

19TH & 20TH CENTURY PHOTOGRAPHY CAMERAS & ACCESSORIES

18 MAY 2022



Cameron (Julia Margaret, 1815-1879). Julia Jackson (Mrs Herbert Duckworth), 1867, albumen print, cropped to oval, 310 x 256 mm, laid on card, 410 x 310 mm

Provenance: Gifted to the owner by the British artist and writer Angelica Vanessa Garnett (née Bell, 1918-2012), daughter of Duncan Grant and Vanessa Bell, and granddaughter of the subject by her second marriage to Leslie Stephen.

Cox & Ford, Julia Margaret Cameron: The Complete Photographs, (2003), no. 312. Estimate £10,000-15,000

For further information please contact Chris Albury: chris@dominicwinter.co.uk

SILVER, JEWELLERY & ANTIQUES HISTORIC TEXTILES 10 March commencing at 10am

AUCTIONEERS Henry Meadows

VIEWING Monday-Wednesday 7-9 March 9.30am-5.30pm

Morning of sale from 9am (other times strictly by appointment)

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COMMENCING 10.00 am

VIEWING Monday-Wednesday 7-9 March 9.30am-5.30pm

Morning of sale from 9am (other times strictly by appointment)

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OBJETS D'ART

To commence at 10am





310* Agate Box. A fine 18th century agate and gilt metal box, with octagonal panel applied to the cover and base, 3 cm high x 7.5 cm wide x 5.5 cm deep

£200 - £300

311* Agate Boxes. A collection of 19th century and later agate boxes, including a dome top casket with gilt metal mounts, 4 cm high x 9 cm wide x 4.5 cm deep, another with gilt metal mounts with ball feet, 4.5 cm high x 8 cm wide x 6 cm deep and others plus two oval agate dishes, 6 cm long £200 - £300



312* Alfred Jewel. A fine late 19th century replica of the Alfred Jewel, with a later loop hallmarked for Birmingham 1954, in silver-gilt, with polychrome enameled image of a standing male with rock crystal cover, the edge with text +AELFRED MEC HEHT GEWYRCAN, with pelleted border above, the finial formed as a beast-head with suspension emerging from mouth, the base engraved with a foliate decoration, 7 cm long, in original fitted brown leather case

The Alfred Jewel is an Anglo-Saxon pendant dating to the late 9th century and was made during the reign of Alfred the Great. It is made of gold with enamel and guartz decoration and was discovered in North Petherton, Somerset in 1693.

Now on display at the Ashmolean Museum in Oxford. The inscription reads "aelfred mec heht gewyrcan" (Alfred ordered me to be made). After decades of scholarly discussion, it is now "generally accepted" that the jewel's function was to be the handle for a pointer stick for following words when reading a

There were a number of silver-gilt replicas of the Alfred Jewel produced during the reign of Queen Victoria and were commissioned and distributed by Elliot Stock (a London bookseller and publisher).

£700 - £1,000

313* Bilston Enamel Boxes. A George III period enamel patch box made to commemorate John Paul Jones, who was the United States' first well-known naval commander in the American Revolutionary War, the oval box with a portrait of Paul Jones in military uniform and titled 'Paul Jones' with blue enamel base, there is black monogram to the inner lid, minor damage, 48 mm long, together with three further enamel boxes all of the same period comprising 'The Happy Union of England & Prussia', Cheltenham Wells and a courting couple, all damaged

John Paul Jones (1747-1792) was a Scottish-American naval captain who was the United States' first well-known naval commander in the Amerian Revolutionary War. Jones is sometimes referred to as the "Father of the American Navy".

(6) £200 - £300



314* Boulle Clock. A Victorian Boulle work mantel clock, the circular white enamel dial with black Roman numerals and steel hands, single winding hole (chipped around hole), the case with arched top, brass inlay and rococo scroll brass handle, the sides and rear door glass enclosing a brass fusee movement with key and pendulum, raised on four brass bun feet, the catch for the dial glass door is inoperable and the clock is not working, it would therefore benefit from an overhaul, 23 x 14 cm

(1) £200 - £300



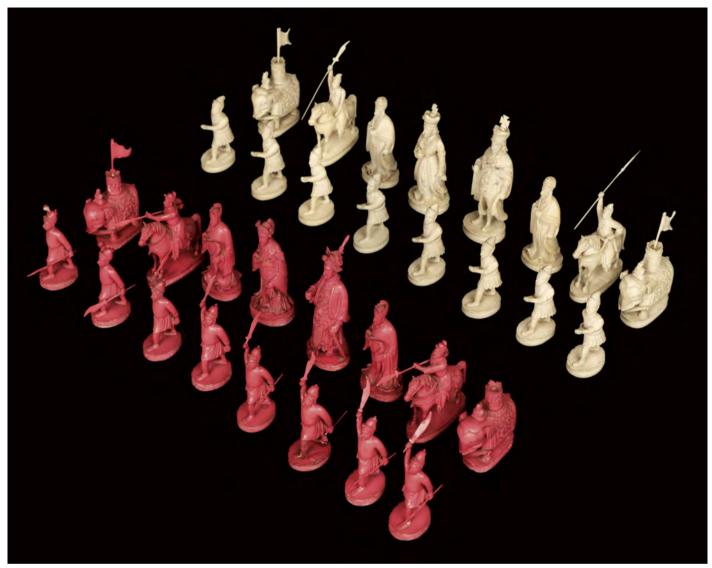
Lot 313

315* **Bronzes.** A 19th century French bronze inkstand, the rectangular box surmounted by a putto holding a torch whilst resting on a dolphin, enclosing ink and pounce pot on an acanthus moulded base, 14 cm high x 14.5 cm wide x 9.5 cm deep, together with a 19th century bronze modelled as a cherub holding a swan, 12.5 cm high, a bronze bull (lacking one horn), 9 cm long plus another bronze figure (incomplete and would probably have once held a fishing net), 20 cm high (4)

316* Campaign Writing Box. A Victorian mahogany and brass bound campaign writing box, the rectangular box with vacant escutcheon with brass bands, brass corners and key plate, recessed brass handles, the hinged lid enclosing tooled leather fall and two associated ink bottles, 15 cm high x 50 cm wide x 27.5 cm deep, together with another Victorian mahogany writing box, the lid inset with an oval mahogany panel, brass carrying handles to the side, 16 cm high x 47 cm wide x 26 cm deep, both boxes would benefit from some restoration

(2) £100 - £200





Lot 317

317* Chess. A 19th century Chinese export ivory chess set, comprising 32 pieces, one side stained red the other natural, the king's 9 cm high, the pawn's 5.5cm, the natural pieces with a king and queen (probably George III and Queen Charlotte) the red with a Chinese Emporer and Empress, some loss throughout and due to the fragility some pieces would benefit from restoration, contained in an associated Victorian satin walnut box, the lid inset with beige velvet printed 'Album' under glass, 12 cm high x 29 cm wide x 19.5 cm deep

(1) £1,500 - £2,000

318* Chess. A Victorian Jacques Staunton pattern ivory chess set circa 1880, one side stained red the other natural, the kings 7.5cm, the pawns 3.5cm, some pieces stamped 'Jacques London' and others with green registration mark paper labels, contained in original Gothic papier-mâché Cartonpierre box, with tooled leather and violet velvet lining, 10 cm high x 21 cm wide x 15 cm deep Please note, one red pawn is missing.

£600 - £800





319* Coco de Mer. A fine 'blonde' Coco de Mer (Lodoicea Maldivica) which was found in the Seychelles, the polished example measuring approximately 30 cm

The Coco de Mer is a palm endemic unique to the islands of Praslin and Curieuse in the Seychelles. It was first discovered in 1768 but prior to that was a popular legend amongst sailors that it came from a mythical tree at the bottom of the sea, as husks were often found floating on the water. (1) $\pounds 500 - \pounds 700$

320* Coconut Powder Flask. A wonderful carved coconut powder flask 1823, carved by J Stevinson, a soldier of the 45th (Nottinghamshire) Foot, the regimental crest surrounded by battle honours of the Peninsular War, the opposite side inscribed 'The mother of me is a coconut tree and her liqueur is excellent sou'nd for out of her body comes arbrack and tody so drink and be merry all round over rocks and sands and barran lands yet god protect me still and through this land a wilderness I climb to Zions Hill', the sides carved with the name 'J Stevinson', the other side 'Ino Stevinson', the base inscribed 'The 20 of Oct 1823 Ceylon', with two handles and cord, the neck of the flask applied with pewter spout, 15 cm high, presented on a gilt metal stand with lions mask supports

321* Coins. George III silver crown (2) 1820 and 1821, both worn, two pairs of George III spectacles, an Edwardian yellow metal pencil fob the top inset with a citrine, 5 cm long, various WWI badges and silver sporting fob and other items (small bag) £70 - £100



322* Collectors Chest. A handsome Victorian tabletop collectors chest, the mahogany veneered chest with single panel door enclosing 5 drawers each with brass ring turn handle, a lock to the side but lacking key, scratches and general wear, 35 cm high x 28 cm wide x 32 cm deep

£100 - £150



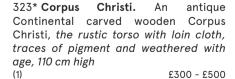
(1)





Lot 320











324* **Desk Seal.** A Victorian white metal desk seal in the form of a greyhound, with carnelian seal with greyhound intaglio, 35 mm high, with a lovely tarnished patina

325* Desk Seal. A Victorian spinning desk seal, the gilt metal wheel holding 6 multicoloured stone intaglio seals, each different for example 'Always at Home' with snail design, 'Time Flies but Friendship Stays' with an egg timer design, 'All Good Turns Deserve Another' with a thistle design and others, with a purple facet cut glass handle, 10 cm long, contained in a period fret cut box, lined with a green velvet and green ribbons, the inner lid with 6 printed impressions of the seals

(1) £200 - £300

326* Desk Seals. A collection of agate desk seals, including a large example with foliate white metal seal and initials, 11 cm long, another carved with thistles, 6 cm long, another with a heraldic crest IACOBUS STOVINARM VIC, 6 cm long, a rock crystal seal carved with a squirrel, 5 cm long and one other

£100 - £200





327* Edison Electric Pen. The nickel-plated flywheel stamped 'Patented Aug 15 1876', cast iron frame painted black with gold line detail, the electric motor formed with two electromagnetic coils, nickel-plated shaft with chequered grip, 14 cm long, in original green card box (lacking lid) with green cord cable and attachments

Introduced to the public in 1876, the Edison Electric Pen was used to make multiple copies of handwritten documents by utilising a small motor causing a reciprocating needle to perforate specially prepared paper and thus, making a stencil. The stencil and copy paper were then placed in a frame where ink was applied making a copy. The Edison pen was made obsolete by the introduction of the typewriter.

£700 - £1,000



328* Edison Electric Pen. The nickel-plated flywheel stamped 'Patented Aug 15 1876' and numbered '5306', cast iron frame painted black with red line detail, the electric motor formed with two electromagnetic coils, nickel-plated shaft with chequered grip, 14 cm long, in original green card box with cover

Introduced to the public in 1876, the Edison Electric Pen was used to make multiple copies of handwritten documents by utilising a small motor causing a reciprocating needle to perforate specially prepared paper and thus, making a stencil. The stencil and copy paper were then placed in a frame where ink was applied making a copy. The Edison pen was made obsolete by the introduction of the typewriter.

£700 - £1,000



329* **Fire Dogs.** A pair of Victorian brass fire dogs, each modelled as a dragon, registration 'kite' marks to one side and base for September 1874, on tapered base, 16 cm high x 23 cm long
(1)

£80 - £120

330* **Grand Tour.** A collection of red plaster cameos of classical and neo-classical circa 1820-1840, some mounted on card and inscribed for example 'Hermes (Mercury of the Romano)' a group of three, largest 30 x 24 mm, another group of three similarly presented 'L. Septimus Severus, Roman Emporor A.D. 193-211', largest 30 x 28 mm, single examples including 'Anthony & Cleopatra', 50 x 40 mm, 'Dimondes', 55 x 45 mm and others (16)

331* **Grand Tour.** A glass intaglio circa 1850, showing a Greek empress, 39 mm diameter, contained in a circular treen box with Hunt & Roskell trade label to the inner lid, together with a glass cameo carved as a classical female, 28 mm diameter displayed in a contemporary red leather case, two conch shell cameos including one carved with the Capitoline Doves, 31 mm long, plus an unusual red stone/glass intaglio finely carved with a classical battle scene, damaged (cracked), mounted in a frame, 58 mm wide





332* **Jardinière Stand.** A 19th century Italian green marble jardinière stand, the fluted column with shaped cap and acanthus base approximately 115 cm high
(1) £200 - £300

333* **Liberty & Co.** A Tudric pewter crumb tray designed by Archibald Knox for Liberty & Co, cast in low relief with stylised foliate decoration, stamped marks to base 25 cm long,
(1) £70 - £100





334* Marchant (Nathaniel, 1739-1816). Hercules, engraved intaglio on amber glass, signed by Nathaniel Marchant, 20 x 20mm, tiny nick to rim of verso, together with Artemis holding a deer, engraved intaglio on amethyst glass, signed by Nathaniel Marchant, 22 x 18mm, two chips to rim of recto and verso, with 18 other late 18th and early 19th century intaglios on varicoloured glass, of oval, square and rectangular form, various sizes and subjects including a clear glass intaglio of a putto atop a lion, engraved 'Amor vincit omnia', another of a dog, engraved 'When this dog barks our friendship ends', a few chipped

Nathaniel Marchant studied under Edward Burch. After spending time in Rome, he became a noted engraver of intaglios, medals, and cameos. He also became assistant engraver to the mint, gem sculptor to the Prince of Wales, and engraver to the king. He became a member of the Royal Academy in 1809. (20)

£700 - £1,000



335* Marine Chronometer. A fine Regency period ship's chronometer by Molyneaux & Sons, 30 Southampton Row, London circa 1830, the 9 cm circular silvered dial signed and numbered 1422, with arabic numerals calibrated for 0-23 for the hours and the outer rim for every 5 minutes with subsidiary seconds dial, the brass case with pivotal gimble, in working condition with key Robert Molyneux was a successful maker of chronometers and precision clocks during the early 19th century. He originally trained under Thomas Earnshaw and went into business himself in the 1820s. By 1832 Molyneaux

had moved his business from 44 Devonshire Street to 30 Southampton Row (1) £500 - £800

in Bloomsbury London.



336* France. Philip II (1674-1723), Duke of Orleans And Regent of France. Bronzed Copper Medal, 1715. Obv: Bust of Philip II right, signed S.V. below. Rev: France leaning on a shield with fleur-de-lis, bowing before Duke of Orleans, date and signed S.V. in exurgue. 34mm, 45.9g. Charles X, 1824-30. Coronation, 1825. Bronze Medal. By Jacques Edouard Gatteaux, 1788-1881. 51mm, 52.9g. And two other French Medals, 72 mm and 51mm, the first with a reddishbrown patina, a few surface marks, the second some signs of minor verdigris and light surface marks, the remaining larger with discolouration on rev, the smaller with a few small edge nicks Provenance: Patricia Milne-Henderson (1935-2018), art historian. £80 - £150



337* Mêne (Paul Jules, 1810-1879). A bronze sculpture modelled as a recumbent goat, the oval base signed, 12 cm long, together with an 18th century ormolu wall plague modelled as a classical female standing by a peacock, some damage, 17 cm high, a Chinese bronze candlestick modelled as a dog of fo, 12 cm long and other items £100 - £200



338* Octant. 19th century 10-inch octant by J Hughes London, polished steel and brass scale, wooden handle with accessories, in a mahogany box with original trade label for 'J Hughes, Sextants & Quadrants, Compasses, Telescopes' £100 - £150



339* Pipe Tampers. A collection of 17th/18th century pipe tampers, including an erotic tamper, cast with a couple embracing, 65 mm high, together with a hand holding a pipe, 52 mm high, another in "detector find" condition with initials 'WF' plus a small brass pendant cast with royal crest

(9)

£100 - £200



340* **Pitcairn Island.** A souvenir of Pitcairn Island, carved as a flying fish by Fred Christian on 5 September 1956, the intricately detailed fish with wings stamped 'Made by Fred Christian great grandson of Fletcher Christian of the Bounty who was killed by the natives in the year 1796' the other wing stamped 'From Pitcairn Island the home of the mutineers of the Bounty arrived on the 23rd of Jan. 1790 with 26 people on board', the sculpture displayed on a turned support and the square wooden base stamped 'Pitcairn Island September 5 1956', 23 cm high x 26 cm long



341* **Powder Horn.** A Georgian scrimshaw powder horn probably 18/19th century, carved with a ship under sail, mermaid, fish, a couple and the legend 'Safe Returned', inscribed 'The Mo' with military broad arrows, 44 cm long

£300 - £500



342* Regency Clock. A Regency period bronze and ormolu mantel clock by Baetens, 23 Gerrard Street, Soho, London, the fine bronze case with white circular enamel dial, black roman numerals, gilt metal hands and winding hole, adorned with a figure of a philosopher/explorer in 17th century dress, his hand resting on the clock whilst holding a scroll/map, the integral rectangular base applied with ormolu cherub mask flanked by swags on ball feet, with pendulum and associated key, 22 cm high x 19 cm wide Baeten's & Co produced clocks at 23 Gerrard Street, Soho, London from about 1814, the factory specialised in manufacturing clocks in bronze and ormolu which was unusual for the time as many clock manufacturers had

(1) £300 - £500

to outsource firms to make the cases.



343* **Rococo Figure.** An intriguing Rococo carved wood crinoline lady, probably 18th century, the figure carved from a softwood, standing against a rococo scroll on a similar c-scroll base, some loss and old worm holes, evidence of white and gold paint, suggesting it was once gilded, 17 cm high

(1)

£200 - £300



344* Roman Bowl. A Roman gilt-bronze bowl, circa 220AD(?), the circular hammered bowl engraved 'XX I' to denote 20 years loyal service of a Roman Legionary, within a laurel wreath, the exterior of the bowl with circles formed from dots and a similar finish throughout, 32 mm high x 100 mm diameter Provenance: Private collection, Cotswolds.

£1,500 - £2,000



345* Sailor Art. An early 19th century scrimshaw whale's tooth, engraved with a French three-masted ship with tricolour ensign within a laurel wreath, 16 cm long

(1)

£150 - £200





Lot 346



Lot 347

346* Scale Beam. A substantial brass 56 lbs scale beam by W & T Avery Ltd, formerly in the ownership of Gloucestershire County Council, engraved in large running script 'County of Gloucester', 'Capacity 56 lb', the opposite side engraved 'W & T Avery Ltd London', numbered '773', 74 cm long, contained in a wooden transportation box with brass plaque engraved 'Gloucestershire County Council Weights and Measures Department 56 Lbs Scale Beam. No. 773' (lacking pans and chains)

(1) £150 - £200

347* Scent Bottles. A collection of Victorian and Edwardian scent bottles, including a double-ended example with blue cut glass and white metal foliate embossed caps, one end with stopper, 11 cm long, a tapered red glass bottle with white metal cover, 12 cm long, a teardrop glass bottle with red and clear glass and white metal cover with glass stopper, 10 cm long, a novelty green glass example in the form of a horn with white metal mounts, 5.5 cm long and other scent bottles

(16) £200 - £300



348* **Seal Die.** A Victorian brass seal die depicting a castellated building, *diameter 7.5 cm* (1) $\pounds 70 - \pounds 100$



349* **Seal Die.** An armorial circular seal die for the Dukes of Devonshire, late 18th century (?), the engraved steel seal die with armorial and motto Cavendo Tutus, worn, diameter 4.5cm, together with five porcelain disks, each with hand-painted European armorials, late 19th century, one bearing the names C. Gastpar & F.H. Hauser to verso, and dated 1885/86, diameter 7 cm and smaller, one mounted within wooden frame
(6) £100 - £200







350* Shipwreck Coins. Spain, 8 Reals recovered from the Rill Cove Wreck which sank in 1618, presented with a certificate of origin provided by W.H. Lane & Son, Penzance together with another coin from the wreck of the Hollandia, which is similarly presented

The Rill Cove Wreck was a 16th century Spanish cargo ship that sank off the coast of Rill Cove, Penzance, Cornwall. The remains were first discovered in 1969. Over 300 coins were recovered from the wreck mostly from the reign of Philip II or Philip III. The identity of the ship has never been identified.

The Dutch East India Company ship the Hollandia was wrecked on Annet, off the Isles of Scilly on 13 July 1743, with the loss of 276 crew. The ship was discovered in 1971 and a large collection of coins were recovered plus bronze cannons and mortars.

In 1977, Penzance auctioneers W.H. Lane & Son auctioned these two coins in their "Treasure of Four Centuries" sale.

£100 - £150



351* **Snuff Box.** A fine Regency treen snuff box circa 1830, the lid transfer printed in black with a profile of King George IV, an excellent example in good condition, 6 x 8 cm

£100 - £150



352* **Sundial.** A polyhedral slate sundial circa 1850, signed on the chapter ring but so weathered it is now illegible, with dials in each corner for morning, afternoon, evening and night, each with brass gnomon, the slate worn and chipped in several places, 36 x 36 cm Similiar examples were produced by Richard Melvin, London.

£200 - £300

353* **Swagger Stick.** A 19th century swagger stick, with rounded knop and sharks vertebrae with ebony ferrule, 74 cm long

£80 - £120

354* **Tantalus.** An Edwardian three bottle tantalus, the oak stand with nickel-plated carrying handle and lock with shield shape cartouche, the bottles each with stopper (one bottle with a chip on the neck), 28 cm high x 37 cm wide

£70 - £100





355* **Taxidermy.** A late Victorian taxidermic diorama, the large glass dome containing several exotic birds including a kookaburra and parakeets, 67 cm high, some damage to the wooden base
(1) £300 - £500



356* **Tobacco Box.** A George III period 'folk art' pewter tobacco box circa 1820, the canted cover with turned finial, the base engraved with a farmer herding a cow titled 'Good Beef Whats Better', the opposite side bearing the name 'J. Lewis', the sides 'Trade' and the opposite side with an anchor, the interior with an iron tamper, some loss and wear, commensurate with age, 13 cm high x 11 cm wide x 7.5 cm deep

(1) £200 - £300



357* Tunbridge Ware. A Victorian Tunbridge Ware box by T Barton, the lid inset with a pin cushion, the base with original trade label, 7 cm high x 15 cm wide x 10 cm deep, together with a collection of miscellaneous items including a George III tortoiseshell etui of tapered form, inlaid in silver retaining one bottle, 6.5 cm long, a gold painted porcelain cup and saucer with a profile of Napoleon in relief, the cup in the 'Josephine' style with elegant handle, rubbing to the gildings and no marks, cup 13.5 cm high, saucer 16 cm diameter, a Japanese carved ivory ball, Meiji period (1868-1912), a Japanese carved horn lion, 17 cm long and other items (small box)



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

(1)

£300 - £500

359* Wall Clock. A Victorian circular wall clock, the 30 cm dial with black roman numerals, single winding hole, the wooden case painted black with gold painted scroll decoration, with brass movement, key and pendulum

£70 - £100

360* Water Clock. A 1920s copy of a 17th century water clock, the oak case with brass movement and 24 hour face, signed John Barton 1696 with a latin inscription which translates 'God Leads Us', 62 cm high

(1) £70 - £100



361* Work Box. A fine George III period rosewood parquetry work box, inlaid with a sunburst and paterae spandrels with geometric border, the hinged lid enclosing blue velvet compartments with various accessories including mother of pearl handle tools and ink bottles, 16 cm high x 35 cm wide x 25 cm deep
(1) £200 - £300



362* York Minster. A 19th century circular oak box, the lid inset with a white metal medal depicting York Minster by Harper, Cattle & North, the yellow metal border engraved 'The Choir & Lady Destroyed by Fire Feby 2d 1829' the opposite side with an interior view, old split to lid, 9 cm diameter together with a similar oak box inset with a circular panel engraved with cross keys and inscribed 'Bell Metal & Wood of York Burnt May 20 1840', 8.5 cm diameter

On 1 February 1829 Jonathan Martin (1782-1838) hid behind a monument in York Minster, and emerged later that evening when the cathedral was empty. He piled cushions and prayer books together in the Choir and set fire to them. The fire spread throughout the night and was eventually died out later the following day. Martin was a non-conformist who believed all prayer should come from the heart rather than be recited from formal liturgy. He was quickly caught and stood trial but found not guilty due to insanity. He committed suicide in 1838.

York Minster was damaged by fire again on 20 May 1840 but this time by accident when a candle was left burning by William Groves, a clockmaker from Leeds.

£100 - £150

JEWELLERY







Lot 363

363* Memento Mori Ring. A George II yellow metal ring finely decorated with a skull, shells and foliate scrolls, the inner band with maker's mark WC and engraved 'C.V. obt. 12 May 1723 æt: 41.', size Q, weight 4g (1)

£1,000 - £1,500

364* Akoya Pearl Ring. A 14ct gold triple pearl ring, set with three 7 mm Akoya cultured pearls on a knife-edge supports, stamped with Mikimoto sponsor mark and 14K, size O, gross weight 3.3g

£100 - £150



Lot 364

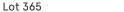
365* Coral Necklaces. A double row of red coral graduated bead necklace, with yellow metal clasp, 54 and 44 cm long, together with three further red coral necklaces

(4) £150 - £200

366* Diamond Bracelet. A Victorian yellow metal diamond cluster bracelet, the central cluster with a diamond surrounded by 8 smaller stones, flanked by a series of two rows of 3 interspersed by 3 single stones, the yellow metal bracelet formed with curb and scroll links, with safety chains, lacking hallmarks but engraved '363 H', approximately 19.5 cm long, gross weight 13.9g

£400 - £600







Lot 366



367* Diamond Brooch. A white metal diamond ribbon brooch, set with a large brilliant-cut diamond flanked by 2 smaller diamonds and the ribbon inset with small multiple diamonds, unmarked, the central diamond approximately 6 mm diameter (1) £700 - £1,000



368* Diamond Solitaire Ring. An Art Deco diamond solitaire ring circa 1940, the 0.95ct round brilliant cut diamond set in platinum and white gold, stamped '18ct', 'Plat', size N, gross weight 2.9g

An insurance valuation dated 2015 accompanies the lot (£9000).

(1) £1,000 - £1,500



369* **Dress Ring.** An Art Deco yellow and white metal ring, set with a synthetic sapphire with synthetic white sapphire shoulders, size P/Q, gross weight 4.8g
(1) £100 - £150



370* **Dress Rings.** A 15ct gold opal ring, the flat oval opal in poor condition, size Q/R, together with a 9ct gold and opal ring, the oval opal cabochon set in wire scoll mount, size J/K, a yellow metal carnelian ring, the bulbous cabochon set in peg claws, size K, plus a white metal and quartz solitaire ring, size M/N

(4) £150 - £200



371* Earrings. A modern pair of 18ct gold clip-on earrings, of flower-head design each set with five brilliant-cut diamonds, the central stones measuring approximately 4 mm diameter, the earrings 20 mm across, stamped '750', gross weight, 15.7g

(1) £300 - £500



372* Emerald and Diamond Ring. An art deco emerald and diamond cluster ring, set in platinum with square-cut emerald (6 mm x 5mm) bordered by 10 small diamonds and a larger diamond to each corner with calibre cut emerald shoulders, size O, gross weight 3.4g

An insurance valuation dated 1999 accompanies the lot (£6900).

£800 - £1,200



373* Emerald Ring. An 18ct gold cluster ring, set with a large facet cut emerald surrounded by 12 small brilliant-cut diamonds, stamped '750', size N, emerald approximately 5 mm x 10mm, gross weight 5g

(1) £200 - £300



374* Emerald Ring. An 18ct gold ring, set with a facet cut emerald flanked by 2 brilliant-cut diamonds, hallmarked '750', size L, emerald approximately 6 mm x 5mm, gross weight 2.7g
(1) £200 - £300



375* Emerald Ring. An 18ct gold ring, set with a large Columbian emerald cabochon (approximately 9 mm x 6mm) flanked by small diamonds, stamped '750', size P gross weight 9.4g
(1) £400 - £600





376* **Fob.** An interesting 19th century fob / pendant, the yellow metal mount of filagree work depicting a bird holding a carnelian stone carved as a classical head, approximately 35 mm long
(1) £200 - £300





377* **Fob.** A Victorian yellow metal fob, with a citrine intaglio carved as a heraldic griffin with the initial 'B', on a 9ct gold chain, length approximately 80cm, weight 19.5g
(1) £300 - £500



378* Gemstones. A collection of semiprecious gemstones, including white sapphires, aquamarine, citrine, smoky quartz, two moonstones, orange topaz, garnet, turquoise, tigers eye, fire opal, peridot, emerald and agates, various forms and sizes, together with a small box of mixed hardstone including an amethyst coloured egg, 40mm, a similar string of beads, tigers eye egg, 30mm, agate slice and other items

(two small boxes) £200 - £300

379* Gold Jewellery. A modern 18ct gold bracelet, with flat links and lobster claw catch stamped '750', 19 cm long, 5.9g, a similar 14ct gold neck chain, stamped '585', 43 cm long, 6.8g, a 14ct gold bangle with a pierced key design, stamped '585', 13g, a 14ct gold pendant set with 5 small sapphires, stamped '585', gross weight 5g, a small aquamarine pendant set in 14ct gold on a 14ct gold chain stamped '585', an 18ct gold 'nugget' bracelet stamped '18K Italy'', 18 cm long, 4g, plus a yellow metal bracelet set with 10 small spherical beads, unmarked and untested, 18 cm long (7)



380* Lorgnette. A pair of French yellow metal lorgnette circa 1900, finely pierced case with hinged spectacles, stamped with eagles head mark, 7.5 cm long
(1) £200 - £300



Lot 379





381* Malcolm Appleby. A jewellery suite by Malcolm Appleby, Edinburgh 1995, comprising an 18ct gold and silver necklace, the eighteen two-tone links each with an abstract design, some with hallmarks, the link stamped 750, 49 cm long, together with matching earrings, hallmarks for Edinburgh 1994, 4.8 cm long, plus a pair of circular silver ear studs each depicting a Scottish wild rose, 1.4 cm diameter Edinburgh 2000 and a silver button manufactured in the same year, gross weight 45.8g

Malcolm Appleby (1946-), was born in West Wickham, London, he studied at Central School of Art as well as the Royal College of Art, London. He established a studio in Scotland in 1969, specialising in silver and metal engraving.

£300 - £500

382* Mixed Jewellery. A 9ct gold dress ring, set with a purple stone surrounded by pearls, stamped '9ct', size L, together with 3 further dress rings including a 9ct gold ring set with a large green stone, stamped '375', size N/O, plus a cultured pearl bracelet with 9ct gold clasp inset with peridot, 22 cm long a collection of costume jewellery

(small box) £100 - £200

383* Mixed Jewellery. A collection of Mexican and middle eastern silver jewellery, including a large brooch with a polished turquoise cabochon, 55 mm long, a silver and amber pendant, 50 mm diameter on a fine silver chain plus a similar pair of earrings, green hardstone necklace and other items

(small bag) £100 - £200

384* Mixed Jewellery. A pair of yellow metal, smoky quartz, and simulated pearl earrings, the trap cut stone surrounded by 23 small 'pearls', gross weight 6.72, together with a pair of white metal cultured pearl and white sapphire earrings, set with a single 7 mm cultured pearl with 12 small rounded faceted white sapphires, gross weight 4.96g, a vintage jade pendant with gold top engraved 'Mizpah from WSK', 50 mm long plus a Victorian pinchbeck heart shape locket, the back engraved with foliate scrolls

£100 - £200



Lot 384



385* Mixed Jewellery. A Victorian yellow metal mourning brooch, the oval brooch with a portrait to the front bordered by blue enamel, the opposite side engraved 'In Memory of A.T. obit 6th Feby 1878' incorporating a photograph of a man, 35 x 30mm, together with a mixed collection of items including a Victorian locket pendant probably rock crystal and gilt metal, Edwardian gold plated sovereign case, agate pendant, yellow metal mesh purse and other items

(small box) £100 - £200



386* Mixed Jewellery. An 18K gold ladies fob watch, with Swiss movement signed S. Barlow, lacking glass and hand, poor condition, 35 mm diameter together a Victorian silver and agate brooch, 55 mm wide, a Victorian silver knot brooch, 35 mm wide, gilt metal seal fob inset with a carnelian, 19th century yellow metal pendant inset with a lock of hair and other items

(8) £200 - £300



387* **Turquoise Ring.** A Victorian yellow metal ring, the domed head set with turquoise cabochons, stamped 750, size Q, gross weight 7.19g

1) £100 - £150



388* Mourning Brooch. A George III yellow metal mourning brooch, the oval brooch enamelled in blue with initials 'HD' inset in small diamond chippings laid on hair, the opposite side with a glass aperture inlaid with hair with a yellow metal border engraved 'Hannah Doorman Ob 30 January 1807 aet 68', some damage to the enamel, approximately 40 x 35mm Hannah Doorman was from Wanstead, Essex. She is buried in St Mary's Church, Wanstead and a monument erected.

(1) £200 - £300



389* Opal & Diamond Ring. An 18ct gold ring, set with central opal flanked by diamonds and opal cabochons in a straight claw setting, stamped '18', size P, gross weight 3.4g

(1) £100 - £150



390* Opal and Sapphire Pendant. An opal pendant set in yellow metal with a sapphire cabochon, suspended from a fine yellow metal chain, gross weight 6.5g

(1) £80 - £120



391* Opal Bracelet. An Edwardian 15ct gold opal bracelet, the hollow curb link bracelet set with five opal cabochons, with safety chain, stamped '15', gross weight, 19 cm long, 12.55g

(1) £400 - £600



392* Pink Sapphire Ring. 14K gold pink sapphire cluster ring, the high domed multi-row cluster set with central pink sapphire surrounded by four rows of pink sapphires (fifty-six in total), stamped 14K, size P, gross weight 7.22g

(1) £100 - £150



393* Sapphire & Diamond Ring. A Victorian 14k diamond and sapphire cluster ring, set with a 1.16ct cut sapphire surrounded by nine old cut diamonds (totaling 1.2ct) in a cast silver mount with scalloped claw gallery on a tramline bezel, size R, gross weight 3.29g

(1) £500 - £700



394* Sapphire & Diamond Ring. An 18k white gold sapphire and diamond ring, set with eight marquise-cut sapphires and eighteen small single cut diamonds set in four claw peg mounts, stamped 18K 98B, size P/Q, gross weight 6.33g

(1) £200 - £300



395* **Smoky Quartz Ring.** A yellow metal and smoky quartz ring, the large trap cut stone set, 27 x 19 x 12 mm (approximately 40.75ct) with four claw mount with triple wire shank with rope shoulder mount, size Q, gross weight 20.02g

(1) £100 - £150

SILVER



396* Mixed Silver. A George III silver soup ladle by Thomas Dicks, London 1803, plain form engraved with a monogram, 32 cm long, 186g, together with a George IV silver basting spoon by Randall Chatterton, London 1832, 29 cm long, 77g, a pair of George III bright cut sugar tongs by WS, London 1806 (31g), another pair by WHR, Dublin 1824 (46g) plus a teapoon (18g) and mustard spoon, London 1790 (15.5g)

(6) £200 - £300



397* **Basting Spoon.** A George III by Thomas and William Chawner, London 1764, of plain form engraved with heraldic crest, 35 cm long, 171g
(1) £100 - £150



398* Bonbon Dish. A George III silver bonbon dish by Henry Chawner, London 1791, of navette form with swing handle on pedestal foot, the bowl pierced and engraved with festoons, and with initial 'M', 9.5 cm long, 211g

(1)

£100 - £150



399* Brandy Warmer. A George III silver brandy warmer by FW? (possibly Fuller White?), London 1764, of circular baluster form with turned fruitwood handle, with an associated cover by Edward Farrel, London 1819 and a later silver stand with burner by George Fox, London 1876, height including stand 20cm, brandy warmer height 13 cm (including cover), brandy warmer 528g, stand 272g (2)

400* **Bulldog Club.** Two silver prize teaspoons for The London Bulldog Society, *Birmingham*, 1912 and 1913, engraved 'Islington 1913 Marley Cup Letchford Lassie' and L.K.A. 1915 Aston Lion Cup Letchford Lion', together with two further silver teaspoons for Manchester and Counties Bulldog Club, Sheffield 1913, one engraved 'London B.S. 1913 Letchford Lassie', the other 'A&B Show 1914 Letchford Minnie', approximately 15 cm long, combined weight 128g
(4)



401* **Butter Dish.** A George III silver butter dish by William Troby, London 1812, of scallop shell form with scroll handle and hanging loop, 11 x 9cm, 65g
(1) £100 - £150



402* Caddy Spoon. A George III silver caddy spoon, of leaf form by TI(?), London 1817, the bowl engraved with loop handle, marks worn, approximately 7 cm long, together with a white metal toddy ladle, the foliate embossed bowl inset with a Queen Anne 1707 Shilling, with a long turned fruitwood handle, approximately 31cm, a pair of Victorian silver candle snuffers by Sampson Mordan & Co, London 1897, 17 cm long, a silver vesta case, two mother of pearl and silver fruit knives plus a novelty silver bookmark in the form of a swallow, by WH Birmingham 1897, 6 cm long

£100 - £150



403* Candlestick. A George II silver candlestick by William Gould, London 1751, the ornate candlestick with detachable sconce and square base, 13 cm high, 171g (1) £300 - £500



404* Card Tray. A George II silver card tray by Edward Feline, London 1727, of square form with raised edge and serpentine corners, chased scroll and figures pattern with a heraldic crest to the centre on four hoof feet, 13 x 13cm, 242g

£200 - £300





Lot 405

Lot 409

405* Card Tray. An Irish silver card tray by Richard Williams, Dublin 1772, of circular with shell and piecrust border, the centre engraved with a family crest showing a stags head bordered by rococo scrolls, on three hoof feet, 17 cm diameter, 233g

(1) £200 - £300

407* Coffee Pot. A George III silver coffee pot by Henry Chawner, London 1790, of plain ovoid tapering form with lined detail and acanthus detail to the handle, fruitwood handle, 31.5 cm high, approximately 637g

(1) £300 - £500

408* Coffee Pot. A George III silver coffee pot by John Denzliow, London 1785, of baluster form engraved with festoons and floral swags, oval vacant cartouche, the domed cover with urn finial and fruitwood handle, 32 cm high, approximately 808g

(1) £400 - £600

409* Cream Jug. A George III silver cream jug by Robert and David Hennell, London 1796, of ogee form with engraved decoration, with traces of monogram bordered by a wreath, 10.5 cm high, approximately 105g together with a contintental silver beaker by Cesar Tonnelier, France, of plain tapering form engraved with foliate garlands, gilded interior, 7 cm high, 74g

£100 - £150



406* Child's Rattle. A George III child's rattle by John Rich probably London 1797, with hinged suspension loop and 8 bells and coral teether, 14.5 cm long
(1) £200 - £300



Lot 407



Lot 408



410* **Cream Jug.** A Victorian silver cream jug by Stokes & Ireland Ltd, Chester 1898, of baluster form embossed with two swans a vacant cartouche and c scroll decoration, scroll handle of 2 cabriole supports, 7 cm high, 71g, together with a similar cream jug, London 1818, 9 cm high, 74g
(2)
£80 - £120

411 **Cream Jug.** An Edwardian silver cream jug by Thomas Bradbury & Sons, London 1903, of helmet shape form with reeded handle and oval foot, 14 cm high, 115g, together with a silver tea canister by William Aitken, Birmingham 1904, of cylindrical form with flat cover, 8.5 cm high, 185g
(2) £80 - £120

412* **Cream Jugs.** A Victorian silver cream jug by George Unite, Birmingham 1907, of helmet shape form with reeded handle and square foot, 14.5cm, 110g, together with a similar cream jug by C.J. Vander Ltd, Birmingham 1952, 19.5 cm high, 137g
(2)
£80 - £120

413* **Cucumber Slicer.** A Regency silver and ivory cucumber slice by HD, London 1831, of paddle form with adjustable silver blade, 21 cm long
(1)
£200 - £300

414* **Desk Standish.** A George II silver desk standish by William Robertson, London 1757, the rectangular base with pierced gallery, encompassing a silver candlestick over a glass pot, flanked by two silver top pounce pots (one glass base cracked in half), the base raised on four splayed supports, engraved with a monogram to the underside of the base, 5 cm high x 19 cm wide x 10.5 cm deep, the tray weighing 279g

£300 - £500



Lot 414



415* Irish Silver. A George III Irish silver cake slice by William Bond, Dublin circa 1790, with pierced and chased blade decorated with exotic birds amongst flowers, the handle with feather edge and the rounded top engraved with the armorial of Lt. Gen. Lancelot Baugh (1728-1792), 30 cm long, 155g

William Bond is recorded as working in Dublin between 1785-1808.

The armorial is of Lt. Gen. Lancelot Baugh (1728–1792) and shows gules of fess vair between 3 mullets agent. Lancelot Baugh was a British career military officer, who rose through the ranks and was eventually promoted to the rank of Lieutenant-General. For many years he was a Colonel of the Sixth (or Warwickshire) Regiment of Foot. It appears he was stationed in Dublin in the 1780s/early 90s. The Syracuse University Special Collections holds a letter from Lt. Gen. Lancelot Baugh to an unidentified recipient "Sir George", written from Dublin, 1785, on behalf of a young Irish soldier named Hill who was in need of funds. His will of 1792 mentions three close cousins, Charles Hill of Ireland, Lancelot Hill of Limerick and James Hill of Dublin. The letter of 1785 may well refer to one of his cousins.

(1) £400 - £600



416* **Jug.** A George II silver jug, no makers mark but London 1741, of plain ovoid form with straight sided neck and scroll handle, the base with presentation inscription dated 1898, 12 cm high, 373g (1) £200 - £300



417* Loving Cup. A George III silver loving cup, makers mark unidentified, London 1771, of plain form on pedestal base, one handle engraved with initials B T A, the other handle with erased initials, crease to lower section, 15.5 cm high, 497g

(1) £200 - £300



418* Mixed Silver. A George III silver mug by Charles Chesterman, London 1770, the miniature baluster form mug engraved with monogram and with scroll handle, 6.5 cm high, 76g, together with a George III silver etui (lacking contents), of tapered form, engraved with geometric and chequered decoration, marks worn, 6 cm high plus three pieces of foreign silver

(5)

£100 - £150



419* Mixed Silver. A George V silver coffee pot by Walker & Hall, Sheffield 1929, of tapered form with ebony finial and handle, 21 cm high, gross weight 541g, together with a similar teapot, makers mark worn, Birmingham 1931, 24 cm long, gross weight 403g, two sauceboats by Viner's Limited, Sheffield 1929 (100g) and the other by Henry Clifford Davis, Birmingham 1931 (100g), together with a modern pair of bottle coasters, each with pierced decoration and turned oak base, 10.5 cm diameter, weighted

(6) £200 - £300

420* Mixed Silver. A mixed collection of silver comprising, 31 teaspoons, 3 sugar tongs, 4 salt spoons. dessert fork, butter knife, various makers and dates, mostly late 18th / early 19th century, combined weight approximately 830g

(40)

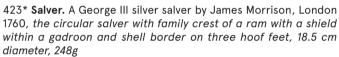
£200 - £300



421* Mixed Silver. A Victorian silver mug by Richard Martin and Ebenezer Hall, Sheffield 1894, plain form engraved with former owners name, 11 cm high, 319g, together with a George III silver cream jug, marks worn, 13 cm long, 109g, a Victorian silver christening cup by D & LS, Birmingham 1883, 9 cm high, 112g, two cased christening sets, comprising knife, fork and spoon and other items, weighable silver approximately 628g

422* Mixed Silver. An Edwardian silver snuff box by William Neale 1904, of oval form curved to fit in a pocket, engraved with a monogram and dated 1908, 8 cm long, 34g, together with a cream jug, London 1914, of ovoid form with reeded neck and handle, 6.8 cm high, 105g, a mustard pot with blue glass liner, London 1911, 6.5 cm high, 52g, a christening cup, Birmingham 1917, 8 cm high, 149g, a modern metal wine label for Claret, a silver napkin ring (34g), miniature silver propelling pencil, another silver pencil, a plated pencil, plus a 1920s Danish silver-plated pillbox £200 - £300





(1) £200 - £300

424* Nutmeg Grater. A George III silver nutmeg grater, in the form of a barrel by IS, London 1796, the reeded barrel with steel grater, 40 mm high

£200 - £300

425* Pedestal Cup. A George III ivory and silver cup, makers mark worn but London 1805, the ivory cup with silver lining on silver pedestal foot, 9 cm high x 10 cm diameter

£200 - £300



426* Salver. A George III silver salver, lacking makers mark, London 1762, the circular salver with gadroon and shell border, the opposite side engraved with initials MF and signs of engraving erasure, 18 cm diameter, 303g

£150 - £200

427* Russian Silver. A 19th century Russian silver cream jug by AK, Moscow 1880, of baluster form engraved with a geometric design, scroll handle of spread foot, 8 cm high, 83g £100 - £150



428* Russian Silver. An Imperial Russian silver bowl by Vicktor Vasilyevich Savinksy 1868, of octagonal pedestal form with swing handle and engraved with scrolls on a stippled ground, approximately 7.5 cm diameter, 102g

£200 - £300



Lot 425 Lot 427 Lot 428



429* **Tankard.** A George III silver tankard by W. & J. Priest, London 1768, plain tapered form with domed cover and foliate thumb-piece, the handle engraved with initials 'B E S' with heart shape terminal, scratch marks to base, 19 cm high, approximately 746g
(1) £1,000 - £1,500

430* Salver. A George II silver salver by Lewis Herne and Francis Butty, London 1757, the circular salver with pierced and acanthus rim on three pierced out splayed supports, 31 cm diameter, 995g
(1) £700 - £1,000



431* Salt Cellars. A fine pair of George III silver salt cellars by WK, London 1815, of oval form, half gadroon and shell rim, each engraved with a family crest of a squirrel, 11 cm long, combined weight 248g
(2)
£200 - £300



432* Salt Cellars. A group of three George III silver salt cellars by Robert Hennell, London 1773 and 1774, of oval form with pierced gallery engraved with a family crest showing a rampant lion, blue glass liners on four ball and claw supports, one damaged, 7.5 cm long, combined weight 139g

£100 - £150



433* Tankard. A Queen Anne silver tankard by Nathaniel Lock, London 1710, of tapering circular form with domed hinged cover, scroll handle and thumb-piece, 19 cm high, 808g (1)

£1,500 - £2,000

434* Salver. A George III circular silver salver by Elizabeth Jones, London 1784, of plain form engraved with armorial bearings perhaps for the Little family impaling Hallowes family (dexter, sable a salter argent impaling azure on a fess argent between three crescents or three torteaux) and with family crest of a leopards head affrontée in his colours (natural), with scallop and beaded edge on three ball and claw feet

(1) £300 - £500



Lot 434



435* Tankard. A George I silver tankard by John Edward II, London 1726, plain tapered form with domed cover and foliate thumbpiece, engraved with the armorial bearings and crest of the Hibbert family (the family originated from Marple in Cheshire, the armorial displaying the paternal coat of Hibbert family, blazon ermine on a bend sable, 3 crescents argent impaling quarterly one & four gules on a chief argent two hearts, two & three argent a saltire gules, the crest showing an arm erect vested vert cuffed ermine, the hand proper grasping a crescent argent) and bearing the motto 'Sit Prudentia', the handle additionally hallmarked with maker and with heart shape terminal, scratch marks to base, 18cm high, approximately 808g

£1,500 - £2,000



436* Sauce Boat. A George III silver sauceboat, makers mark worn but London 1793, of small proportion probably for mint sauce or similar, engraved with a monogram and scroll handle on four cabriole supports, 11 cm long, 52g £80 - £120



437* Salver. A George III silver salver by John Swift, London 1763, of circular form engraved with Home family of Berkshire crest depicting a unicorns head with coronet and the motto 'Remember', within a gadroon and acanthus border, on three cabriole feet, 21.5 cm diameter, approximately 13.2oz £200 - £300 (1)

438* Sifter Spoons. A pair of George III period silver sifter ladles, marks worn but latter half of the 18th century, fiddle pattern with scroll pierced bowls each engraved with a family crest depicting a cockerel, 18 cm long, combined weight 93g

£80 - £120 (2)



Lot 439

439* Teapot. A George III silver teapot by Henry Chawner, London 1783, of oval form with band decoration to the top and bottom and engraved with a monogram to each side, fruitwood handle and finial, 26 cm long, gross weight approximately 373g £200 - £300



440* Salver. A George III silver salver by John Carter, London 1772, the plain circular salver with floral swags and beaded and scallop edge on three ball and claw feet, 25 cm diameter, 762g £300 - £500



441* Silver Cups. A 1930s German silver presentation cup, the tapered cup with flared rim and hammered finish engraved 'III. Mannschaft Europameisterschaft Im Wurfttaubenschiessen Berlin 1936' (III. Team European championship in clay pigeon shooting Berlin 1936), 11.5cm, approximately 146g, together with a German silver cup by H Meyen & Co, the conical cup engraved 'Kartell Fur Reit-Und Fahr Sport Reichsverband Fur Deutsches Halbblut' (Cartel for riding and driving sport Reich Association for German half-blood), 11 cm high, approximately 118g

£100 - £150

442* Silver Mug. A George V silver presentation mug by S.W Smith & Co, Birmingham 1913, of plain tapered form engraved with West Kent (Queens Own) Yeomanry crest and Trained Yeoman's Musketry Course Sergt A.B. Challis 1913, 12.5 cm high, 389g, together with a silver bottle coaster London 1971, with turned oak base, 13 cm diameter plus two plated items

£100 - £150



443* Silver Shaker. A George III silver shaker by Richard Palmer, London 1777, of baluster form with engraved and pierced cover with spiral twist finial, 12.5 cm high, 65g, together with another George III silver shaker by John Merry, London 1812, of neo classical form with square pedestal base, 14 cm high, 108g
(2)
£100 - £150



445* **Straining Spoon.** A George III silver straining spoon by Hester Bateman, London 1788, of plain form with long stem and engraved with an armorial crest of the Amphlett or Cardinal families, depicting a dromedary in his colours (natural), 29 cm long, 124g (1) £200 - £300



444* Silver Table Box. An early 20th century Continental silver table box probably German, of bombe form the hinged lid inset with a Lapis Lazuli cabochon, the whole piece finely embossed with foliate and c-scroll decoration, gilded interior and raised on four lions head cabriole supports, stamped '800' with '82' mark, 11.5 cm high x 23 cm wide, approximately 834g

(1)

£300 - £500



446* **Sugar Bowl.** A George III silver sugar bowl by Henry Chawner, London 1791, the circular bowl with foliate engraved decoration on four lions paw feet, 9.5 cm high, 211g

(1) £100 - £150





Lot 447

447* **Salvers.** A pair of George II silver salvers by John Robinson II, London 1747, of circular form with gadrooned and shell border each with family crest showing a griffin within a rococo cartouche, on three hoof feet, each with various scratch marks to the base including No 6 9 13, the other No 10 7, 17.5 cm diameter, combined weight 590g

£400 - £600



448* **Tankard.** A George III silver tankard, makers mark worn but London 1779, of plain tapered form engraved with a monogram with domed lid and scroll handle, the thumb-piece damaged, 16 cm high, 559g
(1) £400 - £600



Lot 449

449* **Teapot Stand.** An 18th century Irish silver teapot stand, Dublin hallmark but lacking date letter, of oval form engraved with a family crest of an arm holding an arrow bordered by a foliate garland, with reeded rim engraved with a beaded border, 20 cm long, 248g

£200 - £300



450* **Teapot.** A George III silver teapot by Duncan Urquhart & Naphtali Hart, London 1805, of boat shape form engraved with acorns and oak leaves, flowers, classical key and wriggle-work, one side engraved with a family crest the other with initials, loose finial, 28 cm long, 606g

(1) £150 - £200



451* **Teapot.** An Irish silver teapot by Gustavus Byrne, Dublin 1775, of classical form with pineapple finial and foliate engraved decoration with a vacant cartouche to each side, fruitwood handle, 30 cm long, gross weight 497g

(1)

£300 - £500



452* **Toothbrush.** A George III silver toothbrush by John Thornton, Birmingham 1804, the plain toothbrush with detachable ivory bristle section. 11.5 cm long, contained in original red leater case with silver mixing spatula and container for the tooth powder

(1) £200 - £300



453* **Toothbrush.** A George III silver toothbrush by John Thornton, Birmingham 1801, of plain slender form, 10 cm long, with original red leather case

(1) £100 - £150



454* **Trophy Cup.** A George III silver two handle trophy cup by Henry Chawner, London 1796, of plain tapering form, one side engraved with the crest of the Clive family of Powis Castle, the other an agricultural landscape titled above 'Agricultural Reward', the interior gilded, crease to main body and some minor dents, 20 cm high, approximately 370g, presented on an ebonised stand The cup shows the Clive Arms and supporters of the 1st Baron Clive of Walcot, later 1st Earl of Powis, of Powis Castle. He was a member of the Board of Agriculture in 1793.

1) £200 - £300



455* Wine Bottle Labels. A pair of George IV silver wine bottle labels by Ledsam Vale & Wheeler, comprising Sherry and Madeira, each with shell and gadroon border and chain, 45 x 28mm, total weight 16g
(2)
£100 - £150



456* **Wine Funnel.** A George III silver wine funnel by William Sumner, London 1789, of plain form with detachable spout, 14 cm long, 80g
(1)
£200 - £300



457* Wine Labels. A matched set of George III silver wine labels, comprising Madeira and Sherry (Josiah Snatt, London 1805) and Madeira and Sherry (John Rich, London 1807), each of oval form with line decoration, all lacking chains, 47 x 25mm, combined weight approximately 20g

(4) £200 - £300



458* Wine Labels. A set of four George III silver wine labels by William Hannay, Edinburgh 1818, comprising M, C, P and S, two lacking chains (C and P), each 35 x 38mm, total weight 40g
(4)
£300 - £500

CERAMICS & GLASS

459* Chamberlain's Worcester. Five armorial porcelain plates circa 1815, each with an armorial to the centre (or, on a bend sable 3 horseshoes? Argent) with the motto Dum Spiro Spero (while I breath, I hope) on white ground within a blue border with shaped and gilt painted rim, each with a family crest depicting a 'coronet or, jewelled a pelican in her piety argent', 'Chamberlains Worcester mark to base in iron red, 22.5 cm diameter

(5)

£100 - £200

460* Decorative Ceramics. A modern Chinese blue and white teapot in the 18th century style, with eight rows of calligraphy to one side, the other with ten (probably a poem), a blue reign mark to base, lacking original cover but with a wooden substitute, 21 cm long, together with an early 19th century pearlware plate, in ironred and green depicting an animal within foliate ground, damaged, 22 cm diameter, a pair of 18th century Persian pottery dishes decorated with figures in the Iznik palate, both damaged and old repairs, 15 cm diameter, various 19th century and later meat plates and other items

(a carton) £100 - £200



461* Flask. A 19th century commemorative flask, printed in green with a profile of Leopold I of Belgium and his wife Princess Charlotte of Wales, incised '1830', 20 cm high Leopold I of Belgium (1790-1865).

£100 - £150







462* Liverpool Delft. An 18th century Liverpool Delft char-pot circa 1750, painted with fish in manganese, green and iron-red, old chips to rim and loss of glaze, the base with old manuscript labels inscribed 'Liverpool Delft Ware made by Zachariah Barnes of the Lake District for Potted Char, Date Early Part of 18th Cent', 4.5 cm high x 23 cm diameter

The Old Haymarket pottery of Zachariah Barnes, is believed to be the biggest producer of Char Pots, dating from 1750-1770, examples can be found in several major institutions including the Victoria & Albert Museum.

(1) £300 - £500



463* Nailsea Glass. A Victorian Nailsea glass flask, the blue and white flask of oval form with broken pontil mark, 17 cm high, together with a pink and blue glass flask, 21 cm long plus a blue glass miniature decanter with stopper, 14 cm high

(3) £100 - £150



Lot 464

464* **Portland Vase.** A 19th century pottery example of the Portland Vase by Gerbing & Stephan circa 1890, moulded in the traditional style with bronzed finish, the base with a figure and vine, impressed G & St and numbered '56', 23.5 cm high

(1) £80 - £120

465* Royal Crown Derby. A part service of Royal Crown Derby 'imari' teaware and related items, comprising 4 teacups, 3 saucers (a plus matched Coalport saucer), 8 side plates, sugar bowl, coffee can and saucer (damaged), butter knife together with a loving cup, a miniature loving cup, vase, and bowl, mostly 2451, plus other part teawares (all continental lustre)

(a carton) £100 - £150



466* Samson of Paris. A pair of late 19th century porcelain vases by Samson of Paris, each in the Chinese armorial style, faux marks to base, some rubbing to the gilding, 13 cm high together with a similar baluster vase and cover, some damage to the neck, 18 cm and an English 18th century soft paste porcelain tea bowl and saucer, painted in pink with flowers on a white ground, the bowl, with small chip to rim 9 cm diameter, the bowl 12.5 cm diameter plus another tea bowl of the same period, swirl moulded and painted with flowers, 8.5 cm diameter and other items

467* Worcester Porcelain. An 18th century Worcester porcelain cup and saucer, painted with floral panels on a blue scale ground, the base with a blue patch mark, the cup 8 cm diameter, the saucer 13 cm diameter, with similar coffee cup plus various Derby items including a miniature Bloor Derby bottle base decorated in gold with a bird on a dark blue ground, the base stamped 'Bloor Derby', 11 cm high

(5) £70 - £100

ORIENTAL WORKS OF ART

468* Amber. Early 20th century amber necklace, with 32 beads, larger beads towards the drop, secured by a gilt metal catch, 28 cm drop, together with 9 loose beads, combined weight approximately 83g

£200 - £300

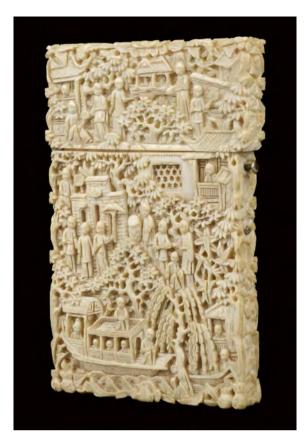
469* Anglo Indian. A 19th century workbox, of rectangular form, profusely inlaid with mico mosaic work on a stained green ground, the hinged lid enlosing fitted interior with ivory accessories including spool holders, a single drawer to the base with white metal carrying handles, key escutcheon and drawer handle, some loss, 13 cm high x 43.5 cm wide x 29 cm deep (1)



Lot 468







471* Card Case. A Canton ivory card case circa 1880, exquisitely carved throughout with figures, buildings and boats, the hinge loose and therefore would need reafixing, 10.5 x 7 cm £200 - £300

472* Chinese Ceramics. A mixed collection of 18/19th century Chinese porcelain, including a pair of yellow porcelain bowls, decorated with flowers, each with a red four-character mark to base, 5.5 cm high x 14 cm diameter, an 18th century famille-rose porcelain jug, of baluster form decorated with flowers, lacking lid,14 cm high, various plates, bowls and other items plus some Japanese ceramics including a pair of 19th century Japanese bottle vases, decorated with bamboo in blue, iron-red and green, each with an old label to the base, 23.5 cm high

Viewing is strongly advised but if this is not possible, please state which pieces you require further information. Many of the pieces are damaged. (29)£200 - £300



473* Chinese Ceramics. A mixed collection of 18/19th century Chinese ceramics, including a large 18th century porcelain bowl, decorated with flowers in pink, blue, iron-red and green, the interior similarly decorated with deep foot rim, old chips to the rim, 10 cm high x 23 cm diameter, an 18th century blue and white porcelain jug and cover, of baluster form decorated in the 'fence' pattern with figures and buildings, double twist handle and sparrow beak spout, 13 cm high, a pair of famille-rose miniature vases, decorated with figures, some damage, 14 cm high, various tea bowls and saucers plus other items

Please note, this is a large mixed lot and many of the pieces are damaged. It is,33 therefore, not feasible to do a condition report on every piece. Viewing is strongly advised but if this is not possible, please state which pieces you require further information. (33)

£200 - £300



474* Chinese Cloisonne. A 19th century Chinese cloisonne enamel box and cover, of circular form, decorated with floral scrolls on a light blue ground, the centre of the cover with a Chinese symbol, the interior of the bowl with blue enamel and similarly enamelled on the base, minor damage to the interior of cover and rim misshapen, 7 cm high x 12 cm diameter, together with a 19th century Chinese bronze and enamel censer, with two loop handles, foliate decoration on a light blue ground raised on three supports, damaged, 9 cm high x 12.5 cm diameter

£200 - £300



475* Chinese Dagger. A Chinese bronze dagger from the Henan probably Mid to Late Second B.C., cast bronze with 33 cm tapered blade and integral handle with two rings and flat circular pommel, verdigris throughout and signs of age and use, overall length 41.5 cm long, presented in a modern Chinese box Provenance: Private collection, Kent.

(1) £300 - £500





476* Chinese Rice Bowl. A 19th century blue and white rice bowl, cover and stand, the bowl decorated with 9 vertical rows of characters and birds and foliage, the base with four characters the cover and stand similarly decorated, 8.5 cm high, the stand 11.5 cm diameter

(1) £150 - £200



477* Chinese Soapstone. A Chinese soapstone Bi, of circular form, pierced in the middle with cut edges, 18 cm diameter, together with another hardstone Bi, of grey and iron red, traces of engraved decoration, 16.5 cm long

£200 - £300





478* Games Box. A 19th century Anglo-Indian games box, the ivory and tortoiseshell box richly decorated with pierced and engraved scroll decoration and playing cards to the corners, the domed hinged lid enclosing 8 circular ivory gaming counters and 6 rectangular, engraved with symbolic figures and all contained in four recessed holders, a fine example in good condition, 4 cm high x 9.5 cm wide x 9 cm deep, with key

(1) £200 - £300



Lot 479

479* Indian Carving. A fine 19th century Indian ivory carving of the goddess Kali, carved in the traditional style with a dancing girl to her side, 10 cm high, mounted on a later wooden base, 13 cm high (1) £100 - £150

480* Japanese Lacquer Work. A Japanese tortoiseshell and lacquer case, Meiji Period (1868-1912), decorated with a crane with prunus blossom tree, the opposite side with an eagle and Mount Fuji in the background, the sides with a geometric design, 12 x 7 cm (1)





481* **Okimono.** A Japanese ivory okimono, Meiji Period (1868-1912), finely carved showing as seated couple smoking a pipe, the base with two character signature, 7 cm high x 5.5 cm wide

(1) £200 - £300

482* Scroll Holder. A Tibetan white metal scroll holder, of cylindrical form, embossed and chased with foliate scrolls, vacant cartouche, the cover secured by a chain, 34 cm long, together with a similar white metal scroll holder but with pierced decoration, 34 cm long

£200 - £300







483* **Tsuba.** A collection of Japanese iron tsuba, 18/19th century, including a circular sword guard, pierced with a cricket and leaf design with three and two-character signatures, 7.5 x 7cm, another example with pierced bullrush decoration, with three and two-character signatures 7 x 6cm, other examples decorated with insects, dragons and figures, various shapes and sizes (7)



484* **Tsuba.** A fine Japanese bronze tsuba, 18/19th century, the oval sword guard formed as a dragon, with a two-character signature, 7 x 6 cm

(1) £200 - £300



485* **Tsuba.** A Japanese iron tsuba, 19th century, the shaped sword guard with five-character signature and decorated with dragons in gold, the opposite side similarly decorated, $6 \times 5.5 \text{ cm}$ (1) £150 - £200



486* Walking Stick. A Japanese Shibayama walking stick Meiji Period (1868-1912), the ivory handle finely inlaid with mother of pearl and horn insects, with five character signature, rosewood shaft and ivory ferrule, 91 cm long

(1) £300 - £500



TRIBAL ART

487* **Burkino Faso.** A ceremonial carved wood plank mask, the long mask with geometric carving and antelope head, sole damage but traces of pigment, 132 cm long (1) £80 - £120

488* Fang Tribe. An extremely large Fang Tribe mask mid 20th century, the carved wood mask with elongated face, cream and brown pigment, 175 cm long

£200 - £300

489* **Fiji Island.** A Tapa cloth painting, the soft cloth painted with geometric decoration, rolled and supported on a wooden pole, 70 x 137 cm

£100 - £150





Lot 487

Lot 489



490* **Haida.** An argillite pedestal bowl, black finish, damaged, 13 cm high x 15 cm diameter, together with a circular bowl with black and grey finish, 14 cm diameter
(2) \$\$£80 - £120



491* Indian Hardwood Table. A fine Indian carved hardwood side table, circa 1890-1900, the plain rectangular top bordered by foliate carved decoration over wonderfully carved elephant supports in the cabriole style, united by a cross stretcher with a dished centre which would most probably support a vessel, 77 cm high x 81 cm wide x 42 cm deep



492* Indonesia. A Nias carved wood stool, the circular dished top over flared base pierced and carved in the traditional style, 28 cm diameter x 28 cm high

£80 - £120



493* Indonesia. A Dyak carved wood drinking vessel, the large carved bowl with beast head handle and flared spout, 73 cm long together with two similar but smaller, 53 and 42 cm

£100 - £150

494* **New Guinea.** A Tami Island carved wood bowl, the oval bowl carved in the traditional style with beasts, old chip to the rim, 72 cm long

(1) £100 - £150



Lot 494



495* Tibet. An early 20th century Tibetan butter lamp, the silverplated lamp with everted rim to the bowl on a knopped pedestal with shaped and splayed base, applied with four pierced symbolic panels, 14 cm high together with three similar but smaller, various sizes largest 12 cm high, smallest 8 cm high £80 - £120

496* Zulu. A collection of five pairs of Zulu ear plaques, various sizes and styles but all applied with perspex and metal studs in the traditional style, largest 6 cm diameter, smallest 5 cm

£150 - £200 (5)

497* Zulu. A collection of six Zulu beer pot covers, each made from telephone wire, various size and colours, the largest 18 cm diameter, smallest 11 cm diameter

£80 - £120 (6)

498* Zulu. A collection of six Zulu meat platters, the hardwood two handle platters of various shapes and sizes, largest 44 cm long, smallest, 33cm, damage throughout and three missing a handles £150 - £200 (6)



Lot 496



Lot 497



Lot 498

FOSSILS & MINERALS



499* Ammonite Block. A double Ammonite block, a rare double specimen of Procerites from the Inferior Oolite of Somerset, the ammonites measuring 9.5 cm and 12 cm
A good substantial display piece.

£300 - £400

(1)

500* Cleoniceras. A fine Ammonite, the ammonite has been cut through its centre and then polished to reveal the intricate chambers which have been preserved in calcite and limestone, measuring 16 cm across

A large and impressive display fossil.

1) £150 - £200



Lot 501

501* Cleoniceras. An impressive Ammonite, measuring approximately 19.5 cm across, this Ammonite had been cut through its centre and then polished to reveal the intricate chambers which have been preserved in Calcite and Limestone, together with a smaller cut ammonite, 4 cm across

£100 - £150



502* **Fossil Starfish.** A fossilised starfish, Ordovician Period from Southern Morocco, a well-preserved example that measures 20 x 17 cm

(1) £80 - £120



503* Fossilised Coral. A comprehensive collection of coral, including specimens, mostly with typed names and locations for example Asaphus contractus M. Ordovician, Salamanca, Spain, Diphyphyllum sp. Rundle Formation, Mississippian, Canmore, Alberta, Canada, Heliolitid corals, Ludlovian, Lom Morina, Bohemia, April 1967 and others, contained in two archival cardboard boxes

(2 boxes) £200 - £300



504* Fossilised Wood. An agatised wood slice from Madras, India, the large slice measuring 39 cm across, displaying a good rich colour of red which run through the agate

Madras is an unusual location for fossil wood.

(1) £150 - £200



505* Fossilised Wood. A large and impressive fossil wood slice from the Triassic Period, Madagascar, measuring 37 cm across and weighing approximately 4kg A good interiors piece.

£150 - £200



Lot 506

506* Megalodon Tooth. A large Megalodon tooth from Indonesia, the fine specimen approximately 16 cm from the tip to the edge of the root, the serrations are extremely good

A collectors-grade tooth.

£600 - £700

507* Neolithic Axe. A Neolithic hand axe from Spiennes, Belgium, 14.5 cm high

£100 - £150



508* Neolithic Flint. A Neolithic flint (Livre de beurre) from Barrou, Loire, France, the specimen measures 20 cm long and weight approximately 1.8kg

This is a flint core which was fashioned and used to make other smaller flint tools. It is known in France as the Loaf of Bread and is a very impressive ancient tool.

(1) £100 - £150



509* Prehistoric Axe. A prehistoric hand axe, from the Acheulian period, North Africa circa 1.2 million to 500,000 years old, 15 cm

Fashioned by Homo Ergaster of North Africa, an exceptional and very rare. £150 - £200





510* Pterosaur Jaw. A Pterosaur jaw section with teeth, found in the Kem Kem basin in Southern Morocco, approximately 95 million years

£400 - £500



511* **Spinosaurus Tooth.** A Spinosaurus tooth, the specimen fully rooted showing a small amount of natural feeding wear to the tip, a beautiful example measuring approximately 15 cm

£200 - £300



Lot 512

512* **Spinosaurus Tooth.** A Spinosaurus tooth, the specimen fully rooted showing a small amount of natural feeding wear to the tip, a beautiful example measuring approximately 15 cm

This is an exceptional tooth from one of the largest predators to have walked on our planet. (1) £150 - £200



Lot 513

513* **Stephanoceras Ammonite.** An ammonite from Somerset, with good preservation and many hours preparation work, 17 cm across

This is a very well preserved example of a classic British Ammonite.

(1) £200 - £300

514* Woolley Mammoth. A Woolley Mammoth jaw section with inserted teeth, dredged from Dogger Bank in the North Sea, a very large and impressive section of jaw that measures 35 cm in length

(1) £200 - £300

515* Woolley Mammoth. A Woolley Mammoth leg bone, this example is near complete and is a massive 67 cm long From an old British collection, specimens of this size are very rare as they are mostly found broken.

(1) £300 - £500



FURNITURE & PIANOS



516* **Artist's Easel.** A Victorian oak frame artist's easel, with adjustable rack and pinion action, winding handle to the lower section on later casters, 184 cm high x 53.5 cm wide x 64 cm deep (1) £300 - £500



517* Arts and Crafts. An early 20th century golden oak bench, the long rectangular top pegged and supported by two gothic style supports, 43 cm high x 155 cm wide x 26 cm deep

(1) £150 - £200



518* Chinoiserie Cabinet. An early 19th century Chinoiserie lacquered cabinet, the two doors enclosing two long drawers and seven short drawers, each with engraved brass handle beneath nine pigeon holes, the whole piece decorated in the Chinese style with figures, pagodas, pine trees and landscapes, elaborate brass lock, very worn condition and would benefit from restoration (and a stand), 94 cm high x 94.5 cm wide x 48 cm deep

£300 - £500





519* **Heal & Son.** A Victorian mahogany seven drawer chest by Heal & Son London, the tall chest with one deep drawer to the base, each with turned knob the top drawer stamped Heal & Son London, 122 cm high x 61 cm wide x 46 cm deep

£200 - £300



520* Lancashire Regional Chairs. A matched set of eight Lancashire spindle back ash chairs, circa 1800-1850, all with two rows of five spindles, rush seats and square back legs united by turned stretcher, approximately 94 cm high

For a comparable chair please refer to "The English Regional Chair" by Bernard D. Cotton, page 346

£300 - £500



521 **Library Table.** A Victorian mahogany library table, the rectangular top with rounded corners above a foliate carved frieze with a drawer to each side on acanthus carved cabriole supports united by a large stretcher, extensive water damage to the top and bowing, 71 cm high x 154 cm wide x 87 cm deep

£200 - £300



522* Longcase Clock. An 18th century longcase clock by Winstanley of Holywell predominantly circa 1740/50, the brass dial with chapter ring with black roman numerals, subsidiary seconds dial, finely pierced steel minute and hour hand, calendar aperture, finely engraved with exotic birds and rococo scrolls, with pierced scroll spandrels, contained in an oak case with mahogany crossbanding, approximately 200 cm high with two weights and a pendulum, some elements probably later

(1) £200 - £300

523* **Square piano.** A mahogany square piano by John Broadwood & Sons, c. 1815–1820, inscribed serial no. 2555(_) internally (final digit appears to be very faint/rubbed away), fascia board inscribed 'John Broadwood and Sons' above a 5 1/2 octave keyboard, mahogany case with brass edge decoration, two drawers beneath, on six turned & tapering reeded legs (repaired) terminating in brass caps and castors, pedal present (without rod attachment), width 172cm, depth 65cm, height 85 cm

John Broadwood (1732-1812) produced his first piano in 1771. He traded as John Broadwood & Son from 1795 and when his third son joined in 1808, the firm assumed the name of John Broadwood & Sons Ltd.

Characteristically for Broadwoods of the early 1820s, this one has the wrestpins for the top notes moved to the right, which reduces crowding at the narrow end of the main wrestplank. Soon after this, the divided bridge was introduced, but this one is still single. A handsome piano with a crossbanded case and motifs on the front corners. Brass inlay to the rosewood nameboard, and brass embellishments on the legs and around the lower edge of the case. With thanks to David Hackett (Friends of Square Pianos) for this additional information.

(1) £300 - £500



524* **Square piano.** A mahogany square piano by William Henry Edwards, c.1830, satinwood fascia board with painted royal armorial and inscribed 'W. Edwards, Bridge-road, Lambeth, London' above a six octave keyboard, retaining dust cover 'shade' to the interior, mahogany & satinwood case, with brass decoration, base with three drawers (one dummy) and six tapering reeded legs terminating in brass caps and castors, pedal present (without rod attachment), width 168cm, depth 61cm, height 91.5 cm

Rare. It is believed there are only a limited few examples of Edward's pianos in collections around the world. The firm of William Henry Edwards of 17 Bridge Road, Lambeth, London manufactured pianos from 1803–1850. There is evidence of some refurbishment of this example.

In an exuberant satinwood-veneered case by the rarely-encountered maker William Henry Edwards - notable for being 'South of the River' in Lambeth. With thanks to David Hackett (Friends of Square Pianos) for his comments and additional information.

525* Square piano. A mahogany and satinwood crossbanded square piano by Johannes Broadwood, c. 1791-92, inscribed serial no. 1720 internally, the satinwood fascia board inscribed 'Johannes Broadwood, Londini fecit 1791 Patent, Great Pulteney Street, Golden Square' above a five-octave keyboard, the stretchered base with four tapered legs terminating in brass caps and castors, front-hinged lid flap detached, some loss of veneer, requiring refurbishment, width 159cm, depth 54cm, height 85.5 cm

(1)

The vendor purchased the piano in America (piano bearing auction label from Simpson's Fine Antiques & Objet's d'Art, lot 47, Oct 09). It has been suggested that the present example might once have been in the collection of Thomas Jefferson (1743–1826), third President of the United States. Certainly, he visited Broadwood's London showroom in Great Pulteney Street, Soho in 1785, to discuss musical instruments with the proprietor.

After 1793, when James Shudi Broadwood was made a partner in the firm, the inscription was changed to read John Broadwood & Son'. The serial number inside the piano is 1720, which is correct for 1792, and the Latinized inscription. With thanks to David Hackett (Friends of Square Pianos) for this additional information.

£500 - £800



£3,000 - £4,000

HISTORIC TEXTILES



526* Ackermann (R., publisher). A collection of cloth and paper sample plates, published Ackermann's Repository of Arts, 1809-1815, a collection of 49 plates, each with several mounted samples, mostly of cloth, but some of paper, including some duplicates, some toning and marks, some edges trimmed, sheet size approximately 24 x 14.5 cm (9.5 x 5.75 ins)

(49) £100 - £150



Lot 527

527* Bag. A bag made of seeds, probably Southeast Asia, late 19th/early 20th century, pentagon-shaped bag composed entirely of seeds strung together with black cotton thread, mainly of ipil seeds, but also incorporating details in larger brown seeds, with flap and loop closure, pendants hanging from the 3 lower corners, and a short handle, overall size (including handle and pendants) 36 x 28 cm (14.25 x 11 ins)

A most unusual and intriguing object. Occasionally such bags (as well as necklaces of similar construction) have appeared at auction, often classified as Tasmanian apple seed bags. However, research has since suggested that not only is there no evidence of these items having been made by Aboriginal Tasmanians, but also that the seeds are not apple pips, but ipil seeds, which come from a tropical plant which does not grow in Tasmania.

£100 - £150



Lot 528



Lot 529

528* Bag. A tambour work reticule, circa 1790, bag of striped cream silk, neatly tamboured in polychrome silks, one side with central honeysuckle sprig, and border of scrolling flower stems interwoven with a line of gold metallic thread tambour work, the other side with central stem of Morning Glory, and a large flower stem to each corner (violas, lily of the valley, toadflax, and a rose bud), each stem with a bow of gold thread over spangles, and joined by a sinuous line of gold thread, edged all round with gold metal looped fringing, with a tassel at each lower corner, lined with cream silk, 2 cream silk ribbon drawstrings, one with gold embellishment matching edging (lacking from the other), drawstring casing torn at one side, 30 x 33 cm (11.75 x 13 ins), together with:

A late 18th/early 19th century reticule, brocade bag, with woven design of a large spray of rosebuds on one side, and a spray of blue lily-style flowers on the other (with a couple of small marks), on a cream lattice ground, drawstring and edging of cream twisted cord (1 or 2 minor marks), steel cut tassels to top at either side, cream figured silk lining, 19 x 18 cm (7.5 x 7 ins)

Two early reticules, both in very good condition.
(2) £200 - £300

529* Bag. An early embroidered silk reticule, circa 1790-1810, hand-stitched pale pink silk bag, the front elaborately embroidered in pale silk thread and gold metal threads with a large central satin stitch floral motif, surrounded by 10 foliate circles, each enclosing a flower of pink silk ribbon embroidery, embellished overall with beads, foliate circle design repeated on upper flap, the back similarly worked. with a heart motif in centre enclosing a flower of ribbon embroidery, border and flap edged with foliate sprays, small area 1.5 cm long on rear beginning to perish, lower edge with 3.5 cm fringe of seed and bugle beads, carrying loops composed of 3 plaited strands of gold metal cord held by a band of gold metal lace on each side (one side with the loss of a few stitches), lined with cream silk (largely intact) with matching ruched ribbon to opening, dimensions not including fringe 30.5 x 21 cm (12 x 8.25 ins)

A beautifully worked reticule surviving in unusually good condition.

£100 - £200



530* Bed Linen. A monogrammed French linen sheet, early 20th century, ecru linen sheet, with large embroidered initials 'BN' (18 x 24cm), hand-worked in padded satin stitch and french knots, drawn threadwork to turn-down, hand-stitched hems, occasional small marks, 347 x 224 cm (136.5 x 88 ins)

A high-quality French linen sheet, beautifully stitched and in very good condition.

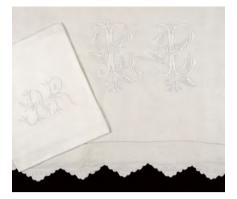
£100 - £200



531* Bed Linen. A monogrammed French linen sheet, early 20th century, fine white linen sheet, with hand-embroidered initials 'JB' within an oval frame topped by a bow entwined with flower stems (19 x 36.5cm), floral stems repeated as wide border to turn-down, worked in padded satin stitch and eyelet stitch, scalloped edge worked in buttonhole stitch, hem hand-stitched, 321 x 200.5 cm (126.5 x 79 ins)

£100 - £200

(1)



532* Bed Linen. A monogrammed French linen sheet, early 20th century, fine white linen sheet, with large hand-embroidered initials 'RB' (18 x 27cm), the letters worked in padded satin stitch and entwined with foliate decoration, turn-down with ladderwork and with scalloped edging incorporating draw-handle decoration hand-worked in button-hole stitch, handstitched hems, 333 x 233.5 cm (131 x 92 ins), together with:

Table Linen. A set of 12 monogrammed French linen napkins, early 20th century, 12 white damask napkins, each handembroidered with large initials 'JR' embellished with floral decoration (9 x 14.5cm), worked in padded satin stitch, each approximately 71 x 83.5 cm (28 x 33 ins)

(13)£150 - £250 533* Bed Linen. A pair of 19th century French linen sheets, 1853 & 1892, 2 ecru linen sheets, each hand-woven from handspun yarn, the first with hand-stitched hems and central join, hand-embroidered in cross-stitch in red thread to one corner 'GJ 1853', 230 x 189 cm (90.5 x 74.5 ins), the second with machine-stitched hems and hand-stitched central join, one corner hand-worked in red cross-stitch 'CJ 6 1892', some discolouration, large machined patch, 240 x 184 cm (94.5 x 72.5 ins)

Two pieces of early French linen of exceptional quality, of the sort that is becoming increasingly difficult to find. Each sheet is hand-woven from yarn that was hand-spun, giving a quality of texture which can never be reproduced via commercial means, and producing a final product which is amazingly durable. The handstitched centre seams are a particular sign of early sheets, as hand-woven fabrics were produced in much narrower widths than could be produced on wide machine looms. These sheets will have been washed many times, and are therefore unsusceptible to shrinking, and they can be beautifully enhanced using vegetable dyes. Each farm in France had its own field of flax, and so these sheets are almost certain to have been spun and woven on the site where the raw material was grown. Such linen formed an important part of a young girl's trousseau, and hence would often be embroidered with the initials of the bride and her betrothed. More rarely pieces of linen would be dated, as here.

£200 - £300 (2)



Lot 533



534* **Bodices.** A collection of 18th century Spitalfields silk bodices, 5 bodices, all with later reworkings, including: a boned bodice with stomacher panel, elaborately trimmed with colourful flybraid; a bodice with elbow-length flounced sleeves; another similar, with boning, and lace flounces to sleeves; and a bodice with lacetrimmed neckline and deep v-shaped waist, various sizes and condition

(5) £200 - £400



Lot 535

535* Bodices. A collection of bodices of 18th century Spitalfields silk, 4 bodices, all with later reworkings, including a bodice of gold metal thread brocade, with wide hand-made lace to neckline, and a boned bodice of blue silk brocade with elbow-length flounced sleeves incorporating lace, together with 4 flounced sleeves of Spitalfields silk (including a matching pair, of which one is heavily weighted), various sizes and condition

£200 - £300



536* Bodices. A collection of early bodices, late 18th/early 19th century, 4 bodices, all with later reworkings, comprising: a painted fitted and boned lined bodice of cream silk with short sleeves and pointed v-shaped waist, hand-painted with Chinese design of bamboo stems in brown, blue, and green, entwined with flowering tendrils of purple and pink blossom on black stems, rear with eyelets for lacing (not present), and a self bow at waist, some light marks; a boned bodice of green and gold brocade with short sleeves and low-cut neckline, patterned with large flower and leaf stems, front opening with eyelets for lacing (not present), waist terminating in a v-shape at front and back, minor wear in places; another of hand-painted yellow silk, rubbed and torn; and a cream boned bodice of gauze over silk with long sleeves and pointed v-shaped waist, various sizes, together with a make-do stomacher pieced from 18th century silk brocade

5) £150 - £250

537* Caraco. A silk caraco bodice, French, circa 1780, a hand-stitched full-skirted fitted jacket with three-quarter length sleeves, composed of cream chine silk, patterned in pink and green with double running stitch stripes alternating with wider floral stripes, front closure with eyelets stitched on linen for ribbon lacing (not present), each front side giving way to 2 laps, rear with longer gathered peplum back edged with pink furbelows, low round drawstring neck and front edged with cream lace (torn and becoming detached), lined with cream silk, outer silk beginning to perish in places, bust 92 cm (36 ins), waist 80 cm (31.5 ins), sleeves 41 cm (16.25 ins), length at back 59 cm (23.25 ins)

£200 - £300





538* Carpet. A Tree of Life carpet, Indian, early 20th century, woollen carpet, with large blossoming tree, animals, and birds, within a niche-shaped frame, enclosed by a floral multi-banded border, short sides with fringed edging, some minor wear (mostly to extremities), 197 x 141 cm (77.5 x 55.5 ins), together with 2 others of similar age: a Caucasian Shiryan rug, and a Persian Fereghan rug (3) £100 - £200





539* Carpet. An Aubusson-style carpet, early 20th century, handmade tapestry wool carpet, in shades of pink, green, red, brown, and blue, with central square panel containing a foliate circlet within a wreath of flowers, surrounded by rectangular panels of fruit and leaves, and irregular-shaped panels of floral garlands with small square panels of fruit in corners, border of roses to both short ends (small black mark to one, 2.5 x 1.5cm), and decorative border all round, several small areas of loss to stitches (largest 1 cm square), but overall in very good condition, 3 x 2.4m (9ft 10ins x 7ft 10 ins) An attractive hand-made carpet in very good condition. (1)

£300 - £500



540* Carter (Howard). A pair of curtains made of Pansies fabric, designed for Heals, 1962, pair of screen-printed cotton curtains, with large pattern of pansies printed in shades of yellow with touches of blue, green, and brown, on a white ground, each with an off-centre vertical join, rufflette tape to top edge, remaining edges machine-hemmed, each drop 199 cm (78.5 ins), width 164 cm (64.5 ins), together with:

Day (Lucienne), A large pair of curtains made of Riga fabric, designed for Heals, 1961, pair of screen-printed linen curtains, with stripes of varying colours (some with marbled effect) on an acid yellow ground, each with a central vertical join, lined with light beige cotton twill, double row of cord gathering to top edge, with brass hooks attached with stitching, remaining edges machinestitched, hems weighted, side edges faded, drop 194 cm (76.5 ins), width 237.5 cm (93.5 ins)

Reich (Tibor), Three curtains made of Jessica fabric (design 307), 3 curtains of screen-printed cotton, depicting rows of flowers, in red, green, blue, white, and black, on a royal blue ground, lined with ivory cotton, rufflette tape to top edge, sides seams stitched by machine, lower hem hand-stitched to 2 curtains (1 with loss of stitching), the other left unstitched, some side edges faded and with occasional minor wear, drop 151 cm (55.5 ins), width 115.5 cm (45.5 ins), and an unused length of Tintagel fabric designed by Francis Price, screenprinted cotton, depicting knights jousting, selvedges to sides, other edges raw, 211 x 125 cm (83 x 49.25 ins)



Lot 541

541* Chalice Veil. An embroidered and metalwork chalice veil, late 17th/early 18th century, with central initials 'IHS' and Latin cross worked in gold metal thread within a circular border of flowers worked in coloured silks and gold metal thread, large cornerpieces similarly worked each featuring a large flower with emanating tendrils and leaves, the silks predominantly in shades of pink, blue, green, and yellow, using mainly couching, long and short stitch, and bullion stitch, some small holes and tears, threads loose or missing in places, on a pieced gold moiré silk ground, with hand-stitched diagonal seam, some light soiling, backed with pieced pink glazed linen (faded and with some marks and small holes), 48 x 50 cm (19 x 19.75 ins), together with 4 other items comprising a 19th century hand-stitched pale gold silk brocade waistcoat, fabric beginning to perish in places and some soiling to one corner of lining, a 19th century Chinese cream silk sash, hand-embroidered with butterflies and flowers, silk a little marked and frayed in places, but embroidery bright and mostly intact, an Ancient Order of Foresters ceremonial sash, and a set of 6 ecclesiastical woven bookmarks joined at one end

£100 - £150



542* Children's clothes. A Regency girl's dress, circa 1810, hand-stitched long cotton baby dress, with fine purple seaweed pattern on a flecked white and lilac ground, bodice gathered at the front, short petal sleeves with double row of fine white braid, and dainty lace edging, close-gathered high waist, neck and waist with drawstring tie at back, some small marks and 1 or 2 tiny holes, chest 25 cm (17 ins), waist 38 cm (15 ins), sleeves 6.5 cm (2.5 ins), length 99 cm (39 ins), together with 2 other Regency cotton baby dresses similar, and an unusual child's patchwork dress, composed of small rectangular patches of colour-printed flags and military badges, somewhat faded and worn, plus:

A set of matching christening clothes, circa 1890s, comprising: a handmade cream silk baby gown, the bodice and long sleeves overlaid with net hand-worked with metallic threads forming large flowers and leaf sprays, button fastening to rear, hem with chiffon ruffle edging, chest 48 cm (19 ins), waist 42 cm (16.5 ins), length 82.5 cm (32.5 ins); a cream silk bonnet with metalwork as before, and a cream chiffon rosette to centre, matching satin ribbon ties (slightly perishing in a few places), with a bow at each side embellished with a metallic ribbon rosette; and a cream silk cape, stitched all over with faux pearls in a scalloped design (decorative chiffon ruffle hiding stitches on lining), some pearls missing, pleated neck trimmed with a cream chiffon rosette between metallic ribbon leaves, matching satin ribbon ties (perishing in places), some small stains, length 104 cm (41 ins)

(7) £200 - £400



543* Chinese. A collection of fragments of hand-embroidery, 19th/early 20th century, comprising: parts of a deconstructed blue figured silk coat with embroidered borders of blue and white flowers; a large gathered cream silk bag, with border to top edge of bats and cranes between braid, handles of matching braid, with embroidered buttons at point of attachment, blue silk tassel to lower edge, lined with dark cream silk, stain to lower edge and a few small holes, 43 x 43 cm (17 x 17 ins) not including handles or tassel; a large square of cream silk, embroidered overall with diagonal stripes of flower sprays and butterflies and a circular motif in one corner, worked in black and shades of blue, some toning and spotting, backed with pale blue silk (some discolouration and a couple of very small holes), 77.5 x 72 cm (30.5 x 28.5 ins); 4 pairs of finely-stitched silk borders, vertically embroidered with various motifs, including flowers, butterflies, figures, bridges, urns, and bamboo, faded, and some discolouration, one with small portion of stitching loose, another with some fraying, edges raw, stitched areas approximately 9 x 46 cm (3.5 x 18 ins); and various collars, cuffs, and other edgings, with stitched flowers, bats, cranes, etc., some matching, various sizes (approximately 20) £150 - £250

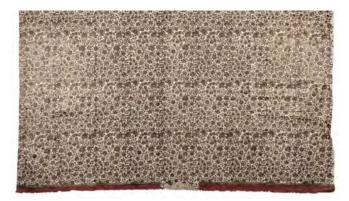
544* Chinese. A large embroidered panel, early 20th century, finely hand-worked in polychrome silk threads, large central panel with numerous oriental figures and scenes, including pagodas, junks, gardens, and 2 winged putti, with wide border of figures, including drummers, dancers, and figures holding fans, between narrow scrolling floral borders, the whole incorporating scattered butterflies, birds, blossom trees, clouds, bats, and other auspicious symbols, stitched using mainly long and short stitch, satin stitch, stem stitch, and chain stitch, some light discolouration to pale green silk ground, pale pink silk lining (with mottled fading, marked and perished in places), edged all round with 9 cm polychrome fringe incorporating pom pom swags (tangled and defective in places), dimensions excluding fringe 302 x 246 cm (119 x 97 ins)

An impressive and highly decorative piece, surviving in good condition. (1) £500 - £800



Lot 544





545* Chintz. A large piece of hand-blocked chintz, Persian, circa 1896, large piece of unused chintz, patterned overall with dense dainty sinuous flower and leaf stems, hand-blocked in red, green, and blue, and highlighted in gold, gold and red borders to short ends, one incorporating Arabic script in black in centre, one long side with selvedge, the other raw, a few small closed tears at one corner, but generally in good condition, 255 x 113 cm (100.5 x 44.5 ins)
Provenance: Purchased in 1896 in Esfahan, Iran, by a member of the owner's

Provenance: Purchased in 1896 in Esfahan, Iran, by a member of the owner's family, and thence by descent.
(1) £150 - £200



546* Cretan. A group of hand-embroidered and hand-woven textiles, 19th/20th century, comprising: a small panel composed of embroidered strapping, worked in earthy shades, pieced together by machine and backed with brown cotton, with labels 'hand Embroidered strapping - 1900 -' and 'Canaea. Crete. Bought 1976', 24.5 x 42 cm (9.5 x 16.5 ins); an embroidered wall hanging, worked with a geometric pattern in polychrome wools on a coarse red ground, central vertical seam, 1 or 2 small holes and darns, twisted red and green cord to sides and upper edge (that to latter incorporating hanging loops), crocheted edging to lower edge embroidered with flowers, backed with red linen, 63.5 x 130 cm (25 x 51 ins); a large rectangular bag embroidered with geometric patterns in vertical stripes on a coarse ground, with plaited thread strap, and 3 tassels to lower edge, some pulled threads and small darns, 66 x 46 cm (26 x 18 ins) excluding strap; a pieced coarse red bedcover, with tasselled wide embroidered borders to sides, 2 horizontal joins, a little loss of embroidery in places and a few small threadbare areas, 204.5 x 218.5 cm (80.5 x 86 ins); and 12 other embroidered or woven panels and fragments similar, various sizes and condition

Provenance: Artist Penelope M. Dell (1918-1985) and thence by descent. (16) £200 - £300



547* Curtains. Two pairs of matching pale blue damask curtains, early-mid 20th century, 4 large hand and machine-stitched curtains of pale blue floral damask, top edges with double pleats, very occasional minor marks, lined with white cotton, lining with some soiling and slight wear to top edges where hooks previously attached, that to one curtain torn and becoming detached, lower hems raw (curtains sometime shortened) and some crude stitching to one, some vertical fading, most noticeable at edges, approximate measurements of each: drop 284.5 cm (112 ins), width 180 cm (71 ins)

Provenance: From the British Embassy in Prague; given to the current owner over 30 years ago by her sister who worked for the daughter and son-in-law of the British Ambassador in Prague.

£100 - £200

548* **Dress.** A cream satin wedding gown with bustled trained skirt, circa 1880s, handmade dress, with boned fitted bodice, front opening with 16 self buttons, high stand-up neck, and long narrow sleeves with wide gathered and frilled cuffs, the neck and sleeves heavily ruched, front of bustle skirt with horizontal gathers and frills, train trimmed with rows of gathered ruffles, hem with lace edging, fully lined, some light stains and minor marks to the lower part of the skirt rear, bust 76 cm (30 ins), waist 58 cm (23 ins), length (excluding train) 128.5 cm (50.5 ins)

A beautifully-made wedding gown, elaborately-detailed and in very good condition.

(1) £150 - £250





549* Dress. A gown of early 18th century Chinese export silk damask, hand-stitched dress of silk damask, with large pattern of latticework and flowers, including roses and tulips, amongst scattered acorns, in pink on a pale silver-pink ground, openfronted, with elbow-length sleeves, and tucks on reverse terminating in a v-shape (possibly of later construction, and with alterations), selvedges with double green line (width of fabric 55.5cm), occasional small marks, but fabric robust, skirt lined in cream silk, lining worn, length 142 (56 ins)

Typical of silk damask designed for the Western market and manufactured in China; this fabric would likely have been woven between 1710 and 1740. For similar silk damask see dress and night gown in the V&A (T.35-1972 and T31.2012 respectively). Such silks were primarily intended for furnishing, and appear in merchants' records as 'bed damasks'; the length of their large pattern repeat was displayed to best advantage in the long drop of bed curtains. (1) £200 - £300

550* Dresses. Two dresses worn by the wife and daughter of Sir Barnes Neville Wallis at The Dam Busters premiere, 1955, the first worn by Barnes' wife Mary Frances Wallis (1904-1986), comprising a full-length evening gown of pale grey satin by Debenham & Freebody, London (woven label present), with lined fitted bodice featuring pleated sweetheart neckline, wide shoulder straps, flared skirt loosely pleated at rear, and stiff underskirt of vilene, front of bodice and skirt heavily beaded with flower sprays composed of lilac seed beads, silver bugle beads, and purple sequins, 2 additional sprays on back of skirt, zip closure at rear, occasional light marks, bust 82 cm (32 ins), waist 70 cm (27.5 ins), length from top of straps to hem 141 cm (55.5 ins), the second worn by Mary Eyre Stopes-Roe née Wallis (1927-2019), comprising a hand-made strapless evening gown of bottle green taffeta, with lined fitted and boned bodice featuring ruched pale green organza over gold fabric, v-shaped waist, loosely pleated skirt, and gold piping between skirt panels, zip closure at rear, bust 69 cm (27 ins), waist 63 cm (25 ins), length 127 cm (50 ins), together with a scrap of paper annotated in pencil 'Dresses worn by MFW & MEW at Dambuster premiere', the 'W' of 'MEW' crossed through and replaced with 'S-R' together with the date '1955' in another hand Provenance: From the families of Marie Carmichael Stopes (1880-1958) and Sir Barnes Neville Wallis (1887-1979) by direct family descent.

Two 1950s evening gowns, worn by the wife and daughter of renowned scientist and engineer Sir Barnes Neville Wallis to the premiere of the famous film, The Dam Busters, which immortalised Wallis's invention of the bouncing bomb used by the Royal Air Force in Operation Chastise to attack the dams of the Ruhr Valley during the Second World War. (2)

£150 - £200



Lot 551

551* Embroidered panel. A large and important redwork panel, British, circa 1620, embroidered in very fine wool thread dyed with cochineal beetle red, on a cream twilled fustian ground, with all-over pattern of flora and fauna, the former comprising: pomegranates, magnolia flowers, daffodils, harebells, aquilegia, lilies, and the latter: leopards, parrots, stags, squirrels, hounds, hares, and an elephant carrying a three-turreted castle on its back, fine line border to long sides, the outlines worked in stem stitch, with details in seeding, back, running, and lazy daisy stitches, 2 hand-stitched vertical joins with imagery continuous (each of the 3 widths approximately 49cm), hand-stitched horizontal join 35 cm up from lower edge (embroidery not continuous), side and lower edges bound with linen tape (that to left hand edge largely frayed), neatly stitch-mounted to a double layer cream backing, with velcro along top edge, some loss to embroidery and consequently pencil outlines visible in places, but stitching largely intact (although renewed in 1 or 2 small areas with pale brown thread), occasional small marks and some perishing of fustian ground (with stitched areas of consolidation), 2 areas of embroidery carefully cut round and re-mounted on new backing (approximately 23 x 9 cm and 59 x 16cm), overall size 216 x 149 cm (85 x 58.5 ins)

Provenance: Private collection.

Exhibited: Royal School of Needlework Exhibition, Irish Linen Centre in Lisburn Museum, May 2009-May 2010. The piece has also been displayed at the Royal School of Needlework at Hampton Court Palace on a number of occasions.

Redwork embroidery of the early 17th century is rarely offered for sale even in small fragments, and therefore the importance of this large-scale piece new to the market - cannot be overstated. Redwork typically features detached but lively motifs regularly spaced in an organised design over a white linen or cotton ground, and was usually carried out by women who used it to decorate domestic furnishings such as bedcovers and hangings, cushions, workbags and curtains, as well as articles of dress.

This substantial piece of embroidery, and its two companion pieces (see following lot) are likely to have been originally part of a set of bed hangings. Elaborate hand-work was treasured and handed down, and these pieces may have been modified in the 17th or 18th century in order to repurpose and infuse new life into them. Certainly they were subjected to a quite radical alteration, perhaps by a prudish Victorian owner, when the appendages protruding from the dogs were unstitched, in order to protect the sensibilities of the viewer! The outlines of tiny holes where the needle went through the fabric are still clearly visible, testament to a fascinating tale in the history of this panel.

The broadly, but not perfectly, repeating design depicts stylised fruit and flowers, mostly of similar size, and a variety of beasts whose dimensions bear no relation to each other. This lack of proportional scale and freedom of distribution of motifs is typical of other work of the time. Both domestic and professional embroiderers took inspiration from pattern books, such as Richard Schorleyker's *A Schole-House for the Needle* published in 1624, although other publications such as emblem books, herbals, illuminated manuscripts and bestiaries would also have provided imagery which could be copied or modified for transfer onto cloth. Thus the variation found within the all-encompassing term of 'redwork' is wide, each piece reflecting the individuality of the stitcher.

The lone elephant shown to the lower left of the panel is an unusual, and therefore unexpected, inclusion, although the elephant and castle motif was widely known at the time. Indeed, in the mid-14th century the symbol was included on the coat of arms of the city of Coventry. The elephant is associated with a number of attributes, including wisdom, loyalty, chastity, strength and power, so perhaps it is not so surprising that the maker here branched out to include such a magnificent creature.

Early redwork pieces, particularly of this size, are few and far between in institutions, but there are two notable examples which bear a strong resemblance to the piece offered here: a bedcover held by The Art Institute of Chicago (reference number 1986.988); and a bed curtain housed in The Metropolitan Museum of Art, New York (40.88a-f). Smaller pieces are held by the Royal School of Needlework, the Embroiderers' Guild, and the V&A.

£10,000 - £15,000



552* Embroidered panels. A pair of redwork panels, British, circa 1620, embroidered in very fine wool thread dyed with cochineal beetle red, on a cream twilled fustian ground (toned), with all-over pattern of flora and fauna, the former comprising: pomegranates, magnolia flowers, daffodils, harebells, aquilegia, lilies, and the latter: leopards, parrots, stags, squirrels, hounds, hares, and elephants carrying on their back a three-turreted castle, the outlines worked in stem stitch, with details in seeding, back, running, and lazy daisy stitches, toned, each piece with a number of hand-stitched vertical joins (some original with imagery continuous, others later with embroidery truncated), backed with coarse linen and edged all round with linen tape, losses to embroidery and consequently pencil outlines visible in places (e.g. where dogs appendages removed as in previous lot), some light marks and small stitched repairs, one panel with 2 areas of embroidery carefully cut round and re-mounted on new backing (8.5 x 9 cm and slightly smaller), each panel approximately 35 x 197 cm (14 x 77.5 ins) Provenance: Private collection.

Exhibited: These pieces have been displayed at the Royal School of Needlework at Hampton Court Palace on a number of occasions. Two companion pieces to the previous lot.

£2,000 - £3,000



553* Embroidered panel. A metalwork hanging, late 19th/early 20th century, cream silk damask panel, with 5 Tudor roses, each framed by an arabesque border, a coronet entwined at each side of border, and a fleur-de-lys at top and bottom of border, expertly hand-stitched in relief using padded long and short stitch and couching in shades of yellow, and couched gold metal threads, 11 cm wide ivory linen border to top edge (with water-stain to right-hand side), backed in the same linen, large metal hooks on verso at top, cream, orange, and gold fringed braid to lower edge, occasional loose or lost threads, damask ground perishing, overall size 84 x 224 cm (33 x 68.25 ins)

£150 - £200



554* Embroidered panel. Portion of Indian embroidery, Gujarat, mid 19th century, with large central square of cerise silk, handembroidered overall with large floral and foliate scrolling stems, worked in silks in shades of purple, yellow, cream, and green, within a border of dark blue silk similarly worked, with pale pink square cornerpieces worked with a single flower and leaf stems within a border, the whole finely stitched in tambour work, outer border of gold silk, edged with cerise and cream silk, some soiling, occasional loss of stitching, and 1 or 2 very small repaired holes, 89.5 x 94 cm (35 x 36 ins), expertly mounted on cream linen over wood panel (94 x 96.5cm)

Now mounted as a decorative panel, this beautifully embroidered piece would have been used as part of an Indian marriage ritual to conceal gifts in a silver dish.

£200 - £400



555* Embroidered picture. Christ and the Samaritan Woman at the Well, English, early 19th century, hand-stitched on silk, depicting Jesus seated beside a well talking to a Samaritan woman holding a pitcher, a tree shading the well, and dwellings and palm trees in the background, stitched in wool and silks in shades of brown, cream, green, blue, orange, and pink, using long and short stitch, and stumpwork, details of faces, hands, feet, and hair carefully delineated in pen & ink, some scattered tiny pin holes and spots to silk ground, 34.5 x 48 cm (13.5 x 19 ins), later 19th century varnished mahogany veneered frame, with quatrefoil ornaments at corners, 64.6 x 78.5 cm (1)



556* Embroidered picture. Elijah fed by ravens, early 18th century, hand-stitched embroidery depicting the Old Testament prophet seated beside a pomegranate tree, taking food from a raven's beak, a second raven with food in flight, and an exotic bird perching in the tree, with a lion to the left of Elijah and a deer to the right, various flowering plants, including carnations, and a sun with face to top right corner, worked in coloured silks in red, blue, green, yellow, cream, and black, in long and short stitch and stem stitch, the embroidery carefully cut out and reapplied to a later cream silk backing, 35.5 x 32 cm (14ins x 12.75 ins), early black ebonised frame glazed (part of beading on right-hand side missing), 41 x 36.5 cm



557* Embroidered picture. Oval picture of a young girl and a lamb, circa 1790-1810, hand-worked in coloured silks on a cream silk ground, using satin stitch, long and short stitch, and stumpwork, depicting a young girl standing in a landscape, her face and hands finely delineated in watercolour, holding a garland of roses, also in watercolour, a lamb at her side, and a cottage in the background with trees, 14.5 x 11.8 cm (5.75 x 4.75 ins), gilt oval frame, with indistinct early manuscript label on verso

£200 - £300

558* Embroidered reticule. A drawstring purse or sweet bag, British, early 17th century, square reticule of petit point over linen, finely stitched on both sides with central large red-feathered white tulip stem flanked by a 4-petalled pink flower on a leafy stem, and by a carnation on the left and an iris on the right, the flowers held in a blue and white Deftware vase with handles, the vase placed on the middle of 3 hillocks and flanked by a bee on the left and a small bird on the right, the latter beside a sprig of berries, the motifs worked in red, pink, white, green, blue, yellow, and brown, using tent stitch, with remains of black outline stitching present, the background worked in silver metallic thread in woven plait stitch, occasional loss of threads, lined with raspberry red grosgrain silk, edged all round with gold metal thread, the sides and lower edge worked in Elizabethan plaited braid stitch, the upper edges around the opening worked in a similar but narrower stitch (slightly breached in places), upper corners with knotted ornament of silver thread-wrapped cord, top edge with eyelet holes threaded with 2 drawstrings of pink and green braid, each terminating in a loop held by a Turk's head knot (metal thread over loops becoming unravelled with some loss), each loop holding a coloured silk and metal thread-covered matching tassel (one tassel with top hanging loop becoming detached, the other with very slight loss of threadwork), with skirt composed of a pair of looped metallic ornaments embellished with Turk's head knots, looped ornament repeated at centre of lower edge (that to each lower corner lacking), long handle of braid matching drawstring, 11 x 13 cm (4.25 x 5 ins) Provenance: Private collection.

A beautiful example of an early 17th century embroidered reticule in exceptionally good condition. The term 'sweete bag' was used in inventories in the 16th and 17th centuries to describe such a receptacle, usually embroidered, which could be filled with dried flowers, aromatic herbs, or scented powder, and thereby used to perfume clothing or stored linens, as well as deter moths and other insects. It is thought that such bags might also have been carried by ladies and used in the same way as a pomander, to ward off infection and unpleasant odours. These



Lot 558

meticulously-stitched items of needlework also appear sometimes to have been used to carry small objects such as a pair of gloves, a handkerchief, an almanac, or a small Bible or Book of Prayer, or as gift bags for items such as gold coins. Sometimes a matching pincushion is attached, suggesting the bag was used to contain sewing tools. Such gifts were frequently bestowed on Queen Elizabeth I, for example, to mark the New Year in 1565, William Huggans, Keeper of the Gardens at Hampton Court, gave "twelve sweete bags of taphata enbrauderid with flowers of Venice golde and silver" to the Queen as part of the festive celebrations.

The needlework of the 16th and early 17th century invariably looked to nature for its motifs. Both domestic and professional embroiderers used not only pattern books such as Richard Schorleyker's A Schole-House for the Needle published in 1624, but also herbals, emblem books and bestiaries to provide inspiration. A sweet bag of this fineness and delicacy would have been owned by someone of affluence and social standing, and the materials used, as well as the images depicted, would have been chosen to make a statement about the wealth of the owner. At a time when the tulip was prized above all other flowers, it is not surprising that it is given prominence here. Furthermore, striped tulips were the rarest, and therefore the most sought after and expensive. In particular the redfeathered Semper Augustus tulip, which our embroiderer has chosen to dominate the design, was the rarest and most valuable of them all.

£4,000 - £6,000



559* Embroideries. A pair of embroideries on net lace, by Mary Mitchell, 1881, 2 large embroideries hand-stitched in polychrome threads, one in bright hues on black net lace, the other in pastel colours on cream net lace, each similarly worked with central circular floral motif, and large cornerpieces of flowers in a vase, with flowers between, and a chevron border (second item with small hole in border), each with stitched lettering incorporated 'Mary Mitchell in her 79 year 1881', recently mounted on red and blue card respectively (i.e. with edges wrapped over the card and secured on verso with adhesive tape), each approximately 45 x 61 cm (17.75 x 24 ins)

Each with manuscript label on backboard remaining from when previously framed: 'Mary Mitchell was born in 1802 and a Nottingham lace maker. This work was done on lace that she made in approx 1822. This was verified by family records and by me her great great grandaughter Hilary Binns.'

£100 - £150



560* Embroidery. A large portion of early embroidery, 17th century, comprising 3 horizontal rows arranged vertically of large scrolling flower and foliate stems, including tulips, daffodils, and acanthus leaves, worked in coloured silks (greens, blues, yellow, pale pink), and padded metal threads, using long and short stitch and couching, on a linen ground, some fading and loss of threads, 56 x 32.5 cm (22 x 12.75 ins), mounted, framed and glazed, 75 x 52 cm



561 **Ephemera.** Invoice book belonging to Bryan & Thomas J. Reynolds, Farringdon [Berkshire], 1822/3, 200+ manuscript bills on headed paper engraved with copperplate script, a few with armorial or other vignette, all with vertical line in brown ink through centre (indicating payment of bill), generally toned or foxed, some soiling, fraying, and creasing, mounted (several to a page) on rectos and versos of album leaves (a number of bills detached), a few blank leaves at rear, original blue paper-covered card covers, worn, and most of blue paper missing, front cover with large inscription in contemporary black ink '1822', 58.5 x 23.5 cm (23 x 9.25 ins)

A fascinating piece of social ephemera revealing the wide variety of goods supplied to the firm of Bryan & Thomas J. Reynolds in Faringdon (then in Berkshire, now in Oxfordshire), from cloth of all kinds (linen, wool, silk, cotton) to ribbons, laces, needles, buttons, trimmings, slops, hats, parasols and umbrellas. Reynolds sourced their stock from both London and the English textile manufacturing towns and districts, such as Yorkshire, Wiltshire, Manchester, Redditch, Norwich, and Bristol. The majority of the bills detail purchases and costs, although some also include additional notes of goods sent on approval.

We have been unable to find any other documentation concerning the Reynolds' enterprise in the busy market town of Faringdon, although the proprietors are mentioned in a lease and release document dated 1804 concerning The Five Alls (a public house at Filkins, Oxfordshire, still in existence), as two of the five parties listed: "Bryan Reynolds the younger of Great Faringdon, Berks., mercer" and "Thomas Reynolds of Highworth, Wilts., mercer". Another document, a release and assignment concerning deeds of land and property in the area of Clanfield, Oxfordshire, lists "Thomas Reynolds of Highworth, Wilts, linen draper and others" amongst the protagonists.

Some of the supplying firms are: 'Gillman, Lucas, & Copling, 72, Newgate Street, Lacemen, Ribbon & Silk Manufacturers, Importers of French Cambrics'; 'Francis & Samuel Eveleigh, 58, Union Street, Southwark, Manufacturers of Light Water Proof Beaver Hats, On an entirely new principle, warranted to resist the effects of all kinds of damp, and the Nap to wear free to the last'; 'J.W. Robberds & Sons, St Saviour's, Norwich, Manufacturers of Bombazines, Plaids, Camblets &c. &c.; 'Adams & Son, Manufacturers of Umbrellas & Parasols, No. 207, High Holborn, nearly opposite Bloomsbury Square, Hat Covers, Bathing Caps, Black painted Cloth, Oil'd Silk & Linen'; and 'James Thomas, and Samuel Fossick, Flannel, Baize and Blanket Warehousemen, Mumford Court, Milk Street, A Large Assortment of Calamancoes and Bombazets'.

The wealth of detail contained in these invoices gives an intriguing insight into the operation of a busy draper's shop during the Regency period. (1) £250 - £350

2250 - 2350



562 **Fabric samples.** A collection of trade catalogues, Bilbille & Co., 1937-1939, 12 catalogues, each with mounted cloth samples, titled 'Woven Silks & Rayons', 'Rapports Couture', 'Nuances', 'Printed Silks', and 'Woolens', occasional staining and marks to pages, some samples creased or missing, original printed wrappers, with ring-binder holes to left margins, date ink-stamped to upper covers, some wrappers soiled and slightly edge-frayed, slim 4to, together with 3 others similar (Société des Nouveautés Textiles, 1940; Textile Argus, 1939; Regency, 1940, with library label) (15)



Lot 563

563* Fabric. A collection of 18th & 19th century silk brocades and damasks, comprising: a large fragment of brocade with substantial entwining flower stems in pink, yellow, blue, white, green, and gold metal threads, on a figured cream ground, narrow portion pieced along one edge, beginning to perish in places, and 1 or 2 small faint stains, irregularly shaped, 126 x 61.5 cm (49.4 x 24.25 ins) at largest extremities, one corner stapled to brown paper backing with 'Warner Fabrics' label attached; another large portion of silk brocade from the Warner collection (with several letter and numeral markings on verso, showing through to recto in one instance), with large entwining flower stems in shades of pink, yellow, green, brown and blue, on a cream ground, selvedges to both long sides, 1 or 2 small marks, 99 x 50.5 cm (39 x 20 ins); a pieced fragment of 18th century Chinese export silk imitating Spitalfields, with large polychrome flower sprays on a cream figured ground, trimmed along one edge with fly braid, some dustsoiling and marks, 123 x 40.5 cm (48.5 x 16 ins) at largest points, and 11 other small pieces similar

£200 - £300



564* **Fabric.** Four pieces of 18th century silk, comprising: a length of bizarre silk, circa 1710, with large motifs in blue, cream, green, and yellow, on a figured apricot ground, selvedges to long sides, faded, some marks and spotting, mostly at edges, 100 x 53 cm (39.5 x 21 ins); a length of silk brocade, woven with large flowering tendrils in pinks, blues, yellow, brown, grey, and white, on a cream ground, selvedge to one long side, some light foxing and staining, 94 x 48.5 cm (37 x 19.25 ins); a rear coat panel, with wide floral border to lower edge in pink, green, red, yellow, and gold metal threads, on a figured cream ground, some light foxing and toning, not affecting border, overall size 88 x 51 cm (34.5 x 20 ins), border 24 cm (9.5 ins) deep; and a length of pale blue silk with pink, yellow, white, and green posies, linked with foliate tendrils, selvedges to long sides, lightly faded and marked, perished at one end, 98 x 50.7 cm (38.5 x 20 ins)





Lot 565

565* **Fabric.** A length of silk with brocaded pattern, early 1730s, woven with a pattern of large pomegranates, flowers, and seedheads, in pink, blue, brown, and silver metal threads, incomplete width, with selvedge to one long side and irregularly shaped to the other, a little light foxing at one end and occasional minor edge-soiling, some edges with brown paper residues, 129.5 x 54.5 cm (51 x 21.5 ins) at largest extremities, together with:

A length of silk with brocaded pattern, early 1730s, woven with a pattern of large pink and red chrysanthemum flowers, and stylised blue flowers and berries, with green leaves, and stamens, sinuous stems, and leaves of gold metal threads, on a cream silk ground, some overall light dust-soiling and staining, several splits (longest 10cm), selvedges to long sides, 99 x 53.5 cm (39 x 21 ins)

Two rare and striking pieces of early brocaded silk.

£500 - £800



566* **Fabric.** Two pieced panels of matching bright green silk damask, late 18th/early 19th century, with large flower and ogee pattern, loom width 53cm, both with mottled fading, largest piece slightly gathered to top edge and with machine-stitched fabric edging, one area perishing (with consequent 17 cm closed tear), a few small marks, 211 x 188 cm (83 x 74 ins), smaller piece with some light spotting in places, 264 x 104 cm (104 x 41 ins), together with a heavily padded door curtain of 18th century green silk damask, with large repeating pattern of stylised flower stems and acorns within a curved frame alternating with a similar large floral motif, metal rings hand-sewn to reverse of top edge, worn and with mottled fading, 206 x 112 cm (81 x 44 ins)

£200 - £300



567* Fan. A George III folding fan, circa 1760, the recto with an oval printed portrait of King George III applied to pink paper printed with a repeating geometric design and silver sequins, foliate carved bone sticks, guardsticks with pierced design of a dog looking at a bird perched in a tree, repaired and some damage including one stick missing, 24.5 cm (9.75 ins)

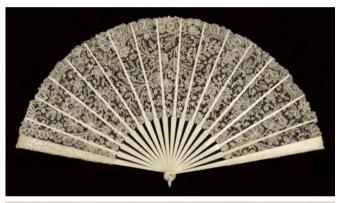
A rare fan possibly made for the Coronation of King George III.

(1) £80 - £120



568* Fan. A Regency folding fan, folding ivory gauze fan, the leaf decorated overall with silver spangles, and with a wide border at the top of varying shaped spangles (including stars and pointed ovals) arranged in swagged pelmet style, some small brown stains to lower portion of leaf, and 1 or 2 folds beginning to split, mounted on bone sticks, sticks with engraved and pierced decoration, and inlaid with polished steel dots (4 missing), 1 stick becoming detached, 32.5 cm (12.75 ins)

1) £100 - £150





569* Fans. A large Brussels lace wedding fan, Duvelleroy, circa 1890, folding fan of cream hand-made Brussels Duchesse bobbin lace, mounted on ivory sticks, 37 cm (14.5 ins), housed in original cardboard box, with maker's label inside lid, together with

A monogrammed feather fan, circa 1900, folding fan of brown feathers flecked with white (from a raptor, possibly an eagle), mounted on faux tortoiseshell sticks, upper guard stick with mounted metal monogram 'CO' surmounted by a coronet with 7 pearls on stalks, embellished with a brown tassel incorporating a plaited closure loop, 39 cm (15.25 ins), and a French folding fan with chromolithographed cream silk leaf depicting a young lady on a swing attended by 2 young gentlemen, signed 'A. Laurence', lightly foxed, mounted on pierced bone sticks, rear guard stick with horizontal break, 30 cm (11.75 ins)

£150 - £200





Lot 569







570* [Margot Fonteyn, 1919-1991]. A tutu worn by Margot Fonteyn as Princess Aurora in the Vision Scene of Sleeping Beauty, Bonn & Mackenzie Ltd., 1959, turquoise and lilac tutu with overpainting, comprising a fitted boned bodice of grosgrain taffeta, with net detail to neckline, and sheer puffed sleeves, gathered skirt of layers of tulle overlaid with organza pleated at front (organza torn on left side), and decorated with sequins (some missing), rear fastening with metal hooks and eyes, and red printed label inside of Bonn & Mackenzie inscribed in dressmaker's pencil 'Margot Fonteyn, Aurora, Sleeping Beauty', some wear and discolouration, bust 72cm (29ins), waist 51cm (20ins), length 72cm (28.5ins), together with:

A tutu worn by Antoinette Sibley as Fairy Crystal in Sleeping Beauty, Bonn & Mackenzie Ltd., 1959, comprising a fitted boned bodice of turquoise fabric woven with silver threads, the fabric continuing in 'rivulets' onto grey net skirt, neckline trimmed with net to match skirt, the bodice and skirt embellished with beads and sequins (some missing, with resulting rust marks), rear fastening with metal hooks and eyes, red printed label inside of Bonn & Mackenzie inscribed in dressmaker's pencil 'Antoinette Sibley, Fairy Crystal, Sleeping Beauty', bust 71cm (28ins), waist 48cm (19ins), length 65cm (25.5ins), and

A tutu worn by Judith Sinclair as Fire Fairy in Sleeping Beauty, Bonn & Mackenzie Ltd., 1959, comprising a fitted boned bodice of orange taffeta onlaid with gold fabric and overpainted, the fabric continuing in 'flame' design onto burgundy net skirt, rear fastening with metal hooks and eyes, netting to neckline torn, red printed label inside of Bonn & Mackenzie inscribed in dressmaker's pencil 'Judith Sinclair, Fire Fairy, Sleeping Beauty', bust 82cm (32ins), waist 56cm (22ins), length 79cm (31ins)

Provenance: These garments were given to the vendor in the 1960s when a costume hire business in Huddersfield closed.

Just over two years before Margot Fonteyn and Rudolf Nureyev embarked on their remarkable partnership, on 20th December 1959 the BBC, in collaboration with The Royal Ballet, transmitted a live production of Tchaikovsky's Sleeping Beauty starring Margot Fonteyn and Michael Somes. It was shown only once, and received great acclaim. In 2014 edited highlights of the production were shown again, presented by Darcey Bussell, including footage, thought lost, which had been recently found. The rediscovered reel contained not only the famous Kiss Scene in which Princess Aurora is awakened by the Prince, but also the Vision Scene (Act II) in which the Princess is attired in this tutu. Throughout her long career Dame Margot Fonteyn, the only English prima ballerina assoluta, was particularly lauded for her interpretations of Aurora in Tchaikovsky's iconic ballet. As well as starring one of the greatest ballerinas of all time in one of her key roles, the BBC production also featured prima ballerina Antoinette Sibley, and Judith Sinclair, who became a soloist with The Royal Ballet. Sibley and Sinclair played two of the fairy godmothers, Fairy Crystal and Fire Fairy respectively (the latter name apparently chosen specifically for this production). The three tutus, designed by Jane Scrase Dickins, evidently found their way into a costume hire business shortly after the production, from where they were rescued by the present owner over 50 years ago.

£1,000 - £1,500



571* Handkerchief. A flapper girl handkerchief, plus garter, 1920s, & other handkerchiefs, picot-edged cream silk handkerchief, one corner with hand-painted head & shoulders portrait of a young girl wearing a green dress and matching wide-brimmed hat, highlighted in gold, 23.5 x 23.5 cm (9.25 x 9.25 ins), together with a pale pink satin garter embellished with a white fur-edged flapper girl button, lower edge of button with slight discolouration, diameter of garter 38 cm (15 ins), plus 19 other handkerchiefs various, including printed, lace, embroidered, some hand-worked, including a 1930s handkerchief depicting young people engaged in outdoor pursuits, with 'Health and Beauty' caption around edge, various sizes, mostly in good condition

21) £70 - £100



Lot 572

572* Commemorative handkerchief. The Census, 3 April 1881, satirical black-printed cotton handkerchief depicting a census form from 1881 as filled out by Irishman Terence O'Rourke to comic effect, incorporating a series of humorous vignettes, e.g. a wife beating her husband over the head with a 3-legged stool, and the occupants of a horse-drawn vehicle being shot at by 2 rogues behind a hedge, decorative border, selvedges to sides, raw edges top and bottom, foxed, 49.5 x 59.5 cm (19.5 x 23.5 ins)

A rare printed handkerchief commemorating the census which was held on 3rd April 1881, just after the First Boer War had ended; the total population of England, Wales and Scotland was recorded as 29,707,207. The V&A holds an identical handkerchief (accession number T.105–1969). The fictional Terence O'Rourke cites his profession as "Shooting Landlords", states "Ould Ireland" as his birthplace, and lists "laziness my only infirmity".

£100 - £150



573* Handkerchief. The Railways in Great Britain, also the Line of Navigation From the principal Sea Ports to both home and Foreign Stations, 1840s, cream cotton handkerchief, printed in red with map of England, Wales, and part of Scotland and Ireland, with railway lines and navigation routes picked out in black, titled top right, enclosing a vignette of a steam train on a viaduct, with factories in the background and a 'Railway Despatch' stagecoach in the foreground, floral border to edges, selvedges to sides, hems to top and bottom edges stitched by hand, some brown staining, several small holes (notably south of Exeter), 56 x 61 cm (22 x 24 ins), together with Map of Europe cotton handkerchief, 1914, 49 x 63 cm (19.25 x 24.75 ins)

A rare commemorative handkerchief, produced around the time of Railway Mania, when investment in the railway network increased at a frenzied pace until the share price crashed and the bubble burst.

(2) £150 - £200



574* Handkerchiefs. A large collection of printed handkerchiefs and scarves, 20th century, printed (and a few embroidered) on silk, cotton, rayon, etc., comprising: 13 map-related (mostly souvenirs), including a WWII Escape Map entitled Western Pacific, circa 1940, a few small marks, but otherwise in very good condition; 9 with a military theme, including one with musical score for 'It's a long way to Tipperary'; 10 sporting, including 'Brown Jack' horse racing scarf, and a 1956 Melbourne Olympics commemorative scarf (a few faint marks and hem to one edge slightly frayed); 16 royalty or patriotic handkerchiefs and scarves, including London landmarks, Union Jacks, 1937 and 1953 coronations, 1951 Festival of Britain, and approximately 54 others including souvenir, animals, François Durieux, etc., various sizes, mostly in good condition, together with a 1930s pink velvet evening bag with metal clasp and chain handle, pink silk lining edged with gold metal lace, containing 2 handkerchiefs, one of ivory silk edged with hand-made lace, together with a folder of ephemera, including correspondence, pertaining to the collection

Provenance: Residual items from the estate of Brenda Barnard, owner of 'The Siddons Scarf Collection' which was donated to Leicestershire County Museum Service.

(approximately 100) £100 - £150

575* Handkerchiefs. A printed nursery rhyme handkerchief, circa 1830s/40s, cream cotton handkerchief printed in sepia, with captioned vignettes illustrating 'This Is the House That Jack Built', showing countryfolk, rural buildings, animals, and a horse-drawn vehicle, decorative border to edges, selvedge to right-hand side, remaining sides hemmed by hand, one small brown mark, 29.5 x 35 cm (11.75 x 13.75 ins), together with 12 other children's printed handkerchiefs of various pictorial designs, including animals, an alphabet, children at play, a multiplication table, etc., some with paper label stitched to one corner with a name and age in early manuscript

£150 - £200

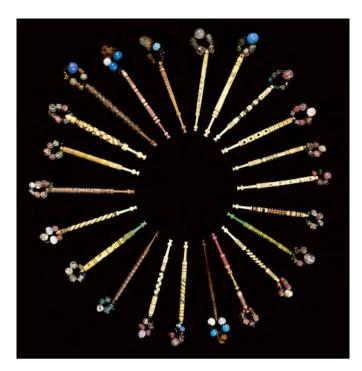


Lot 575



576* **Hats.** A tambour work silk bonnet, Sweden, 19th century, structured gold silk bonnet, hand-stitched in tambour work with floral sprays in pink, red, green, and white silks, the front terminating in a peak, and with cream hand-made short lace veil (becoming slightly unstitched in one place), and finished at the rear with large self bow, cream lining with printed label 'Derbyshire Museum Service' and manuscript label 'Bonnet Sweden', silk a trifle threadbare to extremities in places, and one leaf with loss of stitching, 11 x 22 x 14 cm (4.25 x 8.5 x 5.5 ins), together with a cream cotton hat with all-over lattice pattern finely hand-worked in eyelet and back stitches, some toning, diameter of crown 16 cm (6.25 ins) (2)

577 **No lot**



578* Lace bobbins. A large collection of lace-making bobbins, English, 19th century, together 149 hand-carved or turned bobbins, comprising 84 bone, and 65 wood, a few stained green or red, a number metal wire bound (a few incorporating seed beads) and many highly decorated with coloured dots, bands, and other incised and applied ornamentation (including Bedfordshire tigers, leopards, and butterflies), most with spangles (3 incorporating threepenny bits), 14 with lettering, comprising 3 inscribed with sentiments: 'Dear Sister', 'Be True', 'My Love Love Me', and 11 with names: Sarah Bradshaw, Mary, Esther, Jesse, Nancy, Amey, Betsy, Joseph, John, Henry, George, some rubbed or with spangles missing, length approximately 14 cm (5.5 ins) and slightly shorter An attractive and varied large collection of bobbins, a number of which have names and inscriptions. £400 - £600 (149)



Lot 579



579* Lace. A cutwork linen coverlet, probably Italian, late 16th/early 17th century, hand-stitched white linen bedcover, finelyworked with short wide bands of cutwork and embroidery vertically to centre, featuring a geometric design including chevrons, pattern repeated in a similar wide border running horizontally to sides, fringed to each side, a few small brown marks and tiny holes, 1 or 2 breaks in lace, but overall in very good condition, dimensions excluding fringe 180 x 141 cm (71 x 55.5 ins)

An impressive piece of early lacework, in remarkably good condition. (1) £150 - £200



580* Metalwork embroidery. A hand-worked cloth and border, Indo-Persian, 1920s/30s, black wool tablecloth, handstitched in gold metal threads with central circular panel composed of 4 leaf device surrounded by 8 large circles on a ground of sinuous leaf stems, enclosed by a border of stylised tulips, with the motifs repeated in a wide border terminating in points at corners and centre of each side, worked in couching, the large motifs padded (padding showing through in places), goldwork a little dulled, 2 closed tears (one 4 cm long, the other L-shaped measuring 9 x 15cm), edged with gold metal fringing, 155 x 161 cm (61 x 63 ins) excluding fringe, together with a border similarly hand-worked in gold metal threads on a black wool ground, with gold metal fringe to sides and lower edge, 30.5 x 256 cm (12 x 100.75 ins) excluding fringe

£150 - £200



581* Ottoman. A 19th century Turkish towel or runner, cream linen, with wide polychrome and metal thread hand-embroidered border at each end, depicting stylised flower urns, one small brown mark and a few fox spots, 23.5 x 208 cm (9.25 x 82 ins), together with 2 other Ottoman Empire embroidered towels similar, one with short ends patterned with stylised trees and edged with gold metallic lace (short section of lace loose), 47 x 94 cm (18.5 x 37 ins), the other with repeated pattern of stylised fruit to each short end, some toning, 20.5 x 176 cm (8 x 69.5 ins)

£100 - £150



582* **Persian.** A large block-printed cloth, 19th century, fine cotton cloth, block-printed in reds and blues on a cream ground, with central lobed quatrefoil and all-over ogee lattice pattern incorporating floral and foliate motifs, within a multi-banded border, including chevrons, decorative Arabic script, and flowers, occasional light soiling, some fraying and minor loss to edges, several small holes or short splits, 294.5 x 136 cm (9.5 x 4.5ft) (1)



Lot 583

583* **Pincushions.** A layette pinwork trapunto pincushion, 1799, hand-stitched rectangular light beige quilted pincushion, front with pinwork initials and date 'BHK 1799' within a shield-shaped frame topped by a coronet, with pansy flower on stem in each corner, back with pinwork initials 'CWH' with sunbursts within a heart topped by a coronet, edged with lace over pink ribbon, several pins missing, and a few tiny holes, 13 x 15 x 5 cm (5 x 6 x 2 ins), together with: A layette embroidered pinwork pincushion, Victorian, large cream silk rectangular pincushion, front finely-worked in coloured silks and tiny faux pearls with central floral spray of roses, morning glory, lily of the valley, and jasmine flowers, with pinwork lettering above and below 'Welcome Sweet Babe', corners similarly embroidered with flowers, some light soiling, edged with cream fringing, 28 x 21.5 x 8 cm (11 x 8.5 x 3 ins)

1130 - 1200



584* **Purses.** A collection of beaded purses and reticules, mainly 19th century, 24 purses of various shapes, including a miser's purse, a small envelope-style purse lined with kid leather with beaded design of a flower basket, and several with lettering incorporated into the beading: a fine netted finger ring purse lettered in tiny gold sead beads 'Penses A Moi', with faux pearl decorated opening bars and finger ring; a beaded and netted purse with date of 1862; a small purse with metal clasp lettered 'jamais vide'; a small reticule lettered 'God is my strength' and with the initials 'FF'; and another purse with metal clasp lettered 'une amie' on one side and 'donné pay' on the other, some with wear, including beads missing or rusted clasps, largest 16 x 19.5 cm (6.25 x 7.5 ins), smallest 4.5 x 4 cm (2 x 2.5 ins)

£100 - £200



585* Purses. A collection of purses and reticules, mainly 19th century, 48 purses of various shapes, mostly of woven, knitted/crochet, tapestry, or netted construction, including a large spider's web purse constructed of woven metalwork roundels in alternating rows of silver and gold, attached to finely-knitted pink pouch, another spider's web purse composed of scarlet and gold metal thread roundels, with yellow metal foliate mount and tassel, 2 small chain mail purses, a large finely-knitted green miser's purse, a clasped metalwork purse woven through with green thread, and embellished with metalwork tassels at corners, with manuscript note inside 'Purse probably Russian', a small crocheted purse with wording 'waste not want not', and 5 finger ring purses, including one with coral decorated opening bars and finger ring, some tarnished or with wear/soiling, largest 46 x 10.5 cm (18 x 4.75 ins), smallest 3 x 5 cm (1.25 x 1.75 ins) £200 - £300 (48)



Lot 586

586* Purses. A large collection of miser's purses, mainly 19th century, approximately 80 purses, mostly of netted construction, but also brocade, chamois leather, knitted, most embellished with beading, cut steel, tassels, spangles, metalwork, enamel, etc., many with their rings in place, various condition, longest 53 cm (21 ins), shortest 7 cm (2.75 ins)

(approximately 80) £200 - £400



587* **Purses.** A woven purse, France, 17th century, & others, 4-panelled purse woven with metal threads and patterned with scarlet silk threads, each panel with heart and crossed arrows motif topped by a coronet, enclosed by two foliate boughs tied with a bow at the bottom, remnants of pale blue silk lining visible, metallic binding to top edge missing or frayed in places, lacking drawstring, 11 x 12.5 cm (4.25 x 5 ins), together with:

An embroidered purse, English, early 18th century, gusseted shield-shaped purse, front and back embroidered with stylised floral decoration in green, pink and yellow silks, and metal threads, in long and short stitch, bullion stitch, and couching, and incorporating spangles, one corner with tassell made of metal threads and silk ribbon, and another tassel detached, gussets of brocade woven with gold threads, cream silk lining (perishing in places), drawstring probably sometime replaced (broken), 11 x 9 cm (4.5 x 3.5 ins), and 28 other purses, various, including an 18th century gold brocade pouch purse with pink silk lining, and metal thread drawstring, 2 leather coin pouches with metal concertina opening and circular lid, a bivalve shell purse with 3 turquoise leather compartments, and a small square origami coin purse of red morocco gilt, various sizes and condition

(30) £200 - £400





Lot 588





588* Quilt. A silk & velvet patchwork quilt, English, 1839, large star and hexagon patchwork quilt, in pinks, blues, brown, white, green, and black, with border of brown figured silk, lined with green cotton twill (mottled fading, some marks, and a small hole at one edge), and edged in black velvet (with 1 small hole), reverse with white cross-stitch initials and date 'AB 1839' to one corner, 244 x 291 cm (96 x 114.5 ins)

A vibrant early quilt surviving in remarkably good condition, with maker's initials and the date completed stitched onto the backing.

589* Quilt. An early 20th century quilt, reversible quilt printed on both sides with peacock and pink roses pattern on a scarlet ground, hand-quilted overall in red thread, butted edges hand-sewn, 208 x 185.5 cm (82 x 73 ins)

A striking quilt in excellent condition.

(1) £150 - £200

590* Quilts. A large appliquéd bedcover, made by Sarah Ann Oldfield, 1844, white cotton bedcover, covered in appliqués of various printed cotton fabric and shapes, including hearts, crowns, circles, diamonds, hexagons, some appliqués perished, notably the large central circle and chevron border (both of the same red fabric), some faint spotting to cotton ground, maker's name and date neatly worked along one edge in black cross-stitch, 241 x 269 cm (95 x 106 ins), together with 2 other quilts: an American squared quilt, composed of polychrome squares of patterned and unpatterned cotton hand-stitched together in diamond rows, backed with patterned red cotton, bound edges hand-stitched, some fading and discolouration to pale colours, 207 x 207 cm (81.5 x 81.5 ins); and a machine-stitched patchwork quilt, composed of squares and rectangles in a variety of printed cotton fabrics, with overlapping edge, some wear and marks, backed with cream fabric, 181.5 x 216 cm (71.5 x 85 ins)

An unusual appliquéd bedcover.

£200 - £400



Lot 589



591* Quilts. A sticks and crazy pattern patchwork quilt, late 19th century, hand-stitched patchwork quilt, composed of squares of rectangles with a border of irregular-shaped pieces, mostly silks and satins, some patterned, some wear, backed with white cotton (several small stains and marks), machined butted edges, 133 x 155 cm (52.5 x 61.5 ins), together with:

A crazy pattern patchwork quilt, late 19th century, hand-stitched patchwork quilt, composed of a variety of polychrome irregular-shaped pieces, mostly silk, satin, and velvet, including some patterned, and a number of plain patchwork pieces embroidered with illustrations (some truncated), e.g. a hot air balloon, tennis racket, flowers, acorns, butterflies, a teapot, spider and web, fish, horseshoe, kite, anchor, and sickle, joined with feather stitch worked in yellow, worn in places, backed with cream cotton, edges bound with yellow tape, 146 x 152 cm (57.5 x 59.75 ins), and another crazy pattern patchwork quilt similar, worn, 187 x 156 cm (73.5 x 61.5 ins)

£100 - £200



Lot 592

592* Quilts. Two Welsh quilts, circa 1910, the first a double-sided quilt, with pattern of art nouveau stylised flowers on each side, one side cream, yellow, and bright green on a deep pink ground, the other side pink, white, and yellow on a bright green ground, hand-quilted overall in pink thread, with circle, leaf, and diamond patterns, fabric perishing slightly in places, especially at edges, and mostly to green side, butted edges machine-stitched in black thread, 190.5 x 213 cm (75 x 84 ins); the second a double-sided quilt, one side with stylised dog roses and ribbon swags in pinks, mustard and white, on a pale yellow ground, a few small brown marks and a couple of related tiny holes, the other side with a pattern of roses in pinks, beige, white, and green, on a dark pink ground, hand-quilted overall in pale thread, with large central wheel surrounded by spirals, machine-stitched butted edges, 185.5 x 204.5 cm (73 x 80.5 ins)

£200 - £300



593* Scarves. A collection of scarves by Liberty of London & Jacqmar, 20th century, 18 Liberty scarves, mostly silk, although one of wool, some with hand-rolled hems, all with Liberty stamp and/or label, including floral, paisley, figurative, Chinese motifs, geometric, Art Nouveau-style, and 4 Jacqmar scarves, including a pink silk stole with 2 large silver feathers woven at each end, various shapes and sizes, all in good condition, together with approximately 90 other patterned scarves printed on silk, cotton, rayon, etc., a number with hand-rolled hems, including floral and geometric designs, wheel motifs, Egyptian symbols, Rennie Mackintosh-style roses, compass patterns, etc., many named, including Zandra Rhodes, Timney Fowler, Christian Lacroix for Avon, Jaeger, R. Mantero for Cresta, Mondi, Georgina von Etzdorf, Marine Olivier, Diane von Furstenberg, Emilio Como, Bill Blass, Paul Parel, Deborah Brill, Mila Schön, and Jill France, various shapes and sizes, mostly in very good condition, together with 7 books related, including a shrink-wrapped copy of The Hermès Scarf by Nadine Coleno, and Scarves by Nicky Albrechtsen & Fola Solanke

Provenance: Residual items from the estate of Brenda Barnard, owner of 'The Siddons Scarf Collection' which was donated to Leicestershire County Museum Service.

(approximately 100)

£200 - £300



594* Screen. A trompe l'œil screen, possibly Continental, circa 1880s, hinged wooden triptych screen, shaped and fabric-covered to give the appearance of part of a cottage, the 3 parts covered in textured fabric and painted brown fabric to simulate plaster within a timber frame, with velvet 'bricks' showing through in places, and lower part of each panel also with brick-effect velvet, central panel inset with a leaded stained glass window, and with appliquéd embroidered blossoms on velvet stems, pediment with flowers growing through and remains of a stitched cobweb, left-hand panel with appliquéd embroidered bunches of grapes, right-hand panel with embroidered goldfinch perching on a fabric hanging terracotta plant pot, with a fabric-covered cardboard cat lurking in the eaves above, somewhat worn, with fabric fraying in places, worming to right side of pediment, twill lining on verso largely perished, central panel 190 x 105.5 cm (74.75 x 41.5 ins), each side panel 151 x 21.25 cm (59.5 x 54 ins)

A curious and most unusual folding screen, the like of which we have not encountered before. It may have been simply an entertaining room divider, perhaps for a nursery, or possibly made as a backdrop for the amateur dramatic productions of an affluent family in a large house.

£100 - £200

595* **Screen.** A mahogany room divider, late 19th century, a large 4-part hinged mahogany screen, front side of panels with modern patterned woven fabric, in red, blue, and gold, on a pale gold ground, the 2 outer panels depicting stylised flower urns between coronets, the 2 inner panels with pairs of dogs in the style of Chinese Dogs of Fo between coronets, both designs linked with foliate volutes and arabesques, reverse side of panels with modern pale gold linen, each panel 183 x 75 cm (72 x 25.5 ins)



Lot 595

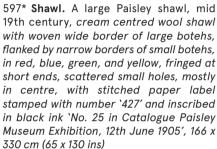


596* **Shawl.** A fine embroidered kashmir Delhi stole, circa 1800, densely hand-embroidered in vivid polychrome silk threads on a fine scarlet wool ground, with floral and foliate motifs in a wide border at each end, incorporating 3 oval panels, each with boteh motif, narrow border along the sides, and inner corners of central blank panel with trefoil boteh motif, short ends with short fringe edging, 1 or 2 very small holes, some almost imperceptible expert darns and stitched repairs, and long sides neatly edged with matching red fabric tape, overall dimensions 236 x 50 cm (93 x 19.75 ins)

These beautifully embroidered textiles were first made as sashes for men, but became enormously popular in Europe as accessories for women. This particular example is in excellent condition.

£300 - £500





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

(1) £150 - £250



598* **Shawls.** A Kashmir shawl, early 19th century, scarlet wool twill shawl with allover woven pattern of fleuron and leaf sprays in green, yellow, pink, and brown, with larger floral and foliate devices to border, some scattered small marks, scarlet knotted fringe edging, 162.5 x 155 cm (64 x 61 ins) excluding fringe, together with:

A Kashmir shawl, late 18th/early 19th century, cream wool twill shawl with woven pattern to centre and border of small floral sprigs in pink, yellow, and green, scattered marks and small moth holes, cream knotted fringe edging, 114 x 112 cm (45 x 44 ins) excluding fringe, and a fine puce shawl with printed pattern of floral and foliate stripes, labelled 'probably of Indian source' and 'Tyrian purple dyed shawl from Dell family', occasional small holes and pulled threads, matching knotted fringe edging (a few tassells missing, but mostly intact), 117 x 117 cm (46 x 46 ins) excluding fringe

Provenance: Novelist Ethel M. Dell (1898-1939) and thence by descent.

£300 - £500



599* Shawls. An early 19th century changeable silk shawl, fine woven silk damask shawl, in shades of blue, pink, yellow, green, and orange, a few very small holes and some scattered marks, 9 cm along one edge frayed, short fringed edging (much of it missing), 144.5 x 137 cm (57 x 54 ins), together with 5 other earlymid 19th century shawls, comprising: a fine gold silk damask and chiffon stole, a few small holes and marks, including a 7 cm tear near one short edge, 70 x 250 cm (27.5 x 98.5 ins); a pink damask shawl with overall pattern in cream of repeated rose and hips motif, within a decorative border. short fringed edging (much of it missing), some small holes and marks, 39 x 3 cm portion at one edge missing, 143.5 x 137 cm (56.5 x 54 ins); a terracotta silk shawl with floral brocade border, twisted fringe edging, some scattered foxing, brocade border beginning to fray in places, 153.5 x 148.5 cm (60.5 x 58.5 ins); and 2 cream damask shawls

(6) £300 - £500



600* Shawls. An embroidered burnous shawl, Chinese, 1870s, grey silk shawl, hand-embroidered in grey with border to sides and lower edges of flowers, leaves, and drawer handles, corners of shaped back and front with large floral and foliate motifs of entwined stems, edged all round with a wide knotted fringe, front with 2 pairs of corded tassel ties, rear with matching hanging tassel, a few very small holes and marks, but overall in good condition, width 65 cm (25.5 ins), overall length 277 cm (109 ins), not including fringe, together with:

An embroidered capelet, Chinese, 1870/80s, crimson silk cape with wide turn-back collar, hand-embroidered in crimson with wide border to edges depicting flowers, strapwork motifs, leaf and berry sprays, and butterflies, edged all round with a wide knotted fringe, a couple of very small holes, length from nape to lower hem 69 cm (27.25 ins), and a similar large red silk Chinese shawl, hand-embroidered overall with flower and leaf sprays in red, wide knotted fringe edging, somewhat stained, dimensions not including fringe 167.5 x 160 cm (66 x 63 ins) The burnous shawl was shaped to accomodate the bustle which became the height of women's fashion in the 1870s, making an appearance also for a time in the 1880s.

(3) £200 - £300



601* Shawls. A large Paisley shawl, mid 19th century, polychrome woven wool shawl, with central red oval flanked on either side by 3 large panels of vegetal forms and boteh motifs, enclosed by multi-banded border featuring palmettes and other motifs, decorative border and fringe along short ends, 1 or 2 very small holes, but generally in excellent condition, 166 x 353 cm (65.5 x 139 ins), together with 2 other large woven Paisley shawls similar: the first with some toning and foxing to cream border, but overall in good condition, 160 x 338 cm (63 x 133 ins); the second with some patches discolouration, and a few small holes near edges, labelled 'source - Dell [family]', 161 x 349 cm (63.5 x 137.5 ins)

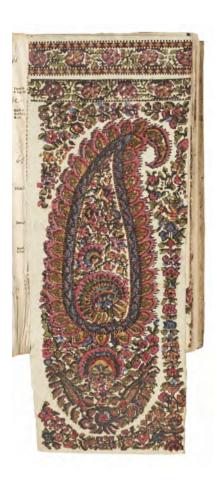
Provenance: Novelist Ethel M. Dell (1898-1939) and thence by descent.

£200 - £300



602* Toile de Jouy. A bedcover made from early 19th century Toile de Jouy fabric, French, bedcover printed in raspberry on a white cotton ground, lined with linen and hand-quilted overall in pale thread, with machine stitching to hem, depicting a variety of scenes with figures in 16th century dress, including a horseman firing a flintlock pistol in the air, a group of figures beseeching a gentleman in a garden, and a mounted horseman with pillion rider and onlookers, some minor wear (mostly to piping), 2 small patches in Toile de Jouy of a different design (29.5 x 8.5 cm and 13 x 8cm), lining with holes and some stains, main panel to fit bed 221 x 132 cm (87 x 52 ins), side panels 46 cm (18 ins) deep

(1) £200 - £300



603* Wallpaper samples. A collection of early hand-blocked papers, early 19th century, 85 samples of decorative borders, wood-blocked on laid paper, most with stencilled colouring, 1 or 2 folding, mostly with repeated floral patterns, a few with boteh motifs, some annotated with numbers in ink or pencil, occasional tears and loss, 2 with burn damage, mounted on rectos of 29 leaves of an incomplete early printed theological volume, with text in German gothic script, 37 x 17 cm (14.5 x 6.75 ins) and smaller, contemporary vellum, worn, 4to, together with a large volume of approximately 300 20th century brightly coloured plaid silk samples, mounted on brown packing paper bound into early 20th century cloth, embellished with metal furniture, folio A curious volume of wallpaper samples, using an apparently little-appreciated antiquarian

volume in place of an album. (2) £150 - £200

INFORMATION FOR BUYERS

AFTER THE AUCTION

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

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

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

METHODS OF PAYMENT

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

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

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

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

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

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

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

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

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

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

The amount is calculated as follows:

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

4.00% up to 50,000

3.00% between 50,000.01 and 200,000 1.00% between 200,000.01 and 350,000 0.50% between 350,000.01 and 500,000

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

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

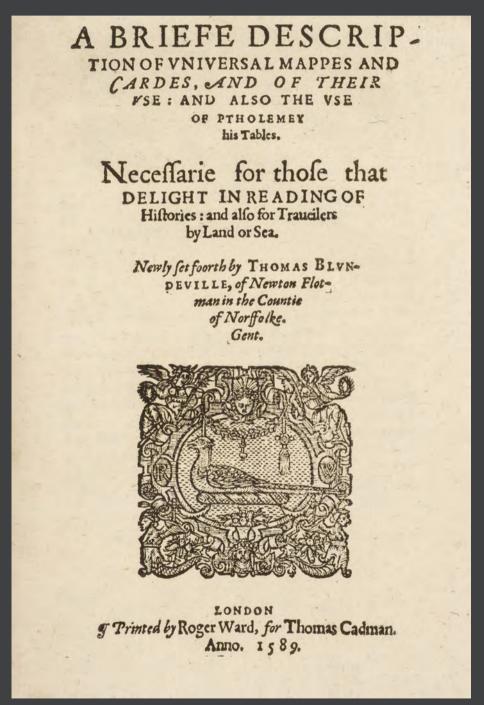
CONDITIONS OF SALE AND BUSINESS

- The Seller warrants to the Auctioneer and the buyer that he is the true owner or is properly authorised to sell the property by the true owner and is able to transfer good and marketable title to the property free from any third party claims.
- 2. (a) The highest bidder to be the buyer. If during the auction the Auctioneer considers that a dispute has arisen he has absolute authority to settle it or re-offer the lot. The Auctioneer may at his sole discretion determine the advance of bidding or refuse a bid, divide any lot, combine any two or more lots or withdraw any lot without prior notice.
 - (b) Where goods are bought at auction by a buyer who has entered into an agreement with another or others that the other or others (or some of them) shall abstain from bidding for the goods and the buyer or other party or one of the other parties is a dealer (as defined in the Auction Biddings Agreement Act 1927) the buyer warrants that the goods are bought bona fide on joint account.
- 3. The buyer shall pay the price at which a lot is knocked down by the Auctioneer to the buyer ("the hammer price") together with a premium of 20% of the hammer price. Where the lot is marked by an asterisk the premium will be subject to VAT at 20% which under the Auctioneer's Margin Scheme will form part of the buyer's premium on our invoice and will not be separately identified (the premium added to the hammer price will hereafter collectively be referred to as "the total sum due"). By making any bid the buyer acknowledges that his attention has been drawn to the fact that on the sale of any lot the Auctioneer will receive from the seller commission at its usual rates in addition to the said premium of 20% and assents to the Auctioneer receiving the said commission.
- 4. (a) The buyer shall forthwith upon the purchase give in his name and permanent address and pay to the Auctioneer immediately after the conclusion of the auction the total sum due.
 - (b) The buyer may be required to pay down during the course of the sale the whole or any part of the total sum due, and if he fails to do so after such request the lot or lots may at the Auctioneer's absolute discretion be put up again and resold immediately.
 - (c) The buyer shall at his own expense take away any lot or lots purchased no later than five working days after the auction day.
 - (d) The Auctioneer may at his own discretion agree credit terms with a buyer and extend the time limits for collection in special cases but otherwise payment shall be deemed to have been made only after the Auctioneer has received cash or a sterling banker's draft or the buyer's cheque has been cleared.
- 5. (a) If the buyer fails to pay for or take away any lot or lots pursuant to clause 4 or breaches any other condition of that clause the Auctioneer as agent for the seller shall be entitled after consultation with the seller to exercise one or other of the following rights:
 - (i) Rescind the sale of that or any other lots sold to the buyer who defaults and re-sell the lot or lots whereupon the defaulting buyer shall pay to the Auctioneer any shortfall between the proceeds of that sale after deduction of costs of re-sale and the total sum due. Any surplus shall belong to the seller.
 - (ii) Proceed for damages for breach of contract.
 - (b) Without prejudice to the Auctioneer's rights hereunder if any lots or lots are not collected within five days or such longer period as the Auctioneer may have agreed otherwise, the Auctioneer may charge the buyer a storage charge of £1.00 + VAT at the current rate per lot per day.
 - (c) Ownership of the lot purchased shall not pass to the buyer until he has paid to the Auctioneer the total sum due.
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 "A deliberate forgery" means a lot made with intention to deceive.
 - (b) A buyer's claim under this condition shall be limited to any amount paid to the Auctioneer for the lot and for the purpose of this condition the buyer shall be the person to whom the original invoice was made out by the Auctioneer.
- 9. Lots may be removed during the sale after full settlement in accordance with 4(d) hereof.
- 10. All goods delivered to the Auctioneer's premises will be deemed to be delivered for sale by auction unless otherwise stated in writing and will be catalogued and sold at the Auctioneer's discretion and accepted by the Auctioneer subject to all these conditions. In the case of miscellaneous books, the Auctioneer reserves the right to extract and dispose of books that, in the opinion of the Auctioneer at his absolute discretion, have no saleable value and, therefore, might detract from the saleability of the rest of the lot and the Auctioneer shall incur no liability to the seller, in respect of the books disposed of. By delivering the goods to the Auctioneer for inclusion in his auction sales each seller acknowledges that he/she accepts and agrees to all the conditions.
- 11. (a) Unless otherwise instructed in writing all goods on the Auctioneer's premises and in their custody will be held insured against the risks of fire, burglary, water damage and accidental breakage or damage. The value of the goods so covered will be the hammer price, or in the case of unsold lots the lower estimate, or in the case of loss or damage prior to the sale that which the specialised staff of the Auctioneer shall in their absolute discretion estimate to be the auction value of such goods.
 - (b) The Auctioneer shall not be responsible for damage to or the loss, theft, or destruction of any goods not so insured because of the owner's written instructions.
- 12. The Auctioneer shall remit the proceeds of the sale to the seller thirty days after the day of the auction provided that the Auctioneer has received the total sum due from the buyer. In all other cases the Auctioneer will remit the proceeds of the sale to the seller within seven days of the receipt by the Auctioneer of the total sum due. The Auctioneer will not be deemed to have received the total sum due until after any cheque delivered by the buyer has been cleared. In the event of the Auctioneer exercising his right to rescind the sale his obligation to the seller hereunder lapses.
- 13. In the case of the seller withdrawing instructions to the Auctioneer to sell any lot or lots, the Auctioneer may charge a fee of 12.5% of the Auctioneer's middle estimate of the auction price of the lot withdrawn together with Value Added Tax thereon and any expenses incurred in respect of the lot or lots.
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- These conditions shall be governed by and construed in accordance with English Law.

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6 APRIL 2022



Blundeville (Thomas, fl. 1560-1602). A Briefe Description of Universal Mappes and Cardes, and of Their Use: and Also of the Use of Ptholemey his Tables. Necessarie for those that Delight in Reading of Histories: and also for Traveilers by Land or Sea, 1st edition, London: Printed by Roger Ward for Thomas Cadman, 1589, [22] leaves, folding plate at rear (ink stain to lower left margin) running heads shaved, small tear with loss to blank lower margin of B4, bound as the eighth work in a sammelband with 9 other contemporary surveying, cosmographical and astronomical works by Thomas Hill (1599), Edward Worsop (1582), Edward Wright (1613), Valentine Leigh (1592), Leonard Digges (2 works: 1592 & [?1596]), Thomas Hood (2 works: 1590), Thomas Oliver (1601), contemporary ownership signature of [Viscount] Campden to title of first work, contemporary plain calf, rubbed, 4to (178 x 135 mm)

Estimate £20,000-30,000

For further information please contact Colin Meays or Chris Albury: colin@dominicwinter.co.uk chris@dominicwinter.co.uk

