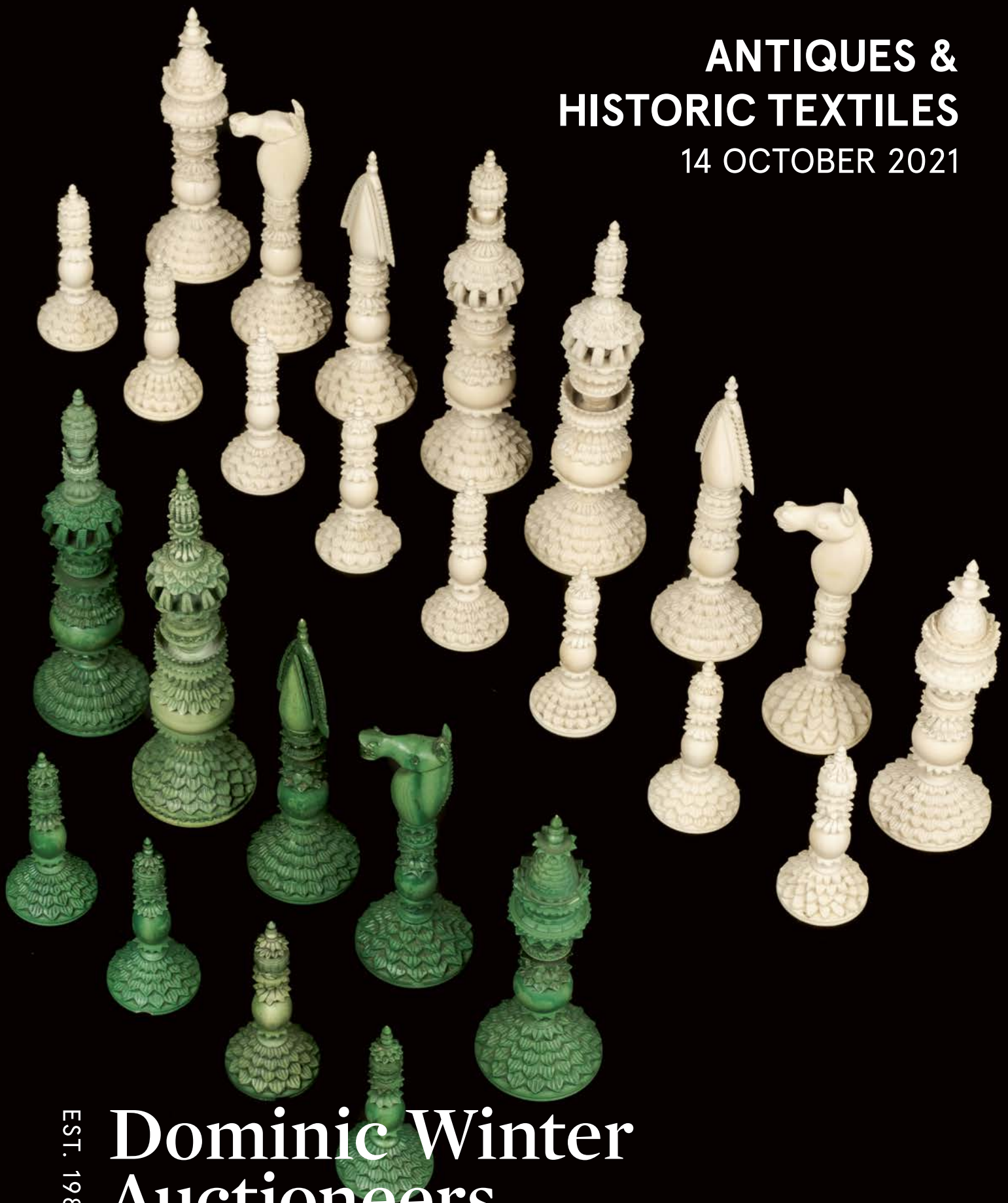


ANTIQUES & HISTORIC TEXTILES

14 OCTOBER 2021



EST. 1988

Dominic Winter Auctioneers

Historic Aviation Medals, Militaria and Maritime Memorabilia

WEDNESDAY 17 NOVEMBER 2021

A 19th century carved merchantman's
figurehead circa 1840.
*The figurehead probably representing
the ship owner's wife or daughter (part of
a nautical collection included in the sale).*
Estimate £2,000-3,000

For further information and to consign
please contact Henry Meadows

henry@dominicwinter.co.uk
Tel: 01285 860006



ANTIQUES & HISTORIC TEXTILES

14 October commencing at 10am

AUCTIONEERS

Nathan Winter
Henry Meadows

VIEWING

Monday & Tuesday 11/12 October 9.30am-5.30pm
Morning of sales from 9am (other times strictly by appointment)

EST. 1988

Dominic Winter Auctioneers

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Cirencester, Gloucestershire, GL7 5UQ

T: +44 (0) 1285 860006

E: info@dominicwinter.co.uk

www.dominicwinter.co.uk



IMPORTANT SALE INFORMATION

AUCTION DETAILS

COMMENCING 10.00 am
VIEWING Monday & Tuesday 11/12 October 9.30am–5.30pm
Morning of sales from 9am (other times strictly by appointment)
Tel: 01285 860006
info@dominicwinter.co.uk

CONDITION REPORTS

Condition reports now including video conferencing can be requested in the following ways:

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Via the relevant lot page on our website www.dominicwinter.co.uk

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.

For payment arrangements please refer to information for buyers at rear of this catalogue.

We would kindly request that commission bids are submitted by 9.30am on the morning of sale.

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Customers may submit commission bids or request to bid by telephone in the following ways:

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Via the relevant lot page on our website www.dominicwinter.co.uk

Live online bidding is available on our website www.dominicwinter.co.uk (surcharge of 3% + vat): a live bidding button will appear 30 minutes before the sale commences. Bidding is also available at the-saleroom.com (surcharge of 4.95% + vat) and invaluable.com (surcharge of 3% + vat).

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POST-SALE

For payment information see our Information for Buyers page at the rear of this catalogue.

For details regarding storage, collection, and delivery please see our Information for Buyers page or contact our office for advice. Successful bidders will not incur storage fees while current government restrictions remain in place.

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



Susanna Winters



Colin Meays

Cover illustrations:
Front cover: lot 252
Back cover: lot 381



James Stuart & Nicholas Revett. *The Antiquities of Athens, Measured and Delineated*, 4 volumes, 1st editions, 1762-1816, 319 engraved plates including 2 portrait frontispieces and a folding hand-coloured map of Greece, some spotting and browning, pages uncut, contemporary quarter sheep over marbled boards, worn, folio (550 x 390mm)

Provenance: Denham James Joseph Cookes (1777-1829), rector of Stanford and vicar of Clifton-on-Terne, Worcestershire (bookplate); Margaret Graves (signature, 1806); Donald Struan Robertson FBA (1885-1961), classical scholar and Regius Professor of Greek at the University of Cambridge (inscription by Giles Robertson); Professor Giles Henry Robertson FRSE RSA (Hon) (1913-1987), art historian and expert on the Italian Renaissance (bookplate); Caroline Robertson and Jeremy Gould (gift inscription by Giles Robertson).

First edition of the first accurate survey of the classical buildings of Athens and one of the most important architectural books of the century. Stuart was responsible for the measured drawings and Revett for the topographical views. A fifth supplementary volume was published in 1840. Blackmer 1617; Cicognara 2713; Fowler 340; Harris 857.

10 November 2021: £3,000-5,000

FORTHCOMING SALES IN 2021

Wednesday 10 November

Printed Books, Maps & Documents
The Sinclair Hood Library of Greek Archaeology
Early English & Continental Books from a Private Collection (Part II)

Wednesday 17 November

Historic Aviation, Medals & Militaria including Maritime Memorabilia

Thursday 18 November

19th and 20th Century Photography

Wednesday 15 December

Printed Books, Maps & Documents
Bookbinding Equipment, Finishing Tools & Materials

Thursday 16 December

Children's & Illustrated Books, Modern First Editions
Literary & Musical Autographs, Playing Cards

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



SILVER

To commence at 10am



205* **Candlesticks.** A pair of George II silver candlesticks, probably Jas Gould, London 1730, with square-shaped foot central knop and detachable sconce, 12cm high, approximately 268g
(1) £700 - £1,000



207 **Coffee Pot.** A George V silver coffee pot by CS Harris, London 1926, of tapered form with short spout, curved wooden handle and scroll detail, dented, 24cm high, approximately 400g
(1) £100 - £150



206* **Candlesticks.** A pair of George III silver candlesticks by T & J Settle, Sheffield 1819, each with acanthus decoration and engraved with a cockrell family crest, 31.5cm high, weighted
(1) £300 - £500



208 **Cream Jug.** A George III silver cream jug by Robert and David Hennell, London 1796, of ogee form with engraved decoration, with traces of monogram bordered by a wreath, 10.5cm high, approximately 105g
(1) £80 - £120



209* **Flatware.** A collection of silver King's Pattern cutlery, various makers including George Adams, and Edward Viner, comprising 3 serving spoons (London 1832), another serving spoon, 2 sauce ladles, 4 dessert spoons all by George Adams, London 1865, 4 soup spoons and 4 teaspoons all by Edward Viner, Sheffield 1961, plus 4 dinner and 4 dessert knives by the same maker each with stainless-steel blade, weighable silver approximately 1228g (26)

£300 - £500



210 **Mixed Silver.** A George V silver sugar caster by Walker & Hall, Sheffield 1934, of octagonal pedestal form, 19cm high, together with another sugar caster, 2 silver cigarette cases and a purse, combined weight approximately 647g, plus a white metal tureen and cover, 26cm long (6)

£200 - £300



211* **Mixed Silver.** A silver cruet set, the oval reeded stand by Goldsmiths & Silversmiths Company, London 1915, holding 4 associated egg cups (London 1883), combined weight 361g, together with various spoons including a pair of sauce ladles, London 1903, 4 George III Scottish silver mustard spoons by William Marshall, Edinburgh 1825 and other items, combined weight approximately 685g (18)

£150 - £200



212* **Oil Lamp.** An Edwardian silver corinthian column oil lamp by Hawsworth, Eyre & Co Ltd, Sheffield 1901, *the fine and substantial base supporting a cut glass reservoir and the stepped base with presentation inscription, with glass chimney and ovoid frosted glass shade with foliate decoration (chipped), the base 69cm, the overall height including chimney 95cm, weighted*

(1)

£400 - £600



213* **Salver.** A George II silver salver by George Wickes, London 1753, *with shaped border and engraved detail showing arms with three palm trees eradicated and fruited on three rolled feet, scratch weight mark to base, approximately 885g, 30cm diameter*

(1)

£600 - £800

Each lot is subject to a Buyer's Premium of 20%
(Lots marked * 24% inclusive of VAT @ 20%)



Lot 214



Lot 216

214* **Serving Fork.** A George III Old English Pattern silver serving fork by Hester Bateman, London 1788, *the bowl with 6 tines and engraved with heraldic crest, 29cm long, approximately 1087g*

(1)

£100 - £150



215* **Silver Card Case.** A George V silver card case by John Rose, Birmingham 1923, *of curved form engraved with lines and vacant cartouche, 4.8cm x 8.5cm, 51g, together with a silver cigarette case by Joseph Gloster Ltd, Birmingham 1913, 9 x 8cm plus an 18th-century tortoiseshell circular patch box, the cover with a circular painted panel depicting cupid, with yellow metal borders, overall condition poor with cracks to the tortoiseshell and the panel detached, 6.5cm diameter*

(3)

£80 - £120

216* **Sugar Caster.** A George III silver sugar caster by Thomas Daniel, London 1774, *of baluster form with foliate pierced domed cover, 16cm high, 130g*

(1)

£100 - £150

217* **Tankard.** A George III silver tankard by John Swift, London 1773, the straight-sided tankard with ribbed body engraved with monogram and domed lid with lined detail, scroll handle with large pierced thumb-piece, 20cm high, approximately 915g

(1) £1,000 - £1,500

218* **Tea Set.** An Edwardian silver 4-piece tea set by William Hutton & Sons Ltd, London 1903, comprising teapot, spirit kettle on stand, milk jug and sugar bowl, all half gadrooned, engraved with a monogram (the spirit kettle with presentation inscription), teapot 28cm long, milk jug 12cm long, combined weight approximately 1890g

(4) £500 - £700



Lot 217



Lot 218



Lot 219



Lot 220



Lot 221

219* Teapot. A George III silver teapot by William Turton, London 1783, of oval form with beaded edge to base, rim and lip, foliate cast finial and wooden handle, repaired, 27cm long, approximately 388g
(1) £150 - £200

220* Tobacco Box. An Edwardian silver tobacco box by Horton & Allday, Birmingham 1903, a fine piece of plain rectangular form, engraved with a family crest and concealed hinge enclosing gilded interior, with a concealed compartment to the side enclosing a cheroot holder, 8.5cm long, approximately 139g
(1) £100 - £150

221* Toddy Ladle. A George III period silver toddy ladle, the bowl with engraved decoration, twisted wooden handle with small silver tip, marks worn, 38cm long
(1) £80 - £120

222* Wine Label. A George IV silver wine label, London probably 1828, the ornate pierced label for 'Port' decorated with grape and vines with two foxes, hallmarks punched on rear and so half the marks removed, suspended on a chain, 6cm long, approximately 23g
(1) £80 - £120



Lot 222

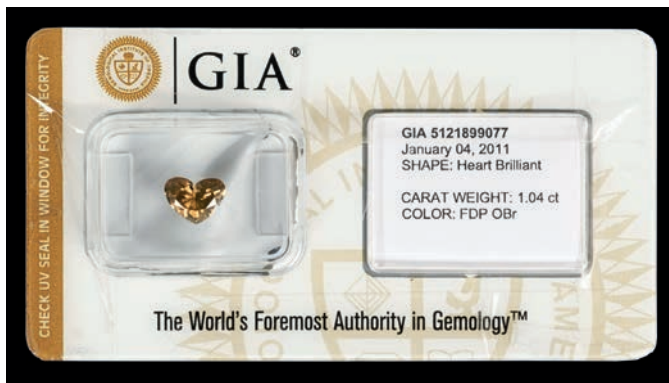
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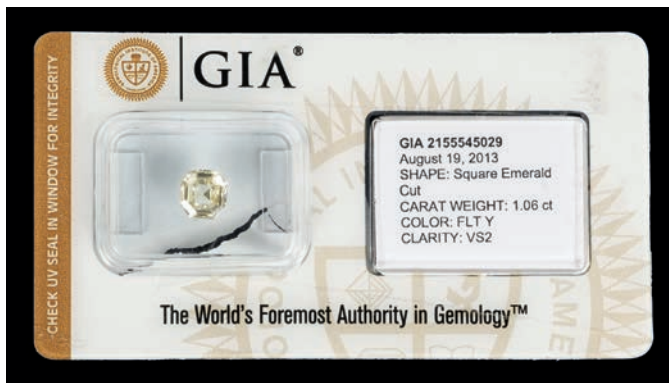
223* **Brooch.** An Edwardian 9ct gold spider bar brooch, set with a garnet and peridot, stamped '9ct', 5cm long, overall weight 1.8g (1) £50 - £80



226* **Mixed Jewellery.** A modern gold ring stamped '750' of continental manufacture, set with 6 small diamonds in an illusion setting, the shank split, size Q, overall weight approximately 10g, a yellow metal ring set with a facet cut amethyst, size O, a pair of hollow gold ear studs stamped '9ct', approximately 1.7g and two red coral necklaces (one with a yellow metal catch), combined weight of coral approximately 73g (5) £200 - £300



224 **Diamond.** A heart brilliant-cut diamond, fancy deep orange-brown (GIA certified) 5.81 x 7.61 x 4.00mm, 1.04ct, presented in GIA packaging (1) £800 - £1,200



225* **Diamond.** A square emerald cut diamond, fancy light yellow (GIA certified) 6.12 x 6.05 x 3.04mm 1.06ct, presented in GIA packaging (1) £1,500 - £2,000



227* **Necklace.** A modern gold two-tone necklace stamped '750' of continental manufacture, 43cm long, approximately 28.5g (1) £600 - £800



228* Pocket Watch. An Edwardian goliath chronograph pocket watch, the 65mm white enamel dial with moon phase aperture and three subsidiary dials with blued steel hands, and 8-day movement, nickel case, the dial with hairline cracks, overall diameter 70mm, in a Morocco leather travelling case (tatty), the inner lid with gold block 'Black Starr & Frost, New York'

(1)

£250 - £350



229* Ring. An 18ct gold cluster ring, set with a sapphire surrounded by small diamonds, stamped '750', size O/P

(1)

£100 - £150

230* Rings. 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, total weight approximately 3.4g

(1)

£70 - £100



231* Rings. A 9ct gold dress ring, set with a pale blue stone surrounded by small diamonds, stamped '375', size N, together with 3 further 9ct gold dress rings

(4)

£200 - £300

COINS



232* Coins. Charles II silver crown, heavily worn and therefore unable to read the date, together with George III silver crown, 1819, George and dragon reverse with garter edge, two Victorian silver crowns, 1889 and 1897, George III cartwheel penny plus various Victorian and Edwardian commemorative bronze medals including an 1837-1897 Diamond Jubilee medal, 55mm diameter

(11)

£80 - £120



233* Coins. George III and later silver crowns, including George III, 1818 another with date worn, Victoria 1889, 1897 (2) and 1892, a George III cartwheel penny and other coins

(a carton)

£100 - £150



234* **Coins.** George III Cartwheel Twopence 1797, edge bruises, together with a mixed collection of English and European coins including Victoria, Florin, 1887, Victoria, Crown, 1890 (worn), France, Louis XV, 2 Sous 1786, and other various British and European coins (small box)

£100 - £150



235* **Gold Coin.** South Africa, 1/2 Pond 1896 gold coin, scratches to obverse and worn (1)

£100 - £150



236* **Medal.** Chinese gold medal struck for the 150th Anniversary of the Chinese company Ewo 1832-1982, the reverse with the symbol of Jardines, 22 x 22mm, cased with certificate and packaging, 19.3g
A limited-edition medal, number 5620 / 6000 struck in gold refined to a purity of 99.9%. (1)

£500 - £700



237* **Medals.** Gianello della Torre (Juanelo Turriano, circa 1500-1585), 19th century bronzed electrotype of the obverse of the famous medal of the Italo-Spanish clockmaker by Jacopo Nizzola da Trezzo, 80mm diameter, together with a mixed collection of medals including Capture of Sardinia and Minorca 1708, bronze, 40mm, Sir Isambard Marc Brunel, 19th-century bronze electrotype uniface medal, 57mm diameter, German Prussia 1757 Frederick the Great's Victory at the Battle of Prague, copper medal, 47mm diameter, John Freind (1675-1728), Physician, 1728, copper tribute medal, drilled, 55mm diameter, two Royal Academy of Music bronze medals by John Pinches, 40mm diameter, cased plus a stained pine display case (lacking glass) 8cm high x 36cm wide x 35cm deep (36)

£200 - £300



238* **Silver Medals.** Association of Professional Numismatics silver medal, the reverse with a bust of Leonard S. Forrer, 60mm diameter, 135g, together with a Royal London Yacht Club silver medal struck by Benzie (The Yachtsmen's Jeweller Cowes) to commemorate the Centenary Regatta 1838-1938, boxed, 38mm diameter, 24.5g, a South African Mail Service silver medal struck by Spink & Son Ltd in 1977, limited edition 311/1000, boxed with certificate, a Royal Southern Yacht Club silver medal, reverse engraved 'Centenary Regatta Cowes Aug. 7th. 1937, 45mm diameter, 47.7g, boxed, plus other silver medals, combined weight approximately 252g (6)

£100 - £150

COLLECTABLES



Lot 239

239 Advertising Tins. A large collection of tins, including a Huntley & Palmers display cabinet tin, 18cm high x 14.5cm wide x 9.5cm deep, a Wright & Son Ltd tudor house tin, 12cm high x 15.5cm wide x 9.5cm deep, a Colman's Mustard cutlery box tin and others (approximately 120) £300 - £500



240* Ancient Egypt. A collection of Egyptian shabti, including a turquoise faience mummiform Shabti, modelled wearing a striated tripartite wig, long plaited beard, arms folded on chest, holding mattock and hoe, with seed bag over left shoulder, T-shaped inscription, back pillar and pedestal base, cracked and loss of glaze, 19cm high, together with two smaller pale green glaze shabti each with an old collection label to the base, 12.5cm high, four small bi-chrome mummiform unidentified 'stock' Shabti each white faience and traces of decoration (two damaged), approximately 10cm high and other items

Collected by the vendor's grandfather circa 1930s.

(10)

£500 - £800



241* Boulton (Matthew, 1728-1809). A silver-plated chamberstick, the scone stamped 'Soho Patent', the base with sunburst marks, 15cm diameter, together with a Continental silver apostle spoon with hammered bowl and figural top, 18cm long, a cased silver Rifle Shooting prize medal, the reverse engraved 'Won by R.M. Currie 1917', 65mm diameter, 80g, a Victorian Naval Officers drawing set, the case with a plaque engraved 'Presented at the Public Examination on the 13th June 1851 to Gentleman Cadet Alexander U.H. Finch by the Honble Court of Directors of the East India Company as a mark of the Courts approbation of his attainments in Military Drawing while at the Military Seminary', the case enclosing an ivory rule by Troughton & Simms, London, 7.5cm long and a compass engraved with initials 'A.U.H.F. from LF' and other items

(9)

£100 - £150

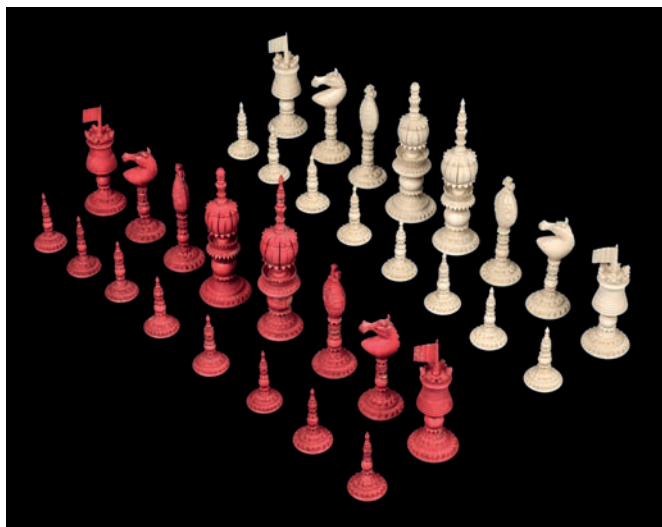
242* Chess. A fine 19th-century Chinese export ivory chess set, carved in the traditional manner to depict the Chinese versus the Mongols, comprising 32 pieces, one side stained red the other natural, the king's approximately 14cm high, the pawn's 7cm, some loss and wear the staining

(1)

£1,500 - £2,000



Lot 242



243* Chess. A 19th-century Anglo-Indian carved ivory chess set, comprising 32 pieces, one side stained red the other natural, the king's 14cm high, the pawn's 5.5cm, some pieces with old cracks, and rubbing to the red staining

(1)

£500 - £700



244* Chess. A 19th-century bone "Selenus" pattern chess set, comprising 32 pieces, one side stained red the other natural, the king's 9.5cm high, the pawn's 4cm, natural king and rook with old hairline cracks, some general loss of red staining, contained in a mahogany box together with a set of wooden draughts, comprising 12 rosewood and 12 light boxwood, plus 28 ebony and bone dominoes, complete with mahogany, rosewood and boxwood hinged games board, 33 x 33.5cm

(4)

£200 - £300



Lot 245

245* Chess. A 19th-century ivory chess set carved the Calvert style, comprising 32 pieces, one side stained red the other natural, the king's 9.5cm high, the pawn's 4.5cm, 3 natural pawn's with hairline crack to base, the queen with small chip to base, 1 red pawn with hairline crack to base, some general loss of red staining, together with a set of bone draughts, one side stained red the other natural, comprising 15 red and 15 natural, some pieces chipped commensurate with age and use, complete with rosewood and mahogany hinged games board, 45.5 x 38cm

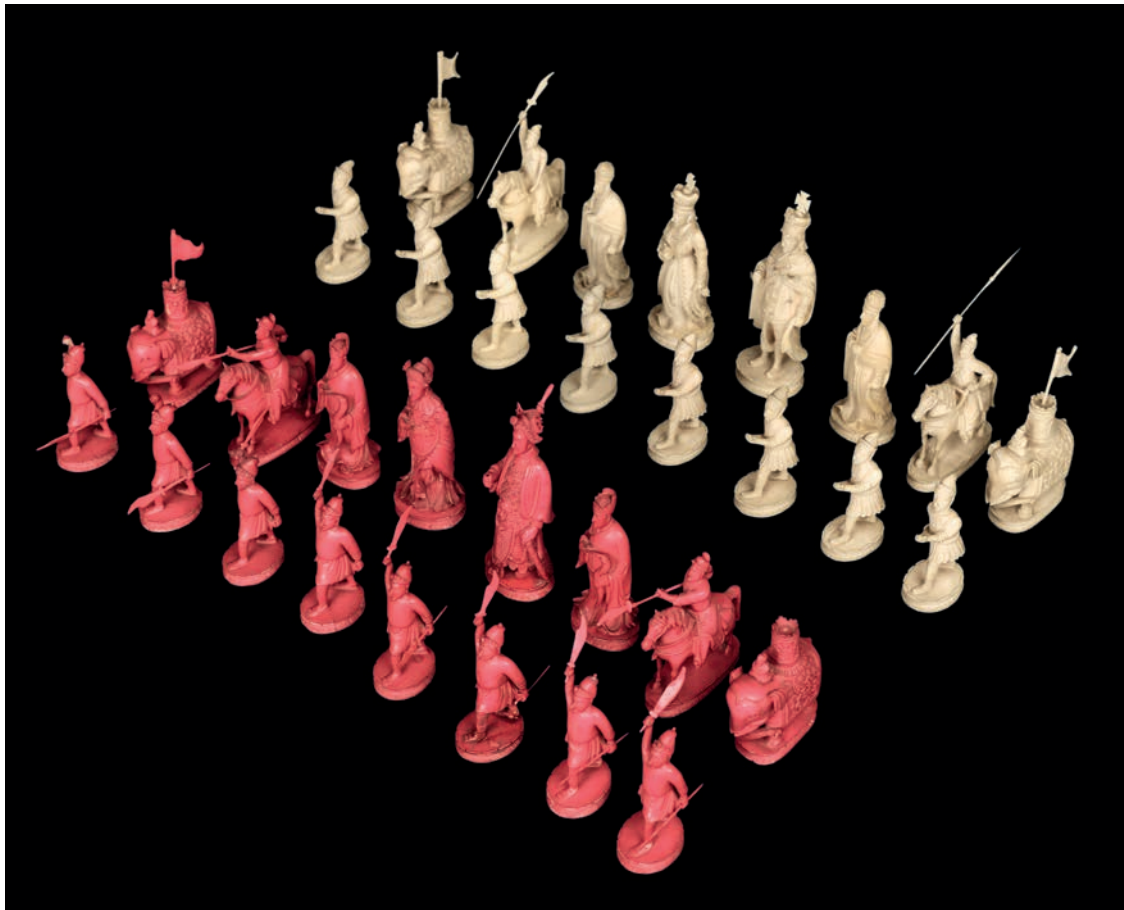
(3)

£300 - £500

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

(1)

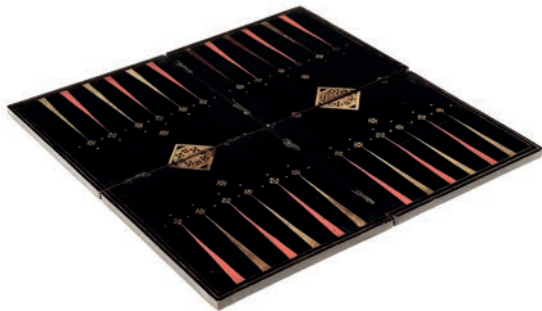
£1,500 - £2,000



Lot 246



247* **Chess.** A 19th-century English bone chess set carved in the "Barleycorn" pattern, comprising 32 pieces, one side stained red the other natural, the king's 13cm high, the pawn's 4.5cm, some general loss of red staining otherwise condition is generally good throughout, together with a set of boxwood draughts, one side stained black the other natural, comprising 15 red and 15 natural, complete with rosewood and satinwood hinged games board, the interior lined with a paper backgammon board, 41 x 40.5cm
(3) £200 - £300



248* **Chess.** A 19th century papier-mâché folding chessboard, the four-section folding board decorated in gold and black, the opposite side with a backgammon board, 86 x 86cm
(1) £200 - £300



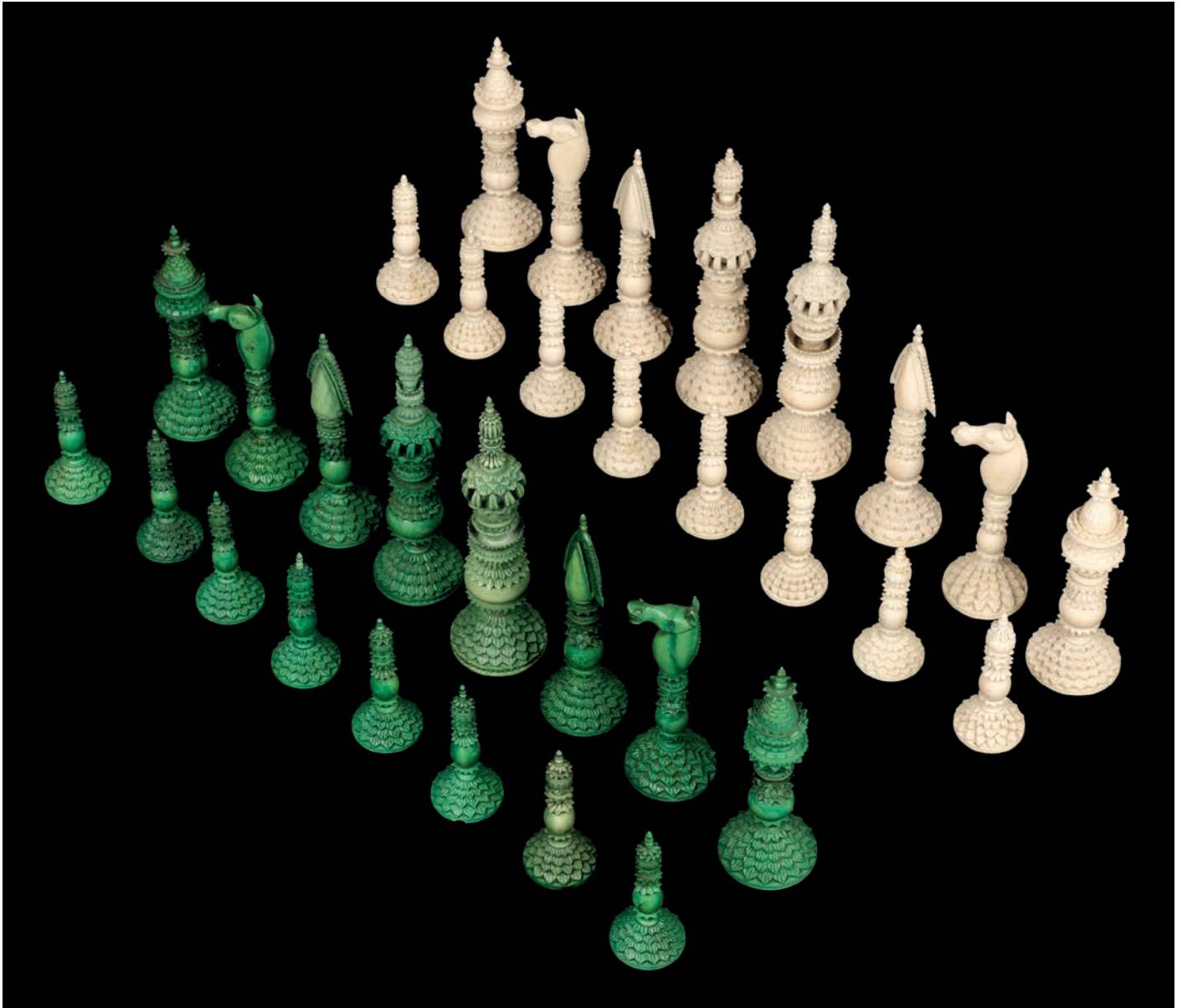
249* **Chess.** A 19th-century ivory "Selenus" travelling chess set, comprising 32 pieces, one side stained red the other natural, the king's 11cm high, the pawn's 3.5cm contained in a mahogany box, complete with mahogany and sycamore chessboard, 27.5 x 27cm
(2) £300 - £500



250* **Chess.** A 19th-century ivory "Staunton" pattern chess set, comprising 32 pieces, one side stained red the other natural, the king's 9cm high, the pawn's 4.5cm, some general loss of red staining otherwise overall condition is good, contained in a walnut box, together with a set of bone draughts, one side stained red the other natural, comprising 12 red and 12 natural, some pieces chipped commensurate with age and use, complete with rosewood and cedarwood chessboard, 35.5 x 36cm
(3) £300 - £500



251* **Chess.** A Regency period papier-mâché folding games box, decorated in gold with pagodas and landscapes on a black ground, the interior with a red and gold backgammon board, 42 x 42.5cm
(1) £100 - £150



252* Chess. An Anglo-Indian ivory Vizagapatam 'Pepys' chess set circa 1820, comprising 32 pieces, one side green and the other natural, exquisitely carved, the kings 14.5cm high, the pawns 7cm high

A similar set was sold at Bonham's, London on 19 May 2010 (lot 117).

For further reading refer to Master Pieces by Gareth Williams pp 103/104

"One very attractive design imported is normally referred to as a "Pepys" set. Such a set, with a box board and backgammon counters, was presented to the London Museum by the Pepys Cockerell family, descendants of the diarist Samuel Pepys... The sets made for export for the East India Company and those made to cater for English taste did to a certain extent modify the style of carving of the traditional Hindu Indian artist. They would carve in the inherited style used over centuries by masons whose sculptured masterpieces of their varied gods impressively adorn the ancient Hindu and Buddhist temples built throughout the subcontinent."

(1)

£3,000 - £5,000



255* Draughts. Victorian turned ebony and boxwood draughts, complete, one side black, the other natural, 3cm diameter, contained in a later inlaid box, 5.5cm high x 15cm wide x 10.5cm deep, together with a set of 19th-century ebony and bone dominoes, contained in a pine box with sliding lid, plus a rosewood and boxwood hinged games board inlaid with bone, 42 x 42cm
(3) £100 - £150



256* Draughts. Victorian turned ivory draughts, complete comprising 30 draughts with one side stained red the other natural, 3cm diameter, contained in a later inlaid wood box, 5.5cm high x 17cm wide x 10cm deep
(1) £100 - £150



254* Draughts. 19th-century ebony and boxwood draughts, one side black the other natural, 3cm diameter, contained in a mahogany box with sliding cover, 5cm high x 17.5cm wide 8cm deep, together with a boxed set of ivorene and ebony dominoes plus a rosewood and boxwood hinged games board, the opposite side with a backgammon board, 41.5 x 42cm
(3) £100 - £150



257* Games Box. A Regency chinoiserie papier-mâché games box, of sarcophagus form decorated in gold with pagodas and landscapes, the hinged lid enclosing three-division interior, lined by turquoise paper on four ball feet each with brass wire-work decoration, 9cm high x 22cm wide x 15.5cm deep
(1) £300 - £500



Lot 255



258* **Lions.** An impressive pair of 20th-century reconstituted stone lions, modelled upright holding a sheild, formerly garden or gate ornaments, 80cm high
(2)

£100 - £150



260 **Coconut.** A 19th century carved coconut, carved with the title 'Un Recuerdo Amor Mio San Carlos Noviembre De 1894', amongst foliate decoration mounted on a stepped wooden base, 17cm high

Probably Sailor Art.

(1)

£150 - £200



259 **Coaching Lamps.** A large and impressive pair of Victorian coaching lamps, of black painted square form, with elaborate finials and two-tier swag decoration, glass panels and a door to the rear, approximately 85cm long
(2)

£200 - £300



261* **Decanters.** A set of 4 George III period glass decanters, the cut glass bottles each with globular stopper, 21cm high, contained on a red leather stand and mahogany box with brass recessed handle, 25cm high 24.5cm wide 25cm deep, 2 bottles with chips to neck
(1)

£250 - £350

262* **Dog Collar.** A late 17th-century leather dog collar, circa 1644-1661), with brass plaques engraved 'James Duke of York' and 'His Royal Highnes' with an additional ducal coronet symbol, 26cm long, the leather has perished and broken in half

The engraving probably refers to James Stuart (1633-1701) who was the Duke of York from 1644-1685) and King James II from 1685-1688. The D beneath the coronet relates to hunting dog pack D and shows a hunting crop.
(1)

£500 - £800



Lot 262

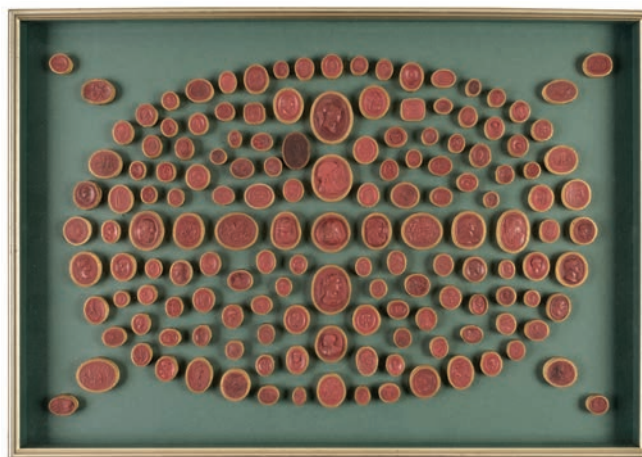


263* **Fountain Pens.** A collection of pens, including a black Parker fountain pen with 14K nib (lacking clip), Parker 51, Parker 17, green marbled Conway Stewart (14ct nib), black Watermans (14ct nib) plus matching pencil, 9ct gold Yard-O-Led propelling pencil in original box with instructions, 2 silver propelling pencils and other items (17) £100 - £150

264* **Golf Clubs.** A Victorian 'rut iron' or 'track iron' by A. Bryant of Reading, hand-forged on a hickory shaft, 98cm long, together with an Edwardian 'Leighs Patent' putter in the 18th century style but circa 1910, the spliced long nosed wooden head stamped 'Sellars London' with brass saltweight stamped 'Leighs Patent No 27874/1910', on a hickory shaft with bound leather grip, 93cm long Rut irons were introduced from the 18th century and were commonly used throughout the 19th century when many golf courses were located on town or public land. Residents would often drive their wagons over the courses resulting in ruts from their wheels. A new type of club was needed to compensate for this and the rut or track iron was introduced.

(2)

£100 - £150



265* **Grand Tour Plaster Intaglios.** A collection of approximately 150 mounted miniature red plaster intaglios of classical and neo-classical subjects, Italian, circa 1820-1840, each intaglio edged in laminated paper gilt, manuscript number to each, various sizes, framed and glazed, frame size 47.5 x 67.5cm

Provenance: W.H. Hyett (born William Henry Adams), Painswick House, Gloucestershire. Hyett departed for the Continent in 1815, and was among the first civilians to visit the field of battle at Waterloo. After spending three months in Paris he travelled to Switzerland and Italy before travelling to Athens via Albania in 1819, before proceeding across 'the plains of Troy' to the Dardenelles where he swam across the Hellespont from Sestos to Abydos (echoing the Greek mythological figure Leander) in under two hours, returning to England by way of Constantinople, Vienna and Geneva. He was made a Fellow of the Royal Society for contributing to agricultural science and served as MP for Stroud from 1832-34.

(1)

£300 - £500



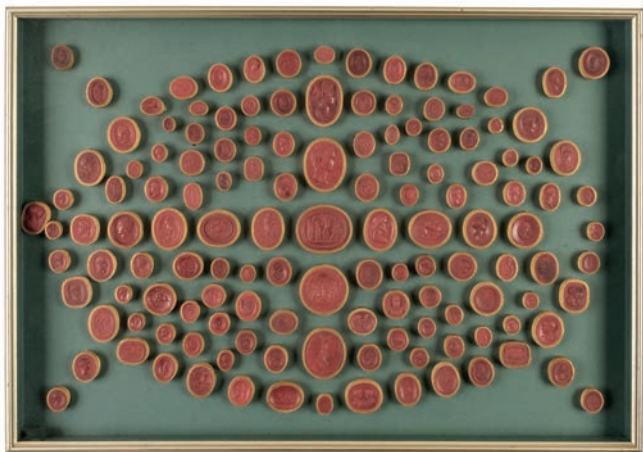
Lot 264

266 Grand Tour Plaster Intaglios. A group of approximately 35 miniature white and red plaster intaglios of classical and neo-classical subjects, Italian, circa 1820-1840, a few white intaglios mounted on a cloth-covered wooden frame, each intaglio edged in laminated paper gilt (some tears and stains to cloth), other intaglios, mainly red plaster intaglios loose with manuscript numbers (one broken in half, a couple unframed), one contemporary morocco-backed double hinged box, each side with manuscript list headed 'Monumenti in vari luoghi', listing a total of 36 subjects (box rubbed and scuffed), 8vo

See lot 265.

(1)

£100 - £150

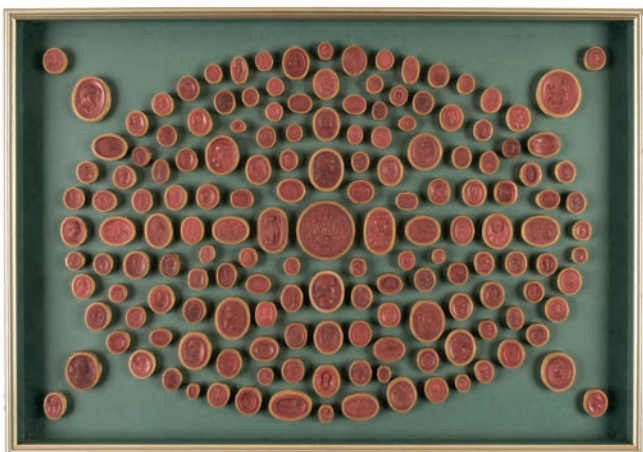


267* Grand Tour Plaster Intaglios. A collection of approximately 150 mounted miniature red plaster intaglios of classical and neo-classical subjects, Italian, circa 1820-1840, each intaglio edged in laminated paper gilt, manuscript number to each, various sizes (two detached and loose), framed and glazed, frame size 47.5 x 67.5cm

See lot 265.

(1)

£300 - £500



268* Grand Tour Plaster Intaglios. A collection of approximately 150 mounted miniature red plaster intaglios of classical and neo-classical subjects, Italian, circa 1820-1840, each intaglio edged in laminated paper gilt, manuscript number to each, various sizes, framed and glazed, frame size 47.5 x 67.5cm

See lot 265.

(1)

£300 - £500



269* Henning (John, 1771-1851). A pair of patinated copper relief panels of biblical scenes after Raphael, March 1820 & July 7, 1821, each with caption & date within lower border, depicting biblical scenes after Raphael's cartoons from John 21:17 'Jesus saith unto him, feed my sheep' & Acts V 4-5 'Thou hast not lied to men, but unto God and Ananias hearing these words fell down and gave up the ghost and great fear came on all them who heard these things', 18 x 26.5cm, matching burr walnut frames (29 x 37cm)

The Raphael Cartoons are designs for tapestries commissioned from Raphael by Pope Leo X (reg. 1513-21) shortly after his election in 1513. The tapestries were intended to hang in the Sistine Chapel in Rome, built by one of Leo's predecessors Pope Sixtus IV.

(2)

£200 - £300



270* Grand Tour Intaglios. A collection of 34 late 18th / early 19th century intaglios, mixture of coloured glass, white marble and black basalt oval intaglios and reliefs of classical, neo-classical, and male and female portraits, subjects including Hercules, Horatio Nelson, a Greek theatre mask, a Roman Emperor, a satyr, bulls, two signed by the engraver, one of a classical scene by M. Harris, 1789 (possibly Moses Harris of the Wedgwood factory), the other signed C. Brown F. of lions, various sizes (the largest 45 x 35mm), one or two with small chips
(34)

£700 - £1,000



Lot 271

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

Nathaniel Marchant studied under Edward Burch and after spending time in Rome and became a noted engraver of intaglios, medals and cameos, and became assistant engraver to the mint, gem sculptor to the Prince of Wales and engraver to the king, and later full academician of the Royal Academy in 1809.

(20)

£1,500 - £2,000



272* Burch (Edward, 1730-1814). Intaglio portrait of a classical figure, oval intaglio on clear glass, signed by Edward Burch, numbered 'CXXXVI' & '749' to verso 25 x 23mm, small chip to rim, together with 34 other late 18th and early 19th century intaglios on varicoloured glass of allegorical classical and neo-classical subjects and portraits, various shapes and sizes, including Lady Justice, Hermes, Hercules slaying the Lernaean Hydra, one or two with small chips

Edward Burch RA was one of the most celebrated gem-engravers of the eighteenth century, engraving intaglios and medals of mainly antique subjects and portraits of contemporary worthies. In 1788 he was appointed engraver to the King and Duke of York. His pupil was the engraver Nathaniel Marchant (1739-1816).

(35)

£1,000 - £1,500



Lot 273



Lot 274



Lot 275

273* **Lighting.** An Art Nouveau brass table lamp circa 1910, in the form of a swan, with a green etched glass shade, 50cm high
(1) £200 - £300

274* **Lighting.** An Art Nouveau brass table lamp, with pink glass shade, 48cm high
(1) £150 - £200

275* **Lighting.** An Art Nouveau brass table lamp, with a green glass shade, 50.5cm high
(1) £150 - £200



276* **Snuff Box.** A 17th-century walnut and horn snuff box, of oval form, the cover inset with bone panels 'If You' and dated '1662' (three panels missing), 8.5 x 7cm
(1) £300 - £500



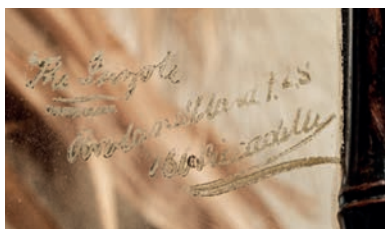
277* **Stained Glass.** A Victorian stained glass panel, showing three angels with the latin motto beneath 'venit. exite obbiam Christo Domino' (he cometh to meet Christ the Lord), 36 x 42cm
(1) £80 - £120

278* **Symphonium.** An early 20th century Continental musical box, the walnut box inscribed 'Symphonium', enclosing a gold painted movement numbered 508790, the inner lid with a colour print showing a wintery landscape with figures by a bridge, 13cm high x 21cm wide x 19cm deep, with 6 discs, working
(1) £200 - £300

279* **Taxidermy.** A Eurasian otter (Lutra Lutra) by Rowland Ward circa 1920, finely executed in a naturalistic setting within a bamboo effect glazed display case, etched 'The Jungle, Rowland Ward 7.Z.S. 166 Piccadilly', 61cm high x 86cm wide x 35cm deep
(1) £2,000 - £3,000



Lot 278



Lot 279 (detail)



Lot 279



280* Teapot. A Victorian oversized creamware pottery teapot (possibly Leeds), the large ovoid teapot with relief moulded floral decoration on a stippled ground with floral moulded spout and handle, hinged pewter cover with finial, 25cm high x 35cm long
(1) £150 - £200



281* Vanity Box. A 19th century inlaid brass and rosewood vanity box, with J. Needs Bramah lock, the brass cartouche engraved with a crest, the hinged lid enclosing several silver top bottles and containers, some hallmarked for Archibald Douglas, London 1826, engraved with family crest, some pieces missing and restoration required, 16cm high x 42cm wide x 29cm deep
(1) £400 - £600



282* Walking Stick. A George III period whale bone walking stick, the handle with tortoiseshell and silver roundels, 92.5cm long
(1) £300 - £500



283* Walking Stick. A George I piqué cane, the ivory top finely inlaid with pique work with silver collar engraved 'Thomas Lowe de Sutton, August 3d 1721', on a malacca shaft with eyelet for wristband, missing ferrule, 85.5cm long
(1) £500 - £700

GLASS



Lot 284

284* Drinking Glasses. A collection of 18th-century drinking glasses, including a flared funnel glass over open air twist stem on conical foot, 15.5cm high, together with three further glasses each with opaque twist stem, largest 14.5cm high, smallest 12cm high
(4) £150 - £200

285* Drinking Glasses. A pair of 18th-century drinking glasses, each with tapered bowl on opaque twist stem and conical foot, both with chips on to foot, 13.5cm high
(2) £100 - £150

286* Drinking Glass. An 18th century ale glass, the conical bowl engraved with hop and barley on facet stem and conical foot, 16.5cm high
(1) £100 - £150

287* Drinking Glass. An 18th-century drinking glass, the bowl engraved with flowers and a latticework swag, opaque twist stem and conical foot, 13cm high
(1) £100 - £150



Lot 285

288* Drinking Glass. An 18th-century drinking glass, with flared bowl on an opaque twist stem and conical foot, approximately 17.5cm high
(1) £100 - £150

289* Drinking Glass. An 18th-century drinking glass circa 1750, the flared bowl engraved with a bird and grape and vine decoration over an opaque twist stem on a conical foot, slight imperfection to the underside of foot near the pontil mark (probably a manufacturing fault), 16.5cm high
(1) £100 - £150

290* Drinking Glass. An 18th-century drinking glass circa 1750, the tall funnel bowl engraved with wheat over an opaque twist stem on a conical foot, 18.8cm high
(1) £100 - £150



Lot 286



Lot 287



Lot 288



Lot 289



Lot 290



Lot 291

291* Drinking Glass. Five George III glass rummers, each with an ogee tapered bowl over a knopped stem and conical foot, 15.4cm high, together with three later drinking glasses (8) £100 - £150



Lot 292

292* Firing Glass. An 18th-century firing glass, the bowl engraved with a bird on a branch, the opaque twist stem on a substantial circular foot (1) £300 - £500

ORIENTAL WORKS OF ART



Lot 293

293* Bowl. A 19th-century Chinese porcelain bowl, coral red glaze with bamboo design, the interior white, the base with a blue Daoguang mark, some rubbing to the red, 5.5cm high x 11cm diameter (1) £500 - £800



Lot 294

294* Bowl. A Chinese blue and white porcelain bowl, late Qing Dynasty, the exterior decorated with five-claw dragons chasing a pearl, the interior similarly decorated, the base with a six-character 'Guangxu' mark, 8.5cm high x 17cm diameter (1) £400 - £600

295* Bowl. A Chinese blue and white porcelain fish bowl, Republic period, decorated with fish to the interior and exterior, unmarked base, 8cm high x 20.5cm diameter (1) £150 - £200



Lot 295



296 **Bowl.** An 18th century Chinese blue and white porcelain bowl, floral decorated, minor chips to the underside rim, 22.5cm diameter together with an 18th century octagonal blue and white porcelain plate, decorated with a vase of flowers, fence and flowers, 22cm wide
(2)

£80 - £120



297* **Brush Pot.** A Chinese transitional style porcelain brush pot, circa 1900, the large pot with everted rim and incised scrolls to the rim and lower section decorated with figures in a landscape with pine trees, 23cm high x 21cm diameter
(1)

£300 - £500

298* **Celadon.** A collection of provincial Ming celadon and Swatow ware bowls produced for the South East Asian market, including a bowl with incised decoration with an unglazed foot and old label inscribed 'Ming Philipines' [sic], crazing to the glaze, 4.5cm high x 13.5cm diameter, a shallow dish, 3cm high x 12cm diameter, with a label inscribed 'Sung Philipines', 3cm high x 12cm diameter, a lobed bowl and other items
(8)

£200 - £300



Lot 298



299* **Censer.** A Chinese bronze censer, 18/19th century, of rectangular ogee form with beast head handles, the base with a "Xuande" mark, 8cm high x 15cm wide
(1)

£200 - £300



301* **Chinese Ceramics.** An 18th-century blue and white porcelain dish, decorated with a peacock within trees and panels of foliage, similarly decorated to the underside and with stylised flower mark, hairline crack, 35cm diameter, together with a later Chinese blue and white porcelain vase, of baluster form decorated with a dragon and immortals holding ruyi sceptres, six-character mark to base, 24cm high
(2)

£100 - £150



300* **Censer.** A Japanese bronze censer, Meiji period (1868-1912), of ovoid form with pierced cover and bird finial, the whole piece cast with birds and flowers with conforming handles, on a circular base, 31cm high
(1)

£150 - £200



302* **Chinese Frame.** A 19th century Chinese ivory picture frame, the oval frame carved with dragons, oxidised colour, 15 x 11.5cm
(1)

£80 - £120



Lot 305



Lot 306

306* 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



303* Currency. A large bronze Chinese medallion, cast with two confronting dragons chasing a pearl, the opposite side with four characters, square hole to the centre, 11cm diameter with an old manuscript label inscribed 'Cheng Ta 1506-1522 Medallion', together with three further pieces of currency including one piece with label inscribed 'Wang Mang (A.D. 9-23) Huo Pu 'Exchange Coin! Lockhart 160' 5.5cm long
(4) £100 - £150



304* Deity. An early 20th-century Indian sandalwood deity, carved as the goddess Lakshmi playing a lute, surrounded by a temple on a stepped base, 15cm high
(1) £80 - £120

305* Food Box. A 19th-century Chinese food box, the red lacquer box on a later stand, 48cm high x 48cm wide x 31cm deep
Provenance: Sarah Gildon Antiques, London 2008.
(1) £200 - £300



307* Islamic Tray. A large circular brass Islamic tray, Mamluk revival probably 19th century, finely engraved with geometric decoration, 60cm diameter
A similar tray was sold at Christie's, London 18 October 2001 (lot 116).
(1) £150 - £200



308* Moorish Table. An early 20th century inlaid octagonal occasional table, *profusely inlaid with mother of pearl and bone, the top hinged for storage over a bobbin turned upright and splayed supports, general loss and wear commensurate with age, top 47.5 x 47.5cm x 57.5cm high*
A style regularly associated with Liberty & Co, London.
(1) £150 - £200



309* Silver Bowl. A late 19th-century Indian silver pedestal bowl, *finely embossed with geometric foliate decoration, the pedestal base secured by a thread and nut, unmarked, slightly misshapen and some minor holes from overpolishing, 11cm high x 11cm diameter*
(1) £100 - £150



310* Stick Stand. A Japanese bamboo stick stand, Meiji Period (1868-1912), *profusely carved with a Samurai warrior in a mountainous landscape, inlaid with bone and mother of pearl on a large carved base, 52cm high*
(1) £300 - £500



311* Thangka. An early 20th century Tibetan thangka, *painted in the traditional style with a goddess surrounded by immortals, with tigers, snakes, and landscapes, bordered by foliate silk panels, 126.5 x 76cm*
(1) £80 - £120

312* Vase. A Chinese bronze vase, age unknown, *of ovoid form with flared rim and foot, illegible marking to the base, 14cm high*
(1) £50 - £80

313* Vase. A 19th-century Persian pottery vase, *with a tin or lead glaze in yellow, blue and red, decorated with mythical beasts and stylised flower heads, blue mark to base and restoration, 28cm high*
(1) £70 - £100



314* Walking Stick. A Japanese ivory top cane, Meiji period (1868-1912), *the spherical top carved with multiples masks on a rosewood cane with brass ferrule, 87cm long*
(1) £100 - £150



315 Wine Cup. A Chinese blue and white porcelain wine cup, Republic period, *decorated with dragons, the base with a 'Qianlong' mark 4.5cm high x 8.5cm diameter on a wooden stand*
(1) £80 - £120

TRIBAL ART



Lot 316

316* **Ashanti.** A large collection of miniature wooden stools, carved in the traditional style and individually inscribed on the base, for example, Bantama Stool, Kintampo Stool, Aboabugga Stool etc, all approximately 7cm long
(51)

£150 - £200

317* **Bamana.** A Tji-Wara Society antelope headdress, carved with long horns and retaining woven and cloth cap inset with cowry shells. 135cm high, together with another similar, some loss and mildew to both

Tji-Wara comes from the Bamana for work animal and the antelope represents the mythical being who taught men how to farm. The ceremonial headdresses are worn in Bamana community festivals that celebrate agriculture.

(2)

£1,000 - £1,500



Lot 317



Lot 318

318 **Benin.** A carved wood recumbent lion, with long mane and roundels to its back suggesting a "zoomorphic" beast, 38cm long

(1) £200 - £300

319* **Ethiopia.** A Jimma region carved wood stool, the light wood stool with dished circular top above three splayed supports, 37cm high x 35cm diameter

(1) £80 - £120



Lot 320

Each lot is subject to a Buyer's Premium of 20%
(Lots marked * 24% inclusive of VAT @ 20%)



Lot 319

320* **Ghana.** An early 20th century Akuaba wooden fertility doll, carved in the traditional form with outstretched arms, overall painted in black, 39cm high mounted on a perspex base

Akuaba women hoping for a child would carry these dolls in their clothes. They traditionally have large round flat heads which represent the moon goddess who was associated with fertility. Once the doll had fulfilled its purpose, the mother would place it on her domestic altar, where it was worshipped in a shrine. They were ancestral pieces often handed on to the next generation.

(1) £70 - £100



321* **Indonesia.** A substantial Dyak tribe carved wood stool or vessel, of tall form with flared rim and figural and beast columns, the interior hollowed, 68cm high x 43cm diameter

(1) £200 - £300



Lot 322

322* **Nigeria.** A Mumuye tribe carved wood helmet mask, with polychrome decoration, long beak and surmounted by a figure, 38cm high

(1) £80 - £120



323 **South Sea Islands.** A large hardwood cylindrical stick stand probably 19th century, reeded decoration and hollowed with no base, 67cm high x 24.5cm diameter

(1) £150 - £200

FOSSILS



324* Ammonite Plate. A multiple ammonite plate, Jurassic Period, Lyme Regis, Dorset, *this piece has 3 Asterocheras and 8 Promicrocheras embedded on this lovely shard of rock, the largest ammonite measures approximately 6.5cm across*
(1) £300 - £500



327* Fossil Starfish. Brittlestar, Ophiuroidea from the Middle Ordovician of El Kaid, Morocco, *this is a very attractive specimen with lots of fine detail, the fossil is preserved in a coating of Limonite which gives the fossils its orange colouration, the matrix approximately 28cm x 22cm*
(1) £70 - £100



325* Drotops megalomanius. One of the larger trilobites from the Devonian Period, Morocco, *the specimen has been cleaned away from the surrounding rock and even the Hypostome has been revealed from the underside, measuring 13cm along its axis*
(1) £150 - £200



328 Fossil Wood. This fossil wood slice weighs around 20 kilos and is from the Triassic Period of Madagascar, *48cm across x 13cm deep, an impressive piece*
(1) £400 - £500



326* Fossil Crinoid. This example is of the species Scyphocrinites and is from the Silurian of South Morocco approximately 420 Million years old, *approximately 28 x 26cm*
(1) £150 - £200

329* Marston Magna Ammonite. A Marston Magna ammonite display fossil, Jurassic Period, Somerset, *there has been over 80 hours of work to reveal all of the small ammonites, both sides of the rock have been cleaned to reveal hundreds of ammonite specimens*, 28 x 27cm
(1) £1,500 - £2,000



330* Flint. A collection of Neolithic and Paleolithic Flint, *various shapes and sizes with original paperwork dating back from 1924 showing maps and locations*
(17) £100 - £150



331* Scraper. A Neolithic scraper fashioned from fossilised wood, Upper Triassic, New Mexico, USA, *8cm long*
This Scraper was knapped by Neolithic people in what is now North America, the person who made this tool would have selected the fossil food for its ease of working and its beauty as an object.
(1) £150 - £200



332* **Paradoxides**. A Trilobite, Cambrian Period, approximately 490 Million years old, *this is a very well preserved specimen which is preserved in Limonite which gives the orange colour to this impressive interiors piece, the specimen measures 28cm with a larger matrix*
(1)

£150 - £200



335* **Stingray**. A stingray from the Cretaceous Period, Lebanon, *this is a very rare and well preserved fossil with fine detail to the fringes of the fins, a rare and beautiful fossil that measures approximately 11.5cm in length, the rock measures approximately 17 x 14cm*
Stingrays are members of the cartilaginous fish group and as such do not easily preserve as fossils.
(1)

£300 - £500



333* **Plesiosaur Paddle**. This is a Humerus bone from a Cryptoclidus that was found in Peterborough in the 1980s, *many hours of work has gone into exposing this extremely rare British fossil, the bone measures 39cm in length with a larger matrix*
(1)

£300 - £500



336* **Tyrannosaurus Tooth**. A large and impressive Tooth from the T-rex of North Africa. The species is Caracharodontosaurus and would have been equally as ferocious as its North America counterpart. The specimen measures nearly 7.2cm in length and has excellent enamelling and serrations
(1)

£200 - £300



334* **Spinosaurus Tooth**. This is an exceptional tooth from one of the largest predators to have walked on our planet. This tooth is fully rooted with good ornamentation to the blade. A beautiful example which is extremely large at 15.6cm
(1)

£200 - £300



337* **Woolly Rhino Jaw**. A Woolly Rhino jaw found in Poland, *this is a very large low left mandible from an adult Woolly Rhino with three intact teeth, the specimen measures 53cm in length and would have come from an adult*
(1)

£300 - £500



Lot 338



Lot 339

338* **Mouseman.** A Robert "Mouseman" Thompson of Kilburn (1876-1955), oak pedestal desk, the kneehole flanked by 3 drawers each with handle, the mouse carved to the front right leg, some water damage to the top, 74cm high x 136cm wide x 50cm deep
(1)

£2,000 - £3,000

339* **Art Deco.** A pair of bedside cabinets, circa 1930, veneered in birdseye maple, the hinged door enclosing shelves, cm high x cm wide x cm deep
Provenance: Gallery 1930, London 2007.
(2)

£300 - £500



340* **Art Deco.** A cocktail cabinet attributed to Ray Hille, circa 1930, of circular form veneered in birdseye maple, the hinged door enclosing shelves, stencilled '38' mark to base, 58cm high x 66.5cm diameter
Provenance: Hickmet Fine Arts, London 2008.

(1)

£700 - £1,000



341* **Bookcase.** A Victorian rosewood breakfront bookcase, the frieze carved with beaded decoration over four glazed doors each enclosing shelves above four-panel doors enclosing shelves on a block plinth, 196cm high x 218.5cm wide x 39cm deep, a particularly good example with a rich patina

(1)

£1,500 - £2,000



342* **Coffee Table.** A Danish rosewood coffee table in the style of Grete Jalk, *the rectangular table on tapered supports, 56cm high x 161cm wide x 55.5cm deep*
(1) £200 - £300



343* **Coffer.** A joined oak coffer, predominantly 18th century, *of rectangular form with iron hinges and lock, 67cm high x 98cm wide x 40cm deep*
(1) £100 - £200



344* **Console Table.** A Victorian giltwood console table in the 18th century Rococo style, *the white serpentine marble top on an elaborate c-scroll and shell base, some loss of carving, 78cm high x 87.5cm wide x 31.5cm deep*
(1) £200 - £300



345* **Display Cabinet.** An Edwardian mahogany bowfront display cabinet, *the breakfront frieze with barbers pole inlay and geometric stringing, the central glass door applied with oval moulding, flanked by bowed glass panels, enclosing shelves on tapered supports, 183cm high x 126cm wide x 41.5cm deep*
(1) £100 - £150



Lot 346

346* **Jacob and Josef Kohn.** A Mundus Furniture bentwood chair designed by Jacob and Josef Kohn circa 1915, *the beech armchair with a fine grain effect solid seat, the underside with original manufacturers label, the overall condition good with some areas of fading, usual knocks and scuffs commensurate with age, 84cm high*

The Hungarian furniture makers Mundus operated from the late 19th century and in 1914 the factory merged with J. & J. Kohn and with Gebrüder Thonet in 1922.

Jacob & Josef Kohn was an Austrian furniture maker and interior designer from Vienna. The company was founded in 1849 and would later rise to become one of the leading furniture makers in Austria-Hungary. Kohn worked with the Wiener Werkstätte Josef Hoffmann in the design of many pieces.

(1)

£200 - £300



347* **Linen Press.** A George III mahogany linen press, *two-panel doors with brass foliate cast key plates, enclosing shelves above 2 short and 2 long drawers each with brass foliate and figural cast handles, on later casters, 182cm high x 137cm wide x 66cm deep*

(1)

£100 - £200



348* **Work Table.** A Victorian japanned work table, *the rectangular top with raised lacquer work enclosing, various compartments and bobbin spool, with workbox beneath, on turned supports united by stretcher on shell and lions paw feet, generally worn but the interior retaining its vibrant charm, 74cm high x 64cm wide x 43cm deep*

(1)

£150 - £200



349* Square piano. A mahogany and satinwood crossbanded square piano by Johannes Broadwood, c. 1795, *inscribed serial no. 1720 internally, the satinwood fascia board inscribed 'Johannes Broadwood, Londini fecit 1795 Patent, Great Pulteney Street, Golden Square'* above a five-octave keyboard, the stretchered base with four tapered legs terminating in brass caps and castors, front-hinged lid flap detached, some loss of veneer, requiring refurbishment, width 159cm, depth 54cm, height 85.5cm

It has been suggested that the present example might once have been in the collection of Thomas Jefferson (1743-1826), third President of the United States. Certainly, he visited Broadwood's London showroom in Great Pulteney Street, Soho in 1785, to discuss musical instruments with the proprietor.

(1)

£800 - £1,200



351* Square piano. A mahogany square piano by Thomas Tomkison, c. 1820, *stamped serial no. 5859 internally, satinwood fascia board inscribed 'Thomas Tomkison, Dean Street, Soho, Maker to His Majesty'* above a 5 1/2 octave keyboard, mahogany case with ebony string detail, on four tapering legs terminating in brass caps and castors, pedal present, width 171cm, depth 65cm, height 85cm

(1)

£400 - £600



350* Square piano. A mahogany and satinwood crossbanded square piano by John Broadwood & Son, c. 1805, *inscribed serial no. 8665 internally, satinwood fascia board inscribed 'John Broadwood and Son, Makers to His Majesty, and the Princesses, Great Pulteney Street, Golden Square, London'* above a 5 1/2 octave keyboard, retains original painted wood dust cover to the interior, the base with four tapered legs terminating in brass caps and castors, pedal present, width 166cm, depth 60cm, height 88cm

(1)

£500 - £800



352* Square piano. A mahogany square piano by John Broadwood & Sons, c. 1815-1820, *inscribed serial no. 2555() internally (final digit appears to be very faint/rubbed away), fascia board inscribed 'John Broadwood and Sons'* above a 5 1/2 octave keyboard, mahogany case with brass edge decoration, two drawers beneath, on six turned & tapering reeded legs (repaired) terminating in brass caps and castors, pedal present, width 172cm, depth 65cm, height 85cm

(1)

£500 - £800

353* Square piano. A mahogany square piano by William Henry Edwards, c.1830, satinwood fascia board with painted royal armorial and inscribed 'W. Edwards, Bridge-road, Lambeth, London' above a six octave keyboard, retaining dust cover to the interior, mahogany & satinwood case, with brass decoration, base with three drawers (one dummy) and six tapering reeded legs terminating in brass caps and castors, width 168cm, depth 61cm, height 91.5cm

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

(1) £4,000 - £6,000



Lot 353

354* Square piano. A fine mahogany square piano by Van der Does of Amsterdam, c.1820s, inscribed with serial no. internally 'Van der Does Fecit 4519', fascia board inscribed 'Van der Does à Amsterdam' above a six-octave keyboard, with central folding music stand and folding stand for accompanist, dark mahogany case, with brass applied decoration, liar pedal present beneath, on four tapering legs terminating in brass knob feet, width 173cm, depth 68.5cm, height 88cm

The famous piano maker from Amsterdam Corneille Charles Emanuel (Carel) van der Does was born in 1769 in Voorburg and buried in 1827 in the Oude Kerk in Voorburg. This piano has evidence of some refurbishment.

(1) £2,000 - £3,000



Lot 354

TEXTILES



355* **After Robert Adam (1728–1792).** A classical painted frieze on silk, 18th century, *finely painted frieze depicting a rectangular stone plaque in centre with reclining female figure and an infant offering a posy of flowers, topped by a flower urn, and flanked by foliate arabesques and oval stone plaques, each depicting a female deity, on a dark cream silk ground, dusty, marked and perishing in places, edges with tack holes, remains of early manuscript label* lower left '253 ... pair silk pan[els] ... from Robert Adam work sh[eeet?] ...', 54 x 167.5cm (21.25 x 66ins)

(1)

£150 - £200



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

A beautifully worked reticule surviving in unusually good condition.

(1)

£200 - £300



357* **Bags.** A collection of evening bags and purses, early 19th-early 20th century, 13 bags and purses, including: a Regency micro bead reticule with design of roses and floral sprigs, lined with cotton, 12 small metal rings to upper edge with fine double-chain closure/handle; a 1920s red velvet pouch bag with lattice pyramidal celluloid mount and matching chain handle, gold metal thread tassels to sides and lower end, some slight marks to velvet, one hinge broken and loose with slight loss; an Art Nouveau terracotta silk drawstring dolly bag with hand-embroidered stylised flowers to lower edge, lined with olive green twill; a Victorian beaded petite point shield-shaped reticule with 3 beaded tassels (1 slightly broken), lined with cream silk; an early 20th century envelope bag encrusted with gold sequins and beads, lined with cream moiré silk; and several small beaded purses, plus 2 other beaded items similar (a small cushion and a mat), various sizes

(15)

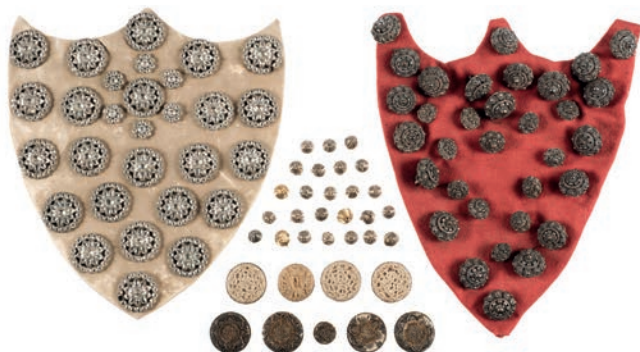
£150 - £200



Lot 358

358* Buttons. A collection of buttons and other fastenings, 18th–20th century, 400+ buttons, button studs, buckles, brooches, etc., including cut steel, jet, enamel, micro mosaic, relief, linen, turquoise, pictorial, paste, Austrian tinies, painted wood, large cloak buttons, engraved, filigree, mother of pearl, some sets, including a set of 8 18th century brass and steel buttons, and a pair of 18th century black enamel and steel oval buttons, various sizes and condition, contained in a compartmentalised wooden box and a patterned fabric solander box (2 boxes)

£200 – £300



359* Buttons. A collection of buttons, 18th–early 20th century, approximately 100 buttons, and a few buckles and brooches, including: 23 large and 6 small matching paste buttons on original cream satin display shield; a set of 22 18th century domed wire-wrapped buttons, some slightly worn, and 3 slightly larger similar; 7 matching 18th century sequin and metal bullion work buttons (3 worn with loss), and 2 others similar; 11 Georgian cut steel buttons (rusty) contained in a net miser's purse; and a set of 21 large and 11 small matching 19th century filigree buttons on a red felt shield, various sizes and condition (1 box)

£100 – £200



360* Carpet. Iranian 'Afshar' woollen carpet, circa 1890, with repeating medallions on a blue ground within a multi banded border, 142 x 130cm
Provenance: Sanaï Carpets, London, 2009.
(1)

£100 – £150



361* Carpet. Iranian 'Afshar' woollen carpet, circa 1910, with repeating medallions on a blue ground within a multi banded border, 147 x 116cm
Provenance: Sanaï Carpets, London, 2009.
(1)

£100 – £150



362* Carpet. Iranian 'Bakhtiari' woollen carpet, circa 1920, with polychrome medallions on a red and blue ground within a geometric border, 300 x 155cm
Provenance: Sanaï Carpets, London, 2009.
(1)

£200 – £300



363* **Cashmere Scarf.** Two Etro cashmere scarves, as new with labels and box
(2) £100 - £150



365* **Chinese.** A lady's embroidered coat, late 19th century, black figured silk coat, hand-embroidered with flowers and butterflies in cream and blue silk threads, with collar, cuffs, and edgings of cream silk hand-embroidered in polychrome silk and metal threads with oriental figures, exotic birds, animals, bridges, pagodas, and vegetation, lined with pale blue silk, toggle closures and one loop renewed, some marks and wear, especially to edges, some stitched repairs, cuff to cuff 142cm (56ins), length 107cm (42ins), together with a figured silk Chinese waistcoat, pale olive green with pale blue lining and interior pocket, lacking 2 toggle loops, and an under waistcoat of grey-lined blue silk, with collar, lacking a button, a few tiny holes and marks, some wear to collar
(3) £200 - £300



364* **Chinese.** A collection of matching fragments of painted silk, late 18th/early 19th century, 5 pieces of hand-painted silk, largest 211 x 70cm (83 x 27.5ins), smallest 82.5 x 51cm (32.5 x 20ins), and 4 small fragments, originally part of a garment, depicting floral garlands and sprigs, and boughs of foliage with beribboned flower posies, on a cream ground, some wear and discolouration, especially to largest piece
(9) £150 - £200

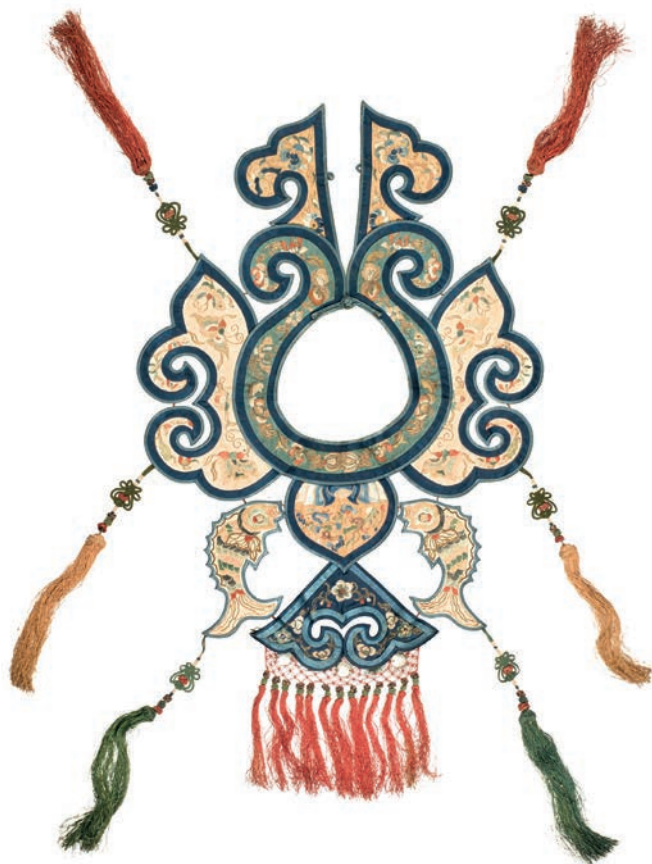


Lot 366

366* **Chinese.** A large embroidered shawl, late 19th/early 20th century, *elaborately hand-embroidered overall in polychrome silk threads on a cream silk ground, with a large central circular motif depicting an exotic bird with an insect in its beak, surrounded by flowers, leaves, birds, and a butterfly, and incorporating the maker's signature in Chinese characters, large floral cornerpieces, and a scrolling floral and foliate border, some scattered small faint marks and 1 or 2 loose ends, lined with pale blue silk, wide cream silk hand-knotted macrame edging, dimensions excluding edging 165 x 170cm (65 x 67ins)*

A beautifully worked large Chinese shawl in excellent condition.

(1) £300 - £500



367* **Chinese.** A Qing Dynasty woman's cloud collar, 18th century, *multi-lobed silk collar, hand-embroidered with auspicious motifs, including flowers, butterflies, fish, and birds, worked in coloured silks and gold metallic thread, slightly dusty and faded, backed and bound with blue silk, lining slightly soiled, embellished with 3 pairs of coloured tassels (orange, cream, and green) and a knotted orange fringe of 13 tassels incorporating 3 white metal discs, rear closure with 2 knot buttons, dimensions not including tassels 47.5 x 34cm (18.75 x 13.25ins)*

(1) £300 - £500



368* **Clothing & Accessories.** A 1920s long lace coat, *handmade Irish crochet coat or over-dress, intricately patterned with large and small flowers and floral baskets, with wide three-quarter length sleeves, a waterfall hem, and asymmetrical fastenings below waist consisting of a crochet-covered button (slightly discoloured) and three press studs, sleeves 42cm (16.5ins), length at back 132cm (52ins), together with:*

An ostrich feather fan, New York: B. Altman & Co., circa 1910, *black ostrich feather fan mounted on celluloid sticks, the front guard stick monogrammed 'FWAD' in black, 47cm (18.5ins), contained in original silk-lined cream silk box (dust-soiled), with ribbon ties to hold fan intact, and maker's name lettered in gold inside lid, plus an ivory ostrich feather fan with mother of pearl sticks, 41cm (16ins), and other accessories, including 2 tortoiseshell and platinum (untested) hair combs, one set with rhinestones, the other with marcasite (1 stone missing), both stamped 'PLATUM F. & Co.', a pair of fur Fortnum & Mason gloves, and an ermine fur muff and stole*

(15)

£200 - £300



Lot 369



Lot 370

369* Clothing. A 1930s georgette dress, three-quarter length dress, with pink and black floral pattern on a grey-blue ground, round neck, short tulip sleeves, front opening with 7 self buttons and loops, decorative gathered panniers to hips (1 side with 1.5cm tear where joined to dress), and concealed side zip, a few pinprick holes to front right chest, sleeves 28cm (11ins), bust 85cm (33.5ins), waist 71cm (28ins), length 110.5cm (43.5ins), together with: An Art Deco evening dress, 1930s, black satin full-length gown, full draped elbow-length sleeves, boat neck with rhinestone oyster shell containing a faux pearl at either side (1 or 2 stones missing), v-shaped back with smocking on shoulders, long skirt with short train and long side flounce (with a small mark), and triple-pleated matching belt, side opening with press-stud fasteners (a little torn at top and bottom), bust 99cm (39ins), sleeves 43cm (17ins), waist 66cm (26ins), length 155cm (61ins), length with train 175cm (69ins), and 11 other early 20th century garments, including: a 1930s georgette dress with integral cape collar, patterned with orange, brown, and grey flowers on a yellow ground, torn to underarms; a 1950s red sleeveless dress with black woven checks by Horrockses and sold at Peter Robinson (both labels present), size 14, some small marks and pulled threads, small hole in lining of bodice; a 1940s brown 'beaver' jacket, lining splitting very slightly in a few places; a 1920s blue lurex coat, some wear, notably to neck, shoulders, and sleeves; a 1930s pale blue silk and lace long sleeveless nightdress; and a 1920s orange and black diamond-patterned swimming costume, occasional small marks and holes, various sizes

(13)

£150 - £250

370* Clothing. A Regency white cotton shift, circa 1810, hand-sewn white cotton shift, with high-waist and draw-string to neck, bodice, and short puffed sleeves, small hole to one sleeve, small mark on back of skirt, bust 71cm (28ins), sleeves 22.5cm (8.75ins), length 117cm (46ins), together with 8 other items, including 3 Regency muslin over-dresses, one embroidered with scattered white flower sprigs, a number of holes and losses to embroidery, some small brown marks on back, and the other 2 with elaborate embroidery to hem, both with marks and wear (including loss to sleeves), a large muslin shawl, probably Regency, with hand-embroidered border of lily-of-the-valley, a few small holes and marks, and an Edwardian tucked and lace-trimmed muslin tea dress, with woven label 'Rose Brand'

(9)

£200 - £300



371* Clothing. A whitework apron panel, English, circa 1720, finely hand-embroidered whitework muslin apron panel, worked with central armorial depicting a double-headed eagle surmounted by a crown within a circular wreath, flanked by rampant lions, and surrounded by numerous other animals and emblems (design mostly mirror image), including a military figure on a prancing horse brandishing a sword, a squirrel apparently mounted on a camel beside a palm tree, flower stems, floral urns, deer, cattle, pomegranates, elephants, exotic birds, etc., lower corners with embroidered heart between birds surrounded by floral motifs, scrolling flower border to uncut pockets and to sides and lower edge, top edge raw, some small tears, holes, and neat period darts, 91.5 x 135cm (36 x 53.5ins)

With typed British Museum report: 'Whitework Apron, English: c. 1720. The decorative borders for the pockets have been embroidered near the top but the slits have never been cut. The floral sprigs and the animals are typically English and the figure on horse-back is probably the Duke of Marlborough (battle of Blenheim etc). However, the double-headed eagle in the centre is the emblem of the Hapsburg kings, possibly a reference to the War of the Spanish Succession, in which Marlborough fought.'

A rare early survival, carefully worked with some unusual and intriguing imagery.

(1)

£200 - £300

372* Clothing. A woman's linen nightdress, 18th century, hand-stitched fine white linen, wide gathered sleeves with narrow cuff, lawn frill to circular collar, front opening, and cuffs, thread-covered crosswheel buttons to front and cuffs (some wear), top button to front sometime renewed with a linen-covered button, some unexceptionable faint marks, small hole to collar frill, right-hand cuff frill with small stitched repair, sleeves 53.5cm (21ins), length 137cm (54ins)

A rare example of an 18th century woman's night apparel, of fine quality, beautifully stitched, and in very good condition.

(1)

£400 - £600



Lot 372



Lot 373



Lot 374

373* Clothing. An Art Deco velvet opera coat, 1930s, a plum velvet unstructured full-length evening coat, with padded and ruched spiral collar, long ruched angel sleeves, slightly flared lower panel to rear, and separate waist tie, right-hand armhole with 5cm tear, and seams to sleeves becoming a little unstitched where they join the back panel, but otherwise in very good condition, sleeves 58cm (23ins), length 142cm (56ins)

A very striking and glamorous Art Deco piece, in very good wearable condition.
(1) £100 - £200

374* Clothing. An Edwardian silk taffeta gown, full-length cream silk taffeta dress, with fitted bodice, double-lobed frilled collar, with additional stand-up organza ruffle to neck, elbow-length sleeves trimmed with lace frill, and long train trimmed with lace, front fastening with metal hooks and stitched eyelet holes and loops (1 hook replaced and some possibly missing from lower part of skirt), fastenings to bodice covered by vertical tucks finished with a bow and silk tassels on cord, 1 decorative exterior pocket similarly embellished, and further big silk bows to skirt, lined with cream herringbone twill, occasional marks and some staining, including to hem and underarms, small hole in collar, bust 81cm (32ins), waist 61cm (24ins), sleeves 41cm (16ins), length 137cm (54ins), length with train 205.5cm (81ins), together with a 2-piece Edwardian gown, comprising a jacket and skirt in printed cotton, with floral and stripe pattern in pink, black, and pale green, on a cream ground, sleeves with large flared cuffs, neck with purple grosgrain ribbon trim and bow fastened with a yellow-metal filigree bow brooch, peplum back to jacket, brown frill to hem, some wear and alterations (covered buttons worn or replaced), and an 1860s red velvet jacket with flared sleeves, lined with cream silk, velvet and silk perishing in places

(4) £150 - £250



375* Curtains. A collection of 18th and 19th century damask curtains and fabric, comprising: an olive green curtain panel, pieced vertically in centre and backed with hessian (left hand seam open), old metal rings to reverse of top edge, 2 x 1ins hole to lower part of curtain, most of border fringe lacking, 223.5 x 120.5cm (88 x 47.5ins); a large pieced green brocade wall hanging backed with hessian, fringed to sides and lower edge, 188 x 355.5cm (74 x 140ins), and part of a matching panel, approximately 152.5 x 206cm (60 x 81ins), both worn; and 13 other pieces of fabric similar, some matching, generally with wear, some with period darns or patches, largest 173 x 236cm (68 x 93ins), smallest 74 x 30cm (29 x 12ins), together with 2 cushions, each fronted with a 17th or 18th century verdure tapestry panel (some wear), each approximately 40.5 x 52cm (16 x 20.5ins)

Provenance: From the collection of Sir Harold Peto (with the exception of the two cushions); purchased in the early 1970s by the current owner from Lady Serena Matheson, daughter of Harold Peto's nephew Sir Michael Peto.

(18) £300 - £500



376* Curtains. A pair of shaped pelmets, Miss Frith, Kensington, London, circa 1890s, 2 matching stiffened glazed chintz pelmets, with a cream pattern of architectural motifs (carved plaques, Grecian urns, flower baskets), flower sprays, volutes, and putti, on a pink ground, self pleated edging to top and fringed braid to lower edge, each with woven label on verso 'Miss Frith. Decorators. Kensington 0140, 32 Beauchamp Place. Brompton Road. London. S.W.3.', 41 x 240cm (16 x 94.5ins) and 40 x 211cm (15.75 x 83ins), together with 3 seat covers and 5 remnants in the same fabric, including 2 lined and interlined pieces (being the lower portion of a pair of curtains), some small marks, both approximately 62 x 164.5cm (24.5 x 65ins), and another shaped glazed chintz pelmet, with pink and green rose pattern on a dark cream ground, fringed braid to lower edge, a little dusty and worn in places to top edge, 32 x 170cm (12.5 x 67ins), plus other items similar, including: a pair of lined pale pink damask curtains trimmed with tufted braid, faded and occasional small marks, lining stained and with 1 or 2 tears, each approximately 204.5 x 142cm (80.5 x 56ins), with matching triple-pleated pelmet (faded) and 2 seat covers; a pair of lined blue silk curtains, slightly faded to one edge, each approximately 213 x 112cm (84 x 44ins), plus a third curtain slightly smaller, an ungathered pelmet, and some remnants, all in the same fabric; a large square floral glazed chintz cushion cover; a piece of red damask with tasselled braid to 2 sides, partially frayed, wrapped in newspaper annotated in ink 'Old Red Damask Great grandmother Winants', and a reversible puce pink/black satin cloth edged with metallic braid on both sides and with a lattice-covered large weighted finial at each corner

The Frith sisters, Misses Louise (born 1851) and Fanny (born 1855), were the daughters of the artist William Powell Frith. In the 1891 census both women listed their occupation as 'decorating furniture', and Kelly's Post Office London Business Directory from 1892 to 1896 lists the pair as interior decorators. The Frith sisters were also connected to the Working Ladies Guild, and a Miss Frith wrote an interior decoration column for the *Lady's Pictorial*. Between about 1890 and 1895 Louise and Fanny, along with Lady Mary Louisa Monckton (née Long), traded from 18 Fulham Road under the name 'The Spinning Wheel', and occasionally 'Monckton and Frith', and they dealt in furniture and antiques as well as undertaking interior decoration.

(-) £150 - £250



377* Dress. A brocade gown of circa 1770s Spitalfields silk, with later alterations, full-length brocade gown, with woven large flower sprays in shades of pink, blue, green, and yellow, incorporating silver metal threads, on a ground of cream silk figured with flower sprays and stems, boned bodice with v-shaped waist and short sleeves, with added embellishments (braid, ruffle trim, and lace), discolouration and repairs to underarms, occasional marks and 1 or 2 short splits to skirt, bust 71cm (28ins), waist 52cm (22ins), sleeves 15cm (6ins), length 129.5cm (51ins), together with a full-length gown with straps and matching bolero made from Victorian fabric of silver and blue damask with floral detail picked out in blue and brown velvet, some fading and staining

(3)

£300 - £400

378* Dress. A chequered cotton day dress, circa 1850, hand-stitched fine cotton dress, with narrow stripes of pink, green, blue, and brown forming a chequered pattern on a cream ground, fitted bodice with high round neck, terminating in a v-shaped waist, long fitted sleeves with gathers at elbow, close-gathered waist, rear-opening with 7 original brass hooks and corresponding stitched loops, integral cotton pocket in right-hand seam, bodice and hem of skirt lined with cream cotton, 1 or 2 tiny holes and some pale brown marks but generally in good condition, bust 76cm (30ins), waist 46cm (18ins), sleeves 49.5cm (19.5ins), length 127cm (50ins)

(1)

£150 - £200





379* Embroidered bedcover. A bullion-work coverlet, English, early 19th century, cream linen bedcover, hand-embroidered with central flower urn surrounded by sinuous floral and foliate stems, worked in thick linen thread, using a variety of stitches, including bullion stitch, French knots, latticework, herringbone stitch, and satin stitch, selvedges to sides, hand-stitched hem to top and bottom edges, one join to right hand edge, and additional vertical seam just in from right-hand edge probably forming a repair, several other neat patches and period darns, occasional small holes and marks, 236 x 190.5cm (93ins x 75ins), together with an early 20th century large whitework bedcover, with frilled scalloped edge, occasional small holes and marks, 401 x 249cm (158 x 98ins), and an early 20th century fine lawn quilt cover with lace insertions and frill to edge, a couple of holes in seam, 193 x 162.5cm (76 x 64ins) An unusual and striking piece of embroidery.

(3)

£300 - £500



380* Embroidered bedcover. An Arts & Crafts coverlet, early 20th century, light beige broken twill weave bedcover, with crewelwork central panel within a large border, Jacobean-style stitching depicting sinuous leaf and flower stems, and pomegranates, hand-worked in wool in shades of green, yellow, and brown, using lattice stitch, long and short stitch, herringbone, stem stitch, and French knots, lined, a few small marks and edges a little dusty, but overall in good condition, 244 x 207cm (96 x 81.5ins)

(1)

£200 - £300



381* Embroidered headboard. A fine rococo embroidered headboard for a bed, Italy: Piedmont, circa 1750, shaped headboard, with all-over design of arabesques, shell motifs, cornucopias, and floral motifs, and a central seated female figure flanked by standing male figures, each holding a quiver of arrows, expertly hand-stitched in coloured silk and metal threads, incorporating spangles, using long and short stitch, couching, satin stitch, bullion stitch, and stem stitch, on a cream silk ground backed with linen, silk perishing in places (and with some neat stitched repairs), but embroidery largely intact, 149 x 155.5cm (58.5 x 61ins), the whole piece carefully consolidated and stitch-mounted onto a cream silk backing over a stretcher, 152.5 x 160cm (60 x 63ins)

A beautiful and large piece of early embroidery in very good condition, carefully mounted for future use as a headboard or decorative panel. Pieces such as this, which would have been purchased or commissioned for a large house as part of a decorative scheme, rarely come onto the market, especially in this state of preservation. The panel has elements of chinoiserie in its design, a style which came slightly later to Italy than to other European countries, but which eventually flourished rather spectacularly there during the 18th century, when a passion for all things oriental heavily influenced the rococo style, infiltrating all areas of art, architecture, and the decorative arts. Many of the Italian courts - for example, the Bourbons in Sicily and Campania, the Savoy in Piedmont, and the Medicis in Florence, not to mention papal Rome - indulged their enthusiasm for the exuberant decorative motifs of rococo chinoiserie, of which this magnificent headboard is a wonderful example.

(1)

£2,000 - £3,000



382* Embroidered mirror. A mirror set with early embroidery, 1580-1600, early 20th century oak arched mirror frame with bevel-edged glass, lunette panel at top inset with fragment of late 16th century embroidery, depicting arabesques and flower stems, including a tulip, hand-worked in long and short stitch, satin stitch, and stem stitch, worn, with loss and over-painting, silk ground largely perishing, panel 21 x 60cm (8.25 x 23.5ins), panel and mirror bordered with woven braid (also over-painted), overall size 109 x 65cm (43 x 25.5ins)

We understand from the vendor that this item was shown to a specialist at the V&A who dated the embroidery to 1580-1600.

(1)

£200 - £300



383* Embroidered panel. A decorative metalwork panel, probably English, 17th century, densely embroidered in gold metal threads incorporating highlights of coloured silk threads, with central stylised pineapple above a pair of serpent heads, flanked by flower urns, and surrounded by birds, hand-worked in couching forming chevron and lattice patterns, satin stitch, and stem stitch, on a blue silk ground (fraying slightly in places), sides and lower edge with matching hand-worked trim, sometime backed with scarlet fabric and top edge turned over to form a loop for hanging, 49.5 x 94cm (19.5 x 37ins), together with:

A pair of embroidered metalwork panels, probably Spanish or Italian, 17th century, 2 matching shield-shaped embroideries (previously chair backs?), appliquéd with goldwork flowers and volutes and metal-woven ribbon on a red velvet ground backed with hessian, some wear, particularly to top edges, approximately 58 x 48cm (23 x 19ins), and a long decorative border similar, with red velvet appliqués edged with metal threads, on a silk ground incorporating metal threads, backed with hessian, 2 brass rings sewn to one end, worn, 20 x 197.5cm (8 x 77.75ins),

A portion of early needlework, English, 2nd half 16th century, wool and silk cross-stitch on canvas, worked with stylised tulip stems within square border, and other flower stems between, central vertical join, 24 x 66cm (9.5 x 26ins), and other fragments of fabric, tassels, and hand-worked needlework items, including a cushion made from naqšeh embroidery, Iran, 19th century, the front composed of densely hand-worked portions of polychromatic embroidery, overlapping on linen reverse to create a border, a few breaks in seams, 41 x 38cm (16 x 15ins)

Provenance: From the collection of Sir Harold Peto; purchased in the early 1970s by the current owner from Lady Serena Matheson, daughter of Harold Peto's nephew Sir Michael Peto.

See V&A accession number T.31-1914 for a piece similar to the portion of 16th century needlework.

The Holburne Museum in Bath has a needlework box and a panel of very similar naqšeh embroidery (F79 and T24), characterised by diagonal lines framing dense floral patterns, which was typically used for women's trousers in Persia in the 19th century. The Museum notes that this type of embroidery was so sought after that husbands were said to unpick their wife's clothing in order to sell it at the local bazaars.

(-)

£300 - £500



384* Embroidered panel. A large silk embroidered hanging, probably Italian, early 18th century, coloured silks on canvas, hand-worked with a large two-handled floral urn in centre, and large flower and leaf stem cornerpieces, with a scrolling floral and foliate border, all in blue, green, yellow, and brown, on a cream diamond lozenge ground, extensive areas of wear, largely to background, with lost threads and canvas backing showing (canvas itself breached in a few places), modern backing of cream cotton and edged with green braid, 255 x 172cm

(1)

£300 - £500



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

(1)

£200 - £300

386* Embroidery. A piece of metalwork embroidery, English, 18th century, wide border of hand-stitched embroidery, depicting scrolling tulip stems, flower sprays, and foliage, worked in gold metal threads, silk threads, and chenille, in shades of pink, green, yellow, and orange, using satin stitch, French knots, bullion stitch, and stem stitch, and incorporating gold spangles and pearl beads, on a cream silk ground, selvedge to left hand side, remaining edges raw (embroidery truncated at top edge), some faint spotting but in bright robust condition, 95 x 24cm (37.5 x 9.5ins), together with 3 cushions made of matching vestment silk, circa 1900, in cream, red, green, and gold

(4)

£200 - £300



387* Embroidery. Border pieces for a pillow, English, late 16th/early 17th century, 2 long and 2 short matching border pieces, with geometric and vegetal pattern in raspberry red silk, hand-worked in Algerian eye stitch, cross stitch, and back stitch, on a fine cream linen ground, one of the long pieces with paper label sewn to one end inscribed in a 19th century hand 'Part of the border of a linen Altar Cloth 17th Century, English, Lent by Mrs Stilwell', 1 or 2 tiny holes (not affecting stitching), approximately 12 x 82cm (4.75 x 32.5ins) and 12 x 55cm (4.75 x 21.5ins), together with an irregularly shaped unused remnant of the same cream linen, approximately 46.5 x 64cm (18.25 x 25.25ins)

Provenance: From the collection of Sir Harold Peto; purchased in the early 1970s by the current owner from Lady Serena Matheson, daughter of Harold Peto's nephew Sir Michael Peto.

(5)

£200 - £400



Lot 388

388* Fabric. A collection of Spitalfields and other fabric, 18th & 19th century, 10 fragments of early silk damask or brocade, including a few pieces of Spitalfields fabric, largest approximately 137 x 24cm (54 x 9.5ins), and a few pieces of machine-embroidered fabric, together with:

A collection of matching pieces of Georgian fabric, 8 fragments of 18th century yellow satin fabric woven with a grosgrain pattern, comprising 6 lengths, 124 x 55cm (48.75 x 21.5ins) and slightly smaller, 2 curved lined sleeves, each with covered button to cuff, and part of a lined bodice, plus approximately 30 small fragments of 18th and 19th century silk, some pieces taken from garments, some matching, various condition and sizes (approximately 50) £400 - £600

389* Handkerchief. "The Good Time's Come At Last", American, circa 1849, fine cotton handkerchief printed in raspberry red on a cream ground, depicting the Californian Gold Rush, with various figures and speech captions (including reference to Governor Stephenson and Monterey [Monterey]), a steam ship, a three-masted galleon, and slave workers, against a backdrop of mountains, bordered by more figures, including native American Indians, and a locomotive, wagons, etc., selvages to left and right-hand sides, top and bottom edges hemmed by hand, some light spotting, 10 x 4mm hole to left-hand border, 38 x 50.5cm (15 x 20ins)

A rare printed handkerchief satirising the Californian Gold Rush; we have traced only one other at auction (2008).

(1) £800 - £1,200



Lot 389

390* Infants' clothes. A child's quilted cap, late 17th/early 18th century, hand-stitched ivory linen cap composed of 6 segments, quilted in tiny running stitches forming flower patterns, incorporating buttonhole and eyelet stitches, lightly toned and a couple of small nicks in lower edge, small remains of linen tie on one side, but overall in good condition, 16 x 17.5cm (6.25 x 7ins), together with:

A child's smock dress, Victorian, hand-made long-sleeved knee-length blue linen dress, with white smocking and embroidery to collar, yoke front and back, and cuffs, rear opening with 3 buttons (and lacking closure at top with associated small hole), a few small brown marks, 1 or 2 tiny holes in back of skirt, chest 66cm (26ins), waist 76cm (30ins), sleeves 25.5cm (10ins), length 61cm (24ins),

A complete Prince ensemble for a child, L. & H. Nathan, 1930s, comprising: a lined gold lurex long-sleeved tunic with aiglet-trimmed lacing to neck and sleeves, and red velvet side cape, fez-style hat with jewel and gilded feather, and jewelled purse (with slot for gold-painted wooden dagger) on belt; 2 tucked muslin blouses with jewels around the neck, one with long sleeves, the other sleeveless (with some foxing); a pair of red silk short knickerbockers (some holes and marks); a pair of gold tights with woven initials 'BB'; and a pair of red leather slip-on shoes, various sizes

The Prince outfit was purchased by the owner from a lady at a church fête in 1975, who said it had been worn by her brother when he was a page boy at a wedding in the 1930s.

(9) £200 - £300



Lot 390



Lot 391



Lot 392



Lot 393



391* Infant's clothing. A set of Victorian christening clothes worn by Lady Rodney's children, 7 layette items, some trimmed with handmade lace, comprising: 3 long baby gowns; a cream sprigged muslin gown, embellished with tucks and lace, a few stitches broken at waist seam; a cream satin gown with tucked bodice, inserted waist ribbon, and lace to sleeves and hem; a white net over-dress, with tucks and lace insertions; a fine cotton lawn cape, with embroidery and lace insertions, silk lining near-detached at neck, occasional light toning, small holes, and marks; 2 fine lawn frilled crib covers, one with pale blue silk lining and matching large satin bow; and a lace apron (1 or 2 small holes), mostly in good condition, various sizes

Accompanied by a contemporary manuscript note in brown ink on laid paper which reads: 'Christening suit as worn by all Lady Rodney's Children'.

(7) £150 - £200

392* Infant's clothing. An early child's smock, English, circa 1850, white linen smock, with hand-stitched smocking to yoke front and back and to lower part of sleeves, and hand-embroidered pattern to collar, turned-back cuffs, and flanking smocking, 3 pairs of thread-covered buttons to rear closure with loops, and cuffs similarly fastened with a pair of thread buttons, some toning and small holes, 5 x 3cm hole to rear, chest 89cm (35ins), sleeves 44.5cm (17.5ins), length 54cm (21.25ins), together with 10 other items of children's clothing, 19th or early 20th century, including: a lace dress with woven Embroiderer's Guild label sewn in, annotated in manuscript 'Child's Dress, Britain, late 19thc Given By Miss E Cooper'; a cream silk frock elaborately hand-embroidered in cream silk thread to yoke front and back, edges of short sleeves, and wide border to skirt, some brown marks, skirt beginning to come away from bodice in places; a high-waisted fine lawn dress with tucks and lace insertions; and a cream frock with smocked yoke front and back and hand-embroidered Art Nouveau-style floral and foliate detail to collar and cuffs, mostly in good condition, various sizes

The V&A has a very similar child's linen smock (accession number T.151-1941).

(11) £150 - £250

393* Japanese. A ceremonial or theatrical uchikake, probably Meiji Period, purple silk kimono coat, elaborately hand-embroidered with cherry blossom flowers and auspicious motifs, in pink, white, and green silk thread, incorporating couched gold threads, front left side with a Samurai warrior mounted on a white horse, worked in polychrome and gold threads, and rear with the back view of a warrior mounted on a black horse, lined with orange silk, heavily padded hem, some wear, mostly to hem, some faint discolouration to back, wingspan 122cm (48ins), length 157.5cm (62ins), together with:

A wedding uchikake, probably Meiji Period, polychrome hand-embroidered and yuzen-dyed silk kimono coat, top half dark blue, lower half with vibrant mountain and river landscape on a grey and turquoise ground, depicting cranes, lotus flowers, and blossom stems, lower part of sleeves decorated to match, lining and padded hem in red silk, occasional small marks and minor wear, wingspan 124.5cm (49ins), length 150cm (59ins), plus a lady's obi (kimono sash) with silk and goldwork embroidery, and 2 narrow lengths of Japanese hand-embroidered pale yellow figured silk, depicting figures in a landscape

The heavily padded hem of these garments indicate that they are outer kimonos, or uchikake, designed to be worn over another garment without a sash, usually for formal occasions or stage performances.

(5) £200 - £400



394* Lace. A collection of handmade early lace, late 16th-18th century, 14 lengths and items of lace, including: Venetian gros point, 7.5 x 65cm (3 x 25.5ins); Italian reticella (2 pieces joined), 11 x 105cm (4.25 x 41.5ins); cutwork from an early linen cloth depicting birds, 19 x 170cm (7.5 x 67ins); Venetian flat point, 7 x 67cm (2.75 x 26.5ins); Flanders lace, 8.5 x 117cm (3.5 x 46ins); early Italian bobbin lace, 3 x 87cm (1.25 x 34.25ins); a needle lace cap back with fine linen bands, 18 x 17.5cm (7.25 x 7ins); a fine lace collar of 19th century construction using earlier lace; and a 19th century muslin fichu with remounted earlier Dresden-style lace, possibly English, some of the pieces with a few breakages in places, but generally all in very good condition, together with a length of fine linen needle lace, French, probably 19th century, bearing the emblems of Francis I and Queen Claude of France, i.e. a salamander in flames, a pierced swan, and a shield with fleur-de-lys, 10.5 x 118cm (4.25 x 46.5ins), and 2 matching square mats of handmade broderie anglaise and filet lace, circa 1920s, 30.5 x 30.5cm (12 x 12ins)

(17) £600 - £800



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

An impressive piece of early lacework, in remarkably good condition.

(1)

£300 - £500



396* Lace. A long length of wide tape and needle lace, late 19th century, a long piece of handmade tape lace with needle lace fillings, width 23cm (9ins), length 4.5m (14.75ft), and another matching piece, length 114cm (45ins), together with a quantity of other lace items, some handmade, including 14 handkerchiefs, trimmings, parts of a collar, etc., various condition and sizes

(a small box)

£100 - £200



397* Lace. A pair of buratto lace bedcovers, late 19th/early 20th century, 2 hand-stitched matching coverlets, each with 7 rows of 4 pictorial squares of buratto lace, each square depicting an animal or bird, e.g. a unicorn, stork, peacock, a griffin and other heraldic creatures, a dog, pelican, dragon, rabbit, etc., between smaller squares of buratto depicting animals, and panels of cutwork and embroidery, buratto lace edge also featuring animals and birds, including elephants, swans, dogs, lovebirds, etc., 266.5 x 167.50cm (105 x 66ins) and slightly larger, occasional small holes and marks, but overall in very good condition, together with:

A Carrickmacross wedding veil, Ireland, circa 1865/66, cream lace veil, hand-worked over machine net, with floral and foliate sprays and ears of wheat, some scattered small holes and marks, 157.5 x 157.5cm (62 x 62ins), with remains of paper wrapping annotated in ink 'Real Lace Bridal Veil, grand mother Rachel Simmon, circa 1865/1866', and a large quantity of other lace items, 19th and early 20th century, many pieces handmade, including lengths of lace trim, 6 lace over pale pink silk cushions, pillowcases, bonnets, collars, cuffs, handkerchiefs, a blouse, stoles, dolly bags, tablecloths and runners with lace edges or insertions (some matching sets), some items starched and interleaved with tissue, various sizes and condition

(3 cartons)

£200 - £300



399* Morris (William). A framed panel of Crown Imperial fabric, designed 1876, woven wool and mohair, in red colourways, depicting stylised fritillaria imperialis flowers enclosed by foliate arabesques, 75.5 x 51.5cm (29.75 x 20.25ins), framed and glazed, together with an embroidered picture, carefully worked with stylised flowers, including tulips, in coloured silk threads on linen, using under and over stitch, 34.5 x 35.5cm (13.5 x 14ins), framed, with later inscription on backboard 'Design by William Morris, Silk Drawing, by Amy Simpson 1885'

(2)

£300 - £500



398* Linen. A collection of monogrammed table and bed linen, 19th/early 20th century, including napkins, hand towels, tablecloths (including one very large damask cloth), pillow and bolster cases, and sheets, some matching sets, all with embroidered small or large monograms, a few pieces hand-worked, but mostly machined, some monograms elaborate incorporating bows, floral baskets, etc., some pieces with additional embroidery, lace inserts, or drawn threadwork, many items folded from laundering and interleaved with tissue paper, some browned and foxed from storage, otherwise in very good condition, various sizes

A large quantity of good quality monogrammed linen from one family, mostly seldom or never used.

(2 cartons)

£150 - £200



Lot 399

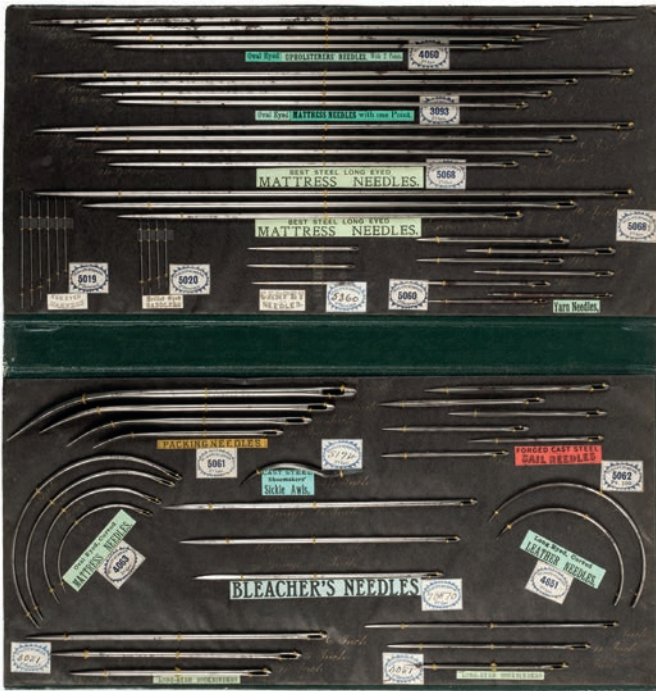
400* Napkins. A set of fine Georgian napkins, 18th century, 6 large matching silk damask napkins, each finely hand-stitched with central motif of 3 interlocking crescents entwined with flower and leaf stems, and damask border between double rows of drawn threadwork, 1 napkin with 1 or 2 very small faint marks, each approximately 86 x 76cm (34 x 30ins), together with:

Tablecloths. A large Art Nouveau banqueting cloth, circa 1900, white damask tablecloth, with large swirling pattern of beribboned posies of poppy flowers, buds, and seedheads, scattered marks and stains, several neatly darned small holes, 442 x 228cm (14.5 x 7.5ft), and 4 other tablecloths, comprising: a damask cloth with hand-worked monogram, 160 x 165cm (63 x 65ins); 2 lace tablecloths, the first a cream linen cloth with drawn threadwork border and corner decoration, and wide border of Maltese-style handmade Bedfordshire lace, circa 1920s/30s, overall size 107 x 105cm, width of lace 26cm, and the second a white cotton cloth hand-worked with Point de Venise-style insertions, and padded satin stitch and cutwork scrolls, circa 1900-1920s, 115 x 112cm; and a white damask cloth with red woven border of medieval-style hunting figures and animals, hand-worked initials 'HB' in red and white in centre, 84 x 70cm (33 x 27.5ins)

A rare set of finely-stitched early napkins in near pristine condition. The vogue for large napkins in the 18th century was driven by the need to protect the elaborate clothes worn. In 1774 a French treatise stated that the napkin should cover the front of the body from the neck down to the knees.

(11)

£150 - £200



401* Needle sample boards. Bleacher's Needles & W. Bartleet & Sons, mid-late 19th century, 3 trade sample boards, comprising: 2 identical boards with printed label 'Bleacher's Needles', displaying 61 needles, various sizes and shapes, mostly large, with name and number labels, and manuscript annotations in gilt, e.g. oval eyed mattress needles, shoemakers' sickle awls, long-eyed bookbinders, sail needles, egg eyed harness, and drilled eyed saddlers, some with rusting, each board with needles stitch-mounted on black paper laid into a bookform green cloth folder, extremities slightly rubbed, black elastic closure (stretched), 33 x 16cm (13 x 6.25ins), width when open 34cm (13.5ins); and a folding compendium of needles issued by W. Bartleet & Sons, Redditch Needle Mills, composed of 16 boards of needles bound concertina-style, 350+ stitch-mounted needles in all (approximately 40 missing or loose), accompanied by printed labels, some embossed, each board with armorial and Bartleet's name stamped in gilt at head, advertisement in gilt on final board, burgundy morocco covers gilt, slightly rubbed, upper cover with gilt-stamped armorial, lettered above 'W. Bartleet & Sons' and below 'Patentees of Perfect Eyed Needles', 22.5 x 10.5cm (8.75 x 4.25ins), width when open 126cm (49.5ins)

The folding needle compendium advises customers that 'W. Bartleet & Sons Redditch Needle Mills, Sole Patentees of Perfect Eyed Needles and Manufacturers of every description of Needles and Fish Hooks, caution the Public against Spurious Imitations of their Needles bearing Counterfeit Labels'.

(3)

£100 - £200



402* Ottoman. A pair of metalwork letter bags, early 18th century, 2 square envelope-style bags, lower side composed of orange fabric woven with gold thread, upper side with 4 partially-stitched flaps, heavily hand-embroidered with goldwork and spangles, each flap point with a length of twisted metal thread, the 4 threads joined together with a silver and gold tassel, one wallet frayed to 2 flap edges, and with loss to tassel, each lined with striped silk, each approximately 22 x 22cm (8.75 x 8.75ins), together with 7 hand-embroidered items, mostly of Turkish origin, 19th or early 20th century, 4 with metalwork embroidery, including 2 square panels, each approximately 51 x 51cm (20 x 20ins), and a large late 19th century towel with wide border at each end worked in silver and coloured threads depicting stylised tree houses, some staining, and slight losses to embroidery, 195.5 x 81cm (77 x 32ins)

Thought to be rare receptacles for carrying important messages, the flaps being stitched together after a letter had been inserted, so that only the recipient could break the stitching, therefore guaranteeing the integrity of the contents.

(9)

£200 - £400



403* Painted panel. A large Arts & Crafts painted linen panel, circa 1920, depicting an Arcadian scene with a frieze of figures in a river or coastal landscape framed by trees, comprising 2 male figures wearing animal skins, one playing a pipe, and 4 female figures in flowing robes, one with a garland of flowers around her head accepting a posy from her companion, Art Nouveau border of stylised grapes and vine leaves, monogrammed lower right 'CTN'(?), some light staining, 83 x 113cm (32.75 x 44.5ins)

Possibly by the artist Charles Thrupp Nightingale (1878-circa 1939), who is chiefly known for his children's book illustrations and wood engravings.

(1)

£200 - £300



404* Perugian towels. A woven runner, Perugia, Italy, possibly 15th-16th century, a linen and cotton runner woven with a wide weft band in pale blue depicting pairs of centaurs with hawks, between bands of lettering comprising the repeated word 'Perugia', on an ivory 'nightingale's eye' diaper ground, edged with blue and white twisted braid, faded, some toning and marks, 46.5 x 165cm (18.25 x 65ins), together with another Perugian towel similar, with weft bands in pale blue at each short end depicting pairs of griffins, each between bands of lettering as above, some scattered small brown marks, and a small hole at one end, 122 x 62cm (48 x 24.5ins), short ends fringed

Provenance: From the collection of Sir Harold Peto; purchased in the early 1970s by the current owner from Lady Serena Matheson, daughter of Harold Peto's nephew Sir Michael Peto.

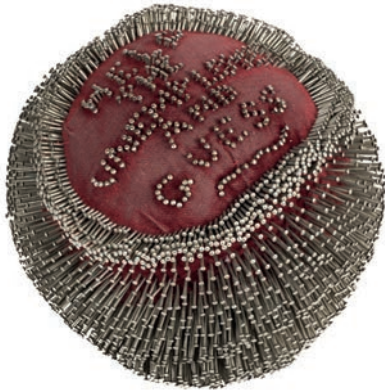
Commonly known as Perugian towels, deriving loosely from the Italian 'tovaglie perugine', such textiles were used in both ecclesiastical and secular contexts, and were diverse in function, encompassing napkins, and table cloths, as well as altar cloths and sacristy towels. They were woven in mixed twill, often diaper, with white linen warp and weft, and typically had bands of pattern created with a supplementary weft of cotton, almost always dyed blue with indigo or woad as here, although occasionally in red or brown.

(2) £200 - £300

405* Pincushion. Help the Unemployed and Guess, 1930s, a large red fabric spherical pincushion, set with numerous large steel pins all around the sides, top and bottom set with pins forming captions, 'Help the Unemployed and Guess' and 'Help One Another' respectively, fabric somewhat threadbare, diameter approximately 17cm (6.75ins)

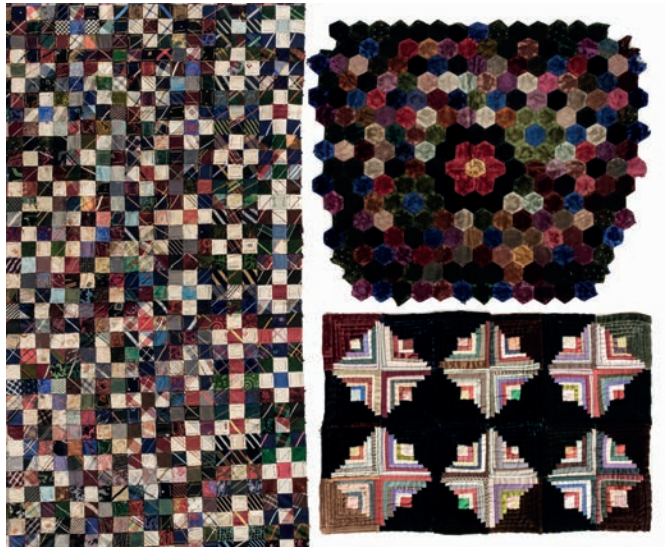
A rare fund-raising item, believed to be from the days of the Great Depression in the 1930s. In the same way as one would pay to guess the number of sweets in a jar at a fête, so money would be paid to guess the number of pins in the pincushion, the money raised going to help the many unemployed, and the nearest guess presumably winning the pincushion, or perhaps some other prize.

(1) £100 - £150



406* Quilt. A patchwork hexagon quilt, late 19th/early 20th century, large bedcover, composed of hand-stitched hexagons in a wide variety of plain and printed fabrics, with machine-stitching to edges, generally dust-soiled, some marks and holes, backed with grey cotton, 218.5 x 206cm (86 x 81ins)

(1) £100 - £150



407* Quilts. A large piece of patchwork, 1880s, unfinished piece of polychrome patchwork hand-stitched in small squares, each square 2.5 x 2.5cm (1 x 1in), composed mostly of satin-finish woven fabrics of various patterns and colours, occasional small holes, many of the squares with cardboard and tacking still in place, 165 x 147cm (65 x 58ins), together with 10 other smaller pieces of patchwork similar, 59.5 x 78.5cm (23.5 x 31ins) and slightly smaller, including 4 pieces of log cabin quilting in velvet and satin or silk, and 3 pieces of velvet hexagon quilting (probably seat covers), some wear but mostly in good condition

(11) £100 - £200



408* **Scarves.** London pubs, by Jacqmar, 1950s, *printed silk scarf depicting numerous London pubs arranged in a spiral and captioned beneath, on a pink-red ground, rolled hem, 81 x 89cm (32 x 35ins), together with:*

So This Is Britain, by Thirkell, 1950s, printed silk scarf, depicting a chequered pattern of red and brown rectangles with symbols of Britain depicted in dark blue between, e.g. football, Eton College, cricket, racing, Forth Bridge, shooting, Big Ben, etc., on a cream ground, 86 x 89cm (34 x 35ins), and 3 WWII pictorial handkerchiefs (one with rhyme "Mary had a little 'plane ..."; one with wartime planes and badges; and the other with alphabet "A stands for Allies" etc., with embroidered initials F.G.)

(5)

£100 - £150



Lot 409

409* **Screen.** A trompe l'œil screen, possibly Continental, circa 1880s, *hinged wooden triptych screen, shaped and fabric-covered to give the appearance of part of a cottage, the 3 parts covered in textured fabric and painted brown fabric to simulate plaster within a timber frame, with velvet 'bricks' showing through in places, and lower part of each panel also with brick-effect velvet, central panel inset with a leaded stained glass window, and with appliquéd embroidered blossoms on velvet stems, pediment with flowers growing through and remains of a stitched cobweb, left-hand panel with appliquéd embroidered bunches of grapes, right-hand panel with embroidered goldfinch perching on a fabric hanging terracotta plant pot, with a fabric-covered cardboard cat lurking in the eaves above, somewhat worn, with fabric fraying in places, worming to right side of pediment, twill lining on verso largely perished, central panel 190 x 105.5cm (74.75 x 41.50ins), each side panel 151 x 21.25cm (59.5 x 54ins)*

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

(1)

£200 - £300



410* **Shawl.** An Egyptian Assuit shawl, circa 1920s, *black net woven with hammered white metal pieces forming geometric alternating horizontal bands of lozenges and figures in squares, 1 small brown stain, but otherwise in very good condition, 220 x 96cm (86.5 x 38ins)*

(1)

£100 - £200



411* Shawls. A large Paisley shawl, circa 1860s, printed fine wool shawl, with all-over polychrome pattern of large and small botehs on a cream ground, forming roundel and cross patterns, a few small holes and short tears, knotted fringe to short ends (largely intact), 160 x 325cm (63 x 128ins), together with 2 other printed Paisley shawls, a fine wool shawl fringed to all sides, with boteh pattern in red, blue, and brown, several small holes, and a 9cm edge tear with partial stitched repair, 166 x 174cm (65.5 x 68.5ins), and a silk shawl with all-over pattern of small botehs in purple, green, yellow, and brown, on a cream ground, some holes and tears, including a 24cm repaired tear to one edge, knotted fringe lacking on one short end, and becoming detached on the other with some re-stitching, 169 x 327.5cm (66.5 x 129ins), plus 20 large and small borders and fragments from 19th century woven shawls, mostly in good condition, various sizes, a wide hand-embroidered polychrome border of botehs, 25 x 96.5cm (10 x 38ins), and a pair of hand-embroidered large boteh motifs, each 15 x 27cm (6 x 10.5ins)
(26) £400 - £600

412* Shawls. A Regency Empire-style finely embroidered muslin shawl, circa 1800-1820, whitework muslin shawl, hand-stitched overall with foliate sprigs, and a wide border of palmettes between pairs of leaf and berry stems, enclosed by a Greek key border (latter with a small portion of stitching missing at one corner), 2 selvages, the other 2 hemmed by hand, some scattered small marks and tiny holes, a number of neat period darns, 151 x 145cm (59.5 x 57ins), together with: 2 other whitework muslin shawls, each with a finely hand-embroidered border, both with some small holes, each approximately 85 x 89cm (33.5 x 35ins); a muslin shawl hand-embroidered with scattered black floral sprigs, and the initial 'R' in black, short ends fringed, 79 x 190.5cm (31 x 75ins); and 2 large portions of whitework muslin shawls, both finely hand-embroidered with wide floral border, all Regency period
(6) £200 - £400

413* Shawls. Four damask silk shawls, circa 1860s-1880s, comprising: a raspberry pink shawl, with wide knotted fringe edging, some faint discolouration and 1 or 2 small marks, 146.5 x 143cm (57.75 x 56.25ins); a cream shawl with printed border of scrolling palmettes in pink, orange, and green, occasional minor marks and a few small holes, occasional losses to knotted fringe edging, 151 x 147cm (59.5 x 58ins); a mustard shawl, a few very small holes, and a little discolouration in places, some losses to knotted fringe edging, 128 x 139.5cm (50.5 x 55ins); and a cream shawl, worn with holes and losses to edging, 132 x 129.5cm (52 x 51ins), together with 3 other shawls
(7) £150 - £200



414* Sleigh (Bernard 1872–1954). A Map of Fairyland, circa 1920, printed linen produced by Rosebank Fabrics and so printed in the selvedge, 160 x 124cm

Bernard Sleigh (1872–1954) was a Birmingham-born artist and illustrator best known for *An Ancient Mappe of Fairyland, Newly Discovered and Set Forth*, which depicts numerous characters from legends and fairytales showing elfin temples, dwarf treasures, and fairie shrines (published in 1917). The linen map is based on his original work and was printed by the Manchester firm Rosebank.

(1)

£300 – £500



415* Tapestry cushion. A cushion made from Flemish verdure tapestry, 17th or 18th century, 20th century cushion, the front made from a fragment of early Flemish tapestry, woven with foliage, flowers, and scrolling decoration, in shades of green, terracotta, brown, and cream, backed with pale russet velvet and edged with a tasselled braid, 49.5 x 46cm (19.5 x 18ins)

(1)

£70 – £100

416* Theatre. A painted theatre backdrop, French, early 20th century, hand-painted on a thick cream cotton twill panel (2 widths joined in centre) with a figure holding a book, seated on a large garden urn, hemmed to upper and lower edges, sides hemmed in blanket stitch with black wool, 171 x 85cm (67 x 33.5ins)

An unusual and striking piece, somewhat reminiscent of the Bloomsbury Group.

(1)

£100 – £150



417* Chinese embroidery. A large piece of embroidered silk, early 19th century, hand-embroidered cream silk, composed of 3 vertically joined pieces each approximately 56cm (22ins) wide (middle piece missing lower 14cm/5.5ins), worked with wide vertical stripes composed of flowers, berry and leaf stems, and clouds between wavy lines, stitched in orange and green silk threads using satin and stem stitch, and couched gold metallic threads, lined with linen and edges hemmed, partial hexagonal ink stamp with symbol on lining, some overall light dust-soiling and spotting, 1 or 2 faint stains, occasional loose threads, a few small holes and tears, including where previously stitched with wide lower hem to conceal loss to middle panel, overall size approximately 102.5 x 168.5cm (40.25 x 66.5ins)

(1)

£200 – £300



Printed Books, Maps & Documents

WEDNESDAY 10 NOVEMBER 2021



Titus Lucretius Carus. In Carum Lucretium poetam commentarii a Joanne Baptista Pio editi: codice Lucretiano diligenter emendato, [Paris]: Venundatur ab Ascensio & Joanne Paruo, [1514], *fine decorative woodcut title printed in red and black with large woodcut device of Jehan Petit, bound with Caius Valerius Flaccus.* Argonauticon libri octo cum eruditissimis Aegidii Maserii Parrhisien. Commentariis, Joannis Parvi & Jodoci Badii, 1519, *fine decorative woodcut title with printer's woodcut device of Jodocus Badius, several woodcut illustrations, final few leaves with light waterstain to extreme fore-margins (both texts with clean wide margins), old vellum with red morocco title label to spine, rubbed and some marks, folio (32.5 x 22cm)*

Estimate £1,000-1,500

For further information please contact Colin Meays or Joel Chandler:

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MODERN FIRST EDITIONS CHILDREN'S & ILLUSTRATED BOOKS

THURSDAY 16 DECEMBER 2021

This copy of *Jacob's Room*
is issued to *C. H. Prentice Esq.*

as an A Subscriber to the Hogarth Press and
is therefore signed by the Author :

Virginia Woolf.
Oct. 1922



Virginia Woolf (1882-1941). *Jacob's Room*, 1st edition, Richmond: Hogarth Press, 1922, some spotting, untrimmed, original crocus-yellow cloth with printed paper spine label, spine soiled, some edge wear, spine ends a little frayed and lower corners bumped, 8vo

One of 40 copies for subscribers to the Hogarth Press, with hand-printed slip pasted to front free endpaper. This copy with slip filled out by the Virginia Woolf for C[harles] H[arold] Prentice [influential publisher at Chatto & Windus, 1914-1935], signed by the author and dated by her 'Oct. 1922'.

Kirkpatrick A6a; Woolmer 26.

Estimate £10,000-15,000

For further information please contact Chris Albury:

chris@dominicwinter.co.uk

Tel: 01285 860006

INFORMATION FOR BUYERS

AFTER THE AUCTION

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

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

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

METHODS OF PAYMENT

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

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

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

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.

EST. 1988

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For free valuations without obligation,
please contact any of the above specialists for further advice.

Mallard House, Broadway Lane, South Cerney, Cirencester, Gloucestershire, GL7 5UQ
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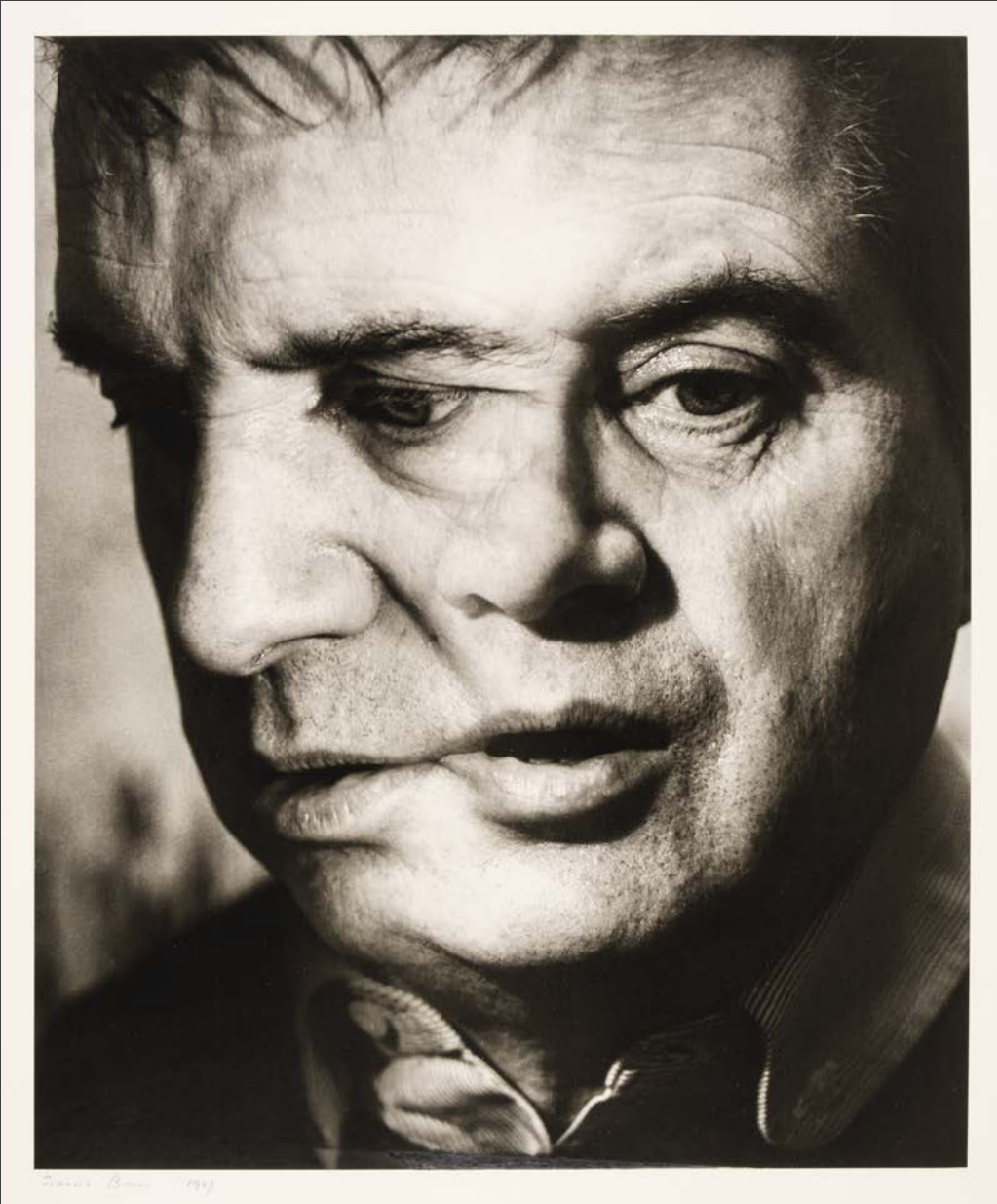
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CONDITIONS OF SALE AND BUSINESS

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.

19th & 20th Century Photography

THURSDAY 18 NOVEMBER 2021



Jorge Lewinski (1921-2008). Portrait of Francis Bacon (1909-1992), at the sitter's studio, 1967, *vintage gelatin silver print, image size 40 x 33cm, signed and dated by the sitter in pencil to lower left margin, sheet size 46.5 x 37.5cm, dry mounted on card, framed and glazed*

A slightly smaller version of this rare portrait is held by the National Portrait Gallery, London (NPG x13707): 'When Lewinski came to photograph Bacon at his studio, 7 Reece Mews in South Kensington, he found Bacon to be "civil and helpful, a charming and fascinating conversationalist." With its multiple viewpoint and distorted features, the photograph resembles one of Bacon's own portraits.'

Estimate £3,000-5,000

For further information and to consign please contact Chris Albury

chris@dominicwinter.co.uk

Tel: 01285 860006

