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Dominic Winter Auctioneers

Antiques & Fine Art

24/25 MARCH 2021



19th & 20th Century Photography

WEDNESDAY 19 MAY 2021



For more information or to consign please contact Chris Albury:
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ANTIQUES & VINTAGE TEXTILES

24 March 2021 commencing at 10am

PAINTINGS & WATERCOLOURS

Old Master & Modern Prints

25 March 2021 commencing at 10am

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EST. 1988

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IMPORTANT SALE INFORMATION: COVID-19

Please note that due to the UK government's COVID-19 lockdown restrictions currently in place for England there will be no bidding in person for this sale. As lockdown easing progresses restricted viewing appointments for some lots may be possible subject to government guidelines and covid-secure protocols. Collections and deliveries can continue to be made by appointment. Please check our website or contact the offices for the most up-to-date information.

All lots are fully illustrated on our website (www.dominicwinter.co.uk) and all our specialist staff are ready to provide detailed condition reports and additional images on request. We recommend that customers visit the online catalogue regularly as extra lot information and images will be added in the lead-up to the sale.

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invaluable

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All lots are offered subject to the Conditions of Sale and Business printed at the back of this catalogue. For full terms and conditions of sale please see our website or contact the auction office. A buyer's premium of 20% of the hammer price is payable by the buyers of all lots, except those marked with an asterisk, in which case the buyer's premium is 24%.

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Henry Meadows



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Cover illustrations:

Front cover: see Portraits & Miniatures, lots 359-408

Back cover: lot 223



Book of Hours (Use of Rome). Illuminated manuscript on prepared parchment in Latin, Northern France or Flanders, circa 1450, 98 x 72 mm, 197 leaves including 12 full-page decorative illuminations in liquid gold, blue, red, green, orange, pink and white, lacking first leaf of manuscript calendar at front, gilt-gaufered edges, early 20th century Arts & Crafts style brown full morocco (to be included in our forthcoming sale English & Continental Books & Manuscripts, Wednesday 7 April 2021)

Estimate: £5,000-8,000

FORTHCOMING SALES IN 2021

Wednesday 7 April
Thursday 8 April

Fine English & Continental Printed Books & Manuscripts
Maps & Prints, The Bookbindery of Faith Shannon MBE

Wednesday 12 May

Printed Books, Maps & Documents
Numismatics: The Patricia Milne-Henderson Collection
Coins & Historical Medals

Wednesday 19 May

19th & 20th Century Photography
The Photograph Collections of Dr Richard Sadler FRPS & Dr David Gruebel-Lee

Thursday 20 May

Military & Aviation History, Medals & Militaria
Battle of Britain Memorabilia including Medals awarded to
Air Commodore Peter Brothers, CBE, DSO & DFC and Bar

Wednesday 16 June

Printed Books, Maps & Prints, Autographs & Documents

Thursday 17 June

Children's & Illustrated Books, 19th Century Literature
Modern First Editions

Entries are invited for the above sales: please contact one of our specialist staff for further advice

SILVERWARE

To commence at 10am



Lot 1

1* **American Silver.** An American silver 6-piece tea service by Howard & Co, New York circa 1900, comprising tea kettle, stand and burner, teapot, hot water jug, milk jug and sugar bowls (one with cover), all in a flamboyant melon ribbed form on lions paw feet, stamped Howard & Co Sterling 1896 / 1897, and numbered 184, the tea kettle 26cm long, the milk jug 16cm long, combined weight approximately 4695g

(6)

£2,000 - £3,000

2* **American Silver.** A silver pastry server by William Adams & Co, New York circa 1835, engraved with flowers and scrolls within wriggle-work border, the handle with acanthus terminal, stamped with registration mark and A.W. ADAMS & CO, 31cm long, 146cm

(1)

£150 - £200



Lot 2



3* **American Silver.** A silver Julep Cup Beaker by William Kendrick, Louisville, Kentucky circa 1830, of plain tapered form, the base with various stamps including W. KENDRICK LOUISVILLE KY, 9cm high, 149g
(1) £300 - £400



6* **American Silver.** A silver cup by Conrad Bard, Philadelphia, Pennsylvania circa 1830, the octagonal cup with inscription, the base with various stamps including makers mark W.G. & S, 8cm high, 101g
(1) £150 - £200



4* **American Silver.** A silver pedestal bowl by Hugh Wishart, New York circa 1790, engraved with garlands and monogram, the foot stamped WISHART, 16.5cm diameter, 333g
(1) £500 - £700



7* **American Silver.** A silver cup by Gale, Wood & Hughes, New York circa 1830, the octagonal cup engraved and dated 1897-1914, 8cm high, 118g
(1) £150 - £200



5* **American Silver.** A silver cheese scoop by Robert & William Wilson, Philadelphia, Pennsylvania circa 1820, fiddle and thread pattern engraved with initials and the opposite side dated 1866, 26cm long, 110g
(1) £150 - £200



8* **American Silver.** Fish slice by Edward Stebbins & Co, New York circa 1835, the slice with pierced and engraved fish, the handle engraved with a monogram, the base stamped E. STEBBINS & CO, with three assay marks beneath, 30cm long
(1) £150 - £200



9* **American Silver.** A silver milk jug by John Owen, Philadelphia, Pennsylvania circa 1805, of classical pedestal form engraved with monogram, and gadrooned rim, the foot stamped J OWEN, 14cm high, 214g

(1) £300 - £400



12* **American Silver.** A silver milk jug by John Crawford, New York circa 1815, with presentation inscription 'From the New York Agricultural Society to William Simpson', base stamped J CRAWFORD, 12cm high, 158g

(1) £400 - £500



10* **American Silver.** A pair of oval silver salts by Moses Eastman, Savannah, Georgia circa 1830, engraved with the letter C and with foliate repeating base, stamped EASTMAN, 6.5cm long, combined weight 83g

(2) £200 - £300



13 **American Silver.** A silver milk jug by Robert Evans, Boston, Massachusetts circa 1800, of plain helmet shape form engraved with a monogram within a floral wreath, the based stamped EVANS, 14cm high, 163g

(1) £300 - £400



11* **American Silver.** A silver porringer by Lincoln & Foss, Boston, Massachusetts circa 1850, of rounded ogee form with beaded rim and large acanthus handle, the base stamped LINCOLN & FOSS MASSACHUSETTS COIN, 13cm diameter, 277g

(1) £300 - £400



14* **Asparagus Tongs.** A pair of George III silver tongs by Thomas Wallis, London 1808, plain with central bracket, 26cm long, 143g

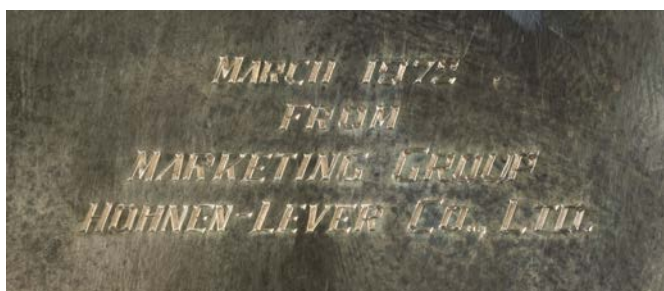
(1) £200 - £300



17* **Bowls.** A large silver monteith style bowl by Elkington & Company, London 1912, engraved with a barrel and arrow with presentation inscriptions dated 1918, 14.5cm high x 22.5cm diameter, together with a matched pair of smaller bowls each with the same family crest but hallmarks for London 1912 and Dublin 1912, combined weight approximately 1547g

(3)

£500 - £700



15* **Bowl.** A Japanese silver bowl by Miyamoto Shoko circa 1970, with large interlaced monogram and hammered finish border, the base stamped Sterling Silver Miyamoto-Shoko and with presentation inscription dated 1972, 28cm diameter, 868g

Provenance: John Wait (1927-2014), Chairman of Lipton Tea.

(1)

£400 - £600



16* **Bowls.** A pair of Edwardian silver bowl by Edward Barnard & Sons Ltd, London 1903, each plain with a shaped edge, 21cm diameter, combined weight 752g

(2)

£200 - £300



18* **Candle Snuffers.** George III silver candle snuffers by Wilkes Booth, London 1791, engraved with initials, 16.5cm, 81g

(1)

£200 - £300



19* **Candlesticks.** A pair of 18th century silver candlesticks, the marks visible but obscured, probably Barth Mosse, Dublin either 1734 or 1736, each with detachable scones, 19cm high, weight of each candlestick 468g & 459g

(2)

£500 - £800



20* **Casters.** A Victorian silver sugar caster by Pairpoint Brothers, with pierced dome cover and bayonet fitting, dented and mishappen foot, 16.5cm high, 256g together with three further sugar casters including a neo-classical revival caster by Hawksworth, Eyre & Co Ltd, London 1901, overall weight is approximately 850g (4)

£300 - £400



21* **Cigarette Cases.** An art deco silver cigarette case by Goldsmiths & Silversmiths Company, London 1927, of rectangular form with engine-turned ground, 12.5 x 8cm, 195g, together with two further silver cigarette cases, combined weight of all three cases 438g Provenance: Collection of designer bookbinder and illustrator Faith Shannon (1938-2018).

(3)

£150 - £200

22* **Coffee Pot.** A George III silver coffee pot by Thomas Whipham & Charles Wright, London 1761, of baluster form engraved with an armorial, domed cover and finial, fruitwood handle and scroll spout, 23.5cm high, total weight 695g

(1)

£500 - £700

23* **Coffee Pot.** A George V silver coffee pot by Walker & Hall, Sheffield 1927, of tapered faceted form, 19.5cm high, total weight 634g

(1)

£200 - £300



Lot 22



Lot 23



24* **Constable (John, 1776-1837).** A silver and enamel box by Toye, Kenning & Spencer Ltd, Birmingham 1976, of oval form with a blue and white enamel profile of John Constable, the base numbered 31/300, 50 x 40mm, overall weight 61g, in a fine blue tooled leather box with certificate

Provenance: John Wait (Henry Vernon) Chairman of Liptons (1927-2014)

(1)

£70 - £100



25* Cricket. A set of 13 Hong Kong Cricket Club silver teaspoons circa 1930s, each with club motif terminal, stamped 'Sterling Hong Kong', 12cm long, combined weight 120g

Hong Kong Cricket Club was founded in 1851, it was originally built on the military parade ground south of the waterfront and led to the launch of one the first cricket clubs outside of England. In 1975 the club relocated to the greener Wong Nai Chung Gap.

(13)

£100 - £150



26* Dolls House Silver. A miniature silver tea service by LGS, London 1978, comprising a long two handle tray, tea and coffee pot, sugar bowl and milk jug, combined weight 57g, together with a miniature silver dolls house table, four chairs and settee, all in filigree work, combined weight of this set 26g

Provenance: John Wait (Henry Vernon) Chairman of Liptons (1927-2014)

(12)

£100 - £150



27* Entrée Dish. A George V silver entrée dish by Thomas Bradbury & Sons, Sheffield 1918, engraved family crests and with silver detachable handle, gadrooned edges, 28cm long, 1713g

(1)

£700 - £1,000



28* Fobs. George III silver and steel swivel fobs, including one with a profile of George III, the opposite side with a family crest, 30mm long, another with a heart pierced with two arrows

(4)

£100 - £200

29* Grape Scissors. A pair of Edwardian silver grape scissors by Goldsmith & Silversmith Co, London, 1908, in virtually mint condition with a nice tone, 18cm long, 92g, in a Goldsmith & Silversmiths shaped leather box

(1)

£50 - £80



Lot 30

30* **Knives & Forks.** A set of George V silver knives and forks, Sheffield, 1926, comprising 12 knives and 12 forks, each with a feather edge grip, the knives 21cm long, in a red leather fitted box (24) £100 - £150



31* **Mixed Silver.** A collection of silver including a pair of chocolate pots by Thomas Bradbury & Sons, Sheffield 1903, one lacking finial with ebony handle, 14cm high, four various circular salts, a pair of George III by Benjamin Bickerton, London 1773, each engraved with initials and dated 1774, 6cm diameter and a pair of Victorian salts by William Moulson, London 1848, three mustard pots, and other items, combined total weight approximately 1300g (11) £500 - £700



32* **Mixed Silver.** A George III silver two handle salt by Henry Chawner, London 1789, of navette form embossed with flowers, 13cm long together with a pair of Victorian silver wine labels by George Unite, Birmingham 1849, comprising Port and Sherry each on a chain, 5.5cm long, 28g (3) £100 - £150



33* **Mixed Silver.** A George V heavy gauge silver coffee pot, London 1914, with fruitwood handle and finial, engraved with presentation inscription, 15.5cm high, total weight 466g, together with a silver coffee pot by Mappin & Webb, London 1902, 20.5cm high, a similar milk jug, London 1890 plus a pair of sauce boats by Mappin & Webb, Sheffield 1928, combined total weight approximately 1280g (6) £500 - £700



34* **Mixed Silver.** A modern silver salver circa 1970s, with presentation inscription and shaped scroll decorated edge, stamped Silver, 25.5cm diameter, 347g, together with a mixed collection of items including two modern 'Jockey' cap caddy spoons, Victorian heart shape trinket box Birmingham 1897, Mexican miniature silver and glass scent bottle, 52mm high, miniature jug, stamped 925, 53mm high and other items, total weighable silver 507g
Provenance: John Wait (Henry Vernon) Chairman of Liptons (1927-2014) (10) £200 - £300



Lot 38

35* **Mixed Silver.** An Edwardian silver hip flask by Samuel Jacob, London 1910, with a vacant oval cartouch on a stippled ground, 12cm high x 10cm wide, 192g together with a silver toast rack by Goldsmiths & Silversmiths & Co, London 1935, 9cm long, a George III silver sifter spoon probably by Peter & William Bateman, London 1808, with bright cut decoration and pierced gilded bowl, 15.5cm long, plus mother of pearl handle tea knives and forks and other items, weighable silver approximately 695g
(33) £200 - £300

36* **Mixed Silver.** A Victorian silver cutlery set by George Adams, London 1868, each with an elaborate grape and vine decoration and presentation inscription to each, 17.5cm long, approximately 252g, in a fitted leather case, together with a cased Christening fork and spoon, Crown Derby porcelain tea knives with pistol grip handles decorated in the Imari design, 18cm long and other cased cutlery, total weight of weighable silver 552g plus a mixed collection of silver plated items including entree dishes and meat cover (a carton) £100 - £200



37* **Mixed Silver.** A Victorian silver mug, London 1863, engraved with gothic scrolls, gilded interior and scroll handle, 10cm high, 188g, together with a mixed collection including a pair of scallop form butter dishes, a pedestal bowl with scale decoration, a pair of pepperettes and others items, combined weight approximately 966g
(11) £400 - £600

38 **Omar Ramsden.** A boxed set of 12 silver tea and coffee spoons by Omar Ramsden, London 1938, with a hammered finish and twist to the stem and seal top, 10cm / 11cm long, combined weight approximately 128g, presented in a wooden box with makers mark printed to the silk lining
(1) £700 - £1,000



39* **Pounce Pots.** A George III silver pounce pot, London 1743, of baluster form with pierced cover, 10cm high, together with two similar pounce pots of the same period and a pair of small casters by TW, London 1773, 14.5cm high, condition for each piece is poor, combined weight 357g
(5) £100 - £150



40* **Salver.** A George II silver salver or card tray by Robert Abercromby, London 1734, circular plain form engraved with family crest and shaped edge on three cabriole supports, the base engraved with initials and dated 1762, 16cm diameter, 228g
(1) £200 - £300



41* **Salver.** A George II silver salver by Robert Abercromby, London 1733, plain circular form with shaped edge on three cabriole supports, 28.5cm diameter, 728g
(1) £300 - £500



Lot 42

42* **Salver.** A George II silver salver or card tray by Joseph Smith, London 1731, of square form with rounded corners, engraved with a large family armorial of the Faringe family, on four scroll supports, 18 x 17.5cm, 425g
(1) £200 - £300



43* **Salver.** A George III silver salver by Richard Rugg, London 1782, the large circular salver engraved with a dove and a large circular wreath, double beaded edge and four supports, 41cm diameter, approximately 1690g
(1) £600 - £800



44 **Salver.** A William IV silver salver or card tray by Edward Snr & Jr, John & William Barnard, London 1836, of plain circular form, engraved with a family crest and shaped edge on three outsplayed scroll supports, crest worn and splits, 18cm diameter, 248g
(1) £100 - £150

45* **Sauce Boat.** A silver sauce boat by Adie Brothers Ltd, Birmingham, 1961, with shaped edge, flying scroll handle and three cabriole supports, 14cm long, approximately 70.5g, together with a silver sugar bowl by Sibray, Hall & Co Ltd, London 1896, with shaped edge and engraved with a family crest on three cabriole supports, 10cm diameter, 80g
(2) £50 - £80



46* **Sauce Boats.** A pair of George III silver sauce boats by George Hunter, London 1760, *each engraved with a family crest, shaped rim and scroll handle, on three cabriole supports, 19cm long, total weight 617g*
(2) £400 - £600



47* **Sauce Boats.** A large pair of George V silver sauceboats by Goldsmith & Silversmith Co, London, 1906/07, *each with gadrooned rim and acanthus scroll handle on shaped pedestal base, some dents and marks rubbed, 23cm long, weight 467 & 418g*
(2) £400 - £600



Lot 48

48* **Scottish Silver.** An 18th-century Scottish silver ladle by James Wildgoose, Aberdeen, circa 1763-70, *elaborate shell bowl and long plain handle, stamped IW ABD, 37.5cm long, approximately 185g*
(1) £200 - £300



49* **Serving Fork.** A Victorian silver fiddle and thread serving fork by John & Henry Lias, London 1847, *engraved with 'C', 28cm long, heavy gauge weighing 216g*
(1) £70 - £100



50* **Spoon Tray.** A George III silver spoon tray by George Wintle, London 1804, *of plain shaped form, 16.5cm wide, 74g*
(1) £150 - £200



51* **Strainer Spoon.** A George III Irish silver strainer spoon by Carden Terry, Cork, circa 1780, *plain form engraved with a family crest, stamped CT STERLING, 31.5cm, 123g*
(1) £300 - £400



Lot 52

52* Table Salts. Four George II silver salts, probably London 1746, each of shaped oval form with gadrooned edge and gilded interior on four cabriole supports, 9cm long x 5cm high, marks rubbed, combined weight 679g

(4) £200 - £300

53* Tea Caddy. A George V silver tea caddy by Adie Brothers, London 1924, of navette form with scroll swing handle, 8cm high x 11cm wide, 252g

Provenance: John Wait (Henry Vernon) Chairman of Liptons (1927-2014)
(1) £100 - £150



Lot 53

54* Tiffany & Co. A set of 8 American silver Richelieu pattern teaspoons, each with a monogram, stamped 'Tiffany & Co, Sterling, Pat 1X92 T', 15cm long, approximately 290g, together with a matched set of 6 silver teaspoons by Wendell Manufacturing Company and A.M. Jewett circa 1890s, each with stylised art nouveau decoration, stamped 'Sterling' (4 with engraved reverse, 15cm long, approximately 131g, plus other spoons including a very long spoons with a twisted stem leading to a cluster of grapevines, stamped 'Sterling' 43.5cm long, a Norwegian silver-gilt and enamel spoon by Hestenes, 13cm long and other items, combined weight approximately 660g

(30) £300 - £500

55* Tiffany & Co. Modern silver flatware in the San Lorenzo pattern, comprising two table knives each with stainless steel blade, two table forks plus two dessert spoons, each marked Tiffany & Co Sterling Pat 1916m, overall weight (excluding knives) 260g, each in Tiffany & Co blue cloth bag with red cardboard box
Provenance: John Wait (1927-2014), Chairman of Lipton Tea.
(6) £150 - £200



Lot 54



Lot 55



56* **Toddy Ladle.** A George II Irish silver toddy ladle by Michael Smith, Dublin circa 1725, of plain form with rosewood handle, 33cm long
(1) £150 - £200



57* **Trophy.** An Edwardian silver trophy cup by Elkington & Company Ltd, Birmingham 1904, the two handle cup engraved 'Lord Suffolk's Harriers, Point to Point Races Feb, 23rd 1905, Presented by Earl and Countess of Suffolk, Won by, 28cm high, 556g
Provenance: John Wait (Henry Vernon) Chairman of Liptons (1927-2014)
(1) £200 - £300



58* **Trophy.** An Impressive George V silver trophy by William Hutton & Sons, Sheffield, 1914, the substantial twin handle trophy cup and cover with acorn finial, with acanthus leaves, the centre engraved with a pennant inscribed 'Vicore' (probably a yachting or shipping piece), on a square base, 41.5cm high, approximately 1810g
(1) £700 - £1,000

59* **Water Jug.** A George III silver water jug, London 1776, in the neo-classical style with floral swags and family crest, possibly with solder repairs, 21cm high, overall weight 333g
(1) £100 - £150

60* **Wine Funnel Stand.** A George III silver wine funnel stand by Thomas Wallis & Jonathan Hayne, London 1810, plain circular form with reeded edge, 9.5cm diameter, 56g
(1) £50 - £70

61* **Wine Funnel.** A George III silver wine funnel and strainer by Stephen Hennell, London 1809, engraved with a family crest and initials AW, the strainer with shell thumb-piece, 14.5cm long, 152g
(1) £250 - £350

62* **Wine Taster.** A Charles II silver wine taster by FW, London 1666, the two handle bowl with geometric decoration, the interior similarly decorated, engraved with initials along the rim, 12.5cm diameter, 152g
(1) £1,000 - £1,500



Lot 59



Lot 61



Lot 62

JEWELLERY & WATCHES



Lot 64



Lot 65



63* Ring. A modern 18ct white gold Tanzanite and diamond ring (approximately 5ct), The Tanzanite of good lively colour measuring 9.9mm x 8mm x 6.8mm mounted in a cluster setting, the band stamped '750' with Birmingham assay mark, size N/O, in a grey velvet ring box

(1) £3,000 - £5,000

64* Necklace. An attractive cultured pearl single row necklace, comprising 37 pearls to each side and a fine cultured pearl drop suspended by a 9ct gold mount, with magnetic catch, 24cm drop, presented in a blue leather box

(1) £300 - £500

65* Art Nouveau. A Murrel Bennett & Co 15k gold necklace circa 1900, with 8 graduated drops each inset with turquoise cabochon with a further 6 pearl drops, the fine gold chain with distinctive bar and ring clasp, stamped 15k and makers monogram, total weight 12.3g

Murrel Bennett & Co (Ernst Murrel and J.B.Bennett) was founded in 1884 under the name Siegle & J.B. Bennett, the company specialised in Art Nouveau jewellery. Many pieces were sold at Liberty & Co and the company collaborated with Archibald Knox and therefore, his style heavily influenced designs. The company was purchased by White, Redgrave & Whyte in 1916 but continued at the same address under this new name.

(1) £600 - £800



Lot 66

66 Pendant. A natural bicolor Tourmaline pendant, the stone graduated from pale blue to pink in the manner of watermelon, set in 18ct white gold surmounted by a cross-hatch lozenge inset with small diamonds, on a fine 18ct white gold chain stamped '750', the pendant, approximately 4.5cm long, the overall drop 24cm

(1) £1,500 - £2,000

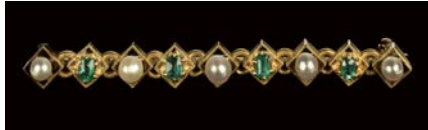


67* Brooch. A Victorian Scottish pebble brooch, the circular silver brooch set with agates and other indigenous stones, 5.5cm diameter, presented in a Bravingtons blue tooled leather box

(1) £50 - £80



68* **Brooch.** An art deco bar brooch, the pierced white metal setting inset with three central old cut diamonds flanked by seven sapphires to each side, with a yellow metal pin, approximately 60mm long, overall weight 6.9g
(1) £400 - £600

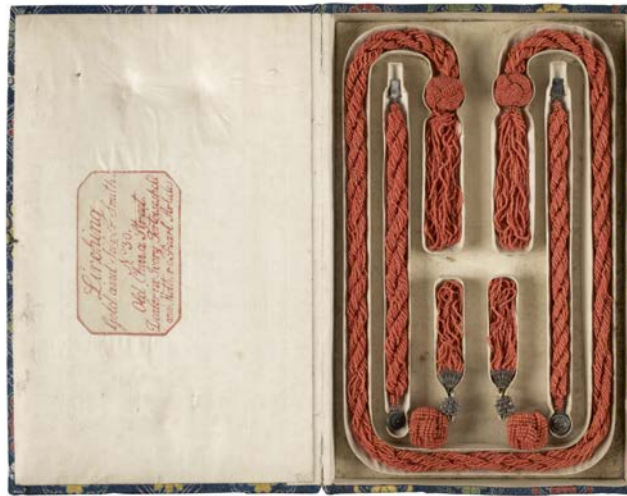


69* **Brooch.** An Edwardian gold bar brooch, set with emeralds and pearls, unmarked, 5.5cm long, overall weight 5g
(1) £100 - £150



70* **Brooch.** An attractive modern greyhound brooch by Nigel Milne, finely carved in polished black slate with yellow metal collar inset with 12 diamonds, 5cm long, presented in a 'Nigel Milne' red leather box
(1) £100 - £150

71* **Coral.** A coral suite jewellery circa 1930s, comprising a long tasselled necklace and conforming earrings with white metal filigree work, contained in original Chinese cloth box with a printed label to inner lid inscribed 'Lirching Gold & Silversmith No30 Old China Street. Dealer in Ivory Tortoiseshell and Mother of Pearl Articles',
(1) £200 - £300



Lot 71



72* **Stick Pin.** A gold nugget of alluvial form mounted on a stick pin, overall weight 4.9g, 6cm long
Reputedly found in Cornwall.
(1) £300 - £400



73* **Cufflinks.** 18K gold nugget cufflinks, stamped 18K, combined weight 20g
(2) £500 - £600

74 No lot



75* **Ring.** A diamond cinq-foil flower ring, set with baguette and small round diamonds in a gold mount, stamped '375', size O
(1) £400 - £600



76* **Wristwatch.** Art deco gent's mid size 18ct gold Cyma wristwatch, the rectangular watch with silvered dial, black arabic numerals and batons and seconds dial, the case stamped with serial number 8364132 31, the inner case stamped '750', the case 35mm long, on a modern leather strap
(1) £200 - £300



77 **Ring.** A golden South Sea Islands type pearl ring, the large natural pearl surrounded by baguette-cut diamonds, on a 9ct gold setting stamped '375', size P, in a black leatherette ring box (1) £300 - £500



78 **Topaz.** A large Topaz, the large oval mixed cut stone measuring 125.85ct, a fine colour and good example of its type, approximately 35.6mm x 2.6mm x 18.3mm (1) £1,000 - £1,500



79* **Jewellery Suite.** An Egyptian Revival suite, comprising 18K necklace with winged scarab and moonstone drop, stamped 18K on a fine gold chain, plus a gold brooch set with a moonstone cabochon, 4.5cm long, presented in a red velvet box (2) £70 - £100

80* **Jewellery.** A mixed collection of Victorian and later jewellery, including a gold ring set with a blue facet cut stone probably a topaz, hallmarked on the side and numbered '85', size J (8) misshaped, a white metal necklace formed as stylised flowerheads, 38.5cm drop, approximately 54g, an Edwardian silver vesta case on a silver pocket watch chain, approximately 32g, a black mourning brooch probably Whitby Jet, carved as clasped hands, 5cm long, coral necklace, vulcanite cameo bracelet, pebble bracelet and other items (a small box) £100 - £150

81* **Jewellery.** An Edwardian 10K gold insect brooch, formed as a moth or butterfly inset with turquoise cabochons and three natural pearls, stamped 10k on the reverse, 45mm long, together with three further gold brooches including a 15k crescent brooch, 18mm wide (one tip broken) plus a yellow metal ring with the initial M inset with small pearls, size I (4) £100 - £150



82* **Ring.** An impressive Morganite cushion shape ring by Italiana, set rose gold stamped '18K', the large central stone measuring 18mm x 14.5mm x 8.9mm surrounded by two rows of diamonds, set in rose gold stamped '18K', size P/Q, with a black leatherette ring box (1) £2,000 - £3,000

83* **Luxury Pens.** A gold plated Cartier biro, the top stamped 'Must de Carier' 221602, additionally stamped under the clip 'Made in France Plaque OR G', 12.5cm long in Cartier tooled red box, together with a Tiffany & Co silver pen set, comprising biro and propelling pencil each with distinctive T shape clip and stamped 'Tiffany & Co, 925. U.S.A.', 13cm long in Tiffany box plus silver Mont Blanc Meisterstuck two-tone propelling pencil, 14.5cm long contained in an associated Cartier box (4) £200 - £300



Lot 83



84* Mixed Jewellery. An Edwardian 9ct gold fob watch, with white enamel dial, black roman numerals, the half hunter case with blue enamel dial, case size 30mm, overall weight including movement and dial 23g, together with a silver Bulgari money clip, a 9ct gold ladies Zenith wristwatch and strap, two art deco paste brooches and other items

(9)

£70 - £100



85* Necklace. A mid-20th century pearl necklace with gold and jade clasp, the string of 88 pearls secured by a 14k gold clasp inset with a polished green jade cabochon, 40cm drop

(1)

£100 - £150



86* Bangle. A Chinese pale green hardstone slave bangle, finely carved with a rope twist design, 8.5cm diameter, presented in a blue card box

(1)

£500 - £800



87* Pendant. A modern pink sapphire and diamond pendant, the oval sapphire approximately 2.7ct (measuring 7.5mm x 6.25mm x 4.35mm) surrounded by diamonds and set in white and yellow gold and on a fine 9ct gold chain, the drop 21cm

(1)

£300 - £500



88* Pocket Watch. An Edwardian 18ct gold pocket watch, medium size with white enamel dial, black roman numerals, with presentation inscription dated April 1912, lacking glass and overwound, case size 45mm diameter, overall weight including movement and dial 68g

(1)

£300 - £500



89 Bracelet. A Polki Diamond bracelet, 23 abstract shape stones ranging from approximately 5mm to 7mm wide set in silver stamped 'TJC 925', overall length 19.5cm

(1)

£400 - £600

90* Necklace. A Polki Diamond necklace, 7 stones set in silver, on a fine silver chain, 22cm drop, presented in a black leatherette box

(1)

£300 - £500



91* Purse Watch. An art deco Movado purse watch, with silvered dial illuminated hands and Arabic numerals, sterling silver case stamped Sterling Silver 0,935 118394 Movado Factories, green shagreen sliding case, some loss, working condition, 50mm long

(1)

£200 - £300



92* Regimental Brooch. A Victorian regimental brooch of the Queen's Bays, set with diamond chippings and garnets on a two-tone gold mount, all stones appear to be present, 30 x 30mm, overall weight 8g, presented in a period Goldsmiths & Silversmiths Co Ltd tooled red leather box

(1)

£200 - £300

Lot 90



93* **Ring.** A beautiful near colourless green diamond ring, the 1ct diamond (measuring 6.35mm x 4mm) flanked by two small diamonds, mounted in platinum, size O

This stone has not been tested for colour origin and would need laboratory certification.
(1) £2,000 - £3,000



94* **Ring.** A 14K gold dress ring, set with sapphires in a cluster formation, stamped 14K, size N, overall weight 6g

(1) £100 - £150



95* **Ring.** A 3-stone diamond 18k white gold ring, the brilliant-cut stones approximately 4mm across, set in an aligned position and flanked by flower heads, stamped BIRKS F 18K, size J

(1) £300 - £500



96* **Ring.** Rose gold and 3-stone diamond ring, the 3mm brilliant-cut diamonds set in a diagonal fashion, the interior of the gold engraved, size M

(1) £200 - £300

97 **No lot**

98 **No lot**



99* **Earrings.** A pretty pair of pearl droplet earrings, set in 9ct gold, 20mm long, presented in a blue leatherette box

(1) £50 - £80



100* **Stick Pin.** An art deco stick pin, the white metal openwork setting inset with multiple old cut diamonds and onyx in a flared fashion, 85mm long, overall weight 4g (one stone missing)

(1) £300 - £500



101* **Ring.** A ruby ring, thought to be Tanzanian, with 2 rows of 6 rubies set with 13 small diamonds and 9ct gold mount stamped '375', size N/O

(1) £400 - £600



102* **Tiffany & Co.** A fine silver and gold compact by Tiffany & Co, the square compact with a sunburst design, the art deco style gold catch inset with rubies, enclosing mirror and powder compartment, stamped TIFFANY & CO, STERLING 14K, 6 x 6cm, with Tiffany cloth bag and card box

(1) £300 - £500

COLLECTABLES



103* **Barograph.** A 1930s barograph by Sharman D. Neill Ltd, Belfast, in a glazed mahogany display case with brass plaque engraved 'William M. Fullerton from his Brother Directors in Commemoration of his Golden Jubilee in the Service of the Ulster Bank Limited on 21st July 1936', with single drawer beneath (somewhat stiff to open), 22cm high x 37.5cm wide x 23cm deep
Provenance: Collection of designer bookbinder and illustrator Faith Shannon (1938-2018).

(1)

£200 - £300



104* **Buckles.** A collection of 19th and early 20th century buckles and other objects, including a pair of Victorian silver-gilt and tortoiseshell lorgnettes, a Victorian white metal oval two-prong buckle with decorative engraved border, 7.5 x 10.5cm (3 x 4.25ins), an Edwardian gilt metal oval three-prong buckle with green enamel, 6 x 4.5cm (2.25 x 1.75ins), a Continental gilt metal and black enamel oval three-prong buckle (one prong missing), 7.5 x 3.5cm (3 x 1.5ins), and a Victorian silver rectangular three-prong buckle by Levi & Salaman, Birmingham 1892, 7 x 4cm (2.75 x 1.5ins)

Provenance: Collection of designer bookbinder and illustrator Faith Shannon (1938-2018).

(14)

£100 - £150

105* **Carved Panel.** A carved wood nativity probably 19th century, polychrome painted with horse terminals, broken in two parts but easily restored, 94cm long

(1)

£50 - £80



106* **Carved Panel.** An 18th century oak panel carved depicting Christ, seen wearing a crown of thorns and hands bound with rope, the reverse with old metal brace repairs and evidence of once having hinges on one side, 35.5 x 29.5cm

(1)

£150 - £200



107* **Chess.** A 19th century chess set, carved in ebony and ivory in the Burmese style, comprising 16 pieces each, the king and queen with finely pierced crown, kings 10cm high, the pawns 6cm high, minor damage, together with a rosewood and brass chequered games box (probably later), 8.5cm high x 38cm wide x 43.5cm (open)

(1)

£200 - £300



Lot 108

108* **Chess.** A Victorian Jaques Staunton weighted chess set, circa 1880, the weighted boxwood and ebony chess set, complete, kings stamped JACQUES LONDON, the rooks and knights with crown, each with green baize base, the king 9cm high, the pawn, 4.5cm, contained in a mahogany box with green printed trade label, the overall condition is good with no obvious issues

(1) £500 - £800

109* **Chess.** A Victorian Jaques Staunton weighted chess set, circa 1880, the weighted boxwood and ebony chess set, complete, the rooks and knights with crown, each with green baize base, the king 10cm high, the pawn, 5.5cm, contained in a mahogany box with green printed trade label, boxwood king, knight, bishop and two pawns all have some splits, ebony queen, bishop and pawn have some splits, all these could be considered minor

(1) £300 - £500



Lot 109



111* **Clocks.** A late 20th century French brass carriage timepiece, the white enamel dial signed Bornand Freres, Montbeliard with black roman numerals and blued steel hands, with platform escapement and brass backplate stamped Made in France, 11 eleven jewels, in working condition with winding key, 10.5cm high together with another by the same maker and retailed in Bicester, with winding key but not working, 11cm high

(2) £70 - £100



110* **Clock.** An Edwardian carriage timepiece, the lacquered brass case finely engraved with foliate scrolls, the swing handle with beast heads, white enamel dial with black roman numerals and subsidiary seconds dial, bevel edge glass, platform escapement, the rear door finely engraved enclosing a bell and movement, two of the glass panels are loose and lacking key, therefore, unable to test if working, 12cm high x 9cm wide x 8cm deep, in a leather carrying case (distressed)

(1) £200 - £300

112* **Cricket Bat.** An early cricket bat, English, circa 1750s, made from solid willow with no shoulders, blade has one curved edge and one straight with slight off-centre bevel to back of blade, indistinct name stamp stencilled to back with only initial 'T' now visible, twine grooves etched on handle, 84cm (33ins) long

The earliest surviving cricket bats resemble a broad and curved hockey stick. Around 1750, with the advent of bowlers pitching the ball up, the straight blade was generally adopted, initially with one straight and one curved edge, as offered here. The first laws of cricket were written in 1774 and around this time the cricket bat took the shape that we recognise today, with two straight edges and shoulders below the handle.

(1) £1,000 - £1,500



Lot 112



113* **Cup.** An ivory drinking cup, probably 16th century or earlier, a substantial piece beautifully oxidized through age and lacking its base, 13cm high
Provenance: Collection of Jack Webb (1923-2019), London.

(1)

£300 - £500



114* **Fredericks (20th century).** A white marble bust of Nelson, the half bust carved in the traditional manner on an integral mottled green socle base, incised 'Fredericks' to rear, 31cm high

(1)

£200 - £300



Lot 115

115* **Gambier (Jean Robert, 1702-1744).** Via Dolorosa, 1730, bronze relief plaque, depicting Christ on the road to Calvary, with numerous figures, including soldiers, some mounted, and a classical building with castellated tower, signed on tower, and dated on a rock in the foreground, 27 x 37.5cm (10.5 x 14.5ins)

(1)

£100 - £150



116* **Gambling ball.** A rare 17th century ivory teetotum, English, multifaceted spherical ivory ball, one facet etched with a crown, the others incised with a number between 1 and 32, additionally inscribed 'six' beneath the numeral 6 (to differentiate from 9), dark patina from age and handling, and some superficial cracks, diameter approximately 45mm (1.75ins)

A rare early teetotum in very good condition, with the desirable crown motif (often absent or worn) clearly discernible.

Teetotums are many faceted gaming balls with each side numbered, akin to dice, but if made true, as denoted by the crown motif, there is an equal chance of any number turning up, which is not the case with dice. They were used for gambling and lotteries, the latter first becoming an acceptable means of raising money around 1568 during the reign of Elizabeth I when there was an urgent need of funds for repairs to the harbours and fortifications of the country, then under threat of invasion from the Spanish. Lotteries were later enshrined in law through various Acts of Parliament, becoming a popular and lucrative means of increasing government revenue and they were regularly conducted, both in London and the country, by appointed contractors. Lotteries were not confined to monetary prizes, stakes could also comprise jewellery, paintings, tapestries, silver, books, land and even animals, such as the live deer of Syon Park. English philosopher John Locke (1632-1704), refers to a 32-sided ivory ball in his 1693 publication *Some Thoughts Concerning Education*, suggesting a teetotum similar to that used for the Royal Oak Lottery, introduced by Charles I to fund the carrying of water to London, could be used to teach children to read.

(1)

£1,000 - £1,500

117* **Hair curlers.** A set of metal hair curlers with stand, circa 1870s, steel curling tongs with decorative patinated brass handles, complete with the original ornate patinated brass stand incorporating spirit heater with hinged lid, overall length 24cm (9.5ins)

(1)

£70 - £100



118* **Lifeboat.** A Victorian model of the City of Exeter lifeboat circa 1866, of wooden construction with deck fittings, sails, masts, painted in the traditional colours with National Lifeboat Institution badge to the hull, 62cm long, presented in a polished walnut glazed display case, case size 29cm high x 83.5cm wide x 30.5cm deep, some old woodworm holes, and cracks to the wooden base

A typed note accompanies the lot 'Model of the City of Exeter Lifeboat belonging to The Royal National Lifeboat Institution Presented to Mr Thomas Brandreth Gibbs in testimony of his valuable & zealous co-operation in assisting to collect the cost of Brixham Lifeboat Station 1866.' An article in the Lifeboat Magazine Archive, titled Additional Stations and New Lifeboats, January 1867 gives details in 'January 1866 a huge storm hit Brixham, Devon, the wrecks resulting in loss of life in the bay. As a result, a lifeboat station was implemented and a 34 foot lifeboat with 10 oars and transporting carriage all funded by money raised by Mr T Brandreth Gibbs and W. Brodie. The lifeboat was exhibited in Exeter prior to delivery to Brixham. It was launched on 10 November 1866'.

(1)

£300 - £500



119* **Microscope.** A Victorian brass monocular microscope signed J.P. Cutts & Sons, Opticians to Her Majesty, Sheffield, with rack and pinion focusing, 24.5cm high, in mahogany fitted box with accessories including 6 objectives and 6 bone slides and other items, the box lid lacking brass panel, 11cm high x 27cm wide x 13cm deep Provenance: Collection of designer bookbinder and illustrator Faith Shannon (1938-2018).

(1)

£150 - £200



120* **Minerals & Shells.** An old collection presented in two boxes, comprising mahogany box, probably late Victorian with two tiers each containing approximately 30 minerals each, mostly with manuscript labels giving mineral name, and location found, an index list accompanies the lot, specimens include for example Green Fluorite, Redruth Cornwall, Geode, Bristol, the box in poor condition, 10cm high x 38.5cm wide x 30.5cm deep together with a Victorian stained oak box with sliding cover enclosing 20 divisions and approximately 38 shells, with a drawer beneath containing a variety of shells, the box 7cm high x 18cm wide x 23cm deep

(2)

£100 - £150



121* **Miniature.** A tiny Victorian love token basket, finely carved ebony, patterned with scrolling ribbon and tendril borders, base inlaid with 5 white metal panels, comprising a central square panel engraved with a swallow with letter in its beak, and 4 lunette-shaped panels, 2 engraved with a flower between leaf sprays, the other 2 blank, handle of basket with inlaid white metal oval engraved with monogram 'HC' between carved leaf sprays, 2 x 3cm (.75 x 1ins), together with a small collection of other miscellaneous and miniature items, including: a 19th century ivory pipe tamper; a carved ivory head of a Renaissance-style man, 23 x 23mm; a 19th century pierced bone propelling pencil/dip pen; a miniature plaster head and shoulders portrait of an infant, in circular glazed frame; and a number of small patch boxes and trinkets, of turned wood, ivory, etc.

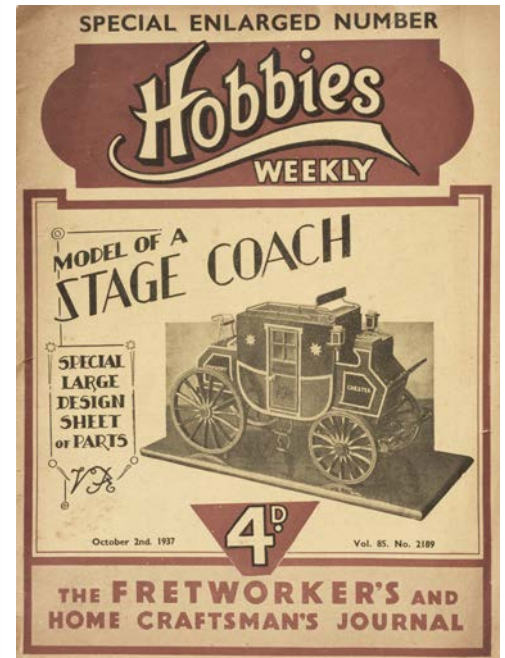
Provenance: Collection of Jack Webb (1923-2019), London.

(17)

£100 - £150



Lot 123



122* Mixed Collectables. A polished hardwood block, inset with a brass panel engraved "Foudroyant" Nelson's Flagship Wrecked at Blackpool June 16th 1897, cracked, 13.5cm diameter, together with a George III miniature shagreen etui case, poor condition and lacking contents, 6.5cm high, a Victorian shotgun cartridge rolled turnover tool, brass with ebony handles and stamped 12 plus other items

(5)

£100 - £150

123* Models. A collection of scratch built models built from the Hobbies Weekly magazine, comprising a pre-1920 model of a saloon car, of wooden construction with rubber tyres, the body painted in green with black hood and wheel arches, 45cm long with the original plans from Hobbies inscribed in pencil 'abt 1918', together with two stage coaches, both in red and black livery for the Coventry to Chester route, 37cm long, each in a glazed display case, approximately 32cm high x 46cm wide x 22cm deep, the coaches both featuring in the 2 October 1937 edition which is included in the lot, two model steam locomotives each with a tender, in green, red and black livery, the tanks with stained wood planked construction, 47cm long, each mounted track for display, plus a pair of 1937 miniature wooden Coronation chairs, 26cm high, with original plans, and other wooden models

(10)

£200 - £300



124* Naval Guns. A model naval cannon circa 1930s, the 30cm bronze tapered barrel on oak trunnion, 30cm long overall together with a smaller cannon, the 16.5cm bronze tapered barrel on oak trunnion, 17.5cm long overall

Provenance: Collection of Jack Webb (1923-2019), London.

(2)

£100 - £200



125* **Penn Jr. (William, 1681-1720).** A hand-carved wooden bust, [America?], circa 1900, *carved oak with patination, showing Penn with his hat, the base with indistinct manuscript paper label, 10cm (4ins) tall*

The son of Admiral Sir William Penn, William Junior was an English Quaker leader and advocate of religious freedom, who oversaw the founding of the American Commonwealth of Pennsylvania as a refuge for Quakers and other religious minorities of Europe. A damaged and more modern piece of paper accompanying the bust suggests that the bust 'was made from oak taken from his mansion'.

(2)

£100 - £150



126* **Pyx.** An ivory and wood box, probably 16th century, *the circular box with a cover secured by a thread inset with a wooden panel carved with a roundel, the base similarly presented and with a nailed edge, old damage and general loss, 12cm diameter x approximately 7.5cm high*

Provenance: Collection of Jack Webb (1923-2019), London.

(1)

£300 - £500



127* **Shadow puppets.** A collection of 4 puppets, Java, Indonesia, 19th century, *hand-made articulated filigree leather shadow puppets, hand-painted in gold and colours, with jointed arms, mounted on turned wooden or horn sticks, characters probably including Indrajit, Rama Widago, and Lesmana, some light surface rubbing, but generally in good condition, between 44 and 50cm (17 and 19.5ins) tall excluding operating levers*

Provenance: Collection of designer bookbinder and illustrator Faith Shannon (1938-2018).

(4)

£100 - £200



128* **Ship's Wheel.** An early 20th century ship's wheel, *the 8 spoke mahogany wheel applied with brass, 93cm diameter*

(1)

£200 - £300



Lot 129



Lot 130



Lot 131

129* Slave Bangle. An African trader's bangle, circa 1850, the ivory bangle stained red and faintly inscribed (illegible), approximately 10cm diameter

Provenance: Collection of Jack Webb (1923–2019), London.

(1) £150 – £200

130* Slave Bangle. An African trader's bangle, circa 1850, the ivory bangle cut from an elephant tusk and naively engraved KING BABOE BEST TRADESMAN, BRISTLE EMCY CHAPMAN HR PL EC., with further inscription on the top edge DASHES TO ALL CONCERN(ED) CAPT. ISAC, the lettering infilled in black and red with Union Jack flag, approximately 8.5cm diameter

Provenance: Collection of Jack Webb (1923–2019), London.

(1) £300 – £500

131* Slave Bangle. An African trader's bangle, circa 1850, the ivory bangle cut from an elephant tusk and inscribed 'Tom Nibley' the lettering infilled in red, 8cm diameter

Provenance: Collection of Jack Webb (1923–2019), London.

(1) £300 – £500



Lot 133



132* Slavery. A mid-19th century tobacco tin, the embossed lid showing an African slave sitting on a barrel titled ME MASSA SELLS DE BEST TOBACCO, lacking push button and general wear commensurate with age, 7 x 5cm

(1) £150 – £200

133* Stained glass. Female head with crown & halo, probably 15th/early 16th century? being fragments from a larger window neatly leaded following the head form, approximately 35.5 x 28cm (14 x 11 in), together with another leaded stained glass panel depicting a figure with crown & halo praying before a monumental tomb (from a larger window), probably 15th/early 16th century? approximately 53 x 32cm (21 x 12.5 in), held within wooden frame 62.5 x 42cm (24.5 x 16.5 in)

(2) £300 – £500



134* Trinket Boxes. An art deco Swiss silver and enamel box by F.B.E., Geneve, of circular form with enamel cover decorated with a boat on a lake, the base with a guilloche enamel, the interior gilded and stamped 935, damaged, 5cm diameter, 50g, together with a large collection of boxes including Victorian horn and papier mache snuff boxes, a 19th century French gilt-metal snuff box inset with lapis lazuli panels, 6cm long, an 18th century style pressed brass casket, the lid inset with a watercolour miniature of a young lady, 8.5cm long, an 18th century Bilston enamel patch box, the lid inscribed 'Accept a trifle from a friend', damaged, 4cm long, porcelain table boxes and other items

Provenance: John Wait (1927–2014), Chairman of Lipton Tea.

(48) £100 – £200

CERAMICS



Lot 135



Lot 136

135* After Julien (Pierre, 1731-1804). A 19th century Parian figure of Jean de La Fontaine, *modelled seated, with a fox by his side, chips and firing cracks, 43cm high*

Provenance: Collection of Jack Webb (1923-2019), London.

Jean de La Fontaine (1621-1695) was a French fabulist and one of the most widely read French poets of the 17th century. He is best known for his Fables, which provided a model for subsequent fabulists across Europe and France. The original statue which is housed at the Louvre, Paris and was part of a series of great men, commissioned by the royal administration under Louis XVI to commemorate national glories. The statue shows a fox at the side of the poet, which symbolises his work as it was one of his characters in his fables.

(1) £150 - £200

136* Bust. A Victorian terracotta bust, circa 1880, *modelled as a smartly dressed bearded gentleman, the rear incised 'Registered January 30th 1882', large crack to the side, mounted on an ebonised plinth, 44cm high*

(1) £100 - £150

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

Provenance: John Wait (1927-2014), Chairman of Lipton Tea.

(9) £100 - £150

138* Delft. A collection of fourteen 18th century Dutch Delft tiles, *each with manganese decoration depicting various subjects including ships, landscapes, buildings, courting couples, windmills, huntsmen. some damage, 13.5 x 13.5cm*

(14) £150 - £200

139* Doulton Burslem. An impressive blue and white pottery umbrella vase, *the substantial shaped vase in the Gloire-De. Dijon pattern, richly decorated with flowers, with gold painted bands, blue printed mark to base, some minor rubbing but the overall condition is good with no obvious chips, cracks or restoration, 58.5cm high*

(1) £200 - £300



Lot 137



Lot 138



Lot 139



140* **Lalique.** A modern frosted and clear glass buffalo, the base signed Lalique France, in good condition, 13cm long
(1) £70 - £100



141* **Royal Worcester.** A Victorian figural group of chickens circa 1870s, modelled as two bantams perched on a tree stump, with purple puce mark to base for 1874, some old chips to the reverse and a repair to one feather, 40.5cm high
(1) £200 - £300

ORIENTAL WORKS OF ART



142* **Buddhas.** A collection of India buddha's, including a karma sutra example of Buddha embracing a young female on a lotus base with copper base, 21cm high, another seated playing a musical instrument, copper base, 13.5cm high plus a brass handbell with figural handle, 22cm high

Provenance: John Wait (1927-2014), Chairman of Lipton Tea.
(8) £150 - £200



143* **Buddhas.** A Sino-Tibetan gilt metal figure of a boy, with one arm raised holding branch the other holding a pot, hollow base, 9cm high mounted on a hardwood stand, 14cm high together with two caved wood gilded buddha's including an example with a "jewelled" robe, 19m high

Provenance: John Wait (1927-2014), Chairman of Lipton Tea.
(3) £100 - £150



144* **Chinese Bowl.** A Chinese blue and white porcelain bowl, probably 17th century, decorated with flowers, the underside decorated with symbols, 31.5cm diameter
(1) £300 - £500



145* **Chinese Bowl.** A polychrome porcelain bowl, Republic period but in the Kangxi style, *the interior of the bowl decorated with a ying-yang symbol the border with a key design on a yellow ground, the base with six-character Kangxi mark, 18cm diameter*
(1) £100 - £150



146* **Chinese Caskets.** A modern Chinese porcelain box in the form of a pig, *polychrome decoration with curved cover, approximately 50cm long, together with another in the form of an elephant with a boy on its back, 45cm long*
Provenance: John Wait (1927-2014), Chairman of Lipton Tea.
(2) £100 - £150

147 **Chinese Figures.** A modern Chinese porcelain dog of fo, *polychrome decorated mounted on a rectangular base, 41cm high together with a candle stand in the form of a horse, polychrome decorated with cup on saddle and pricket, damaged, 31cm high*
Provenance: John Wait (1927-2014), Chairman of Lipton Tea.
(1) £70 - £100



Lot 148

148* **Chinese Jardiniere.** A Chinese porcelain small jardiniere, Republic period, *of plain greyish lobed form, the base with four unglazed feet and underglaze blue reign mark, 6cm high x 14cm long*
(1) £150 - £200

149* **Chinese Mug.** A 18th-century Chinese oversized mug, *polychrome decorated with female musicians and children on a red ground, with dragon handle, poorly restored, 14.5cm high together a pair of Chinese carved wood incense burners in the form of a pair of dogs of fo, richly gilded and with glass eyes, each with a lift-out bowl, 23cm long, an early 20th-century Indian copper bowl of navette form with stylised birds head handles raised on a lotus pedestal support with domed foot, the whole piece infilled with blue enamel, 16cm high x 21cm wide and other items*
(7) £100 - £150



150* **Chinese Panels.** A group of 4 19th century circular porcelain panels, *polychrome painted depicting immortals in a cloudy sky, 27cm diameter, one cracked, probably once part of a screen*
Provenance: A.W. Bahr Collection.
Abel William Bahr (1877-1959), collector of Chinese art and antiquities, and Secretary of the North China branch of the Royal Asiatic Society. A.W. Bahr is the author of *Old Chinese Porcelain and Works of Art in China*, being descriptions and illustrations of articles selected from an exhibition held in Shanghai, November 1908, published in 1911. A survey of Chinese paintings in the Bahr Collection by Osvald Siren was published by the Chiswick Press in 1938.
(4) £200 - £300



151* **Chinese Rice Bowl.** A 19th century blue and white rice bowl, cover and stand, the bowl decorated with 9 vertical rows of characters and birds and foliage, the base with four characters the cover and stand similarly decorated, 8.5cm high, the stand 11.5cm diameter
(1)

£150 - £200



152* **Chinese Vase.** A 19th century Chinese Sang de Boeuf porcelain vase, decorated with 4 claw dragons chasing a pearl, neck damaged but retaining broken pieces and base drilled with hole, 44.5cm high, together with a small 19th century Chinese turquoise porcelain vase, with long slender neck, 12cm high
Provenance: A.W. Bahr Collection. Abel William Bahr (1877-1959), collector of Chinese art and antiquities, and Secretary of the North China branch of the Royal Asiatic Society. A.W. Bahr is the author of Old Chinese Porcelain and Works of Art in China, being descriptions and illustrations of articles selected from an exhibition held in Shanghai, November 1908, published in 1911. A survey of Chinese paintings in the Bahr Collection by Osvald Siren was published by the Chiswick Press in 1938.
(2)

£100 - £200



153* **Chinese Vase.** A 20th century Chinese pottery vase, with a matt green glaze, the base with Qianlong mark, 14cm high
(1)

£200 - £300



154* **Chinese Vase.** A Chinese blue and white vase, probably late 18th century, the Gu shaped vase decorated with birds, bamboo foliage and flowers, 36.5cm high
(1)

£400 - £600



155* **Chinese Vase.** A Chinese porcelain vase, Republic period but in the Kangxi style, decorated with two five-claw dragons in red on a white ground, the base with six character Kangxi mark, 22cm high
(1) £200 - £300

156* **Chinese Vases.** A collection of Chinese vases, including three with covers, all polychrome decorated, largest 46cm high, smallest 37cm, some with damage
Provenance: John Wait (1927-2014), Chairman of Lipton Tea.
(5) £100 - £200

157* **Chinese Vases.** A matched pair of modern Chinese vase, each of hexagonal baluster form with a cover and dog of fo finial, polychrome decorated with figures and landscapes, some damage, 55cm high
(2) £100 - £150



158* **Chinese.** A modern Chinese porcelain casket, modelled as a boy riding a tortoise, polychrome decorated, 38cm long, together with an ovoid pot bowl and cover modelled with three boys holding, polychrome decorated (chipped), 28cm long
Provenance: John Wait (1927-2014), Chairman of Lipton Tea.
(2) £100 - £150



159* **An archaic Chinese bronze mirror,** of circular form with geometric decoration, 16cm diameter, supported on a carved hardwood base, 28.5cm high
(1) £300 - £500



160* **Cloisonné.** A pair of 1920s Chinese cloisonné plates, each with crane in flight amongst floral decoration on a blue ground within geometric border, 30.5cm diameter together with another pair with pheasants, 30.5cm diameter plus a single plate with dogs of fo on a light blue ground, 30.5cm diameter
(5) £100 - £150



Lot 162

162* **Erotica.** A late 19th century Indian ivory box, the panels finely carved in relief with erotic scenes, with white metal clasp, hinges and safety chain, the hinged lid enclosing a twin division compartment, 7cm high x 25.5cm wide x 8.5cm deep
(1)

£300 - £500



161* **Cloisonné.** Pair of Japanese cloisonné vases, Meiji period (1868-1912), each with a three-claw dragon on a black ground, single-character mark to base, 9cm high, some light scratches otherwise the condition is very good

Provenance: A.W. Bahr Collection.

Abel William Bahr (1877-1959), collector of Chinese art and antiquities, and Secretary of the North China branch of the Royal Asiatic Society. A.W. Bahr is the author of *Old Chinese Porcelain and Works of Art in China*, being descriptions and illustrations of articles selected from an exhibition held in Shanghai, November 1908, published in 1911. A survey of Chinese paintings in the Bahr Collection by Oswald Siren was published by the Chiswick Press in 1938.

(2)

£200 - £300



163* **Funerary Pot.** A Chinese Neolithic earthenware funerary pot circa 2000 BC, the ovoid two handle pot painted with black net decoration, 33cm high

Provenance: Private Collection, South Wales.

(1)

£200 - £300



164* Funerary Pot. A Chinese Neolithic earthenware funerary pot circa 2000 BC, the ovoid two handle pot painted with black net decoration and oval panel, 18cm high

Provenance: Private Collection, South Wales.

Christies, 13 February 1997 (Lot 482).

(1)

£200 - £300



166* Funerary pot. A Chinese Neolithic earthenware funerary pot circa 2000 BC, the ovoid two handle pot painted with black and red net decoration, 36cm high

Provenance: Private Collection, South Wales.

(1)

£200 - £300



165* Funerary Pot. A Chinese Neolithic earthenware funerary pot circa 2000 BC, the ovoid two handle pot painted with black geometric decoration and red rings, 30cm high

Provenance: Private Collection, South Wales.

(1)

£200 - £300



167* Funerary pot. A Chinese Neolithic earthenware funerary pot circa 2000 BC, the ovoid two handle pot painted with black geometric decoration, 34cm high

Provenance: Private Collection, South Wales.

(1)

£200 - £300



Lot 168

168* **Japanese Kozuka.** A Japanese dagger probably Meiji period (1868-1912), the 12.5cm steel blade signed with bronze grip, finely applied in gold and silver showing two fishermen and a stormy sea, the opposite side signed, 22cm long overall, together with a menuki converted to a money clip (2)

£150 - £200



169* **Japanese Tsuba.** A cloisonné tanto sword guard believed to be circa 1550, of hexagonal form and bronze applied with plum blossom decoration, 5.5cm long, with a certificate and envelope inscribed 'Wittmer Tsuba'

A manuscript label is included inscribed 'Tanto: Tetsu, gin, kin, shibuichi, plum blossom ca 1550 \$275.

The envelope for the certificate is inscribed 'Wittmer Tsuba'.

O.W. Wittmer was a leading collector in this field and much of his collection has been dispersed at auction including Bonhams.

(1)

£200 - £300



Lot 171



170* **Japanese Tsuba.** A collection of sword guards, comprising a signed iron tsuba 17/18th century, circular applied with gold and bronze depicting figures in a mountainous landscape, the opposite side similarly decorated, 7cm long, together with two further iron tsubas of a similar age including an unsigned tsuba applied with gold showing figures holding a fan, the opposite side with a vase and landscape, 6.5cm long

(3)

£150 - £200

171* **Mahjong.** A 1920s Chinese mahjong set, the oak box with shaped nickel plated carrying handle and hinged fall enclosing 5 trays, 4 of which each have 36 composite tiles, and the final tray with counters comprising 22 hexagonal, 13 circular, 19 triangular, 4 enamelled (North, South, East, West) and 3 oblong, the box 11cm high x 23cm wide x 15.5cm deep, with a Chad Valley rules of the game booklet (eighth edition) plus a book by Jean Bray titled 'How to Play Mah Jong' G.P. Putnam's Sons, 1923

(1)

£100 - £150



172* **Nepal.** A gilt bronze figure of Bhairava, late 17th century, modelled with four arms holding ceremonial objects, 15cm high, presented on a modern perspex base

Provenance: Purchased by the current owner from Jonathan Tucker & Antonia Tozer Asian Art, 2018 (with receipt).

Originally from a deceased London collector of Himalayan Art accumulated over a forty year period.

(1)

£2,000 - £3,000



Lot 173



Lot 174

173* **Oriental.** A Chinese rosewood opium cabinet circa 1900, with two compartments each with cover, the base with one long and two short drawers with carrying handle 26cm high x 24cm wide x 15cm deep, together with white and gilt metal pipe cast with a cockerel and foliage, 24.5cm long, another pipe with long wooden stem and white metal mounts, three Chinese pewter tea canisters, a Chinese cloisonne circular box and cover, 8.5cm high plus a Chinese silver-plated hand mirror, decorated with cranes amongst foliage, two large characters and six character inscription to the left, the handle bound in cane, 23.5cm diameter and other items
(12) £100 - £200

174* **Screen.** A Japanese Shibayama two fold screen, each panel inlaid with bone foliate decoration and birds, on a black lacquered ground and japanned border with carved wood frame on brass casters, each panel 180cm high x 84cm wide
(1) £200 - £300

175* **Buddha's.** A Sino-Tibetan bronze figure of a buddha, portrayed in the traditional manner, seated, meditating and wearing diaphanous robes, his right hand touches the ground in bhumisparshamudra, his left hand rests on his knee in dhyanamudra, hollow base 24cm high, together with four smaller buddha's, in bronze or brass, smallest 11cm high
Provenance: John Wait (1927-2014), Chairman of Lipton Tea.
(5) £200 - £300



Lot 175

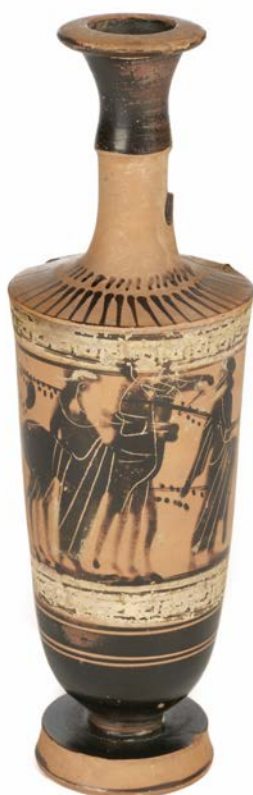


176* **Ancient Greece.** A Greek pottery kylix and cover from Southern Italy 4th-3rd century BC, *decorated with nude figures on a black painted ground with Vitruvian scrolls, some old chips to the rim, 20cm diameter*

Provenance: Purchased from Gerhard Hirsch Auctions Munich in the late 1990s.

(1)

£2,000 - £3,000



177* **Ancient Greece.** An Ancient Greek pottery vase, *decorated in black with a chariot and a procession on a terracotta ground, lacking handle, 19cm high*

Provenance: Private Collection, Germany.

(1)

£100 - £150



178* **Ancient Greece.** An Ancient Greek (Aegean) fresco fragment circa 1500 BC, *decorated in opaque watercolour on fine plaster over lime with a pair of swallows and red lilies, 21cm long, restored and mounted by Professor Saraithekolo, Athens, with label to verso, the display board 19.5 x 26.5cm*

Akrotiri excavations of 1967-1979, on the island of Thera (modern-day Santorini). A similar preserved fresco called 'The Lilies Fresco' can be found in Room 2 (at Akrotiri) Building Delta National Archaeological Museum, Athens.

(1)

£300 - £500



179* **Engolpion.** A Byzantine bronze cross, *the centre with a figure of Christ wearing a loincloth and each arm of the cross with roundel with figures probably depicting Mother of God and Saint, with Nicholas and Gregory, pierced for suspension, 8 x 6.5cm*

Provenance: The Canterbury Auction Galleries, 11 October 2005 (Lot 421) For a similar engolpion see Evans H.C., Wixom W.D. The Glory of Byzantium. Metropolitan Museum, New York., 1997, catalogue 206.

(1)

£200 - £300



180* **Pre-Columbian.** A small collection of artifacts (age unknown), *comprising a mythological terracotta beast head, painted in red and black, with a hole to each side beneath the eye, remains of old collection number 0053 to the rear, 8cm long, mounted on a modern wooden base, overall height 9.5cm, 2 Diquis stone carvings including one of man with elongated nose, with black painted lines (probably later) and 3 old labels to the rear including one inscribed 'Diquis 3-ax', plus a terracotta figure modelled as a full-length figure with outstretched arms and ceremonial headdress and clothes wearing a beaded necklace, the hollow figure with an aperture to the rear, 14cm high*

(4)

£150 - £200



181* Roman Empire. A Roman bronze figure of a gladiator, modelled standing with outstretched arms holding a human head and one that appears to be a beast head 9.5cm high, mounted on a later lead base, overall height 12cm

Provenance: Private Collection, South Wales.

(1)

£200 - £300



183* Roman. A Campanian votive head of a goddess, circa 400 BC, finely modelled with well-defined hair surmounted by a circular capital, hollowed base, 13cm high, mounted on a modern circular wooden stand, 22cm high

Provenance: Koller International Auctions, Zurich, pre 2004.

(1)

£1,000 - £1,500



182* Roman Glass. A collection of Roman glass, including a two handle glass bottle, the opaque glass with an iridescent lustre, 11cm high, a three handle dimple glass vessel with greenish lustre, 9cm high, a shallow glass dish, 16.5cm diameter, presented in a glazed display cabinet, 39cm high x 42cm wide x 17cm deep

Provenance: Collection of Jack Webb (1923-2019), London.

This is the final collection of antiquities from this important collection.

(8)

£300 - £500



184* Roman. A Roman bronze bust of a female goddess, 2-3rd century AD, modelled with head turned to the right, wearing headdress and classical drapery, hollow back with integral support 8.5cm high, with a modern wooden block to support it standing

Provenance: Purchased by the current owner at Koller International Auction, Zurich, pre 2204.

(1)

£700 - £1,000



185* **Roman.** A Roman gilt metal ring, set with a green hardstone intaglio probably chalcedony, the shank cast with mythical beast heads and a deep conical mount encompassing an oval seal intaglio carved as Pegasus, size P/Q (16/17), overall weight 16.5g
 Pegasus was the symbol of immortality or eternal life in Roman culture.
 (1) £300 - £500



186* **Roman.** A Roman terracotta bust of goddess, circa 2-3rd century AD, modelled wearing a headdress, 5.5cm high mounted on a modern wooden base, overall height 7.5cm
 Provenance: Purchased by the current owner at Koller International Auctions, Zurich, pre 2004.
 (1) £300 - £500

187* **Roman.** A Roman terracotta ewer, modelled as a female head, still retaining much paint to the face and hair, with shaped rim and loop handle, 24cm high
 Provenance: Koller International Auctions.
 (1) £1,500 - £2,000

188* **Roman.** A small Roman fragment, the terracotta fragment detailed with a Dionysian head probably Bacchus or Silenus, 7cm high
 (1) £100 - £150



Lot 187



Lot 188

TRIBAL ART



189* **Ethiopian Art.** Second Italo-Ethiopian War 1935-37, oil on canvas, showing a battle scene with cannons and advancing soldiers, unsigned, 42cm square, unframed

The Second Italo-Ethiopian War was fought between Italy and Ethiopia from 1935 to 1937. It is seen as an example of the expansion policy that characterised the axis powers and ineffectiveness of the League of Nations before the outbreak of WWII. After an initial invasion of some 200,000 Italian troops led by Marshal Emilio De Bono it resulted in a victory for Italy.
(1) £80 - £120



190* **Ethiopia.** An Ethiopian hardwood tablet probably late 19th century, the substantial panel with geometric carving and the front with a two-line inscription, the rear with a three-line inscription, approximately 19 x 17.5cm

Provenance: Collection of Jack Webb (1923-2019), London.

(1) £70 - £100



191 **Horse's Head.** An early 20th century Indian carved wood horses head, well defined details with polychrome painted decoration, approximately 50cm long

Provenance: John Wait (1927-2014), Chairman of Lipton Tea.

(1)

£70 - £100



192* **Indian Table.** A mid-20th century square copper and brass low table, wooden frame applied with copper and brass arabesque decoration, with lions law feet, the underside of the table stamped PREPARED BY CHHAGANAL & VRAJLAL SONS TO MISTRY TRIBHOVAN VISNAGARIN GUJARAT BARODA STATE INDIA, 22cm high x 40cm square

(1)

£150 - £200



193* **Kashmir.** A Kashmiri lacquer box and cover, of rectangular form with flowers in red and gold on a gold ground, the base painted 7906 HAND MADE IN KASHMIR INDIA No 302, 30cm long together with a similarly decorated bowl with brass interior, the base painted HAND MADE IN KASHMIR INDIA No 323, 25cm diameter (2) £100 - £150



196* **Nigeria.** A Yoruba wooden headdress, carved with scarification marks and traces of red pigment, 33cm (1) £80 - £120



194* **Kenya.** A Luo carved wood stool, the circular dished top inlaid with metal wirework decoration, 35cm high x 33cm diameter (1) £100 - £150



195* **Kuba Kingdom.** A Kuba Tukula box, of half moon carved with a face within a geometric ground, 25.5cm long, together with a similar box, 29cm long (2) £100 - £150



197* **Papua New Guinea.** A Massim sword club from Trobriand Islands, Papua New Guinea, the flat hardwood club with scroll decoration infilled with white pigment, some old damage, 83.5cm long For a similar example see Cameron Stone (George) A Glossary of the Construction, Decoration and Use of Arms and Armour, p184 (1) £300 - £500

TAXIDERMY

All lots in this section with the exception of 208-9 are from the David Wilson collection, with the following provenance:

- 1) Captain Vivian Hewitt (1888-1965), aviator, ornithologist and conservationist;
- 2) Acquired from Hewitt's estate by David R. Wilson (1926-2020), bookseller and secretary of the British Trust for Ornithology.



Lot 198

198* **Taxidermy.** Collection of exotic bird specimens, c.1895, 28 specimens in total, all unmounted and without eyes, including stub-tailed spadebill (*Platyrinchus cancrinus*) and steely-vented hummingbird (*Saucerottia saucerottei*; recorded on tag as 'Amazilia sophiae'), both indicated on leg-tags as collected by ornithologist C. F. Underwood (1867-1943) in Costa Rica in 1895, 5 other hummingbirds including rufous-crested coquette (*Lophornis delattrei*) with leg-tag, and 21 others including a red-bellied woodpecker, a cock-of-the-rock, 3 possible meropidae specimens, and similar

(2) £200 - £300

199* **Taxidermy.** Collection of finch and bunting specimens, c.1900-25, approximately 40 specimens in total (including 2 sparrows), all unmounted and without eyes, each with manuscript leg tag (often with pre-printed taxidermist's or collector's details), housed in a single pine case with catches and label ('Finches, Buntings') to front, specimens taken in Surrey (Warlingham, Addington, Hackbridge, Holmwood), Shetland, Orkney, Pitlochry and elsewhere, named taxidermists including Charles Thorpe of 22 George Street, Croydon and T. Gerrard of 48 Pentonville Road, London, collectors including Cecilia Picchi ('Coll. Orn. Itali. Cecilia Picchi') and A. L. Goodson, one specimen (rock bunting) taken on the Netherlands Karakoram Expedition, Turkestan, 21 October 1930

(1) £150 - £250



Lot 199



Lot 201

200* **Taxidermy.** Collection of miscellaneous bird specimens, 19th and early 20th century, comprising:

1. Albino starling, leucistic house sparrow, goldcrest, red-throated hummingbird nest, perched on branches crudely secured by string in cardboard case, the goldcrest coming loose, accompanying manuscript note reads 'These 3 specimens I purchased from H. Poole of Shanklin ... 1 nest Red Throated Humming Bird, Tacna, Chile, October 1913',
2. A group of 5 storm petrels and 3 long-tailed tits, all unmounted and without eyes, most with leg-tags, 2 of the petrels taken in Shetland, 1909 and Orkney, 1869 (tag reads 'E. Mus. A. von Hugel'), one with tag of taxidermist E. Gerrard of 31 College Place, Camden Town, the long-tailed tits taken in Surrey and Hampshire, 1907-9, in a glass-fronted cardboard case, accompanying manuscript note by David Wilson reading 'Storm petrels - one detained by J. H. Dunn, Orkney, July 1869 ...',
3. Green sandpiper (taken at Blackpool, 1931) and purple sandpiper, each with flexible wires for display attached to legs,
4. A group of 6 including chaffinch, wren, and similar, some perched on branches,

together with 2 Victorian glass domes each retaining wooden base (-)

£100 - £150

201* **Taxidermy.** Collection of miscellaneous bird specimens, c.1874-1937, 77 specimens in total, including warblers, martins, chats, redstarts, shrikes, wagtails, pipits, larks and tits, nearly all unmounted (a few perched on branches), and nearly all with leg-tags (often with pre-printed taxidermist's or collector's details), specimens taken in Surrey (Croydon and environs), Italy (Pisa, Vicchio) and elsewhere including Akolinga in Cameroon (sedge warbler, 1914, from the collection of G. L. Bates), named taxidermists include Charles Thorpe of 22 George Street, Croydon and T. Gerrard & Co. of 48 Pentonville Road, London, named collectors include A. L. Goodson, J. G. Williams, E. P. Knubley, and Cecilia Picchi, housed in four separate pine cases each with catches and label

(4)

£300 - £400



202* Taxidermy. Collection of miscellaneous bird specimens, c.1875-1936, 19 in total, all unmounted, all without eyes, all with manuscript leg tags (often with pre-printed taxidermist's or collector's details), housed in a single pine case with catches and label:

1. Two European bee-eaters (one with dated tag: 20 May 1875, Seville),
2. Nightjar (male), 2 September 1936 (tag reads: 'Fiesole, Florence'),
3. Kingfisher (female) by Charles Thorpe of 22 George Street, Croydon, 16 September 1914,
4. Collared flycatcher ('Coll. Sir Victor A. Brooke, Bart. ... N. Italy'),
5. White-throated dipper (subspecies gularis), 19 April 1936,
6. Eurasian wryneck, January 21 ('Toscana, près Florence), and 12 others including green woodpecker, hoopoe, lesser and greater spotted woodpecker, common wren, tree creeper, and similar (one damaged), tags indicating that specimens taken in Surrey and elsewhere

(1)

£100 - £200



203* Taxidermy. Collection of miscellaneous bird specimens, c.1902-39, 18 in total, all unmounted, most without eyes, most with manuscript leg tags (often with pre-printed taxidermist's or collector's details), housed in a single pine case with catches and label ('Starlings, Roller, Waxwings, Crossbill, Nutcracker') to front, specimens including:

1. European roller (female), August 1923 (tag reads: 'Foggia, Sud Italia'),
2. Common cuckoo (female?), 4 August 1912 ('Sompting, Sussex'),
3. Common starling (juvenile), 10 June 1912 ('Oxford University Expedition to Spitsbergen, 1921 ... Tromsø, N. Norway, From flock in tree ... Shot by H. L. Powell'),
4. Three waxwings, one by T. Gerrard of 48 Pentonville Road, one identified as a Bohemian waxwing (caught 'Shanghai in winter'), and 12 others (3 adult common starlings, 1 rosy starling by E. Gerrard Jun. of 31 College Place, Camden Town, London, 6 crossbills, 1 jay, 1 nutcracker), tags indicating that specimens taken in Surrey (Woodmansterne, Wallington), Sussex (Rye) and elsewhere

(1)

£100 - £200



204* Taxidermy. Collection of plover, turnstone and tern specimens, c.1900-37, 16 in total, all unmounted and all but one without eyes, all but one with manuscript leg tag (often with pre-printed taxidermist's or collector's details), housed in two separate pine cases with catches and label ('Plovers, turnstone', 'Terns') to front, the specimens taken at Pitlochry, Italy including environs of Pisa, and elsewhere, one specimen by T. E. Gunn of Norwich (Eurasian dotterel, 1910), one with tag of the Bombay Natural History Society (Little ringed plover, 1929)

(2)

£100 - £150



205* Taxidermy. Collection of raptor specimens, 1906-34, 10 in total, all unmounted, each with manuscript leg tag (often with pre-printed taxidermist's or collector's details), housed in a single pine case with catches and label ('Raptors') to front, the specimens comprising:

1. Red-footed falcon, 30 April 1886 (tag reads: 'Coll. Orn. Ital. Cecilia Picchi'),
2. Kestrel (male) by Charles Thorpe of 22 George Street, Croydon, 1 December 1906,
3. Kestrel (female) by W. F. H. Rosenberg of 57 Haverstock Hill, London, 26 May 1936 ('Pitlochry'), no eyes,
4. Lesser kestrel (male), 29 April 1925 ('Messina, Sicilia'),
5. Lesser kestrel (female), 29 May 1925, ('Coll. del Martarello, Trentino'),
6. Sparrowhawk (male), 21 February 1934 (tag reads 'Nr. Wells, Norfolk, Received in flesh from B. Perowne, Coll A. L. Goodson'), no eyes
7. Sparrowhawk (female), 24 May 1930 ('Barons Court, County Tyrone, C. B. Horsbrugh'),
8. Merlin (male) by W. F. H. Rosenberg of 57 Haverstock Hill, London, 10 June 1935 ('Pitlochry'), no eyes,
9. Merlin (female), 15 June 1922 ('Pitlochry, Perthshire'),
10. Hobby (male), 16 October 1924 ('Campi Bisenzio, Firenze')

(1)

£200 - £300



206* **Taxidermy.** Collection of thrush specimens, c.1889-1926, 10 in total, all unmounted and without eyes, all but one with manuscript leg tag (often with pre-printed taxidermist's or collector's details), housed in a single pine case with catches and label ('Thrushes') to front, the specimens including golden oriole (male) by Rowland Ward Ltd (tag indicating that the specimen taken in East Africa); blackbird (female) by Charles Thorpe of 22 George Street, Croydon (taken in Carshalton, Surrey); 2 ring ouzels (taken Sussex, 1889 and Bari, Italy, 1926); and similar
(1) £100 - £150



207* **Taxidermy.** Collection of wader specimens, c.1885-1932, 33 in total, all unmounted and without eyes, each with manuscript leg tag (often with pre-printed taxidermist's or collector's details), housed in three separate pine cases with catches and label ('Phalarope, dunlin, sanderling', 'Shanks, common sandpiper', and 'Rails, crakes') to front, named taxidermists including T. Gerrard & Co. of 48 Pentonville Road, London and Charles Thorpe of 22 George Street, Croydon, collectors including E. P. Knubley and A. L. Goodson, specimens taken in Ireland, Shetland, Sussex, Italy and elsewhere
(3) £150 - £250

208* **Taxidermy.** A taxidermic fox head by P. Spicer & Sons, Leamington, presented on an oak shield with plaque stamped 'Whaddon Chase Quarrendon to Marsworth December 12th 1950 8 Mile Point', the head 23cm from nose to neck, shield 27.5cm, together with a brush with silver ferrule hallmarked for Charles Turman Burrows, Birmingham 1940, engraved PLBS Mentmore Oct 10th 1940', 34cm long, a red deer hoof by P. Spicer & Sons, Leamington, presented on an oak shield with plaque stamped 'P.L.B.S. Found Hawkridge Killed East Water Foot Sept. 13th. 1947' 16cm hood, shield 28cm, plus another red deer hoof with silver top hallmarked for Bert Gordon, Birmingham 1928, engraved 'Found at Gloutsham Killed at Hurner Sept. 18. 1945', 22.5cm long plus a Victorian copper and brass coaching horn, 125cm long
(5) £100 - £150



208



209* **Taxidermy.** Rainbow lorikeet, mid- to later 20th century, perched on a branch within a naturalistic setting, in case glazed on three sides, backboard painted with sunset effect, 32 x 24 x 12cm The rainbow lorikeet is native to Australia.
(1) £100 - £150

210* **Taxidermy.** Snowy owl by Rowland Ward Ltd, c.1920-30, on naturalistic base of snow and rocks with Rowland Ward trademark counter inset ('Rowland Ward Ltd, 167 Piccadilly, London'), in five-glass display case with taped frame, typescript label 'Snowy Owl (*Nyctea scandiaca*), Iceland' to glass on rear, 66 x 51 x 33cm
(1) £1,000 - £1,500



FURNITURE

211* **Chair.** A 19th century French fauteuil, with walnut frame and recently upholstered, 82cm high
(1) £100 - £150

212* **Chair.** A 19th century French fauteuil, with walnut frame and recently upholstered, 94cm high
(1) £100 - £150

213* **Clock.** A Victorian mahogany longcase clock, the white painted dial signed R. Heitzman & Co, Cardiff, with rural painted scenes depicting a shepherd by some barns, ruins and other landscapes, with weights, pendulum and winding key, 229cm high x the hood 48.5cm wide
(1) £150 - £200

214* **Lamp Table.** A George III style mahogany lamp table, the square two tier table with a single drawer beneath, raised on turned supports with brass casters, 63cm high x 45cm square
(1) £50 - £80

215* **Mirror.** A Victorian mahogany cheval mirror, of substantial form with rectangular plate glass, on block and scroll supports, 175.5cm high x 91cm wide
(1) £150 - £200

216* **Panel.** A 19th century carved hardwood panel probably a bed or prayer board, intricately carved with stylised roundels, with two substantial blocks underneath to raise it from the floor, 126 x 52cm
(1) £100 - £150

217* **Snooker.** A small snooker table by E.J. Riley, 163.5 x 87cm, with transfer printed trade label, mounted on later pine base, overall height 91cm, together with 12 balls and 7 cues including a fine rosewood exampe stamped 16 1/2, 147cm long in its wooden box
(1) £100 - £150

218* **Table.** A George III period mahogany demi-lune side table, with rosewood crossbanding, on four tapered supports with patrae inlay to the upper section, a nice rich patina, showing signs of use and grooves to the rear panel suggesting this was once part a larger dining table, 75cm high x 120.5cm wide x 55cm deep
(1) £70 - £100

TEXTILES



219* Bag. A Regency reticule, late 18th/early 19th century, hand-stitched oyster pink silk bag, lower portion with metal thread honeycombe overlay, front embellished with floral sprays worked in ribbon embroidery and silk threads, in shades of pink, blue, and green, silk ground perishing with loss (especially to upper portion, and just affecting edge of embroidery), curved top opening edged with metallic braid, handle of metallic twisted cord, cream silk lining, 16 x 15cm (6.25 x 6ins), together with a 17th century embroidered panel, possibly a bell pull, hand-worked on both sides with a pattern of volute, palmette, and flower motifs, using metal threads and silk threads in blue, green, terracotta, and white, on a black satin ground, some threads loose, lined with suede, one end with point terminating in a metal plaited tassel, length (including tassel) 56.5cm (22.25ins), width 10.5cm (4.25ins), plus a white narrow leather strap, looped with button fastener, with matching tassel attached, length 48cm (19ins)

Provenance: From a large private estate.

(3)

£150 - £200



Lots 220

220* Bags. A collection of handbags and purses, early to later 20th century, comprising: a beaded clutch bag with faux pearl mount and clasp, occasional lost or loose beads; a black velvet evening purse, white metal mount set with large paste stones, and one acting as clasp, lined with cream satin (a few light marks); a black grosgrain box bag, black lining with 2 pockets; a black satin and lace dolly bag; a black beaded clutch bag with diamante mount (stones becoming loose in one place); a black grosgrain Waldbag handbag, a little rubbed at lower corners, lined with black satin incorporating a purse on a chain; a beaded draw-string purse; an Art Nouveau white metal mesh purse, clasp decorated with angel's wings set with 'eye' stone, and 9 other bags, various sizes, together with other early-later 20th century ladies' accessories, including: 3 muffs, each with zippered pocket; a black riding bowler, with white metal buckle, Herbert Johnson, 38 New Bond Street, London, 1920s/30s, size 6 7/8, housed in a large hat box, with name and address in white lettering on side (rubbed and partially indistinct); a black silk folding fan, hand-painted with sprays of daisy-style flowers and a small bird, rubbed and some minor fraying to edges, 36.5cm (14.25ins); 27 pairs of gloves, including 19 pairs leather gloves, some long, some kid leather; a pair of black leather knee-high high-heeled boots, with metal lace hooks; and numerous scarves and handkerchiefs

Provenance: Collection of designer bookbinder and illustrator Faith Shannon (1938-2018).

(2 cartons)

£200 - £300

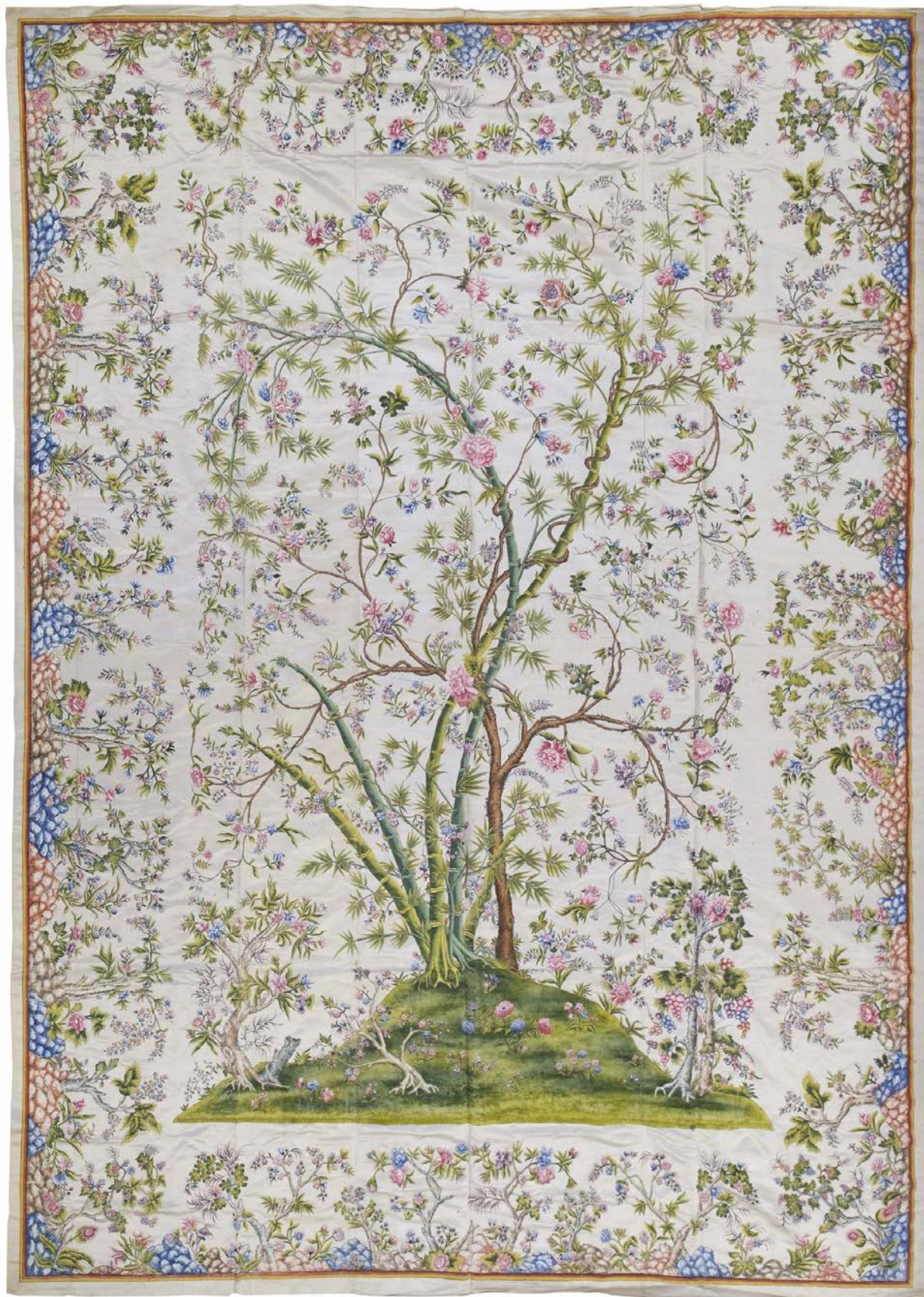


221* Buttons. A collection of buttons, 19th and 20th century, approximately 150 buttons and button studs, including cut steel (some probably Regency), jet, ivory engraved with crests, relief, pottery, filigree, Japanese shibayama, agate, Edwardian tortoiseshell with silver and abalone inlay, gilt metal and enamel of a masked lady (probably French), etc., several sets, plus a few buckles and cuff links, various sizes and condition, together with a WWII Illuminated "LIT" Badge, contained in original glassine packet printed with instructions 'To be worn in the button-hole ... Can be switched on and off as required. Black-out safety!'

Provenance: Collection of Jack Webb (1923-2019), London.

(a small box)

£100 - £150



Lot 223



222* Shoe Buckles. A pair of George III silver shoe buckles, by WC with lion passant mark, each oval with open guilloche decoration with hinged section each with two prongs, 6.5 x 5.5cm, combined weight approximately 88g

(2)

£100 - £150



Lot 224

223* Chinese bedcover. A large Tree of Life painted silk panel or coverlet, Guangzhou [Canton]: circa 1760-1800, hand-painted on a cream silk ground, centre with a large tree on a grassy mound, with undulating branches intertwined with bamboo and bearing a multitude of peonies and other flowers, and fruit, flanked by smaller trees in flower, and numerous flowering plants, enclosed by a wide border of rocks and flowering trees, and a narrow rope device border, in shades of pink, blue, purple, green, yellow, and brown, composed of 3 vertical panels 71cm (28ins) wide, with striped red and yellow selvages, and a narrow strip 16.5cm (6.5ins) wide, joined with hand-stitching, and hemmed all round by hand, surface a little rubbed, and occasional small marks, 320 x 231cm (126 x 91ins)

A rare large and attractive panel in remarkably good condition, the colours vibrant and the fabric robust.

Probably intended for use as a bedcover, such sumptuous Chinese textiles had long been highly prized and sought after by the Western market. Northern European countries particularly, and especially Britain, imported woven and embroidered silks from China for use in clothes and furnishings, and from the mid to late 18th century painted silk designs became increasingly popular. Painted coverlets such as this were typically made from cream or yellow silk, formed out of three or four loom-widths, each width commonly 28 inches wide, as here. The 'Tree of Life' design was a popular one, with its myriad symbolic meanings and expressive possibilities of form and colour. The V&A holds a similar bedcover from the same period (accession number T.3-1948).

(1)

£2,000 - £3,000



Lot 225

224* Chinese embroidery. A large piece of embroidered silk, mid to late 18th century, hand-embroidered cream silk, of slightly irregular shape composed of 3 joined pieces, with all-over pattern of meandering flower tendrils, incorporating peacocks, cranes, moths, butterflies, and large basket motif, in shades of pink, green, blue, yellow, and brown, some light staining and loose threads, several tears, overall size approximately 91.5 x 185.5cm (36 x 73ins)

(1)

£150 - £200

225* Chinese panel. A mid-late 18th century painted panel, hand-painted on a cream silk ground, with all-over pattern of delicate trailing flower sprays, in pink, orange, blue, purple, and green, selvages to left and right, upper and lower edges with narrow binding hemmed by hand, some overall light rubbing and discolouration, silk perishing in places with consequent small tears and holes, 74 x 118cm (29.25 x 46.5ins)

(1)

£100 - £200



226* Chapan. An ikat silk chapan, Central Asia, 19th century, large hand-stitched coat of purple ikat silk with pink and orange stripes, cotton lining patterned with tendrils of green and yellow-spotted botehs on an orange ground (with striped fabric borders), some occasional slight fraying to stitched edging, but otherwise in very good condition, sleeves 63cm (24.75ins), length 128cm (50ins)

A striking and attractive chapan in excellent condition.

(1)

£700 - £1,000

227* Clothing. A rare Elizabethan doublet, European, circa 1580-1600, gentleman's doublet of gold silk velvet, with stand-up collar fastened with hammered brass hook and eye, front opening with 17 (of 18) Turk's head buttons, and corresponding buttonholes, 4cm (1.5ins) deep shoulder wings giving way to curving sleeves of gold silk brocade, cuffs each with 7 buttons and buttonholes as before, high pointed waist, and 16 shallow laps lined with gold silk, latter each with 2 eyelets threaded with gold satin ribbon tied in a bow (later?), each end terminating in a patterned cast silver-gilt pointed finial (gilding rubbed in places, one finial near-detached), metal braid edging (detached in places), sleeve fabric perishing, with tears and losses, sleeves faded on front side, right shoulder with red stain, lined with coarse unbleached linen, and with padded linen-covered belly pieces, that to left side left loose creating a 'pocket' giving access to buttonholes (lined on inside with gold silk), chest 91.5cm (36ins), waist 86cm (34ins), sleeves 56cm (22ins), length 50cm (19.75ins)

It is extremely rare for such early men's garments to come onto the market, and although this example would benefit from some careful conservation, it appears to be largely in original condition and for the most part intact. This doublet is typical of the period, with its snug fit and belly padding giving the fashionable 'pigeon pouter' silhouette, and with its decorative shoulder wings, highpointed waist, and overlapping waist tabs with ties. Similar garments can be seen in the V&A, The Met, and the Museum of Fine Arts, Boston (accession numbers 184-1900, 1978.128, 44.287a-b respectively).

(1)

£2,000 - £3,000

228 No lot



229* Clothing. A collection of Victorian and Edwardian infants' clothes and other garments, 16 children's garments, mostly cotton whitework or woollen undergarments and night gowns, but also including an early Victorian embroidered and broderie anglais christening gown (bodice worn), and a smocked pleated organza baby dress, together with 6 white cotton ladies' nightdresses, most embellished with tucks or lace inserts, 2 white cotton men's night shirts, a pair of white cotton split crotch pantaloons, a broderie anglais boned bodice, and a portion of hand-worked drawn threadwork, various sizes and condition

(27)

£150 - £200



230* Clothing. A footman's livery frock coat, mid-late 19th century, dark blue wool coat, with gold epaulettes, double-breasted, with 7 gilt bullion trim buttons to each row in front, the buttons embossed with armorial crest of a unicorn, and lettered on reverse 'C. & J. Weldon, 130 Cheapside, London', gilt braid bordering edges, three-point pocket flaps, and three-point slashes to cuffs, matching buttons to epaulettes, cuffs, below pockets, and to rear vent, some marks and small moth holes, chest 96.5cm (38ins), sleeves 59.5cm (23.5ins), length 91.5cm (36ins), together with a pair of Victorian blue velvet breeches, also with unicorn crest embossed buttons, some wear, and 2 early-mid 20th century waistcoats

The unicorn crest on the buttons of the items in this lot could refer to one of several families, such as: Curwen of Workington Hall, Cumberland; Leigh of Woodchester Park, Gloucestershire; or Leigh of Belmont Hall, Cheshire.

(4)

£100 - £150



Lot 227



Lot 231



Lot 232



Lot 233

231* Clothing. A large quantity of ladies' garments, late 19th-late 20th century, including: a black velvet cape with fur collar; a long black chiffon sleeveless evening gown with gold embroidery to bodice and godets, with matching long-sleeved bolero; a dropped-waist satin summer dress with psychedelic art nouveau style floral pattern in purple; a black velvet cocktail dress with crossed strap and button detail at front, and matching short cape; a satin-trimmed black lace strapless full-length evening gown with boned bodice; a bright orange textured short coat; a heavy black satin-lined long wool cloak with gathered hood; a black cocktail dress of shimmering bead-effect fabric by Jay's of Regent Street; a black crêpe dress with dropped waist and double-fringed skirt; a long light-weight coat of black embroidered chiffon, lined with oyster chiffon, long sleeves with cape-style overlay, self buttons and large satin button loops; a red, black, and gold damask unstructured jacket with fur trim to elbow-length sleeves; and 2 embroidered oriental-style dressing gowns, one with polychromatic embroidery on a black ground, the other embroidered in orange on a black ground, various sizes and condition

Provenance: Collection of designer bookbinder and illustrator Faith Shannon (1938–2018). (approx. 60) £300 – £500

232* Clothing. A printed cotton day dress, circa 1840s, seaweed pattern in blue, brown, and white, gathered and fitted bodice, front opening with brass hook and eye fasteners (one eye sometime replaced by a stitched loop), wide collar with frill, leg of mutton sleeves with close gathers and tucks at top, and gathers to wrist, narrow cuffs with hook and loop closure, bodice and sleeves lined with linen, close-gathered skirt, cuffs lightly soiled, hem with some small holes and one larger hole of approximately .75ins, bust 80cm (31.5ins), waist 62cm (24.5ins), sleeves 61cm (24ins), length 127cm (50ins), together with a Victorian quilted skirt of blue satin, machine-quilted and constructed with some hand-stitching, lined, waist 90cm (35.5ins), length 93.5cm (36.5ins), and a Victorian silk brocade waistcoat, with woven floral pattern in green and brown on a blue ground, lacking a button, chest 88cm (34.5ins), length 50cm (19.5ins)

(3) £150 – £200

233* Clothing. An Aesthetic Movement dress, circa 1870s/80s, hand-made full-length unstructured dove grey silk damask gown, with woven pattern of large stylised palmette leaves and branching stems with berries, with curved high waist and leg of mutton sleeves gathered to create a double puff, v-neck with hook and loop closures, small metal press stud fasteners to side opening and cuffs, and gathered waist at rear terminating in short train, occasional light staining and marks (including to underarms), some mottling of colour (mostly to hem), left-hand sleeve gather with stitching broken, one neck loop fastener broken and corresponding hook missing, bust 86cm (34ins), waist 71cm (28ins), sleeves 56cm (22ins), length at front 139.5cm (55ins), length at back 170cm (67ins)

A rare and attractive dress exemplifying the short-lived minority movement away from the stiffly corseted and heavily embellished dresses of the Victorian era. Such style of dress, beloved of the Pre-Raphaelites whose paintings influenced the Aesthetes, typically featured, as here, muted tones, patterns of vegetative forms, soft pleats instead of boning, leg of mutton sleeves, and a small train. Fabrics were carefully selected to utilise skills in crafts and manufacture, as an attempt to counter the dehumanisation of the Industrial Age, and soft draping silks were favoured over stiffer materials. It wasn't until the introduction of the tea gown around 1900 that the wearing of less restrictive garments became respectable; prior to this, women who adopted the Aesthetic Movement's more comfortable and rather romantic mode of dressing were often considered somewhat bohemian and lacking in morals.

(1) £200 – £300



Lot 234

234* Philippe et Gaston. A rare couture evening coat, Paris, 1930s, black silk velvet knee-length unstructured coat, with three-quarter length balloon sleeves, tightly gathered at shoulder, collar forming neck tie (stitching attaching it to coat strained, and adjacent lining with 2" stitching lost), lined with satin quilted with an interlocking double diamond pattern, with woven Philippe et Gaston label at neck numbered '22672', sleeves 50cm (19.5ins), length 104cm (41ins), together with a full-length black velvet evening gown, with long narrow sleeves, v-neck with large cream frilled lace collar, with trefoils and bee motifs, matching wide lace flounced cuffs, wide black satin ribbon trim to waist with large bow at front, metal zip fastener to reverse, black satin lining (with some faint white discolouration to underarms), bust 84cm (33ins), waist 70cm (27.5ins), sleeves 61cm (24ins), length 143.5cm (56.5ins)

Provenance: From a large private estate.

Prestigious Parisian couture house Philippe et Gaston was established in 1922, and by the mid 1920s it ranked alongside such notable French fashion houses as Chanel. Its heyday was the 1930s, and by 1946 the firm was in need of new inspiration. That year, wealthy French entrepreneur, Marcel Boussac, invited Christian Dior to become head designer for Philippe et Gaston, but Dior declined, preferring to launch his own label.

(2)

£200 - £300



Lot 235

235* Clothing. A collection of ladies' sleepwear and underwear, 1930s-50s, together 22 garments, mostly silk, satin, or chiffon, in shades of cream, peach, pink, and brown, some with lace trim or inserts, some embroidered, including an oyster pink silk quilted bed jacket, 4 nightwear sets comprising night gown and matching camisole or jacket (one set with 3 pieces), and 4 step-in combinations, some minor wear, but mostly good condition, together with 3 shaped stockings, various sizes, plus 3 white cotton or linen night gowns, 3 cream or white tucked and lace-trimmed long underskirts, and some children's garments, comprising: 3 Victorian christening gowns, 2 dresses with lace inserts and tucks, an underdress, 2 pinafore aprons, and 3 pairs of drawers with buttonhole fastenings, various sizes and condition

Provenance: Collection of designer bookbinder and illustrator Faith Shannon (1938-2018).

(approx. 40)

£200 - £300



Lot 236

236* Clothing. A 1950s Beverley dress, printed cotton summer dress with full gathered skirt, with all over pictorial pattern depicting chic ladies carrying hat boxes, shop fronts with awnings (a hat boutique and a florist), pairs of gloves, and bouquets of flowers, in red, turquoise, grey, black, and yellow, on a pale lime green ground, square neck with printed label at nape "A Beverley Dress", sleeveless but with wide over-the-shoulder straps culminating in a point and secured by a large black button, front opening with three further matching black buttons, side zip, bust 101.5cm (40ins), waist 76cm (30ins), length 108cm (42.5ins), together with a pair of 1950s hand-made cotton curtains, with squared pictorial pattern printed in red, grey, black, green, and turquoise, on a white ground, depicting a wide range of domestic objects, including a grater, oil lamp, coffee pot, stringed instrument, weighing scales, globe, kettle, songbird and cage, etc., gathered with rufflette tape to top edge, 8" tear to lower right corner of one curtain (held together with iron-on patch on reverse), drop 109cm (43ins), width 171.5cm (67.5ins)

A striking dress, so indicative of the 1950s, in excellent condition.

(3)

£100 - £200



237* Clothing. A black evening gown, John Varon, 1970s, full-length black taffeta evening gown, black lace bodice and long sleeves gathered at elbow, wide cuffs each with 3 small press stud fasteners, lined with satin, rear zip fastener, some small spotted marks to rear and a few associated tiny holes, bust 81cm (32ins), waist 71cm (28ins), sleeves 94cm (37ins), length 145cm (57ins), together with a collection of other 20th century garments, including: a 1950s cotton summer dress, in 2 shades of grey and white, with fitted bodice and short sleeves, and a gathered tiered skirt with 2 wide bands of broderie anglais; a blue linen short-sleeved knee-length coat by Marcel Fenez, with Peter Pan collar, size 14; a 1970s black velvet three-quarter length dress labelled 'Polly Peck by Sybil Zelker', with gold patterned skirt and long chiffon sleeves; a full-skirted pink organdy evening gown, Christian Dior, 1950s, ruched bodice with straps, embellished with wool embroidery, bugle beads, and diamanté, some beads missing, hem shortened and left raw, woven label 'Christian Dior, Made in England by C.D. Models (London) Ltd.'; a 1950s cream lace sleeveless blouse with organza shawl collar, with woven labels 'Harvey Nichols of Knightsbridge' and 'Golden Rose Made in Switzerland'; an Edwardian white fine lawn blouse, embellished with tucks and front insert panel of lace and embroidery, 1 or 2 repairs; and a Del Mar cream linen trouser suit, various sizes and condition
Provenance: From a large private estate.
(16) £200 - £300



238* Wedding dress. A 1920s silk wedding dress, hand-stitched cream silk three-quarter length dress, unstructured, with round neck, and smocked gathers to shoulders, narrow long lace sleeves with gold thread, and matching inserted gathered lace panels to each side of skirt, some breaks in lace, panels edged with seed beads (1 or 2 missing) and pearls, cream silk lining with lace hem, underarms stained, bust 96.5cm (38ins), waist 96.5cm (38ins), sleeves 63.5cm (25ins), length 117cm (46ins), together with 4 other 1920s garments: a dress of ochre Indian silk with decorative printed panels and finely-knotted net overlay to sleeves and bodice, lined with lilac silk, (Provenance: Hinwick House); a black silk chiffon overdress; a heavily beaded blue-green chiffon flapper dress; and a pink and lilac lamé dress with lace gores, all defective, plus a 1920s net stole with elaborate border at each end of flower sprays hand-worked in silver metallic thread, scattered small holes and marks, some loose threads and losses to embroidery, 46 x 300cm (18 x 118ins), plus 6 shawls, 1920s/30s: 3 large fringed piano shawls with all-over embroidery; a black shawl with appliqué embroidery to one corner; a black chiffon and velvet devore shawl with floral motifs in various colours; and an Art Deco black and gold lamé shawl, various sizes and condition
(12) £300 - £500



239* Wedding dress. A two-piece satin wedding dress, circa 1940s, hand-made cream satin dress with pattern woven in silver thread of flowers, hearts, and other motifs, comprising a full-length sleeveless gown, with fitted and boned bodice culminating in a point at waist, closely gathered skirt, and cream satin ribbon straps, metal zip fastener to left-hand side, hem with some light marks and minor damage in 1 or 2 places, bust 76cm (30ins), waist 61cm (24ins), length 135cm (53ins), and a separate fitted bodice with sweetheart neckline, 24 self buttons and fabric loops to front, long leg of mutton sleeves, padded at shoulders and with 12 self buttons to each pointed cuff, waist terminating in a 'v', and with weighted frill at back, bust 80cm (31.5ins), waist 64cm (25ins), sleeves 69cm (27ins), length including rear frill 56cm (22ins), together with a matching third piece, possibly a train, cut down to be altered or re-purposed, small faint stain
Provenance: From a large private estate.
(3) £100 - £200



Lot 240

240* Coverlet. A mid 17th century silk coverlet, possibly Italian, green silk bedcover, brocaded in silver and gold thread with a design of large flower heads and scrolling stems, composed of 4 hand-pieced panels, each approximately 48.5cm (19ins) wide, some overall loss of metal threads, silk ground beginning to perish in places, bordered all round with gold braid (becoming detached in places), green cotton inter-lining, backed with beige linen, overall size 218 x 195.5cm (85.5 x 77ins)

(1)

£800 - £1,200

241* Egyptology. A 1920s textile wall hanging, the cloth panel showing the deity Horus, a sphinx below within a blue cotton border, 128 x 46cm, together with another hanging of the same period and subject showing a mother and child with a servant, predominantly brown with some blue cloth highlights, 134 x 70cm. Horus was the ancient Egyptians' national tutelary deity, depicted as a falcon-headed man.

(2)

£80 - £100



242* Embroidered armorials. A pair of armorial panels, early 20th century, 2 matching decorative gold brocade panels, backed with coarse linen and sometime laid down on hardboard, both sides embroidered with heraldic devices in high relief, incorporating goldwork, one side with a shield in yellow grosgrain silk embroidered in red silk with a rampant lion, below a royal crown, with badge below accompanied by motto 'Tria Juncta In Uno', the whole enclosed by a wreath of thistles, the other side with coat-of-arms of the Duke of Abercorn, comprising a quartered shield, the 1st and 4th parts with three cinquefoils, the 2nd and 3rd parts with a one-masted lymphad, with sinister hand in centre, topped by a ducal coronet and oak tree inscribed with the word 'Through', motto below 'Sola Noblitas Virtus', the whole enclosed by a wreath of oak leaves and acorns, gold metal fringing to side and lower edges, one panel decorated with a pair of tassels on a cord, both panels heavily worn, one particularly so, with silk perishing and losses (embroidery largely intact), approximately 47 x 48cm (18.5 x 19ins)

Provenance: Collection of Jack Webb (1923-2019), London.

(2)

£100 - £200



Lot 241



244* Embroidered cloth. An embroidered damask tablecloth, early 20th century, *cream damask tablecloth*, composed of 3 pieces joined by hand, central strip 65cm (2.5ins) wide, flanked by pieces approximately 34cm (13.5ins) wide, some splitting to seams, hand-embroidered overall with large floral motifs, including lilies and carnations, and a central floral wreath enclosing a monogram-style design, stitched in silks in a wide variety of colours, using satin stitch, long and short stitch, French knots, and stem stitch, a few unexceptionable small marks, and damask ground with some pulled threads, 6" long fringe to short ends (matted), 200.5 x 112cm (79 x 44ins), together with a large embroidered peach silk runner, early 20th century, hand-worked with central quaterfoil composed of red and yellow flowers joined by leaves in green and brown, on a ground of black dotted lines, wide matching border at each end, selvages all round, some fraying to edges, one end with small tears beginning to appear (not touching embroidery), 284.5 x 94cm (112 x 37ins)

(2)

£100 - £150

243* Embroidered basket. A straw-work layette tray, probably English, mid 18th century, *plaited straw-work tray*, hand-embroidered with scrolling border of large flowers to base and two-handled urn of flowers to detached top panel (latter backed with canvas), worked in polychrome silk threads, using mainly stem, satin, and long and short stitch, base sometime lined with machine-quilted pale blue cotton incorporating 2 ruche-edged pockets, worn, with holes in edges of faded lining, silk ribbon at corners of base perishing, and edge-fraying to top panel, embroidery with some losses but largely intact, 43 x 52 x 12cm (17 x 21 x 4.5ins)

An extremely rare survival. Layette baskets served a practical purpose as a place to store up infant's clothes and accessories for a new arrival, but a highly decorative basket such as this also served to demonstrate the wealth of the family. Furthermore, at a time when many babies perished, it was believed that the more lavish the preparations, the greater the good fortune of the newborn would be.

(1)

£600 - £800



Lot 244



Lot 245

245* Embroidered fabric. A large length of white embroidered linen, early 20th century, *unused and uncut length of fine white linen, with large (mostly differing) floral motifs at intervals and several flower flourishes at edge, all in whitework, 1 or 2 faint lines where once folded and one other very small mark (neither encroaching on embroidery), width selvedge to selvedge 85cm (33.5ins), length 767cm (302ins), together with another length similar, comprising an unused and uncut length of fine cream cotton lawn, with wide border of flower swags, on a semé dot and flower ground, a few minor marks, adhesive label removed from one end, width selvedge to selvedge 106.5cm (42ins), length 444.5cm (175ins)*

Two beautiful and substantial lengths of Edwardian dress-making fabric in very good condition.

(2)

£200 - £300



246* Embroidered panel. A large embroidered panel, probably Indian, late 18th/early 19th century, *finely hand-embroidered in tambour work on a ground of pieced pink silk (in 5 sections), with vertical sinuous stems of large stylised magnolia flowers and leaves tied at intervals with bows, in shades of cream, brown, green, and blue, scrolling floral border all round, tack holes to edges, faded, silk perishing in places, embroidery with some losses but largely intact, 127 x 124cm (50 x 49ins)*

(1)

£150 - £200



247* Embroidered panels. A pair of 18th century metalwork panels, 2 mirror-image panels, *hand-worked in silver and gold metal threads on a dark cream silk ground, with a scrolling ribbon design incorporating leaf and flower motifs, each with a joined narrow strip with foliate border at one end, and within a border of double piping, some faint foxing, one panel with some superficial damage to lower right corner (barely affecting stitching), each mounted on plywood, overall size 38 x 116.5cm (15 x 48ins)*

(2)

£200 - £300



248* Embroidered picture. An early-mid 18th century embroidery of the Virgin Mary, *square panel hand-embroidered with chenille in shades of scarlet, blue, green, and brown, on a cream silk ground, with a large central vignette of the Virgin Mary, carrying a sword on her back worked in metal bullion stitch, and with a halo on her head similarly worked and incorporating spangles, standing in a flower-studded landscape with Calvary in the background, Mary's face drawn in pen & ink, maker's initials 'A B' stitched below, the whole enclosed by a border of scrolling rose stems joined with a bow to lower edge, stained, and silk ground perishing, top and bottom edged with strip of thick fabric, and all edges with remains of thread where once stitch-mounted, 39.5 x 42.5cm (15.5 x 17ins)*

(1)

£150 - £200



Lot 247



249* Embroidered picture. Saint Ursula, circa 1780s/90s, fine embroidered and painted picture on cream silk, showing a female saint in the clouds surrounded by putti, one holding a crown, and another holding a palm frond, with a walled city below and lightning shaped arrows upper left, worked in coloured silks in shades of brown, green, blue, and cream, incorporating metal threads, mainly using long and short stitch and couching, the faces and other flesh parts carefully drawn in, 27.5 x 19cm (10.75 x 7.5ins), rococo glazed frame with elaborate pierced gilt metal furniture consisting of corner and side pieces featuring a face, protruding side finials adorned with angels, and pediment to top with central face
(1)

£300 - £500

250* Embroideries. A metalwork panel, possibly Indian, early 20th century, embroidered panel, expertly hand-worked in silver metallised threads on a cream silk ground, using a variety of stitches and techniques, with central circle surrounded by a 5-lobed leaf motif joined with scalloped border, fabric beginning to split where previously folded centrally, metallised lace edging, lined with linen, 43 x 41cm (17 x 16ins), together with 4 early-mid 20th century Indian wall hangings, each composed of elaborately hand-embroidered segments incorporating applied mirrored roundels, 2 using vibrant polychrome threads, and 2 composed of darker tones, 84 x 51cm (33 x 20ins) and slightly smaller

Provenance: Collection of designer bookbinder and illustrator Faith Shannon (1938-2018).

(5)

£100 - £150



251* Embroideries. A pair of panels and a bedcover, 1930s, 2 large panels, hand-embroidered with a profusion of cottage garden flowers, including delphiniums, tulips, irises, peonies, and lilac, in a large variety of colours in wool and floss silks, using stem stitch, satin stitch, French knots, and buttonhole stitch, on a dark cream linen ground, the panels matching but not identical, 1 or 2 tiny brown marks, both with selvages to either side, vertical join, and hemmed by hand to bottom edge, one with 4" strip joined along blank top edge, each approximately 200.50 x 127cm (79 x 50ins), together with a large bedcover similarly hand-embroidered in polychromatic floss silks on a dark cream linen ground, composed of 12 panels linked with crochet, each panel with a central posy of flowers within a circular border of flowers and volutes, one panel with small brown mark (lightly offset to opposing panel), cross-stitch lattice border, edged all round in crochet, 208 x 154cm (82 x 60.75ins)

Three attractive and skilfully executed embroideries in excellent condition.

(3)

£200 - £400



Lot 250



252 Embroidery pattern book. Dessins pour coins de mouchoirs, pour manchettes, et pour cols [manuscript cover title], [France or Belgium], circa 1860, a manuscript album in 3 parts of 50, 66 and 24 numbered thin paper leaves, comprising a total of 243 designs on rectos and versos of 140 leaves, leaves not numbered consecutively and some inverted but overall complete, each design being shown both in black India ink and in coloured inks of up to 12 colours, some occasional minor spotting, creasing and marginal fraying, title repaired at margins and with following leaf of designs partly adhered at inner margins, 4 numbered leaves with closed tears (65, 1, 11 & 7), original paper wrappers with ink title in block capitals to upper cover, browned, torn and repaired with modern paper backstrip, folio (31 x 21cm)

(1)

£400 - £600

253* Embroidery. An 18th century bed valance, Rhodes, Greece, hand-stitched horizontal panel, embroidered in silk on a beige linen ground, worked in Rhodian raised stitch with 14 alternating blue-green and red large stylised vase motifs, framed to sides and lower edge by a matching border of diagonal leaves, and to upper edge with leaf pairs on stem, some water-staining and marks, small hole to upper right corner (just touching embroidery), lined with pink silk (lightly faded at one short edge and with associated small hole), 62 x 246cm (24.5 x 97ins)

Becoming increasingly scarce on the market, textiles from Rhodes are distinctive for their thick textured, often duotone, designs; similar pieces are held in institutions such as the V&A and The Met (accession numbers T.114-1950 and 14.103.4 respectively).

(1)

£600 - £800



254* Embroidery. An 18th century metalwork silk reticule, elaborately hand-worked in metal threads with overall pattern on a cream silk ground, using satin stitch, couching, and stem stitch, and incorporating gold metal thread trims, each side with two pairs of metal thread tassels, base with matching gold trims, and with a grasshopper embroidered in green silk thread, some small holes and loose threads, top of drawstring bag perished, and cream twisted cord drawstring terminating in metal thread tassels just holding in place, lined with brocade, 16 x 19cm (6.5 x 7.5ins), together with:

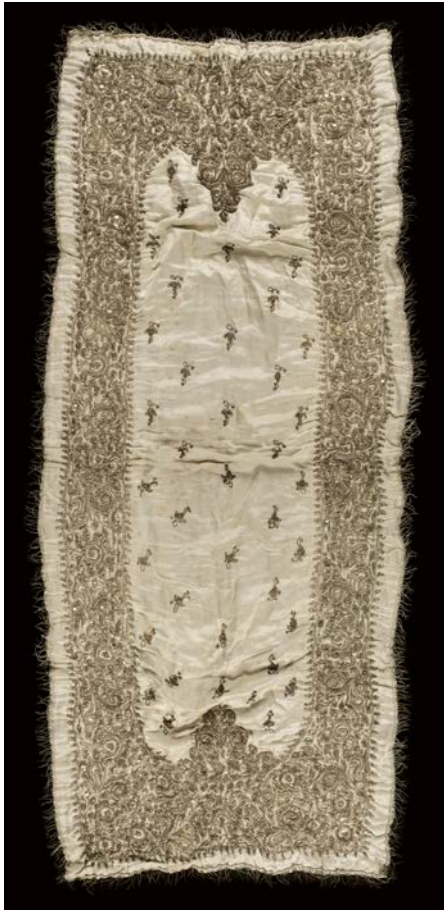
An 18th century metalwork silk baby's bonnet, elaborately hand-worked in metal threads and silk threads, incorporating variously shaped gold and red spangles on a cream silk ground, the back panel with quatrefoil motif within chevrons, and the front with wide zig-zag border between scrolling pale pink silk ribbon, worn, with some loose threads and small losses to embroidery, and loss to ribbon, lined with cream silk twill, and with cream silk ties, 11 x 11cm (4.25 x 4.25ins)

(2)

£100 - £200



Lot 253



255* Turkish embroidery. A metalwork embroidered runner, 19th century, cream silk cloth backed with cream muslin, with elaborate hand-embroidered border enclosing scattered sprigs, worked in silver metal threads using various techniques, including bullion stitch, and incorporating spangles, with short metallic fringing, silk spotted and fraying slightly in centre, embroidery with loose threads and occasional small losses, 48 x 111cm (19 x 43.5ins), together with 3 other items embellished with metallic threads, comprising: a fine linen cloth with wide hand-worked border of gold thread embroidery, incorporating beetle wings, spotted, and one corner with discolouration and a few small holes, 38 x 69cm (15 x 27ins); another slightly smaller, with similar hand-embroidered border of gold thread, incorporating stitches in pink silk thread; and a large cream satin bedcover, early 20th century, with wide gold metal trim border, lined with cream silk, 1 or 2 small marks, 179 x 151cm (70.5 x 59.5ins)

(4)

£200 - £300



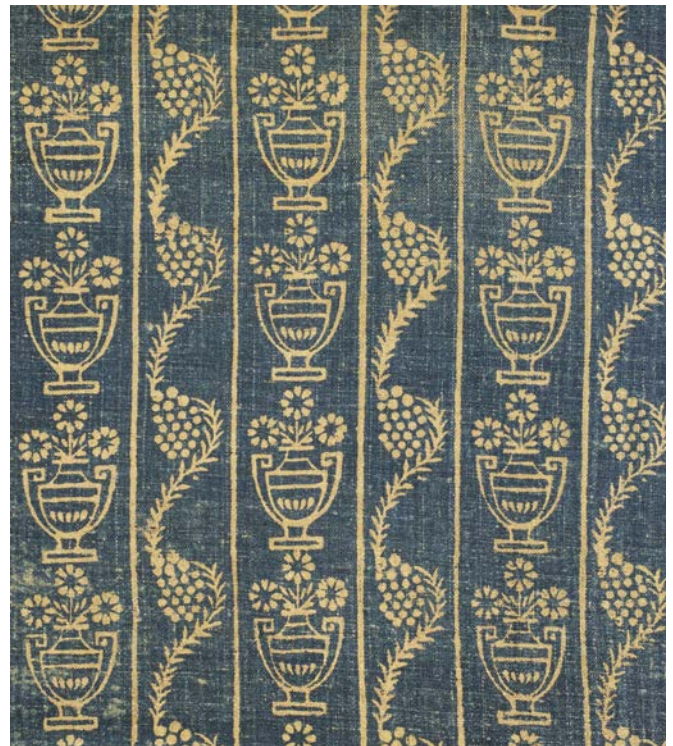
Lot 256

256* Embroidery. An embroidered panel made into a cushion cover, English, possibly 17th century (or later), hand-embroidered panel with a symmetrical design of strapwork enclosing rampant lions, rabbits, birds, and leaves, worked in silk threads in shades of red, pink, green, blue, brown and cream, using a variety of stitches (chain, stem, herringbone, feather), on an oyster silk ground, heavily worn, with losses to embroidery, and most of surface of silk perished revealing wool backing, sometime made into a cushion cover, with rear panel of beige silk stained and partly perished, 55 x 60cm (21.5 x 23.5ins), together with 7 other furnishing items or fabric pieces, including: a heavy hand-made curtain panel, 19th century, printed with an all-over pattern of large flower stems, in shades of pink, blue, green, brown, and mustard yellow, on a light brown ground, joined in centre, lined and interlined, some stains to lining, fringing on sides and lower edge, tacked along raw top edge, slightly faded in places, one area with period darn, some holes at edges, 233.5 x 136cm (92 x 53.5ins); a large turquoise damask coverlet, with 3-branched candlestick pattern in dark green and yellow, composed of 3 pieced lengths, fringed edging to all sides (with threads pulled, a few inches becoming detached on one side), 190.5 x 206ins (75 x 81ins); and 4 hemmed lengths of 1950s barkcloth, with red and green leaf pattern, 2 pieces approximately 190 x 115cm (75 x 45ins) and 2 pieces approximately 137 x 56cm (54 x 22ins)

Provenance: From a large private estate.

(11)

£150 - £250



257* Fabric. A large hand-loomed fabric panel, Continental, 18th century, heavy linen panel, indigo ground, with cream printed pattern of alternating stripes of flower urns, and scrolling berry and foliate motif, composed of 3 matching fabric pieces joined vertically with hand-stitching (thread broken in places), width of each approximately 79cm (31ins), vertical and lower edges with scalloped border, selvages to left and right, upper and lower edges with hand-stitched narrow binding, uneven fading and occasional small marks, 1" hole to lower right-hand edge, overall size 274 x 233cm (108 x 92ins)

(1)

£700 - £1,000



258* Fabric. A small collection of Spitalfields & other early fragments, mid 18th-early 19th century, 16 pieces of brocade or damask, including Spitalfields and possibly some Lyon silk, with various floral patterns, in a variety of colours and shapes, some matching pieces, 1 made into an apron front for a gown, another sometime made into a cushion cover with gimp braid and fringed edging, 2 mounted on old paper, each with label in French and place name 'Franzburg', various condition, largest (the apron front) 95.25 x 54.4cm (37.5 x 21.5ins), smallest (a triangular piece) 24 x 18cm (9.5 x 7ins), together with an expanding receptacle of two board sides, each side covered with fragments of pieced Spitalfields brocade, joined with puce pink silk gussets, 26.5 x 22cm (10.5 x 8.75ins)

(17)

£150 - £250



259* Fan. An 18th century fan painted depicting Diana and Endymion, hand-painted folding paper fan, the recto with a large central scene of Diana the Huntress gazing on the sleeping form of Endymion, in a classical landscape with trees, hunting dogs, cupids, and a quiver, flanked by grisaille oval paintings of figures and classical architecture, the whole joined by floral swags and highlighted in gold, verso of same leaf with vignette of a cupid with a hunting dog on a lead, lightly dust-soiled and rubbed, mounted on carved and painted bone sticks, 28cm (11ins)

(1)

£150 - £250



260* Fan. A Regency fortune-telling or puzzle fan, English, 1820s, paper brisé fan, with hand-coloured etchings to 7 of the 15 shaped sections, each depicting a lady or a gentleman, and various symbols, e.g. a bee skep, an artist's palette, wine, a globe, scientific instruments, cherubs, dressing-table and mirror, sacks of gold, gauntlets and swords, etc., the 8 alternating sections painted in pink and turquoise and with foliate fronds painted in gold, and a further section with hand-coloured floral decoration attached to front guard stick, each section backed with plain pink paper, mounted on bone sticks, toned and broken, with connecting ribbon lacking, upper section of front guardstick detached, one painted section and stick detached, one pictorial panel detached and lacking lower part of stick, latter panel and several others held together with adhesive, with some incorrect placings, 21cm (8.25ins)

A rare fan: not in the Schreiber Collection, and we have been unable to trace another. This fan has clearly been enjoyed, but nevertheless is very attractive and unusual, and would benefit from careful restoration.

(1)

£400 - £600



261* Fan. A painted fan leaf, early 19th century, unmounted fan leaf, gouache on vellum, depicting a classical seascape with a ruined temple on a rocky outcrop, with sailing boats and fishermen, flanked by decorative neo-classical panels, lettered in contemporary manuscript to lower margin 'Tempia di Diana', some soiling, 21.7 x 44.2cm (8.5 x 17.25ins), laid down on pale blue paper, glazed fan frame

(1)

£200 - £300

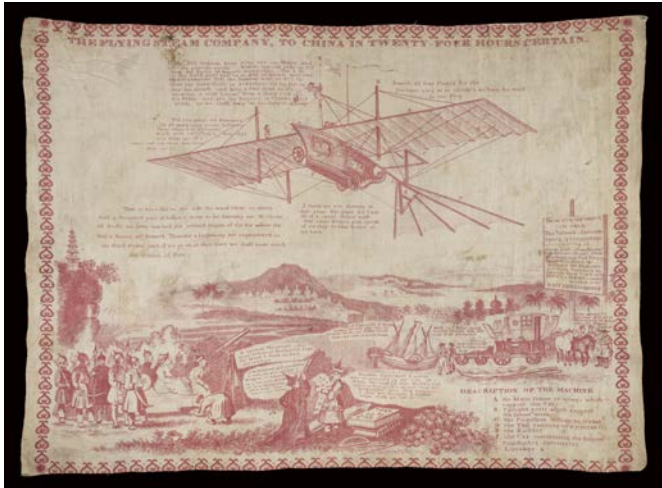


262* Fan. An ostrich feather fan belonging to The Honourable Cecily Dunne, Duvelleroy, circa 1930s, *large fan of blue ostrich feathers, irregularly faded, mounted on mother-of-pearl sticks, guard stick decorated with diamanté 'Cecily', loop with original gilt-edged blue silk ribbon attached, length approximately 58.5cm (23ins), contained in original cardboard box, worn with some loss, hinged lid printed 'By appointment. J. Duvelleroy Ltd., 121, New Bond Street, London, W.1.', and with name in contemporary manuscript 'The Honble Mrs Dunne'*

The Honourable Cecily Marion Violet Joan Twisleton-Wykeham-Fiennes (1900-1985) married aviation pioneer and philosopher John William Dunne (1875-1949) in 1928. Cecily was daughter to the 18th Baron Saye and Sele, and the couple were married in splendour from the family seat of Broughton Castle. As a wedding present H.G. Wells modestly gifted them a signed limited edition set of his own works to date. Wells was one of a number of writers subsequently influenced by Dunne's 1934 book *An Experiment With Time* which explored the notion that dreams foretell future experiences. Other writers who were interested in Dunne's theories were J.B. Priestley, J.R.R. Tolkien, C.S. Lewis, Graham Greene and Vladimir Nabakov.

(1)

£100 - £150



Lot 263

263* Handkerchief. The Flying Steam Company, To China in Twenty-Four Hours Certain, circa 1843, *fine linen handkerchief printed in raspberry red on a cream ground, depicting a flying machine, above a panoramic scene of a group of Oriental figures with telescopes, and British figures beside a steam boat, a locomotive engine, and a stage coach, with title to top margin, and various accompanying descriptive and satirical text mentioning Malta, Suez, the Barbarian Fire Ship business, the Thames Tunnel, the East India Company, etc., selvages to left and right-hand sides, top and bottom edges hemmed by hand, overall light toning, some minor marks, and 3 very small holes, 45.5 x 63cm (18 x 25ins)*

Rare commemorative handkerchief depicting Ariel, the flying machine patented in 1842 by aviation pioneers William Henson (1812-1888) and John Stringfellow (1799-1883). The steam-powered aircraft design, with its cabin for carrying passengers, represented a landmark moment in the history of aviation; although the craft had insufficient power to actually fly, the design had an impact on early aviation engineers, and a more successful model was built in 1848 which was able to fly for small distances in a hangar. Henson and Stringfellow planned to set up an air freight company, the 'Aerial Transit Company' to transport goods by air around the world. Inevitably their ambitions met with some incredulity and suspicion on the part of the press and the public. As well as descriptions of the aircraft itself, the handkerchief gives an indication of public reaction, for example, one Oriental gentleman exclaims: "I'm blessed if I can make it out, its not unlike a Dragon, or a fiery Comet or a mixture of both or something else let's bolt and save our necks".

(1)

£300 - £500



264* Handkerchiefs. A pair of printed handkerchiefs, circa 1860s, *2 cream cotton handkerchiefs printed in sepia, with musical notation and stanzas of a song below a large illustration, one titled 'The Good Rule: Or, "Never Late."', depicting a throng of children, ladies, and gentlemen arriving at a large church, the other titled 'Elijah Fed By Ravens.', depicting the prophet beside a brook, with trees and mountains, and 4 ravens in flight, selvedge to right and left side respectively, remaining edges hemmed by hand, faded and toned, some spotting and marks, each approximately 30.5 x 35.5cm (12 x 14ins)*

Intended for the use and instruction of children. Rare: the only similar items we have traced are 3 printed handkerchiefs held by The Met (accession numbers 13.69.41, 13.69.42, and 13.69.43).

(2)

£70 - £100



265* Hats. A Christian Dior silk turban hat, late 1960s/early 1970s, silk hat with printed abstract pattern in turquoise, mauve, olive green, and white, lined with white organdy, with large silver-coloured side rings, and self tie at rear, Christian Dior woven label inside, hat pin attached, together with 24 other hats, early-late 20th century, including a number of wide-brimmed hats of straw or pleated raffia, 4 feather hats or head-pieces, a beret, several capulet hats, etc., most with designer's labels, e.g. Aage Thaarvyn, Madelon Chaumet, Denise Manguin, Gaby Louise, Peter Jones, Fletchet, Otto Lucas, Dolores, Edward Mann, Kay's, Harrods, Barrance & Ford, some slightly squashed, but mostly in good condition, various sizes, plus 5 hat boxes, including Harrods and Peter Jones, and one bearing Madge Chard's printed label and ink stamps, generally rubbed and dusty, a flower girl head circlet of faux forget-me-nots and rose buds, and 7 faux flower corsages/hat embellishments

Provenance: From a large private estate.

(38)

£200 - £300



Lot 266

266* Infant shoes. A pair of embroidered silk shoes, The Lilliputian Warehouse, circa 1880s, oyster pink silk, hand-embroidered with sprays of forget-me-nots, throats embellished with ruched ribbon (becoming unstitched in part), ankle straps with button fastenings (one button loop torn), stitched leather soles, inside with printed trade label 'The Lilliputian Warehouse, 6 Ludgate Hill', faded, and a little threadbare to extremities, length 11.4cm (4.5ins), together with 5 other pairs of children's shoes, 19th or early 20th century, comprising a hand-made pair of blue silk shoes embroidered with floral sprays in white, and 3 pairs of leather shoes, one pair lettered inside 'Marshall & Snelgrove, Vere St. and Oxford St., London W', together with 2 small late 19th century bisque dolls with stuffed bodies, each dressed in a length of silk ribbon (one perished), length of each doll 12.5cm (5ins)

(7)

£100 - £150



267* Kipling (Rudyard). Cushion cover featuring The Absent Minded Beggar, early 20th century, large pictorial cream silk cushion cover, front printed in colours with central image of injured soldier by R. Caton Woodville dated 1899, surrounded by other soldiers and Kipling's verse in four panels, within a border of flowers and volutes, incorporating an oval portrait of a military gentleman in each corner, wide gathered frill all round, some small stains, silk perishing in places, especially to central vertical fold, approximately 76 x 76cm (30 x 30ins)

Rare silk cushion cover featuring 'The Absent Minded Beggar', Rudyard Kipling's poem symbolising the unknown soldier. The Museum of Applied Arts and Sciences has a tablecloth with the same image printed on it.

(1)

£80 - £120



Lot 268



Lot 269



Lot 270

268* Lace. A quantity of lace, 19th & early 20th century, approximately 40 pieces or lengths of lace, some handmade, mostly white or cream, e.g. net lace, torchon insertion, filet lace, broderie anglais, including several collars and a Victorian cream cutwork shawl with long macramé fringed edging (some damage and marks), together with a long white cotton embroidered and tucked underskirt, and a small quantity of household linen, including napkins, doilies (one of Tenerife lace), and a large fine cotton lace insertion tablecloth, various sizes and condition, plus

A small collection of Victorian & Edwardian baby garments, comprising: a fine lawn blouse with collar and long sleeves, embellished with lace insertions and embroidery, tiny button and loop fastener at neck, some light marks and 2 breaks in seam (1 sometime repaired); 7 bonnets, including 3 of cream net and lace embellished with pink rosebuds; and 4 cream woollen baby night gowns with ties, variously smocked or embroidered, marked and worn, plus an early 20th century oyster pink silk-lined spotted-net crib canopy, various sizes and condition

Provenance: From a large private estate.

(-)

£200 - £300

269* Lace. A Victorian Limerick lace stole, hand-worked tambour stitch on a machine-made net ground, with large floral bouquet at each end comprising numerous blooms, flower sprays, and tendrils, and scattered sprigs and semé dots, very occasional tiny breaks in net, but generally in very good condition, 56 x 288cm (22 x 113.5ins), together with another lace stole, possibly Brussels lace, numerous small holes, and an assortment of 11 lace and embroidered collars and fichus, various sizes and condition

(13)

£150 - £250



270* Lee (Arthur H. & Sons). A large crewelwork panel, Birkenhead, 1959, hand-embroidered in coloured wools on a fawn brocade ground, with all over floral design of trailing foliage and large flowers, in shades of green, pink, orange, green, yellow, blue, and purple, using long & short stitch, stem stitch, French knots, and satin stitch, selvages to sides, upper and lower edges hemmed with machine-stitching, .5cm closed tear to lower left corner (not affecting embroidery), manufacturer's card label stitched through two eyelets to one corner, bearing company monogram and giving typed and manuscript information: 'Crewel-Craft Embroidery, Emb: April 1959, Gayton. A design in the late Georgian style showing French influence. (Circa 1780 A.D.)', adhesive fabric manuscript label to verso 'Gayton crewel, fawn damask ground', 273 x 129.5cm (107.5 x 51ins)

Rare large embroidered panel by Arthur H. Lee in excellent condition, most likely a sample piece, and never used. Important textile designer and manufacturer Arthur H. Lee (1853-1932) founded his prestigious family firm in Bolton in 1888, subsequently building a factory in Birkenhead in 1908. The company continued throughout the 20th century under the direction of Arthur's three sons and five grandsons before closing in 1970. The American branch of the firm, Lee Jofa, is still in existence in New York. As well as developing innovative methods of weaving tapestry cloths, and producing high-quality hand-blocked fabrics, Lee is particularly known for his revival of the practise of hand-crafted needlepoint and crewelwork. Such pieces now seldom appear on the market.

(1)

£300 - £500



271* Quilt. A Victorian stitched quilt, and other household textiles, printed cotton quilt, with scrolling pattern of five-lobed leaves in blue, green, black, and cream, on a red ground, interlined with hessian and backed with cream cotton, hand-quilted with cream thread, short sides with machine stitched abutting edges, long sides turned over and stitched by hand (later alteration?), some wear, especially to edges and backing, latter discoloured and partially stained, 250 x 128cm (98.5 x 50.5ins), together with another quilt, double-sided with a pink floral pattern, faded and worn, hand-quilted with white thread, 185 x 171cm (73 x 67.25ins), plus a patchwork cushion, composed of polychromatic silk squares, some discolouration and wear, a quantity of lace, including some handmade, 20 white cotton housemaids' or cooks' aprons, most with bib fronts, some with tucks, lace, or broderie anglaise, various condition, some with period darns, and a large quantity of household linen, Victorian and later, including tablecloths, napkins, doilies, tray cloths, French linen valances, sheets, bolster covers, etc., some lace trimmed, or embellished with embroidery or drawn threadwork, various sizes and condition

Provenance: Collection of designer bookbinder and illustrator Faith Shanon (1938-2018).

(-)

£200 - £300



272* Quilts. A Victorian patchwork quilt, large hand-stitched bedcover, composed of a large central square with printed floral basket within floral wreath, and polychromatic square patchwork pieces (approximately a dozen with tears or loss), overlapping edge, backed with hand-quilted white cotton twill joined with machine-stitching (generally stained and marked), 232 x 218cm (91.5 x 86ins) together with:

A Victorian patchwork quilt, hand-stitched bedcover, composed of triangular patchwork pieces, in a variety of polychromatic patterns, some figurative, depicting circus performers (acrobats, jester, charioteer), portraits, children, birds and animals, including a spider, a horse, and a frog captioned "Fine evening Sir!", bordered with 2 different patterned fabrics, a few areas of brown staining, one triangle missing, and 2 or 3 others with loss, red cotton backing with white meandering dotted line pattern (and strip of similar red cotton, patterned with small white circles, along one short end), backing overlapping on front to form outer border, 204.5 x 178cm (80.5 x 70ins), and:

A 19th century American quilt, bedcover of hand-stitched patchwork pieces forming interlocking large circles in red, blue, and white, with diamond pattern border, some discolouration, small marks, and wear (with a few small losses), backed with white cotton (toned and marked), hand-quilted overall in white thread, butted edges machine-stitched, 228.5 x 251.5cm (90 x 99ins)

(3)

£200 - £300



273* Sampler. A needlework picture by Ann Smith, February 13, 1808, worked in fine cross-stitch on linen, with 2 verses on the theme of filial duty 'Think on thy helpless infancy ...', and 'Honour thy father ...', with stitched legend beneath 'Ann Smith her work February 13 1808', above a border of strawberries, large double-fronted red brick house below, flanked by trees, and with a bird, butterfly, and flower baskets, the whole surrounded by strawberry motif border, predominantly in shades of pink, green, blue, brown, and yellow, linen lightly toned and with some scattered small holes (with occasional loss of stitching), 39 x 28.5cm (15.25 x 11ins), near contemporary bird's eye maple frame, glazed
(1)

£200 - £300



Lot 274

274* Sampler. A rare painted gauze sampler of England and Wales, by Ann Mulliner, 1775, depicting the counties of England and regions of Wales with numbered and lettered keys, with part of France showing, and lettering to lower margin 'English Chanall Ann Mulliner 1775', worked with minute square infills of white paint on a gauze ground backed with grey fabric, each area with a different design, with outlines stitched in gold coloured thread, slightly dust-soiled and spotted in places, occasional light rubbing, small hole to upper blank margin, 46.5 x 38cm (18.25 x 15ins), giltwood frame, glazed, together with 4 small stitched samplers, including a commemorative sampler marking the birth of James Dyson, born September 21st 1827, with flower urn and heart motifs, a sampler by Adelaide Dyson, Thomas National School, Bradley, 1879, and a sampler by Martha Aslet dated January 20th 1851, plus 3 early 20th century wallet-style fabric purses, each with decorative polychromatic hand-stitching overall, comprising horizontal lines showcasing a multitude of different stitches, one incorporating metallic thread, 2 with closure loops broken, and the smallest with a few loose threads and silk lining perishing in places, largest 16 x 23.5cm (6.5 x 9.25ins), smallest 8.5 x 11.5cm (3.5 x 4.5ins), latter containing 5 small embroideries of crowns, each hand-worked in coloured wools in cross-stitch on canvas, each with a manuscript letter on card pinned to one corner (one with additional note 'strawberry leaves not very plain'), approximately 7 x 7cm (2.75 x 2.75ins)

A most unusual piece of educational handiwork; we have traced only one other painted gauze sampler offered at auction (sold in 2008, dated 1803). The technique of filling some squares in with paint and leaving others void mimicks cross-stitch but gives a lace-like effect. Each county or area is worked in a different pattern, and it must have been every bit as painstaking to achieve as the finest stitched samplers.

(13)

£400 - £600

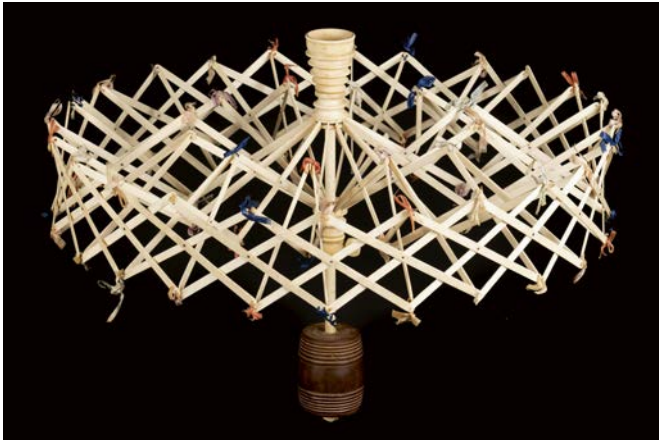


275* Sewing. A collection of sewing tools, 19th and 20th century, including several mother of pearl spools and thread/ribbon holders, a brass Quadruple Golden Casket needlecase by W. Avery & Son, Redditch, a circular beaded needlecase, 4 shuttles (3 bone and 1 inlaid with mother of pearl), a pair of needlework scissors, a turned chess piece needle holder, 4 small novelty tape measures, 2 magnifying glasses with handles, several wooden acorns, 2 turned wood barrel-shaped thread holders, and a selection of stiletos and button hooks in silver, bone, and mother of pearl, various sizes and condition

Provenance: Collection of Jack Webb (1923-2019), London.

(a small box)

£150 - £200



276* Sewing. A large expanding whalebone swift, early-mid 19th century, *double-cage umbrella swift*, turned ivory yarn cup supported on a whalebone shaft with turned barrel-form wooden clamp (later?), expanding whalebone slats held by pewter rivets and joined with silk ribbons of varying colours (1 or 2 lacking), 1 slat adrift, and another broken (with slight loss), overall length 44cm (17.25ins), diameter when fully open 61cm (24ins), together with a small collection of wooden sewing tools, including another yarn winder, some broken or incomplete

Swifts were elaborate contraptions used to wind skeins of yarn into balls. The cage, made from wood or whalebone, was designed to open up and expand and spin on its central spindle. Examples made of whalebone were often fashioned by sailors as gifts for their sweethearts. References in whaler's logbooks indicate that it would typically take two or three years to make a swift while at sea, so a sailor would often make only one in his lifetime, and its gifting was not done lightly. Sometimes more than one crew member might work on such a project, and it is not surprising that unfinished swifts lurking in old sea chests are not uncommon. Many swifts were carved with a clamp so that they could be affixed to the edge of a table. Others were incorporated into bases that featured drawers, pincushions, or spool holders.

(9)

£200 - £400

277* Sewing. A Victorian pincushion clamp, & 2 others, cut steel clamp, with rectangular frame supporting a trough-form red velvet pincushion, length 12cm (4.5ins), together with 2 other sewing clamps, each with rectangular frame supporting a thread reel, length 15cm (6ins), all somewhat tarnished

Provenance: Collection of designer bookbinder and illustrator Faith Shannon (1938-2018).

(3)

£70 - £100



Lot 278

278* Thimbles. A collection of silver & other thimbles, comprising 8 with hallmarks, including 4 by Charles Horner dated 1896, 1900, 1910, and 1919, one by Richmond Parker dated 1906, one by Samuel Foskett dated 1904, and one by Henry Griffiths & Sons Ltd dated 1926, and 2 thimbles in red leather cases, including one set with turquoise stones (3 of 7 missing), and an advertising thimble lettered 'Blue Star Margarine', height of largest 25mm (1ins), and smallest 12mm (.5ins)

Provenance: Collection of Jack Webb (1923-2019), London.

(21)

£100 - £150



279* Shawl. A 1920s gold shawl, and other late 19th/early 20th century garments, gold metallic thread damask shawl, with flower and shell pattern, 1 small mark, 117 x 122cm (46 x 48ins), with knotted fringe all round approximately 28cm (11ins) long, somewhat tangled, 1 or 2 tassels missing, together with a quantity of other garments, including: a short-sleeved brocade jacket elaborately hand-embroidered in coloured silks and raised gold metal thread embroidery; a black Victorian mourning cape, heavily beaded and trimmed with jet and lace, some wear and losses; a cream silk blouse with lace insertions; a floral gathered over-skirt; a portion of a hand-embroidered dress bodice, with lace yoke and under-sleeves; a full-length floral chiffon overdress with balloon sleeves; and a cream satin embroidered nightgown, various sizes and condition, and a couple of buckles, including a large 2-pronged buckle set with paste stones

(16)

£150 - £200



280* Shawl. A 19th century embroidered Kashmir shawl, fine cream wool stole, with hand-embroidered border of boteh and flower motifs to short sides, narrow floral border to long sides, and scattered sprigs to remainder, short sides with drawn threadwork borders and fringed edging, a few very small brown spots, but overall in very good condition, 60 x 195.5cm (23.5 x 77ins)

Provenance: Collection of designer bookbinder and illustrator Faith Shannon (1938-2018).

(1)

£100 - £150



281* Shawl. A large Kashmir shawl, circa 1815-1820, rectangular fine wool shawl, woven in red (and touches of yellow) with a band of 10 boteh to each end, the central cream panel bordered by a band of smaller boteh, and the whole edged with a border of red, green, and yellow, large boteh motif at inner corners, fringed to short ends (some slight losses), maker's stitched signature, some scattered small holes, extreme edge coming away in places (with some associated period darns and small losses), occasional light marks, 6" tear near one edge sometime patched with cream silk on verso, 137 x 322.5cm (54 x 127ins)

(1)

£800 - £1,000



282* Shawl. A large Kashmir shawl, circa 1820-1825, rectangular fine wool shawl, woven in red and blue with a band of 9 boteh to each end, the central cream panel bordered by a band of smaller boteh, and the whole edged with a narrow border, large boteh motif at inner corners, fringed to short ends, heavily worn overall, with holes and losses, 127 x 302cm (50 x 119ins), together with 2 large matching Kashmir shawl ends, each woven with 11 boteh within borders, in red and green, large notch in centre of one long side on each, 35.5 x 134.5cm (14 x 53ins), and 2 smaller matching fragments, with floral and foliate borders woven in red and green, all 1820s, plus a mid 19th century fine Kashmir cream shawl, delicately hand-embroidered with narrow border of small boteh and leaves, and boteh motif to corners, 157.5 x 147cm (62 x 58ins), and a woven turnover neckerchief, both worn

(7)

£500 - £800



Lot 283

283* Shawls. A long Delhi shawl, mid-late 19th century, densely hand-embroidered in polychrome silk threads on a fine black net ground, with floral and foliate motifs in a wide border at each end, incorporating 3 oval panels, and narrow border along the sides, short ends with polychrome knotted fringe edging, occasional small breaks in net, but generally in very good condition, dimensions not including fringe 266.5 x 49.5cm (105 x 19.5ins)

These beautifully embroidered textiles were first made as sashes for men, but became enormously popular in Europe in the 1850s as accessories for women.

(1)

£200 - £300



284* Shawls. A collection of 6 shawls, 19th-early 20th century, including: a hand-embroidered Kashmir stole, of fine cream wool, with stitched wide floral border at short ends and narrow foliate border to long sides, in shades of pink, turquoise, green, orange, brown, and yellow, pale blue blanket stitch to long edges, and fringed at short ends, a number of small holes, 179 x 65cm (70.5 x 25.5ins); a 1920s black net stole embroidered with flowers and other motifs in gold metal thread, very occasional small breaks in net, 269 x 59.5cm (106 x 23.5ins); and a very large silk shawl, possibly Norwich, circa 1860s, cream ground with large woven squares, wide printed border of flowers and cascading trees, predominantly in shades of maroon, purple, and blue, with pink and green, hand-knotted silk tasselled edging at short ends, heavily worn, with silk perishing and weak, dimensions not including edging 358 x 180cm (141 x 71ins), together with a collection of other ladies' accessories, including: a quantity of scarves, including an unused blue silk scarf with gold metal thread embroidery in original cardboard folder printed 'Baccara Foulards' ('Marie Laure' ink stamp on verso), and a turquoise and white Jacquar scarf with geometrical pattern in original printed paper envelope (2.5" rolled hem becoming unstitched); 2 hand-embroidered pockets containing various handkerchiefs; 3 1920s umbrellas, one with shell finial on handle, the other 2 with tassels, all contained in a sheath of Liberty paper (torn); 3 pairs of Edwardian gloves, comprising a long pair of grey doeskin gloves by Reynier for Marshall & Snelgrove (stamped inside gloves and with portion of original tissue paper), and 2 pairs of long lace mittens, 1 black and the other gold; and a circa 1900 white ostrich feather fan mounted on tortoiseshell sticks, various sizes and condition

Provenance: From a large private estate.

(-)

£200 - £300



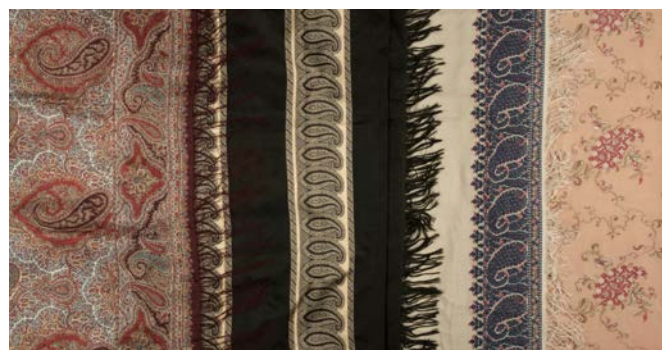
285* Shawls. A long Delhi shawl, circa 1850s, hand-embroidered green wool shawl, with polychrome flower and foliate motifs in a wide border at ends and a narrow border to sides, short ends fringed, support lightly faded and marked, a few very small holes, some occasional loss of embroidery, mostly to line border, 259 x 53cm (102 x 21ins), together with:

A long Delhi shawl, mid-late 19th century, hand-embroidered red wool shawl, with polychrome flower and foliate motifs in a wide border at ends and a narrow border to sides, short ends fringed, some small holes and marks, 238.5 x 61cm (94 x 24ins),

A square Delhi turnover shawl, late 19th/early 20th century, hand-embroidered yellow wool shawl, with polychrome border of flowers, including carnations, heart's ease, roses, etc., designed to be worn doubled over in a triangular shape with 2 edges embroidered on the 'wrong' side and large floral posy in one corner, a few very small marks, 114 x 114cm (45 x 45ins), and 2 other mid 19th century Delhi shawls, both soiled and holed, 1 incorporating metalwork embroidery (with stitching largely intact)

(5)

£200 - £400

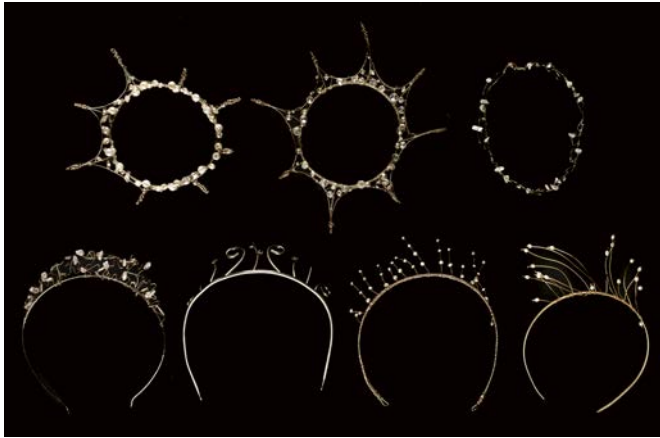


286* Shawls. A pair of early-mid 19th century woven Norwich shawls, one with blue and red border of botehs on a cream ground, two sides fringed (mostly intact), some light marks and small threadbare areas, 150 x 157.5cm (59 x 62ins), the other with all-over pattern of floral botehs and connecting tendrils in red, blue, green, and white on a peach ground, knotted cream tassell edging (occasional losses), some fading, light marks, and small holes, 152.5 x 152.5cm (60 x 60ins), together with:

A fine silk gauze paisley shawl, circa 1850-60, all-over printed pattern of botehs, palmettes, and other motifs, in red, blue, green, and orange, on a cream ground, with maroon edge, and matching knotted fringe to 2 short sides, fringe approximately 14cm (5.5ins) long, 33ins long tacked tuck repair (tear breaching repair), size (not including fringe) 335 x 171.5cm (132 x 67.5ins), and a black and gold silk shawl with striped paisley pattern, 189 x 189cm (72 x 72ins)

(4)

£150 - £200



287* Tiaras. A collection of 1920s/30s tiaras, comprising 3 bunwrap tiaras, all of wire construction, 1 unstructured, comprising 2 lengths of wire embellished with small stones and seed beads, with clasp fastening, the other 2 coronet style, each with 8 points, one decorated with pearls and large seed beads, the other with faceted clear beads, and 4 regal tiaras, 3 of beaded wire (2 with pearls and the other with small stones), and the other of white coloured metal embellished with tiny flowers, various sizes (7)

£100 - £150



288* WWII. A Second World War sailor's collar, 1940s, blue serge collar with 3 lines of white edge trim, and cotton ties, striped lining indistinctly ink-stamped 'Size 2, 194?, Can. Parachute Co. Montreal, Naval 304', 65.5 x 40cm (25.75 x 15.75ins), together with a quantity of other gentlemen's clothing, including 3 suits, comprising 2 sets of evening tails, and a morning suit with waistcoat labelled 'Burton's 118-132 New Oxford Street, London', 3 early 20th century dress shirts by W.J. Marshall, 39 High Street, Belfast, a white grosgrain waistcoat, and a quantity of shirt collars and ties

Provenance: Collection of designer bookbinder and illustrator Faith Shannon (1938-2018).

(-)

£100 - £200



289* WWII. Propaganda headscarf 'Salvage Your Rubber', London: Jacqmar, 1940s, screen printed rayon scarf, with decorative pink panel on a pale blue ground depicting domestic objects such as a tricycle, pram, sewing machine, tailor's dummy, etc., with black lettering around margins 'Bedsteads into Bullets, Rubber into Aircraft, Paper into shells, bones into bombs, metal into tanks, Trot out your Whatnots and save shipping', with slogan printed in black in centre 'Salvage your RUBBER', hand-rolled hem (a little frayed at corners), approximately 84 x 84cm (33 x 33ins)

In very good condition.

(1)

£100 - £150



290* WWII. Propaganda headscarf 'Into Battle', London: Jacqmar, 1940s, screen printed rayon scarf with large star design of regimental badges on a blue ground, e.g. The Royal Hussars, The Lancashire Fusiliers, 25th Dragoons, etc., bordered with repeated slogan 'Into Battle' printed in black, and maker's name 'Jacqmar' to each edge, rolled hem, some fox spots, mainly to one edge, very small stain to one corner, 94 x 84cm (37 x 33ins), together with:

Propaganda headscarf 'We Shall Never Surrender', London: Jacqmar, 1940s, screen printed silk acetate scarf, with portrait of Winston Churchill in centre, surrounded by slogans e.g. 'We shall fight in the fields and street', 'Never ... was so much owed by so many to so few', etc., and various images, e.g. Houses of Parliament, machine guns, aircraft, etc., some fraying and edge-holes, 89 x 84cm (35 x 33ins)

During the Second World War Jacqmar's of Mayfair produced a number of different scarf designs with themes reflecting the state of the country at war; these are now all highly collectable, and examples are held by the Imperial War Museum and the V&A. Such scarves were morale boosters, and made for the export as well as home market. They were often bought as gifts for sweethearts, and a scarf could transform an outfit or add some glamour at a much lower cost than say a new dress, although Jacqmar was an upmarket label. Their most sought after and famous scarves of the war years were designed by Arnold Lever, and he continued his work for the company even after being called up and joining the RAF. After the war he established his own design studio, where he did work for Liberty, amongst others.

(2)

£100 - £150

INFORMATION FOR BUYERS

AFTER THE AUCTION

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

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

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

METHODS OF PAYMENT

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

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

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

Credit Cards: We accept Visa and Mastercard. It is advisable to let your card provider know in advance if you are intending to purchase. This reduces the time needed to obtain authorisation when the payment is made.

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

Note to Overseas Clients: All payments must be made by bank transfer only. No card payments will be accepted unless by special prior arrangements with the auctioneers.

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

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

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

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

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

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

The amount is calculated as follows:

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

4.00% up to 50,000

3.00% between 50,000.01 and 200,000

1.00% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

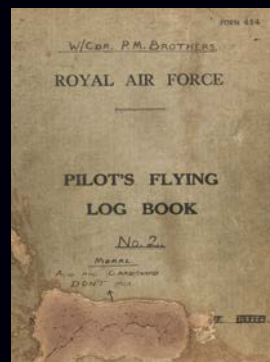


CONDITIONS OF SALE AND BUSINESS

1. The Seller warrants to the Auctioneer and the buyer that he is the true owner or is properly authorised to sell the property by the true owner and is able to transfer good and marketable title to the property free from any third party claims.
2. (a) The highest bidder to be the buyer. If during the auction the Auctioneer considers that a dispute has arisen he has absolute authority to settle it or re-offer the lot. The Auctioneer may at his sole discretion determine the advance of bidding or refuse a bid, divide any lot, combine any two or more lots or withdraw any lot without prior notice.
(b) Where goods are bought at auction by a buyer who has entered into an agreement with another or others that the other or others (or some of them) shall abstain from bidding for the goods and the buyer or other party or one of the other parties is a dealer (as defined in the Auction Biddings Agreement Act 1927) the buyer warrants that the goods are bought bona fide on joint account.
3. The buyer shall pay the price at which a lot is knocked down by the Auctioneer to the buyer ("the hammer price") together with a premium of 20% of the hammer price. Where the lot is marked by an asterisk the premium will be subject to VAT at 20% which under the Auctioneer's Margin Scheme will form part of the buyer's premium on our invoice and will not be separately identified (the premium added to the hammer price will hereafter collectively be referred to as "the total sum due"). By making any bid the buyer acknowledges that his attention has been drawn to the fact that on the sale of any lot the Auctioneer will receive from the seller commission at its usual rates in addition to the said premium of 20% and assents to the Auctioneer receiving the said commission.
4. (a) The buyer shall forthwith upon the purchase give in his name and permanent address and pay to the Auctioneer immediately after the conclusion of the auction the total sum due.
(b) The buyer may be required to pay down during the course of the sale the whole or any part of the total sum due, and if he fails to do so after such request the lot or lots may at the Auctioneer's absolute discretion be put up again and resold immediately.
(c) The buyer shall at his own expense take away any lot or lots purchased no later than five working days after the auction day.
(d) The Auctioneer may at his own discretion agree credit terms with a buyer and extend the time limits for collection in special cases but otherwise payment shall be deemed to have been made only after the Auctioneer has received cash or a sterling banker's draft or the buyer's cheque has been cleared.
5. (a) If the buyer fails to pay for or take away any lot or lots pursuant to clause 4 or breaches any other condition of that clause the Auctioneer as agent for the seller shall be entitled after consultation with the seller to exercise one or other of the following rights:
(i) Rescind the sale of that or any other lots sold to the buyer who defaults and re-sell the lot or lots whereupon the defaulting buyer shall pay to the Auctioneer any shortfall between the proceeds of that sale after deduction of costs of re-sale and the total sum due. Any surplus shall belong to the seller.
(ii) Proceed for damages for breach of contract.
(b) Without prejudice to the Auctioneer's rights hereunder if any lots or lots are not collected within five days or such longer period as the Auctioneer may have agreed otherwise, the Auctioneer may charge the buyer a storage charge of £1.00 + VAT at the current rate per lot per day.
(c) Ownership of the lot purchased shall not pass to the buyer until he has paid to the Auctioneer the total sum due.
6. (a) The seller shall be entitled to place a reserve on any lot and the Auctioneer shall have the right to bid on behalf of the seller for any lot on which a reserve has been placed. A seller may not bid on any lot on which a reserve has been placed.
(b) Where any lot fails to sell, the Auctioneer shall notify the seller accordingly. The seller shall make arrangements either to re-offer the lot for sale or to collect the lot and may be asked to pay a commission not exceeding 50% of the selling commission and any special expenses incurred in cataloguing the lot.
(c) If such arrangements are not made within seven days of the notification the Auctioneer is empowered to sell the lot by auction or by private treaty at not less than the reserve price and to receive from the seller the normal selling commission and special expenses.
7. Any representation or statement by the Auctioneer in any catalogue, brochure or advertisement of forthcoming sales as to authorship, attribution, genuineness, origin, date, age, provenance, condition or estimated selling price is a statement of opinion only. Every person interested should exercise and rely on his own judgement as to such matters and neither the Auctioneer nor his servants or agents are responsible for the correctness of such opinions. No warranty whatsoever is given by the Auctioneer or the seller in respect of any lot and any express or implied warranties are hereby excluded.
8. (a) Notwithstanding any other terms of these conditions, if within fourteen days of the sale the Auctioneer has received from the buyer of any lot notice in writing that in his view the lot is a deliberate forgery and within fourteen days after such notification the buyer returns the same to the Auctioneer in the same condition as at the time of the sale and satisfies the Auctioneer that considered in the light of the entry in the catalogue the lot is a deliberate forgery then the sale of the lot will be rescinded and the purchase price of the same refunded. "A deliberate forgery" means a lot made with intention to deceive.
(b) A buyer's claim under this condition shall be limited to any amount paid to the Auctioneer for the lot and for the purpose of this condition the buyer shall be the person to whom the original invoice was made out by the Auctioneer.
9. Lots may be removed during the sale after full settlement in accordance with 4(d) hereof.
10. All goods delivered to the Auctioneer's premises will be deemed to be delivered for sale by auction unless otherwise stated in writing and will be catalogued and sold at the Auctioneer's discretion and accepted by the Auctioneer subject to all these conditions. In the case of miscellaneous books, the Auctioneer reserves the right to extract and dispose of books that, in the opinion of the Auctioneer at his absolute discretion, have no saleable value and, therefore, might detract from the saleability of the rest of the lot and the Auctioneer shall incur no liability to the seller, in respect of the books disposed of. By delivering the goods to the Auctioneer for inclusion in his auction sales each seller acknowledges that he/she accepts and agrees to all the conditions.
11. (a) Unless otherwise instructed in writing all goods on the Auctioneer's premises and in their custody will be held insured against the risks of fire, burglary, water damage and accidental breakage or damage. The value of the goods so covered will be the hammer price, or in the case of unsold lots the lower estimate, or in the case of loss or damage prior to the sale that which the specialised staff of the Auctioneer shall in their absolute discretion estimate to be the auction value of such goods.
(b) The Auctioneer shall not be responsible for damage to or the loss, theft, or destruction of any goods not so insured because of the owner's written instructions.
12. The Auctioneer shall remit the proceeds of the sale to the seller thirty days after the day of the auction provided that the Auctioneer has received the total sum due from the buyer. In all other cases the Auctioneer will remit the proceeds of the sale to the seller within seven days of the receipt by the Auctioneer of the total sum due. The Auctioneer will not be deemed to have received the total sum due until after any cheque delivered by the buyer has been cleared. In the event of the Auctioneer exercising his right to rescind the sale his obligation to the seller hereunder lapses.
13. In the case of the seller withdrawing instructions to the Auctioneer to sell any lot or lots, the Auctioneer may charge a fee of 12.5% of the Auctioneer's middle estimate of the auction price of the lot withdrawn together with Value Added Tax thereon and any expenses incurred in respect of the lot or lots.
14. The Auctioneer's current standard notices and information (i.e. Collation and Amendments) will apply to any contract with the Auctioneer as if incorporated herein.
15. These conditions shall be governed by and construed in accordance with English Law.

Aviation, Medals & Military History

THURSDAY 20 MAY 2021



Date		Remarks	Place, or at Place	Altitude, Feet or Fathoms	Notes (Including Remarks and Remarks)
Time	Day				
17.00	17	10.00	10.00	10.00	10.00
18.00	18	10.00	10.00	10.00	10.00
19.00	19	10.00	10.00	10.00	10.00
20.00	20	10.00	10.00	10.00	10.00
21.00	21	10.00	10.00	10.00	10.00
22.00	22	10.00	10.00	10.00	10.00
23.00	23	10.00	10.00	10.00	10.00
24.00	24	10.00	10.00	10.00	10.00
25.00	25	10.00	10.00	10.00	10.00
26.00	26	10.00	10.00	10.00	10.00
27.00	27	10.00	10.00	10.00	10.00
28.00	28	10.00	10.00	10.00	10.00
29.00	29	10.00	10.00	10.00	10.00
30.00	30	10.00	10.00	10.00	10.00

Date		Remarks	Place, or at Place	Altitude, Feet or Fathoms	Notes (Including Remarks and Remarks)
Time	Day				
17.00	17	10.00	10.00	10.00	10.00
18.00	18	10.00	10.00	10.00	10.00
19.00	19	10.00	10.00	10.00	10.00
20.00	20	10.00	10.00	10.00	10.00
21.00	21	10.00	10.00	10.00	10.00
22.00	22	10.00	10.00	10.00	10.00
23.00	23	10.00	10.00	10.00	10.00
24.00	24	10.00	10.00	10.00	10.00
25.00	25	10.00	10.00	10.00	10.00
26.00	26	10.00	10.00	10.00	10.00
27.00	27	10.00	10.00	10.00	10.00
28.00	28	10.00	10.00	10.00	10.00
29.00	29	10.00	10.00	10.00	10.00
30.00	30	10.00	10.00	10.00	10.00

The Outstanding WWII CBE, DSO, DFC and Bar group to Air Commodore Peter Malam "Pete" Brothers, credited with 16 Aerial Victories, 10 of which he achieved during the Battle of Britain

Estimate: £120,000-160,000

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