets, rugs, mirrors, large objects): items will be removed to commercial storage at Sackville-West Moving & Storing (Andover SP10 3SA) on Friday 11 April and will be available for collection from Monday 14 April onwards (collections Monday-Friday, no collection at weekends). Items removed to Sackville-West will be stored free of charge until Monday 21 April. **Sackville-West will be closed for Easter from Friday 18 - Monday 21 April and collections will be not available during this period.** From Tuesday 22 April, 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).

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Prospective bidders are advised to familiarise themselves with any export and import restrictions or prohibitions applicable to the lots they wish to purchase. For example, the lots may contain prohibited material such as endangered species (and therefore be subject to CITES regulations) or be subject to shipping or trade restrictions. Cultural objects of certain age and value may require a UK export licence. It is buyer's responsibility to obtain any relevant export and/or import licences and permits, as well as pay any customs duties, taxes and other fees applicable on import into the destination country. Dreweatts will not cancel the sale if a lot may not be exported, imported or it is seized for any reason by a government authority.

GLOSSARY OF TERMS

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

SPECIALISTS FOR THIS AUCTION



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



Peter Horwood
Senior Specialist,
House Sales and Private
Collections



Arabella Methuen
Administrator



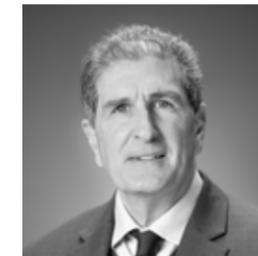
Lucy Darlington MRICS
Old Master Pictures



Daniele Amesso
Old Master Pictures



Silas Currie Leigh-Wood
Sculpture & Works of Art



Mark Newstead
(Consultant)
Chinese and Asian Art



Francesca Walsh
Modern and
Contemporary Art



Geoffrey Stafford
Charles MRICS
Ceramics & Glass



Gemma Sanders
Modern Design and
Decorative Art



Ashley Matthews
Furniture, Clocks &
Decorative Art



Emma Terry
Head of Valuations

THE JOY OF COLLECTING

WOLF BURCHARD, NEW YORK,
FEBRUARY 2025

Philip Astley-Jones enjoyed life to the fullest. I've never known a man with a greater sense of fun. It touched all aspects of his life. His love of art and his love of people were simply infectious. To me, he was a mentor, a role model and the most important of friends. His keen eye – trained at Roger Warner's treasure trove of an antique's shop in Burford in the 1960s – always kept its twinkle. Philip delighted in sharing his passion for the arts with others, and never took himself seriously at all. He was no academic and hardly ever committed his thoughts to print. He was a true connoisseur, a storyteller, not a lecturer.

A vivid account of Philip's apprenticeship under Roger Warner's strict guidance can be found amongst the oral histories recorded by the Antique Dealer's Archives, on the website of the University of Leeds. A rather esoteric habit Philip adopted from Warner, and one by which he swore, was to smell the inside of a drawer to help confirm a piece of furniture's authenticity.

In 1972, Philip's career took a decisive turn, when the then Chairman of Sotheby's, Peter Wilson (of whom Philip made so amusing an impression), took him out to lunch with the offer of having him set up the furniture department in Los Angeles. 'But I've just opened my own antiques shop', a 24-year-old Astley-Jones explained. 'Well, close it. Close it' responded Wilson. Six weeks later, Philip was on a plane to California, which he took by storm. Someone who knew him back in those early LA days, proclaimed to me the other day: 'Philip Astley-Jones was a legend!'

In Hollywood, Philip encountered some surprisingly serious furniture collections, put together by glamorous movie stars and studio owners in the immediate aftermath of World War II. However, he also came across endless examples of faux Louis furniture, quickly learning that diplomacy was going to be an essential tool if he wanted to succeed: early on, he had been thrown out of a potential client's home, after explaining to her that her cherished fauteuil had not been made for Marie-Antoinette but was likely the recent product of a local Californian workshop. Subsequently, he avoided such situations by suggesting: 'for this object, you better contact our colleagues at Christie's', thus attracting the fury of his counterpart at 'the other' auction house. After five years in Los Angeles, Philip transferred to Sotheby's Amsterdam for a brief stint, followed by Paris and Monte Carlo, where he was particularly involved in the large Rothschild sales of 1975.

In 1979, Philip went into partnership with his old-time Sotheby's friend, the late Philip Hewat-Jaboor, who had just acquired Hatfield's, the noted restorer of furniture and works of art, which they ran together for twenty years. The workshop had come with a long list of clients, ranging from Blenheim Palace to the Gettys. In all likelihood, their most prominent project, was the conservation of the monumental Badminton cabinet, which twice broke the record as the most expensive piece of furniture ever sold at auction. First acquired by Mrs. Barbara Johnson, heiress to the baby powder empire, it later came into the possession of the Prince of Liechtenstein. Philip travelled with the cabinet around fourteen times, as Christie's insurance demanded that he would accompany it wherever it went and was displayed.

In those Hatfield's days, Philip's house in Cambridge Street, Pimlico, saw a constant flow of curators, dealers, auction house specialists, and many decorators in need of his advice and expertise. It would be another couple of decades before Philip became my pal and mentor. I met both him and Philip Hewat-Jaboor on a Furniture History Society trip to St Petersburg in 2012. We became fast friends, and both Hewat-Jaboor and I, like so many others, were heartbroken when Philip died in August 2021. His generous character combined extraordinary energy and irreverence with kindness and a solid devotion to the enjoyment of life. In 1988, *Harpers and Queen* threw their spotlight on him in a feature about 'life enhancers', where one friend described Philip as 'indefatigable in his pursuit of a good time for everyone within his orbit'. He maintained this positive attitude throughout his life. Indeed, whenever the phone rang, even at 8am in the morning, he heralded with glee: 'it's a party!'

Philip loved a party! And he wouldn't shy away from long distances to join one. The last time I saw him was when he and Johnnie Lloyd Morgan, his partner of 41 years, especially crossed the Atlantic to attend the re-opening of the Metropolitan Museum of Art's British Galleries in February 2020. I'm so glad Philip got to see them and that I was able to give him a quiet, behind-the-scenes tour of the new space the night before. Philip had something to say about every piece on display – and his views (good and bad) were expressed in a characteristically forthright manner.

Together with Johnnie, Philip created a highly atmospheric, welcoming and fun environment in the Old Rectory at Aston-le-Walls. He was a compulsive collector, 'I had to have it!' In fact, Philip upheld his commitment to the joy of collecting until the very end. Even on his deathbed, the afternoon before he died, he was browsing catalogues. A Renaissance cast bronze foot inkwell, after the antique, caught his attention. He explained to Johnnie that he had to get it. 'But Philip, how are you going to pay for it?' asked Johnnie. 'Get an overdraft!' was Philip's obvious answer.



ENTRANCE LOTS 1-31



1Y
TWO LARGE SHELL WORK DISPLAYS
MID 20TH CENTURY
The first as a Bonsai tree, primarily formed from clam shells,
in a Giant Clam (*Tridacna Gigas*) planter base
100cm high

Together with a second, designed as a large floral spray/
display, in a straw work basket
55cm high

£400-800

2
A CEREMONIAL TURF DIGGING SPADE
BY BRADES CO, MID 20TH CENTURY
Ash and stainless steel, engraved "This spade was used
by H.R.H. The Duchess of Gloucester on the occasion of
her visit to The Skegness Holiday Camp Thursday May
25th 1939"
94cm long

£200-300

3
A GROUP OF DOOR PORTERS
19TH CENTURY
To include brass bell base examples
including a pair with ram horn handles,
later polychrome painted lion porter
tallest 47.5cm high, smallest 36.5cm high

£400-800



2



1



3



4 (part lot)

4
ENGLISH SCHOOL
(EARLY 18TH CENTURY)
A PAIR OF PORTRAITS OF
A BOY AND A GIRL
Oil on canvas, feigned
oval
33 x 23cm (12 x 9 in.) (2)

Together with two
decorative plaster swags,
20th century

Provenance:
The plaster swags acquired
from Eila Grahame, 1983

£1,500-2,000

7
A 'BLONDE' SHELL FROM A GIANT SOUTH AMERICAN
RIVER TURTLE *PODOCNEMIS EXPANSA*
PROBABLY EARLY 20TH CENTURY
The skeletal shell with scutes removed
approximately 67cm long

£1,000-2,000

8 Y
A PRESERVED SAWFISH ROSTRUM
approximately 98cm long

£200-300



7



8



5

5 Y
NATURAL HISTORY- A COCO DE MER
Polished, unmounted
35cm high, 28cm wide

£400-600

6 Y
A GEORGE IV BRAZILIAN ROSEWOOD CIRCULAR GUERIDON
CIRCA 1825, PROBABLY BY GILLOWS
With a later inset mirrored top on three scrolled and beaded supports
and tricorn base with brass anti-friction castors, probably originally
with a specimen marble top, the later mahogany framing of the top
added, branded twice beneath the base CPTD
76cm high, 60cm diameter

£300-500



6



9

9
A RED PAINTED ASH LAMINATE
PRINCE OF WALES INVESTITURE
CHAIR
DESIGNED BY LORD SNOWDON
IN 1969 AND MANUFACTURED
BY REMPLY
With motto 'Ich Dien' and Prince of
Wales feathers in gilt, with original red
covered seats
30 ¾ in. (78 cm.) high; 21 ½ in.
(54.5 cm.) wide; 20 in. (51 cm.) deep

The Investiture of the Prince of Wales
in 1969 was Lord Snowdon's crowning
achievement. He was invited by HM
The Queen to oversee the ceremony
- as a Welshman, member of the Royal
family and foremost a designer he was
an inspired choice and was created
Constable of Caernarvon Castle for the
ceremony.

Working with his friend Carl Toms (who
had been mentored by Oliver Messel),

and John Pound, the brutalist designer
from the Ministry of Works, the designs
for the ceremony were groundbreaking
and celebrated both modernity
and antiquity, in a time when Welsh
independence and its place within the
Union was at risk.

The Investiture was a triumph and the
chairs Snowdon designed for the event
have proven a notable legacy, strikingly
modern in form and manufactured at
the Remploy factory in Bridgend.

When asked about them Snowdon
replied 'I am not a modernist for the
sake of being modern. I just happen to
be alive in 1969'.

Lord Snowdon's own pair of investiture
chairs were sold Christie's, London,
24 September 2020, lot 92 (£43,750
including premium).

£500-800



11



10

10
 A GEORGE III GILT BRASS HEXAGONAL HALL LANTERN
 CIRCA 1800 AND LATER
 With scrolled supports, the anthemion clasps added, with later light fitting
 98cm high (excluding chain), 46cm wide

£1,500-2,500

11
 AFTER CARLE VERNET
 (20TH CENTURY)
 LE CHASSEUR; LE CHASSEUR
 AU TIRER; LE RETOUR DU
 CHASSEUR; LE MARECHAL
 FERRANT ANGLAIS
 A set of four etchings,
 engraved by Jazet
 47 x 57cm (18½ x 22¼ in.)
 In walnut frames (4)

£400-600



12

12
 A PAIR OF GEORGE II MAHOGANY ARMCHAIRS
 PROBABLY IRISH, CIRCA 1750
 Each with a shaped top rail with scrolled ears and a pierced splat above a padded drop-in seat, the front rail
 centred by a shell, on shell carved cabriole legs with claw and ball feet
 99cm high, 78cm wide, 56cm deep

£2,000-4,000



13

13
A FRENCH FLORAL URN TAPESTRY
IN THE BEAUVAIS MANNER,
EARLY 18TH CENTURY
With two children flanking a tall classical
flower with arrangement of flowers, later
set within a giltwood frame
frame 170cm by 127cm

£2,000-3,000



14

14
A LARGE MIDDLE EASTERN CISTERN
OR WINE COOLER
POSSIBLY 18TH CENTURY
Of flattened spherical form, twin ring
handles to the ends
approximately 80cm wide

£800-1,200



15
SCOTTISH SCHOOL (17TH CENTURY)
A PORTRAIT OF A PIPER
 Pen and ink
 Extensively inscribed (to lower edge)
 23 x 16.5cm (9 x 6¼ in.)

Together with an Italian School (circa 1800), Landscape of Rome, signed with monogram 'HF' (lower right), 14.5 x 17.5cm (2)

£300-500



16



16

16
A PAIR OF TÔLE PEINTE PLANTERS
 PROBABLY PONTYPOOL, EARLY 19TH CENTURY
 Each with painted Italianate landscape scenes
 14cm high

£500-800



15 (part lot)



17

17
AFTER THE ANTIQUE- A BRONZE MODEL OF THE PERSONIFICATION OF THE RIVER NILE
 IN THE MANNER OF RIGHETTI,
 CIRCA 1820-1850
 15cm high, base 27cm wide, 13cm deep

Provenance:
 Agnew & Co 2019 Masterpiece Fair

This bronze depicting the River Nile is a reduced version of a colossal Roman marble group found in 1513 in Campo Marzio where it was probably part of the decoration of the Iseo Campense. The composition is an allegory of fecundity with a cornucopia placed prominently near the reclining Nile, and the sixteen small children who cavort on and about the figure of the river symbolize the sixteen cubits by which the river rose annually, fertilizing the surrounding areas. The complexity of the composition, due in large part to the incorporation of the children, meant that reproductions in bronze are scarce. A simplified version, without the children, and possibly executed by Carlier and Buviette is held in The Huntington Library, Art Museum, San Marino California.

£1,500-2,500



19

18
AN OVERSIZED PAIR OF ARCHITECT'S POLISHED STEEL CALIPERS
 LATE 19TH CENTURY
 Engraved "DRAWING OFFICE" and cypher "L W R"
 48cm long

£200-300



18

19
WALKING STICKS AND GADGET STICKS TO INCLUDE:
 A Victorian iron mounted bamboo book grabber
 Circa 1850-1870
 139cm long

Together with a Middle Eastern carved bone walking stick, crocodile and repeating hatchment decoration, 93cm long; a carved wood tall processional stick with white metal pommel, 153cm long; and a small quantity of other walking sticks and batons

£700-1,000



20

20 Y
AN INDO-DUTCH COLONIAL EBONY BOX
 EARLY 19TH CENTURY AND LATER
 The rich relief carving of scrolling foliage re-laid on a later oak carcass
 36.5cm wide, 25cm deep, 10cm high

£400-600



21

21
 AN IZNIK DISH
 OTTOMAN ANATOLIA, EARLY 17TH CENTURY
 Underglazed painted fritware
 30cm diameter

£400-600

22
 A PAIR OF CREAM PAINTED AND FAUX PORPHYRY
 TAPERING PEDESTALS OF GEORGE II STYLE
 BY PHILIP BOORMAN FOR PHILIP ASTLEY-JONES
 With glass storm shades on ormolu brackets, the
 pedestals of tapering panelled form
 190cm high, 42cm wide, 30cm deep

£1,500-2,500



22

23



23

23
A GEORGE III PINE AND GESSO URN
CIRCA 1800 AND LATER
With mask mounts to the sides, suspended
relief medallion, square base, later fitted as
an electric table light
64cm high overall including current shade

£400-600



24

24
A CARVED OAK NEWEL POST
FINIAL FORMED AS A SEATED
LION HOLDING A SHIELD
MID 19TH CENTURY IN THE
17TH CENTURY MANNER
41cm high, 16cm wide

£400-600



25

25
HARDSTONE AND NATURAL HISTORY

A selection including:

A carved limestone fragment of a reclining animal with haunches still visible, 17th century or earlier, 25cm long, 16cm wide; a fossilised fish, 18cm long; a geode with crystal inclusions, 9cm long; a large Egyptian alabaster pot, 19cm high; a polished fossilised nautilus, 14cm wide and two polished balls

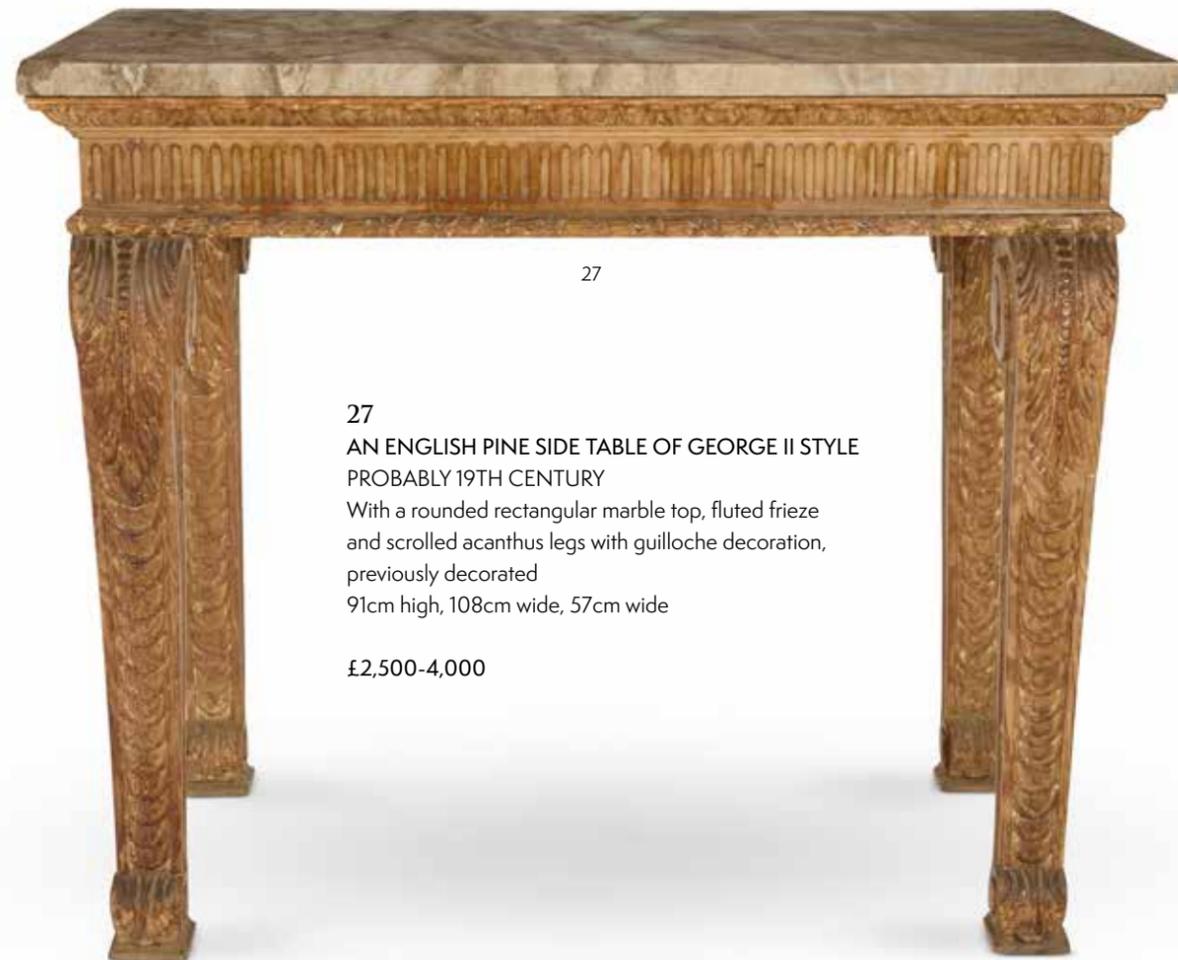
£400-800





26

26
A PAIR OF CHINESE 'MIRROR-BLACK' VASES
19TH CENTURY
39.5cm high
£250-350



27

27
AN ENGLISH PINE SIDE TABLE OF GEORGE II STYLE
PROBABLY 19TH CENTURY
With a rounded rectangular marble top, fluted frieze
and scrolled acanthus legs with guilloche decoration,
previously decorated
91cm high, 108cm wide, 57cm wide
£2,500-4,000



28
A GEORGE II GILT GESSO MIRROR
CIRCA 1740 IN THE MANNER OF WILLIAM KENT
The scrolled foliate cresting centered by a cartouche,
the frieze with a shell and oak branches, the sides
hung with oak and acorn swags, with a modern
bevelled plate
182cm high, 94cm wide
£5,000-10,000



29
TWO BRASS BOUND FRUITWOOD DOMESTIC ASH/FIRE BRUSHES
19TH CENTURY
69 and 57cm high

£100-200

30
CHRISTOPH LUDWIG AGRICOLA (GERMAN 1665-1719)
AN EXOTIC BIRD ON A BRANCH
Bodycolour
27 x 20cm (10½ x 7¾ in.)

Provenance:
From the collection of Roger Warner
His sale, Christie's London, *The Roger Warner Collection*,
20 January 2009, lot 122

£500-700



29

30

31
A WALNUT GOTHIC CARVED OPEN BOOKCASE
CIRCA 1920S, POSSIBLY YORKSHIRE OR COTSWOLDS SCHOOL
With a pierced gallery above graduated shelves, the adzed sides carved with gothic tracery
91cm high, 119cm wide, 34cm deep

Provenance:
Wardington Manor

£400-600



31

DRAWING ROOM

LOTS 32-113



32
A LARGE CHINESE IMARI PUNCH BOWL
18TH CENTURY
35.5cm diameter

Together with a large Chinese Imari charger,
Kangxi, 47cm diameter

Provenance:
Wardington Manor

£400-600



32



33

33
A PAIR OF LATE GEORGE III SILVER PLATED CANDLESTICKS
CIRCA 1800-1820
Each with feathered banded decoration
29cm high

Together with a silver plated twin handled urn, 20th century, Viners Sheffield,
on ebonised wood stand, 31.5cm high

£200-300

34
AN ANGLO-DUTCH OAK AND
GRAINED FRUITWOOD CENTRE
TABLE
EARLY 18TH CENTURY
The rounded rectangular top above
a sinuous cushion frieze on broken
cabriole legs with pad feet
75cm high, 102cm wide, 66cm deep

Provenance:
Acquired from Patrick Macintosh
Antiques, Dorset, October 2007.

£2,000-3,000



34



35

A QUEEN ANNE GILT-GESSO MIRROR
 CIRCA 1715, IN THE MANNER OF JAMES MOORE
 The shaped bevelled plate in a punched, foliate and scroll-carved surround, the cresting centred by a shell within a bold C-scroll
 136cm high, 66cm wide

Provenance:
 Acquired from David Love Antiques, Harrogate, 1979

The mirror with delicate flowering tendrils and prominent C-scroll bordered shell rendered in gilt-gesso relates to the work of James Moore (c.1670-1726). Moore was recorded as cabinet-maker at Nottingham Court, Short's Gardens, St Giles-in-the-Field, London, he worked in partnership with John Gumley (having probably trained under Gumley) and became one of the foremost cabinet-makers in the reigns of Kings George I and George II. He was appointed Royal cabinet-maker and supplied gilt pier glasses, tables and candlestands for Royal Palaces including Hampton Court. He was also employed by John Churchill, Duke of Marlborough (1650-1722) and he took over supervision of building work at Blenheim after the dismissal of John Vanburgh.

A pair of closely related girandoles were sold from Seaton Delaval, Northumberland. As at Blenheim, Vanburgh was employed as architect at Seaton Delaval by Captain Francis Blake-Delaval (d.1752) and it's entirely likely that Blake-Delaval might have turned to James Moore to supply fashionable furnishings. An inventory of the contents of Seaton Delaval dated 22 January 1755 referred to several 'gilt sconces', specifically a pair with branches in the 'Mahogany Parler' (sic), and to a further group of three. One of the girandoles was illustrated in 'Seaton Delaval II', *Country Life*, December 15 1923, vol. LIV, p.867, the writer Christopher Hussey making specific reference to their qualities in the accompanying text, and again in P. Macquoid and R. Edwards, *Dictionary of English Furniture*, London, rev. ed. 1954, vol II, p.332, fig. 50.

The pair listed in the inventory were likely those sold from Seaton Delaval at Sotheby's house sale, 29 September 2009, lot 135, and again at Christie's from the stock of Kenneth Neame, 13 June 2018, lot 11.

£5,000-8,000





36

36
THOMAS HUDSON (BRITISH 1701-1779)
Portrait of a Lady Wearing a Blue Dress
Oil on canvas
124 x 99cm (48¾ x 38¾ in.)

Provenance:
Sale, Christie's London, 3 May 1985

£10,000-15,000



37

37
A REGENCY PAPIER MACHE AND GILT-JAPANNED TRAY
IN THE MANNER OF HENRY CLAY, EARLY 19TH CENTURY
Decorated with landscapes, pagodas and sail boats on an associated
simulated bamboo stand
43cm high,
62cm wide,
47cm deep

Please see our website
for the footnote on
Henry Clay.

£250-400

38
A PAIR OF GILTWOOD ARMCHAIRS
IN THE MANNER OF THOMAS CHIPPENDALE, 19TH CENTURY
Each with a reeded oval padded back headed by ribbon-tied husk swags,
the arms with C-clasps, and serpentine padded seat, on tapering turned
and reeded front legs and cabriole back legs, re-gilt
97cm high, 56cm wide, 65cm deep

Provenance:
Private collection, sold Christie's, London, 15 March 2011, lot 146.

Several armchairs with closely related features are illustrated in C. Gilbert, *The Life & Work of Thomas Chippendale*, 1978. The cresting of the oval back, the scrolled clasp of the arm terminal and the leaf cup bracket beneath the arm support are typical of Chippendale and show similarities with a suite supplied by Chippendale to Sir Penistone Bird around 1773 for Brocket Hall, Herts (Gilbert, *op. cit.* vol. II, p. 109, fig. 186) and another attributed to Chippendale at Windsor Castle (Gilbert, *op. cit.*, vol. II, p. 109, fig. 185) The leaf and berry seat rail has parallels with the suite commissioned for the Tapestry Room at Newby Hall, Yorks (Gilbert, *op. cit.*, vol. II, p. 107, fig. 180) particularly in the manner it wraps around seat in an unbroken line.

Another suite sharing these characteristics is that supplied by Chippendale in 1778 to Sir Rowland Winn, Bt., for Nostell Priory, Yorks, (Gilbert, *op. cit.*, vol. II, p. 108, fig. 184). When offered for sale at Christie's, the present chairs were *en suite* with a pair from circa 1775 (sold 18 November 2010, lot 30) indicating that they were executed by a skilled maker to extend an existing pair (or set) of chairs. It is interesting to speculate who in the 19th century might have been engaged on this project, and when, the answer likely depends on establishing a firm provenance for the companion pair of 18th century chairs,

£2,000-3,000



38



39

39
AN AGRA CARPET
With an all over design of leaves and
palmettes on a black ground within red
ground borders, with a heraldic crest and
motto
approximately 365cm x 365cm

£1,000-2,000

40
A JAPANESE ARITA BLUE AND WHITE
VASE ADAPTED AS A LAMP
LATE 17TH CENTURY OR EARLY 18TH
CENTURY
the vase 41.5cm high

£500-1,000

41
SIX VARIOUS CUSHIONS
VARIOUS DATES
Comprising; three tapestry cushions with
tasselled border, two green silk and lace
bordered cushions and a single larger
tapestry cushion
the largest cushion 54cm long

£200-300



41



40

42
A GEORGE III MAHOGANY SOFA
ATTRIBUTED TO WILLIAM GOMM, CIRCA 1765
With an arched back and out turned arms, upholstered in tufted and
brass studded blue wool cloth, with two bolster cushions, on square
legs joined by stretchers
95cm high, 228cm wide, 86cm deep

Provenance:
Probably supplied after 1763 to Edward, 5th Lord Leigh, of Stoneleigh
Park, Warwickshire.
Sold Christie's, London, 'Property of the Trustees of the Stoneleigh
Settlement, The Executors of the 4th Lord Leigh and the Stoneleigh
Abbey Preservation Trust Ltd', 15 - 16 October 1981, lot 94

The sofa was likely to have been supplied to Edward, 5th Lord Leigh at
Stoneleigh Park, Warwickshire around 1763, the year he came of age.

£2,000-3,000

In this period the firm of William Gomm & Son, cabinet-maker and upholsterer of Clerkenwell Close, London, were the principal suppliers of furniture at Stoneleigh Park; the commission from 12 May 1763 to October of the following year totalled a substantial £818 9s (G. Beard & C. Gilbert, *Dictionary of English Furniture Makers 1660-1840*, 1986, p. 350) and included as many as 183 assorted chairs, dressing-tables, clothes presses, chest on chest and a sideboard. All of high quality, the commission ranged from at least six 'Exceeding fine Serpentine Commode Dressing Tables' to more sober pieces such as the sofa offered here, the Pembroke tables also sold from Stoneleigh Abbey at the same time, Christie's house sale, 15 October 1981, lot 127, and the set of ten parlour chairs, lot 99 (six sold again from the Collection of Christopher Gibbs, Clifton Hampden, Christie's house sale, 26 September 2000, lot 112).



42



44

44
A PAIR OF FRENCH PATINATED AND GILT BRONZE FOUR LIGHT
CANDELABRA
IN THE MANNER OF FRANÇOIS RÉMOND, EARLY 19TH CENTURY
Each with standing female term figure sporting a headdress and bearing twin
scrolling foliate branches, the stepped square plinths with 'antique' masks
67cm high, bases 14.5cm wide

£2,000-3,000



43
THOMAS GRIGNION
LONDON- A GILT BRONZE
MANTEL CLOCK IN THE
ROCOCO TASTE
LATE 18TH/EARLY
19TH CENTURY
3.5" white enamel dial,
signed twin fusée movement
36cm high overall,
base 24cm wide

Provenance:
Acquired from Sotheby's, Clocks, 10 May 1990, Lot 324

£800-1,200



43

45
FOUR VARIOUS DERBY PORCELAIN FIGURES
CIRCA 1765
Comprising: Leda and the swan, Europa and the Bull and Jupiter and Juno
25cm to 27cm high

Provenance:
Wardington Manor

£300-500



45



46
CIRCLE OF WILLIAM HOGARTH (BRITISH 1697-1764)
PORTRAIT OF GUSTAVUS HAMILTON, 2ND
VISCOUNT BOYNE (1710-1746)
 Oil on canvas
 51 x 36cm (20 x 14 in.)

Provenance:
 The Collection of the Viscounts Boyne
 The Collection of Sir Oliver Lambart, Beauparc, Slane,
 Co. Meath, Ireland
 Sale, Sotheby's London, 1983

Exhibited:
 Dublin, Gallery of Modern Art, *Exhibition of Paintings
 from Irish Collections*, 20 May - 25 August 1957
 The second son of the Hon. Frederick Hamilton (d.
 1715) and Sophia Hamilton (d. 1748), Gustavus Hamilton
 succeeded his grandfather as the second Viscount Boyne
 in 1723. He was a Member of Parliament for Newport,
 Isle of Wight, between 1736 and 1741, and was invested
 as a Privy Counsellor in 1763.

This picture is one of several early copies after Hogarth's
 original portrait, which is recorded in the Boyne
 collection. These copies are likely to have been executed
 under Hogarth's close supervision, by at least two or three
 members of his close circle, including Francis Hayman.

Elizabeth Einberg discusses this picture in her catalogue,
 no. 118, pp.196-8, where she suggests that the present lot
 might be the copy referred to in footnote 3 of the entry.

£2,000-3,000



46

47
A PAIR OF GILT COPPER
PLAQUES WITH MARTYRS,
PROBABLY SAINT PLACIDUS
AND SAINT MAURUS
 SOUTHERN NETHERLANDISH,
 LATE 17TH/ EARLY 18TH
 CENTURY

Of arched rectangular form,
 set on red velvet lined faux
 tortoiseshell frames
 Plaques 23cm high, 17cm wide
 Frames 35 by 29cm

Provenance:
 Sir William Aykroyd
 Philip Hewat-Jaboor
 Sotheby's Old Master Sculpture
 & Works of Art, 6th December
 2022, lot 27

£2,000-4,000



47

48
 A LARGE SINGLE HANDLED FLAT MARBLE BOWL
 19TH CENTURY
 Probably Indian
 63.5cm long, 53cm wide

£300-500



48

49
 A CHINESE BLACK AND GILT LACQUER AND JAPANNED LOW TABLE
 POSSIBLY BY MALLET
 The top depicting figures on horseback engaged in a monkey hunt
 46cm high, 141cm long, 71cm deep

£600-1,000



49

50
 A RARE ITALIAN RENAISSANCE
 TERRACOTTA TILE WITH
 THE CYPHER OF FEDERICO
 DA MONTEFELTRO, DUKE
 OF URBINO
 CIRCA 1474/1482
 Moulded with San Bernardino
 rays quartering FE[DERICO]
 DUX
 33.5cm x 33.5cm



50



Federico da Montefeltro,
 Duke of Urbino (1422-1482)
 by Piero della Francesca.

Federico da Montefeltro, Duke of Urbino (1422-1482), was a significant humanist figure in the Italian Renaissance. He was instrumental in fostering learning at his court, employing copyists to amass one of the largest libraries outside of the Vatican. His patronage extended to artists such as Piero della Francesca, whose *Diptych of Federico da Montefeltro and Battista Sforza* remains one of the most iconic portraits of the Renaissance, (housed today in the Uffizi Gallery)

This large tablet tile bearing his personal cypher and emblem, possibly designed by Francesco di Giorgio Martini, is part of a decorative series of more than 275 tiles that adorned the Palazzo Ducale in Gubbio. It is generally understood that these tiles were likely commissioned after Federico's elevation to Duke of Urbino and they served as a public display of his new rank and prestige. The Palazzo passed out of the family line and was purchased by the Balducci family of Gubbio in 1860 with most of the contents dispersed when it subsequently was sold to a silk spinning company in 1870. There are documentary reports from the late 19th/early 20th century deploring the general state of the building, singling out the neglect to the roof. It is possible that it was at this time the tile was detached and sold on.

The inscription "FE DUX" and the inclusion of "tongues of fire" have been widely interpreted, with scholarly perspectives providing different readings of their possible meaning. The most likely interpretation connects the flames to the insignia worn by the Accesi, young initiates of the Venetian brotherhood *Compagnia della Calza*, whom Federico was associated with during his exile in Venice, 1433.

This rare tile, whether interpreted as a reference to Venetian affiliations, familial heraldry, or local industry; reflects the complex interplay of personal history, economic interests, and cultural patronage that characterized Federico's rule. His contributions to art, architecture, and humanist scholarship continue to be celebrated, underscoring his enduring impact on the Italian Renaissance.

At the time of cataloguing, no examples of this tile seem to have appeared on the art market with 275 still at the Palazzo and three held in the museum of the Palazzo Venezia in Rome.

£2,000-3,000



Palazzo Ducale, Gubbio



51
 A GILT METAL SEWING CASKET
 19TH CENTURY IN THE 17TH CENTURY MANNER
 Of rectangular form, lid with engraved armorial and motto VIRTUTE
 ET LABORE, reverse with padded pin cushion, sides with relief
 descending foliage, underside stamped with balance scales,
 at the base 20.2 by 15cm, 14cm high with pin cushion raised

£400-600



51



52

52
 A GEORGE III SATINWOOD WRITING-TABLE
 CIRCA 1780
 With a hinged green leather-lined top, end drawer
 and shaped undertier on square tapering legs
 72cm high, 61.5cm wide, 40cm deep

£200-400

53
 A COLLECTION OF HARDSTONE
 TABLE WARE TO INCLUDE:
 Malachite veneered cigarette box,
 14cm wide

Together with a Lapis veneered small
 box and cover, 7.5cm wide; a small
 silver mounted green hardstone ashtray,
 6cm wide and other small items

£300-500



53



54
FOLLOWER OF SIR GODFREY KNELLER
*PORTRAIT OF A LADY, WEARING A
GREEN DRESS*
Oil on canvas
74 x 61cm (29 x 24 in.)
£1,500-2,000



54

55
CIRCLE OF JOSEPH HIGHMORE
(BRITISH 1692-1780)
*PORTRAIT OF A GENTLEMAN HOLDING
A TRICORN HAT*
Oil on canvas, feigned oval
75 x 61cm (29½ x 24 in.)
£1,500-2,500



55



56

56
A BRONZE PORTRAIT BUST OF FREDERICK II (FREDERICK THE GREAT)
FRENCH MID/LATE 19TH CENTURY
Set on a bleu Turquin pedestal base
24cm high

£200-300

57
AFTER GUILLAUME DUPRÉ- A BRONZE PLAQUE DEPICTING HENRI IV,
MARIE DE MÉDICIS AND THE DAUPHIN
17TH CENTURY
With relief signature *G Dy FECIT*
18.5cm diameter
Set in a double sided floral carved gilt frame, 26cm diameter

£400-600



57

58
AFTER THE ANTIQUE- A TERRACOTTA BACCHIC TERM FIGURE
ITALIAN, LATE 18TH/EARLY 19TH CENTURY
The bust of the bearded faun above an ivy-clad tapering rectangular column
and rectangular foot, the reverse unfinished, on a green velvet covered base
and further red velvet plinth
terracotta 44cm high , 49cm high overall

Provenance:
Christie's London, West -East - The Niall Hobhouse Collection, 22nd May
2008 lot 107.

£800-1,200



58



60

59
A LARGE PAIR OF DERBY PORCELAIN
GREEN GROUND TWO HANDED
VASES ADAPTED AS LAMPS
FIRST QUARTER 19TH CENTURY
AND LATER
Painted with panels of summer flowers
the vases 53cm high

Provenance:
Abergavenny Auction

£600-800



59

60 Y
A SPECIMEN OF SICILIAN TRAPANI
RED CORAL
Set on a hardstone inset ebonised base
21cm high overall, coral 21.5cm long

£300-500

61
A CHINESE EXPORT BLACK AND GILT
LACQUER CHEST
MID 18TH CENTURY
Decorated with landscapes with figures,
sail-boats and dragons, the hinged top with
an engraved gilt-brass lock and end-handles
on an associated European stand
88cm high, 133cm wide, 63cm deep

£1,000-2,000



61



62
J B NINI AND WORKSHOP- A TERRACOTTA PORTRAIT
MEDALLION OF THE NEPHEW OF THE ABBÉ DE
CHAULIEU

LATE 18TH/ EARLY 19TH CENTURY
Incised signature I B NINI fecit 1765, various
mostly illegible pencil inscriptions to
reverse *Chaulieu don de A Villers 186**
17cm diameter

£300-500

63
LAWRENCE GAHAGAN (1756-1820)- A
BRONZE FULL LENGTH PORTRAIT OF
GEORGE III

CIRCA 1810
Depicted standing, stick to his right hand, naturalistic oval base,
cast inscription to reverse of base *L GAHAGAN FECIT & PUBd AS THE
ACT DIRECTS JANy 1st 181**
27.5cm high, base 11.5cm wide

Lawrence Gahagan (fl.1756-1820) specialised in small bronze portrait busts of contemporary notables. Amongst those exhibited at the Academy were Nelson, Pitt, Wellington and George IV. Another example in bronze had a legible inscription *L GAHAGAN fecit & Publish'd as the Act Directs Decbr 1st 1818* (Anonymous sale, Christie's London, 21 July 1988, lot 23).

It seems likely that many of these figures would have been retailed through William Bullock's museums in Liverpool and London. Gahagan is mentioned as the sculptor of a bust of 'Master Betty in Achmet' in an advertisement placed by William Bullock in the Liverpool Chronicle in 1805 (Lucy Wood, 'George Bullock in Birmingham and Liverpool', *George Bullock Exhibition Catalogue*, 1988, pp. 40 - 46. He was also the sculptor of the two massive limestone Egyptian figures which originally flanked the entrance to the Egyptian Room at Bullock's Museum in Piccadilly.

Another related model in bronze, formerly with the New York dealer Cora Ginsburg, was sold Christie's New York, 18 October 2005, lot 347, another in painted plaster was sold from the collection of the late Simon Sainsbury, Christie's, London, 18 June 2008, lot 146.

£1,000-1,500



64
A BRONZE LIFE MASK OF ANNA PAVLOVA (1881-1931
CAST BY H.J. HATFIELD & SONS, EARLY 20TH CENTURY
Stamped to cast 'H J HATFIELD & SON LONDON 1/4
19cm high, 16.5cm wide

Provenance:

This mask was bought directly from H. J. Hatfield by Philip Astley-Jones. The company records have been destroyed and as yet the artist of the mask remains unknown.

Another known mask exists in the V&A Museum collection together with the plaster cast model (Museum number S.549-1978). A further bronze casting of the mask is held at The Royal Ballet School Collections which has been on display in White Lodge Museum.

This mask was included in the exhibition 'Anna Pavlova at Ivy House' in 2012.

£1,200-1,800



65
 AFTER THE ANTIQUE
 A TERRACOTTA BACCHIC
 FIGURAL TERM GROUP
 ITALIAN, LATE 18TH/EARLY
 19TH CENTURY
 Probably Silenus and the young
 Bacchus, now set on white and black
 marble pedestal
 37cm high overall, base 10cm wide

£800-1,200

65

66
 A GROUP OF FRENCH GILT AND PATINATED BRONZE DESK ORNAMENTS
 19TH CENTURY

To include:
 An inkwell, modelled as knelling winged cherub before an altar,
 lid with General's helmet above well interior
 9.5cm high, 11.5cm wide

Together with a gilt and patinated bronze mounted paperweight,
 with hands conjoined, polished black hardstone base, 7cm high,
 and an oil lamp after the antique, serpent handle, 15cm wide

£400-800



66



67

67
 A GEORGE III BRASS-MOUNTED BOTANY BAY OAK
 (CASUARINA) TEA CADDY
 CIRCA 1800

The domed lid with a loop handle, twin compartment interior,
 paper label for Roger Warner
 15.5cm wide, 9.5cm high

Provenance:
 With Roger Warner

£200-300



68

68
 A PAIR OF BRASS AND CALAMANDER TWO-TIER
 OCCASIONAL TABLES
 LATE 20TH CENTURY, PROBABLY BY MALLET
 58.5cm high, 49cm square (2)

£400-600



69
 A DERBY PORCELAIN CAMPANA VASE
 CIRCA 1800
 Painted with a panel of seashells and coral
 reserved on a salmon pink and gilt ground
 32.5cm high

A similar vase can be seen at the Gustav
 Holst House, Cheltenham.

£400-600

70
 AFTER JOHN CHEERE AND COYSEVOX- A SMALL BRONZE PORTRAIT
 BUST OF MATTHEW PRIOR (1664-1721)
 LATE 18TH CENTURY
 Later set on ebonised wood base, reverse with cast inscription *M PRIOR No. II*
 11cm high

£400-800



70



71



71 Y
 ASSORTED SMALL DECORATIVE OBJECTS
 TO INCLUDE:

A spinach green hardstone urn and cover, 9cm high; an
 Anglo Indian carved ebony gavel, silver coloured band
 inscribed "Presented to the Most Hon MARQUIS OF
 ABERGAVENNY D.L.J.P by JOHN L DENMAN F.R.I.B.A
 June 28th 1939", 15cm long; and a Nailsea glass perfume
 bottle, early 19th century, gilt metal cap, 9.5cm high

£500-800

72
 A PARIS PORCELAIN (DAGOTY)
 SHELL-SHAPED CHAMBER POT
 CIRCA 1800
 With handle and foot naturalistically modelled as
 pink coral, foot with script mark *Dagoty à Paris*

Provenance:
 With Klaber & Klaber, London, 12th June 1997

£600-800



72



73

73
A PAIR OF JAPANESE PORCELAIN VASES
LATE MEIJI OR TAISHŌ PERIOD
Painted with two panels of flowerheads
and mons
24cm high

£100-150

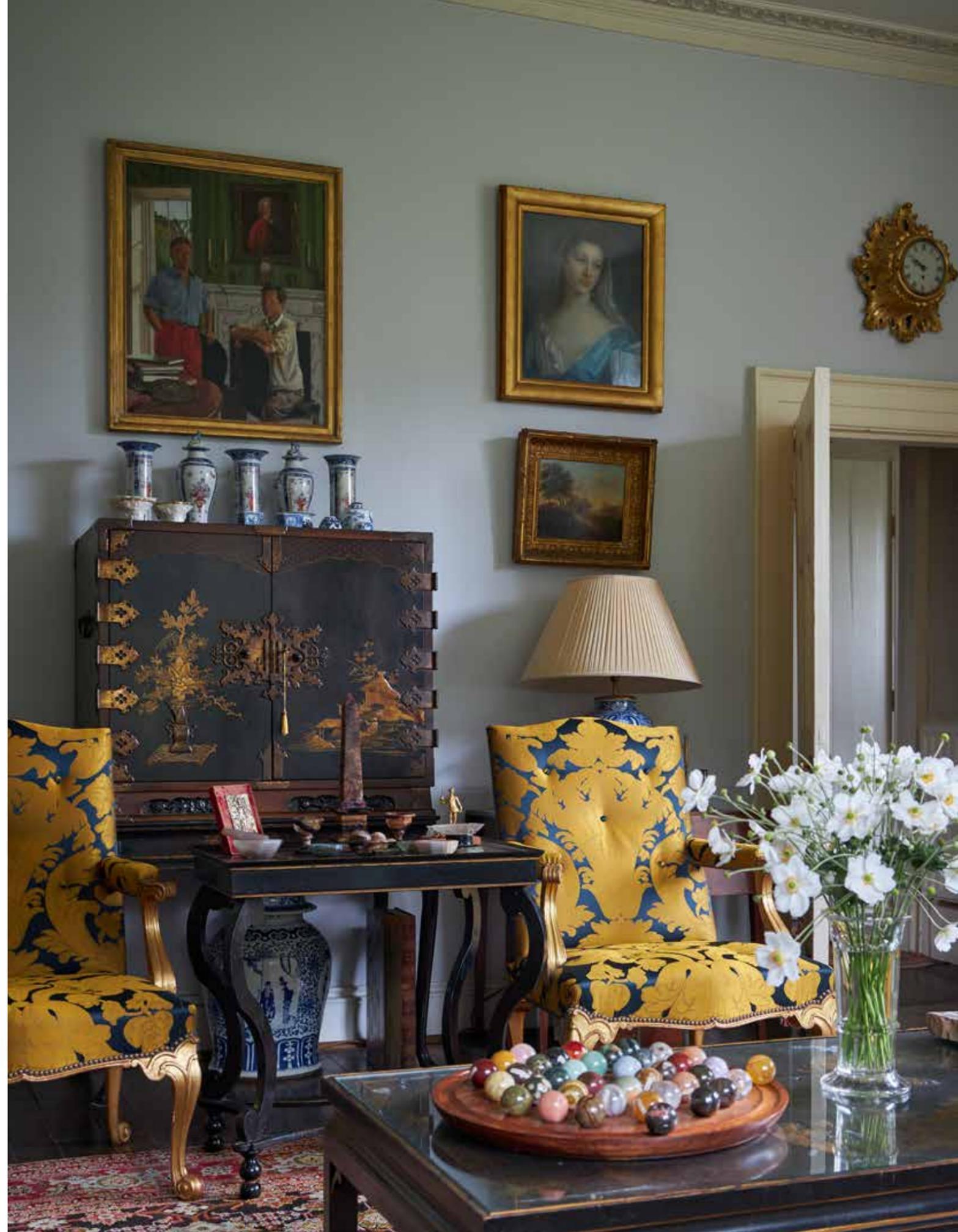


74
A CHINESE EXPORT BRASS-MOUNTED
LACQUER CHEST ON STAND
MID 18TH CENTURY
Decorated with landscapes and with a
hinged lid, on a later stand
89cm high, 138cm wide, 61cm deep

£500-1,000



74





75

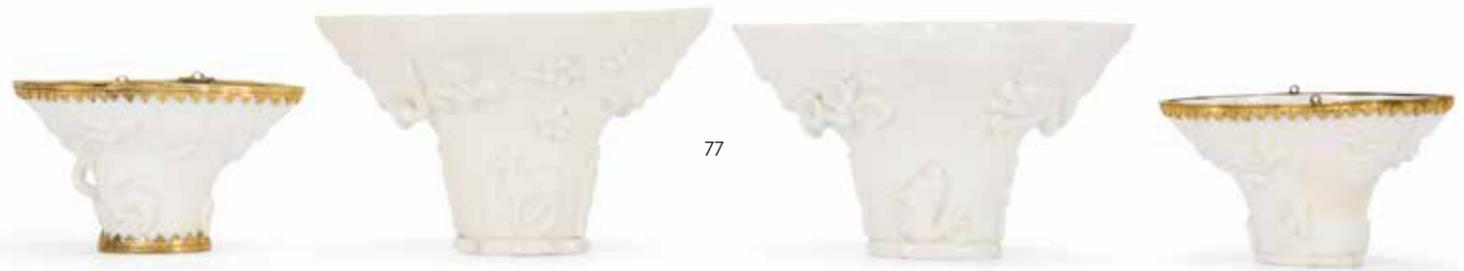
75
A CHINESE GARNITURE OF FIVE FAMILLE ROSE VASES
 QIANLONG
 With underglaze blue borders
 vases and covers 30cm, one cover painted
 papier mache, three vases, 26cm high

£800-1,200

76
A JAPANESE BRASS-MOUNTED BLACK AND RED AND GILT-LACQUERED CABINET
 MID 18TH CENTURY
 The doors depicting flower filled urns and
 landscapes with shaped and engraved
 lockplate and hinges, enclosing ten
 landscape-decorated drawers all with nashiji
 lining and with a flower-carved plinth on an
 associated English black-japanned stand
 151cm high, 93cm wide, 52.5cm deep

Provenance:
 Sir John Thomson (d.1922), Woodperry House,
 Oxon.
 Acquired from Holloways Ltd, Oxfordshire,
 September 1996.

£4,000-6,000



77

77
A PAIR OF CHINESE DEHUA LIBATION CUPS
 17TH/18TH CENTURY
 Modelled in the form of a rhino horn
 14cm diameter

Together with two smaller Dehua gilt-metal mounted libation
 cups, 17th/18th century, 10.5cm diameter

£400-600

78
THREE CHINESE BLUE AND WHITE VASES
 18TH CENTURY AND LATER
 3.5cm to 10cm high

£300-500

79
A CHINESE BLUE AND WHITE BOWL
 LATE 19TH CENTURY
 30.5cm diameter

Together with a large Chinese blue and white dragon bowl,
 19th century, 40cm diameter

£200-300



78



79



80

80
A ST CLOUD WHITE PORCELAIN SEAU A BOUTEILLE (BOTTLE COOLER)
CIRCA 1730
With mask handles, incised mark
18.5cm high

A similar example is held in the Metropolitan Museum New York, Gift of Mrs. Morris Hawkes, 1924, Object Number: 24.214.14.

£250-350



81

81
A CHINESE 'IMMORTALS' BLUE AND WHITE BOMBE BOWL
KANGXI
24cm diameter

£400-600

82
TWO PAIRS OF DUTCH DELFT PLATES
LATE 18TH CENTURY
Painted with flowers, one pair polychrome, the other manganese monochrome both 34.5cm diameter

Together with four English creamware Dutch-decorated polychrome plates, third quarter 18th century, 25cm diameter

£200-300



82





83

83
A PAIR OF CHINESE BLUE AND WHITE LIDDED VASES
19TH CENTURY
47cm high

£600-1,000



84

84
A PAIR OF GILTWOOD ARMCHAIRS
OF GEORGE III STYLE
BY PHILIP BOORMAN FOR PHILIP
ASTLEY- JONES
Upholstered in navy blue and gold silk
damask, each with scrolled arms and a
serpentine seat with 'Cupid's bow' front rail
on scrolled and channelled cabriole legs with
scrolled feet
100cm high, 70cm wide, 80cm deep

The chairs are modelled on the those supplied to Charles Powlett, 5th Duke of Bolton (d.1765), probably for Hackwood Park, Hampshire. There were three sets of closely related form at Hackwood, all made in mahogany but with minor differences in detail and with various accompanying stools and sofa, though no distinction was made in contemporary inventories. Although no maker has been established for this Hackwood seat furniture,

the most elaborate pattern has legs carved with acanthus and fluting that is associated with Paul Saunders (d.1771), cabinet-maker and tapestry-maker of Soho Square, London. A pair of the same pattern as these faithful modern copies was sold from Hackwood at Christie's, London, 8 July 1999, lot 58, and again from a private collection 4 June 2009, lot 79. A pair of the more elaborate pattern was sold Christie's London, 8 July 1999, lot 57.

This pattern of chair was described by Thomas Chippendale as a 'French elbow chair'. The distinctive serpentine front seat rail corresponds to the set of mahogany armchairs supplied by Chippendale for Dumfries House in 1759 (C. Gilbert, *The Life and Work of Thomas Chippendale*, London, 1978, vol. II, p.86, pl. 139).

£3,000-5,000



86

86
A BLACK AND GILT-LACQUERED AND
JAPANNED TRAY TOP OCCASIONAL TABLE
OF WILLIAM AND MARY STYLE, CIRCA 1900
The rectangular dished top incorporating a panel
of Japanese lacquer on S-scroll legs joined by
curved stretchers
69cm high, 70cm wide, 48cm deep

£300-500

87Y
A GROUP OF SEASHELLS
Containing various species
Various sizes

£300-500



87

85
A SMALL PAIR OF EDWARDIAN SILVER TAPERSTICKS
WILLIAM HUTTON & SONS, LONDON 1901
12.5cm high

£200-300



85



88
A GROUP OF BLUE JOHN DECORATIVE WARE

To include:
 A pair of early 19th century pedestal bowls
 on polished Ashford bases
 8cm high

Together with a George III bowl and two polished
 'eggs' (5)

£400-800



88



89

89
A GROUP OF POLISHED HARDSTONE TO INCLUDE:

A 20th century 18ct gold and turquoise mounted
 labradorite dish, inset plaque to base marked 750,
 maker's mark of Trianon
 6.3cm long

Together with a polished agate hexagonal bowl
 with pestle, bowl 11cm wide: a pair of green
 nephrite bowls: an Indian moss agate handled
 knife and another knife

£300-500

90
A GEORGE III BLUE JOHN OBELISK
 CIRCA 1800

Well figured and of typical tapered form on a
 stepped square plinth
 36.3cm high, base 10.5cm square

£1,000-1,500



90



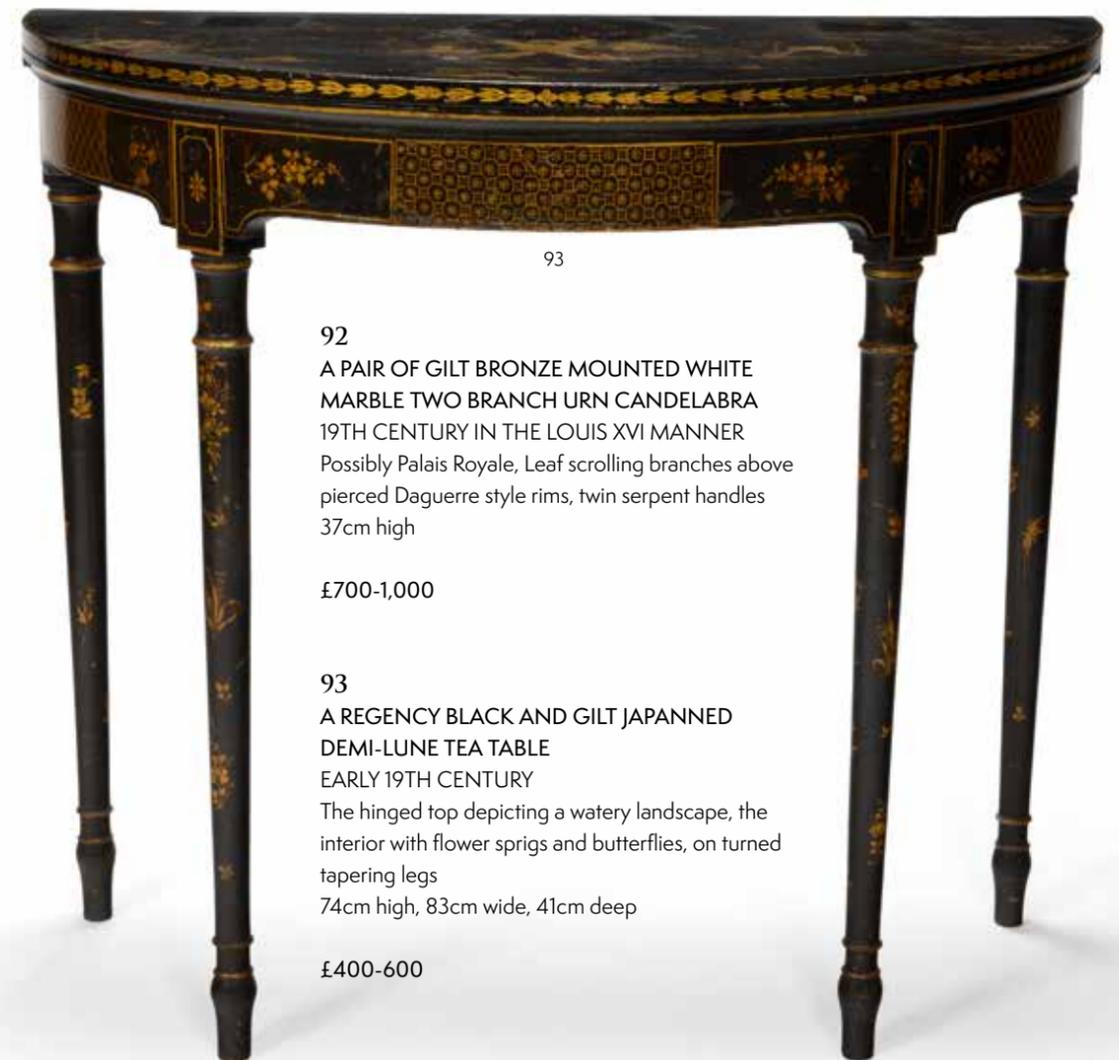
91

91
 A DUTCH DELFT OR NORTH
 GERMAN FAIENCE 'GARLIC NECK'
 VASE IN THE TRANSITIONAL STYLE
 EARLY 18TH CENTURY
 45cm high

£150-250



92



93

92
 A PAIR OF GILT BRONZE MOUNTED WHITE
 MARBLE TWO BRANCH URN CANDELABRA
 19TH CENTURY IN THE LOUIS XVI MANNER
 Possibly Palais Royale, Leaf scrolling branches above
 pierced Daguerre style rims, twin serpent handles
 37cm high

£700-1,000

93
 A REGENCY BLACK AND GILT JAPANNED
 DEMI-LUNE TEA TABLE
 EARLY 19TH CENTURY
 The hinged top depicting a watery landscape, the
 interior with flower sprigs and butterflies, on turned
 tapering legs
 74cm high, 83cm wide, 41cm deep

£400-600



94
 ENGLISH SCHOOL
 (18TH CENTURY)
 PORTRAIT OF A
 GENTLEMAN BELIEVED
 TO BE ROBERT
 DOUGHTY (1731-1775);
 AND A LADY
 Pastel, a pair
 Each 54 x 41cm
 (21¼ x 16 in.) (2)



94

According to a later handwritten label verso, the lady in the portrait is believed to be one of the daughters of John Hayer of Broadwell-Wither [sp?], either Mrs Doughty, or Mrs Chambeleyne, 1700-1767.

Provenance:
 The collection of Mrs H.E. Leigh, Broadwell Manor, Morton in Marsh
 Her sale upon her death, 9 - 10 June, 1971, lot 182

£600-800



95

95
 A CHINESE BLUE AND WHITE
 VASE ADAPTED AS VASE LAMP
 17TH CENTURY
 the vase 31cm high

 Provenance:
 Acquired from Robert Kime, 1980

 £500-1,000

96
 A GEORGE III MAHOGANY
 PEMBROKE TABLE
 CIRCA 1770
 With a rectangular twin-flap top,
 end drawer and opposing false
 drawer, on square tapering legs
 with block feet and castors
 71cm high, 83cm wide,
 60cm deep

 £200-400



96



97

97
A GILTWOOD PLAQUE
19TH CENTURY
Inscribed 'HEIC RECONDITUM FUIT
CORPVS FELICITATIS MARTYRIS.
AB.AN 1778. AD.AN 1868'
32.5cm high, 48cm wide

Provenance:
The Collection of Eila Grahame

£200-400

98 Y
ATTRIBUTED TO SAMUEL PERCY (IRISH 1750-1820)
A PAIR OF WAX BUST PORTRAITS
18TH CENTURY
Depicting in red, black and flesh tone waxes and presented in a Dutch
ebonised and tortoiseshell casket of elongated hexagonal form, red
velvet lined interior
the box approximately 33.5cm wide



98

99
A DUTCH DELFT OR NORTH GERMAN FAIENCE BLUE AND WHITE
VASE IN THE TRANSITIONAL STYLE
EARLY 18TH CENTURY
30cm high

£400-600



99





100

100
AN EARLY GEORGE III GILTWOOD WALL TIMEPIECE
CIRCA 1780 AND LATER

Resilvered 7" dial signed for Anne Piggott, Nottingham, later brass bezel/glaze, now with substantial English single fusée movement case by 48.5 by 42cm

£1,000-1,500



101
A PAIR OF BLACK AND GILT-JAPANNED STANDS
ONE GEORGE III, THE OTHER BY PHILIP BOORMAN FOR PHILIP ASTLEY- JONES
Each with a rectangular top on square chamfered legs with an undertier
78cm high, 40cm wide, 30cm deep

£400-600



101



102

102
A PAIR OF GILTWOOD ARMCHAIRS
IN THE MANNER OF INCE AND MAYHEW, BY PHILIP BOORMAN FOR PHILIP ASTLEY- JONES
Each with an oval padded back, scrolled arms and bowed, stop-fluted seat rails, upholstered in yellow embroidered silk, on tapering turned fluted legs
92cm high, 61cm wide, 51cm deep

£1,000-1,500

103
SIR GODFREY KNELLER
(GERMAN 1646-1723)
PORTRAIT OF WHITLOCKE BULSTRODE
(1652-1724)
Oil on canvas, oval
Inscribed with the sitter's name and that of his father (centre left); further inscribed (verso)
76 x 62.5cm (29¾ x 24½ in.)

Provenance:
Sale, Christie's, London, 15 July 1988, lot 74 (as part lot)
Sale, Christie's, London, *The Interior Sale*, 26 November 2006, lot 115

£3,000-5,000



103

104
CIRCLE OF SIR PETER LELY
(BRITISH 1618-1680)
PORTRAIT OF SIR RICHARD BULSTRODE, IN ARMOUR
Oil on canvas, oval
Inscribed with the sitter's name (centre left); further information inscribed (verso)
74 x 62cm (29 x 24¼ in.)

Provenance:
Sale, Christie's, London, 15 July 1988, lot 73 (as a pair)

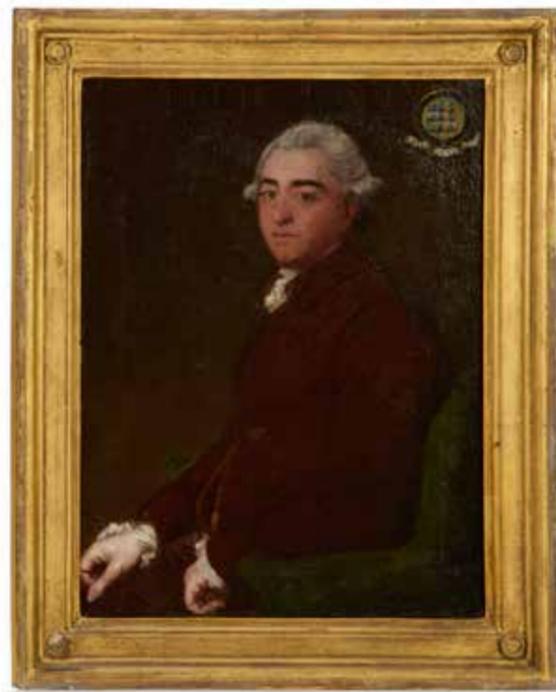
£2,000-3,000



104



105



105
AFTER GEORGE ROMNEY
PORTRAITS OF GENERAL ALBERMARLE BERTIE, 9TH EARL OF LINDSAY; PEREGRINE BERTIE
Oil on canvas, a pair
Each inscribed with identifying inscription (verso)
36 x 27cm (14 x 10½ in.) (2)

The original portrait of General Albermarle Bertie was sold by Christie's on 3 December 2014, lot 181.

£1,000-1,500



106



106
FOLLOWER OF PATRICK NASMYTH
A PAIR OF RUSTIC LANDSCAPES
Oil on canvas
24.5 x 29.5cm (9½ x 11½ in.)

Together with a similar landscape by William Wootall (18th century), oil on canvas, signed (lower right), 24.5 x 32cm (3)

Provenance:
Jonathan Fyson Antiques, Oxford (for the pair of paintings)

£600-800



107
A REGENCY LEATHER COVERED CHAIR TRUNK
BY W.BIRD, EARLY 19TH CENTURY

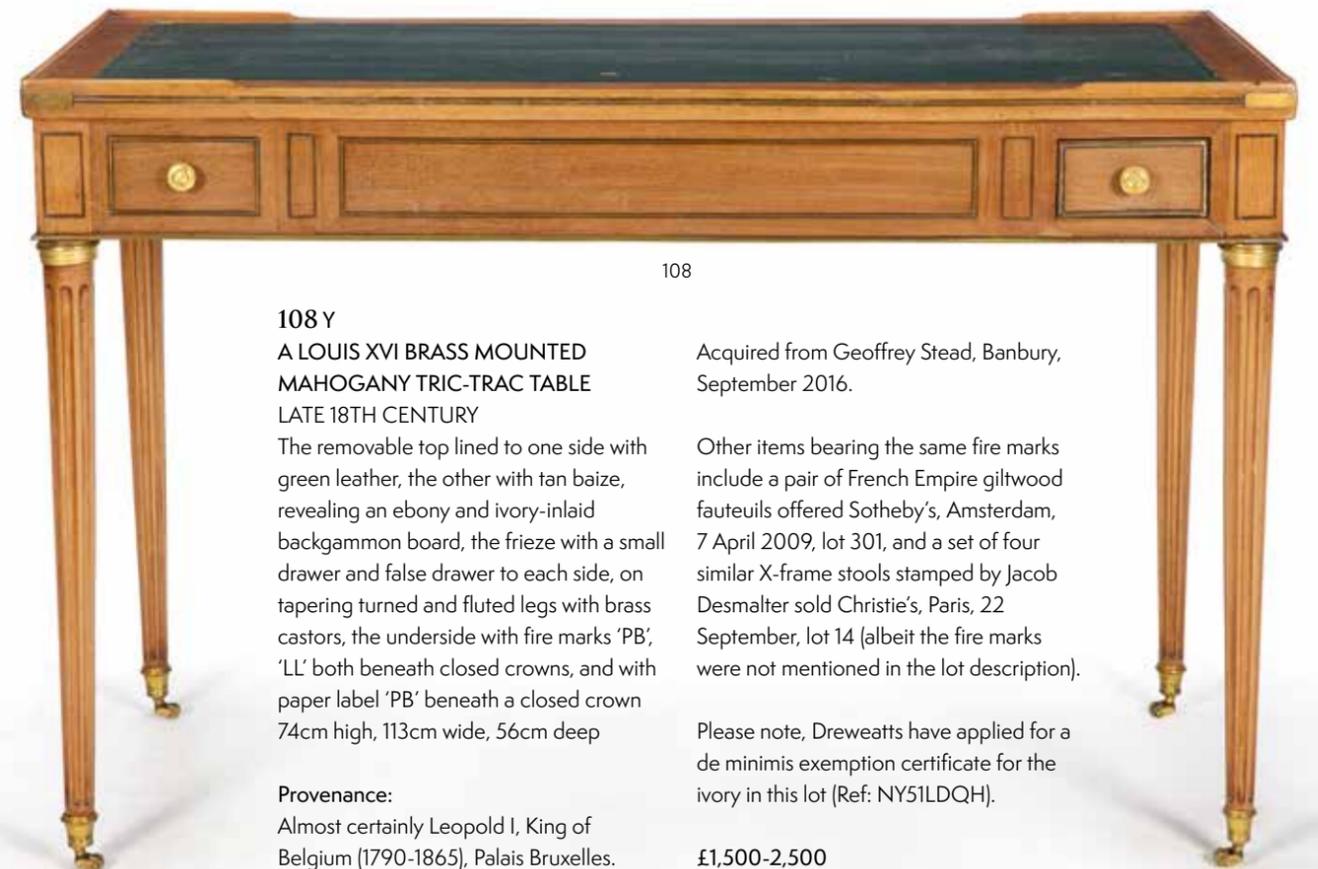
With a hinged lid, lion mask ring handle to the front and lined with overprinted broadsheets, labelled 'W. B...D, No 12 NORTH.....ACE, BATH, TRAVELLING LEATHERHAIR TRUNKS PORTMANTEAUS AND CARAVANS....'
38cm high, 34cm wide, 29cm deep

W. Bird, the maker of this useful coaching trunk with a sadly decayed label, is recorded in *Gye's Bath Directory Corrected to 1819* at No 16 Northumberland Place, Bath. He operated in the busy centre of Bath alongside other makers of leather goods, trunks etc who are likewise recorded in *Gye's* and boldly stated on his label 'W.B, being the real Maker, flatters himself ... is enabled to tender them on as low Terms as any other shop in Bath and can warrant them of the Materials, and well executed'. Several other comparable trunks are recorded by makers including John Bryant of Bath and William Eyre of Cockspur Street, London.

£200-300



107



108

108 Y
A LOUIS XVI BRASS MOUNTED MAHOGANY TRIC-TRAC TABLE
LATE 18TH CENTURY

The removable top lined to one side with green leather, the other with tan baize, revealing an ebony and ivory-inlaid backgammon board, the frieze with a small drawer and false drawer to each side, on tapering turned and fluted legs with brass castors, the underside with fire marks 'PB', 'LL' both beneath closed crowns, and with paper label 'PB' beneath a closed crown
74cm high, 113cm wide, 56cm deep

Provenance:
Almost certainly Leopold I, King of Belgium (1790-1865), Palais Bruxelles.

Acquired from Geoffrey Stead, Banbury, September 2016.

Other items bearing the same fire marks include a pair of French Empire giltwood fauteuils offered Sotheby's, Amsterdam, 7 April 2009, lot 301, and a set of four similar X-frame stools stamped by Jacob Desmaller sold Christie's, Paris, 22 September, lot 14 (albeit the fire marks were not mentioned in the lot description).

Please note, Dreweatts have applied for a de minimis exemption certificate for the ivory in this lot (Ref: NY51LDQH).

£1,500-2,500



109

109
A PAIR OF
CANTONESE VASES
ADAPTED AS LAMPS
19TH CENTURY
the vases 37cm high

£500-800

110
A GEORGE III POLYCHROME DECORATED SERPENTINE SOFA
LATE 18TH CENTURY
The frame decorated with rosettes and oak leaf guilloche, upholstered
in green buttoned cotton with five various loose cushions, on turned
legs with brass castors
99cm high, 199cm wide, 80cm deep

Provenance:
Merle Oberon (d. 1979), sold Sotheby's,
Los Angeles, 19-20 November 1973.
Acquired from Rolleston Ltd, London,
June 2008

£2,000-3,000



Merle Oberon



110



DINING ROOM

LOTS 111-142



111

A GEORGE II BRONZED CARVED WOOD PORTRAIT BUST OF WILLIAM SHENSTONE (1714-1763)
MID 18TH CENTURY

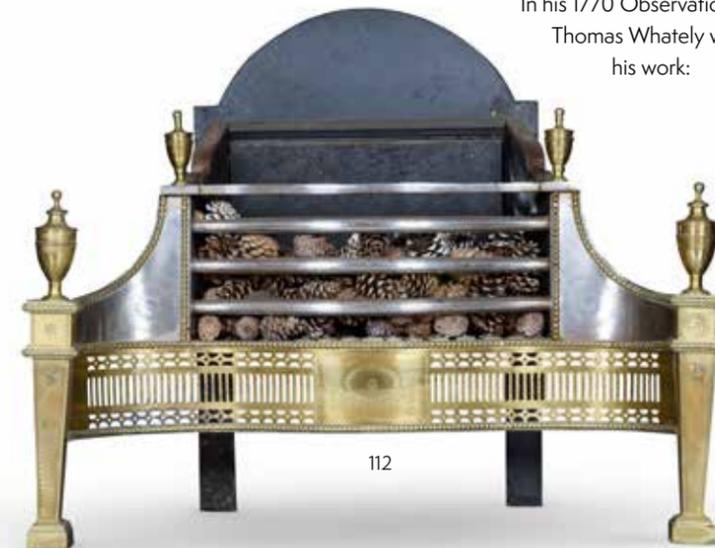
The poet and landscape gardener depicted in the manner of the line engraving print to the frontispiece of "The Works of William Shenstone", set on later ebonised socle base approximately 35cm high overall

'A large, heavy, fat man, shy and reserved with strangers', the poet William Shenstone's first poems were published whilst he studied at Oxford, although he left without completing his degree. Of private means, in 1745 he inherited the farming estate of Leasowes, near Birmingham. He retired there and continued to write poetry in a pastoral vein. Shenstone coined the term 'landscape gardener', and created one of the earliest and most influential landscape gardens, his ferme ornée. Diverting streams to create waterfalls he stage-managed the landscape to create views that unfolded from carefully chosen vantage points- a country estate laid out to be admired and walked through whilst retaining the sensibilities of a working farm. The venture impoverished him but led to acclaim among contemporaries.



111

In his 1770 Observations on Modern Gardening Thomas Whately wrote of Shenstone and his work:



112

The ideas of pastoral poetry seem now to be the standard of that simplicity; and a place conformable to them is deemed a farm in its utmost purity. An allusion to them evidently enters into the design of the Leasowes, where they appear so lovely as to endear the memory of their author; and justify the reputation of Mr. Shenstone ... every part is rural and natural.

£600-1,000

112

A STEEL AND BRASS FIRE GRATE IN THE
GEORGE III STYLE
POSSIBLY BY THOMAS ELSLEY, LATE 19TH CENTURY
Of serpentine outline with a pierced frieze, urn finials and beaded and punched decoration throughout
86.5cm wide, 70cm high

£400-600

113

A HERIZ CARPET
With a central medallion on a brick red ground within similar borders
approximately 362cm x 288cm

£600-800

113





114

114
A PAIR OF SILVER PLATED TWIN BRANCH
CANDLESTICKS
19TH CENTURY
42.5cm high

£100-200

115
FOUR VARIOUS ENGLISH GLASS
DECANTERS & STOPPERS
19TH & 20TH CENTURY
38cm high and smaller

£150-200



115

116
A VISTA ALEGRE PART SERVICE,
AFTER THE WORCESTER DUKE OF
GLOUCESTER SERVICE
20TH CENTURY
comprising: 10 dinner plates, 25.5cm
diameter; 10 soup bowls, 25.5cm
diameter; 10 side plates, 18cm
diameter

Together with a Vista Alegre part service,
after Chelsea Hans Sloane originals,
comprising: 12 plates, 21.5cm
diameter, 7 teacups and six saucers

And eight Vista Alegre shell shaped dishes,
16cm long

£300-500



116



117

117
A WHITE-PAINTED BREAKFRONT LIBRARY BOOKCASE OF GEORGE II STYLE
BY PHILIP BOORMAN FOR PHILIP ASTLEY-JONES, AFTER THE ORIGINAL AT HAGLEY HALL
Carved overall with acanthus, Greek key and egg-and-dart with a broken pediment above adjustable shelves in four bays on a plinth base
312cm high, 258cm wide, 55cm deep

£4,000-6,000



118

118
AFTER ANTON RAPHAEL MENGES
SELF-PORTRAIT

Watercolour and bodycolour
Bears inscription 'Rafael Mengs / Pittore / Fatto di se stesso' (verso)
13 x 10cm (5 x 3¾ in.)

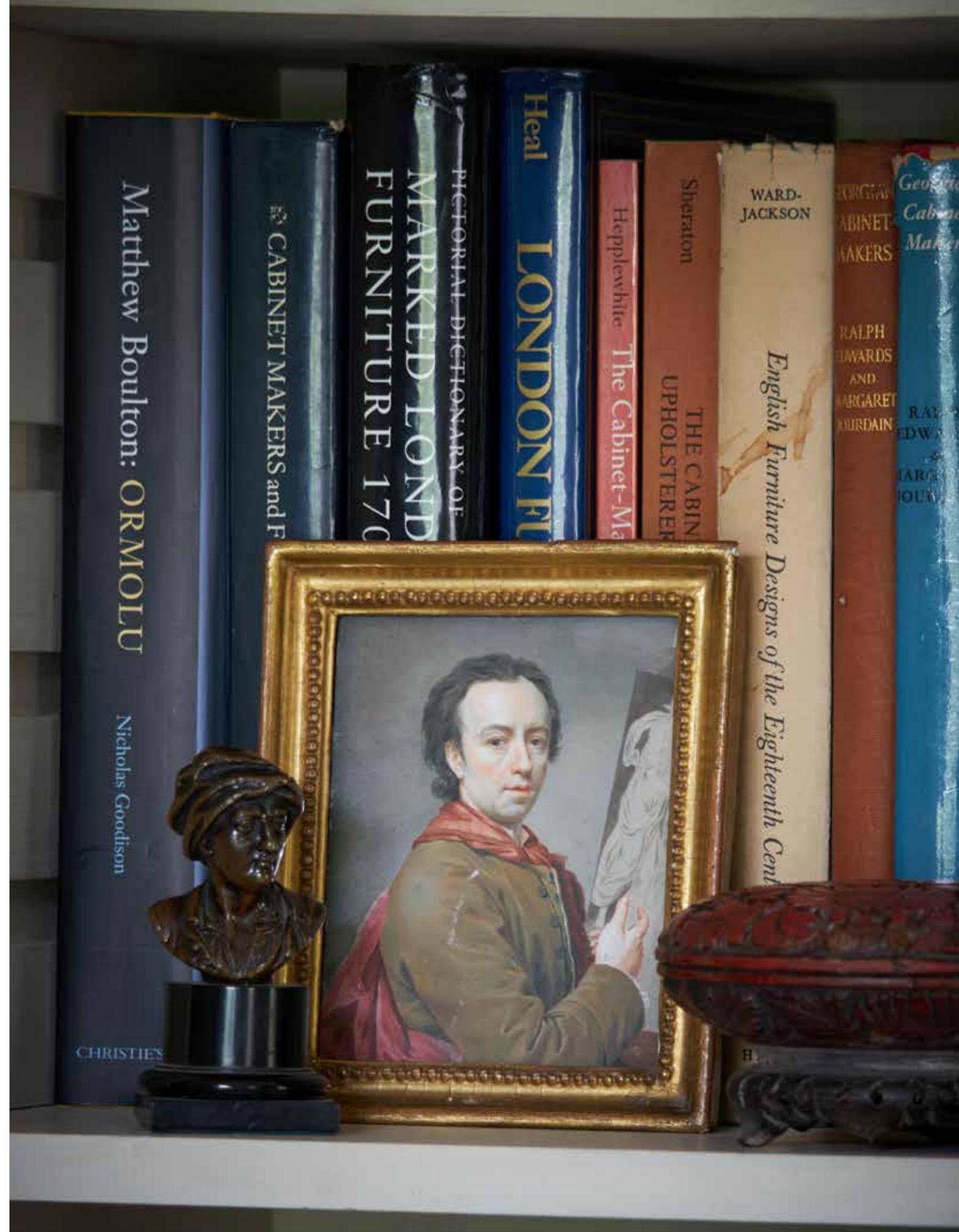
Provenance:

James Harris, 1st Earl of Malmesbury
Sale, Christie's, London, 13 July 1984, lot 104

Literature:

S. Roettgen, *The Digital Catalogue Raisonné of Anton Raphael Mengs*,
279/WK_05, as a copy
After the painting in The Walker Art Gallery, Scotland

£3,000-5,000





119

119
A MATCHED PAIR OF GILT METAL MOUNTED BLUE JOHN 'GOAT'S HEAD' CANDLE VASES
 THE FIRST GEORGE III, CIRCA 1775, BY MATTHEW BOULTON, THE SECOND PROBABLY 20TH CENTURY
 Both with reversible gadrooned nozzles, tapering ovoid bodies hung with laurel swags, the shoulders with goat's heads, on waisted spiral fluted socle bases and square stepped plinths terminating in ball feet
 21.5cm high as candlesticks

Literature:
 N. Goodison, *Matthew Boulton: Ormolu*, London, 2002, p. 333, figs. 332-333.

The 'goat's head vase' is derived from a sketch illustrated in Boulton and Fothergill's pattern books preserved in the Birmingham City Archives (Pattern Book 1, p.171). The model was one of the most popular of the smaller vases and first appeared in 1769 when a Mrs Yeats ordered '1 pair of goat's head vauses light blue cheny or enamelled'. In the same year, Sir William Guise ordered a pair with Blue John bodies. Other buyers of goat's head vases include Lord Digby in 1774 and Lord Scarsdale in 1772, who paid £4.4s a pair. Some examples feature 'antique' medallions depicting the head of Alexander the Great, suspended from the rim of the vase.

£1,500-2,500

120
A PAIR OF REGENCY GILT BRONZE TWIN LIGHT GRIFFIN CANDELABRA
 EARLY 19TH CENTURY, AFTER THE DESIGN BY SIR WILLIAM CHAMBERS
 Each with a berried finial, the griffin's head turned slightly
 36cm high, bases 16.5cm wide

The earliest version of a design for a griffin candelabra dates from the period 1765-71 and was drawn by Chambers' assistant John Yenn (d.1821) and is now in the collection of the Victoria and Albert Museum (E.5029.1910). Versions were executed in ormolu most probably by Diederich Nicolaus Anderson (d.1767) and these are possibly the pairs at Blenheim Palace, Oxfordshire, and Hinton Ampner, Hants. The design was refined and then published in Chambers' *Treatise on the Decorative Parts of Civil Architecture*, 1791. Chambers was almost certainly inspired by the seated figure of a sphinx seen on a sarcophagus while on his Roman tour of 1750-54.

In the meantime Chambers lent a griffin candelabra to Matthew Boulton, perhaps regarding him as the natural successor to Anderson and which might have provided the inspiration for Boulton's own griffin vases. He also gave a pearwood model to Josiah Wedgwood, probably the prototype for the versions in jasper and basalt that started to appear around 1771, Wedgwood's own comments to his associate Thomas Bentley indicate that the design or model was given by Chambers.

£1,000-1,500



120



121

121
A GEORGE III ORMOLU AND WHITE MARBLE CLOCK CASE
 BY MATTHEW BOULTON AND JOHN FOTHERGILL, CIRCA 1771
 Formerly with clock or timepiece movement to interior and on figural mounted base, the ovoid body inscribed "Αἴ Αἴ / Ταύ Κυθήρειαν / Απώλετο / Καλὸς Ἄδωνις" above pedestal mounted with a medallion, later plinth
 28cm high, base 10.5cm wide

Literature:
 N. Goodison, 'Matthew Boulton's Allegorical Clocks', *Connoisseur*, February 1973, pp. 106-111.
 N. Goodison, *Ormolu: The Work of Matthew Boulton*, London, 1974, p. 127 and p. 308, plate 44.

For a complete version of this case by Boulton and Fothergill and with the clock movement attributed to John Whitehurst of Derby, please see Christie's London, *The Exceptional Sale*, 6th July 2023, lot 32.

£2,000-3,000



122

122
A PAIR OF SILVER PLATED CANDLESTICKS
 19TH CENTURY
 After a model by Ebenezer Coker
 28.5cm high

£150-250

123
A COMPOSITE ENGLISH CUT GLASS PART DRINKING SUITE
 19TH CENTURY
 Comprising twenty seven glasses in various
 13.5 cm high and smaller

Together with fifty various glass, dishes and plates 18cm diameter and smaller, and nine glass rinsers 11.8cm diameter

£300-400



123 (part lot)





124

124
JOHN THOMAS SETON (BRITISH 1738-1806)
PORTRAIT OF MR AND MRS JOSEPH CHAMPION,
WITH AN ELEPHANT IN THE LANDSCAPE BEYOND
Oil on canvas
88 x 69cm (34½ x 27 in.)
Painted in Calcutta, circa 1780.

Provenance:
The Collection of William Drummond of Hawthornden, near Edinburgh
The Collection of Roger Warner Burford, acquired by the present owner
in 1977

Literature:
M. Archer, *India and British Portraiture 1770-1825*, p.108-109, ill. plate 63

£60,000-100,000

John Thomas Seton (circa 1735-circa 1806) was a Scottish painter who travelled to India in 1776. Prior to this, Seton was taught in London by Francis Hayman, where he also studied at the St Martin's Academy. In his twenties, Seton went on the Grand Tour to Italy, travelling to Rome where he helped to buy paintings for Lord Bute's collection.

On his return, he settled in Edinburgh where he painted the portraits of Scotland's high society figures of the day.

It is unclear what the exact motivations were for Seton to go to India, but the Scottish community in India was substantial, and in her book, Mildred Butler suggests Seton may have believed he was going to a home from home. At this time Tilly Kettle, was achieving notable success in India.

Between 1761 and 1772, Seton exhibited at the Society of Artists, which means he was almost certainly familiar with Tilly Kettle's portrait of the Nawab of Arcot and his sons, which was exhibited in 1771. Bearing this in mind, a move to the continent must have seemed a promising gamble for an struggling artist working in Britain such as Seton. Leave was granted to Seton in November 1775, and by August 1776, Seton had arrived in Calcutta, about five months after Kettle had left.

Seton's reputation grew quickly, and in 1780, he was commissioned to paint the present lot; a wedding portrait of Joseph Champion and his wife, Ann Forbes. The pair are depicted sitting on a bench, which opens on to the Indian landscape, where an elephant can be seen with his rider in the background to the left. The wedding took place on 12 May, and both Mr and Mrs Champion are depicted holding palm-leaf fans to combat the hot weather. The portrait must have pleased the Champions as three years later Joseph commissioned to further, half-length, portraits of himself and his wife (these were sold at Christie's, 17 March 1978).

Champion was a company servant who had been posted to India in 1778. A year later he was made Paymaster to the Cavalry Brigade, and the following year, in 1780, he and Ann were married.

Champion showed a keen interest in Persian literature, publishing three books on the subject; *Poems Imitated from the Persian*; *The Poems of Ferdosi*, and *Essays Characteristic of Persian Poetry*. These works were all published in India, and demonstrate Champion's enthusiasm for and knowledge of Persian poets and poetry, in contrast to works of Classical Greek, Roman and English poets which were often the focus of the Western world. An anonymous reviewer in *The Monthly Review*, August 1790, described Champion as the 'Persian Homer'. (*New Catalogue*, pp.329-31).

In 1784, Champion became a member of the Asiatic Society of Bengal. He also wrote his own poetry; in 1786 he published a compilation entitled *Poems addressed to Mrs Champion, by her affectionate husband*, dedicated to his wife, who was described as 'the most handsomest woman that ever left Europe of India' ('Obituary of Considerable Persons; with Biographical Anecdotes', *The Gentleman's Magazine* 61, June, 1792, p.576).

Ann died in October 1791, at the age of twenty eight, and this seems to have induced Joseph to suffer a mental breakdown. In 1792, after sailing back to England, the Calcutta directors of the company wrote to the Court of Directors asking for a subsistence allowance for him during the 'suspension... of his mental faculties' and no loss of rank should he return to his duties (*Fort William XI*, p. 470). Champion appears not to have returned to India, and according to pension books at the India Office Library in London, the firm continued to pay an allowance to his guardians until his death, which is believed to have been around 1813.



125
 A GEORGE II SIMULATED MAHOGANY FRAMED MIRROR
 MID 18TH CENTURY
 With a carved and pierced surround of foliage and C-scrolls and later
 rectangular plate
 111cm high, 63cm wide

£400-600



125



126

126
 A REGENCY MAHOGANY
 WHATNOT
 EARLY 19TH CENTURY
 With a hinged ratcheted top above
 open shelves and a drawer on turned
 legs with brass caps and castors
 117cm high, 48cm wide, 43cm deep

£600-1,000

127
 A GEORGE III MAHOGANY DINING
 ROOM PEDESTAL
 CIRCA 1770
 Originally with a cistern on top, with two
 drawers, the lower drawer lead-lined
 69cm high, 39cm wide, 39cm deep

£100-200



127



128
FRENCH SCHOOL (18TH CENTURY)
PORTRAIT OF A GENTLEMAN, POSSIBLY A SELF-PORTRAIT
 Pencil and coloured chalks
 24 x 18cm (9¼ x 7 in.)

Provenance:
 Day and Faber, London (as French School, circa 1740).

£250-350



128



129

129
FRENCH SCHOOL (19TH CENTURY)
A STUDY OF TWO SHEEP
 Oil on canvas
 27 x 35cm (10½ x 13¾ in.)

Provenance:
 Bought in Paris in 1976.

£400-600



130
AFTER BEN MARSHALL
SIR JOHN SHELLEY'S CELEBRATED POINTER, SANCHO IN A WOODED LANDSCAPE
 Oil on canvas
 32 x 46cm (12½ x 18 in.)



130 (part lot)

Together with another painting of *Southern Hound* after Ramsay Richard Reinagle, and a print of the same work, 25 x 35cm and 14 x 19cm respectively (3)

The original work painted by Ben Marshall in 1805, was sold at Sotheby's on 12 April 1995, lot 151.

£400-600



131

131
 A PAIR OF BLACK AND GILT DECORATED
 TABLE LIGHTS
 MODERN
 Pleated shades above column and pedestal bases
 81cm high overall including current shades

£400-600



132

132
 A GROUP OF BRITISH AND CONTINENTAL
 CUT-GLASS VASES, BOWLS AND A LARGE
 DISH
 VARIOUS DATES 18TH TO 20TH CENTURIES
 The dish 44.5cm diameter

£250-350



133

133
 A GEORGE II MAHOGANY SIDE TABLE
 CIRCA 1740
 With a later green marble top above a cavetto
 and cushion-moulded frieze on cabriole legs with
 pad feet
 78cm high, 99cm wide, 55cm deep

£500-800



134
 A GROUP OF FIVE TÔLE
 PEINTE ROOM SIGNS
 19TH CENTURY
 largest 30.5cm wide

Together with a Tôle peinte
 panel, painted design of a
 Greek philosopher

£200-400

134 (part lot)



135
ENGLISH SCHOOL (18TH CENTURY)
*PORTRAIT OF A GENTLEMAN,
WEARING A BROWN COAT*
Oil on canvas
74 x 61cm (29 x 24 in.)

£700-1,000



135

136
CIRCLE OF MARY BEALE
(BRITISH 1632-1697)
*PORTRAIT OF A LADY IN A MAUVE
SILK DRESS*
Oil on canvas, in a painted cartouche
73 x 61cm (28½ x 24 in.)

£2,000-3,000



136



137
 FRENCH SCHOOL (CIRCA 1800)
 PORTRAIT OF A GENTLEMAN IN HIS LIBRARY
 Oil on canvas
 103 x 78cm (40½ x 30½ in.)

£1,000-2,000

138
 TWO PAIRS OF SILVER PLATED CANDLESTICKS
 19TH CENTURY
 27.5cm and 31cm high

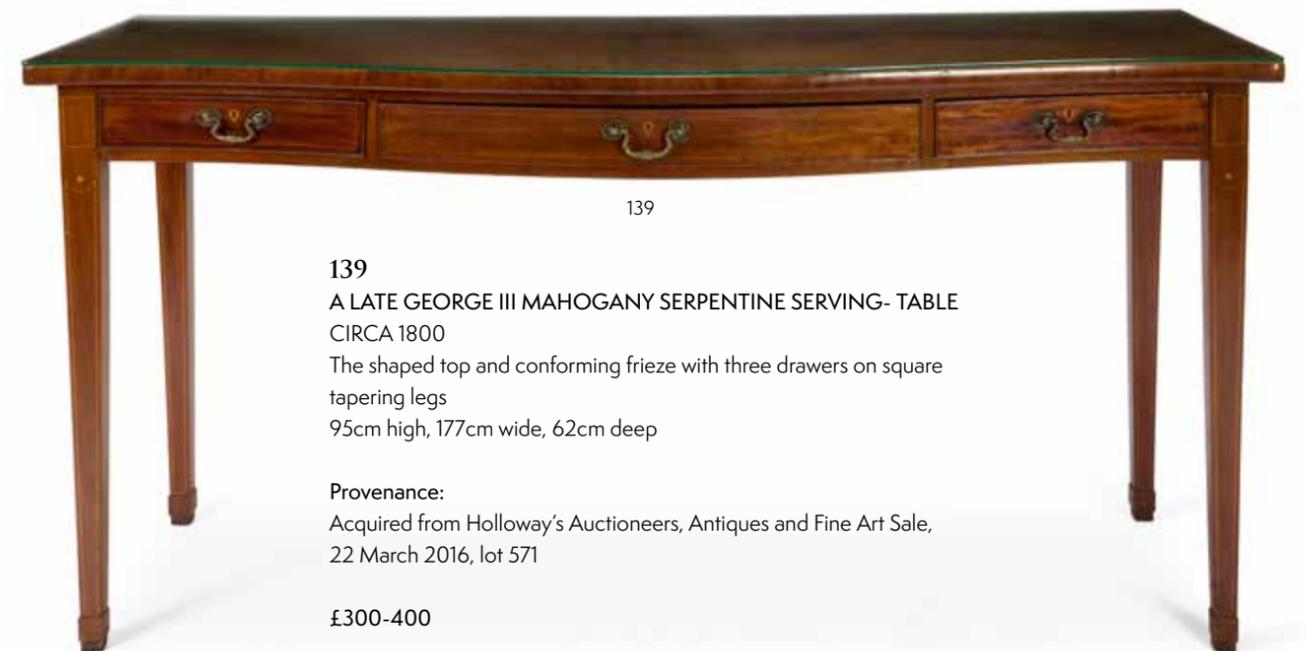
£200-400



138



137



139

139
 A LATE GEORGE III MAHOGANY SERPENTINE SERVING- TABLE
 CIRCA 1800
 The shaped top and conforming frieze with three drawers on square tapering legs
 95cm high, 177cm wide, 62cm deep

Provenance:
 Acquired from Holloway's Auctioneers, Antiques and Fine Art Sale,
 22 March 2016, lot 571

£300-400

THE SITTING ROOM

LOTS 143-178



140



140
 A PAIR OF LOUIS XVI ORMOLU TWIN BRANCH WALL LIGHTS
 IN THE MANNER OF JEAN-LOUIS PRIEUR, LATE 18TH CENTURY
 The tapering backplates with urn finials and hung with laurel swags,
 later fitted for electricity
 56cm high overall, backplates 41cm, 28cm wide

Provenance:
 Christopher Rowley (d.2003), Wormington Manor, Worcs, sold
 Sotheby's house sale on the premises, 22nd July 2003, lot 346

£800-1,200



141

141
 A PAIR OF ENGLISH PORCELAIN YELLOW-GROUND
 BOUGH POTS
 LATE 18TH CENTURY OR EARLY 19TH CENTURY
 23cm diameter

£200-300

142
 A PAIR OF MODERN ORMOLU-MOUNTED, WHITE-
 PAINTED AND PARCEL-GILT AND DINING ROOM
 PEDESTALS

BY PHILIP BOORMAN FOR PHILIP ASTLEY- JONES
 The fluted two handled solid vases on stepped plinths,
 the pedestals each enclosing shelves
 167cm high, 48cm wide, 46cm deep

£2,000-4,000



142





143

143
A RÉGENCE STYLE ORMOLU EIGHT BRANCH CHANDELIER
SECOND HALF 19TH CENTURY
The scrolled branches issuing from masks, drilled for electricity but now fitted with candles, drip pans all impressed 'H'
70cm high, 76cm diameter

Provenance:
Acquired from Watts and Christensen Antiques, 54 Cambridge Street,
18 October 1985.

£400-600

144
A PAIR OF GILTWOOD WALL BRACKETS
BY PHILIP BOORMAN FOR PHILIP ASTLEY-JONES
With lapetted, half-round platforms above tapering bases
34cm high, 31cm wide, 18cm deep

£200-400



144



145

145
A PAIR OF MAHOGANY WING ARMCHAIRS
ONE GEORGE III, CIRCA 1760, THE OTHER MADE TO MATCH
Each with a shaped back and out-turned arms, on square tapering legs
124cm high, 96cm wide, 80cm deep

Together with three crewel work cushions

£1,200-1,800





146
A PAIR OF BRASS TABLE LIGHTS
MODERN
Pleated shades above column and pedestal bases
85cm high overall including current shades

£300-500



147
A GEORGE II OAK LOWBOY
MID 18TH CENTURY
Of two short and one long drawer above a wavy apron on cabriole legs
78cm high, 81cm wide, 53cm deep

Provenance:
Acquired from Summers Davies, Wallingford, 1983

£200-400

148
AN EDWARDIAN BEECH-FRAMED SOFA
Upholstered in green and pink seaweed and ribbon pattern covers with eight loose cushions on turned legs with brass castors and bullion fringe
86cm high, 184cm wide, 90cm deep

£600-1,000



148

149
FRANK BOWCHER (20TH CENTURY)
A CAST BRONZED FIGURE OF AMENEMHAT III
CIRCA 1926
For Ransomes And Rapier Ltd- a gift to Lady Fitzmaurice at the opening of the Gezira Irrigation Scheme, for which they supplied the sluice gates, in a faux leather folding box
box approximately 22cm high

£200-400



149



150
A GEORGE III MAHOGANY BERGERE
CIRCA 1780
With a curved padded back and arms and bowed seat on channelled square tapering legs
90cm high, 63cm wide, 66cm deep

£300-500

151
A SET OF OAK AND STUDED VELVET-COVERED LIBRARY STEPS
LATE 19TH/EARLY 20TH CENTURY
159cm high, 64cm wide, 49cm deep

£200-300



151



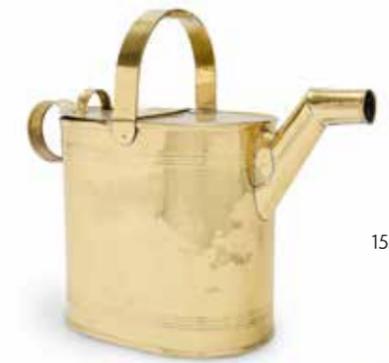
152
 TWO BLUE GLAZED POTTERY LAMPS
 BY TINGEWICK POTTERY, LATE 20TH CENTURY
 Of square waisted form, one dark blue, the other turquoise,
 with pleated silk shades
 69cm high overall

A similar lamp is illustrated in David Hicks, *Living with Design*,
 London, 1979. p.254, fig1.

£300-500



152



153



153
 METALWARE INCLUDING:
 An oversized swing handled brass log basket
 54cm high

Together with an oversized brass watering
 can, of similar size

£200-400



154



154
 A PAIR OF GILTWOOD X-FRAME STOOLS
 OF EMPIRE STYLE
 LATE 20TH CENTURY, BY NICK HODGES
 FOR PHILIP ASTLEY-JONES
 With leopard print upholstery on curving
 supports joined by a stretcher
 41cm high, 64cm wide, 41cm deep

£400-600



155

155 λ
GRAHAM RUST (BRITISH B. 1942)
RESTING UNDER A GIANT CABBAGE
Watercolour and pencil, en grisaille
Signed (lower right)
22 x 17cm (8½ x 6½ in.)

With artist's label verso, inscribed No. 4

£200-400

156
A PAIR OF GREY PAINTED TRAY-TOP OCCASIONAL TABLES
BY PHILIP BOORMAN FOR PHILIP ASTLEY-JONES
Each with a rectangular dished top on S-scroll supports joined by curved stretchers
70cm high, 72cm wide, 52cm deep

£600-1,000



156

157 Y
A COLLECTION OF TREEN INCLUDING:
A Victorian truncheon
40.5cm long

Together with: a pair of early 19th century mahogany adjustable lamp stands, 23cm high; a paper knife utilising wood from London Bridge; a circular parquetry box and cover, utilising wood from HMS GIBRALTAR when demolished at Pembroke Dock in 1836, paper label to interior; assorted Coquilla nut pounces and castors; various light pulls in rosewood.

£500-1,000



157

158
ENGLISH SCHOOL (19TH CENTURY)
PORTRAIT OF JAMES ROBINSON BOULTON, SON OF MATTHEW BOULTON OF GREAT TEW
Oil on board
24 x 20cm (9¼ x 7¾ in.)

£250-350



158

159
HISTORICAL AND HARDSTONE SPECIMENS TO INCLUDE:
Polished sections of Porphyry and green serpentine with large pyroclastic inclusions, section of metallic fragment, set on wooden base inscribed "THE MOON FOR ANA SIAM 1965"

Together with a partial painted Indian stone column, approximately 45cm high

£400-800



159 (part lot)

160
A GEORGE III PROVINCIAL OAK DRAUGHTSMAN'S TABLE
LATE 18TH CENTURY
The cleated and ratcheted top with drop leaves above a drawer and square legs, the leaves supported by retractable iron bearers
72cm high, 143cm wide, 55cm deep

£400-600



160



161
GIOVANNI BALLATI
 (ITALIAN 1700-1770)
TWO DESIGNS FOR OVAL MIRRORS WITH PUTTI AND SWAGS
 Pencil and watercolour, a pair
 Each 18 x 13cm (7 x 5 in.) (2)

Provenance:
 Trinity Fine Art, London, 1999

£200-300



161



162

162λ
RUPERT SPIRA
 (BRITISH, B.1960)
BOWL, LATE 20TH/EARLY 21ST CENTURY
 Porcelain, celadon glaze
 Impressed RS seal
 31cm diameter

£600-800

163
FOUR CHINESE WHITE GLAZED VASES & COVERS
 19TH CENTURY
 28cm high and smaller

Provenance:
 Christie's House Sale,
 Watlington Place, Kent,
 2nd 1978, lot 963

£300-500



163



164

164
AFTER THE ANTIQUE- A WHITE BISCUIT
PORCELAIN MODEL OF THE BORGHESE
CENTAUR

BY GIOVANNI VOLPATO (1735-1803),
 LATE 18TH CENTURY

Impressed stamp to one side of plinth

G. Volpato Roma
 28cm high, base 18cm wide

There are two Roman forms of these large centaur sculptures. The first are the 'Furietti' pair in Laconian grey black marble which were discovered during excavations at Hadrian's

Villa in Rome during the 1720s. That pair were purchased by Cardinal Furietti, whose descendants sold the centaurs to Pope Clement XIII after which they were added to the Capitoline Museum collection.

This form, with the young Eros figure riding on the back of the older of the two centaurs, was excavated in Rome in the 17th century and entered into the Borghese collection. Together with 694 other statues it was acquired from Camillo Filippo Ludovico Borghese by Napoleon in 1807 and is now

held in the Louvre Museum. Working in white biscuit, Volpato mimics the white marble of the original and a pair of centaurs by Volpato are held in the Museum of Arts and Crafts Hamburg (1878.564.a).

For a comparable pair of centaurs by Volpato please see Christie's New York, Important European Furniture, Works of Art, Ceramics, 21 May 2003 lot 99 (sold for \$15,535 inc. buyer's premium).

£2,000-4,000



166



167



168



169

168
HIROSHI SUZUKI
(JAPANESE, B.1961)
SILVER BEAKER, 2007
Ovoid form, gently planished
surface, with raised vertical
waves and swirl
Stamped with maker's
symbol, 999 for fine standard
silver, with London hallmarks
8.5cm high

£1,000-1,500

165
A PAIR OF CHINESE DEHUA MODELS OF
GUANYIN
18TH CENTURY
12.5cm high

Together with two white glazed vases, 18th
century, 13.5cm high

And two various Dehua small libation cups,
17th/18th century, 6cm high and smaller

£300-500

166
HIROSHI SUZUKI (JAPANESE, B.1961)
SILVER BEAKER, 2010
Vertical organic form, highly textured and
gently undulating surface
Stamped with maker's symbol, 999 for fine
standard silver, with London hallmarks
8.5cm high

£1,000-1,500

167
HIROSHI SUZUKI (JAPANESE, B.1961)
SILVER BEAKER, 2011
Cylindrical form, gently planished surface,
with raised vertical linear pattern
Stamped with maker's symbol and AW 09,
dated 2011, 999 for fine standard silver and
with London hallmarks
8.5cm high

£1,000-1,500

169
HIROSHI SUZUKI (JAPANESE, B.1961)
SILVER BEAKER, 2011
Cylindrical form, alternating textured
horizontal spiral
Stamped with maker's symbol and SS 00,
dated 2011, 999 for fine standard silver and
with London hallmarks
8.5cm high

£1,000-1,500

170
HIROSHI SUZUKI (JAPANESE, B.1961)
SILVER BEAKER, 2007
Cylindrical form, gently planished surface,
with raised horizontal waves
Stamped with maker's symbol, 999 for fine
standard silver, with London hallmarks
8.5cm high

£1,000-1,500



170



165



165



165



165





172

171 λ
 SHAN EGERTON (BRITISH B. 1948)
 YEW HEDGES
 Oil on board
 Signed with initials and dated 86 (lower right)
 13 x 18cm (5 x 7 in.)

Provenance:
 Oliver Swann Galleries, London

£100-150



171



173

172
 AFTER JEAN BAPTISTE AUDEBERT
 STUDY OF THREE MONKEYS
 Watercolour
 Indistinctly signed (lower left)
 17.5 x 10cm (6¾ x 3¾ in.)

£150-200

173
 FREDERICK CALVERT (BRITISH FL. 1815-1845)
 WESTWOOD HOUSE, NEAR LEEK
 Grey and blue wash
 Signed (lower left); inscribed (along lower edge)
 9.5 x 16cm (3½ x 6¼ in.)

Provenance:
 The collection of Bill Drummond

Literature:
 Engraved in 1830, for W. West, *Picturesque Views in Staffordshire and Shropshire*

£100-150



174

174 λ
JULIAN BARROW
(BRITISH 1939-2013)
*MILL NEAR ALNESS,
ROSS-SHIRE*
Oil on canvas
Signed (lower right); titled
and dated 1991 to artist's label
attached to stretcher (verso)
26 x 36cm (10 x 14 in.)

£400-600



175

175 λ
JULIAN BARROW
(BRITISH 1939-2013)
*MOUSTIERS, S. MARIE,
FRANCE*
Oil on canvas
Signed (lower right)
31 x 41cm (12 x 16 in.)

£600-800



177

176 λ
ANDRE DZIERZYNSKI (POLISH B.1936)
NEAR ARGOS, GREECE
Oil on board
Signed with monogram (lower right); signed
and dated 90 (lower left); further signed, titled
and inscribed (verso)
15.5 x 18cm (6 x 7 in.)

£100-150



176

177 λ
CHRIS RIISAGER (BRITISH B. 1961)
OBIDOS, THE TOWN WALL, PORTUGAL
Oil on board
Signed and titled (verso)
32.5 x 38.5cm (12¾ x 15 in.)

£300-500



178

178 λ
CHRIS RIISAGER (BRITISH B. 1961)
WHITE HORSE, KILBURN, YORK
Oil on canvas laid to board
Signed (lower right); further signed, titled and
dated 1996-7 (verso)
28 x 33.5cm (11 x 13 in.)

£300-500

THE KITCHEN

LOTS 179-206



180
A PAIR OF ITALIAN
WHITE CERAMIC
AND GLASS STORM
LANTERNS
MODERN
46.5cm high

Together with a pair
of George III brass
candlesticks, 23cm high

£200-400



181
AN ELM AND OAK
LARGE REFECTORY
TABLE
20TH CENTURY
The rounded rectangular
two-plank top on solid
trestle end supports
79cm high, 276cm long,
122cm deep

£2,000-4,000



179 Y
A PAIR OF ELK ANTLERS
approximately 109cm wide

Together with a pair of stag
antlers, of similar size

£300-500





182

182
A SCUMBLE PAINTED CUTLERY BOARD
19TH CENTURY
With associated brass and latten cutlery
61cm high, 35cm wide

£300-500

183
A SET OF EIGHT SOLID BEECH DINING
ARMCHAIRS
BY PHILIP BOORMAN FOR PHILIP ASTLEY-
JONES, AFTER THE PATTERN ATTRIBUTED
TO INCE & MAYHEW SUPPLIED FOR
STUDLEY ROYAL
Each with an oval pierced back centred by a
sunflower patera above a slatted dished seat,
the stop-fluted rails carved with roundels on
square tapering legs with shaped feet, with
blue and white striped canvas cushions
93.5cm high, 61cm wide, 54.5cm deep

The prototype for these chairs is the set
attributed to the London furniture-makers
Messrs Ince & Mayhew supplied to
William Aislabie (d.1781) for the Orangery/
Banqueting House at Studley Royal,
Yorkshire. The white-painted originals were
sold from the collection of Henry Vyner Esq.
at Christie's, London, 5 July 1990.

£4,000-6,000



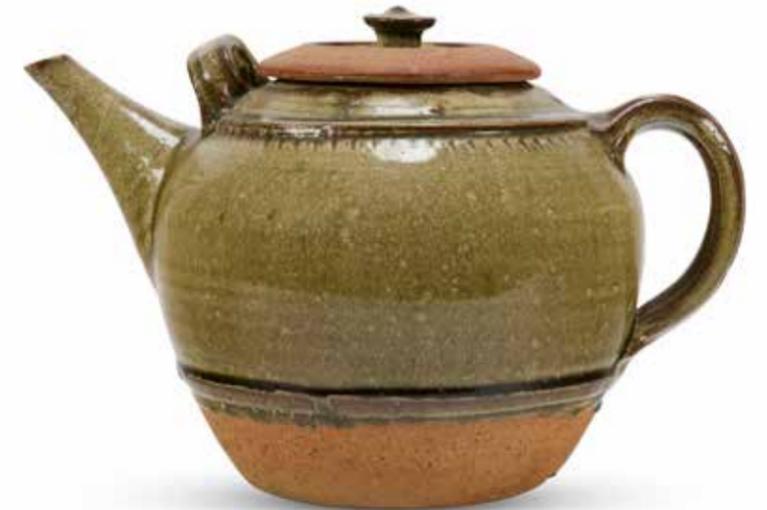
183



184 λ
RICHARD BATTERHAM (BRITISH, 1936-2021)
A LARGE TEAPOT AND COVER, LATE 20TH/EARLY
21ST CENTURY
Stoneware, with olive green ash glaze
22cm high, 34cm wide

Exhibited:
Browse & Darby, London, 'Joanne Bird presents Richard
Batterham & John Maltby; 70th Birthday Celebration',
September, 2006, illus. exhibition catalogue

£200-300



184



185

185 λ
ANTHONY THEAKSON (BRITISH, B.1965)
TWO BIRD JUGS, LATE 20TH CENTURY
Salt-glazed stoneware
Inscribed artist's signatures
The stork, 35cm high, 24cm wide; the other,
23cm high, 24cm wide

Provenance:
Acquired from Adrian Sassoon

£300-500

186 λ
ANTHONY THEAKSON (BRITISH, B.1965)
THREE BIRD CERAMICS, LATE 20TH CENTURY
Salt-glazed stoneware, in blue
Jug, 11cm high, 13cm wide; Salt and pepper pots,
smaller

£200-300



186



187

187 λ
ANTHONY THEAKSON (BRITISH, B.1965)
A LARGE BIRD JUG, LATE 20TH CENTURY
Salt-glazed stoneware, in the form of a stylised Heron
Inscribed artist's signature
38cm high, 41cm wide

£300-500



188

188 λ
ANTHONY THEAKSON (BRITISH, B.1965)
THREE BIRD JUGS, LATE 20TH CENTURY
Stoneware, in white glaze
The largest, 14.5cm high, 28cm wide

Provenance:
Acquired from Adrian Sassoon

£300-500



189

189 λ
ANTHONY THEAKSON (BRITISH, B.1965)
TWO BIRD JUGS, LATE 20TH CENTURY
Salt-glazed stoneware, in the form of a stylised Pelican and Penguin
Inscribed artist's signatures
Pelican, 32cm high, 29cm wide; Penguin; 32cm high, 22cm wide

Provenance:
Acquired from Adrian Sassoon

£300-500





190

190 λ
PHILIP JONES (BRITISH 1933-2008)
UNTITLED (YELLOW)
Watercolour
Signed and dated 1962 (lower left)
49.5 x 70cm (19¼ x 27½ in.)
£300-500



191

191 λ
JACQUELINE RUFUS ISAACS
(BRITISH 20TH/21ST CENTURY)
STILL LIFE WITH LEMONS
Oil on canvas laid to board
48 x 48cm (18¾ x 18¾ in.)
£200-400

192 λ
DICK SMYLY (20TH/21ST CENTURY)
RED SQUIRREL
Oil on canvas
Signed and dated 03 (lower right)
51 x 40cm (20 x 15½ in.)

£200-400



193

193 λ
DIONE VERULAM (BRITISH 20TH/21ST CENTURY)
THE GORBAMBURY LEEK
Oil on paper
Signed and dated 99 (lower left)
58.5 x 43cm (23 x 16¾ in.)

£200-400

194 λ
DICK SMYLY (BRITISH 20TH/21ST CENTURY)
STOAT AND RABBIT
Oil on canvas
Signed and dated 01 (lower left)
51 x 40cm (20 x 15½ in.)

£200-400



192



194



195

195
ITALIAN SCHOOL (18TH CENTURY)
FIGURES
Pen and ink
Inscribed 'Attribute a Delamonce' (on the mount)
30 x 40cm (11¾ x 15½ in.)

£300-500

196
A PAIR OF LOUIS XVI STYLE ORMOLU
TWIN BRANCH CANDLESTICKS
LATE 19TH CENTURY
28.5cm high

£300-500



196

197
A GEORGE I PEWTER RIM PLATE BY THOMAS RIDDING
EARLY 18TH CENTURY
Engraved with the Walpole crest, a Saracen's head in profile, ducally crowned with cap turned down to the front with the encircling motto of the Order of the Garter - HONI. SOIT.QUI.MAL.Y.PENSE, rubbed stamp - RIDDIN* below a crest and further stamp X below a crown
46cm diameter

Provenance:
Supplied to Sir Robert Walpole, later 1st Earl of Orford (d.1745) for Houghton
Sold to benefit the restoration of Strawberry Hill; purchased Philip Astley-Jones, 7 June 2011

Two lots of twelve each of these Ridding plates were offered in Christie's Houghton auction in December 1994 with their 'lot essay' recording: "This plate forms part of the '...forty six dozen and a half of Pewter plates' listed in the Houghton Hall inventory of 1745 and subsequently recorded in the 1792 records as '85 pewter dishes + 10 dozen soup plates + 36 doz. of meat plates'".

Thomas Ridding, almost certainly the son of Thomas Ridding, also of London, who flourished from 1674/5 to 1697, is recorded in London on 22 June 1699.

197

£600-1,000

198
ENGLISH SCHOOL (18TH CENTURY)
A COUNTRY HOUSE IN A LANDSCAPE
Pen, ink and wash
34 x 50cm (13¼ x 19½ in.)

Together with a Bolognese School drawing of a cathedral interior; a portrait of a gentleman by Thomas Wageman; and portrait of a gentleman by William Dixon (4)

£300-500



198



199
AN ENGLISH PALE BLUE PAINTED BOOKCASE
18TH/19TH CENTURY
The deeply overhanging and moulded dentil cornice above glazed doors enclosing shelves and rusticated lower doors
248cm high, 155cm wide, 55cm deep

£2,000-4,000



199

200
SIX SIMILAR AIR-TWIST WINE GLASSES
ENGLISH, LATE 18TH CENTURY
Of drawn trumpet form

£150-250



200



201



201 λ
JANE HAMLYN (BRITISH, B.1940)
A JUG AND A VESSEL, LATE 20TH/
EARLY 21ST CENTURY
Stoneware, with iridescent glaze
Impressed *JH* seal to jug
Jug, 18cm high; Other, 14.5cm high

£100-150

202
TWO POTTERY JUGS
IN THE STYLE OF WALTER KEELER,
EARLY 21ST CENTURY
Stoneware, with large spouts and a drip glaze
Unmarked
12.5cm and 11.5cm high

£50-80



202



204

204 λ
BERNARD LEACH (BRITISH, 1887-1979)
LIDDED POT, CIRCA 1965
Porcelain, with pale celadon glaze
Impressed artist's *BL* and *St Ives* seals
8.8cm high, 8.8 diameter

The Crafts Council, UK, holds one of these
pots in its collection.

£400-600

206 λ
RUPERT SPIRA (BRITISH, B.1960)
TWO BLUE-GLAZED CERAMIC POTS
36cm high (2)

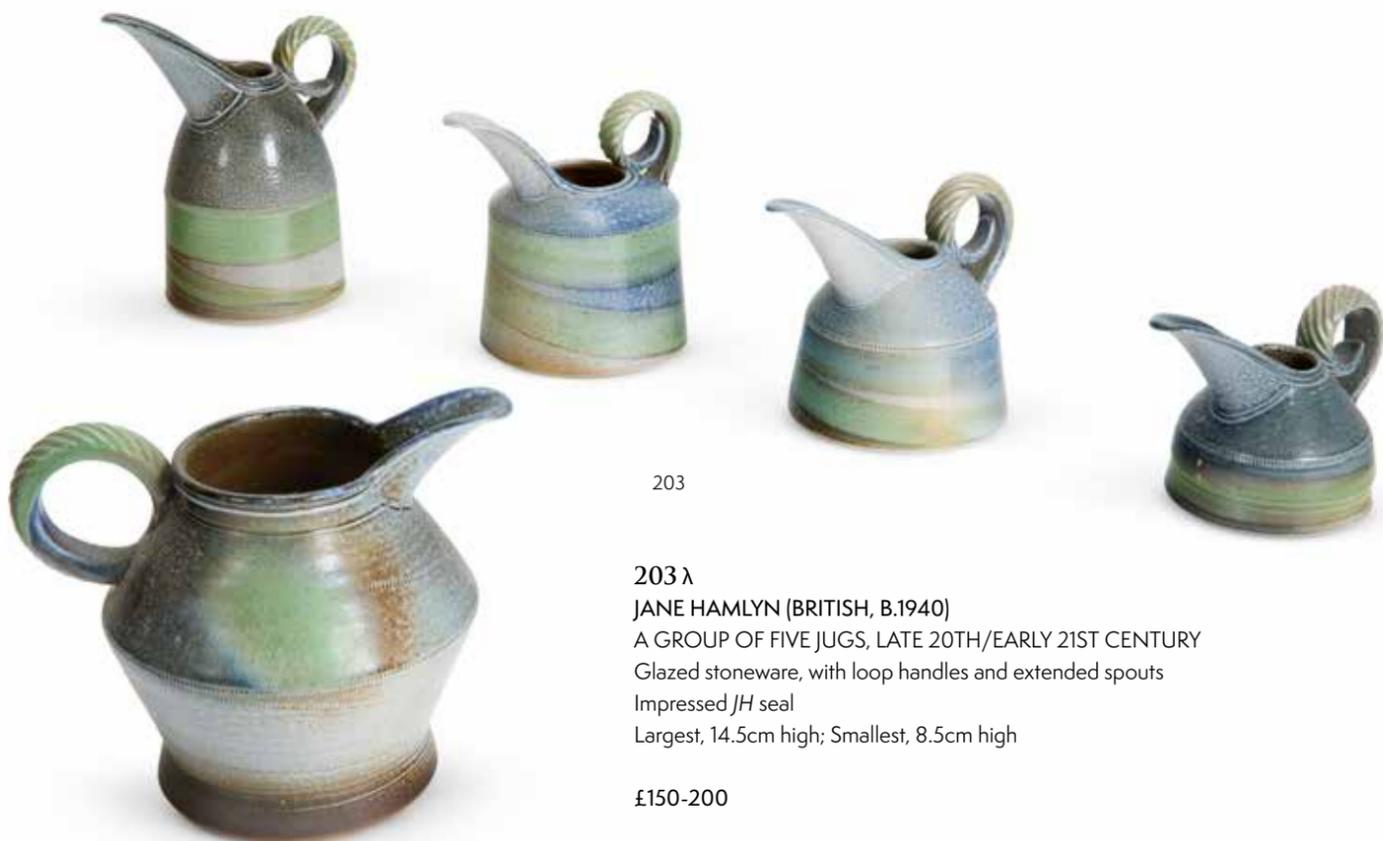
£1,000-1,500



205

205 λ
JANE CHARLES (SCOTTISH, B.1961)
ART GLASS BOWL, LATE 20TH CENTURY
With internal swirls of blue/green, of flared
and footed form
9cm high, 25.8cm diameter

£80-120



203

203 λ
JANE HAMLYN (BRITISH, B.1940)
A GROUP OF FIVE JUGS, LATE 20TH/EARLY 21ST CENTURY
Glazed stoneware, with loop handles and extended spouts
Impressed *JH* seal
Largest, 14.5cm high; Smallest, 8.5cm high

£150-200



206



UPSTAIRS LANDING
LOTS 207-222



207

207
CIRCLE OF MELCHIOR D'HONDECOETER (DUTCH 1636-1695)
COCKERELS AND OTHER BIRDS IN A YARD
Oil on canvas
122 x 95cm (48 x 37¼ in.)

£4,000-6,000



208 (part lot)

208
TWO CARVED GILTWOOD CURTAIN PELMETS
19TH CENTURY
the larger 220cm long, 43cm deep

£200-300



209 Y
A SHELL
ENCRUSTED
MIRROR
LATE 20TH
CENTURY
96cm high,
60cm wide

£200-400

209

210
A GROUP OF SEVEN TÔLE PEINTE
DEED BOXES
EARLY 20TH CENTURY
In black with red pattern decoration,
majority with retailer/maker's label for
Sarah Racket, No. 18 Bell Yard Temple Bar
set of six 65cm x 41cm, and another
slightly smaller

£300-500



210



211

211
ENGLISH SCHOOL (18TH CENTURY)
PORTRAIT OF A GENTLEMAN, WEARING A BLUE COAT
Oil on canvas, feigned oval
74 x 59cm (29 x 23 in.)

Provenance:
Bought by the current owner from a house in East Claydon, Buckinghamshire, in 1967

£1,000-1,500



212

212
A PAIR OF GILT BRONZE WALL BRACKETS
19TH CENTURY AND LATER
Marble set tops
25cm high

Together with a pair of Chinese vases, 18th century, the vases decorated in blue and white with floral landscapes, 25.5cm high

£800-1,200



213

213
A GEORGE III MAHOGANY 'GOTHICK' OPEN ARMCHAIR
CIRCA 1760 AND LATER
With a shaped top rail and pierced arcaded splat above a gros-point needlework seat
90cm high, 66cm wide, 53cm deep

The chair is likely part of a long suite long-since dispersed and now with examples in at least three collections managed by the National Trust. While the early history of the chairs is not known, six side chairs

were at Saltram House, Devon by 1951, and were accepted in lieu of death duties from the Executors of Edmund Robert Parker (d.1951), 4th Earl of Morley. A pair of armchairs is at Stourhead, Wiltshire (one was photographed by *Country Life*, undated but likely early 19th century, this chair lacking the gothic tracery to the arms) and a further armchair is at Attingham Park, Shropshire. The pattern appears to have been made without stretchers but likely with curved brackets (as in the case of the Saltram chairs).

£200-400





214



214
A PAIR OF FRAMED VICTORIAN FLORAL NEEDLEWORK PANELS
CIRCA 1880 AND LATER
Rose and floral sprays within glazed gilt frames
frames 44.5cm high

£100-200

215 λ
WILLIAM PLUMPTRE (BRITISH B. 1959)
LARGE BOTTLE VASE, LATE 20TH/EARLY
21ST CENTURY
Stoneware, with iron flecked glaze and blue
borders
46cm high

£300-500

216 λ
WILLIAM PLUMPTRE (BRITISH B. 1959)
BOTTLE VASE, LATE 20TH/EARLY 21ST
CENTURY
Stoneware, with a tenmoku glaze
Painted WP mark
26cm high

£150-250



215



216

217
A PAIR OF CHINESE TURQUOISE GLAZED
MODELS OF BUDDHIST LIONS AND PUPS
LATE 18TH CENTURY OR 19TH CENTURY
20cm long x 16cm high

£400-600



217



218

218
A PAIR OF JAPANESE BRONZE KORO AND COVERS
LATE MEIJI PERIOD
17cm high

£80-120

219 Y
A CHANNEL ISLANDS GEORGE III GILT METAL MOUNTED
MAHOGANY HANGING CUPBOARD
EARLY 19TH CENTURY
With a swan neck pediment above a pair of fielded panelled doors,
mow enclosing a tray and hanging rail, on ogee bracket feet, the
urn and ivory finial possibly added
239cm high, 133cm wide, 61cm deep

Please note, Dreweatts have applied for an ivory exemption
certificate for this item. Reference number: K9RXB9PF

£300-400



219



220 (part lot)

220
ENGLISH SCHOOL (19TH CENTURY)
TWELVE BOTANICAL FLOWER STUDIES
 Pencil and watercolour
 Various inscriptions
 28 x 22cm (11 x 8½ in.) (12)

£400-600



221

221
A PAIR OF BRASS 'RISE AND FALL'
TABLE LAMPS
 AFTER THE DESIGN BY W.A.S. BENSON,
 20TH CENTURY
 With pleated shades
 51cm high overall including current shades

£200-400



222

222
A PAIR OF GILTWOOD ARMCHAIRS
OF GEORGE III STYLE
 IN THE MANNER OF INCE &
 MAYHEW, BY PHILIP BOORMAN FOR
 PHILIP ASTLEY-JONES
 Each with an oval padded back, bowed
 seat with stop-fluted rails and tapering
 turned and fluted legs headed by rosette
 blocks
 approximately 92cm high, 61cm wide,
 51cm deep

£1,000-1,500

MASTER BEDROOM

LOTS 223-243



223

223
A MAHOGANY FOUR POSTER BED
 20TH CENTURY, THE HANGINGS BY CHARLOTTE YORKE-LONG
 With a moulded canopy and turned front posts, hung with green and cream silk hangings
 257cm high, 200cm wide, 212cm long

£1,500-2,500



224

224
A CHINESE EXPORT EUROPEAN DECORATED JUG
ADAPTED AS A LAMP
18TH CENTURY OR LATER
Painted with Europeans in a harbour
Jug 21cm high

£100-200



225

225
A MAHOGANY LIBRARY ARMCHAIR
18TH CENTURY AND LATER
Upholstered in green silk damask, with a rectangular
padded back and seat, the front cabriole legs replaced
96cm high, 77cm wide, 80cm deep

£600-900

226
A GROUP OF ENGLISH BLUE AND WHITE PEARLWARE
LATE 18TH CENTURY OR EARLY 19TH CENTURY

Together with a brown glaze two-handed cup,
approximately 12cm high

£100-200



226





227

227
AFTER THE ANTIQUE- A WHITE MARBLE BUST OF VENUS
ITALIAN, 19TH CENTURY
Variegated yellow socle base
62cm high overall

£2,000-4,000

228
A DIRECTOIRE BRASS MOUNTED MAHOGANY COMMODE
BY CHARLES SAUNIER, LATE 18TH CENTURY
With a white mottled marble top above three drawers flanked by fluted
columns on turned tapering legs, stamped C.C.SAUNIER
91cm high, 132cm wide, 56cm deep

Claude-Charles Saunier, *maître* in 1752

Descending from a family of *ébénistes*, Saunier received his *maîtrise* in 1752 and worked in the *atelier* of his father, Jean-Charles, in 1757, which was located in the rue Faubourg Saint-Antoine. Claude-Charles briefly continued to work in the Louis XV style but then rapidly adopted the Neoclassic designs of the transitional and Louis XVI periods for which he is now renowned. Saunier's success was not confined to France and his reputation reached London through his work for the *marchand-mercier* Dominique Daguerre.

£2,000-4,000



228



230

230
A PAIR OF BRONZE TABLE LIGHTS IN THE
MOORISH TASTE
LATE 19TH CENTURY AND LATER
Each now with green shade above stepped candle
bases, with all over Moorish style scrollwork decoration,
both numbered to bases in ink No. 1411
68cm high overall including current shades, bases
18.5cm high

£400-600

231
A GEORGE III MAHOGANY AND CANED
COMMUNE ARMCHAIR
CIRCA 1780
With an oval back, serpentine seat with loose cushion
and square tapering legs
100cm high, 69cm wide, 69cm deep

£200-300



229

229
A CHINESE WATERCOLOUR PAINTING DEPICTING TWO LADIES
19TH CENTURY
One painting with a calligraphy brush
62cm diameter

Provenance:
Christie's London, The Roger Warner Collection, 20th January 2009,
lot 188a

£200-400



231



232

232
FRENCH SCHOOL (LATE 18TH CENTURY)
TWO SKETCHES FOR A FRENCH FASHION
JOURNAL

Pencil and watercolour, a pair
 Both inscribed and dated, 'Journal des Luxus
 *** des Modern' one dated 'Junius 1790', the
 other 'Feb 1792' (upper left), each numbered
 '131' and '44' respectively (upper right)
 Each 31 x 19cm (12 x 7½ in.)

Together with a set of twelve silhouettes
 (framed as two), depicting members of the
 Hallett, Robbins and Hart families, each 27 x
 31cm, a large silhouette of Sophia Colemann,
 dated 1815, 35 x 28cm, and a print of Viscount
 Wenman, 22 x 15.5cm (6)

£500-800



234



233
A PAIR OF BLACK AND GILT
DECORATED KASHMIRI
TABLE LIGHTS
LATE 19TH CENTURY AND
LATER

Now fitted as electric lights,
 pleated shades
 60.5cm high overall including
 current shades

£300-500

234
A PAIR OF GEORGE III
MAHOGANY SIDECHAIRS
CIRCA 1760

Each with a shaped tufted and
 padded back upholstered in
 brass-nailed crimson silk, with
 square channelled legs
 103cm high, 59cm wide,
 59cm deep

£500-800



233



235 (part lot)

235 0
A LARGE COLLECTION OF BOOKPLATES IN FIVE FRAMES
 One 52.5 x 85.5cm, the remaining four 48 x 57.5cm

£200-300

236
A GROUP OF MOSTLY ENGLISH PORCELAIN
VARIOUS DATES 18TH CENTURY AND 19TH CENTURIES
 A part tea service painted with landscapes, A Worcester blue-
 scale ground teacup and saucer together with a Staffordshire salt-
 glazed polychrome teapot and a Worcester blue & white bowl
 21cm diameter

Together with a grey-painted three tier hanging shelf

£200-300



236

237
PRINCESS AUGUSTA (1768-1840)- A SECTION OF WORKED
NEEDLEWORK
EARLY 19TH CENTURY
 Pale blue field with rectangle border of fine floral needlework,
 old ink inscribed provenance label
 approximately 40 by 33.5cm overall

£200-400



237



238

238 Y
AFTER SIR THOMAS LAWRENCE
HENRY, 10TH EARL AND 1ST MARQUESS OF
EXETER, HIS WIFE SARAH AND DAUGHTER
LADY SOPHIA CECIL
Watercolour on ivory, rectangle
18 x 12cm (7 x 4½ in.)

After the original portrait no in Burghley House, Lincolnshire.

Please note, Dreweatts have applied for an ivory exemption certificate for this item.
Reference number: 6XTMRB8N

£200-300



239

239
TT**HOMES (19TH CENTURY)**
CATTLE IN A RIVER LANDSCAPE
Oil on canvas
Signed (lower left)
39 x 59.5cm (15¼ x 23¼ in.)

£300-500

240
BRITISH SCHOOL (19TH CENTURY)
PORTRAIT OF DUDLEY, LORD NORTH
Watercolour
Inscribed with presentation inscription (to lower edge)
41 x 30cm (16 x 11¾ in.)

Together with a pastel portrait of a mother and child, 41 x 33cm (2)

The original portrait of Lord North by an anonymous 17th century artist is now housed at the Vyne in Hampshire.

£300-500



240



241
A GEORGE III GILTWOOD ARMCHAIR
CIRCA 1780
With an oval padded back, scrolled arms and serpentine seat, upholstered on buttoned embroidered silk, the front rail centred by a stop-fluted tablet on cabriole legs
94cm high, 64cm wide, 55cm deep

Provenance:
Acquired from Paul Smith Antiques, Shropshire, 1979.

The stop-fluted seat-rail tablet displaying sunflower paterae is a feature associated with the London chair-maker Francois Herve. He supplied furniture to the 5th Duke of Devonshire for Chatsworth, Derbyshire (1782-85), to the Prince of Wales for Carlton House, London (1783-94) and to Lady Spencer for Althorp, Northants (1791, at the direction of Henry Holland and Dominic Daguerre). A set of twelve armchairs, a pair of bergeres and a set of white-painted and caned side chairs attributed to Herve, all featuring a variation of the tablet, were sold from the collections of Earl Spencer, Christie's, London, 8 July 2010, lots 1052, 1053 and 1055 respectively.

£1,000-1,500



241



242

242
A VENETIAN ARCHED MIRROR
EARLY 20TH CENTURY
104cm high, 45cm wide

£200-400

243
A GEORGE III MAHOGANY TRIPOD TABLE
CIRCA 1760
With a rectangular canted tilt top on a faceted column
and cabriole legs with pad feet
71cm high, 61cm wide, 54cm deep

£300-500



243



THE 'GARRICK' ROOM

LOTS 244-253

244
A GREEN AND CREAM-PAINTED 'GARRICK' FOUR POST BED OF GEORGE III STYLE
20TH CENTURY, AFTER THE ORIGINAL MADE BY THOMAS CHIPPENDALE FOR DAVID GARRICK
The tester with carved lappets above reeded front posts with guilloche collars and square bases painted with sunflower paterae and husk swags, hung with cream cotton and silk drapes, with headboard and boxspring
242cm high, 138cm wide, 208 cm long

This well-crafted copy of "The Garrick Bed" takes its name from the celebrated actor and theatrical manager David Garrick (d.1779). He commissioned the original bed for his Thames-side villa at Hampton, Surrey from the workshops of the Thomas Chippendale (d.1779) whom Garrick engaged for some 10 years from 1768. The original bed is now on display in the British Galleries at the Victoria & Albert Museum, London. An early 20th century copy of the Garrick bed attributed to Druce & Co., of very similar proportions to the present bed was sold (together with other bedroom furniture) Christie's London, 19th November 1992, lot 102, another was sold Christie's New York, 17th October 2003, lot 93.

£3,000-5,000

244



245

245
A 'GARRICK' STYLE STANDARD LAMP
20TH CENTURY
Cream and green painted
165cm high overall including shade,
30cm square

£300-500



246

246
A REGENCY GREEN AND CREAM-
PAINTED CORNER WASHSTAND
EARLY 19TH CENTURY
Now with a removeable top panel and a
drawer in the undertier
107cm high, 57cm wide, 38cm deep

£200-400



247

247
A PAIR OF GREEN AND CREAM
PAINTED FOLDING TOWEL RAILS OF
GEORGE III STYLE
EARLY 20TH CENTURY, IN THE
MANNER OF THOMAS CHIPPENDALE
91cm high, 64cm wide (folded)

Together with two ends of a George III
style green and cream painted single
bed, of similar Chippendale design,
decorated with landscapes with pagodas,
approximately 140cm high, 110cm wide

£300-500



247

248
OLIVER MESSEL (BRITISH 1904-1978): DESIGN FOR A SILK
SCARF TO CELEBRATE THE CORONATION OF H.M. QUEEN
ELIZABETH II, 1953
Painted on silk, in glazed frame
approximately 97cm x 94.5cm overall

Oliver Messel originally designed the scarf in 1952 for the 1953
Coronation. The scarf was reproduced with colour changes for H.M.
Queen Elizabeth's 1977 Silver Jubilee. with all the gold colour details
changed to silver.

£600-1,000



248

249
A PAIR OF ITALIAN GILTWOOD TABLE
LIGHTS
PROBABLY 18TH CENTURY AND LATER
Now fitted as electric lights, pleated shades
43cm high overall including current shades

Together with a pair of modern bronzed
columnar table lights, 49.5cm high including
current shades

£200-400



249

250
A GEORGE III MAHOGANY
SIDE CHAIR
CIRCA 1760
With a yoke top rail
94cm high, 56cm wide,
56cm deep

Together with another George
III mahogany side chair with an
interlaced splat, and a mahogany
ratcheted gout stool, all
upholstered in black horsehair
by John Boyd

£300-500

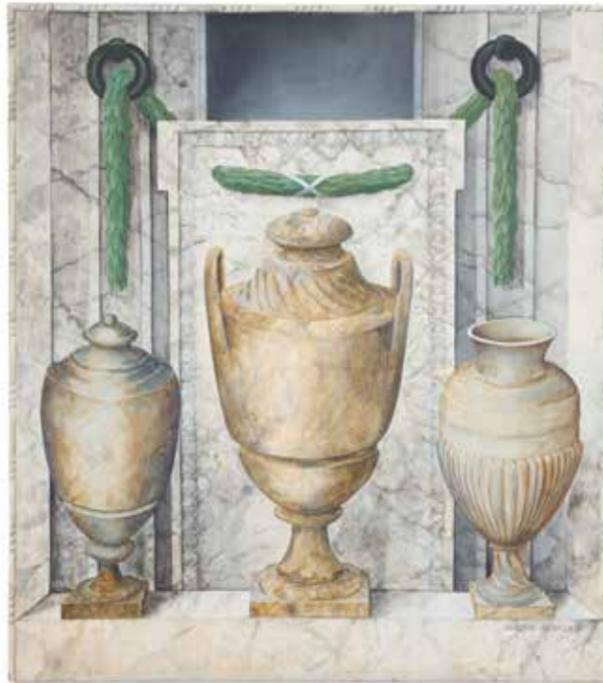


250



251

251
ENGLISH SCHOOL (19TH CENTURY)
PORTRAIT OF A LADY IN A LANDSCAPE
Oil on canvas
144 x 111cm (56½ x 43½ in.)
Unframed



252

252 λ
SIMON BRADY (BRITISH 20TH/
21ST CENTURY)
FIREPLACE SCREEN, THREE URNS
Oil on board
Signed and dated MCMLXXXIII (lower right)
86.5 x 77cm (34 x 30¼ in.)

Painted in 1983.

£200-400

253
A GEORGE III MAHOGANY CARD TABLE
MID 18TH CENTURY
With blue baize lined interior on shell carved
cabriole legs
70.5cm high, 87.5cm wide, 41cm deep

£250-400



253

THE GARDEN LOTS 254-277





254
A HADDONSTONE 'ADAM'
SWAG URN
LATE 20TH CENTURY
Unmarked
80cm high, base 23cm square
£300-500



255



255
A LARGE PAIR OF FRENCH
ANDUZE GLAZED TERRACOTTA
GARDEN URNS
PROVENCE, LATE 20TH CENTURY
Green glaze with relief mask
decoration to the sides
approximately 75cm high
£800-1,200

256
A PAIR OF HARDWOOD CHINESE TRELLIS BACK GARDEN ARMCHAIRS
LATE 20TH CENTURY
each 61cm wide, 92cm high

Together with a hardwood garden bench of similar form, 121.5cm wide, 85cm high

£400-600



256

257
A PAIR OF HANDYSIDE CAST IRON PLANTERS
LATE 19TH CENTURY
with applied floral mounts, grey painted
77cm high, bases 30cm square

£600-1,000



257 (part lot)



258
A COMPOSITE PLASTER BUST OF
CAPABILITY BROWN
LATE 20TH CENTURY
Set on a painted pedestal
174cm high overall

£300-500

258

259
A LARGE PAIR OF FRENCH ANDUZE GLAZED
TERRACOTTA GARDEN URNS
PROVENCE, LATE 20TH CENTURY
Cream glaze with trailing swag decoration
82.5cm high, tops 78cm diameter

£800-1,200

259



260
A PAIR OF HARDWOOD GARDEN BENCHES
AFTER EDWIN LUTYENS
LATE 20TH CENTURY
Each with an arched slatted back
and scrolled arms, with a loose
cushion to the seat
102cm high, 166cm wide,
61cm deep

£800-1,200



260

261
A CARVED RED SANDSTONE BIRD OF PREY
PROBABLY INDIAN, 20TH CENTURY
71cm high, 56cm wide

£400-800

261





262
A HADDONSTONE PLANTER BASE
LATE 20TH CENTURY
In the 18th century Neo-Classical manner
39cm high, 61cm wide, 30cm deep

Together with a marble elephant mounted
above, 55cm high, 53cm deep

£300-500

263
A PAIR OF INDIAN MARBLE
LINGHAMS
20TH CENTURY
Set on marble mortar bases
52cm high overall

£300-500



263



262

264
A SET OF FOUR BLUE PAINTED WINDSOR ARMCHAIRS
MODERN
Each with a hoop back, saddle seat and cabriole legs joined
by a crinoline stretcher, formerly painted red and grained
103cm, high, 58cm wide, 60cm deep

£400-600



264



265

265
A PLASTER MODEL OF A FOOT
MODERN
23cm high, 49cm long

Together with a model of a head, modern,
23cm high

£300-500



266



266
A TERRACOTTA FIGURE TERM
LATE 20TH CENTURY
145.5cm high

£300-500

267
A SET OF SIX ELM GARDEN CHAIRS
LATE 20TH CENTURY
Each with a solid back and seat
30.5cm high, 70cm wide, 45cm deep

£500-1,000



267



268
 A GROUP OF CREAM
 PAINTED OUTDOOR
 LIGHTING, MODERN
 Comprising: A set of eight
 candlesticks, four with
 brass twin light branches
 71cm high

Together with another pair
 of lights, wired
 60cm high
 £300-500



268



269

269
 A PAIR OF CHINESE STYLE BLUE PAINTED SQUARE STANDS
 MODERN
 minor size variance- approximately 79cm high, 39cm square

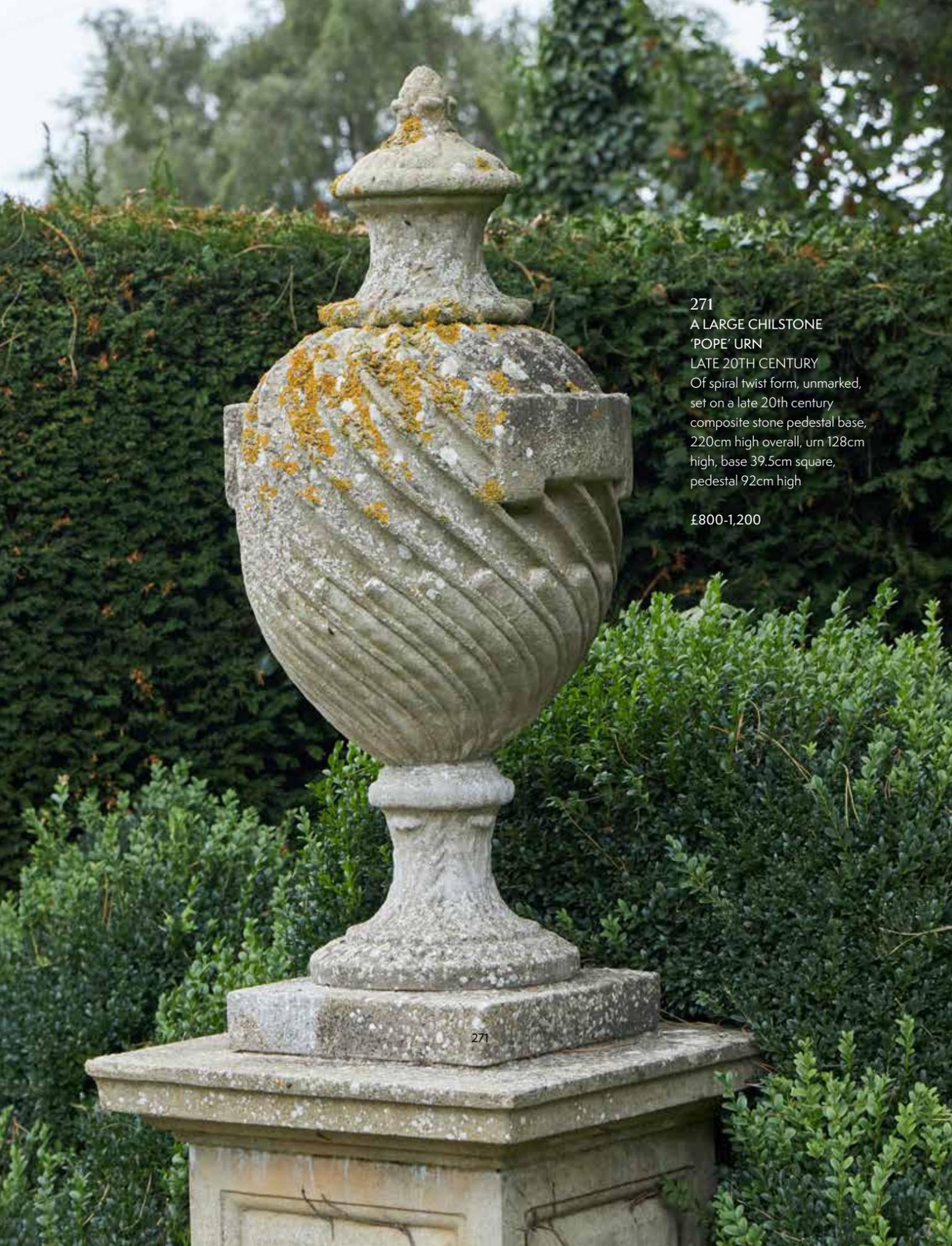
£200-400



270

270
 A PAIR OF WIREWORK CHAIRS &
 TWO SIMILAR X-FRAME STOOLS
 LATE 20TH CENTURY
 chairs, 88cm high, 51cm wide,
 54cm deep
 stools, the larger 45cm high, 45cm
 wide, 32cm deep. the smaller 38cm
 high, 45cm wide, 32cm deep

£200-400



271
 A LARGE CHILSTONE
 'POPE' URN
 LATE 20TH CENTURY
 Of spiral twist form, unmarked,
 set on a late 20th century
 composite stone pedestal base,
 220cm high overall, urn 128cm
 high, base 39.5cm square,
 pedestal 92cm high

£800-1,200

271



272

272
 A PAIR OF HANDYSIDE CAST
 IRON PLANTERS
 LATE 19TH CENTURY
 Formerly with applied floral mounts,
 grey painted
 79cm high, bases 30cm square

£400-800

273
 A PAIR OF LARGE GARDEN BENCHES WITH SLATTED BACKS
 MODERN
 92cm high, 243cm wide, 69cm deep

£500-800



273





274

274
A SET OF INDIAN WHITE MARBLE SEAT FURNITURE
 UDAIPUR, LATE 20TH CENTURY
 Comprising:
 Pair of armchairs, 105cm high, 74cm wide, 56cm deep
 A settee, 105cm high, 156cm wide, 56cm deep and a low table

£500-800

275
A SET OF SIX WHITE MARBLE CARPET WEIGHTS
 INDIAN, LATE 20TH CENTURY
 And a pair of lotus shaped bowls and a flower pattern roundel carpet weight
 tallest 16cm high

£200-400



275



276

276
A PAIR OF INDIAN WHITE MARBLE MODELS OF ELEPHANTS
LATE 20TH CENTURY
52cm high, 54cm long

£500-800

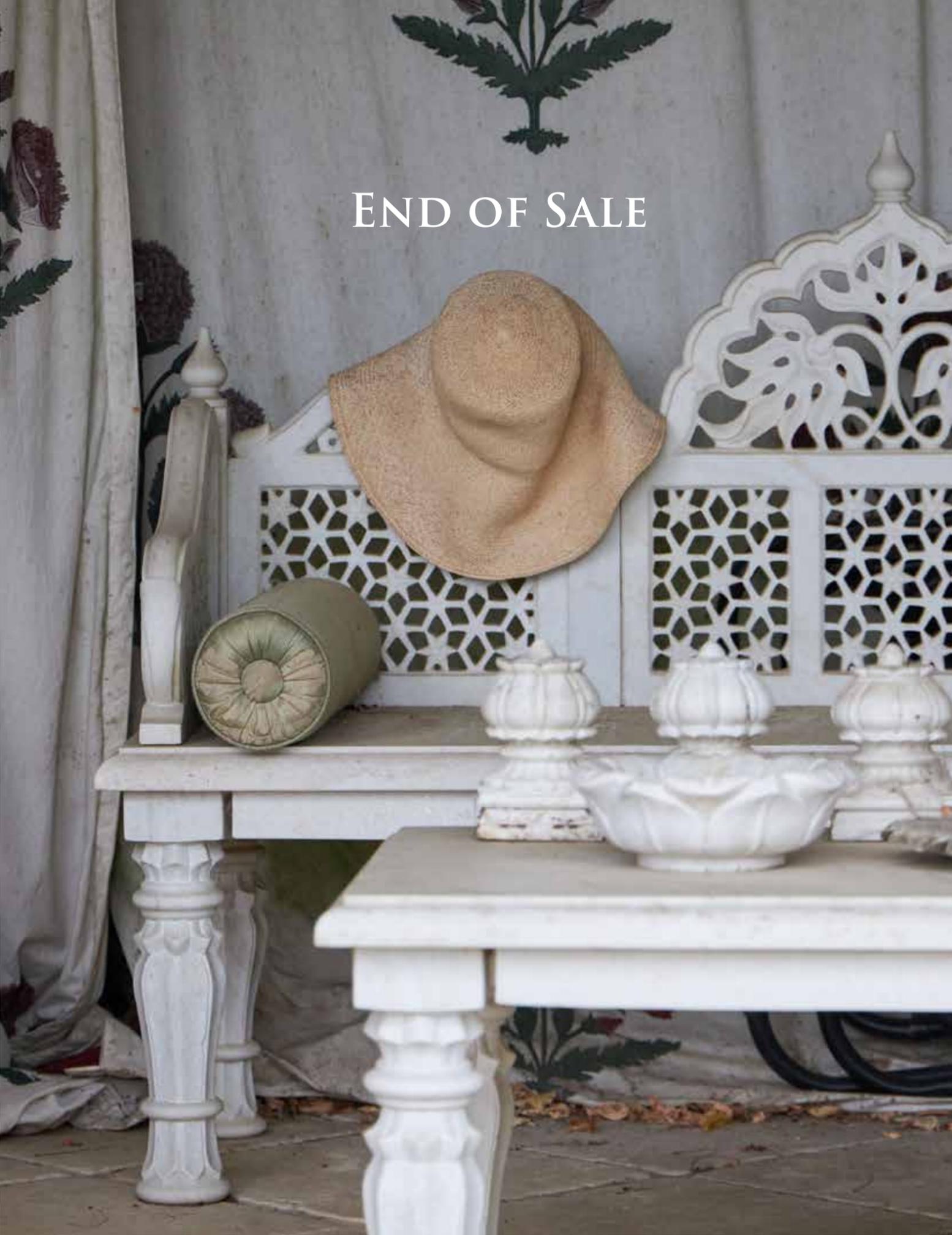


277
A PAIR OF INDIAN WHITE MARBLE LOTUS
LEAF URNS ON PEDESTALS
LATE 20TH CENTURY
75cm high, 42cm diameter

£300-500



277



END OF SALE

COMING UP AT DREWEATTS & FORUM AUCTIONS

19 March | Dreweatts
The Mastery of Fabergé, Jewellery and Objects of Vertu

19 March | Dreweatts
Fine Jewellery

19 March | Forum Auctions
Prints & Multiples 1500-2025

20 March | Dreweatts
Fine Watches, Pens and Luxury Accessories

20 March | Forum Auctions
The Art of Music: Bob Dylan and Rock 'n' Roll Icons

25 March | Dreweatts
Fine Clocks, Barometers and Scientific Instruments

25 March | Dreweatts
Fine Wine, Champagne, Vintage Port and Spirits

26 March | Forum Auctions
The Library of Barry Humphries

26 & 27 March | Dreweatts
Fine Furniture, Sculpture, Carpets, Ceramics and Works of Art in collaboration with de Gournay

27 March | Forum Auctions
Fine Books, Manuscripts and Works on Paper

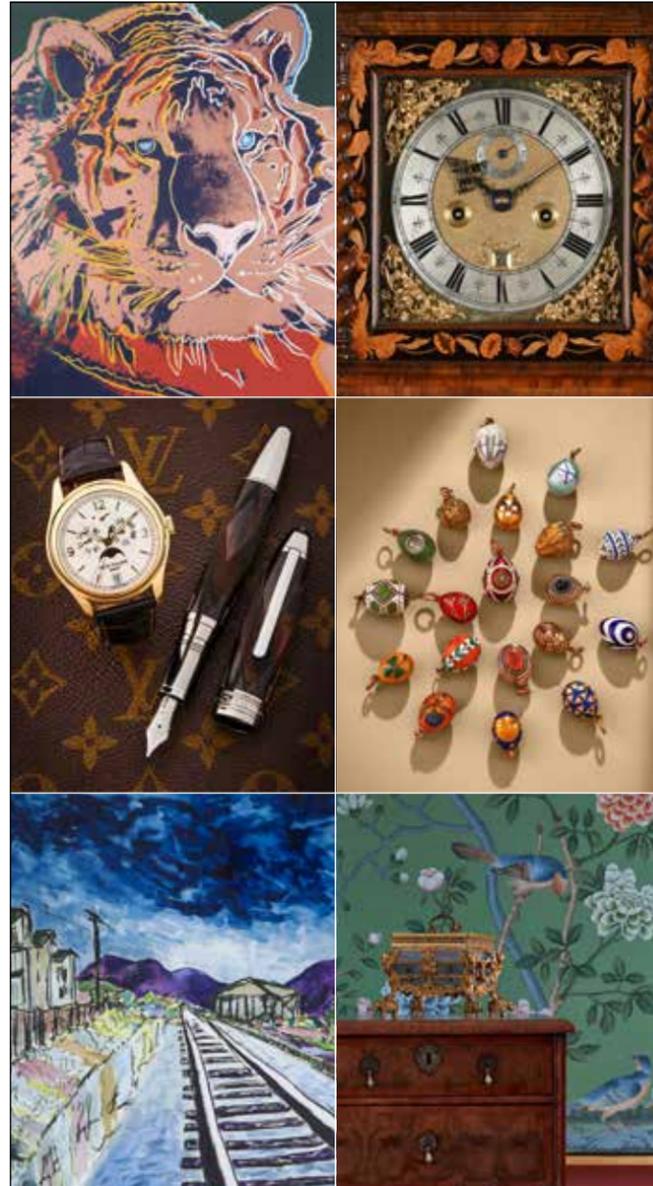
9 April | Dreweatts
To Look, to See: Philip Astley-Jones, a Passionate Connoisseur

10 April | Dreweatts
Silver, Watches and Luxury Accessories

15 April | Dreweatts
Art & Interiors

16 April | Dreweatts
Modern Design and Decorative Art

29 April | Dreweatts
Fine Wine, Champagne, Vintage Port and Spirits



NOW INVITING ENTRIES

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

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

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

DREWEATTS
EST. 1759

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 under Temporary Admission regime and therefore the buyer must pay the import VAT at the appropriate rate on the duty inclusive 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 the purchased lots is at the purchaser's risk and expense and whilst Dreweatts do not provide packing and despatch service we can suggest some carriers. 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, 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, carpets, rugs, mirrors, large objects): items will be removed to commercial storage at Sackville-West Moving & Storing (Andover SP10 3SA) on Friday 11 April and will be available for collection from Monday 14 April onwards (collections Monday-Friday, no collection at weekends). Items removed to Sackville-West will be stored free of charge until Monday 21 April. **Sackville-West will be closed for Easter from Friday 18 - Monday 21 April and collections will be not available during this period.** From Tuesday 22 April, 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 buyer's premium. This imposition of VAT is likely to be because the seller is registered for VAT within the United Kingdom and is not operating the Dealers Margin Scheme. A double dagger (‡) indicates that the lot is being sold whilst subject to temporary importation and that import VAT at the reduced rate (currently 5%) calculated on the hammer price is due. (Ω) Indicates that the lot has been imported from outside the UK and that import VAT at the standard rate (currently 20%) calculated on the hammer price (inclusive of any applicable duty) is due. Lots offered subject to temporary importation (‡ or Ω) require relevant customs procedure to be completed prior to the property leaving Dreweatts' premises or being exported. Dreweatts will issue the instruction to a customs broker or shipper upon receipt of full payment for the lots. The import VAT charged for lots with symbols † or Ω can be refunded if Dreweatts is instructed to re-export the property or if the VAT liability is transferred to another Temporary Admission authorisation. 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 buyer's 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 buyer's 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 ARTIST'S RESALE RIGHT (DROIT DE SUITE) ROYALTY CHARGES.** Under Artist's Resale Right (ARR) UK art market professionals (including, but not limited to, auctioneers, art dealers and galleries) are required to collect a royalty for works of art produced by qualifying artists each time a work is resold during the artist's lifetime and for a period up to 70 years following the artist's death. This payment is only applicable to qualifying works of art when the hammer price reaches or exceeds £1,000. The charge is calculated on the portions of the hammer price according to the following rate bands:

| Royalty Rate | Portion of the hammer |
|--------------|----------------------------------|
| 4% | up to £50,000 |
| 3% | between £50,000.01 and £200,000 |
| 1% | between £200,000.01 and £350,000 |
| 0.5% | between £350,000.01 and £500,000 |
| 0.25% | in excess of £500,000 |

The royalty charge is capped at £12,500 per artwork. All royalty charges are passed on, no handling costs or additional fees with respect to these charges will be retained by Dreweatts. The ARR charge is VAT exempt. All items in this catalogue that are marked with λ are potentially qualifying items. The charge will be added to the buyer's invoice and must be paid before items can be released to the buyer.

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 us to you;

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

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

(v) to charge interest at a rate not exceeding 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

MANAGING DIRECTOR

Vicki Wonfor

CHAIRMAN

Will Richards

DEPUTY CHAIRMAN

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

FURNITURE AND CARPETS

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

HOUSE SALES AND PRIVATE COLLECTIONS

Joe Robinson
Peter Horwood
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 Walsh
Will Porter (Business Development)
Anastasia Fedoseeva
pictures@dreweatts.com

MODERN DESIGN AND DECORATIVE ART

Gemma Sanders
Geoffrey Stafford Charles
Ashley Matthews
Luke McGurk
design@dreweatts.com

OLD MASTER, BRITISH AND EUROPEAN ART

Brandon Lindberg
Lucy Darlington
Daniele Amesso
Isabelle Rietkerk
pictures@dreweatts.com

WINE

Mark Robertson
Violette Jongbloed
wine@dreweatts.com

CONSIGNMENT MANAGEMENT

Lucie Hobbs
Christy Chambers
consignments@dreweatts.com

VALUATIONS FOR PROBATE, INSURANCE AND CGT

Emma Terry
Janice Clift
valuations@dreweatts.com

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EST. 1759