

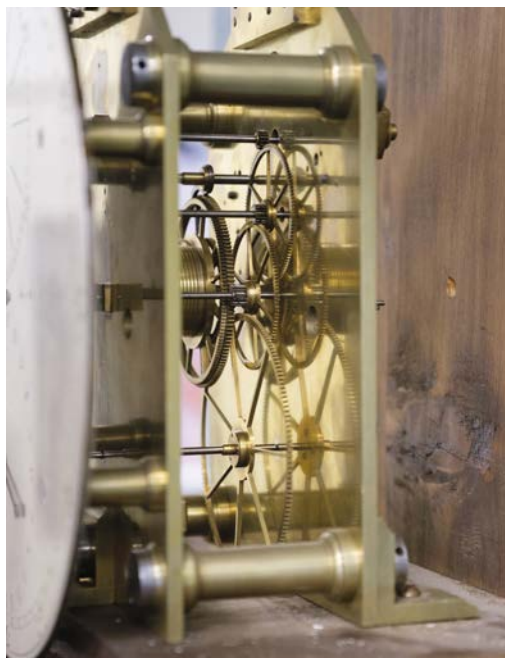
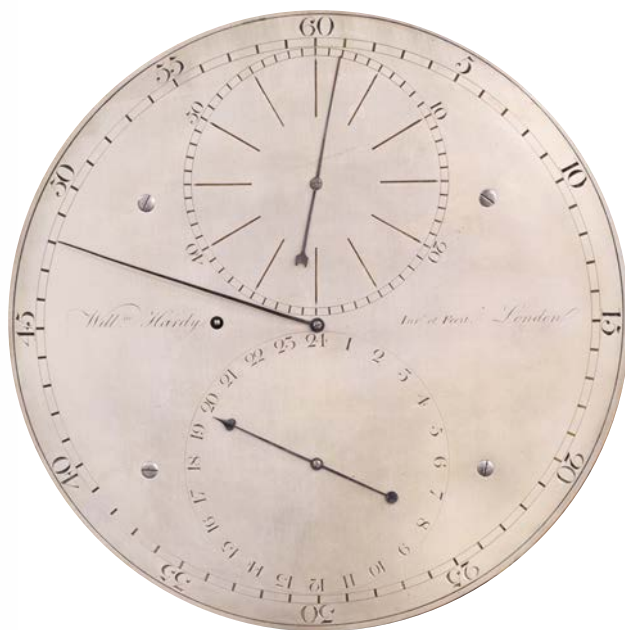


ANTIQUES & HISTORIC TEXTILES

21 JULY 2023

EST. 1988

Dominic Winter
Auctioneers



Antiques & Historic Textiles

21 July 2023 at 10am

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Nathan Winter
Henry Meadows

VIEWING

Monday/Tuesday/Wednesday 17/18/19 July 9.30am-5.30pm
Morning of sale from 9am (other times strictly by appointment)

EST. 1988

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CONTENTS

Ceramics & Glass	415-431
Collectables	432-461
Antiquities	462-472
Oriental Works of Art	473-503
Silver, Watches & Coins	504-528
The Duke of Wellington	529-566
Clocks & Scientific Instruments	567-574
Furniture	575-619
Historic Textiles	620-693

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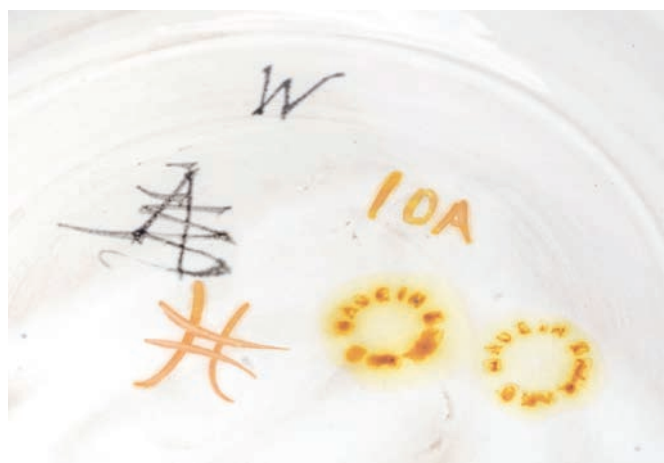
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CERAMICS & GLASS

To commence at 10am



415* Caiger-Smith MBE (Alan, 1930–2020). A large Aldermaston pottery red lustre bowl, tin-glazed earthenware decorated in a red and gold lustre abstract design, various marks to base including artist monogram and symbol for 1974, overall condition is good with no sign of damage or restoration, 47.5 cm diameter

Alan Caiger-Smith (1930–2020), studied at the Camberwell School of Arts and Crafts and King's College, Cambridge. He trained pottery at the Central School of Art & Design in 1954 under Dora Billington.

Caiger-Smith established the Aldermaston Pottery in West Berkshire in 1955. The pottery was a cooperative workshop of about seven potters making functional and domestic ware and tiles. Caiger-Smith revived and perfected tin glaze and painting on red earthenware clay. A technique adopted during the medieval Islamic period and also much later by the likes of William De Morgan, Pilkington's Royal Lancaster and others. The factory ceased production when it was sold in 2006.

(1)

£300 - £500



416* Character Jugs. Four Wilkinson Ltd pottery character jugs of WWI military leaders designed by Sir Francis Carruthers Gould, comprising Admiral Beatty holding a Dreadnought bomb, 27 cm high, Marshall Foch holding a champagne glass with a bottle inscribed Au Diable Le Kaiser, General Botha holding a jug inscribed Loyalty, 28 cm high, Field Marshall Sir Douglas Haig holding a union jack jug and the base inscribed push and go, with Soane & Smith certificate, 27 cm high, damage throughout, printed marks to base (4)

£200 - £300



417* Charger. A late 19th century Italian maiolica style charger, decorated in the traditional colours with a young man and a scroll inscribed 'A Fide Amori', within a floral and scale border, the base inscribed 'Deruta', hairline crack and other areas of wear, 35 cm diameter

Provenance: Downside Abbey, Somerset, UK.

(1)

£100 - £150

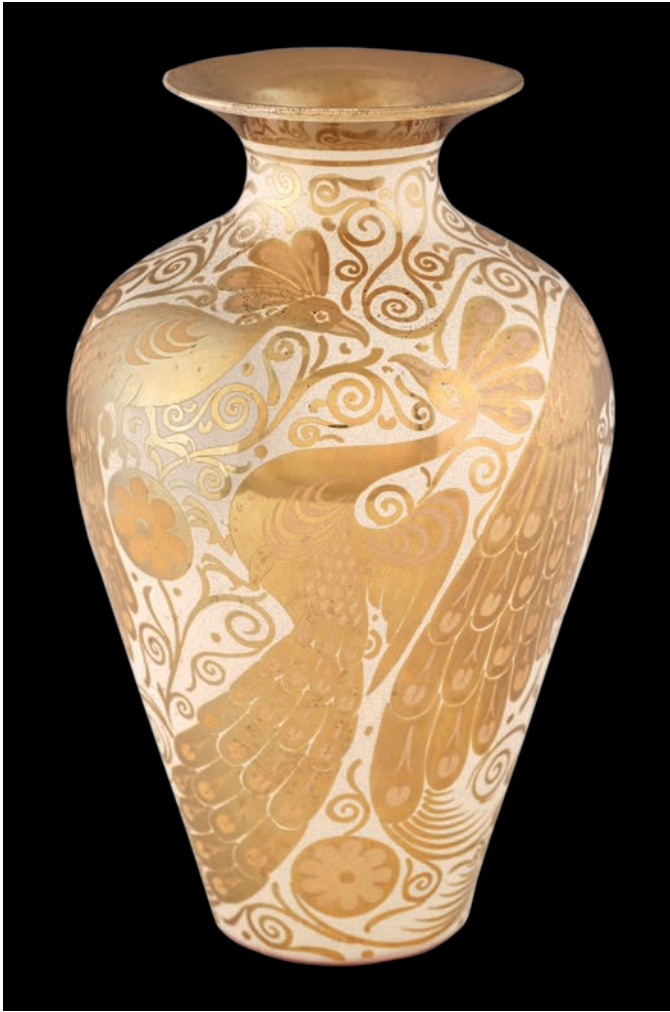
418* **De Morgan (William, 1839-1917)**. An early Fulham period ovoid Persian influence pottery vase, *painted in manganese-purple with turquoise flowers and leaves on a white ground, impressed mark to base, 17 cm high, in fine unrestored condition*

Provenance: M. D. E. Clayton-Stamm, thence by family descent.
This vase is illustrated in monochrome in William Gaunt and M. D. E. Stamm, *William De Morgan*, (London: Studio Vista, 1971), page 102.
(1) £2,000 - £3,000

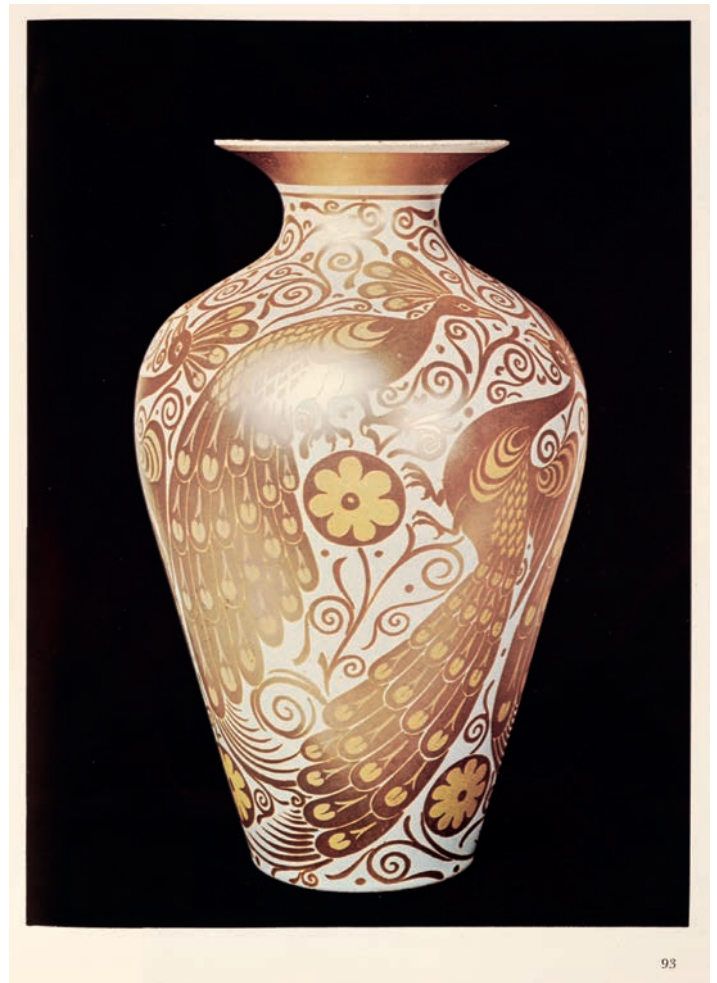


85 Ovoid vase, with Persian colouring: manganese-purple and turquoise flowers and green leaves on a white ground. Impressed mark: (j). Height 6³/₄ inches. Early Fulham period.





419* **De Morgan (William, 1839–1917).** An early Fulham period silver-lustre yellow baluster pottery vase decorated by B. Sirocchi, decorated with a design of peacocks on a white ground, impressed Fulham Pottery mark to base and over-painted 'S' (artist mark), 21.5 cm high, light crazing but in mostly fine unrestored condition
Provenance: M. D. E. Clayton-Stamm, thence by family descent.
This vase is illustrated in colour in William Gaunt and M. D. E. Stamm, *William De Morgan*, (London: Studio Vista, 1971), page 93.
(1) £5,000 – £8,000



93

73 Baluster-shaped vase, decorated with a silver-lustred yellow peacock design on a white ground by B. Sirocchi. Impressed mark: (j); painted mark s. Height 8½ inches. Early Fulham period *Clayton-Stamm collection*



420* **Delft Tiles.** Four 18th century Dutch delft pottery tiles, each individually decorated with manganese flowers, 13 x 13 cm, together with a later delft tile, decorated with a piper, blue scroll corners, the base with interlaced monogram and 3 GH, 13 x 13 cm
(5) £100 - £150



422 **Glass Vase.** An art nouveau period glass vase, clear glass engraved with lilies and flowers, the base engraved with the mark 'JL II' beneath a crown and dated 1911, some discolouration, 27.5 cm high
(1) £80 - £120



421* **Delft.** An 18th century Bristol delft plate circa 1760, shaped edge and decorated with a figure by a pagoda, within a polychrome border, painted in yellow, manganese and blue, on a greyish blue ground with bianco sopra bianco floral scroll border, a couple of chips and old hairline to the base, 22.5 cm diameter, together with a 17th century Dutch faience-teller pottery dish, polychrome decorated with an exotic bird perched a flower, within foliate border on a white ground, a manuscript label to the underneath inscribed 'Blane Marke' and with blue number '7' mark, fritting around the edge, 22 cm diameter
(2) £100 - £150



423* **Glass.** A collection of 18th century drinking glasses, including a pair of George III opaque twist wine glasses with a bucket bowl etched with foliate design, upon a single series opaque twist stem consisting of a pair of spiral gauzes, conical foot with a broken pontil, bases chipped, 16.5 cm high, an opaque twist wine glass with ogee bowl above a double series opaque twist stem consisting of a pair multi-ply corkscrews outside a multi-ply corkscrew, conical foot with a broken pontil, base chipped, 12.3 cm high, a group of 5 port glasses, conical petal cut bowl etched with a foliate pattern, collar and a bladed knop stem, 11.5 cm high, plus 6 others
(13) £150 - £200



424* Glass. A collection of 18th century and later drinking glasses including an 18th century firing glass with an ogee bowl on a plain stem and thick firing foot, 18.5 cm high, a pair of port glasses with conical petal cut bowl, collar and a bladed knop stem, 11 cm high, an 18th century written moulded ale glass with conical foot, 14 cm high, two cut glass decanters each with three neck rings and cut mushroom shaped stoppers, 25 cm high plus 12 other pieces of glassware various sizes, largest 17.5 cm high smallest 13 cm high
(19) £100 - £150



425* Glass. A collection of 18th century and later drinking glasses including an 18th century ale glass with barley and hops engraved funnel bowl with bladed knob stem, conical foot, 13 cm high, 18th century ale glass with barley and hops engraved funnel bowl, conical foot, 12 cm high, a small drinking glass with small funnel bowl short stem and heavy foot, 8 cm high, a pair of drinking glasses with stepped bowls and conical foot 12cm plus 22 other pieces of glassware various sizes, largest 22 cm high smallest 9.5 cm high
(27) £100 - £150



426* Hispano-Moresque. A 16th century Spanish charger, tin-glazed earthenware with a copper lustre decoration, showing beasts and scrolls continuing to the underside, large hairline crack running through the centre, 55.5 cm diameter
Provenance: Downside Abbey, Somerset, UK.
(1) £700 - £1,000



Lot 427

427* **Leeds Pottery.** An Edward VII commemorative creamware pottery tea service for the Royal Visit to Leeds on 7 July 1908, comprising teapot, sugar bowl and cover, milk jug and two tea cups and saucers, with relief moulded Leeds Coat of Arms and overpainted in silver, the bases impressed 'Royal visit to Leeds July 7, 1908, W.L. Hepton, Lord Mayor, Leeds Pottery', general crazing throughout, teapot 21 cm long, teacups 5.5 cm high x 6 cm diameter, with a period illustrated advert titled 'Leeds Pottery, Souvenir of the Royal Visit to Leeds'

Wildred Lawrence Hepton was Mayor of Leeds from 1907-08.

(5) £150 - £200

428* **Vases.** A pair of Dutch blue and white delft vases each bearing the monogram APK (Pieter Adriaensz, active 1701-1722), of octagonal baluster form decorated with willow trees and foliage, both have chip/s to the neck, 28.5 cm

(1) £200 - £300

429* **Wedgwood.** A matched set of six Wedgwood pottery mugs by Keith Murray, yellow / cream matt finish, blue marks to base, some light crazing, 12 cm high

(6) £70 - £100

430* **Whiskey Barrel.** A Victorian Doulton Lambeth stoneware pottery Whiskey barrel, of traditional coopered form, impressed Doulton Lambeth London mark, and additionally stamped 1X, with brass tap stamped 'Fiddian', 26 cm high, together with another Doulton Lambeth stoneware barrel, 26 cm high

(2) £70 - £100

431* **Worcester.** A pair of Chamberlain's Worcester porcelain plates, each with a topographical view, one showing Hillingdon House Middlesex, the other showing a view from the river with bridge and houses, within foliate gilt painted and blue border, 22.5 cm diameter, together with 5 Worcester coffee cups and 5 saucers, blue crescent mark to base, damaged throughout

Provenance: Christie's, 9 December 2007 (lot 22).

(12) £100 - £150



Lot 428



Lot 432



Lot 433

COLLECTABLES

432* Africa. An Ashanti tribe hunter's tunic, Ghana, 19th century, *hand-stitched long tunic of blue and cream striped coarse cotton, with wide sleeves, round neck with small 'V', and yoke lined with coarsely-woven beige fabric, front and back of yoke onlaid with brown, tan, and white leather patches sewn on with leather 'thread', in various geometric shapes (squares, rectangles, triangles), a number of the patches themselves onlaid with red or yellow fabric, seams becoming unstitched in a few places, some minor wear to onlays, width cuff to cuff 140 cm (55 ins), length 105 cm (41.25 ins)*

Provenance: Collection of Romy Rey.

A rare Ashanti garment, worn by the general of the tribe, the leather onlays presumably signifying animals killed.

(1)

£200 - £300

433* African Carving. A 20th century African carved wood fertility figure, *carved in the traditional style, standing with hands holding body, 76 cm high*

(1)

£100 - £150



434* **Art Deco.** An art deco style female nude table lamp, the gold painted plaster figure of a woman supporting a long drape, the base stamped R.D. 817180 246, mounted on a chromed base with glass shade, pitting to the chrome and cracks and damage to the figure, 70 cm (including shade), together with another art deco style female nude table lamp, gold painted plaster mounted on a chrome base, with a flame glass shade, damage and loss, 55 cm high plus an art deco chrome female nude lamp stand lacking shade, 30 cm high

The purchaser will have to re-wire the two lamps.

(3)

£200 - £300



Lot 435

435* **Art Nouveau.** A continental cast iron two-tier plant stand circa 1900, pierced with flowers and stylised whiplash scrolls, black matt finish highlighted in gold, a foundry stamp to the underside, one leg repaired, 73 cm high

(1)

£200 - £300



436* **Arts and Crafts Movement.** A hammered brass bowl circa 1900, finished with foliate geometric decoration throughout, 40.5 cm diameter

(1)

£100 - £150



437* **Blue John.** A 19th century Derbyshire Blue John egg, good amethyst veining, in 'eggcellent' condition, approximately 6.5 cm long, together with two onyx eggs, a similar size

(3)

£100 - £150



438* **Breweriana.** An original Ind Coope Brewery advertising sign, Nut Brown The Popular Drink, presented in original wooden frame stamped to verso 'This is the property of Ind Coope & Co Ltd', glazed, frame size 41.5 x 80.5 cm

(1)

£200 - £300



439* Campaign Box. A Victorian brass bound mahogany box, with leather carrying handle, brass corners and lock stamped 'Secure Four Lever', the hinged lid enclosing a vacant interior with cloth straps for securing a hat [?], 33 cm high x 40.5 cm wide x 35 cm deep
(1) £100 - £150



441* Crucifixes. A collection of crucifixes including a 19th century carved wood figure of Christ, traces of polychrome decoration, 43 x 37 cm, a Jerusalem olive wood and mother and pearl, 14 x 7.5 cm, an art nouveau period silver plated crucifix, additionally cast with cherubs and angels, 11.5 cm, brass example and others
Provenance: Downside Abbey, Somerset, UK.
(30) £200 - £300



440* Coco de Mer. A Coco de Mer seed (Lodoicea maldivica) converted as a box, with leather hinged cover, 28 cm long
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 there 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) £500 - £700



442* Desk Seal Set. An early 19th century coloured glass wax seal set, the amethyst cut glass handle with interchangeable wax seals, each of differing colour and engraving, including Agité Mais Constant (restless but steady), Hope I don't intrude, John, Saturday, Sunday, Monday, Wednesday and Friday, contained in original brown leather box, with three seals missing, 7 x 11.5 cm
(1) £300 - £500



443* Figure. A 20th century Indonesian carved wood figure, carved as a young man standing with articulated arms, 58 cm high, presented on a wooden plinth, overall height 66 cm

(1) £200 - £300

444* Fire Insurance Mark. A Regency copper 'Salamander' fire insurance mark from Trowbridge circa 1825, pressed metal showing a salamander amongst burning flames, numbered below '2420', heavy verdigris and general wear, 20.5 x 17.5 cm

Originally founded as the 'Wiltshire and Western' in 1790, the office was renamed the name 'Salamander' in 1822. The head office was at Trowbridge, Wiltshire and there were branches at Warminster and Bradford on Avon. There are five types of the Salamander fire mark, two lead castings, one with a policy number, the other with 'Salamander' on the policy plate, one in copper and the other brass.

This particular example was originally displayed at 'The Poplars', in the village of Southwick near Trowbridge, Wiltshire.

(1) £100 - £150



Lot 444

445* Gas Brackets. A pair of Victorian gilt metal gas brackets, each with an angel and foliate scrolls, 47 cm long, converted to electrical use and with later glass shades

(1) £150 - £200



446* Grand Tour. An antique white marble head of a young man, probably 18th century, carved in the Greco-Roman style, the remains of an iron rod to the base, 19 cm high

(1) £200 - £300



447* Harp Lute. A rare George III period harp-lute by Edward Light circa 1800, *the black lacquered body with fluted column and gilt carved wood eagle terminal, decorated in gold with maker 'Light Foley Place London Patent No 8', with a beehive to the floral border, lacking strings and general damage and wear commensurate with age and use, 84.5 cm*

Edward Light (circa 1747 – circa 1832) was an English musician and inventor of the harp-lute. Very little is known about his life although at one time he was the organist at Trinity Chapel, Conduit Street, London.

(1)

£300 - £500



448* Medieval Tile Fragments. A collection of tile fragments from various Abbeys (mostly with printed locations), *including Abbey Dore, Herefordshire, Cleeve Abbey, Great Cloister, Hinton Charterhouse, Malmesbury Abbey, Mount Grace, Charterhouse, two large encaustic patterned tile fragments from Glastonbury Abbey, 14 x 9.5 cm, 13 x 8 cm and other items including a large Minton & Co pottery tile from St Osmund's Salisbury, decorated with a fleur-de-lys on a blue and yellow ground, reverse impressed 'Minton & Co Patent Stoke Upon Trent, 15 x 15 cm, an ammonite fossil, various mineral specimens and other items*

Provenance: Downside Abbey, Somerset, UK.

(2 small boxes)

£200 - £300



449* **Quaich.** An Edwardian Scottish silver mounted horn quaich by William Dunningham & Co, Aberdeen, *the polished horn cup with silver plaque engraved 'Scuab As'i (drink up), with two handles applied with silver roundels, one engraved with owners initials, 11 cm long*

(1)

£100 - £150

450* Religious Artefacts. A Victorian yellow metal cross, the hollow cross engraved with an ark, ivy leaves and doves, with suspension ring, 6.8 cm long, 11g, together with a collection of religious medals including a bronze commemorative medal for the Jubilee of the Church of Lyon, 1886, the obverse showing Saint John the Baptist, the reverse showing a host in the sun (monstrance) on a *haute*, 60 mm diameter, a silver pendant, both sides showing saints, a French silver tribute medal for Bishop Guillaume-Laurent-Louis Angebault (1790-1842), 40 mm diameter and other items

Provenance: Downside Abbey, Somerset, UK.

(1)

£100 - £150



451* Religious Panels. A religious glass miniature probably 18th century, the engraved intaglio circular panel showing the crucifixion, presented in a white metal mount 6.5 cm diameter, together with two similar, one showing the lamb of god and inscribed Ecce Agnus Dei, 6.5 cm diameter, the other a cross with IHS beneath, both with white metal frame, plus a 19th century tortoiseshell veneered heart shape box, inset with two religious miniatures, 5.5 cm high x 9 cm wide

(4)

£200 - £300

452* Sack Barrow. A 1920s sack or porters barrow by Slingsby-Trucks, wooden construction with ivorene makers label, 104 cm high
Provenance: Downside Abbey, Somerset, UK.

(1)

£50 - £80



453* Scent Bottle Box. A fine Victorian coromandel veneered scent bottle box, with brass strapwork mounts, three agate cabochons to the front, the hinged lid enclosing three plain glass scent bottles each with cut globular stopper and star cut base, 13 cm high, with key, the box measuring 16 cm high x 21.5 cm wide x 11.5 cm deep

(1)

£150 - £200



454* Sewing machine. A Prima Donna sewing machine by Whight & Mann, circa 1870s, C-frame lockstitch black sewing machine with lion's paw casting, manufacturer's name and foliate scroll decoration in gilt (rubbed), lacking spool pin, wooden plinth 16.5 x 29 cm (6.5 x 11.5 ins), height 30.5 cm (12 ins)

(1)

£150 - £200



Lot 453



455* Shadwell Forgeries. A Victorian patinated brass pendant in the medieval style, *one side cast with a king, the other with knights each holding a staff, a legend to each side and dated 1012 with sea serpent suspension, 9 cm long, together with another with both sides cast with a saint, 8 cm long*

The Shadwell forgeries or the Billy and Charley forgeries were a series of Victorian forgeries of medieval and lead-alloy artefacts. The name derives from the two Londoners, William "Billy" Smith and Charles "Charley" Eaton, who were responsible for their large scale manufacture between 1857 to 1870. At the time, some antiquarians were fooled by the forgeries, despite their crude appearance and made by two individuals with limited knowledge in metalwork and medieval art.

(2)

£200 - £300



456* Taxidermy. A Victorian cased bird of paradise, *presented in a naturalistic setting, housed under a glass dome with ebonised base, 47.5 cm high*

Provenance: Downside Abbey, Somerset, UK.

(1)

£100 - £150

457* Treen. A 17th century treen apple corer dated 1696, *carved from one piece of fruitwood and engraved with initials MB and dated 1696, in remarkably good condition, 14.5 cm*

(1)

£200 - £300



Lot 457

458* **Tribal Art.** A African Fang tribe carved wood mask, the elongated face with white pigment, the edge bound in rush, 46 cm long, together with four further tribal masks, comprising three West African, a Pala, Congo mask plus a Kuba mask cup also from the Congo, 16 cm high

(6)

£200 - £300



Lot 458



459* **Tribal Art.** An early to mid 20th century African hardwood chair, the curved high back carved with a figure, with a solid seat and figural carved base, old damage, 111 cm high x 53 cm wide, together with a Kenyan hardwood stool, the circular dished top with beaded decoration over four flared supports, 41 cm diameter x 39 cm high

Provenance: Collection of Romy Rey, London.

(2)

£100 - £150



461* **Wax Profile.** A Victorian wax profile of a gentleman, facing left, 14 cm long, presented in a period giltwood frame, glazed, frame size 37 x 32.5 cm

(1)

£100 - £150

460 No Lot

ANTIQUITIES



462* **Ancient Egypt.** A bronze finial of the Egyptian snake god Apophis, heavily corroded, 10 cm high, presented on an ebonised wood stand with old manuscript collection number 'N.80', overall height 13 cm

Provenance: Private collection, Germany.

(1)

£200 - £300



463* **Ancient Egypt.** A collection of Egyptian miniature vessels, including an alabaster amphora with engraved decoration, old damage notably to the neck, 13 cm high, plus smaller earthenware examples and a granite scarab carving

Provenance: Private collection, Germany.

(5)

£200 - £300



464* **Ancient Egypt.** A large Egyptian carved wood shabti, painted with hieroglyphics and other symbols, 41 cm long

Provenance: Private collection, Germany.

(1)

£500 - £800



465* **Ancient Egypt.** A small collection of Egyptian faience shabti, including a turquoise example with old manuscript label inscribed 'Cairo Museum 2400 years old', 9.5 cm high, two smaller turquoise shabti 7.5 and 5 cm and three broken shabti sections plus a cigar box of faience fragments

Provenance: Private collection, Germany.

(7)

£200 - £300



Lot 466

466* **Ancient Egypt.** An Egyptian carved wood coffin mask, with an elongated headdress, 26 cm long

Provenance: Private collection, Germany.

(1)

£300 - £500



467* **Ancient Egypt.** An Egyptian carved wood coffin mask, with traces of paint pigments, 23 cm long

Provenance: Private collection, Germany.

(1)

£300 - £500



468* **Ancient Egypt.** An old tobacco box containing pieces of an ancient Egyptian mummy case, including one polychrome painted piece with hieroglyphics, 7 x 5 cm, a piece of wood from a tomb plus a cotton tape form a stopper of a flagon, an old manuscript card accompanies the lot listing these items, together with a small Egyptian pottery figure modelled a kneeling by a hollow vessel, 8 cm high

Provenance: Private collection, Germany.

(5)

£200 - £300



469* Ancient Rome. A collection of Roman vessels, including a pottery ewer with traces of a lustre glaze, old damage, 17.5 cm high, a small vase with traces of terracotta glaze, 10 cm high and other items

Provenance: Private collection, Germany.

(7)

£200 - £300



470* Ancient Rome. A Roman glass vase, of bulbous form, the long slender neck with three handles, 11.5 cm

Provenance: Private collection, Germany.

(1)

£100 - £150



471* Pre-Columbian. A small collection of pre-columbian terracotta pots, including an ovoid pot with a rope twist moulded decoration and incised decoration, the remains of a manuscript label on the base, 8 cm high x 9 cm across, another example with two handles and professionally restored

Provenance: Private collection, Germany.

(4)

£100 - £150



472* Ancient Stone Carving. A carved stone head, probably Medieval oolite limestone [?], two piercing eyes, elongated nose and fangs to the lower jaw, approximately, approximately 25 cm long, weathered

Provenance: Private collection, Gloucestershire.

(1)

£500 - £800

ORIENTAL WORKS OF ART



Lot 473

473* Calligraphy Box. A Japanese lacquer calligraphy box, Meiji period (1868–1912), the rectangular box finely decorated in gold, silver and bronze lacquer work showing chrysanthemums and insects, the cover enclosing a lift-out tray with inkstone and white metal butterfly seal, the lower section with a drawer and folding butterfly wing handle, some loss of lacquer and general wear commensurate with age, 17 cm high x 26 cm wide x 13.5 cm deep
(1) £400 – £600

474* Candlestick. A Persian brass candlestick, Qajar period (1789–1925), of cylindrical form engraved with panels of figures forming a narrative, within floral engraved ground and the base with kufic script, hollow, 25.5 cm
(1) £150 – £200

475* Censer. A Chinese bronze censer and cover, the censer of circular plain form with two mask handles, the base with four character mark, the pierced hardwood cover with white jade monkey finial, 19 cm across
(1) £200 – £300



Lot 474



Lot 475

476* **Censers.** A fine pair of 19th century Chinese cloisonné bird censers, modelled as a pair of doves, each with detachable heads and stamped '13', some damage (albeit minor), 18.5 cm high

(1)

£500 - £700



477* **Famille Rose.** An 18th century Chinese Famille Rose charger, polychrome decorated with birds and insects amongst flowers and leaves on a celadon ground, cracked and repaired with staples, contained in an ormolu frame with griffin handles (one loose) and three bacchanalian mask supports, approximately 37 cm diameter

(1)

£100 - £150



478* **Jade.** A Chinese jade archers ring, the flat top carved with a cub, 3.5 cm across, together with a jade bangle carved with dragons, 7 cm diameter and a toggle carved in relief with a cub, 3.5 cm long

(3)

£150 - £200



479* **Jade.** A Chinese jade bag toggle, of splayed form carved in relief with a chilong, the opposite side with a taotie mask and a key cut edge, 3.5 cm x 4.5 cm, plus a Chinese jade pendant, carved as a beetle, 5 cm long

(2)

£100 - £150



480* **Jade.** A Chinese jade belt hook, carved as a dragon, 10 cm long

(1)

£150 - £200



481* **Jade.** A Chinese jade brush washer, carved as a recumbent goat, 7.5 cm long
(1) £100 - £150



484* **Jade.** A Chinese jade cup, of plain pedestal form with carved beast handles, 7.5 cm across
(1) £100 - £150



482* **Jade.** A Chinese jade carving, carved as an elongated dog with a ball in its mouth, 7.5 cm long
(1) £100 - £150



485* **Jade.** A Chinese jade pebble, carved as a bird with a branch in its beak, carved wings, tail and claws, 6 cm long, presented on a hardwood base, together with another jade carving of a chilong carved with bifad tail
(2) £200 - £300



483* **Jade.** A Chinese jade carving of a lion and cub, carved in a playful manor with a ball, 7 cm long
(1) £200 - £300



486* **Jade.** A Chinese jade zoological carving, carved as a fish with a beast head, 9 cm long, together with flat jade carving of a boy carrying a basket, mottled finish, 8.5 cm long
(2) £100 - £150



487* **Jade.** A Chinese pen or brush rest, scroll wood inset with a carved jade panel showing three exotic birds amongst foliage, 13 cm long
(1) £100 - £150



488* **Jade.** A Chinese white jade carving, carved as an elongated fruit, 8 cm long
(1) £100 - £150



489* **Jade.** A Chinese white jade toggle, carved with geometric decoration, 7.5 cm long, together with two carved jade panels, 6.5 cm long
(3) £150 - £200



490* **Jade.** A large Chinese white jade panel, carved with a cub, otherwise plain, 8 cm long, together with a Chinese jade pei, one size carved with two figures each on an ox, the other side with vertical rows of calligraphy, 6.8 cm long
(2) £200 - £300



491* **Jade.** A Chinese jade carving, the russet stone carved as a recumbent buffalo, 5 cm long, together with a jade final, bi, two figures and a jade hen, 4.5 cm long
(6) £200 - £300



492* **Jade.** A Chinese jade bangle, apple green colour, 8 cm diameter, together with a similar bangle, 7 cm diameter
(2) £150 - £200

493* **Rice Pot.** An early 20th century Chinese red lacquered rice pot and cover, the figural carved cover and decorated in gold with flowers, an old split to the side, 35 cm long

(1)

£100 - £150

494* **Seals.** A pair of early 20th century soapstone wax seals, green and brown veined stone, the tops carved with three rams, one seal carved with Red Stone Retreat (Kangxi), the other seal unidentified, both infilled in red and both with minor chips, 10.5 cm high

(2)

£100 - £150



496* **Teapot.** A Chinese Yixing stoneware teapot, of square form incised with four rows of calligraphy, the base with an impressed seal mark, 16 cm long

(1)

£100 - £150



495* **Table Cabinet.** A Japanese lacquer table cabinet, Meiji Period (1868-1912), with faux woven cane finish, inset with silver plated and burnished metal panels finely engraved with flowers and calligraphic script, the sides and back inset with fans engraved with pagodas and landscapes, the two silver plated doors to the front with engraved and relief moulded floral decoration with areas of coppered leaves, hinged catch, enclosing three drawers each with plated handle and purple velvet lining, in fine condition, 13 cm high x 11 cm wide x 9.5 cm deep

(1)

£400 - £600



497* **Vase.** A 19th century Chinese porcelain vase, of baluster form, polychrome decorated in blue, red, green, pink and gold, showing dragons, pagodas and mountainous landscapes, small hairline crack to the neck otherwise no obvious restoration or damage, lacking cover, 37 cm high

(1)

£300 - £500



Lot 498



Lot 499



Lot 501



Lot 502



Lot 503

498* Jug. A 19th century Turkish Kutahya jug, with a subglobular body and straight long neck aligned with the spout, with a blue decorative foliate pattern, raised geometric flower within a painted green and yellow roundel to either side, curved handle, some loss to centre pattern, 27 cm high

(1)

£100 - £150

499* Vase. A Chinese pottery vase, probably Han Dynasty, with Bluett & Sons trade label, of baluster form with two scroll handles, incised with black bands and traces of red paint, the base with Bluett & Sons London trade label and collection number 4746, an old chip the foot rim, 21 cm high

(1)

£300 - £500

500* Vase. A mid to late 20th century Japanese porcelain vase, the deep green glazed bulbous vase with a subtle floral decoration, the neck and foot with silver rim and a mon mark to base, 26.5 cm high

(1)

£100 - £150

501* Vases. A large pair of 19th century Chinese blue and white porcelain vases, of baluster form decorated with flowers, double circle mark to base, one with notable restoration and cracks to neck, the other appears to be in good condition, both lacking cover, 36.5 cm high

(1)

£200 - £300

502* Vases. A pair of 20th century Chinese blue and white porcelain vases, of octagonal form with long slender neck, decorated with exotic birds and foliage, with moulded mask and ring handles, 46.5 cm high

(1)

£200 - £300

503* Vases. A pair of Chinese turquoise ground pottery vases, circa 1890, of squat bottle form with three moulded rings to the elongated neck, the lower section incised foliate and insect decoration, the bases unglazed, 19.5 cm high

(1)

£200 - £300

SILVER, WATCHES & COINS



504* **Canteen.** A set of silver tea knives and forks by Edward & Sons, Sheffield 1929, comprising 12 knives and 12 forks each with mother of pearl handles, in pristine condition and presented in a mahogany case
(1) £150 - £200



505* **Chocolate Pot.** An Edwardian silver chocolate pot by Thomas Bradbury & Sons, Sheffield 1904, of plain tapered form with fruitwood handle, 22 cm high, weight (including the handle) 422g
(1) £150 - £200



506* **Church Silver.** A Victorian travelling chalice and patten by Charles Rawlings and William Summers, London 1846, engraved in the gothic style with IHS, the interior bowl gilded, 9.5 cm high, the patten lobed and engraved IHS, 7 cm diameter, combined weight 91 g
Provenance: Downside Abbey, Somerset, UK.
(2) £100 - £150

507* **Mixed Silver.** A George V silver bon-bon dish by James Dixon & Sons, Sheffield 1921, plain pedestal form with lion mask handles, 11 cm high x 20.5 cm across, 248g, together with a silver quaich by Francis Howard Ltd, Edinburgh 1990, with Celtic design handles, 14 cm across, 151g, three modern silver bottle labels for whisky, vodka and gin, plus two silver and wood bottle coasters
(7) £100 - £150

508* **Mixed Silver.** A pair of modern silver salt and pepper grinders by Stewart Hersey, London 2013, each in the form of a churn, 9.5 cm high, three modern silver photograph frames, modern silver paperweight and pepperettes, boxed and other items
(a small box) £150 - £200



509* **Mug.** A Victorian silver mug by Martin, Hall & Co, Sheffield 1874, of tapered form with two relief cast profiles of classical warriors, each wearing a helmet surmounted by a dragon, with geometric bands and gilded interior, 12 cm high, 334g
(1) £150 - £200



510* **Pocket Watch Chain.** An 18ct gold bi-metal pocket watch chain, the catch stamped '18', 39.5 cm, gross weight 20.2g
(1) £400 - £600



512* **Pocket Watch.** An 18ct gold full gold hunter pocket watch by J.W. Benson London 1918, the cover engraved with a family crest representing a peacock with the motto 'Esto Semper Fidelis' (always faithful/loyal), white enamel dial with black Roman numerals and seconds dial, the movement numbered 2587 with alarm, in good working order, overall weight including movement 150g
(1) £1,000 - £1,500



511* **Pocket Watch.** A 9ct rose gold open-face Swiss Made pocket watch, hallmarks for London 1920, the 45 mm diameter silvered dial with black Arabic numerals and subsidiary seconds dial, the backplate engraved with a monogram, not working, together with a 9ct rose gold curb link watch chain, T-bar and cross, weighable items 34.5g gross, contained in a fitted tooled leather box
(1) £500 - £700



513* **Pocket Watch.** An 18ct gold half hunter pocket watch by Barber & Smith, 36 Cornhill, London, blue enamel Roman numerals to the case, black Roman numerals to the white dial with subsidiary seconds dial, the movement numbered 143855, back plate engraved with presentation inscription and dated 1903, hallmarks for London 1900, in good working order, gross weight including movement 100.5g, together with a silver half hunter pocket watch by Barber & Smith, numbered 67473, glass loose and lacking seconds hand and minutes detached
(2) £700 - £1,000



514* **Proof Coin.** Elizabeth II Bailiwick of Guernsey 1995 £25 gold coin, reverse Queen Elizabeth the Queen Mother, 7.7g
(1) £200 - £300

515* **Proof Coins.** A mixed collection of proof coins, including Pobjoy Republic of Liberia 1998 silver \$20 boxed, Royal Mint Britannia 1997 silver £2, boxed with certificate, Cook Islands 1997 silver \$1, Westminster collection of 17 Reflections of the Reign 24 carat gold plated crowns and other coins
(a carton) £100 - £200

516* **Proof Coins.** Pobjoy Mint Ltd, 8 silver proof crowns 1998, commemorating Princess Diana, contained in plastic cases and soft red box, together with another box of 8 silver proof crowns for Princess Diana, gross weight approximately 452g with Pobjoy folder and certificates
(2) £100 - £150

517* **Proof Coins.** The Royal Heritage, 12 silver commemorative crowns 1996, contained in plastic capsules and blue velvet box, with MDM booklet and certificates, together with The Queen Mother Silver Collection, 24 silver proof coins 1998, presented in a blue velvet box
(2) £200 - £300



518* **Proof Coins.** Two Republic of Liberia 1997, 50 Dollars, Princess Diana in Memoriam gold proof coin, each 7.7g, contained in a plastic case and presented in a wooden box, lacking certificates but similar examples state '14ct gold'
(2) £200 - £300



519* **Proof Medals.** The Winston Churchill Silver Medal Collection, comprising 24 proof medals representing the long and prestigious service, each in plastic case, displayed in a soft blue plastic box with 15 certificates, approximate gross weight 840g
(1) £150 - £200



520* **Proof Medals.** Westminster Collection, Gibraltar, comprising 18 proof medals representing historic periods of WWII, each in a plastic case, displayed in a wooden box with black and white postcards for Sinking of the Bismarck, Dambusters Raid etc, approximate gross weight 509g
(1) £150 - £200



521* **Rolex.** An art deco Rolex Oyster Perpetual wristwatch circa 1930, the octagonal silver case with 29 mm engine turned silvered dial, black arabic numerals and subsidiary seconds dial, signed Rolex Oyster, Swiss Made, pierced blued steel hands, screw back, engraved with initials on the back plate, brown leather strap with brass catch, in good working order but the case and glass scratched with a generally tired appearance
(1) £400 - £600



522* Salver. A George II silver salver by John Eckfoud Jnr, London 1730, engraved with a coat of arms, on three cabriole supports, 27 cm diameter, 682g
(1) £200 - £300



523* Silver Box. A continental silver and enamel box circa 1910, the engine-turned circular box with blue and white enamel cover decorated with a classical maiden and cherub resting on a wall with a garland of roses above, signed 'AH', base and cover indistinctly stamped, some light scratches to the enamel, 6.5 cm diameter
(1) £150 - £200



524* Silver Salver. Silver salver by J. B. Chatterley & Sons Ltd, Birmingham, 1972, with presentation engraving, shaped edge, on four claw feet, 24.5 cm diameter, 419 g
(1) £100 - £150

525* Silver Tea Caddy Set. A composed 18th century silver tea caddy set, comprising two canisters, one with hallmarks for James Barratt, London 1805, the other for John Farnell, London 1718, plus a mixing bowl and cover, unidentified makers mark, London 1746, all of plain form, contained in a later mahogany and rosewood crossbanded box with silver carrying handle, 16 cm high x 30 cm wide x 15 cm deep, the combined weight of the silver 822g

An original manuscript receipt is included with the lot dated 28 September 1805, which notes a new canister and repair on the old one.
(1) £700 - £1,000

526* South Africa. Five Shillings, 1892, obverse: bearded bust of President Paul Kruger, reverse: eagle perched on round coat-of-arms within foliage, six flags in background, inscribed banner and rose below
(1) £70 - £100



527* Tea Caddy. An Edwardian silver tea caddy by George Nathan and Ridley Hayes, Chester 1902, of bombe form embossed with flowers, gilded interior and on four lions paw feet, 13 cm high, 196g
(1) £150 - £200



528* Tobacco Box. A silver tobacco box by Wilson & Sharpe Ltd of Edinburgh, Sheffield 1933, of plain oblong form, 8.5 cm high x 14.5 cm wide x 11 cm deep, 520g
(1) £200 - £300



Lot 525

THE DUKE OF WELLINGTON



529* **Duke of Wellington.** A 19th century biscuit porcelain half bust of the Duke of Wellington circa 1830, modelled with head facing slightly to the left and wearing Roman armour on a plain socle, old firing cracks, 27.5 cm high

(1)

£300 - £500



530* **Duke of Wellington.** A 19th century bronze bust of the Duke of Wellington, after Lawrence Gahagan (active 1756-1820), the duke depicted with his head turned and wearing Roman armour, a rich dark brown patination, on circular bronze socle, the reverse inscribed WELLINGTON L. GAHAGAN Fecit & Pub'd. June 12 1811, 30 cm high

(1)

£300 - £500



531* Duke of Wellington. A George III black basalt part tea service commemorating Wellington's victories, circa 1813, of oblong form with lion-head spouts, snake handles, moulded with a bust of Wellington attended by Britannia and Fame, the reverse inscribed 'India, Portugal, and Spain. Vittoria 21 June 1813', comprising teapot, 18 cm high, coffee pot and cover, 24.5 cm high, sugar bowl and cover, 12 cm high, milk jug, 10cm high and bowl, 8.3 cm high, the bowl cracked and restored and the coffee pot has been restored to base, the teapot has a small crack to side

(5)

£200 - £300



532* Duke of Wellington. A bronze figure of the Duke of Wellington by Vernon March (1891-1930), the duke in full military dress, modelled standing with one hand resting on his sword and the other extended and holding a rolled document, the base marked 'Vernon March 1913', the sword partially detached, 25cm high

Vernon March (1891-1930) was an English sculptor, he is best known for the National War Memorial of Canada in Ottawa, Ontario and the Samuel de Champlain Monument in Orillia, Ontario plus the Cape Town Cenotaph, South Africa.

(1)

£150 - £200



533* Duke of Wellington. An Edwardian bronze statue of the Duke of Wellington after Sylvain Kinsburger (1855-1935), the duke modelled standing and holding his hat and sword, a rich dark brown patina, signed to base, on turned black marble socle, overall height 44 cm

(1)

£100 - £150

534* Duke of Wellington. A collection of 19th century busts, including a bronze of the Duke of Wellington on an integral socle base, signed J C G 18..., 24.5 cm high, another by G. Cuvier on a socle, 17 cm high, two Duke of Wellington pewter busts by Elkington Mason & Co Oct 1852, both marked to the reverse, one mounted on a wooden socle, 14.5 cm high, a bronze bust of the Duke of Wellington, modelled in roman dress on a bronze base together with three further busts of the Duke of Wellington, largest 23 cm and smallest 12 cm

(9)

£200 - £300

535* Duke of Wellington. A collection of 19th century miniature busts and figures including, a portrait bronze bust of the Duke of Wellington after Fr. Malchow 1852, 11.5 cm high, a bronze figure of Napoleon on horseback on a shaped base, 14cm high, a Duke of Wellington pewter bust, modelled in Roman dress, 8 cm high, three Wellington painted figures, each approximately 12 cm high and other items, largest 16.5 cm smallest 7 cm

(16)

£200 - £300

536* Duke of Wellington. A collection of 19th century Duke of Wellington framed plaques and busts, including a Duke of Wellington memorial plaque, an oval electrotype metallic plaque designed, modelled, and published by E. Jeannest for Elkington, 1853, the duke facing right upon a central oval medallion, surrounded by the figure of Fame on either side, the duke's shield, crest, and motto, a seated figure of Britannia in mourning between a lion and a unicorn, floriated background, oval wooden frame, 33 cm diameter, a miniature ormolu relief side portrait of Duke of Wellington, veneered frame, glazed, 17.5 x 21 cm, a silvered copper Duke of Wellington profile portrait bust in a deep glazed presentation case, 24.5 x 31 cm, a miniature metal relief side portrait of Duke of Wellington, presented in a wooden oval frame, glazed, 23.5 cm diameter and other items

(6)

£200 - £300



Lot 534



Lot 535



Lot 536

537* Duke of Wellington. A collection of miniature portraits, including a Victorian silhouette of the duke facing right, period maple frame, glazed, frame size 19 x 18 cm, two further silhouettes each with manuscript caption 'Wellington', ebonised frames glazed, porcelain and transfer printed examples, a handpainted porcelain miniature of the duke in later life, oval ebonised frame and others including one of King Charles I, handpainted and signed 'Mary', inscribed to verso 'Roi Charles I de Muotgue Anglais peiatre Andre M'ary', ebonised frame, frame size 13.5 x 11.5 cm
(20) £200 - £300



538* Duke of Wellington. A collection of parian ware busts modelled as the Duke of Wellington, comprising a Copeland parian bust of the Duke of Wellington by Comte d'Orsay, 1852, the bust marked 'COMTE D'ORSAY Sc 1852' on the reverse, on a separate socle, 28cm high, another by the same sculptor, 19 cm high, a parian bust of the Duke of Wellington, circa 1852, modelled by Joseph Pitts, raised on a socle, impressed 'Josh Pitts.Sc London 1852' to back, height 24 cm, together with two further parian ware busts of Wellington, unmarked 28.5 cm high and 19 cm high
(5) £200 - £300



539* Duke of Wellington. A collection of Victorian Pratt ware pot lids, comprising Wellington with clasped hands, within a leafy border, scratches and presented in a wooden frame, a second with some scratches and chips to rim with restoration, 11 cm diameter, another two titled 'The Late Duke of Wellington', lightly scratched, 12.5 cm diameter, plus three others of Stratfield Saye, 11 cm diameter, Stratfield Saye the seat of the Duke Of Wellington, 12 cm diameter, Walmer Castle 11 cm diameter, general crazing and wear throughout occasional chips to rim
(7) £150 - £200



540* Duke of Wellington. A George III blue and white pottery meat platter depicting The Battle of Waterloo, from the British history series by Jones & Son of Hanley Staffordshire, circa 1828, showing Wellington and his generals with the battlefield, 47 cm wide, minor marks and surface scratches, some crazing small chip to the edge, together with a blue and white meat drainer depicting the same scene, unmarked, cracked underneath the rim and reglued, 31 cm wide
(2) £150 - £200



541* Duke of Wellington. A George III blue and white pearlware pottery jug, showing the Duke of Wellington on horseback with a foliate border surrounded by red, green and yellow flowers, 11cm high, together with a George III pottery jug circa 1815, printed and overpainted showing the Marquis of Wellington on horseback at the Battle of Salamanca, the opposite side printed with text 'The Greatest General of the Age ...' red and green painted foliage on a white background, crazed, 12cm high
(2) £150 - £200

542* Duke of Wellington. A group of three bronze gilded reliefs of the Duke of Wellington, the profile of Arthur Wellesley, Duke of Wellington in Field Marshal's uniform, one framed the others mounted on wood panels
(3) £100 - £150

543* Duke of Wellington. A large collection of Duke of Wellington collectables, including a razor strop with a leather case, remains of paper label to verso, Duke of Wellington pipe and case, two barrels made from the teak of the HMS Iron Duke, 8 cm, a late 19th century wooden pencil box with sliding storage compartments, decorated with the battle of Waterloo scene and Duke of Wellington side profile, a bamboo riding crop with antler handle and other items, varying condition
(4 cartons) £150 - £200



544* Duke of Wellington. A large collection of mixed Duke of Wellington collectables, including a London transport bus destination indicator, black and white Waterloo sign, issued 17 June 1976, 17.2 cm x 109.5 cm, framed and glazed, a carved wooden 'Wellington boot' caricature wall hanging 58 cm x 38 cm, a Walmer E.H. "flow blue" pottery platter 45 cm diameter, a parian porcelain jug depicting the death of the Duke of Wellington at Walmer Castle with figures surrounding him, restored, 20 cm high, a commemorative stoneware mug with Wellington and Blucher in relief and foliate vine above, plus other Duke of Wellington commemorative jugs, plates and collectables, variable condition
(3 cartons) £150 - £200

545* Duke of Wellington. A large collection of Duke of Wellington collectables, including a bronze figure of the Duke of Wellington in full military dress shown standing, on a rectangular marble base, 24 cm high, a 19th century Sunderland lustre plaque of Duke of Wellington ship, with moulded border and pink lustre glaze, 24.3 x 22 cm, a limited edition Argyll & Sutherland Highlander's regimental plate, boxed, a limited edition Royal Welch Fusiliers regimental plate, boxed, limited edition Cheshire regiment regimental plate, boxed, limited edition Gloucestershire regiment regimental plate, boxed, plus other items, variable condition
(3 cartons) £150 - £200

546* Duke of Wellington. A large collection of Duke of Wellington collectables, including a 19th century parian ware figure of Wellington in military dress mounted on an oval stepped base stamped Copeland's, chip to base, 42 cm high, a parian figure of the Duke of Wellington by George Baguley, 1852, shown standing with one hand behind his back and the other extended and holding a rolled document, printed stamp to base 'published George Baguley, Hanley, Staffs, Octo 1st 1852', one finger missing, 39.5 cm high, a Staffordshire figure modelled as the Duke of Wellington, 33 cm high, plus other items, variable condition
(3 cartons) £150 - £200



547* Duke of Wellington. A bronze circular wall plaque of Wellington facing right 'Iron Duke', 14 cm diameter, together with a collection of Wellington roundels and plaques including two bronze circular plaques of the Iron Duke facing left 15.5 cm diameter, a bronze plaque depicting the Battle of Waterloo, 16 cm x 16 cm, plus nine others, the largest 17 cm diameter, the smallest 9 cm diameter
(13) £200 - £300



548* Duke of Wellington. A mid 19th Century bronze bust of the Duke of Wellington, the figure depicted in classical robes, raised on an integral socle, signed on the reverse Marochetti pub, Nov 4th 1852, 11.5cm high
Baron Carlo Marochetti (1805-1867) was born in Turin. He studied under Bosio at the Ecole des Beaux Arts, later exhibiting at the Salon. He concentrated on genre groups to begin with, turning to monumental statuary at a later date. Amongst his public works are the statue of Richard the Lionheart, outside the House of Lords and the equestrian statue of the Duke of Orleans for the Louvre courtyard. He also produced busts of well known figures including busts of Queen Victoria and Prince Albert
(1) £150 - £200



Lot 551



549* Duke of Wellington. A mid-Victorian cast iron memorial portrait plaque, of Arthur Wellesley, 1st Duke of Wellington, moulded by Johnsons's Litchurch Works, Derby, head-and-shoulders length, facing right, integral circular frame, with a ducal coronet, 27.5 cm diameter, foundry marks and dated 13th November 1854 to verso together with 2 other cast iron circular memorial portrait plaques both head and shoulder side profile facing right, one with reef boarder and surmounted with military trophies, 31 cm diameter the other painted worn and marked, 27.5 cm diameter
(3) £150 - £200



550* Duke of Wellington. A mixed collection of Duke of Wellington memorabilia including, a 19th century trinket box with a Duke of Wellington portrait surrounded by six paste gemstones with a later embroidered interior, 7 cm diameter, a Duke of Wellington portrait patch box 7 cm diameter, a 19th century Duke of Wellington cameo sulphide cut glass scent bottle, occasional chips and marks, a 19th century Duke of Wellington cameo sulphide paperweight, a Charles I sterling silver hallmarked dish, London 1973, 13 cm diameter, 129 g, plus a spectacles case depicting Duke of Wellington statue
(6) £200 - £300

551* Duke of Wellington. A mixed collection of black basalt, including a coffee pot and cover 19 cm high, milk jug 8.5 cm high decorated with Wellington on horseback, a bowl 15.5 cm diameter with a Wellington portrait, and 'La Belle Alliance', a Wedgwood black basalt library bust of the Duke of Wellington, stamped to base, 16 cm high and memorial plaque 11 cm diameter
(5) £200 - £300



552* **Duke of Wellington.** A parian ware bust of the Duke of Wellington, after W H Jounes (?) published by Keys & Mountford 1851, with inscription verso, 30 cm high, together with a second parian ware bust of Wellington, unmarked 28.5 cm high (2) £150 - £200



553* **Duke of Wellington.** A parian ware bust of the Duke of Wellington, after H Weigall for Coalbrookdale, with inscription verso, height 34cm (1) £150 - £200



554* **Duke of Wellington.** A Victorian bronze bust of the Duke of Wellington circa 1850, the duke modelled in classical robes, raised on an integral socle, signed on the reverse C.Marochetti, Nov 4th 1852, 17cm high

Baron Carlo Marochetti (1805-1867) was born in Turin, Italy. He studied under Bosio at the Ecole des Beaux Arts, later exhibiting at the Salon. Marochetti concentrated on genre groups to begin with, turning to monumental statuary at a later date. Amongst his public works are the statue of Richard the Lionheart, outside the House of Lords and the equestrian statue of the Duke of Orleans for the Louvre courtyard. He also produced busts of Queen Victoria and Prince Albert.

(1)

£200 - £300



555* **Duke of Wellington.** A Victorian bronze gilt metal relief moulded plaque of the Duke of Wellington, circa 1850, the duke facing right, some light wear, framed and glazed, 29.5 cm x 36.5 cm, together with a 19th century gilded relief of the duke's famous horse 'Copenhagen', framed and glazed 49 cm x 48 cm (2)

£200 - £300



Lot 556



Lot 557



Lot 559

556* Duke of Wellington. A Victorian gilt bronze plaque of the Duke of Wellington, *the duke facing right, presented on a red velvet board with elaborate gilt moulded frame, additionally presented in a glazed display case, frame size, 36.6 x 41 cm*
(1) £200 - £300

557* Duke of Wellington. A Victorian moulded glass portrait of the Duke of Wellington after Peter Rouw circa 1840, *the Duke facing right, framed and glazed, 25 cm x 27.5 cm*
Peter Rouw (1771-1852) was a London based sculptor who specialised in bas-reliefs in marble. In 1807 he was appointed modeller of cameos and gems to the Prince Regent.
(1) £150 - £200



560* Duke of Wellington. A Victorian parian figure of the Duke of Wellington published by Samuel Alcock & co., June 18, 1852, Alfred Crowquill design, sculpturist G. Abbott, *the seated figure modelled as the Duke of Wellington with clasped hands and crossed knee, deep in contemplation, the base stamped, 30 cm high, together with a Coalbrookdale parian figure of the Duke of Wellington, full-length, seated, after George Abbott, 27 cm high, base chipped to corners, and an unmarked parian figure of the seated Duke of Wellington 26.5 cm high*
(3) £150 - £200

561* Duke of Wellington. A Victorian parian figure of the Duke of Wellington by Samuel Alcock circa 1852, *modelled seated with the Dukes monogram to the rectangular base, the base stamped 'Published by Saml Alcock & Co June 18 1852, Alfred Crowquill Designavit, G. Abbott Sculpsit', old firing cracks, 29.5 cm high*
(1) £150 - £200

562* Duke of Wellington. A Victorian parian ware jug depicting the death of the Duke of Wellington at Walmer Castle, *with figures surrounding him, tubular form with a swelling mouth and foot, decorated with leaves in relief around the mouth, in a vertical strip below the lip and around the crabstock handle, the sides decorated with two identical scenes in relief showing the death, 27 cm high*
(1) £200 - £300

563* Duke of Wellington. A Victorian wax profile of the Duke of Wellington, *young head facing left, presented in a period rosewood frame, glazed, frame size 44 x 39.5 cm*
(1) £200 - £300



558* Duke of Wellington. A Victorian miniature parian profile of the Duke of Wellington, *facing left, stamped Sevres, 7 cm high, presented in a circular wooden frame, glazed, frame size 16 cm diameter, together with another similar, old hairline crack to the neck, 6.5 cm high, in an oval wooden frame, glazed, frame size 17.5 x 15.5 cm, plus a Staffordshire figure modelled as the Duke of Wellington, 35 cm high*
(3) £100 - £150

559* Duke of Wellington. A Victorian ormolu bust of the Duke of Wellington, *the duke facing right, with a banner below cast 'Wellington' and foliate corners, presented in a deep veneered frame, glazed, some veneer damaged to lower left corner, frame size 49 x 44 cm*
(1) £150 - £200



Lot 561



Lot 562



Lot 563



564* **Duke of Wellington.** Field Marshal Marquis Wellington, El Duque de Ciudad Rodrigo by Thomas Halliday 1812, oval gilt-metal plaque, the uniformed bust facing left, 8.8 x 5.6 cm, ebonised frame and suspender in the form of military trophies, frame size 14.5 x 12 cm (1) £150 - £200

565* **Duke Of Wellington.** A Regency period carved oak panel of the Duke of Wellington, circa 1820, the duke facing left, with carved foliate border, 22.5 cm x 40.5 cm, together with two others including a carved oak circular panel of the side profile of the Duke of Wellington 20.5 cm diameter and a Duke of Wellington side profile with a handwritten label to reverse 'Duke of Wellington' 22 cm high (3) £100 - £150



566* **Duke of Wellington.** A Regency period lacquered papier-mâché snuff box circa 1820, painted with a portrait of the Duke of Wellington 1815-1825, 10.5 cm diameter, plus two further 19th century papier-mâché snuff boxes, one depicting a side profile of the Duke of Wellington, 8.5 cm, the other showing two classical female figures with the busts of Wellington and Blücher, 8.5cm (3) £200 - £300



Lot 565

CLOCKS & SCIENTIFIC INSTRUMENTS



567* **Barograph.** A 20th century barograph by Henry Hughes & Son Ltd, London, No 6260, contained in a mahogany and glass display case with a single drawer beneath, 22.5 cm high x 36.5 cm wide x 22 cm deep

A nice example in good condition.

Provenance: Downside Abbey, Somerset, UK.

(1)

£200 - £300



569* **Barometer.** A Victorian rosewood and mother-of-pearl inlaid barometer by P. Soldini, Hull, with hygrometer, spirit level, lacking thermometer, the case with elaborate mother-of-pearl inlaid scrollwork decoration, 106 cm

(1)

£100 - £150



568* **Barometer.** A Victorian marine stick barometer by J. Hicks, 8 Hatton Garden, London, No 518, with long black tubular body with with glass thermometer, 112 cm high, mounted on a wooden board with ivory makers label, 122 x 16 cm

Provenance: Downside Abbey, Somerset, UK.

(1)

£200 - £300



570* **Clock.** An 18th century longcase clock movement by Samuel Quarman, Temple Cloud circa 1780, the square brass dial with 24cm silvered chapter dial engraved with black roman numerals and pierced brass spandrels, steel hands, 26 cm x 26 cm, contained in a later oak case for mounting to the wall, with pendulum and weights Samuel Quarman (1720-1772) of Temple Cloud, Somerset is regarded as one of the most respected Chew Valley clockmakers.

Provenance: Downside Abbey, Somerset, UK.

(1)

£300 - £500



571* **Irish Clock.** A Victorian longcase clock by John Lilburn, Dublin, the 31 cm diameter painted dial with black arabic numerals, two winding holes and subsidiary seconds dial, the mahogany case lacking some moulding and detail, with pendulum, 195 cm high
(1) £200 - £300



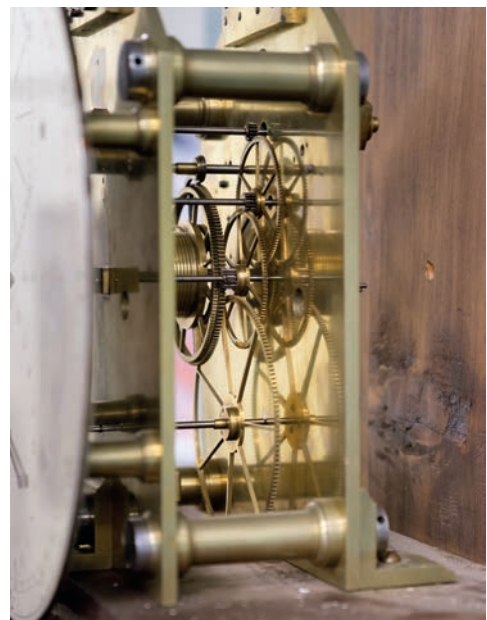
Lot 572



572* **Longcase Clock.** Early 20th century oak longcase clock in the 18th century style, the brass and silvered dial dated '1743', silvered chapter dial with black roman numerals, pierced brass hands, figural and foliate spandrels, dial size 34 x 25 cm, the oak case profusely carved with rococo scrolls and lattice work, 235.5 cm high
(1) £300 - £500



573* **Microscope.** W. Watson & Sons Ltd lacquered brass compound microscope circa 1910, the back foot signed W. Watson & Sons Ltd, 313 High Holborn London and numbered 11310, 35 cm high, contained in an oak box with spare lens and cases
(1) £150 - £200



574* Regulator Clock. A very rare George III period regulator clock by William Hardy, London circa 1806, the silvered dial signed 'Willm Hardy Invt et Fecit London' with outer minute track engraved with Arabic numerals, two subsidiary dials including seconds dial and a small winding hole, the brass movement supported by four substantial pillars and six-spoke wheels, with weighted pendulum with numbered brass nut (1-8 inclusive), with five-spoke brass pulley and brass weight, the oak case made in the early 20th century to support the clock (the old case was damaged when the abbey observatory caught fire in 1867), the case 194 cm high

Provenance: Downside Abbey, Somerset, UK.

William Hardy is recorded as working at 28 Coppice Row, Cold Bath Square, Clerkenwell, London from 1800-1830. He was a forward thinking horologist who was principally a chronometer maker, famous for patenting a number of compensated balances. In 1806 he submitted for trial at the Royal Observatory, Greenwich a spring pallet remontoire escapement of such a high standard that it was considered by many a masterpiece. As a result of the Greenwich trial, a number of observatories, worldwide, had ordered regulators from Hardy, but due mostly to mishandling, corrosion, and climatic conditions, many of the regulators failed to perform well and were later fitted with different escapements. This destroyed the reputation of Hardy and his business went into decline in 1830 and he died two years later.

For further reading please see

Loomes, B. Watchmakers and Clockmakers of the World, N.A.G. Press, London 2006

Britten, F.J.). Old Clocks and Watches and Their Makers - A History of Styles in Clocks and Watches and their Mechanisms, Bloomsbury Books, London 1986

(1)

£10,000 - £15,000

FURNITURE



Lot 576

575* Arts and Crafts. An arts and crafts stained oak elbow chair circa 1910, inspired by Charles Rennie Mackintosh and the Glasgow School of Art, *the upholstered in faux crocodile fabric to the back and seat with five bulbous spindles, raised on tapered supports united by stretcher, 102 cm high*

(1) £50 - £80

576* Bachelors Chest. A 20th-century mahogany and walnut veneer Georgian style bachelors chest, *extending fold over top with mock leather inset and sliding supports, four drawers with brass fittings, 76 cm high x 76 cm wide x 32 cm deep*

(1) £100 - £150

577* Bookcase. A George III mahogany bookcase circa 1790, *strung with boxwood, the chequer banded cornice and corbelled frieze above four glazed doors enclosing shelves, 238 cm high x 280 cm wide x 40 cm deep*

Provenance: Downside Abbey, Somerset, UK.

This lot is held at an off-site location and pre-sale viewing in person will not be possible. Please contact Dominic Winter Auctioneers for further information and to arrange post-sale collection.

(1) £2,000 - £3,000



Lot 577



578* Bookcase. A George IV period mahogany breakfront bookcase circa 1825, *the triangular pediment above four lancet-glazed doors, with secretaire beneath flanked by drawers with cupboards, 255 cm high x 220 cm wide x 54.5 cm deep*

Provenance: Downside Abbey, Somerset, UK.

This lot is held at an off-site location and pre-sale viewing in person will not be possible. Please contact Dominic Winter Auctioneers for further information and to arrange post-sale collection.

(1)

£1,000 - £1,500

579* Bookcase. A substantial Regency revival "exhibition standard" walnut and ebonised giltwood breakfront bookcase circa 1860, *large broken pediment above twin glazed central section flanked by a further glazed section each enclosing shelves, the lower section with four panel doors each enclosing shelves, the lower rear section cut to compensate for skirting board (perhaps), 370 cm high x 279 cm wide x 57 cm deep*

(1)

£5,000 - £8,000





Lot 580



Lot 582



Lot 586

580* Campaign Chest. A 19th century brass-bound teak campaign chest, *two short and three long drawers, one drawer for a secretaire, each with brass recessed handles, formed as two sections raised on screw in turned supports, some wear commensurate with age and service, 115 cm high x 98 cm wide x 47 cm deep*

Provenance: Downside Abbey, Somerset, UK.

(1)

£400 - £600

581* Card Table. A George III mahogany demi-lune card table *with rosewood crossbanded top, green baize lining, boxwood stringing inlay that continues down the square tapering legs, 76 cm high*

(1)

£100 - £150

582* Card Table. A mid 19th century rosewood and amboyna veneered turn over-leaf card table, *top with amboyna cross banding, cross banded edge with line inlays, red baize lining, with a storage compartment underneath, all supported by a quadruped scrolled column above four out-swept legs on brass paw castors, 72.5 cm high*

(1)

£300 - £500

583* Chairs. 20 wheelback dining chairs, circa 1910, *91 cm high*

Provenance: Downside Abbey, Somerset, UK.

This lot is held at an off-site location and pre-sale viewing in person will not be possible. Please contact Dominic Winter Auctioneers for further information and to arrange post-sale collection.

(20)

£200 - £300

584* Chairs. 20 wheelback dining chairs, circa 1910, *91 cm high*

Provenance: Downside Abbey, Somerset, UK.

This lot is held at an off-site location and pre-sale viewing in person will not be possible. Please contact Dominic Winter Auctioneers for further information and to arrange post-sale collection.

(20)

£200 - £300

585* Chairs. 20 wheelback dining chairs, circa 1910, *91 cm high*

Provenance: Downside Abbey, Somerset, UK.

This lot is held at an off-site location and pre-sale viewing in person will not be possible. Please contact Dominic Winter Auctioneers for further information and to arrange post-sale collection.

(20)

£200 - £300

586* Collector's Cabinet. A Victorian mahogany collector/specimen cabinet by Watkins & Doncaster, Naturalists, 36 Strand, London, *the glazed door with cabinet makers label enclosing 14 drawers each with a glass cover, 92 cm high x 52 cm wide x 47.5 cm deep, lacking key*

Watkins & Doncaster was founded in 1874 by William Watkins in Eastbourne. In 1879 Watkins moved the business to 36 The Strand, London and formed a partnership with Arthur Doncaster which only lasted until 1880.

(1)

£500 - £800



Lot 588

588* Display Cabinets. A pair of Victorian oak display cabinets, the rectangular top with rounded corners above two glazed doors with turned columns, enclosing shelves, on a block plinth base, some relatively minor cracks, scuffs and wear commensurate with age, unlocked but lacking keys, 136.5 cm high x 121 cm wide x 39.5 cm deep

(2)

£1,000 - £1,500



587* Console Table. A William IV period rosewood mirror back console table, probably Irish, the rectangular top with gilt moulded frieze, scroll apron and carved acanthus cabriole supports, the mirror a modern replacement, on a gilt block plinth, general wear and loss, commensurate with age, 96 cm high x 119.5 cm wide x 50 cm deep

(1)

£500 - £800



589* Footstool. A George I style footstool, with a floral rectangular embroidered seat on four carved mahogany cabriole supports with claw and ball feet, 44.5 cm high

(1)

£100 - £150



590* **Garden Urn.** A Victorian cast iron campana garden urn on pedestal, with a detailed relief of Greek figures and foliate design above and below, two handles, overall height 148 cm, weathered (1) £300 - £500



591* **Gillow & Co.** A Victorian ebonised gilt and burr walnut writing table by Gillow & Co circa 1870, the rectangular top with the remains of a leather inset, above a single drawer stamped Gillow & Co and numbered 544, with four carved supports united by stretcher on castors, 75 cm high x 106 cm wide x 62 cm deep Provenance: Downside Abbey, Somerset, UK. (1) £300 - £500

592* **Glastonbury Chair.** An early 20th century oak Glastonbury chair, with carved back and pegged 'x' frame supports, 85 cm high (1) £50 - £80



593* **Marriage Chest.** A 17th century walnut cassone, the gadrooned top above a panel carved with a river god, scrolls, festoons, flanked by satyrs on a later stand with sphinx supports (the front flap adapted), 118 cm high x 259 cm wide Provenance: Downside Abbey, Somerset, UK. (1) £700 - £1,000



Lot 594



Lot 595

594* **Mirror.** A Regency carved giltwood pier mirror, with a shaped top and gilded balls beneath, a gilded breakfront with shell motif above modern replacement glass flanked by spiral columns, 117.5 cm x 72.5 cm

(1)

£300 - £500

595* **Mirror.** Regency giltwood over mantel mirror, with shaped top, carved facing of Adams style rams head floral swags with gilded balls above, the modern replacement glass flanked by columns with finely carved Corinthian capitals, 136 cm x 61 cm

(1)

£200 - £300

596* **Mouseman.** A Robert Thompson "Mouseman" of Kilburn oak side table, the rectangular top over carved uprights united by stretcher, a small mouse carved to the leg, 72 cm high x 180 cm wide x 59 cm deep

Provenance: Downside Abbey, Somerset, UK.

(1)

£700 - £1,000



Lot 596



Lot 597

597* **Mouseman.** A Robert Thompson "Mouseman" of Kilburn oak side table, the rectangular top above turned uprights united by stretcher, a mouse carved to the leg, 72 cm high x 182 cm wide x 59 cm deep

Provenance: Downside Abbey, Somerset, UK.

(1)

£700 - £1,000



Lot 598

598* **Music Stand.** An Aesthetic period stained beech duet music stand, of spindle construction raised on three splayed supports, 121 cm high

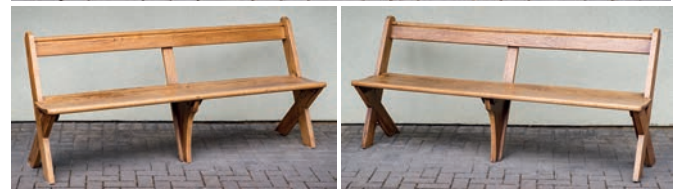
(1)

£100 - £150

599* **Reading Table.** A Victorian mahogany reading table by John Carter, 6A New Cavendish Street, Portland Place, London, the adjustable rectangular mahogany top with cast iron ratchet movement, on gothic pedestal and four supports each with castor, 90.5 cm high x 82 cm wide, together with another by Wincycle Trading Company, with rectangular mahogany top over cast iron adjustable base (base damaged) with oval brass makers label

(2)

£150 - £200



600* **Refectory Table.** A modern pine refectory table, the rectangular planked top above x frame supports united by stretcher, 76 cm high x 220 cm wide x 85 cm deep, together with a pair of light oak benches, each with x frame supports, 85 x 190 cm

(3)

£300 - £500

601* Refectory Table. A Victorian Gothic Revival oak refectory table, attributed to Dunn & Hansom circa 1870, *the later mahogany top over oak braced trestle frame, 75 cm high x 245 cm wide x 104 cm deep*

Provenance: Downside Abbey, Somerset, UK. Archibald Matthias Dunn, FRIBA (1832-1917) and Edward Joseph Hansom (1842-1900) were amongst the foremost Catholic architects in the North West of England during the Victorian era. Dunn was born in Northumberland and was the son of a mining engineer and manager. He was educated at Ushaw College and Stonyhurst College. Then he went to Bristol to be apprenticed to architect Charles Francis Hansom, the younger brother of Joseph Aloysius Hansom, the inventor of the Hansom cab and founder of *The Builder*. Here Dunn met his future partner Edward Joseph Hanson, the son of his employer.

Hansom specialised in ecclesiastical buildings in the Gothic Revival style including many Roman Catholic churches and between them they worked on many building designs including the spire of Saint Mary's Cathedral, Newcastle (1860) and between 1873 to 1882 they completed the transepts and base of the tower at Downside Abbey in Somerset, returning again in 1888 to complete the Lady Chapel.

This lot is held at an off-site location and pre-sale viewing in person will not be possible. Please contact Dominic Winter Auctioneers for further information and to arrange post-sale collection.

(1) £500 - £800



Lot 601

602* Refectory Table. A Victorian Gothic Revival oak refectory table, attributed to Dunn & Hansom circa 1870, *the later mahogany top over oak braced trestle frame, 76 cm high x 244 cm wide x 103 cm deep*

Provenance: Downside Abbey, Somerset, UK.

This lot is held at an off-site location and pre-sale viewing in person will not be possible. Please contact Dominic Winter Auctioneers for further information and to arrange post-sale collection.

(1) £500 - £800

603* Refectory Table. A Victorian Gothic Revival oak refectory table, attributed to Dunn & Hansom circa 1870, *the later mahogany top over oak braced trestle frame 75 cm high x 244 cm wide x 103 cm deep*

Provenance: Downside Abbey, Somerset, UK.

This lot is held at an off-site location and pre-sale viewing in person will not be possible. Please contact Dominic Winter Auctioneers for further information and to arrange post-sale collection.

(1) £500 - £800

604* Refectory Table. A Victorian Gothic Revival oak refectory table, attributed to Dunn & Hansom circa 1870, *the later mahogany top over oak braced trestle frame 76 cm high x 244 cm wide x 104 cm deep*

Provenance: Downside Abbey, Somerset, UK.

This lot is held at an off-site location and pre-sale viewing in person will not be possible. Please contact Dominic Winter Auctioneers for further information and to arrange post-sale collection.

(1) £500 - £800

605* Refectory Table. A Victorian Gothic Revival oak refectory table, attributed to Dunn & Hansom circa 1870, *the later mahogany top over oak braced trestle frame, 75 cm high x 320 cm wide x 103 cm deep*

Provenance: Downside Abbey, Somerset, UK.

This lot is held at an off-site location and pre-sale viewing in person will not be possible. Please contact Dominic Winter Auctioneers for further information and to arrange post-sale collection.

(1) £500 - £800

606* Refectory Table. A Victorian Gothic Revival oak refectory table, attributed to Dunn & Hansom circa 1870, *the later mahogany top over oak braced trestle frame, 77 cm high x 460 cm wide x 103 cm deep*

Provenance: Downside Abbey, Somerset, UK.

This lot is held at an off-site location and pre-sale viewing in person will not be possible. Please contact Dominic Winter Auctioneers for further information and to arrange post-sale collection.

(1) £500 - £800

607* Refectory Table. A Victorian Gothic Revival oak refectory table, attributed to Dunn & Hansom circa 1870, *the later mahogany top over oak braced trestle frame, 75.5 cm high x 319.5 cm wide x 104 cm deep*

Provenance: Downside Abbey, Somerset, UK.

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(1) £500 - £800



The tables in situ, circa 1914

608* Refectory Table. A Victorian Gothic Revival oak refectory table, attributed to Dunn & Hansom circa 1870, *the later mahogany top over oak braced trestle frame, 76 cm high x 243.5 cm wide x 103 cm deep*

Provenance: Downside Abbey, Somerset, UK.

This lot is held at an off-site location and pre-sale viewing in person will not be possible. Please contact Dominic Winter Auctioneers for further information and to arrange post-sale collection.

(1) £500 - £800

609* Refectory Table. A Victorian Gothic Revival oak refectory table, attributed to Dunn & Hansom circa 1870, *the later mahogany top over oak braced trestle frame 76 cm high x 460 cm wide x 103.5 cm deep*

Provenance: Downside Abbey, Somerset, UK.

This lot is held at an off-site location and pre-sale viewing in person will not be possible. Please contact Dominic Winter Auctioneers for further information and to arrange post-sale collection.

(1) £500 - £800

610* Refectory Table. A Victorian Gothic Revival oak refectory table, attributed to Dunn & Hansom circa 1870, *the later mahogany top over oak braced trestle frame, 76 cm high x 321 cm wide x 104 cm deep*

Provenance: Downside Abbey, Somerset, UK.

This lot is held at an off-site location and pre-sale viewing in person will not be possible. Please contact Dominic Winter Auctioneers for further information and to arrange post-sale collection.

(1) £500 - £800

611* Refectory Table. A Victorian Gothic Revival oak refectory table, attributed to Dunn & Hansom circa 1870, *the later mahogany top over oak braced trestle frame, 76 cm high x 319.5 cm wide x 104 cm deep*

Provenance: Downside Abbey, Somerset, UK.

This lot is held at an off-site location and pre-sale viewing in person will not be possible. Please contact Dominic Winter Auctioneers for further information and to arrange post-sale collection.

(1) £500 - £800

612* Refectory Table. A Victorian Gothic Revival oak refectory table, attributed to Dunn & Hansom circa 1870, *the later mahogany top over oak braced trestle frame, 76 cm high x 197 cm wide x 104 cm deep*

Provenance: Downside Abbey, Somerset, UK.

This example is available to view at Dominic Winter Auctioneers.

(1) £500 - £800

613* **Table.** A George III mahogany tilt top occasional table, plain circular top above a turned pedestal on three elegant out-swept supports, the top worn, 68 cm high, 70 cm diameter

(1)

£70 - £100



614* **Table.** A Victorian mahogany breakfast table, the rectangular tilt action top with reeded edge above turned pedestal on three splayed supports each with brass cap and castor, 72 cm high x 127 cm wide x 92 cm deep

(1)

£200 - £300

615* **Table.** A Victorian mahogany side table, the rectangular top above a two drawer on four tapered supports with brass castors, 74 cm high x 106 wide x 73 cm deep

(1)

£100 - £150



616* **Table.** A Victorian rosewood side table, the rectangular top with rounded corners above turned spindle supports united by stretcher on curved supports and brass castors, some loss of veneer, 72.5 cm high x 106.5 cm wide x 55 cm deep

Provenance: Downside Abbey, Somerset, UK.

(1)

£100 - £150



617* **Table.** A William IV period rosewood tilt-top centre table, the circular top above large tapered pedestal on large lions paw feet, 139 cm diameter x 80 cm high

Provenance: Downside Abbey, Somerset, UK.

(1)

£300 - £500



618* **Windsor Chairs.** Five 19th century elm Windsor armchairs, hoop back with spindles, solid seats on turned supports united by stretcher, some with damage, 107 cm high

Provenance: Downside Abbey, Somerset, UK.

(5)

£300 - £500

619* **Windsor Chairs.** Three 19th century elm Windsor chairs, all reduced in height

(3)

£200 - £300

HISTORIC TEXTILES



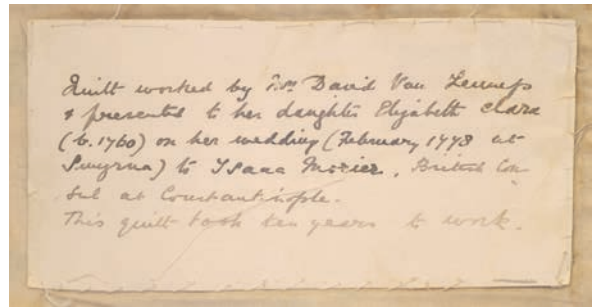
620* Beadwork pelmet. A beaded pelmet, London: Reville & Rossiter Ltd., circa 1900, *pelmet of polychrome beadwork, depicting flowers and birds within a floral border, lower edge with scalloped bead border (occasional minor loss of stitching and beads, 2cm length with a scallop missing and a stitched repair), top edge bound with ribbon, stitch mounted on a fine linen backing, with Reville & Rossiter's printed and manuscript paper label, 18 x 185.5 cm (7 x 73 ins)*

A striking beadwork pelmet in very good condition, designed and made by London couture house Reville & Rossiter. Founded in 1906, the firm became court dressmakers to Queen Mary, gaining the royal warrant in 1910, and designing the Queen's heavily beaded coronation robe in 1911 (Royal Collection Trust RCIN 75030). The royal warrant guaranteed patronage from the leading members of London society, although it didn't prevent the firm's eventual decline in the 1920s, and merger by the late 1930s.

(1) £200 - £300



Lot 621



621* Bedcover. An embroidered marriage bedcover belonging to Elisabeth Clara Morier, circa 1768-1778, *cream silk bedcover, very finely hand-worked in polychrome silk threads, with floral and foliate monogram of Elisabeth Clara Morier in the centre of a laurel wreath tied with a blue ribbon bow, within a circular border of lattice scrolls interlaced with flower garlands, top of border with a cluster of grapes, strawberries, and a pear, with a dragonfly, and bottom of border with a flower posy, on a ground of scattered flower sprigs and sprays, wide border of interwoven flower garlands, with pink or blue bow-tied posies at intervals, including roses, heartsease, bluebells, lilies, sweetpeas, auriculas, carnations, and morning glory, with fruit, butterflies, and other insects at corners, narrow outer scrolling floral border, lightly toned and spotted overall, support just beginning to perish in places at folds and edges, backed with cream cotton, paper label stitched to one corner of verso with manuscript note in a late 19th century hand: 'Quilt worked by Mrs. David Van Lennep & presented to her daughter Elisabeth Clara (b. 1760) on her wedding (February 1778 at Smyrna) to Isaac Morier, British Consul at Constantinople. This quilt took ten years to work.'*, 150 x 150 cm (59 x 59 ins)

Provenance: Made by Anna Maria van Lennep née Leidstar (1737-1802); presented to her daughter Elisabeth Clara van Lennep (1760-1834) on her wedding day in 1778 to Isaac Morier (1750-1817), British Consul-General of the Levant Company in Constantinople; passed to their eldest daughter Frances Horatia Morier (1815-1906) who married Edward Harbottle Grimston (1812-1881) in 1842; passed to their son Walter Edward Grimston (1844-1932) who married Emily Pryor in 1872; passed to their daughter Mary Noel Grimston (1881-1937) who married Henry Hamilton Gepp (abt 1876-1945) in 1905; passed to their eldest child Miriam Gepp (1906-1996) who married Lionel William Harrison in 1929; passed to their daughter Helen Harrison who married David Matcham in 1958; passed to their daughter, the current owner.

An exquisite example of 18th century needlework, with a most remarkable history: made by a mother for her daughter, it has descended through the generations of one family, right down to the present day.

Anna Maria Leidstar married David George van Lennep (1712-1797) in 1758. A fine family portrait of the couple with some of their thirteen children (including the recipient of this bedcover), attributed to Antoine de Favray, is held by the Rijksmuseum in Amsterdam. The Museum dates the oil painting to around 1769-1771. When it was painted, therefore, the bedcover had not long been begun by Anna Maria, and the marriage of her oldest surviving daughter perhaps only a hopeful anticipation for the future. The picture shows Elisabeth Clara as a beautiful young girl, standing to the right of her parents. She wears Turkish clothes consisting of an apricot-coloured silk and fur coat over a matching gown, with a large belt around her waist, pearls at her throat, and flowers and feathers in her turbanesque headdress, her long dark hair in a single plait. She holds a drawing pen in her right hand, and gazes out at the viewer knowingly. She perhaps had good cause to look sure of herself: her father was an affluent Dutch banker and merchant, dealing in fine cloth, as well as a variety of other goods, such as sugar, coffee, fruit, herbs, porcelain and glass; and her mother had ensured the education of her daughters, as well as of her sons.

Isaac Morier met Elisabeth Clara whilst working for his future father-in-law. In 1804, he was appointed the first Consul-General of the Levant Company at Constantinople, and on the dissolution of the company in 1806, he became his Britannic Majesty's Consul. He also became an agent of the East India Company, and held both positions until his death from the plague in Constantinople in 1817.

(1)

£500 - £800



622* **Bianchini Férier.** A collection of original designs, late 19th-early 20th century, 25 original drawings, various media, including watercolour, gouache, pencil, on paper or card, some stencilled, featuring floral, foliate, or geometric patterns, most with annotations, one with ink stamp 'Suzanne Kientz, Paris' and name 'Pardo' on verso, another with ink stamp 'M. TH. Robert Gattiker, Paris' on verso, some edge-fraying and marks, largest 147.5 x 91 cm (58 x 36 ins), smallest 20 x 13 cm (8 x 5 ins), contained in a large board portfolio

Provenance: From Bianchini Textiles, Christie's South Kensington, London, 27th July 2001.

The silk weaving house of Bianchini Férier was founded in Lyon in 1888, and achieved success early on, with the award of a Silver Medal at the Paris Exposition Universelle in 1889. In 1912 the artist Raoul Dufy (1877-1953) was brought on board, and he produced around 4000 designs for the firm between 1912 and 1928. After his contract came to an end Bianchini Férier continued to make fabrics for important fashion houses such as Charles Worth, Madeleine Vionnet, Jeanne Lanvin Paquin and Patou, as well as producing scarves for Hermes, Jacques Fath and others, and creating imaginative designs for Givenchy, Balenciaga, Chanel, Dior and Yves Saint-Laurent, to name but a few.

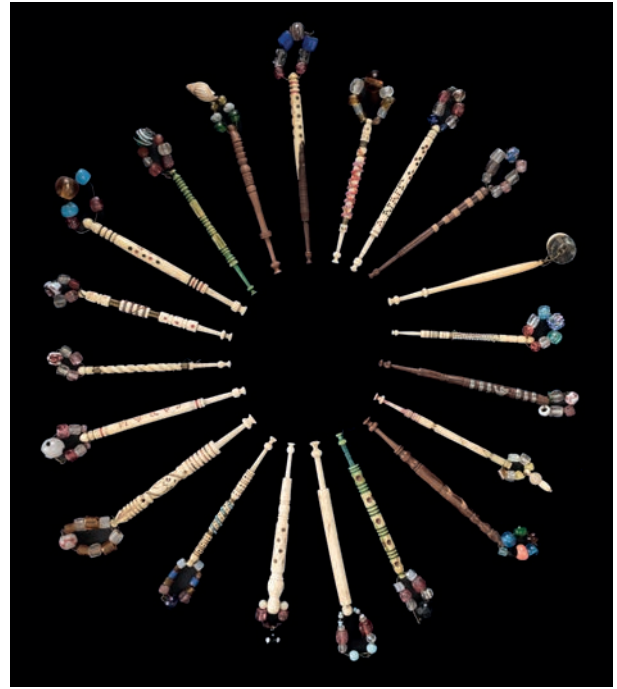
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£200 - £300

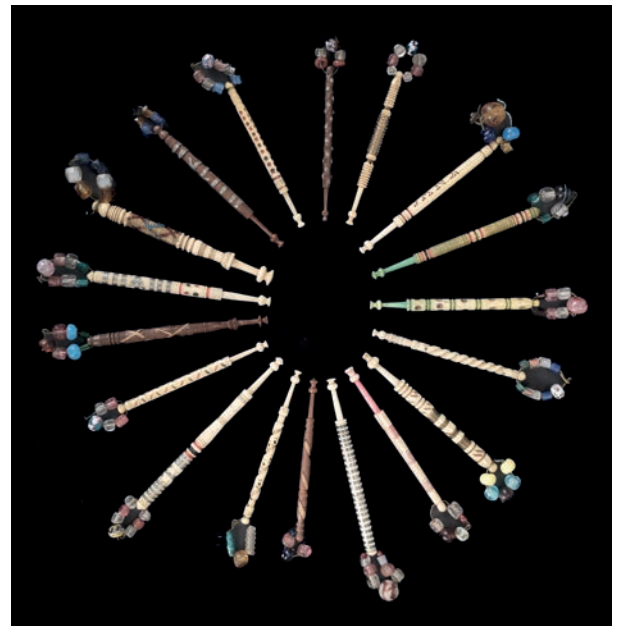
623* **Bobbins.** A large collection of lace making bobbins, English, mid 19th century, approximately 360 hand-carved bone or wood bobbins, some stained green or red, some possibly South Bucks, a number with wood inlays or metal wire bound (a few incorporating seed beads), and many highly decorated with coloured dots, bands, and other incised and applied ornamentation (including Bedfordshire tigers, leopards, and butterflies), 10 bone bobbins inscribed: Sarah, James, Nellie, Harriett, Dear George, Anne Horne, Dear Uncle, A Present From Phebe Tomkins, Sarah Ann Parry, I Love True, and a wooden one with the name Nelly, plus a bone bobbin with inked word in a foreign script, most with spangles (a few incorporating shells or buttons, 1 with a bone acorn), occasional surface rubbing, length approximately 14cm (5.5ins) and slightly shorter

(approx. 360)

£300 - £500



Lot 623



624* **Bobbins.** A large collection of lace making bobbins, English, mid 19th century, approximately 370 hand-carved bone or wood bobbins, some stained green or red, a number with wood inlays or 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), some South Devon, 12 bone bobbins inscribed: Isaac, Fan, Sophia, Samuel, 1858 Jane, E.S., Clara, Mary, Samuel, Aron, 1871 SE ... WI[?], The Gift of J. Mason, and a wooden one with the name Nellie, most with spangles, occasional surface rubbing or minor wear, length approximately 14cm (5.5ins) and slightly shorter

(approx. 370)

£300 - £500



625* **Burma.** An embroidered Kalaga panel, early 20th century, elaborately embroidered in relief with metallised and coloured threads, and heavily encrusted with a variety of sequins, beads, and glass ornaments, depicting a figure riding a lion, within a circular inner border, and square outer border, on a brown cotton ground, 54.5 x 53 cm (21.5 x 21 ins), together with 7 embroidered/mirrorwork items from Central or Southern Asia, various sizes, including 2 large pelmets, plus a large fragment of early 20th century English crewelwork hand-worked in polychrome wools in an 18th century style, depicting a lady and a gentleman beside an apple tree amongst flowers and birds, and one side of a 19th century embroidered chasuble, hand-worked in white thread with 'IHS' sunburst emblem within a wreath of grape vines, wheat, and roses, on a purple velvet ground, fringed edging, 63.5 x 57 cm (25 x 22.5 ins) (10) £100 - £200



Lot 626

626* **Carpet.** An early 20th century Middle Eastern woollen carpet, large carpet, with central lobed arabesque surrounded by sinuous flower stems incorporating botehs, with elaborate cornerpieces, and multi-banded border, in shades of pink, blue, green, and brown, on a cream ground, tasselled short ends (worn), 462 x 371 cm (182 x 146 ins)

Provenance: Downside Abbey, Somerset, UK.
(1)

£300 - £500



627* **Carpet.** An early 20th century Middle Eastern woollen carpet, large carpet with geometric pattern and multi-banded border, in red, blue, black, green, and yellow, short ends fringed, faded and threadbare, with a few tears (longest 21.5 cm/8.5 ins), one with slight loss, and somewhat edge-frayed, 424 x 345.5 cm (167 x 136 ins)

Provenance: Downside Abbey, Somerset, UK.
(1)

£100 - £200



628* **Chinese.** A 19th century priest's cope made of 18th century Canton parsi work, hand-stitched pale gold silk cope, hand-embroidered overall with floral sprigs, butterflies, and birds, with scrolling floral border, worked in satin stitch using red and white silk thread, lightly faded, some faint dust-soiling and marks, centre of lower edge water-stained, 1 or 2 small holes, partially self lined, and the remainder variously lined with silk and linen, nape trimmed with narrow lace, and with fabric tie, 117 x 185.5 cm (46 x 73 ins) Likely once a luxury export bedcover, subsequently converted into an ecclesiastical cope - possibly in Portugal - in the 19th century.
(1)

£200 - £400



Lot 629

629* Chinese. A finely embroidered yellow silk robe, late 19th/early 20th century, large robe of yellow silk damask (front darkened to gold), finely hand-worked overall using polychrome silk threads and gold metallic threads, with large pictorial roundels, each depicting figures in a garden, interspersed with exotic birds, butterflies, blossom branches and other floral motifs, and auspicious emblems, cuffs and edges (including side slits) further worked with elaborate border of birds, butterflies, and flowers, incorporating colourful braidwork, some light dust-soiling to edges, a few small brown marks to front of robe, small mark to back of left sleeve, button knot fasteners at neck, front fastened with 4 gold buttons stamped on verso 'Rich Treble Gilt V.H.C.', red silk lining, with 2 interior pockets, small paper label inscribed in ink to inside neck (embroiderer's mark?), cuff to cuff 161 cm (63.5 ins), length 105.5 cm (41.5 ins), together with a white cotton under robe, embellished with braid

The embroidery of this beautiful and well-preserved robe is of very high quality.

(2)

£700 - £1,000



630* Chinese. An embroidered rank badge, Qing Dynasty, 19th century, embroidered in coloured silks in shades of blue, green, orange, yellow, and white, depicting an embroidered appliquéd bird in the centre, above clouds, on a swastika background, dust-soiled, 27.5 x 28 cm (10.75 x 11 ins), glazed wooden frame hand-carved and pierced with a floral and foliate design (31.5 x 31.7 cm), together with 2 other pieces of Chinese hand-embroidery, both framed and glazed

(3)

£150 - £250



631* Clothing. A silk Edwardian day dress, circa 1915, oyster silk full-length gown, with v-neck front and back filled with cream tucked and ruched muslin modesty panel, and asymmetric collar front and back trimmed with delicate tape lace (silk lining of collar perishing), one side of bodice caught up with a grey rosette, bodice lined and lightly boned, and with metal hooks and stiff buttonhole eyes, elbow-length sleeves with tucked muslin edging and embellished with lace as before, shoulders ornamented with hand-worked bullion stitches, tucked waistband terminating at rear with a bow, tails of bow ornamented with self silk pom-poms, skirt with 2 vertical tucks to front and 4 large ornamental buttons between, the tucks and buttons with bullion stitch detail, the tucks terminating in a 'v' with ruched detail held by a grey rosette, back of skirt with 36 small ornamental buttons embellished with bullion stitches as before, skirt with short train, and lined with cream silk, a few fox spots and marks, occasional small holes, bust 74 cm (29 ins), waist 62 cm (24.5 ins), sleeves 37 cm (14.5 ins), length at front 134.5 cm (53 ins), length at back 155 cm (61 ins), together with 9 other items of ladies' clothing, including: a 1920s cream silk dress with dropped waist and green collar and bow; a 1930s full-length evening gown of embroidered heavy cream satin, with straps and sweetheart neckline; a 1950s 3-piece in turquoise silk comprising dress, short jacket, and coat; and a 1950s full-length evening gown and matching cocktail dress made of Brockenhurst silk, with wide detachable waistband and bow in cerise satin, various sizes and condition

(10)

£200 - £300

632* Clothing. A silk top hat belonging to C.N. Salmon, Rifle Brigade, Pall Mall, London, W. English, 1900, black silk hat, with slight dent, maker's name printed in blue inside, cream silk lining perishing, most of drawstring intact, a little wear and some loss of stitching to inside edge of brim, 17 x 24 x 30 cm (6.75 x 9.5 x 11.75 ins), contained in original brown leather carrying case with crimson paper lining and quilted silk cushioning, front lettered in black 'C.N. Salmon, Rifle Brigade', leather strap broken, with one piece detached and some loss, lacking key, 38 x 35.5 x 32 cm (15 x 14 x 12.5 ins)

Provenance: Downside Abbey, Somerset, UK.

(1) £100 - £150



633* Clothing. An 1840s day dress, hand-stitched gown, with orange, green, and black flower sprigs on a cream ground, fitted bodice with wide ruched neck, and tucked bishop sleeves, box-pleated skirt, cuffs and rear opening fastened with metal hooks (most replaced) and buttonhole loops, lined with fine glazed cotton, occasional small signs of wear (mostly a little fraying to waist and cuffs) and a few stitched repairs (including several small patches to back of skirt), bust 74 cm (29 ins), waist 51 cm (20 ins), sleeves 61 cm (24 ins), length 139 cm (54.75 ins), together with a moiré silk taffeta dress with pagoda sleeves, train, over-skirt, and large bow, circa 1840s, with some later stitching and repairs, patterned with flower sprays in shades of pink, red, green, yellow, and brown, on a grey ground, with lilac satin edging, faintly foxed, bust 76 cm (30 ins), waist 62 cm (24.5 ins), sleeves 43.5 cm (17.25 ins), length excluding train 135 cm (53 ins) and including train 157.5 cm (62 ins)

(2)

£150 - £250

634* Clothing. An embroidered Robe à la Française, circa 1750, hand-stitched gown of gold metallised gauze, hand-embroidered overall with large flower sprays and small sprigs, in shades of pink, blue, cream, yellow, green, and brown, using stem stitch and satin stitch, front-fastening fitted bodice with metal hooks on each side, elbow-length sleeves with double flounces (latter becoming detached), and cream silk lining, part of overlap on left-hand side of bodice missing, pleated back of bodice terminating in wide skirt shaped for pannier hoop with gathers to sides (the skirt measuring approximately 152 cm/60 ins wide), worn and frayed in places, with skirt detached from bodice at front, and a number of darns and repairs, sleeves including flounces 48 cm (19 ins), length 132 cm (52 ins)

A rare early gown which would have been worn with a pannier beneath, made of metal, cane or whalebone supports, to give the skirt its shape. The voluminosity of the gown would accentuate the small waist of the wearer, whilst the large expanse of costly material would indicate the wealth and status of the lady. As the 18th century wore on skirts expanded in width so that by the middle of the century some ladies wore panniers seven feet wide.

(1)

£500 - £800



Lot 634



Lot 635

635* Crimea. A patchwork cloth, mid 19th century, hand-stitched octagonal wool cloth, composed of small hexagons forming a star design in centre surrounded by lozenges and triangles, enclosed within 3 borders, in red, black, and white, red wool fabric cut to form a fringed edge (becoming detached in 1 or 2 places, occasional minor loss), centre faded and with some small holes and repairs, diameter (not including fringe) 147 cm (58 ins)

Such Crimean War patchworks are scarce and have a touching history to them. They were sewn by soldiers convalescing after the War, which lasted almost two and a half years, ending in 1856 with a colossal loss of life. For soldiers who did survive, but had sustained injuries, patchwork seems to have been a popular pastime. Materials were readily at hand in the form of old uniforms; the use of these, in predominantly red, black, navy, and green, and the bold masculine designs, make these patchworks very distinctive. There must have been an abundance of such clothing which either belonged to invalided soldiers or had been recovered from the bodies of those who had fallen. Much of the clothing, having gone through the rigours of battle, was probably too damaged to mend, and so patchwork was a way of making use of the fabric whilst benefitting the men at the same time. The Royal College of Surgeons has in its collection a painting by Thomas Wood, dated 1856, of a wounded British soldier sewing patchwork. It shows Private Thomas Walker sitting in his hospital bed, recovering from surgery after a shell exploded over his head, working on a quilt composed of triangular pieces in red, black, yellow and white. Queen Victoria visited Private Walker whilst he was recuperating and he presented the finished quilt to her. Whilst some of these patchworks were obviously intended as tablecloths, the purpose of others has been the subject of some speculation. Doubtless they were put to varying purposes, such as bedcovers and wall hangings and, as has been suggested, were perhaps even used as coverings for coffins.

(1)

£150 - £250



636* Curtains. A pair of brocade curtains, early 20th century, 2 brocade curtains, possibly silk, with pattern of small roses arranged in vertical alternating lattice and wreath stripes, in pink and green on a pale gold ground, with 19cm (7.5 ins) border of deep cream cotton fabric at top edge, side and lower edges trimmed with loop fringed gimp braid, a few small light marks, left-hand curtain fraying along leading edge (i.e. a 14 cm strip just in from braid), lined with olive green twilled cotton (partially lightly faded), 10.4 x 10.5 cm (4 x 4 ins) hole in lining of right-hand curtain, green rufflette tape to verso of top edges, width of each 127 cm (50 ins), drop (107 ins), together with a wide hand-made macrame pelmet, 30.5 x 125 cm (12 x 49.25 ins)

(3)

£100 - £150



Lot 637

637* Curtains. A pair of wool on linen curtains, early 20th century, 2 curtains with large figured design of stylised chrysanthemums and foliate volutes in rich brown wool on a pale gold linen ground, top edges with braid and rufflette tape respectively, and each with metal hooks (several missing), sides with gold tufted gimp braid (worn with loss in places), lower edges hemmed, each approximately 228.5 cm (90 ins) drop, 109 cm (43 ins) width, together with several other items related: a pale turquoise brocade curtain with pink and yellow highlights, with a flower pattern on a lattice ground, all edges machine-hemmed, metal hooks to rufflette at top, 284.5 cm (113 ins) drop, 93 cm (36.5 ins) wide, plus a portion of a matching curtain, 147 x 93 cm (58 x 36.5 ins), both faded; a narrow bed curtain, with hand-embroidered wide border of ribbon and flowers to left and lower edge, in tambour work, satin stitch, stem stitch, and picot stitch, in pink, green, and gold, on a pink cotton ground, some loss of stitching, pale pink cotton lining, top edge with 3 gathers and corresponding metal rings, gimp braid to left and lower edges, slightly faded, drop 355.5 cm (140 ins), width at top (gathered) edge 43 cm (17 ins) and at bottom edge 62 cm (24 ins); a pale brown brocade pelmet, lined, and with tassel braid to scalloped lower edge, a couple of tassels missing, 34 x 189 cm (13.5 x 74.5 ins); a pair of scarlet damask pelmets, with large flower basket pattern, a few small holes and fabric beginning to fray in places, lined with cream cotton, 39.5 x 130 cm (15.5 x 51 ins); and a moiré satin stiffened pelmet, with large floral pattern in pink, purple, yellow, and green, on a cream ground, a few small spots, lined with yellow silk, lower scalloped edge fringed, 39 x 156 cm (15.5 x 61.5 ins)

(9)

£150 - £200



638* Curtains. Two pairs of large heavyweight curtains, late 20th century, 4 matching curtains, professionally custom-made to order, with large repeated pattern of striped tulips in a multi-stem vase alternating with tulip sprays, in shades of green, purple, orange, and yellow, on a cream ground, some staining and soiling (mostly to lower edges, and especially to one pair), side edges faded, lined and interlined, leading edges with pink, green, and yellow fringed gimp (5 cm/2 ins), gathered at top with pencil pleat heading tape, metal hooks attached, each approximately drop 327.5 cm (129 ins), width 188 cm (74 ins), together with 2 matching valances, lined with pale gold damask, 52 x 81 cm (20.5 x 32 ins), dimensions not including fringed edging

Provenance: Made for The Ritz, London.

(6)

£200 - £300



639* Education. Eight lithographs issued by the Working Men's Educational Union, Jewish series, 1850s, 8 colour lithographed educational banners, printed on cream cotton, each with circular ink stamp to lower left corner 'Working Men's Educational Union', enclosing a typed label 'Surrey Chapel Sunday School Norwich', numbered below variously 288, 288A, 289, 290, 291, 292, 293, 295, some light dust-soiling, minor marks, and stains, but generally in good condition, each approximately 89 x 120 cm (35 x 47 ins)

Founded in 1853, the Working Men's Educational Union was a philanthropic venture designed to provide education for the working classes. These hangings were specially made for use in their lectures. Printing on cotton instead of paper meant that the banners were more durable, and had the added advantage that paper duty did not have to be paid, a tax which was not fully abolished until 1861.

(8)

£400 - £600

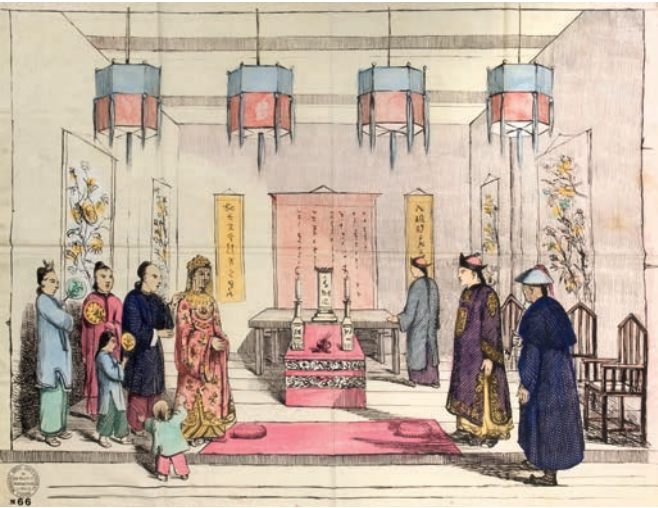


640* Education. Four hand-painted banners depicting Chinese scenes, mid-late 19th century, 4 pen, ink, and watercolour banners, on ivory glazed cotton, depicting Chinese figures engaged in various trades and occupations, including a tailor's workshop, and a lantern seller and musicians, eyelets to top corners worked in buttonhole stitch, occasional ink spots and light foxing, but generally in very good condition, 80 x 131 cm (31.5 x 51.5 ins) and slightly smaller

These attractive hangings were possibly produced as educational tools, much like the lithographed banners issued by the Working Men's Educational Union in the 1850s.

(4)

£300 - £400



641* Education. Four lithographs issued by the Working Men's Educational Union, Chinese series, 1850s, 8 hand-coloured lithographed educational banners, printed on cream cotton, depicting Chinese figures engaged in various occupations, including a wedding, and mourners at a funeral following a coffin suspended from a bamboo pole, each with circular ink stamp to lower corner 'Working Men's Educational Union, 25 King William St., Trafalgar Square, London', numbered below variously M64, M65, M66, M67, some light dust-soiling and minor marks, but generally in very good condition, each approximately 91 x 120 cm (36 x 47 ins)

(4)

£300 - £400



Lot 642

642* **Education.** Needlework samples, circa 1930s/40s, approximately 40 samples of needlework mounted on card, each neatly titled in black ink, e.g.: 'Simple Edge Borders Used on Muslin'; 'Cretonne Patch'; 'Hemstitched Organdie - Tatting Edge'; 'Mantua Seam'; 'Honeycombing'; 'Italian Quilting'; 'Cross Cut Darn'; 'Collar and Cuff Showing Richelieu Work'; 'Run and Fell Seam'; 'Tarantulle Hand Made Yoke'; 'Hedge Tear Darn'; 'Bermuda Faggot stitch'; 'Glove Mending', etc., some samples foxed, mounts also foxed in places, and a few with short tears, sheet size mostly 30.5 x 25.5 cm (30 x 10 ins), with a few smaller, together with a few pieces of needlework loosely inserted, contained in 3 brown leatherette folders, with cloth label to upper covers titled in black ink respectively 'Seams', 'Mending', 'Decorative Work', 4to (3 small folders) £100 - £200



643* **Embroidered map.** Oval map of England & Wales, circa 1800, linen map of England and Wales divided into counties, plus the edge of Scotland, Ireland, and France, county outlines finely worked in chenille in blue, red, green, and yellow, text worked in cross-stitch in black thread, border of sinuous flower stems worked in polychrome silks, depicting a variety of flowers including carnations, roses, lilies, heartsease, and harebells, toned and some loss of stitching, linen support with some insect damage, mostly to margins, 63.5 x 50.5 cm (25 x 20 ins), mounted and framed (75.5 x 60 cm), Harrods printed label on backboard (1) £150 - £200



644* **Embroidered panels.** A pair of crewelwork panels, English, late 17th/early 18th century, 2 panels (cut down from a large piece or pieces), hand-worked in polychrome wools on a beige twilled ground, with flowers, fruit, and exotic birds, amongst large foliate tendrils, including strawberries, raspberries, acorns and oak leaves, roses, carnations, lilies, columbines, and grape vines, fabric support toned in places, and perishing with resultant scattered tears (some with darns), left and right-hand edges respectively with scalloped gimp braid, remaining edges roughly hemmed with herringbone stitch, 86 x 116 cm (34 x 45.75 ins) and 85 x 114 cm (33.5 x 45 ins)

The colours are still bright in this vibrant piece of early crewelwork.

(2)

£400 - £600



Lot 645

645* Embroidered. A fine metalwork silk pelmet, Italian, late 17th/early 18th century, large scallop-edged pelmet, with 3 large drops, elaborately embroidered with gold and silver metal threads forming a framework of arabesques and flowers enclosing urns, the latter filled with flower stems worked in coloured silk threads, with further coloured floral stems and tendrils echoing the curves of the framework, worked using various stitches, including padded satin stitch, couching, bullion stitch, french knots, long and short stitch, and stem stitch, and incorporating spangles, on a ground of cream silk woven with silver strands, the ground perishing in places and with much of the silver weave worn away, with some loss of stitching and stitched consolidation, gold metal fringing to lower edge (6.5 cm/2.5 ins), backed with coarse linen, further recently backed with pale grey cotton, and with velcro to top edge, dimensions including fringing 84 x 225 cm (33 x 88.5 ins)

(1)

£1,000 - £1,500



647* Embroidered picture. An oval embroidered picture of children, circa 1800, hand-embroidered in coloured silks using long and short stitch, depicting a young boy and girl standing in a landscape bordered by tall foliate fronds and tasselled drapes, the girl showing her companion a butterfly, the boy holding a hoop in his right hand and a hat in his left, lightly faded, cream silk ground beginning to perish (with one break in the silk dissecting the top of the boy's head), faces and necks, hands and arms, and backdrop of trees painted in watercolour, 40.5 x 37 cm (16 x 14.5 ins), oval gilt frame glazed (50 x 46 ins)

(1)

£250 - £350



646* Embroidered picture. An oval blackwork picture, circa 1780, finely hand-stitched with black silk thread, with some details in graphite, on a cream silk ground, depicting a watermill with round tower, a sailing boat, and an angler sitting on the bank conversing with a figure leaning on a stick, a dog standing beside, lightly toned, some loose threadwork, 14 x 19.5 cm (5.5 x 7.5 ins), contemporary gilt frame (slight loss to lower edge), old label on backboard inscribed in brown ink "I gave this Picture to MA Hedger on my Birthday 12th of April 1848", with a pencilled inscription below "From M.A.H. July 3/00"

(1)

£70 - £100



648* Embroidered picture. Saint Louis de Gonzague, by Eleonora Gonzaga, Mantua, Italy, 18th century, *finely-worked oval half-length portrait, profile to left, of a male saint holding a Madonna lily, enclosed in an oval frame of picot-edged metallised silver braid, within a wide border of fruit and festoons worked in chenille in pink, blue, green, and cream, and arabesques worked in metallised silver thread, on a cream grosgrain silk ground, metallised plaited braid edging, volute border of gilt carved wood, 29.5 x 25 cm (11.5 x 9.75 ins), original oval gilt frame with moulded pediment, 45.5 x 36 cm*

Provenance: Purchased in Cannes, France, by Charles Goodbarne Stirling (1866-1948); given to his wife Wilhelmina Stirling (1865-1965), the sister of artist Evelyn De Morgan; and thence by descent.

Inscribed in ink on the backboard 'Eleonora Gonzaga me opus', and with paper label inscribed in ink in a mid 19th century hand 'Saint Louis de Gonzague Ouvrage du 18me. Siècle: Embroderie executée par la duchesse Eléonore de Gonzague de Mantoue. (Collection Morosini'. Adhered below is a postcard with postmark 1914, written to Wilhelmina Stirling from her husband Charles Goodbarne Stirling, which reads: "Made a coup yesterday in grubby shop - a lovely piece of 18th. century needlework in oval frame of St. Louis of Gonzaga worked by the Duchess Eleonore of Gonzaga at Mantua (from the Morosini Collection) - condition perfect. Mrs. Cox is naturally jealous."

Wilhelmina Stirling was a great patron of the arts, a follower of the ideals of the Arts & Crafts Movement, a supporter of the women's suffrage movement, and founder of the De Morgan Foundation, established to preserve the many works she had collected which were executed by her sister, Evelyn De Morgan, and brother-in-law, William De Morgan. In 1931 Wilhelmina and her husband, Charles Goodbarne Stirling, moved into Old Battersea House, which had been threatened with demolition by the local council. They campaigned to save the house, a fine example of seventeenth century domestic architecture, and were granted a life tenancy. The house proved to be a wonderful setting for their impressive art collection, and presumably this finely-executed needlework would have hung there. Mrs Stirling gave tours of the house, loved talking about the treasures she and her husband had collected, as well as imparting anecdotes about the house itself, including stories about spectral encounters.

Saint Louis de Gonzaga, also known as Aloysius Gonzaga, was a young Italian nobleman born in 1568 in Castiglione delle Stiviere, near Mantua. He is one of the patron saints of youth and purity, as well as the patron saint of students.

(1)

£700 - £1,000



649* Embroidered picture. The Prodigal Son, late 17th/early 18th century, *hand-worked in silk threads in earthy hues on a cream silk ground, depicting a father welcoming his son who kneels on the chequerboard floor before him, his other son, with hound beside him, looking on, against an architectural backdrop with archway, tree, and floral urn, worked in satin stitch, long and short stitch, stem stitch, and french knots, faces and limbs delineated in watercolour, faded and some staining, ground perishing in places, 34 x 39 cm (13.25 x 15.25 ins), framed and glazed (45 x 50 cm), together with an oval embroidered picture of Saint Francis of Assisi, early 18th century, depicting the saint standing, and holding a bird on a disc in his left hand, much of stitching to habit lost, but star embellishments composed of metal bullion stitch and spangles remaining, faded and some toning, 66 x 43 cm (26 x 17 ins), the oval stitched to a green fabric backing, 72 x 49 cm (28.25 x 19.25 ins), framed and glazed (78 x 54 cm)*

Provenance: Downside Abbey, Somerset, UK.

(2)

£300 - £400



650* Fabric. A collection of fabric, early-later 20th century, including: a piece of printed glazed chintz by Liberty of London titled 'Opium', with Chinese-style pattern of dragons and clouds, with border and selvedge along right-hand side, 216 x 62 cm (85 x 24.5 ins); 3 pieces of rich turquoise and cream damask, comprising 2 larger pieces, each with vertical join towards left and right edge respectively, and hemmed to opposite side, approximately 190.5 x 140 cm (75 x 55 ins), and a smaller piece (a few brown rust? marks), 223.5 cm x 37.5 cm (88 x 14.75 ins); 2 pieces of damask, with pale pink pattern of classical medallions enclosing a pair of birds, and linked with ribbons and floral swags, on an oyster ground, one corner stained, length 245 cm (96.5 ins) and 209.5 (82.5 ins), width of each approximately 112 cm (44 ins); a large piece of unused floral linen with polychrome blowsy flowers, 354 x 136 cm (139.5 x 53.5 ins); 2 pieces of brocade with Tudor rose and lily pattern, green and cream on a blue ground (faded to pale brown), 84 x 246 cm (33 x 97 ins) and 83 x 58.5 cm (32.75 x 23 ins); and 9 matching pieces of green and pink brocade with stylised lily design, various shapes and sizes, 2 fragments with tufted tassel edging
(2 cartons) £150 - £200



Lot 651

651* Feltwork. A Victorian needlework still life picture, appliqué felt picture with embroidery, depicting a basket of strawberries, bunches of grapes, cherries, a lemon half, a melon, and other items on a table, 49.5 x 74.5 cm (19.5 x 29.25 ins), maple frame, glazed (63.5 x 88.5 cm)
(1) £100 - £150



652* Handbags. A collection of evening bags, purses, and other accessories, 19th-early 20th century, 14 bags and purses including: a finely-worked cream mesh coin purse, mounted on gilt rods each terminating in a bunch of grapes, with gilt chain and additional grapes pendant to base; a beaded evening purse with floral design, on a gilt mount, front of mount with raised ivy leaf border embellished with pink and purple glass stones, cream silk lining, lacking carrying chain; a cream wool pocket bag, hand-embroidered in gold thread with arabesque design to each side, with gold thread tasselled drawstring, cream silk lining (perished to top edge, foxed); a silver coloured fabric evening bag with filigree white metal mount, each side set with diamanté (some smaller stones missing) and a glass stone engraved with flowers (1 with small chip to a corner); a black evening bag with diamanté circular clasp and black satin lining; and a beaded bag depicting a horse and rider with dog on one side and a sailing ship on the other, bead handle a little frayed, turquoise silk lining (with a small hole), various sizes, together with 16 accessories, including: A hand-painted silk fan, London: Nathalie, early 20th century, the cream silk leaf painted with trailing honeysuckle, slightly edge-frayed in places, a few fox spots, mounted on bone sticks, the guards with contemporary pencilled names of dance partners (Mr Ogilvy, Mr Ayres, William, P.R.H., etc.), those to upper guardstick only faintly visible, 35.5 cm (14 ins), contained in original box with maker's name in gilt inside lid, worn, hinge crudely repaired, 3 silk parasols and 1 of lace, 3 without handles, the other broken; a commemorative silk handkerchief "It's a long, long way to Tipperary", some staining; a large commemorative scarf depicting Queen Victoria, printed by Franz Leitenberger in Cosmanos, spotted and worn, with some edge-loss, various sizes
(30) £200 - £300



Lot 653



653* **India.** A wedding chatra cover, Delhi, early 20th century, hand-embroidered purple velvet parasol cover (without support framework), heavily encrusted with metalwork and sequins, using mainly bullion stitch, with various patterns and motifs, including flowers and leaves, birds, the face of the sun god Surya, etc., gold hand-knotted tasselled border, some stitching loose and occasional loss of threadwork, diameter 147 cm (58 ins), together with 2 other embroidered red velvet parasol covers similar (slightly smaller, both with wear)

(3)

£200 - £300

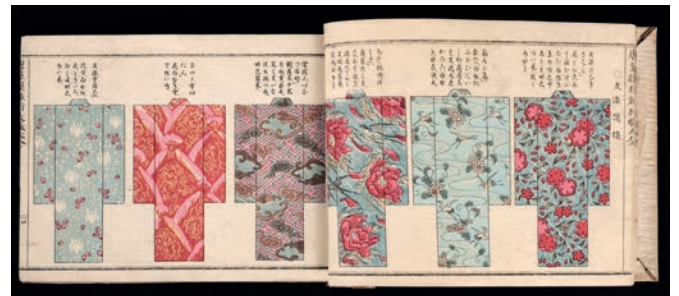
654* **Indonesia.** An ikat cloth, Lombok, early 20th century, woven cloth in shades of orange, blue, and brown, depicting stylised horses and prawns, with stars and other geometric shapes and patterns, 1 or 2 small threadbare areas (1 with 1.5 x 2.5 cm crude darn), central vertical seam largely re-stitched (and with adjacent 5.5 cm closed repaired tear), 12.5 cm (5 ins) fringe at short ends, 146 x 217 cm (57.5 x 85.5 ins) excluding fringe

(1)

£150 - £200



Lot 654

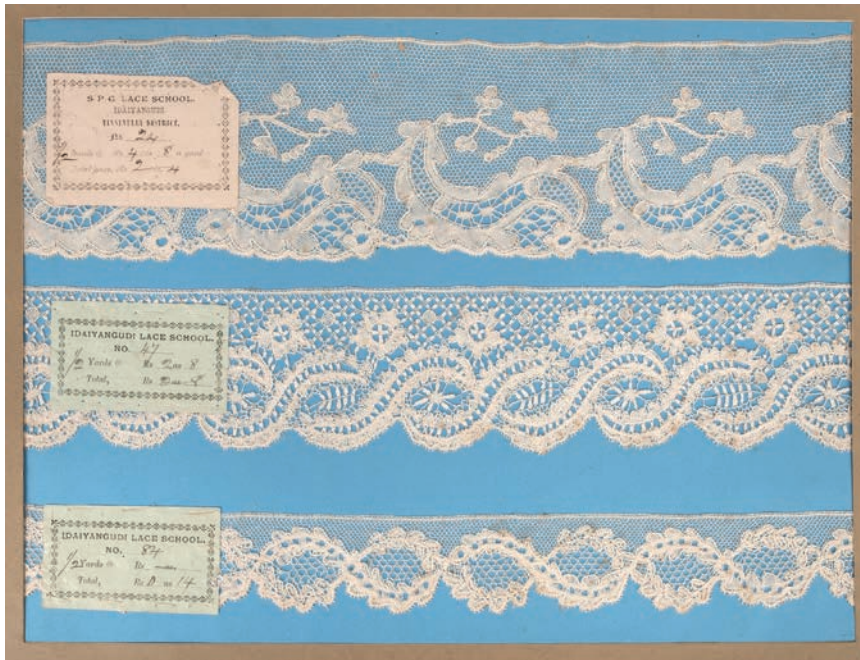


655* **Japanese.** A kimono pattern book, circa 1890, woodblock printed on double leaves folded in the Japanese style, some pages printed in colour, including 6 pages of kimonos, and 4 pages of fabric designs, remainder with various patterns, illustrative motifs, images of tools, etc., first and final leaves a little torn, with slight losses, original leaf pattern stitched wrappers, with printed title label on front cover, dusty and a little spotted, edges rubbed, oblong 8vo (11 x 16 cm)

Unusual kimono pattern book; we have been unable to trace another copy of this particular example.

(1)

£100 - £150



Lot 656

656* Lace samples. A collection of lace samples, ribbon samples, & Berlin work charts, late 19th-early 20th century, 100+ lace samples on 12 card mounts, various widths and styles, a few samples with portion missing, some toning and light foxing, 3 samples on one mount each with annotated printed label 'Idaiyangudi Lace School', sheet size approximately 30.5 x 42 cm (12 x 16.5 ins), together with 250+ French satin ribbon samples mounted on 12 large card sheets, each with pattern, mostly woven, including flowers, stripes, plaid, paisley, foliate, moiré, damask, etc., some adhesive show-through, each sheet with numeral ink stamp to upper margin '1846' or '1849', sheet size approximately 55.5 x 42 cm (21.75 x 16.5 ins), plus 3 hand-coloured charts for Berlin woolwork by Hertz & Wegener, some edge-fraying and marks, one with printed label 'Jancowski's Wholesale & Retail Berlin Repository, 7, Stonegate, York', sheet size 17 x 53 cm (6.75 x 21 ins) and slightly smaller, and a printed Berlin chart from the *Journal des Demoiselles*

The Idaiyangudi Lace School was established by Eliza Caldwell (1822-1899), daughter of missionaries Charles Mault (1791-1858) and his wife Martha (1794-1870) who set sail for India in 1818, just after their marriage. By 1821 Martha, against much opposition from the local people, had started the first of many schools for Indian girls, and this work was carried on by Eliza. From the outset these schools had a lace-making class. Martha had brought the necessary materials and equipment with her from England, having learned the techniques at home in St Neots. Lace-making provided the girls with an income, and for some who were slaves it was the means to buy their freedom, as Martha wrote in a letter dated 1830: "... not a few of these girls are slaves ... We teach them in preference to others to make lace, and as soon as their earnings amount to more than their support, a portion of their work is reserved for the purchase of their liberty." Eventually lace-making provided employment for thousands of women, and a guide book from the 1930s states: "The lace industry started by the missionaries grew to large proportions and continues to this day, making available most beautiful hand-made lace that will rival any made in the world." (E. G. Hatch, *Travancore: A Guide Book for Visitors*, OUP, 1933)

(28) £200 - £300



657* Lace. A collection of lace and other items, 19th-20th century, hand and machine-made lace and a few other items, including handkerchiefs, lappets, cuffs, collars, etc., e.g. a hand-worked broderie anglais bonnet with manuscript name 'E. Griffin', a fine silk handkerchief with deep border of Bedfordshire lace, a child's lace bodice front and matching sleeves, a hand-worked broderie anglais handkerchief with manuscript name 'M. Cummings', a pair of Edwardian children's gaiters, 11 matching small collars of white bobbin lace, several knitted parasol covers, a large stole, and a small veil, various sizes and condition (a carton)

£200 - £300



Lot 658



Lot 660



Lot 661

658* Lace. A large collection of lace, 19th–20th century, a collection of white, cream, and ivory lace, comprising machine and hand-made, lengths and flounces, garments and garment parts, e.g. collars, cuffs, bonnets, stoles, modesty vests, bodices, handkerchiefs, etc., some labelled, including Milanese, Flemish, Mechlin, Honiton, Brussels, Buckinghamshire, Irish (including Carrickmacross), Maltese, various condition and sizes

(a carton)

£200 – £300

660* Lace. A large quantity of lace, 18th–20th century, numerous lengths and fragments of wide and narrow lace, hand and machine-made, including Maltese, borderie anglais, metallic laces, Honiton, crochet, reticella, Buckinghamshire, Valenciennes, Point de Paris, polychrome floral laces, etc., plus some embroidered or lace table linen and fabric remnants, mostly in good condition, various sizes

(2 cartons)

£300 – £500



659* Lace. A large length of lace, probably Honiton, 19th century, cream lace flounce, hand-worked with large tulips and other flowers, ferns, trefoil leaves, scrolls, etc., some breaks in bridges (and a few small repairs), occasional light foxing and marks, 47 x 447 cm (18.5 x 176 ins)

A substantial and attractive length of lace.

(1)

£200 – £300

661* Lace. A length of Italian needlepoint lace, circa 1680, wide length of cream lace, intricately worked with floral and foliate volutes, some breakage to brides, 14 x 154 cm (5.5 x 68 ins), stitch-mounted on velvet, together with:

A wide piece of Gros Point de Venise, circa 1670, dark cream lace, worked with large scrolling floral motifs and heavy cordonnet, connected by fine picot buttonhole brides (latter with some breaks and minor losses), 17 x 26.5 cm (6.75 x 10.5 ins), stitch-mounted on velvet,

Three lengths of Point Plat de Venise lace, 17th century, 3 lengths of fine cream lace, occasional breaks and some light toning, 5.5 x 222 cm (2.25 x 87.5 ins), 6.5 x 267 cm (2.5 x 105 ins), and 9 x 40 cm (3.5 x 15.75 ins), each partially stitch-mounted on velvet, plus 4 other items related: a length of North Italian cream bobbin lace, circa 1750, lightly spotted, 5 x 84.5 cm (2 x 33.25 ins), partially stitch-mounted on velvet; and a white Point de Rose collar and pair of white Point Plat de Venise cuffs, 17th century, remodelled circa 1870, some breaks, mounted on velvet as before, although collar detached

Provenance: Collection of lace expert and lecturer Thyra Nicholl (1899–1987).

(9)

£300 – £500



663* Lace. A pair of fine lace lappets, English, circa 1750s, *finely-worked white bobbin lace, with floral and foliate design, and snowflake fillings, on a 6-point star ground, 1 or 2 faint spots, but overall in very good condition, each 9.5 x 50 cm (3.75 x 19.75 ins), together with a copy of the Phillips auction catalogue where previously listed, plus :*

A pair of joined lappets, probably Flemish, early 18th century, *finely-worked cream bobbin lace, 7.5 x 113 cm (3 x 44.5 ins), and a single white lace lappet, Mechlin, circa 1750, a few small holes, 7.5 x 60 cm (3 x 23.75 ins)*

Provenance: Phillips West Two, 'Middle Eastern, Central Asian & Oriental Textiles, Antique Lace, European Embroideries & Costume', Wednesday 25 September 1991, lot 216.

(4)

£200 - £400



662* Lace. A pair of fine Brussels Duchesse cuffs, Belgium, circa 1860-70, *2 matching wide cream lace cuffs, intricately hand-worked, each attached to a portion of machine-made net, some light toning and fox spots, occasional minor breaks, width of lace 13 cm (5 ins), cuffs 42 cm (16.5 ins) wide at widest point when laid flat, length including net 38.5 cm (15.25 ins), together with:*

A Brussels Point de Gaz bertha, early 19th century, *cream bertha, worked with flowers and leaf tendrils, with scalloped edge, a few fox spots, 13.5 x 106 cm (5.25 x 41.75 ins), and a length of ivory Brussels needlepoint lace, early 19th century, a few tiny holes in net ground, 7.5 x 53 cm (3 x 21 ins), stitch-mounted on velvet, plus 11 lengths of mid-late 18th century white Brussels bobbin lace, variously 4.5-7.5 cm (1.75-3 ins) wide, and 44-173 cm (17.25-68 ins) long, and a length of early 19th century white Brussels bobbin lace, circa 1820, 7.5 x 69 cm (3 x 27 ins), all with various floral motifs, each stitch-mounted on velvet*

Provenance: Collection of lace expert and lecturer Thyra Nicholl (1899-1987).

(15)

£200 - £400



Lot 663

664* Lace. A Point d'Alençon lace collar, France, 18th century, *fine needlepoint ivory collar, with design of trailing leaf and flower stems and volutes, occasional small holes in net ground, 5.5 x 28 cm (2.25 x 11 ins), together with an 18th century lappet of ivory Alençon lace, featuring floral sprigs, 1 or 2 tiny holes, 9.5 x 59.5 cm (3.75 x 23.5 ins), and 2 further examples of Alençon lace: an early 19th century ivory length, occasional tiny holes, 6.5 x 110 cm (2.5 x 43.25 ins); and a white length of 18th century lace, regrounded onto machine net (latter with some small holes), 6.5 x 110 cm (2.5 x 43.25 ins), plus:*

A length of bobbin lace, Lille, early 19th century, *ivory lace with floral sprigs between motif of 4 dots, with scallop-patterned border, 11.5 x 52.5 cm (4.5 x 20.75 ins), and 2 lengths of cream bobbin lace, 1st half 18th century, labelled 'possibly Le Puy', largest toned, 6.5 x 77 cm (2.5 x 30.25 ins) and 7 x 82 cm (2.75 x 32.25), all 7 items stitch-mounted on separate pieces of velvet*

Provenance: Collection of lace expert and lecturer Thyra Nicholl (1899-1987).

The manufacture of delicate French Alençon lace was painstaking in the extreme, even by the standards of handmade lace. Each piece of Point d'Alençon would pass through up to 18 different hands before completion, and each square centimetre represents around seven hours of work, not to mention the years of apprenticeship required to develop the necessary expertise. This labour-intensive process, and the ethereal beauty of the finished product, led to it becoming known as the 'Queen of Lace'. Only the very rich could afford to buy Alençon lace, and thus it became a favourite of royalty including, for example, Marie Antoinette.

Lace making began at the small Normandy town of Alençon in the 16th century, and after the Industrial Revolution the technique was preserved by Carmelite nuns. A National Lace Workshop was established in the town in 1976 to ensure the tradition was not lost, and in 2010 UNESCO recognised the unusual craftsmanship of this lace, adding it to its Representative List of the Intangible Cultural Heritage of Humanity.

(7)

£150 - £250



665* Lace. A wide length of Flemish bobbin lace, Belgium, 18th century, *fine linen cream lace, with tapework pattern and scalloped edge, occasional faint foxing*, 12 x 159.5 cm (14.75 x 62.75 ins), together with 2 lengths of late 17th century Flemish bobbin lace: the widest white, with 2 period darns and a fox spot, 5.5 x 54 cm (2.25 x 21.25 ins); the other ivory, with some breaks to brides, 8 x 62.5 cm (3.25 x 24.5 ins), and 2 matching cream lengths of 18th century Flemish lace, slightly toned, 1 or 2 small holes, 4.5 x 97 cm (1.75 x 38.25 ins) and 4.5 x 99.5 cm (1.75 x 39.25 ins), plus 3 other items of early Belgian lace: a mid 18th century cream bobbin length from Antwerp, 9 x 151 cm (3.5 x 59.5 ins); a length of cream Pont d'Angleterre Flanders lace, 8 x 125 cm (3 x 49.25 ins); and 4 short matching lengths of Belgian pillow lace, 19th century, each approximately 4 x 47 cm (1.5 x 18.5 ins), all with some minor holes or breakages, plus:

Eight lengths of Mechlin bobbin lace, Belgium, 18th-early 19th century, all white, with various floral and foliate patterns, including 2 matching pairs, occasional small marks or small holes, smallest 4 x 36 cm (1.5 x 14 ins), largest 7 x 56 cm (2.75 x 22 ins), all lengths stitch-mounted (or partially mounted) on velvet or satin (except the pillow lace which is tipped onto gold satin)

Provenance: Collection of lace expert and lecturer Thyra Nicholl (1899-1987).

(19) £200 - £400



666* Lace. Four items of Maltese lace, late 19th century, 4 pieces of cream bobbin lace, comprising: a lace collar, a light shade, and a silk handkerchief, tipped onto one piece of fabric over card; and a parasol, some breaks and small holes, mounted on a modern frame without a handle, together with 9 pieces of Bedfordshire lace mounted in 2 groups, comprising: a dress front, circa 1900, and 4 lengths of Maltese bobbin lace; and a collar of Maltese lace with Florentine knots, and 3 lengths of Maltese bobbin lace, all late 19th century, plus 6 items of Irish lace: a collar of needlerun lace, early 20th century; and a jobot (originally a handkerchief), 1870, 2 dress fronts, and 2 edgings, all of Irish crochet, mounted as before, and 16 other lace items, comprising 4 late 19th century cuffs, 2 collars, 9 edgings, including a length of black East Midland Yak lace, and a length of hardanger lace, variously mounted, plus a cream lace fan mounted on mother-of-pearl sticks, and a cream lace shawl made on a Pusher machine, 1860, various sizes and condition

Provenance: Collection of lace expert and lecturer Thyra Nicholl (1899-1987).

(37) £150 - £200



667* Lace. Seven lengths of mid 18th century Honiton lace, 7 lengths of white bobbin lace, some holes and breaks in lace, variously 3-5.5 cm (1.25-2.25 ins) wide and 56-128 cm (22-50.5 ins) long, each stitch-mounted on velvet, together with 10 other items of Honiton lace, comprising: a pair of early 19th century ivory lace lappets, straight ends stitched together; a narrow cream lace collar and pair of matching cuffs, 1856; an ivory lace collar with bird motif, 1860, and a pair of cuffs similar, late 19th century; a large white lace collar, 1870; an ivory lace collar, 1885; and a child's cream lace collar, 1903, occasional light marks or minor wear, tipped onto 4 pieces of fabric over card (except the 1856 collar and cuffs stitch-mounted to velvet)

Provenance: Collection of lace expert and lecturer Thyra Nicholl (1899-1987).

(17) £150 - £250



668* **McNish (Althea, 1924–2020).** Three pairs of "Orina" curtains, Danasco Fabrics, 1960, 6 matching hand-made cotton curtains, with abstract design in orange, yellow, and black, lined, gathered with rufflette tape to top edge, occasional nicks in edges, but overall in very good condition, each curtain approximately drop 279.5 cm (110 ins), width 123 cm (48.5 ins)

Althea McNish was one of the most influential post-war designers and the first designer of African-Caribbean descent to achieve international recognition. Her designs injected much-needed colour and life into post-war Britain, and her influence on fashion and the textile industry from the 1950s onwards cannot be overstated. McNish often used natural imagery as inspiration, drawn from the abundance of tropical flora and fauna of her native Trinidad, as well as a 'tropicalised' interpretation of the organic forms found in the countryside of Britain, where she had come to live in 1951. Her designs also often took the form of lively abstract patterns, and their contrasting hues and expressive lines produced startling patterns bursting with vigour and visual complexity. Her unique talent and style was admired as soon as she graduated from the Royal College of Art, with Liberty first in line to commission both dress and furnishing fabric designs. She produced designs for a plethora of other prestigious clients, including Zika Ascher, Christian Dior, Heals, Danasco (as here), and even the royal family, famously creating fabrics for the Queen's wardrobe for her tour of Trinidad and the Caribbean in 1966.

(6)

£700 - £1,000

669* **Needlework picture.** A Continental genre scene, mid 19th century, *petit point* picture, finely-stitched in polychrome wools, depicting a woman seated in an interior, with a dog beside, a bonneted woman proffering a dead chicken through the open stained glass window, with paintings on the wall, the edge of an impressive fireplace, and other interior accoutrements, a few stitches missing, but overall in good condition and the colours bright, 39 x 28 cm (15.25 x 11 ins), gilt mount, framed and glazed (61.5 x 50 cm)

(1)

£200 - £300



Lot 669



Lot 670

670* Needlework. A collection of embroidered or beaded items, early 19th-early 20th century, including: an uncut pair of slipper embroideries, facing each other on one piece of brown silk, finely-worked in pink, blue, and green silk thread, using french knots and stem stitch, each design 22 x 14.5 cm (8.75 x 5.57 ins), support 58 x 19.5 cm (22.75 x 7.75 ins), together with a beaded slipper front, slightly worn and discoloured, and remains of a second one matching; a set of 4 matching goldwork embroideries on thick cream felt, probably Turkish, pinned together onto thick paper, sheet size 55.5 x 35 cm (21.75 x 13.75 ins); a set of 2 unused Art Deco tapestry chair covers, for the seat and back of a chair, hand-worked in tent stitch in wool on a canvas ground, in purple, red, green, black, and yellow, with a matching design of fern fronds and geometrical shapes, 38 x 44 cm (15 x 17.25 ins) and 51.5 x 43.5 cm (20.25 x 17 ins), together with another unused tapestry chair seat cover, with large Tree of Life design, 45 x 53.5 cm (7.75 x 21 ins); 2 hand-embroidered cushion covers; and an embroidered border on chamois leather, hand-worked in satin stitch in white, green, and pink, with a floral and foliate design, 68 x 9 cm (26.75 x 3.5 ins), stitch-mounted on cream gauze; and a pair of Chinese embroidered child's shoes

(14) £150 - £200



Lot 671

671* O'Connell (Michael, 1898-1976). Design Motifs, large panel composed of 2 widths with central vertical join, paste resist on cotton, with striking design of abstract motifs, in red, blue, orange, yellow, and green, on a cream ground, selvedges to sides, top and bottom edges machine-hemmed, a few small marks and holes (largest 2.5 x 2.5 cm), 185 x 149 cm (72.75 x 98 ins)

English Modernist artist Michael O'Connell emigrated to Australia where he worked during the interwar years, before returning to England in 1937. He is best-known as a textile artist, and a number of major institutions hold examples of his work, notably the V&A, National Museum of Scotland, National Gallery of Australia in Canberra and the National Gallery of Victoria in Melbourne. On permanent display in the Museum of English Rural Life in Reading is O'Connell's enormous wall hanging (4 metres high by 56 metres long) executed for the 1951 Festival of Britain, titled 'Diversity of British Farming'. Between 1924 and 1925 O'Connell built his own house in Beaumaris, Melbourne, using concrete blocks made from the sand there, and embellished with furniture and soft furnishings that he had made. It was named 'Barbizon' after the French school of art of the same name, and it became his studio and a gathering place for fellow artists. The building of 'Barbizon' led on to the design and production of garden furniture and sculpture - often to commission - using concrete as a medium. O'Connell also experimented with the production of linocuts, and he exhibited his paintings in Melbourne, where they were well-received; he became a member of The Arts and Crafts Society there. O'Connell was innovative and always researching new methods of creating, especially when printing onto fabric. After WWII he experimented with complex dying techniques, becoming enormously knowledgeable on the subject. Heal & Sons, Harrods, and the Edinburgh Weavers were amongst those who commissioned designs from him. His fabric designs evolved through a variety of styles and motifs, reflecting the artist's travels, interests, and the commissions he received, but without exception they are striking in colour and form.

(1)

£200 - £300



672* Ottoman. A length of cut velvet, 18th century, crimson cut velvet length, patterned with large lozenges composed of stylised flowers, leafy fronds, and volutes, with floral and foliate border curving between the lozenges, selvedges to sides, rubbed and dust-soiled, with some losses to raised weave, and fabric fraying in places, width 52 cm (20.5 ins), length 183 cm (72 ins)

(1)

£200 - £300



673* Painted panels. A pair of floral silk panels, French, mid-late 19th century, two matching panels, each hand-painted with swags of flowers caught up by pink bows, including tulips, roses, hydrangeas, and carnations, on a pale turquoise silk satin ground, one with pencil inscription on verso 'enface a la Chimine Panneau avec Poste opposite fireplace', edges either selve or raw where cut from larger pieces, some fraying, mostly to edges, and scattered spotting or light marks, each approximately 38 cm (15 ins) high, width 249 cm (98.5 ins) and 269 cm (106 ins)

(2)

£200 - £300



674* Passementerie. A group of tasselled tie-backs, 18th & 19th century, comprising: a pink double tassel tie-back with long double twisted cord (lacking the loops to go around a curtain), each tassel set with Tudor roses, and embellished with metallised spirals and garlands of silk thread flowers, each tassel 16 cm (6.26 ins), overall length 247.5 cm (97.5 ins); a scarlet double tassel tie-back, each tassel 26 cm (10.25 ins), overall length 26 cm (26.75 ins); a gold and brown double tassel tie-back, a little worn and with a few worm holes, each tassel 26 cm (10.25 ins), overall length 71 cm (28 ins); a green single tassel tie-back, worn, tassel 23 cm (9 ins), overall length 72.5 cm (28.5 ins); and a pair of green tassels composed of multiple small tassels, joined by a short plaited cord, each tassel 13.5 cm (5.25 ins), overall length 63 cm (24.75 ins), together with:

Embroidered. A large embroidered and appliqué panel, possibly Italian, late 16th/early 17th century, large panel, decorated overall with red silk appliques in a repeated pattern of 3 flower stems held by a bow within a foliate scrollwork border, outlined with gold metal threads on a beige ground, heavily worn and with old stitched repairs, edged with metallic braid, pink linen backing (some staining and small holes), brass curtain rings sewn to one edge, 244 x 146 cm (96 x 57.5 ins), together with 3 other panels similar, all worn, 21 x 53 cm (8.25 x 21 ins), 26 x 118 cm (10.25 x 46.5 ins), and 52 x 132 cm (20.5 x 52 ins), and 5 red velvet priests' stoles, second half 17th century, variously embellished with metallised lace, fringed edgings, etc.

(14)

£300 - £500



675* Passementerie. Two long lengths of large tassels, French, 18th century, 2 large tassel edgings, each with approximately 68 large tassels suspended from twisted thick green cord attached to a green damask heading with brown gimp braid to lower edge, the tassels of a twisted conical shape, consisting of green silk thread over a wooden form, with bulbous wooden finials to head and foot covered in cream silk thread, the whole with fine decorative braid and loop detailing, tassels variously worn, with wooden form showing through on some and almost completely exposed on others, one tassel missing, heading backed with green fabric, ties to outer edges and large and smaller brass curtain rings between, one with 'porte gauche' in early ink on backing fabric, heading 5.5 cm (2.25 ins), overall height 23 cm (9 ins), length of each approximately 218 cm (85 ins)

(2)

£200 - £400



Lot 676

676* Patchwork. A finely embroidered patchwork panel, Lincoln, 1895, a large linen panel composed of hexagons in alternating colours of ivory and sage green, with small ivory squares between, each patch expertly embroidered in yellow and pale grey silk threads, using a variety of stitches, including satin, long and short, stem, bullion, French knots, buttonhole, feather, chain, each hexagon or square with initials, monogram, lettering, symbol, or illustration, e.g., a large pomegranate, children at play, flowers, birds, and insects, a sailing boat, 'Crowland Abbey', a pair of handscreen fans, 'Yacht Lorna Doone. N. & S.YC.', a spider in a web, 'S.S. Mary and Nicolas', the lamb of God, an Oriental gentleman, a cat licking its paw, an elaborate Tudor rose, etc., one panel lettered 'In aid of the National Schools', 2 panels with earl's coronet lettered 'Winchilsea' and 'Edith Winchilsea' respectively, central panel with embroidered shield (becoming detached) topped by a mitre and cross within a circular frame incorporating the words 'Diocesis Lincolnienis', with the lettering 'Spalding 1895' above and 'Edward Lincoln' below, bordered all round with cream cotton (originally the backing to a silk border now perished), very occasional minor loss of stitching, a few small marks, and some light discolouration to border, backed with dark cream cotton (left and right-hand sides not stitched together), 165 x 240.5 cm (65 x 94.75 ins)

A beautifully-made panel surviving in very good condition, evidently made in Lincoln to raise money for the National Schools which were established in the 19th century by the Church of England to provide an education for children of the poor. Edward King (1829-1910) was the Bishop of Lincoln from 1885 to 1910, hence his mention at the centre of the panel. He devoted himself to pastoral work, particularly amongst the poor, so this cause would presumably have been close to his heart. The Winchilsea name is prominent and therefore it seems likely that Edith Finch-Hatton, Countess of Winchilsea (1855-1944), was instrumental in organising the project. Unlike the usual 'friendship' quilts in which many different hands participate with varying results, this piece appears to have been made by a small number of highly competent hands. This leads us to speculate that members of a local embroidery guild executed the stitching, with individuals paying for a patch to be embroidered with their name, initials or chosen symbol; the finished piece may then have been displayed, or auctioned to the highest bidder.

(1)

£200 - £400



677* Persia. A velvet ikat panel, 19th century, woven with pattern of green and cream botehs on a red ground, with wide border of slightly larger botehs to long sides in orange on a black ground, lightly faded overall, worn in places (mostly closed tears and fraying to edges), 153.5 x 122 cm (60.5 x 48 ins)

(1)

£200 - £300



678* Quilt. A large floral Welsh quilt, mid-late 19th century, chintz quilt of pink, yellow, and green floral motifs, on a ground of alternating cream and light brown stripes, with large (earlier, circa 1800?) central appliqué panel depicting a flower urn surrounded by exotic birds and butterflies, 53 x 55.5 cm (21 x 22 ins), backed with cream cotton, and with hand-sewn butted hems, quilted overall in pale thread forming various patterns, including helix, flowers, leaves, spirals, lattice, trefoils, etc., generally toned, reverse with scattered foxing, with recent manuscript label attached "Belonged to RGB's grandmother, who died in the 1920s ...", 244.5 x 231 cm (96.25 x 91 ins)

(1)

£250 - £350



679* Quilt. A silk patchwork quilt, mid 19th century, quilt of patterned and plain silk diamonds, some scattered wear, backed with bright green silk (stained and beginning to perish in places), hand-sewn butted edges with twisted cord, 193 x 213 cm (76 x 84 ins), together with:

An embroidered crazy patchwork quilt, circa 1870s, composed of a variety of different coloured fabrics, including velvet, silk, plaid, damask, brocade, etc., joined with different stitches in various colours, e.g. herringbone stitch, feather stitch, buttonhole stitch, some patches embellished with embroidered pictures, mostly flowers, but also including the face of a lady, a fan, a coffee pot, a chicken, and an owl, some scattered wear and marks, backed with raspberry cotton printed with grey and white foliate scrolls, bound edges hand-sewn (worn), 173 x 186.5 cm (68 x 73.5 ins)

(2)

£250 - £350



680* Quilt. A trapunto bedcover, early 18th century, *white fine linen pieced bedcover, handworked overall in running stitch and back stitch using white thread, with strapwork design incorporating floral and foliate motifs, discoloured, a few small holes and darns, backed with linen (some marks), quilted overall with white thread, later handstitched tape to turn-over hem and forming 2 hanging loops at top edge, with remains of card label written in ink in a late Victorian hand 'Quilt abt 200 years old, sent by Miss [?]O. Spence, Leyburn', 178 x 129.5 cm (70 x 51 ins)*

(1)

£300 - £500



681* Quilt. An American patchwork quilt, late 19th/early 20th century, *red and white patchwork quilt, with pattern of interlocking circles, within a wide white border to sides, and red squares at corners, red and white backing to match forming wide stripes, quilted overall in pale thread, forming circles, lattice, pointed ovals, etc., butted hems, some light discolouration and small marks, a couple of small holes on verso (largest 2 x 1.5 cm), 185.5 x 228.5 cm (73 x 90 ins)*

(1)

£250 - £300



682* Quilts. Three bouts petassoun quilts, Provence, France, mid 19th century, *3 small square infant lap quilts of hand-quilted white or cream cotton, each finely worked with various patterns, including floral and foliate motifs, 2 with scalloped edges, the other with whitework scalloped edging (just pulling away in a couple of places), one with a few small brown marks, 56.5 x 55 cm (22.25 x 21.5 ins) and slightly smaller*

These presentation quilts for baptism or for showing an infant off were corded or stuffed between the two layers of cotton to give a substantially raised effect to the pattern. Such intricate pieces took many hours to create, and the patterns used often held symbolic meanings pertaining to love, health and happiness for the newborn.

(3)

£100 - £150



683* Reticule. A drawstring purse or sweetie bag, probably English, early-mid 18th century, *drawstring 'jester's hat' reticule with 4 lappets, composed of hand-worked chenille patterned with flower stems in pink, blue, and green, on a yellow ground, with inserts of hand-made gold metallic lace, some loss to chenille revealing inked design beneath, breaks to lace in places, gold metal twisted cord to top edge, matching cord threaded through eyelets covered with gold metal thread worked in buttonhole stitch (some with loss of threadwork/re-attached), small chenille pom-pom to point of each lappet, and 1 to each end of drawstring, cream silk lining perishing and frayed (partly machine-stitched, therefore later or re-worked), approximately 13 x 23 cm (5 x 9 ins)*

An unusually shaped early reticule. It might possibly be a gaming purse, although the size and design suggests that its function was more likely that of a receptacle for ladies' items such as dried flowers or aromatic herbs, gloves and handkerchiefs, articles of sewing, an almanac, or a small Bible or Book of Prayer. Such items were also used as gift bags for gold coins and other presents.

(1)

£200 - £300



684* **Sampler.** A needlework picture by Mary Grae, Ag[e]d 12, The Ye[ar] of God 1791, probably American, *hand-worked in silk threads in shades of red, green, blue, pink, cream, and brown, on beige linen, with a pair of black female figures, standing arms akimbo, each wearing a long dress and apron and a large white cap on her head, flanked by stylised trees, each with a bird perched on top, a wide border of trees and flowering plants above, surmounted by rows of alphabets, name and date stitched at foot, the whole enclosed by a floral border, worked in cross-stitch and Algerian eye stitch, occasional losses to threadwork, and 1 or 2 small holes, some fraying and minor loss to lower edge, 32.5 x 32.5 cm (12.75 x 12.75 ins), framed and glazed*

Samplers depicting people of colour are extremely rare: a number of much later samplers exist, made in the 1830s, which depict the famous image of the kneeling slave raising his chained hands in supplication, with the words 'pity the negro slave'; the extensive collection of samplers at Colonial Williamsburg contains one example, featuring a black harlequin figure dated 1803 (object number 1995-208,A); and a recent episode of the *Antiques Roadshow* showed an American sampler from 1780 which depicted black slaves toiling, a small and incidental detail amongst other illustrations and motifs. The figures here, however, dominate the decorative scheme, and, appear startlingly direct; far from being subordinates, these women give an impression of autonomy. We have been unable to find any comparable samplers.

Given its content, it seems likely that this needlework was executed by an African American schoolgirl, rather than a white American or English girl. Documented samplers worked around this time by black girls are extremely rare, not surprisingly, given that formal education was practically non-existent for black Americans. The state of Philadelphia was unusual in that, having been in the vanguard of the movement to abolish slavery, there were several so-called 'Negro Schools' established there by the 1790s, and these schools are known to have taught sewing, knitting, and embroidery. The Museum of Fine Arts, Houston, has a sampler worked around 1843 by an African American girl, in which, interestingly, the figures depicted are white.

(1)

£1,000 - £1,500

685* **Sampler.** A needlework picture by Sarah Ann Smith, 1842, *hand-worked in silk threads in shades of mustard and green, using cross-stitch, on beige linen, with 3-stanza religious verse titled 'Heaven and Earth' within a border of stylised trees, birds, and flower baskets, with stitched inscription below 'Sarah Ann Smith, 1842, Walton, Aged 7', wide outer border of sinuous rosebud stems within scrolling lines, 37 x 32 cm (14.5 x 12.5 ins), framed and glazed (47 x 42 cm)*

An attractive sampler in unusually good condition.

(1)

£150 - £200



Lot 685



686* **Sampler.** A needlework picture of Adam and Eve, by E. Roper, 1805, *hand-worked in cross-stitch in coloured silks (predominantly green, yellow, and pink) on a linen ground, with Adam and Eve standing either side of an apple tree, its trunk encircled by the serpent, flanked by their names, stylised flowering plants, and birds, with Biblical text below, and borders to top and bottom depicting female figures, flowers, birds, a dog, a crown, strawberries, fruit baskets, and hares, stitched lettering to lower margin 'E. Roper her work done in the 10th. year of her age 1805', narrow trefoil border all round, a little faded and toned, a number of small neatly repaired holes, 32.5 x 26 cm (12.75 x 10.25 ins), framed and glazed (34.5 x 28 cm), together with:*

A needlework picture of The Lord's Prayer and The Apostles' Creed, by Sarah Newman, 1749, *hand-worked in cross-stitch in coloured silks (predominantly green, red, and yellow) on a linen ground, with text (including maker's name and date) within a wide geometrical border of flowers, faded and toned, some loss to edges (particularly lower edge), 46 x 31 cm (18.25 x 12.25 ins), framed and glazed (53 x 38.5 cm)*

(2)

£200 - £300



687* Samplers. A set of 4 sampler portions, probably Ackworth School, 1798 & similar, each worked in fine cross-stitch on linen, with a variety of different pictorial medallions, flower vases, fleurons, star motifs, etc., incorporating birds and squirrels, in varying colours, including blue, red, pink, yellow, green, and brown, stitched date to one '1798' and initials to each, a little faded and toned, some small holes (stitching largely intact), largest 19 x 20.5 cm (7.5 x 8 ins), smallest 8 x 22 cm (3.25 x 8.5 ins), each mounted, matching frames glazed (27 x 38.7 cm and smaller)

Ackworth medallion samplers are distinctive in motif and quite different from the more commonly seen samplers stitched with alphabets and moral verse. It is not known how the form came about, but it appears to be particularly associated with the Quaker school of Ackworth, near Pontefract.

(4) £200 - £300



Lot 688

688* Shawls. A long Delhi shawl, India, circa 1860, densely hand-embroidered in polychrome silk threads on a green cotton ground, with wide border at each end of 3 botehs within a frame composed of scrolling floral and foliate motifs, border continuing along the sides, short ends with fringed edging, some fading, discolouration, and tiny holes, but stitching largely unaffected except outer yellow line border fraying in places, 54.5 x 269 cm (21.5 x 106 ins), together with 5 other 19th century shawls, including a printed silk and wool Norwich shawl, plus a French tasselled turquoise and ivory damask tablecloth, various sizes and condition

(7)

£150 - £200



689* Spitalfields. A silk brocade cloth, mid 18th century, pieced cloth in brocaded silk patterned with flower stems in shades of pink, blue, green, and yellow, on a cream ground featuring an underlying tobine pattern in intricate damask, some faint dust-soiling and stains, stitching crude in places, backed with green silk (some staining and wear), and edged with gold braid, 69 x 111 cm (27.25 x 43.75 ins)

We have seen a number of cloths of this sort of size - often made of Spitalfields silk - and recently heard a theory that they were used to cover the smaller items of clothing laid out by a maid for her mistress, for the purposes of modesty and to keep the items free of dust.

(1)

£200 - £300



690* Suitcase. An early 20th century crocodile skin suitcase, with a green leather interior, handle with brass fittings and two locks with slide catches, no key, top of trunk initialed C.H.F.J. (rubbed), 6 brass domed stud feet to the base, 61 x 36 x 21 cm (24 x 14.25 x 8.25 ins)

(1)

£200 - £300



691* **Tapestry.** Minstrels in a woodland scene, French or Flemish, circa 1700, a large vedure tapestry fragment, depicting a violin player wearing a cloak and hat, flanked by other country figures, against a backdrop of leafy branches, threadbare in places, with 1 or 2 small holes, and some crudely-stitched repairs, 53.5 x 119 cm (21 x 47 ins), framed (63 x 128.5 cm), backboard with printed label 'Rowley Frames, 140 Church St., Kensington, W.'

(1)

£400 - £600



692* **Toile de Jouy.** A pair of pelmets, Rouen, France, circa 1820, 2 scalloped pelmets composed of Les Martyrs, printed in purple on a white cotton ground, depicting classical Roman scenes of Eudora and Cymodocea, a few small holes and marks, backed with white twilled cotton, edges bound with white tape, 26.5 x 161 cm (10.5 x 63.5 ins), together with a pair of larger scalloped Toile de Jouy pelmets made of L' Heureuse Famille ou Dits Merci, Beautiran, France, Jean-Pierre Meillier et Cie, circa 1800, printed in raspberry on a white cotton ground, depicting pastoral scenes, family groups, children at play, picturesque landscapes, etc., backed with linen and hand-quilted overall in pale thread, edges bound with white tape (becoming detached in 1 or 2 places), one pelmet faded and worn (and with top edge raw), the other with a little light dust-soiling, 57 x 188 cm (22.5 x 74 ins), plus a Toile de Jouy panel made of Le Char d'Aurore (Dawn's Chariot), Nantes, France, Petitpierre et Cie, circa 1785, printed in raspberry on a white cotton ground, with a design inspired by Guido Reni's fresco of Aurora in the Palazzo Pallavicini-Rospigliosi in Rome, backed with light beige linen, hand-quilted overall in pale thread, sides and lower scalloped edge self bound, top edge raw, and with a large brass curtain ring at each corner, 137 x 58.5 cm (54 x 23 ins)

(5)

£150 - £250



693* **Turkish.** A piece of Hereke fine silk satin damask, early 20th century, large piece of unused pale yellow damask finely woven of silk and cotton, with repeated pattern of flower stems and leaves, selvages to sides, slightly frayed to one corner, occasional small marks and minor spotting, width 46.5 cm (18.25 ins), length 922 cm (30 ft 3 ins)

(1)

£200 - £300

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